



**NORTHERN
LIGHT
THEATRE**



Tatty Hennessy's

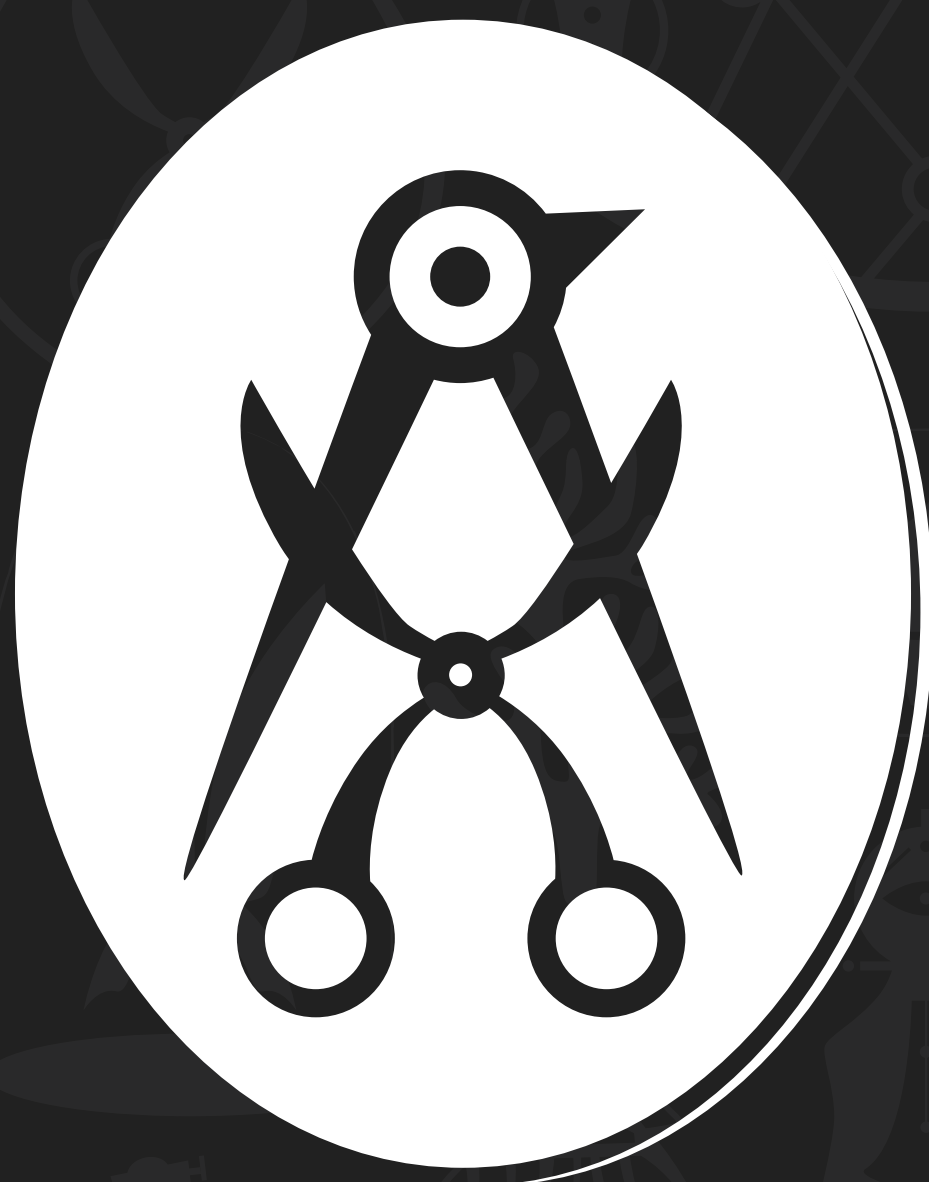


A HUNDRED WORDS FOR SNOW



APR 21 - MAY 6

WARNING: Adult Content and Language



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Tatty Hennessy's A HUNDRED WORDS FOR SNOW

“Tatty Hennessy’s play A HUNDRED WORDS FOR SNOW is about being an explorer in a melting world. It’s a coming-of-age story. With polar bears. An epic and undulating story that pitches themes of death and rebirth against a shifting backdrop of climate change, exploration, and the uncertain geography of the North.”

