



Persephone
theatre



ANNUAL REPORT 2018-2019

Front Cover Image:
ROSENCRANTZ AND GUILDENSTERN ARE DEAD
Photo by Electric Umbrella



Empire of the Son
Photo by Raymond Shum



Kamloopa
Photo by Tim Matheson

MAIN STAGE

An Arts Club Theatre Company Production

MOM'S THE WORD: NEST HALF EMPTY

By the Mom's the Word Collective

Written by Jill Daum, Alison Kelly, Robin Nichol,
Barbara Pollard,
and Deborah Williams
Original Director Wayne Harrison

SATAward Nomination for Outstanding Ensemble
SATAward Nomination for Outstanding Choreography

THE THIN MAN

Dashiell Hammett's The Thin Man

Adapted by Lucia Frangione

A World Premiere production with Vertigo Theatre

Directed by Courtenay Dobbie

SATAward Nomination Outstanding Set Design

FIDDLER ON THE ROOF

Based on Sholem Aleichem Stories

By Special Prepermission of Arnold Perl

Book by Joseph Stein

Music by Jerry Bock

Lyrics by Sheldon Harnick

Directed by Peter Jorgensen

SATAward Nomination for Outstanding Ensemble
SATAward Nomination for Outstanding Set Design
SATAward Nomination for Outstanding Costume Design
SATAward Nomination for Outstanding Sound Design,
Original Composition, or Musical Direction
SATAward Nomination for Outstanding Leading
Performance - Stephen Aberle
SATAward Nomination for Outstanding Puppet Design

BOEING BOEING

Written by Marc Camoletti

Translated by Beverley Cross and Francies Evans

Directed by Johnna Wright

SATAward Nomination for Outstanding Leading

Performance - Gaelan Beatty & Tim Bratton

SATAward Nomination for Outstanding Supporting
Performance - Emma Slipp

A Vancouver Asian Canadian Production

EMPIRE OF THE SON

Written by Tetsuro Shigematsu

Directed by Richard Wolfe

SATAward Nomination for Outstanding Set Design

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

Written by Tom Stoppard

Directed by Del Surjik

SATAward Nomination for Outstanding Costume Design

SATAward Nomination for Outstanding Leading

Performance - Alyssa Billingsley

SATAward Nomination for Outstanding Costume Design

DEEP END

THE ALIENS

Written by Annie Baker

Directed by Joshua Beaudry

SATAward Winner for Outstanding Direction

SATAward Winner for Outstanding Set Design

SATAward Nomination for Outstanding Ensemble

SATAward Nomination for Outstanding Supporting

Performance - Greg Ochitwa

SATAward Nomination for Outstanding Lighting Design

SATAward Nomination for Outstanding Production

TALKING TO TERRORISTS

Written by Robin Soans

Directed by Elizabeth Nepiuk

TRUE CRIME

Written by Torquil Campbell and Chris Armour

Music Composition by Julian Brown

SATAward Winner for Outstanding Leading Performance -
Torquil Campbell

SATAward Nomination for Outstanding Sound Design,
Original Composition, or Musical Direction

BONUS SHOWS

A Firehall Arts Centre Production

CIRCLE GAME

REIMAGINING THE MUSIC OF JONI MITCHELL

Created and Directed by Andrew Cohen and
Anna Kuman

Inspired by the songs of Joni Mitchell

Directed by Andrew Cohen and Anna Kuman

SATAward Winner for Outstanding Projections Design

SATAward Winner for Outstanding Choreography or Fight
Choreography

SATAward Nomination for Outstanding Set Design

SATAward Nomination for Outstanding Lighting Design

A Puente Theatre Production

GRUFF

Book by Mercedes Bätz-Benét & Judd Palmer

Lyrics by Mercedes Bätz-Benét,

Brooke Maxwell, & Judd Palmer

Music by Brooke Maxwell & Judd Palmer

A co-production of Persephone Theatre, Gordon
Tootoosis Nīkānīwin Theatre and Western Canada
Theatre (Kamloops)

