

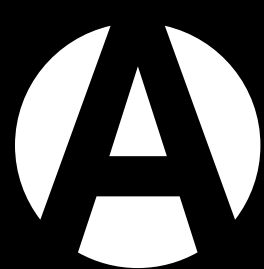
CASEY *and* DIANA

APRIL 24—MAY 25, 2025

Stanley Industrial Alliance Stage



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CASEY & DIANA

By Nick Green

Produced by permission of the Playwright and Marquis Literary (Colin Rivers) www.MQlit.ca

Casey and Diana was originally commissioned by the Stratford Festival, Ontario, Canada. The premiere production opened on June 1, 2023 at the Stratford Festival Studio Theatre. Antoni Cimolino, Artistic Director & Anita Gaffney, Executive Director

APRIL 24—MAY 25, 2025

Stanley Industrial Alliance Stage

CAST

Lindsey Angell Diana

Damien Atkins Thomas

Ivy Charles Vera

Alen Dominguez Andre

Nora McLellan Marjorie

Emma Slipp Pauline

CREATIVE

Andrew Kushnir Director

Lauchlin Johnston Set Designer

Alison Green Costume Designer

Jonathan Kim Lighting Designer

MJ Coomber Sound Designer

Alison Matthews Dialect Coach

Alana Hawley Purvis Dialect Coach

Julian Legere Assistant Director

Pamela Jakobs Stage Manager

Angela Beaulieu Assistant Stage Manager

LAND ACKNOWLEDGEMENT

The Arts Club Theatre Company acknowledges the traditional, ancestral, and unceded territories of the [x̣ʷməθḳʷəy̓əm](#), [Skwxwú7mesh](#), and [səlilwətaɬ Nations](#), the original stewards of this land on which we operate. We would like to ask those visiting or living here to share their thanks by supporting local Indigenous artists and communities. Acknowledging is always a start to supporting; as we step forward, we wish to be better partners, healers, and helpers to our Indigenous neighbours.



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WELCOME

Welcome to the Arts Club’s Stanley Industrial Alliance Stage for *Casey and Diana* by Nick Green. We’re so glad you’ve joined us, and we hope this visit inspires you to return for more live theatre at the Arts Club.

This new Canadian play was originally commissioned by the Stratford Festival for their 2023 season, and we’re thrilled to present it now in Vancouver. It is especially meaningful because playwright Nick Green grew up right here in the Lower Mainland. We’re proud to see a new Canadian work making its way across the country, and even prouder to produce it on our stage.

At the Arts Club, we are deeply committed to supporting new Canadian voices. Through our new play development programs, we commission and foster work by both local and national playwrights. Our aim is not only to bring their stories to life here in Vancouver, but also to see them flourish on stages across Canada.

Our Silver Commissions program, made possible by the generosity of Stan and Kathy Hamilton, has supported the creation of 38 new plays by local playwrights. Thanks to their continued support, plays developed at the Arts Club—including *Onegin*, *Forgiveness*, *Redbone Coonhound*, and the *Mom’s the Word* series—have reached audiences across the country and even internationally. That’s something of which we’re incredibly proud.

On a personal note, Peter still has four scrapbooks filled with clippings of Princess

Diana, collected during his teenage years, along with 26 books (each with its own handwritten review!) and Kodak Brownie photos of Diana’s wedding taken straight from the TV. Diana certainly left an impression on many people. At moments like these, we’re reminded of the lasting impact one person can have on the world—and the power Canadian plays can have to speak to Canadians about who we are and what we value.

Enjoy the show.

Ashlie Corcoran Artistic Director
Peter Cathie White Executive Director



The Arts Club gratefully acknowledges Play Patrons Ken Lee & Jim McLean.

PLAYWRIGHT'S NOTES

I usually try to be profound in the programme notes, but instead I'm going to say thank you.

Let me start by saying that as a closeted gay teenager in North Vancouver in the '90s, I knew three basic facts:

1. Kevin Sorbo was indescribably hot;
2. "That's so gay" was synonymous with "that's the worst thing in the world"; and
3. Being gay meant having AIDS and dying.

