



2019-20
SEASON

**NORTHERN
LIGHT
THEATRE**



vol. 44

**CONFESSIONS &
OBSESSIONS**

**Addictions exposed!
Secrets revealed!
Shame unearthed!**

ADVISORY: Not every NLT show is right for everyone. Some may include language or other content that may be considered offensive. We are happy to help patrons find the shows that are right for them.





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Northern Light Theatre 2018-2019 SEASON RECAP



photos: Ian Jackson, Epic Photography

Last year's collection of plays centered on women's bodies – their right to autonomy, how that autonomy can be subjected to the will of others, and the indomitable spirit that resides within.

First was a beautiful fable about an archeologist and a primitive woman brought back to civilization – and back to life. *Origin Of The Species* by Bryony Lavery was a love story between a mother and her 4 million year old child.

Next was the world premiere of *The Cardiac Shadow* by Clay MacLeod Chapman – a large-scale multi-media work of a movement-based piece in collaboration with Good Women Dance Collective, and in tandem with new community partner Loud Whisper Productions (an offshoot from Film and Video Arts Society of Alberta) incorporating video, dance and spoken word. A divine piece of work that harkened back to NLT's 90s work- with an eye to the future. The show received Sterling Awards for both Outstanding Choreography and Outstanding Multi-media Design.

We closed the season with a quietly disturbing confession of the controversy and conflict surrounding a late-term abortion - *19 weeks* by Emily Steel. The blistering, vulnerable performance by Vanessa Sabourin was rightly acknowledged with a Sterling Award for Outstanding Performance in a Lead Role (Drama).

Our upcoming 2019/2020 season promises to entertain with **CONFESSIONS & OBSESSIONS**. Confessions are things revealed, secretly. They are often about things that shame us. Things we don't want others to know about us. Things we don't want to admit about ourselves. What's your obsession? Predilection? Addiction?

We look forward to sharing the season with you. Will you be brave enough to share your thoughts with us....?

Sincerely,
TREVOR SCHMIDT
Artistic Director, Northern Light Theatre



Subscribe to Northern Light Theatre

SEASON SUBSCRIPTIONS

Available through to Nov 2, 2019

It is not too late to subscribe to NLT! Don't miss a single play in NLT's 44th season as we continue to present some of the most entertaining, exciting, and ahead-of-the-curve theatre in Edmonton.

Opening Night .. \$80.00 Student/Senior \$60.00
Adult \$75.00 Preview/Matinee.. \$50.00

MID-SEASON SUBSCRIPTIONS

Available through to January, 26, 2020

Missed out? Looking for a great stocking stuffer or gift? NLT offers a Mid-Season Subscription package that can't be beat.

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PERKS

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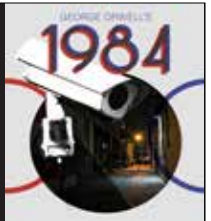


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NLT'S FUNDRAISING EVENTS



NLT hosts several outstanding fundraising events each year in support of our artistic programming

FRANK N' STEIN FUNDRAISER

7:00pm Oct 31, 2019

Your ticket includes a complimentary hotdog, beer stein (with one complimentary beverage) and the chance to see *Baroness Bianca's Bloodsongs* on Halloween Night! AND a costume contest!

THE ART OF CAKE SEASON LAUNCH PARTY

announcing NLT's 45th Anniversary Season!

7:00pm February 1, 2020

Get a sneak preview of readings from our upcoming season and access to NLT's Earlybird Subscription price exclusive to NLT subscribers.

10th Annual ONLINE SILENT AUCTION

March 23 – April 13, 2020

Featuring over 10,000.00 in donations from local businesses - all through NLT's website.

6th Annual BATTLE FOR THE LIMELIGHT

1:00pm May 23, 2020

Arts companies and not-for-profit groups register a team of 4 and then battle it out in this fun "Amazing Race" scavenger hunt styled event. Build a team and raise funds for your charity of choice. No matter who comes in first, everyone wins in this community-spirited event.

