

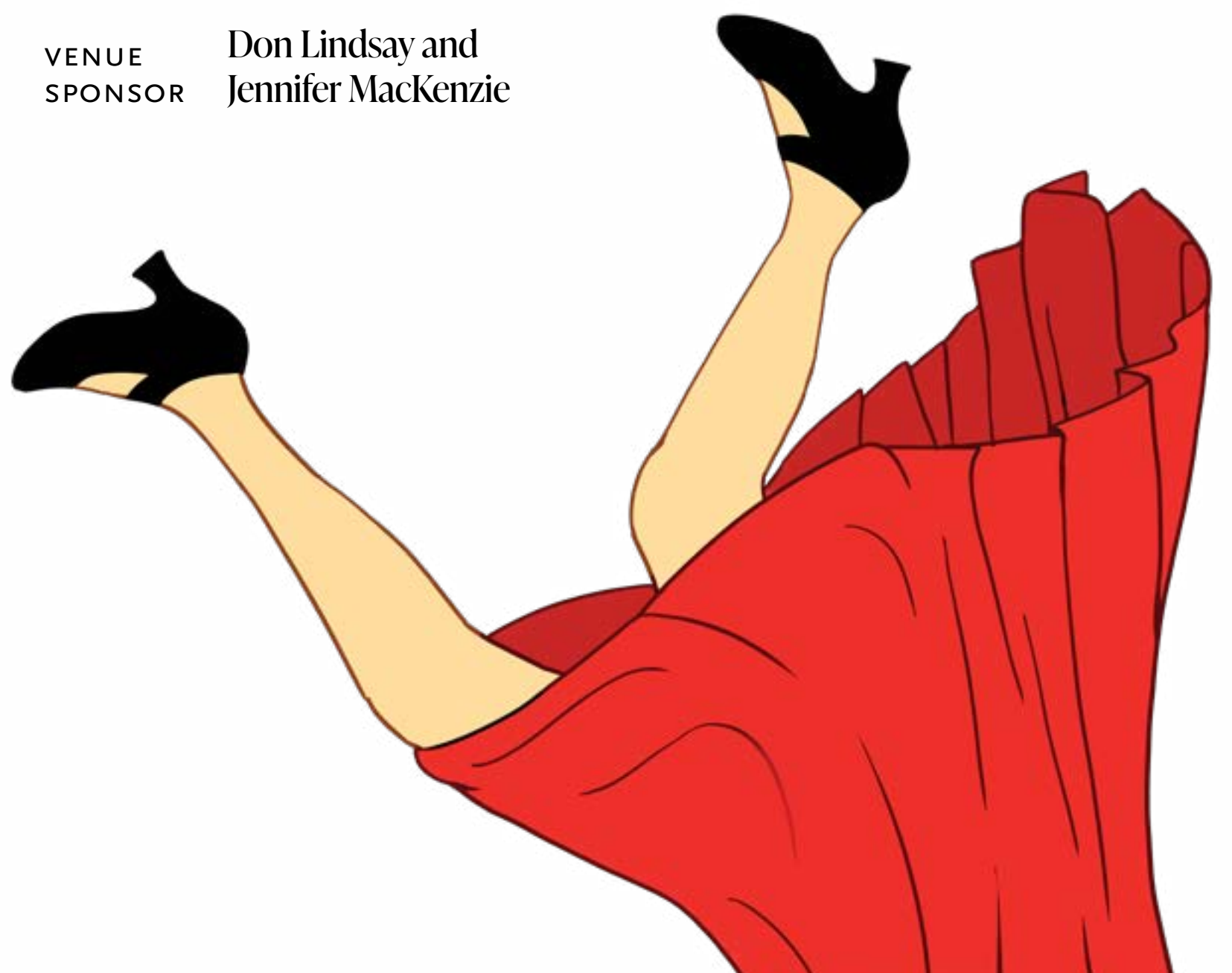


THE PLAY THAT GOES WRONG

JUN 18—AUG 16

Lindsay Family Stage at Granville Island

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THE PLAY THAT GOES WRONG

By Henry Lewis, Henry Shields & Jonathan Sayer

JUNE 18—AUGUST 16, 2026

Lindsay Family Stage at Granville Island

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The Mischief Production of THE PLAY THAT GOES WRONG
was originally produced on the West End Stage by Kenny Wax & Stage Presence
and on Broadway by Kevin McCollum, J.J. Abrams, Kenny Wax & Stage Presence

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CAST

Praneet Akilla Chris

Pedro M. Almeida-Siqueira Stage Crew/Ensemble & Understudy for Robert, Max,
Dennis, and Stage Crew

Scott Bellis Dennis

Zander Eke Max

Ben Elliott Jonathan & Understudy for Chris

Genevieve Fleming Sandra

Alexandra Lainfiesta Stage Crew/Ensemble & Understudy for Sandra and Annie

Andrew McNee Robert

Argel Monte de Ramos Trevor

Kelli Ogmundson Annie

Marco Walker-Ng Stage Crew/Ensemble & Understudy for Jonathan, Trevor, and
Stage Crew

