

UBC THEATRE & FILM

A large, stylized illustration of two hands reaching towards each other. The hands are rendered in a light, textured red color against a background that is split horizontally into a light cream top and a dark red bottom. The hands are positioned as if they are about to grasp each other, with fingers slightly curled.

EURYDICE

SHE WENT TO HELL.
HE WENT TO GET HER.

by Sarah Ruhl

Directed by MFA Candidate Keltie Forsyth

January 21–February 6, 2016 Frederic Wood Theatre Tickets: theatrefilm.ubc.ca

SKaGeN & Richard Jordan Productions

BIGMOUTH

POLITICS, POWER, PROPAGANDA, & THE POWER OF THE SPOKEN WORD
Directed and performed by Valentijn Dhaenens

FROM SOCRATES TO BIN LADEN,
BIGMOUTH SHOWS THAT THE TRICKS
OF RHETORIC HAVE HARDLY CHANGED

★★★★★ — The Guardian
★★★★★ — The Times
★★★★★ — Exeunt Magazine

FEB 11 – 21, 2016

VENUE YORK THEATRE
639 Commercial Dr.

"Brilliant...a fascinating experience"
— The Guardian

A co-production with STUK and DeTijd
IMAGE BY CHRISTOPHE ENGELS

THEATRE/REPLACEMENT
RECOGNIZE / MAGNIFY / REPRODUCE

NEWORLD
THEATRE

WHAT'S THE HARM IN A LITTLE FRIENDLY COMPETITION?
WINNERS & LOSERS
— THE INTERNATIONAL TOURING HIT —
Written and performed by Marcus Youssef and James Long

★★★★★ — The Globe and Mail
★★★★★ — Time Out New York

FEB 16 – 27, 2016

VENUE HISTORIC THEATRE
1895 Venables St.

*"You really should see this one...
one of the best shows of the season"*
— The Georgia Straight

PHOTO BY SIMON HAYTER

MAR 2 – 19, 2016

VENUE HISTORIC THEATRE
1895 Venables St.

*"Celebratory, upbeat, and
deeply moving"*
— Toronto Star

Buddies in Bad Times Theatre (Toronto)

THE GAY HERITAGE PROJECT

Created and performed by Damien Atkins,
Paul Dunn & Andrew Kushnir

PHOTO BY GUNTAR KRAVIS

Tickets from \$20! Available now at THECULTCH.COM or 604.251.1363!

NOTE FROM STEPHEN HEATLEY, DEPARTMENT OF THEATRE AND FILM HEAD

Welcome back to the Frederic Wood Theatre and the second production of this Theatre at UBC season. Sarah Ruhl's *Eurydice* is a challenging and poetic play, a perfect way to launch us into the New Year. It is also a high point in the academic calendar for Keltie Forsyth and Heipo Leung whose work in this production marks the major aspect of their thesis requirements toward a Master of Fine Arts in Theatre.

I have become very aware in this production of the influence of our theatre and our department on generations of students' families at UBC. Keltie Forsyth will complete her MFA this year. Her father, Kenneth Brown, completed his theatre degree here at UBC in 1978, and her grandmother, Karin Cuff, was involved in a summer program for high school students under the tutelage of our department's founder, Dorothy Somerset. Michael Fera, playing *Eurydice's* father, is a graduate of this department's Acting Program and is the real life father of Seamus Fera, who is an Intermediate Year acting student and a member of the chorus in this production. (Michael met Seamus' mother, Tanja Dixon-Warren, in our department, as well.) Michael's father and Seamus' grandfather, Rinaldo Fera, was at UBC and very involved when there was only the UBC Players Club and was directed by Dorothy Somerset. It is very exciting to witness the generations of our influence on the Frederic Wood stage.

Next up for our department is *Naked Cinema*, the collaboration between the theatre and film units of the department, which will be shown at the Norm Theatre in the old Students' Union Building, February 1 and 2; a perfect chance to experience the range of talent possessed by our graduating BFA acting class who you will have already seen during our opening production of *Tenant of Wildfell Hall*.

I hope you are enriched and enchanted by tonight's production.

