

# PROGRAMME

Project  
HUMANITY



in association with  
CROWS  
THEATRE

# The Division



Written and Directed by Andrew Kushnir

WORLD PREMIERE

Performances begin April 21, 2026  
in the Studio Theatre

# THE COMPANY

## CAST

Karl Ang  
Ivy Charles  
Mariya Khomutova  
Daniel Maslany  
Alon Nashman

## CREATIVE TEAM

Andrew Kushnir.....Playwright & Director  
Lianna Makuch.....Associate Director & Co-Producer  
Christian Horoszczak..... Lighting Designer  
Thomas Ryder Payne.....Sound Designer  
Sim Suzer.....Set & Costume Co-Designer  
Niloufar Ziaee.....Set & Costume Co-Designer  
Sam Hale.....Stage Manager  
Evan Reid.....Apprentice Stage Manager (04/21-05/17)  
Scarlett Larry.....Assistant Stage Manager (05/19-05/24)  
Chloë Dirksen.....Dialect Coach  
Mariya Khomutova.....Cultural Consultant

## PRODUCTION

Gabby Noga.....Producer  
Nathan Gregory.....Technical Director  
Katie Saunoris | KSPR.....Publicist  
Amelia Mielke-O'Grady.....Head of Props & Scenic Artist  
Kalina Popova ..... Head of Wardrobe  
Peyton Lohnes ..... Scenic Carpenter  
Kim Schaedlich (show technician),  
Georgia Holland, Ryan Davy .....House Technicians  
Mary Ptucha.....Gallery Installation Artist

Project: Humanity is a member of the Toronto Alliance for the Performing Arts (TAPA). We engage professional artists under the terms of the Independent Theatre Agreement (ITA) with Canadian Actors' Equity Association (CAEA).



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## Audience Advisory

This production contains strong language and references to war, violence, and genocide, including World War II, the Holocaust, the Revolution of Dignity, and Russia's full-scale invasion of Ukraine in 2022. Themes of grief, trauma, and loss are present, along with brief references to intimacy. The performance includes loud music, sudden sounds, haze, shifting lighting states, and sudden changes to the set.

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## Running Time

Approximately 100 minutes, with no intermission.

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## LAND ACKNOWLEDGEMENT

We wish to take this opportunity to reflect on the land we find ourselves on and to express gratitude to its original caretakers: the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples.

We reflect on the present tense of this care – that it's both historic and current. It is past and ongoing.

This world, our world, continues to see people being separated from their land through acts of genocidal violence, colonization and imperialism. We recognize that here, close to home, historic harms and ongoing systems have attempted to erase Indigenous peoples, their languages, their ways of life.

As a company, we take it upon ourselves to learn of and remember our collective past accurately, and through that: to do better in our relationships, here and Now.

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Cover: Andrew Kushnir.  
Photo by Dahlia Katz

# Note from Project: Humanity

*The Division* marks our first major production since the pandemic and our third at Crow's Theatre. Our production of *Freedom Singer* was the inaugural production of the Studio Theatre in 2017. Our co-production with Crow's Theatre of *Towards Youth* brought years of ethnographic research onto the stage, and examined the concept of radical hope. *The Division* extends that lineage of work.

In developing the companion workshop for high school classes that are seeing *The Division* we found ourselves contemplating what it means to participate in public discourse at a time when the arena is often dominated by people who are activated, reactive, and lacking nuance. It is endlessly fulfilling to see how our values at PH are refined as we develop new plays, and also as we engage with young people. *The Division* grapples with the values of honesty and accountability. It examines the nature of authenticity and showing up with your full(er) self. This is not the easy or the safe road, but I believe it is just what is needed – now more than ever.

As with all of Project: Humanity's work – including the expansive work we do in the youth shelter system (read about it more in this programme) – I truly hope this play will activate your imagination and conscience simultaneously. This may transpire on one level for the Ukrainian community, which is suffering deeply—and also on another, personal level as we all navigate how to situate ourselves in and speak honestly about the things that matter to us in this world.



**DAN CHAPMAN-SMITH**

Co-Founder & Executive Director, Project: Humanity

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# Note from Pyretic Productions

Pyretic Productions is grateful to welcome you to this production of *The Division*. Thank you for choosing to spend some of your time with us. In a moment shaped by speed, reaction, and information overload, art can offer something increasingly rare: the chance to slow down. Not to disengage from the world, but to encounter it more fully, together in a shared space.

