

HEIST



SEP 17—OCT 18, 2026

Stanley BFL CANADA Stage

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HEIST

By Arun Lakra

B.C. Premiere

SEPTEMBER 17—OCTOBER 18, 2026

Stanley BFL CANADA Stage



Heist was originally developed and commissioned by Constellation Stage & Screen (Chad Rabinovitz, Artistic Director), where it also received a workshop production in 2022 under the title “Fortunato Heist” (Bloomington, IN). *Heist* received additional development at the Citadel Theatre Playwright’s Lab in 2022 (Edmonton, AB) and also received support from the Black List x Warby Parker Writer’s Vision Grant.

Heist received its world premiere production with Vertigo Theatre (Jack Grinhaus, Artistic Director) in February of 2024 (Calgary, AB).

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

Arun Lakra is a member of the Playwrights Guild of Canada.

CAST

Patti Allan The Spider
Charlie Gallant Marvin
Tainui Kuru Ryan
Alexandra Lainfiesta Angie
Andrew McNee Kruger
Jennifer Tong Fiona

CREATIVE

Andrew Kushnir Director
Ryan Cormack Set Designer
Barbara Clayden Costume Designer
Sophie Tang Lighting Designer
Malcolm Dow Composer & Sound Designer
Wladimiro A. Woyno Rodriguez Projection Designer
Mayara Nobre Assistant Set Designer
Marianne Benoit-Gagnon Associate Projection Designer
Merve Yoruk Associate Projection Designer
Jack Chipman Associate Projection Designer
Gemma Crowe Assistant Projection Designer
Jonathan Hawley Purvis Fight Director
Lisa Goebel Intimacy Director
Alison Matthews Dialect Coach
Alana Hawley Purvis Dialect Support
Peter Boulanger Performer Fly-System Design & Rigging
Charlie Gallant Fight Captain
Angela Beaulieu Intimacy Captain

Michelle Harrison Stage Manager
Angela Beaulieu Assistant Stage Manager
Camila Newton Production Resident

Projection design and technology for this production developed in collaboration with the Precursor Lab at SFU’s School for the Contemporary Arts.

LAND ACKNOWLEDGEMENT

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

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WELCOME

Welcome to *Heist*, the opening production of the Arts Club’s 2026–2027 season at the Stanley BFL CANADA Stage. Arun Lakra’s fast-paced crime caper launches an exciting new season across all three of our stages—filled with bold theatricality, great storytelling, music, laughter, and unforgettable characters.

Did you know you can still purchase a season-ticket package for the rest of this season? Here at the Stanley BFL CANADA Stage that includes Arthur Miller’s modern classic *Death of a Salesman*; the sharp, funny, and fiercely contemporary *John Proctor Is the Villain*; Willy Russell’s joyous and life-affirming *Shirley Valentine*; and the epic musical *Les Misérables*. You can also add the return of the holiday favourite *Elf: The Musical* to your Stanley Series.

At the Lindsay Family Stage at Granville Island, season-ticket packages include the fang-in-cheek comedy *Dracula: A Comedy of Terrors*; the world premiere of Amy Lee Lavoie and Omari Newton’s *Little Darlin’*; David Auburn’s tender and perceptive *Summer, 1976*; and the music-filled *A Closer Walk with Patsy Cline*. Holiday add-ons include *A WONDERHEADS Christmas Carol* and *The Gingerbread Men: (And Yet) A(nother) Holiday Cabaret*.

Season-ticket packages at the Olympic Village Stage at the BMO Theatre Centre include three intimate and distinctive productions: Matt Baram and Naomi Snieckus’s inventive *Big Stuff*; the world premiere of Tracey Power’s musical

celebration *The Elvis Christmas Comeback Special*; and Anosh Irani’s powerful *Behind the Moon*.

A season-ticket package is the best-value way to enjoy the Arts Club—and you can subscribe to the full season at one, two, or all three stages! Visit artsclub.com or call our friendly box office team at 604.687.1644, and they will be pleased to help you build the season that is right for you.

It’s important also to share that the Arts Club is a not-for-profit charitable organization, and ticket sales cover only 60% of the cost of creating our work. The generosity of our donors makes possible what you see on our stages and the programs we deliver throughout the community. Please consider adding a tax-deductible donation when you purchase your tickets.

Enjoy the show!



Ashlie Corcoran Artistic Director
Peter Cathie White Executive Director

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Q&A WITH *HEIST* PLAYWRIGHT ARUN LAKRA

Arts Club: What inspired you to write *Heist*? This kind of dynamic, action-packed caper story is something audiences are more conditioned to seeing presented in a movie or on television, not so much on stage. Why did you decide that theatre was the right medium for *Heist*?

Arun Lakra: The story began a few years ago when I was approached to write a heist for the stage, which was very kind and flattering. I was told that there were lots of great heist movies, but nothing really for the stage, and I was offered the opportunity to create a heist for the theatre. So I thought about it.

And then I said “no.”

I told them, there’s a reason nobody has done a heist on stage before. You can’t do it! I mean, how can you take a glitzy, pricey, Clooney-Pitt story and just bring it to a simple stage. In the movies they can use cool camera angles and sneaky editing to help shape the audience’s journey, using flashbacks and subtle glances, to direct (and misdirect) the audience’s attention. You can’t do that on stage. And that was the biggest challenge. How can you take a genre that works so well in a different medium and bring it onto the stage? It was doomed to fail. Plus, audiences are getting so sophisticated these days. They can spot a suspicious butler a mile away. How can you possibly surprise them, without any screen magic, on a simple stage? Which is why I said “no.”