NLT accepts donations year-round through our website and on our Canada Helps Page – you can support the work we do by making a donation, becoming a business partner, attending an event or working for NLT as a volunteer.

To learn more about each of NLT's upcoming fundraising events for the 2019-2020 season, visit www.northernlighttheatre.com

photo: Hitomi Suzuta

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BARONESS BIANKA'S BLOODSONGS

by Joanna Weinberg



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Studio Theatre inside the ATB Financial
Arts Barns, 10330 - 84 Avenue

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(prices do not include GST)

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2:00pm Sunday Matinées

(no Monday performances)

SPECIAL EVENTS

Preview

(pay what you can & free for
students with student I.D.)

Thursday, October 17

Director's Circle

Pre-show, 1:00pm

Sunday, October 20

Tuesday 2 for 1

Tuesday, October 22 & 29

Guest Speaker Salon

Post-show, Wednesday, October 23

Actor's Talk Back

Post-show, Thursday, October 24

Sunday Matinees

October 20 & 27

Frank n' Stein Halloween Fundraiser

Special ticketed event

7:00pm Cocktails, 8:00pm

Performance, October 31

About the Playwright/Composer



photo supplied

Joanna Weinberg was born in London, raised in South Africa and has lived in Sydney Australia for the last 20 years. She comes from a family of classical musicians, has a drama degree from the University of Cape Town and years of experience creating and performing theatre, music, cabaret and musical theatre. Her work

has been performed in the U.K., Australia, Canada, South Africa and her film *Goddess*, starring Laura Michelle Kelley, had a worldwide release in 2012. Joanna has created five albums of original songs, two of which are original cast albums of her musicals.

"Ven a voman witt the curse of the beetroot turns 50 and cease to menstruate, she will begin the blood madness."

Bianka has had a yen for blood ever since she was a child - but she doesn't drink it like any common garden variety vampire. Becoming a nurse to satisfy her obsession, Bianka bathes in swirls of blood, relishes the sight of self-inflicted cuts and finds profound bliss in menstruating. Battling her bizarre addition, while self-accompanied on the accordion, Bianka yearns for a normal life free from the passions that plague her.



KRISTIN JOHNSTON
Baroness Bianka



TREVOR SCHMIDT
Director, Set & Costume Designer



DARRIN HAGEN
Musical Director & Arrangements



ELISE JASON
Lighting Designer



ELIZABETH ALLISON
Stage Manager



CHRIS DELA CRUZ & CHRIS HICKS
Production Team



HISTORICAL FACTS ABOUT THE BATHORY BLOODLINE

Countess Elizabeth Báthory de Ecsed (7 August 1560 – 21 August 1614) was a noblewoman and reputed serial killer, who owned land in the Kingdom of Hungary (now Hungary, Slovakia and Romania). Báthory and four collaborators were accused of torturing and killing hundreds of young women between 1585 and 1609. The highest number of victims cited during Báthory's trial was 650. Despite the evidence against Elizabeth, her family's importance kept her from facing execution. She was imprisoned in December 1610 within Čachtice Castle, and held in solitary confinement in a windowless room until her death four years later.

The stories of her sadistic serial murders are verified by the testimony of more than 300 witnesses and survivors as well as physical evidence and the presence of horribly mutilated dead, dying and imprisoned girls found at the time of her arrest. Stories describing her vampire-like tendencies (most famously the tale that she bathed in the blood of virgins to retain her youth) were generally recorded years after



her death, and are considered unreliable. Her story quickly became part of national folklore, and her infamy persists to this day.

During her childhood she suffered multiple seizures that may have been caused by epilepsy, possibly stemming from the inbreeding of her parents. At the time, symptoms relating to epilepsy were diagnosed as Falling Sickness and treatments included rubbing blood of a non-sufferer on the lips of an epileptic or giving the epileptic a mix of a non-sufferer's blood and piece of skull as their episode ended. This leads to the speculation that Elizabeth's killings during her later life were part of her efforts to cure the illness she had been suffering from since she was a young child...



