NightwoodTheatre Modern Times Stage Company whynot

TO A FLAME

by **ERIN SHIELDS**

Sept 22 – Oct 4
Nancy & Ed Jackman Performance Centre
877 Yonge St

WINNER
International Writers' Competition Heidelberger Stückemarkt

A visual feast in ASL and English

Photo of Nickeshia Garrick, Dawn Jani Birley, and Juliana Monk by Dahlia Katz.

TO A FLAME

A 1s1 Theatre and Nightwood Theatre co-production
In association with Modern Times Stage Company and Why Not Theatre
Written by **Erin Shields**
English to ASL translation by **Dawn Jani Birley**
Directed & Choreographed by **Josette Bushell-Mingo**
Starring **Dawn Jani Birley, Nickeshia Garrick, and Juliana Monk**, accompanied by cellist **Beth Silver**, Substitute Cellist **Jillian Sauerteig**
Dramaturg and Associate Directed by **Birgit Schreyer Duarte**
Assistant Directed by **Andrea Donaldson**
Set and Costume Design by **Jung-Hye Kim**
Lighting Design by **André du Toit***
Composer and Co-Sound Design by **Deanna H. Choi***
Co-Sound Design by **Jenna Geen**
Projection Design by **Laura Warren***
Assistant Projection Design by **MacKenzie Cornfield****
Stage Managed by **Sally Roberts**
Assistant Stage Managed by **Michelle Soicher**
Production Managed by **Maya Royer**
Technical Direction by **Micah Champagne**
Nightwood Theatre Shadow Resident in Lighting Design **Dylan Carter**
Carpentry by **Dale Sharp Jnr**.
Publicity by **Katie Saunoris**
ASL-English Interpreters: **Gloria Brifoglio, Sheila Johnston, Kate Lewis, Peggy Zehr**
ASL Instructors: **Hands on ASL - Michelle Bourgeois and Merico Tesolin**
Cutter:**Perseus Rebelo**

*Indicated designers on this production are represented by the Associated Designers of Canada, IATSE Local ADC659.
**The services of MacKenzie Cornfield were made possible through the Design in Action: ADC's National Assistant Designer Program, funded by the Canada Council for the Arts.

Performance time is approximately 90 minutes with no intermission.

To a Flame was originally commissioned by Nightwood Theatre. It was initially developed by Nightwood Theatre and later 1s1 Theatre with further development support from Why Not Theatre. It also received a reading as part of the Heidelberger Stückemarkt in Germany [International Theatre Festival] in May 2026, where it was awarded the International Author's Prize.

To a Flame was inspired by workshops involving the following collaborators: Dawn Jani Birley, Josette Bushell-Mingo, Lisa Karen Cox, Anna Hardwick, Birgit Schreyer Duarte.

**Click this logo throughout this program to access ASL videos.*

LAND ACKNOWLEDGEMENT

I1s1 Theatre and Nightwood Theatre produce theatre on land that has held stories and teachings for thousands of years. Tkaronto is the traditional territory of many nations including the Mississaugas of the Credit First Nation, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples. The region is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaties signed with multiple Mississaugas and Chippewa bands. We acknowledge that we are privileged to create work on this land. As producers, we strive to be accountable to these lands and their original caretakers across all of Turtle Island.

We would like to specifically call attention to the many sign languages across the land that have been used and are still in use today by Indigenous Deaf community members. These languages include Plains Sign Language, Plateau Sign Language, Inuit Sign Language, and many other languages that have existed, recorded and unrecorded.

The settlers and newcomers in our company commit to interrogating the colonial practices that continue to oppress Indigenous peoples in our community; we are working collectively to identify our actions moving forward with this goal. We recognize the enduring presence of First Nations, Inuit, and Métis peoples on these lands, and all those who have come before—acknowledged and unacknowledged. On behalf of our companies, we have made a donation to the Native Women's Association of Canada.

DAWN JANI BIRLEY - ARTISTIC DIRECTOR, 1S1 THEATRE

What a long journey it has been!

Starting in 2011 at Nightwood, we tackled this work, inspired by Steven Berkoff's physical adaptation of Edgar Allan Poe's *The Fall of the House of Usher*. Through intense physical work, we excavated the story and drew from our lived experiences. Those explorations became source material for Erin Shields' script—the story you are about to witness.

When we speak about patriarchy, we often speak about political leadership, moral authority, social privilege, and control of bodies. But what about the systems of belief within patriarchy that teach us who is worthy, who is intelligent, who belongs—and who can be left behind?

For centuries, Deaf people were treated as non-persons: denied autonomy, education, property, wealth, marriage, access to their language, and even subjected to forced sterilization. Aristotle's belief that hearing was essential to learning shaped centuries of damaging attitudes. This belief took form in oralism, an educational method that forcibly taught Deaf children to speak while suppressing sign language. In 1880, the Milan Conference thrust oralism into the centre of Deaf education. Its legacy continues to harm us. Generations of Deaf children have experienced language deprivation and loss of cultural and linguistic identity.

My Deaf grandparents told me stories about having their hands whipped for using sign language in the classroom—and being praised for speaking words they did not understand and could not hear. Hearing is not a measure of intelligence. Yet audism—the belief that hearing ways of being are superior—continues to shape our institutions, classrooms, theatres, and everyday lives. That is why Madeline exists in this story, not at the margins, alongside Harriet and Fanny.

It is surreal to see this work come full circle in 2026 with Nightwood Theatre. It marks 1s1 Theatre's first co-production with a hearing-led theatre company. We hope for more opportunities to put Deaf-led work on Canadian stages.

This work had a profound impact on me and changed my life as an artist. Years before I founded 1s1 Theatre, I advocated long and hard to keep the flame alive because this is a fight I cannot do alone. I ask that we include audism in our social justice conversations. What is justice if we continue to omit people? What is solidarity, and how do we genuinely support one another in the pursuit of justice?

With love, Dawn Jani Birley

ANDREA DONALDSON
ARTISTIC DIRECTOR, NIGHTWOOD THEATRE

Over a decade ago, prior to my role as Artistic Director at Nightwood, I was invited to a showing of an early work-in-progress at Nightwood of this project. The vivid physicality and early design experiments enhanced the haunting text and relationships. But what made the piece feel pressing and vital was the conversation around sisterhood, power, and shared liberation. The piece began with Dawn Jani Birley and Josette Bushell-Mingo and through their bold guidance and fierce optimism, they folded in Erin Shields and over a decade later, we have To a Flame.

Erin, Dawn and Josette share an irrepressible hope and an irrepressible rage that fuels their work. As prolific artists each in their own right, they have shaped international dialogues, and challenged not only WHAT but WHO is on our stages. The power from this trio infuses every facet of this project. This infectious sense of mission is embodied by every contributing member of this project; beyond the extraordinary gifts specific to their role and expertise, in this project we are world-building what is possible for our sector and beyond.

In To a Flame we experience the appalling forces of the patriarchy in its most overt expression, and observe how this insidious presence engrains itself within us, even as we seek its liberation. As with all revenge stories, we must ask ourselves if we have been vindicated or if we have become that which we fear.

Despite the eerie world of To a Flame, our theatre has been a space of immense light and inspiration. Working and learning in a Deaf-centred environment has been such a gift to our organization. It has been a life changing experience for our staff to have spent weeks learning ASL alongside the creative team and actors. Working with 1s1 in particular has truly epitomized the meaning of collaboration. We are grateful for their trust in us.

