

# THE BALLAD OF GEORGES BOIVIN

## ARTIST BIOS



**ASSISTANT STAGE MANAGER - Jessica Adamson** is an Indigenous woman who hails from the Skatin Nation and the Ta'an Kwäch'än Council. She is both an artist and a researcher who has recently finished a degree at UBC in First Nation and Indigenous Studies as well as First Nations Endangered languages. In the arts realm, she has worked as both a performer and in production for festivals such as The Talking Stick Festival, The Drum is Calling, The Vancouver Folk Festival, The Vancouver International Children's Festival, and The Vancouver International Jazz Festival to name a few. She just finished with the world premiere of *So Damn Proud* for Holy Crow Arts. When she grows up she wants to be an elected potato.



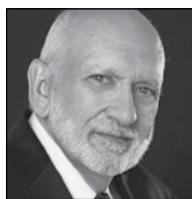
**BOX OFFICE MANAGER - Katrina Basnett** is a creative writing major at the University of British Columbia, specializing in screenwriting, children's fiction, and fantasy. She is the founder of Meadowlark Presents, a web content collective through which she produced the webseries *Relatively Normal* and the upcoming podcast *Beyond the Veil*. During her time at UBC she directed the play *The Mermaid* by BFA colleague Nayoung Jin, and was the assistant director for Micah Killjoy's short film *The Father*. Katrina's theatre background and training in Vancouver Island University's theatre production program has led to a fascination with audio engineering. She created the short audio drama *Student Council* for the CiTR podcast series *Consider the Alternative*, and worked as sound engineer for a number of projects, including the short film *Day*. Outside of her professional practice, Katrina is a guitarist, cross-stitch enthusiast, and certified lifeguard. She currently lives in Vancouver.



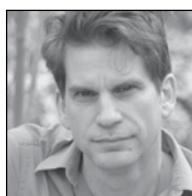
**PLAYWRIGHT - Martin Bellemare** (II, he, him, his) is a graduate of the National Theatre School of Canada's writing program, Martin Bellemare was awarded the 2009 Gratien Gélinas Prize for *Le Chant de Georges Boivin*. *La Liberté* was presented at La Rubrique (Jonquière) in 2013 and in Montreal in 2015, and was scheduled to be staged in Ottawa in 2020. *Maître Karim la perdrix* (2018 Prix SADC de la dramaturgie francophone, awarded by the Société des Auteurs et Compositeurs Dramatiques) will premiere at the Théâtre des Capucins in Luxembourg in 2021. *Moule Robert* (CNL Scholarship, shortlisted for the 2017 Prix SADC de la dramaturgie francophone and the 2018 Michel Tremblay Prize) was produced simultaneously at La Rubrique and at the POCHE/ GVE in Geneva, then at the Théâtre de Belleville in Paris. Martin is a four-time recipient of the Aide à la création grant from the Centre national du Théâtre/ ARTCENA in Paris, and two of his plays are included in the repertoire of the Comédie-Française. Two of his plays for young audiences, *Un château sur le dos* and *Des pieds et des mains*, which was first produced at the NAC, have toured in Canada and internationally. In 2019, *Extraordinaire et mystérieux* and *Charlie et le djingpouite* were produced, and *Cœur minéral* premiered at the Francophonies in Limoges. The latter play was scheduled for a Montreal production in 2020. Martin was one of the five playwrights nominated for Canada's leading theatre award, the 2020 Siminovitch Prize.



**ASSISTANT LIGHTING DESIGNER - Chengyan Boon** is a Vancouver-based theatrical and live event designer for theatre, music, and dance. He has seen recurring roles as a designer with Theatre in the Raw, Mitch and Murray Productions, Gateway Theatre, Pacific Theatre and Aenigma Theatre. Chengyan has also worked on events that reflect Vancouver's diversity and has collaborated closely with both local and international artists from the Asian communities. Recent lighting design credits: *Yoga Play* and *China Doll* (Gateway Theatre), *Program 1* (Ballet BC, Assistant Lighting Designer), *Lungs* (Mitch and Murray Productions), *Guards at the Taj* (SACHA), *Hello* (Theatre Terrific), *Viva and Red* (Aenigma Theatre), *Suitcase Stories* and *Wakey Wakey* (Pacific Theatre), *The Threepenny Opera* (Theatre in the Raw). Chengyan has a BFA in Theatre Production and Design from UBC and is a member of IATSE Local ADC 659. [chengyanboon.com](http://chengyanboon.com).



