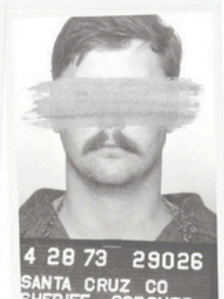
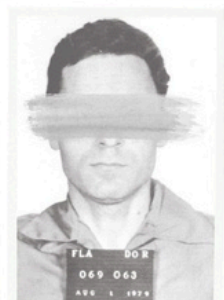
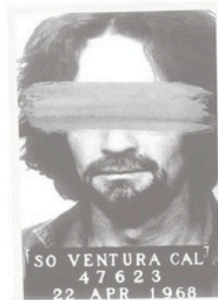
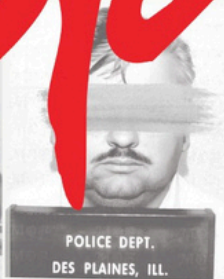


The Firehall Arts Centre presents
A Vancouver Asian Canadian Theatre and ITSAZOO production of

CANADIAN PSYCHO

Diversity.
No matter
what.



Written and Performed by Marlene Ginader

Directed by Jenna Rodgers

MARCH 31 - APRIL 12

Images of actors courtesy of Firehall Arts Centre

vAct

VANCOUVER
ASIAN
CANADIAN
THEATRE

ITSAZOO
PRODUCTIONS

FIREHALL
ARTS CENTRE

A MESSAGE FROM THE FIREHALL'S ARTISTIC PRODUCER



Welcome to the Firehall and the world of Canadian Psycho. In this satirical look at why certain roles are played by certain types, Marlene Ginader explores the unexpected, pushing the envelope of how stories are told in the mainstream film world. She asks us to consider what may or may not be politically correct depending on who is considering it and pushes a few buttons while doing so. It is great to have Marlene back on stage here at the Firehall and congratulate her on this new work produced with the support of Vancouver Asian Canadian Theatre and ITSAZOO. Enjoy, consider and share your thoughts through our audience surveys and please tell a friend about this new, inventive theatre piece.

Donna Spencer,
Firehall Artistic Producer

The Firehall Arts Centre is a member of the Greater Vancouver Professional Theatre Alliance, the B.C. Alliance for the Arts and Culture, the CanDance Network and the Professional Association of Canadian Theatre, and engages members of the Canadian Actors Equity Association through the Canadian Theatre Agreement.

A MESSAGE FROM THE WRITER

I started writing when I was living in New York. I was also going to multiple auditions every week while working at least four random jobs at any given time to support myself and I desperately wanted some time and space to just make something. I found myself drifting off into little fantasies of committing petty, non-violent crime so I could get put on house arrest. When I moved back to Vancouver after eight years, I realized you actually don't have to be on house arrest to write your script. We have all this cool stuff here like federal funding for the arts and Boca del Lupo's SLAM program and even a playwriting residency at the Banff Centre for Arts and Creativity. It was at that residency where I first met Jenna Rodgers who embraced the very strange series of multimedia bits I shared with her and saw things in them I didn't see for myself. I am so very fortunate that she's continued to do that in so many meaningful ways, to the point where I am now in the position to be writing "playwright's notes" which I cannot believe. Due to the "multimedia bits" mentioned one sentence ago, this has never been a show that was purely text. The music, images and video were all part of the writing of it from the beginning, and it takes a very special producing team on every level to support such a specific and unconventional creation process. Sebastien, Paige, Leslie, Stephanie, Annie and Derek are exactly that team. I am so grateful.

Marlene Ginader

Land Acknowledgement

We acknowledge that this production takes place on the stolen, unceded and traditional territories of the x^wməθk^wəyəm (Musqueam), Skwxwú7mesh (Squamish), and sə́lilwətaʔt (Tsleil-Waututh) Nations. Storytelling is an important cultural practice to many of us, and we understand that the ability to practice our respective cultures is an indispensable part of daily life. It is a privilege that we hold with respect, and through the telling and retelling of these stories, the investigation of our intersecting pasts, presents, and futures, we invite our audiences to join us in the work of decolonizing our impact on this land.

