SAINT JOHN THEATRE COMPANY

ANNUAL REPORT 25-26



PHOTO BY TYLER WARREN ELLIS,
OF 'MAMMA MIA!', MAY 2026

OUR PURPOSE

TO ENTERTAIN, EDUCATE, EMPLOY AND ENRICH
OUR COMMUNITY THROUGH PERFORMANCE.

PHOTO BY TYLER WARREN ELLIS, BEHIND THE SCENES
OF ‘THE PLAY THAT GOES WRONG’, MARCH 2026

BOARD OF DIRECTORS

CHAIR
Andrew Beckett

VICE CHAIR
Beth Richardson

TREASURER
Jillian English

DIRECTORS
Jeff McAloon
Ann Mowatt
Michelle Robichaud
Michelle Thibodeau Coates

SJTC STAFF

EXECUTIVE DIRECTOR & ARTISTIC DIRECTOR
Stephen Tobias

ADMINISTRATION & BOX OFFICE MANAGER
Chris Webb

DIRECTOR OF FINANCE & ADMINISTRATION
Angela Halpin

DIRECTOR OF MARKETING & COMMUNICATIONS
Lise Driscoll

HEAD TECHNICIAN, BMO STUDIO THEATRE
Anthony Allen

OUTREACH COORDINATOR
Jesse McRae

PRODUCTION MANAGER & VIDEO DIRECTOR
Drew Murdock

RESIDENT GRAPHIC DESIGNER
Erica Campbell

SEASONAL ADVERTISING SALES
Chris Gabriel

TECHNICIAN & BUILDING MAINTENANCE
Meaghan Smith

ANDREW BECKETT BOARD CHAIR

As we reflect on our 36th Season, we do so with real pride in what has been achieved. It has been a year of growing audiences and continued momentum across all areas of the company. This includes large-scale, community-focused Main Stage productions, engaging summer projects, ARC training and professional development work, and a standout Live @ The BMO music series featuring multiple sold-out performances.

Across the season, SJTC produced or presented 46 cultural works and delivered more than 170 public performances, reaching audiences locally, nationally, and even internationally. Overall attendance across all venues reached 29,440. This record-setting attendance number is not only a reflection of the quality of our work, but also the result of continued community support for live theatre in our region.

Looking ahead, the Board has approved a new season budget that reflects continued growth and increased investment in SJTC's artistic and organizational capacity, ensuring we can build on this momentum in the year ahead. The Board will also continue to focus on advancing the Courthouse Stage project, a transformative investment in the future of professional theatre, artist development, and cultural life in Saint John.

Thank you to our artists, staff, volunteers, donors, and audiences for being at the heart of this work. We look forward to the next season with confidence and excitement.

SINCERELY,
ANDREW BECKETT, BOARD CHAIR

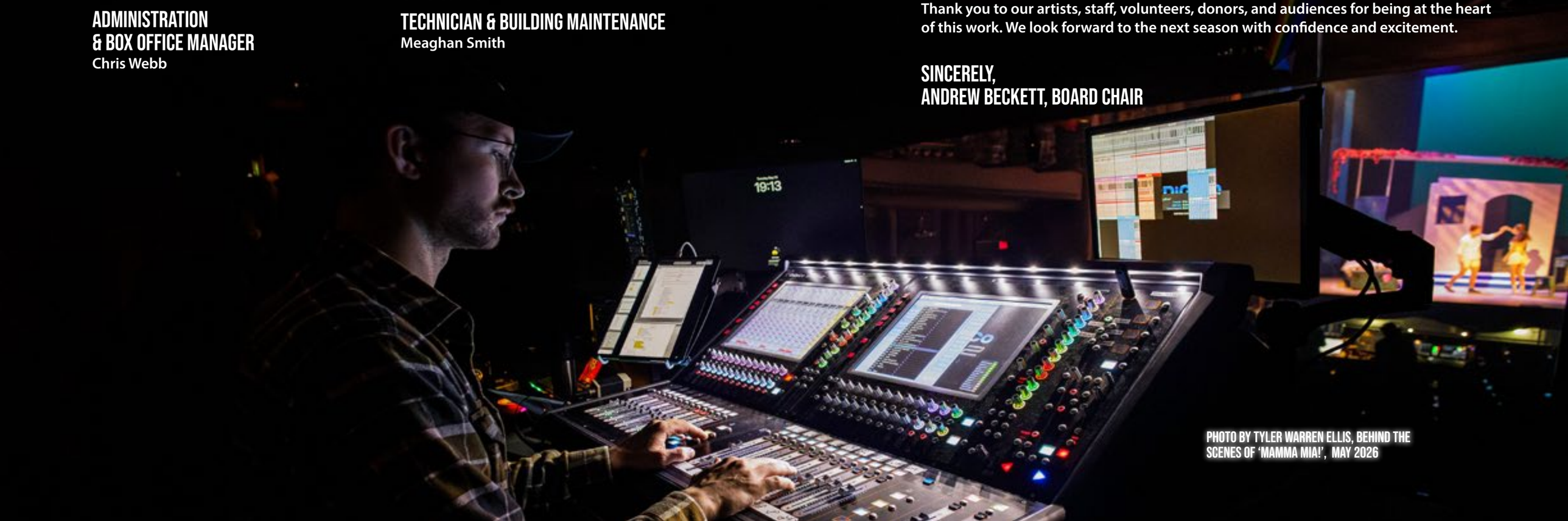


PHOTO BY TYLER WARREN ELLIS, BEHIND THE SCENES OF 'MAMMA MIA!', MAY 2026

STEPHEN TOBIAS EXECUTIVE DIRECTOR

As I look back on the 2025–2026 season, I'm incredibly proud of what we accomplished together. It was a year that reminded me just how much Saint John Theatre Company continues to grow, not only in the work we put on stage, but in the audiences we're reaching, the artists we're supporting, and the role we're playing in our community.

