



Salt-Water Moon

BY DAVID FRENCH

Two Lovers, One Night, A Sea of Memories

MAY 21 - JUNE 7, 2026

We gratefully acknowledge that we are on the traditional and unceded territories of the x^wməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and Səlílwətaʔt (Tseil-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

Spencer Chandra Herbert MLA West End and Coal Harbour

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for our newsletter



ARTISTIC DIRECTOR TANJA DIXON-WARREN'S NOTES



I can't believe I'm 70, I still feel 17!

Who hasn't heard that phrase—or said it themselves? I know I have.

SALT-WATER MOON, a classic Canadian love story, uses the backdrop of a splendid, moon-filled night in 1926 Newfoundland for two teenage sweethearts to reunite and confront their choices and the circumstances that drove them apart.

Although the play speaks in the voices of young people looking forward, I wanted to deliver it through the lens of artists whose life experience is moving rapidly behind them. I wanted to see what added layers and nuance their lived experience would bring to the roles of Jacob and Mary. I wanted to celebrate theatre as a transformative art form, where the skill of the storytellers is paramount, not what they look like. I wanted to debunk the notion that old actors can only play grannies and grandpas. I wanted to remind people that love and sexiness lives inside us and that every one, of all ages, plays a romantic leading role in their life.

For me, this perfectly encapsulates what WGT is all about—creativity has no expiry date! **SALT-WATER MOON** explores the universal themes of love, loss, and reconciliation, while addressing ambition vs. loyalty, memory, forgiveness, the challenges of poverty, and the effects of war on identity and family. It struck me that, in 2026, exactly 100 years after we see Jacob and Mary on her porch, the cost of living is soaring, housing is precarious, food scarcity is becoming a concern, anxiety is rising, war is raging, and there is a very real climate crisis. The old, the young, and those who land in between are still wrestling with the same issues. However, **SALT-WATER MOON** is also about hope and daring to leap fully into life. And it is full of laughter while being deeply moving.

For me, theatre is a dance; a dance that begins with the playwright's score, moves to the rehearsal hall with directors, actors, designers, stage management and crew, and then, most importantly, becomes a gathering place where we do a Newfoundland Waltz and Jig with you, the audience. This is when the magic happens!

A big and important part of this production is this ongoing dance with you, so please join the creative team for an Optional Act 2: Let's Have a Yarn (aka Talk-With) after the performance.

SALT-WATER MOON was the first show I wanted to program when I began my tenure as Western Gold's AD in 2019. I am thrilled to be finally doing it now, when the time is right, with this stellar team.

God love ya me ol' trout—thanks for being here with us!

Tanja

DIRECTOR MICHAEL FERA'S NOTES



David French's *SALT-WATER MOON* is, on its surface, a tender and often humorous story of first love—of longing, missteps, pride, and vulnerability. Yet beneath that familiar terrain lies something more enduring: a meditation on memory itself. Who we were, who we believed we could be, and how time reshapes both. In approaching this production, I was less interested in recreating youthful romance than in exploring the way we revisit it later in life—with clarity, regret, and, perhaps, grace.

This perspective guided one of our central artistic choices: casting older, seasoned actors as Jacob and Mary. Rather than presenting the story as it unfolds in real time, we frame it as an act of remembering—two people revisiting a pivotal night that never quite left them.

This approach aligns closely with the mandate of Western Gold Theatre, which is dedicated to celebrating and showcasing the artistry of mature performers. Too often, stories of love and transformation are reserved for the young, as though emotional discovery has an expiry date.

Our design choices further support this lens of memory. Although the story is anchored in Newfoundland sometime in the past, we have made the decision to situate the play against the recognizable backdrop of Coal Harbour, with glimpses of Stanley Park just beyond. This backdrop creates a meeting place between past and present, between the specificity of French's world and the immediacy of our own. Vancouver's shoreline becomes a kind of emotional geography—its vastness echoing the distance between who these characters were and who they have become, its beauty underscoring the poignancy of what was almost lost.

