

# MERE MORTALS

AND OTHERS | PLAYS BY  
DAVID IVES



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DOUGLAS COLLEGE  
Theatre  
Stagecraft & Event Technology

**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.**

The Departments of Theatre and  
Stagecraft & Event Technology present

# MERE MORTALS and Others

Plays by  
DAVID IVES

March 16 - 18, 2021  
Streaming Live from the

Laura C. Muir Performing Arts Theatre

Direction	Kathleen Duborg
Set Design	Craig Alfredson
Costume Design	Alaia Hamer
Lighting Design	Gerald King

**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.**

# WELCOME TO THE 2020/2021 SEASON

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"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.

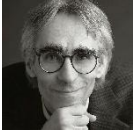
On behalf of the Departments of Theatre  
and Stagecraft & Event Technology,  
Thrasso Petras

\*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

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## DAVID IVES



David Ives is an American playwright, screenwriter, and novelist who is perhaps best known for his comic one-act plays. In 1997 the *New York Times* referred to him as the "maestro of the short form". Ives has also written dramatic plays, narrative stories and screenplays, has adapted French 17th and 18th-century classical comedies, and adapted thirty-three musicals for New York City's Encores! Series.

## DIRECTOR'S NOTES

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How lucky we are to have been able to delve into this play, beginning by Zoom in early January, then given huge spaces to work safely, at a distance. There we discovered so much more about performance, human behaviour, and the journey that rehearsals take us on to unlock, illuminate, and fill up a play—or in this case, six plays.

These playlets by David Ives seemed perfect to me for the times we're in, and an antidote of sorts. The theatrical and philosophical influences of a world turned upside down and inside out abound: Samuel Beckett, Christopher Durang, Edward Albee, Tom Stoppard, the styles of Monty Python, vaudeville, The Marx Brothers, and Carol Burnett and company.

But perhaps the most significant lineage played upon which seems startlingly immediate to our Covid times, is the idea and angst described by Martin Esslin when he coined the term, *Theatre of the Absurd*. Esslin deeply investigated dramatists and plays which are inhabited by characters who are "...lost and floating in an incomprehensible universe." Often too, as Estragon and Vladimir in Beckett's masterpiece, *Waiting for Godot*, these characters are entirely reliant and stuck solidly together in an altogether alien and hopeful/less cycle. Sound familiar?

I'm so grateful to be able to share the work during these times with such dedicated students and faculty, with wonderful designers and staff who are with us every step of the way. I hope, from wherever you watch—your sofa, maybe, or your desk, your kitchen table, in Yellowknife, Barcelona, or Ladner, drinking a Bud, a Perrier, or a kombucha—that you can find a kernel of delight or, maybe a giggle of recognition, or better yet a belly laugh, at how crazy this world can be.