It’s projects like this that feel like change is truly possible. I’m so excited for you to experience it.

Warmly,

Andrea Donaldson

DIRECTOR'S NOTE

For me, it is delicious—a sensory explosion weaving epic text, sign language, dramatic soundscapes and vibration, physical storytelling. To a Flame invites us, the guests, into a space of gathering, memory, and transformation. The title itself evokes a movement towards light, warmth, danger, possibility, and darkness. It asks us what draws us forward and what we are willing to risk in order to remain connected to one another.

Hidden under the creaking floorboards lie keys to the past, colonial, to the present, you the audience and witness, our friend, and to the future—still unknown.
At its heart is a delicious, darkly funny, Gothic tale. To a Flame is an invitation to encounter diverse voices. It is a nod to Chimamanda Adichie's "Beware the single story"; it is a play and playful plunge into the world of every horror story you have ever seen... and of the justice meted out.

The work speaks to the enduring power of storytelling as a means of connection, resistance, and renewal. What ghosts, shadows and spectral secrets do we hold, and when will we be free of them...?

As we gather around this symbolic flame, may we find courage to call out injustice, commitment to remember, generosity to listen deeply, and imagination enough to envision new ways of being together. May the flame illuminate not only what has been, but also what could still be possible.

Laugh hard and cry deeply...

It has been the greatest honour to be part of all the stories hidden in this work. To the whole creative team, my generation of actresses that have brought this play to life, again and again, over the last 10 years, this extraordinary work. To the women who gave up everything for me to be here. I thank you.

Josette Bushell-Mingo
Director

TO A FLAME TEAM BIOS

Dawn Jani Birley - Madeline; English to ASL Translator (she/they)
Dawn Jani Birley is an award-winning actor, movement artist, translator, theatre consultant, teacher, advocate, and recipient of the King Charles III Coronation Medal for her pioneering Deaf-led work with 1s1 Theatre.

Born in Saskatchewan into a third-generation Deaf family, Dawn Jani identifies as culturally and linguistically Deaf. Fluent in five sign languages, she brings an exceptional sensitivity to language, storytelling, and embodiment, exploring the intersections of movement, visual expression, and performance.

Renowned for her versatility and physically expressive performances, Birley has worked extensively across theatre and interdisciplinary performance. Her achievements include receiving the Toronto Theatre Critics Award for Best Actress in a Play for her portrayal of Horatio in Why Not Theatre's Prince Hamlet, as well as being named Riksteatern Artist of the Year in Sweden.

Dawn Jani is the founder and Artistic Director of 1s1 Theatre, a Deaf-led company dedicated to challenging conventional approaches to theatre by centring Deaf ways of communicating and creating. Through 1s1 Theatre, she develops new performance languages at the intersection of Deaf and hearing perspectives, creating bold, visually driven, multilingual, and multisensory works.

Birley's work positions Deaf artistry as a powerful force for artistic innovation, transforming how stories are created, experienced, and shared.
www.dawnjanibirley.com & www.1s1theatre.com

TO A FLAME TEAM BIOS

Josette Bushell-Mingo - Director (she/they)
Currently the Principal at the Royal Central School for Speech and Drama, University of London, Josette Bushell-Mingo OBE is an award-winning actor and director. Her career has included performances with the Royal Shakespeare Company, the National Theatre and the Manchester Royal Exchange. She was nominated for an Olivier Award for Best Actress in a Musical for her role as Rafiki in the West End production of The Lion King, and she starred in the internationally acclaimed production Nina: A Story about Me and Nina Simone. Previously the Head of Acting at Stockholm University of the Arts, Sweden. Josette directed The Penelopiad by Margret Attwood. The play was performed at the SWAN THEATRE in ATRATFRD-UPIN-AVON and the National Arts Centre in OTTAWA during the summer and fall of 2007. Josette has worked with Volcano Theatre in 2010 on The African Trilogy in and directed the Tempest in Edmonton 2019.
Josette was Founder and Artistic Director of PUSH, a Black-led theatre festival with the Young Vic Theatre. Through her work with PUSH, she was awarded an Order of the British Empire for services to the arts, a Judy Craymer Award for Innovation, and the Southbank Cultural Diversity Award. In 2021, Josette was awarded H.M. The King's Medal 8th size with the ribbon of the Order of the Seraphim by H.M. King Carl XVI Gustaf of Sweden. In 2024 Josette was awarded The Freedom of The City, London, United Kingdom.
For 13 years, she was also the Artistic Director for The National Touring Swedish Deaf Theatre ensemble Tyst Teater, where her work focused on fostering the understanding, respect, and brilliance of sign language arts and the and allyship in the artistic leadership, linguistic and cultural rights of the Deaf.

Michelle Bourgeois - Founder, Program Director and Instructor, Hands on ASL!
Michelle Bourgeois (she/they) is a Deaf and disabled queer educator, community organizer, and activist who specializes in ASL literacy and 2SLGBTQIA+ advocacy. She currently works as an ASL Literacy educator for the Deaf Elementary Program at E.C. Drury School for the Deaf in Milton, Ontario, and serves as the founder and director of Hands On ASL!, an organization providing ASL classes, workshops and retreats for the Deaf and queer communities.

TO A FLAME TEAM BIOS

Micah Champagne - Technical Director
Micah Champagne is queer artist living in Toronto, Canada. She works as a technician, Technical Director, Designer and Production manager for Theatre. She was most recently the Production and Facilities Manager for Theatre Passe Muraille. When she is not managing theatre, she is up high rigging for large scale musical acts like Beyonce and Blink 182. They have also transferred their skills and begun working for IATSE 873 as a Film technician and is now a member of the Grips department. They love using their technical expertise to help create stories of all kinds as well as shaping stories through writing and editing.

Dylan Carter - Nightwood Theatre Shadow Resident in Lighting Design (he/him & ze/hir)
Dylan is a Multimedia Artist and Designer, working with creative code, projection, theatrical text and movement to make usually-kind-of-embarrassing artwork. He focuses on engaging with New Media in a strange and thoughtful way, live, responsive design, and stories about garbage, monsters and computers. Recently he was the Projection Designer for *Waterbed* (Inter/Access Gateway) and appeared as the Disappeared in *Erased* (Heidelberger Stückemarkt Festival). He was selected as a 2026/27 mentee with the Associated Designers of Canada's National Design Mentorship Program, where he will be mentored by Nathan Bruce on *Come Closer* (Canadian Opera Company). You can read and play Dylan's cyberart reviews for submergingartist under wizardylan. He loves spreadsheets, webrings, and editing Wikipedia.
Dylan believes feminist action is only possible when we move in the spirit of friendship and community with marginalized people across the world, and joins this community in their fight for a Free Palestine.

