

NightwoodTheatre ●●●●

2019-20

ANNUAL REPORT



Photo of Monice Peter and Adrian Shepherd-Gawinski in *Every Day She Rose* by Cylla Von Tiedemann.
Set Design by Michelle Tracey, Costume Design by Ming Wong, Lighting Design by Rebecca Picherack

REPORT FROM THE ARTISTIC DIRECTOR



Andrea Donaldson by Graham Isador

Nightwood Theatre's 2019-2020 Season - my first year as Artistic Director of Nightwood Theatre - was a time of settling in and engaging in relationships and partnerships that I both gratefully inherited and planted as new beginnings within the company. It was a year of trust building, deepening relationships and working practices, and of course, reacting and responding to the enormity of the pandemic we are still deep in the midst of.

Though we never could have anticipated how our season would end, our 2019-2020 Season began with The Groundswell Festival - a longstanding tradition in celebration of new works. The line up included five brand new offerings from our Write From The Hip playwrights unit, as well as a reading of *Children of Fire* by Sharhzad Arshadi and Anna Chatterton. As part of the festival we also launched our inaugural Feminist Unconference, a provocative daylong event for theatre practitioners to unpack all things feminist, that immediately became a new tradition.

We had three live productions this season: *The Election*, a Theatre Passe Muraille presentation of a Common Boots Theatre Production in association with Nightwood Theatre and Theatre Direct; *Every Day She Rose* at Buddies at Bad Times Theatre; and *The Solitudes* at Harbourfront Centre Theatre, an Aluna Theatre production in association with Nightwood Theatre. These three formidable intercultural collaborations were absolute labours of love, all pieces by teams of passionate co-writers and collaborators carving out space for their vital voices. *The Election* explored the realities of Indigenous, settler and newcomer experiences with the political process, and was also an exploration in innovative integrated audio description with a live vocal score, rendering all performances accessible for Blind audiences. *Every Day She Rose*, co-written by Andrea Scott and Nick Green, was aptly illuminated by co-director Sedina Fiati in her program notes as, "consist(ing) of partnerships of Black and white artists (co-playwrights, co-directors, performers). We worked together to ask the key question: how do we address anti Black racism and white supremacy in our closest relationships? How do these insidious systems affect our ability to relate to each other on a very deep, human level?" This powerful, hilarious piece was celebrated by audiences and critics alike and will tour to Montreal once live theatre is back. *The Solitudes* was a visually charged experimental performance exploring the history and the bloodlines that brought each woman to this land, and was celebrated with three Dora Mavor Moore nominations for Outstanding Scenic/Projection Design, Outstanding Lighting Design and Outstanding Costume Design.

Due to COVID-19 we were unable to present Karen Hines' formidable *All The Little Animals I Have Eaten* at Crow's Theatre, but were able to pivot to an artful online presentation of the work, which buoyed the hearts of our cast and creative team, and of our eager audiences during the early shock of lockdown. Likewise, our annual Lawyer Show production shifted to an online Cabaret, and we were thrilled to showcase the incredible talents of these 40+ amazing Nightwood supporters and raise over \$30,000 in support of Nightwood's future artistic endeavours.

Throughout the season we deepened relationships and created new connections through several initiatives we are proud of, including our Nightwood Community Choir and our Social Distancing Care Packages, as well as through our beloved Write From The Hip and Young Innovators programs. Additionally, we partnered for the year with the talented students in the Humber College Digital Arts Program in the Faculty of Media & Creative Arts to create an entirely revamped website. This partnership was a very exciting refresh for us, and well timed as we moved into a world requiring almost exclusively digital relationships with our many communities.

The pandemic has galvanized incredible movements that our industry and company has been deeply listening to and learning from, and we are embedding actions toward hopeful, liberated futures. As we enter our next season, looking to a season of intimacy and internal strengthening, we are grateful to continue working with esteemed anti-oppression consultant Rania El Mugammar and accessibility consultant Jess Watkin in meeting and unpacking these aims. The movements that have sprung out of these painful times have been the blessing and reckoning that so many of us have been demanding for far too long. We believe this moment of transformation will be profound and everlasting for our world, our industry and for each of us as individuals.

I am grateful for the incredible team at Nightwood, whose love, care and passion shows up in all they do. Our mission and values have been the guiding force through this challenging time and I am in awe of the integrity and humanity each person has brought to every encounter. I must single out Managing Director Beth Brown who has been an incredible guide and support in equal measures to me not only in my transitional year as a new Artistic Director, but throughout this turbulent global moment that has massively impacted our industry and our treasured stakeholders. I'd also like to offer my deepest gratitude to our Board of Directors, who have shown such dedication and encouragement throughout the season and especially as we've navigated this pandemic and undertaken the deep work in anti-oppression and anti-Black and -Indigenous racism that we are so passionately mobilizing. Thanks also to our funders, sponsors and donors who have stood by us and for believing in the vital work we do, and lastly to our audiences, who are missing the lights going down, but are connecting in every other way.

