

# HOUSE PROGRAMME

## Every Brilliant Thing

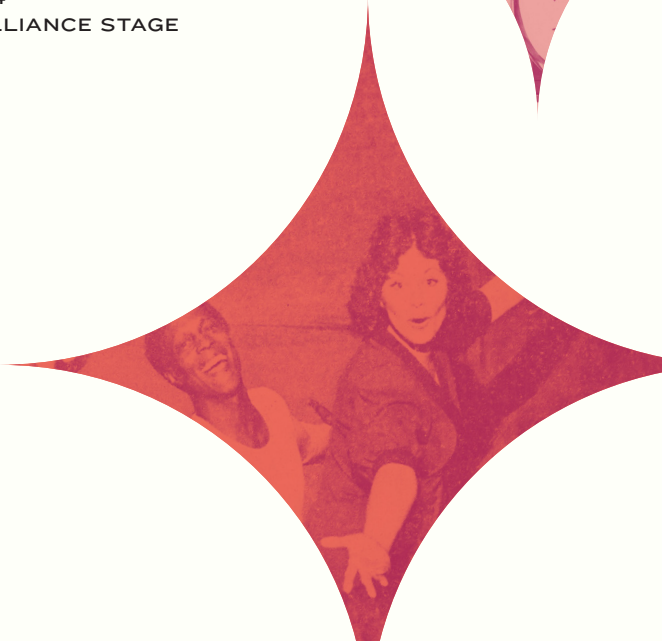
FEBRUARY 8–MARCH 3, 2024  
NEWMONT STAGE AT THE BMO THEATRE CENTRE

## Father Tartuffe: An Indigenous Misadventure

FEBRUARY 22–MARCH 24, 2024  
GRANVILLE ISLAND STAGE

## Red Velvet

MARCH 21–APRIL 21, 2024  
STANLEY INDUSTRIAL ALLIANCE STAGE



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Use hashtags #ACTCEveryBrilliantThing, #ACTCFatherTartuffe, and #ACTCRedVelvet to share your experience online

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## Land Acknowledgement

The Arts Club Theatre Company operates on the traditional, ancestral, and unceded territories of the Coast Salish Peoples, in particular the *xʷməθkʷəy̓əm* (Musqueam), *Sḵwx̱wú7mesh*

(Squamish), and *səlilwətaʔ* (Tsleil-Waututh) Nations. As we are all here together, we invite you to reflect on your relationship to these lands.

# A Message from the Minister of Tourism



**Message from the Honourable Lana Popham**  
*Minister of Tourism, Arts, Culture and Sport*



On behalf of Premier David Eby and the Government of British Columbia, congratulations on the 60th Anniversary of the Arts Club Theatre Company.

It is remarkable to see the impact the Arts Club has had on the arts community for 60 years! With over 630 shows staged and a quarter million guests entertained annually, the company is truly a leader in producing live theatre in the province.

The Arts Club's continuous dedication to providing engaging, thought-provoking and innovative cultural experiences has inspired thousands of artists and audiences over the years. I deeply appreciate the Arts Club's commitment to nurturing new Canadian theatre by providing robust new play development programs and cultivating young artists.

Our government is proud to support the Arts Club through the BC Arts Council. We commend the Arts Club for its commitment and support to the vibrancy of B.C.'s arts and culture sector.

Again, congratulations on the Arts Club's diamond anniversary! And to all the theatre enthusiasts, enjoy this extraordinary season of theatre in B.C.!

Sincerely,

A handwritten signature in blue ink that reads "Lana Popham".

Hon. Lana Popham,  
Minister of Tourism, Arts, Culture and Sport

# Welcome

Thanks for being here to help celebrate the Arts Club's Diamond Anniversary season, celebrating 60 years of local professional theatre in this community. This winter and spring, in a nod to our history of staging international hits as well as supporting local artists to tell local stories on our stages, we're continuing our season with three selections to stimulate your senses.

First off, it's the international hit play *Every Brilliant Thing* at our Newmont Stage at the BMO Theatre Centre in the Olympic Village. At our other two venues you this spring you'll find *Father Tartuffe: An Indigenous Misadventure*, a co-production with Touchstone Theatre at our Granville Island Stage; and *Red Velvet*, the riveting true story of the first Black actor to play Othello, appearing at our Stanley Industrial Alliance Stage.

We've also teased a few titles coming up in our 2024/25 season ahead of a public announcement of the full line up in early March. We will launch this new season in September with the hit musical about the '60s group The Four Seasons, *Jersey Boys*, at our Stanley Industrial Alliance Stage. Oh, what a night that will be! We'll also bring back *Dolly Parton's Smoky Mountain Christmas Carol* with special add-on pricing for subscribers, and the Christmas classic *Miracle on 34<sup>th</sup> Street* will grace our Granville Island Stage. If you aren't a season ticket holder already, please consider getting a package now to ensure you have a calendar of theatrical entertainment lined up for your enjoyment. You can see our 2024/25 packages from early March at [artsclub.com](https://artsclub.com) or call our box office at 604.687.1644.

We're also excited to welcome River Ironeagle-Mindel to the Arts Club as our Indigenous Engagement Coordinator. River is working with the Arts Club over the next few months to support

our Indigenous initiatives, which includes stewarding relationships and cultivating new partnerships with host nation Elders, artists, schools, and advocates, as well as supporting ongoing internal and external cultural awareness. The funding to support this position this season has come from the Community Services Recovery Grant, and we thank the Federal government for their support. If you'd like to make a tax-deductible donation to support River's work at the Arts Club, just call our box office at 604.687.1644 or donate online at [artsclub.com](https://artsclub.com).

Enjoy the show!

**ASHLIE CORCORAN** artistic director

**PETER CATHIE WHITE** executive director





EVERY

BRILLIANT

THING

COMMUNITY  
PARTNER



PRODUCTION  
SPONSOR

**DOCKSIDE**  
RESTAURANT

# EVERY BRILLIANT THING

BY DUNCAN MACMILLAN  
WITH JONNY DONAHOE

February 8–March 3, 2024  
Newmont Stage at the BMO Theatre Centre

starring

**NAOMI WRIGHT**

creative team

**ASHLIE CORCORAN** director  
**STEPHANIE WONG** set designer  
**TIFFANY BISHOP** costume coordinator  
**ITAI ERDAL** lighting designer  
**ANTON LIPOVETSKY** sound designer  
**ANNA GAROUCHEVA GONZALEZ** assistant director  
**PAMELA JAKOBS** stage manager  
**DEVON VECCHIO** apprentice stage manager

COMMUNITY  
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*Every Brilliant Thing* was first produced by Paines Plough and Pentabus Theatre, on 28 June 2013 at Ludlow Fringe Festival. The play had its North American premiere at Barrow Street Theatre, New York, on 6 December 2014, where it was presented by Barrow Street Theatre and Jean Doumanian Productions.

*Every Brilliant Thing* is presented by special arrangement with Dramatists Play Service, Inc., New York.

The Arts Club gratefully acknowledges  
Play Patrons **KEN LEE & JIM MCLEAN**

## Finding Joy in Life's Intricacies

What do you do when you're just seven years old and mum finds it hard to be happy? Start writing down for her every brilliant thing worth living for—ice cream, water fights, rollercoasters—and then never stop. #315 The smell of old books. #994 Hairdressers who listen to what you want. #2000 Coffee. #9996 Sex. Watch this list take on a life of its own in this unusually funny show about depression and love.

Great theatre  
lives here.



BMO



BMO is proud to support **Arts Club Theatre Company** and the artists that are captivating audiences with exciting, innovative, and entertaining productions.

We are pleased to be the **2023/24 Community Partner** at the BMO Theatre Centre.

