



THE BALLAD OF GEORGES BOIVIN

BY MARTIN BELLEMARE

Directed by Jack Paterson

Translated by Jack Paterson
with Johanna Nutter



November 10 - 28, 2021

We gratefully acknowledge that we are on the traditional and unceded territories of the x^wməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and Səlílwətaʔl (Tsleil-Waututh) First Nations. We deeply thank them for so generously allowing us to live, work, and play on their beautiful lands.

SPENCER

CHANDRA HERBERT

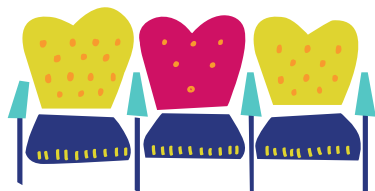
MLA West End
Coal Harbour



Let us Celebrate a return to live Theatre and the Arts



Thank you to Western Gold and all the audiences
who support our creative community members,
it's been too long since we've enjoyed
each other's company! - Spencer



923 DENMAN STREET

604-660-7307

GEORGES BOIVIN PERFORMANCE SCHEDULE

NOVEMBER 2021						
SUN	MON	TUES	WED	THUR	FRI	SAT
7	8	9	10 7:30pm Jay Brazeau Preview	11 7:30pm John Innes Preview	12 7:30pm* Jay Brazeau Opening	13 7:30pm* John Innes Opening
14 2:00pm* Jay Brazeau	15	16	17 2:00pm John Innes 7:30pm** Jay Brazeau	18 2:00pm Jay Brazeau 7:30pm Jay Brazeau	19 7:30pm Jay Brazeau	20 2:00pm Jay Brazeau 3:30pm† 7:30pm John Innes
21 2:00pm‡ John Innes	22	23	24 2:00pm Jay Brazeau 7:30pm John Innes	25 2:00pm John Innes 7:30pm Jay Brazeau	26 7:30pm** John Innes	27 2:00pm John Innes 7:30pm Jay Brazeau
28 2:00pm‡ Jay Brazeau	29	30				

A Talk Back with Cast & Creative Team follows every performance
subject to change without notice

Plus, on select dates (refer to calendar above):

* Talk Back: Playwright Martin Bellemare & Creative Team

** Talk Back: Dr. Julia Henderson & Creative Team

† Senior Creative Access Community Dialogue: Dr. Julia Henderson

‡ ASL Interpretation

**We're so honoured to have two such fabulous actors
 playing George Boivin!**

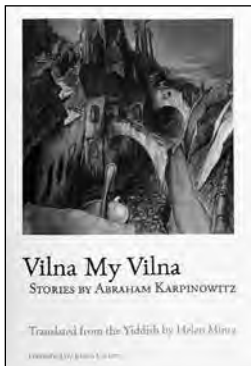
Want to see both Jay Brazeau's and John Innes' performance?

Check out the schedule and book a ticket

for your second show at westerngoldtheatre.org

COMING UP! MORE VIRTUAL GOLD

LOOK & LEARN! *Vilna My Vilna: Stories by Abraham Karpinowitz*
Presented online over the week of Hanukkah: November 28 – December 6



This Hanukkah we invite you to enjoy a series of online readings from *Vilna My Vilna*, translated from the Yiddish by Vancouver writer Helen Mintz, published by Syracuse University Press.

Performed by Stephen Aberle, Nicola Lipman and Geoff Berner, these delicious stories capture the trials and dreams of marginalized Jews in Vilna (today's Vilnius, Lithuania) during the years before their thriving community, known for centuries as a centre of Jewish learning and culture, was annihilated by the Nazis.

LOOK! A *Christmas Carol* - The Radio Play
Launching on YouTube December 9



In partnership with Place des Arts
Adapted and directed by Emily Grace Brook

Set in 2021, and using the golden age of radio as inspiration, Charles Dickens' classic family favourite is presented with an updated contemporary twist. Sit back while you watch the voice actors, musicians, and sound effect artists give life to Scrooge, Bob Cratchit, and dear old Fezziwig!

