



In partnership with Touchstone Theatre
and in association with United Players of Vancouver

GERTRUDE *and* ALICE

By Anna Chatterton
Evalyn Parry & Karin Randoja

NOVEMBER 6 - 23, 2025

We gratefully acknowledge that we are on the traditional and unceded territories of the xʷməθkwəy̓əm (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.

Creativity has no Expiry Date!™ | Photo by Nancy Caldwell

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ARTISTIC DIRECTOR TANJA DIXON-WARREN'S NOTES



This is a treat! For me personally, and I hope for you also.

Nominated for the Governor General's Literary Award (2018), Anna Chatterton, Evalyn Parry, and Karin Randoja have fashioned a wonderful, joyous and exhilarating work—a perfect fit for WGT.

Their telling of a long-term lesbian relationship examines traditional gender roles, with two vibrant women at the centre. Thematically, it explores liberation, resilience, and personal agency while facing heartbreak and adversity in a rapidly changing world; then looking forward and embracing new possibilities. It asks us to think about mortality and be mindful of what we leave behind. It is a brilliant meditation of being women, writers, art advocates, and passionate lovers of life and each other. At its heart, it celebrates big love. This is my jam.

WGT artists and audiences love words! Based on Stein and Toklas's own books, lectures, and letters, GERTRUDE AND ALICE is rich, complex, poetic, and fluid. It plays with tense, imagery, and repetition. It is also resoundingly funny while being deeply moving. It is one of the most wonderful pieces I have ever worked on. It's a mammoth undertaking and a mountain we happily climb.

Presenting the collaborative work of three of Canada's most innovative playwrights is an honour. Performing in it alongside the glorious Kelsi James is beyond! Led by Lois Anderson, the creative company of GERTRUDE AND ALICE is stellar. They are the ones who make dreams happen.

I am thrilled that United Players supported my desire to take this beautiful play and their original Vancouver production one step further. I am equally thrilled that Touchstone Theatre has come on board to help us see it to fruition. Co-presenting with other organizations is necessary. It is a concrete way to share resources, build community, and ensure we continue to create the meaningful, high-calibre work we are so proud to be doing.

For me, theatre is a conversation and a dance; a conversation that begins with the playwright, moves to the rehearsal hall with directors, actors, designers, stage management, and crew and then, most importantly, is fully realized as a dance when you, the audience, join us. That's when the magic happens!

A big and important part of this production is the ongoing conversation/dance with you, so I encourage you to join us after each performance for a nightly 'salon' (aka optional Act 2) with the creative team.

Thank you for being here with us.

PLAYWRIGHTS'/CREATORS' NOTES

"Is there repetition, or is there insistence?"

I am inclined to believe there is no such thing as repetition."

~ Gertrude Stein



We are absolutely delighted that Gertrude and Alice return to Vancouver in this fine production. As writer/creators, we originally wrote these roles to perform them (in the 2016 premiere at Buddies directed by Karin Randoja, Evalyn played Gertrude and Anna played Alice). But as much as we loved playing these characters, it brings us even more pleasure to witness other artists bringing them to life, again.

Through the long research and creation process of this script, we strove to balance experiments in text and style with narrative and emotional truth. Though Stein became famous (in her sixties) for her accessible, funny, and populist work

The Autobiography of Alice B Toklas, her true passion was her highly experimental writing practice. We wanted the play to embody the challenges, as well as the riddles and the fun, that her work presents, in both its form and content.

Poet and Stein scholar Joan Retallack asks, "How does one develop a contemporary aesthetic, a way of being an artist who connects with the unprecedented character of one's times? [Stein's] starting principle was that we must meet the contemporary moment on its terms—not in ignorance of history but in informed composition of it. Is there any aspect of one's work that poses greater difficulty?"

Before this play ends—and the characters depart from whence they came—we ask: can a life lived fully, with attentiveness to the present moment, be enough? Can the experience of being witnessed and heard by a contemporary audience grant Gertrude and Alice some closure and resolution about their legacy, the meaning of their lives and work?

As contemporary creators—as writers, artists, women, secular Jews, lesbians, queers, outsiders ourselves—we believe Gertrude and Alice have something real and relevant to share with us now. Just as Stein strove to record and express the "continuous present" in her writing, so we strive to do the same thing with this play, in our own time: using these historical characters to unpack and articulate this very moment in which we are alive.