When her geography teacher father dies suddenly in an accident, Rory takes a look at the papers in his home office and discovers that his passion for North Pole explorers included a plan to go to the Arctic. He never made it in life, so Rory decides to take his ashes there on a last expedition.

Featuring:

DAYNA LEA HOFFMANN
as Rory

TREVOR SCHMIDT
Director

ALISON YANOTA
Production Designer

DANIELA FERNANDEZ
Sound Designer

LIZ ALLISON-JORDE
Stage Manager

MATTHEW SCHUURMAN
Projection Designer

EMILY RANDALL
Production Assistant

APR 21 – MAY 6, 2023

APR 20 PREVIEW

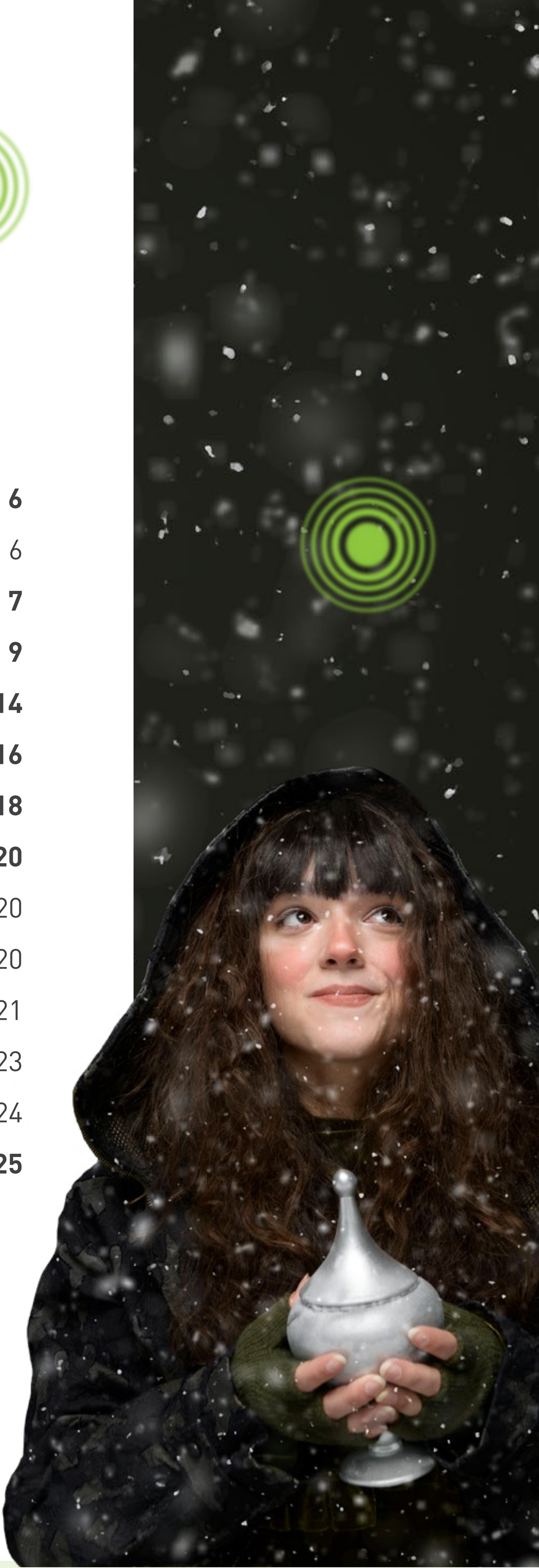
TICKETS: www.northernlighttheatre.com or 780-471-1586

Northern Light Theatre is a member of the Professional Association of Canadian Theatres and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of The Canadian Actor’s Equity Association.