Stephen Heatley

Professor and Head, Department of Theatre and Film

NOTE FROM DIRECTOR KELTIE FORSYTH

"What if lightness is a philosophical choice to temper reality with strangeness, to temper intellect with emotion, to temper emotion with humour. Lightness is then a philosophical victory over heaviness. A reckoning with the humble and small and invisible." – Sarah Ruhl

I'm obsessed with Sarah Ruhl. I have been since I first read *The Clean House* in 2010. By then, she'd already received the MacArthur Fellowship, and *Eurydice* had been produced hundreds of times (this year alone, there will be 24 productions of the play across the US and Canada). So, despite feeling like I'd just made a miraculous discovery, I was really jumping on a quickly filling bandwagon.

The thing I find so engaging about Ruhl's work is the quirky blend of emotional depth, whimsy, soaring imagery and down to earth humour. There is something innately feminine about her work, though it is rarely overtly feminist. Her work embraces a gentler, more emotionally expressive, less linear and more sensual and imagistic quality, and none of her plays more so than *Eurydice*. That might be why it is produced so much. It's not the cleanest, most mature or easily staged of her plays, but it contains a commitment to the haunting imagery, humour and poetic language that characterize Ruhl's work.

So, why this play? And why now? I've been asked these two questions over and over. And I answer, academically and practically and rarely with the whole truth: because it moves me, it delights me, it opens me to my own griefs and my own joys. It removes me from my most cynical self and reminds me of my most idealistic. It fills me with wonder. Because in all of the ways it is imperfect and human, it is, as Ruhl says, a triumph of lightness.

Thanks so much to my MFA advisors: Stephen Malloy for making me question everything, Tom Scholte for helping me find my confidence, Stephen Heatley for supporting me every step of the way, and to my cohort Evan Frayne for his companionship and friendship over the past 18 months. Thanks too to the Sydney Risk Foundation and Canadian Federation of University Women of South Delta, whose support could not have come at a better time.

Thanks to the designers for helping me see this play, and to the production team, especially Jay, Jim, Jodi, Brad and Lynn who made the impossible happen over and over again. Thanks to Cathy and Gayle for their amazing eyes and ears. And the biggest thanks I can give to the cast for jumping in with both feet, working hard and making me laugh and cry – occasionally at the same time. It's been a blast guys! And finally, thanks to all of my family, but especially: Heather without whom I would be badly dressed, underfed and homeless; Ken for dog care and breakfasts and shared rants; and Alex and Link for the kind of love you only get from dogs and the very best of humans. I couldn't do this without you guys.

I hope you enjoy the show!

Keltie Forsyth

Director, MFA Candidate

This play is presented in one act with no intermission.

Q&A WITH SOUND DESIGNER JESSICA LAI

THE MYTH OF ORPHEUS AND EURYDICE

When did you begin working on this project?

We began working on the project early October. In the beginning, we had the vision of sound effects and live music on stage. Working towards our concept, we decided to build our own “home-made” instruments and compose original music for the show. During the construction of instruments, we were faced with obstacles in regards to the presentation, musical notes, and “playability” of the instruments. The instruments are primarily constructed with PVC pipes and steel bars. Through mathematical calculations, including trial and error, the instruments were tuned to the desired notes.

Tell me a bit about your history with sound design/music scoring?

Comparing to my previous designs, Eurydice has allowed me to explore different aspects of sound design as well as music composition. For sound design, we wanted to create an amplified stage to achieve the depth of soundscape. Composing our own music helps tailor to our instrument and the vocal ranges of our actors to fully reach out to the audience.

Writing music alone is a soul fulfillment, and working on music collaboratively gives me inspiration and motivation to refine my work. Along with the guidance of my mentor and sound instructor, Andy Horka, we composed and arranged vocal pieces for specific moments in the show to illustrate a stronger emotional bond with the scenes.

What has been the most unexpected discovery during the process?

When we were searching for material in the hardware store, we heard many doubtful murmurs behind our back and telling us that construction material is not for building instruments. Despite these comments, we put together some pipes and formed a giant saxophone and the moment we started testing out the notes, people started to come over and ask about our newly created instrument. In addition, we have explored many materials when we create our own vibraphone. For example, when we were testing out the difference between steel bar and brass bars, we found that different materials can bring out different fundamental and harmonic notes in the material. It was amusing that the brass bars we tested had a stronger harmonic note that predominates the fundamental note.

What were some of your inspirations for the design?

