

# MOTHER COURAGE AND HER CHILDREN

By Bertolt Brecht  
Translated by David Hare



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Theatre at UBC Presents

# **MOTHER COURAGE AND HER CHILDREN**

By **Bertolt Brecht**  
Translated by **David Hare**

March 8 to 17, 2007  
**Frederic Wood Theatre**

Directed by **Camyar Chai**  
Set Design by **Rachel E. Stanners**  
Lighting Design by **Chris Littman**  
Costume Design by **Alison Green & Mavis Lui**  
Original Songs & Sound Design by **Patrick Pennefather**





## BERTOLT BRECHT

### a biography

The first child of Friedrich Brecht, chief clerk in a paper factory, and Wilhelmine Friederike Sophie Brezing, the daughter of a civil servant, Eugen Berthold Friedrich Brecht was born on February 10, 1898 in the medieval city of Augsburg, Germany. A sickly child with a congenital heart condition, he suffered a heart attack at age 12. He soon recovered and continued his Latin, history and humanities education in private school, where he co-founded and co-edited a magazine. By age 16, Brecht was writing for a local newspaper and had completed the first of his forty plays.

Brecht's political thinking was already well-established by the time the First World War broke out. While in high school, he was almost expelled for expressing pacifist views in an essay about not defending his country in wartime. At 19, he was drafted and placed as a medical orderly in an emergency hospital. Deeply affected by what he witnessed there, he wrote *Legend of the Dead Soldier*, an anti-war ballad that the Nazi regime would later cite as the reason to deprive him of his citizenship.

While studying medicine and science at the Universität in Munich in 1917, he attended seminars on the theatre, started to write a new play, *Baal*, and found work as a theatre critic for a local newspaper. By 1921 he had become a serious writer, penning poems, ballads, short stories, one-act and full-length plays, and also had begun directing. In 1922 his play *Drums in the Night* opened at Kammer-spiele Theatre, turning Brecht into an overnight success. He won the prestigious Kleist Prize and became a dramaturg for the theatre. In 1923, his plays *Jungle of the Cities* and *Baal* were both produced.

After moving to Berlin in 1924, Brecht worked as a dramaturg for Max Reinhardt's Deutsches Theatre. By the late 1920s, Brecht had

read *Das Kapital* and befriended Karl Korsch, a prominent Communist thinker and theoretician who taught him the essential principles of Marxism.

The burning of the Reichstag took place on February 27, 1933. The next day, Brecht and his family fled to Vienna and later Denmark. The Nazis revoked his German citizenship in 1935 and burned his books.

Fearing mounting pressure on Denmark to extradite him to Germany, Brecht moved to Sweden in 1939. When the Nazis invaded Poland, he abandoned his work on *The Good Woman of Setzuan* to write *Mother Courage*, his response to the rise of fascism and the threat of a second world war.

To further distance themselves from the encroaching war, the Brecht family fled to Finland in 1940, and the following year traveled, via Moscow and Vladivostok, to San Pedro, California. Brecht was unsuccessful in finding work in Los Angeles, writing in his diary, "For the first time in ten years, I am not working seriously on anything."

Nevertheless, in the six years Brecht lived in Hollywood, he wrote the screenplay for *Hangmen Also Die* for director Fritz Lang, and the plays *The Visions of Simone Machard* and *The Caucasian Chalk Circle*. He also collaborated on a Beverly Hills production of *Galileo* with Charles Laughton, which was slated for Broadway.

Brecht was called before the House Un-American Activities Committee in October 1947 to testify on his "subversion" of Hollywood and Communist infiltration of the movie industry. Managing to evade answering the Committee's questions, he left the United States the following day for Paris where he told a friend, "When they accused me of wanting to steal the Empire State Building, I thought it was high time for me to leave."

Later, in Switzerland where *Mother Courage* had premiered in 1941, he resumed his work, setting down his thoughts, observations and theories in *A Short Organum for the Theatre*, which influenced the-atremakers all over the world.

In 1948, having been refused entry into the American zone of occupied Germany, Brecht and Weigel went to the Soviet sector of Berlin. On January 11, 1949, he directed his own production of *Mother Courage* at the Deutsches Theatre with Helene Weigel in the title role. With the establishment of his own company, the Berliner Ensemble, in 1949, Brecht's theatrical future was secured with full support from the Communist regime.

With the Berliner Ensemble, Brecht was able to put into practice his "epic theatre" techniques which distinguished the company's dynamic theatrical approach with often-innovative stagings of contemporary and classical plays, including Shakespeare, where underlying themes of social and class conflict could be emphasized.

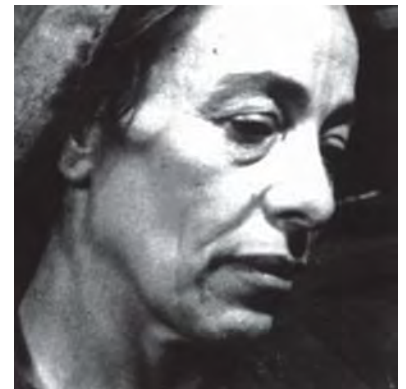
Brecht died of a heart attack on August 14, 1956 while working on a response to Samuel Beckett's *Waiting for Godot*. He was buried, as he had requested, in the old Huguenot cemetery beneath the window of his last apartment in Berlin.



