

Theatre at UBC Presents



a place of mind



MK-WOYZECK

Adapted from the works of Georg Büchner

Conceived & Directed by Tom Scholte

October 1 to 10, 2009
Frederic Wood Theatre



Theatre at UBC presents for two nights only:

Shirley Valentine

Starring Nicola Cavendish

*A Special Benefit Performance
for Theatre at UBC
Student Scholarships*

November 29 & 30, 7:30 pm
Frederic Wood Theatre

Talk Backs after each performance!



Nicola Cavendish in the Centaur Theatre Production of *Shirley Valentine*. Photo by Yanick MacDonald.

UBC Theatre alumna Nicola Cavendish is generously gifting her performances to the Theatre Program with proceeds from the two shows to go towards UBC Theatre student scholarships, including the newly created Bill Millerd Endowment.

Don't miss Nicola as she reprises one of her most famous roles as Shirley Valentine. This unique and intimate stage presentation is an "unplugged" version of the production, showcasing Ms. Cavendish's talents without the trappings of set and costumes.

Nicola Cavendish is one of Canada's most distinguished and beloved actresses. She first played the role of Shirley Valentine at the Vancouver Playhouse in 1989 and has since performed it more than 600 times across Canada, winning both the Jessie Richardson Award (Vancouver) and Dora Mavor Moore Award (Toronto) for best actress in the role. *Maclean's Magazine* called her Shirley "brilliant." *The Toronto Star* gave her revival 4 stars out of 4 in 2009 and said, "Nicola Cavendish deserves every bit of the thunderous, totally spontaneous standing ovation the audience greeted her with on opening night. This is acting of a rare beauty and you miss it at your own peril."

Willy Russell's *Shirley Valentine* is a one-woman play about a neglected Liverpool housewife who makes a break from her mediocre existence with a life-changing trip to a Greek island. First performed in 1986, the play won Best Actress awards in London and on Broadway for English actress Pauline Collins, who also starred in the popular 1989 film.

Tickets are **\$50** with a limited number of student tickets available for only **\$15**. All proceeds to Theatre at UBC Student Scholarships.

Call **604-822-2678** or purchase directly from the Theatre at UBC Box Office in the Frederic Wood Theatre lobby, open from 10 am to 4 pm Monday through Friday.

More details at theatre.ubc.ca



a place of mind

MK-Woyzeck

Adapted from the works of

Georg Büchner

Conceived and Directed by

Tom Scholte

October 1 to 10, 2009

Frederic Wood Theatre

The University of British Columbia
Department of Theatre and Film

Greetings from UBC

Theatre and Film

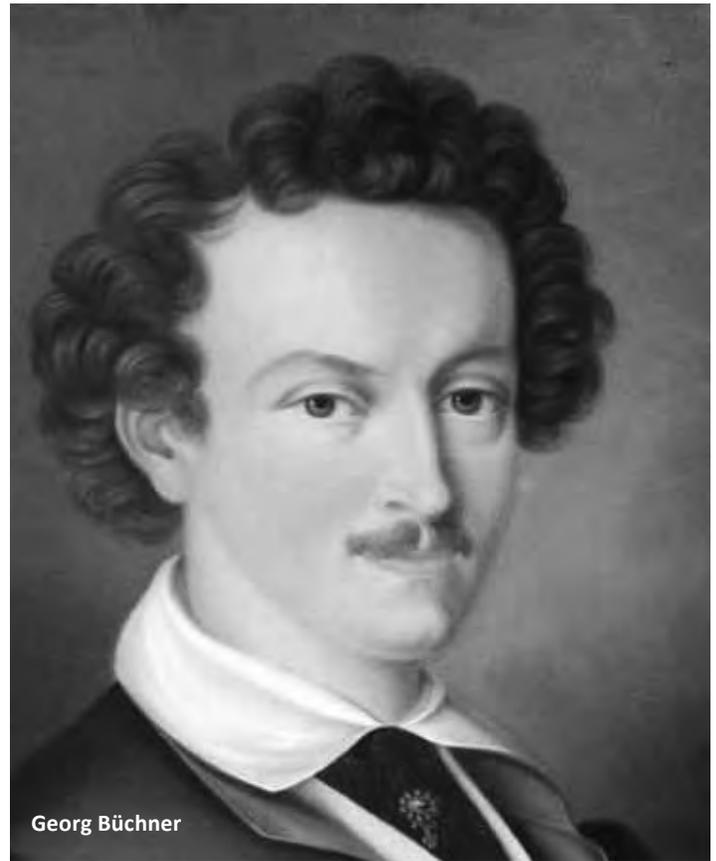
Welcome to the exciting opening show of our 2009-10 season. Tom Scholte's *MK-Woyzeck* adapts one of the most extraordinary scripts in the history of theatre from one of its most remarkable playwrights. Only 23 when he died in 1837, German writer Georg Büchner left a small but rich legacy of plays that significantly shaped the dramatic movements of naturalism and expressionism over the next century: *Danton's Death*, *Leonce and Lena*, and his unfinished *Woyzeck*, often considered the first masterwork of modern drama.

Büchner's posthumous manuscript of *Woyzeck* consisted of an unedited collection of fragmentary scenes, their proper order unclear. Consequently, producers and directors of the play have had the liberty to decide which scenes to include and which to omit, and in what order to present them. The result is a powerful drama of madness, militarism, medical experimentation and murder existing as a blank slate on which every subsequent adaptation, production and generation has written its own meaning.

I was immensely fortunate to be able to play the role myself in 1975 in the wonderful old Dorothy Somerset Studio (now our costume shop) in the basement of this building. The production was mentored by the Department's late beloved theatre historian Peter Loeffler and directed by MFA student Gordon McCall, who went on to co-found Vancouver's Touchstone Theatre and serve as artistic director of Montreal's Centaur. The cast included one of Canada's finest future documentary filmmakers, Nettie Wild, and a young woman who would soon be one of our very best actresses, Nicola Cavendish. (Nicola will be directing our production of *The Laramie Project* in November.) Two decades later, *Woyzeck* was produced again at UBC, here on the Frederic Wood stage, starring BFA acting student Camyar Chai who has gone on to great theatrical success as an actor, director and producer. So save tonight's program: in a few years at least one of the students in it will likely be famous!

Speaking of the fragmentary and unfinished, I apologize for the state of our lobby. We hoped our renovations would be completed by now. But we're making progress and will soon be able to host you with fresh paint, new carpets and furniture, a glorious new sign, a fabulous new concession, and some sparkling outdoor lighting. We are exceedingly grateful to Dean of Arts Nancy Gallini for her commitment to the creative and performing arts at UBC and the funding to make these improvements possible.

Jerry Wasserman
Professor and Head
UBC Department of Theatre and Film



Georg Büchner

Director's Note

While I may have taken the extreme liberty of adapting Georg Büchner's timeless masterpiece, *Woyzeck*, I remain well aware that no words of mine could ever come close to expressing the anguished ruminations at the play's core as well as those penned by the author himself in an oft-quoted letter to his fiancée:

"I felt as though utterly crushed by the hideous fatalism of history. I find in human nature a terrible sameness, in human circumstances an ineluctable violence vouchsafed to all and to none. Individuals but froth on the waves, greatness a mere coincidence, the mastery of geniuses a dance of puppets, a ridiculous struggle against an iron law that can at best be understood but never mastered... 'Must' is one of those words by which mankind was damned from the very beginning. The saying, 'It must needs be that offences come, but woe to that man by whom the offence cometh', is horrifying. What is it in man that lies, murders, steals?"

It was over fifteen years ago that the inspired and inspiring teaching of UBC's own distinguished Professor Emeritus of Theatre, Dr. Errol Durbach, first ignited in me a burning obsession with Büchner's *Woyzeck* that has continued to smolder to this day. It is to him that I dedicate my work on this production.

