

THE QUEEN IN ME



SEPTEMBER 22, 24 & 25, 2022

Created and performed by Teiya Kasahara 笠原貞野

A co-production by Nightwood Theatre, Amplified Opera,
Canadian Opera Company & Theatre Gargantua



THE QUEEN IN ME

A co-production by **Nightwood Theatre, Amplified Opera, Canadian Opera Company** and **Theatre Gargantua**

Featuring music from *La Bohème*, *Madama Butterfly*, *Manon Lescaut*, and *Turandot* (by Puccini); *Lucia di Lammermoor* (by Donizetti); *Macbeth* and *Rigoletto* (by Verdi); *Salome* (by R. Strauss); *Esclarmonde* (by Massenet); and *The Magic Flute* (by Mozart)

SEPTEMBER 22, 24, 25, 2022

Sung in Italian, French, and German

THE CAST AND CREATIVE TEAM

Created and Performed by **Teiya Kasahara** 笠原貞野

Co-Directed by **Andrea Donaldson & Aria Umezawa**

Stage Managed by **Lesley Abarquez Bradley**

Set & Costume Design by **Joanna Yu***

Lighting Design by **André du Toit***

Projection Design by **Laura Warren***

Co-Production Managed by **Alec Harmer and Laird Macdonald**

**Indicated designers on this production are represented by the Associated Designers of Canada, IATSE Local ADC659*

Performance time is approximately 75 minutes with no intermission.

Content warning: *This show includes some flashing projections and themes of mis-gendering.*

Special thanks to:



Canada Council
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ABOUT NIGHTWOOD THEATRE

As Canada's foremost feminist theatre, Nightwood Theatre is driven by artistic excellence, advocacy, and the successful training and development of artists that self-identify as having lived experience touched by womanhood – this includes but is not limited to trans, cis, Two-Spirit and non-binary folks. 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. To learn more about Nightwood Theatre, please visit nightwoodtheatre.net.

ABOUT AMPLIFIED OPERA

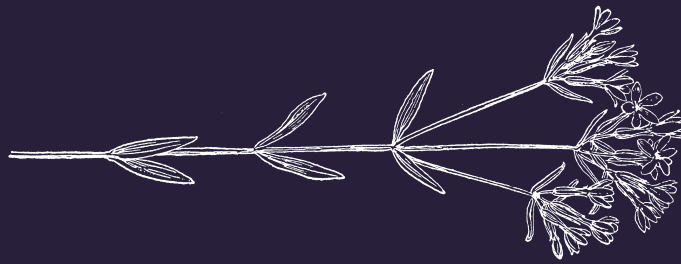
Amplified Opera is a new collective based in Toronto that aims to make the case for opera's continued existence and relevance within the modern world. Officially launched in 2019, the company's core values are rooted in 'five Cs' that govern its mission and artistic practices: conversation, community, creativity, curiosity, and compassion. Amplified Opera is dedicated to rethinking common creative practices in the art form, deepening opera's relationships with its communities, and forging meaningful paths forward for the entire performing arts sector. The company is passionate about commissioning new works, as well as reframing older opera, and championing diverse perspectives as the necessary building blocks for a sustainable, and more inclusive, art form. Amplified Opera was co-founded by Aria Umezawa, Asitha Tennekoon, Marion Newman, and Teiya Kasahara 笠原 貞野. For more information, visit amplifiedopera.com.

ABOUT THE CANADIAN OPERA COMPANY

Based in Toronto, the Canadian Opera Company is the largest producer of opera in Canada and one of the largest in North America. General Director Perryn Leech joined the company in 2021, forming a leadership team with Music Director Johannes Debus and Deputy General Director Christie Darville. The COC enjoys a loyal audience, including a dedicated base of subscribers, and has an international reputation for artistic excellence and creative innovation. Its diverse repertoire includes new commissions and productions, local and international collaborations with leading opera companies and festivals, and attracts the world's foremost Canadian and international artists. The company is an incubator for the future of the art form, nurturing Canada's new wave of opera performers and creators with customized training and support. The COC's purpose-built opera house, the Four Seasons Centre for the Performing Arts, is hailed internationally as one of the finest in the world. For more information, visit coc.ca.

