

The Cultch

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DAMELAHAMID

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 WEST COAST
REDUCTION LTD.

RAVEN MOTHER



A MULTIMEDIA
INDIGENOUS
DANCE WORK

HISTORIC
THEATRE

WORLD
PREMIERE

OCT 09–
OCT 12, 2024

PHOTO // MICHAEL SLOBODIAN



The Ronald S. Roadburg Foundation is proud to support Indigenous Programming at The Cultch



roadburgfund.org

RAVEN MOTHER

Created and Produced by Dancers of Damelahamid (Vancouver)
World Premiere

OCT 09–12, 2024
HISTORIC THEATRE

Approx. 75 minutes, no intermission

Recommended for Ages 10+

CAST & CREATIVE TEAM

Created and Produced by
Dancers of Damelahamid
Artistic Director & Choreographer
Margaret Grenier

Set Designer & Artwork
Andrew Grenier

Regalia Designer & Creator
Rebecca Baker-Grenier

Song Composer & Vocalist
Raven Grenier

Collaborating Composer
Ted Hamilton

Lighting Designer
Jeff Harrison

Projection Designer
Andy Moro

Collaborating Director
Charles Koroneho

Elders
Betsy Lomax, Lawrence Trottier

Northwest Coast Artists
David A. Boxley, David R. Boxley,
Jim Charlie, Raven Grenier, Kandi
McGilton, Dylan Sanidad

Composers of the song Strong Woman
Derrick & Verrona Keeswood and
Lawrence Trottier

Performers
Margaret Grenier, Rebecca
Baker-Grenier, Raven Grenier, Nigel
Baker-Grenier, Renée Harris

Production/Stage Manager
Andy Grenier

Technical Director
Jeff Harrison

Wardrobe Assistant
Stevie Hale-Jones

Collaborating Producer & Agent
Eponymous

The Cultch stage crew are
members of Local 118 of IATSE



LAND ACKNOWLEDGEMENT

The Cultch acknowledges that it is on unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səliłwətaʔt (Tseil-Waututh) nations.

DANCERS OF DAMELAHAMID

Executive & Artistic Director
Margaret Grenier

Creative Producer
Andrew Grenier

Language & Research
Nigel Baker-Grenier

Artistic Associate
Rebecca Baker-Grenier

Artistic & Administrative Assistant
Raven Grenier

RAVEN MOTHER

Developed with support from the National Arts Centre's National Creation Fund.



This work is a co-production of the CanDance Network Creation Fund, DanceWorks, Dance Victoria, National Arts Centre, and Danse Danse.



Dancers of Damelahamid gratefully acknowledges the support of the Canada Council for the Arts, the Government of British Columbia, British Columbia Arts Council, and Metro Vancouver.



metrovancouver

Raven Mother was created with the support of: The Anvil Theatre, The Cultch, The Venables Theatre, Ballet BC, and the Banff Centre for Arts and Creativity.



Dancers of Damelahamid would like to thank: The Hamber Foundation, Re:Naissance, and Anndraya T. Luui.



Eponymous gratefully acknowledges the support of the Canada Council for the Arts.



Hello and welcome to the world premiere of *Raven Mother*!

We feel so lucky to be able to bring our friends, Dancers of Damelahamid, back to delight Cultch audiences. This multigenerational family creates spectacular performance that realizes traditional ceremony in contemporary forms. In every element, from the video to the music to the regalia—you are in for a treat!

Raven Mother is particularly special because it honours the founder of Dancers of Damelahamid, Elder Margaret Harris, who co-founded the group with her husband in the 60s. She devoted much of her life to teaching and revitalizing Indigenous cultural practices, including song, dance, stories, and regalia making. This show celebrates her legacy and the legacy of the women in her family, from generation to generation.

Legacy is something we at The Cultch have been thinking a lot about these days. Last year we celebrated our 50th anniversary and now, in our 51st year, we are thinking ahead to what The Cultch can be for the next 50. We want it to retain the connections from the past that make it so special while looking and moving forward into a changing world.

