



THE UNIVERSITY OF BRITISH COLUMBIA

Department of Theatre & Film
Faculty of Arts

theatrefilm.ubc.ca

A stylized figure, likely representing Coriolanus, is shown from the back. The figure wears a bright red, textured cloak that reaches down to their ankles. They are also wearing a black hood or mask. In their right hand, they hold a long, thin sword or spear that points upwards. The background is a solid, textured beige color.

Coriolanus

by William Shakespeare
Directed by Tanya Mathivanan

TELUS Studio | March 30–April 2, 2022

UBC Opera



ANTONÍN DVOŘÁK

RUSALKA

JUNE 23, 24, 25 — 7:30 P.M. | JUNE 26 — 2:00 P.M. | 2022
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Welcome from Department Head



The phrase “Art Matters” has been really resonating with me over the past weeks. At a time when the world is more than slightly askew, we are brought back to what is significant, what is truly important in our lives through art. The theatre is a medium that helps us to frame the world we are living in through the telling and sharing of stories. When we last gathered together in the theatre at UBC, we shared the time-travelling story of Ella Hickson’s *Oil*. In a time when climate change is so much on all of our minds, the misplaced importance of love in the lives of Hickson’s characters echoed loudly and clearly through the 150 years of time and space of the play. It demanded that we rethink the way we consider resources, progress and human connection. That is what a story can do.

As I write this, there is an unjust war being waged in Ukraine provoked by an arguably deranged dictator. *Coriolanus* is a play that asks us to rethink the idea of power, who holds it and how it is exercised. *Coriolanus* was written in 1608. This war is taking place 414 years later. The questions raised by Shakespeare continue to echo today and his story continues to reframe our relationship to power and government all these years later. Art Matters.

Coriolanus is the final play in our 2021-22 season. It has been a season of pivoting and shifting as we danced a complex dance with the novel coronavirus. I want to express my thanks to you, the audience, for sticking with us through these turbulent times. And I want to express my admiration for our students, staff and faculty who have just kept going through all the never-ending shifts and changes to rules, regulations and schedules. I continue to be in awe of the resilience of those I have the honour to work with. And here’s hoping that the 2022-23 season will be virus free! Hope springs eternal.

We have two more events this year that feature our film production students. Canadian National Film Day on April 20 will feature the work of our Rogers Community and Cultural Story-telling class, and the Persistence of Vision Festival will showcase the creativity of our third- and fourth-year BFA filmmakers. Stay tuned for news of these two celebrations.

All the best,

Stephen Heatley

Department Head, Theatre and Film

We acknowledge that the UBC Vancouver campus is situated within the traditional, ancestral and unceded territory of the Musqueam.

For more information on key topics relating to the histories, politics, and cultures of the Indigenous peoples of Canada, please visit:

<https://cis.arts.ubc.ca/community/learning-teaching-resources/>

<https://indigenousfoundations.arts.ubc.ca>

Director’s Notes



Coriolanus is not a play that is often produced. It is Shakespeare’s most political play and has a protagonist that has historically been viewed as unlikeable and problematic. And yet, *Coriolanus* is my favourite Shakespearean play. I am fascinated by the theme of hypermasculinity and how it plays a destructive role in society. I find the themes of military force in tension with popular rule, civic duty and despair resonant in our contemporary historical moment. I first encountered this play as an undergraduate and fell completely in love with it. It evoked so many thoughts and feelings in me, and three questions in particular have haunted me ever since: What is the role of the military in the toxic hypermasculinity of men? What is the concept of “civility”, when it is rooted in bloodshed, conquering and the colonization of land? What is the teleological function of war and the body of the soldier in relation to society?

What better way, then, to explore the performativity of hypermasculinity and gender roles than with an all-woman/non-binary cast.

