

# SABLE SWEETGRASS AMVOOVAAKII



Garret C. Smith, Marshall Velle, and Kevin Lance Littlelight. PHOTO BLAIRE RUSSELL

**22 APRIL—11 MAY, 2025**

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# WELCOME



There's something quietly powerful about the moment a new play takes the stage for the first time. The words, never before heard in this way, meet the breath of actors, the gaze of an audience, and the particular alchemy of live theatre. *Awoowaakii*, by Sable Sweetgrass is one of those plays that feels destined for this moment—for this stage, in this city, at this time.

When I first heard the title *Awoowaakii*, I immediately thought of the symbols of transformation, fragility, and spirit. There was something active, poetic, and generous in the sound of the word. Then, after meeting Sable, all of those words and symbols were realized in this beautiful human being. After she explained the meaning of the word, I knew, without a doubt, that in her capable hands, this story would become a living, breathing story—one rooted in Blackfoot worldview, shaped by Two-Spirit experience, and written with extraordinary emotional clarity. Sable is a playwright of uncommon honesty and heart. Her voice is one we need in Canadian theatre—not just because it fills a long-overdue space, but because it pushes the art form forward. She writes from lived experience, from deep cultural knowledge, and from a generosity that invites us in—not to observe from a distance, but to feel alongside her characters. There is courage in that. And there is magic.

New plays, particularly those that come from communities who have been historically sidelined, are not simply important—they are essential. They expand our understanding of where stories come from, who they belong to, and what awakenings are in store for us as listeners. New works hold up a mirror, yes—but they also crack open windows. They let air in. They invite change. At Theatre Calgary, we are committed to supporting new work and the artists who create it. But more than that, we are committed to listening. *Awoowaakii* is a story told in a distinct voice, from a distinct place. It does not ask permission. It does not apologize. It spreads its own wings, and it soars. To witness this play is to take part in something intimate, human, and quietly revolutionary. It's an honour to share it with you.

**- STAFFORD ARIMA**  
ARTISTIC DIRECTOR

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## LAND ACKNOWLEDGEMENT

In the spirit of reconciliation, Theatre Calgary acknowledges that we live, work and create on the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut'ina, the Îyâxe Nakoda Nations, the Métis Nation of Alberta, Districts 5 & 6, and all people who make their homes in the Treaty 7 region of Southern Alberta. They were the original occupants of this land and continue to be here to this day. Theatre Calgary is grateful to have the opportunity to present in this territory.



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## GENERAL INFORMATION

- **Cameras and audio/visual recording devices are not permitted in the theatre.**
- **Video and audio recording of this production is strictly prohibited.**
- We ask that you please refrain from using your cell phone, smart watch, or any other digital device, in any capacity, during the performance.
- Good theatre etiquette benefits everyone. Please do not talk or unwrap candies during the performance, remain in your seat until the curtain call is finished and the house lights have been turned on.
- Babies are not permitted in the theatre.
- We also offer relaxed performances. For more information, visit our website.
- Assisted listening devices for the hard of hearing are available at the coat check.
- For first aid assistance, see the house manager, or nearest usher.

## SAFETY AND COMFORT

- At Theatre Calgary, we recognize our responsibility to have practical guidelines in place to ensure our performances are safe and enjoyable for everyone. To learn more about our current Safety and Comfort protocols go to [theatrecalgary.com/comfort-and-safety](https://theatrecalgary.com/comfort-and-safety) or scan here:





# DIRECTOR'S NOTES



Sable Sweetgrass has gracefully written a play about a trans woman and her family set in the inner city of Calgary. Not only is that a bold and daring statement in these times — all the characters are Blackfoot people. She is a brave and beautiful storyteller.

I have been involved with *Awoowaakii* for a number of years at Theatre Calgary having done two script workshops and now its world premiere. I hope that all people see a slice of real life of a trans woman's journey with her family and close friends despite our colonized histories of transphobia, homophobia and multi generational trauma brought on by government policy that were not in our control, or even a language that we understood. *Awoowaakii* opens the curtain to a beautiful people with issues and love and doubts, all while embracing a turning of the tides and facing harsh memories that some of us can get over far easier than most. Humour helps.