But then I had an epiphany. What I had been looking at as an obstacle, as a challenge—having a captive audience watching our every move on stage—was actually an opportunity. What if, I asked myself, we could find a way to surprise the audience even as they’ve been watching the whole show unfold before their eyes? I started to wonder... could we actually pull off a heist... on stage?

Not easy, but once I framed that as a goal, at least I knew the direction I wanted to head. Part of the reason I think this play has been successful on stage is that *Heist* was conceived for the stage. It was developed as a play—it’s not an adaptation of a movie or a book being shoehorned into this medium. It’s meant for theatre audiences, which I think is a big part of the reason it works.

AC: What is it about heists that you love?

AL: Everybody seems to love a good heist. I’m not sure what it is, whether it’s the planning and scheming, twists and turns, or the underdogs daring to pull off a caper (which inevitably goes wrong), but when movie night arrives at the Lakra family home, it is a rare film that we all agree upon. But for some reason, my *Big Short* son (Taro) and my *Pitch Perfect* daughter (Siya), my *Princess Bride* (Roopa), and her *Holy Grail* husband all love watching the genre. Especially movies like *Ocean’s Eleven*. Or *Thirteen*. (Let’s not talk about *Twelve*.) Now if only we could agree on the snacks.

AC: What were your research and writing process like for this play?

AL: My research process was pretty intense...I sprawled on the sofa and watched every caper movie ever made (all the while trying to persuade my family that I was “working”)! There may have been some work-related popcorn consumed. Once I felt like I understood the genre, I needed to put my own spin on it—while maintaining the core elements of what a caper story should be. There were multiple drafts, concocted in the migraine-inducing confinement of my basement office, hanging out with my two best friends: caffeine and ibuprofen.

I knew one thing early on: I wanted to create a cinematic experience, a hybridization of a movie and a play. My goal was to take advantage of modern high-tech video projections and aerial acrobatics to complement the on-stage storytelling and the theatrical twists.

Of course, I needed my own team of *Ocean’s*-like specialists to actually pull this off. Along this journey, I was fortunate to find myself surrounded by a brilliant and generous team of co-conspirators—directors, actors, producers, dramaturgs, designers, aerialists, musicians—who have helped bring this story to life. At every step of the journey, from workshop to premiere to various productions, this play has evolved. Each iteration has helped the show become stronger and tighter and funnier and, hopefully, better, thanks to all of these talented folks. And the process continues today. This play is a living, breathing, growing organism and the version Arts Club audiences will see has never been seen before!

I am so grateful to Ashlie for her belief in this show, to Andrew for his directorial

brilliance, to the cast for their perfect blend of talent and brainpower, and to the entire team at the Arts Club for all of their hard work in bringing *Heist* to the stage.

AC: Stepping back, how did you become a playwright?

AL: When I attended medical school at the University of Toronto, I had no idea that there was some sort of latent creative side buried inside of me. I stumbled into writing when, for reasons I still don't understand, I decided to write a short story one night when I was on call. I submitted this to the Faculty of Medicine short story competition and, inexplicably, I won. (I later realized mine was probably the only entrant!) Regardless, I was encouraged, and I soon discovered that writing helped to sort of balance out the hardcore science side of my brain. I continued to cultivate the creative side through my internship at the University of Hawaii (great decision!) and my ophthalmology residency in Toronto.

I have spent much of the last 25 years, in different ways, dividing my work week between my medical practice and my creative endeavours. Initially, I would work as a doctor for a couple of months, then go somewhere (preferably where there was a beach) and write for a bit. Then when the money ran out, I would repeat the cycle. Family and kids then appeared, and that sort of existence became farfetched. I tried to immerse in full-time medicine for a while, but it soon became apparent that without writing in my life, I was pretty cranky. So, with the help and understanding of the people in my life, I carved a couple of days every week to write.

For the last 20-plus years, I have divided my work life between the practice of medicine and the art of writing. These days, I spend a lot of time inhabiting and thinking about the intersection of arts and science. I like to think that writing has made me a better doctor (empathy, humanity, creativity) and medicine has made me a better writer (logic, structure, methodology). And that the combination has, hopefully, made me a better human.

AC: What advice would you give to others who are balancing a professional career with creative pursuits? How can they find inspiration and motivation to pursue their passions outside of work?

AL: The dual career—the doctor-writer hyphenate, or the “subplot” as I like to call it—has its share of challenges and rewards. Through the years, I have come to realize that there are many of us who share a

similar desire to explore different, often divergent, paths. While I did not deliberately set out to do so, I have stumbled onto this double life that has somehow worked for me. A few years ago, I gave a TedX talk on this subject, “Subplotting: Rethinking the Way We Follow Our Passions.” If anyone is interested, there is a link to it on my website, arunlakra.com.

AC: What do you hope Arts Club audiences will take away from attending *Heist*?