The world found in *Coriolanus* reflects a microcosm of our world. I wanted to explore the social order of this world in order to make sense of all the chaos, violence and lack of compassion in our own. Society trains soldiers to be brutal in combat and specifically grooms them to be violently used against “others”. It then utterly rejects the soldiers when they bring that cultivated brutality back home with them. The role of the soldier is inherently utilitarian, and therefore, the Veteran is rejected when it is unable to transition to another utilitarian role in society. There is also an exploitative and consuming need for “dominant” or colonial societies to conquer for utilitarian purposes such as natural resources, land and the stimulation of the economy. The characters in *Coriolanus*, to me, are merely products of their own restrictive society, trying to survive in the machine that they are all specific, assigned functional parts of. *Blood* is the oil that powers this machine.

In order for that mechanism to exist and for power to remain in the hands of the few, rigid class structures, gender roles and military roles have to be imposed on the citizens. Beneath that veneer of enforced civility and order, however, bubbles the blood, guts and brutality of a cannibalistic society. People are nothing but meat sacks to be consumed.

I wanted to create a world that is equally mechanical, aesthetically captivating and nuanced. I settled on Steampunk and Dieselpunk as aesthetic markers.

These genres are “historical adjacent”, and encapsulate past, present and future in one temporal sphere. Victorian Steampunk captures the ideas of industry, expansion, consumption, grandiosity, opulence and the revolution. It ties into the idea of Rome as the Imperial Colonial State that is ever expanding, and a machine that runs on the blood of war. Dieselpunk on the other hand is what I reserved for the Volscians. It is an aesthetic that is all about survival and functionality.

It was vital that I create as immersive an experience as I could. I decided on staging the show in the round, and further utilizing what has classically been seen as the “audience space”. As the audience, what role do we play in the consumption of the violence and oppression that we see on stage? What is our role, therefore, as spectators in the war, the bloodshed, the cruelty, the oppression and the subjugation that take place in the real world? And most importantly, how do we go about changing things?

Tanya Mathivanan

Director

Notes on *Coriolanus*

“Action is
eloquence and
the eyes of th’
ignorant
More learned
than the ears”

—*Volumnia*, 3.2

Shakespeare's *Coriolanus* is widely considered his last tragedy. As it happens with many Shakespearean plays, the performance date is quite ambiguous as there is no evidence of it before the 1623 publication. However, literary evidence and historical circumstances suggest a possible date some time at the end of 1608. *Coriolanus* is the third of Shakespearean tragedies that deal with Roman historical characters (the other two being *Julius Caesar* and *Antony and Cleopatra*) and the body politic.

Although the play is a product of the Early Modern Times, some of its themes pertain to our days, such as the extreme militarism of an empire and militarism perpetually connected with power and domination. Coriolanus' self-perception is defined by his “wounds” and scorns at “pleasant” words, fleeing from them. The play is one of the rare examples of Shakespeare's tragedies in which the main character is rarely alone and thus does not have the opportunity for soliloquies. The character's downfall is his failure of using oratory effectively (an essential identifier of status in Early Modern England) and the ability to negotiate as a result of his military identity, with Menenius at the end of Act 3.1 describing Coriolanus as “bred in war and ill-schooled in bolted language.” His political immaturity fails to recognize the performativity of power, and despite his despise to words, it is through them identity is transformed from Martius Gaius to Martius Gaius Coriolanus at Act 1.9.

Coriolanus stands as a symbol of dated heroism rooted in self-sufficiency in a society that is no longer what he knew and that has evolved to be collaborative and utilitarian. The play is heavily populated with metaphors of bodily functions, imageries of different body parts working together to sustain the body.

Contemporary audiences will witness many of these themes emerging in Tanya Mathivanan's direction. As Shakespeare used a story from Rome's past to look at his era's political anxieties, Tanya uses one of the most celebrated dramatists of all time and the theatrical past to discuss contemporary issues. What does it mean to be a man in the military and what trauma is caused by such a violent process? How is political speech a tool for manipulating and controlling the masses? How is war a military machine used to colonize the Other? How are these questions further complicated when the female bodies' materiality raises them on stage?

