



Claren Grosz in *I Love the Smell of Gasoline*. Projection designer Claren Grosz, set & lighting designer Echo Zhou, sound designer Christopher-Elizabeth. Photo: Fran Chudnoff

NightwoodTheatre ●●●●

2022 - 2023 ANNUAL REPORT



Fatuma Adar in *She's Not Special*. Set & lighting designer Joe Pagnan, videography & projection designer Roya DelSol. Photo: Connie Tsang

LAND ACKNOWLEDGMENT

"To acknowledge this land on which we stand is to acknowledge truth. To acknowledge truth is to acknowledge connection and disconnection. To acknowledge connection and disconnection is to acknowledge the Nations who care for our mother. To acknowledge our mother is to acknowledge truth. To acknowledge truth is to acknowledge that truth is at the forefront of the conversation."

**- Monique Aura, Oneida Nation
(Shared with permission. Originally posted to Whose Land)**

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 agreement.

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REPORT FROM THE ARTISTIC DIRECTOR

This past season, Nightwood Theatre celebrated a full return to live theatre by celebrating the trailblazers – the DIYers – the creator-performers.

We opened with a celebration of genderqueerness and feminism in *The Queen In Me*, our sold out smash hit, prior to its tour to the prestigious Belfast International Arts Festival. We then honoured female bravery with our presentation of *Children of Fire* at Aluna's RUTAS International Performing Arts Festival. We interrogated our relationship to the oil industry in a vivid yet cerebral presentation of Pencilkit Production's *I love the smell of gasoline* with support of Aluna Theatre. We lit up pop up venues all across the city with Bad Muse's *Love You Wrong Time* and we challenged the pressurized notion of Black excellence in *She's Not Special* in a co-presentation with Tarragon Theatre. Each of these brand new works offered distinct perspectives, inspired theatricality, and instilled hope through provocation, intimacy and humour. We were so touched to receive five Dora nominations for these powerful works.

We are also proud to have maintained our keystone artist development programs of Write From The Hip, Innovators and Rising Moon and to have expanded Creatryx program, our widely accessible program for women and gender expansive writers.

As an expression of all of this passion and creative energy, we began designing our new shared artistic home at 877 Yonge with Tapestry Opera in collaboration with St. Clare's housing. We are so proud to be breaking ground next season!

We couldn't have done all of this without a deeply devoted Nightwood team and Board of Directors, and without the longstanding support of our numerous donors, sponsors and government funders. We are so grateful to have such powerful champions and look forward to dreaming further with you!

Andrea Donaldson
Artistic Director



REPORT FROM THE MANAGING DIRECTOR

This past season, our objectives were to maintain and grow ties with our communities as we carefully returned to live experiences. Nightwood was able to develop and amplify the work of gender expansive arts workers at all levels of their craft, delivering feminist arts programming to Canadians.

Artistically, we were able to present five live works to the public, partnering with a multitude of established theatre organizations and incredible artist collectives. We were able to support five emerging writers through our Write From The Hip program, fourteen artist-producers through our Nightwood Innovator program, and eleven youth aged 16-19 through our writing unit, Rising Moon. We hosted Creatryx 3.0, an online program, wherein forty-two writers meet for eight weekly sessions to enrich their writing practice through sharing work and receiving individual feedback from three of Nightwood's core staff. With a focus on creators from equity-owned groups, we have provided this program for free or by donation, and many participants have noted that Creatryx 3.0 has been their first opportunity to connect with Nightwood as an artist, creating pathways to future collaboration and support. We brought on a team of ASL-English interpreters so that four Deaf creators were able to participate in the program this season.

We budgeted conservatively for box office returns and worked on diversifying our revenue streams. We were approved to participate in the Ontario Charitable Gaming Association's cGaming in April 2023, and to hold 50/50 lotteries, which has

become a consistent and robust revenue stream. Nightwood possesses a dedicated base of donors and continues to be well-regarded by corporate sponsors and foundations. Our largest fundraising effort, The Lawyer Show (June 2023) netted \$41,613. We have been incrementally reducing our accumulated surplus and have programmed in a way that will utilize this surplus to pay more artists over the next two years as we return to "normal".

We were successful in receiving several grants to support our work, including the Toronto Arts Foundation Resiliency Fund, moving ahead to Phase Two of the Catalyst and Transformation Fund (CAT); as well as the Ontario Art Council's Artist-Presenter Collaboration Projects, the Market Development Travel, plus a one time top up reflecting the OAC's new strategic plans. We were also successful in our application to Canadian Heritage's CAPF, presenting local, regional and national works. As never before, we thank the funding bodies, whose support remains deeply crucial to our sector at this time.

With the support of LeSage Arts Management and Sedina Fiati, alongside our Board of Directors and staff, we undertook an extensive strategic plan for 2023-2028. We also spent significant time securing our future home at 877 Yonge St., in partnership with Tapestry Opera and St. Clare's (a charitable housing organization). We have been busy meeting with Hilditch Architects and our new space has been deeply supported by the City of Toronto and Councilor Diane Saxe. We are excited to announce our new strategic plan to our communities and welcome folks once again through the doors of our future home.

I am so grateful to Andrea's support as my co-executive and for all of the contributions of our staff and Board of Directors, and look forward to Nightwood's next season of live feminist theatre in Toronto!

