

# A DOLL'S HOUSE

## PART 2

by LUCAS HNATH



November 9 - 26, 2023

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



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## ARTISTIC DIRECTOR'S NOTES



*A Doll's House Part 2* picks up 15 years after Nora Helmer historically slammed the door on her domestic life in Henrik Ibsen's 1879 play *A Doll's House*. It was a slam that ricocheted around the world, and despite it being highly controversial and banned in a number of countries, Nora has long served as a global symbol of women's fight for liberation and equality.

For me, Lucas Hnath's revisiting of this iconic heroine is a perfect fit for Western Gold Theatre; it marries the classical canon with contemporary thought, and his continuation of Ibsen's exploration of traditional gender roles is timely. It is a brilliant meditation on what it means to be a woman, a writer, and a human. It has magnificent roles for four actors and offers designers the opportunity reimagine a well-known theatrical space (the Helmer household) in ways that are new, innovative, and reflect both history and the present moment within the intimate configuration of the PAL Studio Theatre. For a director, all of the above is the mountain happily climbed.

Finally, it allows me to expand Western Gold Theatre's mentorship program and offer leadership roles to an emerging director and two young stage managers, while providing them with designated mentors and, since this is a play about a woman, surrounding them with as many powerful women's voices as possible. This is exciting to me!

I want to thank the extraordinary creative team who have joined me on this project. How lucky am I? 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. Lucas Hnath has given us an extraordinary score, and today our creative team (director, actors, designers and crew) dances with you, the audience. I love that!

~ Tanja Dixon-Warren

*The performance runs 90 minutes plus one 15 minute intermission  
There is a talkback after every performance.*

## DIRECTOR'S NOTES



How can you have a play that is about the need for *action*, when the characters are simply sitting and talking? This is something that came to light during our luxurious six weeks of rehearsals. Each of the four characters that Hnath brings to life in this play are desperately fighting for their lives within the construct of the world they have each created for themselves. Their desire for liberation, stability, and/or kindness is at the root of the play, which has been a joy to navigate with the talented cast we have brought together.

Working with text of this caliber, with actors of this caliber, and supported by a design/tech team of this caliber has been a true gift as an emerging director. We have had the pleasure of microscopically interrogating the text for all the subtle nuances in Hnath's witty words, and discovering the power of clarity and precision. As a fan of classics, reading this sequel to Ibsen's masterpiece was invigorating, and I hope you, the audience, find yourself leaning forward in your seats.

I am extremely indebted to the pantheon of established artists that entrusted the responsibility of leading the project to me. And extra-special thankyou to Kathleen Duborg, the wonderful director who agreed to mentor me through this process. Finally, I want us all to reflect on the power of sustainable working conditions. Western Gold Theatre has a mandate of only doing a maximum of five hours of rehearsals per day, for up to five days a week. This allows the team time to digest the work but also time to live and breathe. It is truly the only way to work, which was reflected in the smiles, laughter, and curiosity that were abundant in the rehearsal hall. Thank you.

~ Seamus Fera

THREE BIG CHEERS FOR WGT'S AMAZING VOLUNTEERS!

HIP HIP HOORAY!  
HIP HIP HOORAY!!  
HIP HIP HOORAY!!!

We thank you from the  
bottom of our hearts



# A DOLL'S HOUSE PART 2

BY LUCAS HNATH

Directed by Seamus Fera

*Norway — Inside the Helmer House 15 years after Nora left Torvald.*

## CAST

Melissa Oei ----- Nora  
Tom McBeath ----- Torvald  
Tanja Dixon-Warren ----- Anne Marie  
Tebo Nzeku ----- Emmy

## CREATIVE & PRODUCTION TEAM

Seamus Fera ----- Director  
Kathleen Duborg ----- Director Mentor  
Barbara Clayden ----- Costume Designer  
Emily Dotson ----- Set Designer  
Rebekah Johnson ----- Lighting Designer  
Peggy Lee ----- Sound Designer  
Shona Struthers ----- Sound Consultant  
Glenn MacDonald ----- Production Manager, Set Construction & Painting  
Andrej Stanojlovic ----- Assistant Production Manager & Lighting Technician  
Ingrid Turk ----- Stage Manager Mentor  
Fraser Read ----- Stage Manager  
Chaeli Smith ----- Assistant Stage Manager  
Darryl Milot ----- Costume Builder  
Anastasia Chernyh ----- Costume Assistant  
Colleen Bayati ----- Lighting Technican  
Susan Currie ----- Box Office Manager  
Johnathan Stone ----- Stagehand

