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Helen Lawrence

BAM Howard Gilman Opera House

Oct 14—17 at 7:30pm

Running time: one hour and 35 minutes, no intermission

Canadian Stage

Conceived and directed by Stan Douglas

Written by Chris Haddock

Story by **Stan Douglas** and **Chris Haddock**

Scenery design by **Kevin McAllister**

Costume design by **Nancy Bryant**

Lighting design by **Robert Sondergaard**

Composition and sound design by **John Gzowski**

Director of photography **Brian Johnson**

Video programming by **Peter Courtemanche**

Season Sponsor:

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*Support for the Signature Artist Series provided by
The Howard Gilman Foundation.*

Major support for theater at BAM provided by:

The Francena T. Harrison Foundation Trust

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CAST

Mary Jackson	Crystal Balint
Inspector Leonard Perkins	Greg Ellwand
Chief James Muldoon	Ryan Hollyman
Henry Williams	Sterling Jarvis
Percy Walker	Nicholas Lea
Buddy Black	Allan Louis
Eva Banks	Ava Jane Markus
Harry Mitchell	Hrothgar Mathews
Julie Winters	Haley McGee
Rose George	Emily Piggford
Helen Lawrence	Lisa Ryder
Edward Banks	Adam Kenneth Wilson

CREATIVE TEAM

Directed by	Stan Douglas
Associate Director	Sarah Garton Stanley
Assistant Director	Estelle Shook
Stage Manager	Maria Popoff
Assistant Stage Manager	Peter Jotkus
Dramaturgy	Rachel Ditor, Matthew Jocelyn
Scenery Designer	Kevin McAllister
Costume Designer	Nancy Bryant
Lighting Designer	Robert Sondergaard
Composer and Sound Designer	John Gzowski
Sound Operator	Emily Porter
Director of Photography	Brian Johnson
Video Programmer	Peter Courtemanche
3D Production Designer	Stan Douglas
Lead 3D Artist	Jonny Ostrem
3D Artists	Martin Gilbert, Prajay Mehta, Trent Noble
Video Operator	Joel Adria
Assistant Video Programmer	Matt Smith
Technical Director	Peter Eaton
Tour Manager	Brent Belsher
Fight Directors	Paul Gelineau, Jonathan Purvis, Simon Fon

All cameras are operated live by the cast

Musicians (recorded music)—Bass: Andrew Downing; Drums: Davide Dorenzo; Piano: Dave Restivo; Baritone sax: Perry White; Tenor sax: Peter Lutek, Mike Murley; Alto sax: Andy Balantine, Tara Davidson; Trumpet: Kevin Turcotte, Lina Allemano, Jake Wilkinson, William Karn; Trombone: Tom Richards; Guitar: John Gzowski

Special thanks to the team at the David Zwirner Gallery and the Stan Douglas Studio.

Stan Douglas' involvement in *Helen Lawrence* is generously sponsored by David and Yvonne Fleck, The Hal Jackman Foundation, Adrian Lang and Ash Taylor.

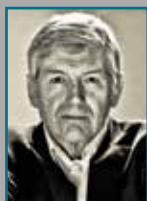
Special thanks to Kim Collier for her participation in the development of *Helen Lawrence*, and to Kelly Robinson for his dedicated support.

Produced with the generous support of Canadian Actors' Equity Association.

HELEN LAWRENCE



Crystal Balint



Greg Ellwand



Ryan Hollyman



Sterling Jarvis



Ava Jane Markus



Haley McGee



Nicholas Lea



Allan Louis



Hrothgar Mathews



Emily Piggford



Lisa Ryder



Adam Kenneth Wilson



Stan Douglas



Chris Haddock



Maria Popoff



Peter Jotkus

Artistic & General Director's Message

The making of *Helen Lawrence*, as with that of any truly innovative artistic adventure, has been a long and multi-faceted process involving an exceptionally large number of collaborators, called upon to fulfill an exceptionally diverse number of roles. I would like to bring special attention to the collaborators in Stan Douglas' studio who, have labored tirelessly not only to create the images you are about to see, but also to come up with the systems and algorithms necessary for these images to be proportionally, directionally, and dramatically configured.

