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# ZAS TRO ZZI

## The MASTER of DISCIPLINE

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by George F. Walker

**DOUGLAS**  
DOUGLAS COLLEGE  
Theatre  
Stagecraft & Event Technology

MASTER OF DISCIPLINE ZASTROZZI THE MASTER OF DISCIPLINE ZASTROZZI THE MASTER OF DISCIPLINE ZASTROZZI THE MASTER OF DISCIPLINE

**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

ZASTROZZI  
THE MASTER OF DISCIPLINE

by  
GEORGE F. WALKER

March 24-26, 2021  
Streaming Live from the  
Laura C. Muir Performing Arts Theatre

Direction	Thrasso Petras
Set Design	Jessica Oostergo
Costume Design	Tamara Unroe
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.**

No artist tolerates reality.

~ Nietzsche

# 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 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 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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## GEORGE F. WALKER



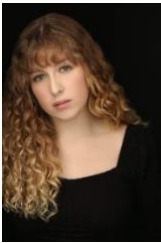
George F. Walker is a Canadian playwright and screenwriter. He is one of Canada's most prolific playwrights and one of the most widely produced Canadian dramatists both in Canada and internationally. Walker has written over thirty stage scripts and has also written many television shows, radio shows, and some films. He is a Member of the Order of Canada (2006) and in 2009 he received the Governor General's Performing Arts Award for Lifetime Artistic Achievement, Canada's highest honour in the performing arts.

# ENCORE

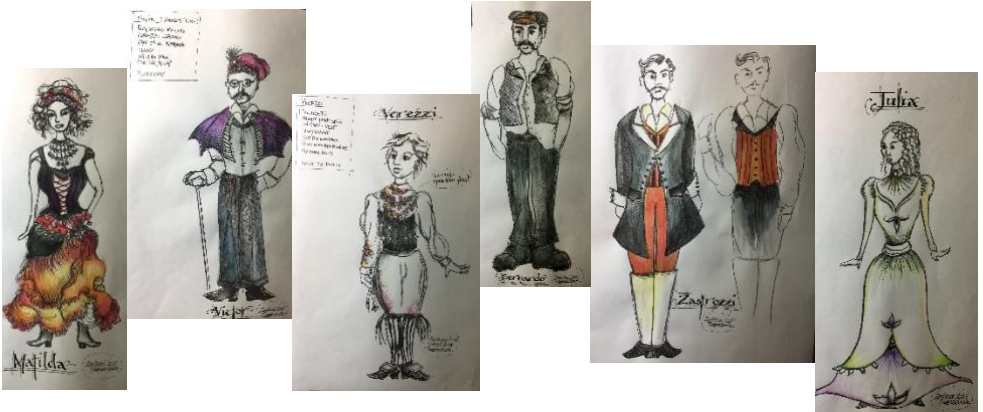
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## DAHLIA - RAPHAEL MATILDA

*Dahlia has returned to us this semester to play the role of Matilda. 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 excited to help with the socially distanced production of *Zastrozzi*. Not even a virus will stop the theatre. She graduated from the acting program in 2017 and has since been acting and assistant directing plays at the school, and the Jericho Arts Centre. She is currently transitioning into film acting training and work, as well as creating her own content. The school and faculty have been so supportive of her artistic journey and she thanks them all from the bottom of her heart. ♡



Costume Design by Tamara Unroe

# ACTING ENSEMBLE

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GREGORY "ORY" HUGO  
ZASTROZZI

RYAN TSANG  
VEREZZI



ARTEM KARAMOV  
VICTOR

MIKE WADDELL  
BERNARDO



SARAH DIMAS  
JULIA

## DIRECTION

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### THRASSO PETRAS



Thrasso's directing projects at Douglas College include and *Goodnight Desdemona (Good Morning Juliet)*, *7 Stories*, *Antigone*, adapted by Kathleen Weiss, *A Midsummer Night's Dream*, *Waiting for the Parade*, *Trojan Women*, *Unity (1918)*, *The Importance of Being Earnest*, *A Macbeth*, adapted by Charles Marowitz, *Dangerous Corner* by J.B. Priestley, *Jehanne of the Witches* by Sally Clark, *The Very Ecstasy of Love*, based on Charles Mee and Stephen Greenblatt's adaptation of

*Cardenio*, *Twelfth Night*, *Lysistrata*. Thrasso is a graduate of UBC, TOOBA Physical Theatre Centre, and University of Alberta's MFA program in Theatre Voice Pedagogy.

