UBC **THEATRE&FILM**

UBC 100

WORLD PREMIERE

THE TENANT OF WILDFELL HALL

HER SECRET IS SAFE WITH HIM.

Based on the novel by Anne Brontë

Adapted by Professor Jacqueline Firkins

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WELCOME MESSAGE FROM DEPARTMENT HEAD STEPHEN HEATLEY

Welcome to the world premiere of *The Tenant of Wildfell Hall*!

I am so proud to be beginning my term as Head of the Department of Theatre and Film during the centennial celebrations of our university. One hundred years ago students first began course work at UBC and in that same year a young English professor named Frederic Wood formed the Players' Club. Theatre has been happening at UBC as long as there has been a UBC! Our department has a long, rich tradition of teaching and scholarly activity in theatre and film. The original Frederic Wood Theatre opened 63 years ago and our current home opened 52 years ago. Under the guidance of Dorothy Somerset, this department was founded 57 years ago and we have been teaching film classes on campus for 49 years.

In this centennial year, we feature the work of women playwrights and adaptations. I am delighted to welcome you to a world premiere to kick off our 64th season; adapted by our faculty colleague, Jacqueline Firkins, directed by MFA directing alumna Sarah Rodgers, and featuring the work on stage and back stage of our current students and recent graduates, of whom we are most proud. The department is particularly excited about this new adaptation of *The Tenant of Wildfell Hall*, as it is a simple, unencumbered theatrical retelling of this complex story. Although set long ago and far away, its strength is in keeping us focused on the relatable characters and universal themes of the source material, which continue to resonate with us here in Canada today.

I look forward to welcoming you to our theatre several times this year as well as to other theatre and film events at locations across the campus. Happy 100th UBC!

Cheers,

Stephen Heatley
Professor and Head, Department of theatre and Film

DIRECTOR'S NOTES

This has been a fascinating project for me as I come back to direct for UBC after a few years off – my last offering being The Duchess by Linda Griffiths that recently enjoyed a very successful revival with Diane Brown in the lead role at The Vancouver East Cultural Centre. *The Tenant of Wildfell Hall* has offered up some unique challenges. The novel is one of the least known novels written by the famous Bronte sisters. The novel is written by Anne Bronte – the youngest sister who had to witness first hand the breakdown of her brother, Branwell, who joined her as a tutor at Thorp Green. Out of the experiences of observing her brother take up an affair with the lady of the house and his subsequent journey into drink and drugs and ultimately death grew the novel of *The Tenant of Wildfell Hall*. The novel is an ambitious but uneven work. The longest section of the book is told through Helen's diary presented in installments between 1821 – 1827. The structure makes for a very challenging style to transform to the theatre or even film. Our playwright Jacqueline Firkins has done a wonderful and admirable job of making this piece theatrical and suspenseful and even bringing some delightful comedy to a rather bleak story.

This is also a class project – a unique exercise within the season and thus the department cast some of the students in roles outside their type in order to allow the actors to explore and grow. I am enjoying greatly guiding the actors in their exploration on this challenging path.

We are also having many discussions on the pros and cons of accents. It is my belief that the world of Bronte is uniquely British and the dialogue with its cadence and choice of words suit an accent. It allows the language to soar supported by the lilt and inherent rhythms of the dialect. Although this piece set in the country (most likely Yorkshire) adds an even more challenge to the students work. Do we do a gentle RP to place the piece in England or specifically the country lilt of Yorkshire? At this point in the process the exciting debate continues as in the room we continue to play. By the time you sit back and watch this show and hear the actors – you will know who won this fascinating consideration. Ultimately we wish to honour a passionate story and the actors to take themselves deeply into these characters and certainly the themes in this piece of passion and pain and loss and the hope of a second chance at love are themes experienced and that resonate around the world. And so 'ear all, see all, say nowt. Just tuck in und enjoy the show.'!

Sarah Rodgers

Q&A WITH PROFESSOR JACQUELINE FIRKINS

When did you first read *The Tenant of Wildfell Hall*?