During the process, I found an different purpose in my song writing. As I mentioned before, I view it as an enjoyment that fulfills my soul. I believe that music itself is a language that speak to us emotionally. However, it didn't have much much of an impact to me until I hear someone else humming my song down the hallway and practicing it wholeheartedly. Hearing my melody from other's voices, the sense of honour it gave me was indescribable with words.

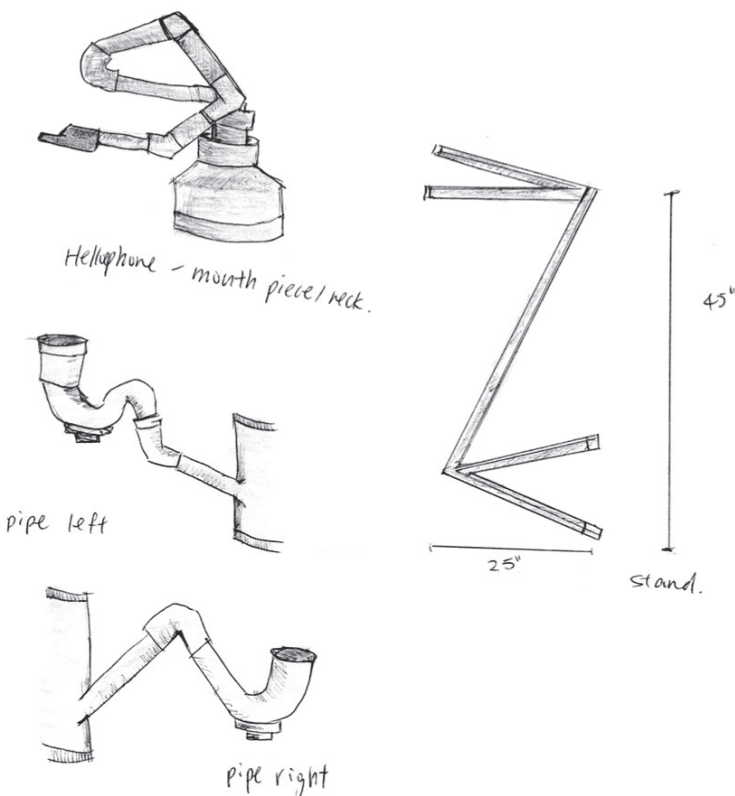
What's next?!

In the near future, I hope to publish my own music and have a personal concert. I also hope to have different challenges in the both music and theatre production. My goal is to inspire and move others with my creations and turn my imaginations into art that is concrete and tangible.

by Hallie Marshall

Assistant Professor Department of Theatre & Film

The myth of Orpheus stretches back to the age of heroes; he was said to be among those who sailed with Jason on the Argo in search of the golden fleece. The earliest references to his story, however, mention only his ability to charm the forces of nature with his lyre and his singing. It is not until Euripides' play *Alcestis*, staged in 421 BC, that we hear the story of Orpheus going to the underworld to retrieve his wife. The most famous versions of the story (those told by Vergil and Ovid) largely agree in their details. Orpheus was engaged to Eurydice but on their wedding day, before vows could be exchanged, she was bitten by a snake and died. Orpheus in his grief followed her to the underworld and using his heroic powers, that is to say his music, so moved the inhabitants of the underworld that Hades and Persephone, the gods who ruled over the realms of the dead, allowed him to lead her back to the human realm and to life. There was one stipulation though – he could not look back at her until they were both safely beyond the threshold of Hades. In all versions, at the last minute Orpheus turned to look at his beloved Eurydice and she dissolved back into the shade of the dead.



Instrument sketches by Jessica Lai

DEPARTMENT OF THEATRE & FILM ENDOWED AND ANNUAL AWARDS

Our department is fortunate enough to have a series of awards, which support the work of our students in each of the disciplines which we study. Some of these awards are endowed and will be presented in perpetuity. Some of them are funded annually. Below is a list of this year's recipients:

MARIAM BARRY

BFA Acting Year 4
Jessie Richardson Scholarship
(\$200)

LAUREN TAYLOR

MFA Directing
Mr and Mrs. G.E. Poole Award
(\$950)

MENGLEI JIANG

BA Year 4 - Brian McIlroy
Scholarship in Film Studies (\$1000)

