



Disney and Cameron Mackintosh's

Mary Poppins

A musical based on the stories of **P.L. Travers** and the **Walt Disney** film
Original music and lyrics by **Richard M. Sherman** and **Robert B. Sherman**

Book by **Julian Fellowes**

New songs and additional music and lyrics by **George Stiles** and **Anthony Drewe**

Co-created by **Cameron Mackintosh**

November 7—January 5

Stanley Industrial Alliance Stage

Synopsis

Act I

Bert, a man of many trades, introduces us to Cherry Tree Lane (“Chim Chim Cher-ee/Cherry Tree Lane”). He stops outside a house on the street. Inside, two children, Jane and Michael Banks, are constantly misbehaving. Their most recent nanny, fed up, quits. Mr. Banks asks his wife to place an advertisement in the newspaper for a nanny, but the children compose their own ad (“The Perfect Nanny”). Just as Mr. Banks is about to leave for work, Mary Poppins arrives—she fits the children’s requirements exactly. Mary Poppins is strict but fair; she keeps the children focused with a combination of common sense and magic (“Practically Perfect”).

Against their wishes, Mary takes the children on a walk to a nearby park. There they meet Bert, who is creating his latest works of art. Bored with the park and wary of Bert’s ragged clothes, the children try to escape their new nanny. Mary urges them to look beneath the surface of everyday things to see their magic. The park bursts into life (“Jolly Holiday”). Back at home, Mrs. Banks feels that she is disappointing both her husband and her children. She is throwing a party, but she doesn’t really know the guests. She longs for the days when she was an actress on the London stage (“Being Mrs. Banks”). The household prepares for the party (“A Spoonful of Sugar”), but even with Mary’s magic, the event is a disaster—no one shows up.

Mary Poppins takes Jane and Michael on a trip to visit their father at his workplace, the bank (“Precision and Order”). At the bank, Mr. Banks has a choice: to give a loan to Herr Von Hussler, a conniving businessman who cares only about money, or Mr. Northbrook, a factory builder who cares for his workers. An innocent question from Jane prompts Mr. Banks to remember the ideals and values he once held (“A Man Has Dreams”). He decides to take a chance on Mr. Northbrook and gives him the loan. On the way home from the bank, the children and Mary run into an old woman feeding the birds in front of St. Paul’s Cathedral. Jane is preoccupied by her appearances and derides the beggar woman, but Michael offers to give her money (“Feed the Birds”).

Things begin to go very wrong for Mr. Banks. Von Hussler has gone to another bank and is making millions, and Mr. Banks is being blamed. Under great stress, he yells at the children. Jane and Michael are furious and fall to squabbling over their toys. The toys come to life to teach the children a lesson (“Temper, Temper”). Recognizing that the children are not yet open to learning, Mary departs, leaving them a note that reads “au revoir.”

Act II

The house is bustling again, this time because a nanny is returning. However, the visitor is Miss Andrew, Mr. Banks’s childhood nanny, and not Mary Poppins. Miss Andrew is a cruel and harsh woman who believes that children should be punished on a regular basis with a horrible medicine that tastes like cod liver oil (“Brimstone and Treacle”). The children escape the house and run to the park where they meet Bert, who explains that the cure for every ill can be found at the end of a kite-string (“Let’s Go Fly a Kite”). Their kite flies up into the London sky and Mary comes down with it. She returns home with them

and defeats Miss Andrew in an epic battle. Mr. Banks has also been hiding from Miss Andrew (“Good for Nothing”), and is relieved to see Mary again.

Whisked up to the rooftops, Mary, Jane, and Michael meet Bert and his fellow chimney sweeps (“Step in Time”). The sweeps dance across the rooftops of London and into the Banks’s house, wishing good luck to Mr. Banks and shaking his hand as they go. Mr. Banks’s boss, the bank chairman, wishes to see Mr. Banks immediately. Mr. Banks fears the worst, but Bert reminds him that his family is more important than his ambitions (“A Man Has Dreams/A Spoonful of Sugar Reprise”). Mr. Banks leaves for the bank and Mrs. Banks wishes she could go with him. Mary Poppins and the children encourage her to do what she believes is right (Anything Can Happen If You Let It”).

At the bank, Mr. Banks defends his actions in front of the board of directors, who tell him that he was right all along. Herr Von Hussler’s schemes have gone off the rails and their competition has been ruined while Mr. Northbrook’s factories have made a healthy profit. The directors promote Mr. Banks, who tells them that from now on his family comes first. As Mr. and Mrs. Banks walk, they are joined by Mary, Jane, Michael, and Bert. Her job done, Mary Poppins leaves. Although the Bankses are sad to see her go, they are glad that they have finally found each other.

Principal Characters

Mary Poppins

Prim, correct, tender, magical, mysterious—these are but some descriptors of the capricious nanny, though she prefers to refer to herself, modestly, as “practically perfect, in every way.” Her motivations are seldom clear, and neither is the source of her powers, but she works, in her way, to whip the Banks’s family life into shape (spit spot!) posthaste.

Bert

An acquaintance of Mary, familiar with her magical powers, and possessed of a certain mystery himself. During the play, he appears in many different guises, but always retains his Cockney accent and roguish charm.

George Banks

A banker driven down the straight and narrow path, harried by work, keeping up appearances, and closely held beliefs about the way things ought to be. He has little emotional connection to his family, but, with the help of Mary, comes to see them, and his life, in an entirely different light.