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01 Bertolt Brecht

02 Helene Weigel, as Anna Fierling, in *Mother Courage and her Children*



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## SIR DAVID HARE

Playwright Sir David Hare was born in Bexhill, East Sussex, England on 5 June 1947, and was educated at Lancing College and Jesus College, Cambridge. He co-founded Portable Theatre Company, acting, directing and writing plays. *Slag* was first produced in London in 1970 at the Hampstead Theatre Club. He was Resident Dramatist at the Royal Court Theatre in London in 1970-1 and Resident Dramatist at the Nottingham Playhouse in 1973. He co-founded Joint Stock Theatre Group with David Aukin and Max Stafford-Clark in 1975. He has been Associate Director of the National Theatre since 1984.

Over his 35-year career, David Hare has written twenty-five plays for the stage and thirteen original screenplays for cinema and television. His plays include *Slag*, *The Great Exhibition*, *Brassneck*, *Knuckle*, *Teeth 'N Smiles*, *The Judas Kiss*, *Plenty*, *The Secret Rapture*, *A Map of the World*, *Skylight*, *Amy's View*, *My Zinc Bed*, *Pavane* (with Howard Brenton), *The Permanent Way* and *The Breath of Life*.

Plays he has adapted Pirandello's *The Rules of the Game*, Brecht's *Galileo* and Chekhov's *Ivanov* and *Platonov*. He also adapted Schnitzler's *La Ronde* into *The Blue Room*. David Hare's films for BBC television are *Licking Hitler*, *Dreams of Hitler*, *Heading Home* and *The Absence of War*. He also wrote *Saigon: Year of the Cat* for Thames Television.

His recent plays *Via Dolorosa* (a one man show that Hare performs) and *Stuff Happens* are a sharp investigation into the morality of international intervention and how the war in Iraq impacts the lives of citizens in Britain and America.

Feature film screenplays include *Wetherby*, *Plenty*, *Paris by Night*, *Strapless*, *Damage*, *The Secret Rapture*, *Via Dolorosa* (also acted) and *The Hours*. He also directed *The Designated Mourner* and has written the books *Writing Left-Handed*, *Asking Around*, *Acting Up* and *Obedience, Struggle and Revolt*.

Awards include the BAFTA Award (1979), the New York Drama Critics Circle Award (1983), the Berlin Film Festival Golden Bear (1985), the Olivier Award (1990), and the London Theatre Critics' Award (1990). In 1998 David Hare was given a knighthood for services to the theatre.

Sir David Hare lives in London.



01 Sir David Hare

02 Jacques Callot (1592-1635), *The Miseries of War* (detail)

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**Verfremdungseffekt:** Brecht's intention was to set the audience apart from familiar situations so that they may think about them objectively

*Mother Courage and her Children* demonstrates Brecht's concepts of Epic Theatre and *Verfremdungseffekt* or "alienation". "Alienation", however, is something of a misleading translation, for it suggests that the audience is actively cut off from the performance. A more accurate translation of *Verfremdungseffekt* is "distancing effect" or "to make strange", since Brecht's intention was to set the audience apart from familiar situations so that they may think about them objectively.

In Brecht's staging of the play *Verfremdungseffekt* was achieved through the use of placards which reveal the events of each scene, juxtaposition, actors changing characters and costume on stage, the use of narration,

simple props and scenery. For instance, a single tree would be used to convey a whole forest, and the stage is often flooded with bright white light whether it's a winter's night or a summer's day. Several songs are used to underscore the themes of the play.

The action of the play takes place over the course of 12 years (1624-1636) represented in 12 short scenes. One is given a sense of Courage's career without being given enough time to develop sentimental feelings and empathize with any of the characters. Meanwhile, Mother Courage is not depicted as a noble character—here the Brechtian epic theatre sets itself apart from the ancient Greek tragedies in which the heroes are far above the average. With the same alienating effect, the ending of Brecht's play does not arouse our desire to imitate the main character, Mother Courage.

# CAST

MOTHER  
COURAGE  
AND HER CHILDREN

<b>Anna Fierling</b>	Lois Anderson*
<b>Young Kattrin</b>	Anouska Anderson Kirby
<b>Kattrin/Singing Voice</b>	Courtney Lancaster
<b>Eiliff</b>	Ira Cooper
<b>Swiss Cheese</b>	Spencer Atkinson
<b>Cook</b>	Evan Frayne
<b>Chaplain</b>	Nick Fontaine
<b>Yvette</b>	Joanna Rannelli
<b>Recruiting Officer/Young Soldier/2<sup>nd</sup> Soldier</b>	Aslam Husain
<b>Sergeant/Fur Coat/Young Man/Lieutenant</b>	Shaun Aquiline
<b>Commander-In-Chief/Old Soldier/ Singing Soldier/Soldier/Voice</b>	Gord Myren
<b>Sergeant/Armourer/2<sup>nd</sup> Soldier/Voice/Soldier</b>	Kevin Kraussler
<b>Mercenary 1/Peasant/Servant/1st Soldier</b>	Will Goldbloom
<b>Soldier/Peasant/Soldier with Gun</b>	Max Gilbert
<b>Mercenary 2/Old Woman/Voices/Peasant Son</b>	Kim Harvey
<b>Man with Patch/Farmer's Wife/Voices/Peasant Wife</b>	Maura Halloran
<b>Regimental Clerk/Voices</b>	Hilary Fillier
<b>Old Colonel</b>	Carlos Yamini
<b>Peasant</b>	Don Griffiths

MOTHER COURAGE AND HER CHILDREN *runs 2 hours, 35 minutes*  
*including one fifteen-minute intermission.*

*Patrons should be aware that tonight's performance contains*  
*violence, coarse language and a harmless fog effect.*

*In consideration of your fellow patrons, please turn off all pagers and*  
*cellular telephones. Please note that the use of any camera or recording*  
*device is prohibited in the theatre.*