As New Brunswick's largest producing theatre organization, we have a responsibility, and an exciting opportunity, to keep creating ambitious work, supporting artists, and building audiences across the province. This season, we continued doing what we love: producing big Main Stage musicals, presenting bold new and touring work, growing our music series, and creating more opportunities for artists through ARC's training and development programs.

A few moments stand out.

Our work reached new audiences this year, with SJTC productions presented in 10 theatres across two continents. Seeing our artists and productions travel while continuing to create meaningful work here at home has been especially rewarding.

Closer to home, it's been exciting to watch our audiences grow. Across all our venues, we welcomed 29,440 ticket holders this season. Just as encouraging is seeing new faces in the audience alongside so many familiar ones, a reminder that live theatre continues to bring people together in meaningful ways.

We've also spent a great deal of time building for the future. We expanded ARC's artist training initiatives, strengthened our development efforts, and continued laying the groundwork for long-term growth.

One of the milestones I'm most excited about is the progress on the Courthouse Stage project. With Phase 1 now underway, we're taking the first steps toward creating a permanent home for ARC while restoring one of Saint John's historic buildings into a vibrant new cultural space.

None of this happens because of one person or even one organization. It happens because of the artists who inspire us, the staff and volunteers who make every production possible, our donors, sponsors, community partners, and, of course, everyone who chooses to spend an evening at the theatre.

Thank you for believing in what we do and for being part of another memorable season. I can't wait to share what's next.

SINCERELY,
STEPHEN TOBIAS, EXECUTIVE DIRECTOR

PHOTO BY TYLER WARREN ELLIS, BEHIND THE SCENES OF 'MAMMA MIA!', MAY 2026

“THE ENTHUSIASM AND SUPPORT WE SAW THIS YEAR ARE A REMINDER THAT LIVE THEATRE CONTINUES TO BE AN IMPORTANT PART OF OUR COMMUNITY, AND THAT PEOPLE ARE EAGER TO CELEBRATE IT.” STEPHEN TOBIAS, EXECUTIVE DIRECTOR

MAIN STAGE SERIES

This season’s 3-show Main Stage Series was one for the record books, welcoming more than 11,223 audience members, a remarkable 79% increase over last year, and celebrating a major milestone marking the company’s 100th production on the Imperial Theatre stage. Our loyal Main Stage subscriber audience grew again this year, reaching 692 three-show season subscribers, an increase over last season’s 681.

PHOTO BY TYLER WARREN ELLIS, BEHIND THE SCENES OF ‘MAMMA MIA!’, MAY 2025

A CHRISTMAS CAROL

The 36th Main Stage Season kicked off with a fresh take on a holiday classic. Adapted by Drew Murdock and directed by Sandra Bell, *A Christmas Carol* captured the magic and tradition audiences have known and loved while bringing a new energy to this timeless tale. 3,806 people joined us at the Imperial Theatre to experience the production, making it a festive and well-attended start to the Main Stage season.

PHOTO BY TYLER WARREN ELLIS, GILBERT BOYCE IN 'A CHRISTMAS CAROL', NOVEMBER 2025

"SO IMPRESSED WITH THE ACTING, COSTUMES, SINGING, STAGE, SPECIAL EFFECTS, MUSIC AND RIGHT DOWN TO THE BRITISH ACCENTS. FIVE STARS." - S.D.H., ATTENDEE

THE PLAY THAT GOES WRONG

In March, audiences experienced the hilarious chaos of *The Play That Goes Wrong*. Directed by Drew Murdock, the production challenged the team to master the perfectly timed disasters, mishaps, and overall onstage mayhem.

2,637 people attended, a strong turnout for a March Main Stage production compared to previous seasons.

PHOTO BY TYLER WARREN ELLIS, OF 'THE PLAY THAT GOES WRONG', MARCH 2026

"SOME PARTS, I HOWLED OUT LOUD! OTHER PARTS, MY MOUTH HUNG OPEN IN SURPRISE! UNFORGETTABLE!"
BOB B., ATTENDEE

MAMMA MIA!

The season closed with a milestone moment, our 100th show on the Imperial Theatre stage. To mark the occasion, we brought back one of our most beloved productions, the hit musical *Mamma Mia!* Directed by Stephen Tobias, the show exceeded box office expectations in May, bringing 4,780 attendees together for a joyful celebration filled with great music and many unforgettable moments.

PHOTO BY TYLER WARREN ELLIS, OF 'MAMMA MIA!', MAY 2026

"I LAUGHED, I CRIED, I CLAPPED AND THOROUGHLY ENJOYED EVERY MINUTE." SUE M., ATTENDEE

COME FROM AWAY

As a special collaboration with Fredericton-based Rogue Productions, we brought *Come From Away* to the stage with an all New Brunswick cast and creative team. The production quickly became one of the season's biggest successes, drawing 11,558 audience members across two venues; 5,857 at Imperial Theatre in Saint John and 5,701 at the KIRA Amphitheatre in St. Andrews.