## About the Playwright

Plays include: *People, Places and Things* (2015-2017, National Theatre/Wyndham's Theatre, West End); 1984, adapted from George Orwell (2013-2017, Headlong/ Nottingham Playhouse Theatre Company, West End, Broadway, international tours, co-adapted/co-directed with Rob Icke); *Every Brilliant Thing* (2013-2017, Paines Plough/Pentabus Theatre, Edinburgh Festival, UK and international tours, HBO); *City of Glass*, adapted from Paul Auster (2017, 59 Productions, *Home*, and Lyric Hammersmith); 2071, co-written with Chris Rapley (2014-2015, The Royal Court/Hamburg Schauspielhaus); *The Forbidden Zone* (2014-2016, Salzburg Festival and Schaubühne Berlin); *Wunschloses Unglück*, adapted from Peter Handke (2014, Burgtheater Vienna); *Reise Durch Die Nacht*, adapted from Friederike Mayröcker (2012-2014, Schauspiel Köln,

Festival d'Avignon, Theatertreffen); *Lungs* (2011-2016, Paines Plough and Sheffield Theatres/Studio Theatre, Washington, DC); and *Monster* (2006, Royal Exchange Theatre).

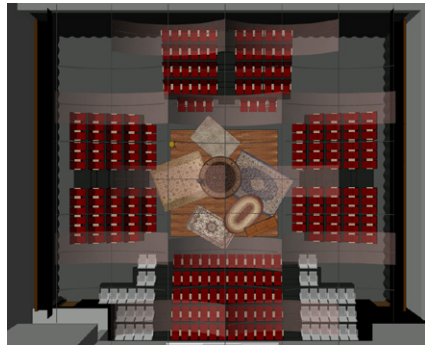
### DUNCAN MACMILLAN



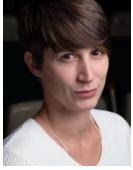
## Designing Intimacy

Reading *Every Brilliant Thing*, I felt the most integral aspect of the design was the intimacy. The audience is an important scene partner in the show, and we wanted to encourage their interactions through a welcoming, tactile environment. Creating equality in the round at the BMO Theatre Centre was a unique challenge, and it was important to transform the space into something warm and inviting.

**STEPHANIE WONG**  
set designer



# Artistic Team



**TIFFANY BISHOP**  
costume coordinator

**Other Theatre** recent works are *Always...Patsy Cline*, *Beehive: The '60's Musical*, *Ring of Fire*,

*Forever Plaid* (First Impressions Theatre)

**Other** A graduate of the School of Hard Knocks and 26 years of independent and professional theatre, Tiffany Bishop was raised in a steamer trunk backstage of the Empress Theatre on the sunny California coast with a troupe of travelling performers. Roaming through the Americas, she cut her teeth in the theatre world with a song in her heart and tap shoes on her feet. She grew through the ranks to wield a sewing needle and create the stories as well as perform them. Her adventures moved her through many lands to meet many people and eventually to settle in the mystical coastal lands of Vancouver. *She sends gratitude to all those fellow pirates and families scattered among the stars and on the seas.*



**ASHLIE CORCORAN**  
director

**For the Arts Club** *The Curious Incident of The Dog in The Night-Time* (debut, 2019); recent

favourites: *The Matchmaker*, *Bed & Breakfast*, *Cost of Living*, *The Sound of Music*, *Redbone*, *Coonhound*, *Teenage Dick*, *Beautiful: The Carole King Musical*, *Little Shop of Horrors*

**Other Theatre** *The Barber of Seville*, *The Magic Flute* (Vancouver Opera); *Mamma Mia!* (Citadel Theatre); *Me & My Girl* (Shaw Festival); *The Magic Flute* (COC); *Mustard* (Tarragon Theatre)

**Other** Ashlie is the Artistic Director of the Arts Club (since 2018) and is the proud mom of a spirited toddler.



**ITAI ERDAL** lighting designer

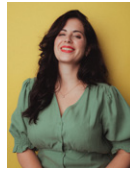
**For the Arts Club** *Million Dollar Quartet*, *The Sound of Music*, *da Kink in my Hair*, *Buffoon*, *Elf: the*

*Musical*

**Other Theatre** Itai has designed over 350 shows including fifteen for the Arts Club, fourteen for Studio 58 and eleven for the Stratford Festival. He has written and performed in five plays including *How to Disappear Completely* and *Soldiers of Tomorrow*.

**Other Awards:** six Jessie Awards, Dora award, Dublin Fringe Design Award, Critics' Choice Spotlight Award, Jack King Award, Winnipeg Theatre Award, Guthrie Award, Lustrum Award; shortlisted for the Siminovitch prize.

[www.itaierdal.com](http://www.itaierdal.com)



**ANNA GAROUCHEVA GONZALEZ**  
assistant director

**For Arts Club** *Elf: The Musical* (as Apprentice)

**Other Theatre** *Scorched*

(Farandula Theatre); *Dear Europe* (The National Theatre of Scotland)

**Other** A graduate from the University of Glasgow, Anna is thrilled and ecstatic to be working with this wonderful team!



**PAMELA JAKOBS**  
stage manager

**For the Arts Club** *Miracle Mother* (debut, 1994), *The Matchmaker*, *Miss Bennet: Christmas at Pemberley*,

*Mamma Mia!*, *Fun Home*, *Disney's Beauty and the Beast*, *Mom's the Word: Nest 1/2 Empty*, *Bittergirl: The Musical*, *Avenue Q*, *Baskerville: A Sherlock Holmes Mystery*, *Rock of Ages*, *The Valley*, *The (Post) Mistress*, *A Christmas Story*, *Les Misérables*, *It's a Wonderful Life*, *Educating Rita*, *Xanadu*, *Spamalot*, *The Penelopiad*, *Cost of Living*, *No Child...*, *Peter Pan Goes Wrong*, *The Legend of Georgia McBride*, *Million Dollar Quartet* (2023), *Someone Like You*

**Other Theatre** *Love Bomb* (Shameless Hussy); *Shakespearean Rhapsody* (Carousel Theatre for Young People)  
**Other** Two-time Jessie Award nominee; UBC BFA graduate. *Thanks to Craig and Rose for all their love and support.*



**ANTON LIPOVETSKY** sound designer

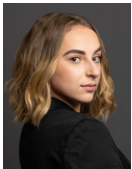
**For Arts Club** *Noises Off, It's a Wonderful Christmas-ish Holiday Miracle, One Man, Two Guvvors, The*

*Unplugging, Sense & Sensibility*

**Other Theatre** as Sound Designer: *Like It or Not* (Green Thumb); as Composer/Lyricist: *Crescendo Series*, 2020-2023 (Musical Stage Company); *Blackout* (Musical Stage/Canadian Stage/NAMT); *Elbow Room* (Zee Zee); *Best Laid Plans* (Touchstone/Patrick Street); upcoming musicals: *Cowboy Tempest Cabaret* (Musical Stage); *Way Out There* (YES Theatre)

**Other** Shortlisted three times for Playwright's Guild of Canada Musical Award; graduate of Studio 58 and the Stratford Birmingham Conservatory. *Special thanks to Elizabeth.*

Instagram/Tiktok: @antronsongs



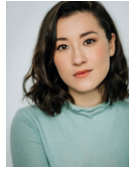
**DEVON VECCHIO** apprentice stage manager

**For the Arts Club** *Me Love BINGO! Best In Snow*

**Other Theatre** *The Phantom of the Opera*

(Grand); *Cinderella* (Gateway); *Dido and Aeneas, Orpheus and Eurydice* (Opera Atelier); *Gaslight* (Vertigo); *The 39 Steps* (The Grove); *Bury the Hatchet* (Culture Den Society/Belfry); *Summer Bucket List* (Collectivus); *Comic Potential, Dead Man's Cell Phone, The Drowsy Chaperone* (Phoenix); *Oink, Oink* (SATCo)

**Other** Pronouns: she/her. Graduate of the University of Victoria. *Love to Mom, Dad & Nessarose.*



**STEPHANIE WONG** set designer

**For the Arts Club** *The Orchard (After Chekhov)*

**Other Theatre** highlights:

*The Liminal* (Director,

*re:Naissance Opera*); *IndieFest* (Producer, *re:Naissance Opera*); *Blood Wedding* (Dramaturg, happy/accidents); *God Said This* (actor, Pacific Theatre)

**Other** A graduate of Studio 58 and the Associate Artistic Director of *re:Naissance Opera*, their art is an invocation to imagination, amplifying stories of co-existence.