A MESSAGE FROM THE DIRECTOR

Marlene and I met in 2022 at the Playwrights Lab at the Banff Centre. She had applied to the program with an untitled solo show that sought to take on the myth of the model minority from the perspective of a “mixed race person, [...] an artist, and as someone who watches a lot of TV”. Sign me up. The writing sample she included is no longer in the play. On the surface, it was about her relationship to her violin - but the text was actually about her parents, and her grandparents, and the intangible things passed down between ancestors. It was a clever bit of writing. It took me by surprise and as a fellow mixie, I related to her message deeply.

We got to know each other a little during her time at Banff, and I consider myself very lucky that Marlene continued to invite me to collaborate on this new work. Her writing has continued to surprise and delight me, taking me on quirky journeys to unexpected reflections.

I’m not sure that the average person thinks about representation as much as theatre artists. As storytellers, actors are required to channel character through their bodies - and there’s only so much we can do to change the way we look. Representation validates lived experiences, and in a country that’s been diversifying for as long as I’ve been alive (and more), many marginalized voices are still struggling to find a foothold. Representation is one of the ways into this play - but just like her original writing sample - the play is actually about so much more.

Satire is such a powerful tool and Marlene wields it well. So I encourage you to lean in and listen. Question authority. Challenge the status quo. Find the absurdity in your life... and laugh about it with your friends. It may be one of the only ways we make it through this beautiful and fucked-up mess we call life: together.

Jenna Rodgers

ABOUT: **vAct**

Founded in 2001 by Joyce Lam, Vancouver Asian Canadian Theatre (vAct) first began as a community theatre. Over the next 12 years, vAct collaborated with over 500 Asian Canadian theatre artists, and produced over 40 shows. In 2013, Donna Yamamoto was appointed as the Producing Artistic Director. Thus began vAct's rapid transformation from a community theatre to one of the most exciting diversity-mandated professional theatre companies in Canada. In the Western Canadian theatre community, vAct plays a unique role. We are the only professional theatre company in Western Canada to consistently premiere new works by Asian Canadians. From 2022-2026, Derek Chan took over as Managing Artistic Director, bringing with him over a decade's experience in creating, developing, and producing original intercultural, multilingual works within BC, across Canada, and internationally.

vAct is a member of the Professional Association of Canadian Theatres and engages professional Artists who are members of Canadian Actors' Equity Association under the terms of the jointly negotiated Canadian Theatre Agreement.

To find out more, visit us at vact.ca

vAct Staff:

Annie Jang – General Manager
Karen Tsui – Creative Outreach Coordinator
Stephanie Wong – Artistic Producer
Leslie Dos Remedios – Artistic Producer
Kamila Sediego – Resident Dramaturg

vAct Board of Directors:

Penny Tham - Board President
Wendy Lee - Secretary
Gail Nelson - Treasurer

ABOUT: ITSAZOO

ITSAZOO Productions creates immersive, dynamic theatre events for daring audiences. We support this with five core values: Immersion, Challenge, Fun, Integrity, and Community. Whether it's a fly-on-the-wall, immersive experience or a participatory, site specific event, we can create theatre for anyone, anytime, anywhere. We don't want our audience to just watch the story. We want our audience to experience the world of the story; to live through it.

To find out more, visit us at itsazoo.org

ITSAZOO staff:

Sebastien Archibald – Co-Artistic Producer

Paige Louter – Co-Artistic Producer

Chelsea Haberlin – Founder / Artistic Associate

ITSAZOO Board of Directors:

Caitlin Fysh - Board Chair

Majd Qutob - Treasurer

Byron Flekke - Director

Linnea Anton - Director

August Winter - Director

Stephen Kennedy - Director

A Vancouver Asian Canadian Theatre (vAct) and ITSAZOO
production

Canadian Psycho

Written and Performed by Marlene Ginader

Directed by Jenna Rodgers

Marlene Ginader | Creator, Performer, Composer, Costume &
Co-Projection Designer

Jenna Rodgers | Director & Dramaturg

Ryan Cormack | Set & Prop Designer, Costume Consultant

***Jonathan Kim** | Lighting Designer

Shila Amin | Associate Lighting Designer

***Andie Lloyd** | Co-Projection Designer

June Hsu | Sound Designer

Amanda Testini | Choreographer

Jasmin Sandhu | Stage Manager

Jamie Sweeney | Production Manager & Technical Director

James Verishine | Assistant Technical Director

Vicki Santos | Apprentice Stage Manager

Sebastien Archibald and Adrian Glynn McMorran | Voice
performances

Content Warning:

**This performance explores themes of racism, sexism and
mental health, depicts acts of violence, and shows and
references documentary footage of serial killers.**

*Indicated designers on this production are represented by the Associated Designers of
Canada, IATSE Local ADC659.

CAST

MARLENE GINADER | Creator, Performer, Composer, Costume & Co-Projection Designer



Like most actors, Marlene hails from Brandon, Manitoba. Select theatre credits include *You're Just a Place That I Know* (Adrian Glynn/Arts Club Theatre Company), three productions of *A Christmas Carol* (Shaw Festival), *Chelsea Hotel: The Songs of Leonard Cohen* (Firehall Arts Centre and Canadian tours), *Fucking A* (Signature Theatre), *Once* (U.S. National Tour and Arts Club Theatre Company), *Baby Fat* (La MaMa Experimental Theatre Club), and *Bad Hats Theatre's Peter Pan* (Carousel Theatre for Young People), for which she received a Jessie Richardson Theatre Award. On-screen credits include *Power* (Starz), *The Punisher* (Netflix), *Murder in a Small Town* (Global/Fox), *Big Sky* (ABC), *FBI* (CBS), and *The President Show: The Fall of Donald Trump* (Comedy Central). Also an occasional musician, Marlene appeared in *Harlem Duet for Bard on the Beach*, toured the southern U.S. with a metal band, performed with a disco band opening for Vampire Weekend's European tour, and most notably, performed for Carlos Santana in the lobby of a *Four Seasons Hotel* (unplanned). Marlene is a graduate of Studio 58.

CREATIVE TEAM

JENNA RODGERS | Director & Dramaturg



Jenna (she/her) is a mixed-race Dramaturg and Director. She is the Artistic Director of Concrete Theatre in amiskwaciy-wâskahikan (Edmonton), the Director of Theatre Alberta's Artstrek program, and a Board Member for the Literary Managers and Dramaturgs of the Americas (LMDA) and the Lieutenant

Governor of Alberta Arts Awards. She was the founding Artistic Director of Chromatic Theatre (Calgary), and served as the Dramaturg for the Playwrights Lab at Banff Centre for Arts and Creativity for over 10 years. Jenna is a recipient of Canada Council's John Hirsch Prize and is a passionate advocate for equity in the arts, a fierce supporter of new play development, and is learning to raise small responsible humans while maintaining a career in the arts. Previous directing credits include *Little Women* at the Citadel, *Smoke for Tiny Bear Jaws* (Sterling Award for Outstanding Indie Production), *Teenage Dick* and *Undressed* at Alberta Theatre Projects, *Little Women* at Theatre Calgary, *Hookman* and *The Green Line* for Chromatic Theatre, and *Murder on the Links* and *Sherlock Holmes* at the Vanishing Thimble at Vertigo Theatre. Jenna is a graduate of the National Theatre School of Canada's Artistic Leadership Residency (2020), the Banff Centre's Cultural Leadership Program (2019), and a member of the artEquity National Facilitator Training cohort (2018). She holds a MA in International Performance Research from the universities of Amsterdam and Tampere.

CREATIVE TEAM

Ryan Cormack | Set & Prop Designer, Costume Consultant



Ryan is a graduate of Queen's University and studied set and costume design at The National Theatre School of Canada. Past credits include: The Golden Anniversaries, Jersey Boys (Arts Club Theatre Company); The Complete Works of William Shakespeare (Abridged) (Revised) (Again), The Dark Lady, The Comedy of Errors, Measure for Measure (Bard on the Beach); Annie, Oliver!, Yaga (Gateway Theatre/Touchstone Theatre); Elf (Chemainus Theatre Festival); The Time Machine, Fourplay (Studio 58); Parade (Raincity Theatre); The Last Wife (United Players); OZ (Carousel Theatre for Young People/Kaleidoscope Theatre for Young People); Heroes of The Fourth Turning (Mitch & Murray).