Sincerely,

Andrea Donaldson
Artistic Director



Stage Manager Lucy McPhee, Co-Directors Sedina Fiati and Andrea Donaldson, and performer Monice Peter in rehearsal for *Every Day She Rose*. Photo by Amanda Lin

REPORT FROM THE MANAGING DIRECTOR



Beth Brown by Dahlia Katz

For all intents and purposes, this has been an extremely successful year for Nightwood Theatre. Our season was strong building up to March 2020 and the productions were well received by the public at large. Our projected revenues from season pass sales and box office were on target as we progressed through our year. We were greatly appreciative of our partnering theatre companies this year and were inspired by Common Boots Theatre, Theatre Direct and Theatre Passe Muraille to continue our work into becoming more accessible for the Disability community. We were deeply grateful to Aluna Theatre for bringing their incredible production of *The Solitudes* to the stage and allowing us to share it with our passholders. We so appreciated the lessons we gained through our relationship with this inspiring

company and aspire to bring these learning to our future co-production, in association and presentation partnerships.

With the closures of theatres due to the COVID-19 pandemic we were greatly disheartened to have to cancel *All The Little Animals I Have Eaten* by Karen Hines the day before tech, and we additionally had to cancel the live performances of our fundraising event The Lawyer Show.

This shutdown caused us to pivot our organization, and our first priority was to create an infrastructure that enabled us to move our operations from our office space to remote work through digital means. This included moving to an online payment and tracking system, moving away from printing and signing cheques. We moved our donor and subscriber database system to the cloud and fully adopted our online shared drive. The plans to create a new website were realized and everyone on our staff and board became well versed at using Zoom. What we had planned on taking a year to accomplish, we did in one month's time, out of necessity.

The move to work remotely as a result of the COVID-19 pandemic meant that we were able to take advantage of a number of new opportunities. With staff working remotely, individuals were able to move to locations that they wanted to be in and now our staff is dispersed across the country. We continue to meet three times a week to connect on ongoing projects and ensure everyone is keeping well and healthy throughout this difficult time.

We are able to dedicate time focused on the Black Lives Matter Movement and Indigenous solidarity, with staff and board undergoing anti-oppression and anti-racism training, as well as improving our abilities to better welcome folks from the Disabled community through training sessions and implementation of services to better enable Blind and Deaf community to participate in our offerings.

We are relieved to have finished this fiscal year in a strong financial position, despite the cancellations of *All The Little Animals I Have Eaten* by Karen Hines and our fundraising event, The Lawyer Show. Nightwood was able to end the fiscal year with an operational surplus of \$14,568. This leaves us with an accumulated surplus of \$65,831, surpassing our base goal of \$50,000, which ensures no cashflow issues throughout the season and secures the financial viability of Nightwood Theatre as we move into the future.

When the pandemic hit, shuttering theatres all around the world, we were greatly supported by our funders both in the public and private sector. With emergency funds coming in from the Toronto Foundation, Metcalf Foundation and Hal Jackman Foundation, we were able to ensure that the majority of our artists were able to receive payment to the end of their contracts.

We were grateful to have received either partial or full funding from our funders at all three levels of government in advance of the usual payment schedule and we were able to access both the CEBA and CEWS program, which greatly assisted us in supporting our activities and staff salaries.

Nightwood Theatre's staff are an incredible team who have been able to successfully wrangle one of the most unique seasons to date. Beyond working on the various projects to create and adapt to our new infrastructure, they were able to adapt their jobs and take on tasks that were new to everyone. Our care packages created by Taylor Trowbridge, Director of Communications and Engagement, became well known and well loved, and even elicited donations. Victoria Laberge, Director of Development, hosted online donor gatherings to steward relationships with our supporters. Naz Afsahi, Business Manager and Artistic Associate, quickly became adept at managing online programs, assisting in switching our financial system to a cloud-based system while staying on top of shifting regulations with the various unions and associations under which we contract the majority of our artists. Amanda Lin, Development and Engagement Associate, did an exceptional job communicating with our passholders and moving tickets to donations, refunds and credits for the following year while continuously providing us with unique ideas and insights into our activities. We benefitted from many brainstorming and planning sessions with these very talented folks.

I am truly appreciative of the work of our Board of Directors who increased participation in our board meetings to provide us with advice and support as we worked on shifting to working remotely, offering digital practices and working on a new business plan that dealt with the continuous changes to our financial situation.

I cannot thank Board Chair Susan Hodgkinson enough for her time, patience and ability to implement the feedback of various individuals throughout the process. Thank you so much for your incredible heart!

And to the truly talented staff who make the magic happen, thank you for all of your hard work, dedication and for sharing your talents to make Nightwood the success that it is.

I could not have asked for a better partner to work with through these challenging times. I have thoroughly enjoyed working with and learning from the very talented and dedicated Andrea Donaldson as Co-Executive of Nightwood Theatre. And I look forward to continuing to innovate our practices in order to ensure Nightwood continues to be relevant, impactful and, most importantly, available for all.

Beth Brown
Managing Director

REPORT FROM THE BOARD CHAIR



It is my absolute honour and privilege to serve as Board Chair of Nightwood Theatre. Now in my third year, I continue to be inspired by Nightwood's incredible offerings of live works and online experiences that are vital, stirring, and infused with advocacy at their very core.

This season has been an unforgettable year in so many regards for Nightwood. Fall 2019 began with a bang with the annual Groundswell Festival which, while maintaining its usual form, surprised us with the Feminist Unconference. It was exciting to see the company put forth this new event that was gratefully received by the theatre community, which was a beautiful jumping off point for the season.

