

LA LICORNE

production **BLACK THEATRE WORKSHOP**

codiffusion **LA MANUFACTURE**

A **BLACK THEATRE WORKSHOP** PRODUCTION
CO-PRESENTED BY **LA MANUFACTURE**

PIPELINE

UNE PRODUCTION DU **BLACK THEATRE WORKSHOP**
EN CODIFFUSION AVEC **LA MANUFACTURE**

ENGLISH
PERFORMANCES
**APRIL 12 - 23
2022**

REPRÉSENTATIONS
EN FRANÇAIS
**26 AVRIL - 8 MAI
2022**



**BLACK
THEATRE
WORKSHOP**

Originally Produced by Lincoln Center Theater in 2017, New York City
'PIPELINE' was commissioned by Steppenwolf Theatre Company, Chicago;
Martha Lavey, Artistic Director, David Hawkanson, Executive Director.
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Proud to support Black Theatre Workshop

We are working together with Black Theatre Workshop. It's just one of the ways we are helping to open doors for a more inclusive and sustainable tomorrow.

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COMMITMENT



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PIPELINE

BY **Dominique Morisseau**

TRANSLATED BY **Mishka Lavigne**

DIRECTED BY **ahdri zhina mandiola**

CAST

Jenny Brizard AS NYA

Schubert Pierre-Louis AS DUN

Jean Bernard AS XAVIER

Anie Pascale AS LAURIE

Gloria Mampuya AS JASMINE

Grégory Yves AS OMARI

CREATIVE TEAM

Tamara Brown ASSOCIATE DIRECTOR

Nalo Soyini Bruce SET & COSTUME DESIGNER

Tim Rodrigues LIGHTING DESIGNER

Elena Stoodley SOUND DESIGNER

**potatoCakes_digital (Emily Soussana
& Andrew Scriver)** VIDEO DESIGN TEAM

Danielle Skene STAGE MANAGER

Courtney Moses SET & COSTUME ASSISTANT

Miryam Charles ASSISTANT VIDEO DESIGNER

Morgandy McKinnell APPRENTICE STAGE MANAGER

Trinity McQuillan BOARD OPERATOR

Shopdogs TECHNICAL DIRECTOR

Shauna Thompson MOVEMENT CONSULTANT

Mlle Geri MAKE-UP ARTIST

Enyse Charles COSTUME ASSISTANT

Stephanie Breton INTIMACY DIRECTOR

CRAZE KRUMP INSTRUCTOR

Patrick Boivin VIDEO ASSOCIATE

Aurora Torok LIGHTING ASSOCIATE

Amelia Scott ADDITIONAL FILMING

Zach Counsil FIGHT DIRECTOR

Burcu Emeç INTIMACY DIRECTOR — TRAINEE

Approximate running time is 1 hour 40 minutes with no intermission.

Théâtre La Licorne stands on the traditional territory of the Kanien'kehá:ka nation of the Haudenosaunee Confederacy. We acknowledge them as the past, present and future keepers of this land.

"Pipeline" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

It goes without saying how grateful we are to be presenting live theatre to you once again.

For the last many, many months, we have envisioned and planned and cancelled and retooled our offerings to the point where we have become quite skilled at navigating the ebb and flow of these times. But our nature, our purpose is live storytelling. And now, we are here, together to share in each other's company... drawn together to share in each other's stories.

For over 50 years BTW has offered insight into who we are as Black People as Afro-Descendant People. Stories that tell of our long history, our joys, our accomplishments, our hearts and souls. It is only fitting then we return to the stages of Montreal, with a story that speaks to the heart and soul of our young people's experiences... what mothers, fathers, sons and daughters navigate each and every day.

What may seem a straightforward journey to some, is not for so many others! And systems that work for some DO NOT work for many!

We are living in a time of change. From unknown diseases to acts of hate, inequality and a disturbing displays of inhumanity! It is something we can all feel. But in order for change to happen, there needs to be an understanding of what IS.

We offer Pipeline as a link to that understanding and we trust that the bridges we attempt to build each night, in both culture and language will encourage you to explore, absorb and embrace growth and change.