AL: I hope they have FUN! That's the most important thing. Still, while *Heist* is supposed to be a fun show, it's not mindless fun. There's plot twists and flashbacks and misdirects and betrayals and breadcrumbs and clues for the audience to follow. It's kind of like a heist whodunnit. And if all goes according to plan, by the end of the play, the audience will be satisfied. Hopefully surprised. And who knows, maybe they'll want to see it again with the knowledge they acquired the first time around. The most gratifying thing about *Heist* is that it seems to be attracting a new cohort of folks in addition to traditional theatre-goers. In particular, young people—students, young folks in their 20s and 30s. We see multi-generation families coming to enjoy the show together. Date nights. Raucous student performances. One of the most gratifying things that has been said about *Heist* is that it's kind of a “gateway drug” to the theatre. And if plays like *Heist* can bring a new generation into the theatre, I think that would be fantastic.

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

AL: I'm working on a few projects: a hockey-themed thriller called *Deadline Day*, which takes place at the home of an NHL General Manager on trade deadline day, and which I'm hoping will have its world premiere next season; *Consequence*, a companion piece to my first play, *Sequence*—a science thriller—which is also on track for its upcoming world premiere. And tangentially, I also give a presentation to medical students across North America called “Playing Doctor: Moments, Mistakes, and Lessons Learned from a Life in Medicine and the Arts.”

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The Musical

Book by Thomas Meehan and Bob Martin

Music by Matthew Sklar

Lyrics by Chad Beguelin

Based upon the New Line Cinema film written by David Berenbaum

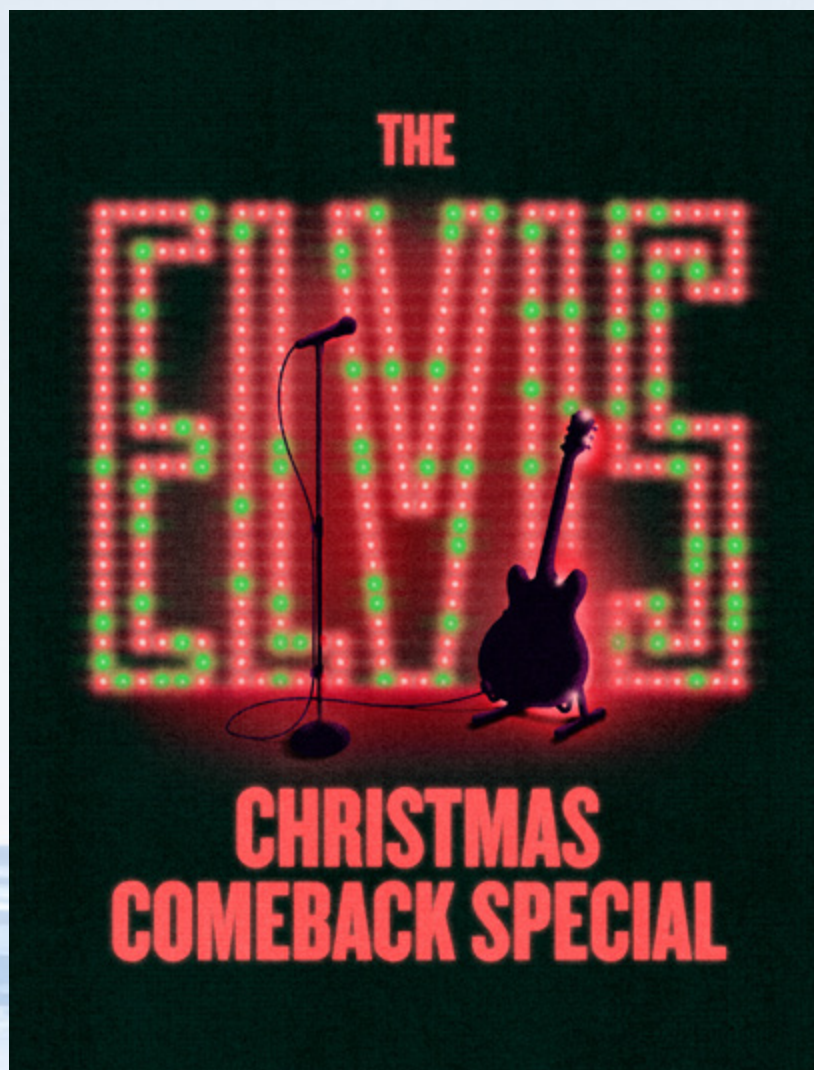
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Based upon the New Line Cinema film written by David Berenbaum *Elf: The Musical* is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

OLIVER KADAR; COSTUME DESIGN BY CHRISTINE REIMER; HOTOGRAPHY BY TREVOR BRADY FOR THE ARTS CLUB THEATRE COMPANY, *ELF: THE MUSICAL*, 2026



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by Tracey Power

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An Arts Club Presentation

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PHOTO BY KATE BRAIDWOOD



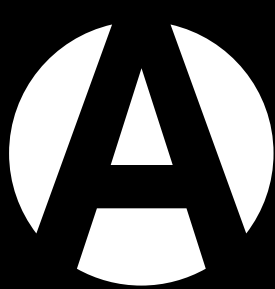
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Lindsay Family Stage
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JONATHAN WINSBY, BRENNAN CUFF, JEFFREY VICTOR, AND BRANDYN EDDY, 2025; PHOTO BY MOONRIDER PRODUCTIONS

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DIRECTOR'S NOTES

I made mention of this on the first day of rehearsals: my late uncle Michael used to own a video rental store in Montreal. And as early as I can remember, weekend family movie nights were routine, even sacred. When we moved to Winnipeg in my early teens, it was our local Jumbo Video that we'd hit up for their two-for-one deal. Jumbo Video had it figured out—as you perused, you could munch on serve-yourself miniature bags of movie popcorn.

