

  
infinithéâtre

# OPEN HOUSE

BY DREW HAYDEN TAYLOR

DIRECTION & DRAMATURGY

BY DIAN MARIE BRIDGE



**2024** | APRIL 18-28

TUES-SAT 8PM ♦ SAT-SUN 2PM

**FACTORY STUDIOS**  
2000 NOTRE DAME EST (  PAPINEAU)

STARRING: REBECCA GIBIAN ♦ CHRISTIAN PAUL ♦ CARA REBECCA  
JOVANNI SY ♦ KERRIN-LEE WHYTE

SET DESIGN BY JOANNA GOURDIN ♦ COSTUME DESIGN BY ELISABETH DE MEDEIROS

LIGHTING DESIGN BY TIM RODRIGUES ♦ SOUND DESIGN BY JESSE ASH

STAGE MANAGEMENT BY DANIELLE SKENE ♦ APPRENTICE STAGE MANAGEMENT BY COREY WEISER

ASSOCIATE LIGHTING DESIGN & TECHNICAL DIRECTION BY AURORA TOROK





**PRESENTS**

# **OPEN HOUSE**

**BY DREW HAYDEN TAYLOR**

**DIRECTED & DRAMATURGY BY DIAN MARIE BRIDGE**

## **CAST**

*(alphabetical order)*

**Rebecca Gibian** - Eve

**Christian Paul** - Adrian

**Cara Rebecca** - Ruth

**Jovanni Sy** - Ned

**Kerrin-Lee Whyte** - Tammy

## **DESIGN & PRODUCTION TEAM**

*(alphabetical order)*

**Jesse Ash** - Sound Designer

**Elisabeth de Medeiros** - Costume Designer

**Joanna Gourdin** - Set Designer

**Amber Hood** - Head Technician

**Tim Rodrigues** - Lighting Designer

**Danielle Skene** - Stage Manager

**Aurora Torok** - Associate Lighting Designer & Technical Director

**Corey Weiser** - Apprentice Stage Manager



## **INFINITHÉÂTRE TEAM**

**Zach Fraser** - Artistic Director

**Tristynn Duheme** - General Manager,  
Production Manager, Technical Director

**Riley Wilson** - Outreach Manager

**Emily Enhorning** - Box Office Coordinator

**Trinity McQuillan** - Season Intern

**Ashe Lang** - Graphic Designer

## **INFINITHÉÂTRE'S BOARD**

**Gerry Lipnowski** - President

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**Caroline Hart**

**Hanna Hershman**

**Jen Jack**

**Marie Madelin**

**Helen Malkin**

**Gabriel Safdie**

**Zach Fraser**



# LAND ACKNOWLEDGEMENT AND INCLUSION STATEMENT

Infinithéâtre acknowledges that we are located on the unceded lands of Tiohtiá:ke/Montréal, a place which has long served as a site of meeting, exchange and creativity amongst many First Nations including the Kanien'kehà:ka (Mohawk) of the Haudenosaunee Confederacy, the Huron/ Wendat, the Abenaki, and the Anishinaabeg (Algonquin).

As theatre artists, we cherish dialogue, collaboration, and always seek new ways to connect and to break down barriers. Infinithéâtre strives to support the Kanien'kehà:ka and Haudenosaunee Peoples, among other First Nations, Inuit, and Métis, as they create and tell their stories through theatrical means, and we savour every opportunity to come together in work & play.

Across all our activities, Infinithéâtre seeks to foster a safe space for creating art through collaboration and respectful dialogue. We strive to promote values of inclusion, respecting differences of ethnicity, gender identity, sexual orientation, mental or physical capacity, age, religion, economic or social status, political ideology, and identity. The work is ongoing, and we are committed to hearing and learning from our colleagues and the wider community.

Infinithéâtre actively reflects upon the ways in which we can continually be more inclusive in our play selection and programming, in our work opportunities for artists, and within our administrative team and Board. We have made progress, but there is much more we can and should do.