I must express gratitude to the late Troy Emery Twigg for suggesting me to Sable to be the Director of *Awoowaakii*. Rest in peace my friend, hope you're still dancing and popping in with us all you can on your fabulous forever journey. You will forever be Lady Naha to us.

Sable has worked on this script many years to see this run finally realized. Edward Roy, as her dramaturge through the many drafts, is a solid piece of the puzzle to its existence. Thank you Edward. This cast from this city, and most from the Blackfoot nation, give an authentic voice to the characters that they bring to life each night.

I am indebted to the kindness and sharing of Talenny Rose, our production elder. His cultural practice, especially as a two spirit ceremonial leader, gives space in ceremony for all young people identifying who they are and are welcomed into his lodge.

Laughter at the most awkward of times is good medicine. I hope, that if things feel uneasy or unfamiliar, to remember you have a chance to be a new ally. Theatre Calgary has been so supportive every step of the way. Miigwech Stafford, the cast, crew, and design team and of course, our shining star, Sable.

Enjoy the show, and join our round dance!

**- ALANIS KING**  
DIRECTOR

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# FROM OUR ELDER IN RESIDENCE



Okí/Hello My relations,

I am grateful to share my knowledge of the wisdom I received from elders in my Blackfoot community, the Kainai Nation. I received my grandmother's Blackfoot name "Dividing Thunder." My European name is Rose (Talenny) Heavy Head (he/him).

I am exceedingly proud of Sable Sweetgrass, being talented in the arts as the playwright for this beautiful play *Awoowaakii*, and also she being my close relative. I am deeply honored and enjoyed being a part of this wonderful play as the Two Spirit elder in residence.

As predicted at the time the term "Two Spirit" was coined back in 1990; Native Tribes will begin to find their traditional names for their two spirit relatives. In 2012, while in my "Traditional Family Roles" class at Red Crow College, elder Bruce Wolf Child, affirmed the traditional name "Awoowaakii" this term is what was used in the past when referring to a gay person. This was the first time I heard this word, I went to two other elders in my community, they too affirmed this is our Blackfoot word for our Two Spirit relatives. Feeling blissful and very gratified to have this awareness that our Blackfoot ancestral ways of life gave acknowledgment, respect and sacred uniqueness towards Awoowaakiiks.

I quickly begun to share this remarkable information with my Two Spirit relations, especially Sable Sweetgrass. Sable hosted a pipe ceremony for Two Spirit people living in Mohkinstsis, I was happy to conduct the ceremony and share the term Awoowaakii. (Speaking and using this term is extremely powerful as my elder "Adun" said "our native language has a spirit in it, so when we speak our language it straightens our lives, also when we pray using our native language it will straighten our prayers as well"). Speaking and addressing as Awoowaakii will also inspire and enrich our lives as well.

In 2011 while attending my first Montana Two Spirit Gathering, during the powwow event, Wade a Cherokee Man from Oklahoma shared his sacred dream, which gives rise to Two Spirit people returning to being respected and excepted again in our native communities. (Native ways of life voice; sacred/holy songs come directly from the spirit world through our dreams.) With Wade singing this sacred song I looked around the room as we stood in a large circle, tears came to my eyes, as Wade sang in his Osage language, a particular word he sang, reminded me of our Blackfoot word "I love you".

These are not just coincident, these are moments when our ancestors are communicating blessings of encouragement and inspiration to remember our ways of life. Later, Wade encouraged me to share his sacred dream, by translating this sacred song from his Osage language into Blackfoot language. Today, I sing the sacred "Awoowaakii Song" in our Two Spirit sweat lodge and as a prayer song to bless opening events for the Two Spirit and all our relatives.

