

PAPER CANOE PROJECTS
CAHOOTS THEATRE
NATIVE EARTH PERFORMING ARTS

[image of Marion Newman as Tsianina Redfeather]

I CALL MYSELF PRINCESS
By
JANI LAUZON

HOUSE PROGRAM
(READABLE PDF FORMAT)

A PAPER CANOE PROJECTS and CAHOOTS THEATRE production,
In association with NATIVE EARTH PERFORMING ARTS

I CALL MYSELF PRINCESS

By JANI LAUZON

Nelle Eberhart Courtney Ch'ng Lancaster
Alex Park Howard Davis
Charles Wakefield Cadman Richard Greenblatt
Tsianina Redfeather Marion Newman
William Morin Aaron Wells

Director/Dramaturge Marjorie Chan
Music Director Jerod Impichchaachaaha' Tate
Associate Director Keith Barker
Set Designer Christine Urquhart
Costume Designer Snezana Pesic
Lighting Designer Kaitlin Hickey
Sound Designer Marc Meriläinen
Production Manager Suzie Balogh
Stage Manager Laura Baxter
Apprentice Stage Manager Lisa Nasson
Audio Description Kat Germain
Dramaturgy Intern Aaron Jan
Scenic Painter Megan Cinel
Fireplace Construction Steel & Oak Designs
Poster Photography Dahlia Katz
Graphic Design Mariah Meawasige
Publicity FLIP Publicity

RUNNING TIME

Approximately 120 minutes with one 15 minute intermission

LAND ACKNOWLEDGEMENT

We honour and acknowledge the ancestral caretakers of this land: the Haudenosaunee Confederacy, the Wendat and most recently the Mississauga of the New Credit First Nation who have a Treaty relationship with Canada.

Please remember to turn off your cell phones before the performance. Photographs and any use of a recording device is strictly prohibited in the theatre.

Cahoots Theatre is a member of the Professional Association of Canadian Theatres, Theatre Ontario, and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actors' Equity Association.

Paper Canoe Projects, Cahoots Theatre and Native Earth Performing Arts are members of the Toronto Alliance for the Performing Arts.

ARTISTIC DIRECTORS' WELCOME MESSAGE

Aanii, Boozhoo, Shé:kon, Bonjour, Hello, and Welcome to our circle,

We are three individual companies who have come together where the water meets the land, a gathering place for First Peoples spanning time immemorial, a place we all call home, to share this story with you in solidarity. This journey together has led us to you and we are grateful you have joined us here at Aki Studio, so you may see the work of many talented people who have helped bring I Call myself Princess to the stage. We are thrilled to share with you the beautiful voices, music and piano you are about to hear, and for you to hear a story unearthed from the archives of colonial history.

Miigwetch, Thank you, Merci and Enjoy!

SIGNED by

JANI LAUZON (Paper Canoe Projects)
MARJORIE CHAN (Cahoots Theatre)
KEITH BARKER (Native Earth Performing Arts)

A NOTE FROM PLAYWRIGHT JANI LAUZON
[Picture of Jani Lauzon]

Writing a play about historical figures is both a gift and a responsibility. I am forever grateful to Tsianina Lomawaima (Tsianina Redfeather's great niece) for her guidance and am honoured that she is happy with how the story is being told.

I Call myself Princess was 10 years in the making. It began while Turtle Gals (a Native woman's theatre company I co-founded) was creating our final production called "The Only Good Indian". Research for that play led me to Tsianina. Her journey towards success and the Opera based on her life, along with her participation in its creation, was a story that I felt compelled to explore. I struggled with that decision. Did I have the right? I am not Creek or Cherokee. For all the settlers/allies in the audience, despite the perception that all Native people are the same, we are not. And although we call this land Turtle Island, the presence of the imaginary border has divided us unconsciously. But the more I read, the more the story emerged and the more I found the connection to my own experience.

Being an Indigenous performer, (or an actor of colour) in the entertainment industry is intensely complex. Our identity on stage and screen over the years has been shaped by white perspectives and expectations. We have continued to tell stories in our own communities, but if we want to engage with a wider audience we must either look Indian to play Indian, or not too Indian for some and bottom line: we must act white. By today's standards the Opera is racist, inaccurate and full of appropriation. We have been working for a century to try to change this of course, but only recently have we been able to achieve agency over the development of our

stories, and even then, when we try to maintain that, we are labelled aggressive and rendering white artists victims by attacking their artistic freedom....but I digress.

It's been 100 years since Tsianina Redfeather tried to tell the truth about her people through music. Yet how Tsianina could allow the appropriation of Indigenous songs was a question that haunted me the most. That she bought into the narrative, in her youth, that we were a dying race, is heartbreaking and unfathomable. The power of white propaganda and assumption of white superiority was that strong. And to believe that by allowing white composers to Idealize our songs meant, in some small way, the preservation of our legacy? Wow. Tsianina, in her later years, set her sights on creating opportunities for hope and survival in our communities. I Call myself Princess, and the plethora of amazing Indigenous artists creating profound works of art, help to do the same.

I am indebted to Ruth Madoc-Jones and Kevin McGugan who were Director and Musical Director respectively for the 2 original workshops, and of course to Marjorie Chan my long time dramaturge and current director who has never wavered in her support of the project.

A NOTE FROM DIRECTOR MARJORIE CHAN
[Picture of Marjorie Chan]

When I am asked about Jani Lauzon's bold new work I Call myself Princess, I often find myself saying "Did you know...?"