The Election was perfectly aligned with the timing of the 2019 Federal Election and there was a collective buzz all around it. The politically charged *Every Day She Rose* offered an entertaining yet provocative night at the theatre that left me breathless. *The Solitudes* was a gorgeous visual production, and I was so moved to experience such a large cast of powerful women on stage. I was so proud of the accomplishments of Nightwood Theatre as they offered online content to ensure that their production of *All The Little Animals I Have Eaten* was honoured despite the disappointment of it not hitting the stage due to COVID-19. Similarly, I was touched by their commitment and creativity to showcasing our devoted lawyers who were in rehearsal for The Lawyer Show, by pivoting to The Lawyer Show Cabaret, raising vital funds for the organization.

I continued to be in awe of the mentorship programs that ran throughout the year and the impact Nightwood has on dozens of aspiring women theatre artists in this city. Many women have come out of those programs and have gone on to be employed by Nightwood and other fabulous companies around the city, attesting to the important work we do, and the sincere commitment we have to seeing emerging artists through to the prime of their careers.

Due to COVID-19, this was a year that demanded a huge investment from my fellow Directors, and I am touched by their deep commitment and stamina. We spent a great deal of time supporting the Co-Executive team as they cancelled and readjusted plans at each step, including a successful transition to remote working environments, accessing emergency funds to ensure the stability of the company moving into the 2020-21 season, embracing the work required in order to pivot the company online, while continuing to advocate for the health of the theatre sector. And though we had to cancel our exciting Ruby Gala in celebration of Nightwood's 40th Anniversary, I am grateful for the support shown by the Board and dedicated community members in planning it - we look forward to making a splash when we can convene in the future. Furthermore, I offer great gratitude to my fellow Board members for bravely embracing a summer of challenging conversations and rearticulated commitments to anti-oppression and anti-racism, ensuring that Nightwood Theatre is the ideal environment for all women to thrive.

As a Board member, it gives me great pride to introduce my friends and colleagues to the impactful work that Nightwood presents each season, and in this moment of pivoting, I have been in awe of the resiliency that this company has demonstrated again and again. It is undeniable that we miss live theatre, but I am excited to see how our dear stakeholders will respond to our next season - one of innovation and intimacy - until we can be together by the masses once again.

Susan Hodkinson
Chair of the Board



The 2020 Feminist Unconference

MISSION AND VALUES

OUR MISSION

As Canada's foremost feminist theatre, Nightwood provides an essential home for the creation of extraordinary theatre by women.*

OUR VISION

To be a world-renowned cultural centre for provocative theatre, bringing audiences, artists, and activists together to elevate women's voices.

OUR VALUES

Provocation

We use theatre to spark empathy and provoke action through a deeper conversation about the diversity of our lived experiences.

Empowerment

Our theatre empowers audiences and artists alike by giving voice to varying perspectives, and offering opportunities for growth and a space to connect.

Feminism

We promote intersectional feminist values and equity. We believe theatre is a potent vehicle to challenge historical and systemic power imbalances in all aspects of what we do.

Inclusivity

We are committed to produce art that is driven by - and that gives voice to - the diverse society we live in.

Integrity

It is critically important to operate with integrity, be truthful in our interactions and accountable for our actions.

Opportunity

It is our responsibility to create meaningful opportunities for women in our field, prioritizing folks with numerous intersecting identities. This value shapes our hiring practices, and the mentoring and sharing of knowledge with emerging talent in order to seed a new generation of Canadian theatre practitioners.

Respect

All of our relationships, whether with artists, producers, employees, donors or audiences must be conducted with full transparency, open communication and an emotional intelligence that approaches human relationships with fairness and collaboration.

*It should be noted that our organizational understanding of *women* extends beyond the limitations of cis-womanhood.



Left to Right: Lara Arabian, Catt Filippov, Katherine Gauthier, Tabia Lau, Anyika Mark, Shahrzad Arshadi and Anna Chatterton

ARTISTIC DEVELOPMENT DEVELOPING PLAYS - DEVELOPING PEOPLE

Our 2019-20 Season began with The Groundswell Festival, a longstanding tradition in celebration of new works. The line up included brand new offerings from our Write From The Hip playwrights Lara Arabian, Catt Filippov, Katherine Gauthier, Tabia Lau, and Anyika Mark. We welcomed esteemed guest directors Diana Donnelly, Sadie Epstein-Fine, Keshia Palm, Evalyn Parry and Donna-Michelle St. Bernard to helm the festival's workshops for the first time, which created more relationships for Nightwood and added a vibrancy to the week of works. Additionally, we held a reading of *Children of Fire*, co-written by Shahrzad Arshadi and Anna Chatterton, about the Kurdish female freedom fighters who hosted them in the mountains of Kurdistan in 2018.



This year we launched our inaugural Feminist Unconference, a provocative daylong event for theatre practitioners to unpack all things feminist. Helmed by Tanya Rintoul and Donna Michelle St. Bernard, dozens of community members put forward their most urgent ideas and questions for breakout discussion sessions throughout the day. Based on its huge success, we will be returning this event next season.



Tanya Rintoul and Donna Michelle St. Bernard
lead the 2020 Feminist Unconference



Donna-Michelle St. Bernard leads a free professional development session for aspiring Write From The Hip applicants.

