

A **Nightwood**Theatre ●●|| production
in association with **The Howland Company**

HYPOTHETICAL BABY

BY RACHEL CAIRNS

**February 22 –
March 8, 2025**

Factory Theatre –
125 Bathurst Street





THE
HOWLAND
COMPANY

HYPOTHETICAL BABY

A **Nightwood Theatre** production in association with **The Howland Company**

Written by **Rachel Cairns**

Directed by **Courtney Ch'ng Lancaster**

ASL Performer & Consultant: **Sage Lovell**

Stage Manager: **Meghan Speakman**

Apprentice Stage Manager: **Taylor Zalik-Young**

Production, Lighting & Projection Design: **Julia Howman**

Sound Design & Composition: **Cosette "Ettie" Pin**

Associate Sound Designer: **steph raposo**

Co-Production Managers: **Pip Bradford & Taylor Zalik-Young**

Shadow Production Manager: **Alyssa Ruddock**

Publicist: **Victoria Laberge**

ASL-English Hearing Interpreters:

Savannah Tomev & Nico Abad

*Performance time is approximately
90 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 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.

- Nightwood Theatre & The Howland Company

Nightwood Theatre



ABOUT NIGHTWOOD THEATRE

As Canada's preeminent feminist theatre, Nightwood cultivates, creates, and produces extraordinary theatre by women and gender-expansive artists, liberating futures, one room at a time. 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
Charlene Wolf	Head of Partnerships & Giving
Ashley Elliott	Administrator - Operations & Partnerships
Jade Silman	Artistic Associate & Head of Communications
Isa Chiu	Digital Communications Associate
Intisar Awisse	Program Director: Write From The Hip
Chris Mustard	Financial Advisor, Young & Associates
Faith McQueen	Website Maintenance
Cynthia Grant, Kim Renders, Mary Vingoe, Maureen White	Founding Members

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Jill Schoolenberg (Chair), Paul Butler (Secretary), Shreya Lathia (Treasurer), Edina Cavalli, Anthea Chan, Devin Jarcaig, Natasha Su-Lee Kinnear, Janice Nathanson, Laura Pomeroy

877 COMMITTEE

Edina Cavalli, John Dalrymple, Monica Esteves, Barbara Moses

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

THE HOWLAND COMPANY

ABOUT THE HOWLAND COMPANY

The Howland Company is one of Toronto's leading independent theatre companies that strives for innovation on and off stage.

Mandate: Artist-led and art-driven, The Howland Company is dedicated to the production of electric stories that speak to the world and the times in which we live. Through an agile, collective-leadership model, Howland builds new operating structures that empower its artists with agency, skills, and growth opportunities. We seek to challenge and inspire our audiences through productions, training and community initiatives, fostering a new wave of theatre makers and theatre goers.

Company Values: ART | COMMUNITY | COLLABORATION | OPPORTUNITY

Since its inception, The Howland Company has produced some of the hottest new plays in Toronto, showcasing our signature award-winning productions of home-grown talent. We produce work that keeps audiences on their toes, playing with form and expectation, while remaining accessible and entertaining, to create a memorable experience at the theatre for audiences and artists alike. With 10 Awards, 18 Award Nominations, and consistent buzz-worthy hits, The Howland Company is thrilled to have you join us at the theatre, and we hope you will continue to follow along for an exciting future ahead!

Please visit howlandcompanytheatre.com to learn more and [sign up for our newsletter](#).

HOWLAND ARTISTIC LEADERSHIP

Ruth Goodwin, Sam Hale, Courtney Ch'ng Lancaster, Cameron Laurie, Paolo Santalucia, Hallie Seline

Associate Members: Sebastian Biasucci, 郝邦宇 Steven Hao, Jareth Li

HOWLAND BOARD OF DIRECTORS

Benjamin Dermer, Rona Ghanbari, James Graham, Michael Joseph, Steven Sager, Stephanie Stevens, Tamara Thomas

DIRECTOR'S NOTE



My son has a game he likes to play at bedtime. He hands me his plushies Froggy and Squiddy and has me stuff them up his pajama shirt. Then, I ask him if he's okay, and he proudly replies "I'm having babies!" and pulls them out, one after the other. He implores me to cuddle the twins because they're crying.