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A DOLL'S HOUSE, PART 2 is presented by special arrangement  
with Dramatists Play Service, Inc., New York

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 IN ALPHABETICAL ORDER)



### **Barbara Clayden (she/her) – Costume Designer**

Barbara has been designing costumes and sometimes sets in Vancouver for over 45 years. Starting her design career with Tamahnous Theatre in the 1970's, Barbara has been largely self-taught in the art of theatre design. She has designed for both small and large theatre companies and worked in numerous costume departments in film with IATSE 891. Selected works in the last few years include *Beauty and the Beast* 2017 (Arts Club Theatre), *Lysistrata* 2018 (Bard on the Beach), *Coriolanus* 2019 (Bard on the Beach), *East Van Panto* 2018-20 (Theatre Replacement), *Kinky Boots* 2021 (Arts Club Theatre). She has been nominated for over 15 Jessie Richardson Awards and won eight for Outstanding Costume Design. Barbara holds a BA in Fine Arts from the University of British Columbia.



### **Tanja Dixon-Warren – Anne Marie**

Tanja was last seen with WGT in *Funny Money*, *Escaped Alone* and *Jack of Diamonds*. Recent theatre includes *Act of Faith* (Real Wheels), *A Prayer for Owen Meany* (ETC /Pacific Theatre), *The Wolves* (With a Spoon /Pacific Theatre) and *The Beauty Queen of Leenane* (ETC). Film/TV credits include a bunch of blink & you'll miss 'em plus the occasional role with an actual name! Nominated for a number of Jessie Richardson Awards, she is most proud to have received the Mary Phillips Award. Tanja is the Artistic Director of Western Gold Theatre.



### **Emily Dotson – Set Designer**

Emily is so excited to be a part of this wonderful team! Emily is an assistant set and costume designer with the Shaw Festival, set designer for *Cry Heart, but Never Break* with Axis Theatre, Resident Set Designer with the Metro Theatre, and Adjunct Professor of Theatre and Film at UBC. Recent credits include *Kill the Ripper* (set designer) with *Affair of Honor*, *Wittenberg* (set designer) with United Players, and *Shawground* (set and costume designer) with the Shaw Festival. Portfolio: [EmilyDotson.design](http://EmilyDotson.design)



### **Kathleen Duborg – Director Mentor**

Kathleen is a theatre artist and educator. As a director, recent projects include *The Moors* by Jen Silverman, *Mad Forest* by Carole Churchill, *Jerusalem* by Jez Butterworth, *The Beauty Queen of Leenane* by Martin McDonagh, *The Ovid* by Ted Hughes and *Concord Floral* by Jordan Tannahill. She is currently an Adjunct Professor of Acting at the University of British Columbia, Instructor and Director at Douglas College, and coaches independently. Artistic collaborations and extensive experience in merging performance and rehearsal practices from live theatre, screen, mocap, voice-over, and dramaturgy have enhanced her investigations into physical behaviour and embodiment between actors, dancers, text, design elements, and audiences.



### **Seamus Fera – Director (He/Him)**

Seamus is an emerging director who is thrilled to be making his professional directing debut with Western Gold Theatre. Directing credits include *Bare* (Eternal Theatre Collective), *MilkMilkLemonade* (Awkward Stage Productions). Assistant Director credits include *Seventeen*, *Escaped Alone* (Western Gold Theatre), *Charles III* (The Arts Club), *The Imaginary Invalid*, *Taken at Midnight* (United Players).

Seamus also works as an arts educator and has directed numerous productions for the Arts Umbrella Pre-Professional Training Program, Coquitlam Youth Theatre, and the Vancouver School Board. Seamus is also an emerging playwright having received productions with The Or Festival, Arts Umbrella, and Vancouver School Board. He hopes you all enjoy discovering the world of *A Doll's House Part 2*, and much gratitude to the WGT team.



