



ART CLUB
THEATRE
COMPANY

ENDLESS
POSSIBILITIES
on every
stage.



2024—2025 ANNUAL IMPACT REPORT



OUR MISSION

The Arts Club Theatre Company is a leader in developing and producing live theatre in British Columbia. Since its inception 61 years ago, the company has inspired, influenced, and nurtured thousands of artists and audiences through cultural experiences that are engaging, thought-provoking, and artistically innovative.

OUR VISION

We envision a community that, through storytelling, is inspired to reflect on who we are and who we can be.

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A LETTER FROM THE BOARD CHAIR

This past year at the Arts Club Theatre Company has been one of renewal, momentum, and imagination. Following our milestone 60th anniversary, we've continued to build on a proud legacy while looking boldly toward the future of live theatre in our community.

Theatre has always been about connection: about creating shared moments that remind us who we are and what we can become together. Over the past season, our stages have sparked laughter, reflection, and conversation through stories that celebrate the complexity and vibrancy of human experience. In a time when the performing arts continue to face challenges, it has been deeply inspiring to see our audiences continuously return with such enthusiasm and commitment.

Beyond our productions, we have made meaningful strides in accessibility, outreach, and education. Through new partnerships, expanded community programs, and accessibility initiatives, we are opening our doors wider than ever before. These efforts speak to a core belief at the Arts Club: that theatre should be for everyone, and that its impact extends far beyond the stage.

I want to extend my deepest thanks to our donors, sponsors, and patrons whose generosity and vision make all of this possible. Your support fuels our ability to take creative risks, champion local talent, and keep the transformative power of theatre thriving. To my fellow board members and our remarkable staff, thank you for your tireless dedication and leadership.

Most of all, thank you to our audiences. Your presence, passion, and belief in what we do sustain us. Together, we are shaping the next chapter of the Arts Club story—one filled with creativity, inclusion, and hope for the future.



WANDA COSTUROS
BOARD CHAIR

A LETTER FROM THE ARTISTIC DIRECTOR

In a world that often feels disconnected and distracted, theatre matters more than ever. The act of gathering, sharing stories and experiencing that collective imagination has never felt more vital. At the Arts Club, we believe that theatre has the power to bring people closer, to remind us of our shared humanity, and to help us see ourselves and one another in new ways.

Our stages this season have reflected that belief. From bold new Canadian works such as *Casey and Diana* to classics like *The Mousetrap*, we've showcased stories that move, challenge, and inspire. Through our Silver Commissions program, we continue to champion original voices and nurture the next generation of playwrights and theatre-makers.

Beyond the stage, our commitment to community has only deepened. Through our education programs such as LEAP and creating career development initiatives for emerging, underrepresented artists through the Denis Simpson Fund; we're proud to offer artists the opportunity to develop their craft, build professional networks, and find their unique voices.

None of this would be possible without the extraordinary people who bring the Arts Club to life: our artists, staff, volunteers, and board members. To our audiences, donors, and sponsors, thank you for standing with us and believing in the role of the arts in a thriving, compassionate society.

As we look ahead, we're focused on creating theatre that feels imaginative, inclusive, and deeply connected to the communities we serve. Together, we're not only telling stories; we're shaping a space where everyone belongs.



ASHLIE CORCORAN
ARTISTIC DIRECTOR

A LETTER FROM THE EXECUTIVE DIRECTOR

This past season reminded me, every single day, why the Arts Club exists and why it matters. After years of rebuilding, reimagining, and steadying ourselves through enormous change, 2024–2025 was a year defined by momentum. Our theatres were buzzing and our audiences returned with that unmistakable spark—a reminder that gathering to share stories that build connection and imagination is still one of the most meaningful things we can do together.

Among the many contributions that strengthened us this season, one stands out with profound gratitude. Floyd and Gloria Murphy made an extraordinary gift of \$500,000, a gesture of belief in our future that has had a transformational impact on our financial position. Their generosity directly contributed to the surplus we report this year, giving us not only stability, but the confidence to keep investing in artists, new work, education programs, and the spaces that make all of it possible. We are humbled by, and deeply grateful for all our donor's generous contributions to the Arts Club's next chapter.

As always, the work on stage is just the tip of the iceberg. Behind every performance are hundreds of artists, artisans, technicians, educators, staff, and volunteers—people whose creativity and care shape every moment our audiences experience. To each member of our Arts Club team: thank you. Your resilience, talent, and passion move this company forward.