~ Kathleen Duborg

# ACTING ENSEMBLE

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ANDY NIE

Sure thing: Bill

Mere Mortals: Charlie

GRACE ALLARD

Sure Thing: Betty

Variations on the Death of Trotsky: Ramona



SHAELYNNE BARBER

The Philadelphia: Alice

English Made Simple: Jill



EVE JACKSON

Words, Words, Words: Kafka

Variations on the Death of Trotsky: Mrs. Trotsky



# ACTING ENSEMBLE

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JOSEPH HARTONO

Sure Thing: Waiter

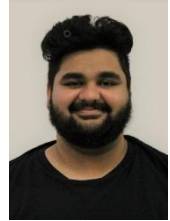
Mere Mortals: Joe

The Philadelphia: Waiter

JUSTIN MALHI

The Philadelphia: Mark

Mere Mortals: Frank



JOHN McCALLUM

Words, Words, Words: Swift

Variations on the Death of Trotsky: Trotsky



JACOB TONG

Words, Words, Words: Milton

English Made Simple: Jack



## DIRECTION

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### KATHLEEN DUBORG



Kathleen is a director, actor, producer, educator and co-artistic director of Dirt Road Theatre. At Douglas College she has directed *The Ovid* by Ted Hughes, adapted by Simon Reade and Tim Supple, *Concord Floral* by Jordan Tannahill and *Bard of the Bronx* by John Patrick Shanley. Recent directing projects include *Jerusalem* by Jez Butterworth, *The Beaux' Stratagem* by George Farquhar, adapted by Ken Ludwig, *The Beauty Queen of Leenane* by Martin McDonagh, *The Seagull* by Anton Chekhov, *Komagata Maru* by Sharon Pollock, *Mrs. Singh and Me* by Munish Sharma (Pick of the Fringe) and the plays *Iceland* (Jessie nomination best director), *Greenland*, *Faroe Islands* and *Ostrich* (premiere), all written by Nicolas Billon. Artistic collaborations on Small Stages Canada (MagNorth-Ottawa) and Indian Acts (Talking Stick-Vancouver) have enhanced her investigations into physical behaviour and embodiment between actors, dancers, text, design and audiences. Kathleen is also an award-winning actor working in theatre, film, television, voice-over and new play development throughout the country. Recent film credits include *Nancy Drew*, *The Good Doctor*, *The Killing*, *The 100*, *Travelers*, *Picture Perfect* and *Supernatural*. As a producer, she created ReelFast: The 48 Hour Movie Making Festival and The Cold Reading Series which endeavoured to connect writers and actors of the film and theatre communities. She is an adjunct professor teaching acting at the University of British Columbia and a senior instructor at The Vancouver Film School.

## ASSISTANT TO THE DIRECTOR

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### DAVID HOLLINSHEAD



David Hollinshead is a 2012 graduate of the Theatre program. Growing up, he found himself in football and theatre and continues to pursue those passions. After graduating, David continued to act and play quarterback for the Valley Huskers in the CJFL before becoming head football coach at West Vancouver Secondary School. He returns to Douglas as an assistant director and continues to work to finish his education degree.



## SET DESIGN

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### CRAIG ALFREDSON



Craig is very happy to be one of the faculty members for the Douglas College Stagecraft and Event Technology program. When not shaping the minds of the next generation of theatre practitioners, Craig works as a designer and technical director for various Vancouver theatre and dance companies. He has been working professionally for over 20 years and his work has been seen across Canada as well as internationally. He holds a diploma in Stagecraft from Douglas College, his Bachelor of Fine Arts and his Master of Fine Arts from UBC.

Previous Douglas College designs include *Bard of the Bronx* (lighting), *Blackout* (set), *Laramie Project* (lighting), *A Midsummer Night's Dream* (lighting), *Tales of Ovid* (set, lighting and projection), and *Jekyll* (projection). Notable other design credits include *Hansel & Gretel* (set, UBC Opera Ensemble); *Mary Poppins* (projections, Arts Club Theatre); *Unity 1918*, *Master Builder*, *Arms and the Man* (lighting, Theatre at UBC); *Stuff Happens*, *Ernestine Shuswap Gets Her Trout*, *Vimy* (set and projections, Firehall Arts Centre); *7 Stories* (set and projections, Capilano University); and *Grease*, *The Sound of Music*, *Once*, *Mamma Mia* (lighting, Chemainus Theatre).

## COSTUME DESIGN

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### ALAI A HAMER



Alai A Hamer is an emerging theatre designer and artist located in Vancouver, BC. Recent projects include associate costume on *Amahl and the Night Visitors* (VO); costume design on *The Birds and the Bees*, assistant costume design for *Sweat*, *The Humans* (Artsclub); set design for *The Drawer Boy* (ETC); assistant costume for *Three Winters* (Amiel Gladstone); costume for *C'mon Angie* (Touchstone), assistant costume for *Coriolanus*, *Taming of the Shrew*, *Macbeth* (Bard on the Beach); set design for *She Kills*

*Monsters* (UBC); along with wardrobe work and design for a variety of smaller shows and companies. Alai A is a graduate of the UBC Theatre Design program in 2017 and holds an English literature degree from 2012.