### **Rebekah Johnson (she/her) – Lighting Designer**

Rebekah is pleased to be invited back to work on this project for Western Gold! She has been a lighting designer for nearly 40 years and has worked across the country for companies such as Magnus Theatre, Prairie Theatre Exchange, Persephone Theatre, and, closer to home, Theatre North West, Western Canada Theatre, and Kaleidoscope Theatre. She is currently the General Manager and Resident Designer

for Blue Bridge Theatre in Victoria where favourites include *Of Mice and Men* and *Macbeth* directed by Brian Richmond, and *Waiting for Godot* and *A Christmas Carol* directed by Jacob Richmond. Other favourites include *Stones in His Pockets* for Persephone Theatre and *The Fiancée* for Chemainus Theatre Festival. She is a sessional instructor and lighting mentor at the University of Victoria and lives in the beautiful Cowichan Valley on Vancouver Island, on the traditional territory of the Coast Salish, home of the Cowichan Tribes.



### **Peggy Lee – Sound Designer**

Improvising cellist/composer Peggy Lee leads or co-leads numerous ensembles, including *The Peggy Lee Band*, *Film in Music*, *Echo Painting*, *Waxwing*, and *Handmade Blade*. Each of these groups consists of a different configuration of players from an ever-growing pool. Additionally, Peggy maintains long-time associations with local artists such as Tony Wilson, Ron Samworth, Lisa Miller, Meredith

Bates, and Joshua Zubot. She also collaborates regularly with Wayne Horvitz, Robin Holcomb (Seattle), and Mary Margaret O'Hara (Toronto). Peggy has also collaborated extensively in theatre and dance with companies and artists such as Electric Company, Ruby Slippers, Rumble theatre, Western Gold Theatre, Dumb Instrument Dance, Machinenoisie, EDAM, and Kokoro Dance.



### **Joy-Anna Leggasee (she/her) – Head Hog of Fundraising**

Joy-Anna has retired from her long career teaching fiscal management and the importance of saving to children so they can achieve their financial goals—be they Beanie Baby acquisitions or saving for post-secondary. She has created investment portfolios from paper routes, babysitting, and Christmas cheques from the grand folks. She steps away from her usual perch atop a chest and

you will now find Joy-Anna in the lobby at every show. A foodie at heart, her favourite meal is loose change and cheques. She's very hungry, so please feed her!



### **Glenn MacDonald (he/him) – General and Production Manager**

Glenn trained in all aspects of the theatre at the Manitoba Theatre Centre in Winnipeg and has worked as an actor, stage manager, production manager, and designer for theatres across Canada and in the US. He is the recipient of the 2016 Jesse Richardson Award for Outstanding Set Design. Glenn sits on the Board of Trustees of PAL Vancouver and has been the General Manager of Western

Gold Theatre since 2012. Recent credits include set design for *The Woman in Black* at Jericho Arts Centre and Presentation House Theatre, *The Ballad of George Boivin* and *The Importance of Being Earnest* for Western Gold Theatre, stage and set design for the Billy Bishop Legion Theatre for *Tom Crean*, *Antarctic Explorer*, and set and projection designs for *The Trials and Tribulations of Whiskey Dick* at Jericho Arts Centre. Glenn also works in television and film in set decoration and has over 100 projects to his credit.



### **Tom McBeath – Torvald**

Tom has been a Vancouver-based actor since 1975 working across most of Canada with over 130 stage credits. His three Best Actor Jessies Richardson Theatre Awards include the very first Best Actor Jessie ever presented in 1983. He works in the TV and film industry appearing in productions ranging from *The Beachcombers* over 40 years ago to *21 Jump Street*, *Stargate SG1*, *Riverdale* and many more.

His 50-year career may suggest high mileage, but he's a well maintained and serviced entity, eligible for collector status and considered, arguably, to be a classic. Tom is more than pleased to be included with this group on *A Doll's House Part 2*.



### **Tebo Nzeku – Emmy**

Tebo has been a part of the local art scene for the past five years. Born and raised in South Africa, she moved to Vancouver to study and pursue her dreams of being an actor. After graduating from UBC with a BFA in Acting, her dreams became a reality. She has performed on stage in plays such as *Goldrausch*, *Much Ado About Nothing* and *The Crucible*. You may have also seen her on screen

with her TV and film credits including Netflix's *Firefly Lane*, *The Stand*, *A Million Little Things* and *Picture of Her*. A firm believer in the magic of theatre, she is proud to be a part of this production of *A Doll's House Part 2*.