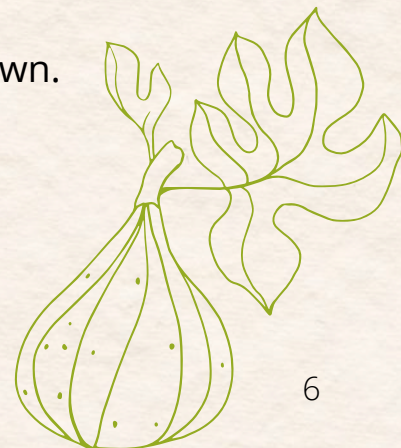
The idea of making and caring for life is naturally and instinctively at the centre of my son's experience of the world

(admittedly shared with his passion for anything with wheels). Caregiving is what he witnesses, and so it is what he does.

Though my son is assured of the importance of caring for life, my own experiences of motherhood have opened my eyes to how very little our society prioritizes children. My son is a flower growing in the cracked cement of our capitalist society, thriving despite his lack of utility to the machine.

Rachel has been working on Hypothetical Baby for as long as I have been a parent. She has witnessed my caregiving, and I have witnessed hers as she has turned a personal experience of abortion into a riveting and important podcast about access to reproductive health care in Canada and now into a play. What amazes me about Rachel's expressions of her experience is how she channels them so directly into action and advocacy. In delving deep into her own story, she is also reaching out, creating bridges and connections with experiences similar and far from her own. Rachel has built a community in this process. Tonight, as her audience, you are invited to join it.

COURTNEY CH'NG LANCASTER
Director



PLAYWRIGHT'S NOTE



"It's news whenever a [person] has an abortion because [their] abortion has never been had before and won't ever be had again. I'm saying this as someone who's had an abortion but hasn't had anyone else's"

— Leslie Jamison



"Why do you need to tell everyone about your abortion, Rachel?" is the most frequently asked question lobbed at me by my inner critic and is maybe even something you're wondering. My critic is challenging me to justify the act of writing and sharing this story because my critic is also the part of me that feels a responsibility to respect and represent the entire social spectrum of abortion as it relates to the human condition... which is... an impossible task.

It's impossible because abortion exists at the nexus of some of the most foundational and divisive elements of culture: politics, religion, money and sex. It is fertile territory. At the same time, I had a pretty basic, run-of-the-mill abortion. The tension between these extremities — the ordinary and the extraordinary — prompted me to start writing about my experience.

Today, we're talking about abortion more than ever, but it's usually in relation to the backsliding of reproductive rights in the United States and the falsely constructed moral binary that is weaponized to erode gender equality and bodily autonomy...

CONTINUED

PLAYWRIGHT'S NOTE

And while we need to be acutely aware of the rise of anti-human rights agendas and rhetoric, far less air time is given to the potent cocktail of choices that determine people's reproductive decisions, and often implicate every aspect of our identities and position in society.

I strove to not have feelings about my abortion. Generations of people fought hard for my right to access this healthcare in a way that is profoundly different from what you'll learn about my mom's experiences of "choice". I also didn't decide to get pregnant, so in that sense, this was a fairly straightforward, just-a-ball-of-cells kind of abortion. A simple 'yes' or 'no' question: to be or not to be a parent.

But I eventually had to concede that I had many feelings about my abortion because it was a choice that was in conversation with other choices about my finances, career, location, relationships, goals and dreams, and intrinsically informed by the constellation of my gender, race, class and ability. Considering how complex and common abortion is you'd think we'd have more stories about it — this show is mine.

RACHEL CAIRNS

Playwright & Performer



HYPOTHETICAL BABY TEAM BIOS



Rachel Cairns – Playwright & Performer (she/her)

Rachel Cairns has acted in (and occasionally directed) plays for over a decade, but Hypothetical Baby marks the first time she's performing one that she has written. She's appeared on some of Toronto's top stages, including Tarragon, Canadian Stage, and Crow's Theatre. As a writer and director, her web series Mom & Me has amassed over seven million views on YouTube. Rachel is also the creator and host of Aborsh, a podcast that explores why abortion is such a "big deal," what "choice" really means, and why that answer is different for different people. Season one received Planned Parenthood Toronto's Choice Award for advocacy in sexual and reproductive health. Season two launched in January and you can listen to it wherever you get your podcasts. She's currently adapting Hypothetical Baby into a memoir with ECW Press.