*\*Ms. Anderson appears courtesy of the Canadian Actors' Equity Association*

## **SPECIAL THANKS:**

Arts Club Theatre, Mordechai Briemberg,  
Elijah Ali Chaichian, Mara Coward,  
Lorena Dextar, Playhouse Theatre Company,  
Vancouver Opera Association, Brandon Walker

## **DIRECTOR'S NOTE:**

*"... there is no folly of the beast of the earth which is not infinitely outdone by*  
*the madness of men." from Herman Melville's Moby Dick*



# PRODUCTION

<b>Director</b>	Camyar Chai†
<b>Directing Advisor</b>	Stephen Malloy
<b>Production Manager</b>	Jay Henrickson
<b>Stage Manager</b>	Cassandra Tattrie
<b>Assistant Stage Managers</b>	Michelle Ha, Annie Jang, Adrienne Lister, Gia Nahmens
<b>Stage Management Advisor</b>	Bob Eberle
<b>Technical Director</b>	Don Griffiths
<b>Assistant Technical Director</b>	Julian Darius
<b>Set Designer</b>	Rachel E. Stanners
<b>Set Advisor</b>	Ron Fedoruk
<b>Assistant Set Designers</b>	Nykiya Graham, Kristin Robinson
<b>Set Construction</b>	Jim Fergusson, Don Griffiths, Keith Smith, Drew Young, Sarah Hall, Yangsup Lee (Ian), Seungrok Song
<b>Lighting Designer</b>	Chris Littman
<b>Lighting Design Advisor</b>	Ron Fedoruk
<b>Assistant Lighting Designers</b>	James Foy, James Chen
<b>Lighting Operator</b>	Jon Horn
<b>Lighting Crew</b>	Jason Ho
<b>Costume Designer</b>	Alison Green*
<b>Costume Designer</b>	Mavis Lui
<b>Assistant Costume Designers</b>	Marijka Brusse, Ariel Buchan, Tammy Chan
<b>Sound Designer &amp; Original Songs</b>	Patrick Pennefather
<b>Assistant Sound Designer</b>	Natalie MacGregor
<b>Sound Operator</b>	Daniel Jang
<b>Head of Wardrobe</b>	Jean Driscoll-Bell
<b>Costume Cutter</b>	Charlotte Burke
<b>Assistant to Wardrobe Head</b>	Jay Havens
<b>Costume Builders</b>	Tiffany Abbott, Alana Carswell, Tammy Chan, Basha Ladovsky, Gloria Shum
<b>Properties Supervisors</b>	Janet Bickford, Lynn Burton
<b>Properties Builders</b>	Jessica Jeffery, Lauchlin Johnston, Dom Nasilowski, Tlell Raffard
<b>Props Crew Chief</b>	Jeff Hitchcock
<b>Props Assistants</b>	Ben Cheung, Dom Nasilowski
<b>Scenic Artist</b>	Lorraine West
<b>Scenic Painters</b>	Marijka Brusse, Melissa Eyes, Irena Hoti, Jessica Jeffery, Melanie Lee, Dom Nasilowski, Kristin Robinson
<b>Crew</b>	Dan Emde
<b>Follow Spot Operators</b>	James Chen, Hana Johnson
<b>Wardrobe Crew Chief</b>	Tlell Raffard
<b>Dressers</b>	Alana Carswell, Jessica Jeffery, Yangsup Lee (Ian), Seungrok Song
<b>Makeup Consultant</b>	Jill Wyness
<b>Makeup Team Leader</b>	Ariel Buchan
<b>Assistant Makeup Artists</b>	Sarah Hall, Ashley Serl, Gloria Shum
<b>Hair &amp; Wig Stylist</b>	Michael Harper
<b>Front of House</b>	Eurassia Adamson, Carmen Alatorre, Marijka Brusse
<b>Publicist</b>	Deb Pickman
<b>Production Website</b>	Linda Fenton Malloy
<b>Production Poster &amp; Program Design</b>	Ian Patton
<b>Poster &amp; Program Cover Photo</b>	pinkmonkey studios

† Mr. Chai is a member of the Canadian Actors' Equity Association

\*Ms. Green is a member of the Associated Designers of Canada

## MOTHER COURAGE.

### YOU.

*Do our pension investments reflect Canadian values?*

*Whether you like it or not, your money might be going towards financing the war in Iraq.*

Are you a university professor, kindergarten teacher, nurse, physiotherapist, floor cleaner, firefighter, BC Transit driver, ferry worker or ICBC employee? Perhaps you're a pharmacist in any hospital in the province. Maybe you work on a garbage

truck in Kamloops, or you could be a computer programmer at the city hall in Victoria. If you're one of more than 350,000 British Columbians whose pension plan investments are made by the B.C. government's Investment Management Corporation

(IMC)—your pension contributions are being used to finance war. With billions in pension fund investments, this stock portfolio is heavily fuelled by the war industry:



#### **Ammunition:**

More than \$40 million has been invested with SNC-Lavalin. Its subsidiary, SNC TEC is part of an international consortium that was awarded a five-year contract to supply the US Armed Forces with 300 to 500 million bullets a year.



#### **Aircraft:**

More than \$92 million has been invested in 8 of the 10 top aircraft manufacturers in the US including Lockheed, General Dynamics, and Boeing. These corporations make virtually every aircraft used in the invasion and occupation of Iraq.



#### **Helicopters:**

More than \$230 million worth of stock is held in five corporations that make transport and attack choppers for the US Armed Forces.