Find links to our Virtual Gold programs at westerngoldtheatre.org

COMING UP LIVE! A HOLIDAY PERFORMANCE



***Quills Don't Tweet 2* | December 18 & 19**
PAL STUDIO THEATRE

Created by Bernard Cuffling and Anna Hagan

Bernard and Anna are back with the latest instalment of their ode to letter writing; a celebration of memories, nostalgia, and the art of the written word accompanied by music and song.

2022 SEASON

**Purchase your discounted 2022 Season Tickets (\$80)
until December 31, 2021 at westerngoldtheatre.org**

ON OUR FEET (OOF) STAGED READINGS



***Funny Money* | March 25 – 27, 2022**

By Ray Cooney

Directed by Anna Hagan

Never has this master of farce been frenetically funnier! Henry Perkins accidentally picks up the wrong briefcase—one full of money. Madcap hilarity ensues!



***Triumph of Love* | June 24 – 26, 2022**

By Pierre Carlet de Marivaux

Adapted by Stephen Wadsworth

Directed by Anna Hagan

Written in 1732, You'll love this splendid translation of a classic Marivaux comedy about love!

MAIN STAGE PRODUCTION



***Seventeen* | November 3 – 20, 2022**

By Matthew Whittet

Directed by Michael Fera

See the North American premiere of Whittet's groundbreaking play in which veteran stage actors take on the roles of teenagers and revisit what it is like to be young and on the brink of life at a pivotal moment. *Seventeen*

brilliantly turns our notions of adulthood and adolescence on their head.

PENCIL IT IN!

90 Days* by Salim Rahemtulla | August 2022

To mark the 50th anniversary of the 1972 Ugandan exodus, and based on the playwright's own experiences, one of the largest expulsions of the 20th century is brought to life through the lens of a modest Ismaili family tearing themselves away from what they thought was home. Humorous, moving, and completely authentic, *90 Days* is part of WGT's development and mentorship program.

**90 Days is not included in Season Ticket purchases.*

DIRECTOR'S NOTES



It is no secret that elder artists face barriers to participating in the live performing arts due to our professional structures and the natural process of ageing. We have attempted in this project to fuse all elements, from scheduling, to rehearsal and design processes, to live performance, with access.

What has been particularly exciting is how the individual needs, priorities, and theatrical interests of each actor have come to play, creating two distinct pieces unique to each artist.

Francophone Canadian playwrighting is a uniquely Canadian form and is on the forefront of international practices. Born from different circumstances and cultural needs, the francophone theatre often places metaphor and experience over dramatic arc and the “well-made play.” Cross-cultural collaboration is inherent in bringing this work to English language translation.

One of the great joys of this project was over the pandemic, as we created a Zoom space bringing artists together across cultural, lingual, and physical distances in an intergenerational conversation, with playwright Martin Bellemare and translation collaborator Johanna Nutter joining us from Montreal.

I have had the privilege over the last few months of working with two remarkable theatre artists, a wonderfully creative design team, and a highly supportive producing body in a pan-Canadian conversation. A tremendous thank you to Western Gold Theatre and the Georges Boivin team.

~Jack Paterson

ARTISTIC DIRECTOR'S NOTES



COVID-19, despite its challenges, opened many windows. It freed me to reflect, dream, and think about where this company has the potential to go and how to fully celebrate our tag line, *Creativity has no Expiry Date!* I became very inspired by the idea of illuminating the usual outcomes of aging, rather than ignoring them. I began to look for scripts that would help us do this.

It's a funny thing when a script grabs you—you just know!

It was wonderful to commission the translation of this play and bring to the English-speaking community the richly poetic words of Martin Bellemare, a young Quebecois playwright, writing for his elders. His understanding of the senior experience I found not only beautiful, but extraordinary. The way the actors connected to the piece, I found to be joyous and deeply moving.

Georges Boivin takes us on a journey and, in doing so, we share his heartbreak, the richness of long-term friendships, and the joy of discovery as he addresses the present in a rapidly changing world and looks forward to new possibilities. Plus, after being shut in for so many months, it is thrilling to go on a road trip!