KAMLOOPA

Written and Directed by Fire Creator Kim Senklip
Harvey

Assistant Directed by Fire Igniter & Tender Jessica
Schacht

SAT Award Winner for Outstanding Projections Design

SAT Award Nomination for Outstanding Set Design

SAT Award Nomination for Outstanding Original Script

SAT Award Nomination for Outstanding Lighting Design

a Kidoons and WYRD Production in association with
The 20K Collective

TWENTY THOUSAND LEAGUES UNDER THE SEA

By Craig Francis and Rick Miller

Directed By Rick Miller

Adapted from the novel by Jules Verne

A Green Thumb Theatre Production

CRANKED

By Michael P. Northey

Music written by Kyprios and Stylust

YOUTH TOUR

FOR ART'S SAKE

By Colin Heath

Directed by Jennica Grienke

JABBER

By Marcus Youssef

Directed by Jennica Grienke

YOUNG COMPANY

GOODBYE, MY FANCY

By Fay Kanin

Directed by James Avramenko

MAIN STAGE ATTENDANCE

44,858

FIDDLER: 13,166

EXTENDED FOR 3 WEEKS

DEEP END ATTENDANCE

2380

YOUTH SHOWS ATTENDANCE

3608

SCHOOL ATTENDANCE 2121

PUBLIC 1487

YOUTH TOUR

TRAVELLED TO 29 SCHOOLS &
COMMUNITY VENUES

VISITED 21
SASKATCHEWAN
COMMUNITIES

45 PERFORMANCES

5,840 ELEMENTARY &
HIGH SCHOOL
STUDENTS



Mom's the Word: Nest Half Empty
Photo by Emily Cooper



True Crime



Circle Game
Photo by Emily Cooper

PRESIDENT'S REPORT

There are many people to thank for their time, energy, and support for Persephone Theatre. We extend our heartfelt appreciation to our **patrons** who attend only a single show or are season subscribers. Our **donors** make it possible for us to keep theatre accessible in Saskatoon and offer affordable ticket prices to our community. Our program and media sponsors, and our government **funders**: Canada Council for the Arts, Saskatchewan Arts Board, and the City of Saskatoon also allow us to broaden our reach by touring theatre to schools across the province and offering a theatre school right here. Our team of **employees** has been absolutely incredible this year. Operating without a General Manager, their commitment to artistic leadership, sustainability, and engagement never wavered. Over three hundred **volunteers** make sure we provide great theatre experiences to our patrons. Thank you to our fourteen directors on the board who tirelessly give their time, expertise, and financial support to the organization.

Persephone celebrated its 44th season with eighteen productions on our Main stage, Deep End, and Youth Programming productions, and the Persephone Young Company all at Saskatoon's premier performing arts venue, the Rемаi Arts Centre. Thank you to our Artistic Director, Del Surjik for your vision and creativity.

We sadly lost two incredible supporters this year. Les Coleman was one of the early supporters who kept Persephone afloat in its early days. Bob Steane's generous philanthropic support through our most recent capital campaign was instrumental in our expansion, and his support continued.

This past year was a challenge. With two major multi-year grants to write, an accumulated deficit, turnover in the controller's office, and no General Manager, our employee team stepped up to take on all of these challenges. This incredible team kept putting great theatre on our stages, worked to ensure our patrons enjoyed good experiences at the theatre, got the grants in on time, and showed incredible resilience through it all. They make this organization great, and we give them a huge thank you.

We did not overcome all of these challenges, and we concluded this year with a deficit. We have a reasonable plan to balance this coming year's budget and start to work ourselves out of this accumulated deficit and we have great confidence in our team's ability to achieve this. Our strategic planning this year focused on building and maintaining good relationships with our key stakeholders in this community and we continue to invest in those relationships.