I was lucky in many ways: my family was/ is incredible, I had a very protective group of friends and a girlfriend who, despite being a five-foot-tall ballerina, would threaten to murder anyone who looked at me funny. Still, I was bullied relentlessly. I was once called the "f" word right in front of a teacher. He fidgeted and said nothing. I would have done the same. At the time, defending the gays could put one's own sexuality in question. He was as scared as I was.

Being gay was practically all I thought about, and yet the only glimpses I got of others were in random moments on T.V., which largely consisted of the movie *Philadelphia* and moments on the news about the disease that kills gay men.

I got through a lot of this time by running away. Avoid, avoid, avoid. One year, I ate lunch with the librarian almost every day. Another, I threw myself into the Baptist Church. Mostly I ran off to the ultimate refuge: Theatre. A place filled with weirdly empathetic people actually ENCOURAGING you to forget about the outside world. I think I became good at it because that escape was so essential to my sense of survival at school.

When I finished high school, I ran away from Vancouver. Coming home with this play I feel deeply grateful, for the Arts Club and Presentation House and Centennial Theatre; the 1998 Canadian production of *Rent*; Uncle Randy Productions and Theatre Under the Stars (where I met my first boyfriend!) and the Canadian Improv Games; Aurora Reale and Micheal Reid and Maggie Mason and Richard Berg and Shelley Stewart Hunt and Lloyd Nicholson. These institutions of Vancouver theatre gave me a safe place to escape.

Above all, I'm feeling overwhelmingly thankful for my amazing family and childhood friends. Thank you for protecting me, thank you for understanding that I needed to run away, and thank you for welcoming me back when I was fully formed, proud, and no longer scared.

Nick Green

DIRECTOR'S NOTES

As a director, whenever possible, I want to connect the artists in the room with the community we're striving to represent. So, in the first week of rehearsals for *Casey and Diana*, I had Roberto and Kim Chiotti join us from Toronto via Zoom. Roberto and Kim had volunteered as part of the original bereavement team at Casey House, Canada's first free-standing AIDS hospice and the locale of this play. They told to us about why they started volunteering there.

In 1989, they had visited their friend Bruce in an AIDS ward at a Toronto hospital. He had been isolated in a room with all the furniture pushed to the walls, his meals left in the hallway because workers were too scared to approach him. He wasn't being touched, let alone washed. And when he was transferred from those conditions to Casey House, Roberto and Kim observed something remarkable: in the palpable care of that house, Bruce managed to have some semblance of a "a good death". Or, as its founder June Callwood put it: a "velvet experience" for those dying of AIDS.

To have that history recounted would have been moving enough. But then...

Nora McLellan, who plays Marjorie in this production, said to our guests: "I'd been at Casey House back in the late eighties caring for my friend Jeffrey Dallas and—"

Kim gently interjected: "Oh. We remember Jeffrey." Nora beamed. Kim and Roberto broke into smiles. The rest of us watched on, breathless, as the uttering of one name had instantaneously closed 36 years of distance between near-strangers. That's the might of living memory. Which I've come to

learn, when it comes to the AIDS pandemic, is all around us.

I said on the first day of rehearsals that in the '80s and '90s, an individual died *three* deaths when it came to AIDS. The unpreventable one is when the body finally gave away to an opportunistic infection, the last breath. But before that, at that time, many with AIDS were dying a *social* death: rejected by their families, by their co-workers, by their health providers, churches, by the world-at-large. This is what Princess Diana, at the time, was mitigating with her compassion, and her touch. And along with her: heroic nurses, doctors and volunteers in places like Casey House and, in Vancouver, St. Paul's Hospital.

The last death, the third death, happens when someone has their name uttered or remembered for the last time. Outside of the most famous or infamous, most of us will meet this death. But when it comes to the early victims of AIDS, there has been a remarkable effort to counteract it: names on quilts or on memorials like the one Vancouverites can find at the foot of Broughton Street on Sunset Beach. Or plays like this one, Nick Green's extraordinary *Casey and Diana*. As Hugh Brewster, a writer and Canadian Gay Liberation activist that I also brought into our process, aptly told the room: "This play is part of the resistance." The sheer power of saying the names, and remembering.