Tom Scholte
Director of *MK-Woyzeck*
Assistant Professor
UBC Department of Theatre and Film

Georg Büchner: Biography & Chronology

Karl Georg Büchner was born, the eldest of six children, in 1813 in the German town of Goddeleau. Büchner's father was a physician as had been his grandfather and great grandfather, continuing back to the sixteenth century (Price vii). Büchner studied medicine at Strasbourg, eventually writing a thesis on the nervous system of a river fish. He was appointed lecturer at University of Zurich in 1836 at the age of 23 (xii). Five months later, in February of 1837, he was dead of typhus.

As he was studying the sciences, he also was deeply involved in student political groups and aware of the European revolutions of 1830. On his return to Hesse, he found social conditions repressive and worked to bring awareness to the working class (Guthrie 3-4). His first published work was a pamphlet called *The Hessian Courier*, written in 1834. Because it encouraged peasant revolt even though it was not widely distributed, the publishers were arrested and Büchner's rooms were searched. He eventually fled to Strasbourg where he continued his academic and literary work (5).

However brilliant Büchner's work in fish anatomy may have been, or passionate his political activities were, he is now principally known for his influential work as a playwright. His interest in the literary life can be traced to his youth. When he was on summer holidays from the Gymnasium in Darmstadt, he would spend his days reading Shakespeare and philosophy (Price viii). He expressed his passionate views about revolution by writing a play, *Danton's Death*, in secret while he worked at his father's laboratory. It was published in 1835 but not performed on stage until 60 years after his death (Guthrie 5). In the year when he was politically exiled in Strasbourg and working to finish his thesis, he also learned English and Italian, translated two plays by Victor Hugo, wrote another play, *Leonce and Lena*, as well as a prose narrative of the developing madness of poet J. M. R. Lenz (Price xi). During this time of frenetic production he also may have started his work on *Woyzeck*.

- 1813** 17 October: Born in Goddeleau, a village near Darmstadt, Germany.
- 1816** Family moves to Darmstadt: father becomes doctor at the court of Grand Duke Ludwig I.
- 1822** Starts private school.
- 1825** Begins at Gymnasium (High School).
- 1830** Cato speech (defence of suicide) as end-of-year dissertation. Summer: leaves school.
- 1831** 9 November: matriculates at University of Strasbourg as medical student.
- 1832** Gives talk to student club on political conditions in Germany.
- 1833** 2 April: attempted putsch in Frankfurt. Fiery letter to his parents on violence.
- 1834** End March: finishes the draft of *The Hessian Peasant Courier* (*Der Hessische Landbote*).
- 1835** End April: forms Darmstadt branch of Society for Rights of Man Police informer Konrad Kuhl begins to feed police information about Büchner's role in *The Courier*. January-February: five weeks of work on *Danton's Death*. 9 March: leaves for Strasbourg, without passport.

Woyzeck is a production of his fiercely-lived short life. The unfinished script shows evidence of his knowledge of case studies from medical journals, his political yearning for justice for the working class and his devotion to literature. It is considered the first German working class tragedy (xviii). It was first published in 1879 and produced for the first time in Munich in 1931 (xx-xxi). In 1935, Allan Berg composed the opera *Wozzeck* based on Büchner's play and in 1979 Werner Herzog directed a film version (Freeman). In 2000, Tom Waits wrote music for a stage version of the play by Robert Wilson produced in Copenhagen (Kalb). The ideas and concepts contained in the unfinished script continue to inspire creative artists almost 200 years after it was first conceived by the young Büchner.

Selena Couture
MA Candidate
UBC Department of Theatre and Film

Sources:

- Freeman, Amy. "Georg Büchner and Woyzeck: A Brief Biography of the Playwright and Discussion of His Play." Suite 101.com July 15, 2009. <http://theatrehistory.suite101.com/article.cfm/georg_buechner_and_woyzeck> Sept. 19, 2009.
- Guthrie, John. "Büchner's Life Times and Works". *Georg Büchner: Woyzeck*. London: Bristol Classical Press. 1993. 1-5.
- Kalb, Jonathan. "Song Logic". *Theater*. Durham, NC: Duke University Press. 2003:33(2). 93-96 <theater.dukejournals.org/cgi/reprint/33/2/96.pdf> Sept. 19, 2009.
- Mueller, Carl Richard. "Introduction". *Georg Büchner: Complete Plays and Prose*. New York: Hill and Wang. 1963. xi-xxx.
- Price, Victor. "Introduction". *Georg Büchner: Danton's Death, Leonce and Lena, and Woyzeck*. Oxford: Oxford University Press. 2008. vii-xxii.

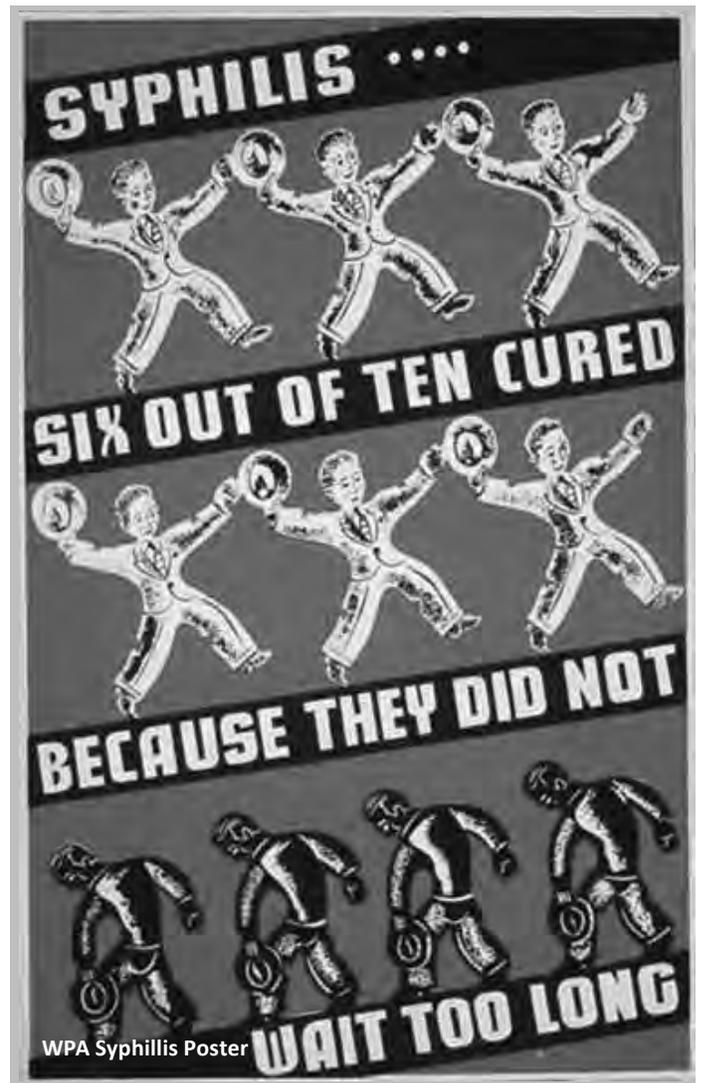
- Exile begins.
- Summer: translates Victor Hugo's *Lucretia Borgia* into German.
- Starts new work on *Lenz* and on scientific doctorate on *The Nervous System of the Barbel*.
- 1836** Spring: gives three highly regarded lectures on his fish research. Summer: writes *Leonce and Lena* and works on philosophy—especially on Descartes, Spinoza and the Greeks. Concerned about space and matter, and freedom, suicide and atheism.
- September: given his doctorate by University of Zurich.
- 18 October: moves to Zurich.
- November: trial lecture on *The Nerves of the Skull*, then appointed Reader in Comparative Anatomy.
- 1837** First drafts of *Woyzeck*. Further work on *Woyzeck*.
- 2 February: start of illness.
- 19 February: dies of typhus.
- 21 February: buried.

