

THEATRE AT UBC PRESENTS



a place of mind
THE UNIVERSITY OF BRITISH COLUMBIA

The

Duchess

— AKA —

WALLIS
SIMPSON

BY LINDA GRIFFITHS

DIRECTED BY
SARAH RODGERS

SEPTEMBER 20 TO OCTOBER 6
TELUS STUDIO THEATRE, UBC

Photo: Tim Matheson



Extraordinary Women

Jerry Wasserman
Head, UBC Theatre & Film

Welcome to the exciting 2012-13 season of Theatre at UBC. I'm thrilled that we're kicking off the year with Linda Griffiths' *The Duchess*, a play I've had in my sights since its sensational 1998 Toronto premiere. Its unique theatrical portrait of Wallis Simpson could only have been created by a playwright with special insight into extraordinary women. That has been Linda Griffiths' signature since she burst onto the Canadian scene in 1980 with *Maggie & Pierre*, her play about Margaret Trudeau and Pierre Trudeau, in which she herself performed both roles. Linda came out from Toronto and taught in the Theatre program for us in 2009. We talked then about the possibility of our producing *The Duchess*, and now it's finally happening in a new, revised version, compiled in a collaboration between Linda and director Sarah Rodgers.

Our culture continues to be obsessed by the Wallis Simpson story. Within the last two years alone we've seen a new Wallis Simpson biography, *That Woman* by Anne Sebba; a new novel, *The Shadow Queen* by Rebecca Dean; and a feature film about her, *W.E.*, written and directed by Madonna—not to mention Academy Award winner *The King's Speech*, in which Wallis is the offstage protagonist. Celebrated or vilified, Cinderella or the Wicked Witch, she remains an enigma: a powerful woman who brought down a king. What juicier subject could there be for a play?

And who better to direct it than our own Sarah Rodgers, a graduate of our BFA Acting and MFA Directing programs who has become the busiest, most in-demand director in Vancouver. Maybe you saw her rollicking version of *The Music Man* for Theatre Under the Stars this summer, or her elegant *A Room with a View*, currently playing at Jericho Arts Centre. If you were really lucky, you caught her 2008 production of *Billy Bishop Goes to War* in this very Telus Studio, a brilliant re-imagining of John Gray's classic Canadian musical, which went on to a very successful run at the Arts Club, winning Sarah a Jessie Richardson Award for Best Director. Ryan Beil, another of our BFA grads, won the Best Actor Jessie for his portrayal of Bishop in that production. Ryan will be starring in our next show this season, *The Sorrows of Young Werther*.

Savour the work of these three remarkable women, Wallis and Linda and Sarah, and the UBC student actors, designers and crew who make the *Duchess* come alive again.

And please join me in welcoming to the Department our newest faculty members: Assistant Professor of Theatre (Costume Design) Jacqueline Firkins and Assistant Professor of Theatre (Production Technology) Bradley Powers.

Enjoy!

Director's Notes

Sarah Rodgers

It has been a thrill to work on Linda Griffiths' very original script exploring the life of Wallis Simpson. As a young girl growing up in a British family, I often heard my mother speak of "that American woman who was desperate to be Queen." Certainly every BBC miniseries and film shares the same stories and anecdotes and all have very similar treatments of this remarkable time in history. It was with great excitement that I read a truly fresh take and style of writing on this familiar story.

Linda's script is raunchy, raw, funny and outrageous. She takes us on a magical, irreverent ride delving into the world of this fascinating woman. In keeping with the spirit of the stylized approach to the script I was very excited to learn that my young actor playing Noel Coward actually played the piano – an idea was born – to use Coward's songs as well as music from the era to weave the story together. I am thrilled to offer up a musical vision to this already colourful piece.

Sit back, pour yourself a martini and enjoy while we take you into, or out of, your twentieth century blues and perhaps on the way out you can wiggle your way to the car – black bottom style.

The Quest

Per K. Brask

Professor, University of Winnipeg Department of Theatre & Film

According to the British scholar Anthony Storr, Jung's notion of personality is essentially an adult undertaking, an accomplishment achieved in pursuit of wholeness, "a condition in which the different elements of the psyche, both conscious and unconscious, are welded together indissolubly."¹

In Western mythology and fairy tales, such an undertaking is often portrayed as a journey, such as the quest for the Grail. And as in that story about the Fisher King, Parsifal, and Arthur, myths often present us with characters who are wounded, who strive to overcome their burden, who have strange encounters in strange realms, who get chances but pass them up, who must answer or ask questions, etc, in order finally to arrive at their goal, frequently a different place than they had expected.

Myths and encounters in magical realms have been a partial subject-matter in much of Linda Griffiths' writing ever since *Maggie & Pierre*, and they have been present earlier in her artistic career as an actor. When I first saw her perform in the mid-seventies, she was in a play featuring a unicorn.

In this play Griffiths has, among other things, turned a historical figure into a mythological one. Whatever the historical facts of Mrs. Simpson, in this play she is predominantly a figure who strives for a sense of completion, a sense of wholeness, and she strives so intensely that she manages to enter the mythical world of the Faeries. A dangerous place to be, for Faeries feed off the vitality of humans, and if Wallis represents anything, it is vitality in the form of ambitious climbing, the desire for precious stones, the power of magical crystals, the power of power.