We hope Gertrude and Alice will inspire you, as they have inspired us.

~ Evalyn Parry, Anna Chatterton & Karin Randoja (The Independent Aunties)

DIRECTOR LOIS ANDERSON'S NOTES

The act of creation is about listening and looking, really looking, really seeing and capturing what you are seeing inside the continuous present. Stein's writing has always felt impenetrable to me. I knew that in staging GERTRUDE AND ALICE we would encounter Stein's manifesto, and that we would put the bones onto a deeply domestic love story. But I didn't expect to fall for her writing. Slowly, through the rehearsal process, I began to hear the rhythm and wit of Stein's text spoken aloud. I began to hear the clarion call she sent up for art to reflect the present/current/contemporary moment in history in which the artists find themselves.

I am thrilled to be remounting our 2024 production of GERTRUDE AND ALICE by Canadian playwrights Evalyn Parry, Anna Chatterton and Karin Randoja. Thrilled to re-encounter Stein's manifesto "Art is not an escape. There is no escape." Thrilled to revisit the love story between these two artists portrayed so deliciously by Tanja Dixon-Warren and Kelsi James.

ABOUT TOUCHSTONE THEATRE touchstonetheatre.com

Touchstone Theatre produces and presents plays from Canada/Turtle Island — giving first and future productions to voices that are daring, exciting, and current.

For almost five decades, Touchstone Theatre has been a mainstay of theatrical innovation and excellence on the West Coast. The company's all-Canadian mandate has helped launch, develop and disseminate the works of some of the country's most compelling playwrights and theatre artists, and its substantial body of work has garnered over 75 local and national awards.

Now in its fifth decade of production, Touchstone remains a lightning rod of theatrical activity. Through our programming we actively seek to reflect the diversity of our stories as a nation of nations, curating plays that are inclusive of Indigenous, settler and new Canadian narratives.

We acknowledge that we work on the unceded, ancestral territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səliłwətał (Tsleil-Waututh) Nations.

ABOUT UNITED PLAYERS unitedplayers.com

United Players of Vancouver is a long-established community theatre company renowned for its exciting and demanding repertoire of productions. We are the resident company of the Jericho Arts Centre and are proud to have been bringing high-calibre theatre to Vancouver audiences for over 65 seasons. We offer five productions each season.

DON'T MISS THE FOUR REMAINING SHOWS IN OUR 2025/26 SEASON!

- Nov 28 – Dec 21: THE CRICKET ON THE HEARTH, by Charles Dickens
adapted by Sarah Rodgers and Naomi Wright, original music & lyrics by Chris King
- Jan 23 – Feb 15: THE REPLACEMENT WIFE, by Aaron Bushkowsky in association with Solo Collective
- Mar 20 – Apr 12: NETWORK, by Lee Hall
- May 29 – Jun 21: ARMS AND THE MAN, by George Bernard Shaw

WESTERN GOLD'S 2026 SEASON

MAINSTAGE SHOWS

SALT-WATER MOON

by DAVID FRENCH
MAY 21 – JUNE 9

SANDSPRITE

by PETER ZEDNIK
NOVEMBER 12 – 29

THE STRANGER

by AGATHA CHRISTIE
MARCH 13 – 15

HOW OSCAR MISSED HIS TRAIN

by JOHN LAZARUS
SEPTEMBER 25 – 27

HAVE A SENIOR MOMENT FESTIVAL HEADLINER!

OOF!

ON OUR FEET STAGED READINGS

TOMATOES TRIED TO KILL ME BUT BANJOS SAVED MY LIFE

by KEITH ALESSI
JUNE 11 – 14

SPECIAL FUNDRAISING SHOW

HAVE A **SENIOR MOMENT FESTIVAL**

SEPTEMBER 25 to OCTOBER 4

Theatre • Works in Development • Music
Creative Workshops • Artist Salons & MORE

GERTRUDE *and* ALICE

BY ANNA CHATTERTON, EVALYN PARRY, KARIN RANDOJA

Setting: PAL Studio Theatre - the continuous present

CAST

Tanja Dixon-Warren ----- Gertrude Stein
Kelsi James----- Alice B Toklas

CREATIVE & PRODUCTION TEAM

Lois Anderson ----- Director
Andy Sandberg----- Stage Manager
Cecilia Vadala ----- Set/Props Designer
Sheila White----- Costume Designer
Julia Lank----- Sound Designer
Ben Paul ----- Lighting Designer
Fraser Read ----- Production Assistant
Glenn MacDonald, Geof Petryschuk, Ken Scott----- Stage Carpenters
Jonathan Stone ----- Stagehand

