



The Seagull

BY Anton Chekhov
TRANSLATED BY Peter Gill
DIRECTED BY Kathleen Duborg

Jan 23 – Feb 8, 2014

TELUS Studio Theatre

www.theatre.ubc.ca



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Tim Matheson Photography

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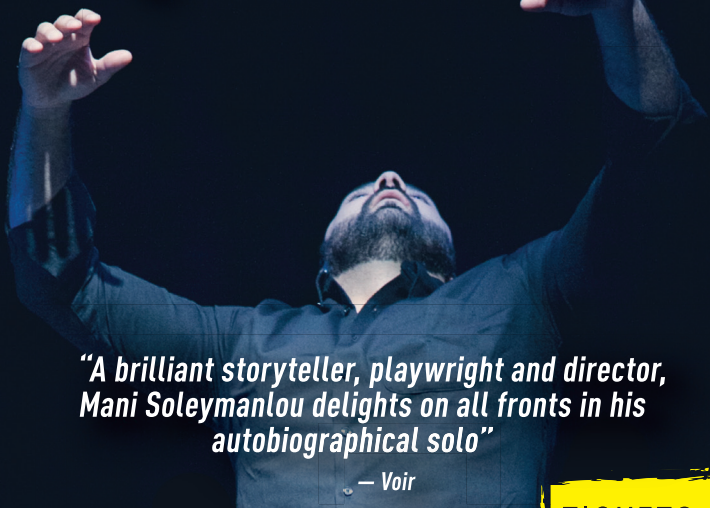
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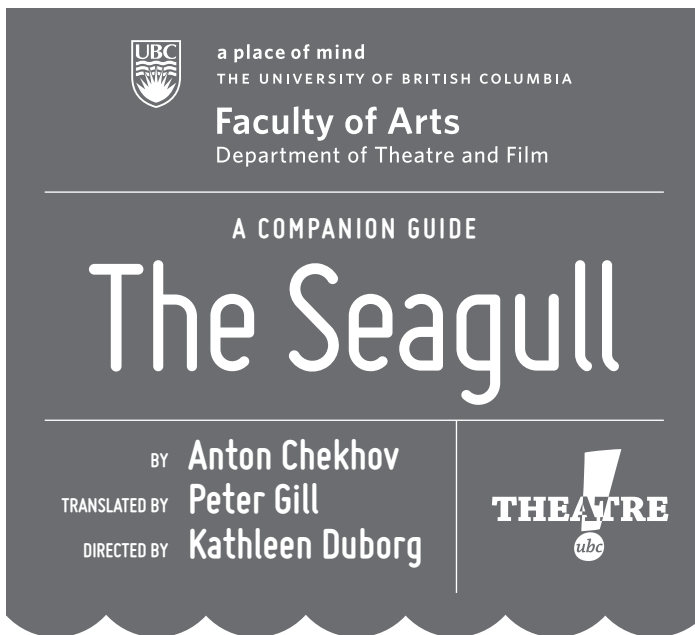
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Chekhov's World

Welcome to *The Seagull* and Chekhov's world. It's a world of hope and despair, idealism and pessimism, happiness and heartbreak. Chekhov's characters philosophize incessantly, dream impossible dreams, and often do very foolish things, even while remarking on how foolish the things are that they're doing.

Writing in the last years of the nineteenth century, Anton Chekhov chronicles a Russia in confusion and decline. The economy is a shambles; political repression is rife under inept Czar Nicholas II. The emancipation of the serfs in 1861 had done little to improve the quality of life for the Russian masses, and the old class system is still largely intact but in rapid decay. The privileged bourgeoisie to which Chekhov's landowners, artists, and other characters mostly belong is caught between a dying old world and a new one they don't understand. Their own will violently cease to exist two decades later in the cataclysm of the Russian Revolution.

With *The Seagull*, the first of his four great plays, Chekhov himself launched a theatrical revolution. So little occurs at the level of plot, so much at the level of character. His soon to be famous director, the Moscow Art Theatre's Konstantin Stanislavsky, would have to develop a whole new approach to acting to help his performers discover the rich psychological subtexts beneath the quirky surfaces of Chekhovian drama. The complexity of Chekhov's people as well as the mixed tone and mood of his plays leaves them balanced on the knife-edge of ambiguity. Playwright and director famously disagreed over whether *The Seagull* was a comedy (as Chekhov insisted) or tragedy (as Stanislavsky directed it). Characters themselves often don't know whether to laugh or cry, and sometimes do both at once.