> Did you know that popular entertainment at the turn of the century, included songs in the 'Indianist' vein which were created by ethnologists 'collecting' traditional songs which were later reworked?

> Did you know a popular singer of the 'Indianist' songs, was an Indigenous mezzo soprano named Tsianina Redfeather?

> Did you know that she inspired an opera called, Shanewis: The Robin Woman which played on the Metropolitan stage in 1918?

Before a few years ago, I had no idea. I did not know. Every day during rehearsal, another forgotten fact is brought forward, and back into our collective consciousness. Cultural erasure has completely impacted our perceptions and knowledge of the past. Now, Jani Lauzon, with great humour and craft, draws portraits of two Indigenous singers, each at the fulcrum of decisions that will have ramifications for themselves and future generations. The choices available to them are difficult, and reflect their different circumstances of being an Indigenous opera singer a hundred years apart.

What delights and challenges me about Jani's work, is that it is uncompromising in its complexity. Every new reading, reveals new nuances in exploring the issues of appropriation, of cultural identity, and institutional homogeny. In Jani's skillful

hands these critical themes live among a backdrop of unforgettable characters (both historical and fictional), and clever musical excerpts. Spanning the Seen and Unseen world, as well as the world of the opera itself, I Call myself Princess is both an intimate human story of rediscovery, and a determined affirmation of a culture and people that will not be forgotten, dismissed or denied. Jani has said to me, "It is the song that is calling." It is calling now.

THANK YOU

Shaw Festival, Charissa Wilcox and Adrien Whan (Buddies in Bad Times Theatre), Steel & Oak Designs, Anna Travers, Janelle Wawia (moccasins beading & creation), Chas Kills Enemy, Lakota (Hand drum image), Royal Ontario Museum, Arni Brownstone, J'net Ayayqwayaksheeth, Trudy Nicks, Derek Kwan, Chris Sams, Angela Wright, Dr. Christine Gish Hill, Joshua Nelson, Dylan Robinson, Michelle Patterson
Barbara McAlister, Ryan Cunningham, Natalie Ackers, Brad Zink, Alex Williams, Kate Ann Vandermeer, Laura McAlpine, Christopher Hunt, Tom Allison, John Tilden, Franco Boni, Ruth Madoc-Jones.

PAPER CANOE PROJECTS WOULD ALSO LIKE TO THANK THE FOLLOWING INDIVIDUALS AND ORGANIZATIONS WHO HAVE BEEN INSTRUMENTAL IN THE DEVELOPMENT OF

I Call myself Princess:

National Arts Centre, Banff Playwrights Lab, Canadian Opera Company, Tapestry Opera, Turtle Gals Performance Ensemble, Alexander Neef, Sarah Garton Stanley, Kevin McGugan, Ruth Madoc Jones, Derek Kwan, K. Tsianina Lomawaima, Njo Kong Kie, Brian Quirt, Jillian Keiley, Denise Bolduc, Michael Mori, Wayne Strongman, Tara Renwick, Janet Ellis, Jason Bendig

[logo of SHAW FESTIVAL]

MUSIC NOTES

For centuries mainly white composers have been appropriating "folkloric" music from Indigenous communities around the world. Copyright laws, created by and for those composers, protected their Idealized versions. Already existing Indigenous copyright laws were disregarded. In many instances ethnologists and composers failed to credit the people who provided the source material. For months I have been reaching out to both Native and non-Native scholars to help me with the task of identifying Indigenous copyrights of these songs. I recognize this as an on-going task.

I am forever grateful to the following for helping along the way and thankful to those who will continue in the future. They are: Dr. Christina Gish Hill, Professor of Anthropology and American Indian Studies, Iowa State University, Dylan Robinson, Canada Research Chair in Indigenous Arts, Queen's University, Michelle Patterson,

Associate Professor St. Mary's University, Barbara McAlister, Mezzo-Soprano from the Muskogee nation, Penny Couchie Co-Artistic Director, Aanmitaagzi.

JANI LAUZON

Note: All Songs from Shanewis (The Robin Woman) have been assigned titles for our purposes. These are not reflected in the original score. Credit for music remains with the Idealizer, until the original sources can be identified and clarified.

ACT 1

1. **Clan Song** - Composed by Jerod Impichchaachaaha' Tate (2018)
2. **The Land of the Sky Blue Water** – Lyrics by Nelle Richmond Eberhart, Music by Charles Wakefield Cadman (1909), Idealized from an Omaha Love song collected by Alice C. Fletcher.
3. **Spring Song of the Robin Woman** from Shanewis (The Robin Woman) – Lyrics by Nelle Richmond Eberhart, Music by Charles Wakefield Cadman (1918)
4. **You Must Thank my Benefactress** from Shanewis (The Robin Woman) – Lyrics by Nelle Richmond Eberhart (1918)
5. **Pleasant Moon of Strawberries** - By Charles Wakefield Cadman (1912), Idealized from two Indigenous melodies: origins to be determined.
6. **Hae Thu Ska Wa-an** - Idealized from the Omaha Indians of Nebraska by Alice Fletcher and Francis La Flesche (1904)
7. **Prelude in C-Minor** - By Johann Sebastian Bach (early 18th century)
8. **Du Bist Die Ruh** - By Franz Schubert, Original text by Frederich Ruckert (1823)
9. **Oh Love!** from Shanewis (The Robin Woman) – Lyrics by Nelle Richmond Eberhart, Music by Charles Wakefield Cadman(1918)
10. **Death Metal** - By Marc Meriläinen (2018)
11. **Longing, Longing** from Shanewis (The Robin Woman) – Music by Charles Wakefield Cadman(1918), Lyrics adapted by Jerod Impichchaachaaha' Tate (2018)
12. **Her Shadow** – Lyrics and Music by Frederick R. Burton, Idealized by Charles Wakefield Cadman based on an Ojibway Canoe Song; origin to be determined.
13. **For Half a Thousand Years** from Shanewis (The Robin Woman) – Lyrics by Nelle Richmond Eberhart, Music by Charles Wakefield Cadman (1918)