For me, theatre is a dance; a dance that begins with the playwright, who in magnificent ways writes the score to which the rest is choreographed. Martin Bellemare has given us an extraordinary score—translated so beautifully by Jack Paterson and Johanna Nutter—and now our marvelous creative team (director, actors, designers, accessibility experts, and crew) dances with you, the audience. I love that!

Welcome back! Our house is open, and we cannot begin to tell you how thrilled we are. Thank you for being here and dancing across the country with us.

~ Tanja Dixon-Warren

THE BALLAD OF GEORGES BOIVIN

By Martin Bellemare

Translated by Jack Paterson with Johanna Nutter

CAST

Alternating as George Boivin in Repertory

Jay Brazeau

John Innes

CREATIVE & PRODUCTION TEAM

Director / Translator	-----	Jack Paterson
Seniors Access Consultant	-----	Dr. Julia Henderson
Dramaturg / Translation Collaborator	-----	Johanna Nutter
Stage Manager	-----	Ingrid Turk
Assistant Director	-----	Hannah Siden
Assistant Stage Manager	-----	Jessica Adamson
Set Designer	-----	Glenn MacDonald
Lighting Designer	-----	John Webber
Costume Designer	-----	Alaia Hamer
Sound Designer	-----	Stephen Bulat
Assistant Lighting Designer	-----	Chengyan Boon
Video & Video Systems Design	-----	Joel Grinke
Video & Video Systems Assistant	-----	Vanka Chaitra Salim
Access and Surtile Coordinator	-----	Anika Vervecken
Theatre Technician	-----	Irene Yifang Weng
Assistant Theatre Technician	-----	Antony Knight
Photographer	-----	Javier Sotres
Box Office Manager	-----	Katrina Basnett
ASL interpreter	-----	Lisz Keallen

Western Gold Theatre engages under the terms of the INDIE 2.2, professional Artists who are members of Canadian Actors' Equity Association.

The making of electronic or other audio/visual recordings of this production is strictly prohibited and is actionable under international copyright law.

BIOGRAPHIES (LISTED ALPHABETICALLY)



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.



PLAYWRIGHT - Martin Bellemare (II, he, him, his) is a graduate of the National Theatre School of Canada's writing program. He 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 SACD 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 SACD 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 inter-

national 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



GEORGES BOIVIN - Jay Brazeau is 67 years old and has been fortunate enough to work as an artist for over 48 years— even more fortunate to still be working. I have not been on a stage in over seven years due to COVID-19, a lack of challenging roles, and possibly the belief of many that a person of my age should consider retiring. I myself, during the pandemic,

thought the same and spent many a day and night in front of the TV and snacking. I went for a whole year without working, like so many artists. And one day I started writing and I still am. And I realized that no matter how many people tell you you're too old, no matter how many pandemics there are, no matter how many jobs there aren't, we must keep creating! We must keep living. An artist never has to retire. The jobs may be few and far between, but we must never give up. So, I thank Western Gold for this rare opportunity to be on the stage again in this beautiful play, and share it with my fellow artist John Innes. I am a little scared about getting on the horse again. But I probably would be scared if I wasn't. Welcome back to the theatre. Love to all xo.



SOUND DESIGNER - Stephen Bulat has worked for The Arts Club Theatre, Bard on the Beach, The Vancouver Playhouse Theatre, Pacific Theatre, Shameless Hussy Productions, Hoarse Raven Theatre, 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* (Arts Club), 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.



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 Jessie Richardson Award for Outstanding Set Design.



HEAD HOG OF FUNDRAISING - Joy-Anna Leggasee has recently retired from her long career teaching fiscal management and the importance of saving (every penny counts!) to children so they can achieve their financial goals – be they Beanie Baby acquisitions or saving for post-secondary education. She has

created investment portfolios from paper routes, babysitting, weekend chores, and Christmas cheques from the grand folks. She steps away from her usual perch atop a chest and you will now find Joy-Anna perched in the lobby at every show! A foodie at heart, her favourite meal is loose change and cheques.