Artists like Dancers of Damelahamid are leading the way. They inspire us and move us forward together.

Thank you for being here and we hope you will come back and enjoy some more Cultch offerings this season.

Warm Hugs,

Heather Redfern,
Executive Director

Nicole McLuckie
Associate Executive Director



Photo // Heather Redfern & Nicole McLuckie by Lisa Wu

STATEMENT FROM MARGARET GRENIER

The Dancers of Damelahamid started in the 1960s under the leadership of our parents Chief Kenneth Harris and Margaret Harris. At that time the focus was on dance revitalization, following the lifting of the Potlatch Ban (1884–1951). I was born into this dance lineage and my role as a leader for the company has grown over the past 20 years. In 2010 our company began taking contemporary approaches to create newly choreographed works based on our ancestral form. Through this we are establishing our cultural dance form and addressing decolonization within dance.

Raven Mother is a very personal piece for our family, and we have put all our efforts into realizing this work. It recognizes the legacy left by the lifetime of work that my mother Margaret Harris gave to her family and the dance community, as a Cree woman who married into a Gitksan dance lineage. It is a work that acknowledges the vital role that women have held in this intergenerational dance practice, as visionaries, as caregivers, and as catalysts that have ensured the survival of the practice itself. It is a piece that speaks to both the beauty and the hardships of this journey as women, the love we have for our children, and the hope they bring us.

Margaret Grenier

Executive & Artistic Director of the Dancers of Damelahamid

ABOUT THE COMPANY

Dancers of Damelahamid is an Indigenous dance company founded upon over five decades of extensive work of song and dance revitalization. For countless generations Indigenous dance played an integral part in defining art and culture. In response to the lifting of the Potlatch Ban (1884–1951), was the resurfacing of dance and the awakening of an art form that was outlawed for almost 70 years. The Dancers of Damelahamid emerged in the 1960s out of an urgency to ensure that these artistic practices were not lost.

The Dancers of Damelahamid has since established itself as a leading professional Indigenous dance company. The company's artistic approaches have contributed to its abilities to bridge creative practices and to work with innovative mediums, while maintaining commitment to the integrity of their artistic legacy. It is through continual and diligent practice that this dance form endures as non-static and relevant to current innovation, influence, and insights.

The Dancers of Damelahamid has produced several theatre-based productions and choreographed dance works, with their most recent production, *Minowin*, premiering at the National Arts Center in Ottawa, ON. The company has produced the annual Coastal Dance Festival since 2008, presenting Indigenous dance from the Northwest Coast as well as hosting guest national and international Indigenous artists.



MARGARET GRENIER

ARTISTIC DIRECTOR, CHOREOGRAPHER, PERFORMER

Margaret Grenier is of Gitksan and Cree ancestry. She is the Executive and Artistic Director for the Dancers of Damelahamid. She has produced the Coastal Dance Festival since 2008. Margaret's multimedia choreographic works bridge Gitksan and Cree dance forms with current expressions. Her works have toured internationally and include *Setting the Path* (2004) and *Spirit and Tradition* (2007), and *Visitors Who Never Left* (2009), *Luu hlotitxw* (2012), *Flicker* (2016), and *Minowin* (2019). *Minowin* premiered at the Mòshkamo Festival, National Arts Centre, Ottawa (2019) and at the Festival Internacional Cervantino in Guanajuato, Mexico. Margaret holds a M.A. from Simon Fraser University and a BSc. from McGill University. She was a sessional instructor for Simon Fraser (2007) and faculty at the Banff Centre (2013). She received the REVEAL Award (2017), the Walter Carsen Prize for Excellence in the Performing Arts (2020), DSA Distinction in Dance Award (2022), and the Isadora Award (2024).



ANDREW GRENIER

SET DESIGNER & ARTWORK, PRODUCTION/STAGE MANAGER

Andrew is the Creative Producer for the Dancers of Damelahamid and Production Manager for the Coastal Dance Festival. Andrew creates the sets for the Dancers of Damelahamid, makes props, and carves masks for the family. Andrew has trained under the guidance of Ken and Margaret Harris and Tsimshian Artist David A. Boxley.