Our job as story-tellers, is to present... to create with sensitivity, creativity and power, the telling's of and who we are so that YOU can better understand the why.

We all exist because of stories. If we don't share our stories... then who will?

Tyrone Benskin, *Interim Artistic Director*

pipeline...

director's notes

first a précised timeline...

1600s TO MID-1800s: the transatlantic slave trade captures, buys, and sells black bodies from varying regions of the african continent. a deliberated and protracted move to feed and propagate the demands of a capitalism garnering worldwide capitulation. a system steeped in ideals predicated on the lesser worth of black bodies when compared to the dealers, moneymakers, and indeed the entire white settler communities across europe. settler communities which had invaded the already occupied lands across the atlantic oceans, renaming them the americas: a 'new world' being built on the bones and carcasses of the longstanding indigenous populations.

1800s-1990s: all the 'new world' nations enact strategies that effectively disenfranchise or criminalize most black populations, including the united states of america's 3rd strike law which fast-tracked reams of black men of all ages into its prison system.

2017: dominique morisseau's new play premieres, chiming in on the stifled examination of the school to prison pipeline devastating black male populations worldwide.

2020: quincy armorer, then artistic director at black theatre workshop in montreal quebec, commissions a french translation of morisseau's script. and by may 2021 the company engages a cast of bilingual actors to begin poring over this new text as part of the process toward a production slated for a run in april/may 2022 in association with (and presented at) théâtre la licorne.

LATE 2021: a major theatre in toronto, canada announces that its slated canadian premiere production run of morisseau's original english script is pushed from february 2022 into april dates due to pandemic restrictions mandated around public gatherings in ontario.

2022: the montreal and the toronto runs of pipeline overlap; but with little to no public acknowledgement or indication from either company about said intersection and or implications for the casts & crews of both productions. the separate teams are left flapping in the wind, wary of the critical comparisons which may ensue once their respective shows open... artistic sector and community discussions about our canadian arts scene, and specifically about black canadian artists, are unheralded. in the midst of rehearsing this production, i am haunted (alongside several team members) by the various missteps and our potential losses... so yes, i'm veering these notes into a forum to possibly jumpstart long-overdue reflections. i hold that these overlapping production runs is a missed opportunity to start peering at where the limelight shines regarding the nature of our morphing canadian cultural and artistic character. at the very least, pausing to reflect at this juncture could have furthered the continuing/simmering discussions on who gets to tell which cultural story/when & where (even in what language!); and maybe bring into view, audience gaze: vis a vis how stories are received and experienced depending on who's buying tickets, who's selling, and who's telling the story. these all slipped by the artists and production companies, critics and potential audiences. or did they? my artistic imperative in leading this retelling of pipeline in english and french focuses on opening eyes and ears to our collective and individual experience of morisseau's mother's plea to the world, by attempting to implicate us all in tracking our responses when nya (both mother and public high school teacher) pleads for space wherein her young black son can actually live. because when she implores "... don't lock away what he can become", she speaks for millions over eons. so while experiencing this brief artistic immersion, i ask that you/me/each and every one of us not deny our first or second or third/fourth/or fifth responses, as we will only and again be inadvertently and deliberately feeding the abounding inactions of ignoring or punishing a debilitating rage that *we all* create, and stifling some key artistic reflections.

thanx for coming into the journey...

ahdri zhina mandiola, *director*
tamara brown, *associate director*

Pipeline is a plea for understanding of the violence Black children are put through as they try to access a basic human right — education. Although the school-to-prison pipeline is best known as an American phenomenon, it is in the end a cross-border pipeline. With the last racially segregated school in Canada closing in only 1983, school was and is still a hostile place for Black Canadian children.

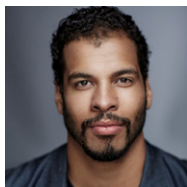
Zero-tolerance school discipline policies enacted in the early 2000s in Canada emphasized punishment and demanded teachers be hyper-vigilant of any “bad behaviour”. Hyper-vigilance relies on first instincts and in a country built on and shaped by systemic racism, with mistrust and dehumanization of black and brown bodies woven into the way we are told to make sense of the world, that hyper-vigilance zeroes in on racialized students.