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TREATY 6 ACKNOWLEDGEMENT

Northern Light Theatre acknowledges that we are creating on Treaty 6 territory, a traditional gathering place for diverse Indigenous peoples including the Cree, Blackfoot, Metis, Nakota Sioux, Iroquois, Dene, Ojibway, Saulteaux, Anishinaabe, Inuit, and many others whose histories, languages, and cultures continue to influence our vibrant community.



Well cast.

With funding from Edmonton Community Foundation, the Multicultural Family Resource Society helps new Canadians find their place and purpose in our city. Much like a casting director, Ammar Jouma helps young people who have had their dreams put on hold discover roles to perform on Edmonton's stage.

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PRODUCTIONS



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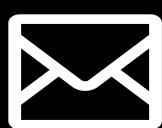
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ABOUT THE CREATORS



PLAYWRIGHT

Tatty Hennessy

Tatty is an award-winning playwright, dramaturg and director. In 2019, her award-winning play *A HUNDRED WORDS FOR SNOW* transferred from the Arcola Theatre to the Trafalgar Studios where it received 4 Offie nominations including Best New Play and Most Promising New Playwright. Tatty has a passion and skill for writing for young audiences and has worked extensively with the National Youth Theatre, in 2018 writing *F* OFF* directed by Paul Roseby, exploring the first digitally native generation (Edinburgh Fringe 2019) and later adapting Orwell's *ANIMAL FARM* which premiered in 2021. In 2022 she adapted Michael Morpurgo's beloved novel *THE SLEEPING SWORD* for the Watermill Theatre in a production that had creative-access at its heart and previously she adapted *THE SNOW QUEEN* for Theatre N16 which later played to theatre-starved audiences at Brighton Open Air Theatre in 2020. In 2022 North Carolina's Burning Coal Theatre commissioned her to write *A GREAT BIG WOOLLY MAMMOTH THAWING FROM THE ICE* which premiered in October 2022. Tatty was awarded a commission under the WGGB's New Play Commission Scheme in 2022 under which she's writing her latest play *ATTRITION* for producer Rebecca Gwyther.

For screen, Tatty completed the prestigious Channel 4 Screenwriting Course and is working on various adaptations and commissions with independent producers. Her play *SOMETHING AWFUL*, inspired by the real true crime story of the Slenderman, premiered at the Vault Festival in early 2020 and Company Pictures quickly acquired the rights in a TV adaptation of the play. Tatty is also developing feature ideas alongside further exciting theatre and TV developments.



DIRECTOR

Trevor Schmidt

Trevor is the Artistic Director of Northern Light Theatre as well as a performer, designer of set and costume, a published playwright and a multiple award winner. He has been awarded twice for playwrighting (THE WATERMELON GIRLS, and CHANGE ROOM), for directing the Canadian premieres of Carol Anne Duffy's THE WORLD'S WIFE and Sean Graney's THE 4TH GRADERS PRESENT AN UNNAMED LOVE-SUICIDE and the outstanding production award for the Canadian premiere of Elise Forier Edie's THE PINK UNICORN. For Guys In Disguise, where he is an Artistic Associate, he has also performed the one-man show COFFEE DAD, CHICKEN MOM, AND THE FABULOUS BUDDHA BOI, penned by Nick Green in New York as part of the FRIGID FESTIVAL for which he also received the award for Outstanding Performance, and the Outstanding New Fringe Play (co-written and created with Darrin Hagen) for FLORA & FAWNA'S FIELD TRIP (both at the Sterling Awards), and Outstanding Touring Production at the Critic's Awards in Calgary. Also for Guys In Disguise, he received an Orlando Fringe award for his performance for Bette Davis in the much-lauded BITCHSLAP.



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ARTIST BIOS



RORY

Dayna Lea Hoffmann

Dayna is a mixed-race multidisciplinary artist and recent graduate of the BFA Acting Program at the University of Alberta. Her artistic focus is on acting, clown, dancing, and juggling. She additionally holds a diploma in Theatre from Douglas College and is a former performer, student and teacher of the Vancouver Circus School. Recent credits include ALLTHE LITTLE ANIMALS I HAVE EATEN (Shadow Theatre), THE CIRCLE (University of Alberta) DEAD CENTER OF TOWN XIII (Catch the Keys), MIDSUMMER NIGHT'S DREAM, MEASURE FOR MEASURE (Freewill Players) HAMLET IN ISOLATION (Thou Art Here), JERUSALEM (United Players of Vancouver). Dayna would like to acknowledge that she is currently living and working on stolen land in Treaty 6 Territory.