My thanks as well to our Board of Directors, chaired by Wanda Costuros, for their leadership and thoughtful stewardship. And to my colleague, Artistic Director Ashlie Corcoran—your vision and passion continue to inspire us all.

To our audiences, subscribers, and donors: the Arts Club is here because of you. Thank you for showing up, for believing in the work we do, and for helping us build a theatre company that reflects the imagination and vibrancy of the city we call home.

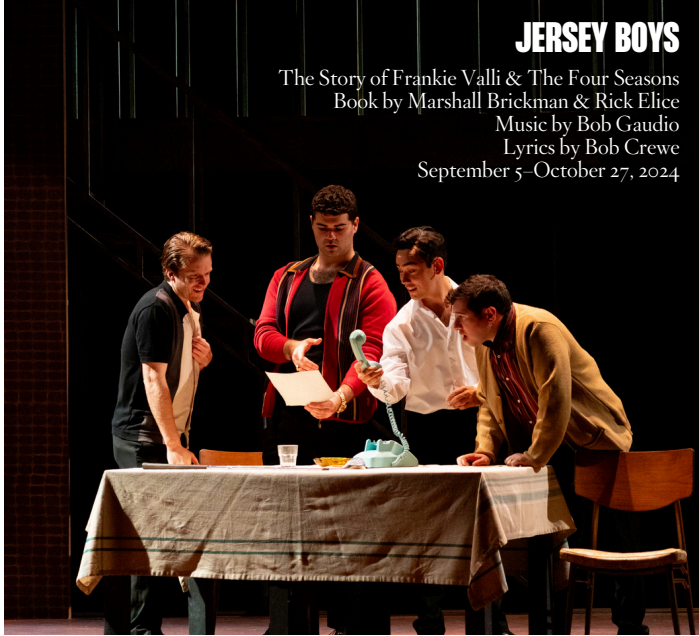
With gratitude,

A handwritten signature in dark blue ink, appearing to read "Peter", with a long, sweeping horizontal line underneath.

PETER CATHIE WHITE
EXECUTIVE DIRECTOR

JERSEY BOYS

The Story of Frankie Valli & The Four Seasons
Book by Marshall Brickman & Rick Elice
Music by Bob Gaudio
Lyrics by Bob Crewe
September 5–October 27, 2024



DOLLY PARTON'S SMOKY MOUNTAIN CHRISTMAS CAROL

Adapted by David H. Bell, Paul T. Couch & Curt Wollan
Book by David H. Bell
Music & Lyrics by Dolly Parton
Based on *A Christmas Carol* by Charles Dickens
November 14–December 24, 2024



THE THREE MUSKETEERS

Adapted by Catherine Bush
From the novel by Alexandre Dumas
January 16–February 16, 2025



CAMBODIAN ROCK BAND

By Lauren Yee
Featuring songs by Dengue Fever
March 6–April 6, 2025



CASEY AND DIANA

By Nick Green
April 24–May 25, 2025



WAITRESS

Book by Jessie Nelson
Music & Lyrics by Sara Bareilles
Based on the motion picture by Adrienne Shelly
June 12–August 3, 2025



MIRACLE ON 34TH STREET

Adapted by Caleb Marshall & Erin Keating from the Classic Story by Valentine Davies
November 21–December 29, 2024



PRIMARY TRUST

By Eboni Booth
February 6–March 2, 2025



BURNING MOM

By Mieke Ouchi
March 27–April 20, 2025



THE MOUSETRAP

By Agatha Christie
June 26–August 24, 2025



THE GINGERBREAD MEN: A(NOTHER) HOLIDAY CABARET

December 5–22, 2024



ARTS CLUB ON TOUR

The Arts Club toured three productions across British Columbia during the 2024–2025 season, all tours included a performance on our Newmont Stage at BMO Theatre Centre.

SEXY LAUNDRY

By Michele Riml
October 8–November 9, 2024



SOMEONE LIKE YOU

By Christine Quintana
An Arts Club Silver Commission
January 9–February 9, 2025



RING OF FIRE

The Music of Johnny Cash
Created by Richard Maltby, Jr.
Conceived by William Meade
Orchestrations by Steven Bishop and Jeff Lisenby
Ring of Fire was originally produced on Broadway by
William Meade, CTM Productions, Bob Cuillo, GFour
Productions, and James B. Freyberg
February 19–March 20, 2025



THE JESSIE RICHARDSON AWARDS

The Arts Club was proud to host the 2024–2025 Jessie Richardson Awards on our Granville Island Stage, where our productions earned 25 nominations and celebrated 6 wins.