United and committed to our future success, we begin this next year with an experienced theatre professional at the helm as our new General Manager. Please join us in welcoming Kristen Dion to our community. We are investing in building our fund development complement. Our controller's office is in experienced hands. We continue to invest in the future of theatre in Saskatchewan through the Persephone School of Theatre, our provincial youth tour, and artist development opportunities in our Deep End Series. Our resilient group of employees has a new spring in their step as they prepare to bring another season of great theatre to our stages.

On behalf of the Board, we give our deep thanks to the Artistic Director and employees at Persephone Theatre including the controller, artistic associate, education, production, front of house, box office, marketing, development, graphic design, stage management, wardrobes, facilities, carpentry, lighting, scenic art, audio, technical, literary, artist services, custodian and our new General Manager. Your commitment to a resilient organization that provides great theatre is what makes Persephone Theatre one of the premiere regional theatres in the country.

It is through the generosity and support of each of you that we are able to engage and entertain through the power of theatre. Thank you.

Nikki Hipkin, Chair of the Board



ROSENCRANTZ AND GUILDENSTERN ARE DEAD
Photo by Electric Umbrella

ARTISTIC DIRECTOR'S REPORT

2018/2019 was a season of great work on the stage and hidden change behind it.

Our wide range of programming was complemented with two World Premieres and one Canadian Premiere, for a **total of 18 productions**. Of special note for our Holiday show: for the third year in a row, over 12,000 people attended (in this case 13,167).

The **Deep End** delivered some of the most intense programming of the season as it also showcased our growing local artist capacities.

Our **Youth Programming** continued to strengthen, locally and provincially. The Youth Tour is a jewel of our service to the entire province with our touring model that even takes us into communities only accessible by plane.

The professional artistic standards that were such a hallmark of 2017/2018 continued last season. The strength of the art was present in performance, production, design, and power of story and quality of script. The Saskatoon and Area Theatre Awards recognized our work with **33 nominations spread over every category, and encompassing every production of ours that was eligible** for consideration. This is our second highest total ever and reflects the remarkable consistency of our process and the calibre of the teams assembled – congratulations to all of them.

Programming goals were set to continue to press for adventurous and potent tales while still delivering on the power and relevance of classics, mixing it all with a lightness of heart through comedy. Audiences were well provided for on all these fronts.

Once again, we bolstered our traditional slate of programming with **Bonus Shows**.

On the Mainstage, in August, we welcomed Circle **Game: Reimagining the Music of Joni Mitchell**. This followed on the heels of the recent dedication plaques in our area and the naming of the Joni Mitchell Promenade in River Landing.

And in the intimate BackStage Stage, we collaborated with Western Canada Theatre of Kamloops, the Gordon Tootoosis Nīkānīwin Theatre in Saskatoon, the National Arts Centre Indigenous Theatre in Ottawa, and the Vancouver East Cultural Centre to bring Saskatoon the World Premiere of **Kamloopa** by Kim Senklip Harvey.

The **Main Stage** subscription series opened with **Mom's the Word: Nest ½ Empty**. It was a wonderfully funny and irreverent way to kick off the season and word of mouth had it selling out swiftly. (This won't mean a lot to those who couldn't get a ticket to see it, but I still can't look at a pool noodle without thinking of this play!)

In another World Premiere, we collaborated with our friends at Vertigo Theatre of Calgary to coproduce Lucia Frangione's adaptation of **The Thin Man**. This stylish trip into a 1930s film noir classic had us, as a Regional Theatre, 'showing some muscle' in providing work of an unusual (and technically demanding) genre.

The holiday season is a time of year when we provide an opportunity for the entire family to enjoy an evening out together at the theatre. To that end, **Fiddler on the Roof** saw us extending the run right through Christmas holidays. Forget "triple threats" – these actors had to be 'quintuple threats' as they also played multiple instruments and manipulated puppets! The theme of this beloved classic sadly had refreshed relevance with our current social concerns over the fate of refugees and displaced persons.

The New Year saw us following up with another classic – this time one of the most popular farces to ever come out of France... **Boeing Boeing**. Set in the swinging 60s, our updated version proved so popular that it, too, had to be held over. You know it's a hit when you hear patrons ordering their drinks in the character voices from the show!

