



JULIUS CAESAR

by WILLIAM SHAKESPEARE

A PLAY FOR VOICES

DOUGLAS

DOUGLAS COLLEGE
Theatre
Stagecraft & Event Technology

The Departments of Theatre and
Stagecraft & Event Technology present

JULIUS CAESAR

by
WILLIAM SHAKESPEARE

A PLAY FOR VOICES

November 12-14, 2020
Laura C. Muir Performing Arts Theatre

Direction

Jane Heyman

Costume & Prop Design

Tamara Unroe

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 knows 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. 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 paralysing. 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 know 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.

ACTING ENSEMBLE

ANDY NIE
BRUTUS



RYAN TSANG
CASSIUS

ARTEM KARAMOV
CALPURNIA, LUCIUS,
CINNA, PINDARUS,
ROMAN CITIZEN



JOSEPH HARTONO
PORTIA, DECIUS,
MESSALA,
ROMAN CITIZEN

ACTING ENSEMBLE

MIKE WADDELL

JULIUS CAESAR,
CINNA, LEPIDUS,
TITINIUS,
ROMAN CITIZEN



EVE JACKSON

CASCA,
OCTAVIUS CAESAR,
SOOTHSAYER,
ROMAN CITIZEN

JACOB TONG
MARKANTONY,
CICERO,
METELLUS CIMBER



DIRECTOR'S NOTES

Why this play now? It's the question I always ask myself before I start work on a new project. This year, it seems even more critical to ask, as Covid-19 has shaken up all our usual ways of working and relating to each other. I've been struck by how—amid all the separation mandated by physical distancing, closed borders and limitations on groups—most people have started placing more importance on friendships and family. I've always thought *Julius Caesar* was primarily a play about relationships, loyalty, and the myriad ways people who love each other are also capable of hurting and betraying each other. This side of the story often gets overshadowed and drowned out by the spectacle of the public scenes in the forum, the many battles, etc. The restrictions put on this production by the necessary Covid protocols have only helped us reduce the spectacle and put the focus on relationships, love, friendship, and jealousy.

If—as Shakespeare suggests in another play—the players' job is “to hold, as 'twere, the mirror up to nature,” what do each of us see when we look in the mirrors created by these characters and this play? There are obvious parallels between Caesar's desire to become the supreme leader and the fascist movements growing around the world. We can also see ourselves at protests in the gatherings of Roman citizens. So, too, the whispers, gossip, secret meetings, and anonymous messages echo what happens on social media today. Although written in the Elizabethan age to reflect the world in which Shakespeare lived, the play seems eerily prescient. It's almost too easy to substitute contemporary leaders for Caesar, Brutus, Cassius, Mark Antony and the rest.

The genius of Shakespeare is that he seems to love all his characters—warts and all. He invites us to care for them, but also to feel conflicted about them. Was Caesar an inspired general and leader, struck down by the jealousy of lesser men? Or was he a power-hungry autocrat who deserved what he got? Were Brutus, Cassius and the other “conspirators” naïve idealists who wanted only to purge Rome of corruption? Or were they blind to their own jealousy and desire for power? While Brutus is an “honourable” man, he is conflicted and possibly as ambitious as Caesar, whom he kills because of his ambition. Was Mark Antony a loyal friend, motivated only by his love of Caesar to avenge his killing? Or was he also hungry for power?

When I asked our cast, “Why this play now?” they told me what they wanted you, our audience, to think about after seeing the play:

- history keeps repeating itself and even when you think you're doing the right thing there are consequences
- Justice is multifaceted and complex
- wisdom can be consumed by overconfidence and arrogance
- what makes one person trustworthy and someone else a fake?
- power can corrupt and destroy people
- the importance of interrogating power
- the "right" decision may not always be the ethical one
- nothing is more dangerous in the world than someone who has nothing left to live for
- female characters are often the voice of reason as well as of emotional connection
- the importance of taking responsibility for one's actions

We hope our play stimulates powerful debate and argument as you make your way home. Thank you for joining us—whether you came in person or watched on Zoom.