Winifred Banks

A former actress turned housewife, she struggles to understand her role in her husband’s life, and her children’s. Fettered by her uncertainty at the beginning of the play, she eventually takes drastic action.

Jane and Michael Banks

The two Banks children. Both, despite being messy and intractable at first, are intelligent and willing to learn. Mary enlightens them with adventures and lessons, as does Bert.

Mrs. Brill

The fiery cook of the Banks household.

Robinson Ay

The inept footman of the Banks household.

Miss Andrew

A tyrannical nanny who briefly, and memorably, takes over for Mary.

Musical Numbers

Act I

Cherry Tree Lane (Part 1)
The Perfect Nanny
Cherry Tree Lane (Part 2)
Practically Perfect
All My Own Work
Jolly Holiday
A Bit of Imagination
Let's Hope She Will Stay
Winds Do Change
A Spoonful of Sugar
Precision and Order
A Man Has Dreams
Feed the Birds
Talking Shop
Supercalifragilisticexpialidocious
Twists and Turns
Playing the Game
Chim Chimney
Au Revoir

Act II

Cherry Tree Lane (Reprise)
Brimstone and Treacle (Part 1)
Run Away
Back to the Plot
Let's Go Fly a Kite
Good for Nothing
Brimstone and Treacle (Part 2)
Practically Perfect (Reprise)
Step in Time
A Man Has Dreams (Reprise) / A Spoonful of Sugar (Reprise)
Anything Can Happen (Part 1)
Give Us the Word
Anything Can Happen (Part 2)
A Spoonful of Sugar (Reprise)

The Creator of *Mary Poppins*: P.L. Travers



Born Helen Lyndon Goff on August 9, 1899, in Maryborough, Queensland, the Australian writer P.L. Travers, creator of the indelible Mary Poppins character, lived a jealously guarded private life. Her interviewers' queries into personal matters were always gently deflected, leaving few certainties about her beyond her literary career and output. By her own admission, though, her life crept into her work; she once remarked that the Mary Poppins books were her life's story. Cryptic aphorisms like these are common in Travers's responses to questions on Mary Poppins, but despite that, there is much that ties Travers to Poppins, and Poppins to Travers.

The eldest daughter of an Irish émigré (who worked at a bank) and an Australian woman, Travers—who adopted her father's first name as her pen name at the age of 21—endured a trying childhood. Her father, likely an alcoholic, died when she was 7, and her mother attempted suicide several years later. The parental figures in the Poppins stories are certainly related: the distant father and the on-edge, indecisive mother (who, it should also be said, used to hurry along the children, as Poppins does, by saying “spit spot”). In keeping with the close parallels to her fiction, the family employed nannies: one was actually named Katie Nanna, the nanny who quits at the start of the musical; another carried a parrot-headed umbrella, like Mary Poppins's. These early experiences at home were given fictional form in the Poppins books, but not before Travers carved out a reputation for herself in London.

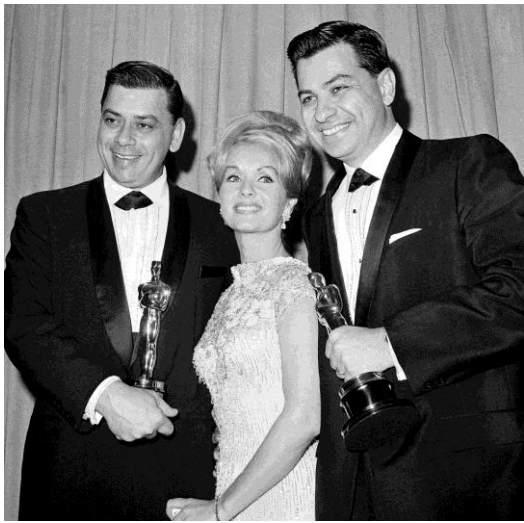
She arrived there in 1924, and wrote for various newspapers before a poem she submitted to *The Irish Statesman*, a Dublin-based periodical, came to the attention of the head editor and poet George William Russell (who styled himself A.E.). Through him, she met luminaries like Yeats, and other Irish literary figures of the time. Her own poetry, in the main stilted and simplistic, is now little-discussed, though her reviews and essays of the time demonstrate her intelligent and even-handed critical voice. During much of her time in London, she lived with Madge Burnand, whom A.E. introduced her to, and it was while they were living together in 1933 that she began to compose what would become the first book of the Mary Poppins series.

The books were highly successful, prompting Travers to write a sequel each decade until the 1980s, and leading to Walt Disney's fawning courtship of her in an attempt to secure the film rights. Despite her many reservations about what Disney might do with her stories—in a review, she called *Snow White* “saccharine” and thought his work sentimental and somewhat trivial—Travers was swayed by a

substantial financial offer (a lump sum plus 5% of the gross sales) and the right to vet the script, and ceded the film rights. Though she attempted to influence the film's production from afar and during a week-long visit to California, the end product, which she saw for the first time at the premier—which she hadn't been invited to—left her in tears, even as its stratospheric success secured her a fortune and widespread recognition.

In the aftermath of the movie, Travers was the invited writer-in-residence at Radcliffe and Smith colleges, and continued to write, contributing to various publications. She became an editor of the journal *Parabola*, focused on myth and mysticism, and extended the Mary Poppins series. Travers worked on her magical nanny almost until her death, publishing the last installment in 1988. She died at the age of 96, in 1996, in London, England.