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10 FUNERALS

by **Darrin Hagen**

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PRODUCTION DESIGNER

Alison Yanota

Alison is a graduate from the Mount Royal University Diploma in Technical Theatre and the University of Alberta MFA and BFA in Theatre Design. She is an artist and educator, who believes in the performance space as a form of interactive sculpture.

Recent design credits include: FEVERLAND – Set and Lighting Design, A SIMPLE HAPPY LIFE – Lighting Design, and LOST LEMOINE – Lighting Design for Teatro la Quindicina; CRIME AND PUNISHMENT – Production Design for Cloudsway Dance; EVERY BRILLIANT THING – Production Design for The Citadel Theatre; THE WEDDING PARTY – Lighting Design, for Alberta Theatre Projects; THE COMEDY COMPANY – Set and Lighting Design, Shadow Theatre; AFTER THE FIRE – Set and Costume Design for Punctuate! Theatre; PREMIUM CONTENT – Production Design for Major Matt Mason Collective; MISS KATELYN’S GRADE THREES PREPARE FOR THE INEVITABLE – Production Design for Tiny Bear Jaws; MIXIE AND THE HALFBREDS – Set and Lighting Design for FuGEN Theatre; THE LONELY DINER – Lighting Design, and WAIT UNTIL DARK – Lighting Design for Vertigo Theatre.



SOUND DESIGNER

Daniela Fernandez

Daniela (she/her) is a Latin-Canadian actor, singer, dancer and emerging sound designer/ producer. She is a graduate of the Grant MacEwan Theatre Arts program and inaugural recipient of the RBC Horizon Emerging Artists Mentorship Program for Sound Design at the Citadel Theatre. Daniela is ecstatic to be joining the team at NLT and is grateful for this opportunity to learn and grow as a Sound Designer. Sound credits include: SMOKE (Tiny Bear Jaws), THE FIANCÉE (Citadel Theatre), HIRAETH (Bright Young Things), RUN AND HIDE (Ghostlight Theatre Projects).



STAGE MANAGER

Liz Allison-Jorde

Elizabeth was born and raised in Edmonton and has spent most of her adult life working in theatre here. Mostly as a Stage Manager, but also as a Costume Designer/Builder, Arts Administrator, and every once in a while an actress. After attending both the Theatre Production and Theatre Arts programs at MacEwan University, she spent the better part of her first year out of school playing the role of Jan in GREASE at all of the Canadian, Stage West stages, (at that time Edmonton, Calgary and Mississauga).

Her history with Northern Light Theatre also goes way back. The first performance she remembers seeing as a child was a production of WINNIE THE POOH, which was a part of NLT's inaugural season, this was just the beginning of her love of Edmonton Theatre. She was on the board of NLT from 1995 to 2003, including the role of Board President for two years and she has stage managed many productions for them over the last two decades including, LOVE, SOME GIRLS(s), SPEECH AND DEBATE, THE 4th GRADERS PRESENT AN UNNAMED LOVE-SUICIDE, SLUT, 19-WEEKS, ORIGIN OF THE SPECIES, BARONESS BIANKA'S BLOOD SONGS, EVERYBODY LOVES ROBBIE, WE HAD A GIRL BEFORE YOU, THE LOOK, THE UGLY DUCHESS, THE GREAT WHOREHOUSE FIRE OF 1921, SQUEAMISH and ENOUGH.

