

{U of A}
**STUDIO
THEATRE**

uastudio@ualberta.ca
780.492.2495
uab.ca/onstage

A Harvest Truce

by Serhiy Zhadan
translated by Nina Murray

SEP 2-7, 2025 | Bleviss Laboratory Theatre



**UNIVERSITY
OF ALBERTA**

A Harvest Truce

by Serhiy Zhadan | translated by Nina Murray

CAST

(in order of appearance)

Tolik | **Trevor Talbott**
Anton | **Graham Mothersill***
Aunt Shura | **Davina Stewart***
Katia | **Yana Orchyshko**
Valichka | **Alexandra Cook**
Kolya | **Gabriel Balestri**
Mashka | **Cayley McConaghy**
Rinat | **Reyna Álvarez**

CREATIVE TEAM

Director | **Stanislav Tsybrukh****
Scenic / Prop & Costume Design | **Stephanie Bahniuk**
Lighting Design | **Amanda Yim**
Sound Design | **Nicholas Juba**
Fight Director | **Morgan Yamada**
Fight Captain | **Graham Mothersill***

PRODUCTION TEAM

Stage Manager | **Gina Moe***
Assistant Stage Manager | **Avery Nault**
Technical Director / Production Manager | **Jacinda Grummett**
Head Wardrobe | **Joanna Johnston**
Head Carpenter | **Darrell Cooksey**
Scenic Carpenter | **Peter Locock**
Head Set Decoration / Sound Operator | **Sheila Apostol**
Head Lighting / Lighting Operator | **Kai Yakichuk**
Venue Technical Director | **Larry Clark**

FACULTY TEAM

Studio Theatre Artistic Coordinator and Drama Department Chair | **April Viczko**
Directing Advisor | **David Kennedy**
Interim Directing Advisor | **Kate Weiss**

ADMINISTRATIVE TEAM

Production & Operations ADM | **Joshua C. McIntosh**
Venue Operations Manager | **Iain Graham**
Patron Services Coordinator | **Candice Stollery**
Production & Operations Assistant | **Emily Logan**
Fine Arts Information & Outreach Coordinator | **Trish Agrell-Smith**

* *The participation of these Artists is arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance•Opera•Theatre Policy (DOT).*

** *This production is in fulfillment of Stanislav Tsybrukh's MFA in Directing.*



Serhiy Zhadan's "A Harvest Truce" is performed under license from the President and Fellows of Harvard College, acting through the Harvard Ukrainian Research Institute, Cambridge, Massachusetts, <https://books.huri.harvard.edu>.

DEPARTMENT OF DRAMA
uab.ca/drama

ACKNOWLEDGEMENT OF TRADITIONAL TERRITORY

The University of Alberta, its buildings, labs and research stations are primarily located on the territory of the Nêhiyaw (Cree), Niitsitapi (Blackfoot), Métis, Nakoda (Stoney), Dene, Haudenosaunee (Iroquois) and Anishinaabe (Ojibway/Saulteaux), lands that are now known as part of Treaties 6, 7 and 8 and homeland of the Métis. The University of Alberta respects the sovereignty, lands, histories, languages, knowledge systems and cultures of all First Nations, Métis and Inuit nations.

CONTENT ADVISORY & RUNTIME

Please be advised that this production of *A Harvest Truce* contains coarse language, violence, mature themes, loud sounds (including gunshots and explosions), prop weapons and depictions of tobacco use on stage, dim lights and haze.

Act 1: 2 hours | **Intermission:** 15 minutes | **Act 2:** 40 minutes

FIND EXCLUSIVE ONLINE CONTENT AT DIG DEEPER: DRAMATURGY

Visit uab.ca/digdeeper and Dig Deeper into the world of *A Harvest Truce* with specially curated exclusive online content, including:

- **Biography** | Playwright Serhiy Zhadan
- **Interview** | Melanie Dreyer-Lude in conversation with displaced Ukrainian theatre artist and PhD student Lyudmyla Honcharova
- **Timeline** | The Russian-Ukrainian Conflict
- **Interview** | Professor Melanie Dreyer-Lude in conversation with Scenic/Prop & Costume Designer Stephanie Bahniuk



DIRECTOR'S NOTE | STANISLAV TSYBRUKH

When *Harvest Truce* was finally agreed as the opening to the 2025-2026 Studio Season, I realized what an enormous challenge the whole team is faced with. After the long creative journey, I can see they dealt with this challenge brilliantly.

