

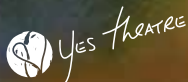
IG WEALTH MANAGEMENT PRESENTS

# 1939

A PLAY BY JANI LAUZON & KAITUM RIORDAN

SEASON 015

STARTING  
MARCH 15, 2024





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## LAND ACKNOWLEDGEMENT

We acknowledge this **ki land** on which we  
**maawnjidwak** *gather*  
**Maanpii** *here*  
**Nongo** *Today*  
**Bjiinaago** *Yesterday*  
And **Waabang** *Tomorrow*  
**Bmakmigaa** *be a stretch of land* known today as  
the Greater City of Sudbury  
**Kiins** *lands* of the traditional territory of  
the Atikameksheng Anishnawbek  
**Kiins** cared for by the **Atikamehsheng Anishnawbe,**  
the **Sagamok Anishnawbek,** and the **Wahnapiatae** First  
Nations  
**Kiins** also cared for by the Métis and Inuit People  
**Mnaaj'aa** *honour*  
**Nsidwinaajge** *recognize*  
**Mnaadenmaa** *respect*

**Bemaadizig wiijiwe maawnzondwak**  
*Life is with people*

**MORGAN COOK**, *Oji-Cree Artist Residing in Sudbury of  
North Caribou Lake First Nation, Production Manager*

## YES THEATRE COMPANY STATEMENT

YES Theatre looks to the performances of 1939 as an opportunity to face some of the darkest truths in history when it comes to the treatment of Indigenous families. We understand the necessity of educating ourselves in regards to our nation's past and what we can do to reflect, recover and take positive action moving forward.

As we are producing a play set in a Residential School, we have taken a number of steps to embrace this responsibility. These include:

- Prioritizing the hiring of Indigenous artists and Knowledge Keepers to guide and support the production.
- Elders have been consulted throughout the rehearsal process.
- A goal of developing long term relationships with Indigenous communities and artists in the Sudbury area.
- Establishing a Reflection Space and hosting an art installation for patrons. Following each performance of 1939, Indigenous facilitators will hold space for patrons to talk about their experience of the play. The art installation will champion work by local Indigenous youth and visual artists.

It is the responsibility of all of us to be a part of this work. Please take the time to look into these resources to reflect and help affect change:

A stylized, high-contrast illustration of a man in a military-style uniform. He has a raised right fist and holds a cane in his left hand. The illustration is rendered in black, white, and shades of gray with a drop shadow effect.

rewind  
◀◀103.9

do  
**you**  
want to  
break  
free?

[rewind1039.ca](http://rewind1039.ca)

## RESIDENTIAL SCHOOL HISTORY, VIA THE NATIONAL CENTRE FOR TRUTH AND RECONCILIATION

“For a period of more than 150 years, First Nations, Inuit and Métis Nation children were taken from their families and communities to attend schools which were often located far from their homes. More than 150,000 children attended Indian Residential Schools. Many never returned. “The first church-run Indian Residential School was opened in 1831. By the 1880s, the federal government had adopted an official policy of funding residential schools across Canada. The explicit intent was to separate these children from their families and cultures. In 1920, the Indian Act made attendance at Indian Residential Schools compulsory for Treaty-status children between the ages of 7 and 15. “The Truth and Reconciliation Commission of Canada (TRC) concluded that residential schools were ‘a systematic, government-sponsored attempt to destroy Aboriginal cultures and languages and to assimilate Aboriginal peoples so that they no longer existed as distinct peoples.’ The TRC characterized this intent as ‘cultural genocide.’ “The schools were often underfunded and overcrowded. The quality of education was substandard. Children were harshly punished for speaking their own languages. Staff were not held accountable for how they treated the children.”



**SCAN FOR  
SUGGESTED  
RESOURCES**

## Proud to support YES Theatre’s Production of “1939”

At Bell, we’re committed to giving back to communities across Canada.

Last year, we supported more than 2,000 community organizations, including the YES Theatre, through projects, sponsorships and volunteer time.

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Break a leg - we can't wait to see where this year's adventures will take us all!