PATRICIA EVERETT-KABUT

PhD Theatre
Dorothy Somerset Memorial
Scholarship in Theatre
(\$2850)

ALEXANDRA MILLER

BFA Design/Production Year 4
Michael McQueen Scholarship
(\$350)

DIANE BROWN

MFA Directing
DIODE Fine Arts Foundation
Scholarship (\$825)

NATALIE BACKERMAN

Year 2 BFA Acting
Joy Coghill Award in Theatre
(\$1050)

EVAN LENDRUM

MFA Directing
John Brockington
Scholarship in Theatre
(\$1000)

PARMISS SEHAT

BFA Acting Year 4
Evelyn Jasiulko Harden
Scholarship in Theatre (\$500)

CHING HEI LEUNG

MFA Design
Norman Young Scholarship
in Theatre (\$1100)

FLORINA BEGLINGER

BFA Film Production Year 4
Film Production Program 40th
Anniversary Scholarship (\$1300)

KELTIE FORSYTH

MFA Directing
Sydney J. Risk Award in Directing
(\$1500)

LIBBY WILLOW

BFA Acting Year 4
Beatrice Johnson Wood
Scholarship in Theatre (\$1150)

NICOLE BAIRSTOW

BFA Design/Production Year 4
Dream Catcher Scholarship
in Theatre (\$1500)

ALEXANDER FORMOS

MFA Film Production
North Shore Studios Scholarship in
Film Production (\$1000)

JULIA HENDERSON

PhD Theatre
Errol Durbach Graduate
Scholarship in Theatre (\$2050)

FRANCIS WINTER

BFA Acting Year 4
John Emerson Memorial
Scholarship in Arts (\$500)

TURNER STEWART

BFA Film Production/
Film Studies Year 4
Mark Harris Memorial
Scholarship (\$1000)

Later in the year we will also present the department's prizes which award excellence at the end of the school year. These include the Peter Loeffler Memorial Prize, the Stephen Woodhouse Memorial Prize - both in theatre; and the Lidster Prize in Documentary Filmmaking and the Springate Prize for Excellence in Film Production. We also have a leadership award in theatre, the Kensaku Asano Memorial Award, and two mentorship awards, the Bill Miller Award and the Christopher Gaze Award which support interning opportunities at the Arts Club and Bard on the Beach.

EURYDICE

CAST & CREATIVE TEAM

Kelsey Ranshaw *Eurydice*
Daniel Curalli *Orpheus*
Francis Winter *Nasty Interesting Man/Child*
Michael Fera *Father*
Mariam Barry *Little Stone*
Joylyn Secunda *Big Stone*
Meegin Pye *Loud Stone*
Seamus Fera *Chorus & Understudy for Nasty Interesting Man/Child*
Bronwyn Henderson *Chorus*
Rowan Denis *Chorus*
Sarah Hicks *Chorus*
Taylor Scott *Chorus*
Cassandra Phillips-Grande *Chorus*

Keltie Forsyth *Director*
Tory Ip *Associate Lighting Design*
Sophie Tang *Assistant Lighting Design*
Stefan Zubovic *Assistant Lighting Design*
Heipo Leung *Set Design*
Lizzy Fu, Michael Barnum *Assistant Set Design*
Alix Miller *Costume Design*
Megan Lavergne, Christian Patrick Hroch Lovell *Assistant Costume Design*
Jessica Lai *Composer, Arrangement & Sound Design*
Ed Dawson *Assistant Sound Design*

Megan Lai *Stage Management*
Sony Tsai, Kanon Hewitt *Assistant Stage Management*

ADVISORS AND PRODUCTION TEAM

Stephen Heatley *Directorial Advisor*
Gayle Murphy *Voice Coach*
Cathy Burnett *Movement Coach*
Marijka Asbeek Brusse *Stage Management Advisor*
Robert Gardiner *Scenery and Lighting Design Supervisor*
Jacqueline Firkins *Costume Design Advisor*
Andy Horka *Composer, Arrangement & Sound Design Advisor*
Brad Powers *Technical Production Advisor*
Jeff Harrison, Charles Hanson *Theatre Technicians*