ABOUT THEATRE GARGANTUA

Theatre Gargantua is one of Canada's leading multi-disciplinary theatre companies. Under the direction of founding Artistic Director Jacquie P.A. Thomas, the company has been devising dynamic physical theatre for 30 years. Gargantua is committed to the creation of original, compelling, relevant work that engages multiple senses, and we strive to inspire and challenge our audience to see their world in new ways. Our productions explore socially relevant themes through bold theatricality that expertly blends provocative text, dynamic choreography, live vocal compositions, and media into our signature style. Our work, developed in a unique two-year cycle, has given Gargantua a distinct place within Canada's theatre ecology, and has garnered dozens of nominations, awards and recognitions for our outstanding work, which has toured nationally and internationally. To learn more about Theatre Gargantua, please visit theatregargantua.ca.



LAND ACKNOWLEDGEMENT

In the spirit and intent of the Truth and Reconciliation Commission's recommendations, Nightwood Theatre, Amplified Opera, the Canadian Opera Company and Theatre Gargantua acknowledge 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.

CREATOR'S NOTE

2016 was a bad year for me. I had just come out of a depression and was considering leaving the opera industry and singing entirely. I had been struggling with being an opera singer in the industry for some time. Struggling with trying to fit in, trying to be what the industry deemed as hireable and successful. But every time I tried to project that image—that persona—I felt like I was losing a part of myself in the process. I didn't know how to cope anymore, let alone survive as the queer, mixed-race singer I was/am. I was literally putting on a mask everyday and not knowing who would be left underneath when I went home at night. I realized it was time to ask myself some hard questions: Why was I giving so much power to a job that demanded me to change the very nature and fabric of who I was? And what did it say about me that I was willing to put up with this industry's long outdated beliefs? I didn't know much then, but I did know I couldn't simply leave opera behind and walk away. Opera was and remains my lifeforce and my greatest gift. I would have to work for change from within. I would also have to go back to the beginning and rediscover when I fell in love with this vocation in the first place. That's where I re-met the Queen of the Night.

Over my career I have performed the Queen of the Night in fourteen different iterations of *The Magic Flute*, each one seeing the famous character as an evil, fallen woman, and an obstacle who needed to be removed in order for the two young lovers to get their happy ending. Creating my own version of the Queen of the Night character, who served as the inspiration of *The Queen In Me* in early 2017, became my safe space and playground, while the Queen herself became my solace and my advocate. She inspired me to disrupt the world around me, she gave me the platform to speak and sing my truth, and by continuing to develop this solo piece, I started to not only say enough was enough, but I began singing in ways and through works I had never dreamed possible.

It has been a long road. We were supposed to premiere this work in September 2020, but COVID-19 had other plans. However, I'm glad the premiere was delayed until June 2022. While this great pivot took away a lot, it also gave me time to become myself,

the real person I was holding back all of these years in the opera industry. And the journey continues to be a winding one. I came out as trans non-binary during this time to myself, to my partner, family, friends, and close colleagues, and with their support I've been able to say to the world, this is me. So much of my identity is wrapped up in my voice, a voice that is high—a soprano—and characterized as feminine to the ear, which cascades into the outside world assuming the rest of me is gendered feminine also. And that is okay. Sometimes. But for me, that is not me, as I am learning and unlearning from my past experiences. My voice is a beautiful and loving part of who I am. And my voice can also be trans, just like my body, mind and heart, with or without medical interventions. I don't regret for a second being assigned female at birth and being socialized as a girl and a young woman. My experiences in womanhood make me the person I am today, make me whole—trans and ever-evolving—and make it possible for me to dream and live my gender and ethnicity through not only a fierce and feminine character like the Queen, but also beyond, both on and off the stage.

Working with Andrea Donaldson as dramaturg and director, co-founding Amplified Opera with Aria Umezawa, Asitha Tennekoon, and Marion Newman, and building my community of dear colleagues, has enabled me to probe further artistically and to honour my full self as I continue these healing and learning journeys with compassion and gentleness. What the mask of the Queen of the Night affords me now is so much more than I could have ever initially imagined. She is a celebration of my past self, of the freedom and unbridled joy I always wanted to feel as a closeted, scared, young singer. She is my cheerleader helping me to redefine what it means to be a soprano in the opera industry. And she is my companion and confidante as I continue to venture into this career of making art, of making space, and celebrating my community. Now, I can finally say that the they/them/theirs of me and my voice are here to stay, welcoming continual disruption of my own perception of what gender is and can be, and of what it means to be a soprano.

