



BLUE WINDOW

BY CRAIG LUCAS

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DOUGLAS COLLEGE
Theatre
Stagecraft & Event Technology

The Departments of Theatre and
Stagecraft & Event Technology present

BLUE WINDOW

by
CRAIG LUCAS

November 19-21, 2020
Laura C. Muir Performing Arts Theatre

Direction Deborah Neville

Set Design Brian Ball

Costume Design Christopher David Gauthier

Lighting Design Bryan Kenney

The use of cameras or recording devices in the theatre is strictly prohibited. Please disengage all mobile phones and other devices that may interrupt the performance with light and sound.

**The Douglas College Departments of
Theatre and Stagecraft & Event Technology
recognize and acknowledge the
QayQayt (Kee-Kite) First Nation,
as well as all Coast Salish Peoples,
on whose traditional and unceded territories
we live, learn, play, and do our work.**

further

**As an institution, Douglas College
opposes all acts of racism and stands with
Black, Indigenous and people of colour
to actively combat systemic bias in our
communities.**

WELCOME TO THE 2020/2021 SEASON

"Nobody understands nothing no more." Thus spake Christina Drayton, Katherine Hepburn's character in 1967's *Guess Who's Coming to Dinner*, echoing the words of her black housekeeper of twenty-two years, Tillie (Isabelle Sanford), as the liberal family grappled with the reality of an interracial marriage. These words have been haunting me for the better part of a year and they have become my constant refrain. There are so many things I don't understand and I don't know. One of the things I don't know is if someone will accuse me of being culturally inappropriate for speaking those words, tinted with a black vernacular. Never have so many individual versions of our human identity (racial, gender, religious, sexual) surged to the surface with so much determination to be heard and seen. We are caught in the swirls of multiple emotional and intellectual turns, sharpened to a deadly point by a pandemic that forces us to be physically apart, as well. Artists and educators are struggling to find the centre of the tempest, intimidated by the thought that the wrong word, image, or tone might blow us away, but also called to make vital changes. The task is daunting and potentially paralyzing. It leaves me wondering, do I really know what I think I know?

The legitimate anger and frustration of marginalized communities, abandoned and abused, has underscored how much we still don't understand about one another, and about ourselves. We are exhorted to "listen" but that's only a small first step. The hard work begins when we risk *doing*.

At its best, theatre is an exploration of the unknown. When something doesn't work, we turn it over and over until we find the thing that does. But nothing gets done until we make a choice to do something, listen for the response to our action, learn something new from it, and then do again. Do more. Do better. We can't do it for selfish reasons; selfish never works. We do it because we need one another; a need which may be construed as selfish, but the kind of selfish wherein we "give a little, take a little."*

We have found ways to work, live and play, à la distance, away from one another, feeling the loss of presence and yet, somehow still present. As much as I yearn to be crammed into a lobby shoulder-to-shoulder with my community, to negotiate the narrow row to my seat, past knobby knees and draped coats, to breathe in the hush of three hundred souls the moment before curtain (when that moment comes again, I suspect there will be tears), I am grateful for the organization, the optimism, and the determination of colleagues and students as we hold one another, not closely, but up. We continue to find ways to do the thing we love.

On behalf of the Departments of Theatre
and Stagecraft & Event Technology,
Thrasso Petras

*Hill, Billy, lyricist. "Glory of Love" (1936). *Guess Who's Coming To Dinner*, sung by Jacqueline Fontaine and chorus, directed by Stanley Kramer, Columbia Pictures, 1967.

PLAYWRIGHT

CRAIG LUCAS



Craig Lucas is an American playwright, screenwriter, theatre director, musical actor, and film director. He is currently Associate Artistic Director at the Intiman Theatre in Seattle.

Born on April 30, 1951, and abandoned in a car in Atlanta, Lucas was adopted when he was eight months old by a Pennsylvania

couple. His adoptive family was conservative; his father was an FBI agent and his mother was a housewife. He graduated in 1969 from Conestoga High School in Berwyn, PA. In the 1960s and 1970s, Lucas was interested in the political left and discovered an attraction towards men. He recalls that his coming out made it possible for him to develop as a playwright and as a person.

In 1973, Lucas graduated from Boston University with a Bachelor of Arts in theatre and creative writing. His mentor, Anne Sexton, urged him to try his luck in New York. He worked in many day jobs while performing in Broadway musicals including *Shenandoah*, *On the Twentieth Century*, and *Sweeney Todd* (musical).