### **Melissa Oei – Nora**

Melissa is a Vancouver-based theatre artist. Most recent stage credits include *Unexpected* (ZeeZee Theatre), *The Café* (Itsazoo/Aphotic), *A Midsummer Night's Dream* (Bard on the Beach), *Lampedusa*, *Beautiful Man* (Pi Theatre), *The Twelve Dates of Christmas* (Arts Club), and *Like it or Not* (Green Thumb) for which she received a Jessie Richardson award for Outstanding Performance. Melissa made her professional

directing debut last year with Western Gold Theatre's *90 DAYS*. Other recent directing credits include *Thy Neighbour's Wife* (United Players), *Six of One* (Studio 58) and *Eviction Connoption* (Vancouver Fringe Festival). Melissa is a graduate of Studio 58. She lives and



works on the traditional and unceded territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səlilwətał (Tseil-Waututh) Nations.



### **Fraser Read (they/them) – Stage Manager**

Fraser is a Vancouver-based, queer artist living and working on the traditional territories of the Squamish, Musqueam, and Tseil-Waututh nations. This is their fourth production with Western Gold. Their experience in the performing arts started in kindergarten and they have been involved with programs such as Bard on the Beach, Theatre Under the Stars, and The Cultch. Fraser has additional experience

with competitive improv, musical theatre, film, and playwriting. Fraser hopes to continue studying the arts and is so grateful for the opportunity to expand their knowledge working in live theatre as a stage manager.



### **Andrej Stanojlovic – Assistant Production Manager**

Andrej is an emerging artist and designer currently residing in Vancouver, originally from Belgrade, Serbia. Since moving to Canada at the age of 13, Andrej found love and passion for theatre and acting. His ongoing journey as an artist started when he discovered a theatre production program in high school. He studied acting for three semesters at Studio 58 where he learned crucial production

skills. In the future, he aspires to become a lighting and sound designer. Andrej has previously worked with Western Gold Theatre on their stage reading of Norm Foster's *Opening Night* and Oscar Wilde's *The Importance of Being Ernest* as a lighting board operator and set up crew. He is grateful for the opportunity of Assistant Production Manager and is always looking for new ways to challenge himself.



### **Chaeli Smith (she/they) – Assistant Stage Manager**

Chaeli grew up surrounded by art and had a love of live performance instilled in her from a young age. Attending music festivals with their father, plays with their grandparents, and many summers spent in theatre workshops have given them a rich foundation to build their life on. They learned that there is a kind of magic that happens when people come together to create and experience stories, and

they have been following that feeling ever since. After years of performing and also a brief pause, she has been excited to re-discover her love of storytelling in new ways from behind the scenes.

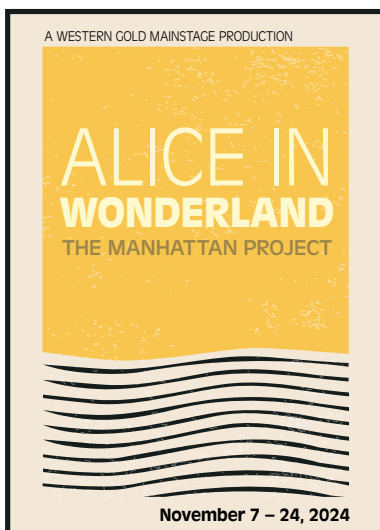
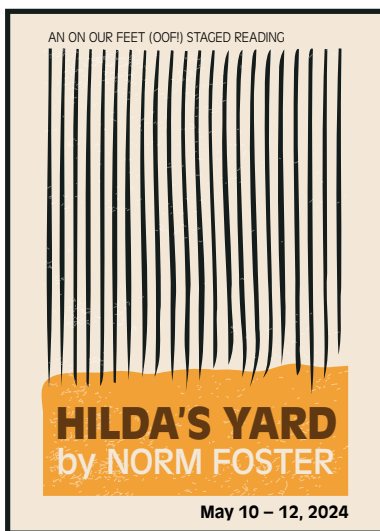
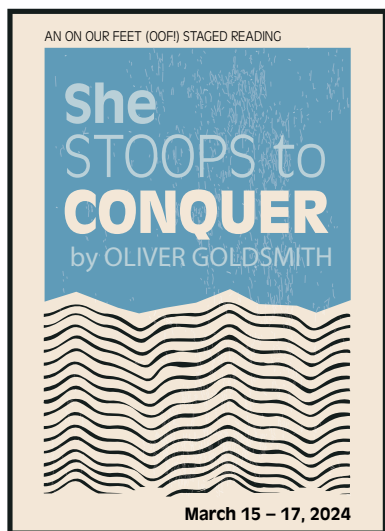