I read the piece in 1993 when I was pursuing my undergraduate degree in English Literature. I was struck by the differences between Anne's novel and the work of her sisters, but Tenant haunted me, as a good ghost story should, even one whose ghosts aren't supernatural.

How did you come to adapt this novel for the stage?

I have been teaching in University settings for twelve years. Every year the faculty tries to find plays that meet certain criteria, including a number of interesting women's roles for acting pools that often have more women than men. After discussing the same few scripts over and over again, I said, "Why don't we generate some work that fits these needs?" I returned to the literature [that not] only put women's voices on stage through the cast, but also in authorship. I found works that contained a number of meaty women's roles. Tenant suited our particular casting pool best and the participants in early workshops were drawn in by the mystery at the heart of the piece.

What was the most unexpected challenge of the adaptation process?

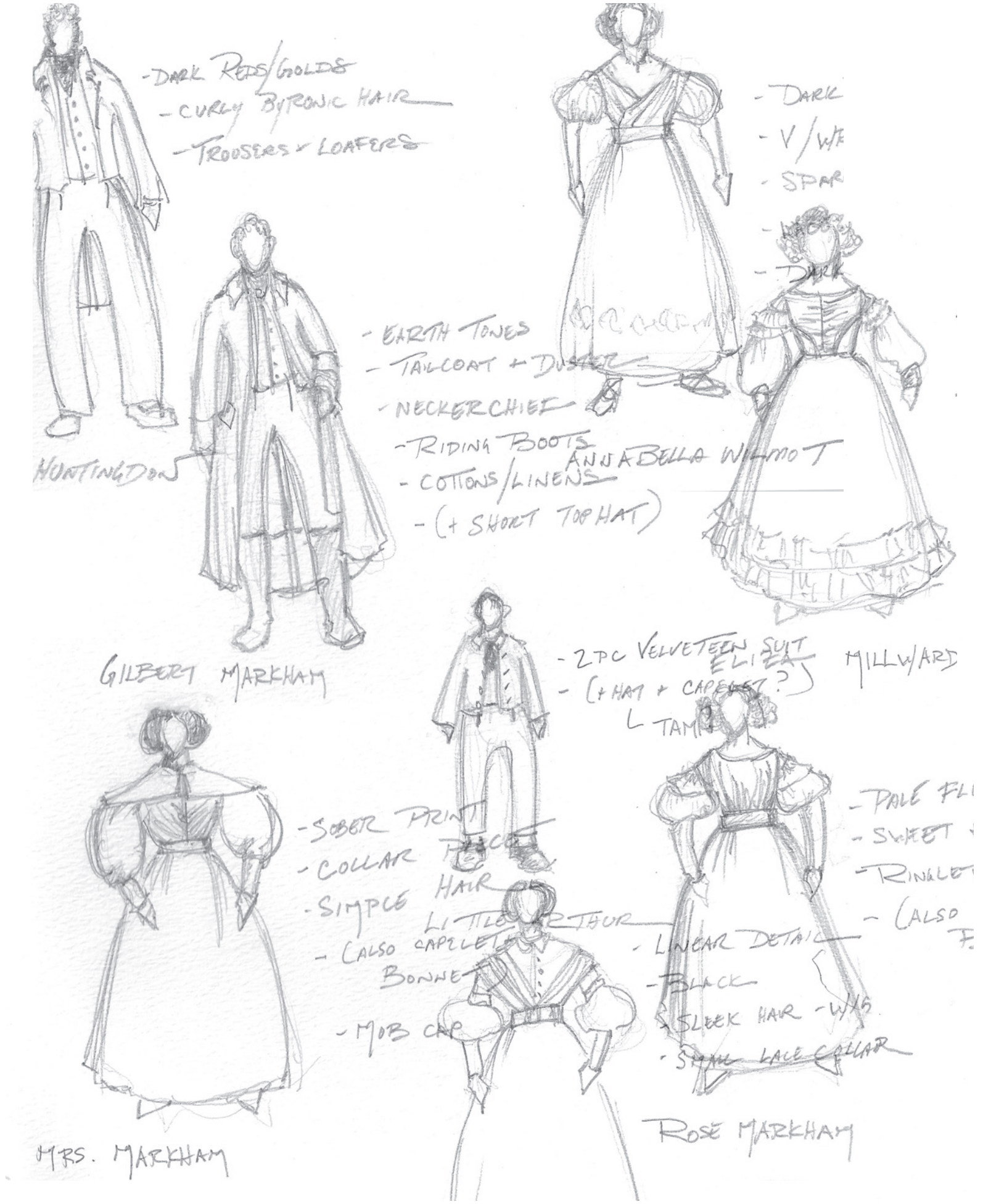
One of my biggest challenges was trying to serve a lot of needs with one piece. I had my own artistic goals about diversifying the notions of a heroine or a love story, but I had to retain some commercial appeal. I had to honour Bronte's intentions with the novel, and yet consider what might resonate most for a modern audience. I also had to serve a specific cast and their potential educational opportunities as growing artists. Each actor needed a character with an arc and some complexities to explore. Some roles that were minor in the novel grew to be much larger in the play. Therefore the piece began to focus on a story about an individual who disrupts a community. In the end, I'm grateful for the impact of all of the parameters. They kept us asking questions about what story we really wanted to tell and why we wanted to tell it.