The road to choosing and staging this play wasn't easy either, given the complexity of the artistic challenges during the production. The problem of finding a quality piece lasts for centuries and hasn't been solved as theatre folks would desire.

Harvest Truce is undoubtedly an artistically quality play, and that is why it has won an award in Great Britain, which opened the way to sponsoring the English translation. It is extremely hard to write a nice piece immediately after serious events take place, bringing dramatic power and all-encompassing to high standards. Serhiy Zhadan - one of the most talented Ukrainian contemporary writers - did that brilliantly. Despite the fact that the distance from the events depicted is quite short, only six years, it does provide a wholesome view of the subject.

As my thesis production, I wanted to find a meaningful Ukrainian play that satisfies the quality of writing and complexity of the modern world. When I first heard about the *Harvest Truce*, I felt a tickling that it might be the play I was looking for. And after reading the Ukrainian script, I knew it was the play I wanted. It had a rare connection of my ideas with the author's ideas; however, we see the world of the piece from slightly different angles.

The Internet was full of mentions of the English translation, but I couldn't find it anywhere! I decided to contact Nina Murray, the translator, and it turned out the translation hasn't been published yet.

Due to the unlimited kindness of Nina and the Ukrainian Research Institute of Harvard University, we were allowed to work on the draft of the play.

Dear audience, this is more than just an exclusive show - it was pure luck that it happened.

Despite the fact that Ukraine has been and is a part of the Western world, little is known about the country. Perhaps, the Soviet occupation was the cause of this phenomenon.



The Canadian actors experienced a huge informational and mental gap while working on the play. They had their hardships and wandered artistic mazes, but they succeeded because they are hard-working and brave artists.

World media leaves us with loud headlines and shakily violent but repetitive war footage. Yet, what do we know about what is behind an ordinary “small person” who faces global historical shifts? It is believed that we, as small people, can’t do much, but at this point of transition into a new stage of history, the constancy of ordinary people can influence global events.

After all, *Harvest Truce* conveys a specific artistic image of dignity and resilience, a story that is deeply humane and powerful. The dignity stems from the play’s core idea that a person has sense and meaning.

There is an indirect but recognizable call to become more self-conscious and build a new world where our strength of spirit has a leading role.

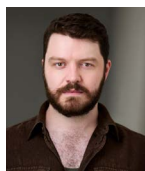
The old world is fading away, and a new one is painfully coming into being.

BIOS



TREVOR TALBOTT (Tolik) is a writer, director, actor, producer, and radio host, who’s thrilled to be back in a play! A lover of the performing arts, he is the creator, producer, and host of the weekly radio show *Theatre Seen* on SoundSugarRadio that promotes live theatre in Edmonton through interviews with theatre-makers. A graduate of the University of Alberta’s BA Drama program, Trevor is grateful for this opportunity to act in a Studio Theatre production in the BLT and thanks David

and Stan for taking a chance on him. Many thanks to his castmates—especially Davina and Graham—for being such wonderful and kind professionals to work with and learn from. Many thanks to Morgan for patiently making sure Trevor didn’t get hurt during fight choreography! Special thanks to Gina for everything else! This is a play about family, and Trevor sends his love out to his own family.