For a family of five, finding something that would appeal to everyone was borderline miraculous. I don't know what this kind of consensus-building looks like in your household, in today's streaming age. Back then, it all played out in public. Bouncing from aisle to aisle, we would navigate a range of interests and tastes and forms of age-appropriateness. We'd make a small pile of options, and then whittle it down. Among me and my siblings (and I appreciate now, my parents too), there were winners and losers in these complex negotiations. On the rare occasion, some tears. But I am reminded of how, all these years later, there was a genre that met no contest or debate: the heist movie. Heists were, without exception, the Goldilocks.

Why? Apart from being designed to delight (the style, the banter, the contorting through laser grids), I think heist films tap into the relish and joy of seeing a group of people solve a seemingly impossible—even absurdly complicated—puzzle. We get a kick out of watching a band of misfits pooling their talents (and transcending their flaws) to achieve something they would never succeed at otherwise. We're at once thinking, "They'll never pull that off," while in our heart of hearts we know that they will. And I'll make one further claim: whether young or young-at-heart, I think we delight in watching a group of human beings beat a system—whether that's an elaborate security system, or a seemingly unassailable system of power. I think that's why we rarely, if ever, pity the victim of a heist—even as we watch criminals nick a highly valuable piece of property. We catch ourselves rooting for outlaws and discover how our attention and affection has been their real target.

Arun Lakra's *Heist* brings the virtues and pleasures of this cinematic genre into a place where it belongs but has seldom traveled: the stage. Theatre is the power of collaboration writ large (*ensemble* means together, after all), and I can't wait for you to behold what this intrepid team of actors, designers, builders, stage managers, and technicians at the Arts Club have pulled off. Get your popcorn ready.

Andrew Kushnir

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listed in alphabetical order



Patti Allan The Spider

For the Arts Club *The Shoplifters, Me and You, Good People, Hamlet, Funny Girl, Ends of the Earth*

Other Theatre *Super Seniors* (Western Gold); *The Sunrise Betties* (Itsazoo); *Instantaneous Blue* (Mitch and Murray); *In My Day* (Zee Zee Theatre/Cultch); *Timon of Athens, The Merry Wives of Windsor, All's Well That Ends Well* (Bard on the Beach); *A Little Night Music* (Patrick Street Productions); *Crime and Punishment* (New World Productions); *You Will Remember Me* (Ruby Slippers); *Fiddler on the Roof* (Gateway Theatre)

Film & TV *Hollywood Arts, Wild Cards, Treeber, Virgin River, Kryptic, Shmigadoon, The Good Doctor*, numerous Hallmark films

Other Multiple Jessie Award nominee, four-time Jessie recipient. *Thrilled to be joining the fabulous Heist team!*



Angela Beaulieu Assistant Stage Manager/Intimacy Captain

For the Arts Club *Heist* marks Angela's 41st show with the Arts Club; selected credits:

Come from Away, Jersey Boys, Kinky Boots, Thanks for Giving, Hand to God, One Man, Two Guvnors; upcoming: *A Closer Walk with Patsy Cline*

Other Theatre Some of her favourite theatre experiences include: *Rose* (NAC Indigenous Theatre); *Beaches, One Man, Two Guvnors* (Theatre Calgary); *Little Red Warrior and His Lawyer* (Belfry Theatre, Savage Society, Theatre Calgary & NAC Indigenous Theatre); *Hey Viola!* (Musical TheatreWorks)

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.*



Marianne Benoit-Gagnon Associate Projection Designer

Arts Club Debut

Other Theatre *The Right Thing To Be Doing* (In Spite

Productions); *Twist* (NVCP)

Other *Us Beneath the Currents* (Sarah Hin Ching U); SFU Performance Production & Design graduate in 2027. *What a dream it's been to be working on this show with the amazing Arts Club team!*

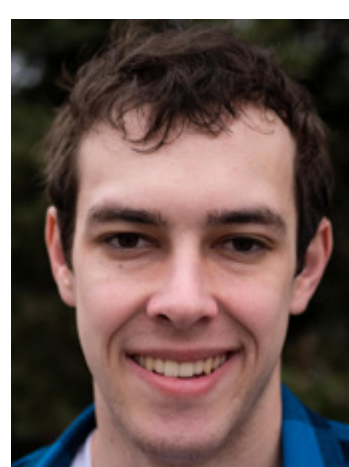


Peter Boulanger Performer Fly-System Design & Rigging

Arts Club Debut

Other Peter Boulanger has been a specialist in performer flying rigging

design for over 30 years. Since his early performance training with Cirque du Soleil, Peter was fascinated with the precision and care that must be applied to this artistic profession. Peter has greatly enjoyed the process of working with the Arts Club on *Heist*.