#### **Missiles:**

More than \$176 million has been invested into eight companies that furnish missiles to the Pentagon including Raytheon, General Motors, Texas Instruments and more.



#### **Bombs & Landmines:**

More than \$71 million has been invested with corporations that supply landmine delivery systems.



#### **Uranium:**

More than \$170 million has been invested with makers of depleted uranium weapons and delivery mechanisms.

**Main Source:** [http://www.sevenoaksmag.com/features/60\\_feat2.html](http://www.sevenoaksmag.com/features/60_feat2.html)



## **WAR PROFITEERING IN CANADA**

*Canada's image as a peacekeeping nation stands in sharp contrast to the darker reality of war profiteering. Our hands are not clean. Many government agencies and private companies are involved in the war industry.*

### **Department of Foreign Affairs**

<http://www.dfait-maeci.gc.ca/>

### **Canadian Space Agency**

<http://www.space.gc.ca/asc/eng/default.asp>

### **Industry Canada**

<http://industrycanada.ca/>

### **Department of National Defense**

[http://www.forces.gc.ca/site/home\\_e.asp](http://www.forces.gc.ca/site/home_e.asp)

### **National Research Council**

<http://www.nrc-cnrc.gc.ca/>

### **Canada Pension Plan**

<http://www.hrsdc.gc.ca/en/isp/cpp/cpptoc.shtml>

### **ATCO Frontec Corp.**

<http://www.atcofrontec.com/>

### **Bristol Aerospace**

[www.bristol.ca](http://www.bristol.ca)

### **CAE**

<http://www.cae.com/www2004/index.shtml>

### **Lockheed Martin Canada**

[www.lockheedmartin.com](http://www.lockheedmartin.com)

### **Meggitt Defense Systems Canada**

<http://www.meggittdefense.com/>

### **Telemus Inc.**

<http://www.telemus.com/>

### **Source:**

Canadian Centre for Policy Alternatives, October 1, 2006

<http://www.policyalternatives.ca/MonitorIssues/2006/10/MonitorIssue1457/index.cfm?pa=DDC3F905>



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01 Kim Harvey  
02 Mavis Lui  
03 Will Goldbloom  
04 Courtney Lancaster

05 Nick Fontaine  
06 Cassandra Tattrie  
07 Camyar Chai  
08 Don Griffiths

09 Lois Anderson  
10 Carlos Yamini  
11 Max Gilbert

12 Shaun Aquiline  
13 Evan Frayne  
14 Hilary Fillier  
15 Chris Littman

16 Maura Halloran  
17 Rachel E. Stanners  
18 Spencer Atkinson  
19 Annie Jang

20 Michelle Ha  
21 Alison Green  
22 Jay Henrickson  
23 Aslam Husain (+ Ira Cooper)

24 Adrienne Lister  
25 Gord Myren  
26 Gia Nahmens  
27 Joanna Rannelli

28 Kevin Kraussler  
29 Patrick Pennefather  
30 Anouska Anderson Kirby  
31 Ira Cooper

Photos by Camyar Chai

Photo 22 by Tim Matheson

## BIOGRAPHIES

### LOIS ANDERSON

Lois Anderson has worked nationally and internationally as an actress, creator and circus trapeze clown. She is a co-founder of Cirque Poule, a co-creator and performer of Flying Blind (with Legs on the Wall of Australia), an associate artist with Runaway Moon Puppet (*The Winter's Tale*, *Unknown Island*, *A Small Miracle*), and an original member of the Leaky Heaven Circus (*Salome*, *Bonobo*, *Leaky Heaven*, *King Llyr*, *Birthday Boy*).

She has received four Jessie Awards for acting (The Electric Company, The Playhouse, newworld theatre, Pi Theatre) and two ensemble Jessie awards for writing and creation. Most recently Lois appeared as Sabine in the Arts Club Theatre's production of *Griffin and Sabine*. Lois has a BFA in Theatre and a BA in Literature from UBC.

She has toured France with Cirque Poule, performing at the Parade Festival, worked in Ireland, and Great Britain with Green Thumb Theatre (receiving the Dublin Theatre Festival Reuters Award for Best Production – Young Audiences), and spent many years at the Caravan Farm Theatre.

Upcoming productions include *Trout Stanley* with Ruby Slippers, and *Romeo and Juliet* with Bard on The Beach. Lois is mom to Anouska and Elena.

### SHAUN AQUILINE

Shaun started taking acting lessons when he was young and continued on with theatre throughout high school and to college. Shaun performed at Douglas College in *Book of Days* by Lanford Wilson and in Shakespeare's *Macbeth*. Other credits include Impulse Theatre's production of *Waiting for Godot* and *Little Shop of Horrors*, *Glengarry Glen Ross* and *Hello, My Name is The President* for Big River Productions. Shaun is a co-founder and artistic producer for Big River Productions.

### SPENCER ATKINSON

Spencer Atkinson was delighted to make his professional debut this fall with Blackbird Theatre in their production of

*Peer Gynt* at the Vancouver East Cultural Center. A former member of the national cycling team and national medallist, Spence is now in his Intermediate Year of the BFA Acting Program. At UBC, he has played Alan in William Inge's *Summer Brave*, Henry in *The Skin of Our Teeth* and Nikos in *Big Love*.

### CAMYAR CHAI

Camyar Chai earned his BFA in acting from Theatre at UBC and has worked extensively as an actor, playwright and director. He is a founding artistic producer of newworld theatre. Chai's recent directing credits include a project which earned the 2005 Alcan Award for the Performing Arts—*Adrift On The Nile*. The play premiered at the Magnetic North Festival and went on to play Vancouver at the VECC. For Theatre at UBC Chai has directed *Bringing It All Back Home* and *King Richard And His Women*.