In bringing *SALT-WATER MOON* to this setting, we invite audiences to consider their own landscapes of memory. The places that hold our stories are not always the ones where those stories began. Sometimes, they are the places where we finally come to understand them.

This production is, at its heart, an offering: a reflection on time, on love, and on the enduring power of looking back—not to linger in the past, but to see it, at last, with open eyes.



David French: Playwright (January 18, 1939 – December 5, 2010)

David French was one of Canada's most significant playwrights. He is best known for his Mercer cycle, a critically acclaimed series of plays about a family, like his own, who emigrated from Newfoundland to Toronto. The Mercer plays include *LEAVING HOME*, a Canadian classic that has been produced from coast to coast and internationally; *OF THE FIELDS, LATELY*, which won the Chalmers Award and was produced on Broadway; *SALT-WATER MOON*, a romantic two-hander that has been produced hundreds of times since it premiered; as well as *SOLDIER'S HEART*, and *1949*. French's other plays include the popular backstage comedy *JITTERS* and the memory play *THAT SUMMER*. David was made an Officer of the Order of Canada in 2001; his citation reads, in part: "He is one of the finest dramatists to successfully present Canadian concerns and issues on stage. His well-known characters, the Mercers, have become touchstones in Canadian theatre."

SALT-WATER MOON

BY DAVID FRENCH

SETTING

THE PLACE: Both here today at PAL and on the front porch and in the yard of the Dawes' summer house in Coley's Point, Newfoundland

THE TIME: Now; times in between; and on an August night in 1926

CAST

Dolores Drake ----- Mary Snow

Craig March ----- Jacob Mercer

CREATIVE & PRODUCTION TEAM

Michael Fera ----- Director

Glenn MacDonald ----- Production Manager

Sheila White ----- Costume and Set Designer

Sam Cheng ----- Lighting Designer

Hannah Patrice ----- Sound Designer

Tianna Francis ----- Stage Manager

Colleen Bayati ----- Lighting Technician

Andrej Stanojlovic ----- Lighting Technician

Vadym Gannochka ----- Lighting Technician

The performance runs 90 minutes / no intermission

OPTIONAL ACT 2

Let's Have a Yarn (aka Talk-With) following select performances and announced daily

SALT-WATER MOON was commissioned and premiered
by Tarragon Theatre in October 1984.

SALT-WATER MOON is produced by permission of the Playwright
and Marquis Literary (Colin Rivers) www.MQlit.ca

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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strictly prohibited and is actionable under international copyright law.

CAST & CREATIVE TEAM BIOS



Sam Cheng: Lighting Designer Sam is a recent graduate from UBC Theatre Design and Production, specializing in Scenic and Lighting Design and Technical Direction, with a minor in Creative Writing. Originally from Hong Kong, she is drawn to storytelling through the subtle, often overlooked details that shape the world around us. Select credits include: As a Lighting Designer, METAMORPHOSES (United Players of Vancouver), THROUGH

A FILM DARKLY (Akofena Afro-Theatre Society), MONSTROSITY (Ensemble Theatre Company), RED (Just B Productions) and THE LAST OF THE PELICAN DAUGHTERS (UBC Theatre); as a Set Designer, THE VERY BOOK INDEED (UBC Theatre), RAGE (Face Drama), and THE PILLOWMAN (Face Drama); as Associate Set Designer, CHICKENS (United Players of Vancouver); as Technical Director, THE WATSONS (Vital Spark Theatre), and THE PILLOWMAN (Face Drama). <https://www.samchengwx.com/>