I would also like to bow my head to the actors who, beyond honing their craft to be simultaneously dimensioned to the stage and screen, have each dedicated endless hours to becoming camera operators of a truly professional standing.

The designers and technical crews have proven themselves equally flexible, inventive, and resourceful. Without the commitment and dedication of all of these artists (on and off stage) to an unconventional development process, this production would never have seen the light of day.

Since opening at the Vancouver Arts Club Theatre Company in the spring of 2014, *Helen Lawrence* has been presented at the Munich Kammerspiele, the Edinburgh International Festival, Canadian Stage in Toronto, and now BAM, before going to deSingel in Antwerp later this autumn. The production marks an important new presence for English-Canadian artists on the international stage.

—*Matthew Jocelyn, Artistic & General Director, Canadian Stage*

The world economy is in recession, the banking system in shambles, people are terrorized by a shadowy foreign threat, and there is a housing crisis in virtually every city of the Northern Hemisphere. The year is 1948, and this is the context in which Helen Lawrence finds herself. It is a film noir world and as such it is populated by people who have experienced carnage abroad and privation at home, many of whom have had to resort to desperate measures in order to get by. Tough Guys and Femme Fatales all wear finely-tuned personas to protect themselves from further trauma and this condition is reflected in the visual polyphony of our play: no matter how spectacular the images projected onto the scrim that separates audience from actors, one remains keenly aware of the fragile human bodies on stage.

I would like to thank all of the collaborators whose skill and commitment made this play a reality and in particular I owe a debt of gratitude to Chris Haddock who kept the faith over the five years we discussed this project and ultimately lent his considerable talents to it, to Peter Courtemanche who spent two years building the hardware and software tools that seamlessly merge live and virtual realities, and to lead 3D artist Jonny Ostrem who at this point probably has a better understanding of the physical culture of mid-century Vancouver than I do. Finally I would like to thank Mina Totino whose love and support has always kept me going.

—*Stan Douglas*

The ambitious challenge of creating fiction out of history and bringing a veracity to the fiction, presenting a day, a slice of life in 1948 Vancouver, creating a dozen characters in two distinct communities, with completely new and untried artistic and technological aspects was irresistible to me.

It's been a daunting, exhilarating commitment for actors and production crew coming from theater and film or television to join the expedition into unexplored territory: into the past for source and future for the technology. It is in ways much like the post-war period of the story—stepping from the past into the uncertain and unfamiliar. It is an anxious atmosphere, where identities fall away, and new ones tested.

It's kept me on the edge of my writer's chair. My gratitude goes to Stan Douglas for the challenge, the actors for their sacrifices, commitments, talent, skills, and patience, to the production crew for the same devotion, to the personnel of the Arts Club Theatre Company and Canadian Stage for having the nerve to risk the undertaking.

—Chris Haddock

A co-production with Canadian Stage, Arts Club Theatre Company (Vancouver), The Banff Centre, Stan Douglas Inc, Festival TransAmériques and Canada's National Arts Centre, with contributions from Arts Partners in Creative Development, Presentation House Gallery, BC Arts Council, and Canada Council for the Arts.