As a writer, Chai's works include *Elijah's Kite* (Opera libretto composed by James Rolfe—premiering at the Manhattan School for Music and at Rideux Hall by invitation of the Governor General), *Adrift On The Nile* (with Marcus Youssef), *The Adventures of Ali and Ali* (with Guillermo Verdecchia and Marcus Youssef) which was published by Talon Books and Asylum of the Universe.

Chai's many acting credits include: *Intelligence* (TV, recurring role), *Masters of Science Fiction* (TV), *Everything's Gone Green* (Film), *The Adventures of Ali and Ali* (newworld theatre), *Hedda Gabler* (Rumble Productions), *Zadie's Shoes* (Arts Club Theatre) and *A Christmas Carol* (Vancouver Playhouse).

Chai is a recipient of a University Graduate Fellowship (Masters Of Fine Arts—Theatre Directing Candidate), Ray Michal Award for "Most Promising New Director," two Jessie Richardson Awards for playwriting (with the creators of *Devil Box Cabaret* and with Mara Coward for *Vanunu*) and a Jessie Richardson Award for Acting (with the ensemble of Western Theatre Conspiracy's *Mojo*).

### IRA COOPER

While The News shrouds the entertainment of the conflicts in whatever Middle Eastern country with corporate-sponsored reporting, Bertolt Brecht makes us purposely laugh at a war. The audience will laugh at rape and death, scenes filled with corpses sprawled out all over the stage, because lifeless bodies are quite humorous when they aren't our children. It's quite funny to me, how a group of actors can put on a more effective form of protest than the protestors who take the rainy streets everyday. The raised platform helps, and the tickets and also a good knock-knock joke never hurts.

### HILARY FILLIER

Hilary is pleased to be a part of *Mother Courage and her Children* and to get the opportunity to work with such a great cast and crew. Finishing up her intermediate year in the BFA Acting program this year, Hilary is excited for what her final year at UBC will hold. She would like to thank her family and friends for their continuing love and support.

*Think before you speak, your people practice what you preach.*

### NICK FONTAINE

Nick is thrilled to take a run at Brecht's masterwork, *Mother Courage and her Children*. A graduate of Capilano College's theatre program, he is now in the intermediate year of the BFA Acting program here at UBC. This production will be his fourth show with this ever-changing company of student actors. It has been a pleasure putting together this politically charged show. Sit back and enjoy!

### EVAN FRAYNE

Evan feels very fortunate to have this production, with Camyar, Lois and his fellow BFA's and BA's, be his final one as a student at UBC. Selected UBC credits include, *Big Love*, *Life After God*, *Beautiful Thing* and *Picasso at the Lapine Agile*. Selected credits outside UBC include *Macbeth* (Urban Rogues), *As you Like It* (Tuatara Works) and *Mary Stuart* (Blackbird Theatre). Evan would like to thank his family and friends for their support

over the last three years.

#### MAX GILBERT

Max Gilbert hails from Minneapolis, Minnesota and is currently in his second year pursuing his BA in Theatre. Previously Max could be seen as Sky Masterson in a small UBC production of *Guys and Dolls*. Max will be appearing next in a student written production titled *Slaughterhouse* as a part of the Brave New Play Rites Festival at UBC.

#### WILL GOLDBLOOM

Will is in his second year at UBC and is completing a BA in International Relations and Critical Studies in Sexuality. This is his first Theatre at UBC production. He really appreciates this opportunity to work with the talented students in the BFA acting program. Will has played various roles in productions by University of Toronto Schools and the Canadian Children's Opera Chorus. He has also written and directed a set of one-act plays entitled *HEADS*.

#### ALISON GREEN

Alison teaches set and costume design in the department. Recent designs for Theatre at UBC include sets for *Oh What a Lovely War* and *Lysistrata*, and costume designs for *Peer Gynt* and *Arcadia*.

Recent freelance work includes designs for *Beauty and the Beast*, *Cabaret*, and *Elizabeth Rex* (Arts Club). Her designs have received several Jessie awards and nominations. Alison has also designed several operas for Pacific Opera Victoria, the most recent being *Giulio Cesare*.

Current projects include costume designs for the Arts Club production of *Gypsy*, and organizing the UBC exhibition of student work for the Prague Quadrennial, which she and several members of our BFA Design and Production program will be attending in June. Alison is a member of the Associated Designers of Canada.

#### DON GRIFFITHS

Don graduated from UBC Theatre in 1975. Long time patrons will undoubtedly have forgotten his performances as

Ageus (*Midsummer Night's Dream*) and The Gravedigger (*Hamlet*). He last performed Brecht in *The Exception and the Rule*, Touchstone Theatre's founding production (1972). When not acting (almost always) Don actually works here as Technical Director. If the set falls over it's Don's fault. Don hopes this show will help us all envision a more peaceful, respectful world.

At leisure Don loves kayaking B.C.'s magnificent outer coast with his lovely wife, Nan Gregory.

After over 30 years here Don is preparing to give up the glamour of the show business and become an entomologist. All told beetles seem less temperamental than theatre artists... especially with a pin in them.

#### MAURA HALLORAN

Maura has worked on stage and screen in Edmonton, Calgary and Vancouver. Favourite roles include the schizophrenic Queen Apis in *Peer Gynt* (Blackbird Theatre); Madgie the sadistic canine in David Savoy's adaptation of *Diary of a Madman* (UBC); and the evangelical beautician Annelle in *Steel Magnolias* (Morpheus Theatre) for which she received a 2005 CAT Award nomination. Also a playwright, Maura's latest work *Real Live Girls!* will debut at Brave New Play Rites this April.

