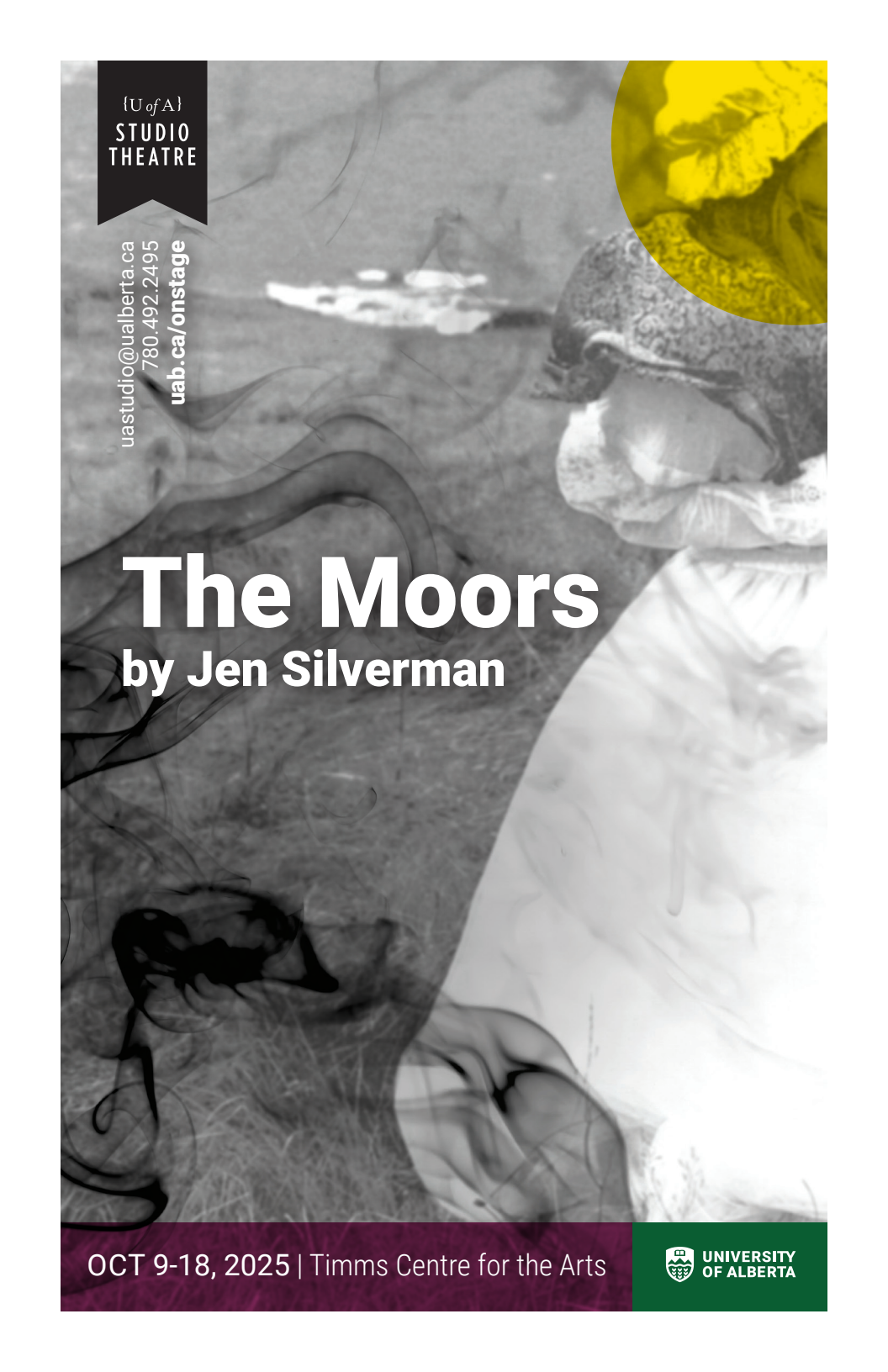




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The Moors

by Jen Silverman

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



**UNIVERSITY
OF ALBERTA**

The Moors by Jen Silverman

DEPARTMENT OF DRAMA

uab.ca/drama

CAST

(alphabetically)

Agatha | Alexandra Dawkins*
Mastiff | Travis Edwards
Huldey | Tori Kibblewhite
Moor Hen | Gillian Moon*
Emilie | Katie O'Keefe
Marjory | Gabi Stachniak

PRODUCTION TEAM

Stage Manager | Keith Lonsberry
Asst. Stage Manager | Julia Endres
Technical Director | Lee O'Reilly
Asst. Technical Director | Kennedy Burriss
Wardrobe Supervisor | Joanna Johnston
Cutter | Julie Davie
Stitcher | Karen Kucher
Wardrobe Assistant | Julia Endres
Properties Master | Jane Kline
Master Carpenter | Darrell Cooksey
Scenic Carpenters | Kaden Boutette & Vale de la Torre Villaseñor
Head of Scenic Painting | Chelsea Evason
Painting Crew | Madi Coates, Davie Kozak, Sarah Yorke, Fletcher Morrison, Natalie Lam, Arina Bolshak & Ella Renner
Lighting Supervisor | Jeff Osterlin
Head of Lighting | Sylvia Anderson
Lighting Operator | Catherine Dumont
Lighting Crew | Hails Quinn, Katherine Luchkow, Olivia St-Onge, Leilu Munro, Sorrow Donkin, Ethan Supina & Emersyn McDonald
Sound Supervisor | Matthew Skopyk
Head of Sound | Vale de la Torre Villaseñor
Sound Operator | Imogen Wynters
Sound Assistant | Sorrow Donkin
Stage Hands | Ava Graham & Hailey Trebell

