

Theatre at UBC Presents



a place of mind

the **MASTER  
BUILDER**

by **Henrik Ibsen**

a new adaptation and translation by **Errol Durbach**

directed by **Gerald Vanderwoude**

a co-production with Yorick Theatre

**October 29 to November 7, 2009**

**TELUS Studio Theatre**

Actor: **Chris Humphreys** Photo by **Tim Matheson**



Theatre at UBC presents for two nights only:

# Shirley Valentine

Starring Nicola Cavendish

*A Special Benefit Performance  
for Theatre at UBC  
Student Scholarships*

**November 29 & 30, 7:30 pm  
Frederic Wood Theatre**

*Talk Backs after each performance!*



Nicola Cavendish in the Centaur Theatre Production of *Shirley Valentine*. Photo by Yanick MacDonald.

UBC Theatre alumna Nicola Cavendish is generously gifting her performances to the Theatre Program with proceeds from the two shows to go towards UBC Theatre student scholarships, including the newly created Bill Millerd Endowment.

Don't miss Nicola as she reprises one of her most famous roles as Shirley Valentine. This unique and intimate stage presentation is an "unplugged" version of the production, showcasing Ms. Cavendish's talents without the trappings of set and costumes.

Nicola Cavendish is one of Canada's most distinguished and beloved actresses. She first played the role of Shirley Valentine at the Vancouver Playhouse in 1989 and has since performed it more than 600 times across Canada, winning both the Jessie Richardson Award (Vancouver) and Dora Mavor Moore Award (Toronto) for best actress in the role. *Maclean's Magazine* called her Shirley "brilliant." *The Toronto Star* gave her revival 4 stars out of 4 in 2009 and said, "Nicola Cavendish deserves every bit of the thunderous, totally spontaneous standing ovation the audience greeted her with on opening night. This is acting of a rare beauty and you miss it at your own peril."

Willy Russell's *Shirley Valentine* is a one-woman play about a neglected Liverpool housewife who makes a break from her mediocre existence with a life-changing trip to a Greek island. First performed in 1986, the play won Best Actress awards in London and on Broadway for English actress Pauline Collins, who also starred in the popular 1989 film.

Tickets are **\$50** with a limited number of student tickets available for only **\$15**. All proceeds to Theatre at UBC Student Scholarships.

Call **604-822-2678** or purchase directly from the Theatre at UBC Box Office in the Frederic Wood Theatre lobby, open from 10 am to 4 pm Monday through Friday.

More details at [theatre.ubc.ca](http://theatre.ubc.ca)



a place of mind

# The Master Builder

by **Henrik Ibsen**

A New Adaptation and Translation by  
**Errol Durbach**

Directed by  
**Gerald Vanderwoude**

October 29 to November 7, 2009  
**TELUS Studio Theatre**

The University of British Columbia  
Department of Theatre and Film

# Greetings from UBC Theatre and Film

Welcome to our production of *The Master Builder*, which brings current UBC Theatre students, faculty and staff together with a cast of characters drawn from the rich history of the Department of Theatre and Film.

With this new adaptation, Emeritus Professor **Errol Durbach** marks his return to the department he served with distinction for so many years as a charismatic teacher and, from 1987 to 1994, as Head. Errol is a world-renowned Ibsen scholar, past President of the International Ibsen Society and author of a number of books on the playwright. His adaptation of Ibsen's *Peer Gynt* premiered at the Telus and was later produced professionally by Blackbird Theatre, winning a Jessie Richardson Award for Outstanding Production.

Reaching further back into our history, legendary Emeritus Professor **Norman "Matt" Young** makes his first appearance on stage in 35 years to play Knut Brovik in this production. Norman studied theatre at UBC with the great Dorothy Somerset, graduated from the department in 1952, and subsequently taught technical theatre here for decades. With his photographic memory, he is a walking, talking archive of Vancouver theatre history. This performance will surely add to the store of tales with which Norman will regale us for years to come.

**Gerald Vanderwoude** received his MFA in Directing from UBC in 2001. During his time here as a student in the 1990s he often slept and showered in the theatre, perhaps generating some of the stories about ghosts in the Freddy Wood. Currently the department's indispensable Administrator, Gerald continues to direct as often as he can, most recently the excellent 2007 Frederic Wood production of Italian Futurist pieces, *Futuristi!*

Finally, this production reconnects us, indirectly, with one of the most beloved and inspirational faculty members in the history of Theatre at UBC, the late **Peter Loeffler**. A masterful teacher, scholar, and elegant Old World gentleman, Peter was an enthusiastic advocate of modernist European theatre as well as an accomplished clarinetist. A decade ago, Gerald and Peter talked about staging *The Master Builder* with Peter's clarinet punctuating the action. They never got a chance to realize that wonderful idea.

I know Peter would have been as excited as we all are about the reunion of UBC Theatre veterans in this new production of Ibsen's great play.

**Jerry Wasserman**  
*Professor and Head*  
*UBC Department of Theatre and Film*

## Director's Note

My journey to this production began about 12 years ago while attending a staged reading at the Arts Club of Ibsen's *The Wild Duck*, directed by the late, great UBC alum, Robert Clothier. I was very young at the time, very sure I knew what I was doing, and my confidence had acquired that fantastic inverse relationship with blind ignorance. I had read exactly one play by Ibsen (*A Doll's House*) and I was pretty sure I knew the "style." I was extremely skeptical that the reading would need a director, let alone a TV actor from CBC's *The Beachcombers*, but I would go for "theatrical education" on the advice of a UBC Theatre faculty member I admired.

To this day I am embarrassed by my attitude that night. It was a humbling lesson about what good direction really is, what good writing can achieve, and the profound impact Robert Clothier had on theatre and the arts in Canada. He was a Master of the craft and I remain thankful for that evening of theatrical education. *The Master Builder* was the next play I read by Ibsen, and it has remained with me ever since.