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## LETTER FROM YES THEATRE BOARD CHAIR: STEPHANIE VENTURI

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Welcome to the 2024 – 2025 season at YES Theatre. It is with great pleasure and excitement that I extend a warm welcome to you as the newly appointed Chair of the Board for a dynamic group of artists within this brilliant theatre company. The world of theatre is known for its ability to transcend boundaries, challenge perspectives and inspire change. As a united board, we will continue to propel our theatre company to new heights, contributing not only to the cultural landscape of our community but also make a lasting impact on the lives of those we touch.

We have curated a diverse array of productions that will captivate, inspire, and transport you to worlds both familiar and unexplored. From riveting dramas to a night on Broadway, a best-selling musical, nostalgic concert, to a side-splitting comedy, and from thought-provoking classics to cutting-edge contemporary works – our stage will be a canvas for storytelling at its finest!

I extend my deepest gratitude to our loyal patrons and supporters. Your continued enthusiasm and love for the arts continue to inspire us to reach new heights with each passing season. Together, let us make this upcoming season a spectacular chapter in the rich tapestry of YES Theatre company's history.

Warmest regards,  
**STEPHANIE VENTURI**

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## LETTERS FROM GOVERNMENT OFFICIALS

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On behalf of City Council, it is a pleasure to welcome you to the YES Theatre 15th anniversary season.

As Mayor of Greater Sudbury, I am extremely proud of the diversity, talent, and vision of our performing arts community.

Live theatre brings us together through shared stories and unique voices. It celebrates the moments that make us human and connects us to the places we call home. It can also challenge our assumptions and open us up to new ways of thinking, being, and relating to the world.

Whether it is a thoughtful re-examination of a classic tale, the beloved music of the Fab Four, or the iconic choreography of Chicago, there is something that resonates with every audience member. The Sudbury Theatre Centre and Refettorio are exceptional venues for staging this ambitious program.

Congratulations to the entire team at YES Theatre on this significant anniversary and all your accomplishments along the way.

### **PAUL LEFEBVRE**

*Mayor of Sudbury*

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Welcome. Bonjour. Boozhoo.

It gives me great pleasure to welcome you to the 2024 theatre Season!

Arts, culture, and theatre are the heart of our community. YES Theatre has a legacy of creating, fostering, and delivering innovative storytelling that captures every generation. These passionate, dedicated, and professional actors and artists continue to build and contribute to a flourishing community, enriched by culture, experience, and talent.

I want to sincerely congratulate the YES Theatre team, Board of Directors, and supporters on an incredible 15th season!

### **VIVIANE LAPOINTE**

*Member of Parliament Sudbury*





Hello, bonjour, aanii,

I'm honoured to be welcoming all of you to YES Theatre's 15th season!

What an incredible milestone to be celebrating together. This season is sure to captivate audiences from all walks of life, as the YES team continues to bring engaging, inspiring, and meaningful shows to the Sudbury community.

Arts and culture can bring many stories to life and allows us all to share in the emotions that are brought to the surface while we experience live theatrical events. YES Theatre specializes in producing remarkable performances that share tales that must be told, highlighting love, laughter, heartache, resilience and more.

I want to thank all the artists who bring their joy, passion, dedication, and professionalism to the stage during every performance. I want to acknowledge the audience members as well – without your support and love for theatre, these shows would not be possible! I also want to recognize the leadership and hard work that went into creating and securing a new space for the performing arts, the Refettorio. This unique space has been a wonderful addition to Sudbury's art community.

I'm sending a heartfelt congratulations to everyone at YES Theatre, the Sudbury Theatre Centre team, Board of Directors, and supporters on all your achievements in the past 15 years and to what is sure to be another fantastic upcoming season.

Thank you, merci, miigwech,

**JAMIE WEST**

*Député provincial de Sudbury*

*Member of provincial parliament of Sudbury*



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HOTTUB**

**with G-RANT & SHERRI K**



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Welcome to the YES Theatre 15th Anniversary season!

After the most remarkable 2023, envisioning this exciting year of theatre for our community was daunting. Last season saw record breaking attendance, continuous extended runs, education programs bursting at the seams, and we opened a theatre!...the beautiful Refettorio on Durham Street! Dreams came true in abundance!

This season, the priority is continuing to build our identity as a cultural cornerstone of Northern Ontario and to ensure that our theatres are truly reflective of our entire community.