CREATIVE

Josh Epstein Director

Ryan Cormack Set Designer

Jessica Oostergo Costume Designer

Sophie Tang Lighting Designer

Anton Lipovetsky Sound Designer

Mike Kovac Fight Director

Sam Jeffery Intimacy Director

Alana Hawley Purvis Dialect Coach

Kade Larson Assistant Set Designer

Marco Walker-Ng Fight Captain

Caryn Fehr Stage Manager

Pamela Jakobs Assistant Stage Manager

Twitch Tobin Apprentice Stage Manager

WELCOME

As we welcome you to *The Play That Goes Wrong*—and to the final production of our 2025–2026 season—we want to take a moment to thank you, our donors, sponsors, subscribers, volunteers, and audience members, for the extraordinary support you have shown the Arts Club this year. Your loyalty, generosity, and belief in live theatre continue to make our art possible, and we are deeply grateful that you choose to spend your time with us.

And what a way to end the season! *The Play That Goes Wrong* is a celebration of theatrical chaos, and reflects the resilience of performers determined to carry on no matter what disasters unfold around them. This gut-busting comedy is also a reminder of why we gather together in theatres—to laugh, connect, and share unforgettable moments live in the room.

We are looking ahead with excitement to our 2026–2027 season, beginning this September. Here, at the newly named Lindsay Family Stage at Granville Island, our Granville Island Series includes *Dracula: A Comedy of Terrors*, *Little Darlin'*, *Summer, 1976*, and *A Closer Walk with Patsy Cline*, along with holiday add-ons *A WONDERHEADS Christmas Carol* and *The Gingerbread Men: And (Yet) A(nother) Holiday Cabaret*. We are deeply grateful to the Lindsay Family for their generous support of this beloved stage.

At the Stanley BFL CANADA Stage, our Stanley Series features *Heist*, *Death of a Salesman*, *John Proctor Is the Villain*, *Shirley Valentine*, and the epic musical *Les Misérables*, plus the add-on holiday favourite *Elf: The Musical*. Thanks to BFL CANADA for their corporate philanthropy and support of the arts in our community. And at the Olympic Village Stage at the BMO Theatre Centre, audiences can experience *Big Stuff*, *The Elvis Christmas Comeback Special*, and *Behind the Moon* with a season supported by BMO, and our thanks also to them.

Season ticket packages offer the best value, and guarantee you the best seats available. You can secure your seats today at artsclub.com, or by calling our helpful box office team at 604.687.1644.

Thank you, again, for being part of the Arts Club. Enjoy the show—and watching absolutely everything go wrong!—and see you next season.



Ashlie Corcoran Artistic Director
Peter Cathie White Executive Director

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BREAKING THE FOURTH WALL ON STAGE: FROM *PETER PAN* TO *PETER PAN GOES WRONG*

The notion of a “fourth wall” is frequently attributed to the French philosopher, critic, and dramatist Denis Diderot (1713–1784), who wrote that playwrights and performers should “imagine a huge wall across the front of the stage, separating you from the audience, and behave exactly as if the curtain had never risen.” Diderot’s advice described the presumed, normal barrier invisibly erected between performers and spectators. This understanding of a “*grand mur*” has been applied subsequently to drama that is not being presented in person, with, instead, a movie theatre, television, or computer screen standing as the “fourth wall.”

Yet from antiquity to the Renaissance and beyond, many theatrical works have subverted the presumed function of the “fourth wall,” including, Greek choruses commenting on the plots of ancient plays, Shakespeare’s audience-facing soliloquies, and Molière’s comic asides.

The timeline below traces some particularly notable examples from the early twentieth century forward of plays that “break,” or otherwise experiment with, the “fourth wall.”

1904: In J.M. Barrie’s play *Peter Pan; or, The Boy Who Wouldn’t Grow Up*, Peter urges the audience to clap in order to help revive the ailing Tinker Bell.

1921: Luigi Pirandello’s *Six Characters in Search of an Author* pioneered the form of “meta-theatre,” shifting between a play-within-the-play and the actors and crew members staging that play.

1928: In A.A. Milne’s *The Fourth Wall* (later re-titled *The Perfect Alibi*), the titular concept is explored in a detective drama that engages the audience in solving its mystery. The same year, Bertolt Brecht’s *Threepenny Opera* experimented with the fourth wall, including in songs that comment self-consciously on the story. Over the decades ahead, Brecht’s works, including *Mother Courage and Her Children* (1941), *The Good Person of Szechwan* (1943), and *The Caucasian Chalk Circle* (1948), will subvert theatrical conventions in increasingly radical ways, such as having characters step in and out of their roles and reflect to the audience on their characters’ moral predicaments.