The Telus accentuates the inquisitive nature of the performance. The performance is designed to implement the power of the space to bring the audience into the action, both through the performative spaces that will emerge over the course of the performance and by giving agency to the audience by allowing them to see each other. The action of the plays and what it will give birth to is not meant for passive consumption. The space and performance invite self-reflexivity. Each of us should ask: What is our role in such structures and how can we dethrone our contemporary Coriolanus?

Marios Kallos

UBC Theatre Studies PhD student

Please be advised that this production contains: extreme physical violence (choking to death, blood, extreme bodily harm/wounds, etc.), death, war, terrorism, weapons, loud sounds and screaming, actors running behind the audience, strobe/flashing lights, intimacy and adult language.

Q&A with Sound, Lighting, Costume, and Set/Scenic Designers

How did you approach the design process for a show with as much history as Coriolanus?

Sound

The sound designers of *Coriolanus* had both the challenge and advantage of working on a team larger than usual for a production. Under the guidance of Patrick Pennefather and working with composer Christopher Ross-Ewart, the students worked together to craft the atmosphere of *Coriolanus* in the Telus Theatre. From the moment the audience finds their seats they are thrown into the war-torn environment of this world. This soundscape is jarring, springing forward the action of the play and heightening moments of tension.

Each member brought their own strengths to the team and collaborated creatively to create the final design. A new pipeline for communication and deliverables was created to ensure all members could work independently while maintaining the overall vision for the show.

Zac Labrie, Cat Main, Jamie Son, Kai Wong, and Joy Cheng

Lighting

Our design for *Coriolanus* is unique as it occurs at the intersection of history and fantasy. Early conversations looked at the merging of these two worlds and how presenting this play through a fictional context draws attention to the story of a broken society. This is not a story of past events.

It was important to have a strong understanding of the historical context before designing our fictional space. Major themes such as colonization, gender and power helped shape the world of this play. The relationship between the colonial power of Rome and the oppressed Volscian society is shown through the difference between the steampunk and dieselpunk aesthetics. While the Roman steampunk world exudes opulence and elitism all while presenting an air of civility, the Volscian dieselpunk world is savage, barren and harsh.

Tonight I invite you into a world that is not our own, yet may reveal some truths which we are complicit in perpetuating.

Zac Labrie

Costume

It all started with the first meeting I had with Tanya. She told me that she didn't want a show with the traditional historical accurate costumes. Instead, we went for a steampunk theme for the Romans and a dieselpunk theme for the Volscians. We wanted to show that the issues we're bringing up are timeless, using different aesthetics to emphasize the contrast between the rich and the poor. For me, *Coriolanus* is a story about how the upper class treats the lower class as tools to achieve their goals, and then throws them away carelessly when they don't fit their purpose anymore. Just like the heartbreaking war which is happening in Ukraine. History just keeps repeating itself.

Charlotte Chang

Set/Scenic

"If history repeats itself, and the unexpected always happens, how incapable must Man be of learning from experience."
—George Bernard Shaw

Through *Coriolanus* we wanted to draw light on the structure of society that has this visceral need for power and has glorified bloodshed time and time again. It was important for us to not set it in a specific period but to showcase the remnants of this vicious cycle that keeps repeating.

Anjali Mandapaka

The challenge with this design was actually how we could steer it away from all its history. The themes of war, societal roles and gender are universal and don't necessarily fit a specific time. Our design has gone through several iterations, but what you see today will transport you to our world. By shifting the dynamic with the space and playing with steam/diesel punk aesthetics, we hope to give the audience a historical-adjacent experience of *Coriolanus*.

