

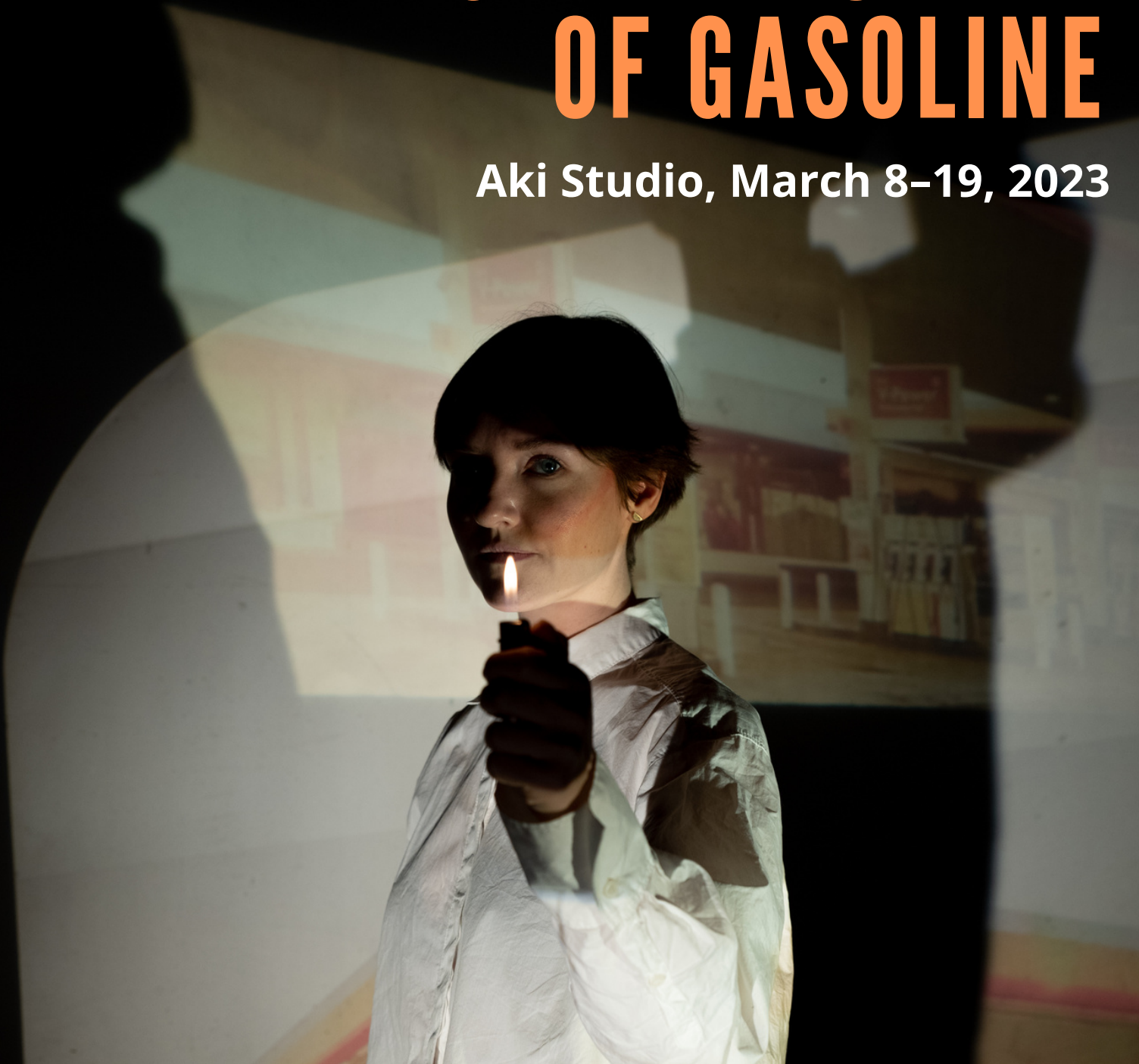
NightwoodTheatre



aluna
THEATRE

I LOVE THE SMELL OF GASOLINE

Aki Studio, March 8–19, 2023



CREATED & PERFORMED BY CLAREN GROSZ
CO-DIRECTED BY WILLIAM DAO & CLAREN GROSZ

#Gasoline



I LOVE THE SMELL OF GASOLINE

WORLD PREMIERE

A **Pencil Kit Productions** production presented by **Nightwood Theatre**
with support from **Aluna Theatre**

