**Forgiveness**

By Mark Sakamoto

Stage adaptation by Hiro Kanagawa

A joint production with Theatre Calgary (Calgary)

Developed with support from the National Arts Centre’s National Creation Fund

Additional development support provided by the 2019 Playwright Lab at the Banff Centre for Arts and Creativity

World Premiere

January 12–February 12, 2023

Stanley Industrial Alliance Stage

Running time: approx. 2h 50m (including one intermission)

**Starring:**

**Yoshie Bancroft** mitsue sakamoto

**Jerod Blake** mortimer/father/recruiter/mr. archibald

**Griffin Cork** ralph maclean

**Daniel Fong** stan/pat

**June Fukumura** miyoko/mrs. yamamoto

**Manami Hara** tomi

**Alana Hawley Purvis** phyllis/darlene/mother/mrs. rutt

**Fionn Laird** cooper/hastings guard

**Jacob Leonard** deighton/adams/wedding officer

**Isaac Li** ron/ichiro

**Allison Lynch** diane/socialite/nurse/woman on train

**Jovanni Sy** yosuke/kato/launderer

**Kevin Takahide Lee** hideo sakamoto

**Creative team:**

**Stafford Arima** director

**Stephen drover** dramaturg

**Pam Johnson** setdesigner

**Joanna Yu** costumedesigner

**John Webber** lightingdesigner

**Joshua D. Reid** sounddesigner

**Reza Jacobs** originalcomposer

**Cindy Mochizuki** video designer & animation

**Chimerik** 似不像 **Collective** video systems designer & projection consultant

**Mike Kovac** fight director & stunt coordinator

**Jessica Anne Nelson** intimacy director

**Julie Tamiko Manning** cultural consultant & dialect coach (japanese canadian)

**Yayoi Hirano** japanese language consultant

**Jane Macfarlane** dialect coach (east coast canadian)

**Peter Colenutt** military consultant

**Howard Dai** assistant director

**Ryan Cormack** assistant set designer

**Melicia Zaini** assistant costume designer

**Bronwyn Bowlby** assistant sound designer

**Cherry Wen Wen Lu** animation assistant

**Erika Morey** stage manager

**Peter Jotkus**assistant stage manager

**Evan Ren** apprentice stage manager

**AUDIENCE ADVISORY**

This production contains racial slurs, scenes of violence, representation of alcohol abuse, and theatrical devices such as water-based haze, sudden bright lights, and prop firearms.

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JAWS:

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# LAND ACKNOWLEDGEMENT

The Arts Club Theatre Company acknowledges that this production takes place on the traditional, ancestral, and unceded territories of the Coast Salish Peoples, in particular the xʷməθkʷəy̓ əm (Musqueam), Skwxwú7mesh (Squamish), and sə’ lilwətaɁɬ̓ (Tsleil-Waututh) Nations. We are honoured to live, work, and create on this land together.

# WELCOME MESSAGE

Welcome to the Arts Club’s Stanley Industrial Alliance Stage for this world premiere production of Forgiveness, Hiro Kanagawa’s stage adaptation of Mark Sakamoto’s memoir. And yes, you read that right: this is the very first production of this play! In fact, the 2022–2023 season is full of premieres of works commissioned and developed by the Arts Club for our Silver Commissions program: Redbone Coonhound, Mom’s the Word: Talkin’ Turkey, Forgiveness, and The Cull (up next at our Granville Island Stage).

This production sits at the intersection of several streams of remarkable and inspiring support. Our Silver Commissions program has fostered the development of over 32 new plays by local playwrights. All of this is made possible through the generosity of our valued patrons and champions, Stan and Kathy Hamilton. It was thanks to this program that we were able to invite Hiro to write and develop the play with us as we moved towards staging it for you today. And it was through this program that we commissioned Dorothy Dittrich’s The Piano Teacher: A Healing Key, which was recently published and has just won the Governor General’s Literary Award for Drama!

Forgiveness also benefited by receiving funding from the National Creation Fund. The Fund is an initiative from Canada’s National Arts Centre that, as per their mandate, makes meaningful investments in compelling and ambitious new Canadian work. The Fund’s support of Forgiveness has allowed us to provide it with an extraordinary and well-resourced development path, and we are very grateful for that additional support. Theatre Calgary, our development and production partner for this work, has been with us every step of the way. Not only is Stafford Arima, their Artistic Director, directing the show, but this co-commission and co-production of Forgiveness will also travel to Calgary in February for a run in their Max Bell Theatre, exposing Albertan and BC artists to audiences in both provinces.

We’re very proud of this collaboration and proud to present this new Canadian play to you. We hope it makes you proud, too.

**Ashlie corcoran** artistic director

**peter cathie white** executive director

# PLAYWRIGHT’S NOTE

As rehearsals approach for the Arts Club and Theatre Calgary premiere of Forgiveness, I cannot help but feel overwhelming gratitude for all the support this play has received, much of it through the height of the COVID-19 pandemic. None of this could have happened, of course, without the trust and kindness extended to me by Mark Sakamoto and his family: his uncles Stan and Ron, his aunt Glory, his brother Daniel, and, last but not least, Ralph MacLean himself, who I had the immense pleasure of meeting and interviewing before he passed away in 2020 at the age of 97.

