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A SAVAGE SOCIETY (VANCOUVER) AND BELFRY THEATRE (VICTORIA) CO-PRODUCTION
IN ASSOCIATION WITH NAC INDIGENOUS THEATRE (OTTAWA) AND THEATRE CALGARY

LITTLE RED WARRIOR & HIS LAWYER



"A SATIRE
UNLIKE ANY
OTHER"
THE VANCOUVER
ARTS REVIEW

YORK
THEATRE

A TRICKSTER LAND CLAIM FABLE
BY KEVIN LORING

MAR 06–
MAR 16, 2025

PHOTO // GORDON PATRICK WHITE BY TRUDIE LEE



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



roadburgfund.org

LITTLE RED WARRIOR & HIS LAWYER

Written and directed by Kevin Loring

A Savage Society (Vancouver) and Belfry Theatre (Victoria) Co-production In Association with NAC Indigenous Theatre (Ottawa) and Theatre Calgary

MAR 06–16, 2025
YORK THEATRE

Approx. 80 minutes, no intermission.

Contains adult situations and sexual themes, strong language and profanity, and brief use of strobe lighting. Recommended for ages 16+

CAST & CREATIVE TEAM

Playwright & Director
Kevin Loring*

Little Red Warrior
Gordon Patrick White*

Lizzy
Nick Miami Benz

Desdemona
Luisa Jojic*

Floyd
Kevin McNulty*

Larry
Shekhar Paleja*

Set Design
John Doucet

Costume Design
Samantha McCue

Lighting Design / Tour TD
Jeff Harrison

Assistant TDs
Jamie Burns, Jack Chipman

Sound Design
Troy Slocum

Projection Design
Candelario Andrade

Stage Manager
Angela Beaulieu*

Assistant Stage Manager
Geoff Jones*

*Savage Production Society 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.



The Cultch stage crew, box office, and front of house staff are members of Local 118 of IATSE



LAND ACKNOWLEDGEMENT

The Cultch acknowledges that it is on unceded territories of the x^wməθk^wəy əm (Musqueam), Sḵwəxwú7mesh (Squamish), and səilwətaʔ (Tsleil-Waututh) nations.

A MESSAGE FROM HEATHER & NICOLE

Welcome and thank you for being here!

The shows we are presenting this March are a powerful mix: personal stories like *Beauty and the Beast: My Life*, from Niall McNeil who identifies as an artist with Down Syndrome, and *How to Disappear Completely*, Itai Erdal's intimate story of his experience with his mother's death. And then there are two starkly different plays by two of our country's leading Indigenous theatre makers: Kevin Loring's irreverent and hilarious satire *Little Red Warrior & His Lawyer*, and Corey Payette's story of the resilience of a family torn apart by residential schools, *Children of God*.

Each of these shows provides an opportunity to create meaningful dialogue, something we all need more of these days. Some of them have built-in post-show conversations after each performance (*How to Disappear Completely* and *Children of God*) and we hope you will stay with us and be a part of them.

Theatre has always been a space where we can connect, reflect, and understand one another on a deeper level, and now — perhaps more than ever — that role feels vital. We need stories to remind us of our shared humanity, to make us feel less alone, and to spark conversations that can change us.

We are here. We are together.

XO,

Nicole McLuckie
Associate Executive Director

Heather Redfern,
Executive Director



Photo // Heather Redfern & Nicole McLuckie by Lisa Wu

We are so excited to be back at the the York Theatre with our friends at The Cultch. Our first run of this show was here in 2022 as we were still just coming out of the global pandy. It was such a gift to be able to share this Trickster tale coming out of that troubled time, to be able to gather and laugh together. I first started writing this play while I was attending Studio 58 in the late nineties. We staged the first production of it there in 2000. Since that first production I would workshop it every three or four years to see if it still worked, rewriting, and tweaking it along the way to keep it current and relevant, and here we are 25 years later. N'shinkayep, the Coyote, is the central hero in many of the stories of my people, the Nlaka'pamux. Coyote is commonly known as a trickster, but he is also a powerful transformer, able to transform himself and others, and through his adventures, remake the world around him. This play was made with this powerful, playful spirit in mind. Maybe you will be able to spot him in this story, hiding in plain sight. — Kevin Loring