The performance runs 70 minutes

An Artist Salon follows every performance

Friday, November 14, playwright Anna Chatterton joins the salon

Sunday, November 16, playwright Evalyn Parry joins the salon

GERTRUDE AND ALICE is presented by arrangement with
ANNA CHATTERTON, EVALYN PARRY, and KARIN RANDOJA

Western Gold Theatre engages under the terms of the INDIE 3.0, professional Artists
who are members of Canadian Actors' Equity Association.

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Le CAHIER de GERTRUDE STEIN

Appartenant à Alice B Toklas

(The Notebook of Gertrude Stein
belonging to Alice B Toklas)



Created and Written by the Independent Aunties

Designed by Kilby Smith-McGregor

CAST & CREATIVE TEAM BIOS



Lois Anderson: Director Lois is the Artistic Director of Touchstone Theatre. She has served as an artistic advisor for The National Arts Centre, and has received a Jessie Richardson Theatre Award for Best Direction for her adaptation of PERICLES at Bard on the Beach and The Critic's Choice Award for her adaptation of LYSISTRATA. She was an original member of Cirque Poule, Leaky Heaven Circus, and Flying Blind Collective, which all toured internationally. Lois

directed the National Arts Centre Grand Acts of Great Hope film entitled SIIYE'YU which documented the collaboration of Coast Salish performance company Tsatsu Stalqayu and Mortal Coil. Recent directing work includes BUFFOON by Anosh Irani for The Arts Club, HENRY V at Bard on the Beach, CHILDISH by Sunny Drake for Pacific Theatre, YOU USED TO CALL ME MARIE by Tai Amy Grauman at the National Arts Centre, and BEHIND THE MOON by Anosh Irani for Touchstone Theatre.



Anna Chatterton: Playwright Anna is a playwright, librettist, and actor. She is a two-time finalist for the Governor General's Literary Award for Drama. Her published plays include WITHIN THE GLASS, QUIVER, COWGIRL UP, and GERTRUDE AND ALICE. She is the winner of a Toronto Theatre Critics Award, and was nominated for five Dora Mavor Moore Awards, winning the 2018 Outstanding Production of an Opera Award. Anna's work as a librettist has been produced

across Canada and the States. Her opera SWEAT was made into a film, winning an LA Independent Women Film Award and an Opera America Artistic Creation Award. Anna is the 2025/2026 Writer-in-Residence at Western University/London Public Library, and has been in residence at the Hamilton Library/McMaster University and at seven theatres. CHILDREN OF FIRE (cowritten with Shahrzad Arshadi) will be published by Book*hug Press in May 2026. Read more at annachatterton.com



Tanja Dixon-Warren (she/her): Gertrude Gratefully based on the unceded territories of the x̱məθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səlíl̓wətaʔt̓ (Tsleil-Waututh) First Nations, Tanja has proudly worked in Vancouver as an actor/producer for 38 plus years. Seen on many stages over the years, favourite acting credits include: Theatre: A DOLL'S HOUSE PART 2 (Western Gold / Pacific Theatre), ESCAPED ALONE (Western Gold),

ACT OF FAITH (Real Wheels), A PRAYER FOR OWEN MEANY (ETC /Pacific Theatre), THE WOLVES (With a Spoon /Pacific Theatre), THE BEAUTY QUEEN OF LEENANE (ETC) and WHO'S AFRAID OF VIRGINIA WOOLF (United Players). Film/TV includes a bunch of blink and you'll miss 'em plus the occasional role with an actual name! Nominated for a number of Jessie Richardson Theatre Awards, she is most proud to have received the Mary Phillips Award. She is the Artistic Director of Western Gold Theatre and is thrilled to be revisiting the role of Gertrude and bringing this production to Western Gold audiences.