ACT 2

1. **Dog Gone Cow** (Slide Guitar Song) - Lyrics unknown, Music by Jani Lauzon
2. **White Dawn Is Stealing** – Lyrics by Nelle Richmond Eberhart, Music by Charles Wakefield Cadman (1909), based on an Iroquois melody, Collected by Dr. Theo Baker: origin to be determined.
3. **Parlour Song** from Shanewis (The Robin Woman) – Lyrics by Nelle Richmond Eberhart, Music by Charles Wakefield Cadman (1918)
4. **Philip Harjo's Aria** from Shanewis (The Robin Woman) – Lyrics by Nelle Richmond Eberhart, Music by Charles Wakefield Cadman (1918)
5. **A Hundred Years Ago** from Shanewis (The Robin Woman) – Lyrics by Nelle Richmond Eberhart, Music by Charles Wakefield Cadman (1918)
6. **Prelude in E-Minor** (Op 28, No.4) – Composed by Frederick Chopin (1839)

7. **Pow Wow** from Shanewis (The Robin Woman) – Lyrics by Nelle Richmond Eberhart, Music by Charles Wakefield Cadman (1918), Arranged by Kevin McGugan
8. **Clan Song** (reprise) - Composed by Jerod Impichchaachaaha' Tate (2018)

Clan song (finale) composed by Jerod Impichchaachaaha' Tate, produced by Marc Meriläinen and Jerod Impichchaachaaha' Tate

CAST & CREATIVE TEAM (alphabetically)

SUZIE BALOGH (Production Manager)

Suzie has been working as a Production Manager, Technical Director and Technician in Toronto since 2009. She has been lucky enough to work alongside wonderful companies such as ARC, Storefront Theatre, fu-GEN, Theatre Centre, b current, Lester Trips Theatre, Sky Gilbert's Cabaret Company, In Association Theatre, and many more. Some recent credits include: *Nightwood* and *Sulong Theatre's Calpurnia*, *FuGen's Mixie and The Half Breeds* and *Two Birds One Stone* by Natasha Greenblat and Rimah Jabr. The 2017/2018 season marks Suzie's last season working as the house technician in the Chamber at Buddies in Bad Times Theatre—a position she proudly held for five years.

KEITH BARKER (Associate Director / Artistic Director, Native Earth)

Keith Barker is an Algonquin Métis artist from Northwestern Ontario and the Artistic Director of Native Earth Performing Arts. He has been a professional actor, playwright and director for the past eighteen years. He is a recipient of a SAT Award for Excellence in Playwriting, and a Yukon Arts Audience Award for Best Art for Social Change. He served as a theatre program officer at the Canada Council for the Arts and is a graduate of the George Brown Theatre School.

BRYAN-CLIFFORD BATTY (Venue Coordinator, Native Earth)

Bryan-Clifford is a graduate of Humber College Theatre Production program, and has been a technician, stage manager, and designer for numerous productions and events across Ontario for the past decade. He has also shared his skills and knowledge as mentor guest artist at Sheridan and Humber Colleges. He was also the Program Coordinator for the Out of The Box Summer Workshop Series for Youth and Technical Director for The Edge of The Woods Theatre Festival this July in Huntsville. This is his third season with Native Earth.

LAURA BAXTER (Stage Manager)

Black Boys, *The 20th of November*, *Arigato Tokyo*, *Obaaberima*, *The Maids* (Buddies in Bad Times Theatre), *My Name is Asher Lev*, *My Night With Reg*, *You Will Remember Me*, *NSFW*, *God of Carnage* (Studio 180 Theatre), *The Story*, *Tails From the City*, (Common Boots Theatre), *Little Pretty and The Exceptional*, *Age of Arousal* (Factory Theatre), *Love and Information*, *Venus in Fur*, Shakespeare in High Park: 6 seasons (CanadianStage), *Soliciting Temptation* (Tarragon Theatre), *The Story*, *Macbeth* (Caravan Farm Theatre)

MARJORIE CHAN (Director, Dramaturge / Artistic Director, Cahoots Theatre)
Marjorie was appointed the Artistic Director of Cahoots in 2013. For Cahoots, she has directed *John & Waleed*, *Ultrasound*, and *The Enchanted Loom*. Other direction includes *Late* (Obsidian Theatre), *Frankenstein's Boy* (Eldritch Theatre), and *Knives and Hens* and *A Doll's House* (both Theatre du Pif - Hong Kong), the latter of which received a Libre nomination for Outstanding Production. For opera as a director, she has assisted Ross Manson for *A Synonym for Love* (Volcano Theatre), and Maria Lamont for *Maria Stuarda* (Pacific Opera Victoria.) Marjorie was nominated for the OAC John Hirsch Prize for directors and as a librettist she has received three Doras for Outstanding New Opera.