### **Ingrid Turk (she/her) – Stage Manager Mentor**

Ingrid is a daughter of settlers, fortunate to live here in the ancestral lands of the Coast Salish people, and grateful for their stewardship of the lands and waters here. Ingrid has been a stage manager of theatre, dance, and opera for 40 years. She's a House Manager at Bard on the Beach and a Stage Manager for the VSO. She's delighted, as always, to work with Western Gold, and thrilled to be mentoring two promising young stage managers.

# WESTERN GOLD'S 2024 SEASON

Welcome to our 2024 season. It's all about connection! Looking backwards in order to look forward; celebrating classic tales, embracing new stories, and leaning into the "rabbit hole." It's about the threads of laughter, whimsy, experience, and the conundrum that comes with living life. *Connect and celebrate with us!*



*Programming subject to change*

2024 SEASON TICKETS NOW ON SALE!  
Early bird rate: 4 plays for \$115.00 until December 31, 2023  
Get yours via our website at [westerngoldtheatre.org](http://westerngoldtheatre.org)

Western Gold Theatre and Famous Artists Ltd present

# Being Piaf

BY ELEANORA OWEN  
DIRECTED BY TIM OWEN

PAL STUDIO THEATRE

DEC. 15 (7:30) DEC. 16 (2PM, 7:30) DEC. 17 (2PM)

APPLAUSE! presents their 50th rare, shelved & forgotten musical in concert...

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December 1/2/3 - PAL THEATRE

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# WHAT'S ON? VIRTUAL GOLD!

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When theatres went dark during the pandemic, Western Gold launched VIRTUAL GOLD, featuring online presentations, podcasts, and workshops. Although we've thankfully been back live on stage for the past two seasons, we continue offering virtual programming for you to enjoy from the comfort of your own home.

Visit [westerngoldtheatre.org](http://westerngoldtheatre.org) for more info and links!

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## ***The Pinch Penny Poker Players Christmas Light Tour***

Written and performed by Nora D Randall

We're wrapping up *The Pinch Penny Poker Players Christmas Light Tour* just in time for this season's holidays!

Watch all the episodes and stay on top of Mavis and the gaggle of old lady poker players as they complete their somewhat chaotic tour of Vancouver Island. It's good for a chuckle and sure to get you into the spirit of the season!

Find the links to the latest episodes on the Virtual Gold page of our website [\*\*westerngoldtheatre.org/virtualgold\*\*](http://westerngoldtheatre.org/virtualgold)

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## **90 DAYS (Last chance to view!)**

By Salim Rahemtulla

Directed by Melissa Oei

If you didn't get to see Salim Rahemtulla's beautiful new play *90 DAYS* on stage last year, nor catch the filmed version yet, there's still limited time left to experience this thought-provoking piece.

View *90 DAYS* as a pay-per-view YouTube presentation featuring the cast and creative team of the live production. Find the link on the Virtual Gold page of our website at [\*\*westerngoldtheatre.org/virtualgold\*\*](http://westerngoldtheatre.org/virtualgold)

*Available until November 30, 2023 | tiered ticket pricing*

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President	Donnie MacDonald
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Directors	Kathryn Aberle, Alen Dominguez, Keith Martin Gordey, Anna Hagan

## PRODUCTION STAFF

Artistic Director	Tanja Dixon-Warren
General & Production Manager	Glenn MacDonald
Literary Manager	Seamus Fera
Casting Director	Stephanie Hargreaves
Creative Marketing Manager	Kate Lancaster
Publicist	Gwen Kallio
Photographer	Javier Sotres

