HOUSE PROGRAMME
THE CHINESE LADY
Written by Lloyd Suh
Directed by Marjorie Chan
MAY 2 TO 21, 2023
fu-GEN
studio180theatre
CROW/S

Studio 180 Theatre and
fu-GEN Asian Canadian Theatre Company
In association with Crow's Theatre present

THE CHINESE LADY

Written by Lloyd Suh
Directed by Marjorie Chan
May 2 to 21, 2023
Opening Night: Friday, May 5, 2023
STUDIO THEATRE

THE COMPANY

Lloyd Suh	Playwright
Marjorie Chan 陳以珏	Director
Rosie Simon	Afong Moy
John Ng 伍健琪	Atung
Echo Zhou 周芷會	Set Designer
Kimberly Purtell	Lighting Designer
Jung-Hye Kim	Costume Designer
Gloria Mok 莫嘉詠	Sound Design and Composition
David Hoekstra	Head of Props
Kai-Yueh Chen 陳楷岳	Stage Manager
Charissa Wilcox	Production Manager
Katie Saunoris	Publicist
郝邦宇 Steven Hao*	Assistant Director

**Generously supported by RBC Foundation through Studio 180 Theatre's RBC Emerging Artists program.*

Studio 180 Theatre and fu-GEN Asian Canadian Theatre Company engage professional artists who are members of Canadian Actors' Equity Association under the terms of the Independent Theatre Agreement.

Crow's Theatre is a proud member of the Professional Association of Canadian Theatres (PACT) and the Toronto Alliance for the Performing Arts (TAPA). We engage professional artists under the terms of the Canadian Theatre Agreement (CTA) with Canadian Actors' Equity Association (CAEA).

Co-world premiere presented at Barrington Stage (Julianne Boyd, Artistic Director; Branden Huldeen, Artistic Producer), Pittsfield, MA, July 2018

Commissioned by and co-world premiere presented by Ma-Yi Theater Company (Ralph B. Peña, Artistic Director) in New York City

Developed with support of the Roe Green Award at Cleveland Play House.

THE CHINESE LADY is presented by special arrangement with Dramatists Play Service, Inc., New York.

The running time of THE CHINESE LADY is 90 minutes without intermission.

WELCOME TO CROW'S THEATRE

Thank you for joining us at Streetcar Crowsnest for Studio 180 Theatre's and fu-GEN Asian Canadian Theatre Company's Toronto premiere of Lloyd Suh's *The Chinese Lady*. We're very grateful to be partnering with both companies as well as marking the Crow's Theatre directing debut of Theatre Passe Muraille's Artistic Director Marjorie Chan. Partnerships with Toronto's independent theatres are an integral part of what we do at Crow's. They allow us to build connections between communities, artists, and audiences, and celebrate the wide array of artistic innovators working across the city.

Next year, our 40th anniversary season, features partnerships with leading indie companies like Tapestry Opera, The Howland Company, Obsidian Theatre Company, Théâtre français de Toronto, VideoCabaret, The Musical Stage Company, and more. Across a fabulously eclectic series of dramas, true-life stories, fantasies, comedies, operas, and a musical, our 40th anniversary season will deliver 12 shows that celebrate so much of the artistic excellence that Toronto has to offer.

Please visit our website to see the full season and the many ways to save by becoming a subscriber.

Still to come this season, the long-awaited Toronto premiere of Rick Miller's astonishing *Boom X*, the world premiere of Canadian playwright Alex Bulmer's travelogue *Perceptual Archaeology*, and the Crow's Theatre debut of Côté Danse with *X (Dix)*, choreography by Guillaume Côté, principal dancer and choreographic associate at The National Ballet of Canada.

Enjoy the show!

CHRIS ABRAHAM, ARTISTIC DIRECTOR
SHERRIE JOHNSON, EXECUTIVE DIRECTOR
CROW/S

MESSAGE FROM DIRECTOR MARJORIE CHAN

When I was introduced to this play by David Yee, it was the first time I learned Afong Moy's name. This surprised me greatly, and I was ashamed I did not know of her. As a Chinese Canadian and as an avid reader of history, if I had not heard her name before, how many others would ever learn of her existence? How easily someone could slip out of history and memory? How could she be so easily erased?

Although it holds many truths, *The Chinese Lady* is not a historical drama or biographical story. Instead, Lloyd Suh skillfully reveals Afong Moy, perhaps the first Chinese woman in the U.S., as a metaphor and an opportunity to examine our own impulses for cultural commodification.

Set in America, starting in the 1830s, Afong Moy was brought over to be the centre of an exhibit by furniture importers, before gaining popularity (or perhaps notoriety) and joining much larger 'cultural exhibitions'. This was all fueled by the growing fascination by a Western public for all things, 'Oriental'.

It is hard to not also compare Afong Moy's relatively more 'humane' exhibition to the horror of 'human zoos' where individuals were enslaved in harrowing circumstances and put on display in often hostile surroundings. The most famous perhaps, is Saartjie (Sarah) Baartman (neé Ssehura) who was born in 1789 in what South Africa is now. Billed as the Venus Hottentot, reaction to this woman by spectators across Europe was grounded by racist and gendered biases. Even in death, her body continued to be subject to the indignity of being scrutinised and examined under a Western gaze in Europe under the guise of 'science'. Her remains were ultimately expatriated from France to her homeland in 2002 at the request of Nelson Mandela.

In spite of the differences of the experiences of Afong Moy and Ssehura, the causes of their exhibition are the same – a colonial entitlement over a person with a different ethnicity and their subjugation for the sake of cultural curiosity, scientific racism and in the end, commerce. Of course, there is also the lens of gender and the cultural acceptability of such exploitation justified through the exotification of women of colour whether Black, Asian or otherwise.

It should be noted that the practice of human exhibition is well-documented in English, and thus the research is readily available to us in the West. However, there is certainly evidence of the practice globally including in China where 'ethnic minorities' such as Tibetans were put on display as well as in Japan where Koreans were subjected to the same treatment.