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Salon Events

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DR. RUTH DYCK FEHDERAU

Northern Light Theatre is pleased to bring back our Salon-Styled Events.

Our goal at NLT is to feature programming that lends itself to a broadening of experiences, showcasing different perspectives and points of view that leads to asking questions and challenging our values. Our Salon Series Events offer us a way to engage in an ongoing and meaningful conversation with our audience after the curtain has gone down.

Wednesday Night Guest Speaker Salon

Post-show, The Studio Theatre, FTA

Facilitated this year by Kristy Harcourt and Dr. Ruth Dyck Fehderau, the Guest Speaker Salon offers a thought-provoking post-show panel discussion about the production and topics raised in each play including the overarching theme of the season: Confessions and Obsessions

BARONESS BIANKA'S BLOODSONGS with Kristy Harcourt

Wednesday, Oct. 23, 2019

EVERYBODY LOVES ROBBIE with Dr. Ruth Dyck Fehderau

Wednesday, Jan. 15, 2020

CONFESSIONS OF A RELUCTANT CAREGIVER with Dr. Ruth Dyck Fehderau

Wednesday, Apr. 1, 2020

Guest Speaker Salons include pizza from Famoso on Whyte!

Sunday Afternoon Director's Circle

Pre-show, 1:00pm, Studio A, FTA

The Director's Circle provides an exclusive insider's view behind the curtain. Before taking in our Sunday Matinee, join Artistic Director Trevor Schmidt as he takes you through the ins and outs of each play, from his first thoughts after reading the script, the story behind each production's design, casting the actors, insider stories from the rehearsal process, to the fully realized production you are about to see. (No spoilers!)

BARONESS BIANKA'S BLOODSONGS

Sunday, Oct. 20, 2019

EVERYBODY LOVES ROBBIE

Sunday, Jan. 12, 2020

CONFESSIONS OF A RELUCTANT CAREGIVER

Sunday, March 29, 2020

Thursday Night Talk Back

Postshow, The Studio Theatre, FTA

Meet the actors and other members of the creative team in this post-show Q & A.

This is your chance to stay after the show and have a conversation with NLT's company of artists, one on one.

BARONESS BIANKA'S BLOODSONGS

Thursday, Oct. 24, 2019

EVERYBODY LOVES ROBBIE

Thursday, Jan. 16, 2020

CONFESSIONS OF A RELUCTANT CAREGIVER

Thursday, Apr. 2, 2020



**SEND 50 SCONA HIGH STUDENTS
TO SEE *EVERYBODY LOVES ROBBIE***

GIVING TUESDAY DECEMBER 3, 2019

Northern Light Theatre is partnering once more with Scona High School for our 2019 Giving Tuesday Campaign. For every donation of \$50.00 we will provide a ticket to a Scona High student in your name reducing the financial barrier for young emerging artists to see live theatre produced right here in Edmonton. This campaign will end Tuesday, January 7, 2020, and all donations will receive a charitable tax receipt through Canada Helps.

To make a donation find us at www.canadahelps.org or visit www.northernlighttheatre.com.

Donations can also be accepted over the phone by calling NLT at 780-471-1586.



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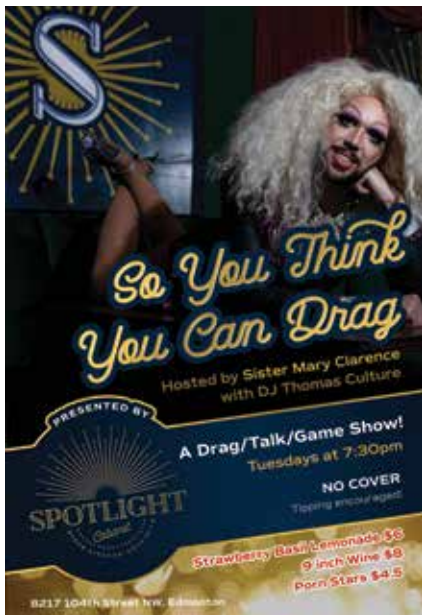


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EVERYBODY LOVES ROBBIE

by Ellen Chorley



Tickets

- Adult \$30
- Student/Senior..... \$25
- Matinee..... \$20

Available at the door,
northernlighttheatre.com,
or call 780-471-1586.