GRAHAM MOTHERSILL (Anton / Fight Captain) is an Albertan actor based in Amiskwaciwâskahikan (Edmonton). He is a graduate of the BFA (Acting) program at the University of Alberta. Select Theatre credits include: *KaldrSaga* (Cardiac Theatre); *MOB* (Workshop West Playwrights’ Theatre - Sterling Nomination); *Romeo & Juliet*, *Twelfth Night* (Freewill Shakespeare Festival); *Strange Familiar*, *The Curing Room*, *How to Leave* (Theatre Outré); *A Christmas Carol* (Citadel Theatre); *Tune to A* (Expanse Festival); *A Christmas Carol*, *The Crucible*, *The Tempest* (Theatre Calgary); *Fortune Falls* (Catalyst Theatre/ATP); *until the next breath* (Catalyst Theatre); *CTRL – ALT – DEL*, *The Antyssey* (Concrete Theatre); *The Trophy Hunt* (Broken Toys Theatre); *The Apple Tree* (Plain Janes Theatre); *Romeo & Juliet* (Toy Guns Dance Theatre); *The Brothers Grimm Operetta* (Opera NUOVA); *The Fall of the House of Atreus* (Impossible Mongoose Productions); *Good With People* (Trunk Theatre - Sterling Nomination). Film/television credits include: *Wynona Earp*, *Like Right Now*, *Dive*, *King Crow*.



DAVINA STEWART (Aunt Shura) is an award-winning actress, improviser, producer, director and graduate of the U of A BFA Acting program. She was last seen at the BLT Studio in Amanda Goldberg’s production of *Phaedra’s Love*.

She’s been fortunate to have worked with many of Edmonton’s theatre companies selected credits include: *The Importance of Being Ernest* (Citadel Theatre), *Sexy Laundry* (Mayfield Dinner Theatre); *Where You Are*, *Cottagers and Indians*, *Vanya*, *Sonia*, *Masha and Spike* (Shadow Theatre); *Squeamish*, (Northern Light Theatre); *MOB*, *Unsung*, *Witch Hunt at the Strand* (Workshop West Theatre); *Cocktails at Pam’s*, *Pith* (Teatro Live!); *Marion Bridge*, *A Beautiful View* (Theatre Network); *Dragula*, *BitchSlap!* (Guys In Disguise); *It’s A Wonderful Christmas Carol* (Edmonton Christmas Market); *Woman Caught Unaware* (Edmonton Fringe).

Recent directing credits include *A Funny Thing Happened On The Way To the Forum* (Asst Dir Players De Novo).

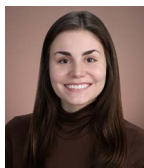
At the Edmonton Fringe *Bathsheba and the Books*, *Beethoven and Quasimodo in The Hunchback Variations*, Andrea House’s *Salsa Lesson* (Stardust Players).

Recent producing credits include the short sci fi film *EOS 30* (Search Youtube EOS 30 Potluck Productions). Upcoming *Murder on the Orient Express* (MTC & Citadel Theatre), *Request Programme* (NLT).

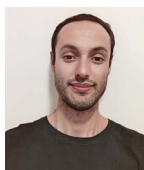
Virescit Vulnere virtus!



YANA ORCHYSHKO (Katia) is a Ukrainian-born, Alberta-raised actor based in Edmonton. She is in the BA/Bed program at the University of Alberta, majoring in drama. She has been acting since she was in grade 9, starting in musical theatre. She is also working as an experience and scare actor for Fort Edmonton Park. Her past credits include the 483/383 showcases, *Cradle to Stage* (Walterdale Theatre), *13* (Abbedam), *Wizard of Oz*, *The Lion King*, *Guys n Dolls*, and *A Midsummer Night's Dream*.



ALEXANDRA COOK (Valichka) is a recent graduate and elementary school teacher. She has a Bachelor of Arts in English from the University of Calgary and a Bachelor of Education from the University of Alberta. Alexandra began acting in high school where she starred in several productions including *Mirrors*, *Nobody Sleeps* and *The Outsiders*. During her time at the U of A she acted in three Drama Showcases, *Stag and Doe*, *Office Hours* and *Elemeno Pea*. This is her first Studio Theatre show. She hopes to continue acting in the future.



