

THE  
HOWLAND  
COMPANY

**Native  
Earth**  
Performing Arts

|Soulpepper|

Originated by The Howland Company,  
in partnership with Native Earth Performing Arts,  
and Presented by Soulpepper

# THE HOME PROJECT

September 21 - October 3, 2021



Originated by The Howland Company,  
in partnership with Native Earth Performing Arts, and Presented by Soulpepper

# ***THE HOME PROJECT***

Co-Creators & Performers

**Akosua Amo-Adem**

**Qasim Khan**

**Cheyenne Scott**

Co-Directors & Dramaturgs

**Keith Barker**

**Courtney Ch'ng Lancaster**

**Paolo Santalucia**

Dramaturg

**Isaac Thomas**

Sound Designer

**David Deleary**

Production Designer

**Jareth Li**

Stage Manager

**Sam Hale**

Loop Pedal Consultant

**Gregory Prest**

Head Scenic Artist

**Paul Boddum**

Head of Props

**Lisa Nighswander**

Head Carpenter

**Andy Devries**

Head of Wardrobe

**Alessia Urbani**

Head Venue Technician & Lighting Op

**Ashton Vetter**

Audio Engineer & Sound Op.

**Jason Browning**

RUNNING TIME: APPROXIMATELY 80 MINUTES

*The Home Project* is produced with the support of the Canada Council for the Arts.



Canada Council  
for the Arts

Conseil des arts  
du Canada

Trigger Warning: Mature language, haze, strobe lights, smoking of herbal cigarettes.

***We honour and acknowledge the original caretakers of this land:  
the Mississaugas of the Credit, the Haundenosaunee Confederacy and the Wendat  
First Nation who have a Treaty relationship with Canada.***

The Howland Company, Native Earth Performing Arts, and Soulpepper are members of the Toronto Alliance for the Performing Arts. We engage professional artists, who are members of the Canadian Actors' Equity Association, under the terms of the Independent Theatre Agreement.

Cover Image of Qasim Khan, Cheyenne Scott, Akosua Amo-Adem by Dahlia Katz.



## CO-DIRECTOR & DRAMATURG'S NOTES

*"My parents relocated to Turtle Island fifty years ago from southern Italy. In place of heirlooms, the artefacts passed down in my family were those things which could be expressed over Sunday dinner. I think that's why the dining table is home for me. It's where I grew up...marking the differences in what I understood year to year about the world, about my family, and about myself. Coincidentally, my dining table is where I joined most of the planning meetings for this piece. Over zoom. It's where I felt compelled to be when speaking about this project. I'm only now realizing why."*

— Paolo Santalucia, co-director

*We set out on this project conscious that the idea of home was so personal, so multi-faceted, and so complex that this project required many voices and much collaboration. Three theatre companies and their hard-working members and staff, three performer-creators, three directors, four dramaturgs, two designers, two technicians and one very patient stage-manager later, here we are. Sharing creative space is not always easy or straightforward and we are grateful to this team for navigating these waters together, engaging in learning together.*

*"I've had the enormous privilege of living in many places, such as Mi'kma'ki and also the unceded territories of the Musqueam, Squamish and Tsleil-Waututh Nations. I have not always engaged fully with what making a home means. I'm realizing home is\_time\_, the time needed to build relationships and obligations to people and land..."*

— Courtney Ch'ng Lancaster, co-director

*For us, stories are home. They have comforted us at every turn in my life and have kept us humble. The stories you will see tonight, told by these brilliant storytellers, echo parts of our lives back to us and we hope they will do the same for you. Add to that the opportunity for us to gather again, mixed with the mastery of the designers on this show and our superstar stage manager...we are returning to the magic of theatre after too long away. Welcome home.*

*"I have spent a considerable amount of time in my life thinking about the real possibility of becoming homeless. It doesn't help that prices in Toronto continue to rise, while 400 square foot \$700,000 condos proliferate the skyline. Watching the images of devastation from the fires in Lytton BC is a stark reminder how vulnerable our homes can be. But then I see Chief Vernon Redsky take a sip of clean drinking water in his community for the first time in 24 years at Shoal Lake First Nation and it gives me hope."*

— Keith Barker, co-director

We greatly appreciate you taking this moment to turn off your cellphones. Photographs and any use of a recording device is strictly prohibited in the theatre.