TOUR SPONSORS: BMO, David Zwirner Gallery

SUPPORTERS: Canada Council for the Arts, Ontario Arts Council, Bruce & Mary Ann Burton, John & Nancy Embry, David & Yvonne Fleck, Sylvia Soyka, Adrian Lang & Ash Taylor

WHO'S WHO

CRYSTAL BALINT (Mary Jackson) is thrilled to return to this incredible production and among such an accomplished cast and crew performing at this year's Next Wave Festival. Previous selected stage credits include *Into the Woods*, *A Chorus Line*, *Dreamgirls*, and most recently the Arts Club Theatre's production of *The Mountaintop*. Balint also continues to work extensively in film & TV, appearing in such shows as *V*, *Psych*, *The L-Word*, *Fringe*, *Supernatural*, *Continuum*, *Arctic Air*, *Cedar Cove*, *The Whispers*, and *Arrow*. Balint is grateful for this amazing opportunity and sends a special thanks to her tough as nails cast mates, to her supportive family and friends for their endless encouragement, and to Andy, whose solid, steadfast love keeps her on her feet.

GREG ELLWAND (Inspector Leonard Perkins) has appeared in productions including *Travesties*, *Tribes*, and *Cabaret* (Segal Centre); *A God in Need of Help*, and *Democracy* (Tarragon); *Inexpressible Island* (Necessary Angel); *The Seagull* (a Collective); Greg Ellwand's *BREAD!* (Toronto Fringe Festival); *The Rocky Horror*

Picture Show, *The Graduate*, and *Feelgood* (Theatre New Brunswick); *The Open Couple* (self produced); *Night and Day* (Dora Award, Toronto Free Theatre); *Strong Poison*, *The Winslow Boy* (Manitoba Theatre Center); *A Funny Thing Happened...* (Aquarius); *Showboat* (Livent, Vancouver); *Romeo and Juliet*, *Kidnapped*, and *The Miracle Worker* (Young People's Theatre). Film and TV: *Skins* (US), *Four Brothers*, *Jonestown*, *Lucky Girl*, *One True Love*, *The Man Who Might Have Been*, and *The Music Man*.

RYAN HOLLYMAN (Chief James Muldoon) is an award-winning actor who works in theater, film, TV, and voice work. He is Toronto born and based. He is a graduate of Concordia University, was a part of the Montreal Young Company, and is currently a member of the Actors Repertory Company. Select theater: *Moment* (ARC); *Macbeth*, *The Taming of the Shrew*, *Fernando*, *Krapp's Last Tape*, *Someone Who'll Watch Over Me*, and *The Overcoat* (Canadian Stage); *Warhorse* and *Mambo Italiano* (Mirvish Productions); *Our Class* (Studio 180); *Andromache* (Necessary Angel/Luminato); *The Mill* parts 1-4 (theatre front); *Scratch* (Factory Theatre). Select TV/film: *The Shape of Rex*



Photo:

Hrothgar Mathews and Lisa Ryder. Photo: David Cooper



(Factoria Films); *Murdoch Mysteries*, *Republic of Doyle*, *Othello*, and *Unlocked* (CBC); *Flashpoint*, *Degrassi*, *The Dealership*, and *The Robber Bride* (CTV); *The Winning Season* (TNT). Upcoming: *This Hotel* (TIFT) and *Refuge* (Nightwood/Tarragon Theatre).

STERLING JARVIS (Henry Williams) is delighted to be on tour again with *Helen Lawrence*. He has been with the show since it debuted at the Arts Club Theatre Company in Vancouver, Canadian Stage in Toronto, Munich Kammerspiele, and the Edinburgh International Festival. Jarvis' theater credits include: *Driving Miss Daisy*, *The Whipping Man*, and *Ruined* (Obsidian Theatre); *The Wild Party*, *Caroline or Change* (Acting Up Stage); *Annie* (Young People's Theatre); *Clybourne Park*, *We Will Rock You*, *The Lion King* (three years; Mirvish Productions). Film and television include a recurring role on *Degrassi*; *Aaliyah*; *Princess of R & B*; *Rookie Blue*; *Suits*; *Nikita*; *Lost Girl*; *Life with Boys*; *Covert Affairs*; *The Border*; *The Bridge*; *The Sentinel*; and *The West Wing*. He has sung for athletic teams including the Blue Jays, Raptors, and Toronto Maple Leafs. Jarvis has four Dora Mavor Moore nominations and one win, plus two Juno nominations. He thanks his wife, daughter, family and friends for all of their support.