HOWARD DAVIS (Alex Park)

Howard is a diverse multi-disciplinary artist. Acting work includes *Bombay Black* (Factory Theatre) *Pygmalion*, *Sweet Charity* (Shaw Festival) & *Downsizing* (Paramount). Production credits include Video/Projection Designer for *Oh What A Lovely War* (Shaw Festival), *The Mountaintop* (Black Theatre Workshop); *Millennial Malcontent* (Tarragon Theatre); Intern Director/Designer, *Silence* (Grand Theatre), Assistant Director, *Louis Riel* (NAC). Howard recently assisted Marie Clements on her upcoming film *Red Snow* and continues touring his internationally acclaimed short film *C'est Moi* (www.cestmoifilm.com). Howard is also working with Tantoo Cardinal on an upcoming project. More info: www.howardjdavis.com
[@thehowarddavis](https://twitter.com/thehowarddavis)

ALEXANDER FRANKS (Patron Services Coordinator, Native Earth)

Alexander Franks is a Canadian Theatre Artist with over ten years of theatre experience training and working both here in Ontario and in London, England. He holds an MA in Advanced Theatre Practice from the Royal Central School of Speech and Drama. An artist of mixed heritage, he is proud to be working alongside a company of passionate and dedicated artists. He is also the assistant director for *Shakespeare in Hospital* and is excited to be here!

KAT GERMAIN (Audio Describer)

Kat is a member of the Canadian Association of Theatre Research and the Audio Description Association, UK. Her work has taken her as far as St. John's and Atlanta and she has implemented several experimental initiatives researching additional applications AD. Clients include: Stratford Festival, Luminato, Theatre Direct, U of Guelph, National Arts Centre, Young People's Theatre, Ryerson, U of T, Tangled Art + Disability, York U, Tarragon Theatre, Buddies in Bad Times Theatre, ParaPan Am games, ACTRA Toronto, Native Earth.

RICHARD GREENBLATT (Charles Wakefield Cadman)

Richard Greenblatt is an actor, director, playwright and musician. He was born in Montreal and trained at the Royal Academy of Dramatic Art in London, England. He has acted in radio, television and feature films, as well as in theatres across Canada and abroad, and directed some 130 theatrical productions, including many groundbreaking pieces for Young Audiences. Upcoming, he will be directing *The Caucasian Chalk Circle* at George Brown College, directing a new opera, *Hook Up*, for

Tapestry Opera, and performing in *Athabasca*, which he co-wrote with David S. Craig.

KAITLIN HICKEY (Lighting Designer)

Kaitlin Hickey is a production designer & manager based in Toronto, ON. Recent credits include: Lighting Design, *Judith: Memories of a Lady Pig Farmer* (Blyth Festival), Lighting Design, *These Versions of Us* (Mocean Dance), Set Design, *Kiinalik: These Sharp Tools* (Buddies in Bad Times), Lighting Design, *The Children's Republic* (Belfry Theatre), Production Management, *Charlotte: A Tri Coloured Play with Music* (Theaturtle, World Stage Design Festival) Lighting Design, *baseline* (Adelheid Productions).

KAT HORZEMPA (General Manager, Cahoots Theatre)

Kat joined Cahoots as General Manager in July 2017. She comes to Cahoots after four years with Native Earth Performing Arts where she was the Director of Marketing and Patron Services. Kat is a director, producer, playwright, actor and previously taught and produced theatre in Madrid, Spain. Kat holds an hon. BA in Theatre Studies from the University of Toronto and brings to Cahoots 10 years of experience in corporate sales and marketing. She was a member of the Board of Directors for three non-for-profit organizations and trained at Roseneath Theatre with Natalie Ackers in General Management and Tour Coordination, in Theatre Ontario's Professional Theatre Training Program.

KOURTNEY JACKSON (Marketing & Outreach Coordinator, Cahoots Theatre)

Kourtney is writer and filmmaker from Toronto, majoring in Communication Studies at Concordia University in Montreal, Quebec. She has always been invested in and existed within the art of storytelling, whether it be through the whimsical she wrote in her notebooks as a child, the audio documentaries she composed in university, her first experimental short film currently in post production, or now at Cahoots as a Marketing & Outreach Coordinator. At Cahoots, she aspires to continue uplifting the marginalized voices that tell inspiring, colourful, and deeply important narratives in Canadian history.

AARON JAN (Dramaturgy Intern, Cahoots Theatre)

Aaron Jan is a Hamilton-born playwright, director and dramaturg. He has worked as a creator with Factory Theatre, fu-GEN Asian Canadian Theatre, Theatre Aquarius, Canadian Stage, Tarragon and Native Earth Performing Arts. Aaron is a member of the critically acclaimed, Silk Bath Collective, whose work, *Yellow Rabbit*, will have a premiere at Soulpepper in November. He is thrilled to be working with Paper Canoe Projects, Native Earth Performing Arts and Cahoots thanks to funding from Theatre Ontario's Professional Theatre Training Program. Following this he will be directing Minh Ly's play *Ga Ting* at the 2019 Next Stage Theatre Festival.

INDRIT KASAPI (Associate Artistic Producer, Cahoots Theatre)

Born in Tirana, Albania, Indrit moved to Toronto, Canada in his early teens. He has worked as a dancer, actor, director, producer, writer and choreographer. He is the Artistic Producer for lemonTree creations and Associate Artistic Producer for

Cahoots Theatre. With lemonTree creations Indrit most recently directed the critically acclaimed World Premiere *Rope Running Out* by Raf Antonio (11 Broadway World Nominations including Best Direction). Indrit also launched the lemonTree {studio} in 2012, a rehearsal space in downtown Toronto, that serves as a creative hub for the independent theatre community with various programs in place, including the RESIDENCY PROGRAM. Indrit is a graduate of the National Theatre School of Canada and 2018 Harold Award Recipient (House of Lisa Ryder).