- **Teiya Kasahara** 笠原 貞野
(they/them)



DIRECTORS' NOTE

Andy Warhol understood the power and pitfalls of repeating an image when he remarked “the more you look at the exact same thing... the better and emptier you feel.” He was referring to the nature of pop culture—observing that cultural understanding is cemented through repetition and noting the emotional attachment we have towards stories and images that are familiar to us. The nuance of Warhol’s art is in how it highlights the tension between an image becoming iconic the more frequently it is seen, while simultaneously losing its meaning.

Enter the Queen of the Night: an iconic character who sings an iconic aria that has been repeated for centuries. She is bombastic, charismatic, and tonight she is ‘a little pissed.’ She loves opera and her audience, but has reached a boiling point—she cannot bear to perpetuate the racism, misogyny, and various abuses on and offstage for herself and her other fellow fallen women characters. So tonight, she halts the opera.

This iteration of the Queen of the Night is born from coloratura soprano Teiya Kasahara's 笠原 貞野 (pronouns they/them) experience as a queer trans non-binary multi-racial person who has spent years trying to fit into the rigid roles that their voice type demanded. Their identity and their passion for opera have been at painful odds, which spurred the creation of this piece. In crafting this work, Teiya has given up their anonymity, standing up to an entire industry. A central tension in *The Queen In Me* is that The Queen—and truly the creator, Teiya—loves the very music that prevents them from expressing themselves authentically as their full self.

Whistleblowers are dangerous and vital. Our partnership of companies have had the bravery to invite a cultural troublemaker into their space and disrupt their very systems and traditions, gesturing toward a new era that asks what we might gain by looking even more critically at the works we consume. In this time of decolonization, truth, and reconciliation, settler culture is experiencing a painful loss of innocence. And through confronting truths and gaining experience/knowledge, we can build toward a more equitable society by challenging the stories that bring some folks comfort, but that have proven to leave us all empty.

If Warhol is right, and engaging in repetition makes us feel good and empty, then we might theorize that breaking from repetition makes us feel uncomfortable and full. What makes *The Queen In Me* so vital is how Teiya Kasahara 笠原 貞野 demonstrates that by resisting the inertia which compels us to tell the same stories in the same ways, and by challenging ourselves to search for new meaning, we can emerge from the process feeling proud and empowered to live as our full selves.

We hope you enjoy the show!

- **Andrea Donaldson and Aria Umezawa**
Co-Directors

THE QUEEN IN ME TEAM BIOS



ANDREA DONALDSON (she/they), Co-Director
RECENT: *Every Day She Rose*, *Grace*, *Lo* (or Dear Mr. Wells), *Quiver* (Nightwood Theatre); *Betrayal* (Soulpepper Theatre Company); *Beautiful Man* (Factory Theatre); *A Beautiful View* (Festival Players); *Sequence*, *Soliciting Temptation*, *Within the Glass* (Tarragon Theatre); *Romeo & Juliet* (Shakespeare in the Ruff); *Mistatim* (Red Sky Performance); *Montparnasse* (Theatre Passe Muraille). UPCOMING: *The Queen In Me* (Belfast International Arts Festival)
ADDITIONAL CREDITS: Current Artistic Director at Nightwood Theatre



ANDRÉ DU TOIT (he/him), Lighting Designer
RECENT: *Prince Hamlet* (Why Not Theatre); *R+J* (Stratford Festival); *This Was The World*, *Harlem Duet*, *Guarded Girls* (Tarragon Theatre); *Getting Married*, *The Orchard* (Shaw Festival); *The Rocky Horror Show* (Hart House Theatre); *Italian Mime Suicide*, *Paolozzapedia* (Bad New Days); *Now You See Her* (Nightwood Theatre, Quote Unquote, Why Not Theatre); *on air* (adelheid); *Quiver* (Nightwood Theatre). UPCOMING: *What You Won't Do For Love* (Why Not Theatre, Luminato); *The Cave* (JMar Electric, Luminato)