In the spirit of a shared commitment to change, Infinithéâtre continually encourages submissions from applicants from all walks of life, including for our two annual playwriting competitions.

# A NOTE FROM THE PLAYWRIGHT

This play both excited me and scared me. By writing it I got to tip toe through a lot of territory I wouldn't usually explore. I got to wear the hat (or its cultural equivalent) of many different cultures. Regardless, despite today's Woke culture, I decided to say "what the hell, let's have some fun". If you don't poke the bear on occasion, you'll never know how fast you can run (an ancient Indian saying).

Many of the issues explored in this play, you no doubt will be familiar with. Others not so much. In this sort of debate, is there a winner? Difficult to say. You decide. Or is there enough marginalization in this country for everyone?

On my last trip to Montreal, I had dinner with an older white writer who told me he was feeling left out of today's writing world, as nobody wanted his stories anymore. I guess he was feeling... marginalized. I'll put him in the sequel.

**Drew Hayden Taylor**

Playwright



# A NOTE FROM THE DIRECTOR

In the spring of 2022, when Artistic Director Zach Fraser contacted me about directing *Open House*, I immediately said “YES”, without even really thinking about it. Drew Hayden Taylor has long been a playwright that I respect and admire. It has been an absolute privilege to work on the premiere production of this play.

In one of our early conversations, Drew confided that he would not be surprised if we were “cancelled” for this production due to the “oppression-Olympics” nature of the dialogue. We are working on this play while coming out of the Covid pandemic, and into a world that has been shifted since the worldwide civil unrest of 2020, where our collective language has grown to include words and ideas like “intersectional”, “woke” and a lexicon of acronyms like BLM, PWI, DEI, BIPOC etc.

The large question of “Who is the most oppressed” in Canada is full of potential for deep conversations, arguments, and comedy. I truly believe that this comedy could only have been written in Canada, only by Drew Hayden Taylor, and only at this time. It feels as if the universe has conspired to offer us this play at this specific moment in time, when we have the language to process it, and the compassion to listen.

The characters in this play are each striving for security, and a place to call home, and are all able to actually afford a house in this market! Drew offers the audience a safe space to listen to the experiences of others without triggering our collective defense mechanisms, because everyone is in the spotlight at one point or another. My hope is that the mirror into ourselves and points of view that *Open House* offers, acts as a launch pad for some genuine conversations not only about our differences, but also, how we are all the same.

**Dian Marie Bridge**

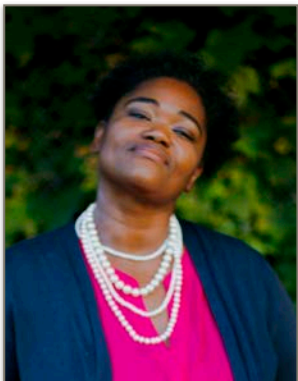
Director and Dramaturge

# BIOGRAPHIES



**Drew Hayden Taylor**  
**Playwright**

An Ojibway from the Curve Lake First Nations in Ontario, Drew Hayden Taylor has worn many hats in his literary career, from performing stand-up comedy at the Kennedy Center in Washington D.C., to being Artistic Director of Canada's premiere Native theatre company, Native Earth Performing Arts. He has been an award-winning playwright, a journalist/columnist (appearing regularly in several Canadian newspapers and magazines), short-story writer, novelist, television scriptwriter, and has worked on numerous documentaries exploring the Native experience. An author of more than 20 plays, his popular plays such as *Toronto at Dreamer's Rock*, *Only Drunks* and *Children Tell the Truth*, *The Berlin Blues*, and *Cottagers and Indians* have left their mark on the Canadian theatre scene. In the world of prose, he enjoys spreading the boundaries of what is considered Indigenous literature. *Headshot by Sarah Cornthwaite*