#TheHomeProject

<https://linktr.ee/TheHomeProject>

## CO-DIRECTOR & DRAMATURG'S NOTES

"What is home for you?" we asked, in this city we consider *a* home, but not necessarily *our* home. We sat in our digital spaces, staring intensely at each other, each individually framed by our camera frames, and our disparate backgrounds, and considered the question.

We considered the country, and the stories that have been silenced, and the stories that need to be told. We considered Tkaronto, where, what is it, 52% of the current population were born outside the country? Settlers, whose ancestors came here up to a few hundred years ago. Others, abducted, forcibly relocated, or escaping to this land over the years. Immigrants, who can count the decades here on one hand. And Indigenous peoples, caretakers of this land for millenia, and in varied degrees survivors of genocide, cultural erasure and systemic racism from those who came after. We considered Indigenous Canada, settler Canada, and immigrant Canada; and the tensions between them; and the varied definitions of home for each.

We asked each of the three creators to consider what home meant to them, to tell us a story of finding home. So they created their stories. The stories evolved through workshops and rehearsal, and shifted in response to each other's work.

When you came in, you hopefully placed a pin on the map of the world to mark your home. Or place of origin. Geography - you know. Something concrete to ground yourself.

But all of us know that the geography of origin is not sufficient to define home. The space within ourselves, the space taken up by our cultures, our values, our relationships, is far more elusive. This internal geography is shaped by so many factors, and influenced so much by our individual histories. Our narratives, our stories, highlight only selected features of our landscape.

The structure of the piece reflects, in some ways, the fractured landscape of our narratives of home. Fractured by the upheaval of our histories, our displacement, and our loss. And the narratives are woven together by the ley lines of our *search* for home, for a place to land, a place to rest.

As we watched dress rehearsals, we were struck by the ephemerality of it all. The different places of rest each home creates, holds true in that particular moment in time. But in a year, or five, or a decade from now, will it all still hold true?

But isn't that the beauty of it all? Our definition of home is shifting as constantly as we ourselves are changing. Since we ourselves are always in flux, will we ever truly find our home? But the *search* for home, that process, that journey, helps define us, clarifies our values, and deepens our understanding of ourselves.

So, let us ask you: At this moment in time, where do *you* find home?

— Co-Dramaturges

# THE COMPANY



## **AKOSUA AMO-ADEM, Co-Creator & Performer**

Akosua Amo-Adem is an actor, writer, and director based in Toronto. Throughout her career Akosua has appeared in a variety of productions around the city. Her selected credits include Obsidian Theatre's *School Girls; or the African Mean Girls Play* (Head Mistress Francis), *Venus' Daughters* (Venus/Sarah); Soulpepper Theatre's *A Streetcar Named Desire* (Eunice), *For Colored Girls...* (Lady in Green), *Father Comes Home From The Wars...* (Leader/Runaway), *The Crucible* (Tituba); Canadian Stage's *Tartuffe* (Dorine) and Theatre Passe Muraille's *The Middle Place* (as Kaaliha/Dee). She was the director of *Every Minute of Every Day* (a radio drama for Factory Theatre) and has appeared on the cover of NOW Magazine. Akosua is a published author with an article called "See Me" in Intermission online magazine and she is currently developing her first full length play! Her on screen credits include appearances on *Odd Squad*, *Bitten*, *Frankie Drake Mysteries*, *21 Black Futures*, and *American Gods*. You can also see her as a series regular on the TV show *Kim's Convenience* via CBC gem and Netflix!