NINA BOUCICAULT AND HILDA TREVELYAN IN THE 1904 PRODUCTION OF *PETER PAN* AT THE DUKE OF YORK’S THEATRE, LONDON

1938: Thornton Wilder’s Pulitzer Prize-winning *Our Town* uses its character of the Stage Manager as the play’s narrator, speaking directly to viewers while guiding the action on stage.

1944: In Tennessee Williams’ *The Glass Menagerie*, the character Tom Wingfield breaks the fourth wall, addressing the audience as the play’s narrator.

1953: Rodgers and Hammerstein’s musical *Me and Juliet* shifts vantage points between a play-within-the-play of the same and the company performing that play.

1962: In Stephen Sondheim’s Tony Award-winning *A Funny Thing Happened on the Way to the Forum*, the lead character Pseudolus (meaning “Faker”) comments on the drama in which he is involved and on the artifice of its theatrical performance, collapsing the distance between the ancient Rome-set story and the modern audience viewing it.

1965: From a book by Dale Wasserman, music by Mitch Leigh, and lyrics by Joe Darion, the musical *Man of La Mancha* involves a play-within-the-play adapted from Cervantes' classic novel *Don Quixote*.

1966: Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* re-imagines *Hamlet* as a meta-theatrical comedy, with the two titular figures, minor characters in Shakespeare's original work, opining critically and expressing confusion about the tragic story transpiring around them.

1972: In *Pippin*, with music and lyrics by Stephen Schwarz and book by Roger O. Hirson (with contributions to the libretto by Bob Fosse), a troupe of players invite the audience to watch their version of the (very loosely historical) medieval tale of Charlemagne's rebellious son Pippin the Hunchback.

1973: Richard O'Brien's *The Rocky Horror Show* heavily incorporates audience interaction with the performance on stage. Later, the active responses of viewers at key moments during screenings would become inextricably associated with Jim Sharman's cult-classic film adaptation, *The Rocky Horror Picture Show* (1975).

1985: *Tony n' Tina's Wedding* popularizes the experience of "immersive theatre," treating audience members as guests at an Italian-American couple's wedding.

1987: As in Sondheim's earlier *A Funny Thing Happened on the Way to the Forum*, his fairy-tale-inspired musical *Into the Woods* prominently includes a character serving as the narrator (here simply called The Narrator), speaking directly to the audience. In Act II, the tables are turned when other characters in the show acknowledge, and express their frustration with, The Narrator's storytelling choices.

1990: John Guare's *Six Degrees of Separation* extends its central theme, the unexpected connections between people, in scenes where its main couple, Paul and Louisa, address their concerns to the theatre audience.

1998: The Off Broadway musical *Hedwig and the Angry Inch*, with a book by John Cameron Mitchell and music and lyrics by Stephen Trask, is structured as a rock concert, with the band's lead singer, a German transwoman who immigrated to the US, narrating her life-story between songs.

2003: In *Avenue Q*, puppets ignore their puppeteers but engage comically with viewers—even soliciting money from the audience.

2012: Anne Washburn's *Mr. Burns, A Post-Electric Play* traces the "post-electric" collective memory of an episode of *The Simpsons*, from a more or less accurate theatrical recreation of the episode several years after an unspecified apocalyptic event to its transformation into a disparate dramatic epic decades later. Also in 2012, Henry Lewis, Jonathan Sayer, and Henry Shields' *The Play That Goes Wrong* centres on an amateur theatre troupe's disaster-laden performance of the murder mystery play-within-the-play *The Murder at Haversham Manor*.

2013: Lewis, Sayer, and Shields follow *The Play That Goes Wrong* with *Peter Pan Goes Wrong*, breaking the fourth wall—and much else on stage—during an ill-fated production of J.M. Barrie's play.



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DIRECTOR'S NOTES

Welcome to the Arts Club's hosting of the Cornley Drama Society. They have arrived with an elegant 1920s murder mystery, a vulnerability they are trying desperately to hide, and just enough ambition to ensure that absolutely everything they love will be put in extreme danger.

What I love about this play is that beneath the chaos, it is actually about something very human: the desperate, heroic, often ridiculous effort to keep going when everything has fallen apart. And not just metaphorically. The furniture behaves like it's taking revenge for years of actors trodding all over it. Everything you are afraid might happen in live theatre happens here.

And yet, the secret is this: no one onstage thinks they are in a comedy.

That has been at the heart of our approach. We wanted to build a world that feels like a high-budget, professional-looking 1920s murder mystery mounted by an earnest but slightly over-matched amateur company. Everything is made with the very best of intentions. The design is polished, classy, and dramatically sound, right up until... (well, no spoilers). Our costumes are stunt-grade armour disguised as period finery. Our set is both the star of the show and its primary antagonist. Our actors are not "doing bits"; they are trying with all their might to finish the play.

That is where the comedy lives for me.