Attendance doesn't always reflect achievement, though. Case in point – **Empire of the Son** from Vancouver Asian Canadian Theatre. Tetsuro Shigematsu delivered a riveting performance supported by an exceptional design concept that deserved to be seen by a far broader audience than we were able to reach this time. This play was an exquisite example of cinematic stagecraft, marrying a poignant autobiographical tale of family and the cultural and generational clashes that may occur.

Regional Theatres should undertake work that might be beyond the professional producing capacities of local theatres. When we do so, we consider the great plays of theatre. Following on past productions of Beckett's *Waiting for Godot* and Pinter's *The Caretaker*, we gave you Stoppard's existential comedy, ***Rosencrantz & Guildenstern Are Dead***. An all Saskatchewan cast saw innovations with a female Rosencrantz, and women added to *The Players*. This production was also had added performances.

Our **Deep End** programming continued to be adventurous and thought-provoking while also supplying great opportunities for local artists in the intimate setting that is the Bill & Brett Wilson BackStage Stage. This season saw us advancing our model to a full production, followed by a staged reading run and a presentation.

We got off to a fantastic start with ***The Aliens*** by Annie Baker – one of the hottest female playwrights in North America. Local theatre artist Joshua Beaudry received the SATAward for Outstanding Director (this was his directorial debut in adult theatre at Persephone). It was an exquisitely nuanced script that thrived in the intimacy of our second stage, with a unique design that had the audience travelling through the set to get to their seats (Jody Longworth was awarded Outstanding Set Design for his efforts).

We continued our experiments in staged reading formats, exposing people to work that is often difficult to stage – this time with the North American premiere of ***Talking to Terrorists***. Eight diverse local actors were led by emerging director Elizabeth Nepjuk in this examination of the 'why' of terrorism. The genre of the script is "verbatim" which built on our introduction of that style with the previous year's *Home is a Beautiful Word*.

We wrapped up The Deep End with a touring presentation from Crow's Theatre (Toronto). In ***True Crime***, well-known Canadian recording artist, actor and cultural commentator Torquil Campbell took audiences on a wild ride of such intensity that people were left visibly shaken. His skill earned him the SATAward for Outstanding Leading Performance as one of the most memorable experiences of the theatre season.

While we present work of merit from other communities, we also tour our own productions – in this case, our third year on the road with ***Playing With Fire: The Theo Fleury Story***. This past season we reached the furthest point yet in Canada for Persephone's adult programming by running at Neptune Theatre in Halifax. Shaun Smyth's intense and moving performance was hailed with regular standing ovations as his portrayal of Theo Fleury's remarkable story continues to grow in its power.

Persephone collaborates with many groups on productions but we also have other partnerships. Last season marked the 5th year of developing Saskatchewan writers with the Saskatchewan Playwrights Centre (SPC) through our **Playwrights Unit**. This collaboration was further pursued as we and SPC hosted a showcase at Village Guitar & Amp for local works in progress during the 2019 PACT AGM & Conference.

Our longstanding provisions for the students, schools and families of Saskatchewan continued and expanded throughout last season. **Youth Programming and services** grew in our Youth Tour, Presentation Series (where we created 'Bonus Shows' to serve as public performances) and School Matinees.

Our **Youth Tour** expanded to two plays... ***Jabber*** for high school and ***For Art's Sake*** for elementary. With support from Orano Canada, the Athabasca Basin Development Corporation and West Wind Aviation, we were once again able to reach fly-in only destinations with fully subsidized performances for those remote communities.

We boosted ambitions with our Youth Presentations last season as we invited the public to take advantage of shows usually only available to school bookings. This led to public performances of the amazing musical and mask work of ***Gruff***, the adaptation of the classic ***20,000 Leagues Under the Sea*** (from the wildly creative Rick Miller of BOOM fame), and the intensity of Green Thumb Theatre's rap musical ***CRANKED***.

