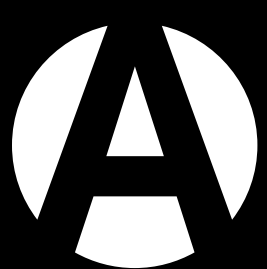




The
Golden
Anniversaries

JANUARY 22—FEBRUARY 15

Granville Island Stage



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stage.

THE GOLDEN ANNIVERSARIES

By Mark Crawford

JANUARY 22—FEBRUARY 15, 2026

Granville Island Stage

Mark Crawford is a member of the Playwright’s Guild of Canada

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

The Golden Anniversaries was commissioned and developed by the Blyth Festival and premiered there July 4, 2024.

CAST

Peter Anderson Glen

Eileen Barrett Sandy

CREATIVE

Arthi Chandra Director

Ryan Cormack Set Designer

Madeleine Polak Costume Designer

Alexandra Caprara Lighting Designer

Rick Colhoun Sound Designer

Lisa Goebel Intimacy Director

Ronaye Haynes Intimacy Captain

Ronaye Haynes Stage Manager

Emma Graveson Apprentice Stage Manager

LAND ACKNOWLEDGEMENT

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WELCOME

Thank you for joining us at the Arts Club's Granville Island Stage for Mark Crawford's *The Golden Anniversaries*. We're so happy that you've joined us, and we hope this visit inspires you to come back to see live theatre at the Arts Club again.

Mark Crawford has written a story that understands something fundamental about long relationships: that love is rarely tidy, often absurd, and sustained as much by compromise and habit as by romance.

For the Arts Club, producing Canadian work like *The Golden Anniversaries* is central to our mission. We believe that our stages should reflect the complexity, humour, and contradictions of the communities we serve. As a not-for-profit theatre company, we are committed to providing a platform for Canadian voices and stories that resonate with our community.

If you aren't a season-ticket holder already, please consider getting a package now to ensure you have a calendar of theatrical entertainment lined up for your enjoyment, in the best seats! You can see our full 2026-27 season at artsclub.com at the start of March, or subscribe now by calling our box office at 604.687.1644.

Enjoy the show!



Ashlie Corcoran Artistic Director
Peter Cathie White Executive Director

The Arts Club gratefully acknowledges
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DIRECTOR'S NOTES

I am so honoured to be part of this team, and I'm so grateful to Ashlie and the Arts Club for inviting me to direct Mark Crawford's beautiful script. This production is a love letter to love itself. So, I thought it would be fitting to share some thoughts/advice/ponderings/wonderings on love from the creative team. All love is, all love can be. How to fall in love every day, and nurture it over lifetimes. How to love deeply, and allow yourself to be loved by someone who sees you—like, *really* sees you. How to hold love close, and how to let it go.

"I'm happiest thinking of love as a verb, not a noun."

—Peter (Glen)

"Always be their friend, even when that's hard."

—Eileen (Sandy)

"When you know, you know—and that knowing is a thing that will transform over time. Let yourself always be curious to the ways that knowing evolves."

—Alexandra (Lighting Designer)

"If you feel like you haven't found it, don't stop looking for it. And if you feel like you've found it, don't stop trying to keep it."

—Ryan (Set Designer)

"The best part about being in love is having someone you want to tell everything to, share every experience with, and look to first whenever you start to laugh. When things feel hard, finding joy in these little shared moments in a relationship is, for me, a wonderful place to fall back on and feel safe in."

—Maddie (Costume Designer)

"Love what you do, do what you love, and try to find someone to have fun with."

—Rick (Sound Designer)

"Go all in. Who knows, this could be 'the one,' but if they're not and the relationship comes to an end. Their role wasn't to be 'the one,' but to help you evolve, so when you meet 'the one' you've gained a better understanding of what you want in your person and your relationship and what you need to work on for yourself and what you're going to bring to the table for next time."

—Ronaye (Stage Manager)

"It's simple but hard to do. It's showing up wanting the best for the other person, and knowing sometimes it might not be you."

—Arthi (Director)

The world can be dark at times, but love and community carry us forward. So, I invite you all to hold the hearts of Sandy and Glen with you as you move through your life—to remember all the love you hold, and offer it fully to others.

