

CULTCH

A man with a pompadour hairstyle, wearing a tuxedo with a large white feathered collar, is smiling and holding a cigarette. The background is a vibrant blue and red gradient.

THE

Briefs

APR 14–MAY 03

—
19/20
SEASON

**The Cultch is a
gathering place.**

**It's a space where
everything is possible.**

It's a place where magic can happen, connections can be made, families can have experiences, and people can have real, live human emotional contact with each other—those personal, magical moments that really make life worth living.

We've created spaces where those things can happen.

HEATHER REDFERN, EXECUTIVE DIRECTOR

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**EIGHT NIGHTS.
THREE STAGES.
ONE REVOLUTIONARY
NEW FESTIVAL.**

**This will be a gathering for
so many artists to share
their daring and powerful
works with audiences
and inspire landmark
conversation
for years to come.**

**COREY PAYETTE,
FESTIVAL CO-CURATOR**



Queenia Sparrow by Emily Cooper

TRANSFORM: A Cabaret Festival

Curated by Corey Payette & Heather Redfern

A variety of ground-breaking artists—from here and around the world—will take over all three of our Cultch stages for eight explosive nights of bold, fresh, and extraordinary performance. It will be Indigenous and non-Indigenous, rough and ready, brash and beautiful, polished and political. Your heart will be wrenched, your mind inspired, and you'll laugh until your belly hurts. All with the purpose of furthering our collective efforts towards reconciliation and the important conversations we must continue to have.

Cabaret is the perfect vehicle for the modern theatrical stage. Around the world, cabaret festivals emerged during a period of change and uncertainty as a platform for political discourse and engaging in deep conversations. *TRANSFORM: A Cabaret Festival* will be a new cabaret festival inspired by a daring new concept to bring radical and lasting change to live performance in these unceded territories of the Musqueam, Squamish, and Tsleil-Waututh peoples.

Stay tuned to thecultch.com for updates on festival programming and schedules!

“

It's going to take over all the theatres and spaces at The Cultch. You will hear truth told a multitude of ways through music, dance, spoken word, poetry, theatre, circus, and burlesque. There will be revelations, questions, and engagement. This is a festival of transformation.”

—Heather Redfern,
Festival Co-Curator

Take d Milk, Nah?

Pandemic Theatre (Toronto) | Rumble Theatre (Vancouver) | Presented with Diwali in BC | In association with Newworld Theatre (Vancouver)

Written & Performed by **Jivesh Parasram**.

Jiv is “Canadian.” And “Indian.” And “Hindu.” And “West Indian.” “Trinidadian” too. Or maybe he’s just colonized. In *Take d Milk, Nah?*, Parasram blends personal storytelling and ritual to walk an audience through the Hin-do’s and Hin-don’ts at the intersections of these cultures. The show is a refreshingly candid and delightfully funny look at race, religion, and nationalism(s): what divides us—and what we’re willing to accept in the desire to belong. Oh, and there’s a cow.



It doesn’t matter who you are, or where you’ve come from, *Take d Milk, Nah?* is a must-see experience.”

—Toronto Caribbean

Kuroko

Vancouver Asian Canadian Theatre (Vancouver)

Maya is *hikikomori*—an extreme recluse—who has spent the last six years in her bedroom exploring Virtual Reality. Until one day, she meets a mysterious player online who challenges her to the ultimate quest: saving her own father’s life. How? By visiting the scariest place IRL, Suicide Forest.

A world premiere from **Tetsuro Shigematsu**, the acclaimed creator behind *Empire of the Son* and *1 Hour Photo*, and directed by **Amiel Gladstone**, creator of the smash hit musical *Onegin*.

Mînowin

Dancers of Damelahamid (Vancouver)

An innovative multimedia dance work about rebirth and transformation. Integrating narrative, movement, song, and projections, *Mînowin* connects coastal landscapes with contemporary perspectives of customary Indigenous dance forms. The Dancers of Damelahamid draw from Indigenous foundational stories to explore and redefine contemporary reflections of Indigenous identity.

