

UBC THEATRE & FILM



TIMOTHY FINDLEY'S THE WARS

Adapted by Dennis Garnhum Directed by Lois Anderson

November 7–23 Frederic Wood Theatre



Volcano Theatre (Toronto)
Originally co-produced with Tarragon Theatre

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Original music by Njo Kong Kie
Directed by Ross Manson

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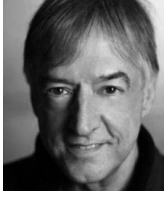
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*“The play makes you
feel as much as it makes
you think”* —NOW Toronto

IMAGE: CYLLA VON TIEDEMANN

WELCOME FROM DEPARTMENT HEAD STEPHEN HEATLEY



One of the happiest things for me as a faculty member is witnessing the development and the success of our students. We meet them when they are 17 or 18, full of passion about their explorations and just beginning to understand their place in these often confusing art forms. We see them develop as artists and scholars during their four years with us and then we have the distinct pleasure to watch them go forth into the world and make magic with their acquired knowledge. This magic takes so many

forms – they become actors, designers, technicians, directors, filmmakers, writers, researchers, administrators, teachers, curators. They move from being emerging artists to being leaders in their fields. As we head into our run of *Timothy Findley's The Wars* adapted by Dennis Garnhum, we feature our current crop of talented actors, designers, technicians, and stage managers. Tonight, we also feature the work of two of our esteemed and illustrious alumni.

Dennis Garnhum, adaptor of Timothy Findley's remarkable novel, completed his MFA in Directing at UBC in 1993. I first met him in 1997 when we were both spending creative time at the Citadel Theatre in Edmonton. He came back to us at UBC in 2004 to direct a beautiful production of Tom Stoppard's *Arcadia* and went on to take the artistic reins at Theatre Calgary for twelve years. He now calls The Grand Theatre in London, Ontario, his home base. We're thrilled that Dennis will be a visiting artist with us during the run of the show.

Lois Anderson, director of tonight's production, is a triple threat UBC grad. She has a BA in English, a BFA in Acting and, in 2009, she received her MFA in Directing. Her vibrant thesis production of Euripides' *Medea* demonstrated to all of us just how adaptable the Chan Centre for Performing Arts' Telus Studio is. Since then, she has directed for The Arts Club Theatre, been a member of the company at the National Arts Centre, and created three breathtaking productions for Bard on the Beach. An adjunct faculty member with the department this year, Lois is guiding graduate student directors and working on Shakespeare with the BFA actors.

The UBC Department of Theatre and Film has been a leading contributor to the evolution of our disciplines across Canada over its six decades. We are proud of the contributions our alumni continue to make to the cultural life of the country. Tonight is an excellent example.

Hope to see you often this year!

Stephen Heatley

DIRECTOR'S NOTES

I will never forget the first time I read Timothy Findley's novel *The Wars* - it lingered. I read it again about a month later and it haunted me, as if it had something to tell me, something to pass on.

The book follows the story of 19-year-old Robert Ross, a Canadian soldier in World War I, as he struggles with many questions in his young life: what is home, what is morality, what is love, what is his identity, what is his sexual orientation, what is life itself - all in the context of the Great War.

It's interesting to stage this story of young men and women in 1914, a time of great chaos and waste, with a group of actors in 2019 who are the same age as the young characters. As we find ourselves in 2019, perched on the edge of our own global chaos in the form of the climate crisis, I wonder what we can take from the lives of Robert Ross and his mates.

I believe that Findley wrote a novel that confirms 'life' in a world of trauma and loss. And I believe that he defines 'life' as the connective tissue that exists between us: between men, between men and women, between friends, lovers, siblings, strangers, animals - moments of intimacy where we see the other, and the other sees us. These moments of connection are the essence of life itself. All else can fall away, be stripped away, destroyed, including our sanity - but love exists - and at the end of our journey, no matter how short or long it is, if we can gather up those moments, we might, like Robert Ross, decline death with a simple "not yet."

Thank you to Dennis Garnhum for his script adaptation of Timothy Findley's novel. Thank you to the design team and the acting company.

Lois Anderson

UBC's Point Grey Campus is situated on the traditional, ancestral and unceded territory of the hən̓q̓əmin̓əm-speaking Musqueam people.

Timothy Findley's *The Wars* was originally co-produced by Theatre Calgary and the Playhouse Theatre Company of Vancouver in the fall of 2007.