# LIGHTING DESIGN

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## GERALD KING



Arts Club, Ballet BC, Bard on the Beach, Kokoro Dance, Theatre Calgary, The Citadel, Royal Manitoba Theatre Centre, National Arts Centre and many shows with the Douglas College Theatre Department.

Selected credits include: Arts Club Theatre – *Matilda*, and *Beauty and The Beast*. Bard on The Beach - *Shakespeare in Love*, *As You like It*, Vancouver Asian Canadian Theatre (VACT)- *Kuroko*. The Citadel Theatre - *As You Like It*, *Matilda*, and *Crazy for You*.

Vancouver Opera - *The Merry Widow*, *Otello*, *La Boheme*, *Evita*. Royal Winnipeg Ballet - *Fairie Queen*. Circle Bright Productions - *The 39 Steps*. Gerald is a member of the Associated Designers of Canada

# VIDEO DESIGN

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## ALFONSO GOMEZ



From Mexico City and based in Vancouver since 2018, Alfonso is a Stagecraft and Event Technology alumnus emerging as a designer and technician in the Lower Mainland.

With a background in engineering, Alfonso is dedicating his professional career to exploring new ways of incorporating technology into the theatre, as well as the events and entertainment industry.

In theatre, Alfonso has worked as a technician in various productions, which include: *Still/Falling* (Lighting Technician, Green Thumb Theatre), *Tales from Ovid* (Lighting Technician, Douglas College), *Heritage* (Lighting technician, Douglas College), *Switch Triptych* (Head Lighting Technician, Douglas College), *Jekyll* (Head Video Technician, Douglas College).

In the events and entertainment industry, he has worked for companies like Riggitt and Innovation Lighting as a lighting and video technician at venues like Rogers Arena and the Vancouver Convention Centre. In the fall of 2020 he has been invited back to Douglas College as a guest video designer for the latest production of *Mere Mortals and Others*.

# SOUND DESIGN

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## ALEJANDRO VELARDE



Born in Mexico City, Alejandro studied Film and Television at the University of CENTRO de Diseño Cine y Television. His passion for music and art led him to work for OCESA, the largest concert, festival, and event producer in Mexico City. He worked in the lighting, video, sound, and rigging departments during his time there. In 2016, he joined the international tours of Cavalia and Cirque du Soleil through Mexico, the United States, Canada, and South America.

Based in Vancouver since 2017, he completed the Stagecraft and Event Technology diploma at Douglas College where he received the opportunity to work as a technician assistant during his studies. Alejandro is currently developing his skills as a high rigger, stagehand, video, sound, and lighting technician for multiple companies in the Lower Mainland. In the fall of 2020, he was invited back to Douglas College as a guest Sound Designer.

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The following page contains a collection of the director's and actors' source images from their notebooks.



# COLLABORATORS

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Dialect coach

Alana Hawley Purvis

Poster Art & Graphic Design

Laura Genschorek

Programme Editing, Design & Layout

Christine Dewar  
Krista Lee Graham  
Thrasso Petras

# PRODUCTION

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## STAGE MANAGEMENT

Dawson Reid – Stage manager  
Aleks Harrison – Assistant Stage Manager

## SOUND

Karla Hernandez – Head of Sound

## CARPENTRY

Ben Paul – Stage & Head Carpenter  
Lully Villar  
Isabella Woolston

## LIGHTING

Jie-Yu Lin – Head of Lighting  
Shealin Greer – Head of Lighting  
Ethan Knoll  
Kaitlyn Fernandes  
Ashlene Hutton  
Isabella Woolston