## SET DESIGN

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### JESSICA OOSTERGO



Jessica is a Set and Costume Designer from Vancouver, BC. Recent design credits include *The Amaryllis* (Firehall/Search Party), *The Dolls House Project* (Studio 58), *Transform Cabaret Festival* (The Cultch/Urban Ink), *House and Home* (Firehall), *It's A Wonderful Christmas-ish Holiday Miracle* (Arts Club Theatre), *The Marvellous Wonderettes* (Chemainus Theatre Festival), and *The Father* (The Search Party). Jessica is a two-time Jessie Richardson Award Winner, and has worked as the Assistant

Head of Wardrobe for the past seven seasons. Jessica is a graduate of Studio 58, an Interaction Design student at Emily Carr, and a member of the Associated Designers of Canada. [jessicaoostergo.com](http://jessicaoostergo.com)

## COSTUME DESIGN

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### 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 Luthieri\* at Timeless Instruments in Tugaska, 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 for Zastrozzi with the talented stagecraft students at Douglas College.

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



# 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.

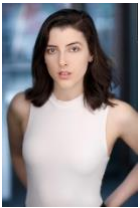
Selected credits include: Arts Club Theatre – *Matilda*, and *Beauty and The Beast*. Bard on The Beach - *Shakespeare in Love*, *As You Like It*. Vancouver Asian Canadian Theatre (VACT)- *Kuroko*. The Citadel Theatre - *As You Like It*, *Matilda*, and *Crazy for You*.

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

# DRAMATURGY & ASSISTANT TO THE DIRECTOR

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## LOIS WARWICK



Lois Warwick is a Douglas College Theatre Program grad (2020) and is delighted to be back! Lois has been telling stories her whole life, she comes from a very theatrical family and has been acting from a very young age. While her training is in acting, she has always had an interest in creating. This term she has had the pleasure of playing multiple roles for this production, from dramaturge to projection assistant. In the future Lois hopes to act and direct, creating and developing important stories for the world

we live in.

# COLLABORATORS

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Fight Direction

Jonathan Hawley Purvis

Poster Art & Graphic Design

Laura Genschorek

Programme Editing, Design & Layout

Christine Dewar  
Krista Lee Graham  
Thrasso Petras

Projection Design

Lois Warwick  
Caroline Alaire

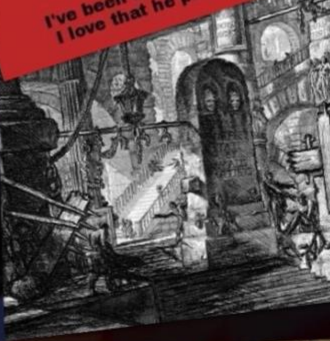
Verezzi's painting

Senem Yaman

The following page contains a collection of the actors' source images from their script books.



I've been dancing with the devil  
I love that he pretends to care



## VERY WALKERESQUE

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*Zastrozzi* is the quintessential George Walker play. Typically trying to assert order and meaning in the face of chaos, his protagonists come in three basic kinds. First there is the artist who dreams up his own reality, but without much success, as in the "cartoon" plays *Sacktown Rag* and *Bagdad Saloon*. Verezzi is Walker's portrait of the artist as narcissist, a genuinely silly man who believes he is the messenger of God. Second there is the justicer: the detective-heroes of *Ramona* and the *film noir* plays who specialize in making things clear and putting them right. Victor, like them, is "an ordinary man" obsessed with symmetry and balance and committed to justice, playing superego to Verezzi's ego. But in *Zastrozzi* he is merely a foil for the much more potent forces of darkness embodied in the third of Walker's protagonists, the arch-criminal atheist. Assuming a metaphysical void in which, according to *Zastrozzi*, "life is a series of totally arbitrary and often meaningless events," he fills it with the unfettered self ("I am the absence of God," proclaims Rocco in *Beyond Mozambique*). Rather than trying to oppose the fundamental disorder at the heart of things, he makes himself its agent. For in a world defined by what *Zastrozzi* calls "negative spirituality," chaos is the natural condition, evil the most powerful motive force and crime the only meaningful action. As Rocco says, "there's something about committing crimes against humanity that puts you in touch with the purpose of the universe."

*Zastrozzi* is unique among Walker's protagonists in that he is not only the master criminal of Europe but also a justicer himself. Utilizing all the baroque conventions of Jacobean tragedy, Walker makes himself the revenger, a man in obsessive pursuit of Verezzi for the murder of his mother. But revenge turns out to be only a secondary matter. *Zastrozzi*'s real vocation is "making everyone answerable" to his own dark truth. As the self-appointed "Master Of Discipline" he is both judge and executioner. Verezzi is singled out for special attention because of his facile religious optimism, his artistic impressionism, his smile — the incarnation of everything "pleasantly vague" that *Zastrozzi* abhors about the modern age relentlessly dawning in 1893.