The funniest thing is not a joke. The funniest thing is a person with status, dignity, and purpose encountering a problem they absolutely did not plan for, and then making the wrong choice with total conviction. Again and again. Live. In front of people.

This kind of comedy has a long and beautiful lineage. It is silly, yes, but never empty. Great comedy requires precision, rhythm, danger, and an emotional core. It asks us to recognize ourselves in the disaster: our pride, our panic, our resilience, our need to pretend we've got it all under control when clearly we do not.

So tonight, as Cornley does its very best at the Arts Club, I hope you laugh loudly. I hope you marvel at the timing and skill of these incredible actors and designers. And most of all, I hope you leave with that particular joy that only live theatre can give us: the joy of watching human beings survive the impossible, together.

Josh Epstein

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the legacy of the Hon. Bryan Williams



vip@artsclub.com
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GIVE TODAY

THE COMPANY

listed in alphabetical order



Praneet Akilla Chris

For the Arts Club *The Orchard (After Chekhov)* (debut, 2019); *Cipher, Someone Like You*

Other Theatre selected credits: *It's a Good Life If You Don't Weaken* (Theatre Aquarius); *Kainchee Lagaa + Jhooti* (Buddies in Bad Times); *Robin Hood: A Very Merry Family Musical*, *Romeo & Juliet* (Canadian Stage); *Behind the Moon* (Touchstone Theatre); *Hamlet* (Shakespeare on the Saskatchewan); *Heist* (Vertigo Theatre); *Iceland* (Theatre Calgary); *Coriolanus* (Bard on the Beach).

Film & TV *Skymed* (Paramount Plus); *Allegiance* (CBC); *Nancy Drew* (CW); *Motherland: Fort Salem* (Disney/Hulu)

Other Jessie Award winner. Praneet is also a film/TV producer with his production company Akilla Express. He is currently developing a film adaptation of the celebrated Canadian novel *Junie*.



Pedro M. Almeida-Siqueira Stage Crew/ Ensemble & Understudy for Robert, Max, Dennis, and Stage Crew

For the Arts Club *A WONDERHEADS Christmas Carol*

Other Theatre *The Wilds* (WONDERHEADS Theatre); *Blood Wedding, La Bête* (Great Works Theatre Festival); *If You Could Read My Mind: The Songs of Gordon Lightfoot* (Belfry Theatre); *9 to 5* (Chemainus Theatre Festival)

Other Co-Artistic Director of the Victoria Association of Mask and Puppetry (VAMP). Follow his journey @pedrom.siqueira.



Scott Bellis Dennis

For the Arts Club *The Woman in Black* (debut, 1992); recent favourites: *The Three Musketeers, Choir Boy, Kinky Boots, Dolly Parton's Smoky*

Mountain Christmas Carol

Other Theatre over 50 productions (either directing or acting) since 1990 for Bard on the Beach; over 100 productions for other theatres across Canada; most recently: Hercule Poirot in *Murder on the Orient Express* (Theatre Northwest)

Other Six-time Jessie Award winner; Lead Instructor for the Arts Club Actors Intensive; Council President of Canadian Actors' Equity Association since 2017.



Ryan Cormack Set Designer

For the Arts Club *Jersey Boys, The Golden Anniversaries*
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: The Musical* (Chemainus Theatre Festival); *Yaga* (Touchstone); *Canadian Psycho* (vAct/ITSAZOO); *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.



Zander Eke Max

For the Arts Club *The Mousetrap* (2025)

Other Theatre *The Children's Republic* (Belfry Theatre)

Other *Thank you to my Mum, Jess, Kerry, Ben, and The Box Office Team.*



Ben Elliott Jonathan & Understudy for Chris

For the Arts Club *Other Desert Cities* (debut, 2013); recent favourites: *Waitress, Matilda: The Musical, Good*

People

Other Theatre *Son of a Preacherman* (Pacific Theatre); *As You Like It* (Bard on the Beach); *Pride & Prejudice* (Citadel); *The Cafe* (Itsazoo); *Chelsea Hotel: The Songs of Leonard Cohen* (Firehall)

Other Ten-time Jessie Award nominee and one-time winner; Sterling Award and Evie Award winner. Graduate of Studio 58. *Chuffed to be in this show. Chuffed to be the husband of KD!*



Josh Epstein Director

For the Arts Club selected credits: *Kimberly Akimbo, Waitress, Guys & Dolls, Onegin, The Producers, The 25th Annual Putnam County*

Spelling Bee, Spamalot

Other Josh Epstein is an award-winning actor, director, writer, producer, and film distributor. His films, including *Adventures in Public School, Antidiva, and Youngblood*, have earned 45 Leo Award nods. He has rewritten studio features and executive-produced works for film and TV with Kyle Rideout. A stage veteran and Stratford Festival Award winner, Josh won the Best Director Ovation Award for *Cabaret* (Studio 58) and *Oliver* (Gateway). Next up: directing *Dracula: A Comedy of Terrors*.



