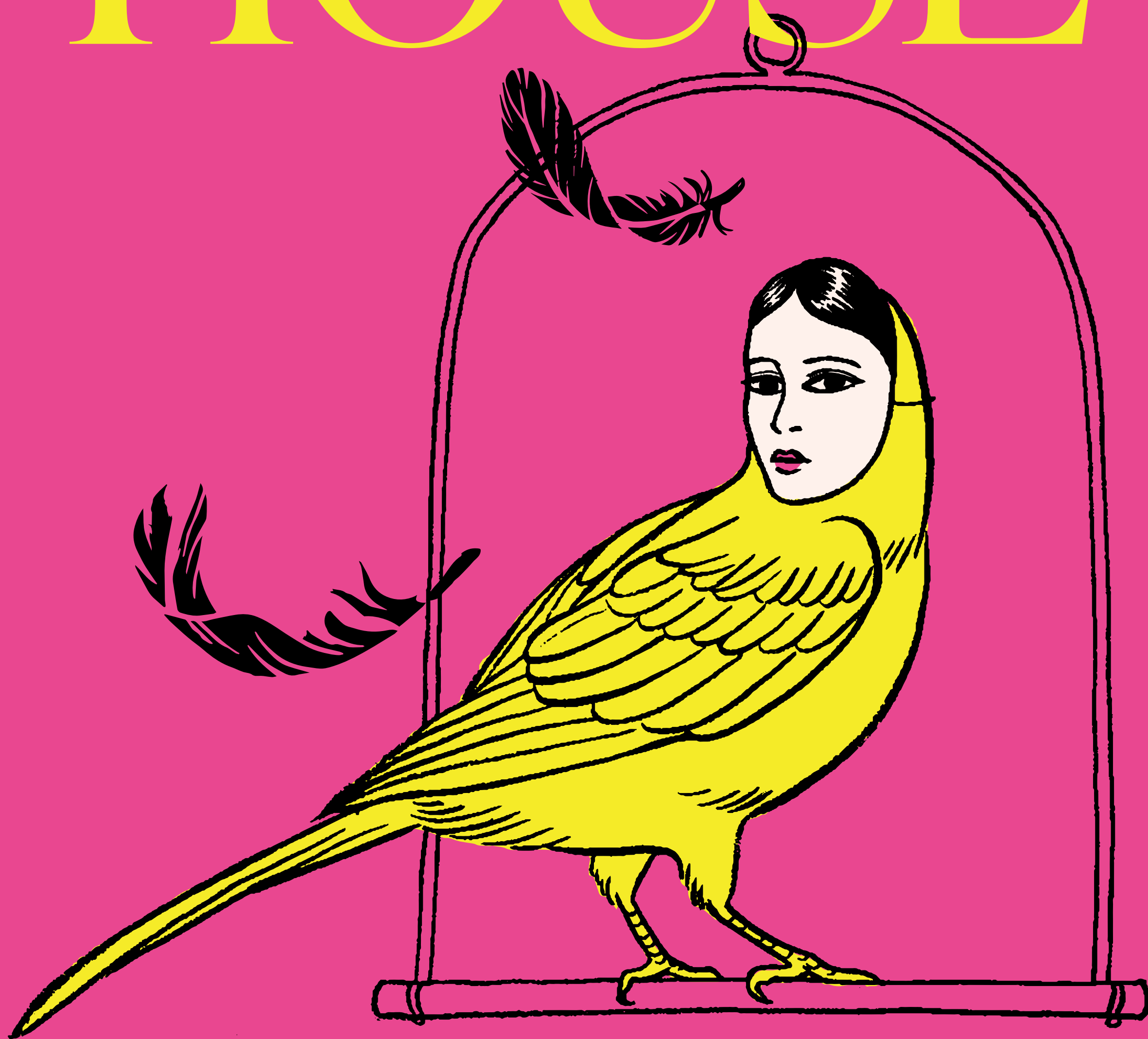


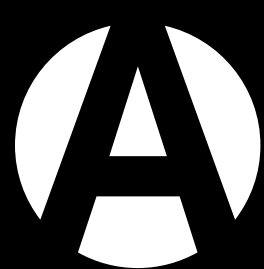
A DOLLS HOUSE



SEPTEMBER 4—OCTOBER 5, 2025

Stanley BFL CANADA Stage

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A DOLL'S HOUSE

By Henrik Ibsen
A New Version by Amy Herzog
Presented in Partnership with Theatre Calgary

SEPTEMBER 4—OCTOBER 5, 2025
Stanley BFL CANADA Stage



CAST

Daniel Briere Torvald Helmer
Max Cannon Ivar Helmer
Cecilia Carlson Emmy Helmer
Azriel Dalman Ivar Helmer
Elinor Holt Anne-Marie
Alexandra Lainfiesta Nora Helmer
Ron Pederson Nils Krogstad
Nova Scout Emmy Helmer
Carmela Sison Kristine Linde
Marcus Youssef Doctor Rank

CREATIVE

Anita Rochon Director
Amir Ofek Set Designer
Ralamy Kneeshaw Costume Designer
Narda McCarroll Lighting Designer
Malcolm Dow Composer & Sound Designer
Lisa Goebel Choreographer & Intimacy Director
Amy Amantea Accessibility Consultant
Sara Ayerman Assistant Director
Geoffrey Jones Assistant Director
Caryn Fehr Intimacy Captain

Caryn Fehr Stage Manager
Naomi Esau Assistant Stage Manager
Muleba Chailunga Child Supervisor

A Doll's House (Herzog) is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

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LAND ACKNOWLEDGEMENT

The Arts Club Theatre Company acknowledges the traditional, ancestral, and unceded territories of the [x̣ṃəθḳʷəỵəm](#), [Skwxwú7mesh](#), and [səlilwətał 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.