Created and Performed by **Claren Grosz**

Co-Directed by **Will Dao** and **Claren Grosz**

Projection Designer: **Claren Grosz**

Production Stage Manager: **Taylor Young**

Projectionists/Collaborators: **Jesse Wabegijig**, **Elyse Waugh** and **Stephanie Zeit**

Deaf ASL Performer: **Sage Lovell**

ASL-English Interpreters: **Rogue Benjamin** and **Savannah Tomev**

ASL Coach: **Gaitrie Persaud**

Set and Lighting Design: **Echo Zhou**

Associate Set Artist: **Jessica Hiemstra**

Composer: **Christopher-Elizabeth**

Technical Director: **Theo Belc**

Understudy: **Rachel Cairns**

Consultants: **Michelle Robinson** and **Cherish Violet Blood**

Contributing Artist: **Emily Jung**

Performer Styling: **Ami Blaxland**

Production Dramaturg: **Will Dao**

Developed with dramaturgical support from **Andrea Donaldson**, **Cherish Violet Blood**
and **Keshia Palm**

Past Projectionist/Collaborators: **Jay Northcott**, **Emily Jung** and **Lu Linares**

*Performance time is approximately 75 minutes with no intermission.

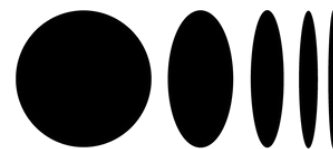
LAND ACKNOWLEDGEMENT

In the spirit and intent of the Truth and Reconciliation Commission's recommendations, Nightwood Theatre acknowledges the land on which our work is created and where our offices are located is the traditional territory of many Nations, including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples, and is home to many diverse First Nations, Inuit, and Métis peoples.

We acknowledge them and any other Nations who care for the land (acknowledged and unacknowledged, recorded and unrecorded) as the past, present, and future caretakers of this land, the traditional territory named Tkarón:to, the Mohawk word for "the place in the water where the trees are standing." The treaty for this particular parcel of land (Treaty 13), collectively referred to as the Toronto Purchase, applies to lands east of Brown's Line to Woodbine Avenue and north towards Newmarket.

We recognize the enduring presence of Indigenous peoples on this land. We commit ourselves to addressing and disrupting the systems of oppression and the colonial forces that undermine, distort, or erase the vital role of Indigenous peoples in our world, and recognize stewardship as a shared responsibility of all those who reside in a territory, as is the spirit of the Dish With One Spoon Wampum agreements.

Nightwood Theatre



ABOUT NIGHTWOOD THEATRE

As Canada's foremost feminist theatre, Nightwood Theatre is driven by artistic excellence, advocacy, and the successful training and development of women and gender expansive artists. Founded in 1979, Nightwood Theatre has created and produced award winning plays, which have won Dora Mavor Moore, Chalmers, Trillium and Governor General's Awards.

NIGHTWOOD TEAM

Andrea Donaldson	Artistic Director
Naz Afsahi	Managing Director
Sedina Fiati	Artist/Activist In Residence
Taylor Trowbridge	Digital Community Creator
Amanda Lin	Artistic & Engagement Associate
Karthy Chin	Producer
Charlene Wolf	Head of Partnerships & Giving
Tiffany Lam	Metcalf Intern Producer*
Donna-Michelle St. Bernard	Write From The Hip Program Director
Teiya Kasahara 笠原貞野	Associate Artist
Jessica Watkin	Accessibility Consultant
Abby Ho	Communications Support
Chris Mustard	Financial Advisor, Young & Associates
Faith McQueen	Website Designer
Cynthia Grant, Kim Renders, Mary Vingoe, Maureen White	Founding Members
Quote Unquote Collective	Ontario Arts Council 2022-23 Artists-in-Residence

*Made possible through the Metcalf Foundation

NIGHTWOOD BOARD OF DIRECTORS

Tara Remedios (Chair), Susan Hodkinson (Chair Emeritus), Paul Butler (Secretary), Chantria Tram (Treasurer), Edina Cavalli, Devin Jarcaig, Carolyn Fe, Dr. Barbara Moses, Jill Schoolenberg

Nightwood Theatre is a member of the Professional Association of Canadian Theatres and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actor's Equity Association. It is a member of the Toronto Alliance for Performing Arts (TAPA) and Theatre Ontario.
Registered Charitable Number: 123709339 RR0001



ABOUT PENCIL KIT PRODUCTIONS

Pencil Kit Productions is a Toronto based, ever-evolving theatre and events organism. We are dedicated to generating new work and building community with an emphasis on alternative, collaborative processes that prioritize the wellbeing and creative fulfillment of artists. We are interested in all things strange, delicious, novel, magic, experiential, sensorial and imagistic. We know that at its heart, theatre is a social art form. We aim to cultivate spaces where artists and audiences can have fun-- from workshops to parties to performances.