What aspect of this story makes it relevant for our modern audience?

I have always been drawn to classic or "time-tested" literature because it illustrates the things that have changed and the things that haven't. If Tenant was set in 2015, Helen would have had a pre-nup, Jane would have found a man (or several) through OKCupid, Mrs. Wilson would be at home all day on Facebook commenting on everyone else's posts, and Rose would be off studying Oscar Wilde in university. But the core feminist argument holds true today: we often have different expectations of our daughters and our sons.

If you could be a Brontë sister for a day, which one would you be?

In truth, Charlotte. (Sorry, Anne.) She had such an amazing combination of wit and compassion. She was nurturing but never afraid to speak her mind. She was deeply analytical and understood the frequent contradictions of brain and heart. She gave us Jane Eyre and Lucy Snowe, two women who—when I encountered them as a teenager—taught me that even girls who aren't considered pretty or strong deserve intellectual stimulation, artistic fulfillment, and lasting companionship.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- CURLY BYRONIC HAIR
- TROUSERS + LOAFERS
HUNTINGDON
- EARTH TONES
- TAILCOAT + DUSTER
- NECKERCHIEF
- RIDING BOOTS
- COTTONS/LINENS
- (+ SHORT TOP HAT)
GILBERT MARKHAM
- DARK
- V/W
- SPAR
- DARK
ANNABELLA WILMOT
- 2PC VELVETEEN SUIT
- (+ HAT + CAPELET?)
ELIZA MILLWARD
- TAM
- SOBER PRINT
- COLLAR PIECE
- SIMPLE HAIR
- (ALSO CAPELET
BONNET
- MOB CAP
MRS. MARKHAM
LITTLE ARTHUR
- LINEAR DETAIL
- BLACK
- SLEEK HAIR - W/G
- ~~SMALL LACE COLLAR~~
- PALE FL
- SWEET
- RINGLET
- (ALSO
ROSE MARKHAM