The work of creating a play of this scale and ambition could also not have been done without the generous and steadfast support of virtually every resource available in the Canadian theatre ecology. From the word “Go!” both the Arts Club and Theatre Calgary were unwavering in their belief that this play would be produced. The Banff Playwrights Lab provided the time, space, and resources for me to complete the first draft. And an immensely important investment from the National Creation Fund allowed the design team to integrate animation into the overall concept.

I am forever grateful to the Sakamoto family, Theatre Calgary Artistic Director Stafford Arima, Arts Club Artistic Director Ashlie Corcoran, dramaturg Stephen Drover, and to all the actors, theatre artists, and administrators who have helped to bring this production to fruition. Additionally, I want to acknowledge some unsung heroes who have been essential not only to the development of Forgiveness but to my development as a playwright. First, Colin Rivers, my agent at Marquis Literary. Take a moment to imagine all the personalities and organizations who had to come together to create a show of this size and complexity. Colin played an indispensable role in making all of that happen as smoothly as it did. Second, Brian Quirt, director of the Banff Playwrights Lab. It is because of Brian’s belief in me and his support of my ambitions that I could even dare to conceive of a play as large as Forgiveness. Finally, the Arts Club’s Silver Commissions program. Forgiveness is my second Silver Commission—I was also a recipient in the inaugural cohort of playwrights in 2006. As you can imagine, the impact of a Silver Commission goes far beyond the financial support. It is an affirmation that gives a writer the confidence and freedom to dream.

The phrase “it takes a village” comes to mind as I reflect on how the play you are about to see was created. I think I speak for all involved when I say that we are thrilled to now welcome you, the audience, on the next leg of our journey.

**HIRO KANAGAWA**

# DIRECTOR’S NOTE

As we confront the ever-changing political, social, and physical landscape of the world, I see the potential for change—effective change—coming from the simple act of sharing a powerful story on a stage. I have profound faith in stories like Forgiveness, that we tell on (and off) our stages. These kinds of works have the potential to not only entertain, but also to enlighten and transform an audience. One must never underestimate the power of theatre storytelling. I’ve always maintained that one of our responsibilities as theatre artists is to reveal in order to heal. The title of this play reveals what this story is all about, as well as the decision and act to which each of its characters finds some connection.

As a director, to assist in translating the words, images, and history of the characters within Forgiveness, while revealing their poetic and powerful journeys towards healing, is a true gift. I am deeply honoured to be directing Hiro Kanagawa’s epic adaptation of Mark Sakamoto’s breathtaking memoir at this moment in history, in which a paradigm shift is taking place. This juncture, with its potential for positive transformation, is one that my immigrant grandparents (originally from Japan and China, respectively) fought for, and why they chose, at the turn of the 20th century, to come to this country—to be awakened, to create a family, and to build community.

The latter is created on stage and behind the scenes. Community is also created between the cast and the audience. I hope and trust you feel that connection as you experience this world premiere of Forgiveness.

**STAFFORD ARIMA**

# HISTORICAL BIOS

**MITSUE SAKAMOTO**

After the war, Mitsue never lived in BC again. She lived in the same house in Medicine Hat for 67 years, and in her modest kitchen she fed many of the musicians that her son, Ron, promoted over the years, including The Guess Who, Murray MacLachlan, Nitty Gritty Dirt Band, Bruce Cockburn, and many others. She passed away in 2014, at the age of 93.

**RALPH MACLEAN**

Ralph settled in Calgary after the war, worked for Cominco for 40 years, and lived there for the rest of his life. A decorated war veteran, he received the Queen’s Diamond Jubilee Medal in 2012. At the time of his death in March 2020, at the age of 97, he was one of the last surviving members among the Canadian soldiers who fought in Hong Kong. Though he lost his eyesight due to his wartime illnesses, he remained as vibrant and lucid as ever until the end.

**STAN SAKAMOTO**

An entrepreneur and lifelong community leader in Medicine Hat, Stan is a past director of the Medicine Hat Rotary Club and a former trustee of the Medicine Hat Museum and Art Gallery. In 2016, he ran for the federal Liberals in the riding of Medicine Hat-CardstonWarner; while he was not victorious, he gained more votes in that riding than any other Liberal candidate in history.

**DIANE MACLEAN**

Diane married Stan Sakamoto in 1973. Their sons, Mark and Daniel, were born in 1977 and 1980. After Diane and Stan divorced in 1985, Diane fell into alcoholism and substance abuse and spent the last years of her life in Medicine Hat’s Cecil Hotel. She passed away in 2001, at the age of 53.

**RON SAKAMOTO**

A legend in the country music industry, Ron was instrumental in launching the careers of Jerry Reed, Keith Urban, Shania Twain, and countless other stars. After Ron received the Canadian Country Music Association Promoter of the Year Award for 17 consecutive years, the award was named after him. He was inducted into the Canadian Country Music Hall of Fame in 2014. camp commandant

**TETSUTARO KATO**

Kato was sentenced to death for war crimes, but his influential family was able to have his sentence commuted. He was released for good behaviour in 1952. He went on to write the war crimes apologia I Want to Be a Shellfish. The novel has spawned three film adaptations, most notably by Shinobu Hashimoto, writer of the Kurosawa classics Rashomon, Ikiru, and Seven Samurai.

# AN HISTORICAL INJUSTICE: THE INTERNMENT OF JAPANESE CANADIANS

“Yesterday, December 7, 1941—a date which will live in infamy—the United States of America was suddenly and deliberately attacked by the naval and air forces of the Empire of Japan,” declared US President Franklin Delano Roosevelt. While FDR’s words were prescient, the subsequent, deeply unjust actions of the American and Canadian governments against Japanese Americans and Japanese Canadians would also deservedly “live in infamy.”