**NAOMI WRIGHT**

**For the Arts Club** *The Matchmaker, Pride & Prejudice, Absurd Person Singular*

**Other Theatre** five

seasons with Bard on the Beach; three Seasons with Shakespeare in High Park, Stratford, Canadian Stage, Tarragon, Theatre Smash, Rumble, Theatre Replacement, WCT, TIP, Ruby Slippers  
**Film & TV** *Drive Back Home, Suze, Five Days at Memorial, What We Do in the Shadows*

**Other** Eight Jessie nominations and one award with ensemble of *Titus Bouffonius*, two Dora nominations, one SAT nomination. *The magic of theatre, my deeply kind partner, my loving family, my hilarious friends, and my artistic soul mate – all at the top of my list of brilliant things. So very lucky to be here again.*





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# CREATIVE TEENS THEATRE

Registration is open for the spring program of Creative Teens Theatre!

Aimed at students in grades 7–12, the Creative Teens Theatre program invites students to collaboratively create an original show based on ideas and stories that they are passionate about.

Students will learn a variety of drama techniques and styles, such as acting, character creation, comedy, physical theatre, scriptwriting, movement, and more. This year's program is using a hybrid model of both in-person and online classes: Sunday classes will take place at an Arts Club studio, while Wednesday night classes will take place over Zoom. The class will work as an ensemble to create and shape the program's final showcase—an original show written and performed by the cohort on an Arts Club Stage!



photo by  
moonrider productions

## PROGRAM DATES:

Apr 7–June 9, 2024

Sundays 10 AM–1 PM

Wednesdays 5–6:30 PM

To register and to learn more visit:

[artsclub.com/education/creative-teens-theatre](https://artsclub.com/education/creative-teens-theatre)



ARTSCLUB  
ALIVE ON THREE STAGES





# FATHER TARTUFE

AN INDIGENOUS MISADVENTURE!



  
TOUCHSTONE  
THEATRE

COMMUNITY  
PARTNER

BMO 



# FATHER TARTUFFE: AN INDIGENOUS MISADVENTURE

BY HERBIE BARNES

A CO-PRODUCTION WITH TOUCHSTONE THEATRE

World Premiere

February 22–March 24, 2024

Granville Island Stage

starring

**SAMANTHA ALEXANDRA** darlene

**SAM BOB** orin

**DANICA CHARLIE** maryanne

**AIDAN CORREIA** father tartuffe

**FRANKIE COTTRELL** valant

**BRAIDEN HOULE** dennis

**CHERI MARACLE** cathy

**QUELEMIA SPARROW** elise

**MARSHALL VIELLE** granny/man in grey suit

creative team

**QUELEMIA SPARROW** director

**ROY SURETTE** director

**TED ROBERTS** set designer

**JOLANE HOULE** costume designer

**JILLIAN WHITE** lighting designer

**RUSSELL WALLACE** sound designer

**BRACKEN HANUSE CORLETT** projection designer

**MIKE KOVAC** fight director

**LISA GOEBEL** intimacy director

**STARLYNN CHEN** design assistant

**ANGELA BEAULIEU** stage manager

**LIZ KING** assistant stage manager



COMMUNITY  
PARTNER



Song credit: "OGitaddis" by Renae Morriseau

## A New Spin on a Timeless Comedy

After coming into some money thanks in part to his government job with Expo 67, celebrating the 100th anniversary of Canadian Confederation, Orin and his family are living well on the Rez. But when the gullible patriarch welcomes the con artist Father Tartuffe into their home, his relatives must rally together to save themselves from the imposter's conniving ways. Can they snap Orin out of his delusions and expose Tartuffe's less-than-holy intentions? This fresh take on Molière's most popular play is guaranteed to delight.

# Notes from the Directors

Hello, my name is Quelema Sparrow. I'm from the Musqueam Nation and I'm a Co-Director of *Father Tartuffe, an Indigenous Misadventure*. Thank you for joining us at this Arts Club stage located in 'sə́nəʔq̓, colonially known as Granville Island. sə́nəʔq̓ is the territory of the x̣ʷməθḳʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and sə́lilwətaʔt̚ (Tsleil-Waututh) Nations. It is a place with rich history. It was known as a place with abundant food sources. There were oysters and clam beds and on summer nights you could hear the smelts swimming. They say the sound of the smelts was so loud it would travel across the water and could be heard far off in the distance.

But what I connect to the most in sə́nəʔq̓ is the beauty it holds being that in this area the women used to cultivate camas lily fields. The camas lilies had these pretty flowers. Some of the lilies were white and some were blue but the women loved the blue ones the best because they were the prettiest. This place holds the wisdom of women and the power of our matriarchal societies.

Here on these lands we are sharing with you an Indigenous adaptation of *Tartuffe*. I have always loved Molière. As an actor, director and writer my favourite genre is comedy. As an Indigenous person whose work and lived experience is inherently political I have always been drawn to satire and farce as a means to provoke and create social change. Indigenous folks are funny. We love to laugh. We have an incredible ability to find humour amidst tragedy and through our laughter we can, often times, alchemize the darkness to into light. Anyone who has witnessed a group of Aunties gathering knows this to be true.

Molière's *Tartuffe* was banned and burned. Leaders of the Catholic Church condemned the comedy as an attack on religion. While Molière maintained that he was attacking hypocrisy not religion the battle to gain public presentation raged for almost five years. One might say Molière is against extremes, that he was satirizing fanatic faith, providing painful evidence of our ability to passionately defend our beliefs and anything that threatens them. Today it is the political rather than the religious world where extremism and hypocrisy thrive.

In *Tartuffe* Cleante exclaims: ...'you never manage to take the middle course, it seems, but jump instead between absurd extremes.'

Herbie Barnes' adaptation of *Tartuffe* makes a smart commentary on patriarchy and the colonization of matriarchy in our culture. Set in 1967, a time when the tension between the continuing movement of activism and the fight for sovereignty of Indigenous peoples was in direct opposition to the agenda of the Canadian Government to assimilate Indigenous folks into the dominant culture. Indeed, one could say, it was a necessary survival tactic for Indigenous folks to assimilate in order to succeed in the oppressor's society.

In this version of *Tartuffe* the women see clearer than our assimilated patriarch. And there couldn't be a more appropriate play to stage on these lands, where the camas lilies were cultivated by strong, Indigenous matriarchs.

**QUELEMA SPARROW** co-director

Although most of my professional life has been working on new Canadian Plays, Molière has always been my favourite classical playwright. I love his biting satire, social commentary, and his brilliant way of exploring folly and humanity in an aspiring yet often self-centred world. *Tartuffe* the play was loved by audiences, but also notorious when first performed. Molière was pretty much cancelled for several years. The church accused *Tartuffe* of being anti-religious whereas Molière insisted his play was unmasking religious hypocrisy. There is no shortage of people manipulating others for personal gain and *Tartuffe* remains as relevant as ever. Scammers and opportunists are everywhere and cleverly prey on the vulnerable, promising rewards and spiritual contentment that can feel so elusive.

Like Molière, Herbie Barnes is a playwright, actor, and director with an innate sense of comic irony. We love his ingenious take on the story, setting it on a reservation in 1967, in the shadow of EXPO 67, celebrating one hundred years of Confederation, when only seven years before, Indigenous people were finally granted the right to vote. Herbie artfully explores this time of change and the tension between the promises of material prosperity and retaining one's cultural values. As with Molière's original, the life lessons are delivered with hilarity and gusto.

The project is a large-scale endeavour and we were thrilled that Ashlie and the Arts Club team were enthusiastic about partnering with Touchstone Theatre to premiere Herbie's play. The Arts Club generously supports the local theatre community and smaller companies and we are grateful to be working with their talented and committed staff. Musqueam artist

Quelemia Sparrow was on the top of my list as a collaborator. I love watching her on-stage and her practice as a writer, director, and advocate make her a dream partner. We immediately started imagining some of our incredible Indigenous actors taking on *Father Tartuffe's* bold yet vulnerable roles. We've assembled a wonderful team, comprised of people from many Indigenous nations and settler backgrounds, and it's a great honour to bring you *Father Tartuffe: An Indigenous Misadventure*.