Courtney Ch'ng Lancaster – Director (she/her)

Courtney Ch'ng Lancaster is a founding member of the collective The Howland Company, former Assistant Artistic Director at Tarragon Theatre, and was a resident artist with Soulpepper Theatre Company for 7 years. Her theatre direction includes The Orphan of Chao (Shaw Festival), Three Women of Swatow (Tarragon, 4 Dora nominations), The Home Project, (Howland Company/Native Earth/Soulpepper, 5 Dora nominations), The Wolves (Howland/Crows - Outstanding Ensemble Win, Toronto Critics Awards, Outstanding Production - MyEntWorld), 52 Pick-Up (Howland - Best of Fringe), Everybody (York University) and Casimir and Caroline (Sheridan College). She has performed with the Shaw Festival, Soulpepper, Public Recordings, Canadian Stage, Citadel Theatre, Blue Bridge Repertory, Cahoots, Native Earth, Tarragon and beyond, along with various TV, Film and audio drama credits. Courtney is an alumna of the Loran Award, and holds a BFA from UBC and an MBA (Social Enterprise) from MUN. She is presently an Assistant Professor with York University's School of Art, Music, Performance & Design.

HYPOTHETICAL BABY TEAM BIOS



Meghan Speakman – Stage Manager (she/her)

Meghan is excited to be working with such a talented group of people on this project, and to return to Nightwood after stage managing *The Election* in 2019. Though based in Toronto, she has had the opportunity to work on a wide variety of production across Canada. Whether in a large venue or a living room, Meghan loves to help bring art to life onstage. Recent credits include: *Madama Butterfly*, *Faust* (COC); *Madame Minister* (Talk is Free); *Age is a Feeling* (Soulpepper); *Hamlet* (Canadian Stage); *Monster* (Factory); *Canoe* (Native Earth); *Where You Are* (Lighthouse); *Behind the Moon* (Tarragon); *The Trojan Girls* and *the Outhouse of Atreus* (Outside the March). Much love to Ephraim and Ianto for their continued support.



Taylor Zalik-Young – Apprentice Stage Manager & Co-Production Manager (he/they)

Taylor Zalik-Young is a Toronto-based Stage Manager and Production Manager, originally from Calgary, AB. He holds a BFA from TMU in Performance Production. He is currently the Arts Encounters Producer at dance: made in canada

Some of his recent credits include: Production Stage Manager, *The 9th!*, ProArteDanza, Ontario Tour 2025; Stage Manager, *Silly Billy*, The Chimera Project Dance Theatre at the Rubaboo Arts Festival, 2024; Stage Manager, NOMADA 2024 Tour, Canadian Stage & Danceworks, Public Energy, PuSh Festival; Stage Manager, *White Muscle Daddy*, Pencil Kit Productions & Buddies in Bad Times Theatre, 2024; Production Stage Manager, *Hypothetical Baby*, The Howland Company, 2023; Production Stage Manager, *Night Shadows*, ProArteDanza, 2023; Stage Manager, *Encounters*, BouchardDanse, 2023; Production Stage Manager, *I Love the Smell of Gasoline*, Pencil Kit Productions & Nightwood Theatre, 2023.

Upcoming: Stage Manager, *I Love the Smell of Gasoline*, Pencil Kit Productions presented at the Expanse Festival

HYPOTHETICAL BABY TEAM BIOS



Pip Bradford – Co-Production Manager (she/her)

Pip Bradford is a producer, production manager, and stage manager who works with many companies in Toronto, including the Luminato Festival, Anandam DanceTheatre, The Toronto Comic Arts Festival, Just For Laughs, Nightwood Theatre, Red Sky Performance, Bad Hats Theatre, 7a*11d Performance Art Festival, SummerWorks, and Theatre Passe Muraille. She is the incoming Director of Facility and Production at 877 Yonge Street, a new theatre space operated by Tapestry Opera and Nightwood Theatre, and serves on the board of the Paprika Festival. Pip also has a installation art practice as one half of Art Is Hard Productions with Rebecca Vandevelde, building interactive experiential art that welcomes people into spaces of permission to have fun and create together.



Julia Howman – Production, Lighting & Projection Design (she/her)

Julia Howman (she/her) is a multidisciplinary designer and production manager. Julia has a special interest in projection design, and loves to explore innovative ways for video content to interact with live performers and activate spaces. Along with her work in design, Julia also currently serves as the Production and Facilities Manager for Native Earth Performing Arts. Julia is a settler on Turtle Island, was raised in Doha, Qatar, and currently resides in Tkaronto.