ARTISTIC DIRECTOR.....Claren Grosz



ABOUT ALUNA THEATRE

Aluna Theatre is an artistically-driven theatre company based in Toronto creating exciting new work that introduces audiences to diverse and rich performance practices from across the Americas. Aluna's bold productions in English and Spanish are marked by a distinct theatrical language drawing from our heritages, cultures, and languages, including dance, physical theatre, and multimedia design. Over eighteen years of production, Aluna has received 26 Dora Awards' nominations for acting, writing, directing, and design – and has won eleven awards.

ALUNA STAFF

Beatriz Pizano	Artistic Director
Trevor Schwellnus	Artistic Producer
Kristina McNamee	Producer
Renato Baldin	Social Media Strategist
Maria-Paula Carreño	Outreach
Flavia Martin	Office Manager

ALUNA BOARD OF DIRECTORS

Ric Knowles (Chair), Carla Melo (Vice Chair), Tatiana Romero (Treasurer), Suzie Balogh (Secretary), Robert Hay, Paulie McDermid



ARTISTIC DIRECTOR'S NOTE

It is natural that most people tend to attract and spend time with others who share their perspectives. But isn't a dinner party most refreshing and exciting when there are some people you don't know who view the world from a different stance?

It is my belief that we engage with art to take in beauty and to engage with ideas that stir our hearts and minds. I crave art that speaks truth to power and also that utters what ought not be said. I am moved by art that offers intimate glimpses into the worlds of strangers, and that reaffirms some of my beliefs but also destabilizes my well worn truths.

I love the smell of gasoline does exactly this.

In *gasoline*, Claren asks us to hold one point of view and simultaneously hold its opposite. And though Claren is hugely creative and deeply brainy, she's not a know-it-all. She is a math-smart, world-curious, well researched, precise and imaginative person who is vulnerably asking herself hard questions in service of an audience experience.

I am grateful to her and her large team of brave collaborators for this truly bespoke offering. And I'm touched to be part of an audience that is actively feeling the push and pull of harmonious and dissonant viewpoints. I hope that - having contended with Claren's borage of images, statistics, and personal anecdotes - we will leave in a space of conscious awareness and be energized to seek more.

Andrea Donaldson, March 2023



PLAYWRIGHTS' NOTE

I wrote this play to process my own cognitive dissonance. The more I research, the less I know. This is my effort to hold contradicting truths at the same time. Or at least, if not at the same time, hold them very close together. Hold them up to the light. Turn them over.

I want to be able to write something profound and insightful for these program notes, but my brain has become whipped cream. I have poured over the words for this show, googled relentlessly, made puppets at midnight, and debated extensively about whether or not there should be wigs in this production. What I'm left with for these program notes is gratitude. Immense gratitude. Thanks to you, for coming to share in this art. And thanks to this brilliant team. Every person in this program gave this project so much care. And thanks to the folks at Nightwood and Aluna who have given me so much support over the course of this project's development.

This play is dedicated to my Dad. And to my mom (I promise someday I'll write a play about you, too). And to my uncle, who rescued overhead projectors for me and foretold that my play would go "viral." I'm not sure if that's how live productions work, but we'll see.

Claren Grosz, March 2023



CO-DIRECTOR'S "NOTE"

"The end of the Earth came but no one was around to see it."

- *John Francis* during a mic check for an American high school assembly (2014)

"Then I realized that we all think we might be terrible people. But we only reveal this before we ask someone to love us. It is a kind of undressing."

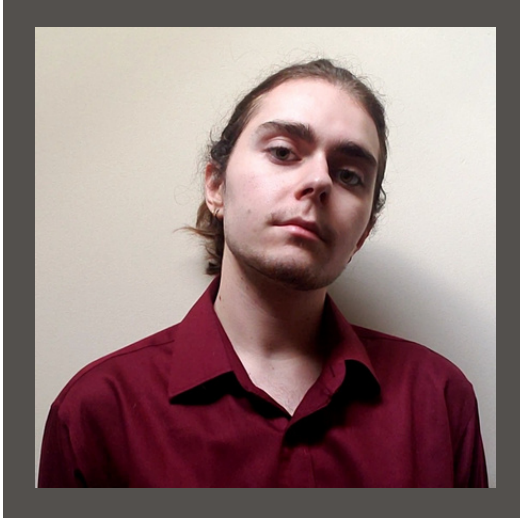
- *Miranda July*, *The First Bad Man* (2015)

"Forming your worldview by relying on the media would be like forming your view about me by looking only at a picture of my foot."