NICHOLAS LEA (Percy Walker) is pleased to be back on stage and a part of *Helen Lawrence*, working alongside this outstanding cast and production team. Lea's stage credits include *Fair Game* (Arts Club), *Bloody Business* (Western Canada Theatre Company), and *For What We Reap* (Station Street). He is a SAG Award nominee and Gemini and Leo Awards Best Actor nominee. His TV and film credits include *The X-Files*, *NYPD Blue*, *CSI Las Vegas*, *V*, *Continuum*, *The Killing*, *Vertical Limit*, *Shattered*, and *Crimes of Mark Recket*, and an appearance on *Saturday Night Live*. Lea is grateful for the never-ending support of his friends and his family and long-time agent M.A. He would like to dedicate this performance to his hometown, Vancouver. Much love to Cheryl for making a wonderful adventure more wonderful.

ALLAN LOUIS (Buddy Black), born in Haiti, is an acclaimed American actor in film, television,

and stage with a wide range of roles in projects like *Ragtime*, *Antigone*, *Hamlet*, *The Impromptu of Versailles*, and *Exit the King*. Louis was a stage actor before landing a part in the 1997 television comedy *The Martin Lawrence Show*. Many more projects were to follow, including *Person of Interest*, *Boston Legal*, *Charmed*, *Grey's Anatomy*, *NCIS LA*, and *A Gifted Man*. Louis appeared in the film *Stomp the Yard*, in the pivotal role of Dr. Palmer and opposite Anne Archer in the short-lived CW drama *Privileged*. In 2011, Louis made his Broadway debut in *Baby It's You*. In 2014—15 Louis embarked on a world tour of *Helen Lawrence* followed by a successful run of Canadian Stage productions of *Julius Caesar* and *The Comedy of Errors*. Though Louis resides in California, he is honored and delighted to call Canadian Stage his second home.

AVA JANE MARKUS (Eva Banks) is an actress-producer-musician from Toronto. She's acted in theaters across Canada including: the Centaur Theatre, Vancouver Playhouse, ArtsClub, Citadel, Alberta Theatre Projects, Globe Theatre, Catalyst Theatre, and has performed internationally in Munich, Edinburgh, and Belgium. She co-produced and performed in the Canadian premiere of Mark O'Rowe's *Terminus* and recently premiered Erin Shield's *Beautiful Man* at SummerWorks Performance Festival in Toronto. Upcoming work includes playing Honey in the Citadel Theatre's *Who's Afraid of Virginia Woolf?*. As a musician Markus has played in festivals and venues all over Canada (NXNE, CMW, COCA, LabCab). She's half of Indietronic Pop duo Apartments. avamarkus.ca | [@avamarkus](https://twitter.com/avamarkus)

HROTHGAR MATHEWS (Harry Mitchell) has a recurring role in the Hallmark series *When Calls the Heart*. His notable theater credits include *The Wild Guys*, *Dancing at Lughnasa*, and *Becky's New Car* for the Arts Club Theatre Company; *The Wars* at Theatre Calgary and the Vancouver Playhouse; and *A Rare Day In June* for the Alumnae Theatre, Toronto. He worked for Stan Douglas 20 years ago on *Pursuit*, *Fear and Catastrophe: Ruskin B.C.*, and his previous collaborations with Chris Haddock include *Da Vinci's Inquest* and *Da Vinci's City Hall*. He has won Leo and Gemini Awards, as well as a Peabody Award.