WELCOME

Welcome to the Arts Club’s Stanley BFL CANADA Stage for the 2025–2026 season opening production of *A Doll’s House*. And yes: you read that stage name correctly. We are so proud to announce BFL CANADA as the new naming sponsor for this Arts Club venue. This sponsorship represents both a deepening of BFL CANADA’s long-standing relationship with the Arts Club and a significant investment in the future of live theatre in British Columbia.

BFL CANADA, one of the country’s largest employee-owned and operated insurance brokerage firms, has been a supporter of the Arts Club for nearly 20 years. Their involvement with our company has included hosting client groups for performances, underwriting major fundraising events, and serving as Presenting Sponsor of the Signature Dinner Series and the Diamond Sponsor of the Arts Club’s 60th anniversary Diamond Celebration in 2024. This new stage sponsorship marks the next chapter in a relationship built on shared values, a passion for the performing arts, and a commitment to building strong, vibrant communities.

We would also like to thank Brenda Mendieta at BFL CANADA, who has been an unwavering supporter of the Arts Club and the work we do on our stages and in the community. Not only has Brenda, who championed this naming opportunity, been our advisor at BFL CANADA, but she and her husband, John Singleton, have been personal donors to the Arts Club for decades. Brenda and John are members of our Artistic Director’s Circle of donors, and have also ensured that they leave a lasting legacy with the Arts Club through a planned gift in their will. Thank you, Brenda and John, for your ongoing support!

As we kick off the new season, we hope you are as excited as we are and have your season-ticket package ready to go. If not, you can still get in on the action at the best value. For this, our 62nd season, we are thrilled to be producing sixteen extraordinary shows across our three venues (the Granville Island Stage and the Olympic Village Stage at the BMO Theatre Centre, in addition to the Stanley BFL CANADA Stage) and on tour. You’ll be enthralled by three Canadian premieres, six shows filled with music, seven plays written by Canadians, nine plays written or co-written by women, and 142 roles for local actors to sink their professional teeth into. It’s going to be a blast! See you at the theatre.



Ashlie Corcoran Artistic Director
Peter Cathie White Executive Director

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DIRECTOR'S NOTES

We all make choices that change our lives. Some are sudden. Some take years. This play captures the exact moment when someone starts choosing herself, without any idea of what comes next. We often romanticize the idea of being true to oneself, but the reality of self-actualization can be risky and irreversible. This play, especially in Amy Herzog's taut and emotionally precise adaptation, reminds us that personal awakening rarely comes without consequence.

I love the characters in *A Doll's House*. They don't explain themselves. They don't hand us their motivations. Like people in real life, they show themselves in pieces: through behaviour, deflection, language, silence. They're not arguments; they're people. People who try, fail, reach, retreat, and reveal just enough that you recognize yourself.

I've had the enormous privilege of working with a team of generous, gutsy, thoughtful artists, technicians, and producers to bring this world to life. For this production, we've set the play in Norway, 1879, when Ibsen first wrote it, but dropped that world into a modern frame. We're inside a period piece that doesn't quite sit still. The legal and social structure Nora lives in is a powder keg. Without her husband's permission, she can't take out a loan. She can't own property. She can't sign a contract. Her entire legal identity was absorbed into her husband's. Her choices aren't just frowned on—they could blow up her life.

I'm interested in the tension between then and now, between the structures we can name and the ones we're still swimming in. What systems are we participating in without even realizing it? What about in our personal lives? What feels normal today that, someday, we might see as impossible to sustain? And what choices might we make to change that?

Anita Rochon

Theatre Calgary is proud to partner on this production of *A Doll's House*.

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IBSEN AND *A DOLL'S HOUSE*, FROM NORWAY TO BROADWAY



SOURCE: WWW.VISITNORWAY.COM/THINGS-TO-DO/ART-CULTURE/LITERATURE/HENRIK-IBSEN/

SPOILER WARNING: This essay reveals major plot details in *A Doll's House*.

The plays of Henrik Ibsen are highly distinctive of their time and place, with key plot points often centred on social norms and laws of nineteenth-century Europe, particularly in Ibsen's native country of Norway. The men and women who populate much of Ibsen's work are constrained by roles and expectations strictly circumscribed by matters of gender, class, social status, and religion. The external conflict in his most famous play, for instance, hinges on a long-outmoded law prohibiting women from signing contracts to enter into formal financial arrangements. Yet, notwithstanding such archaic particularities, Ibsen's work remains immensely influential and perennially popular with theatre-going audiences. Among Western playwrights, only Shakespeare's plays are more frequently staged; and by 2006, the centennial of Ibsen's death, *A Doll's House* was the world's most-performed play.

Henrik Ibsen was born in 1828 in Skien, Norway. Located in Telemark county (then known as Bratsberg), in southeastern Norway, Skien was one of the country's more internationally oriented cities, owing to its location on the river Skienselva and near the Skagerrak, a strait running between Norway, Denmark, and Sweden, connected to the North Sea. This fortuitous geography made Skien a significant trading hub, indeed to the benefit of Ibsen's family. Henrik's father, Knud Ibsen, was a merchant specializing in luxury goods, timber, and grain. Knud's wife, Marichen (née) Altenburg, was the daughter of a prosperous trader and ship-owner father. Both of Henrik's parents descended from the highly prestigious Paus family, the roots of which could be traced back to Norway's medieval aristocracy.