Caryn Fehr Stage Manager

For the Arts Club *Ain't Misbehavin'* (debut, 1986); most recently: *A Doll's House*, *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: *A Doll's House* (Theatre Calgary); *Maanomaa My Brother*, *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.



Genevieve Fleming Sandra

For the Arts Club *The Twelve Dates of Christmas*, *The Matchmaker* (as Assistant Director)

Other Theatre recent

favourites: *Yaga* (Touchstone); *Medicine* (Pi Theatre); *Espejos/Clean* (Newworld); *A Midsummer Night's Dream* (Bard on the Beach); *Baskerville: A Sherlock Holmes Mystery* (Gateway)

Film & TV selected credits: *México '86*, *The Audacity*, *Watson*, *The Recruit*, *Wild Cards*, *I Was Octomom*, *So Help Me Todd*

Other Genevieve is a five-time Jessie Award nominee and two-time winner, the recipient of the Ray Michal Prize, and a graduate of Studio 58. For a distinctly different experience, Genevieve can next be seen in the horror feature *Remnant*.

IG: @genevieve_fleming



Alana Hawley Purvis Dialect Coach

For the Arts Club *Forgiveness*, *Come From Away*

Other Theatre *Network* (Citadel Theatre/RMTC);

Garneau Block, *Venus in Fur* (Citadel Theatre); *The Humans* (Canadian Stage/CT); *Coriolanus* (STC's ACA); *The Winter's Tale*, *Bartholomew Fair*, *Love's Labour's Lost* (Stratford Festival)

Film & TV selected credits: *Tracker*, *The Recruit* (Netflix); *Wild Cards* (CBC); *Charmed* (CW); *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, RCM ARCT Speech & Performance. Adjunct Professor of Voice - UBC. Bard on the Beach Voice & Text Coach.



Pamela Jakobs Assistant 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*, *Casey and Diana*, *Gingerbread Men: A(nother) Holiday Cabaret*

Other Theatre *Love Bomb* (Shameless Hussy); *Shakespearean Rhapsody* (Carousel Theatre for Young People); Currently also the Production Manager for Studio 58

Other Two-time Jessie Award nominee; UBC BFA graduate. *Thanks to Craig and Rose for all their love and support.*



Sam Jeffery Intimacy Director

For the Arts Club *The Mousetrap*, *Jersey Boys*, *Sexy Laundry*, *Red Velvet*, *Elf: The Musical*

Other Theatre *The Complete Works of William Shakespeare (Abridged) (Revised) (Again)*, *The Comedy of Errors*, *Measure for Measure* (Bard on the Beach); *Fire Never Dies: The Tina Modotti Project* (Electric Theatre Company); *Ce que je sais de vrai* (Théâtre la Seizième); *Sunrise Betties* (ITSAZOO Prod); *Parifam* (vAct/Medusa); *The Fiancée*, *Gaslight*, *Grease* (Western Canada Theatre); *Brick Shithouse* (Fenceless Theatre)