Roadblocks to Salvation: Büchner's *Woyzeck*

At first glance, Georg Büchner seems the epitome of the idealistic rebel poet. Primarily a gifted student of medicine, he was also possessed of a passion for politics and a penchant for revolutionary causes. This nearly landed him in prison, and at one point he was even forced to flee his homeland. After an intense and brief period of literary productivity, Büchner died of typhus at the age of 23. Each of the three dramas he left behind became milestones in literary and theatre history—although none of them was ever performed during his lifetime. Innovative, challenging, and complex in both content and dramatic form, the plays are at least as difficult to stage as they are to interpret.

Given Büchner's background in medicine, it is not surprising that the historical murder case involving Johann Christian Woyzeck might have caught his attention. Until the early 19th century there had never been such an open and heated public discussion regarding the question of "fitness to stand trial." The historical Woyzeck never disputed the fact that he had murdered his lover. He claimed, however, that he had heard 'voices' which had told him to do so. The consideration of insanity as a mitigating circumstance for such an offence signalled a significant change in awareness within the field of jurisprudence. In the end, however, the medical doctor who had been ordered to examine Woyzeck, Johann Christian August Clarus, came to the conclusion that Woyzeck did not have a debilitating mental condition. This decisive step eventually led to Woyzeck's public execution. The fact that Clarus published his assessment in a medical history journal indicates how controversial and important this case was at the time. Büchner became familiar with the recorded testimony and decided to create a theatre piece based on the historical case. Unfortunately, he did not live long enough to finish the play. A closer look at *Woyzeck* reveals a side of Büchner which appears to contradict his image as the idealistic rebel. On the contrary, his depiction of the humiliated, weakened, and confused "hero" Woyzeck displays a deeply pessimistic and fatalistic view of the relationships between crime, social background, and freedom of choice. It is a far cry from the idealistic conviction held by many of his contemporaries—and at one time Büchner himself—that there was hope for social change in German countries and the possibility of improving life for the working class.

Taking the opposite tack, Büchner's piece clearly suggests that social activism had failed, and further, that the intellectual ideologies of the time were impotent to bring about significant change. He quotes and deconstructs some of the most important contemporary belief systems of the time, mainly by weaving philosophical slogans and passages into the dialogue in revealing ways. The result is an indictment of both traditional and newer academic attempts to bring about improvement in the human condition. Science, religion, literature, and (above all) enlightenment philosophy all fail miserably. The most cruel and pointless of these institutions is shown to be science, represented by the self-absorbed doctor who uses Woyzeck for his experiments. In fact, it is not clear whether Woyzeck's hallucinations might have actually been induced by the experiments instead of prior mental instability. In the end it doesn't matter much. Woyzeck has every reason to go insane. Whichever way he looks, the way is blocked and his fate is sealed.



Even religion fails to offer solace: "Our kind doesn't get a chance in this world or the next. If we go to heaven they'll put us to work on the thunder" (Scene I). Likewise, Büchner has clearly thrown off any infatuation with German romanticism through this damning denial of nature's power as a driving force. Instead, nature provides no hope for Woyzeck's predicament and seems to cause some of his more humiliating moments. When he thinks the wind might be whispering helpful messages to him, he is incapable of deciphering them. Nature's power is further diminished in scene XXI when the grandmother tears aside its romantic artifice, revealing the moon to be just "a piece of rotten wood", the sun "a withered sunflower", and "the earth was an upturned pot." In *Woyzeck* nature has become a central metaphor for self-alienation and hopelessness, becoming the binding thread through a succession of scenes that might otherwise seem disjointed. As with science and religion, romanticism has no direct bearing on Woyzeck's life.

There are still further roadblocks to Woyzeck's salvation. He knows well that he has been doomed from the start by the want of education, a lack of self-confidence, and the absence of opportunity. Bourgeois standards of moral and model behaviour just don't apply to him: "if I were a gentleman and had a hat and a watch and a topcoat and could talk proper, then I'd have self-control all right" (Scene I). This view, known as Büchner's 'determinism,' is channelled through all semantic levels of the play. One of the most important of these is the pointed



Vietnam Veterans Memorial, Washington, DC

application of language. Unfortunately, some of the characteristics and subtleties of the original German text can't be translated easily into English. As one *Woyzeck* translator, Victor Price, remarks: "What can one do with the dialect?" Historically, German dialect is a special way of pronouncing and using the language which is specific to a region or group of people. Dialect is considered to be its own quaint mother tongue. For some it might elicit nostalgic feelings for home, or *Heimat*, but in general it is a telltale sign for determining class distinction. Speaking dialect can reveal one's lack of refinement and inability to master higher social skills. This is effectively shown in the opening scene between *Woyzeck* and the Captain. Although not a dramatic exposition in the traditional sense, it nonetheless exposes the sharp social contrasts between them, based solely on how each uses the German language. *Woyzeck* can only speak dialect, while the Captain has a fluid command of "High German." What's more, in the original German text the Captain addresses *Woyzeck* exclusively in the third person singular. Due to his lowly status, he is not even spoken to as "you," but rather with the pronoun "he." In traditional, stratified German society, this was how servants, children, and others of low station were spoken to. Although the Captain is speaking *to* him, it is as if he is speaking *about* him; as if *Woyzeck* did not have any more importance to the scene than a table or a tree. Even language is employed in the play as a tool to objectify and devalue the wretched protagonist.

It is just one among many strikes against *Woyzeck* that Büchner has relentlessly built into the drama. Whether through the subtleties of language or the larger themes of ideological and philosophical failure, Büchner's unfinished opus offers insights into the many ways class barriers are constructed and maintained. Despite its historical context, incomplete structure, and unanswered questions, *Woyzeck* remains a thought-provoking, unique, and relevant piece of drama.

Dr. Jutta Eming
UBC Department of Central Eastern, and Northern European Studies

Jutta Eming is a medievalist and early modernist, with a strong interest in theory and interdisciplinary work. Her research and teaching focuses on German Medieval and Early Modern Literature, love and adventure novels, short stories, and religious drama. Her theoretical interest includes concepts of emotions, the body and performativity; media history and the history of theatre.

What makes a criminal?

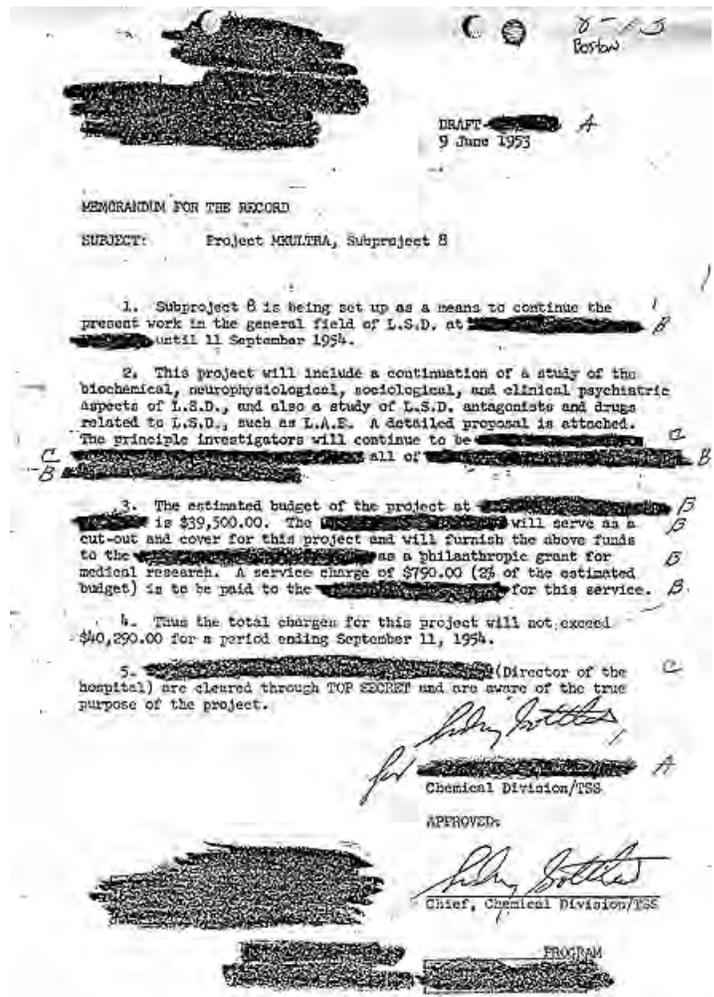
“Since the beginning of history, societies have been confronted with crime and the inevitable question of what makes a criminal. Many theories abound in our society.” – *MK-Woyzeck*