By the mid 1830s, the Ibsen family's fortunes had precipitously declined, forcing them to sell much of their property and lowering their social status. At age 15, Henrik left Skien to work as an apprentice

apothecary in the town of Grimstad, studying and writing when time permitted. These occasional writings bore fruit by 1850, when Ibsen's first play, *Catillina*, was published—another play, *The Burial Mound*, became his first staged work, produced at the Christiana Theatre in the Norwegian capital, then called Christiania (subsequently modified to Kristiana, later renamed Oslo). Over the years that followed, Ibsen became an active presence in the Norwegian theatre world, writing, directing, and producing plays in Bergen and at the Christiana Theatre, where he was made Creative Director in 1858.

However, financial success remained frustratingly elusive, and the Christiana Theatre's bankruptcy was one of the factors that prompted Ibsen's 27-year-period of self-imposed exile from Norway. In 1864, he departed for Italy, spending a few years in Sorrento and Rome before moving on to Germany, residing first in Dresden and then Munich. This exilic period yielded some of Ibsen's greatest plays, including *Peer Gynt* (1867), written in Italy but inspired by the world of Norwegian fairy tales; *Emperor and Galilean* (1873), a play set in the later Roman empire that Ibsen himself considered his magnum opus; and *A Doll's House*, widely regarded as Ibsen's defining work.

A Doll's House premiered just before Christmas in 1879 at the Royal Danish Theatre in Copenhagen. In early January 1880, another production was staged at Stockholm's Royal Dramatic Theatre. From these first Scandinavian productions, *A Doll's House* generated both acclaim and controversy. While some contemporary viewers praised Ibsen's play for its social realism and complex characterizations, particularly that of its female protagonist, Nora, others were scandalized by the play's frank portrayal of marital relations, its critique of bourgeois family norms, and especially its then-shocking conclusion: Nora leaves her husband, Torvald, to pursue her own independent life and personal development. A prominent German actress, Hedwig Raabe, insisted that she would never play a heroine who walks out on her family.

It was for German productions in particular that Ibsen's agent pressured the playwright to concoct an alternate ending wherein Nora, just as she is about to leave Torvald, is stricken with emotion at the sight of their children and seemingly changes her mind to remain with her family. Ibsen considered this alternate ending a sentimental betrayal of his story and characters, and today it is merely a curious footnote in theatre history. Yet, its apparent necessity for some productions in Ibsen's time speaks to the later nineteenth-century social milieu that Ibsen's play holds up for caustic critique.

Ibsen returned to Norway in 1891, and died in the capital in 1906. The twentieth century saw exponential growth in his posthumous reputation and stature as one of Europe's greatest dramatists, and *A Doll's House* a frequent fixture on stages around the world. Its reach grew wider still with numerous radio performances; film adaptations, beginning with American and German silent films in 1922 and 1923, respectively; and productions for television in Norway, Denmark, West Germany, the UK, and the US. In the late twentieth and twenty-first centuries, ambitious theatre artists reworked and reimagined *A Doll's House*, including Swedish film and theatre director Ingmar Bergman's 1989 play *Nora*; Samuel Adamson's *Wife* (2019), which loosely adapts Ibsen's play into a story spanning decades, from 1959 to 2042; a 2022 Indian production by director Amitesh Grover, which speaks implicitly to India's traditional caste hierarchy; and playwright Amy Herzog's (*4000 Miles, Mary Jane*) version in 2023. Herzog's production premiered on Broadway at the Hudson Theatre, with Jessica Chastain in the lead role. Chastain's Nora earned rave reviews, and Herzog's *A Doll's House* was nominated for the Tony Award for Best Revival of a Play and won the Drama Desk Award for Outstanding Adaptation; one year later, Herzog's version of Ibsen's *An Enemy of the People* received the same prestigious award.

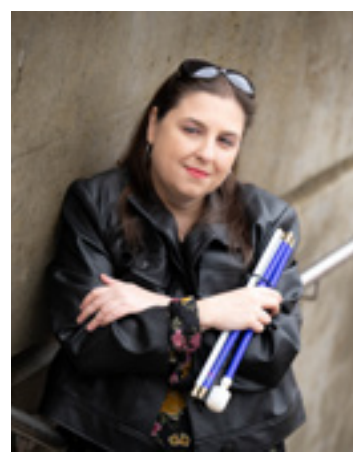
As the success of Herzog's adaptations attests, the essential power of Ibsen's plays—to move, to provoke, and to challenge audiences to look more critically at their own societies—remains very much intact. Ibsen's characters, their words, and choices resonate far beyond their particular time and place—in effect, holding up a bracing mirror to our own.

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THE COMPANY



Amy Amantea Accessibility Consultant

Amy Amantea is a multidisciplinary artist, facilitator, and creative access strategist consultant with over 17 years of experience in the arts. As a blind artist, she champions inclusion through storytelling, performance, and innovative access. As a consultant and strategist, Amy collaborates with individual artists and arts organizations to reimagine accessibility as a creative force, ensuring the arts are for everyone. Her work in consultation and education expands beyond the arts, as her sought-after knowledge has made her the “go-to” person in Vancouver, and beyond, for all things access. Amy is proud to be the first ever Accessibility Coordinator hired at the Arts Club Theatre Company, and grateful to be working as part of the creative team on *A Doll’s House*, as we strive towards a more “authentic” account of disability when played through the able-bodied experience.