In 1991, he rewrote his play, *Missing Persons*, which a friend showed to director Norman Rene. Norman promised to produce the play when finished. This was the beginning of a fifteen-year collaboration. While working on *Missing Persons*, the two developed a musical revue entitled *Marry Me A Little*, about two people who live next to each other and never meet yet both sing about the failure to connect with others.

After his early work on romantic comedies, Lucas began to write more serious works about AIDS, including *Singing Forest* and *The Dying Gaul*, the latter of which was made into a film that Lucas also directed. Lucas also authored the book for *The Light in the Piazza*, which garnered him a

Tony Award nomination. Lucas also directed classic plays such as *Miss Julie* and *Loot*.

His work is unintentionally divided in gay-plays (*Blue Window*, *Long-time Companion*) and straight-plays (*Reckless*, *Three Postcards*, *Prelude to a Kiss*). Lucas considers himself able to write about human problems in a global manner.

In 2004, he won the Obie Award for Best American Play for *Small Tragedy* and the New York Film Critics Award for Best Screenplay for *The Secret Lives of Dentists*. In 2001, Lucas received an Obie Award for his direction of Harry Kondoleon's *Saved or Destroyed*.

Lucas' other awards include the Excellence in Literature Award from the American Academy of Arts and Sciences, the PEN/Laura Pels Mid-Career Achievement Award, the Outer Critics, L.A. Drama Critics, Drama-Logue and LAMBDA Literary Awards; he has also received a Tony Award nomination, and fellowships from the Guggenheim and Rockefeller Foundations, the National Endowment for the Arts and the PEW Charitable Trust and has been nominated for the Pulitzer Prize for Drama for his play *Prelude to a Kiss*.

ACTING ENSEMBLE



GRACE ALLARD
BOO

GREGORY "ORY" HUGO
TOM



JOHN McCALLUM
GRIEVER

JUSTIN MALHI
NORBERT



ACTING ENSEMBLE



SARAH DIMAS
EMILY

SHAELYNNE BARBER
ALICE



SOPHIE HEINRICHS
LIBBY

DIRECTION

DEBORAH NEVILLE



Deborah lived in Glasgow, Scotland where she directed and taught at The Royal Scottish Conservatoire. She received a Master's in Dramaturgy from the University of Glasgow and was awarded the James Arnott Prize for Directing. She has directed and performed in Canada, Scotland, Japan and the USA with various companies and in festivals including New Works-New Worlds, Sounds

of Progress, IndepenDance, TAG, and the Edinburgh Fringe Festival. Since returning to Vancouver and Douglas College she has directed *Dancing at Lughnasa*, *The Rez Sisters*, *Blue Window*, *Steel Magnolias*, *A Dream Play*, *Agnes Under the Big Top*, *Almost, Maine*, *The Laramie Project*, *Blackout*, *The Diviners*, and *Heritage*.

This work is dedicated to Dean Fogal, who knows the space between people and understands so well how to bridge it. With great respect and my heartfelt thanks.

Deborah

SET DESIGN

BRIAN BALL



Brian Ball is a BC-based Artist and Designer. Born and raised in Newfoundland, he completed his BFA in Visual Arts from Memorial University where he also fell in love with the world of Theatre. After completing his BFA he moved to Victoria BC to complete his MFA in Theatre set and costume

design at UVIC (Victoria). In 1994 he moved to Vancouver to work in both Theatre and Film industries.

COSTUME DESIGN

CHRISTOPHER DAVID GAUTHIER



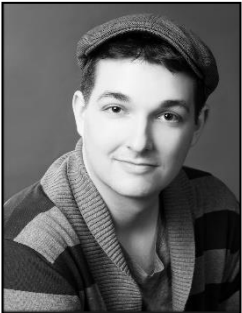
Christopher is a Vancouver-based creative who has designed Costumes and/or Sets for: The Arts Club, Capilano University, Carousel Theatre, Citadel Theatre, Douglas College, Frank Theatre, Hardline Productions, Honest Fishmongers, Mascall Dance, Pacific Theatre, Patrick Street Productions, Realwheels Theatre, Shaw Festival, Slamming Door, Studio 58/Langara College, Touchstone Theatre, TWU, VACT, and Yogurt Theatre

Company among others.

Christopher also teaches design, scenic painting & prop building. He is a 5-time Jessie & 2-time Ovation Nominee, & a Studio 58 Graduate.