About the Lyricists and Composers



Robert and Richard Sherman (right) with Debbie Reynolds in 1965 after winning two Academy Awards for their work on *Mary Poppins*.

The Sherman brothers, Robert (on the left) and Richard, were a prolific songwriting duo of the twentieth century. Born in New York in the late 1920s, they were educated at Bard College. At the behest of their father, Al Sherman (a successful Tin Pan Alley lyricist), they began their fruitful songwriting collaboration in the early 1950s. By 1958 they had come to Walt Disney's attention for their song "Tall Paul," which, sung by Annette Funicello, was a top-ten hit. Disney took them on as his in-house song team and, after Disney's death in 1966, they moved into freelance work, earning countless awards and critical plaudits. They share two Academy Awards (from nine nominations), a Grammy (from three nominations), a BAFTA nomination, and five Golden Globe nominations, among other decorations. In 2008, they were awarded the United States' highest artistic honour, the National Medal of Arts. Their songs are consistently lyrics-driven, the most famous coming from

their work on Disney movies, like *The Aristocats* ("[Ev'rybody Wants to Be a Cat](#)") and *The Jungle Book* ("[I Wan'na Be Like You](#)"), as well as the song they composed for the 1964 New York World's Fair, "[It's a Small World](#)."



George Stiles and Anthony Drewe are a sought-after British songwriting team. Both attended Exeter University, where they first struck up a writing partnership. Together, they have worked on notable musicals like *Just So* (1985), the Olivier Award-winning *Honk!* (first produced 1993), and, recently, *Soho Cinders* (2008). In addition, they have contributed songs to various television, radio, and theatre projects.

About the Director



Born to a West Vancouver family involved in the fishing industry, Bill Millerd graduated from the University of British Columbia with a BA in Political Science and International Studies, and later from the National Theatre School in Montreal in the Production and Technical department. Millerd has worked for several Canadian theatre companies, including the Shaw Festival and the Vancouver Playhouse Theatre Company.

Since 1972, Millerd has been the Artistic Managing Director of Vancouver's Arts Club Theatre Company. During his time with the company, Millerd has expanded its operations to include year-round programming, and regional and national tours. Millerd oversaw the construction of two theatres on Granville Island: the Mainstage (now known as the Granville Island Stage) in the fall of 1979, and the Revue Stage in 1983. In October 1998, the Arts Club celebrated its 35th season of professional theatre activity with the opening of the Stanley Theatre (now the Stanley Industrial Alliance Stage). During his tenure, over 400 plays have been produced, one hundred of which Millerd himself has directed. Under Millerd's leadership, the theatre has staged over 120 Canadian works, more than 70 of these premieres.

Millerd is a Governor of the National Theatre School of Canada. He has received a Jessie Richardson Theatre Award for Career Achievement and is a member of the Order of Canada. He has also been awarded an Alumni Award of Distinction from UBC. This is Millerd's 41st year with the Arts Club, now in its 50th season.

The Many Guises of *Mary Poppins*

Sweet, with a gentle, yet commanding touch, and unconditionally adored by her charges, Mary Poppins is almost invariably remembered as the model nanny. Certainly, this, her film incarnation, is best known. However, the literary Poppins, and indeed, her real-life models, were hardly such saintly paradigms of childrearing prowess. When Walt Disney's writers treated the book for the screen in the 1960s, they, at a stroke, altered the title character irretrievably and superimposed an American narrative of family life at mid-century far removed from the historical and literary sources of *Mary Poppins*.



Nannies were an ephemeral—and since largely disappeared—feature of British private life, prominent between the middle of the 1800s and the Second World War. In his study of the phenomenon, Jonathan Gathorne-Hardy ascribes the rise of the nanny to the precipitous population growth of the nineteenth century and the accumulation of wealth in the hands of a relatively small segment of the population. During the period, the average number of household staff increased commensurately with a family's financial wherewithal and number of children; wealthy families often had eight children or more, and required a staff member dedicated to corralling them. It should also be noted that the Victorian concept of the child, unlike that of the mid-twentieth century, gave little value to children being raised directly by their parents. The idea of childhood as a time to bond with family and learn through experience was recognized during the nineteenth century, but was far from dominant. The Banks family, in the books and film, has a surfeit of servants—but certainly no more than was usual—and fewer children than average. These children are cared for mainly by domestics, and, of course, watched over by Mary Poppins.

The literary Mary Poppins is no cuddly character. She is a fearsome and prim master, lording over the children, and given to punishing their foibles with some sort of potion (Gathorne-Hardy devotes some pages to real-life nannies' reputed use of alcohol as a sedative) and also to administering otherworldly frights. She is not, in short, the rosy-cheeked Poppins character of the Disney movie.

In adapting the story for the film, Disney and his writers strove for a storyline that celebrated the ideal, affluent American family of the 1960s, one rooted in the links between parents and their kids. So Mr. Banks, the dour head of the house (now bank manager, not, as in the books, a lowly clerk), is, by the end of the story, the sort of model father who wants to spend more time at home, raising his children. Mrs. Banks, far from being the somewhat removed and unsure character of the book, becomes the contented stay-at-home mother. Mary Poppins, then, is less a stern and magical force, and more an entity that exists to aid the family in coalescing into the comfortable, American dream of domesticity that Disney purveyed so successfully.