Wallis is indeed a wounded soul. We see her injured (or having her wound re-opened) and simultaneously given the magical powers associated with Fang Chung: the power to manipulate men. That she should receive her powers at the same time as she is wounded is notable, for it is indeed her reaction to her wound - her barrenness - that ends up defining her; or rather, she allows herself to be defined by her wound.

In folklore and in religious texts, mythical quests are generally undertaken by men. Robert A. Johnson, in fact, uses the Grail myth for his discussion of masculine psychology. In Griffiths' play, however, the quest for power is pursued by a woman. Significantly, by a woman able to charm men because she has knowledge of their inner workings, a woman who at one point gives herself a cardboard penis, a woman who chooses a man who, in the play, is rumoured to have the smallest penis ever seen - the woman/man chooses the man/woman. In short, Wallis is a woman who often behaves as a stereotypical, archetypal male - as an androgyne, perhaps. And if androgynous, she is a figure as likely to find resonance in a male soul as in a female soul. And if we further accept that she is, as she says, "the Twentieth Century," we may see her as a "mandala" - a snapshot of an archetypal pattern - for the soul of all men and women who in one way or another have been willing to step into the Devil's bedchamber, and see Griffiths' play as an unhappy winter's tale of this chilling century.

But if Wallis is on a quest for wholeness, where does/did she - and those of us who may see some part of ourselves in her - go wrong? Is there a corrective to this cautionary tale that so clearly tells us that most gold is Faerie gold? I believe such corrective is implied by its absence in Wallis's journey. Parsifal misses out the first time he is within reach of his goal; he forgets to ask the question. The second time, however, he has grown and is able to ask. Wallis, on the other

hand, asks the wrong question when she comes within reach. All of her interest is in herself, what she can get out of it, which may be a good place to start, perhaps the only place that can motivate beginnings. But if that question does not at some important point change into "How can I serve?," adulthood will be out of reach and for all of us the lessons of the twentieth century will remain unheeded.

Does this mean that Wallis is stupid? Far from it. Yes, she is motivated by powerful instincts - but who isn't? Still, she is highly intelligent, if we use Steven Pinker's definition set out in *How the Mind Works*: "Intelligence... is the ability to attain goals in the face of obstacles by means of decisions based on rational (truth-obeying) rules."² Wallis knows what she wants and she knows what she has to do to get it; she knows the rules and can use them to her advantage. Indeed, in this view, our century has not been short on intelligence; on the contrary, people have pursued goals in the face of obstacles and done what they had to do with feverish fervour and rationality. What is missing from Wallis, what has at key points been missing from most of us, is wisdom. And if the quest does not result in insight, in wisdom; if we forget to ask the right question, we will return from our journey old, wrinkled, and dried up, and possibly mad with vanity and self-righteousness.

Yet, in Wallis's case, all has not been for naught. For in the end she manages to focus all of her vitality and audacity into creating a new realm, away from the Faeries, for herself and her mate - a realm which is the fruit of her true love for him.

¹ Anthony Storr, *Churchill's Black Dog and Other Phenomena of the Human Mind*. London: HarperCollins, 1997. 197.

² New York: W.W. Norton & Company, 1997. 62.

Professor Brask has taught at the University of Winnipeg since 1982 and apart from teaching in the Department of Theatre and Film, his activities focus on creative writing, literary translations and dramaturgy. His creative writing, essays and translations have appeared in *Anthropologica*, *Border Crossings*, *Canadian Folklore*, *Canadian Theatre Review*, *C.G. Jung Page*, *Contemporary Verse 2*, *Literature and the Arts* (where he also serves on the editorial board) and many other journals and books, such as *Performing Consciousness* (ed. with Daniel Meyer-Dinkgräfe, Cambridge Scholars Publishing, 2010) and *A Spectator, a collection of ekphrastic poems* (Fictive Press, 2012).

The Windsor File

Paul R. Sweet

Excerpt from “The Windsor File”, *Historian*, 59.2 (Winter 1997).
With permission from the publisher.

When Nazi Germany collapsed in 1945, more than 400 tons of Foreign Ministry archives, captured in the Harz Mountains, were assembled in Marburg Castle. The following year, the British, French, and American governments agreed upon a large-scale publication of these documents for the years 1918-1945 entitled *Documents on German Foreign Policy*. Publication was to begin with a series covering the years 1937-1943. The three governments chose distinguished historians to launch the series, and then formally and publicly guaranteed them untrammelled access to the records and complete freedom to use their professional judgment in determining what merited publication. Although in general the editors of the German archival materials were allowed the promised freedom, pressure to omit certain documents was sometimes applied. The most egregious case involved documents on the Duke of Windsor, formerly King Edward VIII of Great Britain, and his conduct regarding the Nazi regime in 1940.