Joe Papp, Founder of the Public Theatre and who is one of my great inspirations (and who I love to quote!) once said "I have always wanted to provide access to the best human endeavour to the greatest number of people. I believe that great art is for everyone".

We are creating a theatre that generates a profound sense of community. We want to celebrate the great artists of our region, and bring our work to the world. We strive to create meaningful moments of togetherness through this art form that has a unique and particular power to bring us closer to each other and to the sweet, vast, and complex experiences of being alive. Here in the theatre we will explore the universal emotions and relationships that make up our daily lives.

As I reflect on this milestone anniversary, I am deeply grateful to the thousands of supporters who have walked with us and given their energy, time, passion, ideas, voices and hands. I am grateful for the challenges... particularly the people who said "no", which only deepened my desire for "yes".

A life in the theatre is a great privilege. I look forward to welcoming Sudbury and the world to our stages this season!

With love and thanks,

**ALESSANDRO COSTANTINI**

*Artistic & Managing Director, YES Theatre*



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## DIRECTORS NOTES



Archival evidence shows us that Shakespeare was on reading lists reported by individual teachers at Residential Schools. As there were very few schools with libraries and curriculum was limited to elementary subjects, domestic service and agricultural skills (based on the assumption that Indigenous people were intellectually inferior), the books that were provided by individual instructors were from their personal collections. Some happened to be Shakespeare geeks who believed that Indigenous students could read and perform Shakespeare. No doubt the relationship with Shakespeare for some Indigenous people can be a complicated one. But my thought is: blame the system not the artist.

The list of Indigenous artists that love Shakespeare is substantial: Mary Frances Thompson of the Chickasaw Nation, later known to the world as Te Ata Fisher, dreamed of becoming a Shakespearean actor, as did Harold Jay Smith, of the Mohawk/Seneca/Cayuga Nations born in Six Nations of the Grand River territory. You may know him as “Tonto” from the hit TV series *The Lone Ranger*. Jay co-founded the Indian Actors Workshop with Muscogee Nation actor Will Sampson (*One Flew Over the Cuckoo’s Nest*) and by 1966, the pair were training Indigenous actors in everything from Shakespeare to audition technique. Neither Te Ata nor Jay Silverheels would ever be cast in a Shakespeare play.

This was a time when Indigenous actors were relegated to the roles of “stoic Indian” or “Indian maiden.” In 1939, Many Treaties (otherwise known as Bill Hamlett) conducted a meeting as the chairman of the Indian Actor’s Association, whose function and affiliation with the Screen Actors Guild was to advocate for inclusion and accurate Indigenous representation. That was 85 years ago; Indigenous actors fighting for their right to have agency during a time when Government policies were specifically designed to eradicate the “Indian” in us through the Residential and Industrial School system.

1939 is not the first play written about Residential Schools. And some audiences have (justifiably) come to expect violence and abuse to be at the heart of any Residential School story. Guided by Indigenous Elders and Survivors, Kaitlyn and I have chosen to focus on the resilience of the students, making both the physical and psychological violence omnipresent in the play. It is true that you will witness the complicity of adults who upheld the mandate of the Residential School system to “kill the Indian in the child”. You will also see how Shakespeare was used as a ‘tool of colonization’ by lifting it onto the pedestal of cultural supremacy when done “the right way”. But most importantly, you will experience the incredible resilience, courage, wit and ingenuity of five incredible students. And you will hear amazing, inspirational, Indigenous actors speaking Shakespeare inside a story that I hope will inspire you all.



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## PLAYWRIGHT ACKNOWLEDGMENT + PLAYWRIGHT DEVELOPMENT THANKS

1939 by Jani Lauzon and Kaitlyn Riordan  
*Jani Lauzon and Kaitlyn Riordan are members of the Playwrights Guild of Canada.*

*The playwrights wish to thank the following for their support in the development of 1939: Elders Shirley Horn, Edna Manitowabi, Pauline Shirt, and Liz Stevens for their guidance and generosity throughout the five-year writing process, Antoni Cimolino, Anita Gaffney, Keira Loughran, Ted Witzel and Rachel Wormsbecher from the Stratford Festival; Eva Barrie and AJ Richardson from Shakespeare in the Ruff; Rev. Dr. Stephen Drakeford and Nancy Hern from the Anglican Church of Canada and its archives; Krista McCracken from the Algoma University archives; Rebecca Burton from The Playwrights Guild of Canada; Keith Barker; David Mildon; and Yvette Nolan and those who participated as cast and crew in the development as well world premiere.*