The musical version, created under strict orders from Travers specifying that no Americans be involved, conveys a partial return to the literary character, but still maintains its bubble-gum approach. Poppins in the musical is harsher than her film counterpart, but she is nonetheless a crowd-pleaser, despite a return to a more uncompromising style of discipline and instruction, now cut with moralistic lessons. The books are rendered more truthfully, and the show is one that Travers would likely have thought better of than Disney's film rendition. While a spoonful of sugar might make the medicine go down, the result in the musical isn't sickly sweet, but shot through with Travers's "plain, vain, and incorruptible" Mary Poppins.

The Company

Sara Jeanne Hosie ~ Mary Poppins

Arts Club audiences would remember **SJ** in the title role of *A Closer Walk with Patsy Cline*, as Betty Haynes in *White Christmas*, Rona Lisa Peretti in *The 25th Annual Putnam County Spelling Bee* (Jesse Award for best production), Fantine in *Les Misérables*, Sally Bowles in *Cabaret*, Sarah in *Company*, and Woman #1 in *Jacques Brel*. Some other favourite roles include Adelaide in *Guys and Dolls* for The Gateway (Jesse nomination for best supporting actress), Nellie Forbush in *South Pacific* (Chemainus Theatre Festival), Ernestina in *Hello, Dolly!* (Playhouse), Connie Frances in *Red Rock Diner* (national tour), Lorelei Lee in *Gentlemen Prefer Blondes* (Mayfield Theatre), and Babette in *Disney's Beauty and the Beast* (Arts Club/The Citadel/Theatre Calgary). Her work as a choreographer was seen most recently in *Blood Brothers* on the Granville Island Stage, and she has recorded an album which can be found on itunes. Please visit www.sjhosie.com.

Susan Anderson ~ Mrs. Brill/Bird Woman

Susan is so pleased to be back for her ninth consecutive Christmas show at the Stanley. She played Mrs. Potts in *Disney's Beauty and the Beast* and Martha in *White Christmas*. Her first role at the Arts Club was Ruby in *Dames at Sea* in 1973. Susan's professional theatre career began at the age of 14 when she appeared in *Stop the World, I Want to Get Off* at the Playhouse here in Vancouver. She has performed in many theaters across Canada and did a year's run of *Anne of Green Gables* in London's West End. She was a member of the OK Chorale on *The Tommy Hunter Show* and spent many years teaching musical theatre and adjudicating dance festivals. But her greatest love is singing. Although she has had many enjoyable roles in her life, truly the most rewarding has been the role of mother. Thanks to my children, granddaughters, wonderful family and friends, and my guy for all their love and support. This one's for you Ed Harrington!

Warren Kimmel ~ George Banks

Warren was born in South Africa. He trained at the Royal Academy of Dramatic Art in London. **Warren** has performed extensively in London, the UK, Europe, and South Africa. He arrived in Canada in 2003 and has been seen locally in *Jacques Brel...*, *Tuesdays with Morrie*, *Disney's Beauty and the Beast*, *Evita*, *Oliver*, and *Legally Blonde*. **Warren** last appeared at the Arts Club in *Next To Normal* and is excited return for this amazing production. More information than anyone could possibly need is available at warrenkimmel.com.

Kassia Danielle Malmquist ~ Jane Banks

Kassia is extremely excited for the opportunity to play Jane Banks as her first major theatre role. Kassia has been taking song and dance at Dancin' Stars: School of Performing Arts for the past three years and loves to perform! A grade seven student at Glenwood Elementary, Kassia is looking forward to high school next year! A huge thank-you to the faculty of Gotta Sing! Gotta Dance!, as well as her instructors Emily Bolhuis, Shawna Perry, Barbra Tutt, and Kate Bostick for all their support. In her spare time Kassia enjoys playing the piano, reading, and spending time with her family.

Caitriona Murphy ~ Winifred Banks

Caitriona's recent credits include *Some Enchanted Evening* (Kay Meek Centre) and Shelby in *The Spitfire Grill* (Midnight Theatre Collective/ Pacific Theatre). Other BC credits include Diana in *Next to Normal* (Arts Club), for which she received Jessie and Ovation nominations, *Falsettos* (Wizard Productions), *The Full Monty* (Patrick Street Productions), *Les Misérables* (Arts Club), *Marry Me A Little* (Speck Theatre), *A Streetcar Named Desire*, and *The Miracle Worker* (Theatre North West). Ontario credits include appearances at The Elgin Theatre, CanStage, Young People's Theatre, Tarragon, Factory, Theatre Passe Muraille, Buddies in Bad Times, the National Arts Centre in Ottawa, The Grand Theatre in London, Pea Green Productions, Canadia Del'Arte, and Theatre SKAM. As a singer and violinist, Caitriona has played venues across Canada. Upcoming projects include *Out of a Dream* at the York Theatre, *Tiny Music* for the Chutzpah! Festival, and *Between the Sheets* for Pi Theatre. Caitriona is an Accredited Music Therapist, and wishes to thank the Vancouver Native Health Society for their support.
caitrimonamurphy.ca

Graham Verchere ~ Michael Banks

Graham is in grade six at St. John's School and is thrilled to join the company of *Mary Poppins* in his first major theatre role. He sings in the Vancouver Children's Bach Chorus, was in the children's chorus for Vancouver Opera's *La Bohème*, and has done commercial, voice, and TV work. He thanks his family for supporting him; everyone at Gotta Sing! Gotta Dance!; instructors past and present including Jennifer McLaren, Frederik Robert, Diana Kaarina, and St John's drama and music teachers; and Melanie and Morgan at Pacific Artists. He loves to read, build lego robotics, ski, jump on the trampoline, and volunteer in the concession at Little Mountain little league.