- *Hans Rosling*, *Factfulness: Ten Reasons We're Wrong About the World—and Why Things Are Better Than You Think* (2018)

Will Dao, Feb 2023

I LOVE THE SMELL OF GASOLINE TEAM BIOS



Theo Belc – Technical Director (they/them)

Theo Belc is a production freelancer based in Toronto. They graduated from the Performance Production Program at Toronto Metropolitan University (formerly Ryerson), where they focused their studies in lighting design and scenic arts. Their motivation lies in using their multi-disciplinary interests to engage, support, and create meaningful stories that contribute to the Toronto arts scene.



Cherish Violet Blood – Consultant (she/her)

Actor, storyteller, and activist, Cherish Violet Blood is a proud Blackfoot woman whom hails from the Kainai Nation, or Blood Tribe Reserve #148 in Treaty 7 territory located in southern Alberta. Currently residing in Toronto, Ontario, Cherish is a professionally trained and well recognized performing artist with active followings in the national Indigenous and international theatre communities. Cherish has performed all over North America, Australia, New Zealand, and Scotland. Select credits include creator/performer in Material Witness (Spiderwoman Theatre La Mama, NYC), creator/performer in Making Treaty 7 directed by Michelle Thrush in Calgary, AB. the lead role in Deer Woman, a new play that has been touring internationally by Tara Beagan, and most recently, awarded the Canadian Screen Award for actress in supporting role for her role in Scarborough. As a natural comedian Cherish has hosted many album release parties for artists such as Iskwe, LAL, and Fiver, as well as for community events and numerous fundraisers.



Rachel Cairns – Understudy Performer (she/her)

Rachel Cairns (she/her) is a multidisciplinary artist and content creator. Selected theatre credits include: Post-Democracy, Bunny, Hamlet, The Summoned (Tarragon); Romeo & Juliet, A Midsummer Night's Dream (CanStage); Hamlet, Twelfth Night, Cymbeline, Equivocation (Bard on the Beach). Rachel also hosts Aborsh, a podcast about abortion in Canada, which received Planned Parenthood Toronto's Choice Award for excellence in promoting awareness for sexual and reproductive health.



Will Dao – Co-Director, Production Dramaturg (he/him)

Will Dao (he/him) is a theatre artist and video artist. He is a director, dramaturge and sometimes writer. He is the co-curator and editor of the hybrid/experimental section for The Ex-Puritan Magazine. He is a graduate of the 2022 cohort of the Soulpepper Academy.

Select theatre credits: Peggy Pickit Sees the Face of God, King Lear (Soulpepper Theatre), The Boy Who Cried (Crème de la Crème @ The Toronto Fringe), EMPTY/immediacy, lonelyboy99 (House + Body), Marjorie Prime (Coal Mine Theatre), The Flick (Outside the March).

Select video credits: music to watch boys to (Historic Joy Kogawa House, The ArQuives), Bathroom Break (Soulpepper Queer Youth Cabaret), What Are You Supposed To Be? (Toronto Fringe Festival), The Work (Centre for Drama, Theatre and Performance Studies Alumni Project).



Christopher-Elizabeth – Composer (they/them)

Christopher-Elizabeth (they/them) is a Queer Afro-Indigenous interdisciplinary storyteller. They have deep interest in the inner world of the audience, which they explore using immersive and interactive design. They challenge audiences to notice the sounds only perceptible when it's too quiet, to think the thoughts they've silenced, and to remember their sense of play that never quite aged away. Currently, they're in their tinkering era, using videogame controllers to control theatres, and using QLab to control computers. In their research they intend to create meaningful stories where the audience controls the narrative.

Recent and Upcoming Credits: Producer for INSERT CLOWN HERE at Pickles/Parlous Theatre (Jul-Aug 2023); Sound Designer for Maanomaa, My Brother at Canadian Stage (Apr 2022); Researcher + Engineer for Pure Research at Nightswimming (Sep 2022-Feb 23); Artistic Director + Composer for VELVETHEAD at Pickles Theatre Co (Oct 2022)