## COMMISSIONING THEATRE CREDIT + PREMIERE THEATRE CREDIT

1939 was originally commissioned by the **Stratford Festival**, Ontario, Canada. Special thank you to **Shakespeare in the Ruff** who, through the Canada Council, helped support the early development of 1939.

The Première production opened on September 11, 2022 at the **Studio Theatre**. Antoni Cimolino, Artistic Director & Anita Gaffney, Executive Director.



# Working together

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**Desjardins Ontario Credit Union  
is proud to be a partner of  
YES Theatre.**

By supporting YES, we are contributing to ensure a more inclusive, diverse and environmentally sustainable future for arts and culture in Sudbury.





## CREATIVE & PRODUCTION TEAM

### MUSIC

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Original music composed and recorded by **Wayne Kelso**

Beth's Traditional Song  
Composed by **Jani Lauzon, Tara Sky, Kaitlyn Riordan and Waawaate Fobister**

"The Maple Leaf Forever"  
Composed by **Alexander Muir**  
Sung by **The Olivia Whiddon Academy of Music** with Soloist **Emma Edwards**. Additional voices under the direction of **Sue McIntosh**

### CREATIVES

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Director & Co Playwright  
**Jani Lauzon**

Co-Playwright  
**Kaitlyn Riordan**

Elder Script Consultants  
**Pauline Shirt, Shirley Horn, Edna Manitowabi, Elizabeth Stevens**

Land Acknowledgement  
**Emma Edwards**

Kanien'kéha Translator  
**Wahsonti:io Kirby**

Anishinaabemowin Translator  
**Waawaate Fobister with Roger Fobister Sr.**

Set and Props Design  
**Diandra Zafiris**

Costume Design  
**Christine Williston**

Lighting Design  
**Frank Donato**

Sound Design  
**Wayne Kelso**

Head of Wardrobe / Assistant  
Costume Designer  
**Aurora Judge**

Stage Manager  
**Morgan Cook**

Assistant Stage Manager  
**James Saxby**

### PRODUCTION PERSONNEL

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Head Carpenter  
**David Pool**

Carpenters  
**Catherine Dalene  
Mike Natti**

Head Scenic Painter  
**Shara-Lee Miller**

Scenic Painters  
**Will Morin  
Rose Cosby  
Hannah Thompson**

Head of Cultural Props & Scenic  
**Will Morin**

Wardrobe Assistant  
**Brian Maristela**

Cultural Consultant  
**David "Sunny" Osawabine**

Scenic & Props Assistant  
**Rose Cosby**

Hair Design  
**Dustin Trudeau**

## CAST BIOGRAPHIES



### DEBORAH DRAKEFORD [SIAN AP DAFYDD]

Deb is very pleased to be back here in Sudbury. Growing up in Espanola, returning to Sudbury feels like coming home. Previous Sudbury shows include *The Curious Incident of the Dog in the Nighttime*, *Same Time Next Year*, *Rabbit Hole*, *Mourning Dove*, *Our Town*, *Sleeping Beauty*.

Deb has been lucky enough to work across Canada from BC to PEI. She is a proud member of ARC, a Toronto based indie theatre company, for the past 18 years. Deb assumed the role of Co-Artistic Producer of ARC in July 2020. She has performed in many shows with them, including *A Kind of Alaska*, *The City*, *Bea*, *Moment*, *Pomona*, *Human Animals*, *Oil*,

*Gloria*, *Martyr* and most recently, *Rockabye*.

Other fun credits include *Redbone Coonhound* (Tarragon Theatre), *Doubt* (BNE Productions), *Shirley Valentine* (Thousand Islands Playhouse and Capitol Theatre), *The Penelopiad* and *The Importance of Being Earnest* (Grand Theatre), *Portia's Julius Caesar* (Shakespeare in the Ruff), *Innocence Lost* and *A Christmas Carol* (Soulpepper), *Hedda Noir* (Theatre Northwest). Deb has been Dora nominated 9 times (individual and ensemble).