Scott Walters ~ Bert

Scott is delighted to share the Jolly Holidays with *Mary Poppins* this season! Originally hailing from Edmonton, Scott is honoured to play at the celebrated Stanley stage! Recent credits include: Emmett Forrest in *Legally Blonde* (TUTS); The national tour of *The Number 14* (Axis Theatre); Archdeacon Claude Frolo in *Hunchback* (Citadel and Playhouse Theatres); Ash in *Evil Dead: The Musical* (DSR Productions); Man 1 in *I Love You, You're Perfect, Now Change* and Brad Majors in *The Rocky Horror Show* (Arts Club); Khashoggi in *We Will Rock You* (Pantages and New Yorker Theatres). Scott is grateful for the loving support of his family. Special thanks to Mark Carter, Shawna Perry, and Jennifer Bishop. Anything can happen if you let it.

Katey Wright ~ Miss Andrews/Mrs. Corry

Katey's previous appearances at the Stanley include roles in *The Constant Wife* and *Company*, and as Amalia in *She Loves Me!* Other local credits include Little Mercy in *Little Mercy's First Murder* (Touchstone), Viola in *Twelfth Night* (Bard on the Beach), and more recently Margaret Johnson in *The Light in the Piazza* (Patrick Street Productions) and Mistress Page in *The Merry Wives of Windsor* (Bard on the Beach). In addition to running Patrick Street Productions with fellow founder and Artistic Producer Peter Jorgensen, Katey appeared in the company's productions of *Into the Woods* (Baker's

Wife), *The Full Monty* (Vicki), and *Bat Boy: The Musical* (Meredith). Upcoming: Miss Jane in *Floyd Collins* with PSP/Talk Is Free. Katey is a busy voice-over actress and busy mother to a beautiful 7-year-old boy.

Robert Allan ~ Poseiden/Ensemble

Robert is thrilled to be back with the Arts Club after four years of *White Christmas*. Recently he has been Dance Captain of Theatre Calgary's *Anne of Green Gables* and Drayton Entertainment's *Spamalot*. You may have also seen him as Mungojerri in *Cats* for Theatre Calgary, or as A-Rab in both Vancouver Opera's and Halifax's Neptune Theatre's *West Side Story*. Notable credits include Youth in *Death in Venice* (Canadian Opera Company), and Moody MacPherson and u/s Gilbert Blythe in *Anne of Green Gables* (Charlottetown Festival). He will be returning to the Arts Club next for their hilarious production of *Spamalot*. Come on out to see it! Recent direction/choreography projects include *Fireside Songs of 1954*, *Anne of Green Gables*, and *A Chorus Line*.

Scott Augustine ~ Neleus/Ensemble

Scott's Arts Club credits include *The Producers*, *Funny Girl*, *Beauty & the Beast*, *White Christmas*, and the role of Tulsa in *Gypsy*. Other theatre credits are *Nixon in China* and the role of Riff in *West Side Story* for Vancouver Opera, as well as *Hello, Dolly!* and *Fiddler on the Roof* for the Vancouver Playhouse. He can be found dancing in the contemporary dance company Wen Wei Dance as well as having several television and film credits. Some TV and film credits include *Once Upon A Time*, *Hellcats*, *Caprica*, *Life As We Know It*, *Totally Awesome*, *Reefer Madness*, and *Dudley Do Right*.

Jak Barradell ~ Sweep/Ensemble

Jak is happy to be back at the Stanley for his fourth holiday season. Jak's past theatre credits include: three productions of *White Christmas* (Arts Club), *Cats* (Theatre Calgary), *Hairspray* (Arts Club), *Altar Boyz* (Arts Club 2009, 2012), and *A Chorus Line* as Alan DeLuca (RCMT). Since graduating Capilano University's musical theatre program in 2010, Jak has also been sailing the high seas as a dancer for Celebrity Cruise Lines. Jak is very happy to be doing such a great show with this talented cast and would like to give thanks to his family and friends.

Bobby Callahan ~ Sweep/Von Hussler/Ensemble

Bobby is thrilled to be making his Arts Club debut in *Mary Poppins*. A born-and-raised Vancouverite, he has returned after many years of living in the UK. Bobby is a graduate of the Royal Scottish Academy of Music and Drama, and Grant MacEwan's musical theatre program. Select credits include: *Glee* (UK Tour), *Jack and the Beanstalk* (Theatre Royal, UK) Zanna in the European premiere of *Zanna Don't*, *Whiskey Kisses* (Edinburgh Festival), and *Alberta Fusion* (Charlottetown Festival). Bobby would like to dedicate this performance to Gavin Dorrian, and his amazing parents.

Kazumi Evans ~ Fanny/Ensemble

Kazumi is a Vancouver-based singer, dancer, and actor. Recent credits include *Avenue Q* (Christmas Eve), Arts Club; *La Cage Aux Folles*, *Dirty Rotten Scoundrels*, Vancouver Playhouse; *Bah! Humbug*, Vancouver Playhouse and SFU Woodward's; *The Forbidden Phoenix* (Phoenix), Gateway Theatre; *Eugene Onegin*

(dancer), Vancouver Opera; *West Side Story* (Maria) and *Peter Pan* (Wendy), Royal City Musical Theatre; and the inaugural season of *Triple Sensation* (Top Six Finalist), CBC TV. She has also lent her voice to animated series such as *Barbie*, *The Little Prince*, *Martha Speaks*, *Wolverine Evolution*, and *My Little Pony: Friendship is Magic*.