Arthi Chandra

Q&A WITH PLAYWRIGHT MARK CRAWFORD

Arts Club: What was your inspiration for this play? How did your ideas for the characters, Sandy and Glen, and their story take shape?

Mark Crawford: A few different things inspired this play. I love actors, especially senior actors, and wanted to write two great roles for actors in their golden years. I was also inspired by reading plays or novels that take place over a long period of time. I wondered: how could I craft a play that runs under two hours, but spans fifty years? That got me thinking about memory: what do we remember, what do we forget, and how do two people's memories align or differ? As for Glen and Sandy, they have a few traits I've "borrowed" from people I know, but on the whole, I made them up! The writing process for this play was a combination of careful planning, trial and error, and often just allowing this couple to reveal themselves to me through the dialogue.

AC: Why did you decide to limit the cast of characters to just the two of them? Did you know early on in this play's development that it would be a "two-hander"?

MC: I knew very early on that the play was going to be a two-hander. I wanted to put the focus squarely on these two people and their relationship. As in life, they talk about a lot of other "off-stage" characters: family, friends, neighbours. But I felt that in order for the play to be about them and their marriage, it would work best with only Glen and Sandy on the deck.

AC: Arts Club audiences have recently enjoyed your plays *The Birds and the Bees* and *Bed and Breakfast*. How do you feel *The Golden Anniversaries* builds from, or relates to, those earlier shows?

MC: These plays do share common ground: they're all set in the here-and-now, they all have a romantic relationship at their core, and (I hope) they all make you laugh as well as feel something deeper. *The Golden Anniversaries* plays with time and memory, so its structure and theatrical language is different from those other plays. Many people have commented that it's a more "mature" play. Maybe that's due to the age of the characters, or maybe it's me being a more experienced writer, or maybe I'm finally growing up!

AC: There seems to be something rather distinctively, though not obviously, *Canadian* that runs through your work? Is creating a particular sense of place or culture, evoking Canada, something you're conscious of as you create and develop plays?

MC: A common piece of advice for writers is: in order to talk about something universal, you need to get specific. I tend to ground my plays in the world in which we live, with the hope that these specific characters and specific situations allow me to explore bigger themes and ideas. I also like the audience to feel like they can relate to the people on stage. Glen and Sandy could be people you know. They could even be you!

AC: What project, or projects, are you working on now? And what's up next?

MC: My newest play just had its world premiere in December—a family holiday show called *Ruby and the Reindeer*. I have a few other writing projects at different stages of development, including a new play I've just started. And as an actor, I'm about to go into rehearsal for a production of *Murder on the Orient Express* at Theatre Aquarius in Hamilton.

THE COMPANY

listed in alphabetical order



Peter Anderson Glen

For the Arts Club *Rattle in the Dash* (debut, 1986); favourites: *7 Stories*, *Waiting for Godot*, *The Anger in Ernest & Ernestine*, *Flying Blind*, *Don*

Quixote, *The Waiting Room*

Other Theatre *The Overcoat*, *Beauty and the Beast: My Life*, *Middletown*, *Titus Bouffonius*, *Butcher*, *The Coyotes*, *Law of the Land*, numerous Leaky Heaven Circus productions, and *The #14*

Other The recipient of nine Jessie Awards and multiple nominations, Peter is delighted to be back at the Arts Club. He is a graduate of the University of Michigan and the Dell'Arte School of Physical Theatre, and a founding member of the Caravan Farm Theatre, for whom he has written 14 plays and performed in many shows. *Love to Melody—7 more years and we're golden!*



Eileen Barrett Sandy

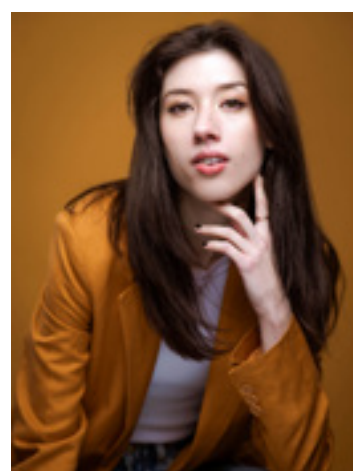
For the Arts Club *It's a Wonderful Life*