HALEY MCGEE (Julie Winters) is a Toronto-based actor and writer. Canadian Stage credits include *The Other Place* and *Helen Lawrence* (Arts Club/International Tour). She has toured her award-winning solo show *Oh My Irma* to Edinburgh, London, Berlin, Amsterdam, NYC, Tampere (Finland), Ulan Bator (Mongolia), and Peja (Kosovo). *Oh My Irma* debuted in Toronto at Theatre Passe Muraille and has been translated into French and German. Recent acting credits include *The Public Servant*, which she also co-created (Great Canadian Theatre Company/MagneticNorth/Common Boots), *Infinity* (Volcano/Tarragon), and *Dead Metaphor* (Mirvish Productions/Canadian Rep Theatre). Her new solo, *I'm Doing This for You*, will premiere in Berlin in November at Theater Discounter; she developed this piece at the Battersea Arts Centre in London. McGee holds a BFA in Theater Performance from Ryerson University and was a member of the Second City Conservatory.

EMILY PIGGFORD (Rose George) stepped into the role of Rose George in October 2014. She has appeared in Canadian Stage's Spotlight On Japan Festival in *Loyal Ronin: The Working Girls' Version*. Piggford earned her BFA in theater from the University of Victoria and, while Toronto is home, she continues to perform with Victoria-based theater company Impulse Theatre, where she is an artistic associate. Recent theater: *Pretty Little Instincts* and *Complex* (SummerWorks Performance Festival), *Wolf in the Mirror*, and the development of a solo show, *ana* (Impulse). Recent films: *Guidance*, *Still*, and *Frost* (all which enjoyed premieres in TIFF). Recent TV/web: *Spun Out* (CTV), *Riftworld Chronicles* (CBC), *Lost Girl* (Showcase), and *Hemlock Grove* (Netflix). Piggford is currently producing seasons two and three of the web series, *That's My DJ*, in which she will also act.

LISA RYDER (Helen Lawrence) has been part of the *Helen Lawrence* company since 2014, touring to Vancouver, Toronto, Munich, and Edinburgh. Theater credits include *Zadie's Shoes* (Factory Theatre), *Insignificance* (Theatre Junction), Neil Simon's *Proposals* (MTC/Mirvish Productions), and *Possible Worlds* (Theatre Passe Muraille). Television credits include *Killjoys* (Space), *Remedy* (Global), *Alphas*

(Syfy), and five seasons as a series regular on Gene Roddenberry's *Andromeda* (Syndicated). As a theater creator, Ryder has two projects in development, *A Blow in the Face* and *The Secret Life of Liese Wiens*.

ADAM KENNETH WILSON (Edward Banks) is a Toronto-based actor best known for his portrayal of Charles Manson in the Gemini and Rose d'Or-nominated *Manson*. Television credits include the series *24 Hour Rental* and appearances on *Murdoch Mysteries*, *Played*, *Lost Girl*, *Rookie Blue*, *The Listener*, *XIII*, *Flashpoint*, *Aaron Stone*, and *Are You Afraid of the Dark*. Film appearances include *Suck* and the award-winning short films *Good Looking* and *Ending the Eternal*. Selected theater credits include *Terminus*, *Helen Lawrence*, *The Life of Jude*, and *Cowboy Mouth*. Voice credits include *Alien Mysteries*, *Beyblade*, and *By the Rapids*. He would like to thank Stephanie, without whom he wouldn't be here.

CREATIVE TEAM

STAN DOUGLAS (conception, director) is a visual artist who lives and works in Vancouver and Los Angeles. His films, videos and photographs have been seen in exhibitions internationally, including Documentas IX, X and XI (1992, 1997, 2002) and three Venice Biennales (1990, 2001, 2005). A survey of his recent work, *Stan Douglas: Mise en scène*, will travel in Europe from 2013 until the end of 2015. Between 2004 and 2006 he was a professor at Universität der Künste Berlin and since 2009, has been a member of the core faculty in the Grad Art Department of Art Center College of Design in Pasadena.