Andrew Kushnir

RESPONSES TO THE HIV/AIDS EPIDEMIC IN NORTH AMERICA: A TIMELINE*

1981: The first published description of what came to be known as AIDS appears in June in *Morbidity and Mortality Weekly Report*. In July, the *New York Times* reports on a “Rare Cancer Seen in 41 Homosexuals.”

1982: In March, Canada reports its first case of this new illness, which in July is termed Acquired Immune Deficiency Syndrome.

1983: Canada creates a national task force on AIDS. AIDS Vancouver is formed by a group of gay men and physicians, who observed the early impacts of AIDS in Vancouver’s LGBTQ community. Vancouver’s St. Paul’s Hospital sets up in-hospital education programmes for staff and a unit dedicated to palliative care, while volunteers set up an AIDS hotline offering counselling and legal advice. Le Comité sida aide Montréal (CSAM) is funded by the Quebec government with a triple mandate of prevention, advocacy, and care.

1985: The first Canadian Conference on AIDS convenes in Montréal; the Canadian Red Cross begins testing all blood products for HIV. US President Ronald Reagan publicly mentions AIDS for the first time, expressing doubt about whether children with AIDS should be allowed to remain in school settings.



1987: The World Health Organization (WHO) develops the first global strategy on AIDS. In the US, the activist group ACT UP is founded in New York. In Canada, Vancouver-based activist Kevin Brown, founder of the Positive Living Society of British Columbia, lobbies the federal government for access to the antiretroviral drug AZT, which early studies show to be effective for HIV patients. Bill 34, introduced by the provincial government of British Columbia to forcibly quarantine individuals with AIDS, is met with opposition by activists, prompting the City of Vancouver to implement a new policy that prohibits public employees from discriminating

against anyone with AIDS.

1988: A general information pamphlet, meant to educate and dispel myths around AIDS, is mailed out to every American household. Though President Reagan had discouraged C. Everett Koop from openly discussing AIDS, Koop oversaw a comprehensive Centre for Disease Control (CDC) report on AIDS in 1986, which yielded much of the information included in the mailed pamphlet. By the end of Reagan’s presidency, an estimated 62,418 Americans had died of AIDS-related illnesses. In Canada, the advocacy group AIDS ACTION NOW! is founded in Toronto.

1990: The Canadian Association for HIV Research is founded. In the US, President George H.W. Bush, formerly Reagan’s vice president, signs into effect the Ryan White Comprehensive AIDS Resources Emergency Act, named for an Indiana teenager who had died of AIDS after contracting HIV through a blood transfusion at age 13. The Ryan White Act was intended to make healthcare resources more easily available for low-income people with HIV/AIDS, yet AIDS activists argued that Bush denied full, adequate funding to this programme after its passage, and failed to follow through on the recommendations offered by the National Commission on AIDS.



1991: Los Angeles Lakers star Magic Johnson holds a press conference announcing his immediate retirement because he has tested positive for HIV. Johnson’s diagnosis, together with the AIDS-related deaths of celebrities like Rock Hudson in 1985 and Freddie Mercury in 1991, help to increase public awareness and change social perceptions of HIV/AIDS.

1992: The first combination of HIV/AIDS drugs are approved by the US Food and Drug Administration.

1993: In Canada, the Community AIDS Treatment Information Exchange (CATIE), in partnership with the Toronto People with AIDS Foundation, publishes the first edition of *Managing Your Health*, a guide for people living with HIV/AIDS.

1995: The CDC announces that AIDS is the leading cause of death among Americans between ages 25–44.

1996: HAART (highly active antiretroviral therapy) increases the life expectancy of a patient with HIV by an average of 15 years. The advocacy efforts of AIDS activist and community groups, in the US, Canada, and elsewhere, prove crucial in spurring research, development, testing, and access to these life-extending medications, and in making HIV/AIDS research and outreach an urgent political priority. In Vancouver, a team of physicians at St. Paul's Hospital, headed by Dr. Julio S.G. Montaner, develops a treatment known as "triple therapy," which suppresses viral replication.