To that end, I wish to thank Dr. Errol Durbach for entrusting me with his adaptation. I have known Errol over 20 years: as a student, artist, and now collaborator. His passion for Ibsen and my passion for Beckett became the starting point of our discussions about the play, and I consider myself very lucky for the opportunity to work with such a talented and gifted artist. Thank you to David MacKay for his endless encouragement and for letting me sit inside Yorick Theatre, and thank you to the Department of Theatre and Film, staff and faculty for all the support you have provided for this production.

My last thanks I give to Ms. Beverly Bardal. For 20 years she has inspired, debated, argued, insisted, and discussed all things theatrical with me. My work in theatre has always benefited from our discussions, and I remain inspired by those conversations.

Enjoy the show,

**Gerald Vanderwoude**  
*Director*

# Henrik Ibsen: A Chronology

- 1828** Henrik Johan Ibsen is born in Skien, Norway, to parents Marichen and Knud Ibsen
- 1843** Confirmed in Gjerpen Church in October; leaves home 2 months later
- 1844** Arrives in Grimstad to become an apprentice with Chemist Reimann
- 1846** Father's illegitimate child with Else Sophie Jensdatter, one of the chemist's maids; Hans Jacob Henriksen is born out of wedlock
- 1850** Arrives in Christiania to sit for University admission exams
- 1851** Becomes a writing stage instructor at Det Norske Theater in Bergen
- 1857** Becomes artistic director at Christiania Norske Theater
- 1858** Marries Suzannah Thoresen in June
- 1859** Son Sigurd is born
- 1891** Ibsen arrives in Kristiania and lives there for the rest of his life
- 1892** Sigurd Ibsen marries Bergliot Bjørnson (daughter of Bjørnstjerne Bjørnson)
- 1895** Ibsen and Suzannah move into the apartment on the corner of Arbiensgate and Drammensveien in Kristiania. This will be their home until they die.
- 1898** 70th birthday: great festivities in Kristiania, Copenhagen and Stockholm.
- 1900** Ibsen suffers his first stroke
- 1906** Henrik Ibsen dies

Adapted from the National Library of Norway's website. For a detailed timeline of Ibsen's life and works, see [www.nb.no/ibsen/about\\_ibsen/timeline](http://www.nb.no/ibsen/about_ibsen/timeline).



Christiania Theatre (1837-1899) in Oslo Norway



Playbill for the Théâtre de l'Œuvre, *Peer Gynt*, 1897-99, by Edvard Munch

- 1862** Commissioned to collect local traditions in Western Norway and in the Gudbrandsdalen valley; Christiania Norske Theater goes bankrupt and Ibsen is unemployed
- 1864** Ibsen and family move to Italy where they will live in Rome for the next four years
- 1866** Awarded an annual stipend for life by the *Storting* (Parliament of Norway)
- 1868** Moves to Dresden, where the family will stay for seven years
- 1873** Goes to Vienna to sit on the international art jury of the *Weltausstellung*
- 1874** Writes to Grieg to ask that he compose the music for *Peer Gynt*
- 1875** Ibsen and family move from Dresden to Munich; Grieg finishes the music for *Peer Gynt*
- 1877** Ibsen moves back to Rome
- 1879-1884** Publishes *A Doll's House*, *Ghosts* and *The Wild Duck*
- 1885** Ibsen and Suzannah arrive in Kristiania and travel to Trondhjem, Molde and Bergen, then back to Kristiania; eventually move to Munich
- 1887** Ibsen and Suzannah travel to Fredrikshavn, then to Sæby where they spend the summer. Onwards to Gothenburg, Stockholm and Copenhagen.

## Timeline of Plays

- |             |   |             |                               |
|-------------|---|-------------|-------------------------------|
| <b>1850</b> | <i>Catiline</i>                                   | <b>1879</b> | <i>A Doll's House</i>         |
| <b>1850</b> | <i>The Burial Mound</i>                           | <b>1881</b> | <i>Ghosts</i>                 |
| <b>1851</b> | <i>Norma</i>                                      | <b>1882</b> | <i>An Enemy of the People</i> |
| <b>1852</b> | <i>St. John's Eve</i>                             | <b>1884</b> | <i>The Wild Duck</i>          |
| <b>1854</b> | <i>Lady Inger of Oestraat</i>                     | <b>1886</b> | <i>Rosmersholm</i>            |
| <b>1855</b> | <i>The Feast at Solhaug</i>                       | <b>1888</b> | <i>The Lady from the Sea</i>  |
| <b>1856</b> | <i>Olaf Liljekrans</i>                            | <b>1890</b> | <i>Hedda Gabler</i>           |
| <b>1857</b> | <i>The Vikings at Helgeland</i>                   | <b>1892</b> | <i>The Master Builder</i>     |
| <b>1862</b> | <i>Digte</i> - only released collection of poetry | <b>1894</b> | <i>Little Eyolf</i>           |
| <b>1862</b> | <i>Love's Comedy</i>                              | <b>1896</b> | <i>John Gabriel Borkman</i>   |
| <b>1863</b> | <i>The Pretenders</i>                             | <b>1899</b> | <i>When We Dead Awaken</i>    |
| <b>1866</b> | <i>Brand</i>                                      |             |                               |
| <b>1867</b> | <i>Peer Gynt</i>                                  |             |                               |
| <b>1869</b> | <i>The League of Youth</i>                        |             |                               |
| <b>1873</b> | <i>Emperor and Galilean</i>                       |             |                               |
| <b>1877</b> | <i>Pillars of Society</i>                         |             |                               |

Source: [http://en.wikipedia.org/wiki/Henrik\\_Ibsen](http://en.wikipedia.org/wiki/Henrik_Ibsen)

# Adapting

## *The Master Builder*

“Why do it?” This is the question almost invariably posed by a participant in any experimental first reading of a revised play-text. My first response is that I have seen the play only three times — and none of these productions was satisfactory. The first was a traveling show that ended up in Cape Town when I was a high-school student. It featured the famous English couple, Donald Wolfitt and his wife Rosalind Iden, who had been performing in Ibsen’s play since the early 1940s — and instead of a September/May erotic romance, I saw two elderly actors pretending unconvincingly that a fifty-year-old actress was only twenty-three (going on sixteen). In 1964 I saw the National Theatre production at the Old Vic, with the thirty-year-old Maggie Smith as Hilde in a dispirited relationship with an indifferent Michael Redgrave — a production later recast with a brilliantly self-absorbed Olivier playing against his middle-aged wife, Joan Plowright. No chemistry. No sex. No sense of the demon-Romantic returning to reinvigorate her fantasy lover. So: I wanted to see a *Master Builder* that captures the extraordinarily charged relationship between a fifty-year-old burnt out case and a wildly passionate young woman/girl that generates intense eroticism in a context of even more remarkable chastity. So why not create an opportunity in which such a coupling is possible?

