



Heritage Building in Prime Location

by Raphaëla Bardutzky

in collaboration with
Athena Lange

Theatre Passe Muraille
August 12 & 15, 2026

a bilingual workshop presentation
produced by
1s1 Theatre
and
storm&stress



Expanding the
possibilities
of performance

Land Acknowledgement



1s1 Theatre and storm&stress 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, 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 stolen land. As a company, we are striving 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.

Production support gratefully received from:



**Canada Council
for the Arts**

**Conseil des arts
du Canada**

The English translation of Raphaëla Bardutzky's work *Altbau in zentraler Lage* was commissioned by the Goethe-Institut.

Heritage Building in Prime Location

written by Raphaella Bardutzky

in collaboration with Athena Lange

German to English translation Birgit Schreyer Duarte

English to ASL translation Dawn Jani Birley

co-directors MoMo Holt
 Birgit Schreyer Duarte

actors Dawn Jani Birley
 David Jansen
 Hilary Wheeler

stage manager/production manager Sally Roberts
stage management support Sparrow Valentine

sound/vibration design and dj David Ariza
set & costumes design Amanda Wong
projection & lighting design Nicole Eun-Ju Bell
head carpenter Dale Sharp Jr.

ASL instructor Andrea Zammit, Hands on ASL!
ASL-English interpreters Gloria Brifoglio, Sheila Johnston,
 Kate Lewis, Peggy Zehr

poster design Louis Schreyer Duarte
mural art Alex Bacon
production photographer Annette Schreyer
videography Mallory Brown, Alice Lo
social media Rylyn Delaney

1s1 Board Members Lucia Jackson, Chair
 Anselmo DeSousa, Treasurer
 Claire LeBlanc, Secretary
 Alice Lo, Hodan Youssouf

Special thanks to Louis Schreyer Duarte, Christie Ruben Sharp, Alice Lo, Rylyn Delaney, Alex Bacon, Curtis Whittaker, Hart House Theatre, Tarragon Theatre, & Buddies in Bad Times Theatre.

Directors' Notes



MoMo Holt:

What makes a building worthy of heritage protection—and who decides? *Heritage Building in Prime Location* uses this question as a lens through which to examine Toronto's housing crisis. The play reveals how city planning policies can both preserve and endanger communities, exposing the loopholes and competing priorities that determine who—and what—is protected.

Guided by unusual narrators, the story follows two women tenants: a young hearing working-class adult without family financial support and a Deaf employee navigating inaccessible housing systems and barriers to understanding and exercising their housing rights. As their lives intersect in unexpected ways, the play invites audiences to reconsider whose histories, homes, and futures are valued—and why. If heritage is meant to preserve what matters, then what—and whom—are we choosing to protect? And what responsibility do we share in shaping a more just future?



Birgit Schreyer Duarte:

Exploring *Heritage Building in Prime Location* (*Altbau in zentraler Lage*) for its first Canadian presentation feels to me not unlike exploring a large unknown house.

First you take note of its facade, suggestive of its interior and its inhabitants. There's its title; in its most literal translation, the German word "Altbau" means "old building". But what are further connotations, presumptions and experiences the term carries in different cities, communities, eras, cultures and economical climates? Where and when is "old" a desirable attribute in a building, and based on exactly what set of values?

If you're brave enough to step inside, you will be greeted by a group of chatty ghosts. If you meet them with an open mind, you'll be led from room to room, discover dusty hidden closets and spacious ballrooms, intimate chambers for music-making & kitchens for socializing, working, and indulging; you'll find connecting corridors, wobbly staircases and windows opening onto surprising views. What an intriguing visit.

Once we're inside the play, it reveals more and more layers and diverging branches. It starts out as a tragicomedy about the precarious housing situation in a German urban centre. But soon, echoes of past lives enter the space. They urge us to venture deeper into the histories and lives this "Altbau" once contained and accumulated. We're faced with unsettling reflections of an ever-growing scope: how to co-exist in a socio-economic system built on profit and

social division; the politics of language and information in an audio-based world; on what makes a space a home; and on music, vibration, and frequency. Placed in a foreign context – cultural and linguistic, from German Sign Language/German to ASL/English – this “Altbau” in Toronto is still under construction, a work in progress. Come on in – it’s worth investigating.

Message from 1s1's Artistic Director



Dawn Jani Birley:

At 1s1 Theatre, we create stories that ask audiences to see the world differently and to consider how we, as human beings, can find ways to connect with one another.

As the first ASL-English translation of this German play, *Heritage Building in Prime Location* arrives at a moment when housing has become one of the most urgent social issues of our time. With rising costs and profit-driven redevelopment reshaping our cities, many people are increasingly vulnerable to displacement and uncertainty.