COURTNEY CH'NG LANCASTER (Nelle Eberhart)

Courtney Ch'ng Lancaster is an actor and director from Antigonish, Nova Scotia. She is a founding member of the Howland Company and a resident artist at Souleppper Theatre, where she has performed in over 15 productions, most recently *Idomeneus* and *Innocence Lost*. Her other acting credits include roles with Public Recordings, Canadian Stage, Citadel Theatre, Blue Bridge Repertory Theatre and upcoming performances with Tarragon Theatre and Festival TransAmeriques. As an director, Courtney co-directed The Howland Company's hit production and remounts of *52 Pick-Up*, Theatre Inamorata's world premier of *Gray* and will next tackle the Toronto premier of Sarah DeLappe's acclaimed play *The Wolves* as the Crow's Theatre/Howland Company 2018-19 season opener.

JANI LAUZON (Playwright/Co-Producer, Paper Canoe Projects)

Jani Lauzon is a Métis multi-disciplinary artist: actor/writer/director/puppeteer/filmmaker... mother. Forever grateful for Cahoots and Native Earth for coming on board with Paper Canoe Projects to help tell this amazing story and shining the light on talented Indigenous artists. She is very proud of her daughter Tara Sky who is currently in her third year at the National Theatre School of Canada. Upcoming: Directing *Rope* by Patrick Hamilton at the Shaw Festival and acting in her new play *Prophecy Fog* at The Theatre Centre both in May 2019.

MIRAE LEE (Marketing Coordinator, Native Earth)

Mirae Lee is a community arts organizer and an interdisciplinary artist who engages mainly in visual mixed media and bilingual prose. She joined Native Earth in 2017 and is currently learning, discovering, and experiencing the world of performing arts. She is the Community Director at Project 40 Collective, a pan-Asian artist's community based in Toronto which provides opportunities for creators to have their voices heard in the arts scene, and a space where we can critically engage with our identities and experiences, while working in solidarity to build an inclusive community.

MARC MERILÄINEN (Sound Designer)

As a youngster, Marc listened to both traditional Native music as well as Canadiana music. After graduating from the Music Industry Arts program at Fanshawe College in Southern Ontario, Marc returned to Thunder Bay where he began collaborating with other First Nations musicians. The first NADJIWAN compact disc titled "*Brother*", released in 1995 went on to achieve much success in both Canada and the United States as well as gain various award nominations on both side of the border.

LISA NASSON (Apprentice Stage Manager)

She comes from Millbrook First Nation, Nova Scotia of the Mi'kmaw Tribe. Lisa Nason is an actor based in Toronto. She studied acting at George Brown Theatre School, and is thrilled to be apart of *I Call myself Princess* as a first-time Apprentice SM. Her recent works include *Lullaby* Eastern Front Theatre, *Spirit Horse* Roseneath Theatre, and *Munschtime!* Young People's Theatre.

MARION NEWMAN (Tsianina Redfeather)

Kwagiulth and Stó:lō First Nations, English, Irish and Scottish mezzo-soprano Marion Newman is firmly established as one of Canada's most accomplished singers in repertoire ranging from Vivaldi to Vivier. Noted for her "sumptuous mezzo tone and impressive vocal agility", Marion's operatic roles include *Carmen* and Rosina in *Il Barbiere di Siviglia*. On the concert stage Marion has performed with Canada's most prestigious orchestras and choral organizations and has starred in many world premieres of operas and chamber works that speak to her First Nations identity.

SNEZANA PESIC (Costume Designer)

Snezana is performance designer and educator. Her work has been seen across Canada within companies such as Banff Centre, COC, The Confederation Centre of the Arts, Manitoba Theatre Centre, The, Theatre New Brunswick, Against the Grain, Ghost River Theatre, Obsidian Theatre and Odyssey Theatre. Her designs have been toured and exhibited internationally, including "*Prague Quadrennial*" 2007 and 2015 and "*World Stage Design*" Exhibitions in 2009 (Seoul) and 2013 (Cardiff). Pesic is recipient of Betty Mitchell Awards for outstanding lighting design and production.

TY J. SLOANE (Marketing & Outreach Coordinator, Cahoots Theatre)

Ty (Tyler J) Sloane is a mixed race (Ojibwa/East-Asian/Irish/Iberian) and Queer (Two-Spirit/Non-Binary) multidisciplinary artist. Ty has a focus in performance art as well as theatre having previous participated in: Pride Toronto festival stages for political public performances with the Switch Residency and the Burlesque stage, Paprika Festival as a director (*Witness of Obsession and Desire*), as an actor at Factory Theatre (*Scanner*), and is presently working with the Switch Project Residency through Buddies in Bad Times Theatre which focuses on political performance for the fall. As an artist Ty continues to unpack many intersectionalities within their community and identity, and further develop their own understanding and journey on how identity and live performance intersect and marry.

JEROD IMPICHCHAACHAHA' TATE (Music Director)

Praised and honored for "his ability to effectively infuse classical music with American Indian nationalism (Washington Post)," Jerod Impichchaachaaha' Tate, is a citizen of the Chickasaw Nation. Tate is dedicated to the development of American Indian classical composition. His commissioned works have been performed by the National Symphony Orchestra, San Francisco Symphony and Chorus, Winnipeg Symphony Orchestra, Detroit Symphony Orchestra, Minnesota Orchestra and Colorado Ballet.