We continued with our beloved Write From The Hip program helmed by Governor General Award Winning playwright Donna-Michelle St. Bernard, with an incredible cohort including: Bilal Baig, Shelley Hobbs, Erum Khan, Rachel Mutombo, Natalie Liconti and Phoebe Tsang. Write From The Hip is a year-long script development program designed to support new writers through mentorship, one-on-one dramaturgy, developmental workshops and readings, all working towards the completion of a full length play. We look for playwrights who self-identify as having lived experience that is touched by womanhood – this could include but is not limited to trans, cis, 2S and gender diverse folks – and are emerging in their careers.

We also welcomed 15 diverse emerging artists into the Young Innovators Program, an opportunity for professional development for the next generation of leaders in Canada's theatre community. Whether a Young Innovator joins us as a born administrator, stage manager, designer, director, actor or playwright (or beyond), we aim to deepen their understanding of each dimension of professional theatre, opening them up to new complementary facets of their practice. Young Innovators are given the unique opportunity to forge connections with one another in a pivotal time in their careers, and ignite a lasting personal and professional relationship with Nightwood.



The 2019-20 Young Innovators - pictured top to bottom, left to right: Rabiya Mansoor, Sara Flicht, Alethea Bakoged, Izzie Solis Lozano, Shohana Sharmin Sicilia, Madison Angus, Sarah Marchand, Faly Mevamanana, Taylor Trowbridge, Andrea Donaldson, Samantha Megarry, Xanath Fuentes, Roxhanna Norman, Ciana Henderson, Arinea Hermans and Kate McArthur

The incredible participants spent the year with us learning about the many aspects of running a theatre company, and as the culmination of the process, hosted a fabulous Fempopocalypse Cabaret to showcase their producing, curatorial and onstage talents.



Dian Marie Bridge



Shahrazad Arshadi

We were thrilled to announce two brand new awards this season - the Strombergs Family Realization Fund and the Louise Garfield Award. Both awards are geared toward later in life women artists, with the Strombergs Realization Fund focusing on assisting the realization of a passion project through a cash prize of \$10,000 - awarded to Dian Marie Bridge - and the Louise Garfield Award offering acknowledgement and a cash prize of \$600 for an emerging theatre creator who demonstrates a deep connection with the values of Nightwood Theatre - awarded to Shahrazad Arshadi.

THE ELECTION

World Premiere - Theatre Passe Muraille presents
a Common Boots Theatre production in
association with Nightwood Theatre
and Theatre Direct

October 9 - 27, 2019



**THEATRE
DIRECT**

**theatre
passe
muraille**



Joelle Peters, Augusto Bitter, Anand Rajaram and Rachel Cairns in *The Election*. Photo by John Lauener

CAST

Augusto Bitter
Rachel Cairns
Joelle Peters
Anand Rajaram
Rose Stella
Courtenay Stevens

CREATIVE TEAM

Playwrights | Natasha Greenblatt & Yolanda Bonnell
with the Company*
Director | Jennifer Brewin
Set and Projection Designer | Anahita Dehbonehie
Lighting Designer | Kaitlin Hickey
Costume Designer | Jackie Chau
Composer and Music Director | Alex Samaras
Dramaturg | Yvette Nolan
Accessibility Dramaturg | Alex Bulmer
Assistant Director | Theresa Cutknife

*Original company members: Natasha Greenblatt, Yolanda Bonnell, Jennifer Brewin, Anand Rajaram, Courtenay Stevens, Qasim Kahn

Developed with the support of Studio 180 Theatre
and the Banff Playwright's Lab



First day table read and design presentation for *The Election*

"Savvy... The writing [...] is superb." - **NOW Magazine**

"Vital, timely and mercurial, it pops with the ideas, perspectives and experiences of Canadians." - *life with more cowbell*

Our first show of the season was *The Election*, a Theatre Passe Muraille presentation of Common Boots Theatre Production in association with Nightwood Theatre and Theatre Direct. This piece was an exciting collaborative producing venture, echoing the spirit of the project written by Natasha Greenblatt and Yolanda Bonnell with Augusto Bitter, Rachel Cairns, Joelle Peters, Anand Rajaram, Rose Stella, and Courtenay Stevens. Not only was this piece an exciting intercultural collaboration exploring our electoral system and the relationship between Indigenous Peoples and settler challenges, but it was also an exploration in innovative integrated audio description with a live vocal score, rendering all performances accessible for Blind audiences.



This piece hosted several engagement opportunities for audiences including Politics meets Theatre: The Democratic Engagement Exchange Talk Back, and Women in Politics, as well as Emerging Artists' Night, a Post-Show Deaf and Disability Community Talk Back, and a discussion with the Tamil Community unpacking the Canadian Political Landscape.

Hannah Conover-Arthurs, Saron Gebresellassi, Natasha Greenblatt, Theresa Cutknife and Diana Yoon at the Women in Politics panel

EVERY DAY SHE ROSE

A Nightwood Theatre production
November 23 - December 8, 2019



Photo of Monice Peter and Adrian Shepherd-Gawinski in *Every Day She Rose*. Photo by Cylla Von Tiedemann

CAST

Monice Peter
Adrian Shepherd-Gawinski

CREATIVE TEAM

Playwrights | Andrea Scott and Nick Green
Directors | Andrea Donaldson and Sedina Fiati
Set Designer | Michelle Tracey with Triga Collective
Lighting Designer | Rebecca Picherack
Costume Designer | Ming Wong
Sound Designer | Cosette Pin
Props Coordinator | Georgia Priestley-Brown
Stage Manager | Lucy McPhee
Production Manager | Pip Bradford
Crew | Matty Armour, Luke Dobson, Ian Kelly, Aidan Shepherd, Kit Simmons
Driver | Anna Springate-Flock
LX Walkers | Rose-Ingrid Benjamin, Chris Rowlinson

"Nick Green and Andrea Scott are two of the
most exciting voices in Canadian theatre."