Here, many people celebrate July 1st as Canada Day. Some communities do not, including many Indigenous people and many Chinese Canadians. July 1st is instead known as the Day of Humiliation in my community – the day the Chinese Immigration Act was enacted in 1923. It is more commonly and perhaps accurately known as the Chinese Exclusion Act. This act replaced the onerous and flagrantly discriminatory Head Tax on Chinese migrants, and virtually stopped any immigration from China. It is estimated that only 15 Chinese individuals under very specific circumstances entered Canada from 1923 until 1946 when the Act was repealed. Now, we approach the 100th anniversary of that Act.

It is easy to imagine that the societal constructs that Afong Moy lived through no longer exist. There are friends of multiple ethnicities sharing a dim sum birthday or the common-place red decorations celebrating Lunar New Year. In the multicultural mosaic that is Toronto, these can be seen optimistically as representations of Chinese culture but belie an undercurrent of appropriation and an otherness that is still present today. With the pandemic experiences of the last few years, society has been shaped irrevocably by social reckonings and the resurgence of anti-Asian sentiment and attacks. A hundred years, relatively, is perhaps not that long ago.

In 2023, as brilliantly interpreted by Lloyd Suh, Afong Moy's depiction on a stage is a reminder to us all, to continue to examine our own actions as cultural connoisseur, as voyeur and as witness. We have no means to understand her except through performance, as that was the lens in which her life was documented. But, with this play, we are given the opportunity to unpack our own gaze.

Enjoy.

MARJORIE CHAN, DIRECTOR OF **THE CHINESE LADY**
TORONTO, MARCH 2023

SPECIAL THANKS

The Company of *THE CHINESE LADY* extends their special thanks to Karl Ang, Maddie Bautista, Bob Blair, Arlene Chan, Karthy Chin, Kerry Ann Doherty, Jackie Field, Elena Juatco, Derek Kwan, George Moore, Mayko Nguyen, Jonathan Rooke, Susan Stover, Lloyd Suh, Dr. Serene Tan, Silvie Varone, Eleanor Marie Yang 杨倩茹, Dr. Christina Yarmol, Martingrove Collegiate Institute, Theatre Passe Muraille.

Atung's jacket was originally designed by Amy McDougall and built by Kim Tymkow for Gateway Theatre's 2019 production of *China Doll*. Additionally, costumes from that production were used in promotional photography.

The Community Partner for *The Chinese Lady* is Chinese Canadian National Council, Toronto Chapter.

The Cultural Media Partner for *The Chinese Lady* is Fête Chinoise.

STUDIO 180 THEATRE | STUDIO180THEATRE.COM

FOR STUDIO 180

Joel Greenberg	Artistic Director
Laura Pomeroy	Managing Director
Mark McGrinder	Associate Artistic Director
Byron Abalos	Director of Development
Jessica Greenberg	Director of Youth and Community Engagement
Bryn Kennedy	Marketing and Community Engagement Coordinator
Ramona Gilmour-Darling	Administrator
Derrick Chua	Consulting Producer

BOARD OF DIRECTORS

Matthew Emek, Chair
Michael Wilson, Treasurer
Neville Austin
Helen Fisch
Janelle Hutchison
Patty Jarvis
Mengshi Liu
Bill Poole
Lisa Randall
Mark Rapoport
Renée Wong

Studio 180 Theatre is a Toronto-based company with a mission to engage, provoke and entertain through dynamic theatre and innovative Beyond The Stage experiences that delve into social and political issues. Since 2002, Studio 180 Theatre has evolved from an informal artistic collective into one of Toronto's most respected independent professional theatre companies, expanding to include a strong new play development program and an extensive student workshop series supporting more than 1,500 students annually. *The Laramie Project, Stuff Happens, Our Class, Clybourne Park, The Normal Heart, The Nether, Oslo* and *Indecent* are among the many plays we have produced in the past twenty years.

STUDIO 180 THEATRE SPONSORS

We gratefully acknowledge the generosity of the following supporters

FOUNDING PATRON

THE ZUKERMAN FAMILY FOUNDATION

SEASON SPONSOR

BMO

OPERATING SUPPORTERS

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

TORONTO ARTS COUNCIL | FUNDED BY THE CITY OF TORONTO

PROJECT SUPPORTER

Canada Council for the Arts | Conseil des arts du Canada

INDECENT PRODUCTION SPONSOR

Generously supported in the memory of Willmott Bruce Hunter

COVID RECOVERY AND CAPACITY SUPPORT

Ontario Trillium Foundation | Fondation Trillium de l'Ontario

Ontario | Ontario Trillium Foundation | Fondation Trillium de l'Ontario

TORONTO ARTS FOUNDATION

RBC EMERGING ARTISTS PROGRAM PARTNER

RBC Foundation

TD READY SCHOOLS PARTNER

TD

STUDIO 180 IN CLASS SUPPORTERS

AUBREY & MARLA DAN FOUNDATION

BRIDGEWATER FAMILY WEALTH SERVICES

Gwen and Richard Harvey
Patrick and Barbara Keenan Foundation
Diane and Jim King

IN DEVELOPMENT PARTNER

The Estate of J. Douglas McCullough

ARTSVEST PARTNER

Business / Arts artsvest

DONORS

Studio 180 Theatre sincerely thanks all of our donors that have generously supported our 20th anniversary season. Please visit this link to see a complete list of our supporters.

Studio 180 Theatre welcomes new and longtime supporters alike to join us at our CELEBRATE STUDIO 180 party on Monday, June 5th at 7:30PM!

Join us as we celebrate our 20th anniversary and honour Joel Greenberg's leadership as Artistic Director over the past two decades. This evening will feature a special presentation, silent auction, cash bar, food stations by Oliver & Bonacini, and a special announcement about the future of the company.

Visit studio180theatre.com/celebrate for more info and to buy tickets.