All these factors make Chekhov's plays challenging tests for actors and directors. Designers also need to find unique solutions to the material challenges of Chekhovian theatre. Add in the awkward translations that English-language productions often have to cope with, plus the very un-Canadian emotional volatility of Chekhov's men and women, and you have the mountain MFA director Kathy Duborg and her student cast and crew have to climb. It's a risky journey but one well worth the taking.

Thanks for coming to travel with them. Enjoy the rich Chekhovian world of UBC Theatre's *The Seagull*.

— Jerry Wasserman
Professor of English and Theatre

Director's Notes

"THE PLACE WHERE CHEKHOV HAD CHOSEN TO BUILD HIS HOUSE WAS FAR FROM THE SEA AND THE PORT AND THE TOWN AND WAS IN THE FULLEST SENSE OF THE WORD A WASTELAND WITH A FEW PEAR TREES. BUT BECAUSE OF HIS EFFORTS, HIS LOVE OF EVERYTHING THE EARTH PRODUCES, THIS WASTELAND LITTLE BY LITTLE BECAME A WONDERFUL, LUXURIANT, HIGHLY VARIED GARDEN."⁽⁹⁾

— Olga Knipper,
Actress and wife of Anton Chekov

As a short story writer, Chekhov gave us exquisite windows into worlds where the human condition is condensed to a stark, essential specificity with moments that reflect out to the fullness of the world, like the ripple of a stone thrown into a lake.

As a doctor, Chekhov was intimately familiar with the vulnerabilities and failings of the human physical being. He was dying from tuberculosis for most of his adult life, finally succumbing to the disease at the age of 44 in 1904. Thus he had a sharpened vision of how lives are lived and wasted—the spinning, two sided coin of life and death.

He was also a brother, lover, husband, gardener, fisherman and philanthropist. Somehow he brought all these roles, experiences and passions to the worlds he built as a playwright—as if the characters were seeds that he buried deep in the ground. He then piled up the, ahem, 'fertilizer' to see how everyone would grow. I believe he saw the theatre as a laboratory where he got to experiment with life. Here the setting of mood, his stylistic innovations and his take on tragedy and comedy's curiously shared dance in the face of life's turns has placed his four great plays close to the heart of theatergoers.

Chekhov was an unparalleled teacher for my young acting self when I performed in *The Seagull* here at UBC twenty-five years ago. Although we enthusiastically applied the tools being taught then, the process was, in the beginning, terribly confusing and unfruitful. On surface, *The Seagull* is a story of seemingly insignificant events about fairly ordinary people—albeit very passionate people. But gradually our work found a focus, and the true story emerged, like the slow unfolding of a master detective novel. That was when I began to feel the activation and possibilities of inhabiting a character. So when it came time to choose a play for my directorial thesis, I sought not just a great story, but also a great teacher. Chekhov, with his large casts full of beautiful and heartbreaking characters, sat at the top of the list and stayed there.

But why *The Seagull* again? Because to me, the themes of love and the pursuit of artistic aspirations are the core of what it means to practice theatre today. I think it is curious and beautiful that, as we perform *The Seagull* here, this play is also being mounted in Calgary, Winnipeg, Montreal and next winter in Toronto. I hear a loud, collective voice proclaiming the importance of artists and the pursuit of cultural conversations about identity and interpretation.

I believe *The Seagull* is a perfect play for burgeoning artists to tackle, and I am deeply indebted to this group of talented young actors, designers, stage managers, and crew who have worked so hard to bring this story to life. Along with faculty and staff, they have brought wonderful energy, purpose, questions and insight to the process, and I am richer for their contributions. My thanks to Stephen Malloy, my thesis advisor, for his gracious wisdom, humor and insightful guidance and Gayle Murphy for her invaluable knowledge and vocal coaching.

— Kathleen Duborg
Director
MFA Directing Candidate

⁽⁹⁾ Benedetti, Jean, ed. *Dear Writer, Dear Actress: The Love Letters of Anton Chekhov and Olga Knipper*. Place: The Ecco Press, 1996. Print.

Chekhov and his Drama

Chekhov's relationship with the **MOSCOW ART THEATRE** is a story in itself, and quite a tangled one at that. It is the story of how Chekhov's theatre came into being and Stanislavsky and Nemirovich-Danchenko's struggle to master the poetics of his drama. It is the story of how even in the dramatist's lifetime the Chekhov canon evolved into a theatrical straitjacket from which it became necessary to break free. It is the story of the deep divisions between theatre and dramatist involving the most fundamental questions concerning the art of theatre: the precise genre of Chekhov's plays; his view of character and his attitude towards the whole historical development of Russia itself... The early MAT revitalised the art of acting, made a cult of the pause, the subtext and the constant interaction of characters. There emerged the concept of the ensemble and a psychological style of acting. The productions of Chekhov at the MAT gave birth to a new Russian audience, shaping its tastes and expectations. This is arguably one of the most important aspects of the theatrical reforms that were initiated by the company.