ABOUT SAVAGE SOCIETY

We tell our own stories based on traditional and contemporary Indigenous perspectives. Savage Society was created in 2004 for members to produce our own stories as practicing Indigenous Theatre and Film Artists. Artistic Director Kevin Loring is a member of the Nlaka'pamux Nation from the Lytton First Nation in British Columbia. We develop work that reflects our worldview, sourcing traditional stories and cosmologies and our contemporary realities as Indigenous people for both professional and community settings. savage society.ca

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Elder-In-Residence
Charon Spinks

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Kidd Pivot, Ballet BC, Bard on the Beach, Becca Jorgensen, The Cultch, Western Canada Theatre, Peter Spike Lyne.

Set reconstruction and additional automation by:

Head Carpenter
Chad Desjardins

And members of
IATSE 471

Scenic Painting
Daniel Riitano

Assistant Carpenter
Tom Rolfe



Tour Props
Carol Macdonald

BIOGRAPHIES: CAST



GORDON PATRICK WHITE

LITTLE RED

Gordon is a member of the Mi'kmaq First Nation from Flat Bay, NFLD, and has worked with various companies across Canada, such as The Great Canadian Theatre Company in Ottawa (*An Acre of Time*), Native Earth in Toronto (*A Very Polite Genocide*), Magnus Theatre in Thunder Bay (*Dead White Writer on the Floor*), and Theatre NorthWest in Prince George BC (*Where The Blood Mixes*). Other credits include Clov in *Endgame* (Theatre NFLD and Labrador); *The Velveteen Rabbit* (Theatre New Brunswick); Puck in *A Midsummer Night's Dream* (Stephenville Festival); Titus in *The Devil's Disciple* (Neptune Theatre); *Merlin* (Halifax Theatre for Young People); and Kemp in *Vigil* (Live Bait Theatre). He has appeared in three seasons at the Stratford Festival, in such roles as Simon in *Mother's Daughter*, Paris in *Romeo and Juliet*, Black Dog in *Treasure Island*, Egeon in *The Comedy of Errors* and Ezekiel Cheever in *The Crucible*. Gordon appeared as Edger in *King Lear* at the National Arts Centre, with August Schellenberg, directed by Peter Hinton. TV and film credits include: *This Hour Has 22 Minutes*, *Haven*, *Black Harbour*, *Mr. D*, *New Waterford Girl*, *Blackfly*, *Rollertown*, *Charlie Zone*, and *Picnicface*.



LUISA JOJIC

DESDEMONA

Luisa is excited to be part of the team bringing the story of *Little Red Warrior and His Lawyer* back to the York stage. She is a performer, teaching artist and coach who loves cooking, eating, laughing and dancing. Luisa lives on the unceded territory of the Coast Salish Peoples, including the xʷməθkʷəy̓ əm (Musqueam), Sk̓wx̓wú7mesh (Squamish), and səliilwətaʔ (Tsleil-Waututh) Nations. For performance credits and a more detailed biography, please visit luisajojic.com. Enjoy the show!



KEVIN MCNULTY

FLOYD

Kevin McNulty came to Vancouver in 1980 to attend the theatre program at Studio 58. That left him well positioned for the invasion of American film and TV in the 80s and 90s. He has had an extensive film and TV career from the *Beachcombers* to *Snakes on a Plane* to *Arctic Air*. Check out his full resume at imdb.com. His recent stage experience includes: *Miracle on 34th Street* (Arts Club), *Stupid Fucking Bird*, *The Father* (The Search Party) *Bah Humbug* (SFU) *The Humans* (Arts Club) "Fantastic to be back at the York with *Little Red Warrior*. In these uncertain times, art is more important than ever. As Canadians it is important we tell our own stories and to be part of Kevin Loring's clever, clever play with this super-fun cast is a blessing." McNulty, a proud citizen of East Van, is very grateful to be able to walk to work.

**SHEKHAR PALEJA**

LARRY

After disappointing his family by not going into medicine, Shekhar has played doctors in many Film & TV shows. He's worked in theatres across Canada including CanStage, National Arts Centre, Bard on the Beach, Arts Club, Manitoba Theatre Centre, Belfry, Globe, Vancouver Playhouse, Theatre Calgary and ATP. Shekhar is also an author — his novel, *An Extraordinary Destiny*, was published in 2017 by Brindle & Glass, and he's had two children's books published by Annick Press. Shekhar is grateful to the Red Warrior team over the years for the laughs & kinship.