There will be one fifteen minute intermission. Warning: use of fog/haze, and loud noises.

SIGNAL TO SIGNAL

Impossible as it is to imagine, we are now over a hundred years out from the end of the Great War, the War to End All Wars: the First World War.

That nearly half a million young men went overseas to the trenches of Europe is hard to grasp. That half of those men returned home shattered, wounded, shredded by the meat grinder of the dugouts and the mud of the countryside of France, or didn't return at all, is hard to imagine. Perhaps as hard as it might have been for the young men and women of that time to imagine the coalitions that came together during the Napoleonic Wars. The gulf of years is, more often than not, unbridgeable, unmanageable, drowned under the stream of our own time, our own concerns, our own Instagram feeds and Twitter rants. How does one ever bridge that gap of memory? Why would we even try?

Robert Ross, shy, gentle, and compassionate, enlists to fight in the Great War, and is quickly surrounded by other young men: loud young men, quiet men, solitary men, and brash ones. We can imagine these men, by the yellowing of their photographs, the dust on parchment, and their photos behind glass, but be removed from that moment in time.

In this play, Ross remembers the gift of two small rabbits he gave to his sister, Rowena, and the moment they shared, he beside her wheelchair with the rabbits in her lap, drawing us in, calling to us. The moment itself is private, but their father snaps a quick photo—a moment stolen before the chaos of war. There is an image of a man, more at home among animals, who cares for no one more than his sister, a sister who loves him dearly and is delighted with the gift.

It could be difficult, almost impossible, to truly speak to Archduke Ferdinand's assassination and the political fallout in a way that might be able to draw us in some hundred years later. We can understand it, on a geopolitical level, but the depth of emotional connection would miss its mark.

Dennis Garnhum's adaptation of Timothy Findley's *The Wars* presents us with a man of a quiet nature who loves animals, and through him and his relationship with them, brings the audience closer to these men and women who, like us, feel, want, and fear. The men and women who step onto the stage in this production, in ways great and small, share aspects of that connection: they too feel, want, and fear. The need to reiterate the horror of the Great War, a hundred years removed, and the casualties of both inner and outer wars, can only begin with that degree of connection: a man to his sister, to his friends, and to the gentle animals under his care. If we can see and feel those connections, bridging the gap of years is ever more possible. And in this time of global instability, even more necessary.

Patrick de Moss
MFA in Creative Writing and Theatre

DULCE ET DECORUM EST

by Wilfred Owen

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots,
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime.—
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: *Dulce et decorum est*
Pro patria mori.

Q & A WITH SCENIC DESIGNER CECILIA VADALA

What was your creative process like for the set design of *Timothy Findley's The Wars* adapted by Dennis Garnhum?

At the base of my creative process for the scenic design was the opportunity of getting to know and working alongside our amazing and talented director, Lois Anderson. Starting at the beginning of August, we spent time together analyzing the deepest meanings of the script and discussing our vision and ideas for the show. These conversations evolved into a broad visual research that we ultimately distilled into a powerful visual statement. I am fully committed to the collaborative nature of theatre, and our connection and open communication fueled my creative process from the first creative meetings to the last rehearsal.

What inspired you for this show?

From a scenic design perspective, the number of locations we encounter in the script and the fluidity with which we are moving from one place to another are real inspiration. Real spaces are intertwined with memory moments, and the different characters are seamlessly walking us through each transition. To best capture this primary aspect of the play, we created a world that evolves and transforms as the story unfolds and that eventually gets pulled away under the feet of the characters. This is a suggestive and symbolic world that wants to catch the complexity of the story we are telling. It is not a mere account of young soldiers at war, but a layered exploration of the essence of life and the meaning of human connections.