(prices do not include GST)

7:30pm Nightly Tue - Sun
2:00pm Sunday Matinees
(no Monday performances)

SPECIAL EVENTS

Preview

(pay what you can & free for students with student I.D.)

Thursday, January 9

Director's Circle

Pre-show, 1:00pm

Sunday, January 12

Tuesday 2 for 1

Tuesday, January 14 & 21

Guest Speaker Salon

Post-show, Wednesday,

January 15

Actor's Talk Back

Post-show, Thursday, January 16

Sunday Matinees

January 12 & 19

F R I JAN 10 - S A T JAN 25 2020



Studio Theatre inside the ATB Financial
Arts Barns, 10330 - 84 Avenue

ROBBIE: Are you a lesbian?

CHLOE: Are you gay?

ROBBIE & CHLOE: I don't know

CHLOE: We say it at the same time. Then Robbie settles on a maroon V-neck and I buy a violet sports bra. And together we make a plan to figure it out.

Chloe loves Robbie. Everybody does. But Robbie loves Chloe back. They are the star triple-threat couple of their high school drama club and have dreams of their future success together in Musical Theatre (or straight plays, if Musical Theatre doesn't work out). But- speaking of straight – Robbie suddenly wonders if he is gay. And Chloe begins to wonder too. And what does it mean for their future together?

About the Playwright

Ellen Chorley is the Festival Director of NEXTFEST, in addition to being a local playwright, producer, performer, and teacher. Listed in Avenue Magazine's Top 40 Under 40 in 2013, Ms. Chorley founded her own children's theatre company, Promise Productions, is the Co-Artistic Director of Send in the Girls Burlesque Theatre Company, and is a commissioned playwright for theatre companies in both Edmonton, and Calgary. She teaches drama to children in programs throughout Edmonton, and is an instructor with the Citadel Theatre's Foote Theatre School. Ms. Chorley was the Artistic Associate at Northern Light Theatre from 2010-2017.



photo: Epic Photography



JAYCE MCKENZIE
Chloe



RICHARD LEE HSI
Robbie



TREVOR SCHMIDT
Director, Set & Costume Designer



BETH DART
Assistant Director & Lighting Designer



LANA MICHELLE HUGHES
Original Composition & Sound Designer



ELIZABETH ALLISON
Stage Manager



CHRIS DELA CRUZ & CHRIS HICKS
Production Team



photos: Ian Jackson, Epic Photography

Love Notes

This love-letter to drama clubs, amateur theatre and acting classes got us thinking about our own inspirational teachers and coaches...



Left: Ken Brown and Jayce (far right)
Right: J.D. Whitehead.

"When I started my Theatre Arts Degree at Grant MacEwan I was warned about the scary acting teacher that yelled at students, but it didn't take me long to realize that he wasn't scary at all. He was passionate and most of all he knew what you were capable of. If you gave him anything less than your full potential in that moment, that is when you had a problem. This made a lot of my fellow student worried but I appreciated it, and most importantly, it helped me grow as performer. There was no bullshit with him. You knew what he wanted from you and it was your job to make it happen. I had a few teachers that told me I wasn't good enough, but Ken never made me feel that way. He made me realize that I could create my own theatre, even as a young actor and he taught me how important it is push yourself. Those are lessons that have and will continue to stay with me throughout my career as an actor." — **JAYCE MCKENZIE**

"Ken Agrell-Smith, or Agrell as his colleagues and students knew him, was my high school drama teacher and my first theatre mentor. He had a big Santa-Claus beard, a booming voice, and long white eyebrows that seemed ever-fixed in an expression of theatrical fury. From Drama 10 through 30, the breadth of his teaching leapt from world religions, philosophy, ancient greek theatre, Beckett, Brecht, and Shakespeare, the roots of modern psychology to text analysis, set-building, and design. His teaching was a full liberal arts degree crammed into a few hours a week for 3 school years. His theatre had a similar feel; so labyrinthian in its mess of half-deconstructed sets, costumes, and props that there were entire rooms within it I didn't know existed until I visited it while on a school-tour show, years after his retirement.