**ROY SURETTE**

co-director & artistic director, touchstone theatre



**STAFF**

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[touchstonetheatre.com](http://touchstonetheatre.com)

Touchstone Theatre develops and presents professional theatrical productions. We explore the contemporary Canadian play through content and form. We stimulate public interest in Canadian cultural perspectives.

For over 47 years Touchstone Theatre has been a mainstay of theatrical innovation and excellence on the West Coast. The company's all-Canadian mandate has helped develop and launch some of the country's most important playwrights and actors, and its substantial body of work has garnered over 70 local and national awards. Now in its fifth decade of production Touchstone remains a lightning rod of theatrical activity. Its purely Canadian focus makes it essential in the region, and its reputation for excellence has earned the respect of audiences, critics, and colleagues.



**WHEN WE WERE SINGING**

By Dorothy Dittrich | May 31 - June 23

A United Players of Vancouver production, in association with Touchstone Theatre

Directed by Roy Surette

**INDIVIDUAL DONORS**

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Bonnie Mah

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Salim Rahemtulla, Roy Surette

**\$1000+**

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**FUNDERS**



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BRITISH COLUMBIA ARTS COUNCIL



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The Hamber Foundation

The McLean Foundation

# The Role of Costumes

The role of the costumes in this play is to establish an exciting time in our Canadian history. This family is quite quirky; we span generations from teens to grandmothers and I wanted to convey that playing from the 50's to the 70's. Also, being an indigenous family, I wanted to make subtle hints and pay homage to the Ojibwe aesthetic. You will see it covered in the overall aesthetic of blending both worlds of the MODern and tradition.

**JOLANE HOULE**  
costume designer





# Artistic Team



**SAMANTHA ALEXANDRA**  
darlene

**Arts Club Debut**  
**Other Theatre** selected credits: *Lost Souls of Gastown* (Forbidden

Vancouver); *Emilia* (United Players), *The Penelopiad*, *The Taming of the Shrew*, *In the Next Room*, *Abandon Hope Mabel Dorothy*, *The Curious Incident of the Dog in the Night-Time* (WRPC)

**Other** Samantha obtained her BFA in her home province of Newfoundland before moving to Vancouver. She is also a proud educator with a BEd in drama education. You can listen to her interview guests on her podcast, *Sonder*.



**ANGELA BEAULIEU** stage manager

**For the Arts Club** some favourites: *Kinky Boots*, *Thanks For Giving*, *Hand to God*, *One Man, Two*

*Guvnors*, *It's a Wonderful Life*, *Elf: The Musical*

**Other Theatre** some favourites: *Little Red Warrior and His Lawyer* (Belfry Theatre/Savage Society/Theatre Calgary/NAC Indigenous Theatre); *Savage Society* (Theatre Calgary/NAC Indigenous Theatre); *One Man, Two Guvnors* (Theatre Calgary); *Hey Viola!* (Musical TheatreWorks)

**Other** In June 2008, Angela received the Mary Phillips Prize for her work behind the scenes. *All my love to SJT, forever in my heart.*



**SAM BOB** orin

**Arts Club Debut**  
**Film & TV** *Monkey Beach*, *Bones of Crows*, *Airbender*, *Loudermilk* (Netflix); also in a new pilot TV series

called *The Sound*, a comedy shot on the Lummi reservation in Washington state.

**Other** *My name is Sam Bob*; *my traditional*

*name is Tulkweemult'. I am Coast Salish of the Snaw-Naw-us First Nation, Hulq'omi'num dialect. I have performed nationally in television, film, and theatre. I have been in the Native performing arts scene, nationally and internationally, for nearly thirty years, and have taught free community theatre classes at the Vancouver Friendship Centre for seventeen years. I am the story editor for several of our productions, and authored a piece called "Endless," a story about overdoses in our communities. Jessie award nominee for Best Actor, 1998 and 2021; Best Actor at Edmonton's Dreamspeakers Film Festival, Best Actor nominee, 1995.*



**DANICA CHARLIE**  
maryanne

**Arts Club Debut**  
**Other Theatre** *Ghost: The Musical* (Chemainus Theatre Festival);

*Goodnight Desdemona*, *Good Morning Juliet* (Blue Bridge Theatre); *Th'owxiya: The Hungry Feast Dish* (Axis Theatre); *White Girls in Moccasins* (the frank theatre); *The Incredible Adventures of Mary Jane Mosquito* (Kaleidoscope Theatre); *Cymbeline* (GVSF)

**Other** Danica is a Nuu-chah-nulth/settler actor and beader from Victoria BC. *She'd like to thank her mom Nicole, for her unconditional love and endless support.* And of course, her cat Lily.

Beads: @deadlydeerdesigns  
Life: @danica\_charlie\_



**AIDAN CORREIA** father tartuffe

**Arts Club Debut**  
**Other Theatre** *Yaga* (Touchstone Theatre); *The Sound Inside* (Coal Mine

Theatre)

**Other** *After time away from the West Coast, it feels so good to be doing theatre near the ocean again.*



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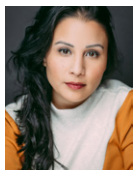
**FRANKIE COTTRELL** valant

**For the Arts Club** *Mamma Mia!* (2018), *Beautiful: The Carole King Musical*

**Other Theatre** selected credits: *Grease* (Western

Canada Theatre); *Million Dollar Quartet* (Chemainus Theatre Festival/Theatre Northwest); *Ring of Fire* (TNW); *50 Cent Lemonade* (The Café with Itsazoo productions and Aphotic Theatre); *The Three Little Pigs* (Carousel Theatre for Young People)

**Other** Frankie is Indigenous from the Tahltan Nation and his ancestral name is Wākin'ādā, which means "Walks on the clouds." He started tap dance at age 9 with Dance Works Academy and pursued multiple styles of dance and singing in his teenage years. Frankie also writes and records original music for himself and his band When They Rise. *Enjoy the show!*  
@frankie.cottrell



**LISA GOEBEL** intimacy director

**For the Arts Club** *Choir Boy*, *Mom's the Word: Talkin' Turkey*, *Someone Like You*

**Other Theatre** select Intimacy Direction credits: *Starwalker* (Urban Ink); *Yaga* (Touchstone Theatre); *The Mountaintop* (Pacific Theatre); *China Doll* (Gateway Theatre); *Henry V*, *A Midsummer Night's Dream*, *Harlem Duet*, *Romeo and Juliet* (Bard on the Beach)

**Other** Lisa works as an actor, choreographer, producer, and intimacy director. She is a graduate of Studio 58.



**BRACKEN HANUSE CORLETT** projection designer

**Arts Club Debut**

**Other** Bracken Hanuse Corlett is

an interdisciplinary artist from the

Wuikinuxv and Klahoose Nations. He works in painting, sculpture, audio-visual performance, digital art/design, animation and narrative. He graduated from the En'owkin Centre of Indigenous Art and went to Emily Carr University of Art and Design. He also trained at the Hunt Studio with renowned Heiltsuk artists Bradley Hunt and his sons Shawn and Dean. A recent winner of the 2022 Portfolio Prize and the 2022 Joseph S. Stauffer Prize in Visual Arts, he maintains a studio and collaborative practice working with ancestral forms and new media. He has exhibited, screened and/or performed locally and internationally for the past 20 years.



**BRAIDEN HOULE** dennis

**Arts Club Debut**

**Other Theatre** selected credits include: *White Noise* (Savage Society);

*Kill Me Now* (Touchstone

Theatre); *Kill Me Now* (Manitoba Theatre Centre & National Arts Centre); *In My Day* (Zee Zee Theatre); *Thowxiya: The Hungry Feast Dish* (Axis Theatre); *Shadows Among the Prairies* (Gordon Tootoosis Nikaniwin Theatre); *Only Drunks and Children Tell The Truth* (Firehall Arts Centre); *Camera Obscura Hungry Ghosts* (the frank theatre); *The Lion, The Witch and The Wardrobe* (Manitoba Theatre for Young People); *Redpatch* (Hardline Productions); *Jumping Mouse*, *Little Red Riding Hood*, *Wings of Darkness* (Urban Indigenous Theatre Company)

**Other** Braiden is excited and honoured to be involved in this production of *Father Tartuffe: An Indigenous Misadventure*. He was born and raised in Winnipeg, Manitoba, and is a graduate of Studio 58.