Andrew, a former high school teacher for 20 years, has a BSc from McGill University and Masters in Environmental Education from Simon Fraser University. Andrew is of mixed Polish and French-Canadian ancestry.



REBECCA BAKER-GRENIER

REGALIA DESIGNER & CREATOR, PERFORMER

Hawilkwalał, Rebecca, is of Kwakiwł, Dzawada'enuwx, and Skwxwú7mesh ancestry. She is a multidisciplinary artist with a BA from the University of British Columbia. Rebecca is the Artistic Associate for the Dancers of Damelahamid and the Festival Associate for the Coastal Dance Festival. Rebecca has been dancing with the company since 2014 and

is a pow-wow dancer with over 20 years of experience. She is the Regalia Designer for the company's productions *Flicker* (2016), *Minowin* (2019), *Spirit and Tradition Remount* (2020), and *Raven Mother* (2024). She began fashion design in 2021, debuting at New York Fashion Week (2022) followed by SWAIA Santa Fe Indian Market, Vancouver Fashion Week, Vancouver Indigenous Fashion Week, and Indigenous Fashion Arts Toronto. Her work has been on exhibit at the American Museum for Natural History in New York, the Bill Reid Gallery, Museum of Vancouver, YVR Airport, and featured in *Vogue* and *Elle Canada*. She was the recipient of the YVR Emerging Artist Award, 2021.

BIOGRAPHIES



RAVEN GRENIER

SONG COMPOSER & VOCALIST, ARTIST, PERFORMER

Raven is an emerging choreographer, Indigenous contemporary dance artist, singer, and visual artist in formline design. She is a fourth year Indigenous Studies student at UBC and the Artistic and Administrative Assistant for Dancers of Damelahamid. Her silk screened limited edition prints are available at Lattimer gallery and Coastal Peoples Gallery in Vancouver. Raven's work is also available at MOA Gift shop, and has been on display at her exhibition at the Dance Centre where her up-cycled mini collection was featured. Her films *Spanochnonga* and *Lax Yip* were commissioned by FORM and have been screened at FORM 2022 and 2023, Matriarchs Uprising 2024, Weesageechak 2023, live at Vines 2023, New Works 2023, and more. Her current project *Wolverine* is an in-the-works EP, music video, and choreographed performance supported by the Raven Spirit Dance Pakitinam mentorship program. The short experimental film was supported by Co Erasga and premiered at What Lab salon studio spring series.



TED HAMILTON

COLLABORATING COMPOSER

A Vancouver based musician, multidisciplinary composer and sound artist working in contemporary dance, theater, film/TV and performance art. His music and collaborative creations have been produced and performed in Canada and internationally for over two decades. Ted is also a songwriter, a musical theatre writer and has composed music for many ensembles including string trio, string orchestra, art song (voice and piano) and 50 voice SATB choir



JEFF HARRISON

LIGHTING DESIGNER, TECHNICAL DIRECTOR

A four-time Jessie Award winning lighting designer for his work on Carousel Theatre's *Pharaoh Serket & the Lost Stone of Fire*, Patrick Street Theatre's *Floyd Collins*, Pi Theatre's *Blasted*, and Arts Club's *Hand to God*. He is a graduate of SFU's School for the Contemporary Arts, attended the Banff Centre for the Performing Arts and is a member of the Associated Designers of Canada.



ANDY MORO

PROJECTION DESIGNER

The artistic co-director of ARTICLE11 with Tara Beagan, upholding the 11th Article of the UN's Declaration on the Rights of Indigenous Peoples. Current and recent work includes: *Rise Red River* (ARTICLE 11 Theatre Cercle Moliere, PTE), *The Last Epistle of Tightrope Time* (Neptune/Tarragon/NAC), *PISUWIN* (Atlantic Ballet) NOMADA (Diana Lopez Soto), *Extractionist*, *Gaslight*, *Sleuth* (Vertigo),