Naz Afsahi
Managing Director



REPORT FROM THE BOARD CHAIR

As I complete my first year as Board Chair and enter my fourth year on the board of Nightwood Theatre, I'm delighted to reflect on the past year's significant achievements and developments. What initially drew me to Nightwood was its unwavering commitment to fostering inclusivity and advancing women and gender expansive artists' voices in the arts. I am humbled that my fellow board members entrusted me to chair this multi-hyphenate group.

As I reflect on the past year's achievements, I am delighted by the impact we've made in our community. Through our executive leadership, staff, board and partners we continue to pursue Nightwood's mission to bring people and art together.

Enhanced Diversity and Expertise

One of our key accomplishments this year was the successful addition of five new board members, each bringing a diverse set of skills, backgrounds, and voices to our board. This infusion of fresh perspectives has fortified our ability to adapt to the evolving needs of our organization and the arts community.

A Bold Strategic Vision

Our diligent efforts throughout the year have produced a robust strategic plan that will guide Nightwood Theatre through the next three to five years. This strategic vision not only ensures our artistic and financial sustainability but also aligns our mission with the ever-changing cultural landscape.

New Space and Capital Campaign

In partnership with Tapestry Opera Company, we're excited to announce our new space. This expansion offers a fresh canvas for creative and collaborative endeavors. Seeing our audience and Nightwood supporters all able to meet together in the facility was a fitting end to a challenging year - and a rewarding reminder that we are always reimagining, and evolving. Additionally, we've launched a capital campaign to facilitate a smooth and successful transition into our new home.

Successful Fundraising and Return to In-Person Events

Our dedication to our supporters was highlighted with our largest fundraiser, held at an in-person, full capacity event. This event was not only a testament to our resilience but also a beacon of hope for the exciting year ahead.

As we continue to champion women and gender expansive artists' voices in the arts, promote inclusivity, and foster creativity, I express my deepest gratitude to leadership, staff, board, artists, sponsors, donors and audiences for your unwavering support. Nightwood Theatre's future is brighter than ever, and I am proud to be part of an organization that continually evolves, adapts, and thrives.

On behalf of the Nightwood Board, thank you for joining us in this important work.

With gratitude,

Tara J. Remedios
Board Chair



MISSION

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

VISION

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

• • • SERVICES • • •

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.

*women including, but not limited to, trans, cis, Two-Spirit, non-binary and gender diverse folks

ARTISTIC DEVELOPMENT

Throughout the 2022-23 season, we focused on supporting artists known and new to us through mentorship opportunities and workshops under the umbrella of our **New Play Development Accelerator Program** through BMO, as well as through distinguished Louise Garfield award.

We were thrilled to be assist the development of various works including ***Mad Madge*** by Rose Napoli; ***Sugar Plum*** by Lisa Karen Cox, Sadie Epstein-Fine, Teiya Kasahara and Colleen Snell; ***Wah Wah Wah*** by Celia Green; ***Death of a Father*** by Phoebe Tsang; ***Universal Child Care*** by Quote Unquote Collective; ***A Poem for Rabia*** by Nikki Shaffeeullah; and ***The Trials and Triumphs of a Tar Baby*** by Jewelle Blackman.



Nightwood's 2023 OAC RGTC recipients. L to R, from top to bottom: Rebecca Auerbach, Eva Barrie, Gillian Bennett, Brefny Caribou, Vivian Chong, Dr. Rita Deverell, Aria Evans, Jo Gustin, Ciana Henderson, Breton Lalama, Marilo Nunez, Julie Phan 潘家雯, PJ Prudat, Nicci Pryce, Athena Reich, Camille Rogers, Amy Rutherford and Keara Voo.

We also celebrated **Rosalba Martinni** with our Louise Garfield Award, an annual cash prize awarded to a mature emerging artist who has come through one of Nightwood's programs.

We were once again selected as a **Recommender Organization** through the **Ontario Arts Council** to allocate funds at arms length to worthy new plays and theatre works in development. Through this initiative, we were able to support eighteen artists seeding new projects.

We introduced an extension of our **Creatryx Digital Writer's Room** program that would increase our impact and reach. This new **Creatryx 3.0** invited 40 artists into a eight-week program through a sliding scale contribution to develop a new work and receive feedback from the Nightwood team and from peers.

Lastly, Nightwood's flagship programs continued to flourish; **Write From The Hip** – for exceptional emerging theatre creators, our **Nightwood Innovators** program for emerging arts workers, as well as **Rising Moon** writing program for youth aged 16-19.