1997: The Canadian Aboriginal AIDS Network is established.

1999: The WHO estimates that 33 million people are living with HIV and that 14 million have already died from AIDS. Despite major medical and pharmacological breakthroughs in the 1990s, AIDS remains a global health emergency into the twenty-first century, especially in sub-Saharan Africa and other less developed regions of the world. In Africa, AIDS emerges as the number one cause of death.

*Partially adapted from <https://www.catie.ca/a-history-of-hivaids>.

Photos courtesy of Casey House



Photo of Dr. Julio Montaner care of Providence Health, photo by Jeff Topham.

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THE COMPANY



Lindsey Angell Diana

For the Arts Club *Becky’s New Car* (debut, 2010); *Red Velvet, Venus in Fur, It’s a Wonderful Life*

Other Theatre selected credits: *A Streetcar Named Desire* (Citadel, Theatre Calgary) *As You Like It* (Citadel, RMTC); *Liberation Days* (Theatre Calgary, Western Canada Theatre); *Mortified, How to Survive an Apocalypse, The Romeo Initiative* (Touchstone); *As You Like It, Macbeth, Love’s Labour’s Lost, The Comedy of Errors, The Merchant of Venice* (Bard on the Beach)

Other Lindsey is a two-time Jessie Richardson Award winner and six-time nominee. She is a graduate of Studio 58. Like Diana, she is a Mum to two brilliant kiddos.



Damien Atkins Thomas

For the Arts Club *The Sound of Music, Angels in America*

Other Theatre *De Profundis* (Soulpepper); *Here Lies Henry* (Factory); *Frost/Nixon*

(Vancouver Playhouse); *The Gay Heritage Project* (The Cultch/National tour); *King Lear, Angels in America, Hosanna, The Heidi Chronicles* (Soulpepper); shows with Tarragon, Buddies, MTC, Citadel, Belfry, Theatre Calgary, NAC, Dallas Theater Center; four seasons at the Stratford Festival, seven seasons at the Shaw Festival

Film & TV *Slings and Arrows, Puppets Who Kill, The Eleventh Hour, Saving Hope, Murdoch Mysteries, The Matthew Sheppard Story, Our Fathers, Take This Waltz*

Other Winner of Jessie and Sterling Awards, two Toronto Theatre Critics Awards, five Dora Awards.



Angela Beaulieu Assistant Stage Manager

For the Arts Club Of the 35 productions Angela has worked on at the Arts Club, these are some of her

favourites: *Elf, Kinky Boots, Thanks For Giving, Noises Off, Pride & Prejudice, The Waiting Room, Hand to God, One Man, Two Guvnors, The 39 Steps, It’s a Wonderful Life, Jersey Boys, Miracle on 34th Street*

Other Theatre *Little Red Warrior and His Lawyer* (Savage Society, Belfry Theatre & National Arts Centre, Indigenous Theatre); *Beaches: The Musical, Little Red Warrior and His Lawyer, One Man, Two Guvnors, Skydive* (Theatre Calgary); *Hey Viola!* (Musical TheatreWorks); *Urinetown: The Musical* (Firehall)

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.*



Ivy Charles Vera

For the Arts Club *Beautiful: The Carole King Musical* (debut, 2023); *Little Shop of Horrors* (co-production with Citadel Theatre), *Someone*

Like You (tour)

Other Theatre selected credits: *Hamlet, Twelfth Night* (Bard on the Beach); *Parade* (Raincity Theatre); *In My Day* (ZeeZee Theatre); *Beautiful Man* (Pi Theatre); *Orlando* (RMTC); East Van Panto: *Pinocchio* (Theatre Replacement); *A Chorus Line, Urinetown, Cabaret, Antony & Cleopatra* (Studio 58)

Film & TV selected credits: *Novelette Is Trying, So Help Me Todd, Mahalia, Mild Life*

Other Ivy is a Jessie award-nominated and Ovation! award-winning actor. She was Head Coordinator of the Diversity Committee in her final year of Studio 58 and Head Facilitator the previous. Ivy was awarded the Hnatyshyn Developing Artist Grant in 2019.