Celebrate
studio180theatre
Honouring Joel & commemorating our 20th Anniversary
Monday, June 5th at 7:30PM
at the Arcadian Loft

Great theatre lives here.

Tracy Michailidis and Jessica Greenberg in *Indecent*, photo by Cylla von Tiedemann.

BMO

We are pleased to support **Studio 180 Theatre** and the artists that have been captivating audiences with exciting, innovative, and entertaining productions for **20 seasons**.

BMO is proud to be the **2022/23 Season Sponsor**

FU-GEN ASIAN CANADIAN THEATRE COMPANY | FU-GEN.ORG

David Yee	Artistic Director
Deborah Lim	General Manager
Marissa Orjalo	Fundraising and Outreach Coordinator
Andrew Cheng	Associate Dramaturg

BOARD OF DIRECTORS
Yvette Lam, Chair
Matthew White, Secretary
Derrick Chua, Treasurer

ADVISORY BOARD OF DIRECTORS
Olivia Chow
David Henry Hwang
Rick Shiomi

Founded in 2002, fu-GEN Theatre is devoted to providing a home for the Asian Canadian theatre artist, nurturing their voices and producing works of the highest artistic calibre that explore the Asian Canadian experience. fu-GEN is the longest running professional Asian theatre company in Canada, has fostered over 150 emerging artists over the last 20 years, produced the 49 list (49 plays by women of colour that you can produce tomorrow), and created the first-ever International Conference and Festival on Asian Canadian theatre in 2010. Some notable works that have been nurtured at fu-GEN include *Banana Boys, Kim's Convenience, Singkil,* and *lady in the red dress.*

SPONSORS
fu-GEN Asian Canadian Theatre's 20th season is sponsored by

TD READY COMMITMENT

Thank you to Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council for their generous support of fu-GEN Theatre's 2022/23 season programming.

DONORS

Thank you to fu-GEN Theatre's dedicated donors: Aidan Morishita-Miki, Albert Rau, Anonymous (5), Antong Xu, Benny Min, Carole A Brearly, Catherine Gordon, Celia Harte, Chinh Nguyen, Christine Horne, Dahlia Katz, Daniella Dela Pena, Derrick Chua, Elena Woo, Elizabeth Ing, Glen Newell, Jeannie Ing, Jennifer Villaverde, Joanna Decc, Julie Tamiko Manning, Laura Paduch, Marissa Orjalo, Michael Man, Ming-Bo Lam, Nathalie Younglai, Norman Yeung, Nova Bhattacharya, Nova Dance, Nutmeg Yee, Philip Hartwick, Rick (Audley) Kong, Soheil Parsa, Val Lem, Vienna Hehir, Yvette Lam.

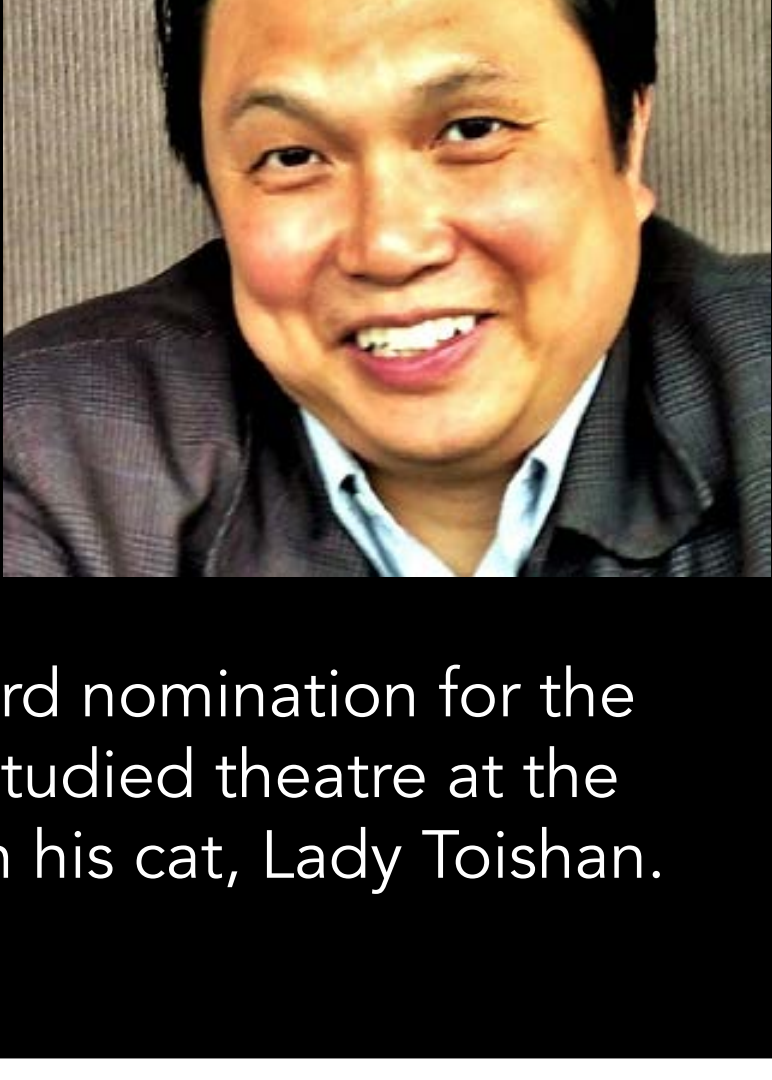
To support the future of Asian Canadian theatre and its artists, please donate using this link: fu-gen.org/donate

CAST

ROSIE SIMON
(SHE/HER)
AFONG MOY

Hometown: Vancouver, BC
For Studio 180 Theatre: Debut.
For fu-GEN Asian Canadian Theatre Company: *acquiesce* (Factory Theatre/ fu-GEN).
For Crow's Theatre: Debut.
Recent Theatre: *The Three Musketeers, John* (RMTC); *Dinner with the Dutchess* (Next Stage Festival); *Lady Sunrise* (Factory Theatre).
Additional Theatre: *Kim's Convenience, Cowboy Versus Samurai* (Soulpepper); *Urinetown* (Firehall); *The King and I* (Gateway); *A...My Name is Alice, Flower Drum Song* (VACT); *The 25th Annual Putnam County Spelling Bee* (Arts Club/Belfry).
Film/TV: *Star Trek: Discovery; Hudson & Rex; Good Witch; Slasher: Solstice; Shadowhunters; Carter; Killjoys;* and *Motive.*
Thank You: In these uncertain times, Rosie is so grateful to be able to tell stories on stage and share her passion with the world. A big thank you to all who continue to support live theatre!