Kayla James ~ Annie/Ensemble

Kayla is so excited to be making her debut at the Arts Club this season. Originally from small town Ontario, she now calls Toronto home. Since graduating from Sheridan College, Kayla's favourite credits include: *Spamalot* (Citadel Theatre), *42nd Street* (Stratford Festival), *White Christmas* (MTC. and Theatre Aquarius), and Susan in *Narnia* (Theatre New Brunswick). A special thank you to Val and Bill for including her in this stellar cast! Kayla would like to dedicate this show to her amazing mom, who grew up loving Poppins. Thank you for supporting live theatre! Enjoy the show!

Alissa Keogh ~ Sweep/Ensemble

Alissa is so excited to be back in her hometown of Vancouver, making her Arts Club debut in *Mary Poppins*! Upon graduating from the Theatre Arts program at Grant MacEwan University, Alissa travelled to Scotland, where she has spent the last five years gaining her MA in Musical Theatre at the Royal Scottish Academy of Music and Drama and performing and choreographing all across the country. Select credits: *Mother Goose*, *Jack and the Beanstalk* (Horsecross); *Clinton the Musical* (Egdoh); *Cinderella* (DundeeRep); *Show Choir! The Musical* (UK Premiere); Shawntel in *Jerry Springer: The Opera* (OneAcademy Productions), *Alberta Fusion* (Charlottetown Festival); and Jo in *Little Women* (MacEwan). Warmest wishes to loved ones near and far for a happy and healthy holiday season.

Anna Kuman ~ Katie Nanna/Ensemble

This is Anna's fourth holiday season on the boards at the Stanley; she previously appeared in three consecutive years of *White Christmas*. Other Arts Club credits include: Amber Von Tussle in *Hairspray*, and *The Producers*. Other acting credits include: *All Shook Up*, *Oklahoma!* (CTF), *The Producers* (Stage West), *A Chorus Line* (RCMT), *The Full Monty* (PSP), *The Musical of Musicals: The Musical!* (FCP), *Honk!*, *The Last Days of Judas Iscariot*, *Jane Eyre The Musical*, *The Wiz*, and *Children of Eden* (Exit 22). Choreography credits include *The Rocky Horror Show* (FCP), and assistant choreographer for *Stationary* (Delinquent Theatre). Anna is a graduate of the Musical Theatre Program at CapU.

Jennie Neumann ~ Miss Lark/Ensemble

Jennie is thrilled to be spending the holiday season at the Stanley. Arts Club audiences might remember her as Natalie in *Next to Normal* and Tracy Turnblad in *Hairspray*, as well as from roles in *Gypsy* and *Les Misérables*. Other favourite credits include Diana Barry in *Anne of Green Gables* (Theatre Calgary), Missy Miller in *The Marvelous Wonderettes* (Hey Look!), the Sour Kangaroo in *Seussical* (Carousel-Jessie Nomination), Cheryl in *Evil Dead* (DSR), *Songs for a New World* and *And World Goes 'Round* (Another Musical). Enormous thanks to my family, especially my mother and Adrian. Hope you have a Jolly Holiday!

Micheal Querin ~ Admiral Boom/Ensemble

After a 26-year absence, Micheal is thrilled to be back in his hometown and back at the Arts Club for its 50th anniversary season in this amazing production. While back East, Micheal spent six years at the Stratford Shakespeare Festival, as well as nine seasons at the Shaw Festival in Niagara-on-the-Lake. Earlier in his career, he was a modern dancer with Jumpstart in Vancouver and Dancemakers in Toronto. For the Arts Club, Micheal appeared in *Reflections on Crooked Walking*, *Twelfth Night*, *Guys and Dolls*, and the workshop productions of *Only in Vancouver*. In over 30 years, Micheal has performed from Victoria to St. John's.

Shane Snow ~ Robertson Ay/Ensemble

Shane is thrilled to be part of the Arts Club's 50th season. *Mary Poppins* is Shane's ninth production with the Arts Club as an actor, director, and choreographer. His favourite roles here were Mickey in *Blood Brothers*, and Mike Nulty in *White Christmas*. Other standout gigs include directing and choreographing *Joseph* in Chemainus, choreographing *Schwartz's: the Musical* at the Centaur, high flying in Boca Del Lupo's *Quasimodo*, and playing Captain Hammer in *Dr. Horrible's Sing-Along Blog*. Love to Mom and Grands.

Daniel James White ~ Policeman/Ensemble

Mary Poppins was a childhood favourite of Daniel's, and he is honoured to make his Arts Club debut in this most magical production. Recent credits include *Singin' in the Rain*, *Chickens – A Rural Musical Comedy*, *Joseph...Dreamcoat*, *All Shook Up* (Chemainus Theatre Festival); and *Fiddler On The Roof*, *Joseph...Dreamcoat* (Western Canada Theatre). Off the stage, Daniel is the Social Media Manager for local non-profit JusTea: a company working directly with small-scale tea farmers in Kenya (@JusTeaKenya / www.justea.com). Thank you for coming, and a very merry Christmas to you and yours.