Jonathan Kim | Lighting Designer



Jonathan, better known as Jono, is an award-winning Korean-Canadian lighting designer who currently lives and works on the traditional, ancestral, and unceded territories of the $x^w m \theta k^w \acute{y} \acute{o} m$ (Musqueam), $S k w x w \acute{u} 7 m e s h$ (Squamish), and $s \acute{e} l i l w \acute{e} t \acute{a} \acute{t}$ (Tsleil-Waututh) Nations. Recent credits: The Hobbit (Pacific Theatre); Grandma. Gangsta. Guerrilla. (Ruby Slippers Theatre); The Old Woman Who Lived in a Shoe (PHT); Behind The Moon (Touchstone Theatre); Ins Choi: Son of a Preacherman (Pacific Theatre); Casey and Diana (Arts Club); The Frontliners (Blackout Art Society, Firehall Arts Centre and vAct); RENT (Metro Theatre); Ms. Holmes & Ms. Watson - Apt. 2B (Gateway Theatre); James and the Giant Peach (CTORA); Ridge (Brendan McLeod & The Fugitives); English (Blackout Art Society); The Baking Show Show: The Play (Ruby Slippers Theatre); A Journal of the Plague Year (Studio 58); Franklinland (Arts Club); Something Rotten! (Studio 58); On Native Land (Urban Ink).

CREATIVE TEAM

Shila Amin | Associate Lighting Designer



Shila Amin is a graduate of the Technical Theatre program at Capilano University. She works as a production stage manager, lighting designer in the Lower Mainland. Recent credits: Stage Management: ENGLISH (Blackout Art Society), STAND Festival, City of Tales (Blackout Art Society), The Five Vengeances (Affair of Honor); Lighting Designer: City of Tales Tour (Blackout

Art Society), Multi-VS (Affair of Honor). She would like to thank the cast and crew for an amazing experience!

Andie Lloyd | Co-Projection Designer



Andie Lloyd is a queer interdisciplinary artist and community advocate, raised and living on unceded Qayqayt territories. She works as a lighting designer and media artist, and is a co-founder of HK House 香港屋 (@hkhouseofficial), a Metro Vancouver based non-profit dedicated to the love and preservation of Hong Kong culture. Some notable design involvements include:

Secret Ingredients — Keely O'Brien, Lasa Ng Imperyo — rice & beans theatre, Paper Mountains — Anya Saugstad, Fat Joke — Newworld Theatre, Happy Valley/馬照跑. 舞照跳 — rice & beans theatre, Clean/Espejos — Newworld Theatre. Andie is a member of the Associated Designers of Canada.

CREATIVE TEAM

June Hsu | Sound Designer



June (she/her) is an interdisciplinary sound and video designer. Born and raised in Vancouver, Canada –the unceded territories of the xwməθkwəy̓ əm, Skwxwú7mesh, and Səl̓ílwətał Nations, June has been surrounded by the colourful sounds and sights from the cities to the mountains; sparking an interest in exploring the interrelations between sounds and visuals

and their unique personalities. She is a graduate of Simon Fraser University's BFA Theatre Production and Design program and of Douglas College's Stagecraft and Event Technology program. Some of her works include: "The Flying Dutchman" (Vancouver Opera | Assistant Projection Designer), "I Fear Love" (Fringe Festival | Projection Designer), "The Frontliners" (vAct | Sound Designer), "FOREIGN | FUTURES" (Video Designer), and "People Like Vince" (Green Thumb | Projection Designer).