I also wanted to challenge the style and assumptions — as Ibsen did — of nineteenth-century Realism. This strange and wonderful play is obviously written in the language of bourgeois discourse in the 1890s with all the stage-conventions of the period nicely in place. At the same time, it constantly chafes against its own style as if trying to break into another dramatic form as yet unnamable in the theatre of the time. If I were to find a suitable neologism for this innovative vision, I’d call it “psychic expressionism” — a form of theatre that defies the objective reflection of the real world by generating a vibrant sense of what one of Ibsen’s contemporaries called “*det ubevidste sjæleliv*”: the incomprehensible life of the soul. Ibsen’s play consistently disrupts the surface realism of the phenomenal world by invoking the symbols of the soul-life (for want a better pre-Freudian term) — auditory sensations, visual symbols, metaphors of psychic forces, phantoms and fantasies of guilt and desire. So I have tried to restore the taut and sparse language of the original *Riksmål*, and above all to communicate the immediacy of experience, the lived-through feel of a recreated experience. Past events in Ibsen (which may or may not have happened) are never mere exposition, but intensely reincarnated sensations in present time. Translation sometimes dulls this quality of Ibsen’s writing, and I hope I have been able to restore it. I have also inverted the balance between the Realism of conventional nineteenth-century representational theatre and the Psychic Expressionism that it contains. In other words, I have invited the designers to generate visual and auditory images that tap immediately into the inner lives of the characters so that we, the audience, can see and hear what exists as fantasy, fear, and dream-wish in the protagonists. I have isolated Aline’s and Solness’s confessional passages in the play that purport to “explain” their neuroses by translating these self-diagnostic case histories into introspective (Beckettian?) monologues. And I have given Hilde a poem, by way of Prologue, that Ibsen wrote as a preliminary speculation about the desperate quality of the Solness marriage and, perhaps, of the world of nineteenth-century existential distress. *The Master Builder*, I believe, is an intensely poetic work concealed within



St. Paul's Church in Oslo. Photo: Asbjørn Floden © 2008

the conventions of a Realistic play — and I want to capture this quality as an opening statement.

My adaptation is less coy than the standard translations, I hope, about the play’s sexuality. (Its central episode, after all, involves an act of virtual statutory rape — and there is no need in 2009 to be prudishly circumspect about Hilde’s orgasmic experience.) There is also something astonishingly pre-Freudian about Ibsen’s search for a language of psychological diagnosis, a vocabulary suitable to the emerging “*sjæleliv*” that Freud would develop later in the century. How does one talk about the peculiar kind of “madness” that Solness feels assailing him? Or about Hilde’s erotic fantasies? Or Aline’s psychic distortions? The doctor in the play really belongs to the world of medical realism and its simple solutions for a head cold. “Not my line of medicine,” he keeps saying in response to the soul-dilemmas that confront him. And, again, I hope that this translation has been able to place Ibsen’s drama in the context of an emerging twentieth-century view of the human condition and the discourse suitable to its generation.

One final point. Realism usually deals with a rational world that can be explained and, to use Harold Pinter’s term, “verified.” It purports to deal with truth and certainty, and it reassures the audience that we can make sense of experience. But this is precisely the assumption that *The Master Builder*, and many of Ibsen’s other plays, challenges.



*Ibsen at the Grand Café, c. 1898, by Edvard Munch*

He anticipates a new form of Realism — if one can call it Realism — that raises (again, as Pinter puts it) “the immense difficulty, if not impossibility, of verifying the past”. If we come to Ibsen’s theatre expecting verification, we will leave bewildered. Did the events that Hilde dredges up from her remembered past really happen? There is no way of telling. They remain “*ubevidst*” — unfathomable, unknown, incomprehensible. And if Solness agrees that these events “really” transpired, does he mean it — or is he participating in Hilde’s fiction (or her fact)? And what are we to make of the play’s ending? Retribution? Resurrection? Failure? Triumph? I hope that this version of *The Master Builder* will leave its audience uncertain, off-balance, undecided, destabilized, and challenged to reconsider the nature of reality and the mysterious inner reality of “*det ubevidste sjøeleliv*”.

**Errol Durbach**

*Adaptor and Translator*

*Professor Emeritus*

*UBC Department of Theatre and Film*

## Ibsen and *The Master Builder*

Born in Skien on the Oslo fjord in 1828, Henrik Ibsen had written nine plays by 1864, when he left Norway for continental Europe where he would live for the next 27 years, first in Italy and then in Germany. These early plays were written for the most part in verse and largely reflected the conventions of a stagnating European theatre tradition. As he approached middle age, he was thus little more than a struggling dramatist writing in a minor language and living far from home. Then he began writing the series of plays that transformed theatre by bringing to life the hopes and fears of the rising bourgeoisie in late nineteenth-century Europe.