Recent Credits Include: Co-Creator and Production Design, The Chemical Valley Project (Broadleaf Creative, various productions, 2016-2024); Projection Design, Access Me (Boys in Chairs Collective, 2023); Projection Design Mentor, Between a Wok and a Hot Pot (Cahoots Theatre, 2023); Assistant Projection Design, The Golden Record (Soulpepper Theatre Company, 2022); Projection Design, Distant Early Warning (Pearle Harbour/Buddies in Bad Times Theatre, 2022); Production Management, An IMM-Permanent Resident (Nautanki Bazaar/Why Not Theatre, 2022)

HYPOTHETICAL BABY TEAM BIOS



Cosette "Ettie" Pin – Sound Design & Composition (he/she/they) COSETTE "ETTIE" PIN (he/she/they) is an international, multi-disciplinary designer based out of New York City, specializing in lighting, sound, projection, and scenic design for theatre and live performance. Off-Broadway: Stranger Sings! (Sound Design), The Big Reveal: Live Show! (Production Design, LaMama), Loula: 19/85 (Video & Scenic, LaMama). Select design credits: Oraculum (Production Design, Buddies in Bad Times), Velour: A Drag Spectacular (Video, Tectonic Theatre Project, La Jolla Playhouse), Third Law (Video & Sound, WWTNS?), Box 4901 (Lighting, Buddies in Bad Times), Traces (Video, WWTNS?), The Gambler (Video & Scenic, Exponential Theatre Festival), A Winter's Tale (Sound & Composition, NYSE), Orestes (Video & Scenic, University of Oxford), Children of Fire (Sound, Nightwood), Embodying Power and Place (Sound & Composition, Nightwood), Every Day She Rose (Sound, Nightwood), Grace (Sound Asst, Nightwood), Resident Designer (House of Velour), Resident Designer (Sister Sylvester). Awards: Craig Noel Award nomination for Velour: A Drag Spectacular, Dora Award nomination for Box 4901. Education: National Theatre School of Canada. www.cosettepin.com



steph raposo – Associate Sound Designer (they/them) steph raposo (they/them) is a toronto-based theatre designer. as a trans artist they have a deep interest in presenting queer histories, uplifting queer communities, and celebrating queer joy through their work and within their life. selected credits: Lighting Designer, Blind Dates (Theatre Passe Muraille, 2025); Sound Designer, Oraculum (Buddies in Bad Times Theatre, 2024); Technical Director, Women of the Fur Trade (Native Earth Performing Arts, 2024); Lighting Designer, No One's Special at the Hotdog Cart (Theatre Passe Muraille, 2024); Lighting Designer, Rhubarb Festival (Buddies in Bad Times Theatre, 2024); Sound Designer, This Inescapable City (Audio Play, Probably Theatre Collective, 2021).

HYPOTHETICAL BABY TEAM BIOS



Victoria Laberge – Publicist (she/her)

Victoria is a freelance arts administrator who works with a variety of extremely cool organizations including James & Jamesy, B-Rebel PR, Sex T-Rex, the Toronto Sketch Comedy Festival, the Montreal Clown Festival, and more. Having helmed Nightwood Theatre's Development Department for many years, she is thrilled and honoured to continue to be part of the Nightwood team a full decade after she first joined the fold.



Alyssa Ruddock – Shadow Production Manager (she/her)

Alyssa Ruddock (she/her) is a GTA-based theatre professional with an Honours B.A Dramatic Arts from Brock University & minor in Critical Gender Studies. Training: Brock DART - Production & Design Concentration, Shaw Festival (Stage Management Intern), Arcola Theatre London UK (Marist College Enrichment Program).

Recent Credits Include: Production Assistant/Lead Stagehand (The Grove Theatre, 2024) Red Bike (Brock University), The Last Days of Judas Iscariot (Brock University). Upcoming: Hypothetical Baby (Nightwood Theatre), The Lawyer Show (Nightwood Theatre).

Alyssa volunteers regularly for student/youth-led initiatives, fostering communication between students and faculty and creating voices for neurodivergent artists. She is fluent in English and French and has several years of experience as a Beauty Advisor, helping people of all ages and genders with sustainable beauty.

HYPOTHETICAL BABY TEAM BIOS



Sage Lovell – ASL Performer & Consultant (they/she)

Sage Lovell (they/she) is an artist, writer, educator, 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. 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.”

Special thanks to our ASL-English Hearing Interpreters, Savannah Tomev & Nico Abad for supporting Sage Lovell throughout the performance.