CHRIS HADDOCK (story, playwright) is a multiple award-winning screenwriter, director, and producer, internationally acclaimed for his Vancouver-based television drama creations *Da Vinci's Inquest* and *Da Vinci's City Hall*, and the cult favorite *Intelligence*. Most recently he served as the writer-producer on Martin Scorsese's HBO production *Boardwalk Empire*, for which he was nominated for a Writers' Guild of America Award. *Helen Lawrence* is the result of his collaboration with his long-time friend Stan Douglas, and

is his first exploration of theatrical drama. He is currently writing and developing films and television dramas in Canada and abroad.

SARAH GARTON STANLEY (associate director), originally from Montreal, lives in Ottawa and Kingston. Canadian Stage credits include: *The Taming of the Shrew* and *Helen Lawrence*. Stanley co-founded The Baby Grand in Kingston, co-created Women Making Scenes in Montreal, and Die in Debt Theatre in Toronto. Stanley is a former artistic director of Buddies in Bad Times Theatre, co-helmed the National Theatre School Directing Program, and was associate artist with both the Magnetic North Theatre Festival and Factory Theatre in Toronto. She makes work with Michael Rubinfeld including *The Book of Judith*, *The Failure Show*, *Mothermothermother*, and the upcoming *We Keep Coming Back*. Next, she directs *The December Man* by Colleen Murphy at Canada's National Arts Centre, and *Caught by Jordi Mand* at Theatre Passe Muraille. Stanley is the artistic director of SpiderWebShow.ca and the associate artistic director of English Theatre at Canada's NAC.

ESTELLE SHOOK (assistant director), an artistic director of BC's nationally-acclaimed Caravan Farm Theatre from 1998 to 2010, has produced, developed, and directed more than 30 outdoor productions for the company. Highlights include *The Ballad of Weedy Peetstraw* by Peter Anderson and John Millard; *Cowboy King* and *IOU Land* by Linz Kenyon; Shakespeare's *Macbeth* and *King Lear*; Brecht's *Mother Courage and Her Children*; and *Everyone*, a modern morality play in seven horse-drawn acts created with six Vancouver theater companies. Shook is a candidate in the York University MFA in Theatre—Large Scale Stage Direction in collaboration with Canadian Stage, for which she directed this summer's Shakespeare in High Park production of *Julius Caesar*.

MARIA POPOFF (stage manager) has stage management credits including Canadian Stage (*Ain't Misbehavin'*, *Omnium Gatherum*, *Urinetown*, *Good Night Desdemona* (*Good Morning Juliet*), *The Queens*, *Richard III*, *Edward IV*, *Henry V*, *Twelfth Night*, *Unless* (assistant director), and New Play Development Group as

a writer. Also, Theatre of Marionettes' tour of *10 Days on Earth*; Stratford Festival (*Hamlet*, *Comedy of Errors*, *Long Day's Journey Into Night*). Selected assistant director film and TV credits: A&E (*Nero Wolfe*); CBC (*Twitch City*; *Roxana*; *From Time to Time*; *Rhombus Media*, *Yo-Yo Ma: Inspired by Bach*). Popoff produced two award-winning short films: *Interviews With My Next Girlfriend* (HBO Award, Best Short Comedy) and *Don't Think Twice* (Sundance, Toronto International Film Festival). She has been on National Theatre School of Canada's production faculty (stage management coach, mentor).

PETER JOTKUS (assistant stage manager) has worked in many of the country's regional theaters including the Vancouver Playhouse (14 consecutive seasons), Pacific Opera Victoria, The Belfry, Theatre Calgary, The Citadel, Manitoba Theatre Centre, Factory Theatre, Opera Atelier, National Arts Centre, Centaur, and the Stratford and Shaw Festivals. Canadian Stage credits include: *The Overcoat* (national and international tours), *Wit*, and *The Threepenny Opera*. Recently at the Arts Club Theatre Company, he stage managed David Sedaris' *SantaLand Diaries*, and was the ASM on *One Man Two Guvnors* and *Next to Normal*. He lives in Vancouver and is a graduate of the National Theatre School of Canada.