When should a person be held criminally responsible for his actions? For centuries, the law has taken the position that a person is not responsible for criminal conduct if, at the time of the act, he was not capable of understanding the nature of his act or was unable to control his actions. The resulting legal test is premised on a retributive model of criminal responsibility that holds that the law should punish in accordance with what the offender “deserves”—that no offender deserves to be punished unless he is “at fault”. As such, the law holds that an offender who acts under the compulsion of a mental illness or lacks the rational capacity necessary to be judged accountable for his actions should not be held criminally responsible for those actions.

In general, then, criminal responsibility is based upon mental state and rationality. But how does an offender come to be in a particular mental state and upon what basis do we judge his rationality? Inevitably, cases arise that test the boundaries of this fault-based model, often drawing on the argument that a wide range of circumstances beyond the control of the offender may have reduced or removed his ability to control himself in the specific act. We see in the reality-based examples in *MK-Woyzeck* the impact of a history of poverty and childhood abuse, compounded by limited intellectual capacity, recent extreme psychological distress such as participation in war, and even uninformed experimental medical testing; all of these factors raise serious questions as to mental state and responsibility. When so many factors outside the control of an individual may lead to an act of violence, can fault be clear? And if fault is not clear, should the offender be held not criminally responsible? Or should we hold them responsible, but vary the severity of the punishment for a crime committed in such circumstances?

These questions are at the heart of current Canadian debates on the role of mandatory minimum sentencing in violent crimes. Productions like *MK-Woyzeck* engage us in this debate, requiring that we examine our views with respect to punishment in light of a fuller understanding of the offender. Generally, we hear that a violent crime has occurred and we learn of the tragedies experienced by the victims as part of the initial reporting of an event. Months and even years later, we hear reports of the arrest and prosecution of the villain who committed the act. The consequences to the victim are readily apparent—we can imagine their suffering and the suffering of their family members—and our desire for justice in the form of punishment is inflamed. What is less available to us, less easily related to our own experiences, is the story of the offender: how did he or she come to commit the act? What factors may have been at play in the offender’s life that would, in other circumstances, engage our sympathy on the offender’s behalf?

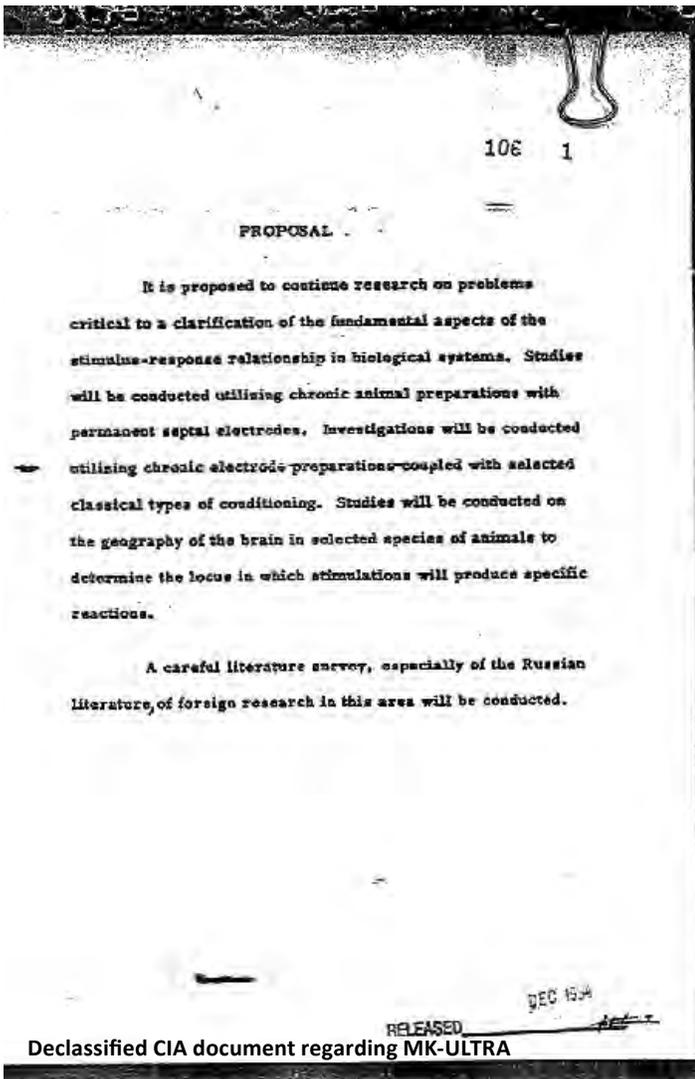
MK-Woyzeck draws on the stories of two offenders with strikingly similar life circumstances. The impacts of poverty, childhood abuse, mental illness and exposure to wartime atrocities (or other traumatic life experiences) are common to both time periods reflected in the play, and are equally relevant today. So common today are criminal



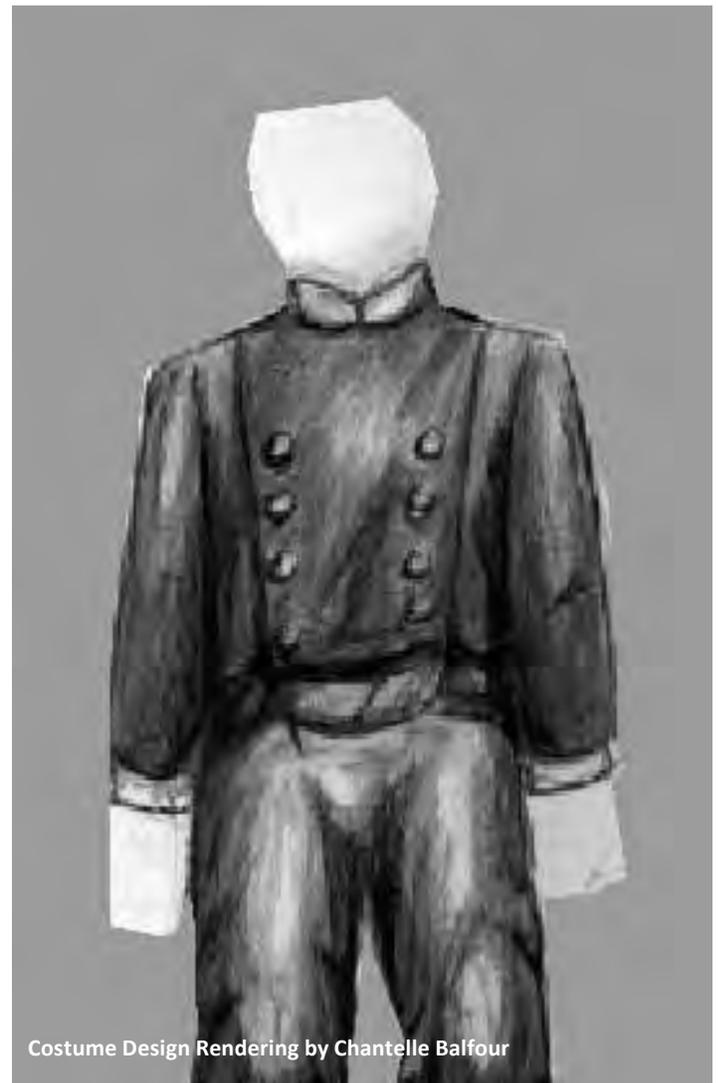
Declassified CIA document regarding MK-ULTRA