Under the leadership of Prime Minister William Lyon Mackenzie King, the federal Government of Canada classed Japanese Canadians as “enemy aliens,” and beginning just one day after the Pearl Harbor attack, the boats of Japanese Canadian fishermen in coastal British Columbia were impounded by government authorities. This led to the rapid seizure of approximately 12,000 vessels, which were sold to mostly white fishermen.

In early 1942, both the Canadian and US government enacted bans on citizens of Japanese descent living on the Pacific Coast, ostensibly for fear of espionage and collaboration with the enemy—thus predicated on the racist assumption that Japanese Americans or Canadians were likely to betray the US and Canada to aid Japan. In the Canadian context, this order initially applied only to males between the ages of 18 and 45, yet it was soon broadened to include all Japanese Canadians, including the second-generation Nisei, born and raised in BC. Consequently, some 22,000 British Columbians of Japanese ancestry—more than half of them Nisei—were interned in makeshift camps (such as Hasting Park, the site of the annual PNE fair), then relocated east to small settlements in the BC Interior or the Prairies. The property owned by these Japanese Canadian citizens, including houses, farms, and vehicles, was confiscated and sold.

With the conclusion of the war in 1945, Japanese Canadians were given the option to either relocate to Japan or continue dwelling east of the Rocky Mountains. These restrictions were rescinded only in 1949. The Government of Canada, under Prime Minister Brian Mulroney, delivered a formal apology and compensation much later, in 1988—the same year that President Ronald Reagan apologized and offered reparation payments to the over 110,000 Japanese Americans who were interned and forced to relocate.

[adapted from articles published at leg.bc.ca and cbc.ca]

# UNDERSTANDING FORGIVENESS

**Acts of Injustice**

From the time the first recorded Japanese immigrants began to arrive in Canada in the late 1800s, Japanese Canadians faced racial discrimination. They were not allowed to vote and were barred from many jobs. As seen in Forgiveness, discrimination worsened when Canada declared war on Japan in 1941. Even though most Japanese Canadians were born in Canada or had become naturalized citizens, Canada ordered their mass incarceration and the appropriation of their property. The government ignored the RCMP and military leaders, who stated that Japanese Canadians were not a threat to Canada’s security

**Hastings Park**

In early 1942, the Pacific National Exhibition (PNE) grounds at Hastings Park in East Vancouver were used to temporarily house Japanese Canadians like Mitsue and her family, who were being uprooted from the BC Coast. Over 8,000 were detained in the buildings and stables there before being sent to internment sites in the BC interior or work camps across the country.

For many Japanese Canadians, living in Hastings Park was a terrible, fearful experience. Conditions were extremely primitive and unsanitary. The primary memory for many Japanese Canadians interned at Hastings Park was the horrible smell, followed by the noise, the boredom, and the terrible food.

**Learn more about the history and heritage of Japanese Canadians:**

Visit the Taiken: Generations of Resilience exhibit at the Nikkei National Museum & Cultural Centre in Burnaby.

Visit the Nikkei National Museum website and its online resources, including the Hastings Park 1942 online exhibit: centre.nikkeiplace.org

Visit Hastings Park and look for the four green information panels near historic buildings.

Visit the history galleries at the Museum of Vancouver.

**The 1988 parliamentary redress settlement included the following:**

An acknowledgment that Canada had violated Japanese Canadians’ human rights.

Individual payments of $21,000 to survivors of these violations.

The establishment of a Japanese Canadian community fund of $12 million.

The clearing of criminal records for those charged under the War Measures Act.

Restoration of Canadian citizenship to those exiled to Japan.

The creation of the Canadian Race Relations Foundation to help eliminate racism.

**Life in the Internment Era (1942–1949)**

Japanese Canadians built communities in harsh and isolated conditions. In internment camps, they lived in small, quickly built shacks with no insulation, running water, or electricity. Men were separated from their families, who often didn’t know where their relatives were sent for months. On sugar beet farms, everyone old enough to work spent long hours in the fields.

Even while imprisoned, Japanese Canadians tried to make their new communities better by setting up schools, churches, and activities. Young adults volunteered to teach school and coach baseball teams.

**Legacies**

The struggle for redress took many years. Particularly through the 1980s, Japanese Canadians worked hard to educate all Canadians about the internment. Many asked, “Could anything truly make up for all we had lost and endured?”

The 1988 redress settlement was negotiated between the National Association of Japanese Canadians and the federal government. In 2012, MLA Naomi Yamamoto, the first Japanese Canadian elected to the Legislative Assembly, led a Motion of Apology to the Japanese Canadians in the BC Legislature. This began a process that resulted in Premier John Horgan’s announcement of a provincial redress settlement in May 2022 to acknowledge the BC provincial government’s role in Japanese Canadian internment.

In 2015, four commemorative plaques were unveiled at sites around Hastings Park. The Japanese Canadian Hastings Park Interpretive Centre Society is currently developing plans for an onsite exhibit to commemorate this history and the people incarcerated there.