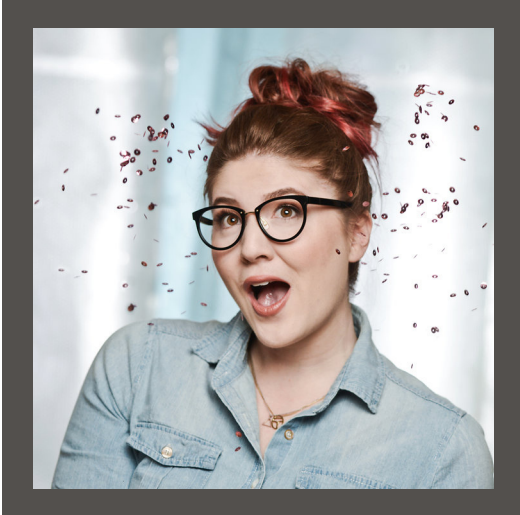


DAVID ELIAKIS (he/him), Pianist
RECENT: *The Queen In Me* (Canadian Opera Company); *Queens of the Night - Opera Pub* (Against The Grain Theatre). UPCOMING: *The Queen In Me* (Belfast International Arts Festival)
ADDITIONAL CREDITS: Voice Coach & Lecturer (Royal Conservatory of Music & University of Toronto Faculty of Music); Artistic Associate (Against The Grain Theatre)



TEIYA KASAHARA 笠原 貞野 (they/them),

Creator/Performer SELECT COC CREDITS: *2 Poems by Constantin Balmont, The Nightingale and Other Short Fables* (Brooklyn Academy of Music Tour); *Echo, Ariadne auf Naxos* (2011); *Frasquita, Carmen* (2010). RECENT: Soloist, Beethoven's 9th Symphony (Vancouver Symphony Orchestra); Cio-Cio San, *Madama Butterfly* (Windsor Symphony Orchestra). UPCOMING: Creator/Performer, *Little Mis(s)gender* (Queer & Trans Research Lab Mark S. Bonham Centre For Sexual Diversity Studies, University Of Toronto & Queer AF Collective), Priestess/Bartender, *Pomegranate* (COC)



ARIA UMEZAWA (she/her), Co-Director

RECENT: *SF Opera Lab Pop-Up: Battle of the Divas, SF Opera Lab Pop-Up: Operatronica, SF Opera Lab Pop-Up: Oakland Edition!* (San Francisco Opera Lab); *Schwabacher Summer Concert, Merola 60th Anniversary Gala, Merola Grand Finale* (Merola Opera Program); *Christmas with SOL3 MIO* (San Francisco Opera); *Ariodante* (Opera McGill); *Hamlet* (WestEdge Opera); *Die Fledermaus, In Pace Requiescat* (Opera 5). UPCOMING: *The Raven* (Opera Philadelphia); *A Midsummer Night's Dream* (Vancouver Opera); *Madama Butterfly* (New Orleans Opera); *Turandot* (Opera Colorado)



LAURA WARREN (she/her), Projection Designer

RECENT: (as Projection Designer) *Is God Is* (Canadian Stage, Obsidian Theatre, Necessary Angel); *21 Black Futures* (Obsidian Theatre, CBC Arts); *Sexual Misconduct of the Middle Classes* (Tarragon Theatre); *In Absentia* (JDdance); *Pomegranate* (Pomegranate Opera); *The Black Drum* (Deaf Culture Centre, Souleppper Theatre Company); *Grace* (Nightwood Theatre, Crow's Theatre); *Unholy* (Nightwood Theatre); *Oratorio: A Theatrical Mixtape* (Obsidian Theatre); *Bearing* (Signal Theatre, Luminato); *Frescobaldi and the Glories of Rome, Illuminations, A Medieval Christmas* (Toronto Consort)



JOANNA YU (she/her), Set & Costume Designer

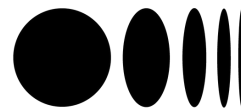
RECENT: (as Set and Costume Designer) *among men, acts of faith* (Factory Theatre); *How to Fail as a Popstar* (Canadian Stage); *Rope* (Shaw Festival); *Comedy of Errors, The Aeneid* (Stratford Festival); *Yaga* (Tarragon Theatre); (as Costume Designer) *R.U.R a torrent of Light* (Tapestry Opera); *School Girls, or the African Mean Girls Play* (Obsidian Theatre Company, Nightwood Theatre); *Lilies* (Buddies in Bad Times Theatre, lemonTree creations), *1939* (Stratford Festival)