matters involving mental health issues, so prevalent are the stories of childhood poverty and abuse, and so fundamentally harmful are the effects of such social factors as colonialism that new forms of courts are developing throughout North America in an effort to address these social concerns. Drawing on experiences in other jurisdictions as well as responding to local concerns, we see the development in British Columbia of a drug treatment court, a Downtown Community Court with a problem-solving focus, and a First Nations Court, all sharing a concern to provide support in addressing the social challenges that bring offenders into conflict with the law. Despite the obvious need for such support-focused approaches as a long-term solution to individual recidivism, these types of initiatives are not free from controversy. Where participants are non-violent offenders and crimes seem “victimless,” support for a problem-solving approach is relatively straightforward; more difficult is balancing the need for rehabilitation with a desire for punishment when a victim’s suffering is added to the equation. The more severe the consequences to the victim, the more difficult it is to see justice in a verdict that finds the offender less than fully culpable.

MK-Woyzeck joins a long history of dramatic explorations of this challenging topic. The theatre and other dramatic media provide us with a unique opportunity to grapple with our contradictory reactions to the violent offender whose own life story engages our empathy. Show us the offender’s history of poverty, mental illness, childhood



Declassified CIA document regarding MK-ULTRA



Costume Design Rendering by Chantelle Balfour

abuse, psychologically damaging experiences in war or victimization by persons in authority, and our empathy for the perpetrator flows. We recognize, and perhaps even understand, the factors that have led to an otherwise unimaginable act and find it difficult to assign unqualified fault to the individual or to crave harsh retribution. But then show us the innocent victim of a crime—particularly of a heinous crime such as murder—and our desire for retribution, for justice for the victim, is inflamed.

It is precisely this tension that makes the legal drama such an engaging and popular form. In the realm of popular culture, dramatic television series like the long-running *Law and Order* franchise draw upon this tension for their popularity, raising and debating the culpability of the offender in seemingly endless variations. At the far end of the spectrum from *Law and Order*, one sees the same type of debate occur as a comedy—exploring essentially non-violent crimes—in the cult television series *Trailer Park Boys*. It is because the “boys” crimes are seen as generally victimless (at worst they steal barbecues and shopping carts) that the show is able to examine all of the social factors underlying poverty-driven recidivism without generating the desire for retributive justice that follows the violent crimes of a drama.

These more or less fictional accounts nevertheless raise the same issues faced by the courts in the real world: while on one hand there is a focus on the potential for rehabilitation of non-violent offenders,

on the other they continue to deal with violent offenders as primarily requiring punishment for their crimes. In the balance, it seems that the impact upon the innocent victim tilts our sympathies towards retribution despite all our compassion for the offender. Perhaps it is human nature to feel that, as the prosecutor argues towards the end of *MK-Woyzeck*, “At some point it simply does not matter why a person is a criminal. Only his conduct is important.” The play asks us to examine our own reactions to this assertion: should we always weigh the offender as well as the offence, or is there a point at which we should no longer care about the causes of criminality and only consider the consequences?

Sharon Sutherland
UBC Faculty of Law

Sharon Sutherland is an Assistant Professor in the Faculty of Law at UBC. She teaches courses in Law and Theatre, Mediation, Torts, and Child Protection Law and supervises a judicial internship program in the BC Provincial Court.

MK-Woyzeck Set/Projection Design



Set/Projection Design Rendering by Conor Moore

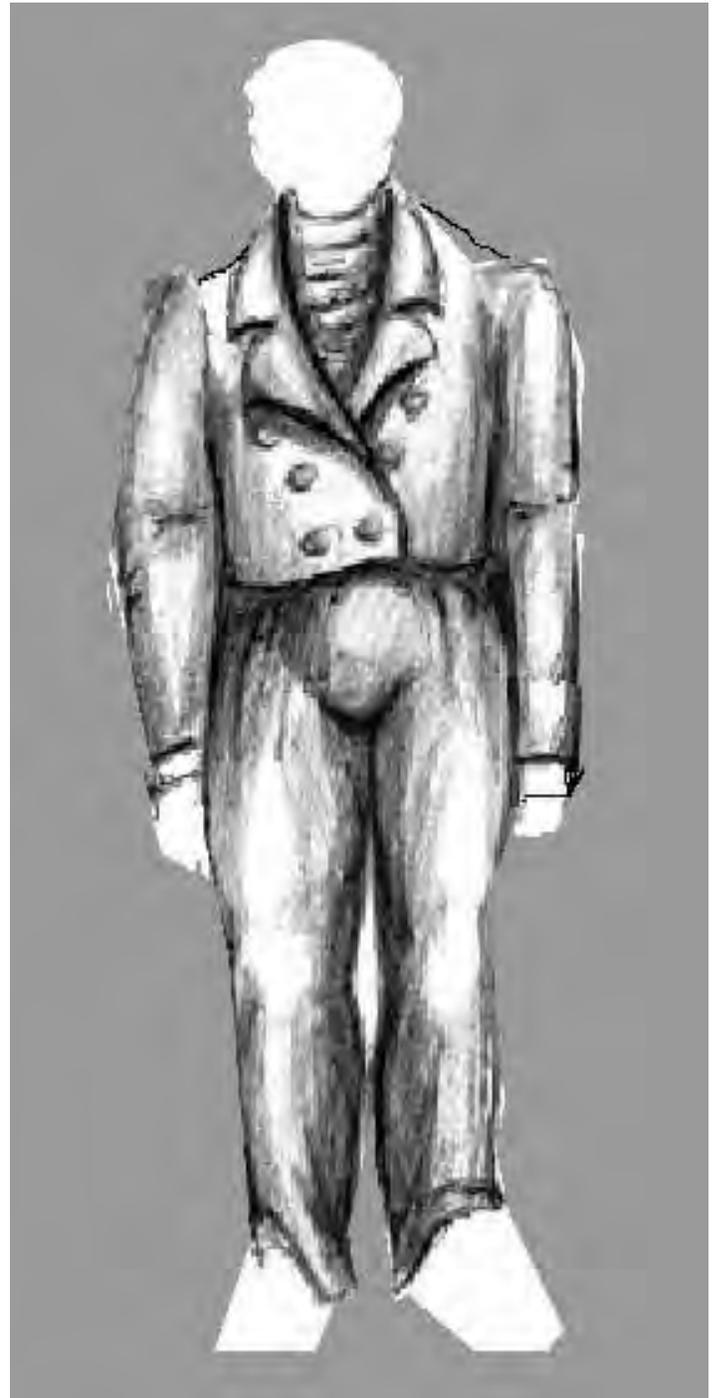
The design for *MK-Woyzeck* is a direct extension of the scenographic research of Robert Gardiner, Professor of Design in the Department of Theatre and Film at UBC. He has experimented frequently and successfully with the use of digital projectors to create lighting and scenic designs, using few or even no conventional stage lights. I had the great privilege to assist him on *Studies in Motion*, as well as work as his research assistant for ongoing projection experiments. He has generously allowed us the use of his projectors for this show, for which we are fervently grateful. Finally, this design could not possibly have been realized without his consistent support, guidance, and encouragement.