She has also done tv, film, and voice, most recently appearing in HBO's *Station Eleven* and recording the audiobook *The Stone Diaries* by Carol Shields.

Deb holds a BEd and teaches for YPT, Soulpepper and for the TDSB. She makes her home in Toronto with her lovely husband, actor Oliver Dennis, and their two amazing kids, Charlotte and Philip.



### LISA CROMARTY [EVELYNE RICE & VOICE INSTRUCTOR]

is an actor and voice coach from Wikwemikong and currently resides in Massey. She has trained at the Centre for Indigenous Theatre, Canada's National Voice Intensive, MAS Studio, LB Studio, The Second City and at The Stratford Theatre Festival.

Lisa has led vocal sessions at the Centre for Indigenous Theatre, the Birmingham Conservatory, the National Arts School and York University.

Some theatre credits include *The Rez Sisters* (The Stratford Theatre Festival), *The Unnatural* and *Accidental Women* (National Arts Centre), and *Moose on the Loose* (The Sudbury Theatre Centre). Notable tv/film credits include *Joe Pickett* (Paramount +), *Shoresy* (Hulu/Crave), *Coroner* (Back Alley Films), *Antlers* (Fox Searchlight Pictures) and *Indian Horse* (Screen Siren Films).

Miigwech to my mother Vivian and aunt Deirdre for watching my children so I can be here on stage sharing this beautiful story. Hi Valentine and Eila!



### KELSEY TYSON [BETH SUMMERS]

Kelsey was born and raised in Sudbury, and is a founding member of YES Theatre. She holds a Bachelor of Arts in Psychology, as well as a Bachelor of Science in Nursing. Kelsey currently works as a nurse in Neonatal Intensive Care and Pediatrics at Health Sciences North. She would like to thank the matriarchs of her family, without whom she would be lost.

Recent Credits include: *Mary* in *Jersey Boys*, *Deb* in *Elf the Musical*, *The Narrator* in *Into the Woods*, *Centipede* in *James and the Giant Peach*.



## **RICHARD COMEAU [JOSEPH SUMMERS]**

Richard is excited to finally be making his return to performing in his hometown. He is an Indigenous actor, fight director and is proud to be the first Indigenous person to become a Certified Fight Instructor with Fight Directors Canada. Richard had the privilege of playing Joseph in the world premier of 1939 at the Stratford Festival in 2022 and is beyond excited to reprise the role with YES Theatre! Credits include King Lear, Much Ado About Nothing, 1939, Hamlet-911 (Stratford Festival); Crazy Dave Goes To Town (Centre for Indigenous Theatre); Peter Pan, A Christmas Story (Lower Ossington Theatre); Cabaret (STC). Film/TV credits include Star Wars Battlefront II: Official Rivals (Disney/Lucas Films); Extraordinary Canadians: Louis Riel and Gabriel Dumont (CBC/PMA Biographies), etc.. Fight Direction credits include Shaw Festival, Soulpepper, Native Earth, etc. Thank you to everyone who came to see this important piece. For Tashana all my relations. Miigwetch!



## **MACKENZIE WOJCIK [JEAN DELORME]**

Mackenzie Wojcik is a Metis Actor and Singer/Songwriter from Winnipeg, Manitoba. He is a recent graduate of The National Theatre School of Canada and has been acting professionally in Winnipeg from a young age. Credits include many productions with the National Theatre School, "Shrek the Musical" (Rainbow Stage), "Peter Pan" (MTYP), "A Christmas Story" (RMTC). Mackenzie recently appeared in "Appropriate" at The Coal Mine Theatre in Toronto. He currently lives in Montreal, and is very excited to be in Sudbury for the first time sharing this story with you all. Much love to his family, friends, and Fatima.