– NOW Magazine



Set Design by Michelle Tracey
 Lighting Design by Rebecca Picherack
 Photo by Michelle Tracey

Next in our season was *Every Day She Rose* at Buddies in Bad Times Theatre. The personal becomes political in this collaboratively created new work from playwrights Andrea Scott and Nick Green. When racial and queer politics collide with the Black Lives Matter protest at the 2016 Toronto Pride Parade, two best friends discover that the things that brought them together may now drive them apart. A hilarious and heartbreaking stare-down of privilege and oppression.

This exciting piece, first developed in Nightwood's Write From The Hip Program, also offered audience members an opportunity to engage upstage of the set to review and contribute resources that sparked discussions around the social justice themes explored in the play. Additionally, we hosted a Symposium called *Just Between Us (Queer) Folks* with talks *For Us, By Us, Imagining Black Queer Futures* and *Moving Together: Allyship in Queer Communities*, as well as a screening of Phillip Pike's film *Our Dance of Revolution*.



Ravyn Wngz from Black Lives Matter speaks with Sedina Fiati in *For Us, By Us, Imagining Black Queer Futures*

THE SOLITUDES

An Aluna Theatre production
in association with Nightwood Theatre
January 7 - 18, 2020

CAST | CO-CREATORS

Lara Arabian
Brefny Caribou
Liliana Suarez Henao
Janis Mayers
Rosalba Martinni
Michelle Polak
Sofia Rodriguez
Rhoma Spencer

CREATIVE TEAM

Director / Lead Creator | Beatriz Pizano
Scenic and Projection Designer | Trevor Schwellnus
Lighting Designer | Rebecca Vandeveld
Sound Designer and Composer | Brandon Valdivia
Costume Designer | Vanessa Magic
Head of Props | Lisa Nighswander
Movement Director | Victoria Mata
Associate Artist / Dramaturg | Anita La Selva
Contributors | Jenn Forgie, Bruce Gibbons Fell, Asha Vijayasingham
Production Manager | Suzie Balogh
Stage Manager | Victoria Wang
Apprentice Stage Manager | Emie Sabandal
Technical Director | Frank Donato
Head Carpenter | Sebastian Marziali
Scenic Artists | Megan Cinel, Susanna Feng, Julia Howman, Ellen Roach
Scenic Painter | Ksenia Ivanova
Audience Engagement | Claren Grosz, Rebecca Sarfatti
Publicity | Red Eye Media (Suzanne Cheriton & Jenn Perras)
Producer | Sue Balint

Our third work of the season was *The Solitudes* at Harbourfront Centre Theatre, an Aluna Theatre production in association with Nightwood Theatre. This was another highly collaborative work by Beatriz Pizano with cast & co-creators Lara Arabian, Brefny Caribou, Liliana Suarez Henao, Janis Mayers, Rosalba Martinni, Michelle Polak, Sofia Rodriguez, and Rhoma Spencer. Celebrated with **three Dora Mavor Moore Nominations, for Outstanding Scenic/Projection Design, Outstanding Lighting Design and Outstanding Costume Design**, this lush work explored eight women following their thread of history and the bloodlines that brought each of them to this land.

Photo of the ensemble: Michelle Polak, Rhoma Akosua Spencer, Sofia Rodriguez, Janis Mayers, Liliana Suarez Heneo, Rosalba Martinni, Brefny Caribou and Lara Arabian.
Jeremy Mimmagh Photography



ALL THE LITTLE ANIMALS I HAVE EATEN

LIVESTREAM READING

Due to COVID-19 we were unable to present Karen Hines' *All The Little Animals I Have Eaten* at Crow's Theatre. This cancellation was all the more heartbreaking for the fact that Nightwood had been developing this piece for many years with Karen Hines.



Despite the abrupt ending to this production moments before entering the theatre, we were able to pivot to an artful and live, online presentation of the show, which was viewed by over 450 screens and included a pre-show discussion with Andrea Donaldson, Teiya Kasahara and Karen Hines.

A Nightwood Theatre production
in association with Crow's Theatre
Originally slated for March 24 - April 12, 2020

CAST

Amanda Corder
Belinda Corpuz
Lucy Hill
Amy Rutherford
Zorana Sadiq

CREATIVE TEAM

Playwright / Director | Karen Hines
Set and Costume Designer | Gillian Gallow
Lighting Designer | Bonnie Beecher
Music & Sound Designer | Richard Feren
Choreographer | Tracey Power
Production Dramaturg | Guillermo Verdecchia
Stage Manager | Ken James Stewart
Head of Wardrobe | Joyce Padua
Assistant Director | Teiya Kasahara*
Associate Sound Designer | Maddie Bautista
Co-Production Manager | Pip Bradford
Co-Production Manager | Ellen Brooker
Accessibility Consultant | Jess Watkin
*Made possible through the Canada Council for the Arts



JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

CREATIVE TEAM

Director | Ali Joy Richardson
Assistant Directors | Ari Sterlin & Emma
Burke-Kleinman*
Music Director | Paul Moody
Assistant Music Director | Juliette Jones
Choreographer | Cathy Bate
Stage Manager | Lucy McPhee
Assistant Stage Manager | Sarah Brawn
Set and Costume Design | Michelle
Tracey with Triga Collective
Associate Set and Costume Design |
Beatriz Arevalo with Triga Collective
Lighting Design | Steve Lucas

**The participation of this Artist is arranged by
permission of Canadian Actors' Equity
Association under the provisions of the
Dance.Opera.Theatre Policy.*

CAST

Cathy Bate, Melanie Bradshaw, Edina Cavalli,
Arielle Di Iulio, Kaley Duff, James Dunphy,
Valérie Duscheneau, Courtney Evans, Christian
Bernard Farahat, Rona Ghanbari, Leanne
Goldstein, Gemma Healy, Dany Horovitz, Danny
Kastner, Brian Kuchar, Saroja Kuruganty, Heidi
LeBlanc, Sam Levy, Valérie Lord, Maggie
MacDonald, Khrystina McMillan, Kate McNeece
Cruess, Alexandra Mealia, David Mills, Astrid
Mrkich, Melissa Muskat, Jill Ohayon, Heather
Paterson, Tracy A. Pratt, Teja Rachamalla, John
Rider, Emma Romano, Alia Rosenstock, Leo
Salloum, Fred Schumann, Tamara Lisa Thomas,
Jennifer Whincup, Jessica Yuan

LAWYER SHOW MUSICIANS

Craig Allardyce, Henry Gluch, Ilana Ludwin, John
McGowan, The Honourable Justice Russell
Silverstein, John Sorensen

Our annual Lawyer Show production of *Joseph and the Amazing Technicolor Dreamcoat* slated for a four-performance run at the Jane Mallet Theatre, shifted to online rehearsals and, banking on the ingenuity of the creative team and our community of lawyers, we produced our first ever online Lawyer Show Cabaret. We were thrilled to showcase the incredible talents of these 40+ amazing Nightwood supporters and raise \$30,000 in support of Nightwood's future artistic endeavors.

THE LAWYER SHOW CABARET



Rona Ghanbari performs a one-woman rendition of *Zero to Hero* in the Lawyer Show Cabaret

2020 LAWYER SHOW CABARET PERFORMERS: Sharlene Atkins, Diane Baker Mason, Cathy Bate, Keri Bennett, Paul Byrant, Edina Cavalli, Valérie Duchesneau, Kaley Duff, The Honourable Justice Gloria Epstein, Courtney Evans, Christian Farahat, Rona Ghanbari, Leanne Goldstein, Barbara Gordon, Gemma Healy-Murphy, Melanie Herbin, Shelley Hobbs, Dany Horovitz, Devin Jarcaig, Danny Kastner, Steven Kennedy, Heidi LeBlanc, Sam Levy, Valérie Lord, Maggie MacDonald, Gavin Magrath, Christine Marchetti, Ian G. Mason, David Mills, Astrid Mrkich, The Honourable Justice Llana Nakonechny, Jill Ohayon, Janice Peters Gibson, Tracy Pratt, John Rider, Emma Romano, Alia Rosenstock, David Sazant, Shannon Seitz, Tamara Lisa Thomas, Brent Vickar, Jennifer Whincup, Tamara Zdravkovic

Director & Host: Ali Joy Richardson | Music Director & Host: Paul Moody | Stage Manager: Lucy McPhee* | Video Editor: Lisa Kannakko

**The participation of this Artist is arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance.Opera.Theatre Policy.*

COMMUNITY ENGAGEMENT

Two new initiatives this year included our Nightwood Community Choir and our Social Distancing Care Packages. Our choir was led by Intern Artistic Director and international soprano Teiya Kasahara for all genders, experience levels, and ages, which culminated in a COVID-proof final sing-along concert over Zoom. Our Social Distancing Care Packages have become widely celebrated in our community. These biweekly digital packages are chock-full of incredible resources to keep our audiences engaged responding to the need for connection, wellness and the pressing social justice issues currently occupying our society, from themes of "Reaching for the New Normal," to "The Need to Connect," to "What if We Don't Look Back?"

We partnered with Humber College Digital Arts students Faith McQueen and Andrea Villegas this season to explore and create a revamped website. This was a very exciting refresh for us, and well timed as we moved into a world requiring almost exclusively digital relationships with our many stakeholders. We are so grateful to have this new digital home for all of our online engagement, and continue to connect with Faith and Andrea who are now entering a professional relationship with the company.

2019-20 SUPPORTERS

Nightwood is deeply grateful for the support of our generous community of donors and partners.