"We are all Related"

Respectfully, Dividing Thunder

# FROM THE PLAYWRIGHT



**W**hat the audience should understand after watching this story of a Blackfoot family is that being a transgender woman or a 2 Spirit man is a very traditional identity here in Southern Alberta, going back thousands of years, to time in memorial. LGBTQ+ has been and continues to be a repressed and ostracized identity within traditional colonizer societies, histories and religions. But here in Calgary, Mohkinstsis, Southern Alberta, traditional Blackfoot territory, Chrissy Sipatsimo, Toni Twigg and Rosie Running Eagle are very special, sacred people and held in high regard for those who follow traditional Blackfoot traditions and spiritual practices. Transphobia and homophobia did not exist

until European colonizers arrived on our lands, and as hard as these societies have tried to eliminate Indigenous, and non-Indigenous LGBTQ+ identities, we will always be here, fulfilling our roles as Elders, aunties, uncles, fathers, mother and children.

Once you get past the politics of sexual and gender identities, you will see that this play is just a story about a family that is held together and healed by love and devotion. Inspired by the empowering songs off Lady Gaga's *Born This Way* album, and mixing it with Blackfoot ceremony, dance and humor, my hope is that this story's use of drama, dance, dreams and drag can help to teach some essential Blackfoot values and even begin to heal some of the intergenerational trauma we have been plagued with. It's a lot to ask for out of one play but I really do believe in the power of stories. You do not need to be Blackfoot or LGBTQ to understand the love and devotion that exists between the characters of this play, you just have to be human. Laugh when it's funny and let the tears go when something moves you and when, at the end of the play, if you feel the need to join in a round dance with the cast and your fellow audience members, get up off your seat and join hands in the big circle. In this immersive Theatre Calgary experience, you are now part of this play.

## - SABLE SWEETGRASS PLAYWRIGHT



*The cast, Sable Sweetgrass, and Alanis King during the first day read-through.*



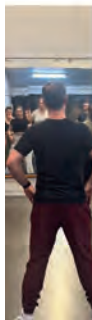
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# WHAT'S IN A NAME?

## The significance of a Blackfoot Naming Ceremony

In Blackfoot culture, a name is given when a person has done something worthy of note. They also can get a name from an ancestor or relative who has passed on. A person can earn different names throughout their life, based on their accomplishments, spiritual transfers, and family history. Traditionally, Blackfoot people went by their one given name; the convention of first names and family names came from settlers. Through colonization, naming practices were degraded by misspelling names, giving surnames to people who did not previously have them, and forbidding the use of Indigenous or traditional family names through residential schools.

Reclaiming names is essential to the resurgence of Indigenous cultures and languages.

Compiled by Aliza Sarian



*Blackfoot Naming Ceremony at The Confluence Historic Site & Parkland.*

## AWOOWAAKII - THEATRE CALGARY WORKSHOP HISTORY

### Page to Stage Online Reading/Workshop 2021:

Festival Curator - **TIFFANY THOMAS**

Director - **TROY EMERY TWIGG**, Festival Dramaturg - **VICKI STROICH**

**MARSHALL VIELLE** - Chrissy Two Guns, **JAY NORTHCOTT** - Tony Stands Alone,

**ELIZABETH FERGUSON-BREAKER** - Richie Two Guns, **BARRY BILINSKY** - Joseph Two Guns,

**CHARLENE HELLSON** - Rosie Running Eagle

### Workshop 2022:

Director - **ALANIS KING**, Dramaturg - **ED ROY**

**STACY DA SILVA** - Chrissy Two Guns, **GARRET C. SMITH** - Tony Stands Alone,

**SAGE DA SILVA CARDINAL** - Richie Two Guns, **KEN POUNDMAKER** - Joseph Two Guns,

**ELIZABETH FERGUSON-BREAKER** - Rosie Running Eagle

Stage Manager - **LAUREL ONEIL**

### Workshop 2023:

Director - **ALANIS KING**, Choreographer - **HOLLYWOOD JADE**, Dramaturg - **ED ROY**