MJ Coomber Sound Designer

For the Arts Club *Rubaboo, Me Love Bingo, Forget About Tomorrow, Thanks for Giving, Hand to God*

Other Theatre recent credits:

Lasa Ng Imperyo (Rice & Beans); *The Hobbit* (Pacific); *Eyes of the Beast* (Newworld); *Hamlet* (Bard on the Beach); *The Papa Penguin Play* (Carousel Theatre for Young People); *Fat Joke* (Newworld); *This Is How We Got Here* (Firehall); *Child-ish* (Pacific), *Hurricane Mona* (Touchstone); recent concert music: *face it tiger* (Blueridge Chamber Music Festival); *play{h}ers passage* (CMC/QAF/SUM Gallery)

Other Member of ADC659 and graduate of the School of Contemporary Arts at SFU.



Alen Dominguez Andre

For the Arts Club *The Audience* (debut); *Sweat Other Theatre In My Day* (Zee Zee Theatre); *Anywhere But Here* (Electric Company);

Berlin (City Opera Vancouver); *Coriolanus* (Bard on the Beach); *Marine Life* (Ruby Slippers); *Sweat* (Citadel); *Rent* (URP); *West Side Story* (Theatre Under the Stars); *The Dining Room* (Western Gold); *The Idiot* (Newworld)

Other Jessie Award nominee; UBC graduate; Managing Director at Newworld Theatre.



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Alison Green Costume Designer

For the Arts Club selected credits as Set and/or Costume Designer: *Singin' in the Rain*, *Gypsy*, *Funny Girl*,

Cabaret, *Disney's Beauty and the Beast*, *Les Misérables*, *The Philanderer*, *The Producers*, *Hairspray*, *Mary Poppins*, *Pride and Prejudice*, *Billy Elliot*, *The Audience*; co-designer for *A Thousand Splendid Suns*, *Guys & Dolls*

Other Theatre as Set and/or Costume Designer: *Death of a Salesman*, *Dangerous Corner*, *This* (Vancouver Playhouse); *The Rape of Lucretia*, *Idomeneo* (Pacific Opera, Victoria); *Seussical: The Musical*, *The Secret World of Og* (Carousel Theatre for Young People)

Other Many Jessie awards and nominations. 15 years on the faculty of the Department of Theatre and Film, UBC.



Nick Green Playwright

Nick Green is a Dora Mavor Moore- and Sterling Award-winning playwright in Toronto, born and raised in Vancouver. Nick's works

include *Casey and Diana* (Stratford Festival/Soulpepper; Theatre Aquarius/RMTC; Neptune Theatre; Dora Award-nominated, recipient of Toronto Theatre Critics Award for Best New Canadian Play); *Dinner with the Duchess* (Here for Now, Crow's Theatre 2024/25; MyEntertainmentWorld Award, Best New Play); *The Last Timbit* (book, Prod. Michael Rubinoff; Canadian Screen Award nomination); *In Real Life* (book, Musical Stage Company); *Dr. Silver* (book, South Coast Repertory Theatre); *Happy Birthday Baby J* (Shadow Theatre); *Body Politic* (lemonTree Creations/Buddies in Bad Times; Dora Award); *Fangirl* (book, Musical Stage Company); and *Living the Dream* (book, Canadian Music Theatre Projects). Nick is a graduate of the University of Alberta, and is represented by Marquis Literary.



Alana Hawley Purvis Dialect Coach

For the Arts Club *Forgiveness*
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 selected credits: *The Recruit*

(Netflix); *Charmed* (CW), *Supergirl* (Warner Bros./DC); *Range Roads* (North Country Cinemas – 2022 Canadian Screen Awards nomination for Best Actress)

Other training: Academy for Classical Acting (MFA), Birmingham Conservatory for Classical Theatre Training. Vocal Coach & Instructor: UBC, Bard on the Beach, Arts Club, Douglas College.