*The Division* is an expression of this kind of work. As we enter the fourth year of Russia's full-scale invasion of Ukraine, and the twelfth year of ongoing war, the urgency of how stories are told, and who tells them, feels increasingly vital. While grounded in Ukrainian experience, this story reaches far beyond it, speaking to the realities of war, memory, and identity. It exists within the cultural front of this war, where art itself is part of the battleground, shaping identity, culture, and the narratives through which people understand both. It also demonstrates the sophistication and global relevance of Ukrainian storytelling.

We believe these Ukrainian stories are not niche. We can and should honour the singularity of lived experience while recognizing that specificity does not divide us, it connects us. Not because our experiences are the same, but because they open pathways to empathy and understanding. Ukrainian art is for everyone.

This work sits within a broader practice we are committed to: storytelling that trusts audiences to be adventurous and curious, and that reminds us that attention itself, and the choice to witness, can be a profound act of resistance. At its best, theatre does not tell us what to think, but invites us to consider how we think, with rigour, empathy, and imagination.

We are incredibly appreciative to be sharing in this pursuit with our partners, Project: Humanity and Crow's Theatre. Work like this does not happen in isolation. It takes partnership, shared vision, and a collective commitment to creating space for stories that ask more of us.

Pyretic Productions believes theatre does not end at the stage, but lives in the conversations it sparks beyond it. Without this, theatre is not doing its work. As audiences witness this particular testimony, you become part of an evolving archive of this story. And it asks something of you: now that you have witnessed this, what will you carry forward?

*Щиро дякую. Слава Україні.*



**LIANNA MAKUCH**

Artistic Director, Pyretic Productions

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## DIRECTOR/PLAYWRIGHT'S WELCOME NOTE

*"We break the spell not when we banish the ghosts, but when we invite them to breakfast."* – Victoria Amelina

I often discover that my various projects, as an artist, are talking to each other. Along with getting *The Division* ready for this world premiere, I've been creating an original podcast, *Kultura Rising*, where I interview fellow artists on the cultural front of this Russo-Ukrainian war. In Episode 8, the formidable painter Nataalka Husar and I get talking about the language and history classes many Ukrainian Canadians had to endure in their childhoods, which some of us called "Saturday Jail".

Nataalka told me that at the age of 10, she tearfully said to her father: "I do not need this language". She wanted to be an artist, she told him – if anything, she ought to learn French. Her father was a lover of opera, and mentioned Italian might be worth learning too. Of Ukrainian, he said: "It's not practical at all. You probably will never use it after I die. You might not speak to anybody in Ukrainian. You know, it's useless really." And yet, he went on to say: "But you have to learn that language. And the reason why you have to learn that language is because you will know who you are. And if you know who you are, those around you will feel comfortable with you. And if those around you feel comfortable with you, they will respect you. And if people respect you, you will be a big person."

I hear my late dido (grandfather), Petro Kushnir in this, vividly. And I want to believe that he'd agree: now is always the time to know who we are.

These days, Ukrainians get called everything from "resilient" and "unbroken" to "fragile" and "corrupt". Depending on the source, and its geopolitical aims, we get called even worse. Over the course of this full-scale invasion, I've felt increasingly motivated to figure out what it is to be Ukrainian for myself and to name that as compassionately, and truthfully, as possible. That patriotism has something to do with building a community of "big persons" through examining our past and having brave conversations about our present.

I thank you for joining us in the theatre – a place where I believe this practice can come alive. A place where we can take our personal loves and quandaries and make them public. As Project: Humanity has long believed: often, the surest way to step out of helplessness is through community and creativity.

**ANDREW KUSHNIR**



# Ancillary Events for *The Division*

## Lobby Photography Exhibition

Maksym Dondyuk, White Series (selections)  
Ongoing throughout the run

## Lobby Interactive Installation

Preserves: What We Carry, What We Leave Behind by Mary Ptucha  
Ongoing throughout the run

## What We Carry: A Community Benefit Performance

In support of the Aid for Artists Fund (Canada-Ukraine Foundation), presented with INSTITUT c/r St. Volodymyr Institute, and special performance by Nastasia Y.