Though *Zastrozzi* is a monster, we can't help feeling sympathy for him. Like a diabolical Don Quixote he is an anachronism caught in a time of transition and unwilling to adapt. He is a little reminiscent of Michael Cook's Skipper, too, a giant among pygmies and a dying breed with no obvious successor (his "student" Bernardo is just a thug without artistry or imagination). Weary, preoccupied and dogged by nightmares in which he is overwhelmed by goodness and weakness, he begins to show more and more cracks in his facade of invincibility, losing interest in his satanic soul-mate Matilda and falling in love with the purity and innocence of Julia. At the end, surveying his victories, he knows that he is only marking time. He has won another battle but will surely lose the war.

If all this sounds solemn, it isn't. Like all good comedy *Zastrozzi* is at heart a serious play, but at the same time its inflated Grand Guignol style lovingly sends up a broad array of literary and theatrical sources: Shelley's overheated gothic romance; Nietzsche's philosophy; the stark dichotomies of melodrama; Artaud's theatre of cruelty. What these have in common is a dramatic excessiveness that tends toward self-parody. *Zastrozzi* celebrates their excesses — and its own — with elegant deadpan humour and a self-conscious inversion of values that rings of Oscar Wilde and Joe Orton, but ultimately can only be called Walkeresque.

# PRODUCTION TEAM

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## STAGE MANAGEMENT TEAM

Maiyah Johnson – Stage Manager  
Julii Park – Assistant Stage Manager

## SOUND

Yennie Truong – Head of Sound

## CARPENTRY

Glynis Libradilla – Head Carpenter  
Elina Kipra – Stage Carpenter  
Lully Villar

## LIGHTING

Jaclyn Yang – Head of Lighting  
Clarise Xia – Head of Lighting  
Kaitlyn Fernandes  
Ashlene Hutton  
Ethan Knoll  
Isabella Woolston

## PROPS

Sophie Boothman – Head of Props  
Christopher MacCallum  
Adam Truong

## PAINT

Senem Yaman – Head of Paint  
Janice Chou  
Lexie Morgan-Young

## COSTUMES

Deanna Jarvinen – Head of Costumes  
Erin Bibby  
Christina Gardner

## BROADCAST

Greyson Dubé – Head of Broadcast

## CAMERA CREW

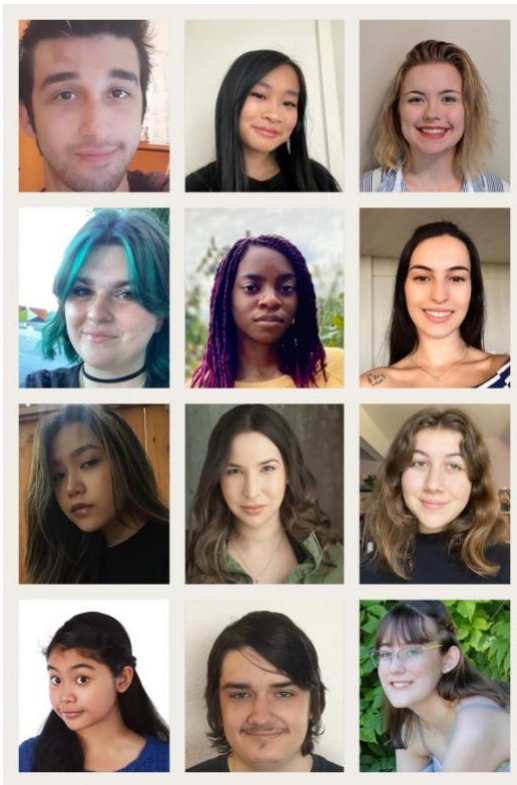
Kaitlyn Fernandes  
Ashlene Hutton  
Ethan Knoll  
Isabella Woolston

# 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

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## FACULTY & STAFF

## 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 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	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
Evann Hutton	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

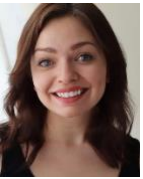
Manuela Costantino, Dean of LLPA

Janette Tilley, Associate Dean of LLPA

## ALUMNI NOTE

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*Throughout this programme you'll notice that many of our alumni have returned to collaborate with us in their now professional capacities. Laura Genschorek is one such member of our extended ensemble.*



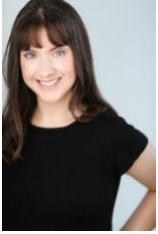
Laura Genschorek is a Vancouver-based graphic designer and performing artist, as well as an alumna of the Douglas College Theatre Program (2013). Since graduating, she has toured Canada as a musician with various musical projects, and has worked as a freelance graphic designer for the past ten years. She is thrilled for the opportunities to combine her passions of theatre and design to create the posters for the Douglas productions, and is always delighted to work with the incredible Theatre Department.



# 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 1970s

# A PEEK INTO THE ARCHIVES

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Before settling into its home at the New Westminster Campus in the 350-seat theatre now called the Muir Performing Arts Theatre, the Theatre Program led a vagabond life. From 1973 to 1983 classes were held at diverse locations including Riverview, the Agnes Street Centre in New Westminster, the North Surrey United Church, and the Winslow Campus in Coquitlam. In 1978, classes were held at a local bingo hall, until the program moved for a while to the Burnaby Arts Centre.