THE TENANT OF WILDFELL HALL

CAST AND CREATIVE TEAM

Meegin Pye *Helen Graham*

Francis Winter *Gilbert Markham*

Selene Rose *Rose Markham*

Mariam Barry *Mrs. Markham*

Elizabeth Willow *Eliza Millward*

Matt Kennedy *Frederick Lawrence*

Kelsey Ranshaw *Mrs. Wilson*

Parmiss Sehat *Jane Wilson, Anabella*

Thomas Elms *Arthur Huntingdon*

Joylyn Secunda *Rachel*

Beau Morgan & Mattias Kondor *Arthur Huntingdon Jr.*

Sarah Rodgers *Director*

Jacqueline Firkins *Playwright, Set and Costume Designer*

Jessica Lai *Sound Designer*

Sara Smith *Lighting Designer and Assistant Set Designer*

Heipo Leung *Assistant Costume Designer*

Sophie Tang, Harika Xu *Assistant Lighting Design*

Becky Fitzpatrick *Stage Manager*
Megan Lai *Assistant Stage Manager*

ADVISORS AND PRODUCTION TEAM

Marijka Asbeek Brusse *Stage Management*

Andy Horka *Sound Design*

Gayle Murphy *Voice Coach*

Cathy Burnett *Movement Coach*

Brad Powers *Technical Production*

Robert Gardiner *Lighting Design*

Alix Miller, Emily Lee *Wardrobe Work Study*

Jessica Warren, Nicole Bairstow *Props Work Study*

Carmen Alatorre, Kiara Lawson, Emily Lee, Nicole Bairstow, Alix Miller *Costume Build Crew*

Lorraine West *Charge Scenic Artist*

Jillian Wyness, Devon Baker *Wigs and Makeup*

Jessica Routliffe, Nicole Yukiko Sekiya *Chaperones to Beau & Mattias*

STUDENT PRODUCTION CREW

PROPS BUILD CREW
Vanka Salim, Gwendolyn Loi, Megan Lavergne, Esther Leung, Harika Xu

SCENERY BUILD CREW
Kenta Nezu, Melicia Zaini, Bob Zhu, Vivian Lam, Tsz Ching Fong, Alessandra Tombazzi, Sammie Hatch, Edward Dawson, Nicola Wanless, Duston Baranow-Watts, Sony Tsai, Angela Chen, Alaia Hamer

SCENIC PAINT CREW
Gwendolyn Loi, Sony Tsai, Michael Barnum, Jacquelin Wax, Christian Lovell, Chen Shidan, Megan Lavergne, Courtney Verwold, Alessandra Tomazzi, Stefan Zubovic, Vanka Salim

SOUND BOARD OPERATOR
Dino Chen

HEAD ELECTRICIAN
Stefan Zubovic

LIGHT BOARD OPERATOR
Duston Baranow-Watts

LIGHTING CREW
Vivian Lam, Benton Neufeld, Patricia Jiang, Apple Fong, Alessandra Tombazzi, Stacey Kaser, Kenta Nezu, Tory Ip, Duston Baranow-Watts, Kanon Hewitt, Vanessa Tang

HEAD DRESSER
Alix Miller

ASSISTANT HEAD DRESSER
Sammie Hatch

COSTUME RUN CREW
Cora Wu Shao-Ning, Ellen Gu, Aya Yuhara

COSTUME BUILD CREW
Melicia Zaini, Cora Wu Shao-Ning, Esther Leung, Radhika Mettakhun, Nicolette Szabo, Dustin Baranow-Watts, Sony Tsai, Sammie Hatch, Alaia Hamer, Yue Zue, Linda Yang, Gwendolyn Loi, Ellen Gu, ShiDan Chen, Megan Lavergne, Nicole Bairstow

SHOW RUN CREW
Kenta Nezu
Vanka Salim

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*

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Deb Pickman *Marketing and Communications Specialist (On Secondment)*

Nicole Yukiko Sekiya *Interim Marketing and Communications Coordinator*

Linda Fenton-Malloy *Web Designer*

Jonathan Wood *Graphic Designer*

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Stuart McFarlane *Film Equipment Manager*

Richard Payment *Visual Resource Librarian*

SPECIAL ACKNOWLEDGEMENTS

Vancouver Opera

Rémi Larivière

Arts Club Theatre

CAST BIOGRAPHIES

Meegin Pye *Helen Graham*

Meegin Tahirih Pye (Helen Graham): Meegin is a 4th year BFA Acting student, her previous UBC credits include *The Bacchae 2.1* (Tattoo Artist), *Love, Lust & Lace* (Pantalone), *Marion Bridge* (Theresa). She has also performed in *The Children's Hour* (Ensemble Theatre Company), *Shipyard Pals Walking Tour* (NVMA/Presentation House), *The Rimers of Eldritch* (Malaspina Theatre), *Rosencrantz and Guildenstern Are Dead* (Malaspina Theatre), and *Romeo and Juliet* (Malaspina Theatre). Meegin also holds a Theatre Diploma from Vancouver Island University.