Chekhov changed the scale of what is called 'an event' in drama. He changed the very object of theatre: instead of 'the drama in life' 'the drama of life itself' became the focus of his compositions. He deliberately obscured plot, refused to express his own ideas through

the dialogues and monologues and coldly distance himself from his characters, not identifying with any of them. In the words of Pasternak, he inscribed his characters into a landscape and took their words, together with the air in which they were uttered – an impressionist technique. Chekhov gave up teaching and preaching – those main elements of Russian high classical literature. His narrative motifs contain not a single resolution or even a clear explanation. It is impossible to understand *why* the three sisters never got to Moscow or *why* Ranevskaya couldn't save her estate. The most that can be said is: life's like that. His characters are defined by the 'out-of-joint' that gave rise to new causes and effects in both life and in drama. [Chekhov's characters seem to many viewers to retain a kind of faith amidst decay] – the kind of faith that is fed not by love or hatred, but by an understanding of the basic reality of life as insoluble drama.

EXCERPTED FROM

Smeliansky, Anatoly. "Chekhov at the Moscow Art Theatre." *The Cambridge Companion to Chekhov*. Ed. Vera Gottlieb and Paul Allain. Oxford: Oxford University Press, 2000. 29-40. Print.



Selected Timeline

- | | | | |
|---------------|---|-------------|---|
| 1860 | Anton Pavlovich Chekhov is born on January 29 th in the port town of Taganrog, Russia. He is the third of seven children, six of whom live to adulthood: Alexander, Nikolai, Anton, Ivan, Maria (known as Masha), and Mikhail. The youngest child, sister Evgenia, dies at the age of two. | 1896 | <i>The Seagull</i> sees its first performance at the Imperial Alexandrinsky Theatre: it is a terrible failure and Chekhov is devastated by its reception. |
| 1876 | Chekhov's father, Pavel Egorovich Chekhov, is declared bankrupt. The family flees to Moscow, but leaves Anton alone in Taganrog to finish school. | 1897 | Chekhov is officially diagnosed with tuberculosis, though as a physician himself, he long suspected its presence in his lungs. |
| 1877 | Chekhov visits his family in Moscow at Easter; it is the first time he has ever left Taganrog. | 1898 | <i>The Seagull</i> is very successfully produced at the Moscow Art Theatre, co-directed by Stanislavsky and Vladimir Nemirovich-Danchenko, starring Chekhov's future wife, Olga Knipper, as Irina Arkadina; Stanislavsky as Trigorin; Vesvolod Meyerhold as Konstantin. |
| 1879 | Chekhov moves to Moscow and becomes a medical student at Moscow University. | 1899 | The first performance of <i>Uncle Vanya</i> at the Moscow Art Theatre is a success. |
| 1880 | Chekhov's first story is published by a comic journal in St. Petersburg. | 1900 | Chekhov is elected an honorary member of the literary section of the Imperial Academy of Sciences, though he is too sick to receive his honours in person. |
| 1884 | Chekhov graduates from medical school, by which time he has published more than 200 pieces, though he already shows the first signs of the tuberculosis that will eventually claim his life. | 1901 | The first performance of <i>Three Sisters</i> at the Moscow Art Theatre; Chekhov marries Olga Knipper later that year in Moscow and they honeymoon at a remote sanatorium in the foothills of the Ural mountains called Aktyonovo, where the doctors prescribe large doses of fermented mare's milk as a treatment for Chekhov's advancing tuberculosis. |
| 1887 | Chekhov's first play to be staged, <i>Ivanov</i> , is performed in Moscow at the privately run (as opposed to publicly funded Imperial Theatres) Korsh Theatre to mixed reception. | 1904 | The first performance of Chekhov's last play, <i>The Cherry Orchard</i> , at the Moscow Art Theatre. Chekhov's health becomes dire and he travels to Badenweiler, Germany for treatment. Chekhov never recovers and dies in Badenweiler on July 15 th . His last words were to Knipper after taking a drink; he turned in bed to face the wall, and said: "It's a long time since I drank champagne," then died. |
| 1888 | Chekhov meets Konstantin Stanislavsky for the first time; Chekhov's wildly popular farcical one-act <i>The Bear</i> is performed at the Korsh Theatre. | | |
| 1889 | A revised version of <i>Ivanov</i> is staged at the Imperial Alexandrinsky Theatre in St. Petersburg and is a great success. | | |
| 1892-3 | Chekhov buys a small estate called Melikhovo, fifty miles south of Moscow, where he opens a clinic and practices medicine for local peasants while continuing to write. | | |