GABRIEL BALESTRI (Kolya) is delighted to participate in this production, playing the role of Kolya. Early stage experiences include *Aladdin* (Cuba) and *El efecto polilla* (Chile). In Canada, he joined Théâtre À L'Ouest, the student theatre club at Campus Saint-Jean, where he performed in several productions including *Rhinocéros*. With l'UniThéâtre, he toured Alberta and British Columbia in *Simon Soucis*, a play for young audiences. He has worked with directors such as Bernard Salva, Steve Jodoin, and Kenneth Brown. Additionally, he has contributed

technically as a surtitle operator for several productions. Gabriel would like to thank his family and friends for their continued support, and Stan, for giving him the opportunity to act in English for the very first time.



CAYLEY MCCONAGHY (Mashka) (she/her) is so honored to be part of the Canadian premier of *Harvest Truce*. Cayley is a local improviser and performing artist who you may have seen most recently in *Circus Law Improv*, *Weird Al Karaoke*, or *King of the Hill Improv* at the Grindstone Theatre, or as part of *EdmonTask* at the 2025 Edmonton Fringe. She also sits on the board of directors for *GeriActors Theatre*, a theatre company focused on intergenerational works and creating accessible spaces for seniors. Selected acting credits include,

Through the Eyes of Caregivers with Concordia University Montreal and *Confessions of a Teenage Blockhead* with Rabid Marmot Theatre. Selected writing/directing credits include, *StarDark: A Play on Mental Illness and Recovery* with the Canadian Mental Health Association and *Ain't No Picnic* in collaboration with *GeriActors Theatre* at the Common Ground Arts Society's Found Festival. When not involved in the arts Cayley works as a clinical drama therapist and counselling therapist and teaches at the University of Alberta. Lots of love to Lee and the fam.



REYNA ÁLVAREZ (Rinat) is a performer, theatre creator and Muxe from the Isthmus of Tehuantepec, Oaxaca, Mexico. She is completing the MFA Theatre Practice program, where her work combines humour, autobiographical storytelling, and political critique while exploring the intersections of gender and identity. In *A Harvest Truce*, she embodies a male role: the third-gendered body, the queer body, now performing masculinity. This choice extends her artistic research into performance within performance and explores how theatre can

question and destabilize roles shaped by history, war, and society.



STANISLAV TSYBRUKH (Director) is a theatre and screen director. He is a graduate of the BFA Directing program at the Kyiv National Karpenko-Karyi University of Theatre, Cinema, and Television (Ukraine); and an MFA Directing candidate at the University of Alberta. His theatre practice emerges from combining European and North American approaches to theatre, with the emphasis on acting and directing methodologies.



GINA MOE (Stage Manager) is very pleased to be a part of the company of *Harvest Truce*. She thanks the entire creative team for their incredible hard work towards this Canadian premiere.

Select Stage Management credits include: *Die Walküre*, *Bluebeard's Castle*, *Das Rheingold*, *Orphee +*, and *La Bohème* for Edmonton Opera; *Pride and Prejudice*, and *The Colour Purple*, for the Citadel Theatre; *The Piano Teacher*, *The Fiancée*, and *Glory* for Chemainus Theatre Festival; *After Mourning Before Van Gogh*, *Tiny Brilliant Things*, and *10 Funerals* for Shadow Theatre, *Pith*, *A Grand Time in the Rapids*, and *Evelyn Strange*, for Teatro la Quindicina; *Titus Buffonicus*, and *The Empress and The Prime Minister* for Theatre Network; *Metronome*, and *Witch Hunt at the Strand* for WWPT. Gina is a three-time winner of the Elizabeth Sterling Haynes award for Outstanding Achievement in Production and the Margaret Mooney Award for Outstanding Achievement in Administration.

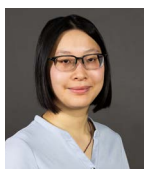


AVERY NAULT (Assistant Stage Manager) is an emerging Edmonton area based stage manager and performer in her 2nd year of the BA Drama program here at the U of A. Her previous technical theatre credits include: *PRIMADONNA* at the International Fringe Festival (co-production designer and actor), *String the Musical* and *Is My Microphone On?* for the Citadel Young Company (ASM), and *Act of Contrition* at the New Works Festival (stage manager). She is so grateful to have been a part of this process and she hopes you enjoy the show. Thank you to

Grunkin for your unconditional love and support.