## **KEITH BARKER, Co-Director & Dramaturg**

Keith Barker is a member of the Métis Nation of Ontario. He is a playwright, actor, and director from Northwestern Ontario, and the current Artistic Director at Native Earth Performing Arts in Toronto. Winner of the Dora Mavor Moore Award and the Playwrights Guild's Carol Bolt Award for best new play, Keith was a finalist for the Governor General's Award for English Drama in 2018 for his play, *This Is How We Got Here*. He received a Saskatchewan and Area Theatre Award for Excellence in Playwriting for his play, *The Hours That Remain*, as well as a Yukon Arts Award for Best Art for Social Change. His short zoom play, *in a little plastic bag, in a tiny little jar, on a mantel in the house* premiered as part of the Stratford Festival's Viral Transmissions Series in Spring 2021. His audio play, *Every Minute of Every Day* premiered as part of Factory Theatre's *You Can't Get There From Here* podcast play series in Spring 2021 as well.



## **COURTNEY CH'NG LANCASTER, Co-Director & Dramaturg**

Courtney Ch'ng Lancaster tries to understand the world by making plays. Her acting credits include *Cyrano de Bergerac* and *Man and Superman* at the Shaw Festival, seven seasons with Soulpepper Theatre and credits with a range of companies such as Public Recordings, Canadian Stage, Citadel Theatre, Blue Bridge Repertory Theatre, Cahoots Theatre, Native Earth, and Tarragon Theatre. She has directed radio play versions of *Three Women of Swatow*, *7 Stories*, *Shape of a Girl* and *Democracy* (Tarragon Theatre/Expect Theatre). Her live theatre direction includes *The Wolves* (Howland/Crows, Toronto Theatre Critics Best Ensemble 2018 and MyEntertainmentWorld Best Production 2018), *Cannibal* (Scrap Paper/Next Stage), *52 Pick-Up* (Howland, Best of Fringe 2013), *Gray* (Inamorata) and *Three Women of Swatow* (Tarragon Theatre). Amongst a number of award nominations and wins, Courtney is most proud of having twice been named a 'Top Ten Theatre Artist' by Toronto's NOW Magazine.





### **DAVID DELEARY, Sound Designer**

David is a member of the Ojibway First Nation of Bkejwanong, also known as Walpole Island, which is located in southern Ontario. Currently a resident of Toronto, David is an experienced musician and composer as well as a music producer and sound designer.



### **SAM HALE, Stage Manager**

Selected Credits: *Casimir & Caroline*, *The Wolves*, *Lemons Lemons Lemons Lemons Lemons*, *52 Pick-Up*, *The Glass Menagerie* (The Howland Company); *Little Shop of Horrors* (Stratford Festival); *Ma Rainey's Black Bottom*, *Picture This*, *Parfumerie*, *Riverboat* (Soulpepper); *Jerusalem*, *Mr. Burns* (Outside the March); *Disgraced* (Mirvish/Citadel/Hope & Hell); *The Realistic Joneses*, *An Enemy of the People* (Tarragon); *Body Politic* (Buddies in Bad Times/lemonTree Creations); *Hedda Gabler* (Necessary Angel/Canadian Stage); *Into The Woods*, *Hedwig and the Angry Inch* (Talk Is Free); *The 39 Steps* (3P Productions); *My Fair Lady* (Capitol Theatre); *Hilda's Yard*, *Here on the Flight Path*, *Aunt Agnes For Christmas* (Foster Festival); *Fall For Dance North* (Sony Centre/Harbourfront).

Sam has also worked for dance: made in canada, Hot Docs, TIFF, & University of Toronto.