## **SARAH GARTSHORE (WIIN) [SUSAN BLACKBIRD]**

Aajijak Ndodem. Lois Apaquash miiniwaa Curtis Gartshore Ndoonjibaa, Baktng Ndoonjibaa. Sarah is an Anishinaabe miiniwaa Zhaganash kwe who works in solidarity with voices from the margins as a storyteller and oshkaabewis. Gartshore's work highlights her deep love of collaboration and this Debwewin; the experts on the needs of the houseless community, people in active addiction community, sex working community and other criminalized communities, are those with lived experience. Gartshore believes in the gentleness and power of safe circles as sacred spaces that welcome remembering, reimagining and the honouring of our stories. Gartshore is grateful to sit in circle with the 1939 cast and crew, being directed by the indomitable Spirit - Jani Lauzon. Nimiigwetchiwendam



## **KATIE WISE [MADGE MACBETH]**

Katie Wise is a multidisciplinary artist from Sudbury, ON. A graduate of George Brown Theatre School, Katie is thrilled to be back onstage working with YES, helping to tell this story and working with a fantastic creative team and cast. A special thanks to Mom and Dad, and always, you, the audience! Thank you for coming to the theatre. Recent YES Credits include: Ensemble in The Curious Incident of the Dog in the Nighttime, Juliet in Romeo and Juliet.



## **JAKE DEETH [FATHER CALLUM WILLIAMS]**

Jake Deeth was born and raised in Sudbury, Ontario. A George Brown Theatre School graduate, Jake has worked with YES Theatre since their production of RENT (2011). Notable theatre credits include Herod in Jesus Christ Superstar, Edna in Hairspray, Harry in Mamma Mia, Drew in Bed and Breakfast, Misha in Ride The Cyclone, Jack's Mother/The Wolf in Into The Woods, Mr.Wormwood in Matilda, costume designer for Billy Elliot, Mamma Mia, Violet, and director of James and the Giant Peach (YES Theatre), Semyon in The Suicide (George Brown Theatre School), and Mephistopheles in Faust (Theatre by the Bay). Jake is proud to be a YES Theatre Artistic Associate and the Venue Manager of the Sudbury Theatre Centre and The Refettorio.

## CREATIVE TEAM BIOGRAPHIES



### JANI LAUZON CO-WRITER & DIRECTOR

Jani Lauzon (Métis/French/Finnish) is a director, playwright and multidisciplinary performer. Director credits include: *Yaga* (Belfry), 1939 (Stratford Festival) *Where the Blood Mixes* and *Almighty Voice* and his *Wife* (Soulpepper), *Rope* (Shaw Festival) *I Call myself Princess* (Globe Theatre). Directing awards: John Hirsch Director's Award (OAC) and Toronto Critics Best Directors Award. Memorable acting roles; *Cordelia/Fool* (NAC), *Shylock* (SITR) and the *Neighbour/Servant* (Modern Times/Aluna Theatre). Film/TV: *Something Undone*, *Ruby* and *the Well*, *Saving Hope* and *Conspiracy of Silence*. As a puppeteer: *Grannie* (Mr. Dress-up), *Pa Foley* (Big Comfy Couch), *Seeka* (Wumpa's World). Her company Paper Canoe Projects produces her own work: *A Side of Dreams*, *I Call myself Princess*, and the award winning *Prophecy Fog*.



### AURORA JUDGE HEAD OF WARDROBE & ASSISTANT COSTUME DESIGNER

Aurora Judge is a costumer and designer currently based out of St Catharines, Ontario. She graduated from OCAD in 2015 with a BFA in Sculpture and Installation, after which she shifted her focus towards the stage with Fanshawe College's graduate program in Costume Production. Since completing her studies in 2018, she has been working in both film and theatre production, including several seasons with the Shaw Festival's Wardrobe Department. Her recent credits include Assistant Costume and Set Design on *Letters From Max* with Necessary Angel (Nov 2023), and Set Design for *High Steel* and *The Flying Doctor* with Perchance Theatre (Summer 2023).



### WAYNE KELSO COMPOSER/SOUND DESIGNER

Wayne is a Métis composer/sound designer and musician from northwestern Ontario. He has toured throughout North America with a diverse group of performers including José Feliciano, Jimmy Rankin, Michael Burgess, Kim Stockwood, Dianne Heatherington, and Billy Newton-Davis.