NOMINATIONS

Outstanding Performance in a Dramatic Lead Role Raugi Yu (Chum/Electric Bass Guitar in *Cambodian Rock Band*)

Outstanding Performance in a Comedic Lead Role Kamyar Pazandeh (Dr. Pomatter in *Waitress*)

Outstanding Performance in a Dramatic Supporting Role Celia Aloma (Corrina/Wally's Waitress/Bank Customers in *Primary Trust*), Andrew Wheeler (Clay/Sam/Le Pousselet Bartender in *Primary Trust*), Lindsey Angell (Diana in *Casey and Diana*)

Outstanding Performance in a Comedic Supporting Role Josh Epstein (Ogie in *Waitress*), Jacob Woike (Earl in *Waitress*)

Outstanding Direction Jivesh Parasram (*Cambodian Rock Band*)

Outstanding Lighting Design Itai Erdal (*Cambodian Rock Band*), John Webber (*Burning Mom*)

Outstanding Set Design Cory Sincennes (*Waitress*)

Outstanding Costume Design Stephanie Kong (*Cambodian Rock Band*), Nancy Bryant (*The Mousetrap*)

Outstanding Sound Design or Original Composition Anton Lipovetsky (*Primary Trust*), Ace Martens (*Cambodian Rock Band*), Caitlin Hayes and Kate De Lorme (*Waitress*)

Outstanding Production of a Play *Burning Mom*

Outstanding Production of a Musical *Waitress*

Outstanding Achievement in Innovative Musical Storytelling with Historical Significance for Broader Audiences *Cambodian Rock Band*

WINNERS



DAMIEN ATKINS

Outstanding Performance in a Dramatic Lead Role
Thomas in *Casey & Diana*



ANDREW MCNEE

Outstanding Performance in a Comedic Supporting Role
Mr. Paravicini in *The Mousetrap*



CAMBODIAN ROCK BAND

Outstanding Production of a Musical



NORA MCLELLAN

Outstanding Performance in a Dramatic Supporting Role
Marjorie in *Casey & Diana*



SUSINN MCFARLEN

Outstanding Performance in a Comedic Lead Role
Dorothy in *Burning Mom*

PATRICK RIZZOTTI & ANA CAMACHO

Outstanding Set Design
Burning Mom

SILVER COMMISSIONS PROGRAM

The Silver Commissions program provides funding for playwrights to create new plays with the goal of producing them on our stages. An average development period for a script is three years, which includes dramaturgical support, development workshops with actors, and both public and private readings to help in the realization of the playwright's vision. Thanks to the generosity of donors like Stan and Kathy Hamilton and others, the Arts Club has been offering the Silver Commissions program since 2006.

We had six scripts in active development during the 2024–2025 season.

FLORIDA SOCIAL

by Bronwyn Carradine

Once a promising actor, Loren has retreated to her grandparents' retirement complex in Venice Beach. What is she running from? How does she talk to her estranged grandmother? And what *is* pickleball!?

LITTLE DARLIN'

by Amy Lee Lavoie and Omari Newton

After accidentally burning down the community centre, a fading Hollywood starlet must wrangle a motley crew of community actors to create a “big splashy play” to rebuild the centre.

BEWARE THE GLUNKUS: A CHRISTMAS MUSICAL

by Ben Elliott and Anton Lipovetsky

Bella (who *loves* Christmas) and her uncle Joe (who is a bit of a Grinch) find themselves stranded in the family cabin on Christmas Eve when the Glunkus—a holiday-hating creature filled with magic and mischief—unleashes a Christmas they'll never forget.

MURDER ON THE PACIFIC SPIRIT EXPRESS

by Frances Koncan

This satire follows an unlikely group of characters from different geographical regions and cultural backgrounds, who find themselves embroiled in a murder mystery on the luxurious Pacific Spirit Express as it journeys across Canada.

ENEMIES

by Colleen Murphy

The town of Larsson is famous for its exotic species zoo. But when the effects of climate change threaten the animals' lives (and the town's livelihood), will one person have the courage to stand up? *Enemies* is new adaptation of Ibsen's classic *An Enemy of the People*.

THE GOLDEN CAN

by Jovanni Sy

It's 1903. The Dominion Cannery in Steveston is holding the contest of the century: whoever finds The Golden Can will win a life-changing amount of money. Plots are hatched, folks are double-crossed, and fish are slipped on in this fast-paced farce.