Roohi Kamal



Coriolanus

CAST

Christian Billet Young Martius/Senator

Air Dayman First Citizen/Gentlewoman/
Roman Soldier Messenger/Second Volscian
Servant/Second Volscian Soldier/Senator

Isabel Hansen Volumnia

Tirion Jones Coriolanus

Sera Jorgensen Third Citizen/First Coriole
Senator/Second Roman Soldier/Volscian
Citizen/First Volscian Guard/Senator

Isabella Laesecke Brutus

Adriana McKinnon Virgilia

Kristi McQuade Second Citizen/First Roman
Soldier/First Volscian Soldier/Aedile/Senator

Gabrielle Nebriada-Pepin Sicinius

Lauren Ordeman Titus Lartius

Robyn Shanks Menenius

Nicole Anne Smith Cominius

Mai Stone Aufidius

Jasmine White Valeria/First Senator/Fourth
Citizen/First Volscian Servant/Third Roman
Soldier

PRODUCTION BUILD & INSTALLATION CREW

Stephanie Barclay, Isabelle Barlow,
Kaileigh Funnell, Midori O'Connor,
Kelsey Raeanna, Jamie Ragins, Cheyane See,
Betsy Sun, Kristine Wu, Hannah Abbott,
Samantha Cheng, David Moise, Ben Paul,
Olivia Chen, Sophie Fougere, Crystal Luo,
Tariro Motsi, Nixita Taneja, Grycel Tercero,
Chloe Bohonos, Roohi Kamal, Emily Cheng,
Matthias Kammüller, Zac Labrie, Shaliya Ma,
Lauren McLean, Grace Nguyen, SuYeon Park,
Yun Shim, Elyse Wall, Bekah Lazar,
Taylor Wen Jingyi Cheng, Yena Lee,
Hallie-Ahn Duncan, Nyssa Estrella, Zoe Lin,
Huda Shawwash, Kai Wong, Brendan Lowe,
Taylor Wen, Amy Currie, Jane Kim,
Muleba Chailunga

WORKLEARN STUDENTS

Celeste Mol, Caroline Tang, Hannah Abbott,
Roohi Kamal

CREATIVE TEAM

Tanya Mathivanan Direction

Lauren McLean Stage Management

Midori O'Connor Asst. Stage Management

Bekah Lazar Asst. Stage Management

Stephanie Barclay Stage Management (Swing)

Kelsey Peterson Head Scenic Artist

Anjali Mandapaka Scenic Design

Roohi Kamal Scenic Design

Jennifer Stewart Scenic Design Guide

Chloe Bohonos Asst. Scenic Design

Charlotte Chang Costume Design

Chloe Earle Asst. Costume Design

Zac Labrie Lighting Design and Sound Design
Lead

Ben Paul Asst. Lighting Design

Amy Currie Lighting Operator

Cat Main Asst. Production Management and
Sound (QLab Programming)

Christopher Ross-Ewart Music Composition

Jamie Son Sound (SFX Creation)

Kai Wong Sound (In-House Composition and
Editing)

Joy Cheng Sound Operator

Finnley O'Brien Props Run Crew

Lauren Semple Props Run Crew

Cherice Leung Costume Run Crew

Jane Kim Costume Run Crew

Mike Kovac Fight Direction

Sylvie La Riviere Fight Direction

Phay Moores Intimacy Direction

Sam Jeffery Intimacy Direction

FACULTY ADVISORS:

Stephen Heatley Department Head

Jacqueline Firkins Costume

Robert Gardiner Lighting

Leora Morris Direction

Patrick Pennefather Sound

Brad Powers Technical Production

Patrick Rizzotti Scenic

Lorraine West Scenic Paint

Collette Berg Stage Management

Amber Barton Movement Coach

Sheila Langston Speech Coach

STAFF

Borja Brown Production Management

Cam Cronin Department Administrator

Ian Patton Academic Administrator

Lynn Burton Head of Properties

Jodi Jacyk Head of Wardrobe

Ryan Murcar Staff Technical Direction
(Scenic)

Erika Champion Staff Technical Direction
(Lights and Sound)

Zach Levis Staff Technical Direction (Lights
and Sound)

Tony Koelwyn Audience Services Manager

Andrea Cheng Communications Specialist

Jiejun Wu Marketing and Communications
Assistant

Karen Tong Theatre and Film Studies Graduate
Secretary

Sarah Crauder Film Program Administrator

Dmitri Lennikov Film Collections Coordinator

Stuart McFarlane Film Equipment Manager

Kirsten Dougans Assistant to the Head.

