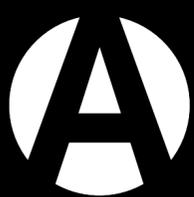




The
Golden
Anniversaries

FEBRUARY 17—APRIL 12, 2026



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THEATRE
COMPANY

ON
TOUR

THE GOLDEN ANNIVERSARIES

By Mark Crawford

FEBRUARY 17—APRIL 12, 2026

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
Ted Roberts Tour Lighting Designer/Technical Director
Rick Colhoun Sound Designer
Jillian White Assistant Tour Lighting Designer
Lisa Goebel Intimacy Director
Ronaye Haynes Intimacy Captain

Ronaye Haynes Stage Manager
Emma Graveson Apprentice Stage Manager

LAND ACKNOWLEDGEMENT

The Arts Club Theatre Company acknowledges the traditional, ancestral, and unceded territories of the [x̣^wməθḳ^wəjəm](#), [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

Thank you for joining us for the Arts Club's production of 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 your local venue 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 art 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.

To that end, we have teased our tour season-ticket holders that we will launch our 2026/27 tour with the hit local comedy *Mom's the Word: Talkin' Turkey*. This production was such a hit at our Granville Island Stage that we knew we had to bring it on tour to you. Plus, we're especially proud that this play was an Arts Club Silver

Commission—developed through a donor-funded initiative to commission local works from local playwrights. Did you know that if you choose a season-ticket package at your venue, you will get to choose from the best seats in the house for this sure-fire hit show? We'll announce our full tour line-up at the end of February, and we think you're going to be excited!

Enjoy the show!



Ashlie Corcoran Artistic Director
Peter Cathie White Executive Director

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'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 (Me)

The world can be dark at times, but love and community carries 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?

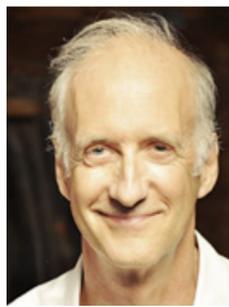
MC: A common piece of advice for writers is: in order to talk about something universal, you need to get specific. I tend to ground my plays in the world in which we live, with the hope that these specific characters and specific situations allow me to explore bigger themes and ideas. I also like the 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, The Golden Anniversaries

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, The Golden Anniversaries*

Other Theatre recent credits: *Dance Nation* (The Search

Party); *Escaped Alone, Seventeen* (Western Gold); *Les Belles-sœurs* (Gateway/Ruby Slippers); *The Duchess* (Ruby Slippers); *Harvest* (Gateway)

Film & TV recent credits: *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

For the Arts Club *The Golden Anniversaries*

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

For the Arts Club *The Golden Anniversaries*

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

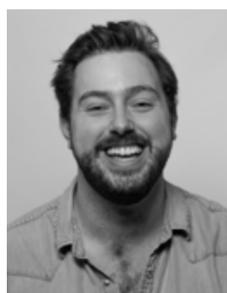
For the Arts Club *Dolly*

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), *The Golden Anniversaries*

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 and Ovation award winner. *Rick thanks his family for their support, and all who make live theatre happen!*



Ryan Cormack Set Designer

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* (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 Golden Anniversaries*, *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*, *The Golden Anniversaries*

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), *The Golden Anniversaries*

Other Theatre *The Shape of a Girl* (Green Thumb - SM), *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 x̣ṃəθḳẉəỵəm, Ṣḳẉx̣ẉú7mesh, and

səlilwətał 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!

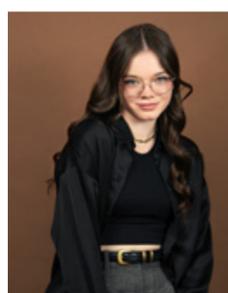


Ronaye Haynes Stage Manager/Intimacy Captain

For the Arts Club *Miss Saigon* (debut, 2005); recent favourites: *Ring of Fire*, *Sexy Laundry*, *'da Kink in My Hair*, *Ring of Fire*

(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

For the Arts Club *The Golden Anniversaries*

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.



Ted Roberts Tour Lighting Designer/ Technical Director

For the Arts Club *Cruel Tears* (debut, 1977, Tour Manager for national tour); *Starting Here*,

Starting Now (Debut as Designer, 1978); recent credits include: *The Cull*, *Beneath Springhill*, *Noises Off*, *The Birds & the Bees*, *Thanks for Giving*

Other Theatre Lighting Design: *Reflections on Crooked Walking* (Firehall Arts Centre); *It's a Wonderful Life* (Persephone Theatre)

Other Resident designer for the Arts Club since 1983.



Jillian White Assistant Tour
Lighting Designer

For the Arts Club *Father
Tartuffe* (2024), *Louisa May
Alcott's Little Women* (2025)
Other Theatre *Steel*

Magnolias (The Globe); *Labyrinth* and
A Sleighride Christmas Carol (Caravan
Farm Theatre); *Hey Viola!* (Musical
TheatreWorks); *Never the Last* (Delinquent);
Nashville: Music City (Mayfield); *The Play
That Goes Wrong* (Charlottetown Festival);
Certified (Touchstone); *Inheritance* (Alley/
Touchstone)

Other Three time Jessie Award nominee;
graduate of Capilano University; member
of IATSE local ADC659. When Jill is not
working, she likes to knit and go on
adventures with her fiancé, Harrison. For
photos and a complete list of work, visit
jillianwhite.com.



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Granville Island Head Electrician Darren Hales
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2nd Electrician Ash Shotton
Stanley Head Stage Carpenter Keegan Plant
Granville Island Head Stage Carpenter Craig Fulker
2nd Stage Carpenters Jillian Papp, Amy Harris (on leave), Jack Mosher
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2nd Sound Technician Eric St. Laurent
Head Dresser Sarah McCready
2nd Dressers Alex Campagnaro, Megan Wiebe, Christopher Wu
Stagehands Tyler Bangsund, Daniel Guzman,

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2nd Scenic Carpenters Lorraine West, Chris White
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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
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Arturo Del Rio Bello

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Eric Barnes, Jo B., Jennie George, Tim Mahoney,

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Fiona Pirie, Connor Riopel, Daniel Stover, Adam

Winstanley, Jessica Wong, Luis Zaldivar Gonzalez

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Christopher Smith

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Fonseca, Kevin Jesuino, Cat Smith, Maura

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