The 2025 edition of The BMO Radar explored the overlap of New Play Development and Professional Community Engagement, bringing together playwrights, emerging writers, and partner organizations for a week of meaningful conversations and activities.

NEW PLAY READINGS

A long-standing and effective way to share and develop Silver Commission works-in-progress, each public reading is followed by a conversation with the playwright and Stephen Drover (Head of New Works and Professional Engagement) about the script and its creation process. This year's readings included *Little Darlin'* by Amy Lee Lavoie and Omari Newton, *Florida Social* by Bronwyn Carradine, *Beware the Glunkus* by Ben Elliott and Anton Lipovetsky, and *Murder on the Pacific Spirit Express* by Frances Koncan.

PLAYWRIGHTS ROUNDTABLE

This panel discussion was an opportunity to hear playwrights talk about their careers, their artistic processes, and their writing practices. It featured the playwrights behind the Silver Commission scripts, along with local writers Justin Neal and Christine Cook.

PLAYWRIGHT RESIDENCY

Intended to create a valuable opportunity for a playwright to focus on their work, we hosted Touchstone Theatre's associate artist Justin Neal (past participant in the Arts Club's Emerging Playwrights Unit) for the month leading up to the BMO Radar by providing him with dramaturgical support, and a place to work and create at the BMOTC.

PLAYWRIGHTS' CAFE

During the afternoons of the week, the lobby of the BMO Theatre Centre was converted into a cafe for playwrights. We provided space, free coffee and pastries, lots of plug-ins for computers, and earplugs, if needed. Part writing room, part coffee shop, part hang out, the Playwrights Cafe aimed to provide local playwrights with a place to gather, write, and connect.

PLAYWRITING MASTERCLASS

To support the development of playwrights in the early stage of their careers, a two-day playwriting masterclass, taught by acclaimed playwright and Arts Club alumni Anosh Irani, was offered free of charge to a limited number of participants.

DRAMATURGY FORUM

In association with the Literary Managers and Dramaturgs of the Americas (Canada chapter), we hosted an afternoon panel discussion with visiting and local dramaturgs about creating new plays, the state of new play creation in Canada, and the fruitful relationships possible between playwrights and dramaturgs.

SCRATCH NIGHT

This "karaoke for playwrights" was a great opportunity for playwrights to hear new writing aloud with no strings attached. The playwrights could share up to 10 minutes of work and the piece was assigned random casting based on registered participants. It was a fun mixer for playwrights, actors, and fans of new writing.

EDUCATION & COMMUNITY ENGAGEMENT

The Arts Club's Education & Community Engagement programming continues to grow. Our programs and events reach out to youth and adults, schools and educators, professionals, and theatre enthusiasts from diverse communities across B.C.

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. This is the place for young people who are passionate about performance and storytelling, who want to express themselves freely and take ownership of their creative work.

MUSICAL THEATRE INTENSIVE

Aimed at young artists (ages 12–19) with a passion for singing, dancing, and acting, the Arts Club's Musical Theatre Intensive (MTI) exposes students to the kind of rigorous training typically found only at the post-secondary level and begins their journey toward becoming a true "triple threat".

ACTOR'S INTENSIVE

The Arts Club's Actor's Intensive, established in 2010, is a multi-week course for adults that takes a back-to-basics approach to tune up the professional actor's instrument with voice, movement, and acting training. This course culminates in a showcase of participants for an invited audience including directors from the community.

ADULT COURSES

For the 2024–2025 season, we continued to offer introductory courses for adults that include, Playwriting 102, Acting 102, Musical Theatre 101, Directing 101, Community Creates, and Improv Flight—a partnership with Tighrope Theatre. Over 70 students participated in the Adult Courses in 2024–2025.

LEAP PLAYWRITING INTENSIVE

LEAP—Learning Early About Playwriting—is a free and interactive program for young people (ages 16–25) from across the B.C. Lower Mainland who are interested in playwriting. Over 190 students have been mentored through the creation of original dramatic works since the program's inception in 2006. Participants learn the basic principles of playwriting, share their work with classmates, and provide feedback for one another in a safe and supportive environment. Students also receive feedback from theatre professionals and have their plays workshopped and presented to the public in staged readings. LEAP is a full-scholarship program, and it is 100% funded by donors and sponsors. There is no cost to students.