Unchecked biases lead school staff to assume that Black students are disrespectful, disruptive, disobedient, and deserving of punishment. Black children do not commit more acts of classroom disruption than their peers but are punished at a higher rate and for more minor acts. Police are called to deal with misbehaving children, an interaction that can not only scar them but set them careening down a path where the world will view them as a criminal first and a person second.

Black children aren't the only ones that the school system often targets instead of helps. Indigenous and disabled students face a system that also values their exclusion and presumes them deserving of punishment. Differences in culture, behaviours, and actions are read to be threats when they are just another way of making sense of the world. In tonight's plea, we hope you hear what Black communities and other communities have been saying for decades — please let our children learn in safety and in peace.

For more information on the impact of racism in Canadian schools:

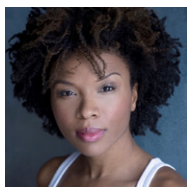
- [The Ontario Safe Schools Act: School discipline and discrimination](#)
- [Race was a factor in handcuffing of 6-year-old black girl in Mississauga school, tribunal says](#)
- [Racial Segregation of Black Students in Canadian Schools](#)



Jean Bernard XAVIER

Born and raised in Montreal, Jean Bernard is an actor, writer, and filmmaker. A product of Straeon Acting Studios and Theatre Sainte-Catherine as well as many workshops and HEC Montreal, his film credits include *X-Drama*, *Space On The Corner*, *Jackie Boy*, *Ronin*

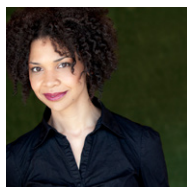
John, *Boomerang*, *5e Rang*, *Real Detective* and *Broken Trust*. His stage credits include Franz Fanon's *The Wretched* with BTW, HOA's *Jesus Hopped the 'A' Train*, *Acteur Machine*, *Seven: A Documentary Play*, La Tigresse's *The Autism Monologues* and Le Nouveau Internationale's *Le Marquis de Sad*, *The Meconium Diaries*, and *Retrograd*. He's also the lead singer in the band "Steve Jones & the Rubber Chickens". His work in animation and video games includes WB Games' *Back 4 Blood*, *From 9 to 5*, Ubisoft's *Rainbow Six: Siege*, NFB's *What The Hell*, and the cartoon *FuwaGeist*, with many more on the way!



Jenny Brizard NYA

Actor/Dancer Jenny Brizard was born and raised in Montreal, Canada. She started her performing career as a dancer and worked for companies such as Cirque du Soleil, Just For Laugh Festivals, Ghislaine Dote Danse and more. In 2017, She began her acting career

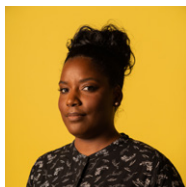
on stage as the title character *Angelique* produced by Black Theatre workshop and Tableau d'Hôte Theatre which led her a nomination as best actress at the META awards. Brizard entered the world of the camera soon after and was seen in: *Paris/Paris*, *Locke & Key*, *Diggstown*, *Sinking Ship*, *Handmaid's Tale*, *Spinning gold*, *Titans*, *Shadow Hunters*, *The Bold Type*, *On The Basis of Sex*, *The Boys*, *Good Witch*, *Mad Mom* just to name a few. To Broaden her reach as an actor, Jenny continues in perfecting her craft. She took part in a masterclass series at the prestigious Royal Academy of Dramatic Arts while also pursuing an intensive acting program at the Method acting of London in London Uk. Jenny Brizard is currently developing a few projects which she'll be thrilled to share with a future audience.



Tamara Brown ASSOCIATE DIRECTOR

Tamara Brown is an award-winning multidisciplinary performing artist and creator based in Montreal who acts, sings, directs, and writes poetry for both the stage and screen. An occasional educator and perpetual student with a love for storytelling, natural

sciences and the environment, alchemy, geekery, harmony, and social justice, Tamara is one of the founding members of Metachroma Theatre, created to address the under-representation of IBPOC artists in Quebec and Canadian theatre since 2010. In 2019, Tamara wrote *Blackout* for Tableau D'Hôte Theatre with Lydie Dubuisson and Kym Dominique-Ferguson. Her work as director has been seen on stages in Montreal, Toronto, Sherbrooke, Winnipeg, New York, and Stratford.