Many thanks to Don Mowat, Chris Cutress, David Latham, and Gabriella Minnes Brandes who generously shared with us their experience, knowledge and insights on radio drama, sound effects, Shakespeare's imagery, and embodied movement. And, as always, deep gratitude to my husband Lionel and daughter Jessie, without whose support my creative life would be much harder. Many years ago, either Jessie or I had the idea of staging *Julius Caesar* as a radio play to keep the focus on the relationships—we both remember the conversation, but neither of us remembers whose idea it actually was. And now, here we are. I'm grateful to Thrasso Petras, Deborah Neville and the welcoming faculty at Douglas College for inviting me to play and challenge both myself and the students with this richly tumultuous play.

Jane Heyman,
 Vancouver/New Westminster
 - on the unceded ancestral territory of the Musqueam, Squamish, Tsleil-Waututh and Qayqayt Nations.

DIRECTION

JANE HEYMAN



Jane has worked in professional theatre in Canada and England as a director, dramaturge, stage manager, actor, and acting teacher. From 1985 to 2005 she taught acting and was the Associate Director at Studio 58, the professional theatre training program at Langara College. She began her professional career working as an actor, director and teacher in Theatre for Young Audiences in Canada and England and taught

courses in drama in education and acting at Canada's National Theatre School, U.B.C., David Thompson University Centre in Nelson, Malaspina and Camosun Colleges on Vancouver Island. She also served as Artistic Director of Holiday Theatre Vancouver, Assistant Director at the Midlands Arts Theatre Company in Birmingham, England and Associate Director with Vancouver's New Play Centre. Jane co-founded WestCoast Actors and the Women in VIEW Festival as well as Vancouver's Performing Arts Lodge (PAL) with Joy Coghill in 2002. Throughout her career, she has developed new plays and created opportunities for women in the performing arts. She directed more than seventy productions, many of which were premieres of original scripts and was nominated for three Jessie Richardson awards.

Jane is honoured to have received a Jessie Award for Outstanding Direction as well as the *UBCP Sam Payne Award for Humanity, Integrity and the Encouragement of Young Talent*; the *Larry McCance Award from Canadian Actors' Equity Association* and the *GVPTA Jessie Richardson Career Achievement Award*. In November 2005, she was inducted into the *B.C. Entertainment Hall of Fame* and got a "star in the pavement". She also received the *YWCA Woman of Distinction Award* in the area of Arts & Culture.

Favourite productions of plays by Shakespeare include *As You Like It* and *King Lear* for Studio 58, Langara College and *The Lear Project* for the Women in VIEW Festival.

Jane currently resides on the traditional unceded territories of the Musqueam, Squamish and Tsleil-Waututh peoples and is grateful to have had the opportunity to work and play with Douglas College students on the unceded traditional territories of the Coast Salish Peoples of the QayQayt Nation.

COSTUME & PROP DESIGN

TAMARA UNROE



Tamara Unroe is a maker, a puppeteer, and a committed dumpster diver. She studied sculpture and printmaking at the Emily Carr Institute of Art and Design (Vancouver), textiles and performance at NSCAD (Halifax), puppetry with Sandglass theatre in Vermont, and luthiery* at Timeless Instruments in Tugaske, Saskatchewan. She has worked with artists and communities in Canada, Taiwan, Europe, and

Thailand. Tamara builds large-scale puppets, costumes and sculptural installations, often incorporating found objects and sound. She is delighted to be designing costumes and props for Julius Caesar with the talented stagecraft students at Douglas College.

*The crafting of stringed instruments, such as violins and guitars.

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 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

NATALIE PETERS



Natalie 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, Natalie!

Natalie is delighted to be working with the Douglas College Theatre Department as an alumna, having graduated the program back in May. During her time at Douglas, Natalie played Lucille in *Switch Triptych* and Juliet in *Goodnight Desdemona (Good Morning Juliet)*. She has also taken to the stage as Brenda in *For-Neveer, Not Always* (Surrey Little Theatre). Natalie has a deep interest in learning accompanied by an endless curiosity about the world, which she hopes, will take her somewhere. Outside of acting, Natalie loves reading, hiking, and watching movies. She is ecstatic to be returning for this deeply influential and thrilling play.