## PAL STUDIO THEATRE STAFF

Theatre Manager	Matthew Bissett
Executive Director	Lynn Ross

## SUPPORT

We acknowledge the financial assistance of The Canada Council for the Arts, The BC Arts Council, The Province of British Columbia, The City of Vancouver Cultural Services, and our Production Sponsor John Fluevog Shoes

## FOUNDATIONS

The McGrane-Pearson Endowment Fund held at Vancouver Foundation,  
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East Van Graphics, Full Circle First Nations Performance, Lift Restaurant,  
PAL Studio Theatre, Shoreline Studios, West End Journal

## ACKNOWLEDGEMENTS

Arts Umbrella Robert M. Ledingham School of Music Theatre and Film,  
Stephen Bailey, Trinity Beckford and Kristin Liu at Fluevog Shoes, Alan  
Brodie, Carousel Theatre for Young People, Chad Combes, Craig Erickson,  
Michael Fera, Genevieve Fleming, Robert Garry Haacke, Sher Lewis,  
Presentation House Theatre, Tory Ross, Brad Trenaman

## THANK YOU TO OUR GENEROUS SUPPORTERS

Thank you to our donors, sponsors, community partners, volunteers, PAL Vancouver residents, and you, the audience. Without your support there would be no theatre!

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Johanna Hickey, J. M. Hurst

### MARQUEE HEADLINER! (\$2,000 +)

William B. Davis; Mark, David, and Geoffrey Lecovin

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Keith Martin Gordey & Tory Ross, Johanna Hickey, Bonnie MacKenzie, Salim Rahemtulla, Leonard Schein, France Trépanier

### GO AHEAD – HAVE A SENIOR MOMENT! (\$500 – \$999)

Myra Andrews, Elizabeth Ball, Tanja Dixon-Warren and Michael Fera, Deanne Henry, J. M. Hurst, Dawn Johnston, Donnie MacDonald, Anne Mathisen, Elizabeth Snow, Vicki Webster, Wensley Architecture

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### YOUNG AT HEART! (\$100 – \$199)

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### **JOY-ANNA'S GOLDEN 50/50 RAFFLE**

**WINNER TAKES HALF!**

**3 for \$5**

Tickets available in the lobby

Maximum Prize: \$ 500.00

*Winner will be notified Wednesday, Nov. 29, 2023*

Gaming Event License #146481

*Winners consent to the release of their name by the licensee. Ticket purchasers must be 19 years of age or older. If a winning ticket bears a minor's name, the prize will be lawfully delivered on behalf of the minor to the minor's parent, legal guardian or trustee.*

# SO ... WHERE DO YOUR TICKET DOLLARS GO?

As a small, ambitious company operating on a project-to-project basis (meaning we have no government support to sustain our ongoing operations), we depend largely on you, the audience, to support us. Box office revenues are approximately 40% of our budget. Your attendance supports all our artistic productions and ancillary events, as well as our hardworking team throughout the year. We have much to thank you for.

Working in the theatre is a vicarious life, and many of us who choose it survive on passion, commitment, 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. For senior artists, this is further compounded because work opportunities are limited. Few roles are written for characters over 55, and they are frequently stereotypical characters that amplify preconceived notions of old people. Statistics cite the median age for a working actor is: Women Age 37 / Men Age 46. OUCH!

PAL's intimate theatre has a house capacity of less than 100. This means we must sell to near capacity. In order for A Doll's House Part 2 to break even, more than 1400 people must purchase a ticket.

We invite you to be WGT's marketing team! If you enjoyed tonight's performance—or any other work by any other theatre company—tell anyone and everyone! Share on social media. Write us a review on Google. If you are really feeling passionate, 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, and she can be found in the theatre lobby.

Following is a breakdown of where your ticket dollars go (based on an 88% house at an average ticket price of \$18.00\*)

\*Average ticket price is calculated by totaling all ticket prices (including full price, concession prices for youth, students, PAL residents, and members of the community with financial restrictions, comps for volunteers, and promotional comps which offset our marketing budget) and dividing it by the number of ticket prices offered.