The overwhelming success of the production has inspired both companies to continue the partnership, with *Come From Away* returning for a three-city New Brunswick tour in Moncton, Fredericton, and Saint John in September 2026.

PHOTO BY ANDREW FINLAY, OF 'COME FROM AWAY', SEPTEMBER 2025

"PARTNERING WITH ROGUE PRODUCTIONS, WORKING ALONGSIDE AN ALL NEW BRUNSWICK CAST AND CREATIVE TEAM, AND SHARING THIS STORY WITH EAST COAST AUDIENCES MADE THIS PROJECT SOMETHING TRULY SPECIAL. I COULDN'T BE PROUDER OF WHAT WE ACCOMPLISHED TOGETHER." STEPHEN TOBIAS, EXECUTIVE DIRECTOR

"THE STANDING OVATION WAS THE LONGEST AND LOUDEST THAT I'VE EVER BEEN A PART OF!" KELLY B., ATTENDEE



"THE PRESENTATION SERIES OPENS THE DOORS OF THE BMO STUDIO TO EXTRAORDINARY PROFESSIONAL ARTISTS FROM ACROSS ATLANTIC CANADA AND BEYOND, BRINGING BOLD, CONTEMPORARY WORK TO OUR COMMUNITY." STEPHEN TOBIAS, EXECUTIVE DIRECTOR, SJTC



PRESENTATION SERIES

Our Presentation Series brings professional artists to the BMO Studio, giving Saint John audiences the opportunity to experience works from across the region and from the wider theatre community. This series offers audiences a chance to discover new voices and exciting live performances.

The season opened with Fredericton's Solo Chicken Productions and their Fundy Fringe hit, *TILT*. Directed by Lisa Anne Ross and created and performed by Jean-Michel Cliche and Alex Rioux, this unique mix of improv and physical theatre put the audience in control, deciding the shocking secret at the centre of a couple's rocky relationship. A bonus 45-minute improv workshop was held before the performance, giving participants a chance to learn from some of Atlantic Canada's best improvisers.

James Mullinger: Unplanned. Unscripted. Off the Cuff. returned to the BMO Studio by popular demand following a sold-out run last season. Audiences participated by offering their own suggestions, giving James the challenge of creating entirely improvised stand-up routines on the spot. With special guest comedians opening each night, no two performances were the same, making for three unforgettable evenings of laughter and surprise.

"LOVED THE UNPREDICTABILITY OF THE STORIES, THE LAUGHS AND THE SINCERITY! A WONDERFUL EVENING OUT!"

JUDY W., JAMES MULLINGER COMEDY ATTENDEE

In partnership with the Ukrainian Association of Saint John, *Ukrainian Legends* transported audiences on a moving cultural journey through history, music, and tradition. With folk songs, dance, and stories guided by the voice of Nestor the Chronicler, this performance celebrated resilience, identity, and the enduring spirit of Ukraine.

PHOTO BY ANDREW FINLAY, OF 'TILT', AUGUST 2024, FRINGE APPEARANCE

STUDIO SERIES

“THE STUDIO SERIES IS ABOUT KEEPING GREAT LOCAL TALENT ON OUR STAGE, GIVING LOCAL ARTISTS THE CHANCE TO PERFORM AND GROW IN THE BMO STUDIO.” STEPHEN TOBIAS, EXECUTIVE DIRECTOR

Yasmina Reza’s *ART*, directed by Dean Turner, played to several hundred people across its run at the BMO Studio, with a well-attended Industry Night that brought together arts and cultural workers from across the region. Audience feedback throughout the run was very positive. The production also brought together a strong mix of new and familiar faces and was a great example of how our local theatre community continues to come together to create great work on our stage.

Attendance for the in-house Studio Series increased by 35% year over year, with *ART* drawing 299 audience members.

PHOTO BY ANDREW FINLAY, OF ‘ART’, FEBRUARY 2026,

“...WE NOT ONLY GOT TO LAUGH WITH THE CHARACTERS BUT LEARNED SO MUCH ABOUT THEIR PERSONALITIES AND FRIENDSHIP. I ENJOY THE SMALLER THEATRE. IT ADDED A REAL CONNECTION TO THE CHARACTERS. THIS WAS A WONDERFUL EXPERIENCE AND SO MUCH MORE THAN I EXPECTED.”
FAYE T., ‘ART’ ATTENDEE

LIVE @ THE BMO MUSIC SERIES

“THIS SEASON’S LIVE @ THE BMO MUSIC SERIES BROUGHT INCREDIBLE CANADIAN TALENT TO OUR STAGE AND WELCOMED AUDIENCES IN RECORD NUMBERS. SEEING THE BMO STUDIO FILLED WITH MUSIC AND ENERGY, INCLUDING SEVERAL SOLD-OUT SHOWS, WAS A HIGHLIGHT OF THE SEASON.” STEPHEN TOBIAS, EXECUTIVE DIRECTOR, SJTC

It was an incredible season the for Live @ the BMO Music Series, with several sold-out performances and a lineup that delivered unforgettable music and stories. From Séan McCann’s heartfelt Canadian Road Trip and Joel Miller’s genre-bending jazz/classical collaboration to the storytelling of Dave Gunning, the timeless songs of Alfie Zappacosta, the energy of the Mike Biggar Jazz & Blues Revue, and Valdy’s beloved folk classics, the series celebrated some of Canada’s most engaging performers in the up close and personal atmosphere of the beautiful BMO Studio Theatre.