JOHN NG 伍健琪
(HE/HIM)
ATUNG



Hometown: Ottawa, Ontario. **For Studio 180 Theatre:** Debut.
For fu-GEN Theatre: ED in *CHING CHONG CHINAMAN.*
For Crow's Theatre: Debut.
Other: John is a first-generation, Hong Kong-born actor of Toishanese descent. He received a Dora Award nomination for the principal role in Norman Yeung's *Pu-Erh* in 2010. He studied theatre at the University of Ottawa. He currently lives in Ottawa with his cat, Lady Toishan.

CREATIVE TEAM

LLOYD SUH
PLAYWRIGHT

Lloyd Suh is the author of *The Far Country*, which premiered in November at Atlantic Theater Company, and *The Heart Sellers*, which premiered in February at Milwaukee Rep. His other plays include *The Chinese Lady, Bina's Six Apples, Charles Francis Chan Jr.'s Exotic Oriental Murder Mystery, American Hwangap*, and more, and have been produced internationally at the Cultural Center of the Philippines and with PCPA at the Guerilla Theatre in Seoul, Korea. Productions in the United States include the Public Theater, Alliance, Children's Theatre Company, Magic, Long Wharf, Denver Center, Ensemble Studio Theatre, and frequently with Ma-Yi Theatre Company. He is the recipient of the Steinberg Playwright Award, the Herb Alpert Award in the Arts, the Horton Foote Prize, and a Guggenheim Fellowship. He is a Resident Playwright at New Dramatists and was elected in 2016 to the Dramatists Guild Council.

MARJORIE CHAN 陳以珏
(SHE/HER)
DIRECTOR

Hometown: Scarborough, ON
For Studio 180 Theatre: Debut.
For fu-GEN Asian Canadian Theatre Company: *Ring-a-Ling-a-Ping-Pong* (writer, part of Fearless Project).
For Crow's Theatre: *in the garden, two suns* by Hisashi Inoue (performer/co-adaptor with Damien Atkins commissioned by Crow's & Japan Foundation).
Recent Theatre: Most recently, Marjorie directed *The Year of the Cello* (co-created with Njo Kong Kie), and the digital version of *John & Waleed* for Theatre Passe Muraille.
Additional Directing Credits: *China Doll* (Gateway Theatre), *John & Waleed* and *Ultrasound* (Cahoots Theatre/TPM), *The Enchanted Loom* (Cahoots/ Factory), *Late* (Obsidian Theatre), *I Call Myself Princess* (Paper Canoe/Cahoots/ Native Earth), *Frankenstein's Boy* (Eldritch Theatre), *Knives in Hens* and *A Doll's House* (Theatre du Pif – Hong Kong). She also assistant directed *Maria Stuarda* (Pacific Opera Victoria), *A Synonym for Love* (Volcano Theatre) and *The Pirate Widow Cheng* (Puppetmongers).
Upcoming Projects: Also a librettist, Marjorie's new opera *The Nightingale of a Thousand Songs* with composer Serouj Kradjian premieres in June with the Canadian Children's Opera Company.
Other: Marjorie is an award-winning interdisciplinary artist, and currently the artistic director of Theatre Passe Muraille. www.marjoriechan.com.

KAI-YUEH CHEN 陳楷岳
(HE/HIM)
STAGE MANAGER

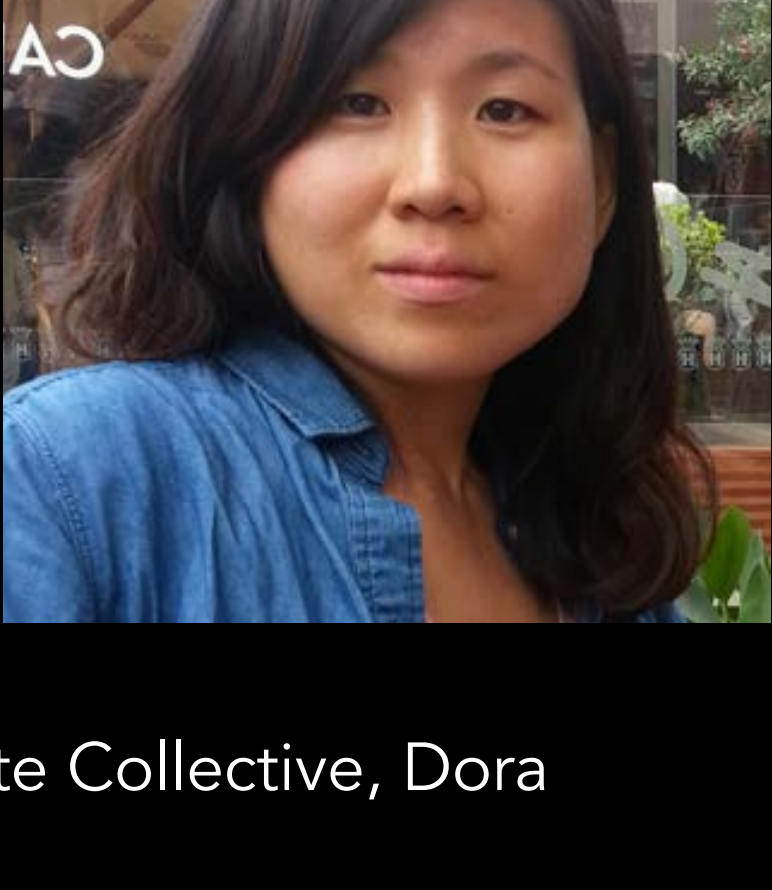
Hometown: Taipei, Taiwan.
For Studio 180 Theatre: Debut.
For fu-GEN Asian Canadian Theatre Company: *Da Jia.*
For Crow's Theatre: Debut.
Recent Theatre: *I Forgive You* (National Arts Centre and Artistic Fraud of Newfoundland); *Prison Dancer* (Citadel Theatre); *Choir Boy* (Canadian Stage); *The Flying Dutchman* (Canadian Opera Company); *Russell's World* (Young People's Theatre); *Year Of The Rat, Acts Of Faith* (Factory Theatre).
Additional Theatre: *Copenhagen, The Marriage of Figaro, The Colony of Unrequited Dreams, Oil and Water, Tartuffe, Metamorphoses* (National Arts Centre); *Matilda The Musical* (Mirvish, Royal Shakespeare Company & The Dodgers).
Film/TV: 2015 Pan American Games Closing Ceremony (City of Toronto, B5C Productions).
Thank You: Kai would like to thank his family and friends for their support and patience over the years.