ACKNOWLEDGEMENTS

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Amy McDougall, Sheila White, Erica Sterry,
Arts Club Theatre, Bard on the Beach,
Dr. Katherine Sirluck, Dr. Lindsay Lachance,
Siera Stonechild, Principal Intimacy
Professionals, Alan Brodie, Mike Kovac,
and Arts Umbrella

Cast Bios



Air Dayman *First Citizen/Gentlewoman/Roman Soldier Messenger/Second Volscian Servant/Second Volscian Soldier/Senator*
Air Dayman is a third-year BFA Acting student from Estevan, Saskatchewan. She has been in productions such as *School of Rock* (Summer), *Footloose: The Musical* (Ariel) and *937* (Elise) (ECS). After moving to Vancouver, she has been a part of *Mamma Mia* (UBC RA Production), *What's Wrong With Frank?* (UBC Commedia Show), and *Lost But Found* (a UBC Devised Production).



Isabella Laesecke *Brutus*
Isabella (Izzy) Laesecke is an actor originally from Calgary, AB. First introduced to her love of acting by Calgary Young People's Theatre, her selected credits include *Peter Pan* (Wendy) and *The Fan* (Coronato). Her Vancouver credits include *Oh, the Humanity* (Lady), *The Greeks* (Kassandra, Chrysothemis) and *Machinal* (Young Woman).



Isabel Hansen *Volumnia*
Isabel Hansen is in her fourth and final year of her BFA at UBC. Apart from playing Volumnia, she has also appeared in UBC's *Machinal* as the Young Woman and her Defense Lawyer, Agave in Leora Morris' *The Greeks*, and The Spokeswoman in Will Eno's *Oh, the Humanity*, directed by Moya O'Connell. She hopes you enjoy the show!



Adriana McKinnon *Virgilia*
Adriana McKinnon is a third-year BFA Acting student. Previous roles include Juliette in *What's Wrong with Frank?* (UBC), Ethel in *Footloose: The Musical*, Lumière in *Beauty and the Beast* (TUTS Musical Theatre Camp), Scuttle in *The Little Mermaid*, Miss Lark in *Mary Poppins* (Deas Island Dance) and Teen Fiona in *Shrek: The Musical* (Equinox Theatre). Adriana is an award-winning dancer, having previously studied dance for fourteen years.



Tirion Jones *Coriolanus*
Tirion is a fourth-year BFA Acting student. A dual citizen of Canada and Britain, Tirion's UK credits include Maria (*The Sound of Music*), Estelle (*No Exit*) and Rachel (*Posh*). She has also completed a summer acting intensive at Guildhall School of Music and Drama. UBC credits include: Young Woman/Stenographer (*Machinal*), Hecuba (*The Greeks*) and Woman (*Oh The Humanity*). An avid fan of Shakespeare, Tirion is overjoyed to be performing *Coriolanus* as her final show at UBC.



Kristi McQuade *Second Citizen/First Roman Soldier/First Volscian Soldier/Aedile/Senator*
Kristi is an actor from Calgary currently in her third year of the BFA program. While this is her first mainstage show at UBC, she has appeared in the commedia show *What's Wrong With Frank?* (UBC). Calgary credits include *Into The Woods* (Storybook Theatre), *Dirty Laundry: The Next Generation* (Lunchbox Theatre) and *Jesus Christ Superstar* (Notre Dame High School). Film credits include short film *Who's Riley Oaks?* (Ron Devitt) and music video *The Good In You* (Kris Mish). Kristi has also trained in screen acting in Los Angeles with the New York Film Academy. She hopes you enjoy the show and thanks her mom, Michelle, for the endless support.



Sera Jorgensen *Third Citizen/First Coriole Senator/Second Roman Soldier/Volscian Citizen/First Volscian Guard/Senator*
Third-year BFA Acting student Sera Jorgensen is delighted to be performing in her first mainstage production at UBC. Her most recent role was Pulcinella in *What's Wrong With Frank?*, UBC's 2021 *Commedia dell'arte* show. Other credits include *Encounter* (Woman), *The Madwoman of Chaillot* (Constance), and *Turn it Off* (Alia) with Victoria School of the Arts. Sera will be forever grateful to her friends for always cheering her on.