We were also thrilled to partner with Symphony New Brunswick to bring three chamber music performances to the BMO Studio. Featuring Now & Then, Games & Grooves, and Vaudeville!, the series showcased the incredible talent of musicians from across the Province. This collaboration also helped us welcome new audiences to the BMO Studio and continue expanding the variety of performances we offer.

The Live @ The BMO Music Series continued to build momentum with six sold out performances in the series and attendance growth of 9% year over year. The increase is especially notable as the series achieved this growth while presenting two fewer performances than the previous season.

THE NATIONAL THEATRE LIVE SERIES

"WE'RE EXCITED TO PARTNER WITH NATIONAL THEATRE LIVE TO BRING SOME OF THE WORLD'S BEST THEATRE TO THE BMO STUDIO THEATRE. IT'S ANOTHER GREAT WAY TO OFFER OUR AUDIENCES SOMETHING UNIQUE."
STEPHEN TOBIAS, EXECUTIVE DIRECTOR

This season, the Saint John Theatre Company added National Theatre Live screenings to its lineup bringing acclaimed productions from London's National Theatre to the BMO Studio Theatre big screen. The series expands the range of theatre experiences available to local audiences while making great use of our venue.

The inaugural lineup included *Inter Alia, Mrs. Warren's Profession, The Fifth Step, Hamlet, A Streetcar Named Desire, All My Sons*, and *The Playboy of the Western World* and welcomed 292 people.

With plans to continue the series, National Theatre Live has become an exciting addition to SJTC's programming, giving audiences access to internationally acclaimed productions they might not otherwise have the opportunity to experience.

PHOTO BY TYLER WARREN ELLIS, OF A BMO STUDIO THEATRE AUDIENCE

LOYALIST CITY SHAKESPEARE:
THE TEMPEST AT PLACE FORT LA TOUR

"WITH THREE SUCCESSFUL SEASONS UNDER OUR BELT, LOYALIST CITY SHAKESPEARE CONTINUES TO BRING THE MAGIC OF SHAKESPEARE TO ONE OF SAINT JOHN'S MOST BEAUTIFUL HISTORICAL SETTINGS."
STEPHEN TOBIAS, EXECUTIVE DIRECTOR

Now in its third season at Place Fort La Tour, Loyalist City Shakespeare's outdoor summer productions continue to grow as we fine-tune the experience each year. Despite two weather cancellations, *The Tempest* performed strongly with 1,159 tickets sold. Improvements to refreshments, signage, and technical gear helped make the experience even smoother for audiences while building on the success of this unique outdoor theatre series.

Since launching the Shakespeare at Place Fort La Tour series, 3,584 people have attended *Macbeth* (2023), *Hamlet* (2024), and *The Tempest* (2025). Average attendance per performance has grown steadily from 141 to 162 to 166, an 18% increase since the series began and a 2% increase over last season. While overall attendance was down 11% this season due to weather-related cancellations, *The Tempest* achieved the highest average attendance per performance in the series to date.

PHOTO BY ANDREW FINLAY, OF 'THE TEMPEST', JULY 2025

"WATCHING SHAKESPEARE EVERY SUMMER HAS BECOME A CHERISHED TRADITION, AND IT NEVER DISAPPOINTS. THE ATMOSPHERE, THE PERFORMANCE, THE MAGIC OF SHAKESPEAREAN LANGUAGE... SIMPLY INDESCRIBABLE." NATALIIA G., 'THE TEMPEST' ATTENDEE



FUNDY FRINGE FESTIVAL

"FUNDY FRINGE CONTINUES TO BRING A GREAT ENERGY TO SAINT JOHN EVERY SUMMER. WE'RE EXCITED TO KEEP GROWING THIS MUCH-LOVED FESTIVAL."

STEPHEN TOBIAS, EXECUTIVE DIRECTOR

The 13th season of the Fundy Fringe Festival continued to build momentum, with attendance growing by more than 50% over the previous year. Celebrating independent artists and unexpected performances, Fundy Fringe brings a unique mix of performance art to uptown Saint John and has become a beloved summer tradition.

Featuring 15 shows selected through the Fringe lottery process, this year's festival once again delivered a great line-up of bold, original work. With new Fringe Director Jesse McRae at the helm, the festival continued to grow its audience, entertaining 1,656 attendees throughout the festival.

PHOTO BY ANDREW FINLAY, OF TALL MARK AT THE FUNDY FRINGE FESTIVAL, AUGUST 2025

THE NAKED MENNONITE: LIVE
Real Live Entertainment (Steinbach, MB)

MULTI – VS
Affair Of Honour (Vancouver, BC)

THE PRICK
Little Guise Theatre Co (Charlottetown, PEI)

ARTHUR MILLER'S ELEGY FOR A LADY
Central Standard Theatre (Kansas City, MI)

A COMPLETE IDIOT'S GUIDE TO NEW ZEALAND
Sully O'Sullivan (Wellington, New Zealand)

A GUIDE TO COLLECTING ANTIQUE MAPS
Starr Street Productions (New York City, NY)

ONE LAST TOUCH
Steven Andrews (Edmonton, AB)

WONDERFUL WORLD OF WAYNE
Wayne Hansen (Saint John, NB)

TOMILOLA: THE MUSICAL
Afrocan AF (St. John's, NL)

EAT IT ANYWAY
Tall Mark (Vancouver, BC)

BEYOND THE PAGES
Panopticonned Co. (Tantramar, NB)