COLLABORATORS

Poster Art & Graphic Design

Laura Genschorek

Programme Editing, Design & Layout

Christine Dewar
Krista Lee Graham
Thrasso Petras

Video Consultant

Jordan Watkins

Audio Consultant

Nicole Lamb

Additional Coaching

Thrasso Petras

Alexander Technique Coach

Gabriella Minnes Brandes

THE ELIZABETHAN STAGE

Covid-19 has dictated that our actors must stay six feet away from one another, which has led us to creating a stripped-down staging of the production with no set, or shared props and with minimal costumes. But that's not very different from the way in which Shakespeare's plays were originally staged. There were no microphones, of course, and the actors could move freely, but in so many other ways, Covid-19 has led us back to original staging ideas.

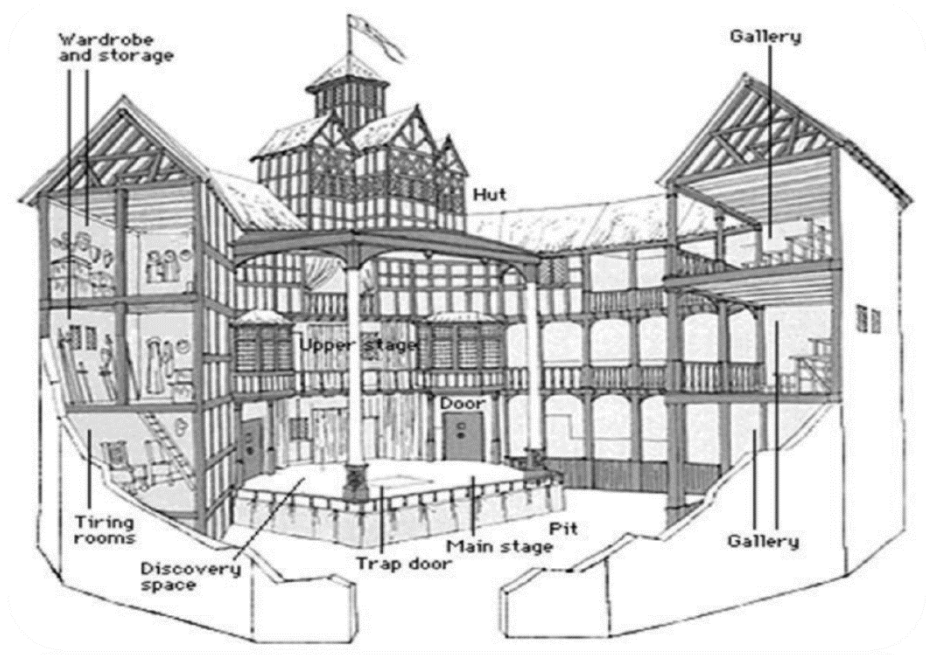


Image "GLOBE THEATRE." Studylib.Net, studylib.net/doc/5217502/globe-theatre. Accessed 2 Nov. 2020.

"The earliest recorded performance of *Julius Caesar* is in the 'straw-thatched' Globe Theatre, as seen by Thomas Platter on September 11, 1599. The Globe had been newly rebuilt using the timbers of an Elizabethan playhouse in Shoreditch simply called, The Theatre, originally constructed in 1576. The Globe was

polygonal and open to the sky in the centre, like its [contemporary] counterpart, built near the original in 1997.

The 1599 performance date distinguishes *Julius Caesar* as one of the first few of Shakespeare's plays to have been staged at the Globe. This early staging was reportedly minimalist, with the stage largely unadorned, and the audience prompted to focus on the human element of the play.

The actors wore elaborate costumes, perhaps with some recognition of Roman togas and short swords (rather than fashionable rapiers, as in *Hamlet*) for *Julius Caesar*, but they performed without sets on the main stage, bare of all except minimal properties—a movable statue of Pompey and a 'seat' for Caesar.

Caesar's ghost *may have* entered from under the stage, by way of a trap door, as the ghost of old Hamlet seems to do at least once in *Hamlet*.

...Both Brutus and Antony could have exited the main stage, ascended to the gallery through the tiring house, and emerged 'above' to make their orations. The upper acting area was also probably used later for 'that hill' that Pindarus ascends, at Cassius' command.

Brutus' 'tent' . . . was an imaginative space on the main stage, created simply by allusions to it, like the 'Senate House'.