THE QUEEN IN ME

September 22 - 25, 2022 (Toronto Revival)

October 18 - 19, 2022 (Belfest Tour)

**A Co-Production by Nightwood Theatre, Amplified Opera,
Canadian Opera Company, and Theatre Gargantua**

After selling out its world premiere in June 2022, we are thrilled to bring back *The Queen In Me* by interdisciplinary artist **Teiya Kasahara** 笠原貞野 (they/them), accompanied by pianist David Eliakis (he/him). Combining comedy, drama, and opera, this electrifying show explores the many ways that race, gender, and sexuality are policed in the opera industry. Through the lens of The Magic Flute's iconic Queen of the Night, the show reclaims space for the multitudes of women, trans, and non-binary individuals excluded from the stage, daring to imagine bold new possibilities for the future of the art form and beyond for both Toronto and Belfest audiences

Created & Performed by
Co-Directed by
Accompanied on Piano by
Set & Costume Design by
Lighting Design by
Projection Design by
Stage Managed by

Teiya Kasahara 笠原貞野
Andrea Donaldson & Aria Umezawa
David Eliakis
Joanna Yu
André du Toit
Laura Warren
Lesley Abarquez Bradley

"One of the most powerful moments of theatre I've experienced in years." — Schmopera

"Opera is more interesting than objectification, and Teiya Kasahara is one of a kind." — The Globe and Mail



CHILDREN OF FIRE

OCTOBER 6-9, 2022

RUTAS International Performing Arts Festival presents a
Nightwood Theatre production in association with Aluna Theatre

Children of Fire returns to the stage after its stunning outdoor World Premiere in June of 2022. This powerful piece offers an intimate portrayal of the Kurdish female freedom fighters that hosted **Shahrzad Arshadi** and **Anna Chatterton** 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.



Aida Keykhai in *Children of Fire*. Photo: Anna Higuera, Alejandra Higuera

Created & Written by
Verbatim Text Translated by

Directed by

Original Co-Designed by

Set Adaptation & Lighting Design by

Stage Managed by

Poetry Translation by

Assistant Directed by

Performed by

Shahrzad Arshadi & Anna Chatterton

Shahrzad Arshadi

Beatriz Pizano

Anahita Dehbonehie & Niloufar Ziaee

Trevor Schwellnus

Erika Morey

Raha Javanfar

María Escolán

**Parastoo Amanzadeh, Shahrzad Arshadi,
Anna Chatterton, María Escolán, Nyiri Karakas
& Aida Keykhai**

[Click to view
additional
engagement
material for
Children of Fire!](#)



GROUNDSWELL FESTIVAL

NOVEMBER 21 - 25, 2022

Our 37th annual **Groundswell Festival** returned live and in-person at Aki Studio to spotlight brand new works from the **Write From The Hip playwright's unit (WFTH)**, led by Program Director **Donna-Michelle St. Bernard** and Program Associate **Max Cameron Fearon**.



Groundswell 2022 Playwrights. L to R: Omolola Ajao, Stephanie Fung, Juliet Jones-Rodney, Merlin Simard, Jillian Welsh

As part of this festival Nightwood also delivered two free professional development workshops curated and hosted by Artist/Activist in Residence **Sedina Fiati**, and share a selection of curtain-raiser script-samplings from shortlisted Write From The Hip applicants

PLAY READINGS & EXCERPTS BY

Omolola Ajao, Stephanie Fung,
Juliet Jones-Rodney, Merlin Simard, Jillian Welsh

READINGS DIRECTED BY

Lisa Karen Cox, Sedina Fiati, Esther Jun,
Keshia Palm, Donna-Michelle St. Bernard

DEVELOPMENT WORKSHOPS BY

Emily Jung, Amanda Lin, Sedina Fiati

View the full team on page 21

I LOVE THE SMELL OF GASOLINE

MARCH 8 - 19, 2023

Nightwood Theatre presents
a Pencil Kit Productions with support from Aluna Theatre

Overhead projection meets performative research essay meets personal narrative as Claren Grosz attempts to reconcile her Alberta oil-industry roots with the current environmental emergency. *I love the smell of gasoline* was born of a frustration with divisive Canadian politics, rampant hypocrisy, and a lack of team spirit when facing impending doom. What does it really mean to sacrifice and to survive? How can we harness our agency and responsibility in a global crisis?

Created and Performed by **Claren Grosz**

Co-Directors: **William Dao & Claren Grosz**

Projection Designer: **Claren Grosz**

Production Stage Manager: **Taylor Young**

Projectionist/Collaborator: **Jesse Wabegijig**

Projectionist/Collaborator: **Elyse Waugh**

Projectionist/Collaborator: **Stephanie Zeit**

Deaf ASL Performer: **Sage Lovell**

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

ASL Coach: **Gaitrie Persaud**

Set and Lighting Design: **Echo Zhou**

Associate Set Artist: **Jessica Hiemstra**

Sound Design, System and Compositions: **Christopher-Elizabeth**

Technical Director: **Theo Belc**

Understudy: **Rachel Cairns**

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

Contributing Artist: **Emily Jung**

Personal Styling: **Ami Blaxland**

Production Dramaturg: **William Dao**

Developed with dramaturgical support from **Andrea Donaldson,**

Cherish Violet Blood, & Keshia Palm

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

"The global energy crisis is a polarizing issue, and Grosz has a unique life story and perspective that enable her to bridge the extremes and keep humanity at the forefront."
– SesayArts Magazine



Claren Grosz in *I love the smell of gasoline*.
Photo: Fran Chudnoff

LOVE YOU WRONG TIME

APRIL 5 - 23, 2023

Nightwood Theatre presents a Bad Muse Collective production



Deanna H. Choi & Maddie Bautista in *Love You Wrong Time*. Photo: Erin Brubacher

Love You Wrong Time is a hilarious, no-holds-barred song cycle featuring two friends looking for love while contending with the fetishization of Asian women. Using music, true stories, bar games, and stand up, Deanna H. Choi and Maddie Bautista's inventive, interactive show serves as a battle cry in the wake of mass violence against Asian femmes, creating a space for rage, grief, tenderness and ruthless comedy.