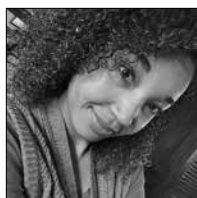
Dolores Drake: Mary Snow Dolores was born and raised in Newfoundland. She is a graduate of Studio 58 and has worked in theatre, TV and film for 38 years. In theatre she has worked for the Arts Club, Citadel, Belfry, Western Canada Theatre, Theatre North West, and Richmond Gateway, to name a few. Favourite roles include Shirley in SHIRLEY VALENTINE, Truvy in STEEL MAGNOLIAS, Mary in OF THE FIELDS LATELY, and Aunt Rachel in 1949. Dolores

has written and performed in three solo plays, RANDELL'S WAKE, FROM AWAY, and THE DISTANCE BETWEEN NEWFOUNDLAND AND TORONTO. Extensive film credits include principal and supporting lead roles in numerous TV movies, and feature films. Most recently, THE YACHT CLUB, VOICEMAILS FOR ISABELLE, KEEPER, WILD CARDS, and BADDOGS. Dolores also teaches at In Focus Film School. She thanks WESTERN GOLD for this wonderful opportunity to play Mary in SALT-WATER MOON, a play she auditioned for at age 24 and didn't get.



Michael Fera: Director Michael has been working as an actor, director, producer, and arts administrator for over 40 years. He has been nominated for Jessie Richardson Theatre Awards for Significant Artistic Achievement and Outstanding Production, and is a recipient of the 40 Under 40 Business in Vancouver Award. Some of Michael's favourite directing credits include SEVENTEEN (Western Gold Theatre), THREE HEADS TALKING, MEDEA, HEDWIG

AND THE ANGRY INCH, CORPUS CHRISTI (Hoarse Raven Theatre), and the original Vancouver hit TONY N' TINA'S WEDDING which was also mounted in Edmonton, Winnipeg, and Seattle. No stranger to performing, Michael played Falstaff at the Vancouver Fringe in September 2023. Other favourite acting roles have been in Rusted Cage Theatre Lab's production of THE ZOO STORY, Friar Laurence in ROMEO AND JULIET under the direction of Kevin Bennett. Michael has also appeared in HAMLET and MEASURE FOR MEASURE both also directed by Mr. Bennett, and as Officer Krupke in WEST SIDE STORY for CTORA.



Tianna Francis: Stage Manager Tianna is deeply thrilled to be the Stage Manager for SALT-WATER MOON with such an amazing cast and crew! Tianna is a recent graduate of Douglas College in the Stagecraft and Event Technology Program. There, she was an Assistant Stage Manager for TO PLEASE THE AUDIENCE and Stage Manager for JANE AUSTEN, ACTION FIGURE. She has contributed work in THE WOLVES, FURTHER THAN THE FURTHEST THING and

THE WHOLE SHABANG for props and costumes, also while studying at Douglas College. Tianna found her passion in production management and has worked on THE DA VINCI CODE (Theatre in the Country) and IN ARABIA WE'D ALL BE KINGS (BlueiRadio) since then. As always, enjoy the show!



Craig March: Jacob Mercer Craig is excited to join such a great team at Western Gold Theatre to share in the story of SALT-WATER MOON. He is known as a trusted actor who brings a great sense of honesty to each role he takes on and is honoured to have the opportunity to call on his Newfoundland background to enliven the role of Jacob. Career highlights include: A STREETCAR NAMED DESIRE (The Chemainus Theatre Festival), HOMECHILD (The Belfry

Theatre), OVER THE RIVER AND THROUGH THE WOODS (Richmond Gateway) and the Jessie Richardson Theatre Awards nominated JULIUS CAESAR (Mad Duck Collective). Recent screen work includes: guest star roles on WATSON and SO HELP ME TODD (CBS), MURDAUGH MURDERS (Lifetime Network), THE UNFORGIVABLE and FIREFLY LANE (Netflix). Craig also instructs at Capilano University in the Motion Arts Department and takes great joy in coaching and mentoring artists to find success.



Hannah Patrice: Sound Designer Hannah is so excited to be designing at Western Gold Theatre for this production of SALT-WATER MOON. A graduate of Langara's Digital Music Production Program, Hannah has been creating music for over 15 years, with a primary focus in composition. Select sound design credits include: NETWORK (United Players), METAMORPHOSES (United Players), RED (Vancity Culture Lab/Just B Productions), HOME

DELIVERIES (Ruby Slippers Theatre/United Players) and ILLUMINATE (Innovate Dance Film Showcase). Enjoy the show!