Shakespeare never published any of his plays and therefore none of the original manuscripts have survived. Eighteen unauthorised versions of his plays were, however, published during his lifetime in quarto* editions by unscrupulous publishers (there were no copyright laws protecting Shakespeare and his works during the Elizabethan era). A collection of his works [including, it is believed, *Julius Caesar*] did not appear until 1623 (a full seven years after Shakespeare's death on April 23, 1616) when two of his fellow actors, John Heminges and Henry Condell, recorded his work and published thirty-six of [the] plays in the First Folio.**

* quarto

1. a size of page made by folding a standard sheet of paper twice to make eight pages
2. a book with pages in quarto size

Word Origin: late 16th cent.: from Latin (*in*) *quarto* '(in) the fourth (of a sheet)', ablative of *quartus* 'fourth'.

The publications . . . are usually abbreviated to Q1, Q2, etc., where the letter stands for "quarto" and the number for the first, second, or third edition published.

** A folio is a large book made by folding printed sheets of paper in half, with each sheet forming four pages. This format was usually reserved for history, religion, and other weighty subjects. The First Folio was the first folio ever published in England devoted exclusively to plays.

The quartos—small, one-play books made by folding sheets of paper twice, to create eight pages per sheet . . . were like the easily disposable paperbacks of today, and relatively few of them survive. A folio was more expensive and sturdier, so it was more likely to last.

Excerpted and edited for this programme from the following sources:

Cox, John D. "Internet Shakespeare Editions." *Julius Caesar: Stage History :: Internet Shakespeare Editions*, 11 Jan. 2019, internetshakespeare.uvic.ca/doc/JC_StageHistory/.

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"Shakespeare's Caesar – a Brief History of Staging, and a Staging with History." *Repercussion Theatre*, 2 May 2016, www.repercussiontheatre.com/2016/05/02/shakespeares-caesar-a-brief-history-of-staging-and-a-staging-with-history/.

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"What Is a First Folio?" *Folger Shakespeare Library*, 23 Sept. 2019, www.folger.edu/shakespeare/first-folio/faq.

PRODUCTION TEAM

STAGE MANAGER

Maiyah Johnson

HEAD OF AUDIO

Jie-Yu Lin, Claudia Ortiz

AUDIO CREW

Adam Truong

HEAD CARPENTER

Jaclyn Yang

CARPENTRY CREW

Ethan Knoll, Sarah Harrison, Isabella Rose

HEAD OF LIGHTING

Konoka Okuno

LIGHTING CREW

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

HEAD OF PROPS

Senem Yaman, Clarisse Xia

PROPS CREW

Elina Kipra, Kaitlyn Fernandes, Ivy Tran

HEAD OF COSTUMES

Colin Foster

COSTUME CREW

Ashlene Hutton, Deanna Jarvinen, Janice Chou

SPARE CHANGE



Coin Details: ROMAN IMPERATORIAL, Julius Caesar, d. 44 BC, AR Denarius (3.76 g), Struck 47-46 BC, Military mint traveling with Julius Caesar in North Africa. Obverse: Diademed bust of Venus right, Reverse: Aeneas advancing left, carrying palladium in right hand and Anchises on left shoulder, CAESAR to right.

Julius Caesar (July 13, 100 BC – March 15, 44 BC) is one of the most important figures in history, as famous for his love affairs as for his military prowess. He is remembered not only for his life's achievements, but also for his death's betrayal. Claiming to be descended of the gods, he used his charisma and gift for oratory to help forge critical political alliances, such as the Triumvirate with the influential Pompey and the enormously wealthy Crassus. In 60 BC, Caesar was elected Consul, Rome's highest political office. Caesar used strong-arm tactics to achieve his ends, including granting himself a five-year term as Gaul proconsul, which was later renewed.

Over that decade, Caesar extended Rome's territories over most of central Europe, and campaigned even further, including forays into Britannia and Germanic lands. Meanwhile, the Triumvirate dissolved: Crassus died in battle, and Pompey and other Senators tried revoking Caesar's command.



In 49 BC, Caesar famously crossed the Rubicon, marking his return to Italy and start of the next Roman civil war. He arrived in Rome, prompting Pompey and many Senators to flee. Subsequently, Caesar was appointed Dictator, a title he soon resigned in favour of Consul for a second time. Leaving Rome under Marc Antony's leadership, Caesar pursued Pompey to Egypt. When he arrived, his adversary was already killed, and Caesar helped Cleopatra prevail in an Egyptian civil war (and, of course, also had a famous love affair with her).