“ **A truly West Coast take on the thriving area of Indigenous contemporary dance.** ” —The Georgia Straight



1. KUROKO

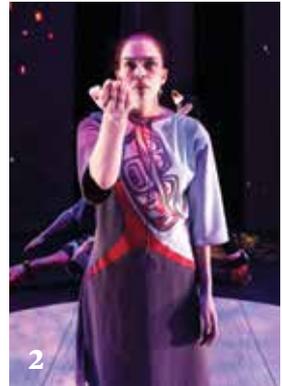
*Image by Raymond Shum;
Graphic Design by Terry Wong*

2. MÎNOWIN

Image by Derek Dix

3. TAKE D MILK, NAH?

Image by Marko Kovacevic



East Van Panto: Pinocchio

Theatre Replacement (Vancouver)

When a lonely old ice-cream seller named Gelatto is given a puppet by the mysterious Beckwoman of Commercial Drive, his dreams of having a child suddenly come true. Join a locally famous cricket, an angry orca, and a dastardly fox as poor Pinocchio does his best to tell everyone the truth and become a real boy. But why are Pinocchio's limbs always growing? Will there be a Cappuccino War between the Abruzzos and the Calabrias? And why are all those kids ditching class to go to Hastings Racecourse? Don't worry, Pinocchio—just follow your nose!

East Van Panto returns for a seventh year, welcoming back the creative team behind last year's hit *Wizard of Oz*: playwright **Marcus Youssef**, composer **Veda Hille**, and director **Stephen Drover**.

“**Theatre Replacement's *East Van Panto* has become a Vancouver tradition, to the point where it's hard to imagine the holidays without it.**” —Vancouver Musicals



EAST VAN PANTO
Image by Tim Matheson



HOLIDAY AT THE
ELBOW ROOM CAFÉ
Image by Tina Krueger
Kulic

DEC 10-29, 2019 HISTORIC THEATRE

Holiday at the Elbow Room Café



Zee Zee Theatre (Vancouver)

They're back! After their bulldozing debut at the York two seasons ago, the eclectic world of Vancouver's beloved *Elbow Room Café* returns for a holiday tribute you won't soon forget. Join Bryan, Patrick, and their wacky customers as they get snowed in at Vancouver's most iconic eatery—and can't escape the mayhem!

Featuring songs from **Dave Deveau** and **Anton Lipovetsky**, creators of the *Elbow Room Cafe: The Musical*, in a brand new holiday experience directed by **Cameron Mackenzie**. Leave the kids at home and grab a drink, this one is for adults only!

Infinity

Volcano Theatre (Toronto) / Originally co-produced with Tarragon Theatre

A surprising, funny, and revelatory new play about love, sex, and math. The cynical, skeptical daughter of a theoretical physicist and a composer, Sarah Jean's clinical approach to love meets with little success. In this absorbing drama infused with science and classical music, three exceptional minds collide like charged particles in an accelerator. Sarah Jean's hugely talented, yet severely dysfunctional, family will learn that love and time itself are connected in unimaginable ways. From award-winning playwright **Hannah Moscovitch**; featuring two of our country's most esteemed actors, **Jonathon Young** and **Amy Rutherford**; with original music by visionary composer **Njo Kong Kie**.

“ **The play makes you feel as much as it makes you think.**”

—NOW Toronto

The WonderWombs

The Dust Palace (New Zealand)

This feminist circus party will uncork your expectations like a bottle of cheap champagne. Dripping with autonomy, *The WonderWombs* is reinventing circus and winking at your surprise. The Dust Palace, the company that brought us 2017's hit *The Goblin Market*, brings its signature hustle of risk, splendour, story, comedy, and desire to this extraordinary performance experience. Eating binaries for breakfast and unfastening the buckles at gender's waistline, these performers don't need to hit the glass ceiling; they can lift it!

“ **Dazzling talent with true, and utterly genuine meaning... *The WonderWombs* is a slippery and devilish performance.**”

—The Creative Issue

INFINITY
Image by Cylla von Tiedemann



THE WONDERWOMBS
Image by Natasha H'ng





Image by Guillaume Iruksarjuat Saadhu

Unikkaaqtuat

*The 7 Fingers (Montréal) / Artcirq (Igloolik) /
Taqqut Productions (Iqaluit) / Presented with
DanceHouse*

Bridging ancient traditions and contemporary forms, this multidisciplinary new work highlights the talents of Inuit artists at a national and international scale. Inspired by Inuit founding myths, this unprecedented creation will celebrate the Inuit culture, its traditions, and vision for the future, through a hybrid, collaborative, and mutually respectful cross-cultural collaboration.

In an atmosphere shaped by video projections and a world of shadows, actors, live musicians, and acrobats will transport the audience to an ancient world when life had not known death, days had not seen light, and where Inuit had not met white people. Until...

Shaped by a culturally diversified cast of 11 circus artists, musicians, and similarly distinct designers and technicians, *Unikkaaqtuat* blends circus arts, music, theatre, and video in a groundbreaking performance.



The collective virtuosity of [The 7 Fingers] is something to see—and, crucially, to feel.”