Sheila White: Costume and Set 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 Richardson Theatre Awards (winning three times) for Outstanding Costume Design, and for several Leo Awards. She has an honour'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).

OUR TEAM, OUR PARTNERS, OUR SUPPORTERS

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Secretary	Diana Sandberg
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General & Production Manager	Glenn MacDonald
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Casting Director	Stephanie Hargreaves
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Outgoing Creative Marketing Manager	Kate Lancaster
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PAL STUDIO THEATRE STAFF

Theatre Manager	Matthew Bissett
Executive Director	Lynn Ross

SUPPORT

We acknowledge the financial assistance of The Province of British Columbia and The City of Vancouver Arts and Cultural Services

FOUNDATIONS

The McGrane-Pearson Endowment Fund held at Vancouver Foundation, The Stewart Fund held at Vancouver Foundation, The Gibson Family Fund held at Vancouver Foundation

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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 10 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 folk and/or by old folk!

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.

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 and in the show program. Donate online at WESTERNGOLDTHEATRE.ORG

THANK YOU TO OUR GENEROUS SUPPORTERS (AS OF MARCH 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

MARQUEE HEADLINER! (\$2,000+)

Anonymous

STARRING ROLE! (\$1,000 – \$1,999)

Coreen Douglas, Johanna Hickey, Nasreen and Salim Rahemtulla, Timothy and Hilary Temple, Audrey Zaharichuk

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

Harry Cussen, Rob Haynes, Deanne Henry, J.M. Hurst, John H. Kennedy, Donnie MacDonald, Anne Mathesin, Tory Ross and Keith Martin Gordey, Kathie Schwaia

ENJOYING BOLD AGE! (\$200 – \$499)

Kathryn Aberle, Kate Dahlstrom, Evelyn Harden, Stephen Heatley, Arlene Howard, Mary Jansen, Gerry Kowalenko, Kate Lancaster, John Lazarus, Margot McKenzie, Pam McPhail, Bill Millerd, Nora D. Randall, Anita L. Romaniuk, Charlotte Rozsa, Diana Sandberg, Perry Schneiderman, Kathryn Shaw, Jane Srivastava, Malcolm Toms, Peter Zednik

YOUNG AT HEART! (\$100 – \$199)

Ivan Antoniuk, Neal Boucher, Leo Bruneau, Donna Celle, Valentina Cesaratto, Nattana Dixon-Warren, Dolores Drake, Monika Forberger, Pamela Hawthorne, Angie Ip, Theodore Jevne, Linda Johnston, Anna Hagan and Terence Kelly, Phil Knaiger, Helen Low, Judith MacPerson, Catherine and Jim Miller, Diana Mitchell, Marjorie Munkley, Jayeson Nicols, Deborah Pound, Georgia Roxborough, Elizabeth Stewart, Magda Theriault, Delia Visscher, Jerry Wasserman, Johnna Wright, Alan York

ON THE BOARDS! (\$50 – \$99)

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APPRENTICE! (UP TO \$50)

Marilyn Patricia Allan, Rhonda Arab, Herbert Auerbach, Linda Ruth Berndt, Isabel Bleim, David Booth, Margo Boyer, Barbara L. Brolly, Jim Brown, Wendy Brundige, Frances Burnside, Paula Cline, Sue Culver, Harry Cussen, William B. Davis, Verna Faughnan, Julia Gibson, John Holland, Elizabeth A. Jones, Kim Jordheim, Nora D. Kelly, Anna King, Gerda Krause, Raynard LeBlond, Rudi Leibik, Cher Lewis, Maureen Leyland, Rhona Lichtenwald, Stephen Craig March, Jordy Matheson, Catherine Miceli, Jennifer Morabito, Robin Mossley, Sean Nakatani, George Plawski, Vanessa Richards, Kirsten Robek, E. Kate Robbins, Oliver Schulte, Penelope Sinclair, Gordon Stahl, Lesley Stark, Alice Sundberg, Ellie Swann, Michelle Thorne-Speir, Johanne Thorpe, Rebecca Toolan, Jeffrey Turner, Sharon van Viersen, Rhiannon Williams, Denyse Wilson, Stephen Wurz

LUCKY 50/50 RAFFLE - WINNER TAKES HALF!