Sara Ayerman Assistant Director

Arts Club Debut

Other Sara is the Artistic Coordinator at the Arts Club Theatre Company. Originally

from London, Sara has worked on major West End productions, including *Harry Potter and the Cursed Child*, helping with its global rebrand and later managing its San Francisco production. Sara’s career path is notably diverse, having also trained as a pediatric nurse at King’s College Hospital. She shares, “*Spending time in both kinds of theatre, the creative and the literal medical, has given me so many unique experiences and allowed me to live life from multiple perspectives. I am really excited for the opportunity to step inside Nora’s world.*”



Daniel Briere Torvald Helmer

Arts Club Debut

Other Theatre *Romeo and Juliet*, *King John* (Stratford Festival); *A Streetcar Named Desire* (Citadel/Theatre Calgary); *Gone with the Wind*

(RMTC); *Blithe Spirit* (Watermark)

Film & TV *Mayday*, *Titans*, *Murdoch Mysteries*, *Imposters*, *Rookie Blue*

Other Graduate of The National Theatre School of Canada. Never one to refuse a challenge, Daniel has built puppets, written music, animated a flying canoe, and died on-stage in the first moments of a forty-five-minute act.



Max Cannon Ivar Helmer

Arts Club Debut

Other Theatre *Failiens* (Nootka Fine Arts); *Ketchup or Die* (Nootka Fine Arts)

Other Max has appeared in several commercials, television shows, and short films. He is a student in the Fine Arts Program at Nootka Elementary, where he enjoys studying Improv and Comedic Play.



Cecilia Carlson Emmy Helmer

Arts Club Debut

Other Cecilia is thrilled to make her Arts Club debut! She is a member of the junior company at Pulse Dance

Centre. She would like to thank her Mom, Dad, and Everett for all their support.



Muleba Chailunga Child Supervisor

For the Arts Club *Beautiful: The Carole King Musical*

Other Theatre *The Prom* (UBC Musical Theatre Troupe); *King*

Musu (Akofena Afro-Theatre); *Theory of Relativity* (UBC Musical Theatre Troupe); *Parliament of the Birds* (UBC Theatre)

Other Graduate of UBC’s Theatre Design and Production program. An emerging theatre artist and past Bill Millerd Artist Fund recipient, Muleba is stoked to return to the Arts Club as a Child Supervisor.



Azriel Dalman Ivar Helmer

For the Arts Club *Miracle on 34th Street*

Other Azi is most recognized for playing Young Percy Jackson on the Disney+ series

Percy Jackson and the Olympians, and your moms, aunts, and grandmas will recognize him from many Hallmark movies! He’s also appeared on Netflix, FX, NBC, ABC, Hulu, Lifetime, Paramount+, and more. When he’s not acting, he’s listening to Taylor Swift, playing chess, building Lego, rock climbing, running, or doing ballet.



Malcolm Dow Composer & Sound Designer

For the Arts Club *The Graduate*, *Scar Tissue*, *Perestroika*, *The Great Leap*, *Beneath Springhill*

Other Theatre *Harlem Duet*, *Pericles*, *The Comedy of Errors* (Bard on the Beach); *Strangers on a Train*, *Murder in the Studio* (Vertigo Theatre); *Equivocation* (Persephone Theatre); *S’effondrent les vidéoclubs*, *Le Soulier* (Théâtre la Seizième)

Other Malcolm also works in film and TV. He is an instructor at Studio 58, and has won several awards for his work in Canadian theatre. Instagram: @memoriafutura

On Granville Street

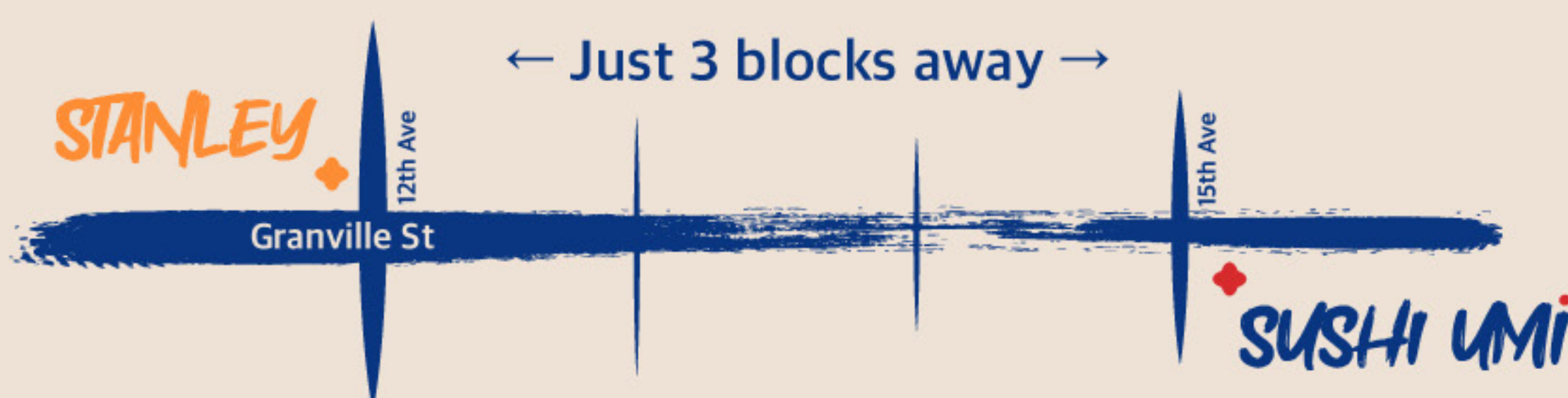
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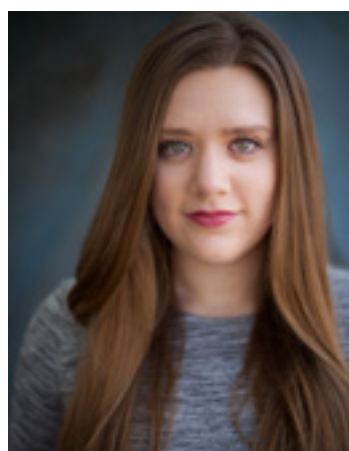
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Naomi Esau Assistant Stage Manager