**GEORGES BOIVIN - Jay Brazeau** has been featured in dozens of films and many more TV series and specials, best known for his role as Sam Fisher in *Cold Squad*, as Harlan in *Stargate SG-1*, and for voicing Uncle Quigley in *Sabrina: The Animated Series*, and as Bobby in *Double Jeopardy*, as Referee in the *Air Bud* Films, and his film role in *We're No Angels*. A busy stage actor, credits include *Duddy* and *Brighton Beach Memoirs* (The Citadel), *Moonlight and Magnolias* and *Other People's Money* (Vancouver Playhouse); *Urinetown* (Firehall Arts Centre); *Hairspray* (Mirvish), ; *The Producers* (Arts Club Theatre); *Fiddler on the Roof* (The Rubicon Theatre, California) and "Man in chair" in the *Drowsy Chaperone* (National Arts Centre).



**SOUND DESIGNER - Stephen Bulat** The Arts Club Theatre, Bard on the Beach, The Vancouver Playhouse Theatre, Pacific Theatre, Shameless Hussy Productions and Hoarse Raven Theatre, Stephen has worked for these companies and more as a producer, composer, sound designer, lighting designer, technician, musical director, and musician. He has musically directed such shows as *The Rocky Horror Show*, *West Side Story* and the Vancouver premiere of *Hedwig and The Angry Inch* which was nominated for a Jessie Richardson Award as a "Hot Ass Band." As a sound engineer and music producer, Stephen has recorded a diverse range of ensembles including Realtime A Cappella Quartet, The Melodious Mandolins and The Vancouver Cast Recording of *The Rocky Horror Show*. He has also composed and written original music for various documentaries and films, including the feature films *Bar None* and *Sub Human*.



**VIDEO & VIDEO SYSTEMS DESIGN - Joel Grinke** is a creative director and systems designer for themed attractions and other live experiences. He writes and produces his own themed attraction projects through his immersive design agency, Sea to Sky Immersive. Joel has designed experiences and control systems for projects including museum exhibits, interactive theatrical performances, multi-room walkthrough shows, and full building synchronized interactive multimedia experiences. Across all of these projects, his focus

remains the same: creating uplifting and affecting experiences. Joel has won a Jessie Richardson award for design and the Sydney J. Risk Award for performance. He's a member of the Themed Entertainment Association and the Canadian Institute for Theatrical Technology. joelgrinke.com



**COSTUME DESIGNER - Alaia Hamer** is an emerging theatre designer and artist located in Vancouver, BC. Recent projects include costume design for *Carmen Up Close and Personal*, associate for *Amahl and the Night Visitors* (VO); *Beneath Springhill*, *The Birds and the Bees*, assistant costume design for *Sweat*, *The Humans* (Artsclub), assistant for *Three Winters* (Amiel Gladstone), costume for *C'mon Angie* (Touchstone), assistant costume *Coriolanus*, *Taming of the Shrew*, *Macbeth* (Bard on the Beach), set design for *She Kills Monsters* (UBC), production design for *The Drawer Boy* (ETC). Previously she designed for Western Gold on *Escaped Alone*, *Redbirds* and *Homeward Bound* and has worked on a variety of smaller shows throughout Vancouver. Alaia is a graduate of the UBC Theatre Design program in 2017 and holds an English literature degree from 2012.



**SENIORS ACCESS CONSULTANT - Dr. Julia Henderson** (she, her, hers) is a Postdoctoral Fellow with Concordia University's Department of Communication Studies and its Ageing+Communication+Technologies Lab. Her body of research considers narratives of aging and old age in contemporary North American theatre, and specifically analyses plays that challenge ageist beliefs and stereotypes. Julia has been working with the *Raising the Curtain Project* of Gibsons BC, which re-imagines dementia tragedy narratives through collaborative creation with people experiencing dementia.

