

how the world began



BY CATHERINE TRIESCHMANN

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Directed by **Omari Newton.**

Featuring **Kwesi Ameyaw** and **Shayna Jones.**

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#ptMountaintop

PACIFIC THEATRE PRESENTS

HOW THE WORLD BEGAN

BY CATHERINE TRIESCHMANN

SUSAN
MICAH
GENE

MEGHAN GARDINER *
EVAN REIN
RON REED

DIRECTOR
SET DESIGNER
LIGHTING DESIGNER
SOUND DESIGNER + COMPOSER
COSTUME DESIGNER
PROPERTIES
ASSISTANT DIRECTOR
STAGE MANAGER

SARAH RODGERS *
JESSICA OOSTERGO &
JOHN WEBBER
RICK COLHOUN
STEPHANIE KONG
MARCUS VAILLANT
LARISSE CAMPBELL
SAMANTHA PAWLIUK

* APPEARING BY THE PERMISSION OF THE CANADIAN ACTORS' EQUITY ASSOCIATION.
& MEMBER OF THE ASSOCIATED DESIGNERS OF CANADA.

THIS PERFORMANCE RUNS APPROXIMATELY 90 MINUTES AND
HAS NO INTERMISSION.

**PACIFIC THEATRE WOULD LIKE TO ACKNOWLEDGE THAT WE LIVE, WORK, AND
PLAY ON THE ANCESTRAL, TERRITORIAL, AND UNCEDED TRADITIONAL LAND
OF THE COAST SALISH PEOPLES, IN PARTICULAR THE MUSQUEAM, SQUAMISH
AND TSLEIL-WAUTUTH FIRST NATIONS.**

**Pacific Theatre would like to acknowledge the generous assistance of those
without whom this show would not have been possible:** Rudy and Delia Miguel,
Dawsen Hawks, Edmund Milley, Studio 58, Jennifer Milley, Linnea Perry, Great
Northern Way Scene Shop, South Granville Seniors Centre, Holy Trinity Anglican
Church, and Dave and Sue at Contact Printing.

AUDIENCE NOTES:

- Please turn your electronic devices completely off so as not to distract performers and fellow audience members.
- Due to the intimacy of our theatre space, please refrain from whispering until the end of the show.
- Please take care while crossing the stage to not touch any props or set pieces.
- Photography or recording of the performance, set, or other design elements is strictly prohibited.

A NOTE FROM THE EXECUTIVE DIRECTOR



If you're new to Pacific Theatre, welcome! If you are returning: welcome back! We're so glad that you are here. Thank you for joining us for this performance, in this space - together once again. Likewise, thank you for the kindness so many of you have shown for Pacific Theatre through all the ups and downs of the last two years. Your support continues to amaze and encourage us, even as it makes tonight's performance possible. We are ever grateful for your understanding and trust as we navigate changing regulations and work to keep our artists and staff safe and healthy (masks really help!).

We hope you are looking forward, as we are, to many more nights of live theatre in the near future; and, we're so glad to see new faces alongside longtime friends (Bring-a-Friend \$15 tickets are always available:) You've made a great choice in *How The World Began*: in true PT tradition, it's full of big questions, compelling performances, and food for conversation on the way home.

With so much gratitude,
Jennifer Milley
Executive Director

A NOTE FROM THE ARTISTIC DIRECTOR



Welcome here! We are so glad to have you back and to be producing live theatre this spring. After a long winter, I am encouraged by these signs of hope.

I'm particularly grateful to be opening our doors again with Catherine Trieschmann's remarkable *How the World Began* - a pure PT script in its intelligent and challenging nature. This play has got me thinking of a line in a poem by Judyth Hill - "wage peace with your listening". I don't know about you, but I need that reminder these days.

It is a joy to welcome all the familiar friends working on this production, including our AD emeritus Ron Reed, and director Sarah Rodgers. And we are excited to have many artists making their PT debut. They have poured their considerable talents into imagining this world for you tonight. It has been thrilling to have the theatre alive with creative energy.

Equally thrilling is having you back in these seats. Thank you for being here and for your faithful encouragement of our little theatre-company-that-could. We hope you enjoy the show.