In his grandest work, the sprawling epic *Peer Gynt*, written in Italy and published in 1868, he sent his youthful anti-hero out into the wide world for more than six decades to partake in an adventurous life that spanned continents, got him involved in slave-trading, gun-running, colonizing schemes and dreams of becoming emperor of the world that turned out to be an insane asylum in Cairo. Many stage hours later, after shipwrecks, funerals and meetings with the eeriest group of death messengers ever assembled, the eighty-plus-year old Peer would approach his final crossroad. After *Peer Gynt*, which was still written in verse, Ibsen would confine the adventures of his prose-speaking characters almost exclusively to the interiors of houses or work places, until the last four plays, written after his return to Norway, in which the protagonists emerge from their interior spaces to climb towers or ascend mountains or isolate themselves on the heights. While the pre-1864 plays are rarely performed today, the ones he wrote in Italy and Germany between 1866 and 1891 remain core works of the contemporary theatre; among them are *Brand*, *Peer Gynt*, *Ghosts*, *A Doll's House*, *The Enemy of the People*, *The Wild Duck*, *The Lady From the Sea*, *Hedda Gabler* and *Rosmersholm*. It is hard to think of another playwright other than Shakespeare who, in a relatively short period of time, put together anything like this group of plays which continues to hold the stage a century after their premieres. In the summer of 1891, he returned to his native Norway, where he remained for the rest of his life. Ibsen had good reason to look back on a spectacularly successful career as the dominant dramatist of his times, rivaled only by August Strindberg and Anton Chekhov as the key figure in the transformation of what had been an increasingly irrelevant European theatre scene into the stage upon which modern life would display its fears and hopes in the twentieth century. It remains fascinating to note that these three transformational authors came from the periphery of Europe and wrote in Norwegian, Swedish and Russian, not in English, German or French.

As Ibsen sat down in Christiania (now Oslo) in 1892 to begin writing his 22nd play, *Bygmester Solness* (*The Master Builder*), the first of his final four plays, (*Little Eyolf*, *John Gabriel Borkman* and *When We Dead Awaken* followed), he was almost 65, quite a ripe old age at the time. He probably did not imagine that he would live another 14 years, long enough to witness the birth of an independent Norway as it broke away from Sweden in 1905, a cause for which he had fought his entire life. But Ibsen did not allow *The Master Builder* to become anything like a valedictory presentation of an artist who, like Ibsen himself, could look back on a life full of dazzling triumphs, and wallow in the self-congratulatory admiration of his own success. On the contrary. Ibsen's strange tale portrays the burned-out and bitter master builder/architect Halvard Solness, who is suddenly confronted with the hopes, illusions and erotic drives of youthful energy. This is brought upon



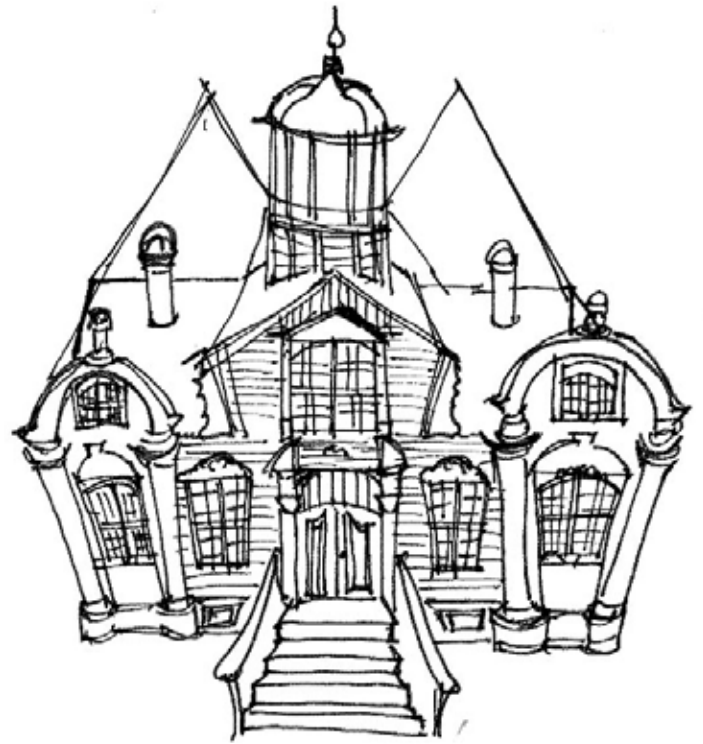
Henrik Ibsen, Photographed by Gustave Borgen in 1900

him by the sudden and unexpected appearance of a lusty 23 year old girl/woman who claims that, during a weirdly semi-erotic meeting ten years previously, Solness had promised her a kingdom if she came to find him exactly ten years later. And that she has come to his office to receive that kingdom.

At this point a plot that seemed to be heading towards a confrontation between an old lion in the office and a young challenger with youthful ideas makes a radical turn into a saga involving trolls and princesses, hypnotism and extra-sensual powers. Ibsen had previously allowed such fantastic flashes to enter the rooms of apparently realistic settings of domestic life – the illusory forest, animals and hunters in the Ekdals' attic in *The Wild Duck*, the tarantella costuming and dancing of Nora in *A Doll's House*, the white horses of *Rosmersholm* – but there is nothing so reality-shattering in all of Ibsen's plays as is the arrival of Hilde Wangel, almost by telepathic command, at the door of Halvard Solness' office in *The Master Builder*. While there is clearly an autobiographical element to the overall structure of the fable that then unfolds, *The Master Builder* is radically misunderstood if it is interpreted to be just another pipe dream of an aging author infatuated by a sweet young thing, a Norwegian "blue angel." There is no doubt that there is an autobiographical element in Ibsen's portrait of Solness, especially with regard to the aging Ibsen's brief infatuation with a young actress, but that is not what the play is about. Rather it becomes a fable, a saga, a fairy-tale with dramatic and psychological overtones, drawing its strength from sources as different as Scandinavian folklore, Icelandic sagas, the tales of Hans Christian Andersen, the philosophical writings of Nietzsche and Austrian folk theatre.



Prospect of Damsgård (detail) by J.F.L. Dreirs, 1810



Sketch for the maquette of the house by Ana Luisa Espinoza Vaca

In their later years both Ibsen and Strindberg, who died in 1912, would experience the birth of the powerful new medium of film, which found some of its early masters in Scandinavia as silent-film directors Theodore Dreyer and Victor Sjöström used moving pictures to explore themes of sex, power and the potency of the subconscious that were central to the plays of Ibsen and Strindberg. Seamlessly these themes would flow into the films of Ingmar Bergman (1918-2007), who was at the same time a tireless explorer of Ibsen's and Strindberg's plays. Young Bergman made more than a dozen films over fifteen years that are rarely seen today, before finding his stride with at least a dozen films that place him among the iconic film directors in cinema history. In some of the most memorable of them – *Wild Strawberries*, *Cries and Whispers*, *Through a Glass Darkly*, *Persona* or *The Silence* – Bergman, who once described himself as merely an artisan working on the building of a cathedral, combined his understanding of Ibsen's and Strindberg's dramatizations of the subconscious drives that break through the fragile surface of every day life with his understanding of the medium of cinema to make these powers more accessible, even visible.