Julia's writing about age and theatre has been published in *The Journal of American Drama and Theatre*, *Theatre Research in Canada*, *Canadian Theatre Review*, *Research in Drama Education: The Journal of Applied Theatre and Performance*, *Age, Culture, Humanities: An Interdisciplinary Journal*, *Geriatrics and the Thornton Wilder Journal*. Julia is also the Vice Chair of the North American Network in Aging Studies Governing Council, and is a member of the Canadian Association for Theatre Research's Anti-racism and Anti-discrimination Task Force. She recently co-guest edited the first special issue of *Theatre Research in Canada/Recherches théâtrales au Canada* that addresses age as an intersectional identity category to be released this month.



**GEORGES BOIVIN - John Innes** was an early graduate of the National Theatre School ('67). He has performed in every major regional theatre in Canada, including 12 seasons with the Stratford Shakespeare Festival where he received a Tyrone Guthrie Award twice. He has also performed in regional theatres in the United States including three seasons with the Denver Center Theatre Company. In all, he has been a working actor for over 55 years.



**ASSISTANT THEATRE TECHNICIAN - Antony Knight** is a young composer, actor, and singer based in Vancouver. He is currently finishing his undergraduate degree in composition and opera performance at UBC. He was recently awarded Best Actor at the Persistence of Vision Film Festival for his role in the film *N+R* (2021). Antony's compositional work ranges from chamber music, art song, film music, orchestral works, and opera. Recently, he worked with Vancouver Opera to compose two short scenes for their *New Works Program* (2019), was awarded Best Score at the Persistence of Vision Film Festival for the film *The Knockers* (2019), premiered his opera *Oh Alfred!* at the Vernon Proms Classical Music Festival (2021), and had his orchestra piece *The Protector of the Okanagan* read by the Victoria Symphony Orchestra. He will soon be presenting three pieces for six voices commissioned by the Belkin Art Gallery for Nadia Lichtig's exhibit *Blank Spots* at the end of November (2021).



**SET DESIGNER - Glenn Macdonald** has worked as an actor, stage manager, production manager, and designer for theatres across Canada and in the US including The Vancouver Playhouse, Arts Club Theatre, Stratford Festival, Charlottetown Festival, and Studio Arena Theatre (Buffalo, NY).

He worked in production management for Expo '86 entertainment department, stage managed the opening and closing ceremonies of the Calgary Winter Olympics, and was operations director for BC's MUSIC '91 province-wide festival. He currently works in television and film in set decoration, with over 100 projects to his credit. He is the president of PAL Studio Theatre Society and sits on the Board of Trustees of PAL Vancouver. He is the recipient of the 2016 Jesse Richardson Award for Outstanding Set Design.



**TRANSLATION COLLABORATOR - Johanna Nutter** (she, euro-settler, multidisciplinary artist) developed her passion for translation through acting: being one of few perfectly bilingual theatre artists, she played leading roles at Centaur (*Good People*, *You Will Remember Me*)

and La Licorne (*Les Événements*). The attention of both circles came thanks to the success of her solo *my pregnant brother/mon frère est enceinte*, which she translated during a residency in Tadoussac, accompanied by Linda Gaboriau. The show toured across Canada and Quebec in both languages, and to the UK and Belgium. Subsequently, she translated the works of Annick Lefebvre (*Barbed Wire*), Guillaume Corbeil (*You'll Go Looking for Her*), and Florence Longpré & Nicolas Michon's ballet-theatre hybrid *CHLORINE*, which she also produced and directed at Centaur, with her company creature/creature.



**DIRECTOR / TRANSLATOR - Jack Paterson's** (he, him, his) practice ranges from devised creation, multi-disciplinary, cross-cultural, and multi-lingual projects to new works, and contemporary approaches to classical theatre in Canada and internationally. He's a recipient of The Ray Michal Body of Work