Arts Club Debut

Other Theatre select stage management credits: *Bring It On*, *The Musical* (Globe

Theatre); *Blithe Spirit*, *Meteor Shower* (as Assistant Stage Manager), *A Midsummer Night's Dream* (Shakespeare on the Go); *The Importance of Being Earnest* (as Apprentice Stage Manager, Theatre Calgary); *Go for Gold Audrey Pham* (Lunchbox); *The Orange Dot* (Sage); *Beautiful Man*, *The F Word*, *Men Express Their Feelings* (Downstage); *For the Pleasure of Seeing Her Again*, *Magic Lies: An Evening with W.O. Mitchell* (Rosebud Theatre); *Gaslight* (as Assistant Stage Manager, Vertigo Theatre)

Other Naomi is thrilled to be working with the Arts Club! She is currently based in Calgary, where she is also an actor, musician, seamstress, and baker of many cupcakes.



Caryn Fehr Stage Manager/Intimacy Captain

For the Arts Club *Ain't Misbehavin'* (debut, 1986); most recently: *The Mousetrap*, *Primary Trust*, *Ring of Fire*,

Mom's the Word: Talkin' Turkey, *Beautiful: The Carole King Musical*, *Sense & Sensibility*, *Beneath Springhill*, *Buffoon*, *The Shoplifters*, *A Thousand Splendid Suns*, *The Great Leap*, *Once*, *Forget About Tomorrow*

Other Theatre recent credits: *If You Could Read My Mind: The Songs of Gordon Lightfoot*, *As Above* (Belfry Theatre, Victoria); *Yellow Fever* (Firehall Arts Centre)

Other Caryn has toured with productions throughout Canada and to Ireland and has worked locally with many Vancouver companies, including the Vancouver Playhouse, Touchstone Theatre, Axis Theatre, the Firehall Arts Centre, and Carousel Theatre. She is a recipient of the Mary Phillips Prize, a Jessie Award for Behind-the-Scenes Achievement.



Lisa Goebel Choreographer & Intimacy Director

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

Sexy Laundry, *Guys & Dolls*, *Miracle on 34th Street*, *Ring of Fire*, *Waitress*

Other Theatre Puppeteer for *Otosan* (Little Onion/Gateway); Choreographer and Intimacy Director for *The Dark Lady* (Bard on the Beach); Intimacy Director for *Flight* (Vancouver Opera)

Other Lisa is a certified intimacy director through Intimacy Directors and Coordinators, and a proud Studio 58 grad.



Amy Herzog Playwright

Amy Herzog's plays include *Mary Jane* (New York Drama Critics' Circle Award), *4000 Miles* (Pulitzer Prize Finalist, Obie Award for

Best New American Play), *After the Revolution* (New York Times Outstanding Playwright Award), and *Belleville* (Drama Desk Award nominee). She received the Benjamin H. Danks Award from the American Academy of Arts and Letters. Amy teaches playwriting at the David Geffen School of Drama.



Elinor Holt Anne-Marie

Arts Club Debut

Other Theatre *Pig Girl* (Theatre Network); *The Soul Collector* (Catalyst); *The Ecstasies* (Northern Light); *Fly*

Me to the Moon (Shadow); *Matara* (Workshop West); *The Blue Hour* (Skirts-a-Fire); *A Sleigh-Ride Christmas Carol* (Caravan Farm); *Lilia!* (Rosebud); *Bingo Ladies* (Hudson Village); *Steel Magnolias* (Theatre North West); *Romeo & Juliet* (The Globe); *Richard III* (Shakespeare Company); *The Humans* (Theatre Calgary); *Angels in America* (ATP); *9 to 5* (Stage West); *Austentatious* (Forte); *Shakespeare's Will* (Sage); *The Pink Unicorn* (Lunchbox)

Other Elinor just played Aunt Ida in the NAC/TC/Banff Centre workshop of *Maudie*. Huge thanks to Anita and the Arts Club for this show. Hello, Vancouver.



Henrik Ibsen Playwright

At age 23, Henrik Ibsen (1828-1906) became theatre director and resident playwright of the new National Theatre at Bergen, charged with creating a national drama. He

directed the Norwegian Theatre in Kristiana from 1857 to 1863, when the theatre went bankrupt. He then set off on extended travels in Europe, beginning a self-imposed exile that would last until 1891.

In Italy, he wrote the troubling moral tragedy *Brand* (1866) and the buoyant *Peer Gynt* (1867). After the satire *Pillars of Society* (1877), he found his voice and an international audience with powerful studies of middle-class morality in *A Doll's House* (1879), *Ghosts* (1881), *An Enemy of the People* (1882), *The Wild Duck* (1884) and *Rosmersholm* (1886).

His more symbolic plays, most of them written after his return to Norway in 1891, include *Hedda Gabler* (1890), *The Master Builder* (1892), *Little Eyolf* (1894) and *When We Dead Awaken* (1899).

Emphasizing character over plot, Ibsen addressed social problems such as political corruption and the changing role of women, as well as psychological conflicts stemming from frustrated love and destructive family relationships. He greatly



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influenced European theatre and is regarded as the founder of modern prose drama.