Kelsi James (they/she): Alice Kelsi is a white, queer, and asexual theatre creator, producer, and performer working most often from the unceded territories of the Musqueam, Squamish and Tsleil-Waututh, and from Tkarón:to (Toronto). Kelsi has a degree in Musical Theatre (Sheridan) and a certificate in ASL & Deaf Studies (VCC). Kelsi is particularly interested in the intersection of theatre and community gathering, queer accessibility and inclusion, and low-barrier, joyful music-making. Kelsi has been a Creative Producer for Dreamwalker Dance since 2021, and is currently one of the Resident Curators at UpInTheAir Theatre. Kelsi has composed for Coquitlam Heritage, Driftwood Theatre, TIFT, Sheridan College, and Theatre Rusticle, and runs a monthly drop-in choir at Morrow (Oct 2024-Oct 2025). Their playwriting work has been featured through programs at Paprika, Sound Off, Arts Club, Tarragon, Rumble, and the frank. Kelsi is thrilled for GERTRUDE AND ALICE round two! Big love to everyone. @kelsilindajames



Julia Lank (she/her): Sound Designer Julia is a stage manager and graphic designer (and occasional sound gremlin) residing on unceded xʷməθkwəy̓əm, Skwxwú7mesh, and Səlílwətaʔ land in Vancouver. She had the pleasure of stage-managing GERTRUDE AND ALICE'S first run and is delighted to see this wonderful story and team on the Western Gold stage. Recent credits include 9 TO 5 (RCMT), WAITRESS (Grand Theatre), THE HOBBIT, THE CAKE, GRAMMA (Pacific Theatre), THE COMEDY OF ERRORS, MEASURE FOR MEASURE (Bard on the Beach); CARMEN, DON PASQUALE (Vancouver Opera); PEACE COUNTRY (rice and beans); HOW TO BELIEVE IN ANYTHING (The Cultch); MARJORIE PRIME (ETC).



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 cheques from the grand folks. You can 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! If you prefer to donate online, please visit the SUPPORT US page of our website at westerngoldtheatre.org/support-us



Evalyn Parry: Playwright Evalyn is a director, writer, performer, and musician. She was Artistic Director of Buddies in Bad Times Theatre in Toronto from 2015 to 2020. Evalyn's genre-defying performances KIINALIK: THESE SHARP TOOLS and SPIN have both toured nationally and internationally, and she has been the recipient of three Dora Mavor Moore Awards, the KM Hunter Award for Theatre, the Ken McDougall Award for Directing, the Beth Ferguson Award for Songwriting, and shortlisted for the Governor General's Literary Award for Drama. Recent directing credits include THE 52 Live (Luminato / Museum of Toronto); THE PIANO TEACHER (Thousand Islands Playhouse); WHY IT'S POSSIBLE (GCTC, Ottawa); Erin Shields'

PARADISE LOST (Queen's University); THE DIALYSIS PROJECT (RCAT Newfoundland); THE YOUTH/ELDERS PROJECT (Buddies); and Obaaberima (Buddies). Current projects include a musical adaptation of Oscar Wilde's THE NIGHTINGALE AND THE ROSE commissioned by Caravan Theatre, and a new play inspired by the Wife of Bath from Chaucer's Canterbury Tales, co-written with Anna Chatterton. www.evalynparry.com



Ben Paul: Lighting Designer Ben is a lighting designer based in New Westminster, BC. Credits include: MAMMA MIA!, SHREK (School's Out); THE MUSIC MAN (Align); THE HEIGHT OF THE STORM, GERTRUDE AND ALICE (United Players); THE PARLIAMENT OF THE BIRDS (UBC). In addition to lighting design, he is a theatre technician for the Massey Theatre Society and is also the stage manager for the Royal City Youth Ballet's annual tour of The Nutcracker.

He often takes on a variety of production roles with Patrick Roberge Productions, including for the Invictus Games and PNE Fair. Ben holds a BFA in Theatre Design and Production (UBC) and Diploma in Stagecraft and Event Technology (Douglas College). Portfolio: benpaul.ca.



Karin Randoja: Playwright Karin is a Toronto-based director, actor, teacher, and singer/composer. For over 30 years, she has specialized in creating and directing devised performances, including (EVERYONE I LOVE HAS) A TERRIBLE FATE (BEFALL THEM); CLIFF CARDINAL'S CBC SPECIAL; THIS IS THE POINT; GERTRUDE AND ALICE; JACINTO; HUFF; BROTHERHOOD: THE HIPHOPERA; BREAKFAST AND CLEAN IRENE AND DIRTY MAXINE. Karin is a proud founding member of Primus

Theatre and The Independent Aunties. Her work has received numerous Canadian and International awards and has been seen in Australia, Denmark, England, India, Italy, France, Japan, Mozambique, Scotland, and across the US and Canada. As a teacher/director, she has taught at Humber College, The Centre for Indigenous Theatre, Brock University and The National Theatre School of Canada, from which she is also a graduate.