In Grade 10, he cast me as Witch-Boy John, the romantic lead in *Dark of the Moon* by Howard Richardson and William Bernie. I was a shy kid; I'd never even held a girls hand outside of social dance in Phys-Ed. Now I was the lead in this bizarre play that featured infanticide, a rape in church, and I had to kiss a Grade 12 girl. It might be simplistic to attribute my entire theatre-career to that initial headfirst dive into the role of John, but every once in a while, seconds after places have been called, I'll hear Agrell bellowing in my ear "WITCH BOY! GET READY WITCH BOY!" — **RICHARD LEE**

"The character of Pamela Dunbar is lovingly named after two arts educators that changed the course of my life: Pamela Schmunk and Elaine Dunbar (real subtle with the character names, Chorley).

Pamela Schmunk was my high school Drama and Performing Arts teacher at Ross Sheppard High School. She is one of the most brazen and no-holds-barred humans I have ever encountered. Pam was brutally honest with us as students, she was blissfully unafraid to share herself with us. She told us stories from her past nine lives, whether it was the one about eating a rancid peanut on stage (and somehow getting through the scene), her experiences as a live-in aid for adults with different abilities, or the time when she caught her infant daughters' puke in her hands on a backpacking trip through Europe. Nothing about Pam was whitewashed, tidy or hidden from us and this was reflected in her teaching style as well. She sought to challenge us as artists, creators and actors and she believed wholeheartedly that we could accomplish anything. I remember in grade eleven we needed a lot of circle skirts for our Performing Arts production of Robin Hood (where she had cast the entire band of Merry Men as women in drag) and she said to me "We need a lot of circle skirts." And I just made the circle skirts. She didn't say "Oh, do you think

you could make some circle skirts?" or "I cut out the pattern for you, can you make some circle skirts?" or "I'll supervise you sewing the circle skirts" she just told me that we needed the skirts so I made the skirts by myself. She treated me like an adult and she supported me when becoming an adult was really hard. I am forever in debt to her.

Elaine Dunbar was my private Voice and Singing Instructor between the ages of 15-20, and the Thursday evenings I spent working on learning show tunes in her living room studio are some of the very best in my life. Elaine believed that singing and using one's voice was not just the music and the technicality of the instrument, but also about the singer as a whole. With Elaine, I learned to use my whole body as a singer, and this greatly effected every part of my work as an artist as well. When I went to theatre school, I kept on with my lessons with Elaine because her unique perspective and kind demeanour were so special to me. Also, I believe when I went to theatre school, the type of teaching was very much that of "break them down to build them back up." But, in the school, I'm not exactly sure that anyone really bothered to build me back up. I think it was Elaine who held me up and built me up again, and I think without her kindness and care I may not have continued a career in the arts." — **ELLEN CHORLEY**

"I owe my career to my inspiring high school drama teacher, J.D. Whitehead, first and foremost. He treated us all like we were already artists, and trusted us with the responsibility to take chances, and build huge productions and take on challenges that, in retrospect, seem crazy. He believed in me. He made me believe in myself. I would not be where I am today without his kindness, his forgiveness, and his determination to make me work harder and be the best I could be." — **TREVOR SCHMIDT**

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DIVERSITY & NLT

The service of Northern Light Theatre to our community is always driven by a few specific interests agreed upon by artists, staff, and NLT's board of directors: Focused representation of women on our stages, play selection that allows for non-traditional and diversity in casting, showcasing emerging artists, local play development and mentorship opportunities. We believe that our theatre should look like our city, and that by offering unique opportunities, we show that we consider these relationships important investments in the future of NLT.