This work brings forward perspectives that are often excluded from conversations about urban change, belonging, and social justice. This is a story about who is heard, who is ignored, and what happens when people must find new ways to understand one another. Through ASL, spoken English, and visual and sonic design, the work explores how language shapes power, relationships, and our ability to build community.

The ghosts within our buildings are not merely supernatural figures—they are symbols of memory, resistance, and survival. They remind us that every space carries the histories of the people who have lived, loved, struggled, and fought to belong there. Housing is not only about property—it is about dignity, identity, and belonging. *Heritage Building in Prime Location* asks us to consider what we preserve, what we erase, and how we might build communities where different histories, languages, and experiences can coexist.

Composer's Note



David Ariza:

When I began composing for *Heritage Building in Prime Location*, I kept returning to a simple question: What if sound isn't only something we hear?

Before sound becomes music, language, or meaning, it is vibration. It travels through air, architecture, objects, and bodies. That became the starting point for my work on this piece.

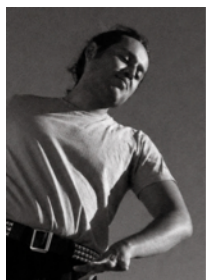
I'm interested in vibration not only as an acoustic phenomenon, but as an artistic one. Through low-frequency composition and vibrotactile technology, we're exploring how sound can be experienced physically as well as sonically, creating another way of entering the performance.

I believe accessibility can become a creative medium in its own right, one that opens new ways of communicating, creating meaning, and experiencing one another. I believe bass can be a site of resistance, embodying the shared heritage of racialized bodies and the music that is created as an act of defiance and an affirmation of the right to exist.

My hope is that the sound in *Heritage Building in Prime Location* becomes another performer moving through the theatre, inhabiting the space, and inviting each audience member to encounter the work through their own sensory experience.

A promotional poster for the play 'TO A FLAME' by Erin Shields. The poster features three women in period costumes. The woman on the left is Black, the woman in the center is white, and the woman on the right is white. They are all looking towards the viewer with serious expressions. The woman in the center is pointing her finger towards the viewer. The background is dark. Text on the poster includes: 'NightwoodTheatre' with a logo, 'Modern Times' with a logo, and 'why not' with a logo. Below the logos, it says 'A 1st Theatre and Nightwood Theatre co-production' and 'In association with Modern Times Stage Company and Why Not Theatre'. The title 'TO A FLAME' is in large, bold, white letters. Below the title, it says 'by ERIN SHIELDS'. Further down, it says 'A visual feast in ASL and English', 'September 22 - October 4', 'Nancy & Ed Jackman Performance Centre', and '877 Yonge St'. At the bottom left, there is a laurel wreath logo with the text 'WINNER International Writers' Competition Heidelberg Stückemarkt'. At the very bottom, the website 'nightwoodtheatre.net' is written in large, white, lowercase letters on a black background.

Team Biographies



David Ariza - Sound/Vibration Design and DJ

David is a Colombian-born, Toronto-based composer, sound designer, vibration designer, producer and DJ working across theatre, dance, film and recorded music. His practice brings Latin electronic music, psychedelic sound, cumbia, Andean traditions and experimental pop into immersive sonic worlds shaped by memory, displacement, embodiment and collective presence. A 2022 JUNO Award recipient for Rap Single of the

Year for his work on Charmaine's "BOLD," David also contributed vocal production to Jayda G's album *Guy* and has

worked with Thich Nhat Hanh's Plum Village, Tanya Tagaq, Saul Williams, Zaki Ibrahim and Tara Trudell. His current stage work includes *Heritage Building in Prime Location* at SummerWorks, *Bootycandy* at Buddies in Bad Times Theatre and *Xilopango* at RUTAS Festival. His world can be further explored on innerpeaceouterspace.com



Raphaella Bardutzky, Playwright

Raphaella Bardutzky is a Munich-based playwright, translator, and dramaturg whose work blends formal experimentation with sharp social critique. Her plays explore language, power, and the politics of communication. *Fischer Fritz* (2022) examines care work and multilingualism in rural Germany, while *Das Licht der Welt* (2023) tackles climate activism and generational conflict. In *Altbau in zentraler Lage* (2024)

(*Historic Building in Downtown Location*), she combines

horror-opera aesthetics, club culture, and the housing crisis, foregrounding Deaf and hearing perspectives. She co-founded Netzwerk Münchner Theatertexter:innen, supporting contemporary playwriting. *Altbau* was invited to the prestigious Mülheimer Theatertage 2025 and inkl. Festival für Theater, Tanz und Performance 2025.