**Dian Marie Bridge**  
**Director & Dramaturge**

Dian Marie Bridge is a nationally respected, award-winning writer, director and creative producer who has worked to open spaces, provide platform, and engages in community-bridge building. She is currently Artistic Director at Black Theatre Workshop, was previously Associate-Artistic Director at Luminato Festival Toronto, Artistic Director intern at Obsidian Theatre, Artist-in-Residence at Necessary Angel Theatre, Founding Artistic Producer of Cric Crac Collective, and member of the Stratford Festival's Michael Langham Workshop for Classical Direction. Dian holds a degree in Theatre Arts and Dramatic Literature from Brock University and was enrolled in the University of Minnesota's Theatre Arts and Dance program (Twin Cities). Noted work includes, *Every Day She Rose* (Black Theatre Workshop), *Mac Beth* (U of Windsor), *Beloved: A Celebration of Toni Morrison and Black Women Writers*, *Golden Hour* docu-series, *Guided by Starlight* docu-series (Luminato Festival Toronto), *The Mountain Top* (Persephone Theatre), *Made In Congo* (Theatre Row United Solo Festival), *Aneemah's Spot* (Cric Crac Collective/Motion Live). *Headshot by Gesilayefa Azorbo*



# CAST



**Rebecca Gibian**  
In the role of **Eve Rhodes**

Rebecca Gibian is a bilingual actor, director, and the artistic director of Persephone Productions. Selected stage credits include *Halfway There* (upcoming, Drayton Entertainment); *Perfect Wedding* (Drayton Entertainment); *Paradise Lost* (Centaur Theatre, META nom. Outstanding Supporting Actor); *Clean Slate* (Talisman Theatre, META winner Outstanding Ensemble); *The Madness of George III* (Shaw Festival); *Dracula* (Shaw Festival). Recent directing credits include *The Flick* at Centaur produced by Persephone Productions; meta-nominated *Pool No Water* at the Segal Studio produced by Persephone Productions; *All Shall Be Well*, Repercussion Theatre; *Indecent*, Studio 180 (assistant dir.) Rebecca was also awarded the 2020 RBC Emerging Director Prize through Studio 180, and was recently appointed artistic associate at Centaur Theatre. *Headshot by Andr anne Gauthier*



**Christian Paul**  
In the role of **Adrian Marshal**

Christian Paul has been performing in Theatre, TV and Film for over 25 years. His most recent role was in Donna Michelle St-Bernard's *Diggers*, co-produced by Black Theatre Workshop and Prairie Theatre Exchange. His previous theatre credits also include *She Said/He said* and *The Meeting* where he played Dr. Martin Luther King. Latest film roles include *French Girl*, *Murder at the Altar*, and *Les Jours Heureux*. You can also catch him on TV series *Avant Le Crash* and *D etective Surprenant*. He is currently finishing his short film *Maljo* to be released in 2024. *Headshot by Christian Paul*



# CAST



**Cara Rebecca**  
**In the role of Ruth Brummer**

Cara Rebecca is an actor, fight director, and budding director based in Montreal. An award-winning, and META nominated actor, she has performed for theatres across the country. Select acting credits: *Extra/Beautiful/ U* (Infinithéâtre); *The Importance of Being Earnest*, *A Midsummer Night's Dream* (St Lawrence); *Fall On Your Knees* (Canadian Stage/Neptune/NAC/Grand); *Cowgirl Up* (ATP); *Indecent* (Segal). Select fight direction credits: *POTUS* (upcoming), *The Flood* (Imago), *Bone Cage* (Assembly), *Ladies Day* (New Stuff), *Sugar Baby* (TMU), *When We Meet Again* (Timescape). Cara is a graduate of the National Theatre School, McGill, and is accredited with the Academy of Dramatic Combat. She is a co-founder of the Ragtag Collective, and is a participant of the QDF Director's Intensive. Outside of work, Cara can be found reading, rolling around on the floor and adoring every dog she meets. @caractor\_rebecca.  
*Headshot by Emelia Hellman*