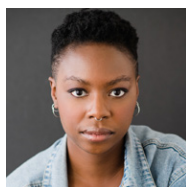
Miryam Charles ASSISTANT VIDEO DESIGNER

From Haitian descent, Miryam Charles is a director, producer and cinematographer living in Montreal. She has produced several short and feature films. She is also the director of several short films. Her films have been presented in various festivals in Quebec and internationally. She has just completed the direction of her first feature film *This House*. Her work explores themes related to exile and the legacies of colonization.



Mishka Lavigne TRANSLATOR

Mishka Lavigne (she/her) is a playwright and literary translator based in Ottawa/Gatineau. Mishka wrote *Cinéma*, co-produced by Théâtre la Catapulte and Théâtre Belvédère in 2015 and the one-woman show *Vigile*, produced by Théâtre Rouge Écarlate in Ottawa in 2017. Her play *Havre*, premiered at La Troupe du Jour in September 2018 and at the POCHE/GVE in Geneva in January 2019. The play was awarded the 2019 Governor General's Literary Award for Drama (French). More recently, *Copeaux*, produced in Ottawa in March 2020 also won the the Governor General Award for Drama in November 2021 and the Prix Jacques-Poirier in February 2021. Mishka also writes in English. *Albumen*, her first play in English received the Prix Rideau Award for Outstanding New Creation in 2019 and the QWF Playwriting Award in 2020. Mishka's newest play *Shorelines* will be published by Playwrights Canada. Mishka also creates audio projects, either solo or in collaboration (*Le silence ici*, *Spoutnik: Hors des sentiers balisés*, Kino-Radio 2021). Mishka is currently working on two new projects for the stage and on a bilingual opera libretto with Montreal composer Tim Brady. Her play *Murs* will soon be on stage (Créations In Vivo, Théâtre Populaire d'Acadie) in Ontario and New Brunswick and was also adapted into a podcast by Transistor Médias. Mishka is also a theatre and literary translator, translating both in French and English and has done about twenty translations of drama, prose, poetry.



Gloria Mampuya JASMINE

Gloria Mampuya is an African-Canadian actor of Cameroonian and Congolese descent. She is just coming out of Theatre school at York University and is very excited to have the opportunity to work on a bilingual project. Previous credits include the roles of Clytemnestra in Charles Mee's *Iphigenia 2.0* and Woman in Amy Rutherford's *Mortified*. She is very excited to get the chance to explore Jasmine's character for Dominique Morisseau's *Pipeline*. Originally from Sherbrooke, Quebec, Gloria is looking forward to a project that will allow her to work in her first language.



ahdri zhina mandiola DIRECTOR

ahdri zhina mandiola began working in the international arts scene since the late 70's. as an independent artist, and founder/past artistic director of b current performing arts, she has mentored/trained/influenced young and seasoned artists, especially through her

work in creative development of scripts & performance pieces with playwrights, dance artists, filmmakers, and theatres.

in the early 90's mandiola introduced the dub theatre form with her pioneering performance work: *dark diaspora... in dub* (as the inaugural production at b current). during her tenure as artistic director (until 2013), she established the prestigious rAiz'n the sun training program and the popular/much buzzed rock.paper.sistahz festival; both have since spawned and nurtured at least two new generations of black artists in toronto, and paved the way for a lot of the non-traditional forms many canadian artists now use in creating theatre plays. her work continues to heavily influence younger artists writing and performing on theatre stages all over canada.

as a seminal multi-disciplined artist, mandiola's published books (*speshal rikwes*, *dark diaspora... in dub*, *who knew grannie: a dub aria*), her film & video work (including the groundbreaking: *on black stage women*), plus audio cds & cassettes (like *step.into my head*) have been screened & sold internationally; while much of her theatre work has centred around developing and directing ground-breaking plays in canada.

mandiola continues to walk her path as a poet; living and working between ontario, canada & the caribbean... her current artistic push includes developing a large-scale multi-arts project: *my world.a village*, generating text for a new playscript with support from factory theatre, amplifying young artists' voices through the new media black stage canada project, contributing as guest artist/lecturer at canada's national theatre school, while directing productions at various theatres.