An extensive literature on the Duke of Windsor already exists, and the difficulties the editors experienced in publishing what became known as the “Windsor file” have already received considerable attention. These accounts are significantly impaired, however, because the documentation available to historians has been fragmentary. Materials from the private files I kept as chief U.S. editor of the German documents series from 1952 to 1958 can help fill this gap in the official record. My former colleague, British Major K. H. M. Duke, who was associated with the German Foreign Ministry Archives from 1945 until 1959, has supplied additional materials from the British Foreign Office files in the Public Record Office and from Lord Beaverbrook’s papers in the House of Lords Record Office. Thus, a more complete synthesis of the British government’s efforts to suppress publication of the Windsor file can now be offered.

Controversy about Edward, Duke of Windsor and Nazi Germany had a long history before the fall of France in June 1940. From his youth, Edward had manifested a fondness for the German language and culture. As a war veteran, he abhorred the thought of renewed conflict with Germany, and his political inclinations lay with Hitler’s Germany rather than with Stalin’s Russia. His pro-German feelings frequently found expression in indiscreet remarks that were not only insensitive to the brutalities of the Nazi regime but critical of “slipshod democracy.” In July 1933, he told former Kaiser Wilhelm II’s grandson, Prince Louis Ferdinand, that it was “no business of ours to interfere in Germany’s internal affairs either re: Jews or re: anything else.” “Dictators are very popular these days,” Edward had added. “We might want one in England before long.”

In 1936 the Duke of Coburg, another of Edward’s German relatives and a committed Nazi, reported three conversations in which Edward, then king, resolved “to concentrate the business of government in himself” and asked for an appointment with Hitler “here or in Germany.” A year after Edward’s abdication in 1936 to marry American divorcee Wallis Simpson, he and his bride made a much-publicized visit to Germany. There they were entertained by Hermann Goring and received by Hitler at Berchtesgaden.

The outbreak of war in 1939 only heightened tension between the British government and its former monarch. Still unwelcome in Britain, the Duke and Duchess had settled in France, where Edward was appointed a major-general with rather nondescript liaison duties at French army headquarters. As a former field marshal, he considered this position demeaning, and before long Count Julius von Zech,

the German minister at The Hague, reported “something like the beginning of a fronde [opposition]” around the disgruntled Duke. “Under favourable circumstances,” he suggested, this estrangement from the current British government might “acquire a certain significance.” These reports were reviewed by Foreign Minister Joachim von Ribbentrop, and in one instance by Hitler himself.

British concerns quickly focused on a bound volume from the papers of State Secretary Ernst von Weizsacker, Ribbentrop’s senior assistant. As early as 17 July 1945, the historian Rohan Butler, who had been screening microfilm copies from Marburg as they arrived in England, reported to the Foreign Office that the Duke of Windsor appeared “in a somewhat curious light” in this file. King George VI reportedly was quite relaxed when he read the report, asking only that he be warned if the documents were to be published. Prime Minister Clement Attlee wrote Churchill, however, that while “little credence could be placed in the statements made” by German agents, “their publication might do the greatest possible harm.” The former prime minister agreed, and “earnestly trusted” that “all traces of these German intrigues” would be destroyed. Thus began the dissension over the Windsor File.

Early in August these concerns were discussed by the Cabinet, and on 6 August the British requested that the United States severely limit access to the microfilm copy. This was followed two weeks later by a request “for its destruction ... or for it to be handed over to HM’s Government for safekeeping.” William Strang, political adviser to the British military commander in Germany, then discussed the issue with his U.S. counterpart, Robert Murphy, who referred it to Eisenhower. Apparently with British acquiescence, he then sent the original documents to the American ambassador in London, John G. Winant. Winant seems to have taken personal responsibility for them; not until 27 January 1947, on a private visit when he was no longer ambassador, did he instruct George VI’s private secretary “to return the original file to the Foreign Office.”

My own connection with the German documents project began at the State Department in September 1948. That winter, at the height of the Berlin blockade, the German Foreign Ministry archives, which had been moved to Berlin, were transferred for security reasons to Whaddon Hall in North Buckinghamshire, England. When I arrived at Whaddon Hall, I believed that the issue of the Windsor file had long since been resolved.

Then, seemingly out of the blue, on 3 July 1953, General Walter Bedell Smith, undersecretary of state and former wartime chief of staff to now-president Eisenhower, called in Bernard Noble, head of the State Department Historical Section. According to my notes of what Noble reported to me the next day, Smith . . . began very formally, almost like one government speaking to the representative of another: He said: “I have instructions to tell you that the British government is going to communicate a list of the documents on the Duke of Windsor which it wishes to have left out of Volume X. You are to inform the editor of the German documents that when he receives the list he will agree to the elimination of these documents.

I learned later that Churchill had indeed written Eisenhower on 27 June, 1953, asking him to prevent publication since the “historical importance” was “negligible” while publicity would inflict “distress and injury” on the Duke.

On 8 October I received a long letter from the Honourable Margaret Lambert, who had succeeded Marshall-Cornwall as chief British

Linda Griffiths - Playwright

Sandra Chamberlain-Snider

editor two years before. She explained that it had been “officially recommended” to her that we should omit certain papers selected by our predecessors. Her original disposition had been not to give in, particularly since Ribbentrop’s involvement gave the documents “a certain historical importance.” Indeed, the prime minister himself recorded that she had spoken of her obligation to resign if ordered to suppress the Windsor documents. But it had been “put to” her that “the appearance of these papers in an official publication in the near future would cause much pain to a certain recently bereaved lady [Queen Mother Elizabeth] who, with her late husband [George VI] is referred to in them.”