TO A FLAME TEAM BIOS

Deanna H. Choi - Composer & Co-Sound Designer (she/her)
Selected Stage Credits: A Doll's House (Canadian Stage); Rosencrantz and Guildenstern Are Dead, Bright Star, Kimberly Akimbo, Things I Know To Be True (Mirvish); Guilt, Cockroach, Light, Three Women of Swatow (Tarragon); The Darkest Dark (YPT); A Wrinkle in Time, Ransacking Troy (Stratford Festival); Appropriate (Coal Mine); Bad Parent (Soulpepper); and many others across Canada, US, and the UK.
Film/TV: Last of the Right Whales (CBC/ARTE/PBS); Relax, I'm From the Future (Wango/Universal); Gray (Lionsgate/AGC); The Nature of Things (CBC)

Other: Two Dora Awards (5 nominations), Pauline McGibbon Award, nominations for a Canadian Screen Award, Canadian Screen Music Award, 4 Robert Merritt awards; associate artist at the National Theatre School of Canada, member of ADC IATSE 659. Etc: www.splitbrainsound.com

MacKenzie Cornfield - Assistant Projection Designer
MacKenzie "MacKie" Cornfield (she/they) is a live performance designer and technician, with a focus in video/projection design. She began her career in K'jipuktuk/Halifax, and is now based in Tkaronto/Toronto, where she continues exploring multidisciplinary creation to help tell thoughtful stories. MacKie aims for careful attention to detail and a healthy dose of magic in all their work. Outside of video design, they have experience in film sound, lighting design, and scenic painting, and they find great joy in their own creative pursuits in art, crafting, and music-making. Select video design credits include Come From Away (Neptune Theatre, 2026); The Wizard of Oz (Neptune Theatre, 2025); STORM (Christina Martin, 2024); An Anxious Agenda (The Woods, 2025); Bottom Dwellers (Unnatural Disaster Theatre Company, 2024); Deepwater (The Villains Theatre, 2024); Downed Hearts (Ship's Company Theatre, 2023); and Crypthand (Gale Force Theatre, 2022 & 2023). See samples of her work at mackenziecornfield.com

TO A FLAME TEAM BIOS

Andrea Donaldson - Assistant Director
Andrea is Nightwood Theatre's Artistic Director. Born and raised in Toronto, Andrea Donaldson has directed productions for theatres across the country including Soulpepper, Canadian Stage, Tarragon Theatre, Factory Theatre, Theatre Passe Muraille, Theatre Direct, Great Canadian Theatre Company, Festival Players in Prince Edward County, NTS, Summerworks, St. Lawrence Shakespeare Festival, Shakespeare in the Ruff, Espace René-Provost, Red Sky Performance, and Nightwood Theatre. For over two decades, Donaldson has played a pivotal role in fostering new works for the stage, both in her role as Tarragon's Associate Artistic Director and as the Program Director for Nightwood Theatre's Write from the Hip program – a unit for exceptional emerging playwrights, in which she developed Rose Napoli's Lo (or Dear Mr. Wells), Grace by Jane Doe, and Every Day She Rose by Andrea Scott and Nick Green. Andrea was invited into The Stratford Festival's Michael Langham Workshop in Classical Direction, and was honoured with Stratford's Jean Gascon Award for Direction. She won the Best Director Award at the International Youth Drama Month in Shenzhen, China for Mistatim, which has played to over 1,000,000 children internationally. Andrea has been nominated twice each for the Pauline McGibbon Award, the John Hirsch Directing Award and the Gina Wilkinson Award, as well as for several Dora Awards. Andrea received a Dora Award for Outstanding Performance & Outstanding Production for performing in the Urge Collective collaboration And By the Way, Miss (Theatre Direct).

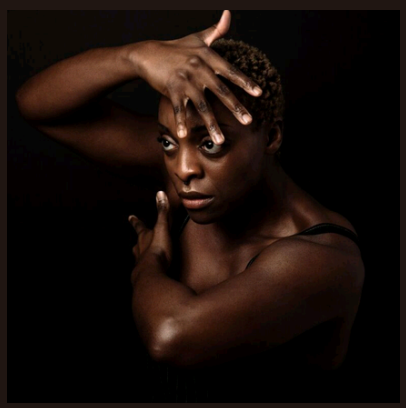
André du Toit - Lighting Designer (he/him)
Stage: Qalb: A Journey of the Ego, Lady M (1S1 Theatre); How to Catch Creation, (Nightwood/Soulpepper/Obsidian); The Begging Brown Bitch Plays, speaking of sneaking (Buddies in Bad Times); What You Won't Do For Love, Prince Hamlet (Why Not Theatre); You, Always, Fat Ham, Maanomaa, My Brother (Canadian Stage); Public Consumption, HONEY I'M HOME (Lester Trips); Child-ISH (Tarragon Theatre); The Drawer Boy (Thousand Island Playhouse); The Queen in Me (Canadian Opera Co/Theatre Gargantua/Nightwood Theatre/Amplified Opera); Takwahiminana (Punctuate Theatre); Last Landscape, Italian Mime Suicide (Bad New Days); Three Sisters (Soulpepper); Universal Child Care, Now You See Her, Mouthpiece (Quote Unquote Collective/Nightwood Theatre).
Other: He has received six Dora Mavor Moore Awards for Outstanding Lighting Design.

TO A FLAME TEAM BIOS

Jenna Geen - Co-Sound Designer (she/her)
Jenna Geen is a composer/sound designer, vocalist, and actor. She writes and releases music under the moniker “moonwatcher.”
In addition, Jenna has acted as the Sound Design mentor for the Soulpepper Queer Youth Cabaret for 4 consecutive years. Her introduction to sound design was through being selected for the Paprika Festival’s Design Lab, where she was mentored by Deanna H. Choi.

One of her favourite projects yet to date was creating the concept for and performing in 1:11 moonwatching at The Music Gallery, where she immersed her body in a large fish tank while singing into under-water microphones, presented in 6.1 spatial surround sound using MAX msp. Jenna is always curious about new and innovative ways of exploring sound design and its possibilities within live performance.
Selected design/composing credits include: Lady M (Margaret) (1s1 Theatre/Why Not); Niizh (Native Earth); Fairview (associate) (Canadian Stage); EEK! (Buddies—Rhubarb Festival).

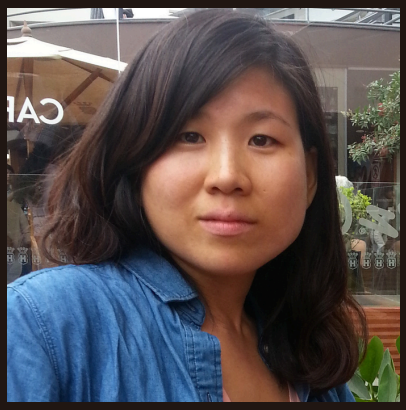
Jenna recently made her international debut as a performer at the Heidelberger Stückemarkt festival in Germany, acting as a chorus member in ERASED by Coleen Shirin MacPherson.



Nickeshia Garrick - Harriet
Nickeshia Garrick is a settler on the stolen land of Tsi Tkarón:to (Toronto) and has performed on this land for over 25 years. They are unapologetically a Black, Queer Performing Artist, who believes in the healing power of breath through raw emotion, movement and storytelling. Nickeshia is an award-winning and multi-nominated artist who holds a BFA in Dance from Simon Fraser University (Vancouver), and is a Co-Founder of CinnaMoon Collective, a 2x Dora-nominated dance collective. Nickeshia is currently working on the next iteration of their solo work, the ties that Bind us, the ties that Bond us, which will be part of DanceWorks' 2026-27 Season.

Nickeshia is very excited to be making their Principal role debut as Harriet in To a Flame with Nightwood Theatre and 1s1 Theatre!