### **QASIM KHAN, Co-Creator & Performer**

Qasim Khan (he/him) hails from Newmarket, which is exactly as suburban as it sounds. He is also a Dora Award winning artist who is thrilled to be making his Howland debut. Most recently, Qasim starred in *Paradise Lost*, *The Neverending Story*, *The Comedy of Errors*, and played roles in *Henry VIII*, *Timon of Athens*, *The Changeling*, and a bunch of others (Stratford). Other recent work has included *Acha Bacha* (TPM/Buddies); *Paradise Lost* (Centaur); *The Crucible*, *Royal Comedians*, *Alligator Pie* (Soulpepper); *Craig'slist Cantata* (National Tour); *Hamlet*, *All's Well That Ends Well*, *Das Ding* (Canadian Stage); *Anne of Green Gables* and *Alice Through The Looking-Glass* (Charlottetown Festival). He has played roles on *Riftworld*, *Saving Hope*, *Nikita*, *Dan For Mayor*, *Little Mosque*, hosts *The Early Modern Cooking Show*, and appears in the upcoming Disney feature *Sneakerella*. Qasim graduated from the Soulpepper Academy, UofT/Sheridan, and is an International Actor Fellow of Shakespeare's Globe. He has been nominated for Dora, MyTheatre, and BroadwayWorld Awards, and received the John Hirsch Award from the Stratford Festival. Qasim is an artistic leader for Howland, a company member and anti-racism advisor at Stratford, and is generally thrilled to have survived the pandemic without losing his entire mind. Follow @theqasimkhan



### **JARETH LI, Production Designer**

Born in Singapore, Jareth is a stage designer now based in Toronto by way of Calgary. He has a love for new work that examines identity politics, culture, and heritage. To him, home is a busy and lively kitchen party, and peace in a quiet garden.

Select design credits include: *The Wolves* (The Howland Company & Crows Theatre), *Casimir and Caroline*, *Punk Rock*, *Lemons...* (The Howland Company); *Ring of Fire* (Citadel Theatre); *Serving Elizabeth* (Western Canada Theatre); *Iphigenia and The Furies* (Saga Collectif, Dora Award Nomination); *Chautauqua* (Pearle Harbour); *Portia's Julius Caesar* (Shakespeare In The Ruff); *Black Boys* (Saga Collectif & Buddies In Bad Times).

In addition to his artistic practice, he is a member of The Howland Company, as well as a stagecraft instructor at York University. He believes strongly in mentorship, and creating opportunity for upcoming generations of designers. Online: @Jareth.Li



### **GREGORY PREST, Loop Pedal Consultant**

Gregory last worked with The Howland Company when he directed *Punk Rock* in 2018 and has worked with Soulpepper since 2009 when he was a member of the Soulpepper Academy. He is an actor and director originally from Pictou, Nova Scotia, who now makes Toronto home.



### **PAOLO SANTALUCIA, Co-Director & Dramaturg**

Paolo Santalucia is an award-winning actor, director and writer. He is a graduate of the Soulpepper Academy, and has been a member of Soulpepper's ensemble for the past ten seasons. Paolo has performed in theatres across Canada and the United States, including *Tarragon Theatre*, *Theatre Passe Muraille*, *The Grand*, *Manitoba Theatre for Young People*, *Young People's Theatre*, *Chicago Broadway Playhouse*, and the *New York City Pershing Signature Centre*, where he appeared in two New York Times Critic's Pick productions. Paolo is a co-founder and Artistic Leader of the award-winning Howland Company. Paolo also teaches classical performance with the University of Toronto's Theatre and Drama Studies Program, and is the recipient of two Dora Mavor Moore Awards in acting, one nomination for direction, and has been shortlisted for the John Hirsch Award for Directing.