LESLEY ABARQUEZ BRADLEY (she/her), Stage Manager

RECENT: *Gould's Wall* (Tapestry Opera); *Rinaldo, Svadba, Rape of Lucretia, Seven Deadly Sins/Lucrezia* (Glenn Gould School); *La Traviata*, 2022-23 Season Reveal Concert, In Concert with Russell Braun & Tamara Wilson, (Canadian Opera Company, as ASM). UPCOMING: *Venus & Adonis, Flight* (Glenn Gould School); *Salome, Tosca, Pomegranate* (Canadian Opera Company, as ASM); *Bluebeard's Castle* (Against the Grain). ADDITIONAL CREDITS: Concert Manager (Royal Conservatory of Music); Company Manager (Opera in the 21st Century, Banff Centre)

Nightwood Theatre



NIGHTWOOD THEATRE TEAM

Andrea Donaldson	Artistic Director
Naz Afsahi	Managing Director
Sedina Fiati	Artist/Activist In Residence
Erika Morey	Head of Development
Taylor Trowbridge	Head of Communications & Engagement
Amanda Lin	Artistic & Engagement Associate
Donna-Michelle St. Bernard	Write From The Hip Program Director
Teiya Kasahara 笠原貞野	Associate Artist
Jessica Watkin	Accessibility Consultant
Chris Mustard	Financial Advisor, Young & Associates
Faith McQueen and Andrea Villegas	Website Designers

BOARD OF DIRECTORS

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Asitha Tennekoon
Marion Newman-Nege'ga
Teiya Kasahara 笠原貞野

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Courtney Bull (Vice-President)
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Christie Darville.....	Deputy General Director
	Executive Director, Philanthropy & Audiences
Johannes Debus.....	Music Director
Please click here to view the full administrative team at the Canadian Opera Company.	



THEATRE GARGANTUA STAFF

Jacque P.A. Thomas	Artistic Director
Michael Gordon Spence	Associate Artistic Director
Lynette Hines	General Manager
Mike Scott.....	Producer

ENGAGE BEYOND THE STAGE



MAKING THE QUEEN IN ME

Interdisciplinary artist Teiya Kasahara 笠原貞野 (they/them) explores the process of creating their production *The Queen In Me*. Behind the scenes video courtesy of the Canadian Opera Company.



GENDER AND OPERA

Moderated by Aria Umezawa, this virtual event features a panel of creators and performers who regularly confront the question of how gender constructs affect those working in opera, the art form itself, and beyond: Avery Jean Brennan, Jonathan Christopher, Ensemble Studio artist Jonah Spungin and Amplified co-founders Teiya Kasahara 笠原貞野, Marion Newman and Asitha Tennekoon.



CBC q INTERVIEW WITH GUEST HOST VIVEK SHRAYA

Interdisciplinary artist Teiya Kasahara 笠原貞野 talks about disrupting opera's gender and sex stereotypes with their new one-person show, *The Queen In Me*.

THE QUEEN IN ME: GLOSSARY OF TERMS

Amplified Opera, a co-producer of *The Queen In Me* crafted this glossary of terms relevant to our understanding of gender identity and expression. This resource is intended to introduce concepts that some audience members may be unfamiliar with as well as expand and reframe terms that capture the lived reality and complex dynamics of gender identity.

ACAB/AFAB/AMAB: Acronyms meaning “assigned cisgender/female/male at birth” referring to the sex one is assigned at birth (see below).

Allyship: The consistent and ongoing practice of taking action to end oppression. This is achieved through supporting and advocating for the interests of marginalized groups both in broader society and within social contexts such as the workplace.

Anti-Oppression/Anti-Racism (AO/AR): A framework consisting of theories, strategies, practices, and actions for challenging and countering racism and oppression, and for dismantling systems of inequality, prejudice, and discrimination.

Butch: A gender expression that aligns with societal definitions of masculinity through personal appearance, style, and mannerisms. Typically employed by queer women and trans people, and in particular by lesbians.

Cisgender (cis-): A gender identity and expression that matches the societal expectations for whichever sex a person was assigned at birth. It is a term used to highlight the privilege of people who are not transgender.

Cissexism/Genderism: The belief or assumption that there are, and should only be, two genders and that one’s gender is necessarily tied to assigned sex. This results in discrimination and exclusion which oppresses people whose gender and/or gender expression falls outside of cis-normative constructs.