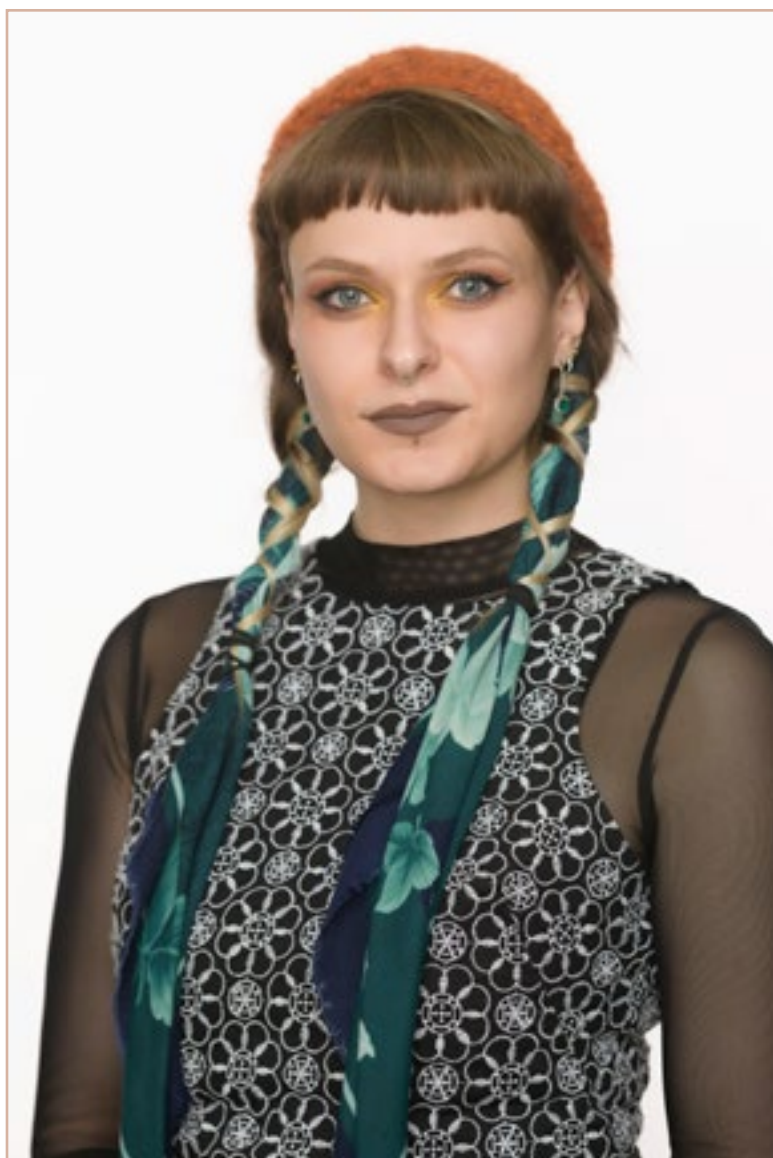
Elizabeth has worked at almost every theatre company in town at one time or another including being the Sterling Nominated Costume Designer for PEACE, LOVE AND ROCK'N'ROLL 2, at The Mayfield Dinner Theatre, where she has also been a part of the costume team for over a decade. Thank you for supporting the Edmonton Theatre Community!



PROJECTION DESIGNER

Matt Schuurman

Matt is thrilled to return to NLT as video designer. Matt has designed video for over 50 productions across Canada and has received numerous award nominations for his work. Recent credits include *ROCK OF AGES*, *FIRST DATE*, *VEGAS: LIVE*, *MAMMA MIA!*, *NASHVILLE OUTLAWS*, *AND BUDDY – THE BUDDY HOLLY STORY* for Mayfield Dinner Theatre, and *THE BLANK WHO STOLE CHRISTMAS* for Rapid Fire Theatre, where he is also the Artistic Director. In 2019 he was named one of Avenue Magazine’s Top 40 Under 40. Enjoy the show!



PRODUCTION ASSISTANT

Emily Randall

Emily Faith Randall is a non-binary artist born and raised on Treaty 6 Land (Edmonton, Alberta).

Their artist mandate is to uplift and elevate marginalized visions and voices, bringing their eye of the world into the project they work on. Em is a multidisciplinary artist with a focus on, Scenic Painting, Festival Stage Management, Projection and Visual Art, Hand Poke tattooing, Jewellery Making as well as Props and Toy Making.