Jack Chipman Associate Projection Designer

For the Arts Club *You used to call me Marie...*

Other Theatre *Soft Currents* (Action at a Distance); *Contra*

(Eric Cheung); *Fire Never Dies* (Electric Company Theatre); *Rhino* (Out Innerspace Dance Theatre); *The Flying Dutchman* (Vancouver Opera); *The Door Project* (plastic orchid factory); *An Undeveloped Sound* (Electric Company Theatre); *Szepty/Whispers* (Rumble Theatre); *Romeo and Juliet* (Vancouver Symphony Orchestra)
Other Jack is a Vancouver-based projection designer and technologist. His work integrates physical elements into digital spaces through the use of cameras, digital props, and image filtering. He is excited by the merging of different mediums to create an immersive experience.



Barbara Clayden Costume Designer

For the Arts Club *The Matka King* (debut, 2003); recent favourites: *Jersey Boys, Kinky Boots*

Other Theatre *A Doll's House Part II, Here We Go* (Western Gold Theater); *Hamlet, Lysistrata, The Merry Wives of Windsor* (Bard on the Beach)

Other Fifteen-time Jessie Award nominee and eight-time winner for Outstanding Costume Design.



Ryan Cormack Set Designer

For the Arts Club *Jersey Boys, The Golden Anniversaries, The Play That Goes Wrong*

Other Theatre selected credits: *The Complete Works*

of William Shakespeare (Abridged) [Revised] (Again), The Dark Lady, The Comedy of Errors, Measure for Measure (Bard on the Beach); *The Little Mermaid, Sister Act* (Theatre Under the Stars); *Annie, Oliver!* (Gateway Theatre); *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.

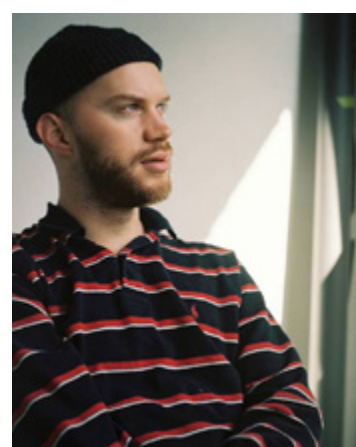


Gemma Crowe Assistant Projection Designer

Arts Club Debut

Other Performance/installations include: *How Do You Here Me?*; *Listening to dance in the dark*; *Resonant Sculptures & Subspaces for Sound*; *It's Enough (for a rooftop)*.

Other Gemma Crowe is an interdisciplinary artist working with sound, new media, and movement. With a background in contemporary dance, her practice explores the mediated human image and sensory ways of experiencing art.



Malcolm Dow Composer & Sound Designer

For the Arts Club *The Graduate*, *Scar Tissue*, *Perestroika*, *The Great Leap*, *Beneath Springhill*, *A Doll's*

House

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



Charlie Gallant Marvin/Fight Captain

For the Arts Club *Come from Away*, *The Mousetrap*, *Dolly Parton's Smoky Mountain Christmas Carol*, *Noises Off*,

The Importance of Being Earnest, *Black Comedy*, *The Real Thing*

Other Theatre eight seasons at Bard on the Beach, four at the Shaw Festival, two at the Stratford Festival, including performances across Canada; *Long Day's Journey into Night*, *Frankenstein: Revived* (Stratford); *Our Town*, *Sweeney Todd* (Shaw);

Shakespeare in Love (Bard on the Beach); *The Sound of Music*, *A Few Good Men* (Citadel/RMTC); *Annie* (Gateway); *Benevolence* (Ruby Slippers); *The December Man* (Greenthumb); *Baskerville* (Chemainus Theatre Festival); *Becky Shaw* (Mitch & Murray)

Film & TV *Tracker*, *Good Witch*, *Murdoch Mysteries*, *The Strain*, *Fringe*, *Percy Jackson*

and the Olympians; voice-over: *Scott Pilgrim Takes Off*, *PAW Patrol: The Movie*
Other Studio 58, McIlroy & Associates, photography. @charlie_byrd



Lisa Goebel Intimacy Director

For the Arts Club *Someone Like You*, *Choir Boy*, *Red Velvet*, *Guys & Dolls*, *Miracle on 34th Street*, *Waitress*, *A*

Doll's House, *Disney's FROZEN*, *Little Women*, *Kimberly Akimbo*, *Come from Away*

Other Theatre Intimacy Director for *Wildwoman* (Gateway/Alberta Theatre Projects); *Tomboy (Chłopczyca)* (the frank theatre); *The Effect* (Rumble/Itsazoo); *Così fan tutte* (Vancouver Opera);

Choreographer/Intimacy Director for *The Merry Wives of Windsor* (Bard on the Beach);

Pride & Prejudice (Gateway/WCT); *Bright Star* (GTP/Mirvish); last on stage with *The Apiary* (The Apiary Collective) and *Otosan* (Little Onion Puppet Co)

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



Michelle Harrison Stage Manager

For the Arts Club *Waitress*, *Little Shop of Horrors*, *The Sound of Music*, *Kinky Boots*

Other Theatre recent credits:

L'Orfeo (Early Music Vancouver); *La Bohème*, *Così fan tutte*, *Rigoletto*, *Madama Butterfly*, *Flight*, *Die Fledermaus*, *Carmen*, *A Midsummer Night's Dream*, *Orfeo ed Euridice*, *The Barber of Seville*, *La Traviata*, *Le Nozze di Figaro* (Vancouver Opera); *A Christmas Carol* (Theatre Calgary)

Other Michelle is a graduate of the University of British Columbia



Alana Hawley Purvis Dialect Support

For the Arts Club *Forgiveness*, *Come from Away*, *The Play That Goes Wrong*

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.