STUDENT PRODUCTION CREW

99's Production Students
Jessica Warren
Nicole Bairstow
Charlene Saranchuk
Gwendolyn Loi
Esther Leung
Nicolette Szabo
Bob Zhu
Alaia Hamer
Jacqueline Wax
Angela Chen
Nicola Wanless
Ashley Kim
Vivian lam
Apple Fong
Sammie Hatch
Melicia Sabina Zaini
Bob Zhu
Duston Baranow-Watts
Alessandra Tombazzi
Wing Yee Ngai
Radhika Mettakhun
James Zhan
Bob Zhu
Nicole Bairstow
Esther Leung
Aya Yuhara
Shao-Ning Wu
Vim Chen
Nicolette Szabo
Gwendolyn Loi
Ellen Gu
Linda Yang
Rafael Rui
Yuki Hoshino
Benton Neufeld
Cora Wu
Melicia Zaini
Costume Work Study
Emily Lee
Alix Miller
Linda Yang
Marketing Intern
Vanka Salim

UBC DEPARTMENT OF THEATRE & FILM STAFF AND ADMINISTRATION

Stephen Heatley *Department Head*
Cam Cronin *Department Administrator*
Ian Patton *Academic Administrator*
Zanna Downes *Theatre and Film Production Graduate Secretary*
Karen Tong *Theatre and Film Studies Graduate Secretary*
Jay Henrickson *Manager, Technical Theatre Production*
Jim Fergusson *Stage and Lighting Specialist*
Keith Smith *Stage and Lighting Specialist*
Lynn Burton *Properties Specialist*
Jodi Jacyk *Costume Specialist*
Tony Koelwyn *Theatre at UBC Box Office*
Deb Pickman *Marketing and Communications Specialist (On Secondment)*
Nicole Yukiko Sekiya *Interim Marketing and Communications Coordinator*
Andrea Rabinovitch *Interim Marketing and Communications Coordinator (Incoming)*
Linda Fenton Malloy *Web Designer*
Sarah Crauder *Film Program Administrator*
Stuart McFarlane *Film Equipment Manager*
Richard Payment *Visual Resource Librarian*

CREATIVE COLLABORATORS

Jonathan Wood *Graphic Designer*
Matt Reznick *Advance Promotional Photography*
Javier R. Sotres *Dress & Archival Photography*

SPECIAL ACKNOWLEDGEMENTS

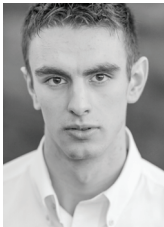
Vancouver Opera Props
Arts Club Theatre
Fiona Firkins
Bella Jacyk
Sharon Bayly, Marlise McCormick *Stilt Coaches*

CAST BIOGRAPHIES



Kelsey Ranshaw *Eurydice*

Transplanted from Calgary AB, Kelsey is tackling her final year in the BFA holding a previous diploma in acting from Red Deer College. Past UBC credits include *Marion Bridge* (Agnes), and *The Tenant of Wildfell Hall* (Mrs. Wilson). She is beyond thrilled for the beautiful opportunity to bring *Eurydice* to life (no pun intended), and extends gratitude to Keltie for her support, grace and unwavering confidence and to her cast-mates and crew for their love, talent and generosity.



Daniel Curalli *Orpheus*

Daniel is ecstatic to be performing on the Frederic Wood main stage. A second year BFA Acting student, UBC credits include: *Dirty Dutch Rhino* (Foggit) and *The Safe Word* (Smitten). He has additionally performed in *Hairspray!* (TUTS). Much thanks and credit to Keltie, Gayle, Cathy, the entire production team and this incredibly talented cast. Love to Mom, Dad, Sophia and Thomas for their support and love. To God be the Glory. It's SHOWTIME!!!!



Francis Winter *Nasty Interesting Man/Child*

Francis is his final year of the BFA Acting program at UBC. His previous credits at UBC include: *Tenant of Wildfell Hall* (Gilbert Markham), *The Dumb Waiter* (Gus), and *Vanya & Sonia & Masha & Spike* (Vanya). He has also preformed in *Coriolanus* (Drops of Salt Productions) and *Willy Wonka* (Garnet and Gold). He would like to thank the wonderful crew, his director, and his classmates. He hopes you enjoy the show.