Geoffrey Jones Assistant Director

For the Arts Club *Angels in America, Part One* (debut, 2017); *Angels in America, Part Two*, *The Great Leap*, *A*

Thousand Splendid Suns, *Elf: The Musical*
Other Theatre recent credits as Stage Manager or Assistant Stage Manager: *Much Ado About Nothing* (Bard on the Beach); *Little Red Warrior and His Lawyer*, *You Used to Call Me Marie...* (Savage Society); East Van Panto: *Robin Hood* (Theatre Replacement); *Never the Last* (Delinquent Theatre); *The Wrong Bashir* (Touchstone Theatre); *Kismet*, *Things Have Changed* (The Chop Theatre)
Other Geoff is a graduate of Studio 58. *Big thanks to Anita for her overwhelming generosity and mentorship.*

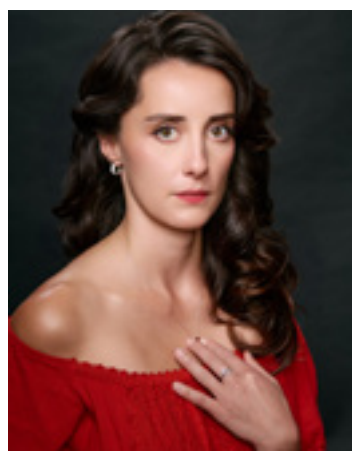


Ralamy Kneeshaw Costume Designer

Arts Club Debut
Other Theatre *Blithe Spirit*, *The Importance of Being Earnest* (Theatre Calgary);

Charlotte's Web, *Seafarer*, *Teenage Dick* (Alberta Theatre Projects); *A Midsummer Night's Dream* (Shakespeare Company); *The Strange Case of Dr. Jekyll and Mr. Hyde* (Vertigo Theatre); *Waiting for Godot* (Black Radish Theatre)

Other Ralamy has a Master's Degree in Anthropology. She is deeply grateful to the Arts Club costume team for their talent and dedication, and thanks her dear husband for his unwavering support.



Alexandra Lainfiesta Nora Helmer

For the Arts Club *The Three Musketeers* (co-production with Citadel Theatre)

Other Theatre *As You Like It* (Freewill Shakespeare); *Native Gardens* (Persephone Theatre); *As You Like It*, *Julius Caesar* (Bard on The Beach); *The Miser*, *Henry VIII*, *Napoli Milionaria!*, *The Comedy of Errors* (Stratford Festival); *Espejos:Clean* (Newworld Theatre); *Tonic for Desperate Times* (Theatre Gargantua); *Made in Canada* (Rice&Beans); *Be-longing* (Frank Theatre)

Other Winner of two Jessie Richardson Awards for Best Actor in a Leading Role, two Dora Mavor Moore Awards, The Lieutenant Governor's Platinum Jubilee Arts and Music Award, Sydney J. Risk Award, and Studio 58 acting award.



Narda McCarroll Lighting Designer

For the Arts Club *Cipher* (as Set Designer)

Other Theatre *The Black Bonspiel of Wullie*

MacCrimmon, *To the Light*, *Red*, *The Circle* (ATP); *Blithe Spirit*, *Blow Wind High Water* (Theatre Calgary); *The Woman in Black*, *The Girl on the Train*, *Sweeney Todd* (Vertigo Theatre); *Gracie*, *The Trespassers* (Belfry); *Beauty and the Beast*, *Grease*, *Vimy* (Western Canada Theatre); *Peter and the Starcatcher*, *The Penelopiad*, *Julius Caesar* (Citadel Theatre); *Vigilante* (Catalyst Theatre/Tour); *Bronte: The World Without* (Stratford Festival); *Cinderella*, *The Wizard of Oz* (Rainbow Stage); *Glory* (WCT/ATP/ National Tour); *The Drowning Girls* (National Tour)

Film & TV Costume design for *Cut Bank*
Other Go to narda.ca to see images of her work.



Amir Ofek Set Designer

For the Arts Club *My Granny the Goldfish*, *The Graduate*, *The Importance of Being Earnest*, *Boeing Boeing*, *Other Desert*

Cities, *One Man*, *Two Guvnors*, *A Christmas Story*, *The Valley*, *The Men in White*, *Fun Home*, *Me & You*, *Buffoon*, *The Cull*, *Red Velvet*, *Sexy Laundry*, *Miracle on 34th Street*

Other Theatre *La Voix Humaine*, *Orfeo*, *Ed Euridice* (Vancouver Opera); *Pericles*, *Othello*, *A Midsummer Night's Dream*, *Henry V* (Bard on the Beach); *The Father*, *Bunny*, *Stupid F*cking Bird!*, *Fairview*, *Dance Nation* (The Search Party)



Ron Pederson Nils Krogstad

For the Arts Club Carmen Ghia in *The Producers* (Jessie Award nomination – Best Supporting Actor)

Other Theatre Ron is a Cree/Métis actor, director, and writer. He has worked across Canada with major theatres including Stratford, Soulpepper, and Canadian Stage. He is an acclaimed creator and performer of improvised theatre.

Film & TV credits include MADtv (Canadian Comedy Award); Degrassi (CTV); The Late Late Show (CBS); Vampire Dog (YTV); and New Eden (Crave).

Other Ron has received multiple Canadian Comedy Awards, the Dora Mavor Moore Award, Sterling Awards, SummerWorks Performance Award, RBC Arts Professional Award, and a Jessie Award nomination. Instagram: @ron_pederson



Anita Rochon Director

Arts Club Debut

Other Theatre *4000 Miles*, *The Munro Stories* (Belfry Theatre); *Stage Kiss* (Shaw Festival); *Cymbeline*, *Romeo & Juliet* (Bard on the Beach); *The Last Wife*, *Romeo & Juliet*, *Globe Theatre*; East Van Pantos: *Robin Hood*, *Beauty and the Beast*, *Snow White*, *Little Red Riding Hood* (Theatre Replacement); *Pathetic Fallacy*, *Kismet* *things have changed* (The Chop Theatre)
Other Artistic Director of Green Thumb Theatre; Co-founder of The Chop Theatre with Emelia Symington Fedy.