Gabrielle Nebrida-Pepin *Sicinius*
Gabrielle Nebrida-Pepin is a Filipino/French-Canadian actor finalizing her BFA in Acting at UBC with a minor in Spanish. She is currently signed with The Characters Talent Agency. She works in film and theatre and some of her favourite credits include: Angela (*iZombie*, CW), Sam (*Reveal Party*, VFS), Olivia (*Skylights*, Arts Umbrella), Elektra (*The Greeks*, UBC), Young Woman & Stenographer (*Machinal*, UBC). Upcoming project: *Quelqu'un t'aime M. Hatch* with Axis Theatre. Gabrielle is known for many things, but mostly for her love of ice cream.

Cast Bios (cont'd)



Lauren Ordeman *Titus Lartius*

Lauren is absolutely ecstatic to be playing Titus Lartius in UBC's 2022 production of *Coriolanus*. This role will be in good company along with her role as Genevieve in UBC's *Commedia* show *What's Wrong with Frank?* and several high school productions. Lauren is in her third year of the UBC BFA acting program and has also trained at the University of Victoria and Magee Secondary School in Vancouver, BC. She would like to thank her parents for providing her the opportunities that she has and her friends for inspiring her everyday in her life and acting training.



Robyn Shanks *Menenius*

Robyn Shanks is a fourth-year BFA student. She began acting at the age of seven and has since appeared in many roles, including Biondella in *The Taming of the Shrew*, Piano Man in UBC's *Oh, the Humanity*, and most recently a number of characters in last fall's *Machinal*. She is extremely proud to be involved in her final show at UBC, Shakespeare's *Coriolanus*.



Nicole Anne Smith *Cominius*

Nicole is a third-year BFA student from Toronto. She found her love for Shakespeare playing Banquo in her high school's all-female production of *Macbeth*. She has also trained at Vancouver Acting School and AADA in NYC. Recently, she played Il Dottore in the third-year *Commedia dell'arte* show. Nicole is thrilled to take on the challenges of *Coriolanus* and thanks her instructors for guiding her graciously through the process.



Mai Stone *Tullus Aufidius*

Mai is an actor from Muskoka, Ontario and currently in her 4th year of UBC's BFA acting program. Her first "roles" were her cameos in the plays and soap operas she wrote at home, during her childhood for friends and family. She began taking on-camera classes and acting in short films in Toronto during high school. At UBC, her theatre credits include *Hot L Baltimore* (Jackie), *Isle de'll Arte* (Il Capitano), *Problem Child* (Denise) and *Machinal* (Young Woman).



Jasmine White *Valeria, First Senator, Fourth Citizen, First Volscian Servant, Third Roman Soldier*

Jasmine is a third-year BFA Acting student from Calgary, AB. She found her love of acting at a young age making plays and forcing her younger brothers to perform in them. Her Vancouver credits include *Lost but Found* (UBC), *What's Wrong with Frank?* (UBC) and directing the musical *Mamma Mia* (UBC). In Calgary she performed in many shows, including *Grease*, *The Crucible* and *Anne of Green Gables*. Jasmine is excited to perform alongside her friends and is thankful to her parents who continue to support her following her dreams.



Christian Billet *Young Martius, Senator*
Christian Billet is a third-year BFA student from Vancouver. In high school, Christian spent his time in improv classes and main stage productions, most notably as Pharaoh in his school's production of *Joseph And The Amazing Technicolor Dreamcoat* (2019). In post-secondary, Christian enjoyed being a part of productions such as Arlecchino in *What's Wrong with Frank* (2021) and *For All Time*, a Shakespearian motion-capture project for the Vancouver Art Gallery (2021).