Deanna H. Choi in *Love You Wrong Time*. Photo: Angela Sun



Maddie Bautista & Deanna H. Choi in *Love You Wrong Time*. Photo: Emmet Ray

CONCEIVED, COMPOSED & PERFORMED BY DEANNA H. CHOI & MADDIE BAUTISTA
DIRECTED BY & CREATED WITH ERIN BRUBACHER
PRODUCTION DESIGN BY HELEN YUNG WITH JUDIE PLAZA
LIGHTING DESIGN BY KAILEIGH KRYSZTOFIK
K-POP CHOREOGRAPHY BY IRIS MACNADA
STAGE & PRODUCTION MANAGEMENT BY KIT SIMMONS
TECHNICAL DIRECTION & SOUND MIXING BY MICHAEL WANLESS
DESIGN ASSISTANCE FROM MICHELLE KWAN & JB NELLES



SHE'S NOT SPECIAL

MAY 24 - 28, 2023

Co-Presented by Nightwood Theatre and Tarragon Theatre

She's Not Special combines musical theatre and comedic storytelling to explore the pressures of Black Excellence. As a Black Muslim Woman (a triple threat!), creator **Fatuma Adar** is on a mission to free you from the clutches of exceptionalism and teach you how to relish in the joys of mediocrity.



Fatuma Adar in *She's Not Special*. Photo: Graham Isador

CREATED & PERFORMED BY **FATUMA ADAR**
CO-DIRECTED BY **FATUMA ADAR & GRAHAM ISADOR**
SET & LIGHTING DESIGN BY **JOE PAGNAN**
VIDEOGRAPHY & PROJECTION DESIGN BY **ROYA DELSOL**
MUSIC DIRECTION & KEYBOARD BY **ADRIAN HOGAN**
MUSIC SUPERVISION BY **BEN ELLIOTT**
PRODUCED BY **VICTORIA LABERGE**
PRODUCTION MANAGED BY **DEB LIM**
STAGE MANAGED BY **LUCY MCPHEE**
DRUMS BY **WORRELL MCFARLANE**
BASS BY **EVAN POTER**
ASSISTANT SET & LIGHTING DESIGN,
ASSOCIATE PROJECTION DESIGN BY **SKYLER JAMES**

"...equal parts Bo Burnham stand-up set and Pharrell Williams club jam." – CBC Arts

"Satire at its best..give this multi-talented artist a Netflix special already." – NOW Magazine

"...enormously refreshing. Adar is a major talent." – Stage door

"She's Not Special is playful and sharp. It's so much fun, you even enjoy the sting." – Istavan Review

THE 14TH ANNUAL LAWYER SHOW

June 1-3, 2023

URINETOWN

THE MUSICAL

Music By **Mark Hollman** | Lyrics by **Mark Hollman** and **Greg Kotis** | Book by **Greg Kotis**

The Lawyer Show is Nightwood's main annual fundraiser. Every year, supported by a team of directors, designers and vocal coaches, over 30 members of the legal community rehearse for three months to be able to stage an exhilarating, entertaining, professionally led production.

Since the Lawyer Show's inception in **2010**, some **300 legal professionals** have appeared in **13 shows** to raise more than **\$1,145,000** in support of Nightwood.

The cast of *Urinetown, the Musical*! Set & costume design Amanda Wong, lighting design Andrea Nelson. Photo: Lyon Smith



URINETOWN

THE MUSICAL

LAWYER SHOW CREATIVE TEAM

Direction and Choreography by **Brittany Banks***
Music Direction by **Alexa Belgrave**
Assistant Music Direction by **Melissa Morris**
Set and Costume Design by **Amanda Wong**
Lighting Design by **Andrea Nelson**
Production Management by **Pip Bradford**
Stage Management by **Ashley Elliott**

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



L to R: Edina Cavalli, Danika So, Sharlene Atkins, Christie Baes, Heather Paterson, Kate McNeece Cruess, Dany Horovitz, Emma Romano, Leah Cummings, Danny Kastner, and Tracy Pratt in *Urinetown, the Musical!* Photo: Lyon Smith

⚡ LAWYER SHOW CAST AND BAND ⚡

Aliah El-houni – Community Justice Collective
Angela Zhu – OPSEU/SEFPO
Anson Cai – ON Secondary School Teachers' Federation
Ari Sterlin – AMI Agency
Arielle Di Iulio – Mills & Mills LLP
Astrid Mrkich – Legal Aid Ontario
Brennyn Watterton – Ministry of the Attorney General
Brookelyn Kirkham – Polley Faith LLP
Christian Baes – Mondelez International
Christie Bates – Bereskin & Parr LLP
Christine Doucet – Ministry of the Attorney General
Christopher Scotchmer – Zurich Insurance Company
Courtney Evans – TD Bank Group
Craig Allardyce – CI Financial
Daniela Cerrone – Buchli Goldstein LLP
Danika So – West Toronto Community Legal Services
Danny Kastner – Kastner Lam LLP
Dany Horovitz – TD Bank Group
David Mills – Mills & Mills LLP
Edina Cavalli – TD Bank Group