F WORD (Downstage, ATP) *Ministry of Grace*, *Reckoning*, *ROOM*, *Declaration*, *Deer Woman* (ARTICLE11), *Little Women*, *Honour Beat* (Theatre Calgary) *Hookman* (U of C/Chromatic) *Post Mistress*, *Rez Sisters* (RMTCC), *Unnatural & Accidental Women* (NAC), *Blackhorse* (Caravan), *The Herd* (Citadel/Tarragon), *Frozen River* (MTYP), *Third Colour*, *Spacegirl*, *War Being Waged* (PTE), *Ministry of Grace*, *Time Stands Still*, *O’Kosi* (MTT), *SkyDancers* (Anowara Dance), *Flicker*, *Minowin*, and *Raven Mother* (Dancers of Damelahamid), *Finding Wolastoq Voice* (TNB), *Blood Water Earth*, *Blood Tides*, *The Mush Hole* (Kahawi Dance Theatre). Film & Video: *RECKONING* (ARTICLE 11) *Road to Hasalala Danxalax* (Chan Ctr/Marion Newman)
Upcoming: *The Ring Cycle: Das Rheingold* for Edmonton Opera. Andy is of mixed Euro/Omushkegowuk descent, and is currently based in Calgary.



CHARLES KORONEHO

COLLABORATING DIRECTOR

Charles works in the fields of performance and culture. He explores cultural collaboration and the intersection between dance, theatre, visual arts and design. His projects are presented as performances, research workshops and arts collaborations exploring the collision between Maori cosmology, New Zealand society and global cultures. A

graduate of the New Zealand School of Dance and Elam School of Fine Arts, University of Auckland. He shares his vision of dance and performance by providing movement, improvisation and creative workshops for dancers, actors and performance artists. He supports the arts community as a choreographer, collaborative director, cultural consultant and mentor.



DAVID ALBERT BOXLEY

NORTHWEST COAST ARTIST

A Tsimshian carver from Metlakatla, Alaska. He holds a Bachelor of Science Degree from Seattle Pacific University. He is a nationally recognized Indigenous artist showing and demonstrating his art in many parts of the United States and Europe and is the first Alaskan Tsimshian to achieve national prominence. Boxley’s artworks are in the collections

of the King and Queen of Sweden, the Emperor of Japan, the President of West Germany, the Mayor of Chongqing (China), Microsoft, Walt Disney World, Knott’s Berry Farm and numerous other private collectors of fine Northwest Coast art. He is particularly well respected as a totem pole carver, having carved 85 poles in the last 45 years. He has taught and demonstrated at numerous established museums and institutes around the world, including the Smithsonian Institute, Museum of Natural History, Burke Museum, Heard Museum, Glasgow Arts Center, Museum of Civilization, Disney World, the Alaska Native Heritage Center, and many more. Boxley is deeply involved in the rebirth of Tsimshian culture through organizing and hosting Potlatches in Alaska and Washington, and hosted the first Seattle Northwest Coast Potlatch in one hundred years in 1996. He was also responsible for reintroducing the potlatch back to his home village of Metlakatla, Alaska. David has been directly involved in

BIOGRAPHIES

the formation of four successful dance groups. He led the Tsimshian Haayuuk for 6 years, and now has a new group called the Git-Hoan. David has written over 40 songs in his Native language.



DAVID ROBERT BOXLEY
NORTHWEST COAST ARTIST

David R. Boxley is an esteemed Tsimshian artist from Metlakatla, Alaska. David Robert is the eldest son of the renowned carver David Albert Boxley. David Robert began carving under the instruction of his father at six years old, and around this same time he also began to travel around the United States to assist his father in raising totem poles and teaching people about Tsimshian culture. As an adult, he has continued to express the love and respect he has for Tsimshian culture through his art, cultural performance and teaching. David Robert's elegant design style is drawn from a strong tradition of Tsimshian carving and design, and has been heavily influenced by the teachings of his father and the old masters. From 2009-2011, David Robert carved alongside Haida artist Robert Davidson, and with his guidance, David Robert has honed his craft to compare with the very best in Northwest Coast art.