—Boston Globe

**Subscriber upgrade fee will apply.*

Skyborn

Quelemia Sparrow / Savage Society (Vancouver) / Presented with PuSh International Performing Arts Festival

A Land Reclamation Odyssey

In *Skyborn*, a woman falls through a black hole in her little blue house on the reserve. There, she meets her Granny Rose in the shape of a wolf, who guides her on a spirit canoe journey to retrieve her soul from the land of the dead. Musqueam writer and performer **Quelemia Sparrow** has created an unforgettable adventure story—an odyssey full of magic, beauty, and power. Directed by **Kim Senklip Harvey**, creator and director of last season’s *Kamloopa*.

“**When a person had a spirit sickness, it was said that their soul had left their body. In *Skyborn*, we use theatre to embody a ritual that is a personal and familial odyssey of reclamation of self, and land, and blood memory.”**

—Quelemia Sparrow



SKYBORN
Image by
Chrystal Sparrow



KISMET, THINGS
HAVE CHANGED

FEB 04-08, 2020 HISTORIC THEATRE

KISMET, things have changed

The Chop Theatre (Vancouver) | Presented with PuSh International Performing Arts Festival

A show about fate and destiny, a decade in the making. Ten years ago, four artists in their late 20s travelled across the country and interviewed 100 people, aged 1 to 100, about what they believed in. Now, with three deaths, four marriages, and five kids between them, the artists are in a very different place in life, and their concerns aren't about what to believe in, but how to survive. So the team set out to find the remaining people and interviewed them again. What they discover on the road is revealed in a complicated, yet intimate, portrait of change.



In its celebration of ordinary people, *KISMET one to one hundred* is hilarious, it's moving, and it's always, always generous."

—The Georgia Straight (on *KISMET one to one hundred*)



FORGET ME NOT
Image by John Alcorn



GHOST
Image by Alexandre Gilbert

Forget Me Not

Ronnie Burkett (Toronto)

100 people, 100 puppets, a secret location, and the one and only **Ronnie Burkett!** Welcome to “The New Now”—a time when written language has been suppressed and forgotten and hand-drawn love letters have become a powerful act of defiance. Unlike anything you’ve experienced, this mysterious and thrilling new production offers each audience member the rare opportunity to hold a one-of-a-kind **Ronnie Burkett** hand puppet! Becoming a puppet chorus, the audience both witnesses and propels the story as it unfolds. An inspiring theatrical love letter for increasingly uncivilized times.

Commissioned by LUMINATO. This is one of the 200 exceptional projects funded through the Canada Council for the Arts’ New Chapter program.

“**As puppetmasters go, Mr. Burkett is a benevolent god: indelicate, a little poignant and kind of fantastic.**”

—New York Times

**Subscriber upgrade fee will apply.*

Ghost

Tentacle Tribe (Montréal) / Presented with New Works

An exhilarating breath of fresh air. Six of Montréal’s best street dancers immerse themselves in the mysterious mechanics of breathing, and interpret its life-giving rhythm. Combining elements of contemporary dance, hip hop, and martial arts in a physical score that echoes the subtle pulse of respiration, Tentacle Tribe approaches the body as a musical instrument with infinite possibilities. Inhalations and exhalations sculpt the group’s gestures, movement, and rhythm as interconnected bodies form striking human structures that shift, alter, and evolve in synergy with the music.

“**Redefining street dance with its unique brand of conceptual hip hop.**” —The Dance Current





BIG Sister

Rapid Pitch Productions (Vancouver)

2018 Cultchivating the Fringe Award Winner. A true story—depending on who you ask. A one-woman comedy about the relationship between two sisters and what happens when one of them changes. The real life experience of sister/actor Naomi's 70-pound weight loss, written through the perspective of younger sibling/writer Deborah. *BIG Sister* explores a world of evil siblings, fat shaming, and unlikely collaboration.

“***BIG Sister* is bold, brave, and beautiful... It digs deep into their experiences with beauty standards and expectations through personal stories, anecdotes, and secrets shared with the audience.**” —Vancouver Presents

MINE

Theatre Replacement (Vancouver)

On stage, a group of gamer/performers aged 11 to 46 enact different mother-son narratives—from the *Beowulf* saga, to *Bambi*, to *The Terminator*—using the video game Minecraft. Inspired by the real-life relationship between Theatre Replacement's Co-artistic Director, **Maiko Yamamoto**, and her 11-year-old son, Hokuto, and his obsession with Minecraft. *MINE* is live-operated from start to finish, and opens us up to expansive new territories in an intergenerational performance that both interrogates and recognizes the role technology plays in our modern parent-child relationships.