**JOLANE HOULE** costume designer

**Arts Club Debut**  
**Other Theatre** *Kaahsinnoniks, Time Still Stands, Ministry of Grace,*

*Yiistsiyi (Making Treaty 7); Countries Shaped Like Stars (Lunchbox); In a World Created by a Drunken God, An Almost Perfect Thing (New West Theatre)*  
**Film and TV** *Meeting Place: Indigenous Peoples Experience, Things I Know To Be True*



**LIZ KING** assistant stage manager

**For the Arts Club** *Hand to God* (debut, 2017), *Elf: The Musical*

**Other Theatre** *Ghost*

(Chemainus Theatre Festival); *Grease* (Western Canada Theatre); *The Unplugging* (Belfry Theatre); *Stones in His Pockets* (Persephone Theatre); *The Last Wife* (Globe Theatre); *Pericles* (Stratford Festival)

**Other** Liz spent the Lost Years as Operations Manager for the Victoria Symphony. She has run one marathon and had one major mountain biking crash. She cares to repeat neither.



**CHERI MARACLE** cathy

**Arts Club Debut**  
**Other Theatre** *White Noise* (Firehall Arts Centre); *The Unnatural and Accidental Women, Women of the*

*Fur Trade* (NAC); *The Hours That Remain* (Theatre Aquarius)

**Film & TV** *Bones of Crows, The Coroner* (CBC); *Alaska Daily* (ABC); *Unsettled, Tribal, Blackstone* (APTN)

**Other** Cheri is a Mohawk/Irish multi-award nominated Singer and Actress, of the Six Nations of the Grand River. She's thrilled to making her Arts Club debut.



**TED ROBERTS**  
set designer

**For the Arts Club** *Cruel Tears* (Arts Club Debut, 1977, Tour Manager for national tour); *Starting*

*Here, Starting Now* (Debut as Designer, 1978); recent credits include: *The Cull, Beneath Springhill, Noises Off, The Birds @ the Bees, Thanks for Giving*

**Other Theatre** Lighting Design: *Reflections on Crooked Walking* (Firehall Arts Centre); *It's a Wonderful Life* (Persephone Theatre)  
**Other** Resident designer for the Arts Club since 1983.



**QUELEMIA SPARROW**  
director/elise

**For the Arts Club** *The Penelopiad*

**Other** Quelema is an Indigenous actor, writer,

director, dramaturge and consultant from the Musqueam Nation.

She has worked across Canada for various theatre companies including: The Arts Club, Bard on the Beach, Globe Theatre, WCT and The Stratford Festival. Some of her acting Film and TV credits include: *Until Branches Bend, Motherland, Tribal, Clouds of Autumn, Blackstone, Cable Beach, Da Vinci's City Hall and Da Vinci's Inquest* which she won a Leo Award for Best Female Guest Appearance.

Quelema's most recent theatre acting credit is *Grace* in *Ministry of Grace*, written and directed by Tara Beagan for *Making Treaty 7*; her most recent theatre directing credit is *White Girls in Moccasins* for the frank theatre.

She represented the Musqueam Nation during the opening ceremonies of the 2010 Olympics and since then has continued to do Land Acknowledgements on the unceded territory of the Musqueam, Squamish and Tsleil-Waututh people. She facilitates workshops and does various consultations for the arts and corporate sector.

Available to listen to now: A narrative podcast called *Necessary Tomorrows*, episode: 'Almost Real' on *Al Jazeera* English.

Upcoming writing: A commission with Newworld theatre, the Arts Club and an upcoming workshop with Bard on the Beach.



**ROY SURETTE** director

**For the Arts Club** *Genuine Fakes* (debut, 1987); *It's Snowing on Saltspring*, *The Visit*, *Lilies* (co-directed with Sandhano Schultz),

*The Number 14*, *Flying Blind*, *Skydive* (co-directed with Stephen Drover), *It's Blowin' Growin' & Glowin' on Bowen*, *Mom's the Word 2: Unhinged*, *Shirley Valentine*, *Dirty Blonde*, *Unless*, *Don Quixote*, *4000 Miles*, *Bakersfield Mist*, *Miss Bennet: Christmas at Pemberly*

**Other Theatre** selected credits: *The Valley*, *The Violet Hour*, *Home Child*, *Urinetown: The Musical*, *The Girl in the Goldfish Bowl*, *The Coronation Voyage* (Belfry); *Innocence Lost* (Centaur/NAC); *Butcher*, *The Goodnight Bird*, *Schwartz's: The Musical*, *God of Carnage*, *Good People* (Centaur Theatre); *Lights*, *Ominous Sounds at the River Crossing*, *YAGA*, *Hurricane Mona Certified*, *Kill Me Now*, *Hurricane Mona*, *Lights*, *Happy Place*, *When We Were Singing* (Touchstone Theatre)

**Other** Roy returned to Vancouver as Artistic Director of Touchstone Theatre six years ago. Artistic and Executive Director: Centaur Theatre, Montreal, 2007–2017. Artistic Director: Belfry Theatre, Victoria, 1997–2007. Artistic Director: Touchstone Theatre, 1985–1997. Directed for the Vancouver Playhouse, Shaw Festival, NAC, RMTC, ATP, TC, MYP, UBC, UVic, and Studio 58. Won a bunch of Jessies long ago and several Monday Magazine Awards. Proud Studio 58 grad.



**MARSHALL VIELLE** granny/ man in grey suit

**Arts Club Debut**

**Other Theatre** select credits include: *A Christmas Carol* (2019–

23), *The Two Gentlemen of Verona*, *Blow Wind High Water* (Theatre Calgary); *The*

*Jungle Book* (Alberta Theatre Projects); *Napi and the Rock* (Calgary Philharmonic Orchestra co-production), *Istotsi*, *Kaahsinoniks* (Making Treaty 7 Cultural Society); *The House of Bernarda Alba* (Sage Theatre); *Where the Two-Spirit Lives* (Theatre Outré)

**Other** Marshall is an Actor, Director, Playwright, and Drag Artist from the Kainai Nation in Southern Alberta. They work as an advocate for EDI in the performance sector, while also lending their creativity to their work with 2SLGBTQ+ youth. *They are thrilled to be making their Arts Club debut and thank their family and friends back home for all their love and support.*



**RUSSELL WALLACE** sound designer

**Arts Club Debut**

**Other** Russell Wallace is an award-winning composer, producer and

traditional singer from the St'at'imc Nation (Salish) in Canada. His music has been part of a number of film and television soundtracks and theatre/dance productions. Currently, Wallace is the Director of the Indigenous Vocal Ensemble at Vancouver Community College and works with the Vancouver Youth Choir's Kindred Program alongside Deann Gestrin.



**JILLIAN WHITE** lighting designer

**Arts Club Debut**

**Other Theatre** *Inheritance* (Touchstone); *The Play That Goes Wrong*

(Charlottetown Festival); *Hey Viola!* (Musical TheatreWorks); *Rock the Canyon* (Mayfield Dinner Theatre); *The Nutcracker* (Caravan Farm Theatre)

**Other** Designer in Residence at Caravan Farm Theatre. Three-time Jessie Richardson award nominee. Member of ADC659. Website: [jillianwhite.com](http://jillianwhite.com).