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A WORD WITH THE PLAYWRIGHT

Tatty Hennessey



CM: Can you start by telling us a bit about the narrative of the play? Whose story does it tell and where does it go?

TH: The play tells the story of Rory, a fifteen year old girl whose father dies very suddenly. She decides to help him have one last adventure, and runs away from home with his ashes to the North Pole, without telling Mum.

CM: What would you say are the primary themes of the show?

TH: Grief, being an explorer in a world that's melting, and being a teenage girl in a world that doesn't think all that much of teenage girls.

CM: Is it a political play? If so, what points are you trying to make?

TH: Every play is political. I don't think about using the play to make points – its about telling a story, and the story explores several areas and I hope encourages an audience to reflect on things – on how we now engage, and how we have historically engaged, with our planet and with each other, and if there's a way we could be doing this better.

CM: In what respects is it feminist?

TH: Unfortunately, it still feels like quite a radical thing to take the desires, longings, fears and experiences of a teenage girl seriously as a subject for art, and this play puts it front and centre.

CM: What inspired you to write a play on this subject matter?

TH: I've always been a bit of a geek for stories of exploration, but the most famous and celebrated always seemed to be dead beardy men. I wondered what would happen if you put a very different hero at the centre, and Rory was born.

CM: Did you do a lot of research before writing the play?

TH: Yes! So much. It's my favourite stage of the writing process, immersing myself in the world of the play and its themes. I now practically have my own library of books about the Arctic, climate change, explorers...! I was also very lucky to receive a grant from the Peggy Ramsay Foundation to travel to Svalbard myself and walk in Rory's footsteps, which was instrumental in describing the arctic landscape, and the profound effect it has on Rory. I came home from that trip and rewrote a LOT.

CM: I am really jealous to hear that you've visited Tromso and Svalbard, as I've fairly recently been browsing airbnb listings in both locations... can you tell us a bit about what Svalbard is like?

TH: It's terrifying! I was expecting it to be a profound experience but I wasn't at all prepared for how it felt. The landscape is like nothing I'd ever seen before, it exists on a scale of size and time that's so inhuman.

CM: The play has already had brilliant reviews for previous runs, of course, so it's no wonder there was a desire to get it back on stage. Are there plans to take it further afield...?

TH: It's already been translated into Greek and performed in Athens, which was so thrilling. It's a play very close to my heart so of course I'd love for it to have a long life. And a few actors have got in touch with me saying they've used it as their audition piece for drama schools which I'm always so excited and touched by. Who knows what's next!

Excerpted from- This Week in Culture- Caro Moses



50/50



RAFFLE

Northern Light Theatre is excited to announce an online 50/50 fundraiser to coincide with our production of A Hundred Words for Snow.



Tickets are available for purchase from **APRIL 20 - MAY 6** The winner will be drawn on May 7 and will be contacted to claim their prize.

Funds raised by this raffle will directly support the provocative and thought-provoking theatre NLT produces. Thank you for your support!

GRAB YOUR TICKETS NOW!

www.rafflebox.ca/raffle/northernlighttheatre

SPECIAL EVENTS

Northern Light Theatre is pleased to bring back our audience favourite Special Events. Our goal at NLT is to feature programming that lends itself to a broadening of experiences. Events such as NLT's Directors Circle and Guest Speaker Salon are opportunities to engage with our audience before and after the curtain.

SUNDAY AFTERNOON DIRECTOR'S CIRCLE WITH TREVOR SCHMIDT

Studio A – ATB Financial Arts Barns- Sunday, April 23 at 1:00 pm

The Director's Circle provides an exclusive insider's view behind the curtain. Before taking in the Sunday Matinee, join Artistic Director Trevor Schmidt as he takes you through creative process behind building the play, from first thoughts to the background to the play, concepts behind the production design, insider stories from the rehearsal process, and to the fully realized production you are about to see. (We promise there will be no spoilers)

THURSDAY NIGHT GUEST SPEAKER SALON

The Salon for A HUNDRED WORDS FOR SNOW will take place in the theatre after the evening performance on Thursday April 27.