LIGHTING DESIGN

BRYAN KENNEY



Bryan is a Vancouver based designer and has worked across Canada doing set, lighting, and projection design. Recent credits include: *Forget About Tomorrow* (Arts Club), *Griffin and Sabine*, *Taking Off*, *Mom's The Word* (Belfry Theatre), *The Drowsy Chaperone* (University of Victoria), *Only Drunks and Children Tell The Truth* (Fire Hall Arts Centre), *Peter and the Starcatcher*, *Les Liaisons*

Dangereuses (Capilano University), *Miss Understood* (Frank Theatre), *The Patron Saint of Stanley Park* (Halifax Theatre for Young People), *Trojan Women*, *Steel Magnolias* (Douglas College), and *Boeing Boeing* (Keyano Theatre).

ENCORE

DAHLIA RAPHAEL



Dahlia has returned to us this semester to serve in the capacity of Assistant to the Director. We are ever so grateful for her continued support to our programs, and her place here within our Douglas College Theatre Department family. Welcome back, Dahlia!

Dahlia-Raphael is thrilled to help with the production *Blue Window*. She graduated the acting program in 2017 and has since been acting and assistant directing plays at Douglas and the Jericho Arts Centre. She is currently transitioning into film acting. The school and faculty have been so supportive of her artistic journey and she thanks them all from the bottom of her heart.

COLLABORATORS

Poster Art & Graphic Design

Laura Genschorek

Programme Editing, Design & Layout

Christine Dewar
Krista Lee Graham
Thrasso Petras

Movement coach

Marc Arboleda

PRODUCTION TEAM

STAGE MANAGER

Greyson Dubé

HEAD OF SOUND

Diego Martinez

HEAD CARPENTER

Karla Hernandez

STAGE CARPENTER

Jaclyn Yang

CARPENTRY CREW

Wilson Rud, Ethan Knoll,
Isabella Rose, Sarah Harrison

HEAD OF LIGHTING

Erin Kluthe-Tasaka

LIGHTING CREW

Adam Truong, Isabella Woolston, Lexie Morgan-Young,
Christopher MacCallum, Sophie Boothman

HEAD OF PROPS

Shaelin Greer

PROPS CREW

Ivy Tran, Elina Kipra,
Kaitlyn Fernandes

HEAD PAINTER

Glynis Libradilla

PAINT CREW

Maria Laughette, Sebin Park,
Yousef Al-Shakarji

HEAD OF COSTUMES

Victoria Couturier

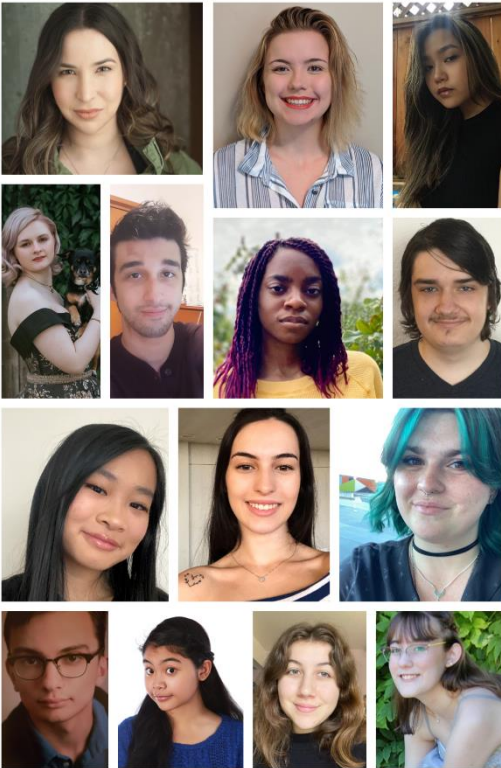
COSTUME CREW

Deanna Jarvinen, Chou Chuu, Ashlene Hutton

FIRST YEAR ACTORS

The following Douglas College Theatre Ensemble members will be graduating in the class of 2022. These first-year acting students perform the myriad duties associated with our productions, including box office, front of house, poster distribution, promotion and publicity, opening night receptions, and concession.

We gratefully acknowledge the considerable time and effort these students contribute to the success of our productions and encourage our audiences to return next year to see these student actors on stage.