Bill Millerd ~ Director

As Artistic Managing Director of the Arts Club Theatre Company, Bill has directed more than 175 shows, including last season's *Dreamgirls* and *White Christmas* at the Stanley Industrial Alliance Stage. Bill is a graduate of the National Theatre School of Canada, is a Member of the Order of Canada, received the Mayor's Award for Theatre, has been awarded an Honorary Doctorate of Laws and the Alumni Award of Distinction from UBC. Bill was recently awarded the Hugh B. Main Lifetime Achievement Award by Tourism Vancouver and the Honourary Doorman of the Year by the Child Foundation.

Bruce Kellett ~ Musical Director/Keyboard

Bruce has been associated with the Arts Club Theatre Company for 42 seasons. His favourite shows include *Jacques Brel*, *Ain't Misbehavin'*, *Sweeney Todd*, and *West Side Story*. He composed the scores for *Only in Vancouver*, *Easy Money*, and, in workshop, *A Little Princess*. He has also worked for the Vancouver Playhouse, Carousel Theatre, the Citadel Theatre, the Shaw Festival, and Canadian Stage. A member of the BC Entertainment Hall of Fame, Bruce has received five Jessie Awards.

Valerie Easton ~ Choreographer

Valerie's work for the Arts Club has been seen in *Dreamgirls*, *High Society*, *Hairspray*, *White Christmas*, *Buddy*, *Les Misérables*, *The Producers*, *Company*, *Gypsy*, *Disney's Beauty and the Beast*, *Cabaret*, *Miss Saigon*, *Evita*, *Jacques Brel*, *Singin' in the Rain*, *My Fair Lady*, and *West Side Story*, for which she received a Jessie nomination. Some other choreographic credits include shows with Western Canada Theatre Co., the Gateway, TUTS, Studio 58, and Bard on the Beach. Valerie's national credits include Sunshine Theatre, The Citadel, University of Saskatchewan, and the Neptune. Her directorial credits include *Mack and Mable*, *A Chorus Line*, *Tom Foolery*, *Joseph*, *Hello, Dolly!*, and *Cabaret* for Showcase Festival, and *The Thing about Men* for Presentation House and on tour with the Arts Club. Valerie is currently the Artistic Director of Royal City Musical Theatre.

Alison Green ~ Set Designer

Alison has been associated with the Arts Club for many years, and has also designed for Carousel Theatre, the Playhouse Theatre Company, Vancouver Opera, Pacific Opera, and the Belfry Theatre. Recent projects include *My Turquoise Years*, *Intimate Apparel*, *Hairspray*, *White Christmas*, *The Philanderer* (Arts Club); *Death of a Salesman*, *This*, *Dangerous Corner* (Playhouse); *Seussical*, *The Secret World of Og* (Carousel); *The Rape of Lucretia*, *Idomeneo* (Pacific Opera); *The Dream Healer* (UBC Opera Ensemble). Upcoming projects include *Wondrous Tales of Old Japan* for Carousel. She has recently retired from the faculty of the UBC Department of Theatre and Film, and is a member of the Associated Designers of Canada.

Marsha Sibthorpe ~ Lighting Designer

Marsha has designed the lighting for over 525 productions, most recently the Arts Club Theatre's *Dreamgirls* and Chemainus Festival Theatre's production of *Dracula*. Marsha is thrilled to be a part of the Arts Club's 50th season as this year marks her 43rd year with the company. Favourite Arts Club productions include *The Effect of Gamma Rays on Man in the Moon Marigolds*, *Creeps*, *The Matka King*, *Les Misérables*, *Miss Saigon*, and *Next To Normal*.

Sheila White ~ Costume Designer

Recent credits include, for the Arts Club, *DREAMGIRLS*, *White Christmas*, *Don Quixote*, *Black Comedy*, *Altar Boyz*, *The History Boys*, *A Christmas Story*, *Home Child*, and *Company*; for the Playhouse, *Brief Encounter*, *The Miracle Worker*, *True West*, and *Top Girls*; for Pi Theatre, *After the Quake*; for Touchstone Theatre, *How It Works* and *Influence* (winner of the Jessie Richardson Award for outstanding costume design); and for Bard on the Beach, *Henry VI*, *Richard III*, *Falstaff* and *Henry V*. Sheila also designed the Opening and Closing Ceremonies of the Paralympics. She is currently shooting season three of the TV series *Arctic Air* for the CBC. She is a member of the Associated Designers of Canada, IATSE 891, has an MFA from UBC, and holds a Certificate in Shoe Technology from The City and Guilds of London.

Andrew Tugwell ~ Sound Designer

Previous sound designs for the Arts Club include *Avenue Q*, *Dreamgirls*, *Xanadu*, *High Society*, *White Christmas*, *Blood Brothers*, *Next to Normal*, *A Closer Walk with Patsy Cline*, *Hairspray*, *The 25th Annual Putnam County Spelling Bee* (Belfry Theatre co-production), *Mom's the Word: Remixed*, and *Altar Boyz*. Other recent projects include *Nixon in China* and *West Side Story* (Vancouver Opera), *The Forbidden Phoenix* (Gateway Theatre), and *Dancing at Lughnasa* (Theatre at UBC). Andrew is the technical director for *2 Pianos 4 Hands* (Marquis Entertainment), which tours to the Citadel Theatre in Edmonton and the Centaur Theatre in Montreal this season.