**To read more and for text in Japanese:** centre.nikkeiplace.org/exhibits/understanding-forgiveness/

# ARTISTIC TEAM

**STAFFORD ARIMA** director

For the Arts Club: Debut

Other Theatre: credits include: Mary and Max, The Secret Garden, A Christmas Carol, Billy Elliot (Theatre Calgary); Jacques Brel Is Alive and Well and Living in Paris (Stratford Festival); Bhangin’ It (La Jolla Playhouse); Altar Boyz (Off-Broadway); Dial M for Murder (The Old Globe)

Other: Stafford is the Artistic Director of Theatre Calgary. In 2015, he became the first Asian Canadian to direct a musical (Allegiance) on Broadway. He was nominated for a 2004 Olivier Award for Ragtime (West End). Stafford is a graduate of York University, and an Adjunct Professor at UC Davis. He is a founding Board member of the Canadian Guild of Stage Directors and Choreographers. Stafford’s work on Forgiveness is dedicated to his father (Ray), his aunts (Tak and Tosh), his uncle (Mush) and his grandmother (Same) who were interned in Slocan Valley, BC.

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

**YOSHIE BANCROFT** mitsue sakamoto

For the Arts Club: The Orchard (After Chekhov)

Other Theatre: recent credits: Exit, Pursued by a Bear (Globe Theatre); Griffin & Sabine (Belfry); JAPANESE PROBLEM (Universal Limited/Soulpepper); Home Is A Beautiful Word (Sum Theatre/Persephone)Film & TV: Slings and Arrows, Saving Hope, Murdoch Mysteries, Take This Waltz, The Eleventh Hour, The Matthew Shepard Story, Our Fathers

Film & TV: Superman & Lois, Bones of Crows, Alaska, A Million Little Things, Color My World with Love, Christmas under the Stars

Other: Yoshie is a member of the Japanese Canadian Hastings Park Interpretive Centre Society, working to establish a commemorative interpretive centre at the site of the 1942 incarceration at Hastings Park. To get involved or find out more: JCHPICS2022@gmail.com.

**JEROD BLAKE** mortimer/father/recruiter/mr.archibald

For the Arts Club: Debut

Other Theatre: Frankenstein (Jupiter Theatre); The Lion, the Witch, and the Wardrobe (ATP); A Midsummer Night’s Dream (Theatre Calgary/Shakespeare by the Bow), Spinning, Eden, Stones in His Pockets (Liffey Players)

Film & TV: Under the Banner of Heaven, The Birds Who Fear Death, Heartland, Wilderness, Black Summer, Heart’s Creek, Damnation

Other: Jerod is thrilled to be making a twenty-five-plus-year dream come true by stepping on stage in his Arts Club debut. A three-time CAT Award winner and graduate of the Company of Rogues Masterclass program, Jerod would like to thank his mom and Don, Joe and the faculty at Rogues, the Calgary Drop-In Centre management/staff, and the Big Guy in the Sky for all their support and love.

**BRONWYN BOWLBY** assistant sound designer

For the Arts Club: Mesa

Other: Bronwyn has worked all over the country in many different roles, continuing to explore her tech theatre passions. Bronwyn is now Head of Sound at Theatre Calgary. She is thrilled to have the opportunity to work on this beautiful production. Thank you to JDR.

**SAMMY CHIEN (chimerik** 似不像 **collective)** video systems designer & projection consultant

For the Arts Club: The Great Leap and Redbone Coonhound

Other: Sammy Chien 簡上翔 is a Taiwanese-Canadian immigrant and queer artist-of-colour, who’s an interdisciplinary artist, director, performer, researcher, and mentor in film, sound art, new media, performance, movement, and spiritual practice. With over 400 collaborative projects, his work has been exhibited across Canada, Western Europe, and Asia including Centre Pompidou (Paris) and the National Centre for the Performing Arts (Beijing). He has worked with pioneers of digital performance: Troika Ranch and Wong Kar Wai’s Cinematographer Christopher Doyle, and active in projects engaging various underrepresented communities.Sammy has been featured on magazines, TV and commercials such as Discorder, Keedan, CBC Arts, and BenQ. Sammy is currently leading a dance research project “We Were One” and media arts project “Ritual-Spective 迴融”, both funded by Canada Council for the Arts and BC Arts Council. Sammy is the official instructor of Isadora, Member/Council of MotionDAO and Artistic Director of Chimerik 似不像, an award winning new media art & design collective.

**PETER COLENUTT** military consultant

For the Arts Club: Debut

Peter served in the British Columbia Regiment and deployed to Afghanistan with the Lord Strathcona’s Horse (Royal Canadians) Regiment.

**GRIFFIN CORK** ralph maclean

For the Arts Club: Debut

Other Theatre: Stones in His Pockets (Rosebud Theatre); 12 Days of Christmas (Stage West/Birnton Theatricals); A Midsummer Night’s Dream (Theatre Calgary/Shakespeare by the Bow)

Other: Griffin was named a Top 25 Young Artist by the Alberta Foundation for the Arts in 2017, and one of 10 Emerging Artists by the Lieutenant Governor of Alberta in 2020. He sends love to Karen, Kevin, Max, and his Oma, who hates list-y bios.

**RYAN CORMACK** assistant set designer

For the Arts Club: Kinky Boots

Other Theatre: Yaga (Touchstone); A Shakesperience (Bard on the Beach); Mr. Burns, A Post-Electric Play (DSDM); If/Then, Bring It On! (QMT); Christina the Girl King (5th Co); as Assistant Set Designer: The Jungle Book (Alberta Theatre Projects) Done/Undone, Romeo and Juliet (Bard on the Beach); Actually, The Great Divide (Harold Green/ Obsidian)

Other: Graduate of the DAN School of Drama and Music; studied Set and Costume Design at the National Theatre School of Canada

**HOWARD DAI** assistant director

For the Arts Club: Debut

Other: Howard was last seen on stage in The Five Vengeances and New Societies. He was the 2022 artist-in-residence with PuSh Festival and Royal Court Theatre with his new play 菠蘿麵包Pineapple Bun and is a current Associate Artist with rice & beans theatre. He holds a BFA in Theatre Performance from SFU.