Dyke: A slang term used as a noun for lesbian, and as an adjective to describe things associated with lesbianism. It originated as a homophobic slur, and while pejorative uses still exist, it has been reclaimed as a term of affirmation for many cisgender lesbians, trans-non-binary, and trans-masculine individuals with a history of lesbian identity.

Enby: Another term for “Nonbinary” (see below), based on the phonetic pronunciation of the initials “NB”.

Femme: Historically used in the LGBTQ2S+ community to describe a lesbian who presents and acts in a traditionally feminine manner; it is increasingly used to describe gender expressions that reclaim and disrupt traditional constructs of femininity.

Gender: Fundamentally different from the sex one is assigned at birth, gender is used to classify a person as a man, woman, or other identity. The term encapsulates the norms, behaviours, and roles typically associated with these labels, as well as the relationships each has with one another. However, as a social construct, gender can vary from society to society and also change over time.

Gender Expression: How a person expresses oneself, in terms of dress and/or behaviors, that society will often characterize as “masculine,” “feminine,” or “androgynous.” In reality, individuals may embody their gender in a multitude of ways and have terms beyond these common few to name and describe their gender expression(s).

Gender Identity: A person’s deeply felt innermost concept of self as woman, man, trans, or genderqueer (identifies as neither, both, or a combination of female and male genders). One’s gender identity may or may not correspond to a person’s physiology or designated sex at birth.

THE QUEEN IN ME: GLOSSARY OF TERMS

Heteronormativity: Attitudes and behaviors that incorrectly assume gender is binary (ignoring genders besides women and men) and that people should and will align with conventional expectations of society for gender identity, gender expression, and sexual and romantic attraction. For example, someone assigned female at birth is expected to: 1) have a body that is considered “female” by the dominant culture, 2) identify as a girl or woman, 3) act feminine and fulfill the roles associated with girls and/or women, and 4) be romantically and sexually attracted to men.

Heterosexism: A system of attitudes, bias, and marginalization based on the assumption that heterosexuality is “normal” sexual orientation. Heterosexism ignores the needs, concerns, and life experiences of lesbian, gay, bisexual, and queer people, while privileging those that identify as heterosexual.

IBPOC: An acronym that stands for Indigenous (including Inuit, Métis, First Nations), Black, and People of Colour. This acronym is often written as BIPOC, especially in the United States.

Internalized oppression: A form of oppression which occurs when an individual or collective internalizes messages of alleged inferiority, as well as negative stereotypes, about their social group. Internalized oppression can be expressed in many specific forms, such as internalized sexism, internalized homophobia, and internalized ableism, among many other manifestations. Psychologists and mental health professionals have highlighted the ways in which internalized oppression can influence thoughts, attitudes, feelings, and experiences of the oppressed. Nonheterosexual individuals, for example, sometimes undertake practices such as “passing” for heterosexual or endeavouring to conceal their authentic identity in order to navigate an oppressive system.

Intersectionality: A theory introduced in 1989 by Black feminist and legal scholar Kimberlé Williams Crenshaw, which seeks to describe how overlapping (or intersecting) social identities create unique experiences in relation to systems of oppression and discrimination. For example, intersectionality provides a robust framework for distinguishing forms of sexist oppression faced by, for example, a white, female lawyer in a large law firm compared to a non-white, non-heterosexual woman working in a warehouse—while both encounter oppression based on their identities as women, the specific overlapping social and political identities of their individual situations create different modes of discrimination and privilege.

LGBTQ2S+: An acronym that stands for Lesbian, Gay, Bisexual, Transgender, Queer, and Two-Spirit, with the ‘+’ designating an inclusive and expanded number of identities including Intersex, Questioning, Asexual, Ally, Pansexual, Agender, Gender Queer, Bigender, Gender Variant, and Pangender among others.

Lesbian: A term which evolved in the 20th century, lesbian usually refers to a woman whose primary sexual and affectional orientation is toward people of the same gender. Some nonbinary people also identify as lesbians, often because they have some connection to womanhood and are primarily attracted to women. (See nonbinary below)

Masc: Distinct from biological male sex designation, masc., masculinity, manhood, etc., are a related set of terms referring to attributes, roles, and behaviours associated with men and boys. Masculinity is understood as a socially constructed concept, as evidenced by definitional traits and standards of masculinity differing across cultural and historical time periods.