Morgandy McKinnell APPRENTICE STAGE MANAGER

Pipeline is Morgandy's first project with Black Theatre Workshop, and she is thrilled to be a part of this incredible team. Easily recognizable thanks to her brightly coloured hair, she is a Montreal-based stage

manager and graduate of Concordia University's theatre program. Recent credits in stage management include *Foxfinder* (Imago Theatre), *Justin Eddy and the Great Cosmic Crisis* (Doorstep Theatre Project) and her work with *Festival Transamériques* and the *Just For Laughs* festival. She is in the process of completing her apprentice credits and when she's not working backstage you can find her cross stitching or playing video games.



Dominique Morisseau PLAYWRIGHT

Dominique Morisseau is the author of *The Detroit Project* (A 3-Play Cycle), which includes the following plays: *Skeleton Crew* (Atlantic Theater Company), *Paradise Blue* (Signature Theatre), and *Detroit '67* (Public Theater, Classical Theatre of Harlem and NBT). Additional plays include: *Pipeline* (Lincoln Center Theatre), *Sunset Baby* (LAByrinth Theatre); *Blood at the Root* (National Black Theatre) and *Follow Me To Nellie's* (Premiere Stages). She is also the Tony-nominated book writer on the new Broadway musical *Ain't Too Proud - The Life and Times of the Temptations* (Imperial Theatre).

Dominique is alumna of The Public Theater Emerging Writer's Group, Women's Project Lab and Lark Playwrights Workshop, and has developed work at Sundance Lab, Williamstown Theatre Festival and Eugene O'Neill Playwrights Conference. She most recently served as Co-Producer on the Showtime series *Shameless* (3 seasons).

Additional awards include: Spirit of Detroit Award, PoNY Fellowship, Sky-Cooper Prize, TEER Trailblazer Award, Steinberg Playwright Award, Audelco Awards, NBFT August Wilson Playwriting Award, Edward M. Kennedy Prize for Drama, Obie Award (2), Ford Foundation Art of Change Fellowship, Variety's Women of Impact for 2017-18, and a recent MacArthur Genius Grant Fellow.



Courtney Moses SET & COSTUME ASSISTANT

I am a set designer specializing in themes of societal decay and most recently reimagining traditional theater works told from the perspective of characters of color. I am a cis-gender Black woman of American heritage. I started my career as a costume design assistant for music videos and continued learning as an art department assistant on both film and television. I am an industry professional with dual degrees in both Film Production (Brooklyn College) and most recently, Scenography (Concordia University). A native from Brooklyn, New York; now residing in Montréal I worked for companies such as CBS, HGTV, and Paramount. I enjoy designing for theatre because of its collaborative nature and intimate symbiotic relationship with community and my peers. My journey led me to finding a family with Black Theatre Workshop and look forward to continuing that important relationship as the set designer for Black Theatre Workshop's "2022 AMP Ensemble", which premieres at the National Arts Center (Ottawa) in June of 2022. My pursuit in design is to offer an alternative to the European saturated constructs by elevating the Black gaze. Collaboration, sustainability, and generative cultural reference are integral to my creative process. I relish the chance to support stories with a new and innovative visual representation. It is my core belief that we must continue to do the vital work of utilizing the arts as substantial catalysts for change.