Caesar continued eliminating his opposition in North Africa, Spain, and Greece. In 48 BC, he was again appointed a one-year term as Dictator. Caesar minted coins with the intent of promoting himself. This denarius, produced by a travelling military mint sometime in 47 to 46 BC, is a clear example of such political propaganda. On the obverse is the wreathed Venus Genetrix, the goddess that Caesar claimed afforded him protection and military assistance. Moreover, Caesar's clan maintained they were the goddess' descendants. The verso depicts the Trojan hero Aeneas, son of Venus, as he escaped from his falling city. Aeneas valiantly carries his father Anchises on his left shoulder and holds in his right hand the Palladium, the wooden statue of Pallus Athena (Minerva), which strongly resembles a figure of Nike (Victory). According to legend, Aeneas' offspring and the Palladium would make Rome their new home. Thus, the coin's design is a powerful allusion not only to Caesar's claimed descent from Venus and Aeneas, but also to the aid in battle bestowed by the goddess.

Shortly after this coin was minted, Caesar was appointed Dictator for ten years, and in 44 BC, the term was extended for life (not to mention he was making a habit of being elected Consul every year). Caesar used his powers to embark on improvement projects, for example establishing the first public library, granting Roman citizenship to the provinces, and formalizing a new calendar, wherein Quintilis was renamed July in his own tribute. He bestowed many other titles and honours upon himself. He consolidated his power by making himself non-impeachable, and giving himself censorial control and veto power over the Senate.

By this time, Caesar's growing power fostered many enemies in Rome, leading to his famous murder on the ides of March in 44 BC. The conspiracy involved dozens, mostly aristocrats. Notable among them were Gaius Cassius Longinus and Marcus Junius Brutus. Brutus was Caesar's former opponent, then converted ally, then finally, betrayer. Moreover, Brutus' mother, Servilia, had been Caesar's lover; some historians speculate that Brutus was Caesar's illegitimate son.

Caesar did have an official, adoptive heir, namely Octavian (later known as Augustus), who, along with Mark Anthony, struggled in civil wars with Brutus and Cassius, for several years. Ironically, Caesar's murder did not liberate the Republic, but instead triggered events that resulted in Rome's transformation into an Empire.



Coin Details: The EID MAR Denarius. In Harlan J. Berk's 100 Greatest Ancient Coins (Second Edition) the EID MAR denarius is listed in the number one slot. About eighty specimens of this remarkable coin are estimated to exist in silver, with two known in gold. Silver specimens in extremely fine condition have sold at auction for \$120,000 USD.

Roman military commanders like Brutus had to pay their soldiers, and they generally did so with a silver coin called a denarius. They frequently minted their own coinage, in mint workshops that traveled with the army. They often used these coins as a means of propaganda, or to commemorate significant victories. In the case of Brutus, he issued a series of gold and silver coins commemorating the assassination of Julius Caesar.

Brutus issued the EID MAR silver denarius to remind his soldiers that they fought for the Roman Republic. The reverse of the coin bears the images of two daggers, between which is a liberty cap, an ancient symbol of freedom. The inscription reads EID MAR, meaning "Eidibus Martiis" or "the Ides of March." The message was intended to convey that on the Ides of March, Brutus set the Romans free.

A curious inconsistency: in ancient times, especially in Republican Rome, it was considered unseemly to put the portrait of a living person on a coin. Sometimes gods were depicted bearing a marked likeness to the actual ruler, but to boldly place your image on the coins was to risk the impression that one had royal aspirations. It was Julius Caesar's likeness on his own coins that helped foment the rebellion against him. Here we have Brutus doing the same thing.



Excerpted and edited for this programme from the following sources:

Kohaku, "The Roman Empire Julius Caesar, Reign as Dictator." *Julius Caesar, Reign as Dictator Coin Details - The Roman Empire*, coins.www.collectors-society.com/wcm/Coin.View.aspx?sc=317276, coins.www.collectors-society.com/wcm/CoinView.aspx?sc=317276.