TREATY 6 ACKNOWLEDGEMENT

Northern Light Theatre acknowledges that we are located on Treaty 6 territory, a traditional gathering place for diverse Indigenous peoples including the Cree, Blackfoot, Métis, Nakota Sioux, Iroquois, Dene, Ojibway/Saulteaux/Anishinaabe, Inuit, and many others whose histories, languages, and cultures continue to influence our vibrant community

Nails
By Kiki

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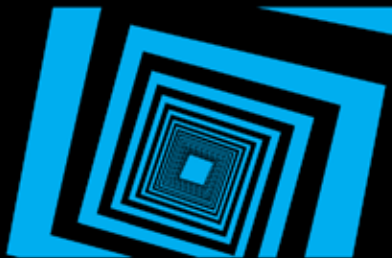
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CONFESSIONS OF A RELUCTANT CAREGIVER

by Merri Biechler



Tickets

Adult \$30
Student/Senior..... \$25
Matinee..... \$20

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or call 780-471-1586.

(prices do not include GST)

7:30pm Nightly Tue - Sun
2:00pm Sunday Matinees
(no Monday performances)

SPECIAL EVENTS

Preview

(pay what you can & free for students with student I.D.)

Thursday, March 26

Director's Circle

Pre-show, 1:00pm

Sunday, March 29

Tuesday 2 for 1

Tuesday, March 31 & April 7

Guest Speaker Salon

Post-show, Wednesday, April 1

Actor's Talk Back

Post-show, Thursday, April 2

Sunday Matinees

March 29 & April 5

FRI MAR 27 - SAT APR 11 2020

@ Studio Theatre inside the ATB Financial Arts Barns, 10330 - 84 Avenue

"That was not the deal. That was not the plan. You dying first is not the plan. You can't leave me with him. I'd rather be an orphan."

Mae, a struggling young television actress, loses both of her parents to cancer. Peggy – her kind, peacemaker mother – dies, and Mae moves back home to care for her terminally ill father full time. She imagines moments of reconciliation and grace, but unlike Peggy, Al does not handle his cancer treatment well, and Mae finds herself struggling in her goal... to give her father a good death.

photo: Joel Stigliano



About the Playwright

Merri Biechler received her MFA in playwriting from Ohio University and is the Assistant Director of the School of Dance, Film, and Theater. She's a playwright, actor, educator, and the Managing Director of Brick Monkey Theater Ensemble, located in Southeast Ohio. She is the recipient of a 2014 Boomerang Fund for Artists award and her play *Tammy Faye's Final Audition* was part of the inaugural season of Tantrum Theater. Her plays have been produced, workshoped and read at Centenary Stage Company, Mortar Theatre Company, Foundry Theatre Works (Los Angeles), Artist's Laboratory Theatre, and Victory Gardens Theater, among

others. Her plays have received awards and placed in numerous competitions, including the Centenary Stage Company Women Playwrights Series winner; Stavis Award nominee; David Mark Cohen Award finalist; P73 Playwriting Fellowship semifinalist (twice); Clubbed Thumb biennial commission finalist; Princess Grace Award finalist; Kendeda Graduate Playwriting Competition finalist; WordBRIDGE Playwrights Laboratory participant (three years); Seven Devils Playwrights Conference semifinalist; and Perishable Theatre's International Women's Playwriting Festival finalist.