Sami Maia
Julie Koebel
Angel Amparo
Laura Norris
Darren Bolognese
Sophie Offei
Dalyn Rimar
Kelly Zhou
Brenda Polidorio
Evan Hutton
Luca Herring
Jodie Aguinaldo
Sophie Mildiner
Emily Wilkinson

See more of our student actors and alumni,
and learn about our program and productions:
[facebook.com/dctheatre](https://www.facebook.com/dctheatre)
Instagram @douglastheatre

FACULTY & STAFF

STAGECRAFT & EVENT TECHNOLOGY FACULTY

Craig Alfredson	Lighting Software, Multimedia Technology, Lighting, Construction, Production, Audio, Safety, Special Events
Alison Spearin	Stage Management
David Dewar	Stagecraft for Film and TV
Danica West	Drafting, Props, Scenic Painting, Design, CAD Drafting, Production, Past Coordinator

STAGECRAFT & EVENT TECHNOLOGY STAFF

Caroline Alarie	Theatre Technician Supervising Properties and Scenic Painting
Bruce Hamilton	Theatre Technician Supervising Lighting
Johanna Karlen	Costume Supervisor
Brian Pratt	Theatre Technician Supervising Set Construction, Rigging, Video, and Sound

THEATRE DEPARTMENT FACULTY

Christine Dewar	Theatre History
Claire Fogal	Acting, Play Direction, PEFA Acting
Alana Hawley Purvis	Voice
Scott Malcolm	Movement
Deborah Neville	Coordinator, Acting, Production, Play Direction, PEFA Acting
Thrasso Petras	Coordinator, Acting, Play Direction, Voice, Movement, PEFA Directing

PERFORMING ARTS ADMINISTRATIVE STAFF

Erin Byers	Administrative Associate, Faculty of LLPA
Krista Graham	Arts Events Officer
Natalie Peters	Student Assistant
Roisin D'Mello	Student Assistant

The Departments of Theatre and Stagecraft & Event Technology are part of:

THE FACULTY OF LANGUAGE, LITERATURE, AND PERFORMING ARTS

Manuela Costantino, Dean
Janette Tilley, Associate Dean

ACKNOWLEDGEMENTS & SPECIAL THANKS

The Departments of Theatre and Stagecraft & Event Technology would like to acknowledge the following people and organizations for their contribution to this production:

Douglas College Marketing and Communications Office

Chris Gardner, John Doherty and Douglas College Facilities

The Douglas College Joint Occupational Health and Safety Committee

Glenn Ellingson and Douglas College Printshop

Manuela Costantino, Dean of LLPA

Janette Tilley, Associate Dean of LLPA

~

Deborah Neville would like to thank and acknowledge the following:

Abigail Washburn and the Sparrows - for the beautiful song "It Ain't Easy". The tender words & compelling phrasing have brought clarity and passion to our work.

Marc Arboleda - for your energy, keen eye, and tenacious creativity.

Dahlia Kerr - for your curiosity and commitment to the ensemble.

Salvador Llanes Lopez

SCHOLARSHIPS, BURSARIES & AWARDS

The Departments of Theatre and Stagecraft & Event Technology would like to acknowledge the following people and organizations for their contributions and support of Douglas College students:

ARTS COUNCIL OF NEW WESTMINSTER SCHOLARSHIP: This was established in 1988 by the Arts Council to support students enrolled in Performing Arts. Hilda Cliffe, a passionate supporter of the arts and education, has been a major contributor to this fund.

BRUCE MCMILLAN PERFORMING ARTS AWARD: Family and friends of Bruce McMillan established this award in his memory. Candidates are chosen from the Douglas College Performing Arts programs. Paramount Studios kindly donated in 2010.

THE DOROTHY JONES THEATRE AWARD OF DISTINCTION: Awarded annually by the Theatre Department to a graduating Theatre student who exhibits excellence in academics, citizenship, and performance. The award is named for the founder of the Douglas College Theatre Department, Dorothy Jones.

INEKE J. DIJKS & MICHAEL C. WILSON LEGACY AWARD: The award was established in 2010 by Michael C. Wilson to pay tribute to Ineke's commitment to education, her students, and her family.

INTERNATIONAL ALLIANCE OF THEATRE STAGE EMPLOYEES (IATSE) OF THE UNITED STATES AND CANADA LOCAL 118 STAGECRAFT AWARD: This award was created by IATSE Local 118 and is awarded to a student who demonstrates a high standard of academic work and financial need.

THE LAURA C. MUIR PERFORMING ARTS AWARD: Awarded annually to students entering second year in the Theatre, Stagecraft, and Music programs who excel academically and are in financial need. It was established in honour of naming our performing arts theatre for Reverend Laura C. Muir.

PEARL BELLESEN STAGECRAFT AWARD OF DISTINCTION: Awarded annually to a first or second-year Stagecraft student who excels in the Stagecraft Program.

THEATRE DEPARTMENT ENSEMBLE AWARD OF DISTINCTION: This award was created by the Theatre department and is awarded to a student who has completed the first year of study at Douglas College, with the intent to complete the Theatre Diploma, demonstrates exemplary behaviour as a member of the student body of the Department and of Douglas College.