TO A FLAME TEAM BIOS



Jung-Hye Kim - Set and Costume Designer
Jung-Hye is a Toronto-based set and costume designer. Her recent design credits include In Real Life (Theatre Sheridan); Rez Gas (Capitol Theatre); Sanctuary Song (Tapestry Opera); Shedding a Skin (Nightwood Theatre); Heathers (Theatre Sheridan); Cambodian Rock Band (Arts Club Theatre Company); Something Rotten (Theatre Sheridan); The Flin Flon Cowboy (Theatre Passe Muraille); Guilt a love story (Tarragon Theatre); Lady M (1s1 Theatre); The Chinese Lady (Studio 180, Dora award for outstanding costume design); The Nightingale of A Thousand Songs (CCOC); Jesus Christ Superstar (Theatre Sheridan); Hamlet-911 (Stratford Festival); Now You See Her (Quote Unquote Collective/Nightwood Theatre, Dora nomination for outstanding costume design);

Emily Ledjenac - House Technician (she/her)
Emily Ledjenac (she/her) is a House Technician and Assistant Technical Director at Nancy & Ed Jackman Performance Center. She graduated from the Technical Production for the Performing Arts program at Sheridan College and specializes in Lighting, Audio, Video, and Technical Management.

Selected Credits: Head Tech + Lx & Qlab Op: "*Love Songs*", "*Tapestry Briefs: Under Where?*", "*Enormity*", "*Sanctuary Song*" (Nancy & Ed Jackman Performance Center), Audio FOH: "*Tick Tick...BOOM*" (Bowtie Productions), Lighting Design: "*The Calling*" (Makeshift Company), Lighting Board Op: "*Mary Poppins*", "*In Studio: The World and Music of Britta Johnson*" (Sheridan College), Monitor Mixer: "*Sweeney Todd*" (Sheridan College), Audio FOH: "*Urinetown*" (Sheridan College), Qlab Op: "*Head Over Heels*" and "*Twelfth Night*" (Sheridan College)

Juliana Monk - Fanny (she/her)
Juliana Monk is an actor born in Victoria BC, and currently based in Toronto. A 2025 National Theatre School graduate (Peter Dwyer Award), she is thrilled to be making her Toronto theatre debut with To A Flame! Previous theatre credits include The Importance of Being Earnest (Repercussion/Persephone Productions - META Nomination, Best Ensemble), Jane Eyre, The Government Inspector and Salvage The Wrecked (NTS). Film/TV credits include The Nanny:Mission Canada (ARD Degeto). She is classically trained in Ballet (RAD) and Modern Dance techniques, and is currently apprenticing in Stage Combat. Heartfelt thanks to this indomitable team, the incredible agents at The Talent House, and to the teachers, mentors, and loved ones whose guidance and support continue to shape and inspire her artistic journey. IG: juliana.j.monk

TO A FLAME TEAM BIOS

Sally Roberts - Stage Manager (she/her)
Sally Roberts is a freelance Stage Manager, Production Manager, and Technician. She is a member of IATSE local 58, working as a stagehand for theatre and all kinds of live events, as well as a member of Means of Production Collective for PMs and TDs. Sally recently graduated from the George Brown College with an Honours Bachelor of ASL-English Interpretation (2025). She is passionate about working with Deaf artists in theatre and making technical theatre roles more accessible. Most recently she worked as SM and PM with 1s1 Theatre and storm&stress on their workshop of Heritage Building in Prime Location. She also loves Stage Managing with Disability Collective on their All-Deaf Shadow Cast: Rocky Horror! Previous credits include: Lady M by 1s1 at SummerWorks Festival (ASM). Perceptual Archaeology or How to Travel Blind by Alex Bulmer (Production Manager,) Theatre Passe Muraille interim PM (Spring 2022), The Black Drum produced by Canadian Cultural Society of the Deaf and Soulpepper Theatre (PM / TD.)

Maya Royer - Production Manager
Born and raised in Toronto, Maya has always been passionate about her city and its culture. She is currently the Production Manager at Soulpepper Theatre. Excited to see what the future holds, she appreciates every opportunity that gives her the chance to grow as both an artist and as a person. Maya holds a BFA from Toronto Metropolitan University, in Performance Production and Design. My love to Josiah and Fran.

Select credits include: Hamlet (Luminato Festival); Mahabharata, Mashup Pon Di Road (Why Not Theatre); Madame Minister (Talk Is Free Theatre); YENSA Festival (Lua Shayenne Dance Company); Mad Madge (Nightwood Theatre); Sweeter, Our Place, Three Ordinary Men (Cahoots Theatre Company); Loss (The Theatre Centre); Beautiful Renegades (Peggy Baker Dance Projects); The Events (Necessary Angel); (Pygmalion Guild Festival Theatre).

Jillian Sauerteig - Substitute Cellist (Sher/her)
Jillian began studying cello and piano at the age of 7 in Saint John, New Brunswick. During her high school years she was fortunate enough to play with Symphony New Brunswick, the P.E.I Symphony, and the New Brunswick Youth Orchestra. As an N.B.Y.O member she travelled to New York City to perform at Carnegie Hall as well as Parma, Italy and Beijing, China to perform and record.
Jill received a Bachelor's degree in cello performance from the University of Western Ontario where she studied with Tom Wiebe. Since completing her degree she has pursued jazz studies at Humber College and extensive Suzuki Education training through the Royal Conservatory of Music.

TO A FLAME TEAM BIOS

As a performer, Jillian loves to discover new music and has been fortunate to work alongside composers of contemporary music as a soloist and as a chamber musician. For the last 10 years, Jillian has been active as a string arranger and touring companion.

In the fall of 2025, Jill released original songs for the first time under the name s a u e r. The music is a culmination of her experiences to date and sees her focus as a singer and guitar player rather than strictly a cellist.

Erin Shields - Playwright
Erin Shields is a Canadian playwright best known for radical adaptations of classical texts which bring neglected female characters centre stage. Erin is in the process of premiering six new plays in 2026: To a Flame; You, Always (Canadian Stage); Mary, Mary, Mary, Mary (Crow's); Medusa (Soulpepper); The Great Gatsby (Citadel) and All's Well (Crow's). Other highlights include Ransacking Troy (Stratford); Thy Woman's Weeds (Repercussion/Centaur); Much Ado About Nothing (Stratford); Queen Goneril (Soulpepper); Paradise Lost (Stratford); Jane Eyre (Citadel Theatre); Piaf/Dietrich (Mirvish Productions/Segal Centre); Beautiful Man (Factory Theatre); The Lady from the Sea (The Shaw Festival) and If We Were Birds (Tarragon Theatre). You can read more about upcoming projects on her website – www.erinshields.ca

Beth Silver - Cellist (she/her)
Beth Silver is a Toronto-based cellist, composer, and arranger known for her expressive playing and genre-fluid voice. Her work spans classical, jazz, folk, klezmer, and more, often blurring lines between them in playful, intuitive ways. Equally at home in concert halls, clubs, synagogues, and studios, Beth has performed across the Americas, Asia, and Europe with ensembles ranging from chamber groups to experimental bands. She is a member of BLISK, Labyrinth and Ladom Ensembles, and Samba Toronto, and has written and arranged for Canadian Folk Music award-winning and Juno nominated albums, theatre, and film. Other theatre work includes Mirvish's 2026 run of The Great Gatsby, and Pleytem Tsuzamen at New York's National Yiddish Theatre Folksbiene in 2023. A curious researcher and collaborator, she's worked with archives in Romania and Jewish musical traditions worldwide. Beth lives in Toronto's west end with her cat Sica.