Yet the lid could not be kept on. Shortly thereafter Churchill learned that Series D, Volume VIII, also an American editorial responsibility and due for immediate release, contained more documents damaging to the Duke. It was clear that documents placing the Windsors in a dubious light almost certainly would appear outside the file on which the British government had lavished so much attention, and Churchill could do nothing to prevent it.

Volume X, with all the Windsor documents selected so long before by my editorial predecessors, finally was published in 1957. An official British notice inserted in those copies issued by Her Majesty’s Stationery Office stated:

The Duke was subjected to heavy pressure from many quarters to stay in Europe, where the Germans hoped that he would exert influence against the policy of His Majesty’s Government. His Royal Highness never wavered in his loyalty to the British cause or in his determination to take up his official post as Governor of the Bahamas on the date agreed. The German records are necessarily a much tainted source. The only firm evidence which they provide is of what the Germans were trying to do in the matter, and of how completely they failed to do it.

Fortunately, publication of the documents permits readers to decide for themselves whether the evidence supports this official interpretation.

Paul R. Sweet is an emeritus professor of history at Michigan State University

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Writer and actor Linda Griffiths was born in 1954 in Montreal. She studied at Dawson College, the National Theatre School of Canada and McGill University, but considers that her real training began when she worked with a small, young company called Twenty Fifth Street Theatre in Saskatoon, Saskatchewan. Griffiths and company learned to “improvise collective creations by working with Canadian Theatre icon Paul Thompson, then artistic director of Theatre Passe Muraille” (Griffiths). While writing and working in this improvisational environment, the 25th Street Theatre produced *Paper Wheat* (1978), a collective play based on the pioneer co-operative movement in the Canadian prairie farming community. Griffiths was an original cast member and co-writer of this significant collective creation.

Shelley Scott, in her review of *Sheer Nerve: Seven Plays by Linda Griffiths*, describes Griffiths’ career as one that “encompasses many of the important movements in Canadian theatre” and that “her place in feminist theatre and contribution to Native theatre; interesting cross-overs between television, radio, and film; and the exploration of the tension between Canadian culture and an American career” present a considerable biography for discussion.

Timeline of Projects

1980 – *Maggie and Pierre* (with Paul Thompson). Theatre Passe Muraille. Talon Books 1980.
1982 – *O.D. on Paradise* (in collaboration with Patrick Brymer) Theatre Passe Muraille. Blizzard Press. *Sheer Nerve: Seven Plays* 1998.
1988 – *Jessica* (in collaboration with Maria Campbell) 25th Street Theatre/Theatre Passe Muraille. Coach House Books. *The Book of Jessica* (co-writer Maria Campbell). 1988.
1991 – *The Darling Family*. Theatre Passe Muraille. Blizzard Press 1992.
A Game of Inches. Theatre Passe Muraille. *Sheer Nerve: Seven Plays* 1998.
1992 – *Brother Andre’s Heart*. Crow’s Theatre. *Sheer Nerve: Seven Plays* 1998.
1993 – *Spiral Woman and the Dirty Theatre*. Duchess Productions. Chapbook. Playwrights Canada Press 1993.
1996 – *The Duchess a.k.a. Wallis Simpson*. Alberta Theatre Projects/Theatre Passe Muraille in association with Duchess Productions. Playwrights Canada 1997.

1996 was also the year Griffiths established her own company, Duchess Productions, that “dances between the personal, the political and the fantastic.” Duchess Productions is also a developmental company that produces Griffiths’ unique studio class, Visceral Playwriting (Griffiths).

1999 – *Alien Creature: a visitation from Gwendolyn MacEwen*. Theatre Passe Muraille in association with Duchess Productions. Playwright’s Canada 2000.
2004 – *Chronic*. Factory Theatre in association with Duchess Productions. Playwrights Canada 2004.
2005 – *Baby Finger*. Duchess Productions. Summerworks.
2007 – *Age of Arousal*. Alberta Theatre Projects in association with Duchess Productions. Coach House Books 2007.
2009/10 – *The Last Dog of War*. Theatre Projects Manitoba/Alberta Theatre Projects Mainstage.

Awards

Griffiths has been deservedly recognized in the theatre world. She has been awarded five Dora Mavor Awards: *Maggie and Pierre* (1980 – Acting and Writing), *O.D. in Paradise* (1983 – Outstanding New Play), *Jessica* (1986 – Outstanding New Play) and *Alien Creature: a visitation from Gwendolyn MacEwen* (2000 – Outstanding New Play). She has also won a Gemini Award, two Chalmers Awards for *Jessica* (1986) and *Alien Creature: a visitation from Gwendolyn MacEwen* (2000) and a Quizzanne International Festival Award for *Jessica* (1987). Griffiths has been nominated twice for a Governor General's Award and received the Los Angeles AGA award for her performance in *Lianna*. *Age of Arousal* was awarded the Betty Mitchell for Best New Play in 2007.