Dawn Jani Birley - Actor, English to ASL Translation

Dawn Jani 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 creating 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 multi-sensory 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



Nicole Eun-Ju Bell - Projection/Lighting Designer

Nicole Eun-Ju Bell is a Toronto based, Korean-Canadian, multidisciplinary artist with a passion for performance and technology. Among other things, she is a projection and lighting designer, XR Artist, and production manager. As a designer she is interested in things that play with the relationship between digital and analogue - in particular she enjoys incorporating shadows and silhouettes into her designs, as a type of *trompe l'oeil*. Her work has been

presented by various Toronto-based theatre companies and has toured across North America. She has also curated and presented work at local and international festivals including: Prague Quadrennial, Summerworks, Luminato, and the Venice Biennale.

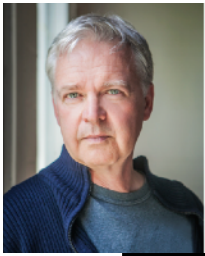


MoMo Holt - Co-Director

MoMo is a Deaf theatre director, translator, playwright, Associate Professor of Performing Arts at Gallaudet University, and Director of Artistic Sign Language (DASL). She is a member of the Stage Directors and Choreographers Society (SDC). Her artistic practice explores the intersection of sign language, movement, visual storytelling, and theatrical expression while advancing Deaf-led creative practices in contemporary performance. MoMo's directing work spans

new play development, contemporary theatre, and musicals, with a focus on innovative storytelling and collaborative artistic processes. Her directing credits include *Another Kind of Silence* by L. M. Feldman; *Autocorrect Thinks I Am Dead* by Aimee Chou; *Cloud 9* by Caryl Churchill; *Urinetown: The Musical*; *Hear Me*, the musical by Anita Riggio; and *Meat Expectations*, the ASL musical co-directed with Jules Dameron under New York Deaf Theatre Collaborators. As a playwright, MoMo's works include *WHY and HOW Are Not In The Picture*, *Caustic Effect*, *Please UNtranslate Me*, and *Night Was So Hungry That It Ate The Moon*. As a DASL and translator, MoMo reimagines the relationship

between sign language, spoken language, movement, and performance. Through directing, teaching, and mentorship, she creates spaces where Deaf and hearing artists collaborate, develop new theatrical languages, and expand the possibilities of contemporary theatre.



David Jansen - Actor

David is an actor, director, and educator. As an actor, he's performed leading and supporting roles in theatres across Canada and the U.K., including the Stratford Festival, the Shaw Festival, the Drayton Festival, Canadian Stage, Tarragon, Mirvish Productions, Soulpepper, and The Peter Hall Company. He has also appeared in numerous TV series, including the upcoming Amazon Prime/MGM series *The Greatest*. He recently directed *Bakkhai* at York University, in addition to directing digital productions of Tabia Lau's *The Antigone Play* and Aaron Jan's *HAGS* at York. He adapted/directed *The Oresteia* at Randolph College, and has directed at Thousand Islands Playhouse, George Brown Theatre School, TMU, Summerworks, and for BeMe Theatre in Munich. David has also taught across all levels of actor training at York University, Randolph College, TMU, George Brown, and the University of Toronto. He is currently teaching at Brock University. He lives in Toronto with his wonderful partner Alix and is a proud dad.



Athena Lange is an actress and writer. She completed her acting training at the Leipzig Drama School. Among other roles, she was a permanent member of the Leipziger Ensemble until 2016, performed for the German Deaf Theater and Possible World Berlin, and appeared in *Bilder deiner großen Liebe* at the Societätstheater in Dresden. Athena lost her hearing at the age of 20. She is fluent in German Sign Language and identifies as a bilingual artist. At Schauspiel Leipzig, she collaborated with author Raphaela Bardutzky on the multilingual production *Altbau in zentraler Lage, (Historic Building n Prime Location)* in which she also performed. She lives in Berlin.



Sally Roberts - Stage Manager/Production Manager

Sally (she/her) 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 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 a Stage Manager with Disability Collective on their *All-*



Deaf Shadow Cast: Rocky Horror!; with 1S1 Theatre on their workshop production of *To a Flame* (coming back this fall with Nightwood), and the 2023 *Lady M* presented at Summerworks. Previous credits include: *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 Soul Pepper Theatre (PM / TD.)