Kaitlin Williams
Artistic Director

THE CREATIVE TEAM



Evan Rein
MICAHA

Evan is excited to make his Pacific Theatre debut as Micah in *How the World Began*. Theatre: *Peter Pan* (Carousel Theatre), *The Hobbit* (Globe Theatre), *East Van Panto: Snow White and the Seven Dwarves* (Theatre Replacement).

Film/TV: *Upload* (Amazon), *Valley of the Boom* (National Geographic), *Nancy Drew* (CW), *Debris* (NBC), *Heartland* (CBC), *Sacred Lies* (Facebook), *Zoey's Extraordinary Playlist* (NBC), and *Blue Hour* (Muskrat Pass Productions) for which he received Leo Award and UBCP/ACTRA Award nominations for Best Lead Performance Male in a Motion Picture. Evan would like to thank PT, and the creative and production teams for bringing this show to life. Evan is a graduate of Studio 58.



Jessica Oostergo
SET DESIGNER

Jessica Oostergo is an artist who explores Set and Costume Design for theatre and UX/UI for the digital world. Recent design credits include *Bunny* (the Search Party), *Clean* (Newworld), *Kim's Convenience* (Arts Club), *Lights* (Touchstone Theatre), *The Marvelous Wonderettes* (Theatre NorthWest), *Wakey, Wakey* (Pacific Theatre), *Cerulean Blue* (Studio 58), *Done/Undone* (Bard), and *Same Old Same Old* (Belfry Theatre).

Jessica is a two-time Jessie Richardson Award winner for Significant Artistic Achievement in design, with a total of five nominations. She is the Assistant Head of Wardrobe at Bard on the Beach, a member of ADC 659, and a graduate of Studio 58 and Emily Carr University of Art + Design.



John Webber
LIGHTING DESIGNER

John is honoured to be back at Pacific Theatre once again, and to be a part of the production *How The World Began*.

A long time designer of both Sets and Lighting, he has had the privilege of working with some of Canada's most talented and adventurous artists.

Past favorites include: *The Great Leap* and *Onegin* for the Arts Club and *The Marriage of Figaro* for Vancouver Opera. During the pandemic days John has been a part of live streams for Vancouver Inter-cultural Orchestra, Green Thumb Theatre, and The Vancouver East Cultural Centre. Up next is the Lighting for: *The Wizard of Oz* for Western Canada Theatre and *Kinky Boots* for the Arts Club.



Larisse Campbell
ASSISTANT DIRECTOR

Larisse Campbell is a director, theatre educator, and active member of the mental health community based on the ancestral lands of the Coast Salish People. She is a 2021 Kennedy Center Director's Intensive fellowship member and a 2020 Director's Lab North cohort. In 2018, she was nominated for Broadway World's "Best Director for a Small Budget" for *Women and War* (Jericho). Recent directing credits include: *Palimpsest* (Stone's Throw), *The Hunger Moon* (PHT), *Hiding with Company* (Brave New Playwrights), *Isho* and *the First Light* (Canadian Memorial United Church), *Doors and Windows* (OR Festival). In 2020, she founded PIPAC – Parents in Performing Arts Canada, as a safe space to explore and establish fair and non-exploitative practices in performing arts for those who identify as caregivers.

A NOTE FROM THE DIRECTOR

As I first sat down and read Catherine Trieschmann's play, *How the World Began*, my stomach was in knots. It all at once reminded me of the classic Greek Tragedy as well as David Mamet's *Oleanna*. This play is potent and powerful. On the surface it explores Creationism vs. Evolution, but truly it could be about any opposing points of views and the consequences that come from those clashing ideas.

When I connected with Ms. Trieschmann, she shared with me that she had moved to Kansas from Washington, DC and had been struck by a couple of things: First, a recent Tornado blasting through Greenburg, Kansas, which had destroyed the town. Second, attending panels observing her philosophy/science husband debate on Creationism vs. Evolution. She was struck by how passionately folks responded to the debate and was intrigued not by the intellectual content of the debate but by the psychology behind it.

One of the strengths of Catherine's play for me is that our sympathies shift throughout the discord. Each character has their prejudices, dead angles and certitudes. As an audience member you may be surprised that the person who stands for your point of view is not the person who always wins your sympathy. I have found Catherine Trieschmann's play that gives voice to three distinct and disparate perspectives loudly and proudly feels like a breath of fresh air – or at times a very big surprising gale of wind!