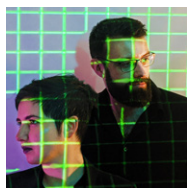
Anie Pascale LAURIE

Anie Pascale is an actress and writer. She has stood out as a highly versatility artist with notable performances in both film and television. She made her big screen debut as a grieving mother in Yves-Christina Fournier's drama *Tout est parfait* and later in Denis Côté films *Curling* and *Boris Sans Béatrice*. Anie Pascale is a familiar face in television. She has appeared on *L'auberge du chien noir*, *Pour Sarah*, *30 vies*, *Fatale station*, and *Toute la vie*, to name a few. This past winter, Anie was particularly acclaimed for her work on the psychological thriller *Aller Simple* and on a series called *Alertes*. She was also in the cast of *Sans rendez-vous* and *L'effet secondaire*. As a writer, she worked on seasons 4 and 5 of *Boomerang*, co-wrote season 2 of *Nuit Blanche* with Julie Hivon and is currently working on two projects that have been approved by broadcasters: *Elsie*, a paranormal thriller (Amalga) and *Le sang des autres*, a family drama (Pixcom). In addition to her television projects, Anie is currently writing her first feature film.



Schubert Pierre-Louis DUN

Born and raised by Haitian parents, Schubert is a bilingual actor, writer and poet. Starting with school plays, he eventually went on to learn about improvisation, comedy and sketch-making in high school. He then furthered his training at MTL Improv. Later, he forayed into film and television, with performances in the independent production "*I AM*" produced by Seema Arora and Alexandria T. and TV Series "*Fatal Vows*". Schubert then went on to theatre and appeared in Epic Production's rendition of *Den of Thieves* as "Paul". Since then, he's been honing his skill in preparation for BTW's *Pipeline* where he will be incarnating "Dun", a security guard in a rough inner-city high school. In his writing, Schubert likes to explore the human condition and its relation to the world. He also touches on subjects such as the black experience, society, politics and mental health.



potatoCakes_digital (Emily Soussana and Andrew Scriver) VIDEO DESIGN TEAM

potatoCakes_digital is the award winning production design, digital arts, and technical services company of Emily Soussana and Andrew Scriver. Formed as a collective in 2018 with a video design at Osheaga Music Festival, they have been unofficially working together for over six years as an all-encompassing artistic and technical team offering digital dramaturgical support, production management, and technical direction—as well as designing video, lighting, sound, set, and costumes for live performance, installation, and digital art in Tiotia:ke and across Canada.

The company's mandate is to technically helm and realize singularly cohesive designs for productions as a whole from conception to performance. Some of potatoCakes_digital's main interests involve the integration and interrelation of technology and traditional art forms, and the exploration of how visual and digital art can help facilitate and elevate the telling of a story. Their philosophy of creation is story and character based, and in such intent, all design elements become characters in their own rights. Digital creation is at the centre of their practice, incorporating and networking a variety of tools and systems to create unique visions that serve process and dramaturgy.

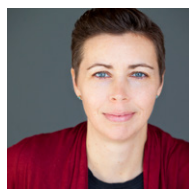
As digital dramaturgs, Emily and Andrew have helped push the boundaries of the Canadian performance digital landscape, through their work with Playwrights' Workshop Montreal and the Associated Designers of Canada. With these and other consultation work they are able to expand their mandate to offer technical and digital assistance for others' creations, to help creators realize their digital dreams.

www.potatocakesdigital.ca



Tim Rodrigues LIGHTING DESIGNER

A former dancer/choreographer turned lighting designer, Tim Rodrigues has worked with an array of companies on creation-based projects and international tours. A graduate of the Contemporary Dance Department at Concordia University and the Production Design & Technical Arts Program at the National Theatre School of Canada, he is an active collaborator in both the dance and theatre communities. Notable lighting designs include: *1976* (choreographed by Dana Michel); *Reaching for Starlight* (Dir. Mike Payette) for Geordie Theatre; *Dreary and Izzy* (Dir. Mario Crudo) and *The River* (Dir. Thom Currie) for Magnus Theatre; *Marjorie Prime* for The Segal Centre for the Performing Arts (Dir. Lisa Rubin), which earned him a META Nomination for Outstanding Lighting Design, and *How Black Mothers Say I Love You* (Dir. Tamara Brown) for Black Theatre Workshop, which earned him a 2019 META Nomination for Outstanding Lighting Design. In November of 2020 he was announced as a Resident Designer with Montréal's Black Theatre Workshop. In addition to his designs, he proudly serves as the President of the Board of Directors for MainLine Theatre.