THE SEAGULL AT THE MOSCOW ART THEATRE



Anton Chekhov reading *The Seagull* to members of the Moscow Art Theatre. Chekhov is at centre; Stanislavsky sits to Chekhov's right; Olga Knipper is beside Stanislavsky. Maria Liliana, Stanislavsky's wife, is seated to Chekhov's left. Vsevolod Meyerhold is seated on the far right side, while Vladimir Nemirovich-Danchenko stands on the far left side.

Though the Moscow Art Theatre's production of *The Seagull* is still the most famous one, it was not the first. *The Seagull* was first directed by Yevtikhy Karpov in St. Petersburg, at the Imperial Alexandrinsky Theatre. The production was a total failure, and one reviewer deemed it, "one of the most absurd...in the history of the state theatres of St. Petersburg" (Turkov xiii). Its failure was largely due to the inability of existing modes of theatrical production to account for the major shifts in tone, characterization, and narrative that Chekhov had written in *The Seagull*. As Rosamund Bartlett notes, "[de]cades of conventional stagings at the Imperial Theatres had led to a situation where roles, costumes and sets were all clear-cut and very predictable" (92); given only a week to rehearse, the director and actors were unable to locate anything like their stock characterizations and scenarios in the psychologically complex and tonally progressive reality of *The Seagull*.

Vladimir Nemirovich-Danchenko convinced his friend and co-director, Konstantin Stanislavsky, to take on the challenge of creating a new sort of theatre with *The Seagull*, one that would be more true to life, more realistic than the sorts of work traditionally produced on Russian stages. Stanislavsky's fame as a director and trainer of actors was still many years away from being codified in 1898, but the necessity of tackling the psychological complexity with which Chekhov had imbued his characters started Stanislavsky down the path of careful observation of human behaviour, specificity of action, and psychological realism that would characterize his "method" and have far reaching implications for actors and theatre-makers to this day. Bella Merlin's description of the ways in which Chekhov's drama influenced Stanislavsky as a director are worth quoting at length:

With no exposition of dramatic action, the logic of plot and intrigue [in traditional Russian theatre] was replaced [in Chekhov] by the logic of sensation and emotion, as behind

the apparent inactivity of each character lay a complex inner life. This shift into the realm of psychological behaviour initiated a theatre of contradictions, which drew upon the incongruity of human behaviour. It was these nuances and suggestions, along with the *universal* 'everyday beauty' within each character's *particular* life that Stanislavsky sought to present in concrete dramatic actions on the stage. (222-3)

Though Chekhov found Stanislavsky and Nemirovich-Danchenko's production problematic for some of its literal attempts at realism in the form of multiple servants ferrying luggage to and fro, or excessive use of background sound effects, *The Seagull* and the naturalism it required in performance had found an ideal home in the avant-garde Moscow Art Theatre. With directors and actors who worked to understand the depths of Chekhov's characters, the atmospheric, psychologically compelling, and tragicomic aspects of his plays were thoroughly explored and performed for audiences who in turn shifted their expectations of theatre and the stories it could tell.