**CRISSEY RED** - Chrissy Two Guns, **MARSHALL VIELLE** - Tony Stands Alone,

**JENOVA CALIXTO** - Richie Two Guns, **KEN POUNDMAKER** - Joseph Two Guns,

**MICHELLE THRUSH** - Rosie Running Eagle

Stage Manager - **MICHAEL LUONG**

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*presents*

# AWOOWAAKII

BY **SABLE SWEETGRASS**

Director	<b>ALANIS KING</b>
Choreographer	<b>HOLLYWOOD JADE</b>
Set Design	<b>JOHN DOUCET</b>
Costume Design	<b>JEFF CHIEF</b>
Lighting Design	<b>JEFF HARRISON*</b>
Sound Design & Composition	<b>TROY SLOCUM*</b>
Elder in Residence	<b>TALENNY ROSE</b>
Dramaturg	<b>ED ROY</b>
Dramaturg	<b>CARMEN ALVIS</b>
Voice & Dialect Coach	<b>JANE MACFARLANE</b>
Fight Director	<b>BRIANNA JOHNSTON</b>
Stage Manager	<b>MEREDITH JOHNSON</b>
Assistant Stage Manager	<b>CLAIRE BOLTON</b>

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

Theatre Calgary is a member of the Professional Association of Canadian Theatres and operates within the jurisdiction of the Canadian Theatre Agreement. Theatre Calgary employs technicians under a collective agreement with the I.A.T.S.E. Theatre Calgary is a resident company of Arts Commons, operating out of Arts Commons Max Bell Theatre.



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# AWOOWAAKII

## **CAST** (in alphabetical order)

Rosie Running Eagle	<b>CHERISH VIOLET BLOOD</b>
Richie Sipatsimo	<b>JENOVA CALIXTO</b>
Joseph Two Guns	<b>KEVIN LANCE LITTLELIGHT</b>
Toni Twigg	<b>GARRET C. SMITH</b>
Chrissy Sipatsimo	<b>MARSHALL VIELLE</b>

## **SETTING**

An inner city residence in downtown Moh'kinstsis (Calgary).

*Awoowaakii* has one intermission.

## **CREW**

Head Stage Carpenter	<b>JOSHUA SEMOS</b>
Head Dresser	<b>RACHEL MICHELLE SHERIDAN</b>
Alternate Head of Lighting	<b>JACKSON BUCHANAN</b>
Alternate Head of Sound	<b>TRAVIS MCKINNON</b>
Wigs Runner	<b>MELISSA SAVINKOFF</b>
Venue Technician	<b>DYLAN BAUER</b>

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# CAST



## **CHERISH VIOLET BLOOD**

### **Rosie Running Eagle**

(she/her) Theatre Calgary debut. Cherish Violet Blood, from the Blood Tribe of the Kainai Nation, is a strong real right on Native actress in Canada, bringing true heart to every role. With her acting, she's all about telling our stories the right way—no fake Daamaats stuff, just real life from our people's spirit. Cherish stands tall, at 5 '10 breaking down barriers and showing the world that our voices right matter. She's proud to represent her people, showing us as warriors, healers, and more than just the stereotypes. Off-stage, she lifts up the young ones, encouraging them to walk with pride in their culture and chase their dreams in that good old way. Whether in front of an audience, camera, or in the community, Cherish Violet Blood is all about honoring her roots and making sure Native voices are heard loud and clear. #warcry



## **JENOVA CALIXTO**

### **Richie Sipatsimo**

Theatre Calgary debut. Jenova Calixto is a Cree and Mayan multidisciplinary artist based in Calgary, Alberta. A passionate practitioner and teacher of traditional hoop dance, Jenova's career spans film, theatre, and education. They appeared in the short film *Indian Giver* and performed off-Broadway in New York. Jenova has also been a featured performer in Calgary's production of *Family* and has years of experience in children's theatre. As the founder of Nosides, they draw on Indigenous-based knowledge to create transformative, curriculum-based learning through forum theatre. With a deep history of community engagement, Jenova's work is driven by a love for performance and a commitment to cultural storytelling.



## **KEVIN LANCE LITTLELIGHT**

### **Joseph Two Guns**

Theatre Calgary debut. Kevin Lance Littlelight brings his wealth of experience from the worlds of TV and film to the stage. A talented director, Kevin has helmed episodes of the critically acclaimed APTN series *Horse Warriors* and has seamlessly transitioned into acting. Currently working alongside his mentor on a highly anticipated documentary about renowned filmmaker Jeth Wenrich, Kevin continues to evolve as an artist. A graduate of the prestigious New York Film Academy, Kevin's big screen background informs his approach to acting, and he believes that life truly begins at fifty, bringing both maturity and passion to every role he takes on.