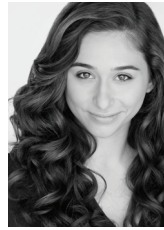
Michael Fera *Father*

Michael is very honoured to be back on the Frederic Wood stage having last appeared here as the Old Shepard in *Winter's Tale* back in 1987 when he finished the BFA program in acting! Other acting credits include *Elbow* and *The Provost* in *Measure for Measure* and *The Ghost of Hamlet's Father* and the *Gravedigger* both for *Honest Fishmonger's Co-op*. Other favourite credits include the Jessie Nominated *Broken*. He is thrilled to be back at UBC and would like to thank his family for all of their unwavering support and love.



Mariam Barry *Little Stone*

Eurydice is a remarkably transparent piece of theatre. Love, loss and the delicacy of life are all notions explored in our heroine's walk from adolescence to womanhood. It is a tale of coming-to-consciousness. To chorally bear witness to the re-telling of this mythic tragedy, hailing from the classical Greek tradition, has been a sea of playful exploration and introspection. It is a privilege to live in Sarah Ruhl's words. Thank you Keltie for graciously navigating us through the Underworld. Welcome to the land of misfit stones.



Joylyn Secunda *Big Stone*

Joylyn is a final year BFA Acting student with previous UBC credits including: *The Tenant of Wildfell Hall* (Rachel), *The Bacchae 2.1* (Suspended Woman), *Marion Bridge* (Louise), and *Love, Lust & Lace* (Arlecchino). She has also trained as a clown with Ian Wallace and performed a self-directed clown turn in *Dirty Laundry* (The Assembly). She sends gratitude to Keltie and the faculty for their guidance and to her loving friends and parents.



Meegin Tahirih Pye *Loud Stone*

Meegin is a 4th year BFA Acting student, previous UBC credits include: *Tenant of Wildfell Hall* (Helen Graham), *Bacchae 2.1* (Tattoo Artist), *Love, Lust & Lace* (Pantalone), *Marion Bridge* (Theresa). Other credits: *Children's Hour* (Ensemble Theatre Company), *Rimers of Eldritch*, *Rosencrantz and Guildenstern Are Dead*, and *Romeo and Juliet* (Malaspina Theatre). A special thank you to everyone who was a part of the production and, as always, my family and husband.



Seamus Fera *Chorus & Understudy for Nasty Interesting Man/Child*

Seamus is in his Intermediate year of the BFA Program. Past UBC credits: Boris (*The Safe Word*), Jean-Claude Phillippe III (*The Dirty Dutch Rhino*) and Paul Granger III (*Hot L Baltimore*). Other credits: Various (*Shakespeare Unhinged*), *Vagrant* (*The Insect Comedy*), Gertrude (*Hamlet*), Prospero (*Tempest*), Bottom (*A Midsummer Night's Dream*). Seamus apprenticed for two summers with Bard on the Beach and was a member of CTYP's Teen Shakespeare and Arts Umbrella Pre-Professional Training Programs. Seamus has also written three plays and assistant directed *The Imaginary Invalid* with United Players.



Bronwyn Henderson *Chorus*

Bronwyn is a 2nd year BFA Acting student whose previous credits include: *The Safe Word* (Mildred), *The Dirty Dutch Rhino* (Donna), and *Hot L Baltimore* (April Green). She also appeared as Louison/ Dr. Purgon in *The Imaginary Invalid* (United Players). She would like to thank the cast and crew for this experience, with special mention to the Chorus for their collaboration and hard work. Enjoy the show!



Rowan Denis *Chorus*

Rowan is an intermediate year BFA Acting student. Her previous UBC credits include *Paper Series* (Symbol/Russian), *Dirty Dutch Rhino* (Maggie), *9 to 5: The Musical* (Doralee Rhodes), and *Hot L Baltimore* (Suzy). Some of Rowan's favourite roles were Bainbridge Performing Arts' *Chicago* (Annie) and Bainbridge High School's *The Importance of Being Earnest* (Cecily Cardew). She is thrilled to be a part of this magical play with its fantastically talented cast and crew. Cheers eh!