**Dr. Peter Stenberg** (Department of Germanic Studies at UBC) Dr. Stenberg teaches courses in modern German literature (Romanticism to the present) with a special interest in works depicting the relationship between German and Jews, as well as in the literatures of Austria and the Germans of Eastern Europe. He also teaches courses in Scandinavian literature. Dr. Stenberg's research interests include literary versions of the Holocaust, nineteenth and twentieth-century Austrian theatre, Romanian-German literature and the relationship between Scandinavian and German writers at the turn of the last century.

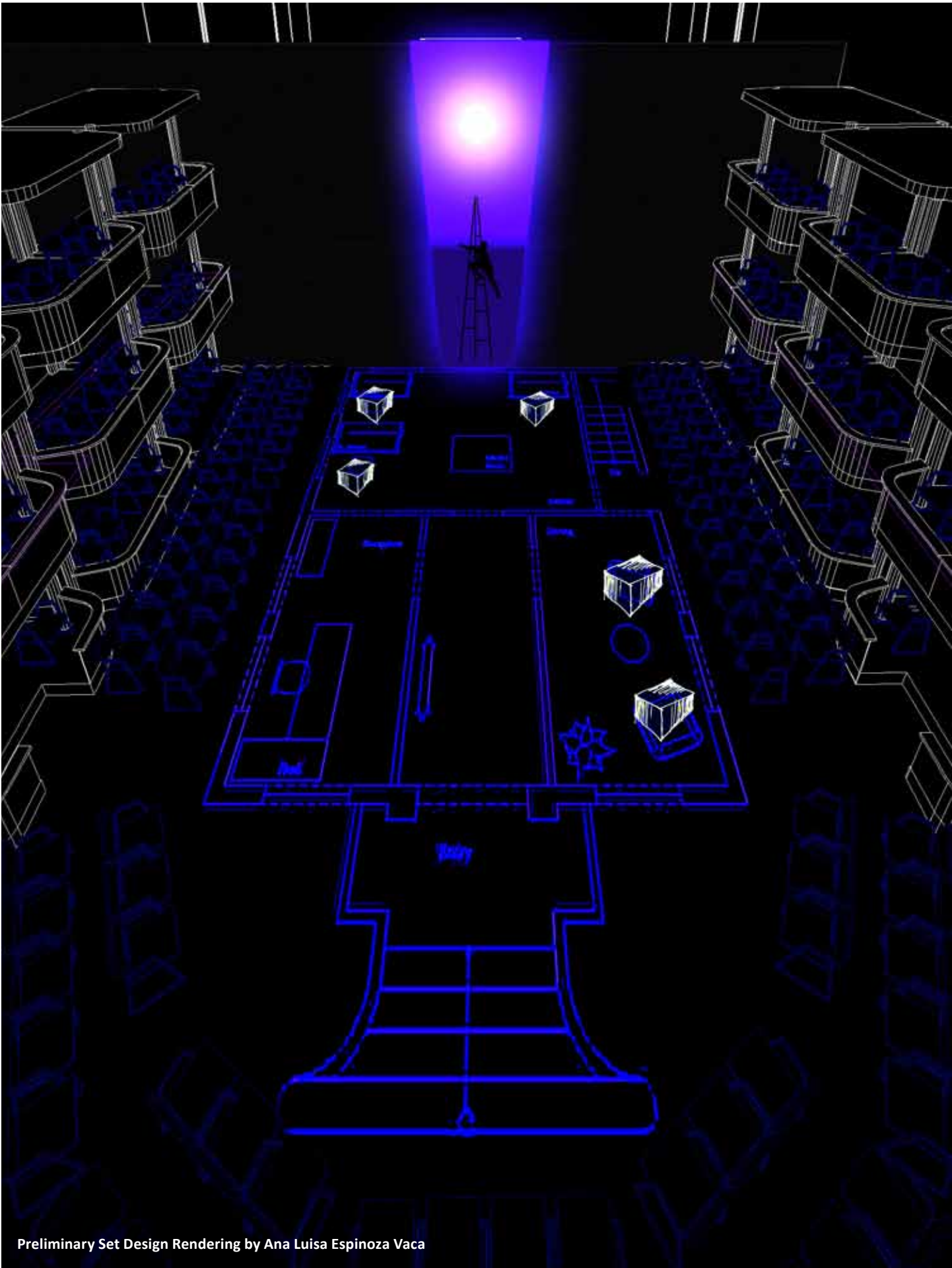
## Designing *The Master Builder*

The maquette: An interpretation of Damsgård Manor in Bergen, Norway. This is a beautifully perfect example of what our Master Builder would be building for himself: a Rococo residential building from the late 1700s, one hundred years before his time.

The blueprint is a house in paper, limiting the actors' space, but allowing the audience to be inside the house. The audience's eye becomes that of the architect.

Enjoy the show!

**Ana Luisa Espinoza Vaca**  
Set Designer



Preliminary Set Design Rendering by Ana Luisa Espinoza Vaca



*Solness*

*Chris Humphreys  
The Master Builder*

WHITE  
SHAWL



*Aline*

*Tosh Luttenden  
The Master builder*



*Knut Bryvik*

*Norman Young  
The Master Builder*



*Hilde*

*Fiona Mongillo  
The Master Builder*

# ***The Master Builder***

By **Henrik Ibsen**

A New Adaptation and Translation by **Errol Durbach** Directed by **Gerald Vanderwoude**

Set Design	Costume Design	Lighting Design	Sound Design
<b>Ana Luisa Espinoza Vaca</b>	<b>Alison Green</b>	<b>Craig Alfredson</b>	<b>Cristina Istrate</b>