JIM CHARLIE
NORTHWEST COAST ARTIST

A member of the Squamish Nation, whose territory stretches from North and West Vancouver to Whistler, BC. As the grandson of the late Dominique Charlie, an accomplished carver, Jim was educated in the histories and culture of the Salish peoples throughout his youth. He has been inspired by those traditions in his artwork. Charlie began carving in his adolescence and has been creating Northwest Coast art for over three decades almost exclusively with wood. Over the years, he has studied under Salish carvers Floyd Joseph and Jacob Lewis as well as the renowned Gitksan artist Phil Janze. Charlie's work represents a variety of Northwest Coast legends and is notable for its broad and accessible style. He has exhibited pieces at the Seattle Art Fair and most recently completed a commission at the Vancouver International Airport.



KANDI MCGILTON
NORTHWEST COAST ARTIST

Mangyepsa Gyipaayg, whose English name is Kandi McGilton, is a Ts'msyen (Tsimshian) artist from Metlakatla, Alaska. Her work focuses primarily on beaded devilfish bags and Annette Island cedar bark weaving, and has included ancient designs of these traditional artforms in her work with Eighth Generation. A self-taught beader, Kandi's award-winning devilfish bags, which are traditional pieces of regalia, are known for their elegant aesthetic, tasteful color combinations, and creative use of space. The endangered and unique Annette Island basketry style, preserved and

taught to her by renowned Haida weaver Iilskyalas—Dr. Delores Churchill—features an intricate and visually-striking element called “false embroidery.” She also apprenticed with Haida weaver Holly Churchill and teaches Annette Island weaving when possible.



DYLAN SANIDAD

NORTHWEST COAST ARTIST

Seattle Native Dylan Sanidad is an indigenous artist with roots from Haida, Tlingit, Tsimshian and Filipino culture. Being a part of dance group Git-Hoan “People of the Salmon” inspired Dylan to begin his journey of representing his cultural stories through traditional indigenous art. Dylan envisioned the creation of his designs to showcase his pride

and representation of his indigenous culture. Traditional masks, rattles, paddles, bowls, and trays are some of the favorites he enjoys creating. His art continues the path of cultural revitalization and resilience of indigenous history. Dylan shows his passion and love for the art with the energy he puts into all of his pieces. He enjoys following the traditional concepts of the art while also putting his own personal touch to the art. He enjoys telling stories through art and hopes to reach a new audience that isn’t familiar with the northwest coast art. “I enjoy showing this art because it shows my people are still here and surviving in the modern world.”

BETSY LOMAX

ELDER

An Elder from the Gitxsan nation, fluent in the Gitxsan language and a master of its written orthography. She has worked closely with Dancers of Damelahamid on previous projects, aiding in the composition of songs and stories in the Gitxsan language. Betsy is also involved in the Gitxsan community both in her traditional territory as well as the urban center of Vancouver serving as a language teacher and knowledge carrier. Betsy has worked arduously to ensure that the Gitxsan language continues to flourish in generations to come.

LAWRENCE TROTTIER

ELDER

Lawrence is Cree from Onion Lake, Saskatchewan and is a dancer, singer, and artist. Lawrence is a knowledge carrier and was raised traditionally by his grandparents. He is fluent in Cree, speaking it as his first language. He has been dancing pow-wow since he was a baby and has danced all styles, with a focus on grass dance. Lawrence is an accomplished dancer, winning numerous competitions at the largest pow-wows across North America, including placing at the International Hoop Dance Competition in Arizona, US. He has also traveled internationally to dance and has danced at the opening of the United Nations building in Austria. Lawrence is a singer and founded and travelled internationally with his champion drum group, Makaoo Singers. He has composed numerous songs sung by other drum groups across North America. In addition to being a dancer and singer, Lawrence has been trained in all areas of work in the pow-wow circle, including whip-man and arena director. He is the whip-

BIOGRAPHIES

man for one of the most notable pow-wows, San Manual Pow-wow at California State University in San Bernardino, California. Lawrence is also an artist, he has mastered the art of beading and is highly skilled in a wide range of Indigenous textile work and the creation of regalia and sacred belongings. Before dedicating his career solely to art and culture, Lawrence was an addictions counsellor and Elder for Corrections Canada in Saskatchewan.