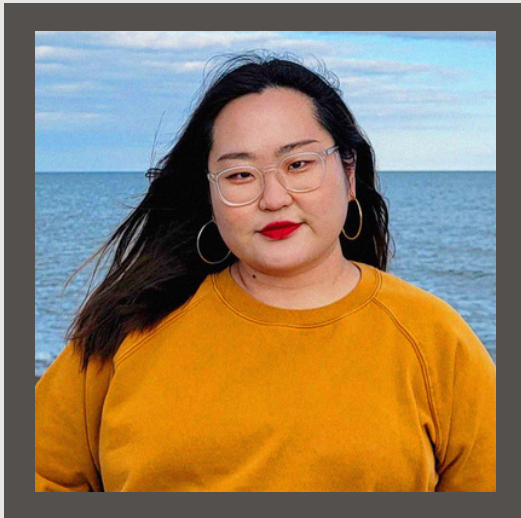
Claren Grosz – Creator, Performer, Co-Director, Projection Designer (she/her)

Claren Grosz is a Toronto based writer, theatre and visual artist and Artistic Director of Pencil Kit Productions. She recently published her first illustrated chapbook of poetry, starting with the roof of my mouth (Gap Riot Press, 2022). Some of her favourite theatre projects included directing CHICHO (Pencil Kit Productions/Theatre Passe Muraille, 2019) and co-creating and directing Shadow Girls (Pencil Kit Productions, 2018). She is the recipient of the 2018 Ken MacDougall Emerging Director Award and the 2015 My Entertainment World Outstanding Direction (Small Theatre) Award. When she isn't making art, Claren teaches children and teenagers math on zoom.



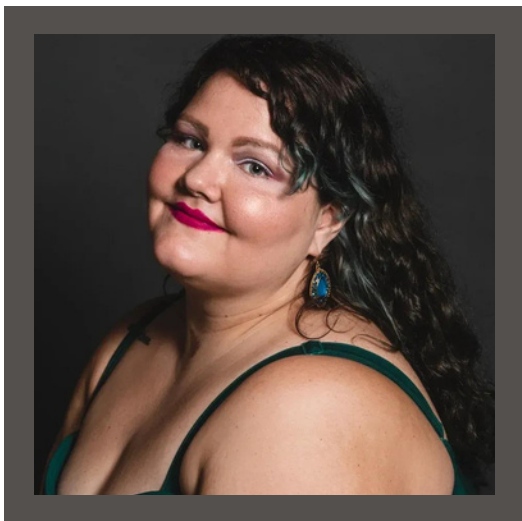
Jessica Hiemstra – Associate Set Artist (she/her)

Jessica Hiemstra is a visual artist and writer. She works out of a studio with a yellow door in Etobicoke. Jessica has been making art with plastic for many years now. She feels overwhelming guilt and concern about plastic and her relationship with it, and finds plastic compelling and repelling at the same time. She hopes that her work with plastic encourages contemplation of our interrelationships: with one another, our world, and other animals. She's absolutely thrilled to have been asked to create something for this production.



Emily Jung – Contributing Artist, Past Projectionist/Collaborator (she/her)

Emily is an artsworker. Her recent creative essay, Korean Seniors Don't Care for Bingo is available online at Choa Magazine. She was the Projection Designer for Between a Wok and a Hot Pot (Cahoots Theatre), and is currently working on her play Dead Korean Girl Comedy Show, developing in part through rice & beans theatre's Polyphonic Translation Residency. Sometimes she remembers that she is co-working on the conceptual arts service organisation and meme page 'Labour in the Arts'.



Sage Lovell – Deaf ASL Performer (they/them)

Sage Lovell (they/she) is an artist, writer, and entrepreneur. Being Deaf, Queer, Disabled, and Neurodivergent; they are an artist who likes to work their magic, using different art mediums to shift perspective and spaces. Over the past decade, Sage has worked with different communities in multiple capacities to develop meaningful work that continues to evolve. With their multitude of talents, they were able to incorporate their passion for interweaving media, language, performance, and accessibility into works of art. Their post-secondary experience at Gallaudet University made them realize that sign language accessibility is possible!

In 2020, Sage won an award from ArtEquity for their advocacy in the arts community. In 2019, Sage was a finalist for the Community Arts Award (Toronto Arts Foundation). In 2018, Sage won the 2nd place Defty Award (Canadian Cultural Society of the Deaf) for their ASL poetry production of “The Four Elements.”