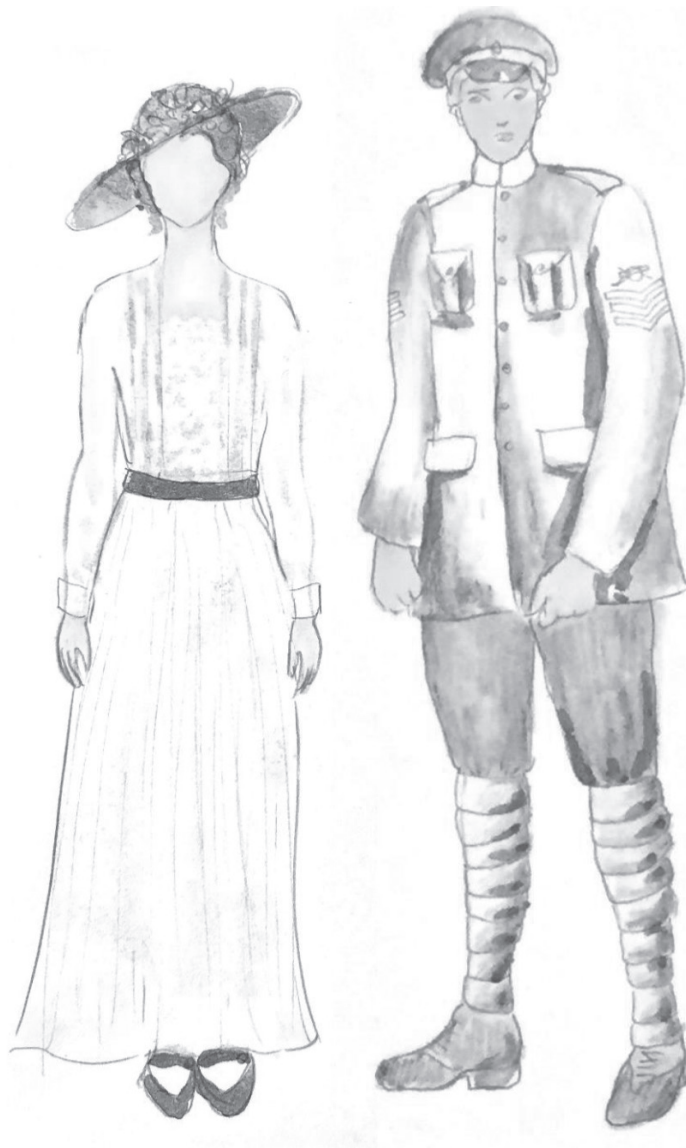
Tell us about your path to theatre design?

My journey to theatre design is part of a bigger picture in which time, place and personal growth have been key ingredients. I grew up with a fervent passion for the arts, but I did not approach the design world right away. During my undergraduate studies, I focused on Philosophy and Art History, and before starting my MFA in Theatre Design and Production at UBC, I had the opportunity to develop my creative skills by taking part in different projects: I worked as a production designer for music bands, and in 2017, I started my own company offering product design, prop-making, and custom sewing services to my clients. With the desire of pursuing a graduate education, I realized that scenic design was the place where my critical thinking and analytical eye, and my interest for the visual arts, were coming together in a perfect synthesis.

What are your aspirations professionally and what's next?

My dream and goal is to bring my scenic design practice to different realities, from theatre to film, from music to fashion. I truly enjoy the idea of having the chance to explore different territories and feeding my creativity with inspirations from different kinds of projects.

One of the aspects that I truly value of the scenic design practice is the open-ended possibility to keep learning something new from each project. I am looking forward to growing as a scenic designer in the Vancouver community, working alongside professionals and refining my process. At the same time, I am also interested in traveling abroad to expand my horizons and to be exposed to different design approaches.



Costume Designs by Erica Sterry

TIMOTHY FINDLAY'S THE WARS

CAST & CREATIVE TEAM

David Volpov *Robert Ross*
Hayden Davies *Mr. Ross*
Laura Reynolds *Mrs. Ross*
Nicco Graham *Private Purchas*
Drew Ogle *Captain Taffler/Soldier 2/Guard*
Ishan Sandhu *Sergeant Singh*
Aidan LeBlanc *Private Levitt/Soldier 6*
Caleb Pleasure *Captain Leather/Coyote*
Lorenzo Tesler-Mabe *Private Harris*
Liam McCulley *Private Regis/Soldier 1 & 3*
Connor Riopel *Private Cote/Soldier 4*
Karthik Kadam *Sergeant Rodwell/The Swede/Soldier 5*
Monica Bowman *Station Master/Major Mickle/Horse/Harriet*
Ava Maria Safai *Eve/Lady Barbara d'Orsey/Horse*
Pamela Carolina Martinez *Maria/Flemish Woman/Marian/Horse*
Hana Crompton-Inglis *Rowena/Ella/Jackie/Horse*

Lois Anderson *Director*
Cecilia Vadala *Scenic Designer*
Erica Sterry *Costume Designer*
Matthew Piton *Lighting Designer*
Zach Levis *Sound Designer*
Emily Chen *Stage Designer*