Fraser Read (they/them): Production Assistant Fraser is a Vancouver-based, queer artist living and working on the unceded territories of the Squamish, Musqueam, and Tsleil-Waututh First Nations. 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, The Cultch, and Theatre Temp/Dream Big Productions. Fraser has additional experience with competitive improv, musical theatre, film, and playwriting. They will continue learning and working at Langara College's Studio 58 this spring.



Andy Sandberg: Stage Manager Previous credits with Western Gold include: MYSTERY AT GREENFINGERS, COMFORT COTTAGES, THREE TALL WOMEN, and THE MISER. Other recent credits include: THE BALLAD OF GEORGES BOIVIN (remounts) - Bouche Collective, TOTALLY '80S, QI PAO - Tynan Collective, FREEDOM OF THE CITY, UNDER MILK WOOD (original and remount), CAULDRON, CHANGED

UTTERLY - Vital Spark, NO ONE SPECIAL - JFK Productions, SMASH UP, DIMSUM DIARIES, IMOGEN FLIGHT - Fabulist Theatre, GERTRUDE & ALICE, JERUSALEM, SUPPLIANT WOMEN, PRIVATE LIVES - United Players, STARLIGHT CARNIVAL - DreamQueen, WEST SIDE STORY - CTORA, MONSTER (original and remounts), VER-I-SI-MIL-I-TUDE, HYSTERIA - Direct Theatre, YES!?! AND?! , EVICTION CONNIPTION - David C. Jones, MOZART & HER BROTHER - GENIUSETTES, THE OLD MAID & THE THIEF, DON CARLO - Heroic Opera, GIANNI SCHICCHI - Opera Mariposa, POLARIS (original and remounts), SUPER, JOURNEYS, MOSAIC - Triumph Circus, SORKABONI & MUSORIKI, SNOW WHITE: A CIRCUS PANTO - Random Acts



Cecilia Vadala: Set/Props Designer Born and raised in Italy, Cecilia has a background in Philosophy and Art History. A graduate of the MFA program in Theatre Design and Production from UBC, Cecilia designs for the stage and the screen, focusing on the scenic design practice. As a designer, Cecilia considers herself a visual storyteller. Her aesthetic is suggestive and evocative. In her work the space is another character that evolves and tells a story on its own. As an artist, Cecilia explores the connections between emotions and materials, feelings, and textures, often introducing a sensorial component to her designs. Selected theatre credits: YOU USED TO CALL ME MARIE... (Scenic Designer, 2024), BLACK AND RURAL (Scenic and Costume Designer, 2023), ECHOES FROM FAR AWAY CITIES (Scenic Designer, 2023), EMILIA (Scenic and Costume Designer, 2021), ANNA BELLA EEMA (Scenic and Costume Designer, 2020), Timothy Findley's THE WARS (Scenic Designer, 2019), HOSANNA (Scenic Designer, 2019). Portfolio: ceciliavadala.com

Sheila White: Costume Designer Sheila has worked in Vancouver Theatre and Television for over 40 years. She has designed for The Playhouse, V.O.A., The Arts Club, Touchstone, Ruby Slippers, The Belfry, Blackbird, Solo Collective, WTC, Langara Studio 58, Bard on the Beach, Pi Theatre, United Players, The English Theatre of Hamburg, and The Minnesota Opera. Recent film and TV credits include EARTH ABIDES (Amazon), CRUEL SUMMER (Freeform/Disney), SIGHT UNSEEN (CW), VIRGIN RIVER (Netflix), THE 100 (CW), SIX (History), IMAGINARY MARY (ABC) Sheila has been nominated for 13 Jessie Awards (winning three times) for Outstanding Costume Design, and for several Leo awards. She has an honor's degree from Emily Carr University in Photography, an MFA in Design from UBC, and a BTEC from Cordwainer's College (University of the Arts), London where she worked as an apprentice shoemaker at John Lobb Shoes.

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



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ON YOUR MARK, GET SET, BID!

NOVEMBER 8 AT MIDNIGHT TO NOVEMBER 30 AT MIDNIGHT

Please join us for our 2025 online auction fundraiser!