#### KIM HARVEY

"I think of a hero as someone who understands the degree of responsibility that comes with his freedom."

— Bob Dylan

#### JAY HENRICKSON

Jay Henrickson is the Manager of Technical Theatre Production at the UBC Department of Theatre, Film and Creative Writing. He has been involved in Theatre at UBC productions from 1977 to the present and has over 30 years of experience in all aspects of scenery construction for Theatre, Film and Television. Jay is a partner in Scenic Solutions Inc., a local BC company manufacturing scenic materials for the Theatre, Film and Television, a Member of The Acad-

emy of Canadian Cinema and Television and a senior member in the Construction Department of IATSE Local 891 (Film and Television). Jay is the father of two wonderful children.

#### ASLAM PERCEVAL HUSAIN

Aslam has been taking acting lessons since his preschool days. An Island-boy, he has performed throughout Victoria, but now resides in Vancouver where he studies Acting in UBC's BFA program. Aslam has been involved in Public Speaking and Debate since the 8<sup>th</sup> grade, and has spoken at an International level, placing 1<sup>st</sup> among 60 other schools worldwide in 2004. Past favourite roles include, Billy Bibbit (*One Flew Over the Cuckoo's Nest*), Romeo (*Romeo and Juliet*), Lysander (*Midsummer Night's Dream*), Frank Gibbons (Noel Coward's, *This Happy Breed*), and Roy Cohn (*Angels in America*). Besides acting, Aslam's interests include writing, producing films, playing cricket, and drinking copious amounts of tea.

#### ANNIE JANG

Born and raised right here in Vancouver, Annie Jang is currently a second year arts student studying theatre and history. Although she cannot remember what exactly triggered her interest in theatre production, she does know that to finally be a part of it has been a long time coming. *Mother Courage and her Children* is the first production of a play that she has been involved in.

#### ANOUSKA ANDERSON KIRBY

Anouska is 12 years old and she is a Grade 7 student at Tyee Elementary. Her theatre credits include *Hedda Gabler* (Rumble Theatre), *The Matka King* (Arts Club), *A Christmas Story* (Arts Club) and *The Faerie Play* (Runaway MoonPuppet). For Leaky Heaven Circus, she has appeared in: *Leaky Heaven*, *Typhoon*, *Birthday Boy*, *Bonobo* and *Ziggurat*.

#### KEVIN KRAUSSLER

Kevin is delighted to be performing in this production of *Mother Courage and her Children* as his last mainstage show at UBC. He is in his final year of the BFA Acting program. He would like to thank



the cast and crew and all of the amazing directors, instructors, and fellow actors who have made his training so inspiring. Kevin can next be seen onstage in Vancouver this summer at “Bard on the Beach.”

#### COURTNEY LANCASTER

Courtney Lancaster comes from Nova Scotia. She’s enjoying her Intermediate Year in the BFA Acting Program. Some favorite past credits include *Tough!* and *Welcome to the Moon* at Festival Antigonish Summer Theatre, as well as *The Skin of our Teeth* and *Big Love* with Theatre at UBC. Love and thanks go out to the fantastic cast and crew on this production, as well as to her friends and family, as always.

#### ADRIENNE LISTER

Adrienne is a 4<sup>th</sup> year BA Theatre Major. She was stage crew for the opera *Manon* and *The Misanthrope* in 2003-2004. Adrienne was assistant stage manager for *Village of Idiots* and *Marion Bridge* in 2004-2005. And in 2006 she stage managed *Bringing It All Back Home* and *Skin Of Our Teeth*. *Mother Courage and her Children* is Adrienne’s final show at UBC and she would like to thank Cassandra and Camyar for their guidance, the cast and crew for their hard work and her family and friends for their constant support.

#### CHRIS LITTMAN

Chris Littman is very excited to be designing his second show for UBC, the first being *Marion Bridge* in 2005. Chris is in the BFA program at UBC studying theatrical design and production. He has also assisted with several lighting designs in the Vancouver area; most recently working as a Lighting Design Apprentice on the Vancouver Opera production of *The Magic Flute*. Before moving to Vancouver, Chris attended Santa Rosa Junior College in California. His SRJC lighting design for *Fiddler on the Roof* was selected as a finalist in the American College Theatre Festival’s regional design competition.

#### MAVIS LUI

Mavis is a fourth year BFA student, double majoring in Theatre Design & Production and English Literature. Her favourite credits with Theatre at UBC are: Costume Design for *La Dispute*, Costume Design for *Taming of the Shrew*, and Set Design for *Bully*. Favourite short-film credits include Costume Design for *Happy Valentine’s Day*, *Gravity Boy*, and *Beware of Falling Space Rocks*. A special thanks to Alison, Jean and Charlotte for sharing their talent and wisdom. *Mother Courage and her Children* has truly been a wonderful and rewarding experience.

#### GORD MYREN

Gord is currently a 2<sup>nd</sup> year BFA Acting student at UBC and recently played Oed in Theatre at UBC’s Production of *Big Love*. Gord is a member of Big River Productions as an associate artist and a member of the Board of Directors. Through Big River he is producing and directing an original play by Andrey Summers, inspired by the works of H.P. Lovecraft, entitled *Lovestruck* which is tentatively scheduled to open mid June.