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Jonathan Hawley Purvis
Fight Director

For the Arts Club *Teenage Dick, Redbone Coonhound, Kinky Boots, Sweat, The Curious Incident of the Dog in the Night-*

Time, Little Shop of Horrors, Red Velvet, Miracle on 34th Street, The Three Musketeers, Waitress, Disney's FROZEN, Franklinland
Other Theatre *Julius Caesar, Henry V, Romeo & Juliet, The Taming of the Shrew, Shakespeare in Love, As You Like It, Macbeth* (Bard on the Beach); *Silver Arrow, Shakespeare in Love, Crazy for You, Evangeline, West Side Story, Romeo & Juliet, Spamalot, A Midsummer Night's Dream* (Citadel); *Singin' in the Rain* (Chemainus Theatre Festival)

Film & TV *The Last of Us, Infidelity Can Be Fatal, Planning on Forever, Motherland, When Calls the Heart, Fortunate Son*

Other Five-time Sterling award nominee and three-time winner for Fight Direction



Tainui Kuru Ryan

For the Arts Club *Ring of Fire* (debut, 2024); *Disney's FROZEN*

Other Theatre *Les Misérables, CATS, Grease, Guys & Dolls, Cinderella, Parade, Godspell*

Other Originally from New Zealand, Tainui graduated in 2012 from the National Academy of Singing and Dramatic Art (NASDA), where he received the degree prize for outstanding achievement and commitment to studies. Now calling Vancouver home, he is thrilled to be working alongside such talent in this play and wishes to thank his family for all their support.



Andrew Kushnir Director

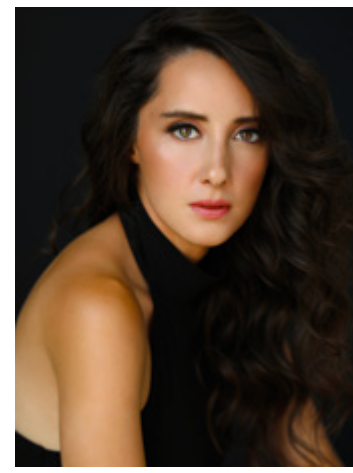
For the Arts Club *Casey & Diana, This Is Something Else* (creator/host), *Freedom Singer* (tour)

Other Theatre *The Division*

(PH/Pyretic/Crow's Theatre); *Casey & Diana* (Stratford Festival, RMTC, Theatre Aquarius); *Bad Roads* (Crow's Theatre); *New Canadian Curling Club, Shirley Valentine* (TIP); *You're Still Here* (Tarragon Theatre, upcoming); *Design for Living* (Soulpepper, upcoming)

Other Andrew is the recipient of five Dora Awards, most recently for Outstanding Direction, Production and New Play for *The Division*. Senior Fellow at Massey College; Artistic Director of Project: Humanity and founder of the We Support LGBTQ Ukraine Fund. His latest podcast series, *Kultura Rising*, was released in spring 2026, and explores how Ukrainian Canadian artists are

evolving their creativity in wartime.
kushnirandrew.com



Alexandra Lainfiesta Angie

For the Arts Club *The Play That Goes Wrong, A Doll's House, The Three Musketeers*

Other Theatre recent credits: *As You Like It*

(FreeWill Shakespeare); *Native Gardens* (PersephoneTheatre); *As You Like It, Julius Caesar* (Bard on The Beach); four seasons at The Stratford Festival; *Ecos* (Diaspora Diaries/Common Ground Arts); *As You Like It* (Shakespeare Theatre Co.)

Film & TV *Allegiance* [ep. 201], *Family Law* [ep. 405]; *Love Hard* (Netflix)

Other 2022 Lieutenant Governor's Platinum Jubilee Arts and Music Award Recipient; two Jessie Richardson Awards; two Dora Mavor Moore Awards; Sydney J. Risk Foundation & Studio 58 Acting Award. Up next, Alexandra will premiere her full-length play: *Bella Luz* with Ruby Slippers/SkirtsAfire/Theatre Network; and her one-woman show, *Chula*, with The Citadel Theatre.



Arun Lakra Playwright

Arun has spent the last 20-plus years dividing his work life between his creative pursuits and his medical career. He has written plays,

screenplays, a song to protest the demotion of Pluto (unsuccessful), and more than a few illegible prescriptions. Arun's multi-award-winning play *Sequence* has been published, produced across North America, and recently had its international (translated) premiere in Istanbul, Turkiye. His most recent play, *Heist*, has been produced at Vertigo Theatre (Calgary), Grand Theatre (London, ON), Citadel Theatre (Edmonton), and Arizona Theatre Company (Tucson/Phoenix), and will be produced across North America in the upcoming season. Arun is also a University of Toronto-trained eye surgeon, and he enjoys sharing his embarrassing stories (from both worlds!) to medical students across Canada and the US through his presentation, "Playing Doctor: Moments, Mistakes, and Lessons Learned from a Life in Medicine and the Arts." Arun lives in Calgary, Canada with Roopa, Taro, Siya, and (woof) Zephy. Learn more at arunlakra.com or heistplay.com. Instagram: @alohalakra