CAST & CREATIVE TEAM BIOGRAPHIES



Sarah Hicks Chorus

Sarah is in her 3rd year of the BFA Acting program. Her previous UBC credits include *Hot L Baltimore* (Girl), *The Dirty Dutch Rhino* (Jack), and *Paper SERIES* (various characters). She has also performed in *Mary's Wedding*, *A Beautiful View*, and *saltwater moon* (The Nelson History Theatre). Thank you to the wonderful cast and marvellous crew of Eurydice for creating such a fantastic production – especially the other chorus members for being ever-supportive, loving, and hilarious!



Taylor Scott Chorus

Taylor Scott (Chorus): Taylor is a 2nd year BFA Acting student, with previous UBC credits including: *The Safe Word* (Catnip), and *Hot L Baltimore* (Millie). When she is not in rehearsal, Taylor can be found in the library, attempting to balance her love for theatre with her passion for linguistics. Taylor would like to thank Keltie, the assiduous members of the chorus, Simba, Nic, and her Mama. Enjoy the show!



Cassandra Phillips-Grande Chorus

Cassandra is an intermediate year BFA Acting student, whose previous UBC credits include *Hot L Baltimore* (Jackie), and *The Dirty Dutch Rhino* (BFFL). Other notable roles include *Paper Series* (Issac), *Macbeth* (Third Witch), and *Last Man Hanged* (Alice). Cassandra is a professionally trained Ballet dancer. As a multidisciplinary artist, her additional credits include Direction: *Therac 25*, & Choreography: *Rocky Horror Picture Show*. Thanks to her family for their unconditional support of her artistic endeavors.



Keltie Forsyth Director

Keltie is a 2nd year MFA Directing student at UBC. She is a graduate of the University of Alberta Department of Drama and participant in the Robbin's Academy Professional Theatre Program. Recent directing credits include *The Dumb Waiter*, *Marion Bridge* (UBC), *All in the Timing*, *Closer*, *Bedlam* (Junior Jester Cap award), Kafka's *Metamorphosis* (K.I.A. Productions), *Minding Dad* (Sterling Nomination), *Love and Death* (THEATrePUBLIC), and *Pas-sages* (Ribbit Republic). Keltie would like to thank all the amazing people who made *Eurydice* happen, the Sydney Risk Foundation, the CFUW South Delta, and her family, especially Alex for his unending patience and love.



Heipo Leung Set Design

Heipo is finishing her MFA in Set and Costume Design at UBC. She has a background in Interior Design and holds a B.A. in Sociology (UCLA). Recent credits include: *The Tenant of Wildfell Hall* (Assistant Costume Designer), *The Dumb Waiter* (Costume Designer), and *The Triumph of Love* (Assistant Set Designer). Thanks to the passionate and supportive cast and crew who made the show come alive, especially to those who contributed long hours and worked very hard in the shops. Enjoy the show!



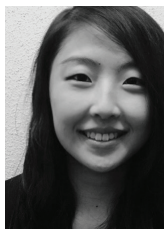
Alix Miller Costume Design

Alix is a 4th year BFA Theatre Design and Production student. Previous UBC credits include *Naked Cinema: Mercury Falling* (Costume Coordinator). She has also worked with Gateway Theatre as a costume designer for their Academy program. Many thanks to the crew and staff, and to her partner, Sarah Melo.



Jessica Lai Sound Design

Jessica Lai is a 4th year BFA student in the Theatre Design and Production program. She is thankful to work with such a great team and compose music for this meaningful play. Her previous sound design credits include: *UBC Festival Dionysia*, *The Tenant of Wildfell Hall*, and *Chamber Music*.



Megan Lai Stage Management

Megan is a 4th year BFA Theatre Production & Design student with previous UBC credits including: *The Tenant of Wildfell Hall*, *Chamber Music*, and *Bacchae 2.1*. Thank you to all cast and crew for such a wonderful experience. It is a great pleasure to be part of this amazing production. Much love. "We are a chorus of raisins".

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theatrefilm.ubc.ca

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A NIGHT IN VENICE

(Eine Nacht in Venedig)

Operetta in Three Acts by **Johann Strauss II**
Sung in German with English Surtitles

FEBRUARY 4, 5, 6 AT 7:30 PM | FEBRUARY 7 AT 2:00 PM

Chan Centre for the Performing Arts, UBC Campus

Jonathan Girard | *Conductor* **Nancy Hermiston** | *Director*
UBC Symphony Orchestra

TICKETS: 604.822.6725 or UBCOpera.com



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