When Tom Scholte and I first discussed the design for *MK-Woyzeck*, the idea of theatre as laboratory was the basic organizing principle. We wanted to create a space where experiments with text, sound, and projections could be carried out, and then eventually performed. From the outset, Tom was interested in using projectors to create the lighting design because of the cold, clinical light they produce, compared to conventional stage lights, and their ability to show digital content, such as Vietnam video footage. The set design grew out of ideas of virtual reality, and total immersion environments in which a user can be placed into a neutral space that can become any location through digital technology, such as a Holodeck. In essence, this is no different than the basic idea of a stage within a theatre, a neutral space that can become any location. The stage manager, projection technician, and sound technician are all present on stage because of the vital role that these technicians, and the various media that they control, play in the experiments of *MK-Woyzeck*.

The show is lit entirely with five Panasonic DLP, 6000 lumen projectors that are controlled by the projection software Isadora, run from a single Power Mac G5 computer. The strength of the projectors, their ability to display pictorial and video content, is also their weakness, because the necessity of preserving high image contrast severely impacts the brightness of the images projected. However, one of the great advantages of working with projectors as lighting instruments is their versatility; the isolation effects used in the show would require hundreds of conventional lighting instruments to achieve. Furthermore, five projectors use significantly less energy than a rig of conventional lighting instruments, and any and all attempts to make theatre a more environmentally sustainable industry are well worth the effort.

Conor Moore
Set/Projection Design, *MK-Woyzeck*

***MK-Woyzeck* Costume Design**



I have greatly enjoyed creating the costumes for the wonderful experiment that is *MK-Woyzeck*. Fitting the majority of the costumes on the actors through projections has been challenging and really fun, reminding me of the paper doll costumes I used to make as a child. This design experience has been completely different than anything I've done before and I'm so happy to have had this opportunity.

Chantelle Balfour
Costume Design, *MK-Woyzeck*

MK-Woyzeck

Adapted from the works of **Georg Büchner**

Conceived and Directed by **Tom Scholte**

Set/Projection Design

Conor Moore

Costume Design

Chantelle Balfour

Choreography

Andrea Rabinovitch

Sound Design

Patrick Pennefather

Cast

MariaLuisa Alvarez

Dr. Alvarez

Kim Bennett

Dr. Bennett

Alexis Glinert

Dr. Glinert

Moneca Lander

Dr. Lander

Fiona Mongillo

Dr. Mongillo

Russell Zishiri

Dr. Zishiri

Acknowledgements

*Dr. Jutta Eming, Hallie Marshall, Anne Stroemer,
Florian Werkmeister, Arts Club Theatre,
UBC Department of Central, Eastern and Northern
European Studies, UBC Department of Classical, Near
Eastern and Religious Studies, Vancouver Playhouse
Theatre Company*

The performance is approximately 90 minutes long. There is no intermission. Please turn off all cellular telephones, pagers and watch alarms. The use of cameras, video or any other recording device is prohibited during the performance. Thank you.

Production

Jay Henrickson
Production Manager

Tim Bellefleur
Stage Manager

Madeleine Copp
Assistant Stage Manager (Costumes)

Emily Hartig
Assistant Stage Manager (Props)

Keith Smith
Technical Director

Jim Fergusson, Maria Fumano
Set Construction

Jean Driscoll-Bell
Costume Supervisor

Julie Pinar Cakir
Dresser

Janet Bickford, Lynn Burton
Props Supervisors

Danielle Klassen
Props Crew Chief

Candice Barrans
Projection Operator

Yeon Kyeom (Jenny) Kim
Sound Operator

Jui Kang
Assistant Costume Designer

Stephanie Meine
Assistant Sound Designer

Gayle Murphy
Voice Coach

Theatre at UBC Administration

Jerry Wasserman
Head, UBC Theatre and Film

Stephen Malloy
Associate Head, Theatre Production

Gerald Vanderwoude
Business Manager

Jay Henrickson
Manager, Technical Production

Ian Patton
*Manager, Communications,
Audience Services and Technology*

Deb Pickman
Manager, Marketing and Communications

Linda Fenton Malloy
Theatre at UBC and Production Website

Karen Tong
Theatre Program and Graduate Secretary

Carol Lai
Financial Clerk

Tony Koelwyn, Marijka Asbeek Brusse
Box Office

Carmen Alatorre
Front of House Manager

Gene Baedo
Custodial Services

Jennifer Suratos
Companion Guide Editor

Selena Couture
Assistant Editor

MariaLuisa Alvarez (Dr. Alvarez) MariaLuisa is in the final year of the acting program at UBC. MariaLuisa's previous theatre credits include: Leather Girl in *The Idiots Karamazov*, Medea in *Medea*, Hecuba in *The Trojan Women*, Pantalone in *A Servant of Two Masters*, Millie/Christine in *Picnic*, and Hattie in *Laundry and Bourbon* (Rainbow Theatre).

Chantelle Balfour (Costume Design) Chantelle is completing her BFA in Theatre Design and Production, focussing on Costume Design. She has enjoyed her time at UBC tremendously and is grateful for the opportunity to work with the talented cast and crew of *MK-Woyzeck*. Her most recent credits include Costume Design for *Via Beatrice* (Fugue Theatre, August 2009), and work at UBC as Assistant Costume Designer for *The Idiots Karamazov* (Spring 2009) and *Unity (1918)* (Fall 2008). She would like to thank Alison Green and Jean Driscoll-Bell for their inspiration and mentoring, and all those in the department who have helped her on this journey.

Tim Bellefleur (Stage Manager) Tim can't help but marvel at how enjoyable and how rewarding his job is. It's always a great experience to be able to work with such a talented group of people. A big thanks to Tom, Bob, my ASMs, and as always, Mom. Recent credits at UBC include: *Medea* (Stage Manager), *A Servant of Two Masters* (Sound Designer), *The 520s* (Assistant Technical Director) and *The Learned Ladies* (ASM). Tim is in his final year of the BFA Theatre Production and Design program, and is looking forward to working on a few more shows here before he graduates.

Kim Bennett (Dr. Bennett) Kim is a Final year BFA Acting candidate at UBC. She is delighted to have started her fourth and final year of undergrad with the compelling journey that is *MK-Woyzeck*. Kim's favourite credits include: Julia in *The Two Gentlemen of Verona* (Project X Theatre), Cecile in *Les Liaisons Dangereuses* (Walterdale Playhouse), Sophie in *Featuring Loretta* (Project X Theatre), and Electra in *Electra* (Theatre at UBC).

Alexis Glinert (Dr. Glinert) Alexis is in her final year of the BFA Acting program and is thrilled to be a part of *MK-Woyzeck*. Previous credits include: Grushenka II (*The Idiots Karamazov*), Polyxena (*The Trojan Women*), and Silvio (*A Servant of Two Masters*); all with Theatre at UBC. Alexis wishes to thank Tom Scholte, her classmates, and the whole crew for making this an unforgettable experience.

Moneca Lander (Dr. Lander) Prior to UBC, Moneca studied theatre at Mount Royal College in Calgary, Alberta, University of Victoria, and has graduated from the Vancouver Academy of Dramatic Arts here in Vancouver. She then transferred to UBC and is in her final year. She is very excited and grateful to be working with such a dedicated cast and crew. Her past credits in theatre include Smeraldina in *A Servant of Two Masters* (UBC), Mrs. Potts in *Picnic* (UBC) and Russian Officer in *Village of Idiots*.

Fiona Mongillo (Dr. Mongillo) Fiona is in her final year of the BFA Acting program. Her previous credits include *Medea*, *Cassandra* in *The Trojan Women*, and *Beatrice* in *A Servant of Two Masters*. She will next be seen as *Hilde* in *The Master Builder* at the TELUS Studio.