TO A FLAME TEAM BIOS

Anita Small - Content Manager, To A Flame Companion Study Guide

Anita Small, M.Sc. Ed.D. is the Founder/Owner of Small LANGUAGE CONNECTIONS; Co-Founder and past Co-Director of the Deaf Culture Centre, Canada and Co-Founder of the national Deaf Arts Academy, Canadian Cultural Society of the Deaf (CCSD). She is a sociolinguist, educator, cultural mediator and researcher. Guided by her belief that "when we each have the latitude and safety to express fully who we are, we can connect and transcend difference", she derives meaning by connecting diverse communities through communication and the arts. Dr. Small works with artists, museums, theatres, broadcast companies, educational and non-profit arts organizations and businesses to co-create empowering award-winning productions, exhibits and curricula. She mentors artists - Deaf, Blind and newcomers to Canada - on grant writing (having raised over 20M). She has led cultural mediation training in Canada, the U.S., Japan and The Netherlands for 35 years. Dr. Small taught at York University, U of T Scarborough and has consulted on bilingual bicultural Deaf education internationally. She is the recipient of the singular national award from the Canadian Deaf community given to a hearing individual.

Michelle Soicher - Assistant Stage Manager

Michelle Soicher is a director and stage manager who splits her time between Montreal and Toronto. She has had the pleasure of working with companies including Theatre Passe Murielle, Coal Mine Theatre, Education Arts Canada, The Segal Centre for Performing Arts, Black Theatre Workshop and Talking Dog Productions, Peggy Baker Dance and most recently she directed the world premier of White Lion Brown Tiger by Vishesh Abeyratne (Teesri Duniya Theatre). This is her third production with 1s1 Theatre (Lady Margaret, Qalb). Michelle's independent theatre company, Michegoss Theatre, has produced two original works for the Montreal Fringe Festival: Spiral (2021) and Games I Don't Want to Play (2023), which was nominated for the MainLine Creativity Award. Her creative process is inspired by Jewish traditions of debate, resilience, and joy. Michelle is also the Production Coordinator for the Canadian Music Centre Chalmers Performance Space.

TO A FLAME TEAM BIOS

Birgit Schreyer Duarte - Dramaturg & Associate Director
Birgit Schreyer Duarte is a Toronto-based director, dramaturg and translator, originally from Munich, Germany. She studied Dramaturgy in Munich and completed a PhD in Drama, Theatre & Performance Studies at the University of Toronto. Birgit has worked extensively in new play development, as well as in season planning as the Artistic Associate and Dramaturg at Canadian Stage. In collaboration with 1s1 Theatre, she translated and co-directed the first English/ASL version of Heritage Building in Downtown Location (with MoMo Holt), which had its first workshop presentation at SummerWorks 2026. Birgit has directed both classical and contemporary plays in Toronto and Stratford (Nathan the Wise, Hamlet/Shakespeare in High Park, Taking Care of Baby/Storefront Theatre, Kaspar & the Sea of Houses (SummerWorks Best Production Award, with David Jansen)) and in Bregenz/Austria, where her production of Else (ohne Fräulein) won the 22*STELLA Award. Birgit has translated over 25 plays between German and English. With her collective storm&stress, she co-produces and directs the Staged Reading Series "ACHTUNG! Radical New Plays from Germany" in alternating Toronto locations. Birgit has had the honour of collaborating on To A Flame from its very beginning over a decade ago and is thrilled to see it come to life. birgitschreyerduarte.com

Dale Sharp Jr. - Carpenter
Born and raised in Toronto, Dale began learning carpentry when he was a teenager, and has worked in the field for the past 32 years. Dale specialised in framing and renovation, and owned a business building custom homes in Alberta. He has worked as a handyman with his father, and with his son Dale III, who followed in his footsteps and became a carpenter. Dale is now retired from full-time carpentry but continues to enjoy doing small projects, including building sets for 1s1 Theatre's Lady M (Margaret), Qalb, Heritage Building in Prime Location and To a Flame.

TO A FLAME TEAM BIOS

Merico Tesolin - ASL Instructor, Hands on ASL! (he/him)
Merico Tesolin (he/him) is an ASL and Protactile instructor and accessibility educator who advocates for Deaf and Deafblind communities. He is the founder of an independent instruction business in Toronto, where he teaches ASL and Protactile to students and organizations. Through workshops, consulting, and community education, Merico promotes inclusion and equitable access. His long-term goal is to bring his accessibility, ASL, and Protactile expertise to humanitarian work internationally. Above all, Merico believes connection starts with access, and that everyone belong

Laura Warren - Projection Designer (she/her)
Laura is a Saskatchewan-raised, Ontario-based projection designer.
Selected Credits: Stage: The Wizard of Oz (Citadel); Searching for Aimai (Cahoots); CHILD-ish (Tarragon); Shedding a Skin (Nightwood); Qalb: A Journey of the Ego (1s1); Zahhak (Deaf Culture Centre / Tirgan Festival); Aportia Chryptych (COC); seven methods of killing kylie jenner (Obsidian); Shaniqua in Abstraction (Crow's); No Save Points (Outside the March); Is God Is (Canadian Stage / Obsidian); The Queen in Me (COC / Nightwood / Gargantua / Amplified Opera);The Black Drum (Deaf Culture Centre / Soulpepper); Grace (Nightwood).
Film/TV: 21 Black Futures (Obsidian Theatre/CBC Gem)
Upcoming: Prophetess (Tarragon Theatre)

ASL-English Interpreter Team
Left ro right: Gloria Brifoglio, Sheila Johnston, Kate Lewis, Peggy Zehr
Every member of 1s1's valued interpreter team has over 25 years of experience in ASL-English translation.

COMMUNITY ENGAGEMENT ACTIVITIES

SEP
25

Discussion: Producing To A Flame
What does it take to bring a Bilingual ASL-English multidisciplinary theatre experience to life? Members of the multi-company producing team join with To A Flame artists to discuss the collaboration that brought this show to life, and share the learnings, challenges and opportunities discovered along the way.

Panelists: Meredith Potter (1s1), Dawn Jani Birley (1s), Naz Afsahi-LeBlanc (Nightwood Theatre) and Modern Times Stage Company representative

SEP
26
MATINEE

Post-Matinee: Audience Chat
Let's chat: Join leadership from Nightwood and 1s1 after the show to share your experience of To A Flame and hear a little bit about how this show came to be.

Panelists: Courtney Ch'ng Lancaster, Birgit Schreyer Duarte and Sammi Hatfield

SEP
29

Artist Talkback
Stick around after the show for a post-show talkback with the artists of To A Flame

Panelists: To a Flame Actors, hosted by Naz Afsahi-LeBlanc

SEP
30

An Evening with Erin Shields and Dawn Jani Birley
Playwright and Performer: Erin Shields and Dawn Jani Birley discuss how the Bilingual script of To A Flame came to be.