SPECIAL THANKS

Nico Abad
Kanisha Acharya-Patel
Nora Ahmadi
Mitchell Ayres
Mikaela Demers
Carolyn Egan
Avreet Jagdev
Emily Jung

Samanta Krishnapillai
Quinn Lazenby
Lali Mohamed
Chiara Padovani
Karishma Porwal
Judy Rebick
Khaldah Salih
Katie Saunoris

Annika Schroevalier
Marlis Schweitzer
Tarragon Theatre
Darrah Teitel
Liz Thompson
Savannah Tomev
Young People's
Theatre

COMMUNITY TALKBACKS

FEB
23

Universal Contraceptive Care

Reproductive choice starts with access to contraception, yet many Canadians still face barriers. Join us with **Liz Thompson** and **Lali Mohamed** from Cover ContraceptiON & Planned Parenthood to discuss the push for Bill C-64, which would ensure universal access to contraception and address broader concerns about privatization in public healthcare.

FEB
27

Sex Education 2.0

Abortion stigma thrives on silence and inadequate sex education. Join guests **Khalidah Salih** and **Quinn Lazenby** from Planned Parenthood & Action Canada as we explore how comprehensive sex ed improves equity and fights stigma, while “parental rights” rhetoric fuels anti-2SLGBTQIA+ policies and far-right agendas.

MAR
2

Theatre as a Catalyst for Change

How can plays like Hypothetical Baby galvanize public conversation and lead to meaningful political action? Join **Darrah Teitel** (playwright, activist, and labour organizer) and Rachel Cairns as they discuss bringing the topics of sexual health and reproductive rights to the stage.

Supported by the (Re)Setting the Stage project at York University.

MAR
4

The Future of Abortion Advocacy

Join legendary activists **Judy Rebick** and **Carolyn Egan**, who worked alongside Dr. Henry Morgentaler in the fight to decriminalize abortion, as they share the stage with **Avreet Jagdev** and **Nora Ahmadi**, rising leaders from U of T Students for Choice. Together, they'll reflect on the hard-fought battles for reproductive rights and the next generation's role in protecting and advancing them.

MAR
5

Affordable Housing: Reproductive Justice's Foundation

Reproductive rights and housing justice are more connected than you might think. Guest **Chiara Padovani** unpacks how access to safe, affordable housing shapes the realities of abortion care and reproductive choice. From financial insecurity to systemic barriers, this discussion dives into why the fight for housing is critical to achieving true reproductive justice.

MAR
8
MATINEE

Reproductive Choice in a Climate Crisis

As climate change accelerates, many young people are rethinking their decisions around having children. With **Kanisha Acharya-Patel** and **Karishma Porwal**, we will explore the intersection of reproductive and environmental justice, highlighting how both movements address systemic inequalities that disproportionately affect marginalized communities.

NEXT AT NIGHTWOOD



877 YONGE STREET OPENING

After 2 years without a proper venue, Nightwood Theatre and Tapestry Opera are building a new collaborative space for the performing arts at 877 Yonge Street! Keep your eyes peeled for exciting developments as this long-awaited project approaches its last leg.

Opening March 2025
877 Yonge St

[**LEARN MORE**](#)



WHERE THE SPIRITS SIT - BY TAMARA PODEMSKI

Where the Spirits Sit is an exploration of the beautiful chaos of life told through the personal songwriting and storytelling of multi-disciplinary artist Tamara Podemski. Performing songs from her musical catalogue that spans over 30 years, Tamara examines the intersection of prayer and performance, attempting to reconcile parts of herself that may have been lost along the way.

April 3 - 5, 2025
877 Yonge St

[**LEARN MORE**](#)



SHEDDING A SKIN - BY AMANDA WILKIN

Myah has ejected herself from a corporate hellscape only to crash-land in the spare room of an elder named Mildred. *Shedding a Skin* is a one-woman buddy comedy for the heartbroken that offers a hand to those feeling the weight of the world. Drop your baggage at the door. Connection is resistance.

April 22 - May 4, 2025
Buddies in Bad Times

[**LEARN MORE**](#)

HOWLAND COMMUNITY INITIATIVES



THE READING GROUP

The Reading Group is a free event where anyone is welcome to join, cold-read a part in the chosen play (roles are assigned and switched around on the fly), and get the opportunity to engage in discussion, and meet people in the theatre community.