Proceeds will support our *Intergenerational Mentorship Program* and *Creative Access for Seniors Program* along with production and artist costs for our 2026 season.

There are many fabulous auction items to bid on, including:

- Relax and Escape: Two nights in paradise for FOUR on Gambier Island
- Yukon Getaway: A round trip for TWO on Air North
- Mmmm, Chocolate: Savor a chocolate tasting for TEN at Origins Chocolate Bar
- Living Room Theatre: Delight in this theatrical evening like no other. Gather your friends together and host a beloved Vancouver actor Bernard Cuffling!
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- PLUS! Baskets of wine, theatre & music tickets, art, jewelry, dining and MORE!

SCAN THE QR CODE TO VISIT OUR AUCTION SITE

*****SCAN, CREATE YOUR ACCOUNT, BID—It's that easy!!***



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 ten 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 O.C., Artistic Directors Pamela Hawthorne, Colleen Winton, Anna Hagan, and General Manager Glenn MacDonald—trailblazers all. Tanja Dixon-Warren was appointed Artistic Director in 2019.

THANK YOU TO OUR GENEROUS SUPPORTERS (AS OF SEPTEMBER 2025)

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

LEGACY DONORS

Johanna Hickey, J.M. Hurst

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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

LUCKY 50/50 RAFFLE - WINNER TAKES HALF!

**Tickets available in the lobby OR
click the QR Code to order online!**

TICKETS →→→→→



1 for \$5

3 for \$10

7 for \$20

Maximum Prize: \$ 750.00

Winner will be notified by November 23, 2025

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 day-to-day operations), we depend largely on you, the audience, to support us. For GERTRUDE AND ALICE, project support from grants and foundations cover approximately 23% of our budget. The remainder comes from Box Office, concession, fundraising, and donations. 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. 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 and must sell to near capacity. In order for GERTRUDE AND ALICE to break even, more than 1190 people must purchase a ticket.

We invite you to be Western Gold Theatre's marketing team! If you enjoyed today'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 85% house at an average ticket price of \$19.00*)

**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) -----	16%
Production (props / costumes / set / lights) -----	5%
Advertising / Promotions -----	8%
Administration -----	6%
Royalties -----	3%
Artist / Production / Cultural Fees -----	57%
Accessibility Initiatives -----	1%
Staff & Contractors -----	4%

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.

Jack and the Beanstalk

A TRADITIONAL BRITISH PANTOMIME



DEC 12, 2025 - JAN 4, 2026

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WOMEN OF THE FUR TRADE

By Frances Koncan

sept 24 - oct 4

Presented in association with
Western Canada Theatre &
UBC Theatre & Film

A NAC Indigenous Theatre,
Great Canadian Theatre
Company
& Native Earth Production



GERTRUDE & ALICE

By Anna Chatterton
Evalyn Parry &
Karin Randoja

november 6 - 23

In partnership with
Western Gold Theatre
&
in association with
United Players of
Vancouver



2021

By Cole Lewis
Patrick Blenkarn
Sam Ferguson

january 23-24

Presented with
PuSh International
Performing Arts
Festival



DANCE BOY

By Munish Sharma

spring 2026

A Theatre Conspiracy
Production presented
by Pi Theatre & in
association with
Touchstone Theatre

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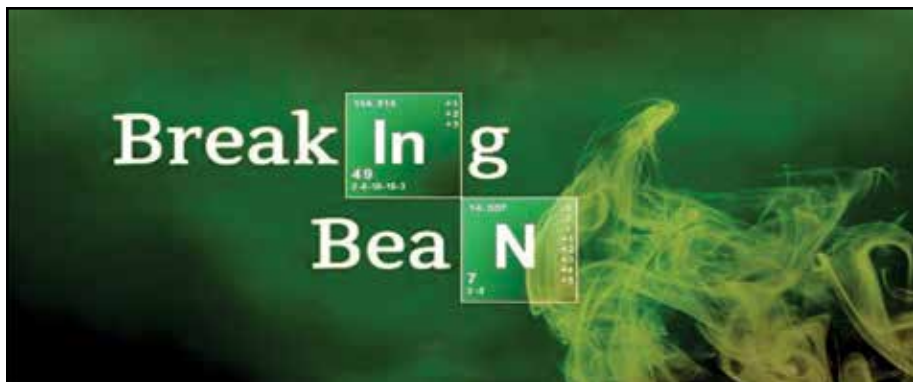
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