郝邦宇 STEVEN HAO
(HE/HIM)
ASSISTANT DIRECTOR*

Hometown: Xi'An, China/ Victoria, BC.
For Studio 180 Theatre: Debut.
For fu-GEN Asian Canadian Theatre Company: Debut.
For Crow's Theatre: Debut.
Selected Credits for Directing: *A Perfect Bowl of Pho*, Toronto Fringe 2022; *I and You*, Precipice Productions; *Constellations*, Precipice Productions.
Selected Credits for Acting: Cockroach, *Cockroach*, Tarragon Theatre; Duke of Burgundy/Gentlemen, *The Tragedy of King Lear*, Shakespeare Bash'd.
Upcoming: Puck, *A Midsummer Night's Dream*, Shakespeare in High Park 2023.
Social Media: @steven_haoby

*郝邦宇 Steven Hao's Assistant Director role has been generously supported by RBC Foundation through Studio 180 Theatre's RBC Emerging Artists program.

JUNG-HYE KIM
(SHE/HER)
COSTUME DESIGNER



For Studio 180: *Clybourne Park.*
For fu-GEN Asian Canadian Theatre Company: Debut.
For Crow's Theatre: Debut.
Selected credits: *Hamlet-911* (Stratford Festival); *An Imm-Permanent Resident* (Why Not Theatre); *Hilot Means Healer* (Cahoots Theatre); *Dry Powder* (Evermore Theatre); *Now You See Her* (Quote Unquote Collective, Dora

nomination for Outstanding Costume Design); *Shirley Valentine* (Thousand Islands Playhouse); *Prairie Nurse* (Factory Theatre).
Upcoming: *The Nightingale of a Thousand Songs* (Canadian Children's Opera Company), *Jesus Christ Superstar* (Sheridan College Theatre).

GLORIA MOK 莫嘉詠
(SHE/HER)
SOUND DESIGNER AND COMPOSER

Hometown: Mississauga, ON.
For Studio 180 Theatre: Debut.
For fu-GEN Asian Canadian Theatre Company: *Kitchen XII Playwriting Unit, Walk the Walk - National Festival of Asian Canadian Women, FEARLESS* (playwright).
For Crow's Theatre: Debut.
Other: Gloria is a playwright, producer, production manager, designer, and theatre creator. She is a settler and daughter of first-generation Chinese-Canadian immigrants from Hong Kong. Alongside Chinese-Canadian theatre creators Aaron Jan and Bessie Cheng, Gloria co-founded Silk Bath Collective in 2016; focused on creating multidisciplinary plays about the Chinese diaspora. Gloria is the Producer at Nightswimming, a dramaturgical company with a national mandate focused on commissioning and developing new theatrical creations and performance research. Gloria is a graduate of the National Theatre School of Canada's Production Design and Technical Arts program.

KATIE SAUNORIS
(SHE/HER)
PUBLICIST

Hometown: Elmvale, ON
For Studio 180: Debut.
For fu-GEN Asian Canadian Theatre Company: Debut.
For Crow's Theatre: *Gloria* (ARC in association with Crow's Theatre)
Recent Theatre & Projects: *New* (Necessary Angel), *Public Sweat* (Art Spin), *Martyr* (ARC), *Festival of Cool* (Harbourfront Centre), *Three Sisters* (Howland Company), *Dido and Aeneas* (Opera Atelier), *MASHUP PON DI ROAD* (paul watson productions).
Other: Founder of KSPR. Board Member of the Paprika Theatre Festival.

CHARISSA WILCOX
PRODUCTION MANAGER/TECHNICAL DIRECTOR

Hometown: Val D'or Quebec, Frontenac Kansas, and Niagara Falls ON.
For Studio 180 Theatre: *The Laramie Project, The Nether.*
For fu-GEN Asian Canadian Theatre Company: Debut.
For Crow's Theatre: Debut.
Charissa spent the last couple decades working at the Iconic Queer Canadian Art Organization, Buddies in Bad Times Theatre as the Head of Production. Throughout her freelance career she has worked with such companies as Aluna Theatre, Tapestry, Modern Times, New Harlem Productions and Nightwood Theatre. Charissa is also the Artistic Producer and co-founder of FLYING SOLO and the lead designer and fabricator of FLYING SOLO's cutting edge circus apparatuses.
Social Media: @charissa.wilcox0 and @flyingsoloto