[**LEARN MORE**](#)



THE TRAINING GROUP

The Training Group is an opportunity for artists, both emerging and established, to explore their craft in an intimate training group setting guided by one of Toronto's leading theatre professionals.

Past teachers include: Nancy Palk, Ken Gass, Ben Carlson, Tanisha Taitt, Oliver Dennis, and Christine Horne.

[**LEARN MORE**](#)

WHAT'S NEXT AT HOWLAND?

Be sure to sign up for The Howland Company's Newsletter and stay tuned for a big announcement coming soon on our upcoming programming!

[**SIGN UP**](#)



Nightwood Theatre



THANK YOU TO NIGHTWOOD'S DONORS

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Friend (\$250-499)

Anonymous x2, Arya Afsahi, Karon Bales, Charles Beall, Anthea Chan, Christine Doucet, Ian Fichtenbaum, Kamala Jean Gopie, Susan Hodgkinson, H. Ian & Dorothy Macdonald, Hogg, Shain & Scheck, Penny Noble, Priyanka Sheth, Tamara Lisa Thomas, Chantria Tram

Ally (\$25 - 249)

Anonymous x 24, Azita Gerami & Ahmad Afsahi, Naz Afsahi, Alma Bjelosevic, Margaret Bryce, Danielle Bourgon, Jan Caruana, Anne Clarke, Joan Cranston, BJ Danylchuk, Julia Dickson, John Dalrymple, Anne Morris-Dadson, Barbara Fingerote, Harriett Grant, Richard Greenblatt, Catherine Gordon, Lia De Groot, Paula Grgurich, Natasha Kinnear, Corinne Leon, Jeanne LeSage, Jaime Martino, Mary Milne, Rosalba Martinni, Susan Moellers, Lorna Niebergall, Eleanor O'Connor, Mary Oko, Breanne Oryschak, Mike Payette, Judith Parker, Colleen Pollreis, Georgia Quartaro, Marcia Ross, Marsha Sfeir, Paula Shewchuk, Marlis Schweitzer, Imre Szeman, Jill Schoolenberg, Delaine Tiniakos-Doran, Hanlon Uafàs-Alainn, Victoria Urquhart, Lori Willcox, Anthea Windsor, Jonathan Warren, Elaine Wong, Hersh Zeifman, Joyce Zemans

New Space - 877 Yonge Donors

Anonymous x3, Paul Butler & Chris Black, Laura & Richard Dinner, Edina Cavalli, Anthea Chan, Anne Clarke, Viviana Comensoli, Bruce Chown, Sylvia Chrominska, Laura & Richard Dinner, Marie Dominique Bautista, Business / Arts, Tamara Weir-Bryan, John Dalrymple, Monica Esteves, Margaret Evans, Barbara Fingerote, Denyse Fishwick, Patty Fleming, Cynthia Grant, Margaret Genovese, Barbara Gordon, Astrid Janson, Kamala Jean Gopie, Valerie Hussey, Megan Hamilton, Shelly Hobbs, Caroline Howes, Cecil King, Nyiri Karakas, Fides Krucker, Corinne Leon, Jeanne LeSage, Cathy Lloyd, Lucy McPhee, Rosalba Martinni, Hope McIntyre, Barbara & Kit Moore, Barbara Moses, Susan Moellers, Miriam Newhouse, Lana Nakonechny, Heather Paterson, Janice Nathanson, Anne Powell, Richard Rose, Ellen Schoenberger, Jill Schoolenberg, Vinetta Strombergs, Sharon Singer, Victoria Steele, Erin Shields, Amanda L. Thomson, Brent Vickar, Wingshan Sandy Wu, Jane Walker

Donations received from July 1, 2024 to January 13, 2025. 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.



Nightwood Theatre



THANK YOU TO OUR SUPPORTERS

GOVERNMENT SUPPORT

HYPOTHETICAL BABY is produced with the support of the Canada Council for the Arts, from the Ontario Arts Council and the Government of Ontario, and the City of Toronto through the Toronto Arts Council.



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for the Arts

Conseil des arts
du Canada



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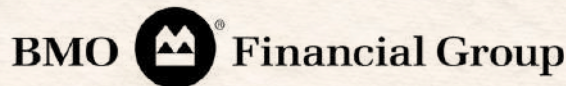
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Nancy's Very
Own Foundation



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Fund

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Deepen your relationship with theatre.

Engage with your community and make new connections.

Invest in artists and arts education.

Support the Future of Innovative, Independent Toronto Theatre

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