Emma Romano – WeirFoulds LLP
Garrett Zehr – Legal Aid Ontario
Heather Paterson – Shibley Righton LLP
Heidi LeBlanc – Carters Professional Corporation
Jennifer Whincup – ADP Canada Co.
John McGowan – Cassels Brock & Blackwell LLP
Joshua Zung – Blake, Cassels & Graydon LLP
Kaley Duff – Cavalluzzo LLP
Karen Jackson
Kate McNeece Cruess – McCarthy Tetrault
Leah Cummings – Rayman Harris LLP
Matthew Chung – Ministry of the Attorney General
Rona Ghanbari – Stikeman Elliott LLP
Sharlene Atkins – BMO
Steven Kennedy – Cassels Brock & Blackwell, LLP
Stewart Cruikshank
Tamara Thomas – Immigration and Refugee Board of Canada
Tracy Pratt – Fasken
Valérie Duchesneau – Ministry of Finance

WORKS IN DEVELOPMENT

Nightwood continue to support the development of new play. This season, we further support the development of seven new works through the **BMO Playwright Development Accelerator Program**.

The seven new works include ***Mad Madge*** by Rose Napoli; ***Sugar Plum*** by Lisa Karen Cox, Sadie Epstein-Fine, Teiya Kasahara and Colleen Snell; ***Wah Wah Wah*** by Celia Green; ***Universal Child Care*** by Quote Unquote Collective; ***The Bridge*** by Pesch Nepoose and ***The Trials and Triumphs of a Tar Baby*** by Jewelle Blackman

SUGAR PLUM

Sugar Plum is a hybrid dance-theatre piece. The story follows Connor and Olivia, two Gr. 12 students rehearsing for their dance school's annual production of The Nutcracker. Both dream of being cast as The Sugar Plum Fairy, but Connor gets the part and Olivia is cast as The Nutcracker Prince. The show follows them through the rehearsal period as they both reckon with the roles they've been given, who they are as dancers, and who they want to be as people. Their story is told by the Corps de Ballet. The Corps are the 14-year-old dancers of the past, present and future who have never fit the mold.

MAD MADGE

World Premiere on April 2024 - If you draw a line from Kim Kardashian way, way back, you'll land on Margaret Cavendish, fiction writer, philosopher, designer, scientist, the OG Jack-of-all-Trades and master of none. And though she doesn't know how to spell, with the help of a bastard brother, an unruly Queen, and a weepy musketeer, Margaret learns that it is possible to have it all. Paying homage to Jane Austen and Tina Fey in the same breath, this laugh out loud contemporary / period mashup suggests that perhaps our hunger for unbridled attention is not so shallow, after all.

WAH WAH WAH & SOWWY

Through extreme physicality, tantrums, and pigs, a young queer woman grapples with the messiness of being violated. A gaze held too long, a dick pic in a DM, a hand behind the neck: *Wah Wah Wah* peels back the layers of violation. What happens if I love it and hate it at the same time? Did anything even happen? Am I remembering things correctly? Emerging Toronto creator and choreographer Celia Green tackles these questions around harassment.

THE BRIDGE

Kara is a young Indigenous woman struggling with the death of someone close, while also trying to navigate through addiction, depression and loss of identity.

TRIALS AND TRIUMPHS OF A TAR BABY

A story of mental health from a Black woman's perspective, we meet two women who on the exterior share many similarities but due to their extremely different upbringings have very different views of themselves, their beauty, and their worth.

UNIVERSAL CHILD CARE

World Premiere on February 2024 - With the sheer power and force of the unaccompanied human voice, part concert, part theatre play (and self-consciously neither of those things), the ensemble screams about the lack of affordable child care and growing inequalities while comparing different approaches to child care around the globe.

STRATEGIC PLANNING



L to R: Naz Afsahi, Amanda Lin, Taylor Trowbridge, Andrea Donaldson, Jeanne LeSage, Sedina Fiati, Erika Morey

Since September 2021, we have been working with **Sedina Fiati** and **LeSage Arts Management** and focused on anti-oppression/ anti-racism (AOAR) work with Nightwood's Board of Directors. As we updated the Board matrix and with **Naz Afsahi** stepping in as Managing Director in February 2022, we commenced our full Strategic Planning process. Through this process, we have completed and approved our **2023-2028 Strategic Plan** this season, resulting in an updated Mission, Vision and Values. For each of the strategic priorities identified within the plan, there is an action plan, which follows SMART goals (specific, measurable, attainable, realistic and timely), assigning responsibilities for each of these goals as well as detailed targets for accomplishing the tasks.

COMMUNITY ENGAGEMENT



The 2022-23 Nightwood Innovators. Top to bottom, L to R: Kayla Abo, Carly Anna Billings, a blaine, Kiah Francis, Kijo Gatama, Espérance Love, Heather Lundrigan, Sarah O'Brecht, Riley Ough, Laura Piccinin, Elena Reyes, Katherine Teed-Arthur, Eish Van Wieren and Montserrat Videla

Nightwood's community offerings continued to grow in the 2022-23 season. Entering its third year, we doubled the number of participants in our **Rising Moon Writing Program** for youth aged 16 to 19. Led by Nightwood team members and emerging playwrights Amanda Lin and Taylor Trowbridge, this six week course offers budding writers a chance to develop their creative voice online and free of charge.