#### GIA NAHMENS

Gia is in her Fourth Year of a BA in Theatre. She was born and raised in Venezuela, and is very happy to be a part of this project. She just came back from a semester in Mexico where she worked on a production of *Don Juan* as Assistant Director/Stage Manager. She would like to thank the Director, the stage management crew and the cast for all their time and support during the show.

#### PATRICK PENNEFATHER

This award winning composer and songwriter, his songs often compared to Kurt Weil’s own stylings, has served in the armed forces, composed internationally for over 15 years and performed in Cabarets and NHL hockey games. Ongoing projects include running a record label with partner Sheinagh Anderson ([www.soniguru.com](http://www.soniguru.com)), content programming a podcast site ([www.xpodradio.com](http://www.xpodradio.com)), and writing songs and lyric for a musical on the theme of Protest debuting in California in 2008.

#### JOANNA RANNELLI

Joanna is in the final year of the BFA Acting Program at UBC. Recent credits at UBC: Bella/Eleanor in *Big Love*, Lois in *Life After God*, Sandra in *Beautiful Thing* and Lucia in *Measure for Measure*. She is thrilled to be playing Yvette, and wants to thank the cast and crew for their hard work, and Camyar for all his support. Joanna also wants to thank her father for his love and support.

“Art is written on the wind.”

– Peter Brook

#### RACHEL E. STANNERS

MFA Theatre Design – Undoubtedly my seventy-five words are best spent thus: Don, Camyar, Pascale, Robert, Lorraine, Janet, Jay, Lynn, Kristin, Nykiya, Jo, Bay, Alison, Ron, Dom, Marijka, Melanie, Irena, Jessie, Tlell, Cassandra, Adrienne, Maura, Lois, James, Chris, Deb, Linda, Ian, Gerald, Gayle, Ma, Pa, Lisa, Jen, Gwen and Abba. Whether you held the show (or me) together, cut snow or said a kind word—my gratitude knows no bounds. I have loved telling this powerful story with you.

#### CASSANDRA TATTRIE

Cassandra, excited to be Stage Managing *Mother Courage and her Children*, is dedicating her bio to her brilliant ASMs, Adrienne, Annie, Gia and Michelle, for their dedication, long hours and pure effort. Cassandra’s Theatre at UBC, Stage Management credits include ASM for *Beautiful Thing*, SM for *King Richard and His Women*, ASM for *The House of Atreus* and ASM for *Bully*.

*If all the world is a stage, then who is the Stage Manager?*

#### CARLOS YAMINI

Carlos was born in Iran in 1949. He studied as a mechanical engineer. Moved to Canada in 1980 and got involved with the manufacture and sale of residential lighting. He acted in a short film *The Shade*.

## THEATRE at UBC



THEATRE AT UBC is a renowned interdisciplinary Theatre and Drama program that has produced some of Canada's most innovative artists, scholars and theatre practices for over 50 years.

The courses of study offered, as well as the theatrical productions by Theatre at UBC, are led and mentored by our faculty of resident artists, academics and guest artists—all of whom are working professionals and leaders in their disciplines. Students' mastery of classical techniques and traditions is

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Certificate in Theatre Design & Technology  
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For more information on Theatre at UBC's programs of study, visit:

[www.theatre.ubc.ca/programs.shtml](http://www.theatre.ubc.ca/programs.shtml)

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**Stephen Heatley**, Theatre Program Chair  
**Gerald van der Woude**, Business Manager  
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**Ian Patton**, Manager, Communications, Audience Services & Technology  
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**Janet Bickford**, Properties Supervisor  
**Lynn Burton**, Properties Supervisor  
**Jean Driscoll-Bell**, Costumes Supervisor  
**Karen Tong**, Theatre Program & Graduate Secretary  
**Carol Lai**, Financial Clerk  
**Tony Koelwyn**, Theatre at UBC Box Office  
**Gene Baedo**, Custodial Services

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**Linda Fenton Malloy**, Web Designer

## THEATRE at UBC FACULTY

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Robert Gardiner  
Jerry Wasserman

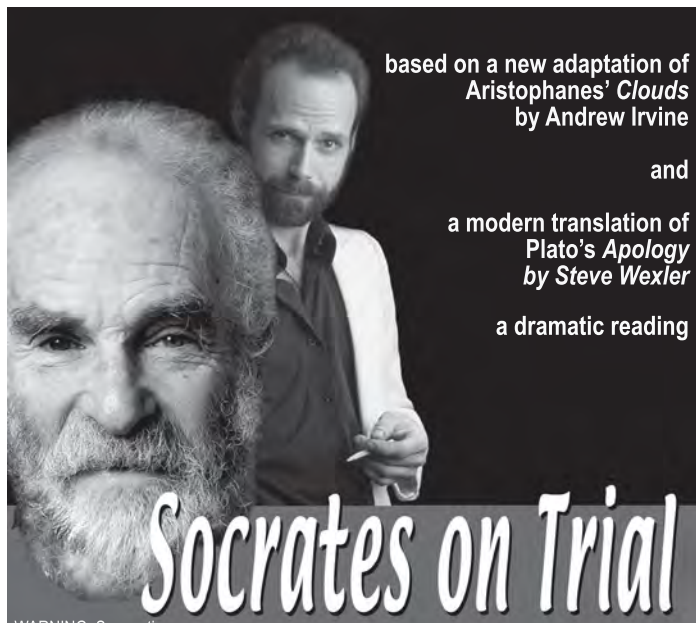
**Associate Professors**  
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Bob Eberle  
Ronald Fedoruk  
Neil Freeman  
Alison Green  
Stephen Heatley  
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**Assistant Professors**  
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Ernest Mathijs  
Tom Scholte