Panelists: Erin Shields and Dawn Jani Birley, hosted by Andrea Donaldson

COMMUNITY ENGAGEMENT ACTIVITIES

OCT
2

Discussion: Audism, legalities, realities
Join 1s1 Artistic Director and Performer Dawn Jani Birley and guests for a frank discussion about the realities of Audism: discrimination, bias, or prejudice against deaf and hard-of-hearing people. How does this lesser-discussed form of discrimination affect Deaf individuals in our society today?

OCT
3
MATINEE

Post-Matinee: Audience Chat
Let's chat: Join leadership from Nightwood and 1s1 after the show to share your experience of To A Flame and hear a little bit about how this show came to be.

Panelists: Courtney Ch'ng Lancaster, Birgit Schreyer Duarte and Sammi Hatfield

OCT
3

Post-Evening Show: Artist Talkback
Stick around after the show for a post-show talkback with the performers of To A Flame

Panelists: To a Flame Actors, hosted by Courtney Ch'ng Lancaster

1S1 THEATRE

Creating work to be experienced by Deaf & hearing audiences simultaneously is at the heart of 1s1 Theatre's mandate. Our productions are performed bilingually in American Sign Language (ASL) & English, combining rich visual & sonic designs to provide a multi-sensory experience.

1s1 was founded by actor & artist Dawn Jani Birley, who is culturally and linguistically Deaf. The company emerged from an extraordinary project developed by Toronto's Why Not Theatre in 2017, *Prince Hamlet*. Why Not's Co-Artistic Director Ravi Jain adapted & directed the production, casting Dawn as Horatio. She introduced a bilingual approach that allowed Deaf & hearing audiences to experience the work together, on equal terms. The production was a critical success & went on to tour across Canada and to venues in the United States.

Inspired by this experience & driven by a passion for pushing through limitations, Dawn established 1s1 Theatre in 2019. The company has produced two stage works: *Lady M*, written & directed by Ramesh Meyyappan; *Qalb – A Journey of the Ego*, directed by Debbie Z. Rennie; a workshop presentation of *Heritage Building in Prime Location*, written by Raphaela Bardutzky & translated by Birgit Schreyer Duarte (German to English) and by Dawn Jani Birley (English to ASL); and the live-action/animation children's web series *I Am Puff*.

HAND IN HAND

a video series exploring Deaf-hearing collaborations

Created by 1s1 Theatre in partnership with Why Not Theatre, this 3-part series is designed for artists & theatre practitioners, offering insight into creating the conditions for strong, thoughtful Deaf-hearing collaborations.

1s1 Artistic Director, Dawn Jani Birley, interviews an incredible line-up of Deaf and hearing artists from around the world:

- Academy Award®-winning actor Troy Kotsur (USA)
- writer & director Ramesh Meyyappan (Singapore/UK)
- visual artist Christine Sun Kim (USA)
- actor Josh Castille (USA)
- actor, director Josette Bushell-Mingo, OBE (Sweden/UK)
- Why Not Theatre co-ADs Ravi Jain & Miriam Fernandes (Canada)
- Riksteatern Crea Artistic Director Mindy Drapsa (Sweden)

Canada Council for the Arts | Conseil des arts du Canada

whynot

1s1 Theatre Donors:

1s1 would like to sincerely thank the following donors for their support of the company's first-ever fundraising campaign, Ignite!

Mikey Barrett
Phyllis Beaton Vazquez
Lois Birley
Gloria Brifoglio
Kelly Ferguson
Leanne Gallant
Barbara Gordon
Elfa Kesenfelde
Claire LeBlanc
Denise Ledermann
Jennie Lo
Gary Malkowski
Hariklia Mavroudis
Paul Orlander
Sean Power
Sally Scheel
Erin Shields
Jasmin Simpson
Robert Sirman
Anita Small
Angela Stratiy
VibraFusionLab
1s1 also gratefully acknowledges the many donors who wish to remain anonymous.

1s1 Theatre Board of Directors

Anselmo DeSousa
Claire LeBlanc
Alice Lo
Hodan Youssouf

1s1 Theatre Artistic Director:
Dawn Jani Birley

Producer for 1s1 Theatre:
Meredith Potter Arts Management

1s1 Associate Producer, *To a Flame:*
Julia Dickson **Link to ASL video**

1s1 Theatre Social Media team, *To a Flame:*
Rylyn Delaney
Alice Lo

THANK YOU TO:

- Miranda Calderon and Alicia Plummer for their invaluable contributions during 1s1 Theatre's 2025 workshop of *To a Flame*;
- Anita Small, content creator of the *To a Flame* Study Guide, and for her ongoing support of Deaf-led work;
- Dale & Christie Ruben-Sharp for all your sweat, toil, and unwavering support of 1s1;
- Alice Lo, for volunteering countless hours of your time and energy in support of 1s1;
- Birgit Schreyer Duarte, Lisa Karen Cox, Anna Hardwick and Nightwood Theatre for all the work back at the beginning;
- all the hard-working and brilliant members of the 1s1 Theatre ASL-English interpreting team;
- all the incredible folks at Nightwood Theatre today for believing in this show and agreeing to a Deaf-led co-production with 1s1 Theatre;
- everyone at Why Not Theatre, who have supported 1s1 Theatre from the very beginning and continue to stand alongside us; and
- to the superstar Josette Bushell-Mingo, one of our greatest allies, who has travelled back and forth to Canada for more than 15 years to continue this journey with us and help bring this work to life. Wherever she goes, Josette makes space for Deaf artists: sharing platforms, amplifying our voices, opening doors, and creating professional training opportunities. Her commitment to Deaf artists and Deaf-led work has made a lasting difference, and we are deeply grateful to have her as an ally, collaborator, and champion.

1s1 gratefully acknowledges funding received from:

Canada Council for the Arts
Conseil des arts du Canada
FUNDED BY THE CITY OF TORONTO TORONTO ARTS_COUNCIL
ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L'ONTARIO an Ontario government agency un organisme du gouvernement de l'Ontario
Ontario
METCALF FOUNDATION

NightwoodTheatre

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-LeBlanc ..... Managing Director
Courtney Ch'ng Lancaster..... Artistic Associate
Ashley Elliott .....Administrator - Operations & Partnerships
Gabrielle Milner..... Development Associate
Marzieh Miri ..... Head of Marketing and Engagement
Sherman Tsang ..... Digital Communications Manager
Pip Bradford .... Director of Facilities & Production, Nancy & Ed Jackman Performance Centre
Intisar Awisse ..... Program Director: Write From The Hip
Chris Mustard ..... Financial Advisor, Young & Associates
Faith McQueen ..... Website Designer
Jonathan Warren ..... IT Support
Cynthia Grant, Kim Renders, Mary Vingoe, Maureen White ..... Founding Members

NIGHTWOOD BOARD OF DIRECTORS

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

Professional Association of Canadian Theatres
Canadian Actors' EQUITY Association
ADC 659 ASSOCIATED DESIGNERS OF CANADA

Nightwood Theatre is a member of the Professional Association of Canadian Theatres and engages professional Artists who are members of Canadian Actors' Equity Association under the terms of the jointly negotiated Canadian Theatre Agreement. Nightwood is also a member of the Toronto Alliance for Performing Arts (TAPA).
Registered Charitable Number: 123709339 RR0001

NightwoodTheatre

THANK YOU TO NIGHTWOOD'S COMMUNITY OF DONORS

Champion ($10,000+)
Dr. Barbara Moses, Ada W. Slaight Fund, The Catherine and Maxwell Meighen Foundation, The McLean-Smits Family Foundation