He is a 2011 Emmy Award Winner and a Governor appointed Oklahoma State Creativity Ambassador.

ISAAC THOMAS (Managing Director, Native Earth)

Isaac has been with Native Earth since 2012. He also sits on the board of Cahoots Theatre. He has worked extensively as a stage manager with various companies including fu-GEN, Modern Times, Nightswimming, Turtle Gals and Canadian Stage. He has been an occasional dramaturg. In the distant past, he acted, directed and taught in Canada, the US and India. Amongst his slew of underutilized degrees he also holds an MFA in acting from Ohio University. Previous to Native Earth, he was the Drama School Director at Young People's Theatre.

CHRISTINE URQUHART (Set Designer)

INTERNATIONAL: *Medea* (Zen Zen Zo); *The Wholehearted*, *The Island* (Massive Company, National Theatre Scotland); *Die Fledermaus* (Welsh National Opera); *Call of the Sparrows* (Proudly Asian Theatre). TORONTO: *Stupid F*cking Bird* (Bird Collective); *Dancocks Dance*, *Hogtown* (Hogtown Collective); *Tell Me What It's Called* (Riser Project); *Good Morning Viet-Mom* (Soaring Skies). DESIGN ASSISTANT; *Mustard*, *Bunny* (Tarragon); *Strangers Babies* (Theatre Panik); *Jerusalem* (Outside The March); *Animal Farm* (Soulpepper). UPCOMING; *Whole World* (Carousel Players); *The Caucasian Chalk Circle* (George Brown); Design Assistant at Shaw Festival. urquhartdesign.com

AARON WELLS (William Morin)

Aaron comes from the Nuu-Chah-Nulth and Tsimpsonian Nations of the Northwest coast of BC and is a graduate of the Canadian College of Performing Arts. Aaron has been involved in the creation of new Indigenous Canadian works like *Children Of God*, *Thanks For Giving* and *The Cure For Death By Lightning*. As well as being included in discussions investigating the Indigenous Body of Work and space on the national stage with First Nations, Inuit & Métis artists from across the country. Many thanks to Jani, Marjorie and Keith! Klecco! Klecco!

AKI STUDIO BOX OFFICE

JESSICA BOWMER (Patron Services Representative, Native Earth)

Jessica Bowmer is a theatre creator and actor, born and raised in Kitchener, ON. She is a graduate of the Theatre Performance program and a recipient of the Mark Shoenberg Award, The Big Step Award, and the School of Creative and Performing Arts Scholarship for Theatre Performance. She has performed and collaborated on multiple pieces including Hamilton Fringe's *The Flesh of Her* and Toronto Fringe's *How Did You Find Me Here?* and *F*cking Perfect* (Best of Fringe 2018). She is currently taking film/tv classes and learning the ways of producing and direction.

JORDAN BURNS (Patron Services Representative, Native Earth)

Jordan was born and raised in Toronto, ON. He is an emerging Indigenous artist, actor, and creator. He is a founding member of the collective 40 Acres, which aims to create and devise new and original works exploring the themes of human nature. He

is in his third and final year of Humber College's Theatre Performance program, and as won the Humber Theatre Community Award during his first and second year.

BRYN KENNEDY (Patron Services Representative, Native Earth)

Bryn Kennedy is an actor, director and arts administrator from Toronto. She was a member of Nightwood Theatre's Young Innovators Unit and Paprika Festival's Directors Lab. Her directing credits include *Antigone* (co-director Rachel VanDuzer, UTMDC), *Overtones*, *Beneath the Bed* (Erindale Fringe), *Happy Family* (Toronto Fringe Festival), Selections from *Vitals* (Paprika Festival). She is a graduate of the Theatre and Drama Studies Program at Sheridan College and University of Toronto earning an Acting Diploma and an Honours Bachelor of Arts degree.

CHANAKYA MUKHERJEE

(Patron Services Representative & Administrator, Native Earth)

A graduate from the Drama program at the University of Calgary (2015), he is a recent graft onto the Toronto theatre community. His move to Toronto was partly spurred by a desire to seek out opportunities to better his understanding of his craft, and partly find his grounding as an artist of colour. Since his move he feels fortunate to have been a part of multiple projects here that have helped him work towards realising those goals. He feels grateful to be a part Native Earth, and feels humbled by and a sense of pride in the work produced and hosted by the company.

JOELLE PETERS (Patron Services Representative, Native Earth)

Joelle Peters is an Indigenous (Anishinaabe/Miami) actor and writer from Walpole Island First Nation. Since graduating from Seneca College's Acting for Camera & Voice program she has been fortunate to have worked as a performer at many great theatre companies and theatre festivals in Canada, including Western Canada Theatre, Theatre Northwest, Thousand Islands Playhouse, Storefront Theatre, and more. Joelle is currently writing her first play titled *Niish*, which had a short reading presented at the 2018 Paprika Festival. For future project news and cute dog posts, follow her on Instagram! @jjoellepeters

SMITH PURDY (Patron Services Representative, Native Earth)

Smith Purdy is a Mi'Kmaq Métis from Kespu'kwitk district, otherwise known as Sou'West Nova Scotia, currently living in Toronto. They are a writer, performer, and Walker with several years experience in theatre, film, and puppetry, and a diploma in acting for film and television. Smith is interested in drawing connections between seemingly unrelated fields of study, and strengthening the "web" of our communities. Their artwork reflects their unique perspective as a Two-Spirited person with autism, looking at familiar subjects from unexpected angles.