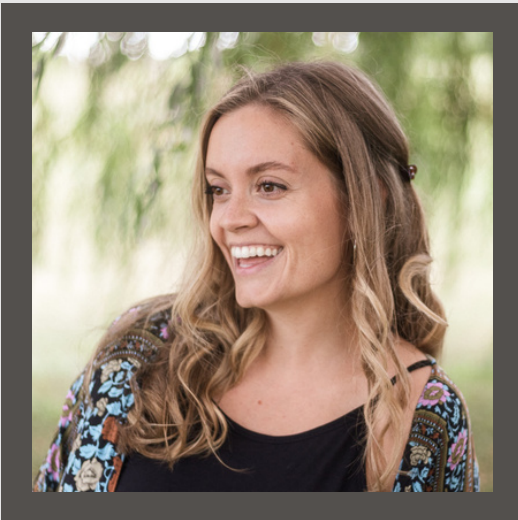
Michelle Robinson – Consultant (she/her)

Michelle Robinson is Sahtu Dene with a weekly podcast in its 5th year, called Native Calgarian. Her public, Indigenous book club is over 6yrs old. She is a mother, public speaker and advocate for Indigenous Peoples’ and for truth and reconciliation, working with all levels of government and community groups.



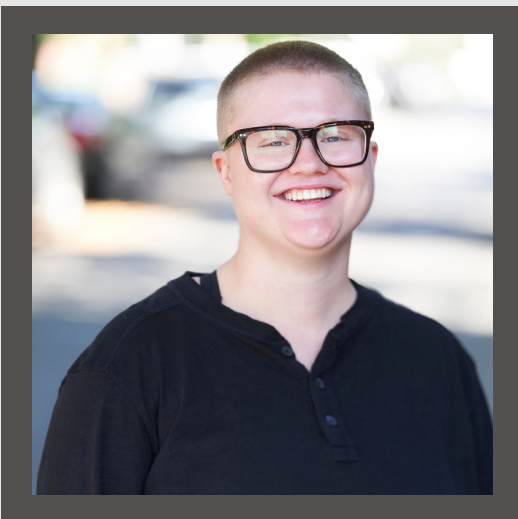
Jesse Wabegijig – Projectionist/Collaborator
(they/them)

Jesse is an Ojibway artist from Wiikemikoong Anishnaabek Territory located on Manitoulin Island, Ontario. They are a playwright, performer, facilitator, dramaturge, director, sometimes Cultural Advisor when they are not making and shaking puppets



Elyse Waugh – Projectionist/Collaborator (she/they)

Elyse Waugh is a Queer theatre artist from Toronto. She is also the founder & creator at Art of Tula where she works as a Birth & Postpartum Doula. After taking some time off from theatre she is excited to be back working on this show! Some of her previous work includes; 4.48 Psychosis (Director), CHICHO (Stage Manager), Shadow Girls (Assistant Producer), Like Mother, Like Daughter (Stage/Production Manager).



Taylor Young – Production Stage Manager
(they/them)

Taylor Young is a Toronto-based Stage Manager and Production Manager, originally from Calgary, AB. They hold a BFA from TMU in Performance Production. They have worked with companies such as Kaeja d'Dance, Nova Dance, ProArteDanza, Citadel + Compagnie, DopoLavoro Teatrale, Toronto Dance Theatre, Rock Bottom Movement, Fall for Dance North, Coal Mine Theatre, etc.



Stephanie Zeit – Projectionist/Collaborator

(she/her)

Stephanie Zeit is an actress, writer, and theatre creator. She graduated from the University of Toronto's acting program in 2020. Her work centers on coming of age narratives, lesbianism, examining Jewish identity, and finding humour in Millennial/Gen Z culture. Stephanie is excited by the moments that define us as people: weddings, pregnancies, deaths, first loves, and life changing events. She is an artist that loves finding the intersection of comedy and human tenderness in every story.

Notable performances include Hermione and The Clown in The Winter's Tale (Dir Graham Abbey, Dylan Trowbridge) and her performance in Souleppper Theatre's Queer Youth Cabaret. She was shortlisted for the 2023 Tarragon Theatre Young Playwrights Unit.



Echo Zhou – Set and Lighting Design (she/they)

Echo is a Chinese immigrant, Tkaronto-based scenographer working in live performance. She has designed for Buddies in the Bad Times, Theatre Passe Muraille, Thousand Island Playhouse, Tarragon Theatre, Frog in Hand, The Theatre Centre, The Next Stage Festival, SummerWorks Festival, etc. Echo was one of Why Not Theatre's ThisGen Fellowship cohorts in 2020. Her favourite recent credits: Benevolence (Benevolence Collective); Between a Wok and a Hotpot (Cahoots Theatre); My Sister's Rage (Tarragon Theatre); The Year of the Cello (Theatre Passe Muraille); Every Brilliant Thing (Thousand Island Playhouse); White Girls in Moccasins (Manidoons Collective); Mr. Shi and His Lover, I Swallowed Moon Made of Iron (Music Picnic). www.echozhoudesign.com For Grandpa.