**STEPHEN DROVER**  dramaturg

For the Arts Club: Skydive (co-director; debut 2009); as Director: The Patron Saint of Stanley Park, Hand to God, Mustard; as Dramaturg: It’s a Wonderful Christmas-ish Holiday Miracle, Redbone Coonhound

Other Theatre: as Director and/or Dramaturg: The Society for the Destitute presents Titus Bouffonius, Indian Arm, Penelope (Rumble Theatre); The Last Days of Judas Iscariot, Macbeth, The Bond (Pound of Flesh Theatre); three East Van Pantos (Theatre Replacement); Harlem Duet (Bard on the Beach)

Other: Born and raised in Newfoundland, Stephen has degrees in theatre from Memorial University, UBC, and the University of Ottawa. He has been the Artistic Director of Pound of Flesh Theatre, Artistic Director of Rumble Theatre, and is currently in charge of New Works and Professional Engagement at the Arts Club.

**DANIEL FONG** stan/pat

For the Arts Club: Debut

Other Theatre: selected credits: Romeo & Juliet (Bard on the Beach); A Christmas Carol (Theatre Calgary); Joseph and the Amazing Technicolor Dreamcoat (Rosebud Theatre); US (The Globe); The Lion, the Witch, and the Wardrobe, Fortune Falls, The Circle (ATP)

Other: Daniel is a mixed-race Chinese/ European performer born and raised in Moh-kíns-tsis (Calgary) and is thrilled to be joining this wonderful team for his Arts Club debut! Daniel Is supported by his amazing wife Nadia and his friends and family back home.

**JUNE FUKUMURA** miyoko/ mrs. yamamoto

For the Arts Club: Debut

Other Theatre: selected credits: Animus Anima (Trade Co); MINE (Theatre Replacement); My Name is SUMIKO (New(to)Town Collective).

Film & TV: selected credits: Shōgun (FX); Pachinko (Apple TV+); Mizuko (CBC Podcasts).

Other: June is a multi-discipline, nisei theatre artist. She is honoured to be making her Arts Club debut with Forgiveness. She is an actor, clown, devisor, and dramaturg; Artistic Director of Popcorn Galaxies and the Co-Founder of New(to)Town Collective.

**MANAMI HARA** tomi

For the Arts Club: Debut

Other Theatre: Courage Now (Firehall Arts Centre); Kuroko (vAct); Cat Killer, Baking Time (PHT); China Doll (Gateway Theatre); This Stays in the Room (Horseshoes & Hand Grenades Theatre); After the Quake (Pi Theatre/Rumble Production); Top Girls (Vancouver Playhouse); Sexual Practices of the Japanese (Theatre Replacement); Hanna’s Suitcase (Grand Theatre), Apple (Touchstone Theatre); The Tempest (Globe Theatre); Romeo and Juliet (Carousel Theatre for Young People)

Film & TV: Shogun, Stargate: Atlantis, Da Vinci’s Inquest

Other: Manami is an actor, playwright, instructor, interpreter/translator, and dramaturg. Her critically acclaimed play Courage Now just had its world premiere at the Firehall Arts Centre. She is privileged to work with an amazing team at the Presentation House theatre as the Director of Applied Theatre. Manami is a Jessie Richardson Award winner and nominee for her acting and collaborative creations and a graduate of Studio 58.

**YAYOI HIRANO** japanese language consultant

For the Arts Club: Debut

Other Theatre: recent productions: Identity – Ancestral Memory (2011); Medea/Rokujo (2013); Okuni (2017); Comedia (2020); A Life at the Hawk’s Well (2022); collaboration with pianist Sara D. Buechner at Carnegie Hall, NY (2017) and the Smithsonian in Washington, D.C. (2018)

Other: A native of Japan, Yayoi is a graduate of Toho Gakuen College of Drama. In 1989, she became the first mime artist to receive the Japanese Ministry of Education Fellowship, and spent a year collaborating with mime and dance artists in Germany and Canada. Yayoi has extensive experience with both western and traditional Japanese dance theatre. Her career as a solo performer includes numerous European, Asian festivals and many North American tours, for 14 countries and over 30 cities.

**ALANA HAWLEY PURVIS** phyllis/darlene/mother/mrs. rutt

For the Arts Club: Debut

Other Theatre: Network (Citadel Theatre/RMTC); Garneau Block, Venus In Fur (Citadel Theatre); The Humans (Canadian Stage/ CT); Coriolanus (STC’s ACA); Blow Wind High Water (TC); Drama: A Pilot Episode (ATP); I’ll Be Back Before Midnight (Vertigo Theatre); The Winter’s Tale, Bartholomew Fair, Love’s Labour’s Lost (Stratford Festival) Film & TV Charmed (CW); Supergirl (Warner Bros./DC); Range Roads (North Country Cinemas – 2022 Canadian Screen Awards Nomination for Best Actress)

Other: Alana trained at the Academy for Classical Acting (MFA), Birmingham Conservatory, and UofA’s BFA Acting. She is a vocal coach and instructor with Bard on the Beach, Arts Club, On the Mic, Douglas College, and the LGBTQ+ Wellness Centre, where she specializes in trans vocal care.