The Duchess a.k.a. Wallis Simpson is the last play in the *Sheer Nerve* anthology and, as Scott notes, “returns to Griffiths’ favourite themes: a larger-than-life historical figure (Wallis Simpson) with a mystical, mythological dimension to her tale. ...Griffiths makes certain that we understand her characters as archetypes, as makers of culture. She has retained the emphasis on mythology and research from her collective creation roots, paired it with her own vision of spirituality, embraced her love of notorious women and created a series of characters unique to the Canadian stage... Griffiths occupies an integral place in Canadian Theatre history and she deserves to be recognized in that context.” (Scott, review)

Sources

Griffiths, Linda. Website: www.lindagriffiths.ca. Sept. 11, 2012.

Scott, Shelley. “Linda Griffiths. *Sheer Nerve: Seven Plays*”. *Theatre Research in Canada*. 21.1, 2000. Sept. 11, 2012.

Wallis Warfield Spencer Simpson - The Duchess of Windsor: a Brief History

Sandra Chamberlain-Snider

Wallis Simpson, the Duchess of Windsor, captured the world's imagination along with Edward VIII's heart in 1930's England. Her melodramatic story began with her birth in 1896 in Blue Ridge Summit, Pennsylvania and her father's death when she was five months old, leaving her mother impoverished and dependent on relatives (Bloch 14). But the ups and downs of childhood, the abusive, alcoholic first husband, the “lotus year” in China, divorce, remarriage and her seemingly ambitious navigation of Washington, Paris and London social circles (Sebba 40-56) do not adequately explain a woman who “has never ceased to fascinate” (Bocca 3).

Geoffrey Bocca, in his 1954 biography, describes Wallis as unchanged in the two decades after she met the Duke of Windsor. In photographs in her numerous biographies, she maintains the same erect posture and careful attention to hair, makeup and clothes; in fact her adherence to a similar look in hair and clothing for most of her life adds to the fascination – it is as if time stopped for her in the years 1936/37. She was not considered beautiful by traditional standards of the day: “she had a decidedly masculine appearance, with an angular face, flat chest, square hands and feet” (Bloch 15). The rumours around her sexuality, that she remained a virgin her whole life and that there was some notion of “gender confusion” regarding her biology, only added to the “otherworldliness” of her character (Bloch 229).

When the Prince of Wales entered her life in 1931, she was simply part of his London and Fort Belvedere social crowd, a crowd she had carefully cultivated along with the support of her second husband, Ernest Spencer. By the spring of 1934 though, she was firmly in place as the “favourite” of the Prince of Wales (Bloch 49). In Bocca's rather over the top description of the Prince's feelings, “It was Wallis' turn to feel the weight of a force over which she had no control – the Hanoverian capacity for intense love, the kind of love that Queen Victoria had for Albert” (Bloch 55).

What Bocca did not know (and refused to speculate about) and what later biographers such as Bloch and Sebba would learn, was the extent of the political and social machinations behind the Abdication. Did the fact that Wallis was American and twice divorced bring a country to a constitutional crisis over its King or did the worries about Edward VIII's sympathies towards the Nazi government precipitate his exile from England? Professor Paul Sweet's article “The Windsor File” (excerpted in this guide) recounts the professor's struggle to edit the volumes of Nazi government documents in the 1950's with pressure from the British government to suppress embarrassing connections between the Nazis and the Duke and Duchess.

“All I have written here...is true; except the lies.” (Findley 59)

“There is something so decadent and luxurious about delving into that time.” (Linda Griffiths)

Sources

Bloch, Michael. *The Duchess of Windsor*. London: Weidenfeld & Nicolson, 1996.

Bocca, Geoffrey. *The Woman Who would be Queen: A Biography of the Duchess of Windsor*. New York: Rinehart, 1954.

Findley, Timothy. *Famous Last Words*. Toronto: Clark, Irwin, 1981.

Note: Griffiths was not the only Canadian writer to fictionalize the sensational story surrounding the Duke and Duchess of Windsor and their Nazi connections. Findley's novel reopened the furor over these events, especially in England.

Sebba, Anne. *That Woman: The Life of Wallis Simpson Duchess of Windsor*. New York: St. Martin's Press, 2011.

Sandra Chamberlain-Snider is an MA student in the UBC Department of Theatre and Film

Cast

Georgia Beaty	<i>Queen, Lady Colefax, Burma Ruby</i>
Alen Dominguez	<i>Ernest Simpson, Espil, Bertie, African Diamond</i>
Joel Garner**	<i>King, Win Spencer, Chevy Jones, Archbishop</i>
Emma Johnson	<i>Ribbentrop, Shoko, Courtier</i>
Pippa Johnstone	<i>Wallis</i>
Alexander Keurvorst	<i>Noel Coward</i>
Jin Kim	<i>Pianist</i>
Kenton Klassen	<i>Edward</i>
Matt Reznik	<i>Lord Falderal, Ciano, Hitler</i>
Tracy Schut	<i>Debutante, Maki, Moghul, East India Emerald, Doctor</i>
Courtney Shields	<i>Lady Elizabeth, Patti, Russian Sapphire</i>