Creative Team Bios



Tanya Mathivanan *Direction*

Tanya is a Singaporean Vancouver-based Director, Stage Manager, and Founder of Aenigma Theatre. She graduated from UBC with a Double Honours BA in Theatre and English. Directing credits include *The Turn of The Screw*, *The How and the Why*, *VIVA*, *COPENHAGEN*, *Dying City*, *RED*, *Blackbird*, *The Zoo Story*, *No Exit* (Aenigma Theatre), *Cost of Living* (Assistant Director, Arts Club). Special thanks to Mum, Shal, Dalton, Moya, Collette and Leora for their support!



Roohi Kamal *Scenic Design*

Roohi Kamal is a fourth-year Theatre Design and Production student from Dubai, UAE. She is excited to share her first main stage scenic design with everyone! She would like to thank Patrick Rizzotti and Lynn Burton for their constant support and guidance. A special shoutout goes to her friends who have always been by her side. Other UBC Theatre credits include *Oil* (2022), *Commedia dell'arte* (2021), *Digital Dream Play* (2021) and *Bonjour, là Bonjour* (2021).



Charlotte Chang *Costume Design*

Charlotte Di Chang is a Vancouver-based costume designer for theatre and film. Charlotte started her journey at University of the Arts London as a Costume Interpretation student. After a year of working with both large-scale and independent theatres in Beijing, she moved to Vancouver to continue her education and future career. In 2020, she received her MFA degree in Theatre Design and Production from UBC. Website: designcharlottechang.com



Lauren McLean *Stage Management*

Lauren McLean (she/her) is a fourth-year Theatre Design and Production student who grew up in Hong Kong. *Coriolanus* is her first show as stage manager, and she is so grateful to have had this company for this journey. She would like to thank Collette Berg for being there for her throughout this process. Her previous UBC stage management credits include: *Oh, the Humanity*, *A Provincial Lady*, and *Seeing Things: A One Act Play Festival*.



Zac Labrie *Lighting Design and Sound Design*

Zac Labrie is in his fourth and final year of Theatre Design and Production at UBC. He is excited to share this project as both the lighting designer and a member of the sound design team. Lighting design credits include *Jasper in Deadland* and *Lift* (Awkward Stage Productions, 2018 and 2019), *Seeing Things Festival* (UBC, 2020), *Godspell*, *Much Ado About Shakespeare*, *13* and *Merrily We Roll Along* (Arts Umbrella, 2019 and 2021). <https://zaclabrie.wixsite.com/portfolio/>



Midori O'Connor *Asst. Stage Management*

Midori O'Connor is a third-year student majoring in Theatre Design and Production at UBC. Her main focus of study is stage management. Since coming to UBC, her stage management credits now include ASM for UBC Theatre's *The Greeks*, co-stage manager for *Chronicles of the Afterlife* (a UBC club production), and she will be an ASM, again, for *Something Rotten* with Theatre Under the Stars this upcoming summer.



Anjali Mandapaka *Scenic Design*

Anjali is a first year student of the MFA program for Theatre Design and Production. She has been part of the set decoration team and on-set dresser for multiple productions in India, namely Mira Nair's "A Suitable Boy" and Anjali Menon's "Kooda". This is her first production in theatre and at UBC. Having designed for film, she is now exploring the possibilities of the world of theatre.



Bekah Lazar *Asst. Stage Management*

Bekah Lazar (they/them) is excited to be working as an ASM on *Coriolanus* alongside other talented stage managers, Lauren and Midori! They have stage managed other productions such as *Seeing Things: A One Act Play Festival* (UBC Theatre), *Gender Shorts: A Redwood City Play Festival*, and *The How and the Why* (Dragon Theatre). They would like to thank this phenomenal production team as well as Collette Berg for all her unyielding support!

Creative Team Bios (cont'd)



Cat Main *Asst. Production Management and Sound (QLab Programming)*
Cat is currently a UBC student in the Theatre Production and Design program and a recent graduate of Capilano University's Technical Theatre program. She is excited to be working with such a great team. Her previous sound credits include *Dream Play* (Sound ASM, UBC Theatre) and Harmony Arts Festival (Audio Assistant, URP).