Our **Creatryx Digital Writing Room**, led by Artist/Activist-in-Residence Sedina Fiati, continued to offer a well-loved space for folks across the country to come together and spend time writing with a prompt from various artists in our community. We were delighted to take our community choir back to in-person with a one-day outdoor session aligning with Toronto Pride and led by Nightwood's Associate Artist Teiya Kasahara 笠原貞野.

Entering its seventh year, our **Nightwood Innovators** program has become a mainstay in the community, offering emerging artists a chance to work closely together and with our company to gain insight into theatre producing and creation. This season we were delighted to bring Fempopocalypse back in-person and continue provide access to the program nationwide and a support diverse cohort. We continued to keep our community informed and connected with our frequent company newsletter, spotlighting important events and issues in theatre and beyond, and our **Artist List** newsletter, which highlights a wide-array of opportunities for artists in the creative field and beyond.

OUR SUPPORTERS

INDIVIDUAL DONORS

\$30,000+

Anonymous

\$5,000 - 9,999

IATSE Local 58 Charitable Fund

\$1,000 - 4,999

Jacqui Allard & Burke Paterson, Edina Cavalli, Shelley Hobbs, Valerie Hussey, Miriam Newhouse, Julie White & Ross MacGregor, Carla Rice

\$500 - 999

Anonymous, Ryan Campbell, Lo Fine, Rose Janson, Larry Lubin, Alexandra Mealia, Jill Schoolenberg

\$250 - 499

Susan Hodkinson, Sharlene Atkins, Christian Baes, Krishna Balkissoon, Christie Bates, Stewart Cruikshank, Leah Cummings, Kaley Duff, Aliah El-houni, Courtney Evans, Kamala Jean Gopie, Harriett Grant, Melanie Herbin, Dany Horovitz, 'Howie, Sacks & Henry' in honour of Valérie Lord, Steven Kennedy, Brookelyn Kirkham, Heidi Leblanc, Khrystina McMillan, Kate McNeece Cruess, David Mills, Susan Moellers, Astrid Mrkich, Tracy Pratt, Emma Romano, Sonja Smits, Danika So, Victoria Steele, Tamara Lisa Thomas, Cheryl Tjok-A-Tam, Brenнын Watterton, Jennifer Whincup, Garrett Zehr, Angela Zhu, Cynthia Zimmerman, Joshua Zung, Ari Sterlin, Arielle Di Iulio, Danny Kastner, Heather Paterson, Karen Jackson, Kit Scotchmer, Matthew Chung, Steve Kennedy, Tammii Thomas, Valerie Duchesneau, Anson Cai, Craig Allardyce, Christine Doucet, Rona Ghanbari, John McGowan, Astrid Janson

\$100 - 249

Anonymous x 2, Azita Gerami & Ahmad Afsahi, Wasseim Al Zouabi, Danielle Bourgon, Viviana Comensoli, Joan Cranston, BJ Danylchuk, Lia De Groot, Sabina Delvecchio, Barbara Fingerote, Matt Fowler, Jean Gourdeau, Paula Grgurich, Geoff Kolomayz, Corinne Leon, Jeanne LeSage, Cathy Lloyd, H. Ian & Dorothy Macdonald, Robin Mackie, Dan Murdoch, Eleanor O'Connor, Judith Parker, Colleen Pollreis, Georgia Quartaro, Michael Schechter, Marsha Sfeir, Paula Shewchuk, Linda Silver Dranoff, Alistair Simpson, Linda & Alan Slavin, Imre Szeman, Suzanne Thompson, Torkin Manes LLP, Caroline Ursulak, Anthea Windsor, Elaine Wong, Richard Worsfold, Hersh Zeifman, Devin Jarcaig, Kim Kinnear

\$1 - 99

Anonymous x 22, Alma Bjelosevic, Margaret Bryce, Alex Cameron, Naomi Campbell, Shannon Charnock, Matthew DesRosiers, Birgit Schreyer Duarte, Catherine Gordon, Jacqueline Hardy, Scott Honsberger, Marcia Johnson, Cecil King, Marsha Klerer, Deanna Kruger, Reva Lokhande, Jane Mills, Mary Milne, Lorna Niebergall, Anne Powell, Marjan Sadeghian, Marie Schram, Natalia Tcherniak, Courtney Thompson, Delaine Tiniakos-Doran, Diana Tso, Victoria Urquhart, Jonathan Warren, Anne Wessels, Laila Wierzba, Katie Wilson

Donations received since July 1, 2022. Last updated June 30, 2023. If your name has been misspelled or omitted, please accept our sincere apologies, and don't hesitate to reach out to Charlene Wolf, Head of Partnerships and Giving, at charlene@nightwoodtheatre.net

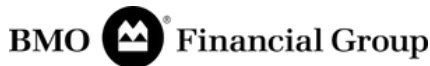
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OUR SUPPORTERS

GOVERNMENT SUPPORT



CORPORATE SUPPORT



FOUNDATION SUPPORT

Andrew and Lynn Torres Foundation at Toronto Foundation, Arts Etobicoke, The Catherine & Maxwell Meighen Foundation, The Paul Butler and Chris Black Foundation, Kate Amesbury via the Woodlawn Arts Foundation, Kingfisher Foundation, Metcalf Foundation, Patricia J. Fleming (FBG) Fund at Toronto Foundation, Shum Vourkoutiotis Fund at the Toronto Foundation, Sylvia Chrominska Fund