Conor Moore (Set/Projection Design) Conor is very pleased to be designing *MK-Woyzeck* as his MFA Thesis Project. Design credits at UBC include *A Servant of Two Masters* and *The Trojan Women*. Prior to studying at UBC he received a BA (Hons.) from Queen's University that included designs for *Cabaret*, *A Dream Play*, *Lear*, *Hair*, and *Floyd Collins*. In the future, he will be designing *Romeo and Juliet* (UBC) and *After Homelessness* (Headlines Theatre). Special thanks to his lovely wife, A.J. Moore, and lovely director, Tom Scholte.

Patrick Pennefather (Sound Design/Composition) Patrick is a multi-award winning composer and songwriter. He has published over 400 compositions in music, theatre, dance, web, video, film advertising, corporate events, in Canada, the U.S., Australia, Japan and Europe. Clients have included the Vancouver Theatre Sports League, Vancouver International Comedy Festival, PuSh Festival, Theatre at UBC, Electric Company Theatre, HIVE, CBC Radio, Bravo Television, McDonald's Special Events, Cossette Communications and Palmer Jarvis/DDB. Upcoming compositions will be heard at the Cultural Olympiad, with Felix Culpa Theatre, with Electric Company Theatre and Carousel Theatre. He is currently a faculty member at the MDM Program in Vancouver and teaches sound design in the Theatre Program at UBC. Check out his recordings at patrickp.biz.

Tom Scholte (Director) An Assistant Professor in UBC's Theatre Program, Tom Scholte is a nationally recognized actor in the realms of theatre, film, and television. On stage he has appeared with such companies as the Arts Club Theatre Company, Pi Theatre



MariaLuisa Alvarez



Chantelle Balfour



Tim Bellefleur

and *Ruby Slippers* of Vancouver, as well as Whitehorse's Nakai Theatre and Toronto's Modern Times Stage Company. His numerous film credits include a Genie-nominated and Leo-winning performance in Bruce Sweeney's



Kim Bennett



Fiona Mongillo



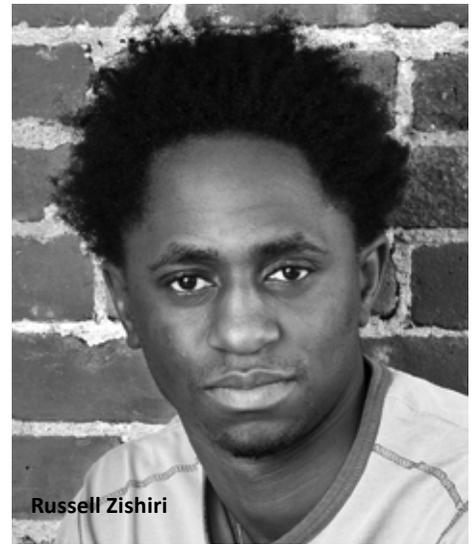
Tom Scholte



Alexis Glinert



Conor Moore



Russell Zishiri



Moneca Lander



Patrick Pennefather

Last Wedding, as well as a Leo-winning performance in the short film *Exposures*. His many television credits include a Gemini-winning performance on *Da Vinci's Inquest*. As a director, he was a founding member of Vancouver's Newworld Theatre and, in 1995, also formed Theatreshop where he produced,

directed, and appeared in a Jessie-nominated production of *The Crackwalker*. He also received a Jessie nomination as part of the creative ensemble behind Tamahnous Theatre's *Wet Dreams*. Tom made his feature film directing debut with *Crime*, which had its world premiere at the 2008 Vancouver International Film Festival.

Russell Zishiri (*Dr. Zishiri*) I would like to thank Tom Scholte for sharing his vision with us in *MK-Woyeck*. It has been an unbelievable period of putting the show together—I thoroughly enjoyed it.

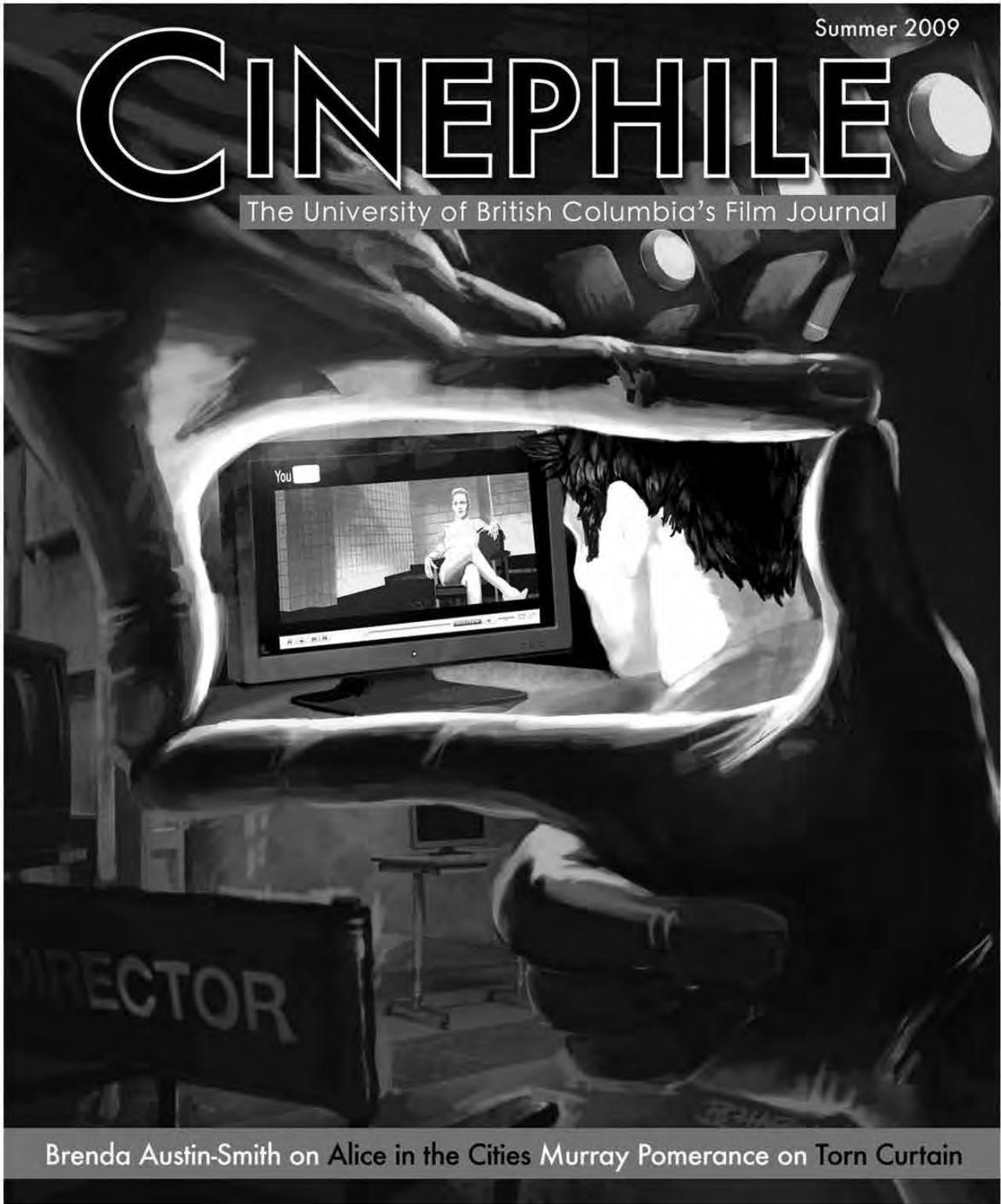
“For I know that in me (that is, in my flesh) dwelleth no good thing: for to will is present in me, but how to perform which is good I find not. O wretched man that I am who shall deliver me from the body of this death?”