Film & TV *Shōgun*, *Batwoman*, *The Magicians*

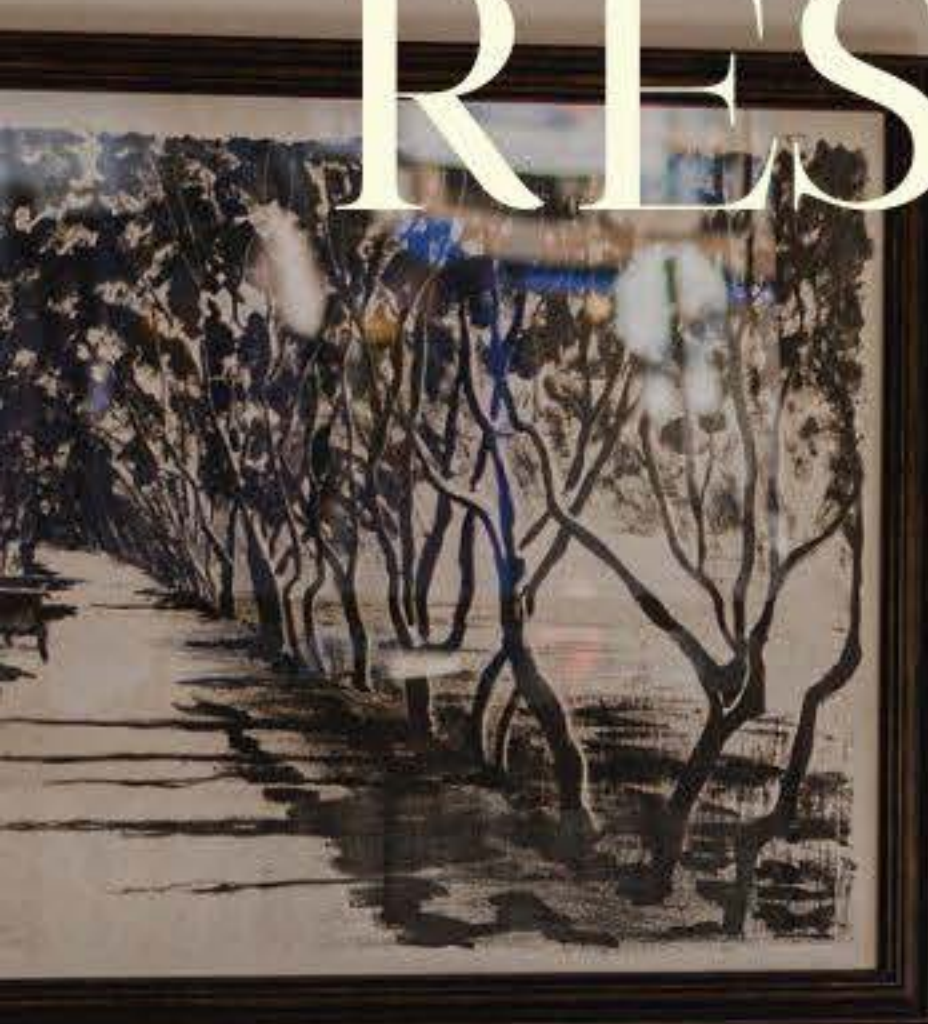
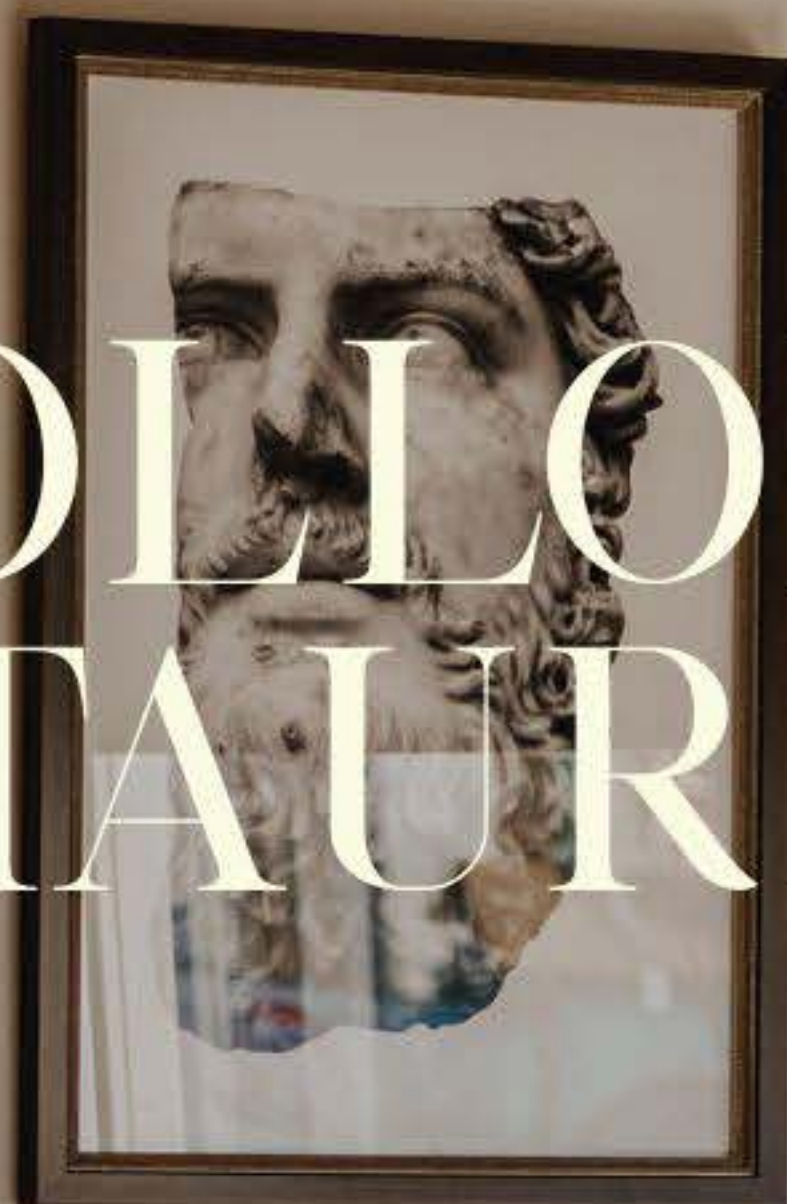
Other Sterling Award winner for Outstanding Fight Direction and Intimacy Direction of *Brick Shithouse*.