**NICK MIAMI BENZ**

LIZZY

Nick Miami Benz is a performance artist celebrated for their unique ability to embody characters and animal movements through physical theatre. Based in Vancouver, Nick's artistic career began with dance studies in New York City, where they also worked as an equestrian for The Metropolitan Opera. This experience profoundly influenced their creative path, inspiring a return to theatre as an actor and singer. Nick's exploration of cultural intersections (Polyculturalism) and socio-political dynamics serves as a powerful source of inspiration for their creative solo works. Their dynamic theatre credits, include *Little Red Warrior and His Lawyer*, *In My Day*, *God's Lake* and *Blackhorse*, as well as dance collaborations with Atomic Vaudeville, Burnaby Art Gallery, Van Vogue Jam and Mascall Dance. Beyond the stage, Nick has contributed to innovative campaigns with brands like John Fluevog and Sony GoPro. In Vancouver's creative community, Nick collaborates with artists and supports movement coaching for Vancouver Indigenous Fashion Week. They bring their passion for dance into holistic exercise coaching, specializing in Gyrotomic and Pilates to inspire strength, awareness and self-expression.

BIOGRAPHIES: CREATIVE TEAM



KEVIN LORING
PLAYWRIGHT & DIRECTOR

Kevin is Nlaka'pamux from the Lytton First Nation in British Columbia, Kevin is an award-winning Actor, Playwright, Director and Producer. Kevin is a graduate of Studio 58 Theatre training program and was a member of Margo Kane's Full Circle: First Nations Performance Ensemble. His first published play, *Where the Blood Mixes* has received multiple productions and was nominated for numerous awards across the country winning three Jessie Richardson awards for theatre in Vancouver and the 2009 Governor General's Literary Award for Drama. He was the Playwright in Residence at the National Arts Centre in Ottawa in 2010, as well as an ensemble member of the National Arts Centre English Theatre Acting Company. He played Shakespeare's villainous 'Edmund' in the National Arts Centre's production of *King Lear*, featuring a cast of all Indigenous actors. In 2008 he co-wrote, co-produced and co-hosted the feature length Documentary, *Canyon War: The Untold Story*, which won top prizes at the Houston International Film and Video Festival and The New York Independent Film and Video Festival. In 2017 he became the first Artistic Director of Indigenous Theatre at the National Arts Centre of Canada in Ottawa. Savage Society received the award for "Significant Artistic Achievement: Outstanding Empowering and Uplifting of Indigenous Artists and Narratives" for the productions of *White Noise* by Taran Kootenayoo and *Little Red Warrior and His Lawyer*. Recently he co-wrote *Lytton: Climate Change, Colonialism and Life Before the Fire*, published by Penguin Random House on sale now wherever you buy books.



CANDELARIO ANDRADE
PROJECTION DESIGNER

Cande is a video editor and media designer based in Vancouver. Recent theatre design credits include: *The Secret To Good Tea* (NAC, Grand Theatre); *The Eyes of The Beast*; (Newworld/UVIC); *Women of the Fur Trade* (NAC, Native Earth, GCTC); *Empty Handed* (The Biting School); *You Used to Call me Marie...* (NAC, Savage Society); *Julius Caesar* (Bard on the Beach); *Little Red and His Lawyer* (Savage Society/Belfry/NAC); *Mom's the Word Talking Turkey* (Arts Club); Recent editing credits include the short film *LOOPING* (Company 605) and the feature film *Done/Undone* (Bard on The Beach); as well as the short films: *Common Law* and a film about a uterus. In recent years, Cande has edited several projects for Mochizuki Studios and the Vancouver International Film Festival.