### **CHEYENNE SCOTT, Co-Creator & Performer**

Cheyenne Scott is Straits Salish of the Saanich Nation/Norwegian settler descent and an actor, playwright, and emerging creative producer with a focus on new works. Having learned theatre through a colonial lens, she is working to Indigenize her process through personal expression, land-based methodology, and storytelling. She is a Dora Mavor Moore nominated artist for co-creating *Now You See Her* (Quote Unquote Collective/Nightwood/Why Not Theatre). She developed her first play *SPAWN* through the Animikiig program at Native Earth Performing Arts and went on to produce workshop productions at the rEvolver Festival and SummerWorks Festival in 2017. Currently, she is being mentored in artistic direction and producing as Artist-in-Residence with Urban Ink alongside the development of her new play *Wolf Cull* and is a member of Cahoot's 2020/2021 Hot House Playwrights lab. Cheyenne was named as the protégé of Lori Marchand for the Mallory Gilbert Leadership Award. Select Acting Credits include: *Children of God* (Urban Ink/NAC, Citadel/WCT, Segal Centre) *The Drowning Girls* (WCT), *Squawk* (Geordie Productions), *Sidewalk Chalk* (Geordie Productions), *Savage* (Native Earth).



### **ISAAC THOMAS, Dramaturg**

Isaac Thomas moonlights as a dramaturg, having worked on various scripts including Sunny Drake's *Men Express Their Feelings*, Keith Barker's *The Hours that Remain*, and Donna-Michelle St Bernard's *The First Stone*. He is currently the managing director of Native Earth, the longest standing board member at Cahoots Theatre, one of the newest at TAPA, and an occasional workshop performer for new work. He has acted, directed and taught in Canada, the US and India. He has been the Drama School Director at Young People's Theatre and general manager of Theatre Kingston. He has worked extensively as a stage manager with various companies including fu-GEN, Modern Times, Nightswimming, Turtle Gals and Canadian Stage. Amongst his slew of under-utilized degrees, he holds an MFA in acting from Ohio University, and an MA in English Literature from Delhi University.



## ABOUT SOULPEPPER

Located in its multi-venue home, the Young Centre for the Performing Arts in Toronto's Distillery Historic District, Soulpepper is Canada's leading artist-driven theatre company. We believe that vital stories can connect us all and that they can motivate us toward social change. Soulpepper traditionally produces a year-round season of over 500 events, and plays a civic role in our community through free education programs, Community Conversations, artist training, and environmental sustainability initiatives. Soulpepper strives to ensure theatre is accessible to all by offering ASL interpretation, Relaxed Performances, as well as free tickets to frontline workers and those under 25 years old. During COVID, Soulpepper has adapted to digital platforms offering over 50 hours of free shareable content, including play readings, workshops, interviews, and concerts. To learn more about Soulpepper visit [soulpepper.ca](http://soulpepper.ca)

# Soulpepper

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Stage Technicians employed by the Young Centre for the Performing Arts are represented by Local 58 of the International Alliance of Theatrical Stage Employees.

### SUPPORT SOULPEPPER!

Since its inception, Soulpepper's work has been made possible by the support of our generous community of donors and audience members like you. Your support makes a meaningful difference to Soulpepper's programming and programs, and allows us to continue to make art that is ambitious, inspired, and committed to our vision of radical inclusion.

### CONNECT WITH SOULPEPPER



@SoulpepperTheatre



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[soulpepper.ca](http://soulpepper.ca)

## ABOUT THE HOWLAND COMPANY

The Howland Company strives for innovation on and off the stage. We are an artist-led and art-driven theatre company, dedicated to the production of electric stories that speak to the world and the times in which we live. Through an agile, collective-leadership model, Howland aims to build new operating structures that empower its artists with agency, skills, and growth opportunities. We seek to challenge and inspire our audiences through productions, training, and community initiatives like our Reading Group, fostering a new wave of theatre-makers and theatre-goers. To find out more about The Howland Company, visit [howlandcompanytheatre.com](http://howlandcompanytheatre.com).