THE TAROT SHOW
Flood Productions (Saint John, NB)

THE CASE OF THE DEADLY ALIBI
B Team Productions (Saint John, NB)

A SCHOONER CALLED DART
Clown #9 (Saint John, NB)

HITS & MRS.
ACT III Productions (Saint John NB)

ATLANTIC REPERTORY COMPANY

"THIS SEASON WAS A BIG STEP FORWARD FOR ARC. LAUNCHING OUR FIRST SUBSCRIPTION SERIES WAS SOMETHING WE'D BEEN WORKING TOWARD FOR YEARS, AND SEEING AUDIENCES EMBRACE IT WAS INCREDIBLY REWARDING. IT GIVES US GREAT CONFIDENCE FOR WHERE ARC IS HEADED." STEPHEN TOBIAS, EXECUTIVE DIRECTOR



The 2025–2026 season marked a new chapter for ARC with the launch of its first three-show subscription series. It was an exciting milestone that helped build a stronger foundation not only for the series but for professional theatre in Saint John.

The season opened with *Billy Bishop Goes to War*, the beloved Canadian musical that tells the remarkable story of Canada's famous First World War flying ace. *Ghost Light* followed, as acclaimed New Brunswick actor Shawn Wright shared a heartfelt and deeply personal tribute to his mother and the power of theatre. The season concluded with *The Master Builder*, Henrik Ibsen's gripping psychological drama starring celebrated Canadian actor R.H. Thomson in a powerful exploration of ambition and accountability.

Alongside the subscription series, ARC brought back the original cast and creative team of *Cottagers and Indians*, Drew Hayden Taylor's award-winning play about reconciliation and community. In addition to a public performance at the BMO Studio Theatre, the production toured local schools, reaching 740 students.

The production then travelled to two theatres in Germany, building on international partnerships ARC has been developing for several years. These partnerships have opened the door for ARC teams to travel, share their work, learn from artists in other countries and experience different ways of making theatre.

"...I HOPE THAT READING IBSEN IS AT LEAST HALF AS ENTICING AS WATCHING YOU PERFORM HIS PLAY. THANK YOU FOR INTRODUCING ME TO IBSEN. THANK YOU FOR YOUR WONDERFUL ACTING. THIS PERFORMANCE WILL LIVE IN ME FOREVER."
CAROLINE K., 'THE MASTER BUILDER' ATTENDEE

From professional productions and touring to mentorship, collaboration and international exchange, ARC continues to find new ways to support the growth of Canadian artists while bringing great theatre to audiences across New Brunswick.

PHOTO BY DREW MURDOCK, OF PATRICK JEFFREY IN 'BILLY BISHOP GOES TO WAR', DECEMBER 2025

ARC ACADEMY

"THEATRE HAS ALWAYS BEEN ABOUT LEARNING FROM ONE ANOTHER. ARC ACADEMY GIVES US THE CHANCE TO CONNECT EMERGING ARTISTS WITH SOME OF THE BEST IN THE BUSINESS, AND THOSE EXPERIENCES HAVE A LASTING IMPACT." STEPHEN TOBIAS, EXECUTIVE DIRECTOR

ARC Academy continued to build momentum this season, bringing together artists, educators, and students to learn from some of Canada's most respected theatre professionals.

The season began with *Directing and Communicating with Actors*, led by award-winning director and former National Theatre School Executive Artistic Director Alisa Palmer, giving drama educators and directors practical tools for working with performers.

Canadian theatre leader Richard Rose followed with *Read, Think, Conceive and Execute* for Directors, an intensive weekend exploring script analysis, directing concepts, and the rehearsal process for emerging directors.

Artists sharpened their performance skills during *Get to the Point*, a two-day stage combat workshop led by acclaimed fight directors Nathania Bernabe and Jackie T. Hanlin, where participants learned the fundamentals of safe and dynamic sword fighting for the stage.

In preparation for *A Midsummer Night's Dream*, the cast took part in the Shakespeare Intensive with celebrated Canadian actor Seana McKenna, focusing on text, character, and the physical demands of performing Shakespeare.