Vol. 5 No. 2 : The Scene

Summer 2009

CINEPHILE

The University of British Columbia's Film Journal



Brenda Austin-Smith on Alice in the Cities Murray Pomerance on Torn Curtain

cinophile.ca

Sydney J. Risk Foundation



Sydney J. Risk (1908-1985) was a theatre pioneer in Western Canada. Born in Vancouver, he was an Arts graduate from UBC and a Director of the Players' Club.

In 1933 he went to England, where he trained at the Old Vic Theatre School and worked for several years as a professional actor.

Returning to Canada in 1938, he headed

the University of Alberta Extension Department's Drama Section. For six summers he was in charge of the Theatre Division of the Banff School of Fine Arts. During this time he also completed a Master's Degree in Theatre at Cornell University.

In 1946 he realized his dream by forming the Everyman Theatre—a Western Canadian Repertory Company, which flourished for seven successful years. Based in Vancouver, it also toured the four western provinces at a time when there was no professional theatre there. The

Company was composed of young Canadians with whom Sydney had worked at the Banff School, UBC and U of A.

Everyman operated on a shoe string—no grants, no corporate help—only Sydney's savings kept us going. Sydney saw the Everyman as “the kind of theatre which, had it existed when I was starting out, would have made it unnecessary for me to go so far from my own country to get experience and earn a living.”

After Everyman closed in 1953, Sydney spent the rest of his working life as the Head of Drama in UBC's Extension Department.

Literally hundreds of young people in Alberta and British Columbia received not only training, but inspiration, from Sydney Risk's caring, polished teaching, directing and adjudicating.

He was a kindred spirit and a gentleman.

— Lois McLean

The Foundation has been established to honour Sydney J. Risk—a fine Canadian theatre director and teacher. Before his death, Sydney knew of the plans for the Foundation and helped to formulate its structure. The Sydney J. Risk Foundation supports emerging playwrights, actors and directors. Playwrights are honoured at the annual Jessie Richardson Awards and actors through Studio 58 at Langara College. Graduate students beginning their second year of study in the MFA in Directing in the Theatre program at UBC are eligible for the Sydney J. Risk Award in directing.

UBC Theatre Recipients of the Sydney J. Risk Foundation Outstanding MFA Directing Scholarship:



Chris McGregor - Recent Theatre at UBC MFA Directing graduate Chris McGregor has received a number of Jessie Richardson Awards including Outstanding Ensemble Cast (*The Pintauro Café*), Significant Artistic Achievement (*The Devil Box Cabaret*), the Larry Lillo Award for Outstanding Direction (Co-Direction, *House*) and The John Moffat & Larry Lillo Prize (to continue his work on

The Cuttlefish). McGregor established Theatre Bagger in 1993 and is the company's Co-Artistic Director. In 1998 he created the popular Theatre Under the Gun Festival at the VECC. McGregor was Co-Artistic Director of Carousel Theatre from 2001 to '06, where he directed several award-winning mainstage and touring productions. As an actor he has toured internationally with many companies including The Great Canadian Theatre Company, Green Thumb Theatre, Axis Theatre and Theatre Bagger. Recently he produced *The Little Old Man*, at the Vancouver International Children's Festival. The production is in this year's Spring Break Theatre Festival and Surrey Children's Festival.



Catriona Leger has worked across Canada for over twelve years as an actor, director, creator and instructor. She is an MFA in Directing candidate at UBC where she also teaches movement and acting in the BFA Acting Program. Directing and movement coaching credits include: *The Trojan Women* (Theatre at UBC), *Lentement la beauté* (Théâtre la Seizième, Vancouver), *Les Vendredis de*

la chanson (BC Scene), *A Midsummer Night's Dream* (Torchlight Shakespeare), *Lady Macbeth* (A Company of Fools), *Waiting for Godot* (École Philippe Gaulier), *Gormenghast*, *A Servant of Two Masters* and *Unity (1918)* (Theatre at UBC). Acting credits include: *Unity (1918)* (Great Canadian Theatre Company), *The Dissociates* (Sea Theatre), *Shakespeare's Danish Play* (A Company of Fools), *On the Verge* (National Arts Centre), *Magnetic Vibrations* (Magnetic North Theatre Festival), and *The Crucible* (Vancouver Playhouse). A graduate of École Philippe Gaulier in Paris, France and the UBC BFA Acting Program, Catriona is a recipient of the JBC Watkins Award in Theatre from the Canada Council for the Arts and will direct *Romeo and Juliet* at UBC's TELUS Studio Theatre in January 2010.

the university of british columbia

Theatre & Film

Film Studies

BA Major, BA Minor, MA Film Studies

Film Production

BFA, Diploma, MFA Film Production
MFA Film/Creative Writing

Theatre

BA Theatre, BA Drama,
BFA Acting, BFA Design & Production,
MA Theatre, MFA Design, MFA Directing,
PhD, Certificate in Theatre Design & Technology

www.theatrefilm.ubc.ca

Betsy Shrimpton in *Inclement Weather*. Theatre at UBC. Photo by Tim Matheson

MI CASA
PRESENTS

Inclement Weather

Created by Nicolas Di Gastano and Emily Pearlman
Performed by Nicolas Di Gastano
Directed by Catriona Leger



"A one-man show that is funny, poignant, funny and life-affirming"
Patrick Langanos, Theatre Writer, *Queens Gazette*

October 15 - Noon and 7:30pm Dorothy Somerset Studio
October 16 - 7:30pm 6361 University Blvd
October 17 - 7:30pm \$10 / \$8 Students

Box Office: 604-822-2678
www.micasatheatre.com

Consistently surprising... The almost thriller-like promise of the play's climactic confrontation is like a time-bomb ticking in the back of your head." – Independent

A major play... thrilling, humane and timely." – Times

SEPTEMBER 22 > OCTOBER 3, 2009
DOROTHY SOMERSET STUDIO THEATRE, UBC
TICKETS 604 822 2678 | SHAMELESSHUSSY.COM

FROZEN

BY BRYONY LAVERY

DIRECTED BY RENÉE IACI

STARRING:
DAUNE CAMPBELL
ANTHONY F. INGRAM
DEB PICKMAN
with ANDREW LYNCH



ION BRANDING + DESIGN

UNITED PLAYERS
OF VANCOUVER
ARTISTIC DIRECTOR - ANDREE KARAS



by DAVID HARE

directed by TAMARA MCCARTHY

November 13 - December 6
THU-SUN: 8PM

50
seasons

entertaining Vancouver audiences!
1959 - 2009

THE VERTICAL HOUR

Jericho Arts Centre
1675 DISCOVERY



\$6 PREVIEW NOV 12
TICKETS: \$12 - \$16
unitedplayers.com or
604 224 8007 ext. 2



T H E A T R E • D A N C E • M U L T I M E D I A • M U S I C

PuSh

**INTERNATIONAL
PERFORMING ARTS
FESTIVAL**

January 20 – February 6, 2010



pushfestival.ca

VANCOUVER • CANADA


Granville
Island


straight



The MASTER BUILDER

by Henrik Ibsen
A New Adaptation
by Errol Durbach
Directed by
Gerald Vanderwoude

Oct. 29 to Nov. 7, 2009
TELUS Studio Theatre

Tickets: \$20 / \$14 / \$10
Box Office: 604.822.2678

\$6 Preview - October 28

In Ibsen's *The Master Builder* a visitor from the past re-enters the life of Halvard Solness—a young woman who returns to claim the sexual promise made to her by Solness when she was thirteen. What she finds on her return is a burned out, guilt-ridden man at the end of what he thinks is a wasted career. Can he give her what she wants? And does she give him a new life or destroy him utterly? Ibsen leaves the answers open in this powerful psychological drama.

***“Castles in the air —
they are so easy to take
refuge in. And so easy to
build, too.” – Ibsen***