STUDENT WORKSHOPS

For schools looking for theatre engagement around the Arts Club shows that they bring their students to over the season, we offer our Student Workshop Experience program. We work with school teachers to align their curriculum with what our workshop instructors can offer. These also can include behind-the-scenes tours of our stages, costumes department, and production shop. In 2024–2025 over 200 students participated in workshops and tours.

ARTS CLUB DRAMA OUTREACH PROGRAM

Serving our local community in creative ways is a priority for the Arts Club. The Arts Club Drama Outreach Program offers youth from equity-deserving communities an opportunity to access drama education on their home turf. In these free programs, students explore theatre and theatre-making in an inclusive and collaborative environment. In 2024–2025, we partnered with Ethós Lab, The Ray Cam Cooperative Centre, and the Surrey Schools Welcome Centre.

EDUCATION SHOWCASES



MUSICAL THEATRE INTENSIVE SHOWCASE

July 18 & August 8, 2025



ACTOR'S INTENSIVE SHOWCASE

October 28, 2024



CREATIVE TEENS THEATRE SHOWCASE

June 13, 2025



LEAP FESTIVAL

May 16-18, 2025



COMMUNITY CREATES SHOWCASE

March 3, 2025

ACCESSIBILITY AT THE ARTS CLUB

Accessibility is a core priority at the Arts Club, and we are continually working to make our performances and venues more welcoming for everyone in our community. Here are a few key areas of focus in 2024–2025, with ongoing efforts to expand and improve.

VOCAL EYE DESCRIBED PERFORMANCES

VocalEye is the first of its kind in Canada to offer live audio description for live arts and cultural events. Audio description brings the sets, lighting, costumes, and action of a theatre performance alive for blind and low vision audience members. VocalEye has trained a team of professional describers who provide key action and other visual information, between the actor's lines, through a wireless transmitter to a single earpiece worn by the recipient. Every production in the season offered at least one VocalEye described performance.

OPEN CAPTIONS

Open Captions are designed for people who are Deaf, Hard of Hearing, or anyone who may benefit from captioning. Projected above the stage, the captions are available for all sighted patrons to read, if they so choose. It is just one other way of opening up access. In 2024–2025 season, we had open captions for two performances of *Miracle on 34th Street* and *The Three Musketeers*.

ASL PERFORMANCE

ASL is a language that is used by many of our patrons who are Deaf or Hard of Hearing. ASL Interpreters (hearing interpreters) interpret the audible English language into ASL for our Deaf patrons. At an ASL interpreted performance, Deaf and Hard of Hearing audience members can experience the full magic of live theatre with the support of professional ASL interpreters, who will be placed in a central spot on the stage with the actors. In this way, Deaf people can see the ASL interpreters and the actors at the same time, it is the actor who is the performer and the interpreters convey the dialogue, sound effects, and emotional tone of the performance in real time. In the 2024–2025 season, we were excited to offer an ASL interpreted performance of *The Mousetrap*.

RELAXED PERFORMANCES

Relaxed performances are designed for anyone who might benefit from a more casual audience environment, including patrons with sensory and/or processing disabilities, those who identify as Neurodivergent, people with disabilities, parents with small children, and more! There is a laid-back approach to noise and movement within the theatre space, which may be a good introductory experience for new theatregoers. In the 2024–2025 season, we were thrilled to put on a relaxed performance for *Miracle on 34th Street* and *The Three Musketeers*.

COMMUNITY SUPPORT

The Arts Club Theatre Company is grateful for the ongoing support from government funders, foundations, and corporate partners.

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Christian Daudt*
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Vincent Wong
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 Lesley W
 Donna Wright
 Donna Wyman
 Carol Yacysen*
 Stephanie Yada
 Jennifer Yaremchuk
 Edwin Yen
 M. Ziola & B. Goehring
 Anonymous* x27
 Anonymous x107



FINANCES

REVENUE

	2024–2025	2023–2024
Box office	10,976,499	10,030,741
Touring & presentation	619,522	710,352
Bar operations	775,622	804,824
Rentals	377,473	389,816
Private sector fundraising	2,537,076	3,746,304
Public sector grants	1,158,084	1,317,238
Education programs	68,935	72,447
Investment and interest income	403,181	532,376
Sundry income	721,179	252,844
ACT Foundation contribution	927,184	680,000