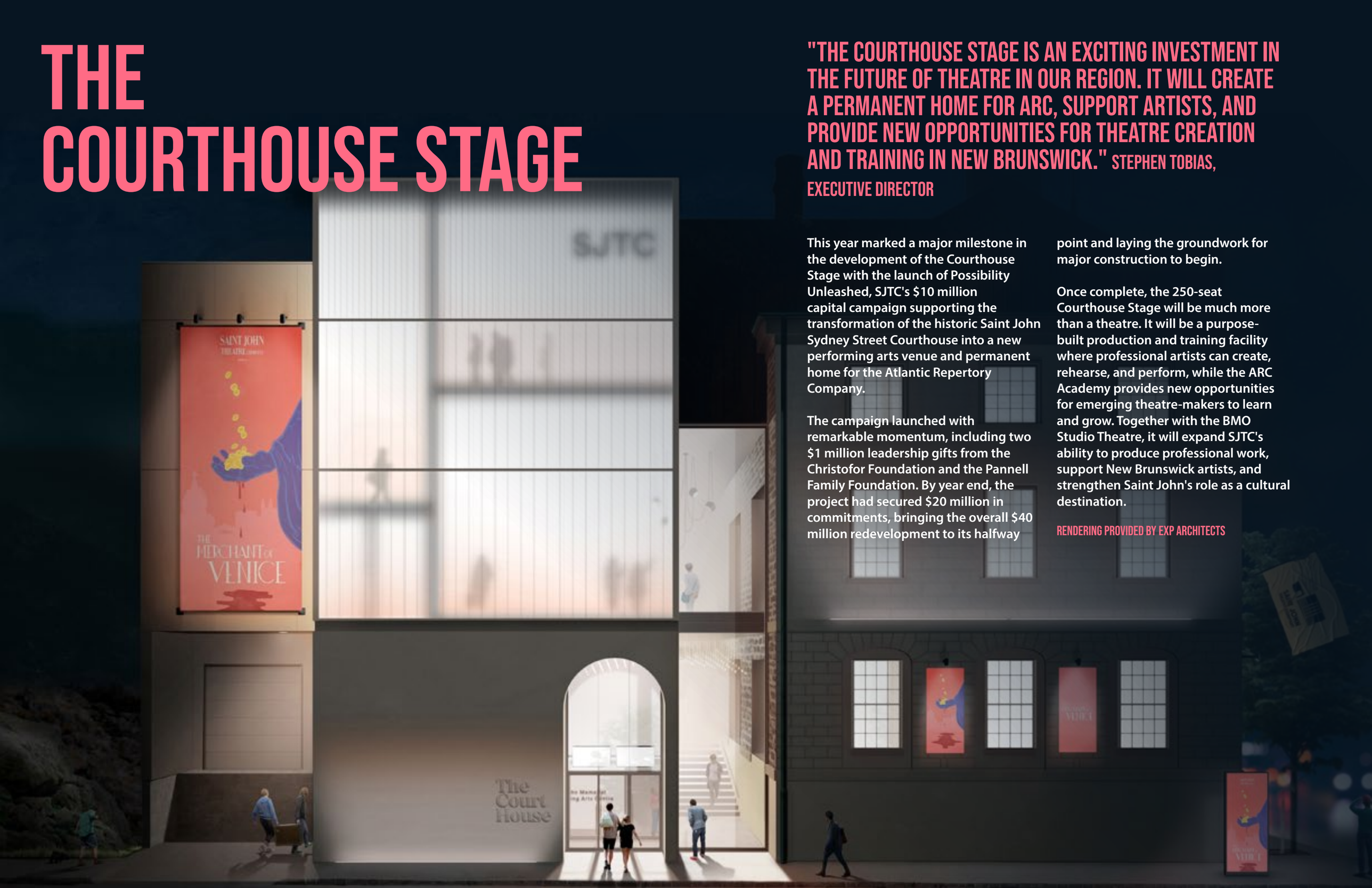
Beyond professional training, ARC Academy continued its partnership with Anglophone South School District, delivering theatre workshops for students and teachers, providing production feedback, and offering one-on-one mentorship to drama teachers.

"EVERY DRAMA TEACHER SHOULD HAVE BEEN THERE. THEY DON'T KNOW WHAT THEY MISSED!" JULIETTE B., ALISA PALMER WORKSHOP ATTENDEE

ARC ACADEMY'S REACH: 7 High School Drama Teachers, 17 Elementary School Teachers, 8 Aspiring Directors, 16 Actors, 576 Students

PHOTO BY JESSE MCRAE, OF SEANA MCKEENNA'S SHAKESPEARE WORKSHOP, MAY 2026

THE COURTHOUSE STAGE



"THE COURTHOUSE STAGE IS AN EXCITING INVESTMENT IN THE FUTURE OF THEATRE IN OUR REGION. IT WILL CREATE A PERMANENT HOME FOR ARC, SUPPORT ARTISTS, AND PROVIDE NEW OPPORTUNITIES FOR THEATRE CREATION AND TRAINING IN NEW BRUNSWICK." STEPHEN TOBIAS, EXECUTIVE DIRECTOR

This year marked a major milestone in the development of the Courthouse Stage with the launch of Possibility Unleashed, SJTC's $10 million capital campaign supporting the transformation of the historic Saint John Sydney Street Courthouse into a new performing arts venue and permanent home for the Atlantic Repertory Company.

The campaign launched with remarkable momentum, including two $1 million leadership gifts from the Christofor Foundation and the Pannell Family Foundation. By year end, the project had secured $20 million in commitments, bringing the overall $40 million redevelopment to its halfway point and laying the groundwork for major construction to begin.

Once complete, the 250-seat Courthouse Stage will be much more than a theatre. It will be a purpose-built production and training facility where professional artists can create, rehearse, and perform, while the ARC Academy provides new opportunities for emerging theatre-makers to learn and grow. Together with the BMO Studio Theatre, it will expand SJTC's ability to produce professional work, support New Brunswick artists, and strengthen Saint John's role as a cultural destination.

RENDERING PROVIDED BY EXP ARCHITECTS

A PARTNERSHIP THAT GOES BACK TO THE BEGINNING

THE SAINT JOHN THEATRE COMPANY AND THE IMPERIAL THEATRE

For more than 30 years, Saint John Theatre Company and Imperial Theatre have grown together. Our relationship began before either organization had quite found its footing: when Imperial Theatre opened its doors in 1994, the Saint John Theatre Company was there with its first production, *The Incredible Murder of Cardinal Tosca*, in April of that year.

Today, the Saint John Theatre Company is Imperial Theatre's longest standing and most active rental client, presenting our Main Stage productions in the venue for over 30 consecutive seasons. While SJTC rents the theatre for our productions, the relationship has always been about much more than a room and a stage. From Jamie Grant and Peter Smith to Lee Bolton and Angela Campbell, we've had the privilege of working alongside a succession of Imperial Theatre leaders who have helped shape the venue and its relationship with the local theatre community.