# RED VELVET



# RED VELVET

BY LOLITA CHAKRABARTI

March 21–April 21, 2024

Stanley Industrial Alliance Stage

starring

**LINDSEY ANGELL** ellen tree

**SEBASTIEN ARCHIBALD** charles kean

**QUINCY ARMORER** ira aldrige

**TESS DEGENSTEIN** halina wozniak/betty lovell/margaret aldridge

**ANTHONY F. INGRAM** terrence/bernard warde

**NATHAN KAY** casimir/henry forester

**JOHN EMMET TRACY** pierre laporte

**KYLA WARD** connie

creative team

**OMARI NEWTON** director

**AMIR OFEK** set designer

**CS FERGUSSON-VAUX** costume designer

**JONATHAN KIM** lighting designer

**OWEN BELTON** sound designer

**STEPHEN DROVER** production dramaturg

**JONATHAN HAWLEY PURVIS** fight director

**SAM JEFFERY** intimacy director

**LISA GOEBEL** movement consultant

**ADAM HENDERSON** dialect coach

**PAMELA JAKOBS** stage manager

**JENNY KIM** assistant stage manager

*Red Velvet* received its world premiere at the Tricycle Theatre, London, on 11 October 2012.

The production was revived and opened at the Tricycle Theatre, London, on 23 January 2014 before making its American Premiere at St. Ann's Warehouse, New York, on 25 March 2014.

*Red Velvet* is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)

The Arts Club gratefully acknowledges  
Play Patron **DR. KATE DAHLSTROM**

## The Riveting True Story of a Theatre Pioneer

It's 1833, and at London's Theatre Royal, Ira Aldridge is making history by becoming the first Black actor to tread the boards as Shakespeare's *Othello*. As the public and parliament debate the abolition of slavery, how will audiences react to the revolution already taking place on the stage? Be transported to the tempestuous Covent Garden rehearsal hall in this thought-provoking and captivating play within a play about the little-known but true story of the groundbreaking performer.

# Ira Aldridge: A Short Biography

Ira Aldridge was born in 1807 in New York City, where he attended the African Free School. This school was established and run by the New-York Manumission Society, an early advocate for the emancipation of slaves in America; its original members in 1785 had included Alexander Hamilton. During Aldridge's teenage years, he became involved with the African Company, a short-lived Black theatrical troupe that faced violent hostility from some New Yorkers, including its Sheriff, leading to its dissolution. Nevertheless, this early experience instilled in Aldridge a serious passion for dramatic performance and gave him the opportunity to learn from the talented African-American actor James Hewlett, who had co-founded the African Company with William Henry Brown.

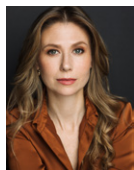
Aldridge discovered better prospects for on-stage success abroad, setting sail for Britain in 1824. Officially, the then-seventeen-year-old Aldridge travelled as the valet to a British-American actor named James William Wallack. Aldridge soon left England for Scotland. After studying theatre at the University of Glasgow, he set his sights on the stages of London, particularly the Royal Coburg Theatre (later renamed the Royal Victoria Theatre, today the Old Vic). It was there that he came to be regarded as one of the greatest Shakespearean actors of his time, starring in such premier roles as Othello, King Lear, Macbeth, and Shylock in *The Merchant of Venice*. Aldridge became known especially as a masterful tragic actor, both in Shakespearean and more modern parts.

Following decades of success touring throughout Britain, Aldridge, from the 1850s forward, turned his attention more toward the Continent, performing—often for prominent figures, including heads of state—from Belgium and Switzerland to Serbia and Russia. Aldridge used his considerable fame to speak out against the ills of slavery and racism, especially in his country of birth, the United States, where tensions concerning slavery were then boiling over and threatening to tear the republic apart. He was twice married—first to an Englishwoman named Margaret Gill, then after Gill's death to a Swedish countess, Amanda Brandt—and fathered at least six children. Aldridge died in 1867 in Łódź, Poland, where he was buried at the Łódź Old Cemetery. Aldridge's legacy endured in Europe, where his daughters Amanda Aldridge and Luranah Aldridge found fame as accomplished opera singers, and back in America, where numerous Black theatrical troupes, during and after the Civil War, named themselves in honour of the revered Aldridge.





## Artistic Team



**LINDSEY ANGELL** ellen tree

**For the Arts Club** *Venus In Fur, It's a Wonderful Life, Becky's New Car*  
**Other Theatre** *As You*

*Like It* (Citadel Theatre/Royal Manitoba Theatre Centre); *Mortified, How to Survive an Apocalypse* (Touchstone); *As You Like It, Macbeth, The Comedy of Errors, Love's Labour's Lost* (Bard on the Beach); *Liberation Days* (Theatre Calgary); *Iceland and Butcher* (Independent)

**Other** Graduate of Studio 58; six-time Jessie award nominee and one-time winner; Betty Mitchell award nominee. Recipient of Hnatyshyn Foundation Award for Theatre. *All my love to my three guys, J, B and K.*



**SEBASTIEN ARCHIBALD** charles kean

**For Arts Club** *Clybourne Park* (debut, 2012); *Redbone Coonhound* (2022)

**Other Theatre** recent credits: *God Said This* (Pacific Theatre); *Our Ghosts, House and Home* (Firehall); *The Café* (w/ Aphotic Theatre/PuSh Festival); *Straight White Men* (ITSAZOO); *Marine Life* (Ruby Slippers); *Lysistrata, Timon of Athens* (Bard on the Beach); *The Pipeline Project* (w/ Savage Society)

**Film & TV** *Poisoned Love, Valley of the Boom, Man in the High Castle, Arrow*

**Other** Four-time Jessie Richardson acting nominee; one-time playwrighting nominee. Graduate of the Phoenix Theatre, UVic. Co-artistic producer of ITSAZOO Productions ([itsazoo.org](http://itsazoo.org)), based on the stolen ancestral lands of the Coast Salish Peoples. *Couldn't do any of this without The Village, especially Chelsea, Rose and Keaton!*



**QUINCY ARMORER** ira aldrige

**Arts Club Debut**  
**Other Theatre** *Twelfth Night* (NAC); *Adventures of a Black Girl in Search of*

*God* (NAC/Centaur/BTW); *Bartholomew Fair, Peter Pan* (Stratford Festival); *Choir Boy, Intimate Apparel* (Centaur); *Beethoven Lives Upstairs, The Jungle Book* (Geordie)

**Other** Director of the Acting Program at National Theatre School of Canada; Artistic Director of Black Theatre Workshop, 2011–2021.



**OWEN BELTON** sound designer

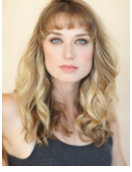
**For the Arts Club** *The Valley* (debut, 2016); *Me & You, No Child, Redbone Coonhound, The Cull,*

*Teenage Dick*

**Other Theatre** *The Father* (Search Party Theatre); *Macbeth, Richard III, Henry V* (Bard on the Beach); *Initiation Trilogy, A Great Day for Up* (Electric Co. Theatre)

**Film & TV** *The Eleven*

**Other** Graduate of SFU.



**TESS DEGENSTEIN** halina wozniak/betty lovell/margaret aldrige

**For the Arts Club** *Blind Date, Noises Off*  
**Other Theatre** selected

credits: *Death of a Salesman, As You Like It* (Citadel Theatre); *Boeing, Boeing, The Father* (Theatre Aquarius); *Sylvia* (Mayfield); *The Importance of Being Earnest* (Thousand Island Playhouse); *Don't Dress for Dinner* (Thousand Island Playhouse/Gateway Theatre/WCT); *The 39 Steps* (WCT); *Untitled Peter Tripp Project* (Curtain Razors/ Pi Theatre)  
**Film & TV** *Murdoch Mysteries, New Eden, King, Frankie Drake*

**Other** Jessie award -winner for *Noises Off*, multiple Canadian Comedy award nominee (Best Ensemble); Sterling award nominee. Tess is an ensemble member of Tightrope Theatre, and a frequent guest with the legendary Sunday Service. *Thank you for supporting live theatre.*



**STEPHEN DROVER** production dramaturg

**For the Arts Club** *Skydive* (co-director; debut, 2009); *The Patron Saint of Stanley Park,*

*Hand to God, Mustard; Elf the Musical; Redbone Coonhound, Forgiveness, The Cull, Someone Like You, Teenage Dick.*

**Other Theatre** *Other Theatre Titus Bouffonius, Indian Arm* (Rumble Theatre); *The Last Days of Judas Iscariot, Macbeth* (Pound of Flesh); *Hurricane Mona* (Touchstone/Ruby Slippers); *Harlem Duet, Julius Caesar* (Bard on the Beach)

**Other** Stephen is a dramaturg and director who oversees New Works and Professional Engagement at the Arts Club. His research on Shakespeare adaptation process analysis was recently published in the journal *Shakespeare Bulletin* and he will adapt and direct *Hamlet* this summer with Bard on the Beach.