Creative Team

Sarah Rodgers*	<i>Director</i>
Shelley Stewart Hunt	<i>Choreographer</i>
Adam Henderson	<i>Dialect Coach</i>
Michael Bock	<i>Set Designer</i>
John Greenway	<i>Assistant Set Designer</i>
Alia Stephen	<i>Lighting Designer</i>
Chengyan Boon	<i>Assistant Lighting Designer</i>
Lauren Stewart	<i>Assistant Lighting Designer</i>
Miriam Thom	<i>Costume Designer</i>
Laura Fukumoto	<i>Assistant Costume Designer</i>
Scott Zechner	<i>Sound Designer</i>
Erica Leduc	<i>Assistant Sound Designer</i>
Cathy Burnett	<i>Movement Coach</i>
Gayle Murphy	<i>Vocal Coach</i>

Stage Management

Yeon Kyeom (Jenny) Kim	<i>Stage Manager</i>
Shelby Bushell	<i>Assistant Stage Manager (Properties)</i>
Jayda Paige Novak	<i>Assistant Stage Manager (Costumes)</i>

Faculty Advisors

Marijka Asbeek-Brusse	<i>Stage Management</i>
Robert Gardiner	<i>Set and Lighting Design</i>
Jacqueline Firkins	<i>Costume Design</i>
Andrew Tugwell	<i>Sound Design</i>
Jayson McLean	<i>Technical Production</i>

Production Staff

Jay Henrickson	<i>Manager of Technical Production</i>
Jim Fergusson	<i>Production Technical Director</i>
Lynn Burton	<i>Properties Supervisor</i>
Kirsten McGhie	<i>Costumes Supervisor</i>
Keith Smith	<i>Scenery and Lighting Specialist</i>

Special Thanks

Belle Cheung
Ivy Chiu
Wang Lizhen
Arts Club Theatre
Renegade Arts Society
Jayson McLean

Notice

Herbal cigarettes will be smoked during the performance.

Please turn off all telephones and electronic devices.

The use of cameras or recording devices during the performance is prohibited.

*Sarah Rodgers appears with the permission of Canadian Actors' Equity Association.

On our October 6th performance, BFA Acting alumnus **Mitch Hookey will step into the roles played by Joel Garner.

Crew

Becky Fitzpatrick, Jenny Austin, William Dao, Kay Good, Tegan Klanchnik	<i>Stage Crew</i>
Nam Bae, Rachel Ho, Curtis Li, Jade Greaves	<i>Dressers</i>
Kiara Lawson, Sarah Jessica Tjitra	<i>Properties Head</i>
Wenbo Zhao	<i>Sound Operator</i>
Clayton Brown	<i>Lighting Operator</i>
Jill Wyness	<i>Hair & Make up Artist</i>
Carisa Sams, Tina Wang	<i>Hair & Make up Assistants</i>
Lorraine West	<i>Scenic Artist</i>
Michael Bock, Ling Zhong, Tanya Mathivanan, William Dao, Daniel Boden, Tegan Johnston, Becky Fitzpatrick, Diana Navarrete Sepulveda, Jonathan Greenway, Charlotte Wright, Molly Lai, Tegan Klanchnik, Scott Zechner, Galen Robinson-Eco, Amine Bouzaher, Eva Harris, Gabriel Klein, Dean McMillian	<i>Scenic Painters</i>
Molly Lai, Lauren Stewart, Chengyan Boon, Julia Vu	<i>Lighting Crew</i>
Elliot Squire, Tanya Mathivanan, Dean McMillan	<i>Properties Builders</i>
Jeffery-Michael Tittiger, Jenna Newton, Kiki Ohira, Curtis Li, Anna Cheung	<i>Costume Builders</i>
Keith Smith, Jim Fergusson	<i>Set Construction</i>

Companion Guide

Sandra Chamberlain-Snider	<i>Editor</i>
Ian Patton	<i>Layout</i>



Georgia Beaty (*Queen Mary/ Lady Colefax/Ruby*)

Georgia is thrilled to kick off her final year in the BFA Acting program working with such a fun and dedicated cast and crew on this exciting production. Georgia was last seen on stage at UBC in *Two Merchants* and as Witch #2 in *Macbeth*. She has also performed with UBC improv and other improv groups both on campus and around the city. Georgia would like to thank her family, classmates and teachers for their continued support. Enjoy the show!



Michael R. Bock (*Set Designer*)

Michael R. Bock (Philadelphia, PA) is a graduate of the BFA Technical Production program at UBC. A painter, sculptor, and poet, he takes pride in the transformation of lofty ideas into practical realities. Credentials include *Mini Cooper exhibit: Illuminate Yaletown 2010* - Assistant Coordinator, *The Kalama Collective* - Technical Director, *Brave New Play Rites 2012* - Set Design Coordinator, *Stages of Sin* - Technical Director/Set Designer. Work at UBC includes properties sculptor for *Two Merchants*, *The Trial of Judith K.*, *Secret Doctrine*. He is currently working with the EatArt Lab on an interdisciplinary installation for the new Student Union Building. When not covered in paint, Michael enjoys being underneath salt water and deep snow. He is forever grateful to friends, family and girlfriend for their support.