2023 LAWYER SHOW SPONSORS



2023 LAWYER SHOW SILENT AUCTION DONORS

Alex Fine Cleaners, Avec Plaisir, Batifole, Buddies in Bad Times Theatre, Carol Mark, CNE, Coffeecology, Corktown Jewellery, County Stage Company, CRAFT Beer Market, Craft Brand Co., F45 Yorkville, Flying Books, Fun With Music Together, George C, Growers Flower Market, Greenhouse Juice, Heather Paterson, Hot Docs, Karlo Estates, Kula Yoga, Mama Earth Organics, Medieval Times, Merry Maids Toronto, Mill Street Brewery, Milli, Musical Stage Company, Nahid's Spa, Nicolas, Oggi Salon, Osprey Valley Golf, Osteria Giulia, Pari, Pretty Sweet, Shaw Festival, Sisley Paris, Sorry I've Got Plants, Soul Fuel Fitness, Soulpepper Theatre, Sticks and Stones Floral, The Tox Toronto, The National Arts Centre (NAC), Theatre Passe Muraille, Top Nail Spa, Toronto Fringe Festival, True North Climbing, V Hazelton, Via Cavour, Young Peoples Theatre, Yummi Candles

STATEMENT OF OPERATIONS

Statement of Operations Year Ended June 30, 2023

	2023	2022
REVENUES		
Private sector:		
Donations and sponsorships	196,228	209,206
Foundations	88,036	118,229
Fundraising events	58,378	73,247
Public sector:		
Federal	146,300	185,000
Provincial	83,793	66,899
Municipal	73,000	93,000
Government assistance	-	64,537
Earned:		
Fees, commissions and guarantees	40,494	-
Single ticket sales	24,266	2,646
Other	7,352	7,794
	<hr/>	<hr/>
	717,847	820,558
EXPENSES		
Artistic and programming:		
Artistic salaries and fees	291,968	338,128
Production and technical fees	39,225	13,815
Venue rental	26,093	14,027
Production costs	5,488	17,912
Royalties	2,755	-
Marketing and development:		
Marketing salaries and fees	120,033	98,972
Fundraising cost	99,356	87,905
Advertising purchases	5,365	949
Other marketing costs	4,618	2,986
Administration:		
Administration salaries and fees	167,638	168,431
General and administrative costs	27,692	65,955
Amortization	2,726	2,255
Touring	1,507	-
	<hr/>	<hr/>
	794,464	811,335
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES	<hr/>	<hr/>
	(76,617)	9,223

THE TEAM

NIGHTWOOD TEAM

Naz Afsahi (**Managing Director**), Karthy Chin (**Producer**), Andrea Donaldson (**Artistic Director**), Sedina Fiati (**Artist/Activist in Residence**), Teiya Kasahara 笠原貞野 (**Associate Artist**), Tiffany Lam (**Metcalf Intern Producer**), Amanda Lin (**Development & Engagement Associate**), Reva Lokhande (**Artistic Producer Associate**), Erika Morey (**Head of Development**), Chris Mustard of Young & Associates (**Financial Advisor**), Donna-Michelle St. Bernard (**WFTH Program Director**), Jade Silman (**Communications Manager & WFTH Program Associate**), Angela Sun (**Digital Content Manager**), Taylor Trowbridge (**Head of Communications & Engagement**), Jess Watkin (**Accessibility Consultant**), Charlene Wolf (**Head of Partnerships & Giving**)

FOUNDING MEMBERS

Cynthia Grant, Kim Renders, Mary Vingoe, Maureen White

BOARD OF DIRECTORS

Tara Remedios (**Board Chair**), Chantria Tram (**Treasurer**), Paul Butler (**Secretary**), Edina Cavalli, Susan Hodgkinson, Dr. Barbara Moses, Jill Schoolenberg, Carolyn-Fe Trinidad, Shreya Lathia, Janice Nathanson