Samantha Lam *Assistant Scenic Designer*
Rebecca Scherman *Assistant Scenic Designer*
Rebekah Lazar *Assistant Lighting Designer*
John Tolton *Assistant Lighting Designer*
Matthew Piton *Head Electrician*
Owen Marmorek *Light Board Programmer*
Candice Honeycutt-Li *Assistant Costume Designer*
Chenwei (Angela) Zhu *Assistant Costume Designer*
Yuxin Zhang *Assistant Sound Designer*
Hannah Abbott *Assistant Stage Manager*
Liuyi (Sherry) Yang *Assistant Stage Manager*

Kai Wong *Lighting Board Operator*
Yuxin Zhang *Sound Board Operator*
Muleba Chailunga *Costume Run Crew*
Saphia Ediriweera *Costume Run Crew*
Michayla Giesbrecht *Costume Run Crew*
Jamie Ragins *Costume Run Crew*
Olivia Smigel *Costume Run Crew*
Chloe Bohonos *Show Run Crew*
Roohi Kamal *Show Run Crew*
Lauren McLean *Show Run Crew*
En Yan (Cheyane) See *Show Run Crew*
Yuka Hori *Lighting Install*
Carina Ma *Lighting Install*
David Moise *Lighting Install*
John Tolton *Lighting Install*
Lauren McLean *Lighting Install*
Shiori Hatamoto *Set Painter*
Candice Honeycutt-Li *Set Painter*

ADVISORS AND PRODUCTION TEAM

Borja Brown *Production Manager*
Keith Smith *Staff Technical Director*

Lynn Burton *Head of Properties*
Samantha Lam *Properties Work Learn*
Emily Chen *Properties Work Learn*
Jodi Jacyk *Head of Wardrobe*
Erica Sterry *Wardrobe Work Learn*
Amber Smith *Wardrobe Work Learn*
Tony Koelwyn *Audience Services*
Andrea Rabinovitch *Marketing and Communications Coordinator*
Ivonne Zhao *Marketing and Communications Work Learn*

Patrick Rizzotti *Scenic Design Advisor*
Robert Gardiner *Lighting and Production Advisor*
Jacqueline Firkins *Costume Design Advisor*
Patrick Pennefather *Sound Design Advisor*
Stephen Heatley *BFA Acting Advisor*
Collette Berg *Stage Management Advisor*
Madeleine Molgat Laurin *Technical Production Advisor*
Gerald Trentham *Movement Coach*
Erin Ormand *Voice and Dialect Coach*

Adam Henderson *Dialect Coach*
Phay Moore *Intimacy Coach*
Ryan McNeill Bolton, Mike Kovac *Fight Directors*

STUDENT PRODUCTION CREW

The sets, props, costumes and lighting are built, painted and installed by UBC Theatre Design and Production students.

Hannah Abbott, Emily (Siquiao) Ai, Camila Muñoz Becerra, Chloe Bohonos, Darci Carrier, Muleba Chailunga, Emily Chen, Jingyi Cheng, Kallista Dittrick-Katevatis, Saphia Ediriweera, Michayla Giesbrecht, Cassie Gilbert, Shiori Hatamoto, Yuka Hori, Roohi Kamal, Samantha Lam, Rebekah Lazar, Zachary Levis, Candice Honeycutt-Li, Jane Li, Yiyan Li, Xiaoyuan (Zoe) Lin, Elsie Liu, Crystal Luo, Carina Ma, Owen Marmorek, Lauren McLean, Victoria McNeil, Tonya Mo, David Moise, Celeste Mol, Tariro Motsi, Midori O'Connor, Yuyu Ogido, Matthew Piton, Jamie Ragins, Rebecca Scherman, En Yan (Cheyane) See, Olivia Smigel, Amber Smith, Erica Sterry, Si Ying Rachel Tao, John Tolton, Cristian Twist, Cecilia Vadala, Kai Wong, Liuyi (Sherry) Yang, Yuting Yue, Yuliya Yugay, Yuxin Zhang, Chenwei (Angela) Zhu