ELIZABETH STAPLES (Patron Services Representative, Native Earth)

Elizabeth Staples is performance artist and theatre creator who was born and raised in Toronto. She graduated from Humber College's Theatre Performance Program. Recent credits include: *Follow Me* (Toronto Fringe/SURGE Theatre), *Witness of Obsession and Desire* (Paprika Festival), *Trash Sanctuary* (xLq), *White Girls in Moccasins* (Rhubarb Festival), *Surplus Party Guest* (Elephants Collective/VSVSVS),

Terra Incognita (Doc Now), and *The Stranger* (Summerworks/DopoLavoroTeatrale). Elizabeth is interested in devised, physical theatre that is queer centred, has social conscious and is covered in glitter.

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ABOUT PAPER CANOE PROJETS

Paper Canoe Projects was created in 2013 to support the development and production of multi-disciplinary projects in theatre, film and music.

STAFF

Managing Artistic Director | Jani Lauzon
Artistic Associate | Tara Renwick

We would like to acknowledge the continued support of producing consultant Denise Bolduc.

HISTORY OF DEVELOPMENT

I Call myself Princess

First workshopped during the Weesageechak Begins to Dance 2013

Director: Ruth Madoc Jones
Musical Director/Charles Wakefield Cadman: Kevin McGugan
Tsianina Redfeather: Jani Lauzon
William Morin: Derek Kwan
Projections Alex Williams

A 2 week workshop, funded by the OAC and presented at the Weesageechak Begins to Dance 2014

Director: Ruth Madoc Jones
Musical Director/Charles Wakefield Cadman: Kevin McGugan
Tsianina Redfeather: Marion Newman

Nelle/Farwell: Jani Lauzon
Alex Park: Chris Sams
William Morin: Derek Kwan
Projections: Alex Williams

Other readings and support:

A one day workshop at the National Arts Centre in December 2015, directed by Sarah Garton Stanley.

Further development and a one day reading through the Banff playwrights Lab
A sing through of Shanewis (The Robin Woman) organized by Tapestry Opera

OTHER PRODUCTIONS

A Side of Dreams - a multidisciplinary theatre project using puppets, aerial hoop, music and text tells the story of reconciliation between Mother and daughter.

Prophecy Fog - weaves together a conscious remembering of ancient prophecies that speak to rock teachings, star beings and earth changes. @ The Theatre Centre in May 2019 Directed by Franco Boni

Just One Word - a short film written and directed by Jani Lauzon

One board game, great cupcakes and a bottle of scotch. An intervention between sisters? Or another damn reason to get drunk.

Currently showing at festivals world wide.

IN DEVELOPMENT

Reflection(s) by Tara Renwick, investigates the relationship between truth and fiction, the blurred lines between the actual memory and how trauma manifests itself in the body.

GOVERNMENT SUPPORT

Logos of Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council

www.papercanoeprojects.com

PAPER CANOE PROJECTS 18/19 SEASON

I Call myself Princess

A Paper Canoe Projects & Cahoots Theatre production in association with Native Earth Performing Arts

September 09-30, 2018

Aki Studio

585 Dundas Street East

Written by Jani Lauzon

Direction by Marjorie Chan
Musical Direction by Jerod Impichchaachaaha' Tate

Starring
Marion Newman
Aaron Wells
Howard J Davis
Courtney Ch'ng Lancaster
Richard Greenblatt

Seen and Unseen worlds collide when a Metis opera student encounters the opera based on the life of turn-of-the-century creek/Cherokee singer Tsianina Redfeather. With music by Charles Wakefield Cadman, a member of the Indianist movement, this interdisciplinary work explores the tension between representation inspiration and cultural appropriation.

Logos of Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council
[Image of Marion Newman as Tsianina Redfeather]

Prophecy Fog

Coming to the Theatre Centre in May 2019
Directed by Franco Boni
Dramaturgy by Brian Quirt
Production Design by Melissa Joakim

Prophecy Fog is a person story of place and identity. Based on a journey to the Mojave Desert to visit Giant Rock, Prophecy Fog uses text, video, and music to weave a conscious remembering of ancient prophecies, rock, teachings and star beings.

[Image of Jani Lauzon]

Just One Word

Starring Tho Horn and Michaela Washburn
Written and Directed by Jani Lauzon

One Board Game,
Great Cupcakes
And a bottle of Scotch!

An intervention between sisters?
Or Another damn reason to get drunk.

[Image of Tho Horn and Michaela Washburn]

ABOUT CAHOOTS THEATRE

Cahoots Theatre (formerly Cahoots Theatre Projects) was founded in 1986 by Beverly Yhap and registered as a charitable organization in 1987. Cahoots has the distinction of being the first professional company in Canada with a mandate to present culturally inclusive work, with a reputation for producing theatre of the highest artistic calibre at local, regional and national levels.

Cahoots Theatre is a home for artists from the edge. Working with artists of colour, Deaf artists, queer artists, and other marginalized groups, Cahoots seeks, develops, produces and presents works that refocus the spotlight, empowers artists and engages diverse communities. Holding a prominent place in Toronto's arts community, Cahoots recently announced its 32nd season, including two world premieres and multi-stop tour.