Francis Winter *Gilbert Markham*

Francis Winter (Gilbert Markham): Francis is his final year of the BFA Acting program at UBC. His previous credits at UBC include: *The Dumb Waiter* (Gus), *The Bacchae 2.1* (First Aide), 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.

Selene Rose *Rose Markham*

Selene is a Final year BFA Acting student with previous UBC credits including *Chamber Music, The Bacchae 2.1, Marion Bridge* and *Love, Lust & Lace*. She was on the UBC Improv team and competed in the 2012 College Improv Tournament in Chicago and spent this summer working as a professional pirate. Selene would like to thank Sarah for her impeccable direction, the cast and crew, her family and friends for their continuous love and support.

Mariam Barry *Mrs. Markham*

Mariam is a final year BFA Acting student who feels honored to be involved in the unveiling of a new play adaptation. Mariam would like to thank the ring of inspiring female artists that directed, adapted and styled this production, in addition to Theatre at UBC for representing divergent voices on the stage. Previous UBC credits include *Chamber Music* (Susan B. Anthony), *The Bacchae 2.1* (the Cook) and *Love, Lust & Lace* (Il Dottore).

Elizabeth Willow *Eliza Millward*

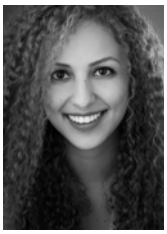
Elizabeth is in her final year of UBC's BFA Acting program. Previous credits at UBC include: *Chamber Music* (Joan of Arc), *The Bacchae 2.1* (Solo Performer), *Marion Bridge* (Agnes), *Love, Lust & Lace* (Columbina), and *Vanya & Sonia & Masha & Spike* (Nina). Elizabeth would like to thank Sarah, the amazing cast and crew, and her family and friends for their love and support. Enjoy the show!

Matt Kennedy *Frederick Lawrence*

Matt is a BFA graduate of UBC's Department of Theatre and Film. Recent credits include *Frost/Nixon* (Ensemble Theatre), *Triumph of Love, The Bacchae 2.1, Twelfth Night, The Seagull, I Am Not A Laughing Man, Pride and Prejudice, Two Tales by Carlo Gozzi* (UBC), *Man Up!* (Boys' Club Network) and *Tony n' Tina's Wedding* (Hoarse Raven). Matt would like to thank Sarah, Jim, the UBC faculty, his family and Eva for all their love and support.

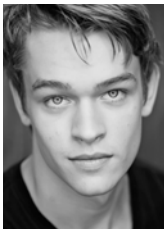
Kelsey Ranshaw *Mrs. Wilson*

Kelsey is a transplant to Vancouver from Calgary Alberta, holding a previous diploma in acting from Red Deer College, and she is excited to be tackling her final year of the BFA Acting program. Previous UBC credits include *Vanya and Sonia and Masha and Spike* (Masha), *Marion Bridge* (Agnes), and Chamber Music (Woman in Aviatrix's Outfit). Many thanks to Sarah Rodgers for her guidance, and to her beautiful cast mates and amazing crew for their unwavering love, talent and generosity.



Parmiss Sehat *Jane Wilson, Anabella*

Parmiss Sehat (Jane Wilson/Annabella Wilmot): Parmiss is a 4th year BFA Acting student with previous UBC credits including: *The Bacchae 2.1* (Cook 1), *Marion Bridge* (Theresa), *Love, Lust, & Lace* (Il Magnifico) and *Vanya, Sonia, Masha and Spike* (Sonia). Parmiss would like to thank the cast and crew for this experience and her loving family for all their support.