# THE HOWLAND COMPANY

### SHARED ARTISTIC LEADERSHIP:

**Alexander Crowther, Ruth Goodwin, Sam Hale, Qasim Khan, Courtney Ch'ng Lancaster, Cameron Laurie, Jareth Li, Paolo Santalucia, Hallie Seline**

### BOARD OF DIRECTORS:

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### STAY IN THE KNOW

Keep up-to-date with The Howland Company, join us for our monthly play-reading group, and be the first to find out what's next for us by signing up for our newsletter at [tinyurl.com/HOWLANDnewsletter](http://tinyurl.com/HOWLANDnewsletter)

### SUPPORT THE HOWLAND COMPANY

By donating to The Howland Company, you help us in so many ways. Your support allows us to continue the growth of boundary-pushing new projects in development; it helps us run The Reading Group, our monthly play-reading community event, free of charge; it helps us continue to offer affordable training opportunities for artists with The Training Group; and it is integral to help us continue to produce exceptional and innovative contemporary theatrical experiences with some of the country's most dynamic emerging talent.

### CONNECT WITH THE HOWLAND COMPANY



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[howlandcompanytheatre.com](http://howlandcompanytheatre.com)

## THE HOWLAND COMPANY'S COMMUNITY INITIATIVES

### The Reading Group:

The Reading Group, Howland's longest-running community initiative, is a monthly free and open event where artists and theatre-lovers alike are invited to read a play together. This program provides a welcoming space for community members to gather, meet, and discuss thrilling plays they might not have previously encountered. These pieces range from classics and groundbreaking works from around the globe to works of exciting local voices. We have hosted over 80 sessions of The Reading Group to date, including a series of virtual readings during COVID to keep us connected while we had to stay apart.

Want to join in? We would love to read a play with you! Find out more about this free monthly event and how you can participate at [howlandcompanytheatre.com/the-reading-group/](https://howlandcompanytheatre.com/the-reading-group/)

### The Training Group:

The Training Group is an opportunity for artists, both emerging and established, to explore their craft in an intimate training setting guided by some of Toronto's leading theatre professionals. Over the past few years, we have been honoured to create an affordable space for artists to connect, explore, and work with instructors such as Nancy Palk, Oliver Dennis, Ken Gass, Ben Carlson, Tanisha Taitt, and Christine Horne.

## THE HOME PROJECT WANTS TO KNOW WHAT HOME MEANS TO YOU

### Is it a place on a map?

Visit our map installation at the courtyard entrance and place a sticker to mark where you call home.

### A memory? A story? A feeling? A people?

Take a photo with our map and share your story of home with us.

Use the hashtag **#TheHomeProject** and connect with us on social media through the links provided in this **QR Code**:



#TheHomeProject

<https://linktr.ee/TheHomeProject>





# ABOUT NATIVE EARTH

Native Earth Performing Arts is Canada's oldest professional Indigenous performing arts company. Currently in our 39th year, we are dedicated to developing, producing and presenting professional artistic expressions of the Indigenous experience in Canada. Through stage productions (theatre, dance and multidisciplinary art), new script development, apprenticeships and internships, Native Earth seeks to fulfill a community of artistic visions. It is a vision that is inclusive and reflective of the artistic directions of members of the Indigenous community who actively participate in the arts. To Learn more about Native Earth, visit [www.nativeearth.ca](http://www.nativeearth.ca).

**Native  
Earth**  
Performing Arts

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## STAY IN THE KNOW

Interested in keeping up-to-date on what's going on at Native Earth Performing Arts? Subscribe to our newsletter to receive the latest updates on our shows, what's happening in the community and discount offers at [bit.ly/NEPAnewsletter](http://bit.ly/NEPAnewsletter)

## SUPPORT NATIVE EARTH

Through stage productions (theatre, dance and multidisciplinary art), new script development, apprenticeships and internships, Native Earth seeks to fulfill a community of artistic visions. It is a vision that is inclusive and reflective of the artistic directions of members of the Indigenous community who actively participate in the arts. Your contribution helps support Indigenous creators, develop new work, produce theatre, dance and multi-disciplinary work.

## CONNECT WITH NATIVE EARTH

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