Birgit Schreyer Duarte - Co-Director, Translator

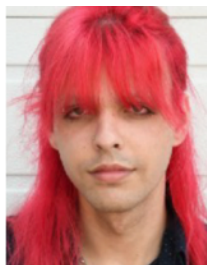
Birgit is a Toronto-based director, dramaturg and translator, originally from Munich/Germany. She studied Dramaturgy in Munich and completed a PhD in Drama, Theatre & Performance Studies at the University of Toronto. Birgit has worked extensively in new play development, as well as in season planning at Canadian Stage. She is the dramaturg and associate director of the upcoming *To A Flame* by Erin Shields (1s1 Theatre/Nightwood Theatre), which received the

International Author's Award at this year's Heidelberger Stückemarkt. She has directed classical & 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 from German to English and vice versa, including the Canadian gaming performance *asses.masses* for its European tour. With her collective storm&stress, she co-produces and directs the Staged Reading Series "ACHTUNG! Radical New Plays from Germany" in alternating Toronto locations. 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*, and *To A Flame*.



Sparrow Valentine - Assistant Stage Manager

Sparrow (they/them) is thrilled to have supported Stage Management on *Heritage Building in Prime Location*. Based out of Toronto, Sparrow has been involved with Theatre for eight years, with aspirations to create beautiful story-telling narratives and thought-provoking art. Sparrow plans to enlighten the world on social-economic issues by spreading awareness on topics that they find important through Theatre and Activism. Their dedication to the craft of stage management and love for theatre is evident in every project they undertake. When not backstage, Sparrow delves into the world of performative art through theatre, film, and music.



Hilary Wheeler - Actor

Hilary (she/they) is a queer, Chinese-Canadian, mixed race actor, writer, and musician. She graduated from the acting program at the National Theatre School of Canada. Select performance credits include *Romeo and Juliet* (Theatre on the Ridge), *She Holds Up the Stars* (Red Sky/TSO), *Selfie*, *The Paper Bag Princess* (Geordie theatre), *vActory 2025* (vAct), *Quest for the Moon* (WeeFestival), *Transhumance* (Corpus Dance Projects), *Bonus Points if you have Air Conditioning*, *Everybody* (NTS), *Love's Labour's Lost*, *Macbeth*, *Pericles*, *Two Gentlemen of Verona*, *Julius Caesar* (Greater Victoria Shakespeare Festival). Hilary recently produced and performed in a workshop production of her solo show *The List*, which is an interactive, choose-your-own-adventure show about everyone she's ever slept with. She also has two more shows in development, including *Ye Xian: A Musical Retelling* in collaboration with Heeyun Park, which was supported by Bad Hats Theatre's NBI program, CCA, and OAC. More at hilarywheeler.ca!



Amanda Wong - Set and Costume Designer

Amanda Wong is an award winning Toronto based set and costume designer for live performance and media. As an artist she is interested in the exploration of the overlap of heightened reality and surreal lucid spaces. Amanda has been honoured with the outstanding design award in Toronto's Summerworks Festival for two consecutive years collaborating with directors Severn Thompson and ted witzel. As well as multiple nominations for the Pauline McGibbon Award, and most recently she was nominated for a Dora Mavor Moore Award for outstanding achievement in design. She has designed costumes for tv, web series and feature films. In 2020, Amanda designed a 100' long plexiglass ice sculpture in front of Union station. She has worked with the

prominent theatre companies Soulpepper, Tarragon, Obsidian, Modern Times Stage Co, Aluna, Canadian Stage, Nightwood and Blyth Festival Theatre. Amanda has thoroughly enjoyed the chance to connect with artists in ASL and to deepen her connection to the language and deaf culture. She is very grateful for the opportunity to connect with this group of artists and hopes you enjoy the work.



Andrea Zammit, ASL Instructor

Andrea grew up within the culture of the hearing world, speaking orally until high school. It was then that she started learning a new language: ASL. She learned mainly through signing with friends and teachers. Since then, she's spent most of her life helping the Deaf community by making sure that through ASL, they're included in current styles of communication, like idioms. Andrea has a deep love for animals, including her two kitten sisters Evie and Maisie, who brighten her days. She's thrilled to be part of the Heritage Building team.



ASL-English Interpreter Team

Every member of 1s1's valued interpreter team has over 25 years of experience in ASL-English translation.



Gloria Brifoglio



Sheila Johnston



Kate Lewis



Peggy Zehr

HAND IN HAND

a video series exploring Deaf-hearing collaborations



This 3-part series is designed for artists and theatre practitioners, offering insight into how to create the conditions for strong, thoughtful Deaf-hearing collaborations in creative work.

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

- 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)
- artistic director Mindy Drapsa (Sweden)
- actors & Why Not Theatre co-directors Ravi Jain & Miriam Fernandes.

Hand in Hand is a collaboration between 1s1 Theatre and Why Not Theatre, funded by the Canada Council for the Arts.

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