**Jovanni Sy**  
**In the role of Ning (Ned) Leong**

Jovanni Sy is a playwright, director, performer, and the former Artistic Director of Cahoots Theatre (Toronto) and Gateway Theatre (Vancouver). His plays include *A Taste of Empire*, *The Five Vengeances*, *Nine Dragons* (Jessie Richardson Award), *The Tao of the World* (PGC Comedy Award), and *Kowloon Bay* (PGC Drama Award). He received a Silver Commission from the Arts Club (Vancouver) for his new farce *Fan Tan Alley*. Directing credits include: *The Orchard* (After Chekhov), *Yoga Play*, 《食盡天下》 (Vancouver); *Murder on the Orient Express* (Calgary); *Stitch* (Toronto); and *Blackbird*, *Antigone*, *God of Carnage* (Hong Kong). Jovanni played Mr. Miyagi in the pre-Broadway tryout of *The Karate Kid*, the Musical. Other recent acting credits include *Forgiveness* (Theatre Calgary/Arts Club) and *Prison Dancer* (National Arts Centre/Citadel Theatre). This summer, he will direct the world premiere of his play *Salesman in China* (co-written with Leanna Brodie) for the Stratford Festival.  
*Headshot by Kristine Cofsky*



# CAST



**Kerrin-Lee Whyte**  
**In the role of Tammy Maracle**

Criminal defense lawyer by day, actor by night. Kerrin-lee is thrilled to be part of *Open House* and to work alongside so much talent. She hopes audience members enjoy the performance and leave with both laughter and important conversation topics to broach. Kerrin-lee made her speaking-role debut as “Tree 2” in the *Wizard of Oz* as a child, but more recent and prominent credits include *Demon (Red Paper)* – Montreal Fringe 2023), Josephine Strong (*Urinetown*), Orin Scrivello (*Little Shop of Horrors*) and *The Maid (The Strange Case of Dr Jeckyll and Mr Hyde)*. In the world of comedy, Kerrin-lee is also a regular performer at Montreal Improv. In the future, you can see her in *Attached* as part of the 2024 Montreal Fringe Festival.  
*Headshot by Ana Lucia Lobos*

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# CREATIVE TEAM



**Jesse Ash**  
**Sound Designer**

Jesse Peter Ash is a Sound Designer, Engineer, and Musician based in Montréal with work spanning a wide variety of projects and roles over his career including Composition, Sound Design, System Design and Integration, and Live Mix and Engineering. Over the years Jesse has collaborated with world class artists and companies including Robert Wilson, Collectif CHA, Francois Girard, the Stratford Festival of Canada, Moment Factory, Théâtre du Nouveau Monde, and Robert Lepage’s *Ex Machina*. Additionally he’s credited on several world premieres and original installations, including works by Daniel MacIvor, Robert Wilson, Judith Thompson, Morris Panych, Derek McCormack, and the cabaret musical *The God That Comes* featuring Hawksley Workman. Parallel to his work in theatre and experiential art Jesse teaches Sound and Sound Design at John Abbott College and has previously taught at the National Theatre School of Canada and lectured at OIART and Concordia University. More information at [jessepeterash.com](http://jessepeterash.com)



# CREATIVE TEAM



**Elisabeth de Medeiros**  
**Costume Designer**

Recent Credits: Costume Designer: *Ointment* (CSL Dramatic Society) *She Kills Monsters* (Bishop's University) *The Drawer Boy*, *The Savannah Sipping Society*, *Jonas and Barry in the Home*, *Private Lives* (Hudson Village Theatre). Set Designer: *Sages of Chelm*, *A Bintel Brief* (Segal Centre). Set and Costume Designer: *Mazel Tov* (Infinithéâtre), *Clue*, *Everybody*, *Unity 1914*, *Jarpteetza/The Firebird* (Bishop's University). Film/TV: *Chaos Walking*, *The X-Men Franchise*. Training/Experience: A decade of experience in set, costume, props and puppetry design. Et cetera: Currently the Wardrobe Coordinator at The Segal Centre for Performing Arts and works as the Production Designer for their after-school Academy Programs.