Partner ($5,000–9,999)
Edina Cavalli, Bulmash-Siegel Foundation, IATSE Local 58, Kingfisher Foundation, The Moez and Marissa Equity Fund, Shum Vourkoutiotis Fund, Sylvia Chrominska Fund

Collaborator ($1,000–4,999)
Anonymous, Pat and Tony Adams Freedom Fund, Bales Beall LLP, Borden Ladner Gervais Foundation, Paul Bretenic, Paul Butler and Chris Black Foundation, Richard Chan, Susan Donaldson, Christine Doucet, Patricia J. Fleming Fund, Shira Hart, Shelley Hobbs, Valerie Hussey, Astrid Janson, Larry Lubin, H. Ian & Dorothy Macdonald, Vanessa Morgan, Janice Nathanson, Miriam Newhouse, Jill Schoolenberg Fund at the Toronto Foundation, Heather Segal, Priyanka Sheth, Strombergs Family Fund, True North Grit Foundation, Maria Zakos

Advocate ($500–999)
Andrea Adams, Lape Adeniran, Sherri Appell, Arts Etobicoke, Paul Butler and Chris Black, Laura Blumenfeld, Chandler Buchanan, Brennan Caldwell, Max Cavalli, Daniela Cerrone, Daniel Cook, Joseph Cuyero, Ethan Edwards, Michael Elliott, Lo Fine,Rebecca Flynn, Rona Ghanbari, Kamala Jean Gopie, James Hardy, Melanie Herbin, Devin Michelle Jarcaig, Bennett Jensen, Danny Kastner Stephanie Kay, Karin Kazakevich, Tamara Kirschner, Fides Krucker, Asvini Kulanayagam, Shreya Lathia, Heidi LeBlanc, Andrea Longworth, Kaja Marinic, Clare Mauro, Joe McGrade, Khrystina McMillan, Shayan Mehri, David Mills, Liz Moore, Lessa Nosko, Ed & Cindy Nowina, Olivia Pomajba, Tracy Pratt, Allison Presse, David Robertson, Emma Romano, Rohan Sajnani, Maureen Simpson, Sonja Smits, Matthew Thomas, John and Evangeline Thorpe, Brennyn Watterton, Jennifer Whincup, Firth Whitwam, Kya Williams, Lucie Zhang

Friend ($250–499)
Danielle Bourgon, Henry Brown, Anthea Chan, Viviana Comensoli, Joan Cranston, Shelley Elliott, Monica Esteves, Barbara Fingerote, Karen Franklin, Harriett Grant, Curt Harnett, Geoff Keating, Natasha Kinnear, Kate McNeece, Nadia Miluc, Susan Moellers, Mags Moor, Alexandra Moore, Margaret Proctor, Sarah Reppchen, Tetiana Petrivna Sabitova, Catharine Shea, Neal Smitheman, Jennifer Stacey, Elaine Stavro, Victoria Steele, Evangeline Thorpe, Antonio Valle, Victoria Winter

Ally ($25–249)

Nazgol Afsahi-LeBlanc, Lauren Allen, Sami Anguaya, Amanda Attrell, Karon Bales, Charles Beall, Margaret Bryce, Naomi Campbell, Bruce Chown, Terez Czapp, John Dalrymple, BJ Danylchuk, Deborah Dilworth, Patrick Donnelly, Marianne Douglas, Julia Fiddes, Patricia Fleming, Azita Gerami, Catherine Gordon, Cynthia Grant, Richard Greenblatt, Lia de Groot, Caroline Howes, Gail Hunter, 8676780 Canada Inc., Eva Ing, Bethe Jarcaig, Sonia Jog, Teiya Kasahara, Cecil King, Geoff Kolomayz, Corinne Leon, Jeanne LeSage, Rosalba Martinni, Mary Milne, Penny Noble, Eleanor O'Connor, Mary Oko, Breanne Oryschak, Carolyn Pelletier, Colleen Pollreis, Dana Rotenberg, Banuta Rubess, Marsha Sfeir, Darryl Stratton, Delaine Tiniakos-Doran, Tetiana Trokoz, Diana Tso, Frank Vivacqua, Jonathan Warren, Karen Wierucki, Anthea Windsor, Elaine Wong, Hersh Zeifman

877 Yonge Street Capital Campaign

Government, Corporate & Foundation Capital Supporters

Government of Canada, City of Toronto (with Special Thanks to Councillor Dianne Saxe), Nancy's Very Own Foundation, ABC Resident's Association, Morgan Meighen & Associates, Stanley Shalom Zielony Foundation, Greater Yorkville Resident's Association, The Paul Butler & Chris Black Foundation, Work in Culture's Catalyst And Transformation (CAT) Fund, Kingfisher Foundation, Ray Ferris Springboard Fund, The Youssef-Warren Foundation

Donors to the 877 Campaign

Anonymous, Business / Arts, Maddie Bautista, Renette & David Berman, Margaret Bryce, Edina Cavalli, Leah Cherniak, Bruce Chown, Anne Clarke, Viviana Comensoli, John Dalrymple, Sue Donaldson, Monica Esteves, Margaret Evans, Margaret Genovese, Kamala Jean Gopie, Barbara Gordon, Cynthia Grant, Megan Hamilton, Melanie Herbin, Susan Hodkinson, Valerie Hussey, Nyiri Karakas, Cecil King, Corinne Leon, Betsy Little, Cathy Lloyd, Lucy McPhee, Vanessa Morgan, Barbara Moses, Llana Nakonechny, Miriam Newhouse, Nancy Palk, Heather Paterson, Anne Powell, Karen Ruddock, Kerri Salata, Ellen Schoenberger, Jill Schoolenberg, Sharon Singer, Victoria Steele, Vinetta Strombergs, Amanda L. Thomson, Victoria Urquhart, Tamara Weir-Bryan, Elaine Wong, Wingshan Sandy Wu, Hersh Zeifman, Tamara Zielony

"Save Your Seat" Chair Donors

Anonymous, Chris Black & Paul Butler, Edina & Max Cavalli, Anthea Chan, Sylvia Chrominska, Andrea Donaldson, Monica Esteves, Barbara Fingerote, Denyse Fishwick, Patricia Fleming, Kamala Jean Gopie, Cynthia Grant, Melanie Herbin, Shelley Hobbs, Caroline Howes, Valerie Hussey, Astrid Janson, Devin Jarcaig, Fides Krucker, Jeanne LeSage, Rosalba Martinni, Hope McIntyre, Susan Moellers, Barbara & Kit Moore, Vanessa Morgan, Barbara Moses, Llana Nakonechny, Janice Nathanson, Richard Rose, Jill Schoolenberg, Erin Shields, Victoria Steele, Vinetta Strombergs, Brent Vickar, Jane E G Walker, Tamara Zielony