Mike Kovac Fight Director

For the Arts Club *The Thing About Men* (debut 2009); recent favourites: *Father Tartuffe*, *Sense & Sensibility*, *The Cull*, *Forgiveness*, *Kim's*

Convenience, *Noises Off*, *Louisa May Alcott's Little Women*, *Dial M for Murder*



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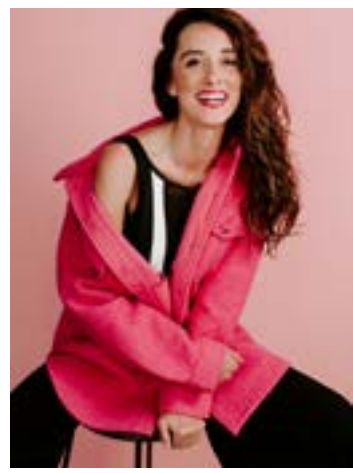
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Other Theatre *Children of God, Wolf Cull* (Urban Ink); *YAGA* (Touchstone); *Carmen* (Vancouver Opera)

Film & TV *The Last of Us, Tracker, Wild Cards, Resident Evil 4* (video game)



Alexandra Lainfiesta Stage Crew/Ensemble & Understudy for Sandra and Annie

For the Arts Club *The Three Musketeers* (co-production with The Citadel Theatre), *A Doll's House* (co-production with Theatre Calgary)

Other Theatre *As You Like It* (FreeWill Shakespeare); *Native Gardens* (Persephone Theatre); *As You Like It, Julius Caesar* (Bard on the Beach); *Henry VIII, Napoli Milionaria!, The Comedy of Errors, The Miser* (Stratford Festival); *Espejos/Clean* (Newworld Theatre); *Tonic for Desperate Times* (Theatre Gargantua)

Film & TV *Allegiance* (ep. 201); *Family Law* (ep. 405); *Doomsday Mom* (Lifetime); *Love Hard* (Netflix); *Bella Ciao!* (Commercial Drive Productions)

Other Two-time Jessie Award winner and two-time Dora Mavor Moore Award winner; Lieutenant Governor General Arts & Music Award; Sidney J. Risk Award. Graduate of CCPA, Studio 58, UVIC (Writing). alexandralainfiesta.com / @alelainfiesta



Anton Lipovetsky Sound Designer

For the Arts Club *Noises Off, It's a Wonderful Christmas-ish Holiday Miracle, One Man, Two Guvnors, The Unplugging, Sense & Sensibility, Every Brilliant Thing, Primary Trust, Dial M For Murder*

Other Theatre as Musical Director: *Twelfth Night* (Bard on the Beach); *I Think I'm Fallin'* (Belfry Theatre); as Composer/Lyricist: *Crescendo Series, 2020-2023* (Musical Stage Company); *Blackout* (Musical Stage/Canadian Stage/NAMT); *Elbow Room Cafe* (Zee Zee); current musical commissions: *Beware the Glunkus* (Arts Club); *Cowboy Tempest Cabaret* (Musical Stage); *Way Out There* (YES Theatre)

Other Shortlisted three times for Playwright's Guild of Canada Musical Award; graduate of Studio 58 and the Stratford Birmingham Conservatory. *Special thanks to Elizabeth.* Instagram/Tiktok: @antronsongs



Andrew McNee Robert

For the Arts Club *To Kill A Mockingbird* (debut, 2002); *Sense & Sensibility, Noises Off, Buffoon, Mustard, It's a Wonderful Life, Boeing,*

Boeing, The Odd Couple, One Man, Two Guvnors, Misery, Elf: The Musical

Other Theatre Andrew has worked extensively with theatre companies including Bard on the Beach, the Belfry, Electric Company, Newworld, Solo Collective, Theatre Melee, Theatre Replacement, Theatre Calgary, the Vancouver Playhouse, the Gateway, and the Chop.

Film & TV Andrew has played the guy that dies in the first five minutes of many TV shows, and has voiced many cartoon aliens, ponies, or possibly robots.

Other *Love to Karen, Finn and Thomas.* Multiple Jessie Award nominations (two-time winner). Graduate of Studio 58.



Argel Monte de Ramos Trevor

For the Arts Club *Elf: The Musical* (debut, 2023)

Other Theatre *Joseph and the Amazing Technicolour Dreamcoat* (Metro Theatre);

Grandma. Gangsta. Guerilla. (Ruby Slippers Theatre); *Camp Goneaway* (Ragamuffin Productions); *Seussical: The Musical* (Align Entmt.); *Mamma Mia!* (Theatre Under the Stars); *American Idiot* (URP); *A Chorus Line* (CapU Theatre); *Guys & Dolls* (FCP); *All Together Now* (Fabulist Theatre)

Other CBC Searchlight 2021 Top 10 Finalist; Ovation Awards and BroadwayWorld Winner; Leo Award nominee. Artistic Director of Momentum 180 Theatre Collective; Co-editor of *The Parallel Project*; R&B Artist of the Year (Fraser Valley Music Awards). *Thank you to the creative team & crew, and to my family & friends for the love & support! Maraming salamat! @ argelmdr*



Kelli Ogmundson Annie

For the Arts Club *Fun Home* (debut, 2018); *Kinky Boots*

Other Theatre *Harm* (Mitch and Murray); *Elephant & Piggie, Bad Hat's Peter Pan*

(CTYP)

Film & TV major recurring and series lead roles including *Family Law* (Global TV/CW); *Animal Control* (Fox); *Phantom Pups* (Netflix); *Strawberry Shortcake* (Netflix), *Cavendish* (CBC); other favourites: an upcoming feature from A24, *Watson, The Good Doctor, My Little Pony, Supernatural, Haters Back Off*, and another upcoming feature that's a secret but cool.