Alen Dominguez (*Bertie/Ernest Simpson/Espil/African Diamond*)

Alen is excited to start off his third and final year in the BFA Acting at UBC with this fun, crazy show and to share this adventure with all his talented classmates and Sarah. Favourite credits include *Golf: the Musical* and *Fortune's Fools* (Kelowna Summer Theatre Festival), *The Idiot* (PuSh Festival 2012), *Party This Weekend*, *Beauty and the Beast* and *Aladdin*. Many thanks to teachers and family who always provide their ears and their love. This one is for you Grandpa, you always had nothing but beautiful and encouraging words for me. Enjoy the show!



Joel Garner (*King/Win Spencer/Chevy Jones/Archbishop*)

Joel is thrilled to be able to work with all his classmates again! He is currently in his final year in the BFA acting program. Past UBC credits include Antonio (*Two Merchants*), Max (*Suburban Motel*) and Duncan (*Macbeth*). Joel would like to thank Sarah, his classmates, the crew and everyone else behind the scenes for all their hard work and their enthusiasm. He would also like to thank his family and friends for all the patience and support that they have given him over the years!



Mitch Hookey* (*King/Win Spencer/Chevy Jones/Archbishop*)

Mitch is considering himself extremely lucky to have gotten the chance to return to the Telus Studio Stage for the closing night of *The Duchess*. He'd like to thank Sarah Rodgers and Tom Scholte for this opportunity. He'd also like to commend the final year BFA class on their inspiring work. Mitch is a graduate of the BFA in Acting programme at UBC. Thanks for supporting live theatre and enjoy the show. *On our October 6th performance, BFA Acting alumnus Mitch Hookey will step into the roles played by Joel Garner.



Emma Johnson (*Von Ribbentrop/Shoko/Courtier*)

Emma Johnson is in her final year in the BFA Acting program at UBC and is excited to be opening the season with such a talented cast and crew! Recent credits include *Macbeth* and *Two Merchants*. She thanks her family, friends and community for supporting Theatre at UBC. Enjoy the show!



Pippa Jonstone (*Wallis*)

Pippa is thrilled to start off her final year of the BFA program with *The Duchess*! She was last seen at Pacific Theatre in *Not Everything You Are* and last year in UBC's *Macbeth* and *Two Merchants*. It's been a real pleasure sharing this journey towards Sarah's vision with her lovely classmates, so thanks to her family, friends, *The Duchess* team and yourself for supporting and joining in on the fun! Next up is *Dancing at Lughnasa* at the Freddy Wood Theatre!



Alexander Keurvorst (*Noel Coward*)

Alexander is thrilled to be a part of *The Duchess*! Recent credits: *STATIONARY* (Delinquent Theatre), *Macbeth* (UBC) and *The Idiot* (Newworld Theatre). His band Lost Numbers is releasing their debut album this month. Special thanks to friends, family, lovers and the Barn.



Yeon Kyeom (Jenny) Kim (*Stage Manager*)

Yeon Kyeom is in her final year in the BFA Theatre Production and Design program at UBC. She is thrilled to be able to work with Sarah once again. She thanks the cast, crew, and Robert who gave her the chance to work on the production. Last but not least, she thanks her lovely family and friends. Stage Management credits include: *Not Everything You Are* (Pacific Theatre), *Farragut North* (Blank Slate Theatre), *The Bombitty of Errors* (Twenty Something Theatre), *The Trial of Judith K* and *Hecuba* (UBC). Assistant Stage Manager credits include: *The Idiot* (Newworld Theatre), *The Wiz*, *The Lieutenant of Inishmore* (FCP), *Romeo & Juliet*, *The Laramie Project*, and *Dead Man's Cell Phone* (UBC).



Jin Kim (*Pianist*)

Jin is currently a 2nd year Psychology major at SFU who has played the piano and other instruments from a young age. Jin wants to thank the stage manager Jenny, as well as all the cast, crew members and director for this lovely experience. A special thanks to his parents who helped him begin playing the piano from a young age.



Kenton Klassen (*Edward*)

Kenton Klassen is delighted to kick off his final year of BFA Acting program with such a cheeky piece of theatre. Past theatre credits include *Macbeth* (Patrick New) and *Summer Brave* (Stephen Malloy) at UBC, *Grease* (Marie Nychka) and *Treasure Island* (Vern Thiessen) at Keyano Theatre. Kenton would like to thank Sarah Rodgers for her masterful guidance and his beloved classmates for all their hard work and support over the last few years, here's to one more! 'He nothing common did or mean, Upon that memorable scene'



Matt Reznek (*Hitler/Lord Falderal/Ciano*)

Matt was recently seen this summer as Silver Johnny in *Mojo* (ITSAZOO) and Meddle in *London Assurance* (United Players). Recent Theatre at UBC credits include Lennox in *Macbeth* and Phillie in *Problem Child*. You can see him next in *Dancing at Lughnasa*, directed by John Cooper. He dedicates this performance to the Reznek side of the family, with apologies.