Persephone's School of Theatre continued to grow and tailor its activities to our community. Care is taken to ensure access to theatre classes, regardless of financial capacity through various bursaries and partnerships with local service groups. Our efforts towards building diversity are crucial for the future of our community.



Fiddler on the Roof
Photo by Electric Umbrella



The Thin Man
Photo by Electric Umbrella

We saw a fresh take on the Persephone **Young Company** by using an established script rather than having the students create a new play, allowing us to put greater focus on the craft of acting. *Goodbye, My Fancy* was ably directed by emerging artist James Avramenko with a local design team. This classic script was an excellent choice, having a refreshed relevance in issues of women's advancement in society.

The 2018/2019 season held our banner of professional excellence high, walking in the path that was well-established by the previous season. Diverse stories and voices were combined with a slate that celebrated the vast range that theatre has to offer. Our staff takes great pride in our artistic benchmarks and they all deserve applause on this front.

Behind the scenes, Persephone experienced a great deal of administrative change. We had a new Production Manager and Technical Director (through internal promotion) and welcomed a veteran collaborator back as Head of Carpentry. The Board decided to seek a new combination in our executive leadership and a season long search for the General Manager of the future was committed to (securing Kristen Dion in time for the upcoming season). Marketing, Fund Development and Accounting all saw some turnover and several other new talents were added to Production. All of this saw closer support from the Board of Directors, strengthening the relationship between them and the Artistic Director. We are headed into 19/20 with one of our strongest teams to date.

The season saw a substantial deficit, with multiple factors contributing. As is usually the case, some shows over-performed while others fell short. Investing in the future (GM and other new placements) had us paying a price in the short term. Administrative churn also costs time, which is money. Staff did a great job in taking what steps they could and we adapted our plans for 2019/2020 in order to avoid those problematic elements in the coming season – many of which were 'one-offs'.

We ended the season with a generational professional development opportunity for our theatre community. For the first time in 20 years, the **Professional Association of Canadian Theatres** held their AGM & Conference here in Saskatoon. Persephone Theatre hosted this event and with other local partners (Dancing Sky Theatre, Shakespeare on the Sask) and had a magnificent 'coming out party' for Saskatoon. Hundreds of people who run theatres around the country got a firsthand experience of the quality of life in our city and the vibrancy of its professional theatre scene – heading back to all corners of Canada to spread the word: Saskatoon is where it's happening.

Thank you to our audiences in all their varied glory for attending and supporting our art – your patronage and longstanding participation inspires our work. Our staff, as already mentioned, deserves extra applause this year as we executed a season under so many new conditions. Thank you to our many volunteers, sponsors and funders for committing what it takes to provide our many shows and services. To our artists – you continue to amaze and we hope to continue to delight you with exciting challenges. Finally, thank you to our Board and our President, Nikki Hipkin – her leadership and the board members' seemingly inexhaustible efforts, helped power us through our season.

Last season was our investment in the growing future of Persephone Theatre and the community we serve.

Del Surjik, Artistic Director

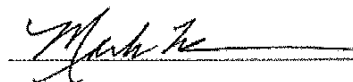
PERSEPHONE THEATRE
STATEMENT OF FINANCIAL POSITION
AS AT JUNE 30, 2019
(with comparative figures for 2018)