## ***Cast***

<b>Odessa Cadieux-Rey</b>	<i>Kaja Fosli</i>
<b>Nicholas Fontaine</b>	<i>Ragnar Brovik</i>
<b>Chris Humphreys*</b>	<i>Halvard Solness</i>
<b>Fiona Mongillo</b>	<i>Hilde Wangel</i>
<b>Trish Pattenden*</b>	<i>Aline Solness</i>
<b>Maurice Verkaar</b>	<i>Dr. Herdal</i>
<b>Matt Young*</b>	<i>Knut Brovik</i>

## ***Acknowledgements***

*Nancii Bernard, Arts Club Theatre,  
Vancouver Playhouse Theatre Company*

*The performance is approximately 90 minutes long. There is one 15-minute intermission.*

***Please turn off all cellular telephones, pagers and watch alarms.  
The use of cameras, video or any other recording device is prohibited during the performance. Thank you.***

*\*appears through the courtesy of Canadian Actors' Equity Association*

# ***Production***

**Jay Henrickson**  
*Production Manager*

**Maria Fumano**  
*Stage Manager*

**Bob Eberle**  
*Stage Management Advisor*

**Amanda Larder**  
*Assistant Stage Manager*

**Amelia Young**  
*Assistant Stage Manager*

**Candice M. Barrans**  
*Assistant Stage Manager*

**Marijka Asbeek-Brusse**  
*Assistant Director*

**Jim Fergusson**  
*Technical Director*

**Keith Smith**  
*Scenery and Lighting Specialist*

**Jean Driscoll-Bell**  
*Costumes Supervisor*

**Janet Bickford & Lynn Burton**  
*Properties Supervisors*

**Georgia Beaty, Mandi Lau**  
*Properties Builders*

**Andrea Rabinovitch**  
*Movement Coach*

**Gayle Murphy**  
*Voice Coach*

**Ronald Fedoruk**  
*Set Design Supervisor*

**David E.C. Kim**  
*Animations*

**Jui Kang**  
*Assistant Costume Design*

**Jessica Jeffery**  
*Assistant Costume Design*

**Saghar Bazargan**  
*Head Dresser*

**Ling Zhong**  
*Costume Builder*

**Diana Sepúlveda**  
*Costume Builder/Dresser*

**Diana Sepúlveda**  
*Costume Builder/Dresser*

**Jill Wyness**  
*Hair & Make-up Designer*

**Madeleine Copp**  
*Hair & Make-up Assistant*

**Candice M. Barrans**  
*Isadora/Projections Operator*

**Hana Johnson**  
*Lighting Crew*

**John Dickinson**  
*Lighting Crew*

**Patrick Pennefather**  
*Sound Design Advisor*

**Jae Ha Jang**  
*Sound Operator*

**Kirsten Essex**  
*Stage Crew*

**Cat Robinson**  
*Stage Crew*

**Maggie Lo**  
*Stage Crew*

**Sally Song I Lang**  
*Korean Surttitle Translator*

**Lee Jung Seung**  
*Korean Surttitle Translation Assistant*

**Jennifer Suratos**  
*Companion Guide Editor*



Craig Alfredson



Marijka Asbeek-Brusse



Odessa Cadieux-Rey

### PRODUCTION BIOGRAPHIES

**Craig Alfredson** (*Lighting Design*) Craig works as a Technical Director and designer for various Vancouver theatre and dance companies, and is currently completing a degree in design at the University of British Columbia. Recent design credits include UBC Opera Ensemble's *Hansel & Gretel* (set), Theatre at UBC's *Unity (1918)* (lighting), Firehall Theatre's *Stuff Happens* (set and projections), and *Ernestine Shuswap Gets Her Trout* (set and projections).

**Marijka Asbeek-Brusse** (*Assistant Director*) A Graduate of UBC Theatre's Production & Design Program, Marijka freelances as a stage manager as well as coordinating transportation logistics for various local festivals. Recent stage management credits include *A Midsummer Night's Dream* (Carousel/Touchstone), *Falstaff* (UBC Opera), *The Nutcracker* (Royal City Youth Ballet), *The Return of FUTURISTI!* (BellaLuna/UBC Theatre), and *The Churchill Protocol* (Gruppo Rubato). Although not an old dog, she is excited to be back at her Alma Mater trying to learn a new trick—especially with such a talented company.

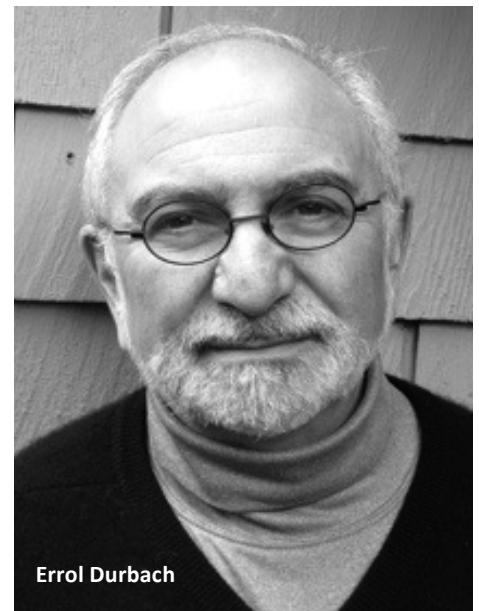
**Odessa Cadieux-Rey** (*Kaja*) Odessa has studied acting at UBC and is currently completing a degree in Classical Studies. She feels fortunate to be a part of this inventive production and to have had the opportunity to work with such a creative group. Enjoy the show.

**Errol Durbach** (*Adaptor and Translator*) Errol Durbach began teaching at UBC in 1967. He

served as Head of Theatre from 1987 to 1994 and as Associate Dean of Arts between 1995 and 2000. His work on Henrik Ibsen has resulted in three volumes of critical analysis as well as an acclaimed adaptation of *Peer Gynt*, which earned the Jessie Richardson Theatre Award for Outstanding Production in 2006/07. Durbach is the author of *Ibsen The Romantic*, *A Doll's House: Ibsen's Myth of Transformation*, plus many articles on modern, comparative, and Commonwealth drama.