**REZA JACOBS** original composer

For the Arts Club: Debut

Other: Reza Jacobs is an award-winning music director, arranger, composer, and sound designer, known for his versatility in style and genre. His credits include Composer and Sound Designer for the Shaw Festival, Stratford Shakespeare Festival, Theatre Calgary, the Arts Club Theatre Company, Factory Theatre, Tarragon, Passe Muraille, Volcano, Cahoots, the Luminato Festival, and Harbourfront’s World Stage Festival. As Music Director, he has won Dora Mavor Moore Awards for Life After (Best Music Direction and Best Musical, 2018); London Road (Best Music Direction and Best Musical, 2014); Caroline, or Change (Best Music Direction and Best Musical, 2012); and Assassins (Best Musical, 2010). He has played Ted in 2 Pianos 4 Hands (National Arts Centre, Globe, Centaur), and has been the resident Canadian Music Director for Andrea Martin’s one-woman show, Everything Must Go. He is the inaugural Penny Fine & Hugh Furneaux Director of Music for the Musical Stage Company. His favourite gig of all time is being partner to Stephanie and father to Arabel, Iris, and Winter.

**PAM JOHNSON** set designer

For the Arts Club: Closer Than Ever (debut, 1991); Blues in the Night, The Visit, Side by Side by Sondheim, Under the Influence, All My Sons, Memory of Water, Jacques Brel Is Alive and Well and Living in Paris, Mom’s the Word, Mom’s the Word: Unhinged, Age of Arousal, Mrs. Dexter and Her Daily, Mom’s the World: Remixed, Intimate Apparel, Master Class (costumes), Saint Joan, Bakersfield Mist, Redpatch, Kinky Boots, Mom’s the Word: Talkin’ Turkey

Film & TV: Done & Undone (Bard on the Beach), The Garden of Alice, The Italian Lesson, Bon Appetit (Pacific Opera)

Other: Bard on the Beach, Vancouver Playhouse, Shaw Festival, Belfry Theatre, and several companies across Canada. Pam has received many Jessie Richardson Awards, as well as a Career Achievement Award.

**PETER JOTKUS** assistant stage manager

For the Arts Club: Kim’s Convenience (tour), The Shoplifters (tour), Cost of Living, The Orchard (After Chekhov), The Humans, Jitters, Angels in America, Part One: Millennium Approaches, Good People, One Man, Two Guvnors, Santaland Diaries, Next to Normal

Other Theatre: Belfry Theatre, Pacific Opera, Vancouver Playhouse, Electric Company, Bard on the Beach, SFU Woodward’s Theatre Calgary, Citadel, Banff Centre, MTC, Canadian Stage, the National Arts Centre, Stratford Festival, Shaw Festival, Livent, Opera Atelier, Centaur, Charlottetown Festival; touring: Luminato Festival, Toronto; Royce Hall, Los Angeles; DeSingel, Antwerp; BAM, New York; Edinburgh International Festival; Kammerspiel, Munich; American Conservatory Theater, San Francisco; Bergen Festival, Norway; Wellington Festival; Adelaide Festival; Barbican Theatre, London; World Stage Festival

Other: Graduate of the National Theatre School of Canada.

**HIRO KANAGAWA** playwright

For the Arts Club: The Patron Saint of Stanley Park (2010/11)

Other: Hiro is an award-winning actor and writer based in Vancouver. His full-length plays The Patron Saint of Stanley Park and The Tiger of Malaya have been performed across Canada, as have many of his shorter works. He received the 2017 Governor-General’s Literary Award for Drama for his play Indian Arm. Also a script doctor and consultant, Hiro has served as a story editor on several critically-acclaimed Canadian television series, including Da Vinci’s Inquest, Da Vinci’s City Hall, Intelligence, and Blackstone. Hiro’s next play, Urashima, co-commissioned by the Banff Centre and the Stratford Festival, is inspired by the astonishing true accounts of nineteenth-century Japanese castaways in the Pacific Northwest.

**MIKE KOVAC** fight director & stunt coordinator

For the Arts Club: The Thing About Men (debut, 2009); as Fight Director: Disney’s Beauty and the Beast, Mustard, Misery, Noises Off

Other Theatre: Children of God, Les Filles du Roi (Urban Ink); Sweeney Todd, Cabaret (Snapshots Collective); She Kills Monsters, The Crucible (UBC)

Film & TV: Batwoman, Tin Star, The 100, Supernatural, Kung Fu, Fake Blood Other Recipient of the Paddy Crean Award and J.P. Fournier Award – Fight Directors Canada

**FIONN LAIRD** cooper/hastings guard

For the Arts Club: Debut

Other Theatre: The Louder We Get, Billy Elliot, A Christmas Carol (Theatre Calgary); Julius Caesar, Macbeth, Richard III (The Shakespeare Company); Hair (Brown Cow Collective)

Film & TV: Under the Banner of Heaven

Other: Fionn attends The Creative School at Toronto Metropolitan University (formerly Ryerson) in the Acting discipline. He is incredibly passionate about theatre, music, dance, and playwriting, and is delighted to be performing with Arts Club for the first time! Thanks to Mum and Dad.