UBC DEPARTMENT OF THEATRE & FILM STAFF AND ADMINISTRATION

Stephen Heatley *Department Head*
Cam Cronin *Department Administrator*
Ian Patton *Academic Administrator*
Karen Tong *Theatre and Film Studies Graduate Secretary*
Borja Brown *Manager, Theatre Production*
Keith Smith *Stage and Lighting Specialist*
Derek Meehan *Stage and Lighting Specialist*
Lynn Burton *Properties Specialist*
Jodi Jacyk *Costume Specialist*
Tony Koelwyn *Audience Services Manager*
Andrea Rabinovitch *Marketing and Communications Coordinator*
Linda Fenton-Malloy *Web Developer*
Sarah Crauder *Film Program Administrator*
Stuart McFarlane *Film Equipment Manager*
Dmitri Lennikov *Visual Resource Librarian*

CREATIVE COLLABORATORS

Jonathan Wood *Graphic Designer*
Javier R. Sotres *Photography Advance Promotional and Dress Rehearsal Photography*
Vivek Sodal *Showcase Display*

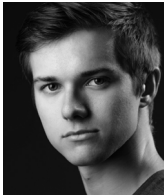
SPECIAL ACKNOWLEDGEMENTS

Costume Department: Amy McDougall and Bard on the Beach for their continued support of student costume designers at UBC.

Properties Department: Arts Club Theatre, UBC Opera, Vancouver Opera, Bard on the Beach.

Canada Scaffold Supply

CAST BIOGRAPHIES



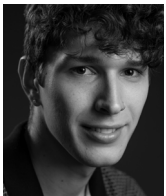
Aidan LeBlanc *Private Levitt/Soldier 6*

A Vancouver local, Aidan is in his final year of the BFA Acting program. For UBC: *Book of Days* (James Bates), *Festival Di Commedia '19* (Arlecchino), *Sexaholics* (Tony Gaddis), and *GOLDRAUSCH* (Ensemble).



Ava Maria Safai *Eve/Lady Barbara d'Orsey/Horse*

Ava Maria Safai is in her final year of the BFA Acting program. For UBC: *GOLDRAUSCH* (Ana/Ensemble/Choreographer), *Silence* (Silence), *The Forgotten Proposal* (Pulcinella), *Book of Days* (LouAnn Bates), *The Fallacy of the Fist* (Narrator E). Other selected theatre and film credits: *Unmasked* (Julie), *Marcel* (Alice/François), *The Art of Hope* (Hope). Ava Maria is an accomplished singer-songwriter and is currently in the midst of producing her third album. www.avamariasafai.com



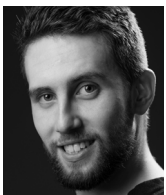
Caleb Pleasure *Captain Leather/Coyote*

Originally from the Bay Area of California, Caleb is in his final year of the BFA Acting Program. For UBC: *The Book of Days* (Sheriff Atkins), *Festival Di Commedia '18* (Il Dottore), *Lion in the Streets* (Rodney & Scalato). Other theatre credits: *Singing in the Rain* (R.F. Simpson), *The Shakespeare Stealer* (Mr.Bass/Falconer).



Connor Riopel *Private Cote/Soldier 4*

Connor is in his final year of the BFA Acting program. For UBC: *The White Liars* (Frank), *Lion in the Streets* (Timmy/David/Michael), *Festival Di Commedia '18* (Pulcinello), and *Book of Days* (Reverend Bobby Groves). Other selected theatre credits: *Shakesperiment* (Ensemble), *A Short Trip Through the Complex* (Jordan), *Here* (Ensemble), and *The Romeo Project* (Friar Lawrence).



David Volpov *Robert Ross*

David is in his final year of the BFA Acting program. For UBC: *The Forgotten Proposal* (Capitano Poplonevsky), *Book of Days* (Earl Hill). Other Theatre: *Of Mice and Men* (Whit) and *Saint Joan* (Warwick/Bluebeard), Promethean Theatre Company; *Our Place* (Charlie), UBC Players. David has twice been a Riotous Youth intern at Bard on the Beach. He plans to pursue a degree at the Sauder School of Business in Arts Management.



Drew Ogle *Captain Taffler/Soldier 2/Guard*

Drew Ogle is a fourth year acting student born and raised in Vancouver, BC. For UBC: *Lion in the Streets* (George/Maria), *The Small* (Walt). For Awkward Stage Productions: *TITUS: The Light and Delightful Musical Comedy of Titus Andronicus* (Demetrius), *Cannibal! The Musical* (Bell).