Once a show moves into the theatre, it truly becomes a team effort setting up each production in close collaboration with Imperial Theatre's incredible technical staff, from load-in to lighting and sound and the countless details that make a production work. Our artists, production teams and Imperial's crew work side by side to bring each show to life.

That partnership was especially meaningful this season when *Mamma Mia!* became Saint John Theatre Company's 100th major rental at Imperial Theatre. One hundred productions is a remarkable milestone and a testament to the people who have worked together behind the scenes, onstage and in the theatre to make them happen.

As we look ahead, we're proud that a relationship that started with our very first production at Imperial Theatre continues to be such an important part of how we make and present theatre in Saint John.

FOR THE 2025-2026 SEASON, SJTC:

- Rented Imperial Theatre for 4 major productions
- Accumulated one month of occupancy
- Presented 27 performances on the Imperial Theatre stage
- Welcomed 17,080 audience into the Imperial Theatre space
- Created 1,372 hours of work for Imperial Theatre technicians
- Paid $211,674 in event fees

PHOTO BY TYLER WARREN ELLIS, BEHIND THE SCENES OF 'THE PLAY THAT GOES WRONG' MARCH 2026

100 SJTC SHOWS AT IMPERIAL THEATRE:

April, 1994 – The Incredible Murder of Cardinal Tosca
October, 1994 – Present Laughter
February, 1995 – Macbeth
May, 1995 – The Odd Couple
September, 1995 – Opening Night
November, 1995 – Amadeus
February, 1996 – The Taming of the Shrew
May, 1996 – No Sex Please, We're British
October, 1996 – The Woman in Black
May, 1997 – Hamlet
July, 1997 – Unique Fundraising Gala
November, 1997 – Arsenic and Old Lace
February, 1998 – Oleanna
May, 1998 – The Three Musketeers
November, 1998 – Waiting for the Parade
March, 1999 – Arms and the Man
May, 1999 – Noises Off
November, 1999 – The Hollow
February, 2000 – Twelfth Night
June, 2000 – Breaking Legs
November, 2000 – The Hollow
March, 2001 – The Elephant Man
June, 2001 – Whodunnit?
November, 2001 – The Diary of Anne Frank
February, 2002 – Sylvia
May, 2002 – Cyrano de Bergerac
November, 2002 – The Miracle Worker
March, 2003 – Death of a Salesman
May, 2003 – ART
October, 2003 – Guys & Dolls
March, 2004 – Proof
May, 2004 – A Streetcar Named Desire
November, 2004 – Les Liaisons Dangereuses
March, 2005 – Evita
May, 2005 – The Sunshine Boys
November, 2005 – A Christmas Carol
March, 2006 – Sight Unseen
May, 2006 – The Crucible
November, 2006 – Noises Off
March, 2007 – The Glass Menagerie
May, 2007 – Cabaret
November, 2007 – Dracula
March, 2008 – Tuesdays with Morrie
May, 2008 – To Kill a Mockingbird
November, 2008 – Chicago
March, 2009 – Crimes of the Heart
May, 2009 – One Flew Over the Cuckoo's Nest
November, 2009 – Dr. Jekyll & Mr. Hyde
March, 2010 – Frost/Nixon
May, 2010 – The Producers
November, 2010 – The Importance of Being Earnest
March, 2011 – Black Comedy
May, 2011 – Cat on a Hot Tin Roof
November, 2011 – A Christmas Carol
March, 2012 – The 39 Steps
May, 2012 – Romeo & Juliet
November, 2012 – God of Carnage
March, 2013 – Sweeney Todd
May, 2013 – 1984
November, 2013 – Annie
March, 2014 – RED
May, 2014 – Pride & Prejudice
November, 2014 – The Sound of Music
March, 2015 – Every Good Boy Deserves Favour
May, 2015 – The Great Gatsby
October, 2015 – Trilogy: Yesterday, Today & Tomorrow
November, 2015 – The Wizard of Oz
March/April, 2016 – Noises Off
April, 2016 – Witness for the Prosecution
May, 2016 – An Enemy of the People
November, 2016 – Miracle on 34th Street
March, 2017 – Of Mice and Men
May, 2017 – Boeing! Boeing!
November, 2017 – It's a Wonderful Life
March, 2018 – Shakespeare in Love
May, 2018 – Mamma Mia!
November, 2018 – Elf, the Musical
March, 2019 – The Crucible
May, 2019 – Little Shop of Horrors
August, 2019 – A La Deriva – IATA
August, 2019 – Lady Mac – IATA
August, 2019 – UBC FC: The Final – IATA
November, 2019 – A Christmas Carol
May, 2021 – Nunsense
November, 2021 – A Christmas Story
March, 2022 – Driving Miss Daisy
May, 2022 – Annie
November, 2022 – Miracle on 34th Street
March, 2023 – Sense & Sensibility
May, 2023 – 9 to 5: The Musical
November, 2023 – Elf, The Musical
March, 2024 – Misery
May, 2024 – Mary Poppins
November, 2024 – Charlie and the Chocolate Factory
March, 2025 – Lend Me A Tenor
May, 2025 – Dial M for Murder
September, 2025 – Come From Away
November, 2025 – A Christmas Carol
March, 2026 – The Play That Goes Wrong
100. May, 2026 – Mamma Mia!