**JACOB LEONARD** deighton/adams/wedding office

For the Arts Club: Debut

Other Theatre: Not a Day Goes By (City Opera Vancouver); Mary’s Wedding (Firehall Arts Centre); Tomorrow Love Paris Departure (Studio 58); Cabaret (Queen’s Musical Theatre); The End of the World Club (Dan School); Concord Floral (Theatre Kingston)

Other: Jacob is an actor, singer and writer based in Vancouver, BC. He is a graduate of Studio 58 and Queen’s University where he received his Acting Diploma, and Life Science degree, respectively. He would like to thank every teacher and mentor for the endless knowledge and talent they have given him over the years; and, of course, his parents and grandparents for their love and smiles.

**ISAAC LI** ron/ichiro

For the Arts Club: Debut   
Other Theatre: recent acting credits include: The Code (Green Thumb); She Sells Sea Shells (United Players); Anon(ymous), Antony and Cleopatra (Studio 58); Of Mice and Men (Promethean); Cabaret, Mortified (Studio 58); recent directing credits include: Derwent is Different (Green Thumb); King Lear, Saint Joan (Promethean); Chicken Wings & Jell-O Shots (Studio 58) upcoming: Goodnight Desdemona, (Good Morning Juliet) (Blue Bridge Theatre)

Other: Isaac is an actor, director, producer based in the land of the Coast Salish peoples–Sḵwx̱wú7mesh (Squamish), Stó:lō and Səl̓ílwətaʔ/Selilwitulh (Tsleil-Waututh) and xʷməθkʷəy̓əm (Musqueam) Nations. He is a graduate of Studio 58 and artistic director of Promethean Theatre.

**ALLISON LYNCH** diane/socialite/nurse/woman on train

For the Arts Club: as Composer: The Penelopiad (2011)

Other Theatre: Allison has appeared on nearly all of Calgary’s stages as an actor, composer/sound-designer and/or MD (often simultaneously). Allison was the recipient of four Betty Awards for Romeo & Juliet (The Shakespeare Co.); Ash Rizin’ (Alberta Theatre Projects); Twisted (Forte); as Composer: The Scarlet Letter (Theatre Calgary), as well as a Greater Victoria Regional Theatre Awards Critic’s Choice Award for Design for The Ministry of Grace (The Belfry). You may have also seen Allison onstage at the NAC, The Grand, Rainbow Stage, Persephone, The Drayton Festival, and as far abroad as Kuala Lumpur with the Malaysian Symphony Orchestra.

Other: Her album Skin & Flame is on all streaming platforms.

**JANE MACFARLANE** dialect coach (east coast canadian)

For the Arts Club: Debut

Other Theatre: for Theatre Calgary: Resident Voice Coach; 65+ productions including Little Women, The Importance of Being Earnest, Million Dollar Quartet, Steel Magnolias, Admissions, plus 16 years of A Christmas Carol and 12 years for Shakespeare by the Bow, Theatre Calgary’s Emerging Artist program

Other: Jane is the Voice and Dialect Consultant for Vertigo Theatre, the Voice and Text Coach for The Shakespeare Company.  She has taught voice and acting at York University, Southern Methodist University, Mount Royal University, the University of Alberta, and is currently a faculty member in the Drama Division of the School of Creative and Performing Arts at the University of Calgary.

**CINDY MOCHIZUKI** video designer & animation

For the Arts Club: Debut

Other Theatre: visual and animation design for Theatre Replacement, Urban Ink Productions, Little Onion Puppet Co, Lisa Mariko Gelley, and Veronique West

Other: Cindy Mochizuki creates multimedia installation, audio fiction, performance, animation, drawings and community-engaged projects. She has exhibited, performed and screened her work in Canada, US, Australia, and Japan. Recent exhibitions include the Nanaimo Art Gallery, Surrey Art Gallery, Vancouver Art Gallery, Burrard Arts Foundation, Richmond Art Gallery, Frye Art Museum, and Yonago City Museum. She was the recipient of the Jack and Doris Shadbolt Foundation for the Visual Arts VIVA Award (2020) and the Vancouver’s Mayor’s Arts Award in New Media and Film (2015).

**ERIKA MOREY** stage manager

For the Arts Club: Debut

Other Theatre: Boy Falls from the Sky (Mirvish); Anne of Green Gables: The Musical, Mamma Mia!, Jesus Christ Superstar, Kronborg, Métis Mutt, Ghost Light, Spinning Yarns (Charlottetown Festival); The Marriage of Figaro (Edmonton Opera); The Seagull, Rose: A New Musical (Soulpepper); Buffoon (Tarragon Theatre)

Other: Erika a current board member for ARC and sat as Secretary-Treasurer for the Canadian Actor’s Equity Association from 2018–2021.

**JESSICA ANNE NELSON** intimacy director

For the Arts Club: Cipher (debut, Assistant Director & Co-Intimacy Director, 2020)

Other: Jessica Anne Nelson is an award-winning theatre director and intimacy director. Jessica sets the bar for creating imaginative spaces for artists to play in her provocative productions. Her intimacy direction centers on the principles of creating consent-based and trauma-informed work where we can have braver creation spaces. Up next she’ll be directing Hannah Moscovitch’s What a Young Wife Ought to Know at Performance Works this March/April. Thank you to her husband, Mike, for all his love and support – she really couldn’t do this work without him. Full credentials and work at jessicaannenelson.com.