As a composer/sound designer, Wayne has created works for numerous plays for both CBC and live theatre. His score for Factory Theatre's production of *The Leisure Society* was nominated for a Dora award in 2005. Wayne's most recent scores include Stratford's 2023 production of *Grand Magic* and *The Belfry's* (Victoria) staging of *Yaga*. His most recent CD, *North of Jazz*, was released in Feb, 2022.



### KAITLYN RIORDAN CO-WRITER

Kaitlyn Riordan is an actor and a playwright of Irish and French descent. She lives in Tkaronto, but originally hails from Tiohtià:ke. She was part of the leadership team at Shakespeare in the Ruff from 2012-2021. Acting credits include: *Orphan Song* (Tarragon), *After the Fire* (Punctuate!), *Noises Off!* (Segal Centre), *Maggie & Pierre* (Thousand Islands Playhouse, Timeshare, The Grand), *The Merchant of Venice & Blythe Spirit* (Stratford), *The Winter's Tale*, *Romeo & Juliet*, *Macbeth*, *Cymbeline*, and *Two Gents* (Shakespeare in the Ruff). Playwriting credits include: *Portia's Julius Caesar* (Shakespeare in the Ruff, Hart House, U

of Waterloo, Little Lion Theatre - UK) and *1939* (Stratford). Plays in development include *Gertrude's Hamlet*, *I Sit Content* – a story of Emily Carr, and *The Nude Nun*. [Kaitlynriordan.com](http://Kaitlynriordan.com)



## CHRISTINE WILLISTON

### *COSTUME DESIGN*

Born in Montréal. Graduated 1996 from John Abbott College Theatre Program, Design Option. Since then has worked mainly in Costume, from Design to Creation. Credits include Cirque du Soleil, Banff Center and Shaw Festival. She worked in Film, TV and Theatre until taking a long sojourn on Manitoulin. Since then she has been producing her own Multimedia/Multidisciplinary work, often in partnership with David "Sunny" Osawabine. She feels blessed to be getting back to her Theatre roots with this dynamic team.



## DIANDRA ZAFIRIS

### *SET & PROPS DESIGN*

Diandra is a local artist and high school visual arts and drama teacher. She is a founding member of YES Theatre, held the roles of Treasurer and President of the Board of Directors for a number of years, has had the opportunity to perform in YES Theatre's *In the Heights*, and has worked on almost every YES Theatre production, in costume, props, scenic, and set since its inception. Her most recent design credit is the Set & Props Design for *Jersey Boys* (2023), which she co-designed with her longtime friend, Mike Natti. She would like to thank her husband Jorgios for his loving support and her wildly talented daughters, Alessandra, Marika, Brianna, and Viviana, for continuously inspiring her and keeping her on her toes!



## WAHSONTÍ:IO KIRBY

### *KANYEN'KÉHA LANGUAGE COACH*

Wahsontí:io Kirby is a Kanien'kehà:ka artist from the Mohawk Nation of Kahnawà:ke. Some of their credits include: Costard in *Love's Labour's Lost*, Evelyne Rice in *1939* (Stratford Festival), *Stella* in *Celestial Bodies* (Geordie Theatre). Upcoming projects include: *Tootles* in *Wendy* and *Peter Pan*, *Cornelius* in *Cymbeline* (Stratford Festival).

Wahsontí:io also enjoys beadworking as well as spending time with their family and community.



## FRANK DONATO

### *LIGHTING DESIGNER*

Frank Donato is a lighting and projection designer currently based in Sudbury, ON. Recent credits include: *Matilda*, *Jersey Boys*, *Ride the Cyclone* (Sudbury Theatre Centre), *The Goldberg Variations* (NYU Skirball), *Wakey Wakey* (County Stage/Stratford Festival), *De Profundis*, *The Guide to Being Fabulous*, *Detroit*, *Billie*, *Sarah and Ella*, *The Golden Record* (Soulpepper), *Redbone Coonhound*, *Orestes* (Tarragon Theatre), *Daisy* (Great Canadian Theatre Company). Recent credits as an associate designer include: *Disney Animation Immersive Experience* (Lighthouse Immersive), *The Invisible* (Grand Theatre, London, ON) *A Christmas Carol*

(Citadel Theatre), *Tell Tale Harbour* (Charlottetown Confederation Centre), *Blindness* (Mirvish), *The Barber of Seville* (Canadian Opera Company), *Paradise Lost*, *The Neverending Story*, *Little Shop of Horrors* (Stratford Festival). Frank is a graduate of the production program at the National Theatre School of Canada.