## PROPS

Colin Foster – Head of Props  
Christopher MacCallum  
Adam Truong

## PAINT

Konoka Okuno – Head of paint  
Lexie Morgan-Young  
Janice Chou

## COSTUMES

Victoria Couturier – Head of Costumes  
Erin Bibby  
Christina Gardner

## VIDEO

Claudia Ortiz – Head of Video

## BROADCAST

Diego Martinez – Head of Broadcast

## CAMERA CREW

Ethan Knoll  
Kaitlyn Fernandes  
Ashlene Hutton  
Isabella Woolston



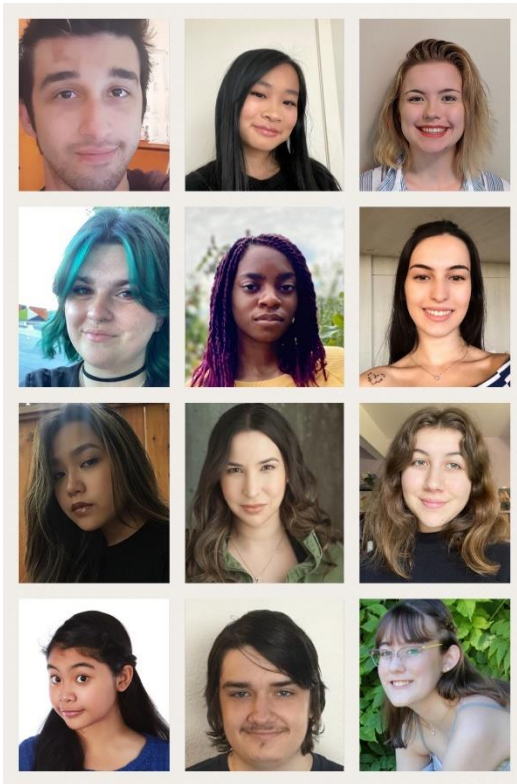
Costume designs by Alaia Hamer

# FIRST YEAR ACTORS

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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.



Darren Bolognese

Kelly Zhou

Julie Koebel

Evann Hutton

Sophie Offei

Brenda Polidorio

Angel Amparo

Sami Maia

Sophie Mildiner

Jodie Aguinaldo

Dalyn Rimar

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

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## STAGECRAFT & EVENT TECHNOLOGY FACULTY

Craig Alfredson	Coordinator, Lighting Software, Multimedia Technology, Lighting, Construction, Production, Audio, Safety, Special Events
Nicole Lamb	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 & Stagecraft Technician Supervisor

## 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	Acting, Play Direction, Voice, Movement, PEFA Directing, Past Coordinator

## PERFORMING ARTS ADMINISTRATIVE STAFF

Erin Byers	Administrative Associate, Faculty of LLPA
Krista Graham	Arts Events Officer
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

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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

Arts Club Theatre

Electric Company Theatre

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Kathleen Duborg would like to thank Barb Claydon, Terry Dove, Melissa MacLeod and Thrasso Petras.



Costume designs by Alaia Hamer



# VALEDICTORIAN

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## NATALIE PETERS



*On behalf of the Douglas College Theatre Department, we would like to congratulate Theatre Alumna, Natalie Peters (2020), who has been selected as the Valedictorian for the Faculty of Language, Literature, and Performing Arts. Here is an excerpt from Natalie's Speech to her fellow graduates:*

I am so honoured to have been appointed this year's Language, Literature and Performing Arts Valedictorian and to be leaving Douglas with a Diploma in Performing Arts. We have survived our years here at Douglas and we are in the midst of surviving one of the largest global pandemics our world has ever seen – so far – but we are here, and that is something to be grateful for.

We stand . . . united by the fact that we are accomplishing this great thing together. Our journeys are diverse, but our destination is the same, and . . . we celebrate our achievements as we part from this school and our peers, both of whom we all admire so deeply.

I could not have completed my studies without so many people. Thank you to all my instructors, who are exceptionally passionate, patient, and wholly wonderful people. I especially would like to thank Thrasso, Deborah, and David for supporting me through these two years and being patient with me while gifting me with glimpses of their passion which continues to inspire me. Thank you to my parents, my ensemble, and the counselling resources at Douglas College for getting me through the years. Thank you to my partner, Noah, for always pushing me and believing in me when I did not believe in myself. I honestly could not be standing here as the person I am today without all of your support.