TOTAL

\$18,564,755

\$18,536,942

EXPENSES

	2024–2025	2023–2024
Production	6,860,315	6,567,490
Patron services	839,092	878,352
Bar operations	503,433	522,954
Rental operations	200,123	214,418
Development	614,258	598,236
Education	271,080	275,830
EDIA initiatives	52,368	70,389
Artistic	533,069	530,221
Marketing	2,326,660	2,074,568
Overhead and administration	5,272,807	5,311,440
Contributions to Foundation	174,000	536,842
Amortization	273,515	295,286

TOTAL

\$17,920,720

\$17,876,026

SURPLUS (DEFECIT)

2024–2025
\$644,035

2023–2024
\$660,916

ARTISTIC DIRECTOR

Ashlie Corcoran

EXECUTIVE DIRECTOR

Peter Cathie White

ARTISTIC

Artistic Director Emeritus Bill Millerd
Resident Designer Emeritus Ted Roberts
Head of New Works & Professional Engagement Stephen Drover
Producer Jocelyn Tsui
Company Manager Jordan Greene
Artistic Coordinator Sara Ayerman
Artistic Intern Lovely Calixte
New Works & Professional Engagement Assistant Evann Hutton

PRODUCTION

Director of Production Ace Martens
Stanley Technical Director Kelsey Torok
Granville Island Technical Director Kade Larson
GI & Newmont Technical Director Carolyn Moon
Pre-Production Technical Director Jessie Potter
Tour Technical Director Ted Roberts
Assistant Production Manager Pamela Jakobs
Facility Sales & Rentals Manager Sean Jones
Production Administrator Dawn Padgett
Production Assistants Josh Tompke
Newmont Stage Head Technician Darren Paine
Stanley Head Electrician Julie Wiebe
Granville Island Head Electrician Darren Hales
Head Tour Technician Amy Cuthbertson
2nd Electrician Adam Prokop
Stanley Head Stage Carpenter Bryce Ferris, Keegan Plant
Granville Island Head Stage Carpenter Rod Frew, Keegan Plant
2nd Stage Carpenters Amy Harris, Jack Mosher, Jillian Papp
Head Sound Technician Logan Herbert
2nd Sound Technician Cormac Dowdall, Eric St. Laurent, Scott Thompson
Head Dresser Sarah McCready
2nd Dressers Alex Campagnaro, Megan Wiebe
Running Crew—Dresser Wigs/Makeup Christopher Wu
Stagehands Daniel Guzman, Finnley O'Brien, Siafon Spencer, Selena "Twitch" Tobin, Alberto White
Head Scenic Carpenter Joao Carlos d'Almeida
2nd Scenic Carpenters Lorraine West, Chris White
Head Scenic Artist Kristine Kavalec

Scenic Artist Tegan Klancnik
Head Properties Michael Gall
2nd Properties Robyn Volk
Props Builder/Buyer Carol Macdonald
Head of Wardrobe Kirsten McGhie
Assistant Head of Wardrobe Olivia Reid-Friesen
Cutter Victoria Klippenstein
Stitcher Anna Potter
Wardrobe Maintenance Mary Jane Cox (on leave), Sean Malmas
Stage Managers Angela Beaulieu, Jessica Bournival, Caryn Fehr, Emma Graveson*, Michelle Harrison, Ronaye Haynes, Madison Henry, Pamela Jakobs, Peter Jotkus, Jenny Kim, Liz King, Erika Morey, Rebecca Mulvihill, Harlos Nguyen*, Finnley O'Brien*, Evan Ren, Victoria Snashall, Philomena Sondergaard, Caroline Tang*, Devon Vecchio*
 *Apprentice Stage Managers

DEVELOPMENT

Director of Fund Development Amy Benson Russell, Catherine Gautreau (on leave)
Manager of Sponsorship & Events Kristina Cressman
Manager of Individual Giving Alicia Szczygielski
Individual Giving Coordinator Sydney Marino
Development Coordinator Charlie Morcombe, Stephanie Smith
Stewardship Coordinator Tess Hayton
Special Events Associate Kat Fiser
Planned Giving Officer Ruby Campbell
Fund Development Assistant (Intern) Eugene Leung

FACILITIES

Facilities Manager Jack Holmes
Facilities Coordinator Lola Claire
Building Maintenance Kris Jankovic

FINANCE & ADMINISTRATION

Executive Business Manager Teddy Forsyth
Database Manager Lou Ann Mendoza
Senior Director of Finance Tracey Loewen
Payroll & Benefits Coordinator Ghada Alkhulaif, Deborah Jessiman
Controller Michael Dujardin
Accountant Wan-Li Gibson, Evgenia Krasnopolsky Sudaka
Accounting Assistant Emily Hallam, Sunanda Khatib, Kassandra Pickford
Administrative Coordinator Evann Hutton
People & Culture Specialist Bruno Urbina Pardo

EDUCATION

Director of Education Kevan Ellis
Education & Community Engagement Coordinator Mikenzie Page
Accessibility Coordinator Amy Amantea
Education Interns Oliver Sutherland, Natalie Warner
Actor's Intensive Program Leader Scott Bellis
Playwriting 102 Instructor Sydney Marino

EDUCATION (CONT'D.)