Thomas Elms *Arthur Huntingdon*

Thomas is a recent graduate of UBC's BFA Acting program with previous UBC credits including: *The Seagull* (Konstantin), *The Bacchae 2.1* (Dionysus), and *Twelfth Night* (Andrew Aguecheek). He has also performed in *The Real Thing* (NVCP), *Mercury Falling* (Naked Cinema Poductions) and *Their Son Ryan* (UBC Ultra-Low budget). Thomas has completed Canada's National Voice Intensive. Thanks to the director, cast and crew for their brilliance and dedication. Love and thanks to Mom, Pops and Lauren.

Joylyn Secunda *Rachel*

Joylyn is a final year BFA Acting student with previous UBC credits including: *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 recently performed a self-directed clown turn in *Dirty Laundry* (The Assembly). She was also a co-writer/producer and choreographer of the 2014 Vancouver Fringe show, *Herm & Gertie* (Brain Apple Theatre). She sends love and light to all.

Arthur Huntingdon Jr.
Beau Morgan & Mattias Kondor

CREATIVE TEAM BIOGRAPHIES

Sarah Rodgers *Director*

Sarah Rodgers is a graduate from UBC. She received her BFA (acting) and MFA (directing) in 2003. Since then she has enjoyed a busy career directing. Most recently Hairspray for Theatre Under the Stars. Highlights include: *Billy Bishop Goes to War* (UBC, Arts Club, Persephone); *Espresso* (Pacific Theatre); *Educating Rita* (Arts Club Theatre); *Sisters* (Gateway Theatre), *Innocence Lost* (Studio 58); *Oleanna* (The Guild Theatre in Whitehorse); Upcoming: *Smoke on the Mountain* (Pacific); *Off Leash* (Fugue Theatre); *Dressing for a Wedding* (Solo Collective); *A Christmas Carol Radio Play* (Pacific Theatre) and in the new year: *Pride and Prejudice* (Arts Club Stanley) Sarah is thrilled to be nestled back home at UBC where it all began.

Jacqueline Firkins *Playwright, Set and Costume Designer*

BA (Drew), MFA (Yale) Set and costume designs include work for the Goodman Theatre, Writer's Theater of Chicago, Court Theatre, Victory Gardens Theatre, Northlight Theatre, Chicago Children's Theatre, Timeline Theatre, House Theatre of Chicago, Hartford Stage Company, Longwharf Theatre, Dallas Theatre Center, Portland Stage Company, Portland Center Stage, Marin Theatre Company, Shakespeare Festival of St. Louis, Idaho Shakespeare Festival, Shakespeare and Company, Ensemble Studio Theatre, Yale Repertory Theatre, and Shakespeare Theatre of New Jersey Shakespeare. Jacqueline is a recipient of a 2001 Princess Grace Award and a 2010 Black Theatre Alliance award for excellence in costume design.

Jessica Lai *Sound Designer*

Jessica Lai is a 4th year BFA student in the Theatre Design and Production program. Previously she has worked on Marion Bridge as the Lighting Operator and Chamber Music as a Sound Designer. She is very thankful for the sound design opportunity for *The Tenant of Wildfell Hall*.

Sara Smith *Lighting Designer and Assistant Set Designer*

Sara's UBC credits include *Chamber Music/The Dumbwaiter* (Set & Lighting Design), *Marion Bridge* (Set & Lighting Design), and *Naked Cinema: Mercury Falling* (Director of Photography). Other design credits include *Dirty Rotten Scoundrels* (Carousel Theatre & Touchstone Theatre), *Hunter Gatherers* (Staircase Theatre), *Spamalot* (Arts Club internship).

Becky Fitzpatrick *Stage Manager*

Becky is a recent UBC graduate from the BFA Production program. She is thrilled to be back at UBC for one last production! Recent stage management credits include *Children's Hour* (Ensemble Theatre Company), *Triumph of Love* (UBC Theatre), *The Bald Soprano* (Quimera Collective) and *The Komagata Maru* (RangManch Punjabi Theatre). Thanks to Sarah, the cast, crew, and awesome production team for everything!