Sarah Rodgers
Director

THE CREATIVE TEAM



Marcus Vaillant
PROPERTIES

Marcus Vaillant is a Lower Mainland-based, Set, Prop, and Costume Designer. He is excited to be a part of this honest and intimate counterparty show.

Marcus is privileged to live and work on the stolen land of the Coast Salish peoples. Which includes the Skwx wú7mesh (Squamish), Stó:lō and Səlilwətaʔ/Selilwitułh (Tsleil-Waututh) and xʷməθkʷəy̍əm (Musqueam) Nations.

Coming shows include: *Project Element* with International Children's Festival and *In-Camera* with Realwheels Theatre.

Marcus is a Studio 58 Graduate.



Meghan Gardiner
SUSAN

Theatre credits include: *The Boy in the Moon* (Newworld Theatre) *The Sound of Music*, *Beauty and the Beast*, *Blood Brothers*, *A Christmas Story: The Musical*, *Paradise Garden*, *Evita* (Arts Club), *Urinetown*, *Dead Metaphor* (Firehall Arts Centre), *My Fair Lady* (Cheminus Theatre Festival), *The Last Five Years* (Western Canada Theatre). Television credits include: *The Flash*, *A Million Little Things*, *Firefly Lane*, *Motherland*, *The Good Doctor*, *Supergirl*, and *Beyond*. Meghan has been nominated for four Jessie awards, three Leo awards, and the YWCA Women of Distinction Awards. She couldn't be happier to be making her Pacific Theatre debut in this thought-provoking play and thanks you for supporting the return of live theatre!

THE CREATIVE TEAM



Rick Colhoun
SOUND DESIGNER
COMPOSER

Rick is so thankful to be back in the Pacific Theatre space. A three-time Jessie award nominee and one-time winner, Rick is also a past Company Apprentice at Pacific Theatre.

Past credits include: *Dolly Parton's Smoky Mountain Christmas Carol* (Arts Club); *Best Of Enemies* (Pacific Theatre); *Superior Donuts* (Ensemble Theatre Company); *Frankenstein* (Wireless Wings); *Die-Hard The Musical* (District 13). Rick thanks Nicola for her support and encouragement.



Ron Reed
GENE

Ron Reed (Artistic Director Emeritus), celebrating 37 PT seasons: *First Christmas*, *Zeal Of Thy House*, *Fish Tales*, *Talley's Folly*, *Lonely Birch*, *Damien*, *Casino*, *Cotton Patch Gospel*, *Remnant*, *Furniture of Heaven*, *Ranger Ned Story*, *Top Ten Thousand*, *Foreigner*, *Paper Wings*, *Macbeth*, *Tent Meeting*, *Lion Witch Wardrobe*, *Sister Calling My Name*, *Mercy Wild*, *God's Man In Texas*, *Shadowlands*, *Bright Particular Star*, *Remnants*, *Man For All Seasons*, *You Can't Take It With You*, *You Still Can't*, *Mourning Dove*, *Judas Iscariot*, *Refuge Of Lies*, *Godspell*, *Christmas Carol*, *Doubt*, *Seafarer*, *Rainmaker*, *Freud's Last Session*, *Common Grace*, *Testament*, *Outside Mullingar*, *Christians*, *Tolkien*, *Jesus Freak*, *Christmas Carol*.



Samantha Pawliuk
STAGE MANAGER

Samantha is a theatre maker and drag artist occupying Squamish, Musqueam, and Tsileil-Waututh land.