**April 24**

**Crow's Theatre Lobby**

## Narrative Battlefields

A panel on information, creativity, and the cultural front  
Featuring Marci Shore, Andrew Kushnir, and Christian Borys,  
Moderated by Ira Wells

Presented by Massey College

**May 1**

**Upper Library, Massey College**

Tickets Here:

<https://masseycollege.ca/events/narrative-battlefields-information-creativity-and-the-cultural-front/>

## Ukraine's Cultural Front Abroad

A conversation on diasporic activism in the arts

With Andrew Kushnir and Lianna Makuch

**May 7**

**INSTITUT, St. Volodymyr's Institute**

Tickets Here:

<https://www.stvolodymyr.org/events-calendar/intstitut-001>

## In Conversation with Myroslav Shkandrij

Author of *Into the Maelstrom*

Books available for purchase at the event

**May 16**

**Crow's Theatre Lobby Prior to Matinee**

# WE SUPPORT LGBTQ UKRAINE FUND

Since the full scale invasion of Ukraine by Russian forces on February 24, 2022, LGBTQ+ people in Ukraine have been among the country's fiercest defenders and organizers, while also being among its most marginalized citizens. The We Support LGBTQ Ukraine Fund is raising monies for non-governmental organizations in Ukraine that are serving the immediate needs of queer people – particularly those who have remained in the country.

The We Support LGBTQ Ukraine Fund bridges a gap in current humanitarian relief efforts (which frequently overlook the distinct realities of marginalized groups). Concurrently, the Fund seeks to reduce barriers to giving by verifying beneficiaries and issuing official tax receipts for all gifts. To increase the impact of donations, a rolling group of generous matching donors have ensured that all contributions so far have been matched, dollar-for-dollar.

<https://lgbtukrainesupport.com/>



A PROJECT OF THE CANADA-UKRAINE FOUNDATION

## Aid for Artists - Charity of choice

Aid for Artists is the charity of choice for The Division. It is a project of the Canada-Ukraine Foundation Established in March 2022, the Canada-Ukraine Foundation's Aid for Artists Committee collaborates with Ukrainian visual, folk, and performing artists, as well as arts institutions, to strengthen capacity and build resilience within Ukraine's arts community. At a time when Ukraine's cultural identity is under constant threat, supporting our rich artistic heritage, and the individuals who sustain and advance it, is more critical than ever.

Donate here: <https://www.cufoundation.ca/aid-for-artists/>

AN ORIGINAL SHEVCHENKO FOUNDATION PODCAST



The Shevchenko Foundation is a leading nation-wide charitable organization entrusted to preserve, develop, and promote Ukrainian Canadian arts, heritage, community, and education. An original podcast from The Shevchenko Foundation, *Kultura Rising* looks at how creativity leads to solidarity across everything from photography to theatre, literature to the graphic novel. Over 8 episodes, playwright Andrew Kushnir has intimate conversations with 12 artists in Canada who've been putting their art on the line.

<https://shevchenkofoundation.com/kultura-rising/>

# THE CAST



## Karl Ang

(He/him)

Selected stage:

*CHILD-ish, Cockroach* (Tarragon); *Monster* (Factory) *Doubt, Baskerville* (TIP); *Mad Madge* (Nightwood); *Lear* (Groundling Theatre); *Middletown* (Shaw/Crow's); *Saint Joan* (Shaw Festival); *Cam Baby* (Theatre Mischief); *King Lear, A Midsummer Night's Dream* (Stratford Festival); *The Tempest* (Canadian Stage); *Madness of the Square* (Cahoots/Factory); *Twelfth Night, Romeo and Juliet* (Driftwood); *Banana Boys* (fu-GEN); *Much Ado About Nothing* (Dreamnorth); *Dying To Be Sick* (Pleiades/NAC)

For Dad. For all the stories quietly carried from the old country to the grave that children might live in a new world



## Ivy Charles

(She/her)

Select theatre: *The Fiancée* (WCT), *East Van Panto* (2019, 2025 Theatre Replacement), *Casey & Diana, Someone Like You, Little Shop of Horrors, Beautiful: The Carole King Musical* (Arts Club), *Hamlet and Twelfth Night* (Bard on the Beach), *In My Day* (Zee Zee Theatre Company), *Beautiful Man* (Pi Theatre) *Orlando* (RMTC).