Other Kelli is a Leo Award winner, an Ovation! Award winner, two-time Jessie Award nominee, and UBCP/ACTRA Award nominee. She loves to watch TV.



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Jessica Oostergo Costume Designer

For the Arts Club *Intimate Apparel, Angels in America, It's a Wonderful Christmas-ish Holiday Miracle, Kim's*

Convenience, The Legend of Georgia McBride, Ring of Fire

Other Theatre *Death of a Salesman* (Citadel/Arts Club); *The Handmaid's Tale* (Banff Centre/Detroit Opera); *Elf: The Musical* (RMTC); *Die Walküre, Siegfried* (Edmonton Opera); *Son of a Preacherman* (Pacific Theatre); *Heist* (Grand/Citadel); *A Streetcar Named Desire* (Citadel/Theatre Calgary); *The Sound of Music* (Grand/MTC/Citadel); *Dance Nation, Bunny* (Search Party); *Julius Caesar* (Bard on the Beach).

Other Jessica is a four-time Jessie Richardson Award winner with eight nominations, and a graduate of Studio 58 and Emily Carr University of Art + Design. jessicaostergo.com



Sophie Tang Lighting Designer

For the Arts Club *The Three Musketeers, Jersey Boys, Choir Boy, The Legend of Georgia McBride, The Twelve*

Dates of Christmas, The Orchard (After Chekhov), Come From Away

Other Theatre *La Bohème, A Midsummer Night's Dream, The Pearl Fishers* (Vancouver Opera); *The Tale of the Gifted Prince, The Lehman Trilogy* (Theatre Calgary); *The Handmaid's Tale* (Detroit Opera); *Salesman in China, Rez Sisters* (Stratford Festival); *The Apple Cart* (Shaw Festival); *Much Ado about Nothing, Twelfth Night, Henry V, Harlem Duet, Romeo and Juliet* (Bard on the Beach); *People Places & Things, Fairview* (The Search Party); *Little Prince* (Pacific Opera Victoria)

Other Three-time Jessie Award nominee. sophieyufeitang.com.



Twitch Tobin Apprentice Stage Manager

Arts Club Debut

Other Theatre as Stage Manager: *Otosan* (Little Onion Puppet Co.); *Hey*

Viola: The Soundtrack of a Life (Musical Theatreworks); as Assistant Stage Manager: *Anne of Green Gables* (Gateway Theatre); as Apprentice Stage Manager: *Our Ghosts* (Firehall Theatre); *Jesus Christ Superstar, Beauty and the Beast, Anne of Green Gables* (Western Canada Theatre)

Other Twitch has spent four seasons at Arts Club as a valued member of the Production Department!



Marco Walker-Ng Stage Crew/Ensemble & Understudy for Jonathan, Trevor, and Stage Crew/Fight Captain

For the Arts Club *Teenage*

Dick, Guys & Dolls, Waitress

Other Theatre *As You Like It, Julius Caesar* (Bard on the Beach)

Film & TV *Avatar: The Last Airbender*, various one-liners

Other Graduate of Capilano University. *Big thanks to AC + Cast&Crew. Much love to friends and family + Han&River. Enjoy the show!*



Bruiser Winston the Dog

Bruiser has participated in many open auditions but has never been cast until now. He is a graduate of Studio K9 where he earned the nickname "The Wanderer."

Cornley Drama Society

The Cornley Drama Society is a passionate and ambitious theatre company dedicated to producing high-quality drama with unwavering commitment and pride. Known for their bold artistic choices and impressive production values, they approach each show aiming for greatness. They are delighted to be bringing their acclaimed production of *The Murder at Haversham Manor* to the Arts Club Theatre Company as an exclusive guest rental.

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Ho, Vanessa Ho, Stella Jack-Rennie, Sabrina Lo,

Shirley Lum, Sophie Mildiner, Sue Pekonen,

Jasmine Provins, Roberta Sciarretta, Nathan

Stafford-King, Deborah Stalker, Zak Stevens,

Michelle Tang

Bar & Concession Coordinator Annie Lucas

Bartenders Heather Alderdice, Paul Belsito,

Jennifer Beveridge, Elke Dick, Olivia Ducayen,

Mike Frydenlund, Lola Funk, Tabitha McIntyre,

Ron Mill, Julian Ono, Shaughnessy Redden,

Dallas Richards, Evan Stover, Victoria

Thompson-Fougere, Matthew Valinho