Playwriting 102 Assistant Instructor
Ashley Chodat
Community Creates Instructor Ming Hudson
LEAP Co-Leaders, Tetsuro Shigematsu,
Veronique West
LEAP Assistant Ashleigh Giffen
Creative Teens Program Leader
Aidan Parker
MTI Program Director Peter Jorgensen
Directing 101 Instructor Larisse Campbell
Arts Club Drama Outreach Program
Instructors Jill Goranson, Samantha Levy,
Aidan Parker
Improv Flight Instructor/Coordinator
Jeff Gladstone

MARKETING & COMMUNICATIONS

Director of Marketing & Communications
Vincent Wong
Associate Director of Communications
Susan Cho
Graphic Designer Sean Gordon
Marketing Manager April Green
Communications & Content Associate
Christina Papadatos-Dupont
Communications & Content Coordinator
Claire Bent
Marketing Associate Marjolyn Dimapilis
Specialist, Groups and Partnerships
Danny Mak
Senior Ticketing Systems Specialist
Mida Maleki
Tour & Communications Coordinator
Sophie McNeilly
Tour Assistant (Intern) Poppy Lam
Publicity & Media Relations
Cynnamon Schreinert
Digital Storyteller Mark Halliday
Programme Coordinator Josh Timmermann
Programme Ad Sales Jennifer Lee

GUEST EXPERIENCE

Director of Guest Experience Jay Ono
Box Office Manager Arturo Del Rio Bello
Assistant Box Office Manager Zander Eke
Box Office Agents Emma Abbott, Ria Antonopoulos,
Diego Arciniega, Sam Armstrong, Jo B., Aaron Lee,
Pier Francesco Marchi, Jennie George, Alyssa
Litowsky, Gwenda Lorenzetti, Misha Lumen, Tim
Mahoney, Jessica O'Gorman, Kirk Olson, Fiona Pirie,
Connor Riopel, Ladan Sahraei, Nathan Smith, Daniel
Stover, Carson Walliser, Lydia Willig,
Adam Winstanley, Jessica Wong,
Luis Zaldivar Gonzalez
Front of House Manager Christopher Smith
House Managers Emily Dehod, Mary Gomez
Fonseca, Kevin Jesuino, Cat Smith,
Maura Wingle-Land
Front of House Attendants Lince Amora, Luke
Atkinson, Caitlin Bellas, Brendan Blanchard, Ashley
Chodat, Luciana Djanic, Kiara Forgacs, Rose Fulker,
Emma Graveson, Linda Guthrie, Vanessa Ho, Stella
Jack-Rennie, Sabrina Lo, Shirley Lum, Mario Matias,
Tabitha McIntyre, Sue Pekonen, JJ Penaranda,
Jasmine Provins, Alina Quarin, Ladan Sahraei,
Roberta Sciarretta, Satina Shum, Deborah Stalker,
Zak Stevens, Michelle Tang, Karen Worrod,
Mikeeto Zavorotny
Bar Manager Keith Bale, Jonathon Connelly,
Michael Sousa
Bartenders Paul Belsito, Jennifer Beveridge, Elke
Dick, Boris Kocmaruk, Mike Frydenlund, Lola Funk,
Tabitha McIntyre, Ron Mill, Amber Nordstrand, Julian
Ono, Shaughnessy Redden, Dallas Richards, Evan
Stover, Victoria Thompson-Fougere, Matthew Valinho



PHOTO CREDITS

COVER

Ashanti J'Aria, Rachel Drance, and Sarah Cantuba in *Waitress*, 2025; set and costume design by Cory Sincennes; lighting design by Michelle Ramsay

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Celia Aloma, Andrew Broderick, and Anton Lipovetsky in *Primary Trust*, 2025; set design by Kevin McAllister; costume design by Jolane Houle; lighting design by Itai Erdal