Amanda Testini | Choreographer



Amanda is an Italian-Canadian choreographer, performer and director for both theatre and opera based on the unceded and ancestral territories of the Musqueam, Squamish and Tsleil-Waututh First Nations. Amanda has worked with companies like Theatre Replacement, the Cultch, Pacific Opera Victoria, Arts Club, Bard on the Beach, Banff Centre for the Arts, Gateway Theatre, Opera Kelowna,

Newworld Theatre, Studio 58, TheatreUBC, Electric Company, Vancouver Opera, Axis Theatre, the Glimmerglass Festival, Edmonton Opera, Urban Ink, Saskatoon Symphony Orchestra and Detroit Opera. She is a graduate of Studio 58, a Jessie award nominee, and was the Miriam Bennett Artist-in-Residence at the Arts Club for the 2024/2025 season. Recent projects include choreographing her 8th East Van Panto (West Van Story) for Theatre Replacement and the Cultch, acting as the Revival Director for The Handmaid's Tale at Detroit Opera, and up next is directing Orphee et Euridice at Pacific Opera Victoria this spring. Thank you, Marlene, for bringing me onto this special show, and to you, the audience, in a world of fast paced technology and AI, for engaging with live art.

CREATIVE TEAM

Jasmin Sandhu | Stage Manager



Jasmin (she/her) is a stage manager working & living with gratitude and recognition that she is an uninvited settler on the unceded & sovereign territories of the Coast Salish peoples of the səlilwətaʔ, xʷməθkʷəy̓əm, Skwxwú7mesh Nations. She is a fat, queer, 1st generation immigrant POC theatre collaborator, book collector & mother. Jasmin's artistic practices prioritize radical empathy, intention & decolonization. Her work branches from technical devised theatre & new Canadian works to musicals & contemporary dance. Select credits; Tomboy (Chłopczyca), How Black Mothers Say I Love You (ASM) (the frank theatre), Meeting (ITSAZOO & Pacific Theatre), Behind The Moon, Yaga (ASM) (Touchstone Theatre), Eyes of the Beast: Climate Disaster Survivor Stories, Fat Joke (Newworld Theatre), Medicine, Truth & Lies (Pi Theatre), Teenage Dick (ASM) (ACTC), Home To Roost, Classic Country Roads (ASM) (Chemainus Theatre Festival) & DAWN, FOR EVER, NOW, WAVE/S, HORIZON/S, OVERTURE/S (ASM) (Ballet BC). She is currently working as a Producing Intern for Touchstone Theatre!

Jamie Sweeney | Production Manager and Technical Director



Jamie Sweeney is a production manager, lighting designer, and technical director working and playing on the unceded and traditional lands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səlilwətaʔ (Tseil-Waututh) Nations. She holds a BFA with honours in theatre production and design from Simon Fraser University. She has worked in all facets of live performance with companies such as Ballet BC, Bard on the Beach, Vancouver Opera, Rice & Beans Theatre, vAct, and Newworld Theatre. Further credits can be found on her website: jamiesweeney.ca

CREATIVE TEAM

James Verishine | Assistant Technical Director



James Verishine is an Audio Engineer and Technical Director working in the lower mainland. He has recently worked at the Kiwanis Music Festival and many shows through the Massey and Anvil theatres. He has taken his knowledge on the road with The Outseer band as their Audio Engineer and helped coordinate their upcoming tour. James' music career started in Selkirk College where he learned most of his skills and knowledge. Starting with saxophone and bass guitar he found a passion for studio engineering and recording. This has brought him to live engineering as well and a turn of luck introduced him to technical directing and logistics.

Vicki Santos | Apprentice Stage Manager



Vicki Santos is a queer, Filipina-Portugese Canadian stagecraft technician who graduated from Douglas College's Stagecraft Program in 2023. Vicki has worked as a stage manager, production assistant, lighting and sound designer, programmer and general technician. They have worked on many plays, festivals, conventions and concerts around the lower mainland. She hopes you enjoy Canadian Psycho as many talented individuals have put a lot of hard work into this production.

Credit:

Canadian Psycho was developed with the support of Banff Playwrights Lab, Boca del Lupo, ITSAZOO Productions, and Canada Council for the Arts.

vAct gratefully acknowledges the support of Canada Council for the Arts, BC Arts Council, Province of BC, City of Vancouver, Lord Stanley Suites on the Park, RBC Foundation, WMT Foundation and Bonnie Mah for this production.

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