<u>ASSETS</u>				
	<u>Operating Fund</u>	<u>Capital Fund</u>	<u>2019 Total</u>	<u>2018 Total</u>
Current assets				
Cash and cash equivalents	\$ 602,490	\$ -	\$ 602,490	\$ 980,969
Internally restricted cash and investments	-	459,844	459,844	705,890
Accounts receivable	88,041	-	88,041	30,349
Inventory	11,310	-	11,310	9,303
Prepaid expenses	128,657	-	128,657	111,918
	<u>830,498</u>	<u>459,844</u>	<u>1,290,342</u>	<u>1,838,429</u>
Long-term investments (Note 4)	-	400,043	400,043	202,090
Tangible capital assets (Note 5)	-	9,979,100	9,979,100	10,293,685
	<u>\$ 830,498</u>	<u>\$ 10,838,987</u>	<u>\$ 11,669,485</u>	<u>\$ 12,334,204</u>
<u>LIABILITIES</u>				
Current liabilities				
Accounts payable	\$ 217,728	-	\$ 217,728	\$ 313,214
Government remittances payable	17,118	-	17,118	10,598
Deferred revenue (Note 6)	1,007,486	-	1,007,486	1,041,969
	<u>1,242,332</u>	<u>-</u>	<u>1,242,332</u>	<u>1,365,781</u>
Deferred contributions (Note 7)	-	8,877,896	8,877,896	9,220,979
	<u>1,242,332</u>	<u>8,877,896</u>	<u>10,120,228</u>	<u>10,586,760</u>
<u>FUND BALANCES</u>				
Internally restricted for capital reserve (Note 9)	-	859,887	859,887	907,980
Internally restricted for operating reserve (Note 8)	(411,834)	-	(411,834)	(233,242)
Invested in capital assets	-	1,101,204	1,101,204	1,072,706
	<u>(411,834)</u>	<u>1,961,091</u>	<u>1,549,257</u>	<u>1,747,444</u>
	<u>\$ 830,498</u>	<u>\$ 10,838,987</u>	<u>\$ 11,669,485</u>	<u>\$ 12,334,204</u>

See accompanying notes to the financial statements.

APPROVED BY THE BOARD:

 Director

 Director

PERSEPHONE THEATRE
STATEMENT OF OPERATIONS
FOR THE YEAR ENDED JUNE 30, 2019
(with comparative figures for the year ended June 30, 2018)

	<u>Operating</u>	<u>Capital</u>	<u>2019</u>	<u>2018</u>
	<u>Fund</u>	<u>Fund</u>	<u>Total</u>	<u>Total</u>
Performance Revenue				
Main stage and deep end ticket sales				
Subscriptions	\$ 725,326	\$ -	\$ 725,326	\$ 731,692
Single tickets	713,527	-	713,527	726,755
Youth series and tour	65,118	-	65,118	43,047
Capital replacement fund surcharge	-	73,437	73,437	72,240
	<u>1,503,971</u>	<u>73,437</u>	<u>1,577,408</u>	<u>1,573,734</u>
Grants and Other Revenue				
Grants (Note 10)	797,318	-	797,318	742,889
Sponsorships				
In-kind	185,300	-	185,300	185,300
Cash	144,289	-	144,289	146,907
Fundraising events	34,746	-	34,746	64,750
Amortization of deferred contributions	15,900	343,083	358,983	343,083
Endowment grant (Note 11)	91,448	-	91,448	87,222
Bar and concession	136,545	-	136,545	152,692
Donations	155,818	-	155,818	130,300
Interest (Notes 8 and 9)	7,252	10,678	17,930	14,795
Rentals and rental services (Note 12)	142,035	-	142,035	174,279
Theatre school	215,051	-	215,051	202,640
Advertising	7,000	-	7,000	11,125
Miscellaneous	54,950	13,109	68,059	229,836
	<u>1,987,652</u>	<u>366,870</u>	<u>2,354,522</u>	<u>2,485,818</u>
Total Revenue	<u>3,491,623</u>	<u>440,307</u>	<u>3,931,930</u>	<u>4,059,552</u>
Production Expenses				
Main stage and deep end	1,334,522	-	1,334,522	1,407,275
Youth series and tour	150,551	-	150,551	98,894
	<u>1,485,073</u>	<u>-</u>	<u>1,485,073</u>	<u>1,506,169</u>
Overhead Expenses				
Amortization	-	356,890	356,890	363,960
Production	544,523	-	544,523	568,348
Administration	297,430	-	297,430	337,096
Publicity	441,544	-	441,544	422,890
Box office	145,631	-	145,631	145,326
Theatre operations	193,691	23,386	217,077	203,140
Rentals and rental services	60,114	-	60,114	57,324
Fundraising	47,482	-	47,482	79,644
Property taxes	108,340	-	108,340	131,139
Bar and concession	147,294	-	147,294	147,510
Seniors package	48,689	-	48,689	45,538
Theatre school	230,030	-	230,030	189,681
	<u>2,264,768</u>	<u>380,276</u>	<u>2,645,044</u>	<u>2,691,596</u>
Total Expenses	<u>3,749,841</u>	<u>380,276</u>	<u>4,130,117</u>	<u>4,197,765</u>
Excess (deficiency) of revenue over expenses	<u>\$ (258,218)</u>	<u>\$ 60,031</u>	<u>\$ (198,187)</u>	<u>\$ (138,213)</u>