“**It's really a show that's meant to be watched by adults and their tween, videogame-aged kids together. What we've found is that the youth understand the language of the show on another level, while the parents get it in quite a different way—often having to be educated by their kids.**” —Maiko Yamamoto

The Boy in the Moon

Newworld Theatre (Vancouver) / In partnership with the Rare Disease Foundation

Written by **Emil Sher**, and based on Canadian journalist **Ian Brown**'s memoir of life with his son, *The Boy in the Moon* tells a deeply moving story about a family raising a child with a severe disability. Ian and Johanna Schneller's son, Walker, was born with a rare genetic disorder, Cardiofaciocutaneous (CFC) syndrome. It made him unable to talk, eat properly, or take care of himself. The family must face complex issues most of us do our very best to avoid. *The Boy in the Moon* is a story of pain and beauty that asks vital questions about family, frailty, and the values we ascribe to human lives—our own, and those around us.

“ **He is the sort of boy no one person can manage alone. That is the price and the marvel of his life.**” —Ian Brown



- 1. **BIG SISTER**
Image by Bold Rezolution
- 2. **MINE**
Image by Tim Matheson
- 3. **THE BOY IN THE MOON**
Ian & Walker Brown by Peter Power for The Globe and Mail

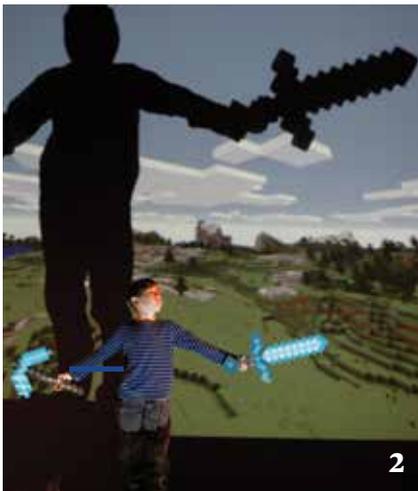




Image (this page and opposite) by Kate Pardey

Briefs

Briefs Factory (Australia)
Presented with Zee Zee Theatre

A glittery bomb of circus, cabaret, and boylesque!

An all-male, sharp-shooting cabaret of burlesque with balls, high-flying circus bandits, and savage gender offenders. Get ready for a madcap safari through extravagant birdbath boylesque, too-close-for-comfort yo-yo tricks, valiant aerial acrobatics, irreverent interludes, ferocious fanfares, and show-stopping drag artistes.

Briefs established themselves as a leader on the cabaret and circus world stage at the Edinburgh Fringe in 2013, going on to win Best Circus at Perth Fringe in 2014, selling out consecutive London, Perth, Adelaide, and Edinburgh Festival runs.

“ **A glorious celebration of flamboyant fun.**”

—The Guardian

SPECIAL PRESENTATION!



SUNDAY MATINEES FOR THE KIDS:
APR 19, 26, & MAY 3, 2020: 2PM

Brat Kids Carnival

From mischief makers to brats, witness the boys from *Briefs* in an all out brat-attack just for kids! You will see hula hoops at top speed, acrobatics at alarming heights, and some cheeky clowning antics suitable for kids of all ages—and even the parents.

As a registered Canadian charity, The Cultch relies on donations to operate as a cultural hub for all members of our community. With your support we can continue to present the best in contemporary music, dance, and theatre, sharing conversations and stories that connect us all.

SUPPORT THE CULTCH

Accessibility

The Cultch is dedicated to making our venues and presentations increasingly accessible and inclusive with American Sign Language (ASL) interpretation, Vocal Eye live audio description, assisted listening devices, relaxed performances, and accessible parking and seating.

Cultch Connects Program

This program provides free tickets to our holiday hit *East Van Panto*, and other shows throughout the season, to people in need. Each year, our donors give over 2,000 free tickets to children, low-income families, and community organizations.

Grow-A-Show Artist Residencies

Provides artists with space and support to create work that wouldn't otherwise have the opportunity to be developed, filling a significant void in artistic development in British Columbia.

The Youth Program

Innovative, youth-driven arts programming and professional development opportunities for young people aged 13 to 26. Members curate and produce the ten-day public IGNITE! Festival, showcasing young talent in all areas of artistic expression.

Housing Crisis Prices

In response to the local housing crisis, The Cultch offers reduced ticket prices on specific performances for those who are challenged by the growing unaffordability of living in Vancouver.

IF YOU WANT TO SUPPORT PROGRAMS LIKE THESE, **PLEASE CONSIDER MAKING A DONATION AT [THECULTCH.COM/DONATE](https://www.thecultch.com/donate)**

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