**Joanna Gourdin**  
**Set Designer**

Joanna Gourdin is a set and costume designer for theater, dance, and events. Originally from Paris, she started her school journey in France with a literary baccalaureate; a technician certificate in space design; and a year at Paris 3 University in theater studies. She then settled in Quebec, obtained a DEC in visual arts, and graduated from the National Theatre School of Canada in 2021. As a designer, she had the pleasure of creating the symbolist decor for *Catastrophe* and other dramas at the Monument National in 2020. She has since designed for *Ensevelies* by Caroline Bélisle (costume design), *INNA* by Nina Chati (set and costume design), as well as *And Then They Were None, according to Agatha Christie* (set design), by Martin Leclerc productions, which is touring in Quebec until 2025. She believes the theatre is a sacred temple; and can't wait to dream alongside you. *Headshot by Maxime Côté*



# CREATIVE TEAM



**Tim Rodrigues**  
**Lighting Designer**

A former dancer/choreographer turned lighting designer, Tim Rodrigues has worked with an array of companies on creation-based projects and international tours. Notable lighting designs include: *Serving Elizabeth* (Theatre Aquarius); *English* (Soulpepper / Segal Centre); *Paint Me This House Of Love* (Tarragon Theatre); *The River* (Magnus Theatre); *Marjorie Prime* (Segal Centre); *How Black Mothers Say I Love You* (Black Theatre Workshop); *From The Stars In The Sky, To The Fish In The Sea* (Geordie Theatre). Tim is a four time Montreal English Theatre Awards nominee for Outstanding Lighting Design, and was the recipient of the award in 2023. In addition to his designs, he proudly serves on the Board of Directors for Mainline Theatre and Parts+Labour\_Danse. *Headshot by Mathieu Samson*

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# PRODUCTION TEAM



**Danielle Skene**  
**Stage Manager**

The last time Danielle worked with Infinithéâtre, she was a fresh faced apprentice working on one of her first productions (*Ars Poetica*). She is now a grizzled veteran of the Montreal theatre scene having worked for a variety of Montreal theatre companies such as Black Theatre Workshop (*Pipeline, Rendez-Vous with Home, Bluenose, She Said, He Said, Binti's Journey, Gas Girls, and Harlem Duet*), Geordie Theatre (*Virginia Wolf, Reaching for Starlight, Around the World in 80 Days*), Centaur Theatre Company (*Sexual Misconduct of the Middle Classes, Paradise Lost, The Last Wife, Motherhouse, The St. Leonard Chronicles, The Envelope*) as well as the Segal Centre for Performing Arts (*Times, They are A Changin', Same Time, Next Year, Waiting for the Barbarians, Ain't Misbehavin', Forever Plaid, Tribes*). Thank you to the team at Infinithéâtre and the most gratitude possible to her family who have always supported her theatre adventures. *Headshot by Sabrina Reeves*



# PRODUCTION TEAM



**Aurora Torok**  
**Technical Director, Associate Lighting Designer**

Aurora Torok (she/her/by name) is a queer and hard-of-hearing (using hearing aids) artist currently living on Tio'tia:ke (Montreal). Her experience in the live arts is primarily in theatre after graduating from the National Theatre School of Canada in Production Design and Technical Arts, as well as from Concordia University with a BFA - Specialization in Design for the Theatre.

Other disciplines include contemporary dance, outdoor art installations, comedy and visual arts. Aurora was nominated for Outstanding Contribution to Theatre by the METAs in 2022. *Headshot by HeatherEllen Strain*



**Corey Weiser**  
**Apprentice Stage Manager**

Corey is a graduate of John Abbott College's Professional Theatre Technical program. During his time at school, he developed interest in several theatre disciplines, however, Stage Management remained his true passion. At school, he was fortunate to experience working as ASM on *Peter and the Starcatcher* and as SM on *Decomposed Theater; Or, The Human Trashcan*. Since

graduation, he has had the opportunity to Stage Manage *Saltzman's Antiques* at the Montreal Fringe Festival and a workshop of *Remarkable Voices* by Gabrielle Soskin. Most recently, he took on the role of Production Manager at the 2023 Just For Laughs Montreal Festival. Corey is excited to be returning to Infinithéâtre as their Apprentice SM for the 2023/24 season.