PHOTO BY TYLER WARREN ELLIS, BEHIND THE SCENES OF 'THE PLAY THAT GOES WRONG' MARCH 2026

FINANCIAL POSITION

This season brought continued growth for the Saint John Theatre Company, along with the costs that come with producing more work, supporting more artists, and growing our programs. We welcomed 29,440 ticket holders this season, a strong indication of the continued interest in and support of live theatre in our community.

Ticket sales and other earned revenue continue to cover only a small part of the cost of producing theatre, making the support of funders, donors, sponsors, advertisers, and community partners essential to our ability to deliver our programming. This year also saw significant progress in our fundraising efforts, with the Possibility Unleashed campaign reaching $20 million in commitments toward the $40 million Courthouse Stage project. Our Staging the Future Endowment fund also grew by more than 20% year over year, strengthening our financial foundation for the future.

Our spending was focused largely on productions, staffing, operations, and the continued growth of ARC and ARC Academy. We continue to keep a close eye on expenses while strengthening our revenue and fundraising efforts to support the work we do today and the growth ahead.

PHOTO BY JORDAN MATTIE, OF A RECEPTION AT THE BMO STUDIO THEATRE, SEPTEMBER 2025

FUNDING MILESTONES

POSSIBILITY UNLEASHED

Launched our $10 million capital campaign to support the Courthouse Stage project. The campaign reached $20 million in total project commitments, putting the $40 million redevelopment at the halfway point.

BMO PARTNERSHIP

BMO renewed its long-standing support with a $150,000 commitment over three years, continuing a long-standing partnership that began in 2007.

STAGING THE FUTURE ENDOWMENT

Annual fundraising brought in $52,219, a 23% increase over last year's campaign. This fund is used to strengthen the company's long-term financial foundation. As of January 2, 2026, value of the fund was $375,276.43

SPRING APPEAL

Our annual Spring Appeal raised $18,153, providing valuable support to help sustain our programming and operations.

SUPPORTERS

ARTS/CULTURE NB

ARTS NB

BMO

CANADA COUNCIL FOR THE ARTS

CBCL LIMITED

COLLIERS INTERNATIONAL

COMMERCIAL PROPERTIES LIMITED

ELIZABETH A. & RICHARD J. CURRIE, O.C., O.N.B.

DEPARTMENT OF CANADIAN HERITAGE

ENVISION SAINT JOHN

GREATER SAINT JOHN COMMUNITY FOUNDATION

IMPERIAL THEATRE FOUNDATION

JAMES VENNER RUSSELL FOUNDATION

J.D. IRVING LIMITED

MCCAIN FOUNATION

MURDOCK PALMER GROUP OF BMO NESBITT BURNS

NB CHILDREN'S FOUNDATION

NB POWER

PANNELL FAMILY FOUNDATION

RBC EMERGING ARTISTS

REGIONAL DEVELOPMENT CORPORATION

SAINT JOHN COMMUNITY ARTS BOARD

SAINT JOHN ENERGY

SAINT JOHN EXHIBITION ASSOCIATION

SOCAN

TIM HORTONS

TURNBULL FOUNDATION

PHOTO BY DREW MURDOCK, OF 'THE MASTER BUILDER', APRIL 2026

FINANCIAL STATEMENT

SAINT JOHN THEATRE COMPANY INC.
Statement of Operations
Year Ended June 30, 2026

	2026	2025
REVENUE		
Ticket sales	$ 910,088	$ 360,409
Courthouse project administration recoveries	303,147	197,730
Government grants *(Note 8)*	288,181	254,962
Sponsorships	113,000	108,500
Donations	109,002	72,106
Foundations	107,100	76,360
Advertising	28,235	36,745
Refreshments	25,629	20,545
Facility rental	14,497	15,461
Endowment grants *(Note 10)*	14,199	9,794
Other	8,564	7,330
In-kind contributions	7,347	18,000
	1,928,989	1,177,942
EXPENDITURES		
Salaries and benefits	605,466	578,038
Production costs	260,662	118,733
Capital campaign costs *(Note 9)*	252,213	141,225
Outside facility costs *(Note 9)*	228,341	116,477
Guest artists and performer fees	205,289	96,392
Professional fees	71,636	58,456
Advertising and promotion	47,384	39,530
Utilities	25,163	22,354
Programs	20,556	10,785
Repairs and maintenance	18,254	18,519
Service charges	17,957	12,143
Office *(Note 9)*	14,797	20,618
Insurance	12,360	11,541
Refreshments	10,256	8,162
Volunteer and sponsor recognition	8,493	3,898
Telephone	6,973	6,152
Miscellaneous	1,450	9,783
Interest on long term debt	-	174
	1,807,250	1,272,980
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENDITURES BEFORE NET AMORTIZATION	121,739	(95,038)
NET AMORTIZATION		
Amortization of capital assets	69,998	64,096
Amortization of deferred contributions related to capital assets *(Note 7)*	(59,566)	(49,582)
	10,432	14,514
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENDITURES	$ 111,307	$ (109,552)

SAINT JOHN THEATRE COMPANY INC.
Statement of Changes in Net Assets
Year Ended June 30, 2026

	2026	2025
NET ASSETS - BEGINNING OF YEAR	$ 301,456	$ 411,008
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENDITURES	111,307	(109,552)
NET ASSETS - END OF YEAR	$ 412,763	$ 301,456