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# CAST



## **GARRET C. SMITH**

### **Toni Twigg**

(he/him) Theatre Calgary debut. Garret C. Smith is an Indigenous actor from the Piikani Nation, part of the Blackfoot Confederacy, based in Calgary, Alberta. He has gained recognition for his work in the entertainment industry, particularly for roles that highlight Indigenous stories and perspectives. As an actor, he is involved in various projects that focus on showcasing Indigenous culture and experiences. In addition to his acting career, Garret is also known for being an advocate for Indigenous rights and for bringing attention to the importance of authentic representation of Indigenous peoples in media. He aims to create space for Indigenous voices within the arts and entertainment industry, while also working to break stereotypes and raise awareness about issues facing Indigenous communities. Garret's work both in front of and behind the camera is contributing to broader conversations about cultural representation and the empowerment of Indigenous peoples in the entertainment sector.



## **MARSHALL VIELLE**

### **Chrissy Sipatsimo**

(they/them) For Theatre Calgary: *A Christmas Carol* (2019-24), *The Two Gentlemen of Verona* (Shakespeare by the Bow), *Blow Wind, High Water*. Elsewhere: *Father Tartuffe* (Arts Club); *The Jungle Book* (Alberta Theatre Projects); *The House of Bernarda Alba* (Sage Theatre); *Christmas Carol: A Drag Story* (Blue Jeans Theatre); *Where the Two-Spirit Lives* (Theatre Outré); *Napi and the Rock* (Calgary Philharmonic Orchestra); *Iiyistsiyii, Istotsi, Kaahsinoniks* (Making Treaty 7 Cultural Society); *We Are All Treaty People* (Quest Theatre). Marshall is an Actor, Director, Arts Educator, and Drag Performer from the Kainai Nation. They are passionate about using theatre to build a foundation of understanding and act as a pillar of support for marginalized communities. In their free time, they enjoy watching horror films, singing show tunes in the car, and nurturing their growing collection of house plants. Marshall is ecstatic to be back at TC for another exciting World Premiere.

## **SPECIAL THANKS & ACKNOWLEDGEMENTS:**

*The Costume Collective - Ralamy Kneshaw; The Twigg Family; Stephanie Braverock; Johanne Deleeuw; One Yellow Rabbit; Anna-Leah King; Don Gladue*

# CREATIVE TEAM



## SABLE SWEETGRASS

### Playwright

(she/her) Theatre Calgary debut. Sable Sweetgrass is a member of the Kainai Nation, born and raised in Calgary/Mohkinstsis. Sable is mother, writer, activist and an awoowaakii/transgender storyteller/playwright. Sable has been an active member in the Calgary Indigenous community, working for organizations such as the Calgary Friendship Centre, Making Treaty 7, and The Glenbow Museum. She is a founding member of the Urban Society of Aboriginal Youth (USAY) and volunteered for The Glenbow Museum, Calgary Aboriginal Arts

Awareness Society, and the Native Student Centre at the U of C. She is a graduate of the English/Creative Writing program at the U of C and received her MFA in Creative Writing from the Institute of American Indian Arts in Santa Fe, New Mexico. In 2006, Sable won 1st place in the Canadian Aboriginal Arts - Story Writing Contest. She has written and performed on stage for Making Treaty 7 and created a short film titled *IPOWAHSIN AT HOME*. Sable also supports artists and the arts community through her work as the Director, Reconciliation & Good Relations with Calgary Arts Development.



## ALANIS KING

### Director

(she/her) Theatre Calgary debut. Alanis King is an Odawa director, playwright, and Artistic Producer with the Wikwemikong Nawewin Gamik (The Language House). Previous Credits Include: *Rubaboo* (Grand Theatre, Arts Club, Citadel); *Kiistsistinonniks - Our Mothers* (Making Treaty 7); *If Jesus Met Nanabush, Tommy Prince Story, Manitoulin Incident* (Debajemujig Theatre); *Velvet Devil, Wawatay, BDawg, Bye Bye Beneshenh* (Gordon Tootoosis Native Theatre); *To Nooshenh* (NAC Indigenous Theatre); *Artshow* (Native Earth). Alanis would like to thank her late parents Cecil and Virginia King.