Facilitated by Ruth Dyck Fehderau, the Guest Speaker Salon offers a thought-provoking post-show panel discussion about the production and topics raised in the play.



SALON FACILITATOR

Ruth Dyck Fehderau

Ruth Dyck Fehderau pronounced Dyke-FAY-der-ow) writes fiction and nonfiction, and occasionally teaches Creative Writing and English Lit at University of Alberta. She has written three books. *The Sweet Bloods of Eeyou Istchee: Stories of Diabetes and the James Bay Cree* (2017 CBHSSJB, distrib WLUP), written with Cree storytellers, is undergoing translation into five languages; *E nâtamukw miyeyimuwin: Residential School Recovery Stories of the James Bay Cree*, also written with Cree storytellers, (2023 CBHSSJB, distrib WLUP) will be launched in March; and *I (Athena)*, a novel (NeWest), will be launched in April. Ruth has published and spoken in venues around the world and has won many literary awards. She is hearing-impaired.

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DIVERSITY & NLT

The service of Northern Light Theatre to our community is always driven by a few specific interests agreed upon by artists, staff, and NLT's board of directors: Focused representation of women on our stages, play selection that allows for non-traditional and diversity in casting, showcasing emerging artists, local play development and mentorship opportunities. We believe that our theatre should look like our city, and that by offering unique opportunities, we show that we consider these relationships important investments in the future of NLT.





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ABOUT NORTHERN LIGHT THEATRE

OUR MANDATE

NLT’s mandate is to challenge both artist and audience alike by producing and developing provocative scripts- language rich texts that are dark, poetic, funny – which reflect a complex world and lead us to question our hierarchy of values.

OUR BOARD

The NLT Board are brave individuals who valiantly celebrate our philosophy of artistic risk by working with our staff to help to envision NLT’s vibrant future through support, fundraising, volunteering, input, advice and guidance.



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Director

OUR STAFF



Trevor Schmidt
Artistic Director



Bridget Norris-Jones
General Manager



Ellen Chorley
Box-Office Administration

CONTACT US

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Bridget Norris-Jones, General Manager
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Ellen Chorley, Box-Office Administration:
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A person with curly hair is captured in a dynamic, almost floating pose against a dark, smoky background. They are wearing a dark, flowing garment that billows around them. Their right arm is raised high, and their head is tilted back, looking upwards. The lighting is dramatic, highlighting the contours of their face and the texture of their hair and clothing.

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OUR VOLUNTEERS

WE WOULD LIKE TO THANK OUR VOLUNTEERS who dedicate their time in support of Northern Light Theatre. Our Volunteers are vital towards NLT’s fundraising success, specifically dedicating hours of service towards our bingo, casinos and fundraisers.

Thank you. If we have missed your name, we apologize – please contact NLT to update your information.

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northernlighttheatre.com/support/volunteers

WAYS TO GIVE

Northern Light Theatre is a not-for-profit theatre company and registered charitable organization. Our ticket sales only account for approximately 10% of our revenue and as such we rely heavily on government funding as well as individual and corporate donations. NLT would greatly appreciate a one-time donation or please consider signing up to donate monthly. Every little bit helps and goes directly to our theatrical programming. All donations will receive a tax receipt and recognition on our website.

To make a donation that will go directly towards NLT's 2022/2023 programming please click the link below.

www.northernlighttheatre.com/support/donate

ENDOWMENT FUND

With thanks to Ben Henderson in partnership with Edmonton Community Foundation and made possible by The Government of Canada, Northern Light Theatre now has an Endowment Fund!

NLT was also recently approved for matching funds through the Canada Cultural Investment Fund. Our current goal is to raise another \$5000.00 by December 2023 in order to maximize our yearly Endowment return.

Donations can be made toward this fund all year round. However, in order to be added to the matching program for next year, donations must be made by Dec. 1, 2023.

www.canadahelps.org/en/charities/northern-light-theatre