Craig Alfredson ~ Projection Designer

Craig has been working professionally for 16 years as a technical director and designer for various Vancouver theatre and dance companies. He holds a diploma in stagecraft from Douglas College (1999), his Bachelor of Fine Arts from the University of British Columbia (2009), and is currently pursuing his Masters of Fine Arts in Design at UBC. Notable theatre design credits include *Hansel & Gretel* (set, UBC Opera Ensemble); *Unity 1918*, *Master Builder*, *Arms and the Man* (lighting, Theatre at UBC); *Stuff Happens*, *Ernestine Shuswap Gets Her Trout*, *Vimy* (set and projections, Firehall Arts Centre); and *7 Stories* (set and projections, Capilano University).

Caryn Fehr ~ Stage Manager

Caryn is very happy to be stage managing *Mary Poppins* during the Arts Club's 50th season. Recent shows with the company include *Other Desert Cities*, *Dreamgirls*, *2 Pianos 4 Hands*, *Boeing-Boeing*, *White Christmas*, and *Gordon*. Projects elsewhere include *Glory Days* at The Cultch, and *The Fantasticks* and *The Love List* at The Playhouse. In addition to touring with productions throughout Canada and to Ireland, she has also worked locally with the New Play Centre, Carousel Theatre, Touchstone Theatre, Axis Theatre, the Fringe Festival, TheatreSports, and Solo Collective. Caryn is proud to have received the Mary Phillips Prize—a Jessie for Behind The Scenes Achievement.

Anne Taylor ~ Assistant Stage Manager

Anne is glad to be back at the Arts Club Theatre Company's Stanley stage for another Christmas. For the past four years she was the Assistant Stage Manager on *White Christmas*. Other favourite Arts Club shows are *The Dishwashers*, *Gordon*, and *The Constant Wife* as Assistant Stage Manager. Anne has stage managed with Persephone Theatre in Saskatoon; Gwaandak Theatre in White Horse; The Firehall Arts Centre, Patrick Street Productions, and Newworld Theatre in Vancouver. Anne is looking forward to working again with Patrick Street Productions this spring on *Out of a Dream* and *Floyd Collins*.

THE ORCHESTRA

Graham Boyle ~ Percussion

Favourite Arts Club productions include *Dreamgirls*, *Les Misérables*, *The Producers*, *Company*, *Gypsy*, *Cabaret*, *Funny Girl*, *My Fair Lady*, and *Cookin' at The Cookery*. Graham has been heard on thousands of

jingles, over a dozen film scores, numerous CDs and several television series, including *MacGyver* and *Lonesome Dove*. Recently, he performed on a song featured in Disney's hit movie *Ratatouille*. Other career highlights include recording and touring with k.d. lang, touring with Jann Arden, and accompanying jazz legend Chet Baker on his final two visits to Vancouver.

Henry Christian ~ Trumpet

Henry has a Bachelor of Music from Western Washington University and is active in both the classical and commercial scenes in Vancouver. He has played on countless jingles and can be heard on many CDs including recordings by Aerosmith, Sam Roberts, and Paul Brandt. Recently he performed with the Vancouver Opera Orchestra in the company's production of *West Side Story*. Henry has also played in many Arts Club productions including *Gypsy*, *Miss Saigon*, *Disney's Beauty and the Beast*, *Cabaret*, *The Producers*, *Les Misérables*, *Buddy*, and *Dreamgirls*.

Ken Cormier ~ Keyboard

Ken most recently appeared at the Stanley Industrial Alliance Stage as Music Director of last summer's *Dreamgirls*. He has previously served in the same capacity in productions of *High Society*, *The Producers*, and *Hairspray*, and as Associate (with Bruce Kellett) Music Director of *White Christmas* and *Next to Normal*. As well, Ken has played keyboards for numerous other Arts Club productions, including *Blood Brothers*, *The 25th Annual Putnam County Spelling Bee*, *Singin' in the Rain*, *Miss Saigon*, *Les Misérables*, and *Disney's Beauty and the Beast*. Ken began his professional career working as a répétiteur with Vancouver Opera. He then played in Livent's Vancouver runs of *Showboat*, *Sunset Boulevard*, and *Phantom of the Opera*. Since 1998, Ken has also worked with Vancouver's internationally acclaimed men's choir Chor Leoni.

Angus Kellett ~ Keyboard

Angus Kellett (yes, related) is pleased to be back at the Arts Club after portraying Manny in last season's Jessie-winning production of *Master Class*. Trained as an accompanist and vocal coach, he has worked as a répétiteur on numerous productions for Vancouver Opera, some favourites being *Eugene Onegin*, *La traviata*, *Nixon in China*, and *West Side Story*. Other credits include *Annie*, *The Sound of Music*, *Fiddler on the Roof* (Gateway Theatre), and *Wicked* (Broadway Across Canada).

Sue Round ~ Cello

Sue performs with the Vancouver Opera Orchestra, West Coast Chamber Music Trio, and is principal cellist of Lions Gate Sinfonia. She performed, recorded, and toured with the Vancouver New Music Ensemble and CBC Radio Orchestra. She was principal cellist for the LIVENT international tour production of *Phantom*, and for *Ragtime*, *Joseph*, *Sunset Boulevard*, *Phantom* (Ford Centre); *Secret Garden*, *Annie*, *My Fair Lady*, *Sound of Music* (Gateway Theatre); and *A Little Night Music*, and *Oliver* (Vancouver Playhouse). She shares a large garden in Port Moody with her husband, two huge Maine Coon cats and numerous birds, deer, raccoons, and bears.