NIGEL BAKER-GRENIER

PERFORMER

Nigel is of Gitksan and Cree ancestry. He has been a dancer and singer for Dancers of Damelahamid for all of its productions since *Sharing the Spirit* (2007). He created his first solo piece, *Talking Past Each Other*, in 2018. Nigel is also a lawyer at White Raven Law. His legal practice focuses on supporting Indigenous governments in asserting their

Aboriginal rights and title, as well as navigating environmental, administrative, and natural resources law. Nigel holds a Bachelor of Arts in the History Honours program at the University of British Columbia and a Juris Doctor from the Peter A. Allard School of Law. He is a former Adjunct Professor at the Peter A. Allard School of Law, where he taught at the Indigenous Community Legal Clinic for several years. Nigel has also researched and published on Gitksan and Cree Indigenous legal orders. He is currently engaged in a three-year Cree language mentorship, funded by First People's Cultural Council.



RENÉE HARRIS

PERFORMER

Renee has been dancing with her family as a part of the Dancers of Damelahamid for as long as she can remember. She has participated in performances, tours and productions such as *Spirit and Tradition*, and *Minowin* as a professional dancer, both nationally and internationally. Renee holds a Bachelors of Arts from the University of

British Columbia with a major in Psychology.



STEVIE HALE-JONES

WARDROBE ASSISTANT

Originally from Yorkshire, England, Stevie began her theatre career in 2004. She studied theatre at Wimbledon College of Arts and worked in the wig and costume departments of some of the top theatres in London and across the UK before making the move to Canada in 2013. Since moving to Vancouver she has worked for Bard on the Beach, Arts

Club, Vancouver Opera and the Queen Elizabeth Theatre and on various productions for the film industry, including *A Series of Unfortunate Events* and most recently *Snowpiercer*. Stevie is also an illustrator and has created work for children's books, storyboards and graphic novels.

**Conversations about contemporary Indigenous art, culture, and more;
hosted by Cameron Peal**

Free, Open to all

Held at The Cultch’s Founders Lounge, 1895 Venables St

Contact outreach@thecultch.com for more details

TRADITION AND INNOVATION—PART 1

NOV 28, 5:30 PM

Discuss the impact, influence, and importance of tradition in relation to Indigenous arts and culture. How does Indigenous traditional knowledge, protocol, and history inform our present moment?

LANGUAGE RECLAMATION

FEB 06, 5:30 PM

How does language influence and inform our approaches to culture and art? What challenges are currently faced on this front?

TRADITION AND INNOVATION—PART 2

APR 10, 5:30 PM

What visions for the future do Indigenous artists and cultural workers have? What is needed to better help cultivate visions of future culture? How can we set the stage for future voices to flourish in their work to advance the culture?



Photo // Raven Mother by Michael Slobodian

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If you love the *East Van Panto* as much as we do—we'd love to partner with you!

Want your logo in our program? How about Veda Hille singing the name of your company, or seeing your name in lights on our marquee each night? All of this and more benefits are included in our sponsorship package!

Please contact Ivy Padmos, our Partnerships Manager, at ivy@thecultch.com by **Oct 15** for more details, and join our wonderful community!



Photo // Jason Sakaki and Panto Kids by Emily Cooper

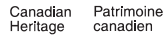
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ABOUT THE CULTCH

As Vancouver's most diverse and innovative arts and cultural hub, The Cultch has created meaningful, impactful connections across communities for over 50 years.

As a presenting theatre, we curate unique, intimate, and diverse performances from Vancouver, Canada, and across the globe—offering dynamic contemporary programming in theatre, dance, music, circus, and visual arts.

We host vibrant gatherings and lively conversations around the issues, topics, and ideas that are presented in our shows.

We remove barriers to access by providing ASL Interpretation performances and free tickets to those for whom cost is prohibitive.

We are connectors, facilitators, culture changers, and we are committed to providing the highest level of service and care we can offer.