The first Theatre courses at Douglas were designed in 1970 by Jim Peters, a faculty member in the Department of English and Communications, and the grandfather of this semester's LLPA valedictorian and graduate of the Theatre Program, Natalie Peters.

Dorothy Jones came aboard in 1973 and joined with the Surrey Arts Council to produce the first amateur West Coast staging of the musical *Anne of Green Gables*, with musical direction by Henry Waack. Opening March 3, 1974, it played to sold out houses. The cast included Theatre students and actors from several community amateur theatre groups.

Dorothy Jones mounted the first amateur performance of Canadian playwright Sharon Pollock's *Walsh* in November 1974. The creative partnership between Jones and Pollock also yielded the 1976 play commissioned by Douglas College, *My Name is Lisbeth*, later adapted into the script for Pollock's classic, *Blood Relations*.

A production of the musical *Cruel Tears* was staged at the James Cowan Theatre. Three members of the band Humphrey and the Dumprucks who had co-scripted the work, travelled from Saskatoon to view the closing night's performance, much to the delight of the students involved.

Dorothy Jones developed a one-year Theatre Program and introduced it in 1975. Acting and voice classes were held in Queen's Avenue United Church, movement at Olivet Baptist Church, Theatre History at McBride Campus, and technical courses at the stagecraft shop at New Westminster Secondary School.

In the Fall of 1982, the College began its move into the new facility on Royal Avenue. When the "Great Trek" from McBride Avenue took place on December 8, no group had a higher profile than the Theatre students with their colourful costumes and huge placards spelling out the word T-H-E-A-T-R-E.

In the Spring of 1983, Theatre students staged *Douglas Cabaret* at the new campus to raise awareness about the program. At that time, the theatre contained only a bare stage: there were no front or side curtains, no lighting equipment, no sets, props, or costumes. Perhaps the enthusiasm of this group was contagious, because in June of 1983, the Dean of the Academic Division, Gordon Gilgan, under whose jurisdiction the program now fell, re-introduced the Theatre Program as a two-year university-transfer program. Work began immediately to audition students, recruit faculty, and develop curriculum.

In August of 1983, Drew Young was hired to teach the Stagecraft classes that were then a part of the Theatre Program and to manage the Performing Arts Theatre. Perhaps his most formidable task was to outfit the theatre shop, for at this time, the College did not own a hammer or saw. New lighting equipment was installed for the melodrama, *The Drunkard*. The first time the fly gallery was used there were rousing cheers from the cast and crew.

*The Drunkard* began a collaborative tradition of musicals involving Dorothy Jones and Henry Waack that was to continue over the next two decades with productions of classic gems such as *Kiss Me Kate*, *Guys and Dolls*, and *Fiddler on the Roof*.

In 1987, the Stagecraft Program was introduced, with Drew Young at the helm. Theatre and Stagecraft together began to produce four shows a year. In December 1987, *Can You See Me Yet?* became the first play to be performed in the newly equipped Studio Theatre. The Stagecraft Program focused on the development of technical skills taught by well-established professional technicians. Both Diploma Programs liaised with universities to develop degree paths. The Stagecraft Department developed a strong network of Cooperative placements with local arts institutions.

The two Programs have worked in tandem ever since to create productions known for their high production standards. The two-year Stagecraft (now called SET, Stagecraft and Event Technology) and Theatre Diploma Programs have launched the careers of hundreds of students now employed as actors, directors, stage technicians, stage managers, and drama teachers throughout the Lower Mainland, across Canada, and on international stages. The Theatre and Stagecraft Programs also cultivate life-long citizens of the arts: people with an appetite for live theatre, willing to invest time and money to support established institutions, innovative new companies, and emerging artists.

-Christine Dewar

Notes drawn from *The Theatre Program at Douglas College (1970-1994)*, a report written by the creator and long-time Coordinator of the Theatre Program, Dorothy Jones.

# 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**



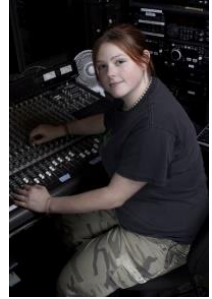
This award was created in 2017, by the Raymond Burr Performing Arts Society, the BURR 100 committee, the Estate of Raymond Burr, Douglas College Foundation, and friends and family of Raymond Burr to establish a legacy endowment to provide funding to theatre arts students at Douglas College for generations 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-unearthing-the-lost-history-of-qayqayt-first-nation/](http://urbansystems.ca/reclaiming-roots-unearthing-the-lost-history-of-qayqayt-first-nation/)