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 ½ 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*, *Someone Like You*, *Every Brilliant Thing*, *Red Velvet*, *Guys & Dolls*, *Gingerbread Men: A(nother) Holiday Cabaret*

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.*



Lauchlin Johnston Set Designer

For the Arts Club *The Foreigner*, *Misery*, *Peter and the Starcatcher*, *Good People*, *The Flick*, *It's a Wonderful*

Christmas-ish Holiday Miracle

Other Theatre East Van Pantos, 2023 & 2024 (Theatre Replacement); *Women of the Fur Trade* (NAC/GCTC/Native Earth); *Chickens*, *Footloose*, *Once*, *Grease* (Cheminus Theatre Festival); *Lampedusa*, *Beautiful Man* (PI Theatre)

Other Ten seasons of the Stanley Park Ghost Train; show lighting design for Bright Nights in Stanley Park; twenty-two-time Jessie award nominee and three-time winner; Ovation Award winner; graduate of Theatre at UBC; full member ADC IATSE 659



Jonathan Kim Lighting Designer

For the Arts Club *I, Claudia* (debut); *Kim's Convenience*, *Redbone Coonhound*, *Red Velvet*, *Miracle on 34th Street*

Other Theatre *Ridge* (Brendan McLeod & The Fugitives); *The Hobbit* (Pacific Theatre); *Heathers: The Musical* (Studio 58); *Grandma. Gangsta. Guerrilla.* (Ruby Slippers Theatre); *The Old Woman Who Lived in a Shoe* (Presentation House Theatre); *Behind the Moon* (Touchstone Theatre); *Ins Choi: Son of a Preacherman* (Pacific Theatre)
Other Graduate of SFU's Theatre Production and Design program.



Andrew Kushnir Director

For the Arts Club *This Is Something Else* (6 episodes)
Other Theatre selected credits, as director: *Casey and Diana* (Stratford Festival,

Soulpepper, Theatre Aquarius, RMTC, Heritage Toronto Award); *Bad Roads* (Crow's Theatre, Dora Award Outstanding Direction, Toronto Theatre Critics' Award Best Director); *The Trials* (University of Toronto); *The Division* (TMU/Tarragon); *The Real Poems* (Here for Now); *Towards Youth* (Project: Humanity/Crow's); *Freedom Singer* (Project: Humanity); *Shirley Valentine* (TIP)
Other Andrew is artistic director of the socially engaged theatre company, Project: Humanity. He is a Loran Scholar and Senior Fellow at Massey College. Andrew founded the We Support LGBTQ Ukraine Fund in 2022: lgbtukrainesupport.com



Julian Legere Assistant Director

Arts Club Debut
Other Theatre *Dragonfly*, *Swollen Tongues*, *Speed Dating for Sperm Donors*,

Botticelli in the Fire (Staged Readings, Theatre Northwest); *A Piece of My Heart*, *Julius Caesar* (independent); Writer/Creator: *I Penelope*, *Tender Madness* (independent); Cultural Worker: Electric Company Theatre, Plastic Orchid Factory, PuSh Festival



Alison Matthews Dialect Coach

For the Arts Club *Noises Off*, *Sweat*, *King Charles III*, *Jersey Boys* (dialect coach); founding faculty member with the Arts

Club Actor's Intensive Training Program (11 years)

Other Theatre Head of Coaching: *Bard on the Beach* (15 seasons); Voice & Text

Instructor: Citadel Banff Professional Theatre Program (5 years); Voice & Text Coach with various theatre companies across Canada.

Other Voice Instructor, Drama Dept., University of Alberta. Founding board member, National Voice Association. Thirty years of professional acting experience in TV, film, theatre and voice-over. Master's Degree (Theatre), UBC.
alisonmatthews.com.