**Ana Luisa Espinoza Vaca** (*Scenic Design*) Ana Luisa is a second year MFA Set Design candidate at UBC. She designed the set for *Trojan Woman* at the Dorothy Somerset Studio Theatre in November 2009; lighting design for *Beekeepers* and *Tick Tick Tick* in April 2009; projection design for *Ten Nights of Dream* at Centre A in May 2009; and is currently working on the design for *Romeo & Juliet* at the Telus Theatre, opening this winter. Before becoming involved in theatre, Ana Luisa worked as an architect in Mexico City for an international company HOK and local firm OFA. She holds a five year degree in Architecture from Universidad Iberoamericana. Her passion for the performing arts comes from being a ballet dancer for more than a decade.

**Nicholas Fontaine** (*Ragnar Brovik*) Nick is thrilled to be acting in the Telus Studio for the first time! Hailing from Cortes Island, BC, he is a graduate of both Capilano University's Theatre Diploma program and UBC's BFA Acting program. Selected previous credits include *Rent* (Fighting Chance), *Merrily We Roll Along* (Applause Musicals), *The 8th Land* (Pi Theatre), *Mother Courage and Her Children*



Errol Durbach



Ana Luisa Espinoza Vaca



Nicholas Fontaine



Maria Fumano



Chris Humphreys

(Theatre at UBC), and *Into The Woods* (Exit 22). Thank you for supporting live theatre in these financially difficult times. Enjoy!

**Maria Fumano** (*Stage Manager*) Maria is very excited to be working on this production. Her previous Theatre at UBC credits are: Assistant Stage Manager for the critically acclaimed productions of *Billy Bishop Goes To War* directed by Sarah Rodgers (which tours this spring to Saskatoon's Persephone Theatre and Vancouver's Arts Club), and Lois Anderson's MFA thesis project *Medea*. Last year, she was the Assistant Technical Director for Chris McGregor's MFA thesis project *The Idiots Karamazov*, and will have the same title this year for Mindy Parfitt's MFA thesis project *Arms and the Man*. Other previous credits include *Santa's Holiday Hoedown*, *Christmas at the OK Corral*, and *Teddy Stewart: The Musical*. Many thanks to Gerald.

**Alison Green** (*Costume Design*) Alison has been teaching design in the Department of Theatre and Film for fifteen years. Recent designs for UBC include *The Dream Healer* (UBC Opera Ensemble), *Mother Courage*, and *Arcadia*. Her extensive professional career includes numerous production designs for the Arts Club Theatre, Pacific Opera Victoria, Carousel Children's Theatre and others. Alison is a member of the Associated Designers of Canada.

**Chris Humphreys** (*Halvard Solness*) Born in Toronto, raised in LA and London, Chris has played stages from London's West End to Hollywood's 20th Century Fox. Favourite roles include Hamlet (Theatre Calgary) Jack Absolute in *The Rivals* (Oxford), Oberon (Bard

on the Beach) and Zastrozzi (Waterfront). He starred in NBC's *Anno Domini* as Caleb the Gladiator and was Clive in *Coronation Street*. Chris is also a novelist. He has written ten books, including *The Runestone Saga* for teens and his latest *Vlad, The Last Confession* a recent bestseller in Canada. Chris is half-Norwegian so is thrilled to be playing Ibsen – just like all his actor grandparents!

**Cristina Istrate** (*Sound Design*) Cristina Istrate is a composer and sound designer specializing in music for film and theatre. She is a talented musician exploring a variety of styles and instruments. Currently working on several local plays and short films, her music has also been featured in an award winning international documentary *Kosovo: Can You Imagine*. She hopes to score a major motion picture in the future. Her interests do not stop there: she is also a talented actress, photographer, and filmmaker. Her previous sound design credits in theatre include *A Midsummer Night's Dream* (Theatre at UBC), *Gormenghast* (Theatre at UBC), *Armitage* (Havana Theatre), and *Electra* (Theatre at UBC).

**Fiona Mongillo** (*Hilde Wangel*) Fiona is the sole cast member to come from this year's BFA Acting graduating class, and she is thrilled to be a part of this co-production. Previous credits at school include the ensemble show *MK-Woyzeck*, the title role in *Medea*, and Cassandra in *The Trojan Women*. She also appeared in six consecutive seasons at the Blyth Festival in Ontario, with roles including Jenny Donnelly in *The Outdoor Donnellys* and Diedre in *Washer at the Ford*.



Cristina Istrate



Fiona Mongillo



**Trish Pattenden** (*Aline*) Trish is thrilled and honoured to be part of this production. Some of her fave theatre projects include *The Number 14*, *A Man for All Seasons*, *A Farndale Christmas*, *The Front Page*, *Dancing At Lughnasa*, *The Women*, and *Lettice and Lovage*, for which she received a Jessie nomination. She's also written and performed a one-woman boffo comedy: *From Here to Maternity*. Her other loves are the wonderful and wacky world of voice-over work, her hubby Douglas and their Airedale Maxwell.

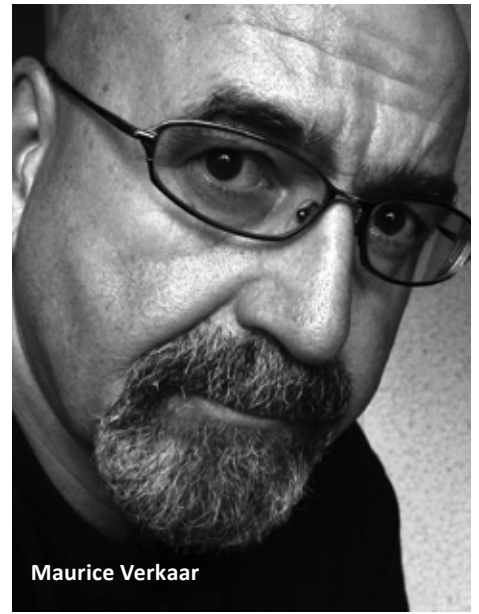
**Gerald Vanderwoude** (*Director*) Gerald has directed over 40 productions in Vancouver, specializing in works by Samuel Beckett. Recent credits includes Bella Luna's acclaimed productions of *FUTURISTI!* and *The Return of FUTURISTI!* (co-directed with Susan C. Bertioia) and *Beckett Cent*, a centenary celebration of the work of Samuel Beckett.