RACHEL DITOR (dramaturg) is the literary manager at the Arts Club Theatre Company in Vancouver where she commissions and develops plays for production with the company. Ditor began work in new play development in 1992 at Playwrights Workshop Montreal and has since worked in the field with companies across the country including the National Arts Centre, Saskatchewan Playwrights Centre, a faculty dramaturg at the Banff PlayRites Colony, and Playwrights' Theatre Centre. Ditor was awarded the Bra D'Or by the Playwrights Guild of Canada in 2012 for her work in premiering and promoting the work of women playwrights.

MATTHEW JOCELYN (dramaturg) is artistic and general director of Canadian Stage. Jocelyn has worked extensively as an arts administrator, producer and director of theater, dance, and

opera; as an opera librettist; a translator of plays; and as an educator. From 1998—2008, Jocelyn was the artistic and general director of the Atelier du Rhin in Colmar, a national drama center in France. He was named Chevalier des Arts et des Lettres by the French Minister of Culture in July 2008. He was named artistic and general director of Canadian Stage in 2009, and has transformed the company into a creative home for many of Canada's principal contemporary theater and dance practitioners, putting their work in an international context of performing arts. He continues his work in the opera, with recent projects including writing the libretto for and directing a new opera by Oscar Strasnoy based on *Requiem for a Nun* by William Faulkner for the Theatre Colón in Buenos Aires, voted best opera of the year in Argentina in 2014, and writing the libretto for a new opera based on Shakespeare's *Hamlet* for the Glyndebourne Festival.

KEVIN McALLISTER (scenery designer)

has recent theater credits including *Singin' in the Rain*, *The Gifts of the Magi*, and *Amadeus* for the Chemainus Theatre Festival, British Columbia; *Xanadu* and *Glengarry Glen Ross* at the Arts Club Theatre Company, Vancouver; *Sisters* at the Gateway Theatre, Vancouver; *The Taming of the Shrew*, *Macbeth*, *As You Like It*, and *The Merchant of Venice* for the Bard on the Beach Shakespeare Festival, Vancouver; and *The Magic Flute* for Vancouver Opera. His current projects include the exhibition *Rewilding Vancouver* at the Museum of Vancouver; *A Midsummer Night's Dream* for Bard on the Beach; and *Equivocation* for the Belfry Theatre, Victoria and Bard on the Beach. He was associate designer of the opening and closing ceremonies of the Vancouver 2010 Winter Olympics and his theater work has earned nine Jessie Award nominations.

NANCY BRYANT (costume designer) was born in Sherbrooke, Quebec, and studied at the Emily Carr College of Art and Design, Vancouver.

Recipient of 12 Jessie Awards, she has designed for numerous dance companies in Canada, as well as for the Nederlands Dans Theatre, Ballet de Monte Carlo, Stuttgart Ballet, Dance Theatre of Harlem and, most recently, *The Tempest*

Replica for Kidd Pivot. Her notable theater credits include *The Overcoat*, *Tear the Curtain!*, and *The Constant Wife*. She has designed numerous productions for the Arts Club Theatre Company, Canadian Stage, the Shaw Festival, the Vancouver Playhouse, and the Belfry Theatre, Victoria. Her designs for Pacific Opera include *Der fliegende Holländer*, *Rodelinda*, and *The Rake's Progress*. Her costume design credits for film include *Snow White*, *The Legend of Earthsea* (for which she won a Leo Award), and *The Snow Queen*.