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

TICKETS →→→→→→

1 for \$5 | 3 for \$10 | 7 for \$20

Maximum Prize: \$ 3400.00

Draw Date: Sunday June 7, 2026 at 3:00 pm

Winner Notified: Sunday June 15, 2026 at 3:30 pm

License # 171406



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.

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



SO WHERE DO YOUR TICKET DOLLARS GO?

As a small, tenacious, and ambitious company, we depend largely on you, the audience, to support us. Your attendance sustains our artistic productions and ancillary events, as well as our hardworking team throughout the year. We have much to thank you for.

This production of SALT-WATER MOON has a total of \$12,000 in funding from government and foundation sources. This does not even cover the costs of the actors and director, let alone the designers, stage management, and crew who work behind the scenes, as well as playwright royalties, sets, props, costumes, theatre rental, marketing, and so forth. Thus, box office revenues, donations, concession, and fundraising events make up more than 80% of our budget. PAL's intimate theatre has a house capacity of less than 90, so Box Office revenue at a 30% - 35% house (which is what most theatres budget on) won't cut it. This means we must sell to near capacity in order for SALT-WATER MOON TO break even.

Working in the theatre is an extremely rewarding life; and a vicarious one. Actors and many other theatre artists are gig workers and—at minimum industry standard—get paid less per week than many people get paid per day, and in some cases per hour. For older artists, this is further compounded because work is limited. Few roles are written for characters over 55, and they are frequently stereotypical characters that amplify preconceived notions of older people. Statistics cite the median age for a working actor is: Women Age 37 / Men Age 46. OUCH! We are trying to change this.

We invite you to be WGT'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 Facebook or Google. Drop us an email. If you are really feeling passionate, contact your local MLA/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. She is always hungry and very appreciative!

Following is a breakdown of where your ticket dollars go:

- Venue (including rehearsal space) -----12%
- Production (props / costumes / set / lights) -----6%
- Advertising / Promotions -----7%
- Administration -----3%
- Royalties -----4%
- Artist / Production / Cultural Fees -----57%
- Accessibility Initiatives -----2%
- Staff & Contractors -----9%

*We offer our heartfelt thanks for your collaboration, support and patronage.
We applaud you.*

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.

WESTERN GOLD'S 2026 SEASON

MAINSTAGE SHOWS

SALT-WATER MOON

by DAVID FRENCH
MAY 21 – JUNE 7

SANDSPRITE

by PETER ZEDNIK
NOVEMBER 12 – 29

THE STRANGER

by AGATHA CHRISTIE
MARCH 13 – 15

ANNIVERSARY

by CAROL SHIELDS
written with Dave Williamson
SEPTEMBER 25 – 27

HAVE A SENIOR MOMENT FESTIVAL HEADLINER!

OOO!

ON OUR FEET STAGED READINGS

TOMATOES TRIED TO KILL ME BUT BANJOS SAVED MY LIFE

by KEITH ALESSI
JUNE 11 – 14

SPECIAL ADDITIONAL SHOW

HAVE A **SENIOR MOMENT FESTIVAL**

SEPTEMBER 25 to OCTOBER 4

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



DON'T MISS IT!
SPECIAL BENEFIT PERFORMANCE!



TOMATOES TRIED TO KILL ME BUT BANJOS SAVED MY LIFE

A TRUE STORY



"Storytelling at its Best."
~Playbill

JUNE 11-14
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PAL Studio Theatre

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We gratefully acknowledge that we are on the traditional and unceded territories of the s'mwBkwéyam (Musqueam), Skwxwú7mesh (Squamish), and Salilwata71 (Tsəlil-Wautuch) 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!™



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The Stewart Fund held at Vancouver Foundation

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