Please feed Joy-Anna at westerngoldtheatre.org under support/donate.



DRAMATURG/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* and *Coriolanus*. In 2012, he co-founded Bouche Theatre Collective, bridging local, national, and international artists separated by distance, language, and culture.

Recent projects include: 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).

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 Beckham 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



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 VocalEye, 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 longtime 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 *Craig's List* 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.

WESTERN GOLD BOARD OF DIRECTORS

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General Manager	Glenn MacDonald
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SUPPORT

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The Canada Council for the Arts

FOUNDATIONS

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The McGrane-Pearson Endowment Fund held at Vancouver Foundation,
The Hamber Foundation, The Vancouver Foundation

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PAL STUDIO THEATRE

Theatre Manager - Matthew Bissett
Executive Director - Lynn Ross

THANK YOU TO OUR GENEROUS DONORS!

Legacy Donors

Johanna Hickey, J. M. Hurst

Starring Role! (\$1,000 +)

Keith Martin Gordey & Tory Ross, Johanna Hickey, Gerald Lecovin,
Michael Louie & Helen Low, Bonnie MacKenzie, Leonard Schein,
Tim & Hilary Temple

Go Ahead – Have a Senior Moment! (\$500 - \$999)

Wensley Architecture, Elizabeth Ball, Tanja Dixon-Warren & Michael Fera,
Deanne Henry, J. M. Hurst, Dawn Johnston, Donnie MacDonald,
Anne Mathisen, Diana Sandberg, Vicki Webster

Enjoying Bold Age! (\$200 - \$499)

Kathryn Aberle, Loretta Bogart-O'Brien, Doug Cameron, Virginia Cooke,
Kate Dahlstrom, Louise DeVita, Rob Haynes, Terri Johnson, Linda Johnston,
John H. Kennedy, Phyllis Lavelle (to support an artist in need), Glenn MacDonald,
Patricia Phillips, Pat Regan, Gene Rumley, Kathie Schwaia, Magda Theriault

Young at Heart! (\$100 - \$199)

Victor Martinez Aja, Doug Cameron, Dave Campbell, Arthur Close,
Rena Cohen, Louis Chirillo, Catherine Condon, Patricia Curtis,
Alen Dominguez, Elizabeth Dropko, Ian Farthing, Sarah Flemming,
Michele Fontana, Anna Hagan, Jane Heyman, Terence Kelly, Joan Kirkwood,
Kelly Marshall, Francesca Moore, Madeleine Nelson, Jayeson Nichols,
Malcolm Page, Vicki Patenaud (in memory of Janet Sala), Cecil Sigal,
Elizabeth Snow, Sally Stubbs, Malcolm Toms, Janet Wynne-Edwards, Alan York

On the Boards! (\$50 - \$99)

Jo Scott Baxendale, Mary Black, Kathryn Bracht, Anne Carew, Vickie Carter,
Irene Caudwell, Susanne, Paul & Tosé Moniz de Sá, Leslie Dawson-Burns,
Adrianna Donaldson, Ian Farthing, Jan Gilchrist, Corinne Hebden, Lynn Katey,
Kathy Kent, Steph Kirkland, Kate Lancaster, Jennifer Morabito, Ellie O'Day,
Susan Osmer, Gloria Sully, Jerry Wasserman, Brian Wilson, Laura White,
Karen Vail, Audrey Zaharachuk

Apprentice! (up to \$50)

William Byrd, David Critoph, D. Laura Di Cicco, Michael Dobbin,
Monica Forberger, Jenn Griffin, Janet Hopkins, Judith MacPherson,
Cheryl Mitchell, Laura Morrison, Christine Nicolas, Melissa Oei, Jen Raguz,
Julie Robinson, Marlene Rodgers, Paul Ross, Sue Sparlin, Jane Srivastava,
Chelle Tanner, Helen Volkow

SO - WHERE DO YOUR TICKET DOLLARS GO?