Nora McLellan Marjorie

For the Arts Club *Vanities*, *Starting Here, Starting Now*, *The Club*, *Miracle Mother*, *August: Osage County*, *The Matchmaker*, *Noises Off*, *Sense*

& *Sensibility*

Other Theatre *Julius Caesar*, *Mr. Scrooge*, *A Doll's House*, *The Heidi Chronicles*, *Much Ado About Nothing*, *The Millionairess*, *Noises Off*, *The Drowsy Chaperone*, *Who's Afraid of Virginia Woolf?* (Vancouver Playhouse); *Road* (Actors Recourse Group)

Film & TV recent credits: *Hudson and Rex*, *Revival*, Sister Rose in *Son of a Critch* (CBC)

Other *I'm very happy to be home... In honour of those who left us too soon.*



Emma Slipp Pauline

For the Arts Club *Farewell*, *My Lovely* (debut, 2015); *Noises Off*, *Sense & Sensibility*, *Redbone Coonhound*

Other Theatre *Stupid F*cking Bird*, *Bunny*, *The Father* (Search Party); *As You Like It*, *Julius Caesar*, *Macbeth* (Bard on the Beach); *The Rivals* (Blackbird); *Moss Park* (Green Thumb); *Singin' in the Rain* (Cheminus Theatre Festival); *Three Sisters* (Only Child)

Film & TV *Rambler*, *The Order*

Other Jessie award winner; Studio 58 graduate.