Sarah Rodgers
DIRECTOR

Sarah Rodgers is a theatre practitioner based in Vancouver. She received her BFA (acting) MFA (Directing) from The University of British Columbia. Sarah is thrilled to be back at Pacific Theatre - a company that feels like home. Some favourite shows for Pacific: *The Lion, the Witch and the Wardrobe*, *The Christians*, *Driving Miss Daisy*, *Godspell*. Most recently Sarah was up in Prince George guiding the jukebox musical: *The Marvelous Wonderettes* for Theatre NorthWest. Sarah directs for many companies in Vancouver and across Canada. Highlights: *The Audience*, *Pride and Prejudice* (Arts Club Stanley Alliance Stage); *Cinderella*, *Hairspray* (Theatre Under the Stars); *Skin of our Teeth* (Studio 58); *Elf the Musical*, *Treasure Island*. Sarah toured all over the world in Axis Theatre's *The Number 14*. Sarah is also a film/tv actor and has appeared in *Riverdale* Season 3 on Netflix; *Woke* Season 1 on Hulu. Sarah is so grateful and blessed to be back making theatre with such gifted artists.



Stephanie Kong
COSTUME DESIGNER

Stephanie is a Vancouver based costume designer and holds a BFA in Theatre Design and Production from UBC. Theatre credits include: *Cipher* (Vertigo Theatre), *The Great Leap* (Arts Club Theatre), *Mother Of The Maid* (Pacific Theatre). Film & TV credits include DC'S LEGENDS OF TOMORROW (Head Cutter, Seasons 6-7), THE MAGICIANS (Stitcher/Cutter, Seasons 2-5). Coming Up: *The Wizard Of Oz* (Western Canada Theatre), *Something Rotten* (Theatre Under the Stars) Other: Jessie Award winner and nominee in Costume Design. CAFTCAD Award nominee in Excellence in Costume Building. stephaniekong.com

OUR STAFF

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PRODUCTION MANAGER

Phil Miguel

EXECUTIVE DIRECTOR

Jennifer Milley

COMPANY MANAGER

Linnea Perry

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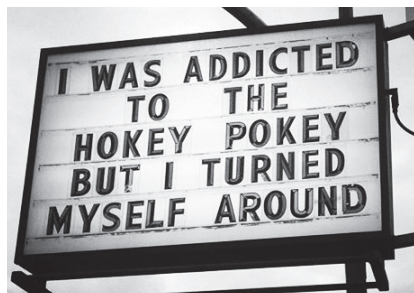
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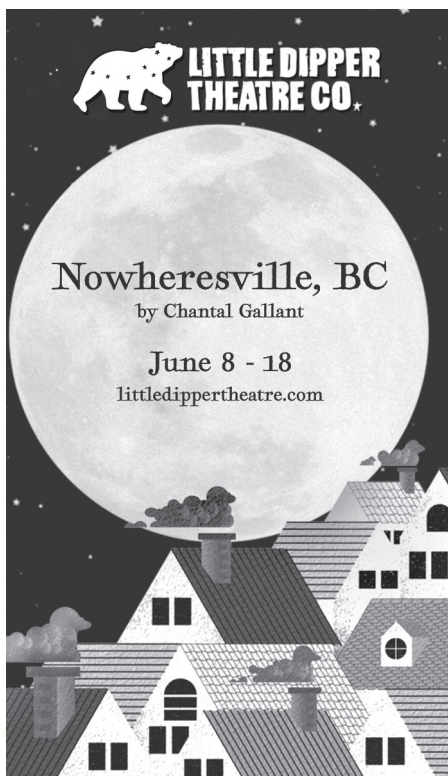


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Audience members often tell us one of their favourite things about Pacific Theatre shows are the conversations they have after leaving the theatre. Here are a few questions our staff chatted about as we prepared for HOW THE WORLD BEGAN.

1. Do you remember the first time you asked about the origins of the universe? Do you feel the same way now as you did when you first encountered the question?
2. What does it mean to engage 'in good faith' in a discussion or debate? What can we do when people's internal belief systems bump up against the public sphere or established social models?
3. How does Susan's gender and visible pregnancy inform how the men in the play behave towards her? What differentiates Micah's treatment from Gene's?
4. In this play, Susan and Gene are adults interacting with Micah, a teenager. How does the age and status of the participants affect dynamics in educational spaces? How clear are the rights of children in learning spaces?
5. As the play unfolds, new information can shift an audience's sympathies. How does engaging with someone who sees the world differently than you leave a mark, even if your opinion remains unchanged?
6. *How The World Began* takes place in the wake of a climate disaster that touches the lives of Plainview's residents. How does our society deal with trauma stemming from 'acts of God' far away from our day-to-day lives? Close to them?



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