Other Theatre *Dance Nation* (The Search Party); *Escaped Alone*, *Seventeen* (Western

Gold); *Les Belles-sœurs* (Gateway/Ruby Slippers); *The Duchess* (Ruby Slippers); *Harvest* (Gateway)

Film & TV *Family Law*, *Resident Alien*, *Wild Cards*, *Riverdale*, *Elle*, *The Good Doctor*, *The Magicians*

Other Eileen loves working as a Vocal Eye describer (for blind and partially sighted theatre-goers). She has a Jessie Richardson theatre award and two nominations. She has a Liberal Studies M.A. from SFU, and is a really old Studio 58 graduate. *Eileen is thrilled to be part of The Golden Anniversaries team. Love to Robert, Matthew and Garnet.*



Alexandra Caprara Lighting Designer

Arts Club Debut

Other Theatre selected credits: lighting design for *Middletown* (Jessie

Nominated, Pacific Theatre); *Song from the Uproar* (City Opera Vancouver); *New Age Attitudes* (Theatre Replacement); *Loss Machine* (HOLGO); video design for *Silent Howl* (Dancing on the Edge); direction of *Ultra Violets* (re:Naissance Opera)

Other MFA graduate from Simon Fraser University. *Thrilled to be a part of this brilliant team!*

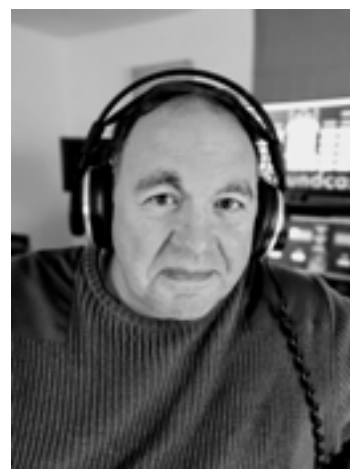


Arthi Chandra Director

Arts Club Debut

Other Theatre Arthi Chandra has directed and produced with many companies in both BC and Ontario (Bard on the Beach, The Shaw Festival, Theatre Replacement, The Chop Theatre, Studio 58, Pacific Theatre, UBC, and more).

Other Arthi Chandra is a very serious director, writer, and lesbian based out of Vancouver, BC. Arthi teaches devising and directing at the post-secondary level and enjoys it very much. She graduated from Simon Fraser University's School of Contemporary Arts; was recently part of WhyNot Theatre's ThisGen fellowship; and is an Associate Artist at Theatre Replacement. She is the happiest while cooking or gardening.



Rick Colhoun Sound Designer

For the Arts Club *Dolly*

Parton's Smoky Mountain Christmas Carol (2021/22 and 2024/25), *Elf: The Musical*, *da Kink in my Hair*, *Guys & Dolls*, *Primary Trust*, *Ring of Fire*, *You used to call me Marie...*(Tour)

Other Theatre *West Side Story* (CTORA); *The Trip to Bountiful* (United Players); *A Case for the Existence of God* (Pacific Theatre); *Shawshank: The Musical* (District 13)

Other Jessie award winner and three-time nominee. *Rick thanks all who make live theatre happen!!*



Ryan Cormack Set Designer

For the Arts Club *Jersey Boys*

Other Theatre selected credits: *Annie*, *Oliver!* (Gateway Theatre); *The*

Complete Works of William Shakespeare [abridged] [revised] [again], *The Dark Lady*, *The Comedy of Errors*, *Measure for Measure* (Bard on the Beach); *Elf* (Chemainus Theatre Festival); *Yaga* (Touchstone); *The Time Machine*, *Fourplay* (Studio 58)

Other Graduate of The Dan School of Drama and Music; studied set and costume design at The National Theatre School of Canada.