**JOSHUA D. REID** sound designer

For the Arts Club: Debut

Other Theatre: recent design selections include A Christmas Carol (Broadway, Geffen Playhouse; LA Drama Critics Circle Award, LA Ovation Award); West Side Story (Teatro Lirico di Cagliari); Ragtime, Million Dollar Quartet (Theatre Calgary); A Little Night Music (Arizona Opera); Dr. Seuss’ How the Grinch Stole Christmas (national tour); The Color Purple (national tour); Girlfriend (TheatreWorks Hartford; Connecticut Critics Circle Award)

Other: Joshua is a sound and systems designer, working extensively on Broadway, Off-Broadway, national tours, international productions and sound system installations. Full credentials at ReidSoundDesign.com.

**EVAN REN** apprentice stage manager

For the Arts Club: ‘da Kink in my Hair (debut)

Other Theatre: selected credits: Cranked: The Remix (Rehearsal SM, Greenthumb Theatre); Ride the Cyclone (Bluebridge Theatre); Yellowfever (Apprentice SM, Firehall Arts Center); Mary’s Wedding (Apprentice SM, Firehall Arts Center); East Van Panto: Alice in Wonderland (Apprentice SM, Theatre Replacement); Revolt, she said, Revolt again (UBC); Guards at the Taj (SACHA); The Winter’s Tale (ASM, Carousel Theatre for Young People)

**JOVANNI SY** yosuke/kato/launderer

For the Arts Club: acting: Noises Off, It’s a Wonderful Christmas-ish Holiday Miracle, The Great Leap; direction: The Orchard (After Chekhov)

Other Theatre: acting: Mr. Miyagi in The Karate Kid: The Musical (STAGES St Louis); direction: Murder on the Orient Express (Vertigo Theatre); The Five Vengeances (Affair of Honor); God of Carnage, Antigone, Blackbird (Theatre du Pif, Hong Kong); playwright: Nine Dragons (Gateway Theatre); A Taste of Empire (Boca del Lupo); plays in development: The Tao of the World (Citadel Theatre); Salesman in China (Stratford Festival); Kowloon Bay (Vertigo Theatre)

Other: Former Artistic Director of Gateway Theatre and Cahoots Theatre; Jessie Award for Best New Play (Nine Dragons); PGC Comedy Award (The Tao of the World)

**KEVIN TAKAHIDE LEE** hideo sakamoto

For the Arts Club: Debut

Other Theatre Surrey Re-Enactors (Museum of Surrey); Hold These Truths (EJCA & University of Alberta); A Charlie Brown Double Bill (Carousel Theatre for Young People); Tom Pinkerton: The Ballad of Butterfly’s Son (Vancouver Asian Canadian Theatre); Chernobyl the Opera (Troika Collective)

Film & TV: Walk with Me, Untold Stories of the ER

Other: Bill Millerd Artist Fund, NAJC Endowment Fund, BC Arts Council Grants.

**JULIE TAMIKO MANNING** cultural consultant & dialect coach (japanese canadian)

For the Arts Club: Debut

Other Theatre: The Tashme Project: The Living Archives (Tashme Productions/Firehall Arts Centre); Burning Vision (Rumble Theatre); Mixie and the Halfbreeds (Neworld Theatre); Paradise Lost (Centaur Theatre); Jean Dit (Centre du Théatre d’Aujourd’hui); Othello (Scapegoat Carnivale/Segal Centre)

Other: Julie is an award-winning actor and theatre creator from Tiohtià:ke/Montréal. She is currently writing her third play, Mizushōbai, based on the life of Kiyoko Tanaka-Goto, a Japanese picture-bride turned ‘underground’ business woman in 1930s British Columbia, slated for production in 2023.

**JOHN WEBBER** lighting designer

For the Arts Club: Kinky Boots

Other Theatre: The Wizard of Oz, Chelsea Hotel (Western Canada Theatre); The Little Mermaid (East Van Panto/Theatre Replacement) Other John is honoured to be a back with Theatre Calgary and the Arts Club once again, and to be a part of the production of Forgiveness. A long-time designer of both Sets and Lighting, he has had the privilege of working with some of Canada’s most talented and adventurous artists.

**JOANNA YU** costume designer

Other Theatre: recent designs include: ‘da Kink in My Hair (set design, Soulpepper, TO Live); The Queen in Me (Canadian Opera Company/ Amplified Opera/Nightwood); 1939 (Stratford Festival); R.U.R Torrent of Light (costumes, Tapestry Opera); among men (Factory Theatre); How to Fail as a Popstar (Canadian Stage)

Other: Joanna is an award-winning set and costume designer working in theatre, film and dance. Joanna’s designs have been seen on stages across Canada and internationally; of over 100 shows, more than half have been new works. She is the winner of the Pauline McGibbon Award and the Virginia Myrtle Cooper Award for costume design. Joanna sits on the board for the Associated Designers of Canada (ADC659).

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

**MELICIA ZAINI** assistant costume designer

For the Arts Club: Debut

Other Theatre: Courage Now (Firehall Arts Centre); A Broadway Holiday (Gateway Theatre); we the same (Ruby Slippers Theatre); The Journal of the Plague Year (TomoeArts); TomorrowLove (Studio 58); Turn of the Screw (Aenigma Theatre)

Film & TV: Breakdown Artist for Avatar: The Last Airbender (season 1, Netflix)

Other: Melicia (they/them) was born and raised in Jakarta, Indonesia to a family of Chinese ancestry, and is grateful to be living and creating on the unceded and ancestral territories of the Musqueam, Squamish, and Tsleil-Waututh First Nations, colonially known as Vancouver, BC.

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

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**Contact info@artsclub.com**

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.

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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