— Jocelyn Pitsch
Companion Guide Editor

PHD Theatre Studies Candidate

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The Seagull

BY **Anton Chekhov**

TRANSLATED BY **Peter Gill**

DIRECTED BY **Kathleen Duborg**

SET DESIGN **Elliot Squire**

COSTUME DESIGN **Siân Morris**

LIGHTING DESIGN **Lauren Stewart**

SOUND DESIGNER **Daniel Tessy**

CAST

Ghazal Azarbad
Maid

Nathan Cottell
*Ilya Afanasyevich
Shamrayev*

Mercedes de la Zerda
*Irina Nikolaevna
Arkadina*

Thomas Elms
Konstantin Gavrilovich

Helena Fisher-Welsh
Masha Marya Ilinichna

Matt Kennedy
*Boris Alekseyevich
Trigorin*

Daniel Meron
Yevgeny Sergeyich Dorn

Demi Pedersen
Cook

Nick Preston
*Semyon Semyonovich
Medvedenko*

Javier Sotres
Pyotr Nikolaevich Sorin

Naomi Vogt
Polina Andreyevna

Zach Wolfman
Yakov

Natasha Zacher
*Nina Mihailovna
Zarechnaya*

PRODUCTION

Ndola Hutton
Stage Manager

Becky Fitzpatrick
Kaylin Good
Assistant Stage Managers

Julia Vu
Head Lighting Operator

Julian Figueroa
Sound Operator

Charlene Saranchuk
Properties Running Crew

Jingyi Gu
Jiqing Sun
Linda Yang
Set Running Crew

Lizzy Fu
Jessica Warren
Elaine Yan
Dressers

Zickey Zhao
Andrew Pye
Assist. Lighting Design

Jim Fergusson
Technical Director

Megan Lavergne
*Assistant Technical
Director*

Morgan Carrier
Head Carpenter

Nicole Bairstow
Michael Barnum
Chengyan Boon
Becky Burks
Carolyn Chan
Gavan Cheema
Priscilla Fang
Patrick Fouchard
Shan Fu
Patricia Jansen

Ayase Kay
Noah Kussin-Bordo
Jessica Lai
Hannah Lee
Samantha Li
Christian Lovell
Brooke McDonald
Andrew Pye
Jessica Routliffe
Charlene Saranchuk
Patrick Smith
Sara Smith
Jessica Warren
Rachel Wong
Nir Av-Gay
Set Construction

Andrew Pye
Head Electrician

Judy Chang
Patrick Fouchard
Noah Kussin-Bordo
Helen Lee
Jenny Lee
Christian Lovell
Charlene Saranchuk
Sara Smith
Jim Sun
Michelle Tran
Priscilla Fang
Thank you to the 99 class
Lighting Crew

Lorraine West
Scenic Artist

Meagan Lai
Megan Lavergne
Sue O Lee
Christian Lovell
Sarah Megan
Charlene Saranchuk
Elliot Squire
Lauren Stewart
Michelle Tran
Claire Li Zhou
Scenic Painters

Lynn Burton
Head of Props

Sarah Melo
Rebecca Burks
Austin Wang
Christian Lovell
Ayase Kay
Patricia Jansen
Charlene Saranchuk
**And other students from
Theatre 99 classes**
Props Builders

Jodi Jacyk
Head of Costumes

Stephanie Kong
Lead Stitcher

Jay Henrickson
Production Manager

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Advisor*

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Costume Design Advisor

Andrew Tugwell
Sound Design Advisor

Gayle Murphy
Vocal Coach

Catherine Burnett
Movement Coach

Jill Wyness
Hair and Makeup Advisor

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Ace Krupkin, *Russian Dialect
Specialist*

Terry Dove
Mary Duborg
Jayson McLean
Dan Paterson
Vancouver Opera Props
Valerie Moffat
Greg Steffenson
Arts Club Theatre Props
Mike Gall

Patrons should be advised that there will be the sound of a gun shot and Herbal cigarettes will be smoked during tonight's performance.

The performance is approximately 2 hours and 25 minutes with one 15 minute intermission.

Please turn off all cell phones, tablets and other electronics.

Photography, video or audio recording is prohibited.

To see behind the scenes of this production of *The Seagull* go to our show

theatre.ubc.ca/seagull

Seagull Company Biographies



Ghazal Azarbad
Maid

Ghazal is in her intermediate year of the UBC BFA in Acting. Her recent credits include: *Play, See Bob Run* (Shift Performing Arts Society), *Picnic* (Theatre at UBC), *Romeo and Juliet* (Mnemonic Theatre), and *The Love of Three Oranges/The King Stag* (Theatre at UBC). Along with acting, Ghazal also loves to improvise and has performed with Second Storey Theatre and UBC Improv. She would like to thank Kathy, the cast, and the crew for all their love.



Nathan Cottell
Ilya Afanasyevich Shamrayev

Nathan is in his intermediate year of the BFA Acting Program at UBC. Some favourite credits at UBC prior to Shamrayev (a father) in this production of *The Seagull* include Tartaglia (a father) in *The King Stag* and Mr. Bennet (definitely a father) in *Pride and Prejudice*. Love and thanks to Mom, Chloë, and Father.