Misgendering: Labeling somebody with a gender that is incorrect/does not align with their gender identity. This can occur when using pronouns or gendered language (e.g. “Hello ladies!” “Hey guys”), or assuming gender without knowing how individuals identify (i.e. “Since we’re all women in this room, we know...”).

THE QUEEN IN ME: GLOSSARY OF TERMS

Non binary/Nonbinary/Non-binary: A gender identity that extends outside the male/female gender binary, encompassing a range of expressions, understandings, and presentations of gender.

Pronouns: Used to refer to someone in the third person, pronouns can include they/them/theirs, ze/hir/hirs, she/her/hers, and he/him/his, among other examples. In English, pronouns have been linked to gender and are a common area of misgendering (attributing a gender to someone that is incorrect).

Queer: Historically, queer has been used as a slur against people whose gender, gender expression, and/or sexuality do not conform to dominant expectations. In recent years, some people have reclaimed the word queer as both a personal descriptor and an academic theory. It is important to note that not all people who identify as LGBTQ2S+ use "queer" to describe themselves.

Sex: Sex is a medically constructed categorization that is most often assigned based on the appearance of the genitalia, either in ultrasound or at birth.

Sexism: The cultural, institutional, and individual set of beliefs and practices that privilege men and subordinate and devalue ways of being that are associated with those who are not men.

Sexuality: The aspects of a person that include their sexual orientation, gender identity, sexual practices, biological sex, etc.

Sexual Orientation: An emotional, romantic, or sexual attraction or non-attraction to other people. Sexual orientation can be fluid and people use a variety of labels to describe their sexual orientation.

Social Identity Groups: Social identity groups are formed on the sharing of physical, social, mental and other characteristics of individuals. These physical and mental characteristics can be both clear and ambiguous, and may lead an individual to self-identify a certain way while also potentially having identities, potentially correct or incorrect, ascribed by others.

Socialization: The process by which societal norms influence how members of a community live - including how they might think, behave, and hold certain values. Socialization can reinforce assumptions or expectations that give power to systems of oppression.

Social Justice: A process with the explicit goal of ensuring that all members of a society feel physically and psychologically safe and respected. The process involves a group that seeks to overturn the status quo by having a larger society acknowledge that present conditions enable oppression and inequity and must be changed for the positive advancement of all people.

Trans(*): An overarching term that acts as a more inclusive term for people within the transgender community who self-identify as gender non-conforming and/or non-binary.

Transphobia: The discrimination and oppression experienced by trans people (including those who self-identify as gender non-conforming, non-binary and other genders) on the grounds of their gender identity and/or expression. See "Cissexism" above.

Transgender: Identifying as transgender - also commonly referred to with the abbreviation "trans" - means that one's gender identification is different from commonly held expectations of the sex that a person was assigned at birth. Transgender refers to person identifying as a gender other than the one they were assigned as birth. These include non-binary, genderqueer, genderfluid, no gender or multiple genders, or some other gender identity.



See Nightwood Theatre's
production of
CHILDREN OF FIRE
at Aluna Theatre's
2022 RUTAS FESTIVAL

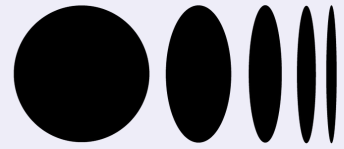
RUTAS 2022

AN INTERNATIONAL FESTIVAL OF PERFORMANCE

After four years, Aluna Theatre's **RUTAS international performing arts festival** is back! Now in its 5th edition, the festival is stronger than ever. **From September 22 to October 9**, RUTAS will host artists and conversations that inspire us to envision together how we might go from where we are now to a world that includes all of us. International and local artists will infuse our city with fresh perspectives, with art from across the Americas and beyond.

October 6, 8 and 9, catch the return of Shahrzad Arshadi and Anna Chatterton's documentary play ***Children of Fire***, offering an intimate portrayal of the Kurdish female freedom fighters that hosted Shahrzad and Anna in the mountains of Kurdistan in 2018. Co-created with a mix of verbatim theatre and first-person confessional, this play follows the journey and layered relationship across cultures between Shahrzad and Anna, and asks what is at the heart of living bravely as a woman and activist. [Click here to learn more!](#)

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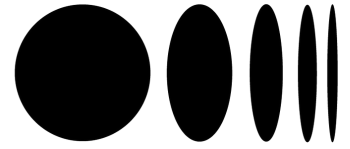
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