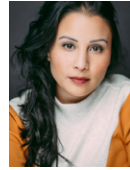


**CS FERGUSSON-VAUX** costume designer

**For the Arts Club** *Redbone Coonhound*

**Other** CS Fergusson-Vaux (she/her) is a

Theatrical and Visual Artist, Organizer, Playwright and Historian Works, whose work includes projects with the Frank Theatre Company, Vancouver Fringe Festival, Zee Zee Theatre. She currently is the Associate Artistic Director of the SUM Gallery + Queer Arts Festival. She humbly acknowledges her privileges as a landed immigrant on traditional, unceded, and occupied Coast Salish territory, which includes the lands, waters, and ancestral spirits of the qiqéyt (QayQayt), x̱m̱əθḵ'əy̱əm (Musqueam), S̱ḵw̱x̱w̱ú̱mesh Úxwumixw (Squamish), and səliłwətaʔl (Tsleil-Waututh) Nations. She stands in solidarity with and under the guidance of her hosts.



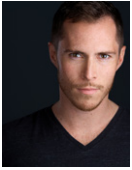
**LISA GOEBEL** movement consultant

**For the Arts Club** *Someone Like You, Mom's the Word: Talkin' Turkey, Choir Boy*

**Other Theatre** Associate Choreographer: *Les Filles du Roi* (Urban Ink); Choreographer: *Sedna* (Caravan Farm); *Dogfight* (Awkward Stage); *The Winter's Tale, Troilus and Cressida* (Studio 58); *King Lear, Measure for Measure* (Honest Fishmongers)

**Other** Lisa works as an actor, choreographer, producer, and intimacy director. She is a graduate of Studio 58.





**JONATHAN HAWLEY**  
PURVIS fight director

**For the Arts Club** *Teenage Dick, Redbone Coonhound, Kinky Boots, Sweat, The Curious*

*Incident of the Dog in the Night-Time, Little Shop of Horrors*

**Other Theatre** *Julius Caesar, Henry V, Romeo & Juliet, The Taming of the Shrew, Shakespeare in Love, As You Like It, Macbeth* (Bard on the Beach); *Silver Arrow, Shakespeare in Love, Crazy for You, Evangeline, West Side Story, Romeo & Juliet, Spamalot, A Midsummer Night's Dream* (Citadel); *Singin' in the Rain* (Chemainus Theatre Festival)

**Film & TV** *The Last of Us, Infidelity Can Be Fatal, Planning on Forever, Motherland, When Calls the Heart, Fortunate Son*

**Other** Five-time Sterling award nominee and three-time winner for Fight Direction.



**ADAM HENDERSON**  
dialect coach

**For the Arts Club** *Dial M for Murder* (debut, 2003); as Dialect Coach: *Mary Poppins, One Man, Two*

*Guvnors, The Curious Incident of the Dog in the Night-Time, The Matchmaker, Cost of Living, Buffoon, Kinky Boots, Beautiful: The Carole King Musical, Elf: The Musical, Little Shop of Horrors*

**Film & TV** Dialect Coach for Disney's *Tomorrowland, Shogun, Turner & Hooch, Arrow, Magicians, Altered Carbon, Nancy Drew, Sunny*

**Other Theatre** Director and voice actor. Graduate of The Bristol Old Vic Theatre School. Instructor at Vancouver Film School.



**ANTHONY F. INGRAM**  
terrence/bernard warde

**For the Arts Club** *The Visit* (debut, 1993); *Farewell, My Lovely*  
**Other Theatre** *The*

*Birthday Party, Uncle Vanya, Waiting for Godot* (Blackbird); *God Said This, Refuge of Lies, Tolkien* (Pacific Theatre); *King Lear, All's Well That Ends Well* (Stratford)  
**Film & TV** *Yellowjackets, Legends of Tomorrow, Away, The Magicians, The B.F.G., Fresh*

**Other** Graduate of Studio 58 and UBC.

He has directed numerous plays, some nominated for awards. *I'm really happy to be working with this group of people. They are among my favourite in the industry. I hope we produce a work that astounds.*



**PAMELA JAKOBS**  
stage manager

**For the Arts Club** *Miracle Mother* (debut, 1994); *The Matchmaker, Miss Bennet: Christmas at Pemberley,*

*Mamma Mia!, Fun Home, Disney's Beauty and the Beast, Mom's the Word: Nest 1/2 Empty, Bittergirl: The Musical, Avenue Q, Baskerville: A Sherlock Holmes Mystery, Rock of Ages, The Valley, The (Post) Mistress, A Christmas Story, Les Misérables, It's a Wonderful Life, Educating Rita, Xanadu, Spamalot, The Penelopiad, Cost of Living, No Child..., Peter Pan Goes Wrong, The Legend of Georgia McBride, Someone Like You*

**Other Theatre** *Love Bomb* (Shameless Hussy); *Shakespearean Rhapsody* (Carousel Theatre for Young People)

**Other** Two-time Jessie award nominee; UBC BFA graduate. *Thanks to Craig and Rose for all their love and support.*

# READY FOR THE SHOW!

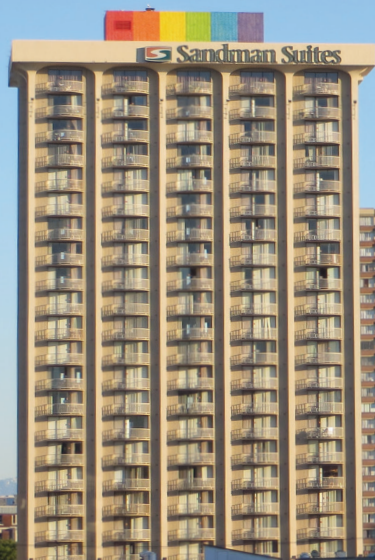
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**SAM JEFFERY** intimacy director

**For the Arts Club** *Elf: The Musical* (debut, 2023)

**Other Theatre** selected intimacy credits:

*Mob* (Workshop West Playwrights' Theatre); *Dooja Ghar* (*The Other House*) (Monsoon Festival); *Boy Trouble* (Amoris Productions); *Oil* (UBC); *Smoke* (Tiny Bear Jaws); *Michael Mysterious* (Pyretic Productions); *The Blue Hour* (Skirtsafire)

**Film & TV** *Death and Other Details*, *Batwoman*, *The Magicians*, *To All The Boys: Always and Forever*

**Other** University of Alberta BFA Acting grad; certified Intimacy Director and Coordinator with IDC; two-time Sterling award nominee for Fight Direction.