JOHN DOUCET
SET DESIGNER

John is an award-winning Ottawa-based set designer. Originally trained as an actor at Studio 58 in Vancouver, he slowly shifted to solely set design. After working for nearly every professional company in Ottawa, his design work has taken him from coast (Victoria) to near-coast (Moncton), and even across the coast in Kinshasa (DRC). Upcoming: a World Premiere of *Awowakii* (Theatre

Calgary), a 6-Francophone-theatre-company co-production of a trilogy by GG award winner Mishka Lavigne, and a *King Lear* adaptation in Montreal. John has also explored art installations (Projet Arbres) and building furniture out of repurposed wood (which you can check out on his website). He is an associate artist at Rouge Écarlate, and teaches at the Theatre Department of the University of Ottawa. johndoucet.com



JEFF HARRISON
LIGHTING DESIGNER

Jeff is 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*. Jeff 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. Other

lighting credits include: Urban Ink's *Children of God*, and NAC Indigenous Theatre's *The Unnatural and Accidental Women*.



SAMANTHA MCCUE
COSTUME DESIGNER

Samantha McCue (she/her) is Anishinaabekwe from the Chippewas of Georgina Island and Ned'u'ten from Lake Babine First Nation. She grew up on the Musqueam Reserve in Vancouver, BC, and currently lives in Ottawa. Samantha graduated from York University's Theatre Production program in 2017. She is the 2023 recipient of the Pauline McGibbon Award for design, was a 2023 and 2024 nominee

for the Virginia & Myrtle Cooper Award for Costume Design, and a 2022 Dora Mavor Moore Award nominee for *Kamloopa* (Soulpepper Theatre). For Western Canada Theatre: *Kamloopa*. Other Credits: *Women of the Fur Trade* (Stratford Festival), *Maggie* (Theatre Aquarius), *Rubaboo* (The Grand), *The Breathing Hole* (National Arts Centre), *Where the Blood Mixes* (Soulpepper Theatre). Instagram: @sammccuedesign sammccuedesign.com

BIOGRAPHIES: CREATIVE TEAM



TROY SLOCUM
SOUND DESIGNER

Troy Slocum is a sound designer and electronic music composer. He recently designed sound and produced beats for the upcoming audio play and animated feature *Black Fly* by Amy Lee Lavoie & Omari Newton, featuring Toronto emcee Dan.E.O. His work has also been featured at the Shaw Festival in *Blithe Spirit* and on the ongoing tour of Kevin Loring's *Little Red Warrior and His Lawyer* (Savage Society). He also contributed the sound design to the documentary feature *The Track* (directed by Ryan Sidhoo), premiering at the True/False Festival in February. Troy's career spans theatre, film, and installation. Theatre highlights include: *Sal Capone: The Lamentable Tragedy Of* (NAC), *The Rez Sisters* (Belfry), and *Buried Child* (NAC/Segal Centre). His film/TV credits include sound design for *Grey Roads* (HotDocs 2021), *MIA* (Salmon) (TIFF, VIFF), *Skoden* (upcoming), and *Looking at Edward Curtis* (Knowledge Network). More recently, he served as sound designer and music supervisor for CBC Gem's *The Bannocking*. Troy won the Jessie Richardson Award for *The Pipeline Project* (Savage Society/It'saZoo) and has received multiple nominations for Mecca, META, and Masques Awards. He is a member of the Associated Designers of Canada (IATSE Local ADC659) and APASQ.



ANGELA BEAULIEU
STAGE MANAGER

Angela has been a professional Stage Manager since 1987. Her career has taken her to numerous cities in the United States, Ireland and across Canada. Some of her favourite theatre experiences include *Beaches*, *One Man, Two Guvnors*, Theatre Calgary; *Little Red Warrior and His Lawyer*, Belfry Theatre, Savage Society, Theatre Calgary, & NAC Indigenous Theatre; *Hey, Viola!*, Musical TheatreWorks; and *Jersey Boys*, *Kinky Boots*, *Thanks For Giving*, *Hand to God*, *One Man, Two Guvnors*, Arts Club Theatre. In June 2008, Angela received the Mary Phillips Prize for her work behind the scenes. All my love to SJT, forever in my heart.