As a small project-based company operating with limited government funding, we depend largely on you, our audience, to support us. We can only hope that the quality of our work will put the “bums in seats” that we rely on to meet so many of our costs. We have much for which to thank you.

In order for *The Ballad of Georges Boivin* to break even, more than 830 people must purchase a ticket. This means we must sell to near capacity! Always challenging—even more challenging in these particular times, when safety limits our house capacity to 50%.

Working in the theatre is a vicarious life, and many of us who choose it survive on passion, commitment, teaching drama classes, waiting tables, working off the sides of our desks, and the hope of things to come. Actors and many other theatre artists—at minimum industry standard—get paid less per week than many people get paid per day, and in some cases per hour.

Our marketing and advertising budget is very limited, so if you enjoyed the performance—or any other work by any other theatre company—tell your friends, family, hairdresser, grocer, butcher, neighbour, fitness instructor, doctor, teacher, and so on! If you are feeling really passionate, please contact your local MP and encourage ongoing funding for the arts.

If you are even MORE passionate, connect with Joy-Anna Leggasee, our Head Hog of Fundraising—yes, *she’s a piggy bank!* You’ll find her in the theatre lobby.

Following is a breakdown of precisely where your ticket dollars go.

Venue (including rehearsal space)	-----9%
Production (props/costumes/set/lights)	-----8%
Advertising / Promotions	-----10%
Administration	-----3%
Royalties	-----3%
Artist / Production Fees	-----52%
Accessibility Initiatives	-----9%
Staff Wages	-----6%

Our heartfelt thanks for your collaboration, support, patronage, and applause!

CREATIVE ACCESSIBILITY AT WGT

Western Gold Theatre was founded with the aim of supporting, nurturing, and providing opportunities for senior artists and audiences. Instead of hiding the normal experiences of the life process, we aim to shine a light on them and make them integral to creation, design, rehearsal, and performance processes.

It is no secret that challenges come with aging, including physical mobility, stamina, memory loss, cultural displacement, and the inherent emotional barriers that result. We believe all older adults can, and should, participate in the arts—and not just any arts, but high-quality, innovative, and contemporary arts that engage them fully and reflect the lives they lead.

Thus, as part of every project upon which we embark, we examine these barriers and challenges and find opportunities and solutions therein. The questions we ask are:

What are the barriers?

How do we fully support senior artists on stage / in rehearsal?

Are there commonly used accessibility tools we can apply to theatrical creation?

How do we bring practices such as viewpoints, Laban (a method and language for describing, visualizing, interpreting, and documenting human movement), or biomechanics to senior artists?

What new technologies and digital media can be used to support our artists and audiences?

How can we ensure cultural comfort?

How can we aesthetically illuminate the experience of seniors' day-to-day living?

This means ensuring our venue is fully accessible and offering ASL and Vocal Eye performances, as well as audio assist. It means we acknowledge, support, and advocate for cultural ceremony, safety, and protocols.

Actors may be seen using an earpiece / having a prompter / integrating surtitles into the set design / incorporating the script as a prop / the set being wheelchair accessible / adjusting the lighting / using sound cues to facilitate memory / increasing visual markers; or only rehearsing two hours per day for six weeks, instead of seven hours a day for two weeks. It varies and adapts to each artist and each production.

On our stage, you'll see an artistic form suited to senior artists; one which also reflects the experience of our audience. It embraces adaptability and, at heart, celebrates the notion that life experience fully informs artistic practice.

IN MEMORY OF GERALD LECOVIN



It takes a minute to recognize a special person, an hour to appreciate them, and a day to benefit from their friendship, but it takes an entire lifetime to forget them.

In memory of Gerald Lecovin: a friend, a supporter, a donor, and a longtime Board member of Western Gold Theatre.

Gerald was a lawyer, fisherman, tireless volunteer, and great lover of music and theatre (who was known to grace the stage himself!). He was a true community guy, and we at Western Gold Theatre have much to thank him for. His friendliness, wit, and enormous heart are missed by everyone.



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