GOVERNMENT FUNDERS



Canada Council
for the Arts

Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



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TORONTO

COMMUNITY ENGAGEMENT PROGRAM SPONSOR



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READY
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SEASON SUPPORTER

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FOUNDATION AND COMMUNITY SUPPORT



METCALF
FOUNDATION



Hal Jackman Foundation
McLean Foundation
McLean Smits Family Foundation
Ottawa Community Foundation
Patricia J. Fleming (FBG)
Fund at Toronto Foundation
The Paul Butler & Chris Black
Foundation at Toronto Foundation

2020 LAWYER SHOW CABARET SPONSORS

TITLE SPONSOR



CHICAGO TITLE
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MARCHETTI LEE
FAMILY LAW



2020 LAWYER SHOW SILENT AUCTION DONORS

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Donations received from January 1, 2019 to December 15, 2020

\$30,000 +

Anonymous

\$10,000 - \$29,999

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*In support of The Lawyer Show

**In support of the livestream of *All The Little Animals I Have Eaten* by Karen Hines

***Donated ticket cost during the COVID-19 pandemic

2019-20 STATEMENT OF OPERATIONS

FISCAL YEAR ENDED JUNE 30, 2020

REVENUES

Earned:

Single ticket sales	\$35,705	\$82,703
Co-production	-	42,736
Fees, commissions, and guarantees	-	28,250
Other	3,979	7,518
Workshops, classes, and events	3,996	2,281

Private sector:

Donations and sponsorships	212,074	280,437
Fundraising events	7,889	74,444
Foundations	69,554	59,000

Public sector:

Federal	159,354	130,000
Government Assistance	62,067	-
Provincial	77,492	87,342
Municipal	73,000	73,000

2020

2019

EXPENSES

Artistic and programming:

Artistic salaries and fees	197,833	316,627
Venue rental	50,449	79,406
Production and technical fees	36,366	36,437
Production cost	8,944	9,371
Royalties	6,963	3,190

Marketing and development:

Fundraising costs	40,853	95,798
Marketing salaries and fees	87,456	81,465
Other marketing costs	5,167	7,375
Advertising purchases	7,758	2,774

Administration:

Administration salaries and fees	158,896	153,756
General and administrative costs	58,792	70,518
Digital project	29,354	-
Amortization	1,711	1,219

EXCESS OF REVENUES OVER EXPENSES

NET ASSETS (DEFICIT) - BEGINNING OF YEAR

NET ASSETS - END OF YEAR

THE TEAM

STAFF

Andrea Donaldson (Artistic Director), Beth Brown (Managing Director), Naz Afsahi (Business Manager & Artistic Associate), Victoria Laberge (Director of Development), Taylor Trowbridge (Director of Communications & Engagement), Colette Habel (Arts Management Intern), Angie Ho (Outgoing Marketing & Development Assistant), Amanda Lin (Incoming Development and Engagement Associate), Teiya Kasahara (Intern Artistic Director & WFTH Program Associate), Grace Phan-Nguyen (Arts Management Intern), Donna-Michelle St. Bernard (WFTH Program Director), Kinnon Elliott (Graphic Designer), Chris Mustard of Young & Associates (Financial Advisor)

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Cynthia Grant, Kim Renders, Mary Vingoe, Maureen White

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ENSEMBLE

MAINSTAGE PERFORMERS Lara Arabian, Augusto Bitter, Rachel Cairns, Brefny Caribou, Amanda Cordner, Belinda Corpuz, Lucy Hill, Rosalba Martinni, Janice Mayers, Monice Peter, Joelle Peters, Michelle Polak, Anand Rajaram, Sofia Rodriguez, Amy Rutherford, Zorana Sadiq, Adrian Shepherd-Gawinski, Rhoma Spencer, Rose Stella, Courtenay Stevens, Liliana Suarez Henao **GROUNDSWELL PERFORMERS** Karl Ang, Lara Arabian, Maev Beaty, Lisa Berry, Valerie Buhagiar, Jeanie Calleja, Amanda Cordner, Joella Crichton, David Delisca, Oliver Dennis, Christine Horne, John Jarvis, Raha Javanfar, Niki Landau, Shaista Latif, Diego Matamoros, Tatyana Mitchell, Gülce Oral, Kwaku Okyere, Beatriz Pizano, Anand Rajaram, Julian Richings, Sofia Rodriguez, Makambe K Simamba, Braeden Soltys, Tayler Stentiford, Tahirih Vejdani, Aaron Willis, Naomi Wright **PLAYWRIGHTS & CREATORS** Yolanda Bonnell, Nick Green, Natasha Greenblatt, Karen Hines, Beatriz Pizano, Andrea Scott **WRITE FROM THE HIP PLAYWRIGHTS** Bilal Baig, Shelley M. Hobbs, Erum Khan, Rachel Mutombo, Pesch Nepoose, Phoebe Tsang **WRITE FROM THE HIP MENTORS** Anna Chatterton, Andrew Kushnir, Amanda Parris, Cardid Svich, Judith Thompson **GROUNDSWELL PLAYWRIGHTS** Lara Arabian, Catt Filippov, Katherine Gauthier, Tabia Lau, Anyika Mark **DIRECTORS** Jennifer Brewin, Emma Burke-Kleinman (Lawyer Show Assistant Director), Theresa Cutknife (Assistant Director) Andrea Donaldson, Diana Donnelly (Groundswell), Sedina Fiati, Karen Hines, Juliette Jones (Lawyer Show Assistant Music Director), Teiya Kasahara (Assistant Director), Victoria Mata (Movement Director), Paul Moody (Lawyer Show Music Director), Keshia Palm (Groundswell), Evalyn Parry (Groundswell), Beatriz Pizano, Ali Joy Richardson (Lawyer Show Director), Donna-Michelle St. Bernard (Groundswell), Ari Sterlin (Lawyer Show Assistant Director) **CREATIVE CONTRIBUTORS** Alex Bulmer (Accessibility Dramaturg), Jenn Forgie, Bruce Gibbons Fell, Lisa Kannakko (Lawyer Show Cabaret video editor), Anita La Selva (Associate Artist/Dramaturg), Faith McQueen (Website), Yvette Nolan (Dramaturg), Tracey Power (Choreographer), Tanya Rintoul (Feminist Unconference), Donna-Michelle St. Bernard (Feminist Unconference), Guillermo Verdecchia (Dramaturg), Andrea Villegas (Website), Asha Vijayasingham, Jess Watkin (Accessibility Consultant) **SET & COSTUME DESIGNERS** Beatriz Arevalo (Lawyer Show Associate Set & Costume Design), Jackie Chau, Anahita Dehbonehie, Vanessa Magic, Gillian Gallow, Michelle Tracey with Triga Collective, Ming Wong