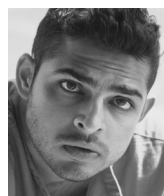
Hana Crompton-Inglis *Rowena/Ella/Jackie/Horse*

Hana is in her final year of the BFA Acting program. For UBC: *Silence* (Ymma), *Festival di Commedia: The Forgotten Proposal* (Isabella), *Book of Days* (Ginger Reed). Additional theatre credits: *Home Fires Burning* (Fanny) for the UBC Players, *Tellatate: a POE-pourri* (Madelaine Usher) and *After Juliet* (Helena) with Theatre Temp.



Hayden Davies *Mr. Ross*

Hayden Davies is in his final year of the BFA Acting program. For UBC: *Book of Days* (James), *Festival Di Commedia '18* (Pantalone), *Lion in the Streets* (Bill, Ben), *The White Liars* (Tom). Bard on the Beach: *Richard III* (Prince Edward). Other theatre credits: *Romeo and Juliet* (Romeo), *The Man Who Came to Dinner* (Richard), *The Martian Chronicles* (Spender). Film and television: *Smallville* (Defenceless kid).



Ishan Sandhu *Sergeant Singh*

Ishan Sandhu is in his final year of the BFA Acting program. For UBC: *Book of Days* (Bobby Groves), *The Forgotten Proposal* (Arlecchino), and *GOLDRAUSCH* (Film Crew). Other theatre credits: *The Wrong Bashir* (Al Nashir), *Monsoon Festival*, *The Cultch*; *Gramophone* (Hassan), *Ignite Youth Festival*, *The Cultch*; *Breaking Borders* (Ishan), *Vines Art Festival*. Film: pilot episodes of *Dead Dudes* and *Alone Wol* (lead). Vancouver Film School: *Art vs. Art*, *Shame Expo*, *serrated knife*, *Nicki* (featured artist).



Karthik Kadam *Sergeant Rodwell/The Swede/Soldier 5*

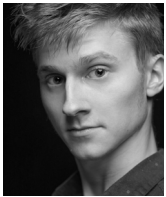
Born in Bangalore, India, Karthik Kadam is in his fourth and final year of the BFA Acting program. For UBC: *GOLDRAUSCH* (Oskar), *Silence* (King Ethelred), *The Forgotten Proposal* (Capo Della Festival & Brighella), *Book of Days* (Len Hoch). Other theatre credits: *Saturday's for the Boys* (Marcus), *Oh! What a Lovely War* (Ensemble). Film credits: *Barefaced Greek Antigone* (Chorus). Karthik is the grateful recipient of the Neil Freeman Scholarship this year.

CAST BIOGRAPHIES



Laura Reynolds *Mrs. Ross*

Laura Reynolds is in her final year of the BFA Acting program. For UBC: *Lion in the Streets* (Joanne), *The Forgotten Proposal* (Columbina), *Book of Days* (Ruth), *Great Theatrical Disasters: Julius Caesar* (Cassius). Other theatre credits include: *As You Like It* (Rosalind), *Fen* (Shirley), *DNA* (Cathy) for the Guildhall School of Music and Drama; *Henry V* (Fluellen) for Carousel Theatre for Young People, *Annie* (Orphan) for Gateway Theatre.



Liam McCulley *Private Regis/Soldier 1 & 3*

Liam McCulley is a final year BFA Acting student. Acting credits for UBC: *The White Liars* (Vassi), *GOLDRAUSCH* (film crew), *The Forgotten Proposal* (Pantalone), *Book of Days* (Len Hoch). Other theatre: *Kindly Leave the Stage* (Edward), *The Imaginary Invalid* (Thomas), *Eurydice* (Chorus).



Lorenzo Tesler-Mabe *Private Harris*

Lorenzo Tesler-Mabe is in his final year of BFA Acting! For UBC: *The Small* (Duncan), *Lion in the Streets* (Martin/Father Hayes/Edward), *Silence* (Roger), *The Forgotten Proposal* (Silvio), *Book of Days* (Boyd Middleton). Other theatre credits: *Ashgirl* (Sadness), *The Crucible* (Judge Danforth). Musical theatre credits: *9 to 5* (Franklin Hart), *Thoroughly Modern Millie* (Trevor Graydon), *Grease* (Roger).



Monica Bowman *Station Master/Major Mickle/Horse/Juliet*

Monica Bowman is finishing her final year in BFA Acting at UBC. For UBC: *Naked Cinema* (Ensemble Lead), *Lion in the Streets* (Lily/Ellen), *Sexaholics* (Juliet), *Festival di Commedia '18* (Isabella), *Book of Days* (Sharon Bates), *Secrets* (Ensemble). Outside of the program, Monica has worked in the film and television industry on independent films, voice over, commercials, and music videos. As a special skills enthusiast, she trains in skills such as tumbling, fire dancing, tricking, combat and dance.