We activate this work in our three theatres—the Historic, the Vancity Culture Lab, and the York—a gallery, and various multi-use spaces in the heart of East Vancouver, as well as our Cultch Online digital presentations that reach international audiences.

We welcome everyone who loves live performance into our spaces and invite them to make The Cultch their home.

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@thecultch



PRISM, OCT 23–27, 2024

The acclaimed Montréal-based contemporary dance company Tentacle Tribe returns to Vancouver with a new reality-bending hip-hop dance work: *PRISM*. Presented by The Cultch and New Works, *PRISM* plays with illusion and misdirection. In this hypnotic work, a quintet of dancers journey through “an imposing scenography of mirrors”, their bodies endlessly multiplied and refracted.



Photo // Tentacle Tribe by Do Phan Hoi

PRISM: EMMANUELLE LÊ PHAN & ELON HÖGLUND, CHOREOGRAPHERS**What is it like to be returning to Vancouver for this new show?**

Lê Phan: After presenting *Ghost* to full houses in 2019, we can't wait for Cultch audiences to experience the *PRISM* visual voyage. It is truly unique and a delight for the senses. We are also excited to come back to share and exchange with the Vancouver dance community through various workshops.

How do you blend distinct styles?

Lê Phan: Our company, Tentacle Tribe, is formed of street dancers who all have a specialty in either breaking, popping, hip-hop, whacking, and more. We bring each person's specialty and concepts from street dance together in a hybrid, partnering aesthetic. When working with multiple bodies, we try to create one organism. This is a kind of symbiosis that is compounded even more with the reflections of *PRISM*.

How has the “sonographic” inspiration for *PRISM* influenced its choreography?

Höglund: The whole show goes through an awakening or awareness of the self. It is an internal journey that we need to do to find out who we truly are. Starting by looking outside for answers and ending with the very realization that we need to look within.

The Cultch

new
works
DANCE



PRISM



"A Colorful,
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HISTORIC
THEATRE

CREATED BY
TENTACLE TRIBE (MONTRÉAL)

OCT 23–
OCT 27, 2024

TICKETS FROM \$29

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604 251 1363

PHOTO // PRISM BY ELIAS DJEMIL-MATASSOV

We are honoured to share that The Ronald S. Roadburg Foundation is returning to our 2024/25 season as the sponsor of Indigenous Programming at The Cultch.

The Ronald S. Roadburg Foundation is a private charitable foundation, established in 2021 through the estate of the late Vancouver businessman Ronald S. Roadburg. The Foundation is rooted in a strong sense of community and responsibility, engaging in an array of philanthropic initiatives in British Columbia, across Canada, in Israel, and around the world.

Honouring Ronald S. Roadburg's life and wishes, the Foundation established three main priorities:

- Strengthening and securing communities—principally the Jewish community but also other at-risk communities;
- Supporting populations disproportionately affected by circumstance or inequities;
- Addressing complex social challenges—with an initial focus on addiction and climate change.

The Ronald S. Roadburg Foundation will support:

- The presentation *As You Like It or The Land Acknowledgement*, a Governor General's Award-winning play by the brilliant Indigenous playwright Cliff Cardinal, produced by Crow's Theatre (Toronto).
- The world premiere of *Raven Mother* by Dancers of Damelahamid (Vancouver).
- The presentation of *Little Red Warrior and His Lawyer*, a wickedly funny satire written and directed by Kevin Loring and produced by Savage Society (Vancouver).
- The return of Urban Ink's award-winning musical *Children of God* by Corey Payette.
- The revitalization of the *TRANSFORM Festival*—an electrifying four-day festival fostering collaboration between Indigenous and non-Indigenous artists—produced by Urban Ink and presented in collaboration with The Cultch.
- A **free ticket program** for Indigenous people to attend all shows in the 2024/25 Season.
- An **increased level of engagement** through outreach and gathering to uphold work toward decolonization.

The Cultch and the communities we serve are grateful for their extraordinary support.

To find out more about the Ronald S. Roadburg Foundation, visit their website at: www.roadburgfund.org

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