NightwoodTheatre

THANK YOU TO OUR SUPPORTERS

GOVERNMENT SUPPORT

Canada

Canada Council for the Arts / Conseil des arts du Canada

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

Ontario

FUNDED BY THE CITY OF TORONTO
TORONTO ARTS _ COUNCIL

CORPORATE SUPPORT

COMMUNITY ENGAGEMENT & SHADOW RESIDENCIES

TD THE READY COMMITMENT

WRITE FROM THE HIP

RBC Emerging Artists

PLAY DEVELOPMENT ACCELERATOR

BMO

FOUNDATION SUPPORT

ARTS ETOBICOKE

BLG Borden Ladner Gervais

BULMASH-SIEGEL FOUNDATION

The Catherine and Maxwell MEIGHEN FOUNDATION

Kingfisher Foundation

MCLEAN SMITS FAMILY FOUNDATION

moez & marissa kassam equity fund

Pat & Tony Adams FREEDOM FUND FOR THE ARTS

T·Y·W·F The Youssef-Warren Foundation

TORONTO TODAY .ca

Ada W. Slaight Fund

Jill Schoolenberg Fund at Toronto Foundation

Nancy's Very Own Foundation

Patricia J. Fleming (FBG) Fund at Toronto Foundation

The Paul Butler and Chris Black Foundation

Shum Vourkoutiotis Fund at the Toronto Foundation

Stanley Shalom Zielony Foundation

Strombergs Family Fund

Sylvia Chrominska Fund

True North Grit Foundation

NEXT AT NIGHTWOOD

SUBSCRIBE & SAVE

Nightwood is thrilled to offer exclusive Season Passes. With a season pass, you can experience all of our captivating productions at a fantastic value with flexible and convenient booking. Secure your season pass today and immerse yourself in a world of provocation, beauty, and inspiration—all season long!

Package D: Three Performance SPRING Pass (2 shows, 3 performances)
- 2 tickets to FALL ON YOUR KNEES (Pt. 1 & 2)
- 1 ticket to JAJA'S AFRICAN HAIR BRAIDING

General Pass: $250.00 | Subsidized Pass: $230.00

LEARN MORE

GROUNDSWELL FESTIVAL

NOVEMBER 9—16 & DECEMBER 15, 2026

Join us for the 41st annual Groundswell Festival at the Nancy & Ed Jackman Theatre Performance Centre, celebrating creation, conversation, and community through brand new works from Nightwood Theatre's Write from the Hip playwrights' unit and artist professional development opportunities. Programming updates coming soon!

LEARN MORE

Modern Times
STAGE COMPANY

Modern Times Stage Company is an imaginative, award-winning, immigrant theatre organization that has focused on celebrating and creating radical theatre in Canada for the last 37 years. With over 68 Dora nominations centring narratives, stories, and disciplines from around the world, Modern Times brings together an international fusion of cultures, politics, and philosophies for the enrichment of our contemporary, globally minded, Canadian context.

We support artists and voices from the Persian, Desi, Arab, Muslim, Brown, South Asian, BIPOC and LGBTQ+ communities, in addition to other equity-seeking groups.

OUR TEAM

ARTISTIC DIRECTOR
Rouvan Silogix
ASL video

ARTISTIC PRODUCER & COMPANY MANAGER
Steph Crothers
ASL video

MARKETING ASSOCIATE
Natasha Anwar

BOOKKEEPER
Laura McCallum

APPRENTICES
Mina Zaghari
Priscilla Paes
Tamara Almaeida

BOARD CHAIR
Erin Jones

TREASURER
Ahad Lakhani

BOARD MEMBERS
Jackie Maxwell
Samir Dossal
Diana Manole

OUR NEXT SHOW

DIE TONIGHT, LIVE FOREVER OR THE NOSFERATU PRINCIPLE BY SIVAN BEN YISHAI
MARCH 10 - 27,2027

A real estate agent sells soulless mansions to rich heterosexuals, purging the public of dark corners while pursuing his own oblivion on the apps, kept awake by an ensemble of the undead. A writer stares into the void of her laptop, resisting the temptation to google her symptoms, wondering if sickness will save her. Somewhere else, someone gets on the back of a motorbike they shouldn't ride and wonders what they wouldn't give for a hundred euros.

They'll make you think you're the only pervert around if you don't stay vigilant. Stay awake. Keep yourself alive, if you must. What's left of you. DIE TONIGHT, LIVE FOREVER is an adrenaline-fuelled fever dream — a neo-gothic body horror for the vacancy of late capitalism.

A BUDDIES PRODUCTION IN ASSOCIATION WITH MODERN TIMES STAGE COMPANY

www.moderntimesstage.com

Instagram/X: @moderntimesstage

Almost ten years ago, Why Not Theatre premiered Prince Hamlet which featured the break-out performance of Dawn Jani Birley as Horatio.

Ravi Jain's reimagined, gender-bending, cross-cultural, bilingual production interwove American Sign Language with Shakespeare's spoken text in a ground-breaking production for Deaf and hearing audiences. That season, Dawn won the Toronto Theatre Critic's Award for Best Actress in a Play.

It was clear that there was a hunger to see more work that sits at the intersections of the Deaf and hearing worlds. So, in 2019, Dawn founded 1S1 Theatre, a Deaf-led theatre to make work for Deaf and hearing audiences alike. Since the beginning, Why Not has played an integral role in supporting the growth of 1S1 Theatre and we are honoured to be part of their journey.

In 2023 we co-presented Lady M (Margaret) with 1S1 Theatre, and in 2024, Qalb, A Journey of the Ego. It has been our privilege to support Dawn and her determination to create work that challenges people's perception of Deafness and provokes the hearing world to push for positive change.

Founder & Co-Artistic Director	**Ravi Jain**
Co-Artistic Director	**Miriam Fernandes**
Executive Director	**Karen Tisch**
Director of Production & Technical	**Crystal Lee ***
Finance Director	**Sarah Newkirk**
Director of Development	**Karishma Bristy**
Producer	**Nika Jalali**
Grants Manager & Artistic Associate	**Erin Brandenburg**
Artistic Producer, ThisGen Fellowship	**Intisar Awisse**
Artistic Associate & Assistant Producer	**Michelle Mohammed ** **
Senior Marketing Consultant	**Carrie Sager**
Assistant Production Manager	**Aden C. Altamirano ** **
Creator in Residence	**Sharada K Eswar**

***TD Leadership Fellows **TD Emerging Leaders**

Why Not Theatre is an award-winning, critically acclaimed, international theatre company based in Toronto, Canada. The company has built a reputation for cutting-edge, cross-cultural theatre, and for facilitating opportunities for underrepresented artists. For almost 20 years, Why Not Theatre has been creating work that is visually stunning, physically virtuosic, and playfully provocative. To date, Why Not has developed 55 new works, which have toured to over 40 cities in 11 countries. Why Not Theatre is led by Founder and Co-Artistic Director Ravi Jain (2025 Siminovitch Prize Laureate), Co-Artistic Director Miriam Fernandes, and Executive Director Karen Tisch.

www.WhyNot.Theatre
@WhyNotTheatreTO

STAY CONNECTED

NightwoodTheatre

www.nightwoodtheatre.net

@nightwoodtheat

Nightwood Theatre

@nightwoodtheatre

Newsletter Sign-Up

Donate

RESOURCES

To a Flame Companion Study Guide

Click here to download the *To a Flame Study Guide* for behind-the-scenes insights into the play's history, creative process, & artistic choices. Incorporating cast & creative team interviews, research & observations, the guide invites you to explore the play's broader themes and centres the Deaf experience of oppression. Through stories, reflections, research, and questions, we hope to inspire informed conversation, deeper understanding, & meaningful action.

SPECIAL THANKS

Cahoots Theatre