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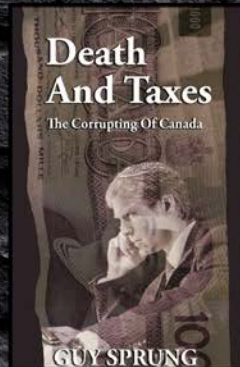
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# INFINITHÉÂTRE'S PLAY DEVELOPMENT INITIATIVES

Infinithéâtre is proud to offer the following play development initiatives for Québec-based playwrights and artists:

**Write-on-Q**, our annual English-language playwriting competition open to Québec writers and Indigenous writers from across Canada. Up to ten finalists are announced mid-Fall with cash prizes totalling up to \$3,000 announced by mid December.

**The-Write-Stuff**, our 10-minute playwriting competition for Québec youth, ages 12-19, with cash prizes up to \$500.

**Pipeline**, our year-end public reading series, featuring the winning plays from Write on-Q.

**Park 'n Play Open-Air Play Reading Series**, featuring the winning entries from The-Write-Stuff, in partnership with Les journées de la culture.

**Emerging Voices Mentorship Program for Young Writers & Theatre Creators**, a way to further expand our playwriting competition for youth by offering free writing and theatre creation workshops to a wide range of schools.

**Infinite Voices - Establish & Emerging Artist-in-Residence Program**, including mentorship and support from the company.

**Big Bang Artists' Laboratory**, providing time and space for projects in development in the form of extended exploratory residencies. These include free public presentations of works in progress.

**Action Infini, Extended Outreach to Students** via live performances, talkbacks and study guides.

**InfiniPRESS**, our in-house play publication service, further extending the life of the plays developed and produced at Infinithéâtre.



# MANDATE

Infinithéâtre develops, produces and promotes plays written or adapted by Québec artists, with a commitment to theatre that reflects a vast diversity of experience.

Based in Tiohtià:ke/Montréal, we seek out and encourage works that examine and reflect contemporary society in all its complexity and beauty. We present innovative new plays created in collaboration with both emerging and established artists, providing professional support that is accessible, fruitful, and sustained. While our works are primarily presented in English, we aim to explore subject matter and themes that impact the many peoples that call Québec home.

Our work is driven by a fundamental desire to spark dialogue and awaken empathy through live performance of the highest calibre.

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# THANK YOU

"This play had many midwives. It started with Derek Ritschel, Guy Sprung, Zach Fraser and a multitude of other people who have influenced my method of thought before, during and after the development of this play. But especially, an extra-special thanks to my partner, the lovely Janine."

- Drew Hayden Taylor, playwright

*Open House* was developed in large part thanks to a Commission Grant from **The Cole Foundation**, allowing Infinithéâtre to invite Drew Hayden Taylor as our inaugural Artist in Residence during our 21/22 season.

## **Special thanks to**

Derek Ritschel, Guy Sprung, Heather White, Adrienne Richards, Tristan D. Lalla, Alex Weiner, Etienne Lou, Jonathan Silver, Stephanie Buxton, Schubert Pierre-Louis, Diane Roberts, Sophie Gee, Nate Blander, Jonah Blander, Albert Kwan, Black Theatre Workshop, Shop Dogs

## **Government Supporters**

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## **Core Supporters**

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Additional **thanks** to the following for your in-kind support of Infinithéâtre throughout the year: Quebec Drama Federation, Imago Theatre, Teesri Duniya, Centaur Theatre, Talisman Theatre, Gerry Lipnowski, Gabriel Safdie, Daniel Sanger, Guy Sprung, Ashe Lang, Fabien Bonnefoi, Ibraheem Youssef, Caroline Hart, Helen Malkin, Richard Santo, Elisha Conway, Hanna Hershman, Marie Madelin, Avigail Aronoff, Jen Jack