Sarah Rodgers
(*Director - MFA Directing, BFA Acting*)

Sarah Rodgers is an award-winning actress and director. Recent directing credits include *Billy Bishop Goes to War* for Theatre at UBC - which toured to the Arts Club and Saskatoon's Persephone Theatre; *A Christmas Carol* for Pacific Theatre; and *St. Joan* for Chemainus Theatre Festival. This summer Sarah directed *The Music Man* for Theatre

Under the Stars, and *A Room With A View* for United Players. Next she directs *Sisters* for Gateway Theatre.



Tracy Schut
(*Debutante/Maki/Moghul Emerald/Doctor*)

Tracy is in her final year of the acting program at UBC. She is also a graduate of the acting program at Douglas College. Credits include Witch #1 in *Macbeth*, Sandy in *End of Civilization*, Maria in *The Suicide* and Actress in *Blood Relations*. She would like to thank her family, her hetero-life partner Tia, and bras for all their support.



Courtney Shields
(*Lady Elizabeth/Patti/Russian Sapphire*)

Courtney is thrilled to start off her final year of the UBC BFA with such an exciting show! As a graduate of the Musical Theatre Diploma Program at Capilano University, it feels good to put on her dancing shoes in this production. Last season, Courtney had the privilege to perform in the world

premier of *The Idiot* (Newworld Theatre/Vancouver Moving Theatre), and also appeared in *Macbeth* and *Two Merchants* (UBC). She has also performed with several musical theatre companies around the city, including RCMT, Gateway, Footlight Theatre, and TUTS. Watch out for her in UBC's *Dancing at Lughnasa* this November!



Alia Stephen (Lighting Designer)

Alia is completing her final year of the BFA Theatre Production and Design Program at UBC. Previous credits with the department include lighting design for *Two Merchants* and for *City of Beaches*, and assistant lighting design for *The Idiot* (with Newworld Theatre), and *Jade in the Coal* (with Pangaea Arts), among others. Alia was also last year's recipient of a

Bill Miller Award and the associated internship with the Arts Club. Some additional design credits include *Hello, Dolly!*, *The Crucible*, *7 Stories* (Exit 22), *Adding Machine* (Pipedream), and *Supernatural Noir* (Fugue Theatre), for which she was nominated for a 2011 Ovation Award. Alia has a diploma in Technical Theatre from Capilano University. Upcoming designs include lighting design for *Go Back for Murder* with Trinity Western University and *Twelfth Night* with Capilano University's Exit 22 Productions.



Miriam Thom (*Costume Designer*)

Miriam is in her final semester of UBC with a major in Theatre and Film Design. Recent credentials include Costume Designer for MFA film *Winning*, Fringe play *Figment* and UBC MFA program's *Canadian Gothic*. As well she acted in a short film with Fritz Production's called *Kosmos* and performed in *The Vagina Monologues* in 2011. This

is Miriam's first time designing a mainstage show and she is thrilled to have worked with such a talented and fabulous team. A very special thanks to Kirsten and Laura, whose guidance and aid was wildly appreciated every heeled step of the way. Martinis for everyone!



Scott Zechner (*Sound Designer*)

Scott is in his second year of the BFA Design and Production program. He is excited for his first UBC mainstage design and glad to once again be working with director Sarah Rodgers. His recent work includes lighting design for *Hecuba* (UBC), *Copacabana* (Place Vanier Residence), Sound Design for *Two Merchants* (UBC), Assistant Sound Design for *Macbeth* (UBC), Technical Director

for *Dirty Rotten Scoundrels* (Place Vanier Residence) and Assistant Technical Director for *Brave New Play Rites 2012* (UBC).

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Photo: Tom McArthur

Theatres of War: Canadian Theatre & the War of 1812

A Symposium

October 10-12, 2012

7:30 pm

TELUS Studio Theatre
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As Canadians, and to a much lesser extent Americans, commemorate the 200th anniversary of the War of 1812, many of us wonder what it was all about, what were the stakes, who really won and who lost, and what were the short- and long-term consequences, especially for Canada. Canadian playwrights have been asking the same questions since the 1880s. This symposium, to be held almost to the day on the anniversary of the Battle of Queenston Heights (13 October 1812), explores the war itself and some of the Canadian theatrical responses that dramatized key figures in our history and mythology: Tecumseh, Laura Secord, General Isaac Brock, and more.

Each evening will feature a rehearsed reading of a Canadian play about the War of 1812, preceded by a talk from a major UBC scholar.

Lectures & Readings

WEDNESDAY, OCT. 10 – Prof. Michel Ducharme, Dept. of History – “A Civil, National, or Imperial War? Reassessing the War of 1812” *Playreading:* Charles Mair, **Tecumseh** (1886)

THURSDAY, OCT. 11 – Professor Jerry Wasserman, Dept. of Theatre and Film – “Canadian Theatrical Imperialism: The 1880s and 1812” *Playreading:* Sarah Anne Curzon, **Laura Secord: The Heroine of 1812** (1887)

FRIDAY, OCT. 12 – Professor Sherrill Grace, Dept. of English – “Staging War and National Identity: What Do War Plays Tell Us about Who We Are?” *Playreading:* Michael Hollingsworth, **The British: The War of 1812** (1986)

This promises to be an exciting, illuminating, and very entertaining series. Don't miss it!

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