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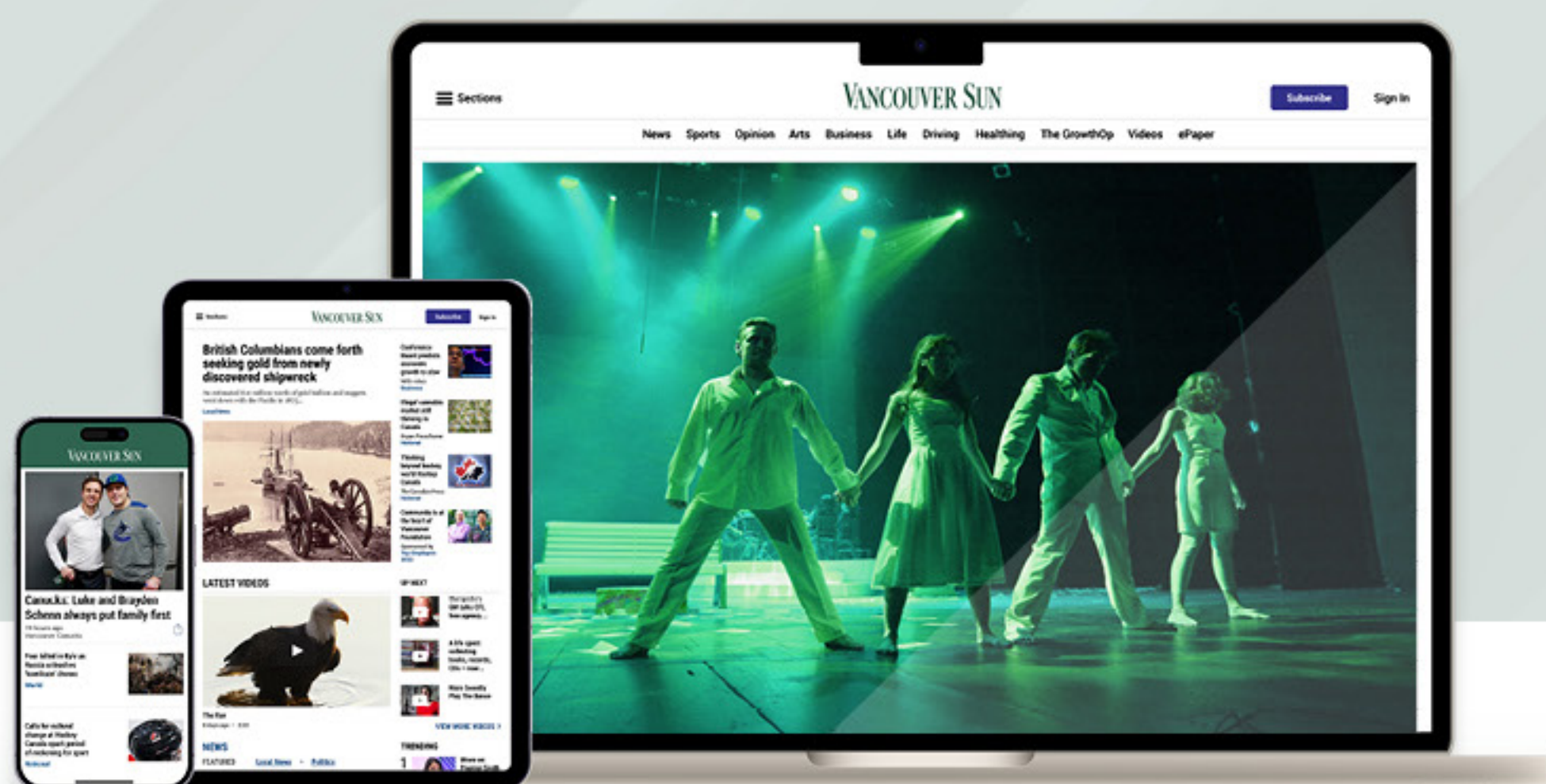
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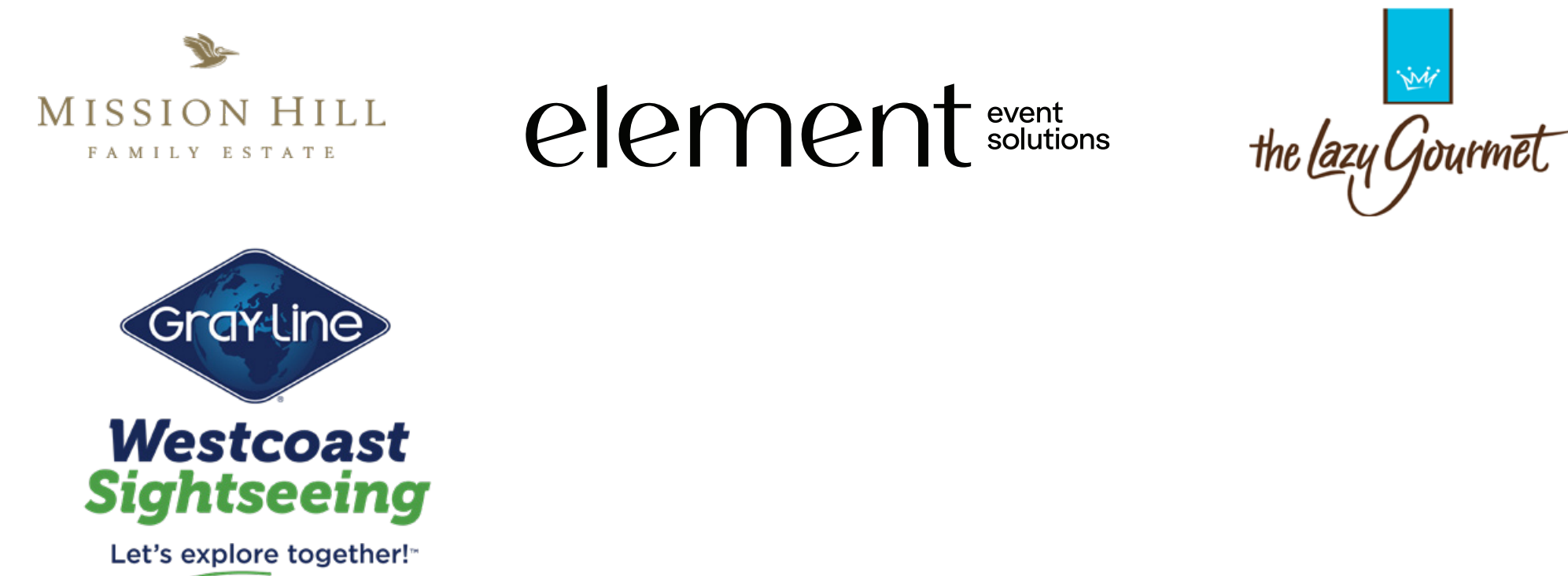
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