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Darren Martens, Tanner Zerr, Jason Sakaki, and Elliot Lazar in *Jersey Boys*, 2024; set design by Ryan Cormack; costume design by Barbara Clayden; lighting design by Sophie Tang

Cast of *Dolly Parton's Smoky Mountain Christmas Carol*, 2024; set design by Shizuka Kai, costume design by Carmen Alatorre, lighting design by Parjad Sharifi

Cast of *The Three Musketeers*, 2025; set and costume design by Cory Sincennes; lighting design by Sophie Tang; co-production with the Citadel Theatre, Edmonton

Jun Kung and Kimberly-Ann Truong in *Cambodian Rock Band*, 2025; set design by Jung-Hye Kim; costume design by Stephanie Kong; lighting design by Itai Erdal

Damien Atkins and Lindsey Angell in *Casey and Diana*, 2025; set design by Lauchlin Johnston; costume design by Alison Green; lighting design by Jonathan Kim

Ashanti J'Aria, Rachel Drance, and Sarah Cantuba in *Waitress*, 2025; set and costume design by Cory Sincennes; lighting design by Michelle Ramsay

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Siggi Kaldestad, Michelle Harrison, and Jay Hindle in *Miracle on 34th Street*, 2024; set design by Amir Ofek; costume design by Alaia Hamer; lighting design by Jonathan Kim

Andrew Broderick and Broadus Mattison in *Primary Trust*, 2025; set design by Kevin McAllister; costume design by Jolane Houle; lighting design by Itai Erdal

Susinn McFarlen in *Burning Mom*, 2025; set design by Patrick Rizzotti; costume design by Kirsten McGhie; lighting design by John Webber; projection design by Kim Clegg

Cast of *The Mousetrap*, 2025; set design by Patrick Rizzotti; costume design by Nancy Bryant; lighting design by Itai Erdal

Brandyn Eddy, Jer Lowe, Brennan Cuff, and Jeffrey Victor in *The Gingerbread Men: A Holiday Cabaret*, 2023

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Lossen Chambers in *Sexy Laundry*, 2024; set design by Amir Ofek; costume design by Alaia Hamer; lighting design by Kyla Gardiner

Praneet Akilla and Steffanie Davis in *Someone Like You*, 2023; set and lighting design by Wladimiro Woyno Rodriguez; costume design by Donnie Tejani

Frankie Cottrell in *Ring of Fire*, 2024; set design by Patrick Rizzotti; costume design by Jessica Oostergo; lighting design by Robert Sondergaard

PHOTO CREDITS

PAGE 9 (from left to right, from top to bottom)

Damien Atkins in *Casey and Diana*, 2025; set design by Lauchlin Johnston; costume design by Alison Green; lighting design by Jonathan Kim

Andrew McNee in *The Mousetrap*, 2025; set design by Patrick Rizzotti; costume design by Nancy Bryant; lighting design by Itai Erdal

Jay Leonard Juatco in *Cambodian Rock Band*, 2025; set design by Jung-Hye Kim; costume design by Stephanie Kong; lighting design by Itai Erdal

Nora McLellan in *Casey and Diana*, 2025; set design by Lauchlin Johnston; costume design by Alison Green; lighting design by Jonathan Kim

Susinn McFarlen in *Burning Mom*, 2025; set design by Patrick Rizzotti; costume design by Kirsten McGhie; lighting design by John Webber; projection design by Kim Clegg

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Participants of the Junior Musical Theatre Intensive

Participants of the Actor's Intensive

Participants of Creative Teens Theatre; set, lighting, and sound design by Creative Teens Student, Alice Chen

Participants of Community Creates

Participants and instructors of LEAP (Learning Early About Playwrighting) Intensive

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Jason Sakaki, Darren Martens, Tanner Zerr, and Elliot Lazar in *Jersey Boys*, 2024; set design by Ryan Cormack; costume design by Barbara Clayden; lighting design by Sophie Tang

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Susinn McFarlen in *Burning Mom*, 2025; set design by Patrick Rizzotti; costume design by Kirsten McGhie; lighting design by John Webber; projection design by Kim Clegg

BACK COVER

Kimberly-Ann Truong in *Cambodian Rock Band*, 2025; set design by Jung-Hye Kim; costume design by Stephanie Kong; lighting design by Itai Erdal

All photos by Moonrider Productions for the Arts Club Theatre Company

ARTS CLUB THEATRE COMPANY

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