**Maurice Verkaar** (*Dr. Herdal*) Maurice has foolishly (his words) been away from the theatre for too long. He has spent most of the last decade peripatetically roaming Mexico. Maurice was last seen in Vancouver in two productions of Bard on the Beach—*As You Like It* and *A Midsummer Night's Dream*. A few of his other past favourite roles: Harold Hill in *The Music Man*, Jonathan Brewster in *Arsenic and Old Lace*, pirating with Long John Baldry and Cathy Rigby in *Peter Pan*, Juror Number 8 in *Twelve Angry Men*, Miles Gloriosus in *A Funny Thing Happened on the Way to the Forum* and on and on. He is thrilled to be back on the boards in this production of *The Master Builder*. You know... the smell of the greasepaint, the roar of the crowds... A special thanks to Monsieurs Humphreys and Vanderwoude.

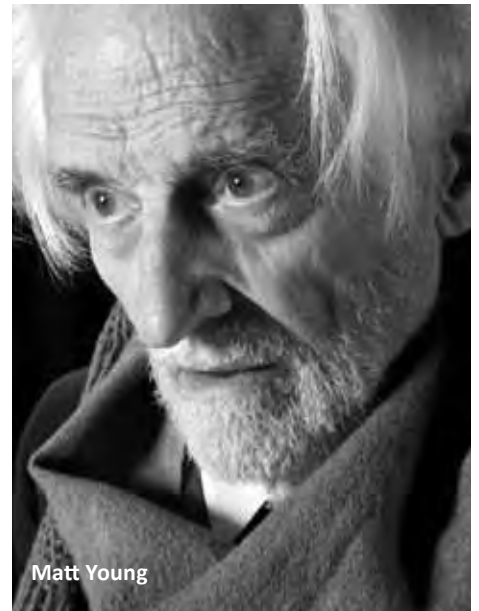


Gerald Vanderwoude

**Norman "Matt" Young** (*Knut Brovik*) Norman Young began his theatrical career when he followed a beautiful girl across the UBC campus on his first day of classes. She was going to enlist in the Players' Club—so he immediately joined up as well, and has spent a lifetime working in the theatre as a performer, stage manager, administrator and teacher. He was on the faculty of the UBC Theatre Department for thirty years. His energy and dedication have been recognized by awards from the theatre community, the University of British Columbia and the City of Vancouver. He is returning to the stage in *The Master Builder* under the direction of one of the many students who have gone on to successful theatrical careers of their own.



Maurice Verkaar



Matt Young



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Kevin Stark and Iona Mungillo in *Medea*. Theatre at UBC Coop. Photo by Tim Matheson

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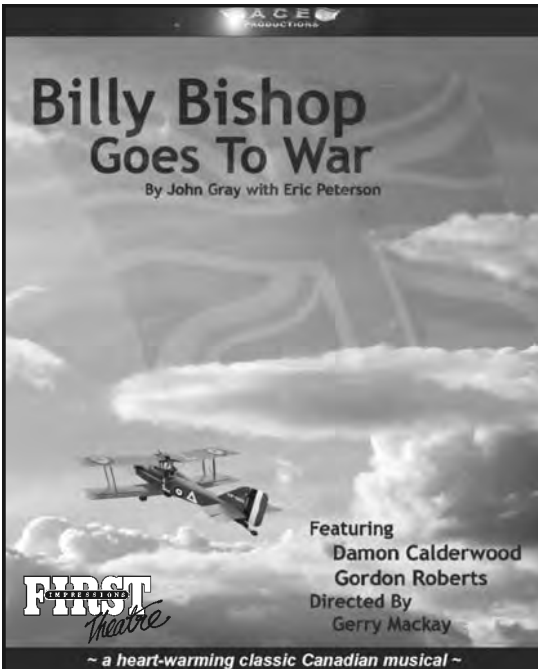
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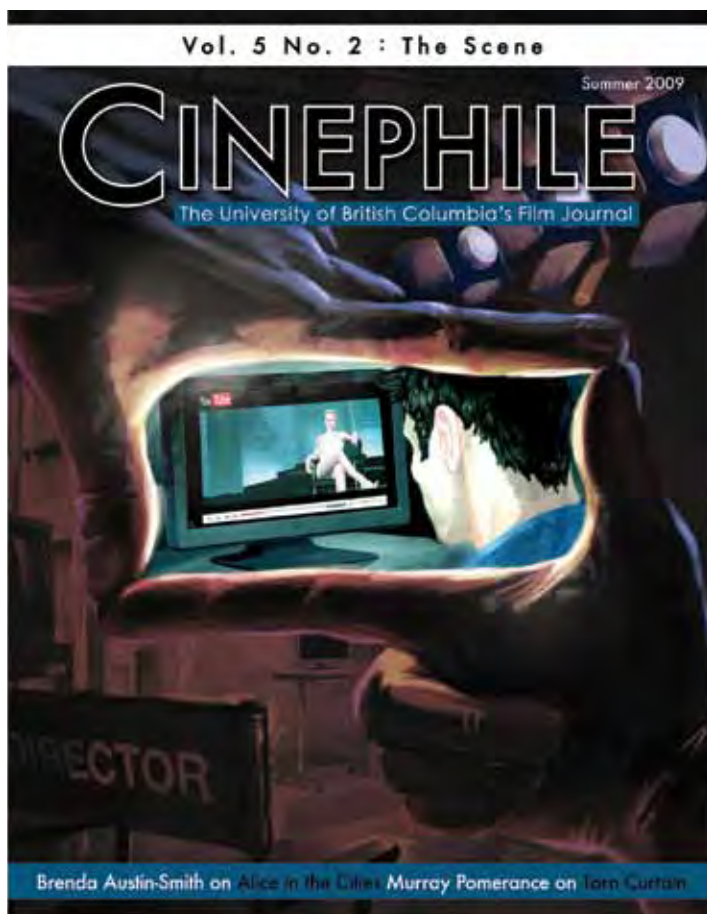
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