ENVIRONMENTAL ACTIONS

Top 10 things you can do about climate change
- by David Suzuki Foundation

City of Toronto's Ambitious Plan for Net-Zero Emissions by 2040



Hopeful, Practical Podcast: How to Save a Planet
- by Gimlet

... and their extensive calls to action

WAYS TO ENGAGE BEYOND THE STAGE



CREATRYX WITH CLAREN GROSZ

Join us over Zoom for a digital writing room session hosted by Sedina Fiati, and featuring *I love the smell of gasoline* Creator and Performer, Claren Grosz! Creatryx sessions consist of creation time, knowledge sharing about creation, and sharing in small groups.

Friday, March 10, 2023
1 - 2 pm Eastern Time
Online - Zoom

[REGISTER HERE](#)

POST-SHOW CONVERSATIONS

After the show, stick around for a post-show conversation with Creator-Performer Claren Grosz and other audience members! Hosted by Nightwood staff and occurring in Aki Studio following performances on Mar 11, 15, & 17.

PROJECTION WORKSHOP

Join Claren Grosz in an engaging in-person workshop on projection techniques used in *I love the smell of gasoline*!

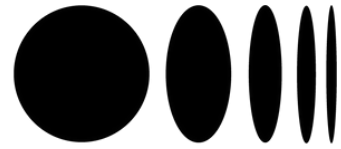
Claren will demonstrate how she uses overhead projectors to create visual score and enhance storytelling. She will walk participants through various creative brainstorming exercises as well as practical tools like texture, depth of focus, found objects, negative space, framing, wet materials and MORE. Discover how you can make high-impact, low budget visual theatre from any room, anywhere, with a simple old machine you found on kijiji!



[REGISTER HERE](#)

Saturday, March 18, 2023
5 - 6 pm Eastern Time
Aki Studio
(585 Dundas St E #250)

Nightwood Theatre



THANK YOU TO NIGHTWOOD'S INDIVIDUAL DONORS

\$30,000+

Anonymous

\$10,000–\$29,999

Vinetta Strombergs

\$5000–\$9,999

Anonymous, IATSE Local 58 Charitable Fund, Jane Corkin in memory of Tessa Barlow Riley, Tamara Zielony

\$1,000–\$4,999

Anonymous x 2, Jacqui Allard & Burke Paterson, Edina Cavalli, Shelley Hobbs, Susan Hodkinson, Valerie Hussey, Miriam Newhouse, Beatriz Pizano, Julie White & Ross MacGregor

\$500–\$999

Anonymous, Craig Allardyce, Krishna Balkissoon, Ryan Campbell, Christine Doucet, Lo Fine, Alisdair Gadowsky, Rona Ghanbarhi, Astrid Janson, Rose Janson, Victoria Laberge, Merry Lin, Larry Lubin, John McGowan, Alexandra Media, Carla Rice, Jill Schoolenberg, Maria Zakos

\$250–\$499

Anonymous, Sharlene Atkins, Christian Baes, Christie Bates, Stewart Cruikshank, Leah Cummings, Daniel Duchesneau, Kaley Duff, Aliah El-houni, Courtney Evans, Kamala Jean Gopie, Harriett Grant, Shira Hart, Dany Horovitz, Howie, Sacks & Henry in honour of Valérie Lord, Steven Kennedy, Brookelyn Kirkham, Heidi Leblanc, April Maurer, Khrystina McMillan, Kate McNeece Cruess, David Mills, Susan Moellers, Astrid Mrkich, Ed Nowina, Jocelyn Pitsch, Tracy Pratt, Emma Romano, Sue Simington, Sonja Smits, Danika So, Victoria Steele, Tamara Lisa Thomas, Cheryl Tjok-A-Tam, Brennyn Watterton, Jennifer Whincup, Garrett Zehr, Angela Zhu, Cynthia Zimmerman, Joshua Zung

\$100–\$249

Anonymous x 6, Azita Gerami and Ahmad Afsahi, Wasseim Al Zouabi, Moira & Ed Bacon, Linn Baran, Danielle Bourgon, Viviana Comensoli, Joan Cranston, BJ Danylchuk, Lia De Groot, Sabina Delvecchio, Barbara Fingerote, Patty Fleming, Matt Fowler, Jean Gourdeau, Joyce & Grahame Henry, Paula Grgurich, Geoff Kolomayz, Jani Lauzon, Corinne Leon, Jeanne LeSage, Cathy Lloyd, H. Ian & Dorothy Macdonald, Robin Mackie, Mary Motz, Dan Murdoch, Eleanor O'Connor, Judith Parker, Burke Paterson, Colleen Pollreis, Georgia Quartaro, Jacquie Robison, Michael Schechter, Marsha Sfeir, Paula Shewchuk, Linda Silver Dranoff, Linda & Alan Slavin, Imre Szeman, Suzanne Thompson, Caroline Ursulak, Jonathan Warren, Bruce Wilkinson, Anthea Windsor, Elaine Wong, Richard Worsfold, Hersh Zeifman