Nicco Graham *Private Purchas*

Nicco Graham is in his final year of the BFA Acting program. For UBC: *GOLDRAUSCH* (Ensemble), *The Forgotten Proposal* (Brighella), *Book of Days* (Walt Bates), *Secrets* (Rodney). Other theatre credits: *The Potman Spoke Soothe* (Colonel Winthrop Wiggins).



Pamela Carolina Martinez *Maria/Flemish Woman/Marian/Horse*

Pamela Carolina Martinez is currently in her fourth year of the BFA Acting program, and has a diploma in Theatre Arts from Douglas College. Her credits include *Waiting for the Parade* (Eve) and *Bard of The Bronx: John Patrick Shanley in Perspective* (Linda Rotunda and Chrissy). She most recently starred in *Festival Di Commedia '18* (Columbina), *Silence* (Agnes) and *Macbeth* (Witch #2/Murderer#2). Pamela has also done work in film and television. pamelacarolinamart.wixsite.com/website

CAST & CREATIVE TEAM BIOGRAPHIES

**Dennis Garnhum** *Playwright*

Dennis has been the Artistic Director of the Grand Theatre in London, Ontario from 2016 to the present. For the Grand Theatre: *Cabaret*, *Timothy Findley's The Wars*, *Chariots of Fire* and *A Christmas Carol*. Working across North America directing plays, musicals and operas at a number of companies, including Vancouver Opera, National Arts Centre, Shaw Festival, Stratford Festival, Tarragon Theatre, Royal Manitoba Theatre Centre, Florida Grand Opera, American Conservancy Theatre (A.C.T.), Bard on the Beach, Pacific Opera Victoria, Belfry Theatre, and Neptune Theatre, his co-adaptation (with author Cathy Ostlere) of *Lost - A Memoir* was nominated for a 2012 Governor General's Literary Award. Prior to the Grand, Dennis was Artistic Director of Theatre Calgary (2005- 2016). His final production there was the world premiere of the musical adaptation of *The Little Prince*. Dennis is a recipient of a Queen Elizabeth II Diamond Jubilee and a Calgary Award for Community Achievement in Arts.

**Lois Anderson** *Director*

Lois is always excited to return to UBC, her alma mater, and the Department of Theatre and Film (BA English Literature, BFA Acting, MFA Directing). For UBC: *Medea*, *Pride and Prejudice*, *Much Ado About Nothing*. For Bard on the Beach: *Pericles*, *Lysistrata*, *Taming of the Shrew*. Other direction: Arts Club Theatre, Rough House, Mitch and Murray, Leaky Heaven. Co-creation with: Cirque Poule, The Flying Blind Collective, and The Leaky Heaven Circus. Awards: 9 Jessies (including Best Director: *Pericles*; Critics Choice: *Lysistrata*); Ovation Award Best Direction Musical: *Fun Home*; Calgary's Betty Mitchell Award for Acting; and the UBC Theatre and Film, Sydney J. Risk Award in Directing.

**Emily Chen** *Stage Manager*

Emily Chen is a third year BFA Theatre Design and Production student. For UBC Theatre: *Much Ado About Nothing* (Assistant Stage Manager). Other credits: *Chicken Girl*, rice & beans theatre (Props Master); *Drawer Boy*, Ensemble Theatre Company (Stage Manager); *Drawer Boy*, *Superior Donuts*, and *Born Yesterday*, Ensemble Theatre Company (Props)

**Cecilia Vedala** *Scenic Design*

Born and raised in Italy, Cecilia has a background in Philosophy and Art History. With a strong interest in the notions of space and storytelling, Cecilia is now pursuing an MFA in Theatre Design and Production at UBC Theatre and Film, focusing on the scenic design practice. Credits: *Kayak* (Scenic/Costume Designer), *Hosanna* (Scenic Designer), *The White Liars* (Scenic Designer), *Sunrise Valley* (Film, Production Designer), *Silent Night* (Scenic Design/Projection Assistant). ceciliavadala.com

**Erica Sterry** *Costume Design*

Erica Sterry, a final year BFA Theatre Design and Production student, specializes in costume design. Prior to her studies at UBC, she studied Costuming for Stage and Screen at Capilano University and worked for several years in the film industry. Previous credits include costume design for: *Much Ado About Nothing* (UBC), *Tuesdays and Sundays* (UBC), *Sidewalkers* (Storyhive short film), *Narrow Lines* (Capilano University short film) and assistant costume design for *Shakespeare In Love* (Bard on the Beach) and *Pilferage* (Capilano University short film).