ENSEMBLE (CONTINUED)

LIGHTING DESIGNERS Bonnie Beecher, Kaitlin Hickey, Steve Lucas, Rebecca Picherack, Rebecca Vandevelde **COMPOSERS & SOUND DESIGNERS** Maddie Bautista (Associate Sound Designer), Richard Feren, Cosette Pin, Alex Samaras, Brandon Valdivia **MEDIA & PROJECTION DESIGNERS** Anahita Dehbonehie, Trevor Schwellnus **STAGE MANAGERS** Sarah Brawn (Lawyer Show Assistant Stage Manager), Elizabeth Kenny (Assistant Stage Manager), Lucy McPhee, Emie Sabandal (Apprentice Stage Manager), Meghan Speakman, Ken James Stewart, Victoria Wang **PRODUCTION MANAGERS** Suzie Balogh, Ellen Brooker, Pip Bradford, Katherine Smith **PRODUCER** Sue Balint **PRODUCTION PERSONNEL** Matty Armour (Crew), Rose-Ingrid Benjamin (LX Walker), Megan Cinel (Scenic Artist), Luke Dobson (Crew), Frank Donato (Technical Director), Susanna Feng (Scenic Artist), Claren Grosz (Audience Engagement), Julia Howman (Scenic Artist), Ksenia Ivanova (Scenic Painter), Ian Kelly (Crew), Sebastian Marziali (Head Carpenter), Lisa Nighswander (Head of Props), Joyce Padua (Head of Wardrobe), Georgia Priestley-Brown (Props Coordinator), Red Eye Media (Publicity), Ellen Roach (Scenic Artist), Chris Rowlinson (LX Walker), Rebecca Sarfatti (Audience Engagement), Aidan Shepherd (Crew), Kit Simmons (Crew), Anna Springate-Flock (Driver), Farnoosh Talebpour (Costume Assistant/Head of Wardrobe) **LAWYER SHOW - JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT CAST** Cathy Bate, Melanie Bradshaw, Edina Cavalli, Arielle Di Iulio, Kaley Duff, James Dunphy, Valérie Duscheneau, Courtney Evans, Christian Bernard Farahat, Rona Ghanbari, Leanne Goldstein, Gemma Healy, Dany Horovitz, Danny Kastner, Brian Kuchar, Saroja Kuruganty, Heidi LeBlanc, Sam Levy, Valérie Lord, Maggie MacDonald, Khrystina McMillan, Kate McNeece Cruess, Alexandra Mealia, David Mills, Astrid Mrkich, Melissa Muskat, Jill Ohayon, Heather Paterson, Tracy A. Pratt, Teja Rachamalla, John Rider, Emma Romano, Alia Rosenstock, Leo Salloum, Fred Schumann, Tamara Lisa Thomas, Jennifer Whincup, Jessica Yuan **LAWYER SHOW MUSICIANS** Craig Allardyce, Henry Gluch, Ilana Ludwin, John McGowan, The Honourable Justice Russell Silverstein, John Sorensen **LAWYER SHOW CABARET PERFORMERS** Sharlene Atkins, Diane Baker Mason, Cathy Bate, Keri Bennett, Paul Byrant, Edina Cavalli, Valérie Duscheneau, Kaley Duff, The Honourable Justice Gloria Epstein, Courtney Evans, Christian Farahat, Rona Ghanbari, Leanne Goldstein, Barbara Gordon, Gemma Healy-Murphy, Melanie Herbin, Shelley Hobbs, Dany Horovitz, Devin Jarcaig, Danny Kastner, Steven Kennedy, Heidi LeBlanc, Sam Levy, Valérie Lord, Maggie MacDonald, Gavin Magrath, Christine Marchetti, Ian G. Mason, David Mills, Astrid Mrkich, The Honourable Justice Llana Nakonechny, Jill Ohayon, Janice Peters Gibson, Tracy Pratt, John Rider, Emma Romano, Alia Rosenstock, David Sazant, Shannon Seitz, Tamara Lisa Thomas, Brent Vickar, Jennifer Whincup, Tamara Zdravkovic **YOUNG INNOVATORS** Madison Angus, Alethea Bakogeorge, Sara Flicht, Xanath Fuentes, Ciana Henderson, Arinea Hermans, Rabiya Mansoor, Sarah Marchand, Kate Mcarthur, Samantha Megarry, Faly Mevanamana, Roxhane Norman, Shohana Sharmin Sicilia, Izzie Solis Lozano

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