## HOLLYWOOD JADE

### Choreographer

(he/him) Theatre Calgary debut. Recent credits include: *Beautiful: The Carole King Musical* (Drayton Entertainment). Other theatre: *Rapunzel: A Merry (Hairy) Holiday Panto* (Capitol Theatre); *The Inheritance* (Canadian Stage); *JACK: A Beanstalk Panto* (Capitol Theatre); *Of The Sea* (Canadian Stage); *Fall On Your Knees* (Canadian Stage, Neptune, NAC & The Grand); *Sleeping Beauty: A Panto Awakening, The Soul Of Motown* (Stage West). TV/Film: Assistant Choreographer: *The United States vs Billie Holiday* (Hulu); Choreographer: *Queen Tut* (Fae); *Accused*

(Fox); *Cross* (Prime Video). Hollywood Jade is a Dora award-winning (*Floor'd*) first generation Canadian entertainer who is widely known as a professional dancer/choreographer. He has since become an accredited TV personality, *One Queen Five Queens* (Crave), is the host of *From Our Point of View* (BGMN), and is best known for his regular appearances as the resident choreographer and guest judge on *Canada's Drag Race* (Crave/WOW). @Hollywoodjade

# CREATIVE TEAM



## JOHN DOUCET

### Set Design

(he/him) For Theatre Calgary: *Little Red Warrior and His Lawyer*. John is an award-winning Ottawa-based set designer. Originally trained as an actor at Studio 58 in Vancouver, he slowly shifted to solely designing sets. After working for nearly every professional company in Ottawa, his design work has taken him from coast (Victoria) to near-coast (Moncton), and even across the coast in Kinshasa (DRC). Next up is an international tour for the NAC Indigenous Theatre's inaugural production of *Little Red Warrior and His Lawyer* (which came to TC in 2023), a 6-Francophone-theatre-company co-production of a trilogy by GG award winner Mishka Lavigne, and for dessert, a *King Lear* adaptation in Montreal. John also has explored art installations (*Projet Arbres*) and building furniture out of repurposed wood. He is an associate artist at Rouge Écarlate, and teaches at the Theatre Department of the University of Ottawa. *Awoowaakii* is his first original set design for Theatre Calgary. [johndoucet.com](http://johndoucet.com)



## JEFF CHIEF

### Costume Design

(he/him) For Theatre Calgary: *Honour Beat*. Jeff Chief is Cree from Onion Lake First Nation on Treaty 6 territory in Saskatchewan, and currently lives in Saskatoon. Jeff's recent design credits include *Women of the Fur Trade*, *Café Daughter*, *Sir John A: Acts of a Gentrified Ojibway Rebellion* (Globe Theatre); *King Lear* (GTNT/La Troupe du Jour); *The Diviners*, *Women of the Fur Trade* (Stratford Festival); *Gaslight* (Vertigo Theatre); *The Fiancée* (Persephone Theatre); *Iago Speaks* (Shakespeare on the Saskatchewan); *The Rez Sisters* (Royal MTC); *Flush*, *Life After Hockey* (La Troupe du Jour); *Yaga*, *The Ministry of Grace* (Belfry Theatre); *Kronborg: The Hamlet Rock Musical* (Confederation Centre of the Arts); *Hedda Noir* (Theatre NorthWest); *Le Wild West Show de Gabriel Dumont* (National Arts Centre); *Ipperwash* (Blyth Festival).