Mark Crawford Playwright

For the Arts Club Playwright of *The Birds and the Bees*, Playwright and Performer in *Bed and Breakfast*

Other Theatre One of Canada's most popular playwrights, Mark's work has been produced across the country and internationally. He is the author of *Stag*

and Doe; Bed and Breakfast; The Birds and the Bees; Boys, Girls, and Other Mythological Creatures; The New Canadian Curling Club; Chase the Ace; The Gig; and The Golden Anniversaries. His newest play, *Ruby and the Reindeer*, premiered in December at Stratford's Here for Now Theatre. Many of Mark's plays are published by Scirocco Drama. For Vancouver Opera, Mark wrote new dialogue for their 2024 production of *Die Fledermaus*. Also an actor, Mark has performed from coast to coast. Recent credits include: *Liars at a Funeral* and *Crazy for You* (Drayton Entertainment); *A Christmas Story, The Musical* (Theatre Aquarius); *By the Light of a Story* (Theatre Orangeville); *Harry Potter and the Cursed Child* (Mirvish Productions).

Other markcrawfordplays.com



Lisa Goebel 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, A Doll's House, Disney's FROZEN, Louisa May Alcott's Little Women

Other Theatre choreographer/intimacy director for *Bright Star* (GTP/Mirvish), *The Dark Lady* and *Hamlet* (Bard on the Beach), *Pride & Prejudice* (Western Canada/Gateway); intimacy director for *Flight* (Vancouver Opera), *Yaga* (Touchstone), *Starwalker* (Urban Ink)

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



Emma Graveson Apprentice Stage Manager

For the Arts Club *Sexy Laundry* (apprentice SM)

Other Theatre *The Shape of a Girl* (Green Thumb -

Stage Manager), *A Taste of Hong Kong* (Pi Theatre with vAct - Apprentice Director and Production Assistant)

Other Emma (she/her) is an arts worker based on the unceded lands of the x̣m̄əθk̄əȳəm, S̄kw̄x̄w̄ú7mesh, and s̄əlilw̄ətał Nations. She shares much thanks to her family, as well as to the many mentors she has had along the way, for their constant support, enthusiasm, and guidance!



Ronaye Haynes
Stage Manager/Intimacy Captain

For the Arts Club *Miss Saigon* (debut, 2005); recent favourites: *Ring of Fire, Sexy*

Laundry, 'da Kink in my Hair, Ring of Fire (On Tour), *The Mousetrap*

Other Theatre *Classic Country Roads, Miss Bennet: Christmas at Pemberley* (Chemainus Theatre Festival); *Top Girls* (Vancouver Playhouse); *Brighton Beach Memoirs* (Gateway Theatre); *Star Trick: The Musical* (Vancouver TheatreSports League); *The Real Thing* (Belfy/ACTC); *Bed & Breakfast* (Globe, ACTC, GTC); *2 Pianos, 4 hands* (Marquis Entertainment)



Madeleine Polak Costume Designer

Arts Club Debut
Other Theatre *Saint Joan of the Stockyards, The Very Book Indeed, The Festivities* (UBC

Theatre); *An Ideal Husband* (United Players of Vancouver)

Other Madeleine is a graduate of the UBC Theatre Design & Production program, and is thrilled to be making her Arts Club debut! A firm believer in wearing multiple hats, she is active as both a stage manager and costume designer.



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Granville Island Head Stage Carpenter Craig Fulker
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2nd Dressers Alex Campagnaro, Megan Wiebe, Christopher Wu
Stagehands Tyler Bangsund, Daniel Guzman, Finnley O'Brien, Sarah Rosner, Jules Sassi, Siafon

Spencer, Twitch Tobin, Alberto White
Head Scenic Carpenter Joao Carlos d'Almeida
2nd Scenic Carpenters Lorraine West, Chris White
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Scenic Artist Emma Dotson
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2nd Properties Robyn Volk
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Assistant Head of Wardrobe Olivia Reid-Friesen
Stitcher Anna Potter
Head Wigs Sean Malmas
Wardrobe Maintenance Mary Jane Cox (on leave), Sean Malmas, Eva Janke-Furman

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, Isabelle Martinez*, Erika Morey, Rebecca Mulvihill, Lyrie Murad*, Evan Ren, Philomena Sondergaard, Twitch Tobin*, Luis Zaldivar Gonzalez*

*Apprentice Stage Managers

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