See accompanying notes to the financial statements.



Boeing Boing
Photo by Electric Umbrella

BEHIND THE SCENES & BACKSTAGE

ADMINISTRATIVE STAFF

Artistic Director

Del Surjik

Artistic Associate

Jennica Grienke

Artist Services/Youth Tour Coordinator

Carol Affleck

Director of Marketing & Development

Lisa Bayliss

Marketing Associate & Graphic Designer

Stephen Rutherford/
Olivia Swerhone-Wick

Marketing Assistant

Grahame Kent

Donor Relations Coordinator

James Avramenko

Senior Bookkeeper

Pam Capcara

Accounting Clerk

Karen Netto

Education, Outreach and Youth Director

Carla Mysko

Literary Manager

Johnna Wright

Box Office Manager

Daniel Hudson

Box Office Assistant Manager

Lorna Batycki

Front of House and Rentals Manager

Elden Haug

Art Curator

Hugo Alvarado

Custodians

Kerry Kormos,
Rick Verlage

TECHNICAL STAFF

Production Manager

Derek Butt

Technical Director

Jody Longworth

Head Carpenter

Bill McDermott

Head of Audio

John Butler

Head of Lighting

Andrew Forrester

Head of Properties

Ralph Blankenagel

Scenic Artist

Mark Eriksson

Stage Manager

Laura Kennedy

TECHNICIANS SUPPLIED BY I.A.T.S.E. LOCAL 300.

2018-2019 DONORS

Champion \$10 000 or more

Aficionado \$5000 - \$9999

Benefactor \$1000 - \$4999

Patron \$500 - \$999

Supporter \$250 - \$499

Contributor \$100 - \$249

Member \$50 - \$99

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Potash Corporation of
Saskatchewan
Frank & Ellen Remail
Foundation

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Malcolm & Marilyn Leggett
Sheila Osborn

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Brian & Toni Bentley
John & Yuki Block
Dr. Gordon & Betty Bray
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Les Coleman (In Memory
of Bubs Coleman)
James Henry Hawn
Island Collective
George Jeerakathil & Tanya
Veeman
Dean Jones & Ev Burnett
John & Myrna King
Larry & Irene Seiferling
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Ltd.
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Theresa Skwara
Yann Martel
Keitha McClocklin
Joanna Morrow
Marie & John Gormley
Nikki Hipkin & Joyce
Wilson

Noreen & Keith Jeffrey
Jackie Stokvis-Flaherty &
Brian Flaherty
Marla & Seth Adams
Pinter & Associates Ltd.
Janet & Art Postle
Arnie & Linda Shaw
Tymchatyn Foundation
Pt/Nwm

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Carol & Joel Yelland
Dolores & Alan Reed
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Keith & Cheryl Warder
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Marg Buckner
Dr. David & Kathy Campbell
Dr Mark Gryba & Dr
Dorothy Barrie
Hubrina Hellrung
Sylvia Hinz
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Ted & Marilyn Jahnke
Anita Jarrell
Heather Kolla
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Kelly McShane
Victoria Neufeldt
Leila & Charles Olfert
Gail Osachoff
John Patterson
Jennifer Pereira & Kurt
Soucy
Brian G. Pratt
Wendy J. Roy
Meg Shatilla & Myles
MacDonald
Rhonda Shishkin
J & T Income Tax Service
Inc.
Linda Suveges
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