I would like to dedicate this next part of my speech and give a very special thanks to my Grandpa Pete. My Grandpa, Jim Peters, as the first Theatre Coordinator at Douglas College, back in 1970, created the foundational aspects of the theatre program. By Fall 2018, my first semester at Douglas College, I unknowingly enrolled myself in the very Theatre classes my grandpa created fifty years ago, a man who passed away before I was two, a man who never got to see me grow up, who I never got to know personally and have no memories of. Not only do I feel his

passion through blood, but I also feel the real, direct impact of his actions through my education and my growth as a person, and I sincerely thank him for that.

Now, I like to listen to podcasts regularly, and this quote stopped me in my tracks because it was exactly what I want to leave with the graduates of 2021. In an episode[of *The Motivated Mind*] with Jericho Bulaun and host Scott Lynch, Scott states, "When you do good and you lead life through empathy, love, and giving back to people, and you see the return on your actions of all those things, you get to a completely different spot - and that, that is power... You do one thing and you change the trajectory of somebody's life - do we really understand how powerful that is?"

What I want you to take away from this is that it is impossible to fully comprehend the impact you have on others and the world — my grandpa proves that — but that is beautiful. No one is exempt from facing themselves — that is another thing I learned at Douglas — so what would happen if you humbly faced yourself? Faced your talents, the things that make you unique, as well as your weaknesses, the things that hold you back from pursuing those passions and impacting the world with your uniqueness?

As you officially leave Douglas and venture off on a new journey, take it as an opportunity to do good, lead life through empathy, love, helping others, and let that lead your journey to follow your passions. Empower yourself by empowering others. I wish everyone at home good health, and I sincerely congratulate the class of 2021. Thank you.



Jim Peters, being carried by his students. Circa 1970's

# SCHOLARSHIPS, BURSARIES & AWARDS

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We would like to acknowledge the following for their contributions and support of our students:

**ARTS COUNCIL OF NEW WESTMINSTER SCHOLARSHIP:** Established in 1988 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:** Established in the memory of Bruce McMillan, by his friends and family.

**DOROTHY JONES THEATRE AWARD OF DISTINCTION:** Awarded 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:** Established in 2010 by Michael C. Wilson to pay tribute to Ineke's commitment to education, her students, and her family.

**IATSE LOCAL 118 STAGECRAFT AWARD:** Awarded to a Stagecraft & Event Technology student who demonstrates a high standard of academic work and financial need.

**LAURA C. MUIR PERFORMING ARTS AWARD:** Awarded 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 to a student who excels in the Stagecraft & Event Technology Program.

**NAKED STAGE READERS THEATRE ENTRANCE AWARD:** Awarded to students entering their first year of studies in the Theatre program. Preference is given to students who graduated from School District 36 or are residents of Surrey.

**THE SOCIETY FOR THE PRESERVATION OF VAUDEVILLE BURSARY IN HONOUR OF JIM TRIMBLE:** Awarded to students enrolled in any Performing Arts program with a demonstrated financial need.

**BRITISH COLUMBIA ASSOCIATION OF BROADCASTERS "MADE IN BC" BURSARY:** Created in response to COVID-19 as a way to provide financial assistance for students in the Communications Associate of Arts or Stagecraft & Event Technology Diploma programs, catalyzing careers in journalism, broadcasting, new media and film/TV production. Preference is given to students in their graduating year.

**THEATRE DEPARTMENT ENSEMBLE AWARD OF DISTINCTION:** Created by the Theatre department and awarded to a student who has completed their first year of study, with the intent to complete the Theatre Diploma, and who demonstrates exemplary behaviour as a member of the student body.

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](https://douglascollege.ca/donate)

# STAGECRAFT & EVENT TECHNOLOGY

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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](http://douglascollege.ca/set)

# WHY WE ACKNOWLEDGE

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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 19<sup>th</sup> 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/](http://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/](http://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.

DOUGLAS

DOUGLAS COLLEGE  
THEATRE



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scheduled for April.**

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