## JEFF HARRISON

### Lighting Design

For Theatre Calgary: *Little Red Warrior and His Lawyer*. Jeff is a four-time Jessie Award winning lighting designer for his work on Carousel Theatre's *Pharaoh Serket & the Lost Stone of Fire*, Patrick Street Theatre's *Floyd Collins*, Pi Theatre's *Blasted*, and Arts Club's *Hand to God*. He is a graduate of SFU's School for the Contemporary Arts, attended the Banff Centre for the Performing Arts and is a member of the Associated Designers of Canada. Other lighting credits include: Urban Ink's *Les Filles Du Roi*, NAC Indigenous Theatre's *Women of the Fur Trade*, Savage Society's *Little Red Warrior and his Lawyer*, Dancer's of Damelahamid's *Raven Mother*, and Pi Theatre's *Beautiful Man*.



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# CREATIVE TEAM



## TROY SLOCUM

### Sound Design & Composition

(he/him) For Theatre Calgary: *Little Red Warrior and His Lawyer*.

Troy Slocum is a sound designer and electronic music composer whose career spans theatre, film, and installation. Recent projects include: Documentary features *SKODEN* (directed by Damien Eagle Bear) and *The Track* (directed by Ryan Sidhoo), both screening at HOT DOCS 2025, with *The Track* premiering at the True/False Film Festival. In theatre, his designs have been featured at the Shaw Festival (*Blithe Spirit*), National Arts Centre (*Sal Capone: The Lamentable Tragedy Of, Buried Child*), Belfry Theatre (*The Rez Sisters*), Neptune/NAC (*Controlled Damage*), and the ongoing tour of *Little Red Warrior and His Lawyer* by Kevin Loring (Savage Society). Upcoming work includes *Clue* (Segal Centre). He was also music supervisor for CBC Gem's *The Bannocking*. Additional Film/TV: *Grey Roads* (HOT DOCS 2021), *MIA* (Salmon) (TIFF, VIFF), and *Looking at Edward Curtis* (Knowledge Network). Troy won the Jessie Richardson Theatre Award for *The Pipeline Project* (Savage Society/ITSAZOO) and is a member of ADC659 and APASQ.



## ED ROY

### Dramaturg

(he/him) Theatre Calgary debut. In a career spanning 35 years Ed's various activities as a theatre practitioner include directing, writing, devising, dramaturgy, acting, teaching, lecturing, and producing. Having directed/dramaturged over 70 professional productions, he has been the recipient of numerous nominations and awards including: The Pauline McGibbon Award for Directing, Dora Award for Outstanding Direction (including

five additional nominations for Outstanding Direction), Three Dora Awards for Outstanding Productions (including four additional nominations for Outstanding Productions), Chalmers Play Writing Award (including two additional nominations), and a Sterling Award nomination (Outstanding Production). He is also the proud recipient of Toronto's Harold Alternative Theatre Award. His productions and plays have been produced and toured extensively throughout Canada, the United States, England, and Japan. In 2024, Ed was a recipient of the Life Membership Equity Honors Award for making a lasting contribution to Canadian live performing arts and artists.



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# CREATIVE TEAM



## CARMEN ALVIS

### Dramaturg

(she/her) Theatre Calgary debut. Select Theatre - Dramaturg: *Wolf Cull* by Cheyenne Scott (Urban Ink Productions @ Talking Stick Festival); *The House You Build* by Donna-Michelle St. Bernard (Gordon Tootoosis Nikāniwin Theatre); *Okinum* by Émilie Monnet (Weesageechak Begins To Dance 25 / Native Earth Performing Arts). Director: *Three Fingers Back* by Donna-Michelle St. Bernard (lemonTree creations & Tarragon Theatre); *Salt Baby* by Falen Johnson (Theatre Aquarius); *Bug* by Yolanda Bonnell (manidoons collective & High Performance Rodeo). Carmen Alvis is a Turtle Mountain Michif (Métis) artist based in Tkarón:to with Chippewa, Irish & English ancestors. She is one of the leaders of lemonTree creations, manidoons collective, and AdHoc Assembly, and is on the board of the Dancers Of Damelahamid.