ENSEMBLE

MAINSTAGE PERFORMERS Fatuma Adar, Parastoo Amanzadeh, Shahrzad Arshadi, Maddie Bautista, Rachel Cairns, Anna Chatterton, Deanna H. Choi, Claren Grosz, Nyiri Karakas, Teiya Kasahara 笠原貞野, Aida Keykhani, Sage Lovell **GROUNDSWELL PERFORMERS** Aviva Armour-Ostroff, Dorothy A. Atabong, isi bhakhomen, Tamyka Bullen, Joshua Browne, Shomari Downer, Stephanie Fung, Phoebe Hu, Dante Jemmott, Emily Jung, leZlie lee kam, Keeya King, Emerjade Simms, Amaka Umeh, Jillian Welsh **WORKSHOP PERFORMERS** Karl Ang, Salvatore Antonio, Damien Atkins, Tiffany Deriveau, Shakura Dickson, Starr Domingue, Arlene Duncan, Paul Dunn, Daren Herbert, Breton Lalama, Louise Lambert, Seana McKenna, Pesch Nepoose **PANELISTS & SPEAKERS** Fatuma Adar, Naz Afsahi, Shahrzad Arshadi, Anna Chatterton, Andrea Donaldson, Kazhal Fattah, Sedina Fiati, Timaj Garad, Claren Grosz, Teiya Kasahara 笠原貞野, Emily Jung, Amanda Lin, Marion Newman, Andrea Scott, Emerjade Simms, Jonah Spungin, Asitha Tennekoon **PLAYWRIGHTS & CREATORS** Fatuma Adar, Shahrzad Arshadi, Maddie Bautista, Anna Chatterton, Deanna H. Choi, Claren Grosz, Teiya Kasahara 笠原貞野 **WFTH PLAYWRIGHTS** Poonam Dhir, Whitney French, Jan Alicia Jennings, Lara Lewis, Maezy Reign **GROUNDSWELL PLAYWRIGHTS** Omolola Ajao, Carly Anna Billings, Stephanie Fung, Kijo Gatama, Ciana Henderson, Jena McLean, Juliet Jones-Rodney, Merlin Simard, Jillian Welsh **MAINSTAGE DIRECTORS** Fatuma Adar, Brittany Banks (Lawyer Show), Erin Brubacher, Patricia Cerra, Will Dao, Andrea Donaldson, Claren Grosz, Graham Isador, Beatriz Pizano, Aria Umezawa **GROUNDSWELL DIRECTORS** Lisa Karen Cox, Sedina Fiati, Esther Jun, Keshia Palm, Donna-Michelle St. Bernard

THE TEAM

ENSEMBLE

CREATIVE CONTRIBUTORS Shahrzad Arshadi (Verbatim text translator), Brittany Banks (Director/Choreographer), Maddie Bautista (Concerver and Composer), Alexa Belgrave (Music Director), Ami Blaxland (Performer Styling), Deanna H. Choi (Concerver and Composer), Anahita Dehbonehie (Co-Designer), Roya DelSol (Videographer/Video Editor/Projection Designer), Kaley Duff (Music Assistant), Ben Elliott (Music Supervisor), Christopher-Elizabeth (Composer), Claren Grosz (Projection Designer), Jessica Hiemstra (Associate Set Artist), Adrian Hogan (Music Director), Skyler James (Assistant Set and Lighting Designer/ Associate Projection Designer), Raha Javanfar (Poetry Translator), Emily Jung (Contributing Artist), Kaileigh Krysztofiak (Lighting Design), Teiya Kasahara 笠原 貞野 (Sound Design), Michelle Kwan (Design Assistant), Iris MacNada (K-pop Choreographer), Melissa Morris (Assistant Music Direction/ Vocal Coach), Jeremy Mimnaugh (Videography), JB Nelles (Design Assistant), Andrea Nelson (Lighting Designer), Joe Pagnan (Set and Lighting Designer), Judie Plaza (Production Design), Adam Sakiyama (Musical Director), André du Toit (Lighting Design), Jesse Wabegijig (Projectionists/ Collaborators), Laura Warren (Projection Design), Elyse Waugh (Projectionists/ Collaborators), Amanda Wong (Set and Costume Design), Joanna Yu (Set & Costume Design), Helen Yung (Production Design), Stephanie Zeit (Projectionists/ Collaborators), Niloufar Ziaee (Co-Designer), Echo Zhou (Set and Lighting Design) **PRODUCTION TEAM** Theo Belc (Technical Director), Pip Bradford (Production Manager), Lesley Abarquez Bradley (Stage Manager), Ashley Elliott (Stage Manager), Laird Macdonald (Co-Production Manager), Alec Harmer (Co-Production Manager), Victoria Laberge (Producer), Deb Lim (Production Manager), Reva Lokhande (Production Assistant), Lucy McPhee (Stage Manager), Erika Morey (Stage Manager), Kit Simmons (Stage and Production Management), Tamara Vuckovic (Production Manager), Michael Wanless (Technical Direction and Sound Mixing), Taylor Young (Production Stage Manager) **LAWYER SHOW CAST** Sharlene Atkins, Christian Baes, Christie Bates, Edina Cavalli, Matthew Chung, Leah Cummings, Kate McNeece Cruess, Arielle Di Iulio, Christine Doucet, Valérie Duchesneau, Aliah El-houni, Courtney Evans, Rona Ghanbari, Dany Horovitz, Karen Jackson, Danny Kastner, Steven Kennedy, Brookelyn Kirkham, Heidi LeBlanc, David Mills, Astrid Mrkich, Heather Paterson, Tracy Pratt, Emma Romano, Christopher Scotchmer, Danika So, Ari Sterlin, Tamara Thomas, Brenryn Watterton, Jennifer Whincup, Garrett Zehr, Angela Zhu **LAWYER SHOW MUSICIANS** Craig Allardyce, Anson Cai, Stewart Cruikshank, John McGowan, Joshua Zung **NIGHTWOOD INNOVATORS** A Blaine, Carly Anna Billings, Eish Van Wieren, Elm Reyes, Heather Lundrigan, Katherine Teed-Arthur, Kayla Ado, Kiah Francis, Kijo Gatama, Laura Piccinin, Montserrat Videla, Riley Ough, Sarah O'Brecht, Yoanna Joseph (Espérance Love) **PARTNERS** Aluna Theatre, Amplified Opera, Canadian Opera Company, Theatre Gargantua, Tarragon Theatre, Musical Stage Company

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