STAFF

Marjorie Chan
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Kat Horzempa
General Manager

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Associate Artistic Producer

Ty J Sloane
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Kourtney Jackson*
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Boys in Chairs
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Kate Ann Vandermeer

* This position is funded by the Government of Canada Summer Jobs Program | +
This position is supported by the Canada Council for the Arts

GOOD MORNING, VIET MOM
By FRANCO NGUYEN
[IMAGE OF FRANCO NGUYEN]

February- March 2019

A Cahoots Theatre Production

A NOTE FROM CAHOOTS THEATRE ARTIST-IN-RESIDENCE

[Image of Frank Full doing contact improve dance in his wheelchair with another fellow dance]

My name is Frank George Hull and I would call myself an emerging theatre artist in residence at Cahoots in Toronto. I have a background in Modern Adaptive Dance and I also choreograph from a power chair perspective. We have been workshopping Boys in Chairs with the support of Cahoots. What I love about this play is that it tells our own life stories as Gay Disabled Men focussing on Gay sex from a disability perspective. We boys however have very different disabilities. I would say that I am the romantic of the group and I do share my very intimate moments with the Loves in my Life mixing in a little sex for fun, if you will, along the way. The other boys share their own life stories as well as their sex lives. The play is not just about sex. For me it is about finding our place and space in a very ableist Queer World. It's funny and it can be an uncomfortable ride at times but I love it for that. For me personally the play has taught me about my own prejudices. At the same time it is a celebration of being YOU.

FRANK GEORGE HULL

Member of Boys in Chairs Collective

CAHOOTS THEATRE DONORS

Cahoots Theatre gratefully acknowledges the support of these generous individuals.

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This list represents donors as of July 2018. If you are a donor and we have neglected to include your name in the above list, please accept our sincerest apologies and let us know. Email Indrit Kasapi at indrit@cahoots.ca

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ABOUT NATIVE EARTH

Native Earth is Canada's premiere professional Indigenous performing arts company dedicated to sharing stories of the Indigenous experience in Canada through theatre, dance, and multi-disciplinary arts. For 36 years, Native Earth has led the creation of the Indigenous canon in Canada, and has developed the work of over two hundred Indigenous artists through Weesageechak Begins to Dance, our annual development festival of Indigenous works.

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Managing Director | Isaac Thomas
Venue Coordinator | Bryan-Clifford Batty
Marketing Coordinator | Mirae Lee
Patron Services Coordinator | Alex Franks
Administrative Assistant | Chanakya Mukherjee

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NATIVE EARTH gratefully acknowledges the support of these generous individuals.

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ABOUT AKI STUDIO

[Image of Aki Studio Theatre with a blue canoe on stage]

Aki Studio is the only urban Indigenous managed theatre space in all of Canada. Located in Daniels Spectrum, a cultural centre in Regent Park, Aki Studio is a fully accessible dynamic black-box space that hosts local, national, and international companies producing Indigenous, culturally diverse, and independent works, while also being Native Earth's home base.

NATIVE EARTH SEASON SUPPORTERS

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How to talk about dying

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November 18 – December 2, 2018

The Theatre Centre

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PROGRAM INSERT

TSIANINA REDFEATHER'S DRESS

[Image of Costume Rendering of the character of Tsianina Redfeather by Costume Designer Snezana Pesic, and a Black and white Photo of Tsianina Redfeather in her dress]

Tsianina Redfeather's costume is modeled on existing photographs of the singer's Cheyenne-based performance dress. Creating the costume required comprehensive research and consultations on the potential origin of her dress. The process involved a scientific rather than a design approach in order for Tsianina's dress, headband and moccasins to be recreated as accurately as possible within the limitations of the production's resources and the research material available to us. The dress was built by Kinoo Arcentales (Yana Manta) (Kichwa/Mestizo). The moccasins, headband and dress trim were beaded by Jani Lauzon (Métis). The special skills and creative input of these Indigenous artists contributed to the authenticity of the costume.

SNEZANA PESIC

Costume Designer

ABOUT KINOO ARCENTALES (YANA MANTA)

[Image of Kinoo Arcentales]

Kinoo Arcentales (Yana Manta) is an artist of South American Indigenous (Kichwa) and Mestizo heritage. Born into a family of artists in 1992, Kinoo was exposed to various types of art at an early age. His role models are his grandmothers on both sides of his family: one being a business owner, and the other, a retired fashion designer. Living a semi-nomadic lifestyle for most of his life, he has traveled through numerous places in Canada and Ecuador, which has inspired most of his work. While he never expected to pursue fashion professionally, Kinoo not only found a passion for the industry, but was also awarded the Rowenta Best in Show Award at the Redefining Design show in 2016. Constantly surrounded by art and culture, Kinoo has found his main inspiration and purpose from his native heritage. Knowing the history of his people and the stereotypical views of Indigenous groups, Kinoo is working to change these perceptions through his vision YANA.
kinooarcentales@gmail.com, twitter.com/yana_manta, instagram.com/yana_manta/

SPECIAL MENTIONS

Jerod Impichchaachaaha' Tate is also credited as Composer of the original music. **Richard Greenblatt** is also credited as the Music Captain and **Marion Newman** as the Voice Captain.

A special thanks to **Ron Giesbrecht** for his extensive work on the piano.

Audio Description will be provided by **Kat Germain** and **Rebecca Singh**.

[Image of Rebecca Singh]

About Rebecca Singh

Recent Audio Description credits include *Coriolanus* and *To Kill A Mockingbird* at Stratford as well as *Swan Lake/Loch na hEala* and *Out The Window* at Luminato. This spring she wrote and recorded the described video for ACTRA's *Reel Women Seen* series. Rebecca is also a performer and producer. She proud of building Canada's Smallest Theatre, performing with the Element Choir to back up Tanya Tagaq on *Retribution* and being part of the Black Women Film! Canada movement.