- Venue (including rehearsal space) -----10%
- Production (props / costumes / set / lights) -----10%
- Advertising / Promotions -----8%
- Administration -----3%
- Royalties -----3%
- Artist / Production / Cultural Fees -----57%
- Accessibility Initiatives -----2%
- Staff & Contractors -----7%

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



## CREATIVE ACCESSIBILITY at WESTERN GOLD THEATRE

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 we embark upon, 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?

**FOR THE AUDIENCE:** This means ensuring our venue is fully accessible and offering ASL and VocalEye performances for each production as well as audio assist. It means we acknowledge, support, and advocate for Cultural Ceremony and Protocols.

**FOR THE ARTIST:** This means actors may be seen using an earpiece / having a prompter to the side of the stage / integrating a teleprompter into the set design / incorporating the script as a prop (i.e. a diary, a memoir, a journal) / 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 means we acknowledge, support, and advocate for cultural safety and protocols. It varies and adapts to each artist and each production.

This is what you will see on our stage: 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.

## ABOUT WESTERN GOLD THEATRE

Western Gold Theatre was founded in 1994 by Joy Coghill O.C. in response to the dearth of roles for veteran professional artists in the Vancouver area. It is one of only two professional theatre companies in Canada solely devoted to providing work for senior (55+) artists. We are committed to centering the voices and supporting the stories of seniors and Elders across cultures and communities. We also take great pride in the opportunities we offer to emerging theatre artists.

We have commissioned, developed, and staged eight new Canadian plays as well as produced a further 12 mainstage presentations from major playwrights. In 2012, we launched the highly popular ON OUR FEET (OOF!) series: fully staged readings with all the hallmarks of a full production.

In 2020, in response to COVID-19, we initiated VIRTUAL GOLD: online theatrical offerings, creative workshops, and cultural conversations. In 2021 we began a Creative Accessibility Program specifically designed for senior artists, and, in 2023, we launched our inaugural HAVE A SENIOR MOMENT FESTIVAL, a curated, multi-discipline series celebrating the performing arts for old folx and/or by old folx!

Western Gold has been helmed for the majority of its time by a number of Canada's leading theatre artists including Founder Joy Coghill, Artistic Directors Pamela Hawthorne, Colleen Winton, Anna Hagan, and General Manager Glenn MacDonald—trail blazers all. Tanja Dixon-Warren was appointed Artistic Director in 2019.

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## GET INVOLVED WITH WESTERN GOLD!

*There are lots of ways to get involved with Western Gold Theatre, and we'd love to have you on board!*

- **VOLUNTEER!**

Help with fundraising events, serve on our board and committees, work at our concession, or be our frontline usher/box office attendant;

- **SPREAD THE WORD!**

If you liked the show, please tell your friends, family, colleagues, etc;

- **BECOME A MEMBER!**

Be the first to know about upcoming events and auditions, and enjoy special members-only events;

- **DONATE!**

All gifts of \$20 or more will be acknowledged with a tax-deductible receipt. Donate online at [westerngoldtheatre.org](https://westerngoldtheatre.org).



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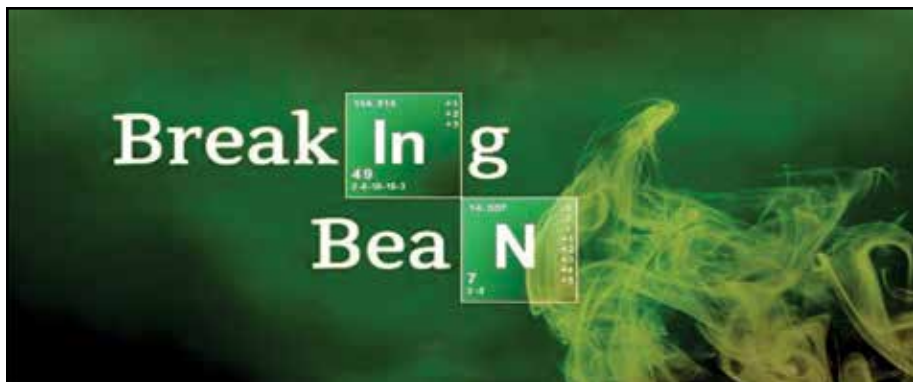
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