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 *The Moors* contains flashing lights, one instance of strobe lighting, simulated violence, mentions of suicide, insinuated sexual violence, stylized blood, theatrical haze and fog, substantial saturated colours, thunder, loud sound effects and bossanova.

The Moors runs 1 hour and 50 minutes with no intermission

"The Moors" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

www.concordtheatricals.com | Off-Broadway premiere produced by The Playwrights Realm (Katherine Kovner, Artistic Director; Roberta Pereira, Producing Director) in January 2017 | World Premiere produced by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director Victoria Nolan, Managing Director)

CREATIVE TEAM

Director | Alissa Watson* **

Scenic / Prop & Costume Design | Robert Shannon
Lighting & Projections Design | T. Erin Gruber
Composer & Sound Design | Matthew Skopyk
Voice & Text Coach | Alison Matthews
Fight Director & Movement Coach | Benjamin Smith
Intimacy Director | Amanda Bergen
Assistant Director | Kaitlyn Stang
Assistant Lighting Design | Kim-Michelle Brown
Fight Captain | Gabi Stachniak
Intimacy Captain | Tori Kibblewhite
Dramaturgs | Brijesh Nagarathinam & Macy McCubbing

FACULTY TEAM

Studio Theatre Artistic Coordinator and Drama Department Chair | April Viczko
Directing Advisor | Melanie Dreyer-Lude
Stage Management Advisors | Gina Moe & Marian Brant
Scenic Painting Advisor | Rory Turner
BFA Acting Coordinator | David Ley

ADMINISTRATIVE TEAM

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

* Alexandra Dawkins, Gillian Moon and Alissa Watson appear with the permission of Canadian Actors' Equity Association under the provisions of the Dance-Opera-Theatre Policy (DOT).

** This production is in fulfillment of Alissa Watson's MFA in Directing.

FIND EXCLUSIVE ONLINE CONTENT AT DRAMATURGY: DIG DEEPER

Scan the QR code to visit uab.ca/digdeeper and Dig Deeper into the world of *The Moors* with specially curated exclusive online content, including:

- **Extended Playbill Content including Company Headshots and Bios**
- ***Who is Jen Silverman?* and *Gothic Literature and its Connection to The Moors***
Excerpts from Alissa Watson's MFA Directing Thesis
- ***Moors as a Gothic Dichotomy*, an essay by Macy Mccubbing**
- **Curated links | Edmonton Public Library Guest Picks**



DIRECTOR'S NOTE | ALISSA WATSON

TIME 1840s...ish

SETTING The bleak moors...of England? Think *Wuthering Heights* and *Jane Eyre* and the Brontë sisters.

From there, Silverman is deliberately spare on the page, a gift to future collaborators. "There's a lot of mystery for me around the world of the moors, and much of what I tried not to do on the page was solve the mystery [...] the thing that felt important to me was that the moors had to feel both beautiful and dangerous. And from the convergence of beauty and danger, we get the mystery." With this freedom, the landscape of the production you are about to see was expertly crafted by the talents of our unique team; *The Moors* is its own universe, built on land that holds more power than those who attempt to usurp their own.

One of my great discoveries in my time at the University of Alberta was how much I adore non-literal storytelling. In approaching this script, I knew it was imperative to have a team of collaborators that could think outside the box, share my affinity for absurdism and dark humour, and above all else, tolerate clown in the rehearsal hall. Silverman asks collaborators to *play the anachronisms* – a thing belonging to a period other than that in which it exists. For example, the play may be set on the bleak moors of England, but Silverman insists all characters use their local accents in performance. I have found that fully embracing the blending of old and new worlds, is the key to unlocking Silverman's work. In our production, the anachronisms work in different ways depending on the design element, which is why you may recognize spaghetti western and bossa nova in Matt Skopyk's musical compositions, or *Dark Shadows* in T. Erin Gruber's lighting and video design, or Robert Shannon's landscape that resists human dominance juxtaposed against 1830s fashion silhouettes. The marriage of these design elements created a malicious playground grand enough to sustain the heightened theatricality of these characters and their pursuit of their own obsessions.

After reading Jen Silverman's *The Moors* for the first time, I felt like I had never read anything like it, and I hope your viewing experience contains that same thrill. We have conjured a work that may haunt you for some time to come, I know it will me. Thank you for traversing *The Moors*, in Studio Theatre.

ACKNOWLEDGEMENTS

Special thanks to: Elaine Xuanrong Qin, David Ley, Kasaya White, Fletcher Morrison, Hails Quinn, Katherine Luchkow, Jacy Grummett, Ben Osgood and David Kennedy.

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!

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