Jamie Son *Sound (SFX Creation)*
Originally from South Korea, Jamie is a third-year BFA student in Theatre Design and Production at UBC. This is her first time working on a UBC production and she is very excited to be part of the sound design team. She has worked as a set designer for the UBC Players Club in Festival Dionysia: *Dark Academia*, *Shared Space* and *Sometimes I Don't Even Feel Like Me*.



Kai Wong *Sound (In-House Composition and Editing)*
Kai (they/them) is a fourth-year Lighting and Projection design student at UBC hailing from Hong Kong. They are so incredibly thankful to be able to design one more show with all of their friends on the design and SM team before everyone graduates, and wouldn't have it any other way. They would like to thank Robert Gardiner for his unwavering faith in their creativity. Portfolio website: annzz.us.



Mike Kovac *Fight Direction*
Mike Kovac is a Certified Fight Director with Fight Directors Canada and works in film/television in Vancouver. A graduate from Capilano University's Acting for the Stage and Screen Program, he has worked on *Noises Off*, *The Shoplifters*, *Beauty and the Beast*, *Misery*, and *Mustard* (Arts Club), as well as *Lion in the Streets*, *The Crucible* and *She Kills Monsters* (UBC), among others. Mike has also appeared in various film and television projects, including *Arrow*, *Supernatural*, *The 100*, *Tin Star*, *Valley of the Boom*, *Deadly Class*, and *Batwoman*. If you see him on camera, he's probably about to die.



Sylvie La Riviere *Fight Direction*
Sylvie is very happy to be a part of this production, and thrilled to be teaming up again with Mike Kovac. Sylvie is a certified Advanced Actor Combatant with the Academy of Fight Directors Canada and holds certifications with various fight societies around the world. Most recently she has worked on *Fight Girl Battle World* (Thompson Rivers University), *King Lear* (Promethean Theatre) and *Emilia* (United Players). She also runs Cry Havoc Fight Choreography in Vancouver.



Phay Moores *Intimacy Direction*
Phay (she/they) is an intimacy director/coordinator, theatre director, writer, internationally trained actor combatant and professional actor who currently lives on the stolen traditional territory of the k'ik'əłəm (Kwkwetlim) Nation. After starting her training in 2016 with Intimacy Directors International, Phay has supported productions all over the Lower Mainland as an intimacy professional in film, television, and theatre. Past credits include: *Revolt. She Said. Revolt Again.*, *Machinal*, and *Oil* (UBC), *Cuello* (Crazy8s) and the 2021 Leo Award Winner *FREYA*.



Sam Jeffery *Intimacy Direction*
Sam (she/her) is an intimacy director and coordinator, educator, actor and award-nominated fight director who was born and raised in amiskwaciwāskahikan (Edmonton) on Treaty 6 territory. She is grateful to be able to grow and apply her practice across Turtle Island alongside so many other wonderful people. Select credits include: *Oil* (UBC); *Titus Andronicus* (University of Lethbridge); *Botticelli in the Fire* (ABBEDAM, University of Alberta); *Batwoman S3* (The CW); *To All The Boys I've Loved Before 3* (Netflix).

About Principal Intimacy Professionals

Principal Intimacy Professionals (PIPs) promotes growth within the theatre, television and film industries through the development of new protocols and techniques for scenes of intimacy, simulated sex and nudity. We strive towards brave and compelling performances supported by a safe environment cultivated by mindful professionals.

Working with students at UBC and other similar institutions empowers our emerging artists with the tools they need to best advocate for themselves as they enter professional industries and markets. It is an honour and a privilege to support students in academic institutions with tools and techniques to set them off on a strong foundation within the storytelling industries.

Website: principalintimacy.com
Instagram: [@principal.intimacy](https://www.instagram.com/principal.intimacy)



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“You common cry of curs,
whose breath I hate
As reek o’th’ rotten fens,
whose loves I prize
As the dead carcasses
of unburied men
That do corrupt my air:
I banish you.”

—*Coriolanus*, 3.3

Anger’s my meat;
I sup upon myself,
and so shall starve
with feeding.

—*Volumnia*, 4.2