Mercedes de la Zerda
Irina Nikolaevna Arkadina

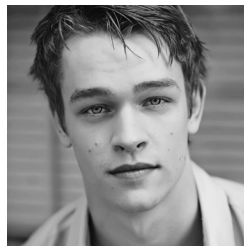
Mercedes is currently in her final year of the UBC BFA in Acting. Film and TV credits include: "Stargate SG-1", "John Tucker Must Die" and Disney Channel's "Radio Rebel". Stage credits include: Andromache in *Spoils of Troy*, Sonya in *The Russian Play* and the Actress in *Blood Relations*. Thank you to friends, family and James for your

endless love and support over the past three years. Get the latest on www.twitter.com/Mercedesdz



Kathleen Duborg
Director

Kathleen is an artistic instigator, collaborator, creator and audience member. Co-artistic Director of Dirt Road Theatre, she will be directing *Iceland* by Nicolas Billon in April. She has directed two plays, *Bollywood Wedding* and *Knives in Hens*. Kathleen is an award-winning actor. She received her BFA in Theatre (Acting) from UBC and has participated in the National Voice Intensive. Select acting credits include: *You Are Very Star* (Electric Company), *The Edward Curtis Project* (National Arts Centre/GCTC), *Champ de Mars* (Persephone Theatre), *Snowman* (Rumble Theatre), *A Lie of the Mind* (Main Street Theatre), *The Gift of the Coat* and *That Elusive Spark* (Alberta Theatre Projects); *Adrift on the Nile* (newworld Theatre/Magnetic North), *Soulless* (Rumble Theatre), *Moon Over Buffalo* and *The Stillborn Lover* (Arts Club). She wishes to thank all her teachers. Also, Terry Dove for walking the dog.



Thomas Elms
Konstantin Gavrilovich

Thomas is in his intermediate year of UBC's BFA Acting program. You may have seen him last as the dashing Colonel Fitzwilliam in *Pride and Prejudice*. Previous UBC credits include Truffaldino in *The King Stag* and Hal in *Picnic!*. He would like to thank Kathleen for inspiring such a challenging production, his fellow cast mates for laying their hearts on the line and the crew for their tireless work. He would also like to thank you, the theatre-goer, for supporting this beautiful production. Love and thanks to Ma, Pa Lauren and Anella.



Helena Fisher-Welsh
Masha Marya Ilinichna

Helena is an intermediate BFA Acting student; this is her first main-stage production at UBC. Previous roles include Flo Owens in *Picnic*, and Smeraldina/Guard in *Two Tales* by Carlo Gozzi (UBC). Other credits include *Ah, Wilderness!*, *Our Country's Good*, *The Comedy of Errors*, *Much Ado About Nothing*, *The Love Doctor*, and the title role in an all-female production of *Macbeth*. Masha will stop wearing black when they invent a darker color.



Ndola Hutton
Stage Manager

Ndola is a fourth year BFA Production and Design student from Hamilton. Up next Ndola will be stage managing and directing UBC's Brave New Play Rites Festival. Favourite credits include: *Death of a Playwright* (SM, Quimera Theatre at Vancouver Fringe), and *Blood Relations*, *Dancing at Lughnasa*, *Spoils of Troy* (ASM, UBC). Big thanks to her friends and the Seagulls for their support, and to her father for coming out from Ontario to see the show. It's been real.



Matt Kennedy
Boris Alekseyevich Trigorin

Matt is in his intermediate year of the B.F.A. Acting program. Previous credits include Mr. Darcy in UBC's production of *Pride and Prejudice* and a one year stint with Hoarse Raven Theatre Company's production of *Tony n' Tina's*

Wedding. He would like to thank his family, friends, the UBC faculty and his amazing colleagues for their support, passion and inspiration.



Daniel Meron
Yevgeny Sergeyich Dorn

Daniel is honoured to play the role of Dorn in his last show at UBC. Previous roles include Bingley in *Pride and Prejudice*, 1st Doctor, Lavrenti, 1st Lawyer, and others in *The Caucasian Chalk Circle*, and Old Gent in *Rhinoceros* (UBC). He would like to thank his cast mates for their dedication and inspiration, as well as the crew for their hard work. A special thank you to his family for their ongoing support, and Kathy for her direction.



Sian Morris
Costume Designer

I am a 3rd year Bachelor of Arts student. This is my first time working with the UBC Theatre, or any theatre in fact, as a costume designer. *The Seagull* is my debut into the theatre world and I want to thank Assistant Professor Jacqueline Firkins for her guidance, Jodi Jacyk in costumes for all her support and the whole Seagull company for being there for me.