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JOHANN STRAUSS II

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Feb 7 // 2:00 pm

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BENJAMIN BRITTEN

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June 26 // 2:00 pm

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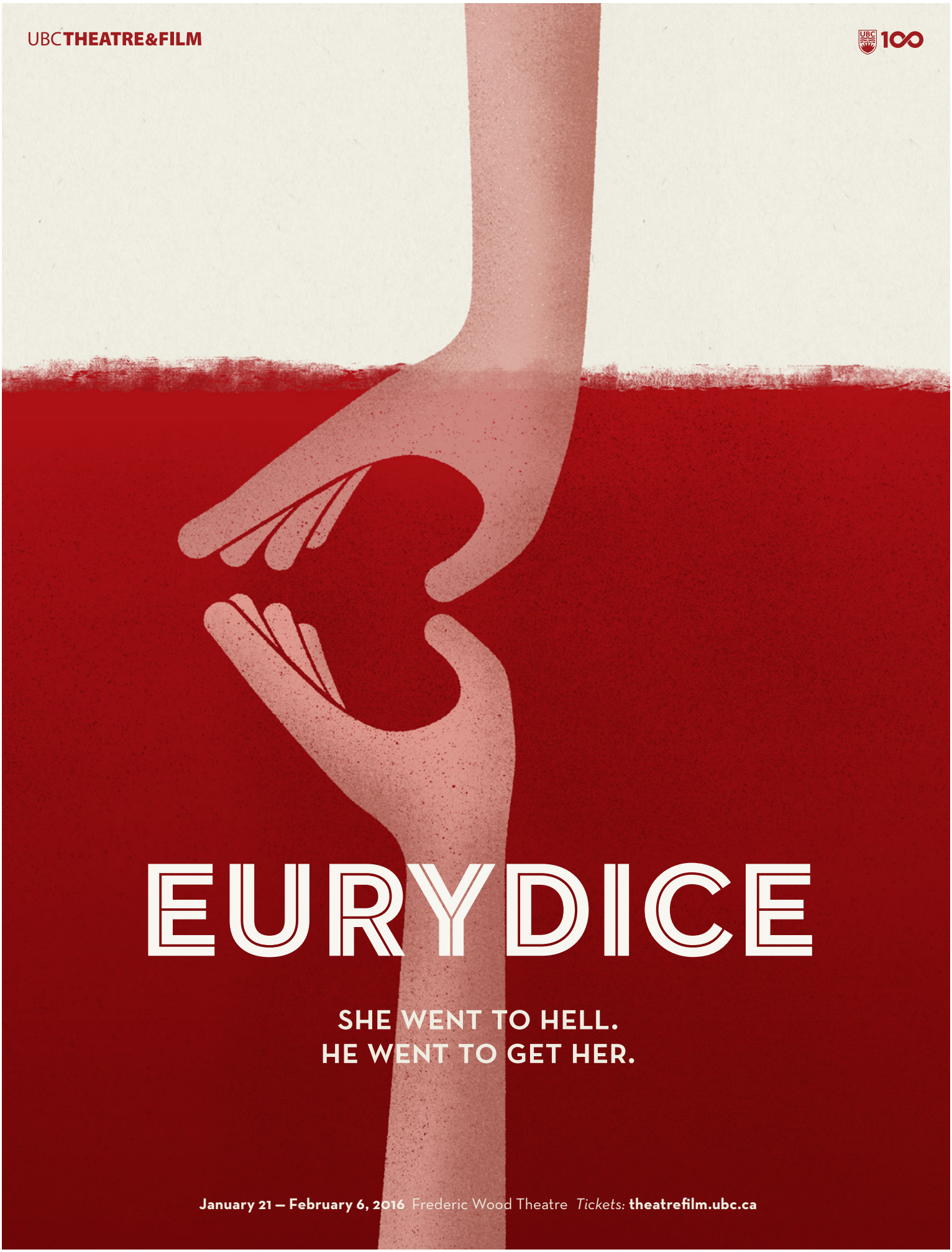
UBC **THEATRE&FILM**

UBC 100



EURYDICE

SHE WENT TO HELL.
HE WENT TO GET HER.

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