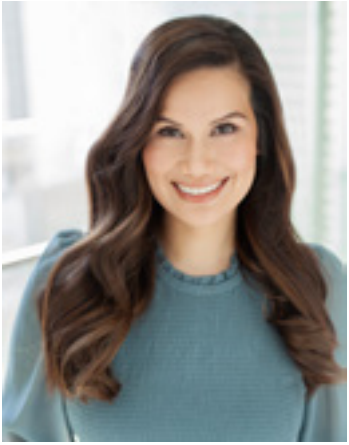


Nova Scout Emmy Helmer

For the Arts Club *Waitress* (debut, 2025)

Film & TV Purdy's Chocolate commercial

Other Nova is a musical theatre student at VPS, and engages in various dance/music classes to grow her passion for performing. She will be entering grade 1 this fall. Nova is excited to be returning to the Stanley Stage for another Arts Club production!



Carmela Sison Kristine Linde

For the Arts Club *Miss Bennet: Christmas at Pemberley*

Other Theatre *Meeting* (Pacific Theatre/Itsazoo); *Homecoming* (Urban Ink); *The Merchant of Venice*, *Two Gentlemen of Verona* (Bard on the Beach); *Much Ado About Nothing* (Theatre Calgary); *Are We There Yet?*, *Consent*, *Under Cover* (Concrete Theatre)

Film & TV *Maid*, *The Mysterious Benedict Society*, *The Flash*, *Motherland*, *Bates Motel*, *Riverdale*

Other At the 2025 PuSh International Festival, Carmela premiered *Lasa Ng Imperyo*, her Tagalog translation and adaptation of *A Taste of Empire* by Jovanni Sy. She is a graduate of The University of Alberta's BFA in Acting program.



Marcus Youssef Doctor Rank

For the Arts Club *How Has My Love Affected You?* (debut, 2011); *It's a Wonderful Christmas-ish Holiday Miracle*

Other Theatre *Winners and Losers*, *King Arthur's Night*, *Ali and Ali & the axes of Evil*, *Boy in the Moon* (Newworld Theatre, including multiple national and international tours); *Meeting* (Pacific); *Hamlet* (Bard on the Beach); *Last Days of Judas Iscariot* (Pound of Flesh); East Van Pantos: *Wizard of Oz*, *Pinocchio*, *West Van Story*

Other Artistic Director of Newworld, 2005–19; co-founder, Progress Lab 1422. Selected awards: Siminovitch Prize for Theatre, Vancouver Mayor's Arts Award, Rio-Tinto Alcan Performing Arts Award, Ikarus Prize (Germany), *Seattle Times* Footlight Award; honorary fellowship, Douglas College.

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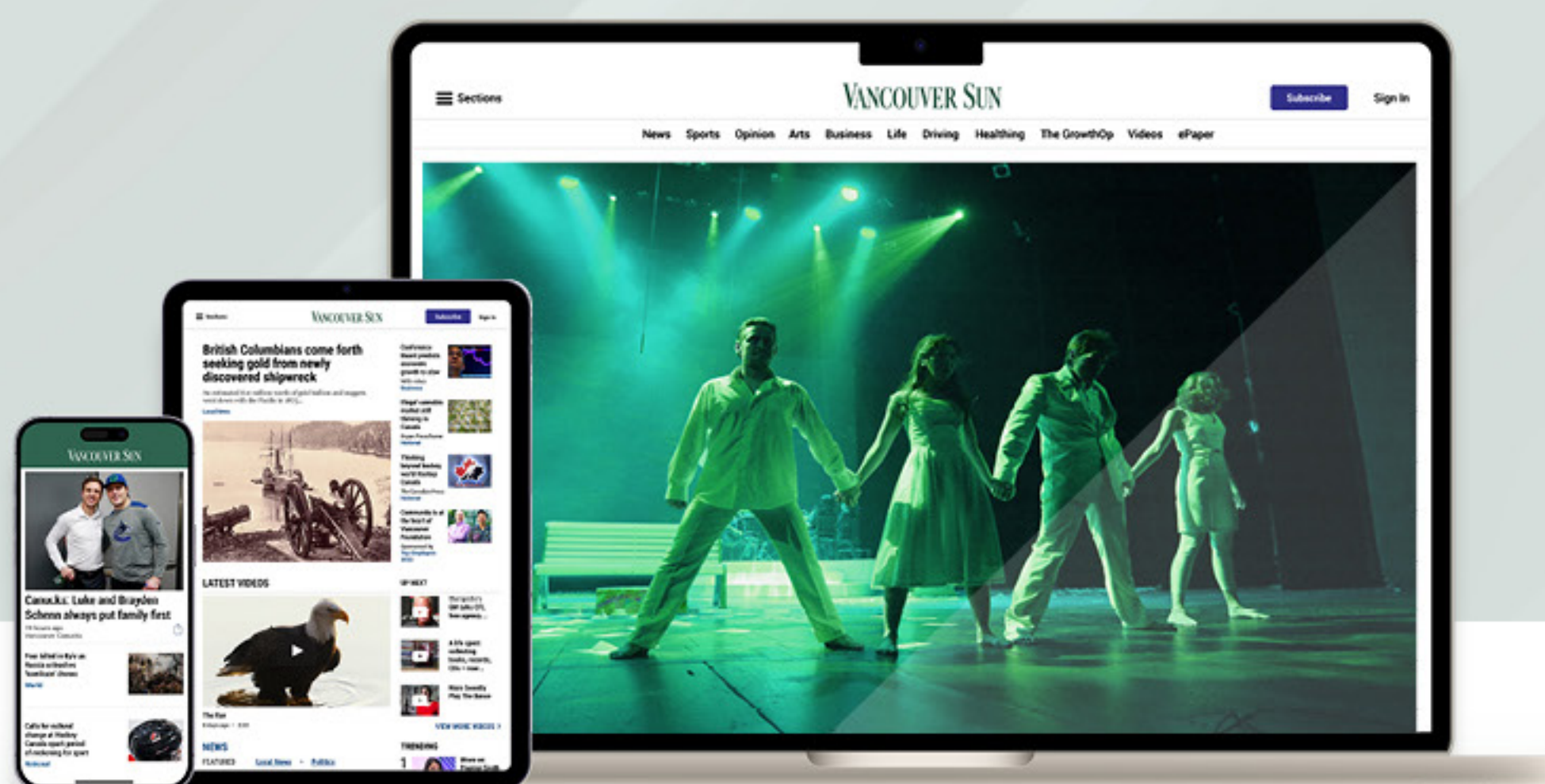
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Secretary Carol Humphrys
Wanda Costuros CPA (CMA), MBA,
John Dawson, FCPA/FCA, Amin Sunderji