Demi Pedersen
Cook

Demi is thrilled to be taking the main stage this year in *The Seagull!* Previous acting credits include *Love of the Three Oranges & The King's Stage* and *Picnic* (UBC). She was also a member of the Tin Pants Theatre Company on Vancouver Island as an actor, musician, and writer, for three years. She thanks Kathy and the creative team, her professors and her inspirational cast mates for making this show fantastic. She sends love to her Mom, Dad, Cydney and Coop. Enjoy the show!



Nick Preston
Semyon Semyonovich Medvedenko

Nick will be graduating from the BFA Acting program this May, and is excited to begin his career in Canadian theatre. He aims to bring current issues to the forefront of Canadian theatre, and to always keep music in his life and work. Recent credits include *Hamletmachine*, *The Caucasian Chalk Circle*, *Pride and Prejudice* (UBC) and *We Are Three Sisters* (United Players). He has been a collaborator with the Human Theatre Collective, and will be taking the piece *33 Cuts* to the rEvolver festival this coming May at the Cultch. He is forever indebted to his teachers and family.



Javier Sotres
Pyotr Nikolaevich Sorin

Javier is an international student from Mexico in his second year of the BFA Acting program at UBC. He is very excited to be part of this project with its fantastic cast and crew. Favourite acting credits include: Man in *Lovers-Winners*, Pantalone & Brighella in *Two Tales* by

Gozzi, Howard Bevans in *Picnic* (UBC), and CEO in *Pirates?* (Quimera Collective). He would like to thank Kathy, everyone involved in the show and his family for all their support.



Elliott Squire
Set Design

A recent graduate of the BFA Design program, Elliott is delighted to have returned to UBC to work on his first large-scale set design with such a talented team. Recent credits include props for *Frankie & Johnny in the Claire de Lune* (Kay Meek Centre) and *Hamletmachine* (UBC/Project Ophelia), and costume design for *We are Three Sisters* (United Players) and *Blood Relations* (UBC). www.elliottsquire.com



Lauren Stewart
Lighting Designer

Lauren is a recent graduate of the Technical Theatre Diploma Program at Capilano University and is currently going for her BFA in Theatre Production and Design here at UBC. Her recent lighting design credits include: *Christmas Crackers* (betterthanettevy Productions), Rebecca Steele's one women show *Braced* at the Vancouver Fringe Festival, *Closure* (United Players) and Assistant Lighting Designer for *Dreamgirls* and *Avenue Q* (Arts Club Theatre Company). She would like to make a special thank you to Alia, Alan, and Robert. She wouldn't be the designer she is today without their guidance and wisdom. Enjoy the show!



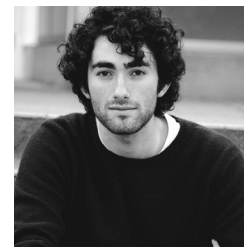
Daniel TESSY
Sound Designer

Daniel TESSY is a 4th year student in the BFA Design/Production program. His favorite experiences during his time at UBC include set designing Brave New Playrites (UBC), designing lights for *Death of a Playwright* (Quimera) and *Never the Sinner* (UBC Players Club), composing music for *Troubadour* (Players Club), and assisting the great Won-kyoon Han for the *HamletMachine* sound design (UBC). Later this year he's directing in the Brave New Playrites festival, for which he is extremely stoked. He is very grateful to be working with such an exquisite company of artists.



Naomi Vogt
Polina Andreyevna

Naomi is thrilled to spend time with Chekhov in her final year of the BFA in Acting. Theatre credits include: *Pride and Prejudice* (UBC), *The Caucasian Chalk Circle* (UBC), *Georama* (Windsor Theatre), *Much Ado About Nothing* (Festival by the Marsh), and *Spring Awakening* (Delinquent Theatre). She has been a company member of both Flint Co. and UBCimprov and has completed Canada's National Voice Intensive. She sends thanks to director Kathy, the cast and crew, as well as family and friends.