GEOFF JONES
ASSISTANT STAGE MANAGER

Geoff Jones is a Vancouver-based Stage Manager. Some of his recent Stage Management and Assistant Stage Management credits include: *East Van Panto: Robin Hood* (Theatre Replacement), *You Used to Call Me Marie* (Savage Society), *Never the Last* (Delinquent Theatre), *The Wrong Bashir* (Touchstone Theatre), *Kismet*, *Things Have Changed* (The Chop Theatre), *Elf: The Musical*, *A Thousand Splendid Suns*, *The Great Leap*, *Angels in America Part and 2* (Arts Club Theatre Company), *Nutcracker*, *The Coyotes*, *Sedna*, *Gift of the Magi*, *Our Town* (Caravan Farm Theatre), *King Arthur's Night* (Newworld Theatre), *Still/Falling* (Green Thumb Theatre), and *Jabber* (Green Thumb Theatre/ Newworld Theatre). Geoff is a graduate of Studio 58.



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UBC Opera



MANON



Conducted by
Jacques Lacombe

Directed by
Nancy Hermiston

Starring
Emily Pogorelc as Manon
Frédéric Antoun as Des Grieux

BUY
TICKETS



Join us
Pre-Show Soirée - 6:30PM
March 28th - 7:30PM
March 30th - 2:00PM
UBC Old Auditorium

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.

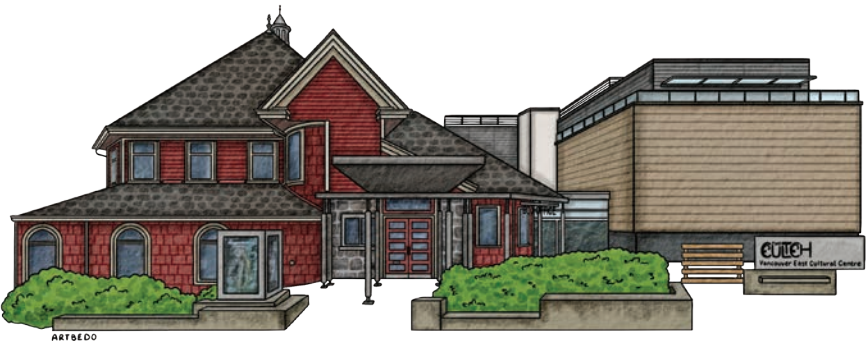
We are connectors, facilitators, culture changers, and we are committed to providing the highest level of service and care we can offer.

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   



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COMING SOON TO THE CULTCH

CHILDREN OF GOD, MAR 21–29, 2025

Written and directed by Corey Payette and produced by Urban Ink (Vancouver), *Children of God* is a gorgeous, powerful musical about an Oji-Cree family. "Must-see theatre for Canadians" — *The Globe and Mail*.

Photo // Michelle Bardach by Matt Barnes



Q&A WITH COREY PAYETTE, WRITER AND DIRECTOR

Can you tell us about the music?

It involves the structure of a traditional musical but also weaves in elements of indigenous drumming and songs in Anishinaabemowin, the language of the Ojibwe people. These characters are really longing for the drum, longing for their language, and for the songs that have been taken from them.

How does this show provide a platform for dialogue about what happened to Indigenous communities in Canada?

We have a facilitated conversation with the audience and the cast that follows each performance. And it's a conversation around our personal commitments to reconciliation. We have found that this conversation is often rooted in survivors and intergenerational residential school survivors sharing aspects of their history, whether they're parts reflected within the show or histories that we've never even heard. So those parts of the experience of *Children of God* have been extraordinary to witness. Creating a space for this kind of dialogue is one of the ways that I feel that this piece creates good medicine in this community.

Children of God has received widespread critical acclaim. How does it feel to be bringing this show back to The Cultch in East Vancouver?

There was a time when we didn't know if we would ever get to do *Children of God* again. So this is a real gift from The Cultch, to give us this space again, to believe in this story and the artists that we bring to the stage. We can't wait for audiences to see it!

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THE CHOP THEATRE &
THE ELBOW THEATRE

HOW TO DISAPPEAR COMPLETELY

MAR 15–22, 2025
HISTORIC THEATRE



MERY ERDAL & ITALERDAL, BY THE CHOP THEATRE

URBAN INK

CHILDREN OF GOD

MAR 21–29, 2025
YORK THEATRE



MICHELLE BARDACH, BY MATT BARNES

NIALL MCNEIL PRODUCTIONS

BEAUTY & THE BEAST: MY LIFE

MAR 28–APR 06, 2025
HISTORIC THEATRE



BILLY MARCHEWSKI, NIALL MCNEIL, SOPHIA WOLFE, BY TIME MATHESON



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Showtimes

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