ARTISTIC

Head of New Works & Professional Engagement Stephen Drover
Producer Jocelyn Tsui
Company Manager Jordan Greene
Artistic Coordinator Sara Ayerman
New Works & Professional Engagement Assistant Evann Hutton

PRODUCTION

Director of Production Ace Martens
Stanley Technical Director Kelsey John Torok
Tour Technical Director Ted Roberts
Granville Island Technical Director Kade Larson
Pre-Production Technical Director Jessie Potter
Assistant Production Manager Pamela Jakobs
Facility Sales & Rentals Manager Sean Jones
Production Administrator Dawn Padget
Production Assistants Josh Tompke
Stanley Head Electrician Julie Wiebe
Granville Island Head Electrician Darren Hales
Olympic Village Head Technician TBA
Head Tour Technician Amy Cuthbertson
2nd Electrician Adam Prokop
Stanley Head Stage Carpenter Keegan Plant
Granville Island Head Stage Carpenter Rod Frew
2nd Stage Carpenters Jillian Papp, Amy Harris, Jack Mosher
2nd Stage Carpenter Jack Mosher
2nd Sound Technician Scott Thompson, Eric St. Laurent
Head Dresser Sarah McCready
2nd Dressers Alex Campagnaro, Megan Wiebe, Christopher Wu
Swing Electrician Ash Shotton
Stagehands Daniel Guzman, Finnley O’Brien, Selena “Twitch” Tobin, Siafon Spencer, Alberto White

Head Scenic Carpenter Joao Carlos d’Almeida
2nd Scenic Carpenters Lorraine West, Chris White
Head Scenic Artist Kristine Kavalec (on leave)
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, Melissa McCowell
Stitcher Anna Potter
Head Wigs Sean Malmas
Wardrobe Maintenance Mary Jane Cox (on leave), Sean Malmas
Stage Managers Angela Beaulieu, Jessica Bournival, Charlotte Braid, Naomi Esau, Caryn Fehr, Emma Graveson*, Ronaye Haynes, Pamela Jakobs, Geoff Jones, Peter Jotkus, Sophie Kaplan, Jenny Kim, Liz King, Erika Morey, Rebecca Mulvihill, Evan Ren, Philomena Sondergaard, Luis Zaldivar Gonzalez*
*Apprentice Stage Managers

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
Controller Michael Dujardin
Accountant Evgenia Krasnopolsky Sudaka
Accounting Assistant Sunanda Khatib
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
LEAP Leaders Tetsuro Shigematsu, Veronique West
LEAP Assistant Ashleigh Giffen
Musical Theatre Intensive Program Leader Peter Jorgensen
Actor’s Intensive Program Leader Scott Bellis
Creative Teens Program Leader Mikenzie Page, Aidan Parker
Community Creates Program Leader Jill Goranson, Mikenzie Page

DEVELOPMENT

Director of Fund Development Amy Benson Russell
Manager of Sponsorship & Events Kristina Cressman
Manager of Individual Giving Alicia Szczygielski
Individual Giving Coordinator Sydney Marino
Development Coordinator Charlie Morcombe
Stewardship Coordinator Tess Hayton
Planned Giving Officer Ruby Campbell

MARKETING & COMMUNICATIONS

Director of Marketing & Communications

Vincent Wong

Associate Director of Communications Susan Cho

Marketing Manager April Green

Graphic Designer Sean Gordon

Communications & Content Associate Christina Papadatos-Dupont

Tour & Communications Coordinator Sophie McNeilly

Marketing Associate Marjolyn Dimapilis

Senior Ticketing Systems Specialist Mida Maleki

Specialist, Groups & Partnerships Danny Mak

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, Jo B., Jennie George, Tim Mahoney, Jessica O’Gorman, Kirk Olson, Fiona Pirie, Connor Riopel, Daniel Stover, Carson Walliser, 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, Caitlin Bellas, Brendan Blanchard, Emily Dehod, Luciana Djanic, Kiara Forgacs, Rose Fulker, Emma Graveson, Linda Guthrie, Vanessa Ho, Sabrina Lo, Shirley Lum, Mario Matias, Tabitha McIntyre, Sue Pekonen, Jasmine Provins, Roberta Sciarretta, Deborah Stalker, Zak Stevens, Michelle Tang

Bar Manager Keith Bale

Bartenders Paul Belsito, Jennifer Beveridge, Elke Dick, Mike Frydenlund, Lola Funk, Tabitha McIntyre, Ron Mill, Julian Ono, Shaughnessy Redden, Dallas Richards, Victoria Thompson Fougere, Matthew Valinho

FOR THEATRE CALGARY:

Stafford Arima Artistic Director

Stephen Schroeder Executive Director