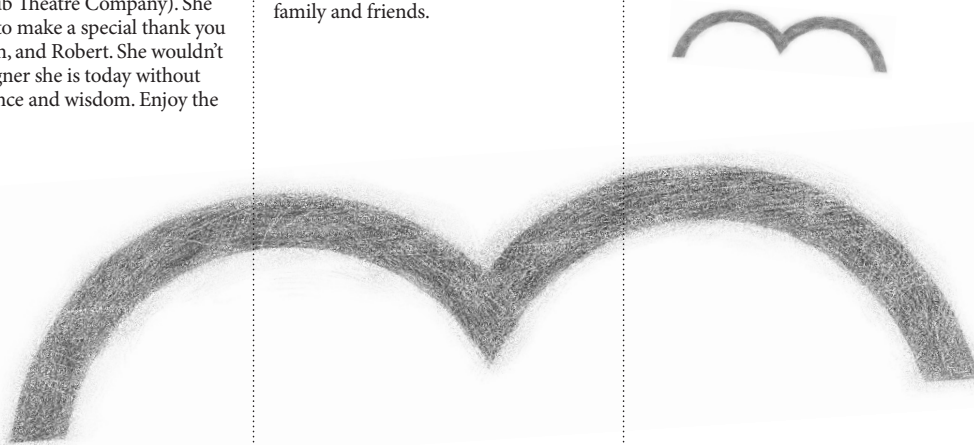
Zach Wolfman
Yakov

Zach is in his intermediate year of the UBC BFA Acting program. Recent credits include *Winners*, *The Kings Stag*, *The Love of Three Oranges*, *Picnic* (UBC Theatre) and *Zanna Don't* (Awkward Stage Productions). Zach has said "YES" and has performed improv in Victoria, Edmonton, Regina, Winnipeg, Ottawa, Toronto, Montreal, Seattle, Chicago, and all over Vancouver. He sends many thanks to Kathy and the fantastic cast and crew for this positive experience.



Natasha Zacher
Nina Mihailovna Zarechnaya

Natasha is a Calgarian transplant quickly falling more and more in love with the West Coast, and is in her final year of UBC's BFA in Acting program. Recent credits include *Munsch Ado About Nothing* (Beach House Theatre), *The Caucasian Chalk Circle* (UBC), and *Pride and Prejudice* (UBC). She would like to thank her mom and Elliott for their frequent visits over the Rockies, Kathy for her love, patience, and sense of play, and Chekhov for making the last two months both maddening and electrifying.



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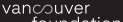


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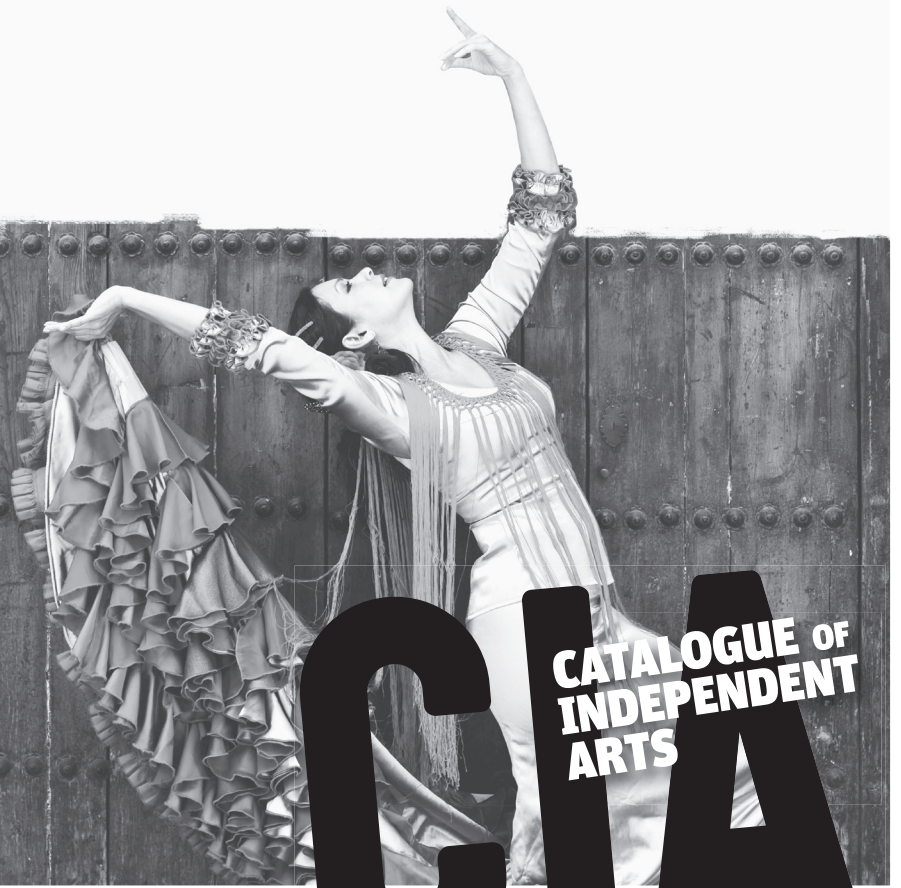




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