STEPHANIE BAHNIUK (Scenic / Prop & Costume Designer) (she/her) is a designer of theatre, tv, film, opera and dance. She is originally from Edmonton and now resides in Brooklyn, NY. Stephanie is a graduate of the Masters of Fine Arts in Design program at the Yale School of Drama and a recipient of the Jay Keene and Jean Griffin Keene Prize in Costume Design. Stephanie is also a Sterling award winner and was nominated for a Connecticut Critics Choice Award. Recent and upcoming credits include *Dance Nation* (Skirtsafire Festival), *Ragtime* (Goodspeed Musicals), *Carmen* (Rutgers Opera) and *Kohkom's Babushka* (Banff Centre/Punctuate Productions). In addition to her theatre work, Stephanie has contributed to Broadway and Off-Broadway productions as a costume shopper, and has lent her expertise to major TV productions including *The Gilded Age* and *And Just Like That*. She is a proud member of USA Local 829 and serves on the Board of the Ukrainian Shumka Dancers. www.stephaniebahniuk.com



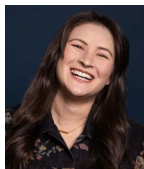
AMANDA YIM (Lighting Designer) is a graduate of the Technical Theatre Production program at the U of A. Having been trained as a technician, she is delighted to do her first full-production lighting design at the university. Whenever Amanda is not working in the various theatres across the city, you can find her making digital art, reading, or playing video games.

Previous credits include: Lighting Design - *2025 Movement Project* (SPS), Sound Design - *The Laramie Project* (Studio Theater), TD - *Witch* (BLT), Sound Design - *Girl in the Goldfish Bowl* (BLT), Head of Lights - *Cymbeline* (BLT).



NIC JUBA (Sound Designer) is a live events technician and sound designer in the greater Edmonton area where he works with many organizations to create the best experience possible for patrons alike. Previous credits include: Lighting/ Audio design for *Pirates of Penzance* (2024), *Avenue Q* (2024), *Kiss me Kate* (2023), *She Loves Me* (2023), *Into the Woods* (2022) (Foote in the Door); Head of Audio for the Freewill Shakespeare Festival (2023-2025), Head of Audio/Sound Design for *The Prom* (2024), *Shrek the Musical* (2025) (Nuova Vocal Arts). Nic

would like to take this opportunity and thank you for supporting the Arts. Enjoy the show.



MORGAN YAMADA (Fight Director) (she/her) works as a fight director, actor, arts educator, and Co-Artistic Producer of Azimuth Theatre. A University of Alberta BFA Acting alum and certified FDC (Fight Director Canada) instructor, she has fight directed for theatres across the country and performed with award-winning ensembles.

Recent work – Fight Direction: *Orlando*, *Rough Magic*, *Troilus and Cressida* (Studio Theatre). Fight & Intimacy Direction: *The Play That Goes Wrong* (also Movement Direction – The Grand, Theatre Calgary, Royal MTC, Citadel), *Little Women*, *A Streetcar Named Desire* (Citadel). Intimacy Direction: *Where You Are*, *After Mourning – Before van Gogh* (Shadow Theatre). Acting: *The Three Musketeers*, *Pride and Prejudice* (Citadel), *Glory* (Cheminus Theatre Festival, National Tour & Original Cast). More at www.morganyamada.com

DONORS

A heartfelt thank you to the individuals, foundations and organizations listed below. Your generous contributions are a direct investment in the Department of Drama's innovation and leadership in theatre training and performance. We could not do what we do without you!