## JANE MACFARLANE

### Voice & Dialect Coach

(she/her) For Theatre Calgary: Associate Director - *A Christmas Carol* (2023-24), Resident Voice Coach - More than 80 productions since 2000 including: *Blithe Spirit*, *A Streetcar Named Desire*, *The Lehman Trilogy*, *Beaches the Musical*, *Selma Burke*, *Meteor Shower*, *The Mousetrap*, *Forgiveness*, *The Importance of Being Earnest*, 12 seasons of Shakespeare by the Bow and 18 years of *A Christmas Carol* (incl. playing Mrs. Cratchit - 2001-02). Additionally, Jane adapted and directed the 2022 ShakesGo production of *The Merry Wives of Windsor*. She has also worked for ATP, Vertigo, and The Shakespeare Company, and coaches Voice and Presence through her business Voice Activated. She has taught Voice for the Actor and Acting at such institutions as York University, Harvard University, Southern Methodist University, MRU, UAlberta, and is currently on faculty in the Drama Division in the School of Creative & Performing Arts at UCalgary.



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# CREATIVE TEAM



## BRIANNA JOHNSTON

### Fight Director

(she/her) For Theatre Calgary: Fight Director - *Blithe Spirit*, *A Streetcar Named Desire* (2025); Asst. Fight Director - *Forgiveness*, *A Christmas Carol* (2017); Actor - *Blithe Spirit* (u/s), *The Crucible*, *Romeo and Juliet* (SITP 2013); Fight & Intimacy Director - *The Mousetrap*, *A Midsummer Night's Dream* (SBTB 2023); Elsewhere: Actor - *The Lion, The Witch and the Wardrobe* (ATP); *The Tempest*, *Julius Caesar*, *The Three Musketeers* (Shakespeare Co); *The Money*

*Shot* (Ground Zero - Betty Mitchell nom). Fight and Intimacy Director - *Jekyll and Hyde*, *The Extractionist* (Vertigo); *The Ministry of Grace* (MT7); *Teenage Dick* (ATP). Fight Director - *A Midsummer Night's Dream* (Betty Mitchell Award), *Richard III* (2023) (Shakespeare Co); *The Lion, the Witch and the Wardrobe* (ATP); *All I Want for Christmas* (Lunchbox - Betty Mitchell nom.); *GIANT* (Ghost River - Betty Mitchell nom.). Intimacy Director - *Kisapmata* (Lunchbox). Brianna is thrilled to be working with this amazing team. Thanks and love to Logan for all his support! @bricmae



## MEREDITH JOHNSON

### Stage Manager

(she/her) For Theatre Calgary: SM - *Selma Burke*; ASM - *A Streetcar Named Desire*, *The Mousetrap*, *Little Women*, *Iceland*. Meredith is a Calgary-based stage manager who has stage managed with Alberta Theatre Projects, Bad Knaps Theatre, Black Radish Theatre, Calgary Philharmonic Orchestra, Calgary Young People's Theatre, Globe Theatre, Handsome Alice Theatre, Heritage Park, Inside Out Theatre, Lunchbox Theatre, Making Treaty 7, Major

Matt Mason Collective, One Yellow Rabbit, The Shakespeare Company, Spontaneous Theatre/Arts Club Theatre, Quest Theatre, Verb Theatre and Vertigo Theatre. Alanis, Cherish, Garret, Jenova, Kevin, Marshall Kit-tsi-ka-ko-mim.



## CLAIRE BOLTON

### Assistant Stage Manager

(she/her) For Theatre Calgary: *The Importance of Being Earnest* (2022). Claire is thrilled to be back at Theatre Calgary! She is a graduate of the U of C's Drama department (BFA '09), and has made her career as a stage manager, performer, producer, and educator. Upon graduating she was granted an internship with Quest Theatre, and has remained a part of their Artist in Residency Program and Summer Camp Coordinator. Claire is

also a teacher (and Calgary Manager) for Puddle of Mud Productions, a member of Calgary Opera's Let's Create An Opera Program, and Co-Artistic Director of Full Circle Theatre. Stage Management credits include: *The Strategy of War* (Downstage); *The Antyssey* (Quest Theatre); *Stage One Festival* (Lunchbox Theatre); *Bombay Black* (Alberta Theatre Projects); *The Ministry of Grace*; *O'kosi* (Making Treaty 7 Cultural Society); *Heist* (ASM) (Vertigo Theatre).



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Photo by Trudie Lee