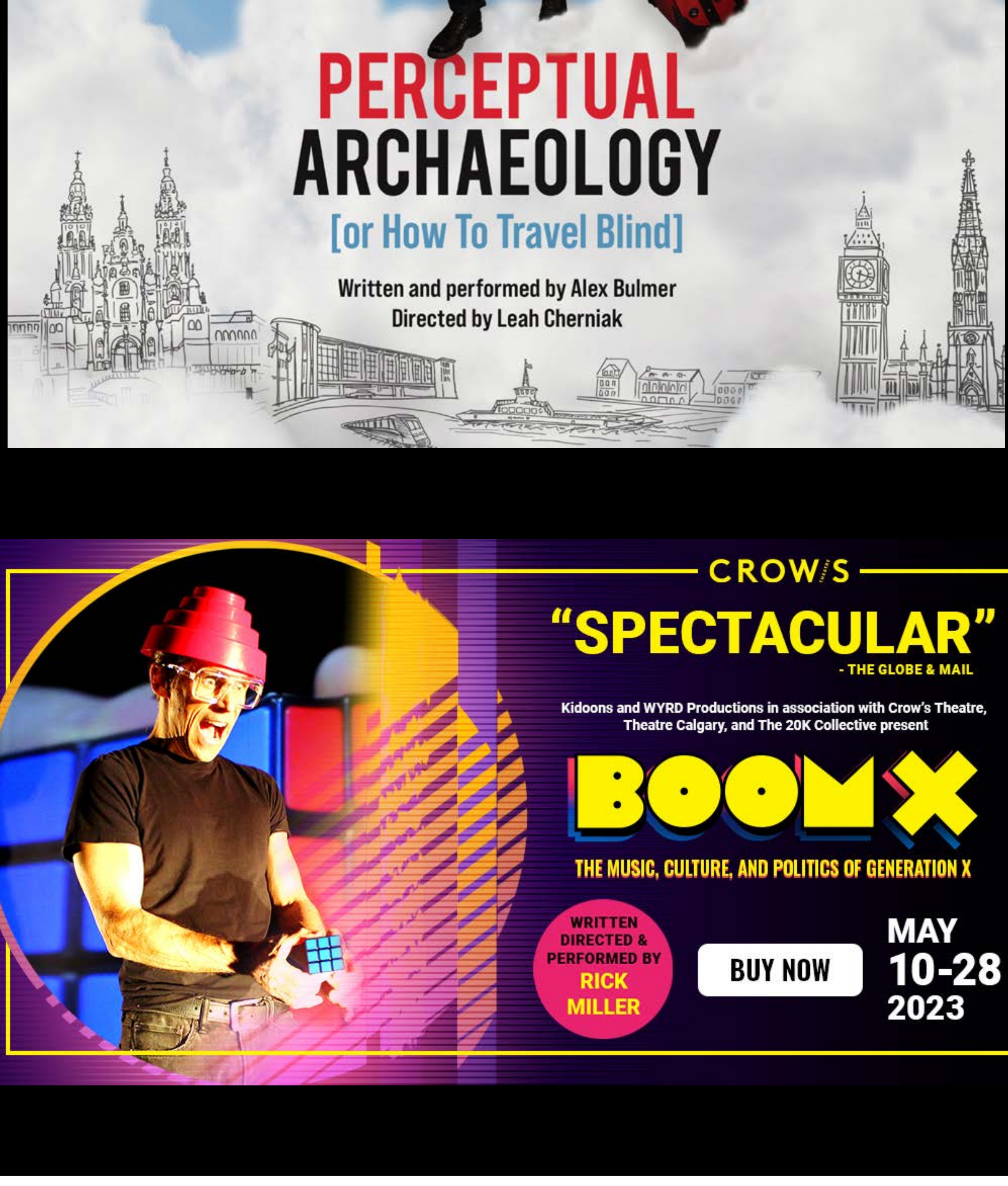
ECHO ZHOU 周芷會
SET DESIGNER
(SHE/THEY)

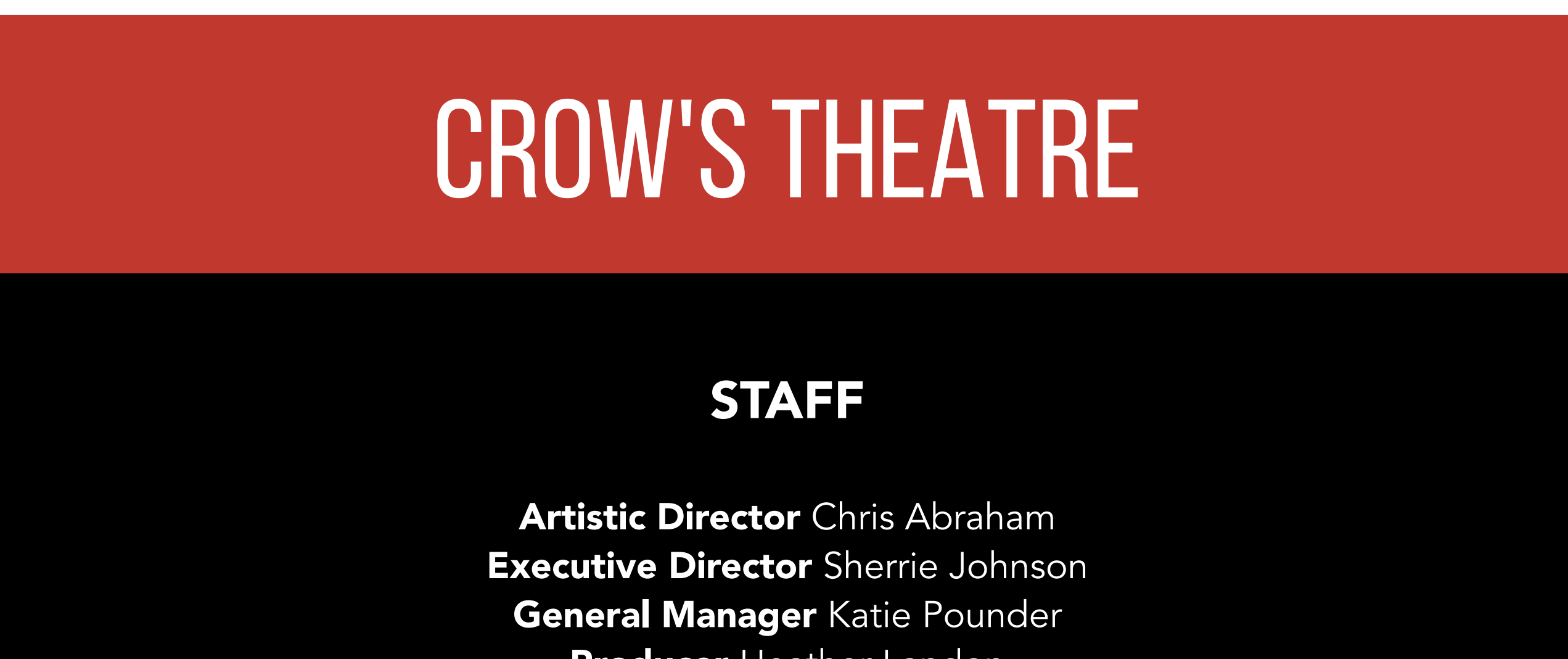
Hometown: 湖南長沙 Changsha, Hunan.
For Studio 180 Theatre: *My Sister's Rage.*
For fu-GEN Asian Canadian Theatre Company: Debut.
For Crow's Theatre: Debut.
Selected Credits: *Benevolence* (Benevolence Collective); *Between a Wok and a Hotpot* (Cahoots Theatre); *The Year of the Cello* (Theatre Passe Muraille); *Every Brilliant Thing* (Thousand Island Playhouse); *White Girls in Moccasins* (Manidoons Collective); *Mr. Shi and His Lover, I Swallowed Moon Made of Iron* (Music Picnic).
Other: Echo is a Chinese immigrant, Tkaronto-based scenographer working in live performance. She has designed for Buddies in the Bad Times, Theatre Passe Muraille, Thousand Island Playhouse, Tarragon Theatre, Theatre by the Bay, Frog in Hand, The Theatre Centre, The Next Stage Festival, SummerWorks Festival, and more. www.echozhoudesign.com.
Thank You: For Grandpa.