Award, The Cole Foundation Emerging Translator Award, and The John Moffat and Larry Lillo Award for Outstanding West Coast Artist. He co-founded Vancouver's Mad Duck Theatre (2001-2009) for whom he directed Vancouver's first female Prospero and the Vancouver premieres of Titus Andronicus & Coriolanus. 2012, he co-founded Bouche Theatre Collective, bridging local, national, and international artists separated by distance, language, and culture. Recent projects included: 2019 - Balinese Traditional Performing Arts devised creation, Folk Tales (SENI, Indonesia); 2020 - Medusa (Steppenwolf Theatre, USA & Cockpit Theatre, London UK); the Active Access creation Atlantide (TeatroTrieste34, Italy); 2021 - The International Collaboration Catalyst (flausen+, Germany). He trained at CiTS (NYC), GITIS (Moscow), SENI (Denpasar), and E15 (London, UK). [www.JackPatersonTheatre.com](http://www.JackPatersonTheatre.com)



**ASSISTANT DIRECTOR - Hannah Siden** (she, her, hers) is a filmmaker, writer, and actor from Vancouver. Most recently, she wrote and directed the short film *Breathing Easy* over Zoom, featuring Arts Club regulars Agnes Tong and Anita Wittenberg. She also directed,

produced, and co-edited a music video for singer-songwriter David Beckingham in collaboration with Ballet BC, *Plastic Wings*. Additionally, Hannah co-produced a participatory documentary mini-series about homelessness shot on iPhone, *Home Stream*, which was distributed by NowThis and Little Dot Studios. She holds a degree in International Development from McGill, an MA in Acting from East 15, and a postgrad filmmaking diploma from the London Film Academy. [hannahsiden.com](http://hannahsiden.com)



**VIDEO & VIDEO SYSTEMS ASSISTANT - Vanka Chaitra Salim (she/her)** is a muslim Indonesian-Canadian set, lighting and projection designer based in Vancouver. She enjoys experimenting with different mediums of storytelling that connect people, culture, art and technology.

Apart from her involvement in the Theatre community, Vanka also works as an acrylic paint-maker at Kroma Artist's Acrylics and loves gaming, game art & design, dance, videography, graphic design, illustration and dabbling on XR technologies. She is grateful and excited to have the opportunity to be part of such an amazing team!



**STAGE MANAGER - Ingrid Turk** has been a stage manager of theatre, dance, and opera for over 25 years. She is a graduate of Studio 58 and a House Manager at Bard on the Beach. She is also a describer for Vocal Eye, the Vancouver organization that provides description of live performances for patrons with limited vision.



**ACCESS AND SURTITLE COORDINATOR - Anika Vervecken** studied music, theatre, and translation, so working in surtitling (providing people with access to the language), was a natural choice. Her training also taught her how to translate visuals into words as a describer.

From there, she focused on figuring out what is preventing people from accessing theatre, dance, and performance. She works with local and national companies as well as internationally: VocalEye, PuSh, Vancouver Opera, Kidd Pivot, National Arts Centre, Kunstenfestivaldesarts (Belgium), DeSingel (Belgium), Centre Dramatique National D'Orleans (France), Peter Brook/Holland Festival (France / Netherlands) and KITA (Germany) to name a few. One of the areas where much more work and a change of mind-set is needed in our industry is the accessibility of the stage itself. Creating surtitles to support actors rather than the audience has been a new experience that has helped widen her perspective on what theatre can be.



**LIGHTING DESIGNER - John Webber** is a long-time collaborator with Western Gold. He has been designing both sets and lighting since the early 1990s and has had the privilege of working with some of Western Canada's most talented and adventurous artists. John has received several Jessie Richardson Awards, an Ovation Award, and in Ottawa, a Critics Circle award and a Prix Rideau Award all for outstanding design. Recent credits include the livestream of *Still Falling* with GreenThumb Theatre, *Suite Concertante* with VICO, and *Craigslit* at the Cultch. Up next is more live and in-person theatre with *Chelsea Hotel* at Western Canada Theatre and the set design for this year's East Van Panto *Alice in Wonderland*.



**THEATRE TECHNICIAN - Irene Yifang Weng** is a senior student majoring in Theater Production and Design at Simon Fraser University. She is highly passionate about theatre arts, dance, and musicals. Primarily a stage manager, Irene also has knowledge of sound, lighting, and set design. She was born and grew in China, lived on Prince Edward Island, and is currently based in Vancouver. As a person who has multiple cultural backgrounds and language skills, she loves, welcomes, and wants to create diversified artworks.