The Theatre and Stagecraft Departments also award performance-based scholarships to first-year students at the end of the first term. The award is retroactive and covers tuition fees for the full two-year program. Recipients must demonstrate a high level of achievement in academics and performance and personify the qualities of a respected ensemble member.

RAYMOND BURR PERFORMING ARTS SOCIETY AWARD OF DISTINCTION



This award was created in 2017, by the Raymond Burr Performing Arts Society, the BURR 100 committee, the Estate of Raymond Burr, Douglas College Foundation, and friends and family of Raymond Burr to establish a legacy endowment to provide funding to theatre arts students at Douglas College for generations to come, and to honour the talent and inspiration of our own local celebrity, Raymond Burr.

Should you wish to support any of these Theatre and Stagecraft & Event Technology Awards, you can do so online at douglascollege.ca/donate

STAGECRAFT & EVENT TECHNOLOGY

The Stagecraft and Event Technology (SET) Program at Douglas College is an intensive two-year diploma program designed for students who are interested in a career within the entertainment industry, and who have some fine arts or technical experience. Upon successful completion of the program requirements, students will be eligible to apply for a Diploma in Performing Arts Stagecraft. Many of the Stagecraft and Event Technology courses at Douglas College are transferable to UBC, SFU, and the University of Victoria.



In this fast-paced program you'll work with experienced professionals in workshop settings and in the classroom. If you are creative and disciplined, enjoy technical challenges, and like to work as part of a team, consider the SET Program at Douglas College. Students may participate in two major theatrical productions in each of the four semesters. People who excel in Stagecraft thrive on intensive hands-on work,

teamwork, and deadlines. In return, you are immersed in a dynamic, fast-paced, professional environment, with exposure to production pressures equal to those in the entertainment industry today.

The full-time program is designed to provide a combination of academic and practical experience. Courses include: History of Theatre, Stage Lighting, Audio Techniques, Set Painting, Introduction to CAD, and Set Construction. Graduates

have gone on to work as lighting designers, set designers, stage managers, technical directors, stage technicians, production managers, grips, gaffers, dressers, sound technicians, carpenters, scenic artists, property assistants, special effects persons, production assistants, educators and more.



Find out more about the program and application deadlines:
douglascollege.ca/set

WHY WE ACKNOWLEDGE

In the front of this programme you will find a territorial acknowledgement.

We have adapted the practice of acknowledging traditional territories to honour and show respect to the original inhabitants of this land.

Observing this practice connects us with the traditional territory, and provides a welcoming atmosphere to the land where people are gathering. It enables the wider community to share in Aboriginal cultures, and leads to better relationships and understandings.

It is a positive step towards reconciliation, which involves a commitment to learning about and understanding the real history of Canada's Aboriginal peoples and taking responsibility for reconciliation with Aboriginal peoples in Canada.

Qayqayt [KEE-kite] History

In the 19th century, there was a village named Qayqayt that ran alongside what is now Front Street in New Westminster. In 1859, the Federal government allocated three reserves for the Qayqayt people: 32 acres at Scott Paper's previous location (Kruger Products), the 27 acres of Poplar Island, and the 105 acres across the river (Bridgeview)

In 1904 a smallpox epidemic devastated a large portion of the Aboriginal population, and the dead were buried on Poplar Island. Further, the McKenna-McBride Royal Commission shut down most of the Qayqayt land between 1913-1916, as the commission had the authority to add, eliminate or remove reserves.

Current Qayqayt Nation Chief, Rhonda Larabee's mother, aunt and uncle were the last few living members of the Qayqayt but they were not listed as living on the reserves. When Rhonda's grandparents died, Rhonda's mother was sent to Residential School in Kamloops. The land was sold and by 1951 the reserve was deemed inactive.

Despite their decline from 400 to a handful, the Qayqayt Nation is now officially recognized. Chief Larabee got the band recognized by the federal and provincial governments when she applied for Indian Status in 1994.

There are now almost 50 members in the Qayqayt First Nation.

"Reclaiming Roots: Unearthing the Lost History of Qayqayt First Nation." Urban Systems, urbansystems.ca/reclaiming-roots-unearting-the-lost-history-of-qayqayt-first-nation/.

"We Are the Qayqayt." Seven Square Miles, 17 Feb. 2011, 7squaremiles.wordpress.com/2011/02/12/we-are-the-qayqayt/.

Adapted from Seven Square Miles (2012) and Urbansystems (2014) and the draft Policy 208.0 *Acknowledging Traditional Territory*, School District No. 40 (New Westminster). Provided by David Seaweed, Aboriginal Coordinator, Douglas College.