**Matthew Piton** *Lighting Design*

Matthew Piton, a final year MFA Design and Production student, specializes in lighting, sound, projection, set design and stage management. He is working actively in the theatre community in B.C. Matthew has a B.A. in Theatre Design from UFV. Recent Productions include: *A Midsummer Nights Dream*, Lighting Design (Gallery 7); *The Rocky Horror Show*, Lighting and Set Design (Alchemy Theatre); *12 Minute Madness*, Lighting Design (The Cultch, Revolver Festival). Full CV at MatthewPiton.com

**Zach Levis** *Sound Design*

Zach Levis is a sound and lighting designer, currently in their final year of the UBC BFA Theatre Design and Production program. Selected design credits include: *James and the Giant Circus Peach* (Lighting Design, CircusWest), *GOLDRAUSCH* (Projection Design, UBC Theatre), *Beckett 18: it all... ah well* (Lighting Design, UBC Theatre), and *Works Progress Vancouver: Heaven Born Wind* (Lighting/Sound Design, Salvage Vanguard Theatre/ UBC Theatre).

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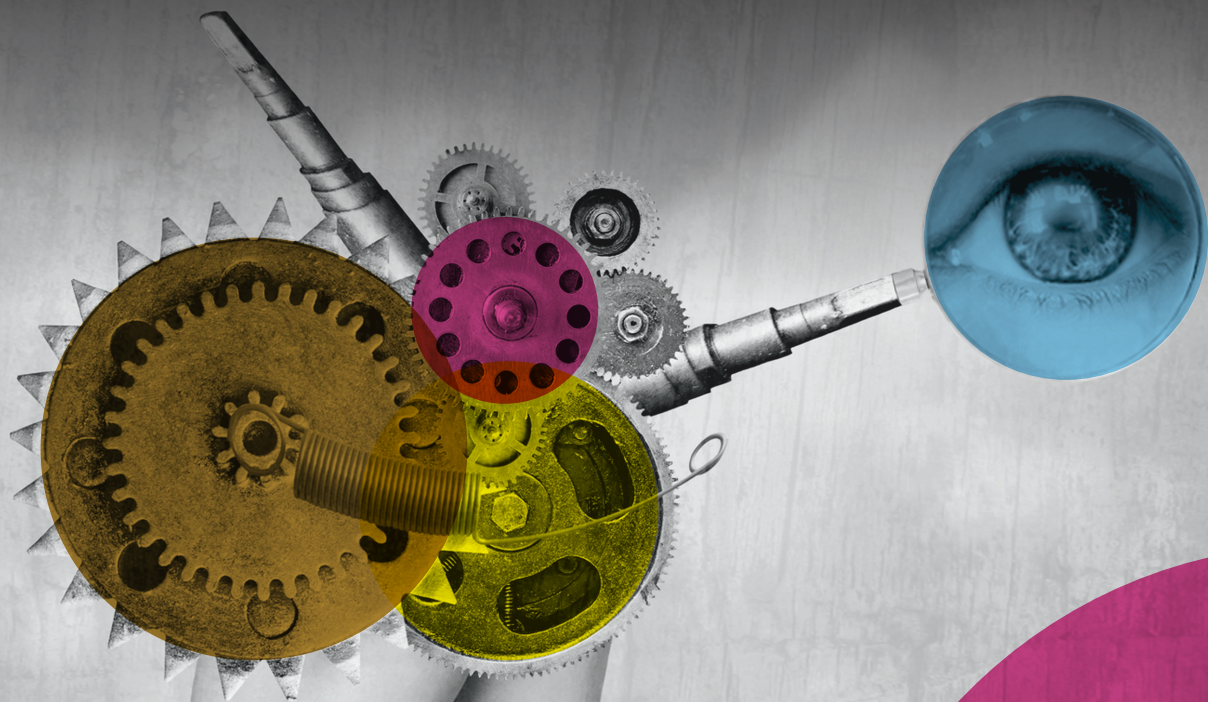
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