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Alison Matthews Dialect Coach

For the Arts Club *The Mousetrap, Casey & Diana, Jersey Boys, Redbone Coonhound, Noises Off,*

Sweat, King Charles III; founding Voice Instructor, Arts Club Actor's Intensive
Other Theatre Instructor in the BFA Drama program at the University of Alberta; Head of Coaching for the Bard on the Beach Shakespeare Festival (since 2008); on faculty with The Citadel Banff Professional Theatre Program for five years, teaching voice, text, and dialects and Interim Program Director in 2018; stage credits with The Belfry Theatre and Vancouver Playhouse

Film & TV Disney's *Snowdogs, Final Destination 2, Battlestar Galactica*; voice-over: *Ghost in the Shell, Lego Jurassic World, Galaxy Angel*

Other MFA, Theatre (Voice Pedagogy specialization), University of British Columbia. alisonmatthews.com



Andrew McNee Kruger

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, The Play That Goes Wrong

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.



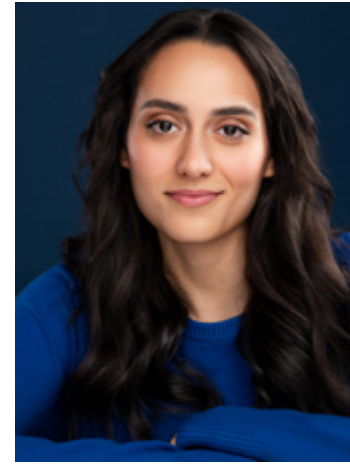
Camila Newton Production Resident

Arts Club Debut

Other Theatre *Mr. Burns, A Post-Electric Play, The Very Book Indeed* (Frederick Wood

Theatre, UBC); *The Arsonists* (Telus Studio Theatre, UBC); *An Uncomfortable Conversation* (Digital Warriors Productions)

Other Graduate of UBC's Theatre Design & Production program. *Many thanks to those who have supported me along the way!*



Mayara Nobre Assistant Set Designer

Arts Club Debut

Other Mayara Nobre is a Brazilian artist creating on the unceded lands of the xwməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səliłwətał (Tsleil-Waututh) Nations. She is on her final term at Studio 58's Theatre Production Program, and she also studied Scenic Arts at the University of Brasília, focusing on Acting and Directing. *She is thrilled to make her Arts Club debut with this wonderful team and exciting production. She is grateful to Jesus, her family, and everyone who has opened doors like this for her. Mayara hopes you enjoyed the show as much as she enjoyed working on it!* Upcoming: Theatre Replacement's *East Van Panto* (Assistant Director).
[@maaynobre](https://twitter.com/maaynobre)



Sophie Tang Lighting Designer

For the Arts Club *Come from Away, The Play That Goes Wrong, The Three Musketeers, Jersey Boys, Choir Boy, The*

Legend of Georgia McBride, 12 Dates of Christmas, The Orchard (After Chekhov)
Other Theatre *Tao of the World, Salesman in China, Rez Sisters* (Stratford Festival); *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); *The Apple Cart* (Shaw Festival); *Much Ado About Nothing, Twelfth Night, Henry V, Harlem Duet, Romeo & Juliet* (Bard on the Beach); *Little Prince* (Pacific Opera Victoria)

Other Jessie Award nominee and winner; Sterling award nominee.
sophieyufeitang.com



Jennifer Tong Fiona

Arts Club Debut

Other Theatre *Much Ado About Nothing, Two Gentlemen of Verona* (Bard on the Beach); *China Doll*

(Gateway Theatre)

Film & TV selected credits: *FAKES* (Netflix/CBC); *Off Campus* (Prime); *Fire Country* (CBS); *The Good Doctor* (ABC); *Grand Army* (Netflix); *DC's LOT* (CW)

Other *I am so excited to have been recruited to pull off this heist of a show! Thank you to our gracious director, this special ensemble, everyone at the Arts Club, and my spiderweb of friends and family for the never-ending love and support. I'm a big believer in chasing dreams, the power of coffee, and the importance of storytelling.*



Wladimiro A. Woyno Rodriguez
Projection Designer

For the Arts Club *Someone Like You*

Other Theatre selected

credits: *The Flying Dutchman* (Vancouver Opera); *Struck* (Ghost River Theatre); *Romeo and Juliet* (Vancouver Symphony Orchestra, Canada); *Wakey, Wakey* (Pacific Theatre); *Since I Can Remember* (The Wooster Group); *Kiss* (Yale Repertory Theatre); *Parade* (Nederlands Dans Theater); *The Last Voyage of Donald Crowhurst* (Ghost River Theatre)

Other Wladimiro A. Woyno Rodriguez is a live performance designer and technologist with experience spanning contemporary theatre, opera, dance, concerts, and time-based installations. His work explores and contributes performance designs that engage the sensory imagination. Originally from Bogotá, Colombia, he holds an MFA in Design from Yale School of Drama. wawr.ca



Merve Yoruk Associate
Projection Designer

Arts Club Debut

Other Theatre *The Apiary*
(Delinquent Theatre,
Vancouver); *Crocodile Fever*

(Arcola Theatre, London, UK); *The Last Five Years*, *Equus*, *Misery*, *Peter Pan*, *Urinetown: The Musical* (Zorlu PSM, Istanbul); *Three Sisters* (Bursa State Theatre); *The Little Prince* (DasDas, Istanbul)