BRIAN DOOLEY
Dad



CHERYL JAMESON
Daughter



DAVINA STEWART
Mom



TREVOR SCHMIDT
Director, Set & Costume Designer



ROY JACKSON
Lighting Designer



DAVE CLARKE
Sound Designer



NYSSA BEAIRSTO
Stage Manager



CHRIS DELA CRUZ & CHRIS HICKS
Production Team



photos: Ian Jackson, Epic Photography

THE CONFESSIONS OF A RELUCTANT CAREGIVER PALLIATIVE EDUCATIONAL PROGRAM

End-of-life care can be stressful for patients and caregivers who often experience high levels of burden from caregiving duties such as performing medical tasks, communicating with providers, and making decisions. Similarly, many physicians feel unprepared to provide end-of-life care or communicate with patients and families about sensitive issues associated with death and dying. Physicians often attribute their lack of preparation to inadequate training in medical school. Previous research suggested that drama-based learning opportunities are valuable supplements to existing end-of-life curricula. Thus came about *The Confessions of a Reluctant*

Caregiver Palliative Educational Program – a drama-based educational program that depicts patient and caregiver experiences.

Merri Biechler, an award-winning playwright, was inspired to write the script based on her own experiences caring for her parents. With the guidance of another author, a palliative care physician and educator, she began to explore the complexities of teaching palliative care to medical students. Many of the issues the playwright and her family experienced were the very topics that the physician felt were difficult to teach students. The play addresses themes such as caregiver stress, hospice and end-of-life care options, physician stress, navigating the complex health care system, and the language of disease and treatment.

Fictional narratives, like the play, can produce greater increases in empathy than journal articles and case studies because, unlike nonfiction texts, they include characters with whom audience members can relate and make inferences about. Drama-based learning can “promote humanism, empathy, and self-reflection in the care that medical trainees provide to dying persons”. However, few drama-based learning programs focus on the experiences of family caregivers. *The Confessions of a Reluctant Caregiver Palliative* has been part of a drama-based educational program grounded in real-life experience and palliative care principles that portrays patient and caregiver experiences and has been noted as a valuable learning experience.

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ABOUT NORTHERN LIGHT THEATRE

photo: Ian Jackson, Epic Photography



Clockwise from top left: Joy Lardner, Janet Wright, Sterling Lawrence, Hitomi Suzuta, Christine Lemermeier, Darlene Kowalchuk

Our Board

Northern Light Theatre's governance is overseen by our dedicated Board of Directors, who volunteer their time on behalf of the company. These brave individuals believe in NLT's mandate and philosophy of artistic risk balanced with fiscal responsibility, providing the company with both guidance and support.

To learn more about how to become a volunteer board member or how to serve on one of NLT's committees, please visit our website at www.northernlighttheatre.com

Our Mandate

NLT's mandate is to challenge both artist and audience alike by producing and developing provocative scripts- language rich texts that are dark, poetic, funny – which reflect a complex world and lead us to question our hierarchy of values.

Northern Light Theatre is a member of the Professional Association of Canadian Theatres (PACT) and engages, under the terms of the Canadian Theatre Agreement (CTA), professional artists who are members of the Canadian Actors' Equity Association (CAEA).

**NOT
IN
OUR
SPACE!**

NLT is an enthusiastic participant in NOT IN OUR SPACE – a national anti-harassment and respectful workplace collaboration campaign between the CAEA and PACT, seeking to ensure healthy and productive working conditions for all professionals working in live performance across the country.

Our Volunteers

NLT thanks our many volunteers who make such a considerable contribution towards our company by specifically volunteering their time towards NLT's fundraising events (Bingo, Casino, Battle for the Limelight) as well as ushering during our performances.

Thank you for your extraordinary dedication and "roll up your sleeves 'n get'er -done" spirit.

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Our Donors

We gratefully acknowledge the contributions made by NLT's individual donors. Your ongoing support towards the work we strive to produce each season means so much to us and has a significant impact on our company. Thank you.

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GINA MOE - General Manager

ELLEN CHORLEY - Box-Office Manager

Bookkeeper - Shelley Martin

Marketing - Bottom Line Productions: Joshua Semchuk

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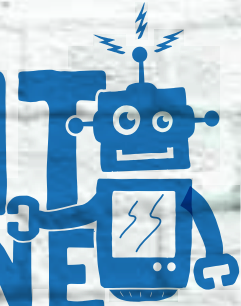


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