- Ms. Catherine G. Allan
- Mr. Doug & Mrs. Annalisa Baer
- Mr. Bill & Ms. Carole Barton
- Bleviss Family Foundation
- Dianne L. Chisholm, Professor Emeritus & Dr. Katherine Binhammer
- Mr. Brian Deedrick
- Mr. Erik Einsiedel
- Dr. Else E. Gallagher
- Dr. Valentina Galvani
- Ms. Kyna Hamill
- Mr. Steven Hilton
- Paul Jelen, Professor Emeritus & Mrs. Sylva Jelen
- Mr. Peter M. Kirschner & Ms. E Nieuwerk
- Mr. Peter Loney & Mrs. Mary C. Macdonald
- Dr. John Marko
- Richard Maranchuk
- Mr. Finn P. McConnell
- Dr. Margaret G. Osachoff
- Miss Jill Peacocke & Gary Aylward
- Ms. Vanessa Porteous
- Dr. Nancy J. Robichaud
- Roed Family Foundation
- Tom & Judith Peacocke Endowment Fund
- Ms. Gilda Valli
- Ms. Diane Zinyk
- CanadaHelps.Org
- Edmonton Community Foundation

This list reflects contributors to various Department of Drama funds from Sept. 1, 2024 - Aug. 31, 2025.



50
NLT

NORTHERN
LIGHT THEATRE
PRESENTS

SEPT 26 -
OCT 11, 2025
(PREVIEW SEPT 25)

**THE
PINK
UNICORN**

Elise Forier Edie



Trevor Schmidt

**HOW PATTY
AND JOANNE
WON HIGH GOLD
AT THE GRAND
CHRISTMAS CUP
WINTER DANCE
COMPETITION**

NOV 28 - DEC 13, 2025
(PREVIEW NOV 27)



**REQUEST
PROGRAMME**

Franz Xaver Kroetz
Transl. by Katharina Hehn

MAY 1 - 16, 2026
(PREVIEW APR 30)

special student pricing available
northernlighttheatre.com

PAY WHAT YOU WILL

EVERY TICKET. EVERY SUBSCRIPTION. ALL SEASON LONG.

WWPT

WORKSHOP WEST PLAYWRIGHTS' THEATRE

WILDCAT

Nicole
Moeller

Oct 22 - Nov 9
2025

MY
TESTIMONIAL
Greg
MacArthur

February 10 - 15
2026

SPRINGBOARDS:

A New Play
Festival

March 22 - 29
2026

EVERYONE IS

DOING FINE
James Odin
Wade

May 6 - 24
2026

THE GATEWAY THEATRE
8529 GATEWAY BLVD, NV

WORKSHOPWEST.ORG

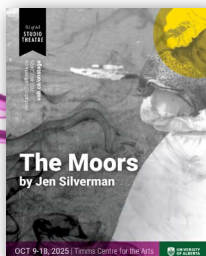
tickets.workshopwest.org

INFO@WORKSHOPWEST.ORG
780.477.5955

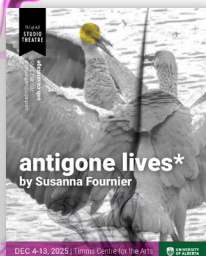
{U of A}
STUDIO
THEATRE

Studio Theatre 2025-2026

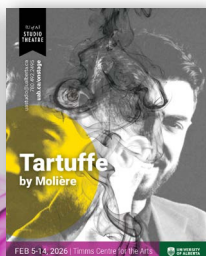
uastudio@ualberta.ca | 780.492.2495
uab.ca/onstage



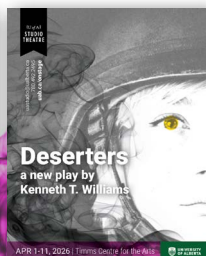
OCT 9-18, 2025 | Theatre Centre for the Arts



DEC 4-12, 2025 | Theatre Centre for the Arts



FEB 5-14, 2026 | Theatre Centre for the Arts



APR 1-11, 2026 | Theatre Centre for the Arts



Purchase tickets online at:
showpass.com/o/university-of-alberta

DEPARTMENT OF DRAMA

uab.ca/drama



UNIVERSITY
OF ALBERTA