\$1–\$99

Anonymous x 17, Catherine Balla boudreau, Simon Baron, Alma Bjelosevic, Tessa Bouchier, Margaret Bryce, Steven Bush, Paul Butler & Chris Black, Alex Cameron, Pamela Cameron, Zosia Cassie, Joan Chandler, Shannon Charnock-Davis, Matt Code, Langille Dawn, Ellen Denny, Matthew DesRosiers, William & Sue Donaldson, Birgit Schreyer Duarte, Karen Franklin, Catherine Gordon, Christine Gresham, Colette Habel, Jacqueline Hardy, Melanie Herbin, Karen Hines, Scott Honsberger, Jon Hunt, Jane Hutcheson, Marcia Johnson, Cecil King, Marsha Klerer, Diana Kolpak, Michelle Krieger, Deanna Kruger, Anne Learn Sharpe, Reva Lokhande, Patricia Marsh, Hope McIntyre, Jane Mills, Mary Milne, Tracey Nesbitt, Lorna Niebergall, Mary Oko, Linda Padfield, Keshia Palm, Kate Pharoah, Rena Post, Anne Powell, Trudee Romanek, Kydra Ryan, Marjan Sadeghian, Ana Sasic, Ellen Schoenberger, Marie Schram, Rebecca Sugarman, Natalia Tcherniak, Emma Tibaldo, Delanie Tiniakos-Doran, Sheila Toller, Chantria Tram, Diana Tso, Victoria Urquhart, Michaela Washburn, Anne Wessels, Laila Wierzba, Katie Wilson

Donations received since July 1, 2021. Last updated on February 16, 2023. If your name has been misspelled or omitted, please accept our sincere apologies, and don't hesitate to reach out to Charlene Wolf, Producer - Partnerships and Giving, at charlene@nightwoodtheatre.net.

NightwoodTheatre

THANK YOU TO NIGHTWOOD'S SUPPORTERS

GOVERNMENT SUPPORT



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



FUNDED BY
THE CITY OF
TORONTO

CORPORATE SUPPORT



Emerging
Artists



THE
READY
COMMITMENT

FOUNDATION SUPPORT

ARTS  ETOBICOKE

ANDREW AND
LYNN TORRES
FOUNDATION AT
TORONTO
FOUNDATION

BUTTERFIELD
FAMILY
FOUNDATION

THE CATHERINE
& MAXWELL
MEIGHEN
FOUNDATION

the citrine
FOUNDATION OF CANADA

THE DONNER
CANADIAN
FOUNDATION

HJF HAL JACKMAN
FOUNDATION

KATE AMESBURY
VIA THE
WOODLAWN
ARTS
FOUNDATION

The
McLean
Foundation

MCLEAN SMITS
FAMILY
FOUNDATION

METCALF
FOUNDATION

PATRICIA J.
FLEMING (FBG)
FUND AT
TORONTO
FOUNDATION

THE PAT & TONY
ADAMS
FREEDOM TRUST

THE PAUL
BUTLER AND
CHRIS BLACK
FOUNDATION AT
TORONTO
FOUNDATION

RICK & LYNNE
SALSBERG

SHUM
VOURKOUTIOTIS
FUND AT
TORONTO
FOUNDATION

THE S.M. BLAIR
FAMILY
FOUNDATION

SYLVIA
CHROMINSKA
FUND

 OTTAWA
COMMUNITY
FOUNDATION

 the
wuchien michael than
foundation

CONNECT WITH US!



[@nightwoodtheat](#)

[@alunatheatre](#)

[@pencilkitproductions](#)



[@nightwoodtheat](#)

[@alunatheatre](#)

[@PencilKitProd](#)



[Nightwood Theatre](#)

[Aluna Theatre](#)

[Pencil Kit Productions](#)

THANK YOU FOR JOINING US!

NightwoodTheatre ●●●●

[DONATE TO NIGHTWOOD](#)



[DONATE TO PKP](#)



[DONATE TO ALUNA](#)