KIMBERLY PURTELL
LIGHTING DESIGNER

Hometown: Thornhill, Ontario.
For Studio 180 Theatre (selected): *Oslo, My Name is Asher Lev, My Night With Reg, Clybourne Park, God of Carnage, The Normal Heart, Stuff Happens.*
For fu-GEN Canadian Asian Theatre Company: Debut.
For Crow's Theatre: *Fifteen Dogs, Uncle Vanya, We Are Not Alone, The Wedding Party, A&R Angels, The Boy In The Moon, The Seagull, Someone Else.*
Recent Theatre: *Da Kink In My Hair* (Soulpepper and TO Live); *Elf* The Musical (Grand Theatre); *Almost A Full Moon* (CitadeloTheatre); *Dido and Aeneas* (Opera Atelier); *Indecent* (Studio 180 Theatre); *Public Enemy* (Canadian Stage). Additional Theatre: Mirvish Productions, Stratford Festival, Shaw Festival, Canadian Stage Company, Soulpepper Theatre, National Arts Centre and the National Arts Centre Orchestra, Pacific Opera Victoria, Opera Philadelphia, Edmonton Opera, Arena Stage, Theatre Calgary, Royal Manitoba Theatre Centre, Citadel Theatre, Place des Arts, Dancemakers among others.
Upcoming Projects: *A Wrinkle In Time* and *Frankenstein* (Stratford Festival), *On The Razzle* (Shaw Festival), *Maggie* (Theatre Aquarius and Charlottetown Festival), *Pomegranate* (Canadian Opera Company), *Treemonisha* (Volcano).
More: Kimberly is the Vice President of IATSE Local ADC659 and The Associated Designers of Canada.

NEXT UP AT CROW'S




CROW'S
"SPECTACULAR"
- THE GLOBE & MAIL
Kidoons and WYRD Productions in association with Crow's Theatre, Theatre Calgary, and The 20K Collective present
BOOM X
THE MUSIC, CULTURE, AND POLITICS OF GENERATION X
WRITTEN DIRECTED & PERFORMED BY RICK MILLER
BUY NOW
MAY 10-28 2023