Danielle Skene STAGE MANAGER

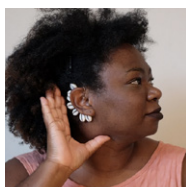
Danielle has been honoured to work on a variety of different productions with BTW. During the pandemic years, she stage managed *Sanctuary* by Lydie Dubuisson for the Discovery Series, *Black and Blue Matters Track 1- No One Gives a F**k About a Cop*, an outdoor presentation at Vinet Park and *Backstage at Carnegie Hall*, a new opera development workshop. Other BTW credits include, *Rendez-Vous with Home*, *Bluenose*, *She Said, He Said*, *Binti's Journey*,

Gas Girls, and *Harlem Duet*. Other theatre credits include *Porte Parole (The Assembly/L'Assemblée)*, *Geordie Theatre (Virginia Wolf, Reaching for Starlight, Around the World in 80 Days)*, *Centaur Theatre Company (Paradise Lost, The Last Wife, Motherhouse, The St. Leonard Chronicles, The Envelope)* as well as the *Segal Centre for Performing Arts (Times, They are A Changin', Same Time, Next Year, Waiting for the Barbarians, Ain't Misbehavin', Forever Plaid, Tribes)*. Welcome back and enjoy the show!



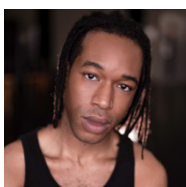
Nalo Soyini Bruce SET & COSTUME DESIGNER

Nalo Soyini Bruce is a Montreal-based artist, designer, and art director of Caribbean origin. Her mission is to express underlying historical, cultural and psychological dimensions of stories in the worlds of visual art, performance and film. She achieves this primarily through colour relationships, textured surfaces and varied materials. In her scenic, costume and prop design, she sculpts spaces and costumes in cross-pollination with creative teams and in symbiosis with directors and choreographers. As scenic elements are introduced or reoriented, or as outer and inner layers of costumes are revealed, the viewer discovers the deeper layers of people, places and things.



Elena Stoodley SOUND DESIGNER

Elena Stoodley is a singer, author, songwriter and sound designer half of the time, the remaining being spent in community organizing. Born in *Tio'tia:ke*, Montreal, she often blends her passion for social justice and black liberation with her art practices. She studied Creative Writing and Electroacoustic music and performed her music internationally, including in Cameroon and in the Republic of Congo. She sometimes gives workshops or consults on topics of antioppressive work practices and intersectional inclusion. Her most recent sound design work was shown in the plays, *The Mountaintop*, *the Rootless tree*, *Manman LaMer*, *Blackout* (nominated for Outstanding Sound Design for the META's — *Montreal English Theatre Awards*). Her most recent work was the annual recap *Chécké2021*. She is currently working on the sound design for *M'appelle Mohamed Ali* by La Sentinelle.



Grégory Yves OMARI

Grégory Yves is elated to be making his main stage debut in *Pipeline* after having previously appeared in Black Theatre Workshop's production of *Scotian Journey* for their 2019 school tour. Grégory is a performer, songwriter and quite frankly a fun time whose passions for acting and music collide in the form of a 6'0 Haitian-Canadian. Originally from Ottawa, he's spent time training both in the US and Canada in Musical Theatre and Acting. He's refined his skills

and accrued new ones in everything from voice to ballet in hopes of gaining the power to help people escape through art. After the universe pulled him to Montreal he found himself falling in love with the city and making it home. Since then, he's also become a player in the local and national music scenes with his solo project NOVEMBER. Grégory is a recent graduate of the Acting Program at Concordia (BFA 20). As this new step begins he hopes the world is as ready for him as he is for it. He'd like to thank his mom and his entire family, both blood and chosen, for helping to keep him alive. He'd also like to thank the teams at both La Manufacture and Black Theatre Workshop for taking a chance on him. Lastly, he wishes you (yes you) a peaceful day.

BLACK THEATRE WORKSHOP'S ARTIST MENTORSHIP PROGRAM



AMP

Annual Industry Showcase
Live streamed at the NAC!

June 3rd @ 2pm & June 4th @ 8pm

STAY TUNED!



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