Other Merve Yoruk is a set and production designer working across theatre and interdisciplinary performance. Her practice explores visual storytelling, spatial dramaturgy, and the relationship between physical and digital design. Originally from Istanbul, she holds a BFA in Stage and Costume Design from Mimar Sinan Fine Arts University. merveyoruk.com



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Ingrid Broussillon
Eric Budgell
Vickie Carter
Marcus Chan
Pam Chow
Sabrina Christie
Fran Cole
Sheldon Cole
Erica Comacchio
Meg Comiskey
Rudi Corbett
Rita Danielle
Craig Davidson
Maxine Davidson
Sofia Difato
Luiza Draganska
Cole Dudley
Willow Eady
Yris Foul
Gail Franko
Gail Fraser-Chin
Carlton Gee
Jasper Gillard
Linda Gray
Lisa Gray
Ana-Francisca Haas
Jeanne Harkness
Susan Harman
June Harrison
Linda Hewitt
Tiana Hu
Janet Johnston
Allison Kassab
Glory Kinoshta
Liz Landon
Susi Lawless
Thomas Lim
Shona Lobo
Kate Maclean
Lisa Maclean
Richard Mar
Michael Marissen
Kathie Marteinsson
Betty McGowan
Craig Mckee
Susan McNeil
Vania Mello
Eve Mendes
Nancy Meyer
Donalda Meyers
Marilyn Miles
Fran Moore
Kathy Murphy
Celia O’Neill
Donna Osiowy
Adele Peters
Kristen Ramsden
Sarah Rowland
Ana Salas
Alicia She
Glenda Sherlock
Karen Shimokura
Peter Silin
Chrissy Smith
Aarti Srinivasan
Dina Sudlow

Gail Sumanik
Ursula Sygusch
Loralei Teetzen
Anne Tickle
Lillian Tom
Garett Toporowski
Judy Toy
Lesley Walker
Claire Westlake
Gillian Wilson-Haffenden
Anneliese Wong
Iilir Xhediku
Elva Xu
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Granville Island Head Electrician Darren Hales
Olympic Village Head Stage Technician Darren Paine

Head Tour Technician James Croken
2nd Electrician Ash Shotton
Stanley Head Stage Carpenter Keegan Plant
Granville Island Head Stage Carpenter Craig Fulker
2nd Stage Carpenters Amy Harris, Jack Mosher
Head Sound Technician Trevor Tews
2nd Sound Technician Damon Schwabach-Morris
Head Video Technician Eric St. Laurent
Assistant Projection Content Megan Lane
Camera Operator Colleen Bayati
Camera Operator & Video Editor Carlo Marchet
Head Dresser Sarah McCready
2nd Dressers Alex Campagnaro, Megan Wiebe, Christopher Wu
Stagehands Tyler Bangsund, Daniel Guzman, Sarah Rosner, Jules Sassi, Siafon Spencer, Selena “Twitch” Tobin, Alberto White
Head Scenic Carpenter Joao Carlos d’Almeida
2nd Scenic Carpenters Amy Harris, Lorraine West, Chris White
Head Scenic Artists Kristine Kavalec, 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
Cutter Darryl Milot
Stitcher Anna Potter
Head Wigs Sean Malmas
Wardrobe Maintenance Mary Jane Cox, Sean Malmas, Eva Janke-Furman

Stage Managers Angela Beaulieu, Jenna Bigmore*, Jessica Bournival, Caryn Fehr, Emma Graveson*, Emma Hammond, Michelle Harrison, Ronaye Haynes, Madison Henry, Pamela Jakobs, Geoff Jones, Peter Jotkus, Jenny Kim, Liz King, Erika Morey, Rebecca Mulvihill, Camila Newton*, Victoria Snashall, Philomena Sondergaard, Caroline Tang, Elyse Wall, Luis Zaldivar Gonzalez*
*Apprentice Stage Managers

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Education Program Liaison Delaney Lathigee
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LEAP Assistant Ashleigh Giffen
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Actor’s Intensive Program Leader Scott Bellis
Creative Teens Program Leader Jill Goranson
Community Creates Program Leader Jill Goranson
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Sophie McNeilly
Publicity & Media Relations Cynnamon Schreinert
Digital Storyteller Mark Halliday
Programme Coordinator Josh Timmermann
Programme Ad Sales Jennifer Lee

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Box Office Manager Arturo Del Rio Bello
Assistant Box Office Manager Zander Eke
Box Office Agents Emma Abbott, Ria Antonopoulos, Diego Arciniega, Sam Armstrong, Eric Barnes, Jo B., Talia Cappello, Jennie George, Joaquin Little, Jessica O’Gorman, Kirk Olson, Nico Pante, Fiona Pirie, Connor Riopel, Daniel Stover, Toby Verchere, Adam Winstanley
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, Ajay Banks, Caitlin Bellas, Chantel Bennett, Keila Brock, Luciana Djanic, Rose Fulker, Emma Graveson, Kimberly Ho, Vanessa Ho, Stella Jack-Rennie, Sabrina Lo, Shirley Lum, Mario Matias, Sophie Mildiner, Sue Pekonen, James Penaranda, 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