**Adjunct Professors**  
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Kim Collier  
John Cooper  
Hanne Lene Dalglish  
Skai Fowler  
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Pam Johnson  
Kevin Kerr  
Colleen Lanki  
David MacKay  
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based on a new adaptation of  
*Aristophanes' Clouds*  
by Andrew Irvine

and  
a modern translation of  
*Plato's Apology*  
by Steve Wexler

a dramatic reading

# Socrates on Trial

WARNING: Suggestive scenes

directed by Joan Bryans

MARCH 14 - 7:30 MARCH 15 - 3:30 MARCH 16 - 7:30

TELUS THEATRE, CHAN CENTRE

Tickets: \$12, \$5 for students - available in person at the Chan Centre Box Office or from Ticketmaster at 604-280-3311 or [www.ticketmaster.ca](http://www.ticketmaster.ca). Services charges will apply.

DF SA BRANCH MACMASTER THE LAW FOUNDATION SINGLETON SQUART UBC THEATRE UBC FACULTY OF LAW

Photos: Doug Williams, Martin Dea



# Hippies and Bolsheviks

by Amiel Gladstone

1-11 March 07  
Performance Works  
604 231 7535

14-18 March 07  
Shadbolt Centre  
for the Arts  
604 205 3000

Directed by  
Katrina Dunn

Starring Lara Gilchrist,  
Keegan Macintosh  
and Andrew McNea

sponsored by

LANGLOIS BROWN INVESTMENT SERVICES  
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FASTSIGNS  
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SIDE EFFECT

[www.touchstonetheatre.com](http://www.touchstonetheatre.com)

Photo of Lara Gilchrist by David Cooper



DIRECTORS:	PLAYWRIGHTS:	PLAYS:
CHELSEA ROONEY	LAUREN O'ROURKE	THE FICTION WE LIVE
SUZANNE DOERKSON	ADAM HIGGS	GREEN ROOM
ROD ORMISTON	NICHOLAS VANDERWOUDE	AFTER THE HORSE HAS BOLTED
MARK BURGESS	DAVID MOUNT	LOW/FASHION/MODEL
DANIELLE MARLEAU	PATRICK GAUTHIER	8 WORDS THAT RUINED MY RELATIONSHIP
ANDREA LOEWEN	KELLEE NGAN	THICK AND THIN
CHELSEA ROONEY	MAURA HALLORAN	REAL LIVE GIRLS! NAKED! LUNCH SPECIAL: CHICKEN CHOW MEIN
LAURREN IACOBELLIS	KRISTEN McCARTHY	THE COLLECTOR
PASCALE GENDREAU	MICHEAL JOHN WHEELER	SOMETHING SAID IN APRIL
SARAH BLANCHARD	DAVE DEVEAU	DECLINING
TLELL RAFFORD	TEILHARD PARADELA	MS. OLYMPIA
PASCALE GENDREAU	YVONNE ADALIAN	WEEDING THE FLOWERS
KRISTEN ROBINSON	KALEIGH WISMAN	SLAUGHTERHOUSE



## persistence of vision | 18

The 18<sup>th</sup> annual festival of original short films written and directed by students in UBC's Film Production Program

**April 27 to 28, 2007**  
**7:00 p.m.**

**Granville 7 Cinemas**  
**855 Granville Street**  
**Vancouver, BC**

**TICKETS: \$10/\$8**  
**CALL: 604.822.2678**

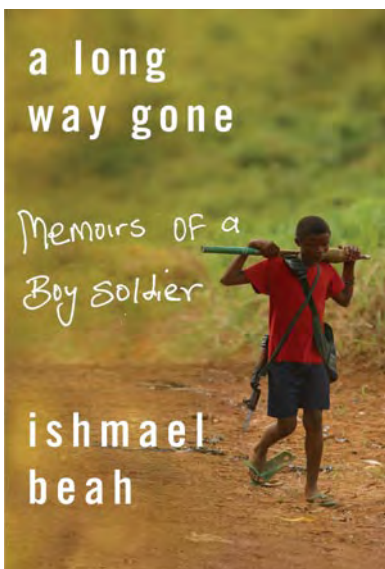
## BRAVE NEW PLAY RITES

The 21<sup>st</sup> annual festival of original one-act plays written and directed by students in UBC's Department of Theatre, Film and Creative Writing

**April 4 to 8, 2007 - 7:30 p.m.**  
**Additional 2 p.m. matinee Sunday, April 8**  
**Frederic Wood Theatre, UBC**  
**TICKETS: \$10/\$8 CALL: (604) 822-2678**

**[www.bravenew.ca](http://www.bravenew.ca)**

**[www.film.ubc.ca/pov](http://www.film.ubc.ca/pov)**



## TALK of the TOWN

discussion series presents

**"A Long Way Gone: Memoirs of a Boy Soldier"**  
with author Ishmael Beah

Ishmael Beah tells a riveting story: how at the age of 12, he fled attacking rebels in Sierra Leone and by age 13 he'd been picked up by the government army. At heart a gentle boy, he soon found that he was capable of truly terrible acts. This is a rare and mesmerizing account, told with real literary force and heartbreaking honesty.

Ishmael will be interviewed by Hal Wake on Thursday, March 29 at 7:30PM at John Oliver Secondary School Auditorium (530 East 41 Ave)

Attendance is free and pre-registration required by email to [info.talkofthetown@ubc.ca](mailto:info.talkofthetown@ubc.ca)

Full details at: [www.communityaffairs.ubc.ca](http://www.communityaffairs.ubc.ca)