ROBERT SONDERGAARD (lighting designer, tour lighting director) is based in Vancouver. His work spans all genres of the entertainment industry including designs for theater (Canadian Stage, Arts Club Theatre Company), dance (Kidd Pivot, Royal Swedish Ballet, Nederlands Dans Theatre, Ballet BC, Movent, 605 Collective), ceremonies (2010 Vancouver Paralympic Winter Games, Canada Winter Games, Arctic Winter Games), music (Rankin Family Canadian Tour, Barrage Vagabond Tails World Tour), theme parks (Legoland Windsor, Orlando and California), television (Grey Cup Halftime Show, *Anne Murray: Friends & Legends*, *21st Annual Gemini Awards*), and film (*Catwoman*, *Deck the Halls*). Sondergaard is a member of the Associated Designers of Canada.

JOHN GZOWSKI (composer and sound designer) is a composer, sound designer, musician, and instrument maker. Gzowski has played the banjo for opera in Banff, studied Carnatic classical music in India and played the oud and the guitar in jazz and folk festivals throughout Canada and Europe. His theater work, which uses live music, acoustic instrumentation, foley, and electronic sources, has won him five Dora Awards and another seven nominations, and includes nearly 200 productions for such companies as the Shaw Festival, Luminato, Mirvish Productions, Canadian Stage, Soupepper, Dancemakers, Red Sky, Tarragon Theatre, Factory Theatre, and the Young People's Theatre, Toronto. He has played on numerous recordings, including recent releases by Patricia O'Callaghan, Tasa, Autorickshaw, and Maza Meze. He has run Canada's first microtonal group, touring and

playing the works of Harry Partch; he has composed and performed with several new music groups and was the co-artistic director of the Music Gallery, Toronto.

BRIAN JOHNSON (director of photography) has received numerous awards and accolades for his work as a director and cinematographer. He has exhibited at such festivals as the Toronto International Film Festival and the Clairmont-Ferrand International Short Film Festival. He has won two Golden Sheaf Awards and two Leo Awards, and has been nominated for a Gemini Award for his work as a cinematographer on feature films such as *On the Corner*, *The Delicate Art of Parking*, and *Camera Shy*. His current projects include writing and directing a feature film about troubled youth in the Pacific Northwest for Screen Siren Pictures.

PETER COURTEMANCHE (video programmer) creates custom technologies that enable artists to explore aspects of sound, video, film, and gadgetry that are not readily accessible. As an artist and programmer, he uses new technologies and ideas in ways not tied to any particular form or medium. He was media director at the Western Front contemporary art center, Vancouver, from 1997 to 2007. He has worked with numerous artists to create film and video installations, wearables (embedding electronics in clothing and accessories), network art, sound sculpture, and large-scale museum pieces. He has worked with Stan Douglas for many years, developing technologies for film and video installations.

JONNY OSTREM (lead 3D artist) graduated from Emily Carr University, Vancouver, in 2010 and works as a visual and technical artist in the Canadian film and interactive industries. He won a Leo Award in 2012 for his work as a 3D artist and set designer for the short film *The Tron Lebowski*. Last year he served as the lead artist for the iOS app *Circa 1948*, produced by the National Film Board of Canada and Stan Douglas.

PETER EATON (technical director) is pleased to return to Canadian Stage for this touring engagement of *Helen Lawrence*. Highlights since his departure as technical director in November of 2014 include a stint mentoring production students at the National Theatre School of Canada, production managing his first opera (*M'Dea Undone*, for Tapestry Opera), and acting as technical director for the Luminato Festival's production of R. Murray Schafer's *Apocalypse*.

BRENT BELSHER (tour manager) is on his second tour with this production of *Helen Lawrence* after last year's performances in Munich and Edinburgh. Belsher works with a variety of companies as tour manager and agent as well as general manager mainly in dance, traveling from his homebase in Vancouver with company tours worldwide. Currently he is working with Kidd Pivot, Rubberbandance Group, Ballet de Genève, Malandain Ballet Biarritz, Tentacle Tribe, Shay Kuebler, Martha Carter, Roy Assaf, and Bryan Diaz. Prior to working as an arts consultant, Belsher worked with Ballet British Columbia and before that as an international adventure tour leader.