## MORGAN COOK

### *STAGE MANAGER*

Morgan is an Oji-Cree (North Caribou Lake First Nation) artist residing in Sudbury. A graduate of Technical Theatre Production at Cambrian College and Theatre Production from Laurentian University. Morgan has been working with YES Theatre for the past 5 seasons, most recently production stage managing *Matilda*, *The Curious Incident of the Dog in the Night-time* and *Jersey Boys*. Other stage management credits include *Aéroportée* (Théâtre Nouvel Ontario), and *Quoi si moi si j'viens du nord*, 'stie (co-production between TNO and l'Université Laurentienne); 30th Annual Governor General's Awards for Performing Arts (National Arts Centre). Míkweç to my beautiful family.



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## CREATIVE TEAM BIOGRAPHIES



### NOKOMIS MARTINA

Nokomis Martina from Wiikwemkoong Unceded Territory is known as Oginii Kwe (Rose Woman) and is of the Amik (Beaver) clan, Makwa(bear) miinwa Ma'iingan(wolf) as her helpers. She is a survivor of the Indian Residential School in Spanish. She is a proud Nokomis (Grandmother) of 12 grandchildren and great grandmother of three. One of Martina's priorities has always been her passion for preserving, maintaining and revitalizing the Anishinaabemowin language.

Nokomis Martina utilizes Indigenous knowledge and ceremonies as a core component in her cultural teachings. She is the Elder (Nokomis) for Cambrian College in Wabnode Students Services in Sudbury for the last 9 years, working part time and teaching through online platforms. She also works part-time for the N'Swakamok Native Friendship Centre in Sudbury for the last four years. She is also Nokomis for the RHT.



### MIKEY LAMPMAN

#### ASSISTANT STAGE MANAGER/ TECHNICIAN

Mikey is a recent graduate student who started his theatre journey with YES a little over a year ago. Mikey has worked on shows including Into The Woods (YES Theatre), Joseph and the Amazing Technicolor Dreamcoat (YES Theatre), Jersey Boy (YES Theatre) and most recently, Matilda (YES Theatre). Over the past year, and especially within the past few months, Mikey has learnt the importance of hard work, good relationships and the impact that art holds for people. He is so happy to see 1939 grow and blossom into something amazing thanks to all the hard work and love from the cast members, tech team, creative team and YES employees!



### WILL MORIN

#### INDIGENOUS ARTS & CULTURAL ADVISOR (IACA): ANISHINAABEK MIZINBIIGEW OSHKAABEWIS (AMO) & SCENIC PAINTER

William Morin is a multi-media artist, and an engaging educator teaching Indigenous Studies for over 25 years. He conducts Indigenous cultural awareness workshops and is the Indigenous Cultural Advisor for YES Theatre. He is of Ojibway / Scottish / French Canadian ancestry, a member of the Michipicoten First Nation. Will lives and works in Northern Ontario with his wife Robin Wemigwans and their 4 children.



### JAMES SAXBY

#### ASSISTANT STAGE MANAGER

James Saxby recently moved to Canada from London, where he trained at Arts University Bournemouth. This is his third project working with YES Theatre, having worked behind the scenes as an Assistant Stage Manager for The Curious incident of the dog in the night time and Matilda.

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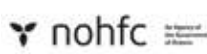
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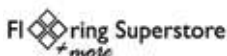
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**Scott Denniston**

Associate Artistic Director  
& Marketing Director  
**Ruthie Nkut**

Venue Coordinator  
**Jake Deeth**

Audience Services Coordinator  
**Katie Corbeil**

Office Administrator  
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Director of Sales and  
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**Marett McCulloch**

Facilities Caretaker  
**Terra Weiler**

Marketing Intern  
**Dana Yawney**

Venue Coordinator Assistant  
**Cole Cowtan**

Production Stage Manager  
& Production Coordinator  
**Morgan Cook**

Technical Director  
**Frank Donato**

Stage Manager  
**Mikey Lampman**

Education Director  
**Ralph McIntosh**

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