**NATHAN KAY** casimir/henry forester

**For the Arts Club** *Mary Poppins*

**Other Theatre** select credits include: *Stupid*

*F\*cking Bird*, *Fairview*, *Bunny* (*The Search Party*); *King Arthur's Night* (Newworld Theatre); *Strangers on a Train* (Vertigo Theatre)

**Other** Nathan Kay is an actor located in Vancouver, BC.



**JENNY KIM** stage manager

**For Arts Club** *Teenage Dick*, *No Child...* (debut, 2020); *Cipher*, *Sweat* (Assistant Stage

Manager), *Disney's Beauty and the Beast*, *Mary Poppins*, *Rock of Ages*, *Twisted Christmas Carol* (Apprentice Stage Manager)

**Other Theatre** *Romeo & Juliet* (Bard on the Beach); *The Café* (Aphotic Theatre/ITSAZOO Productions); *The Mountaintop* (Pacific Theatre); *Sang-Ja* (Pangaea Arts/ArtStage San); *China Doll* (Gateway Theatre, Assistant Stage Manager)

**Film & TV** *Pachinko* (Apple TV)

**Other** Graduate of UBC, Theatre Production and Design.



**JONATHAN KIM** lighting designer

**For the Arts Club** *Kim's Convenience* (debut, 2020), *I, Claudia*, *Redbone Coonhound*

**Other Theatre** *Happy Valley*, *Peace Country* (rice & beans theatre); *God Said This* (Pacific Theatre); *Bright Half Life* (Persephone Theatre); *Empire of the Son* (Pacific Theatre); *How Black Mothers Say I Love You* (the frank theatre); *Zahak, the Serpent King* (The Biting School)

**Other** Graduate of SFU, Theatre Production and Design.

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**OMARI NEWTON**  
director

**For the Arts Club** *No Child, Redbone Coonhound*  
**Other Theatre** recent

credits: *The Mountaintop* (Pacific Theatre); *Pass Over* (ETC)  
**Film & TV** Lucas Ingram on *Showcase's Continuum*, Larry Summers on *Blue Mountain State*, voicing Black Panther in animated projects (Marvel), as well as Corvus on the Emmy-winning *The Dragon Prince* (Netflix)

**Other** Omari Newton is a professional actor, writer, and director. His original hip-hop theatre piece, *Sal Capone*, has received critical acclaim and multiple productions across Canada, including a presentation at Canada's National Arts Centre.



**AMIR OFEK** set designer

**For the Arts Club** *My Granny the Goldfish* (debut, 2010); *The Graduate, The Importance of Being*

*Earnest, Boeing, Boeing, Other Desert Cities, One Man, Two Guvnors, A Christmas Story, The Valley, The Men in White, Fun Home, Me & You, Buffoon, The Cull*

**Other Theatre** *Orfeo ed Euridice* (Vancouver Opera); *La Voix Humaine* (Vancouver Opera); *A Midsummer Night's Dream* (Bard on the Beach); *Bunny* (The Search Party); *The Father* (The Search Party)

**Other** Graduate of Central Saint Martins College of Art & Design with a BFA in Theatre Set and Costume Design and an MFA in Theatre Set Design from Brandeis University. Design Portfolio: [amirofek.wordpress.com](http://amirofek.wordpress.com).



**JOHN EMMET TRACY** pierre laporte

**For the Arts Club** *Saint Joan*  
**Other Theatre** *Outside Mullingar, The Seafarer* (Pacific Theatre); *Terminus*

(Pi Theatre); *The Rivals* (Blackbird Theatre); *Macbeth, Little Women, Animal Farm* (Kaleidoscope/Belfry); *Hamlet* (Japan Tour)

**Film & TV** *Yellowstone, Batwoman, iZombie*  
**Other** Jessie award winner and three-time nominee; Leo award and UBCP/ACTRA award nominee. Member of Shakespeare's Globe International Actors' Fellowship. Graduate of Rose Bruford College.



**KYLA WARD** connie

**Arts Club Debut**  
**Other** Second-year acting student at Capilano University. Kyla moved from Barbados to

Vancouver a year ago to pursue acting. She is very excited to be making her debut with the Arts Club!

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Since 1979, Susan Mendelson has redefined catering with her passion for food and entertaining. Inspired by her vision, the Lazy Gourmet team is driven to imagine and deliver creative sensory experiences and beautiful events, constantly pushing boundaries. We are so grateful to the Vancouver community for making us part of their office lunches, weddings, special events and innumerable memories. We can't wait to join you in many more to come.

# Volunteers

As a not-for-profit charity, the Arts Club is grateful for our many committed volunteers, who share their time, enthusiasm, and talent with us. Volunteers play an invaluable role in the success of our company. Thank you!

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**VANCOUVER SUN**

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Granville Island Head Electrician Darren Hales  
Newmont Head Stage Technician Darren Paine  
Head Rentals Technician ilvs strauss  
Head Tour Technician Alberto White

2nd Electrician Julie Wiebe  
Stanley Head Stage Carpenter Bryce Ferris  
Granville Island Head Stage Carpenter Keegan  
Plant  
2nd Stage Carpenters Jillian Papp, Amy Harris  
Head Sound Technician Logan Herbert  
2nd Sound Technicians Cormac Dowdall, Scott  
Thompson, Sergei Pearse (on leave)  
Head Dresser Sarah McCready  
2nd Dressers Alex Campagnaro, Megan Wiebe  
Wigs (Father Tartuffe) by Hackman's Head Office  
Head Wigs/Makeup Christopher Wu  
Stagehands Finnley O'Brien, Selena "Twitch" Tobin,  
Siafon Spencer, Riley Zaporozan  
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2nd Scenic Carpenters Lorraine West, Chris White  
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Arturo Del Rio Bello  
Box Office Agents Ria Antonopoulos, Diego  
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Lorenzetti, Misha Lumen, Tim Mahoney, Sepehr  
Memarazad, Jessica O'Gorman, Kirk Olson,  
Connor Riopel, Nathan Smith, Daniel Stover,  
Joy Tang  
Associate Front of House Manager Chris Smith  
House Managers Mary Gomez Fonseca, Kevin  
Jesuino, Adriana Jimenez, Cat Smith, Maura  
Wingle-Land  
Front of House Attendants Lince Amora, Brendan  
Blanchard, Michelle Bouey, Ashley Chamberlain,  
Emily Dehod, Luciana Djanic, Rose Fulker,  
Ricardo Gomez, Ines Gueddana, Linda Guthrie,  
Khya Hagarty, Vanessa Ho, Sabrina Lo, Shirley  
Lum, JJ Penaranda, Sue Pekonen, Ladan Sahraei,  
Roberta Sciarretta, Satina Shum, Deborah  
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Bar Staff Paul Belsito, Jennifer Beveridge,  
Elke Dick, Mike Frydenlund, Lola Funk, Boris  
Kocmaruk, Ron Mill, Victoria Parise, Dallas  
Richards, Victoria Thompson-Fougere, Matthew  
Valinho

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The Arts Club Theatre Company is a member of the Professional Association of Canadian Theatres (PACT), The Greater Vancouver Professional Theatre Alliance, and the BC Alliance for Arts and Culture, and operates under the jurisdiction of Canadian Actors' Equity Association.

Pre-Production personnel and stage crew are members of Local 118 of the International Alliance of Theatrical Stage Employees, and guest services staff are members of Unifor 3000.

# Malaise dans la civilisation

Alix Dufresne  
+ Étienne Lepage

March 7-9, 2024  
7:30pm - Scotiabank  
Dance Centre

English surtitles  
info & tickets  
[seizieme.ca](http://seizieme.ca)

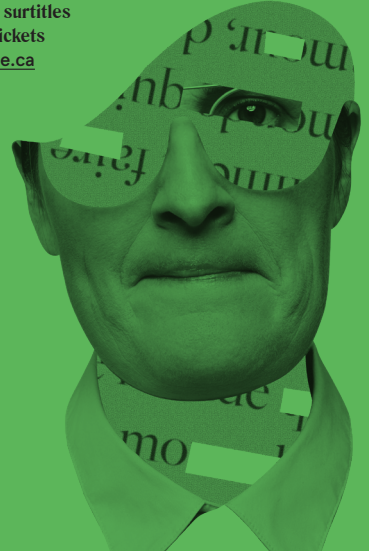


# Maurice

Anne-Marie Olivier

April 17-20, 2024  
7:30pm - Studio 16

English surtitles  
info & tickets  
[seizieme.ca](http://seizieme.ca)



Bizet

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2023-2024

The Arts Club Theatre Company, one of the largest not-for-profit theatre companies in the country, is the principal gathering place for the theatrical arts in British Columbia. The organization is dedicated to the advancement of local artists telling stories from around the globe and, in particular, those of our region. From this, we believe that culture expands, an understanding of differences is nurtured, and art bursts forth. The Arts Club was founded in 1964 and is currently led by Artistic Director Ashlie Corcoran and Executive Director Peter Cathie White.

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