Headley, Susan. "The Fascinating History Behind the EID MAR Coin." *The Spruce Crafts*, 29 Jan. 2020, www.thesprucecrafts.com/eid-mar-denarius-768790.

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

Evann 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
Instagram @douglastheatre

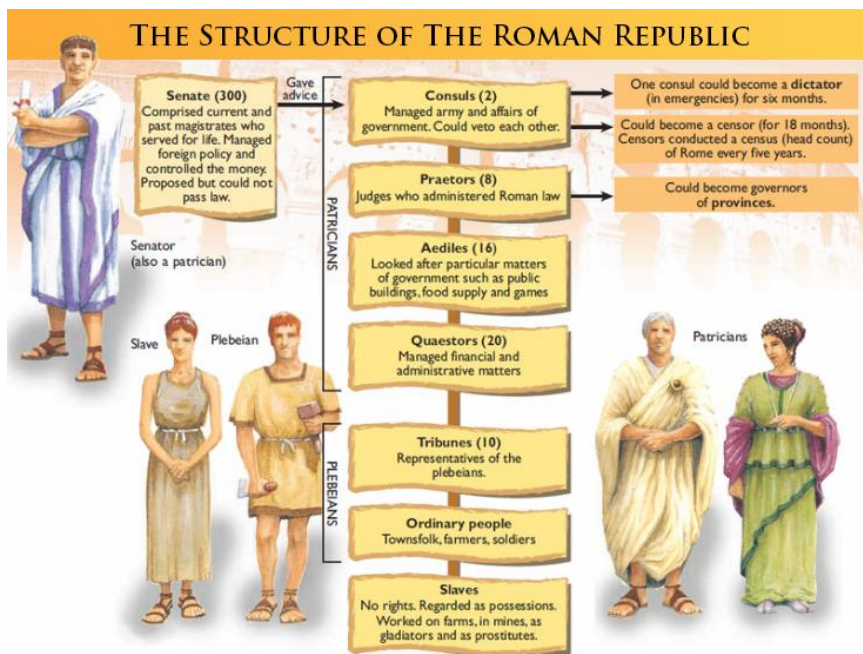
verb DEROGATORY

3rd person present: **politics**

engage in political activity. "agencies who politic and posture for no other reason than to promote themselves"

Origin

late Middle English: from Old French *politique* 'political', via Latin from Greek *politikos*, from *politēs* 'citizen', from *polis* 'city'.



Due to Rome's experience with greedy rulers and kings who held too much power, the dual consul position was created so that no one man can hold all the power.

However, if a consul became a dictator in an emergency, they had ultimate rule over all matters. Caesar was one of these men.

The position of Consul was only to be held for a year, with a cool-down period of ten years before it could be next assumed. This rule was broken many times by previous Consuls, including Caesar.

Praetors acted as the supreme court. They had the same power as the Consuls so long as the Consuls were absent from their duty.

Censors were retired consuls, elected every 4-5 years, who oversaw the revision of the Senate, and conducted the Census, counting every man and his family and recording their occupation to determine their tax contribution.

The Senate was originally comprised of three hundred men, but later held up to six hundred, and during Caesar's reign nine hundred.

Senators had a life-time appointment bestowed by the Consuls. The conspirators were all senators but not all had a military career.

Consul candidates were selected from amongst the senators but they were elected by an assembly of the common people, the Plebeian Assembly. Therefore, common citizens aren't denounced in the play. Senators needed their good favour to become Consuls.

Wealthy Plebeians held a great deal of power as they could influence the other members of their class.

If the Plebeian tribune (the elected official of the Plebs) didn't like a law, they could veto it. They also had laws protecting them from being harmed or assassinated as anyone found doing so would be given capital punishment.

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

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Janette Tilley, Associate Dean of LLPA

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Chris Cutress

David Latham

Gabriella Minnes Brandes

Don Mowat

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

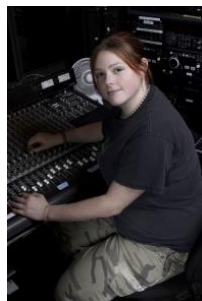
The Stagecraft and Event Technology (SET) Program at Douglas College is an intensive two-year diploma program designed for students who are interested in a career within the entertainment industry, and who have some fine arts or technical experience. Upon successful completion of the program requirements, 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-unearthing-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.