CROW'S THEATRE

STAFF

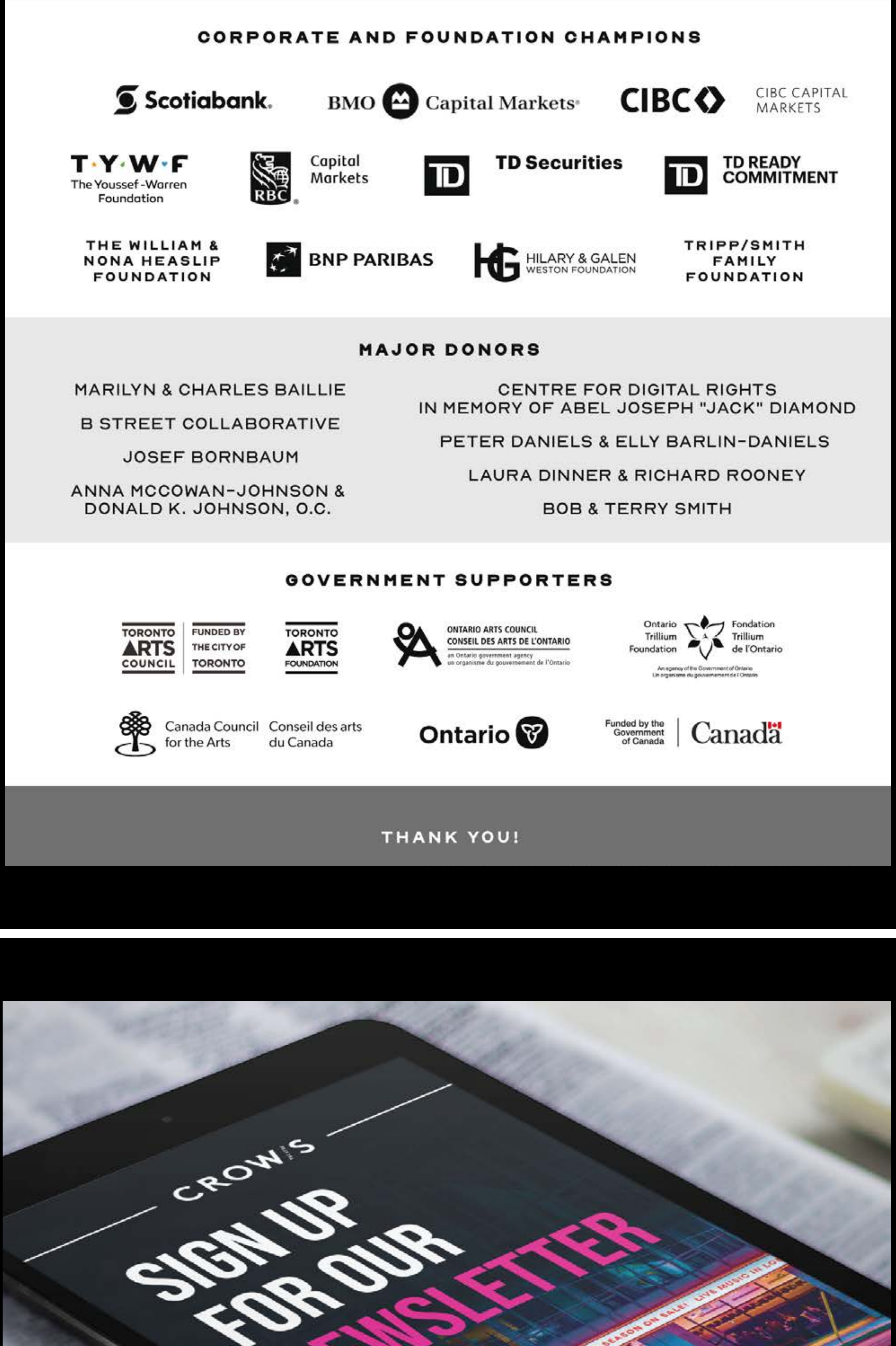
Artistic Director Chris Abraham
Executive Director Sherrie Johnson
General Manager Katie Pounder
Producer Heather Landon
Artistic Director Intern Paolo Santalucia
Production and Facilities Manager LJ Savage
Technical Director Ryan Borshuk
House Technician Jay Hines
House Technician Zachery White
Senior Manager of Philanthropy Nazli Nahidi
Philanthropy Associate Alex Pompilii
Director of Marketing & Communications Carrie Sager
Marketing Manager Ryan Hildebrandt
Graphic Designer and Content Creator Aaron Hastelow
Interim Bookkeeping & Finance Manager Libby Bandeen
Finance Kris Cardoso, Vergil Dairo, Anthony Petsinis
Manager of Ticketing & Venue Services Conor Copeland
Box Office & Front of House Supervisors Miranda Wiseman, Sabrina Weinstein
Box Office Representatives Rebecca Bauer, Tavaree Daniel-Simms, Bonnie Duff, Marina Gomes, Elyssa Hsu, Madeline Kennedy, Gabriella (Gabi) Kosmidas, Nadine Skinner
Bar Manager Ted Hallett
Bartender Breanna Maloney

BOARD OF DIRECTORS

Prakash Amarasooriya
Shelby Austin
Elly Barlin Daniels
Josef Bornbaum
Layth Gafoor
Gabe Gonda
Heather Jessiman
John F. Kissoon
Anne Maggisano
Gurbani Marwah
Seaton McClean
Max Meighen
Jonathan Nehmetallah
Interim Board Chair Margaret Nelligan
Michael Paris
Wendy Pitblado
Treasurer Greg Reed
Nancy Tremblay
Halina von dem Hagen
Chair Emerita Nancy Lockhart

See our health and safety commitment here.

Streetcar Crowsnest
345 Carlaw Avenue
Toronto, Ontario M4M 2T1
(647) 341-7390 ext. 1010
crowstheatre.com



CROW'S THEATRE GRATEFULLY ACKNOWLEDGES ALL THE DONORS WHO ENABLE US TO BE A LEADING FORCE IN THE CANADIAN THEATRE LANDSCAPE.

LEAD FOUNDATION
THE SLAIGHT FAMILY FOUNDATION

LEAD SEASON PATRON
SYLVIA SOYKA

VISIONARY CIRCLE
SEATON MCLEAN & SONJA SMITS
SANDRA & JIM PITBLADO
ANONYMOUS

CORPORATE AND FOUNDATION CHAMPIONS
Scotiabank
BMO Capital Markets
CIBC CIBC CAPITAL MARKETS
T·Y·W·F The Youssef-Warren Foundation
RBC Capital Markets
TD Securities
TD READY COMMITMENT
THE WILLIAM & NONA HEASLIP FOUNDATION
BNP PARIBAS
HILARY & GALEN WESTON FOUNDATION
TRIPP/SMITH FAMILY FOUNDATION

MAJOR DONORS
MARILYN & CHARLES BAILLIE
B STREET COLLABORATIVE
JOSEF BORNBAUM
ANNA MCCOWAN-JOHNSON & DONALD K. JOHNSON, O.C.
CENTRE FOR DIGITAL RIGHTS IN MEMORY OF ABEL JOSEPH "JACK" DIAMOND
PETER DANIELS & ELLY BARLIN-DANIELS
LAURA DINNER & RICHARD ROONEY
BOB & TERRY SMITH

GOVERNMENT SUPPORTERS
TORONTO ARTS COUNCIL | FUNDED BY THE CITY OF TORONTO
TORONTO ARTS FOUNDATION
ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L'ONTARIO
Ontario Trillium Foundation | Fondation Trillium de l'Ontario
Canada Council for the Arts | Conseil des arts du Canada
Ontario
Funded by the Government of Canada | Canada

THANK YOU!

CROW'S
SIGN UP FOR OUR NEWSLETTER

STAY CONNECTED

FOLLOW
THE FLOCK
ON SOCIAL