Select Tv&Film: *Novelette is Trying* (OUTtv), *Mildlife* (Wolf Pelt Productions), *The Dressing Room* (PM Productions), *So Help Me Todd* (CBS), *Mixed Baggage* (Hallmark), *Mahalia* (Lifetime).

Ivy is a Jessie-nominated and a Leo, Sterling, and Ovation! Award-winning actor. She is a graduate of Studio 58's acting program and was awarded the Hnatyshyn Developing Artist Grant for English Theatre in her final year.



## Mariya Khomutova

(She/her)

Mariya was born in Odesa, Ukraine. She got her MA degree in acting for theatre and film at the I.K. Karpenko-Karyi Kyiv National University, and worked in two repertoire theatres in Kyiv. Mariya has a big experience in Ukrainian film and TV shows and international co-productions. Since 2020, Mariya lives in Canada as a permanent resident with her family - Canadian playwright Matthew MacKenzie and their son Ivan.

Theatre: *First Métis Man of Odesa* (national tour, 3 Dora Awards, with a nomination for Khomutova for Outstanding Acting); *Madame Minister* (Talk Is Free Theatre); *Encountering Ukraine* (stage readings at the Stratford Festival); *Bomb* (Pyretic Productions). In 2023, TORONTO STAR included Mariya in a list of 10 breakthrough artists of the year. In 2024, Mariya was awarded with a REACH award by Shevchenko Foundation to continue her work on *First Métis Man of Odesa* as a screenplay. After February 24, 2022 Mariya concentrates her theatre work around promoting contemporary Ukrainian playwrights voices to the world theatre community.

Mariya wants to thank her mother Olga for taking care of 5-year-old Ivan during the whole staging period, and her husband Matt for constant support.



## Daniel Maslany

(He/him)

Daniel has performed on stages across Canada, including Alberta Theatre Projects, Caravan Farm Theatre, and 2B Theatre

In Toronto, he's appeared in the Canadian premieres of *Stupid F\*cking Bird* (The Bird Collective), and *Things I Know To Be True* (Off-Mirvish/The Company Theatre). He performed his solo show *O.C.Dean* at Regina's Globe Theatre and Victoria's Uno Fest. Daniel has been a cast member of *Murdoch Mysteries* (CBC) for 10 seasons, which has earned him 2 CSA nominations for Supporting Performer, Drama. He won the CSA for Guest Performer, Drama in CTV's *Transplant's* final season. Other TV credits include *Four in the Morning, Essex County* (CBC), *Impulse* (YouTube Originals), and guest roles on *DOC*, and *Accused* (Fox).



## Alon Nashman

(He/him)

Alon is a creator and performer of theatre.

Recent credits include: *The Children's Republic* (HG Jewish Theatre), *The Merchant of Venice* (Shakespeare Bash'd), *Birds of a Kind* (Stratford Festival). With Theaturtle, established in 1999, Alon has been involved with the creation, production and touring of numerous theatre pieces. Among these are Wajdi Mouawad's *Alphonse, Kafka and Son* developed with Mark Cassidy of Threshold Theatre, *The Snow Queen* for Banff Centre for Arts and Creativity, *Hirsch* developed with Paul Thompson for the Stratford Festival, and *Charlotte: A Tri-coloured Play with Music*, created with UK based scenographer/director Pamela Howard and Czech composer Aleš Březina, which premiered at Luminato Festival. Theaturtle's work has been seen throughout Europe, multiple times at South Africa's National Arts Festival, and in Taipei City, Taiwan. Currently, Alon is co-creator and co-producer with Reneltha Arluk of Akpik Theatre of Kiuryaq, an immersive circumpolar performance that explores our relationship to the Northern Lights. [www.theaturtle.com](http://www.theaturtle.com)

# THE CREATIVE TEAM



## Andrew Kushnir

Andrew Kushnir is a multi-award-winning director, playwright and activist. He began his work as a documentary theatremaker at Project: Humanity in 2007 with the play *The Middle Place*. He has served as the company's artistic director since 2016. Among his produced plays include *Small Axe*, *Towards Youth*, *Wormwood*, *The Gay Heritage Project* (with Paul Dunn and Damien Atkins). His direction of *Bad Roads* by Natal'ya Vorozhbit earned him both the Toronto Theatre Critics' Award and 2023 Dora Award for outstanding direction. He is a Loran Scholar, Senior Fellow at Massey College and founder of the We Support LGBTQ Ukraine Fund which, to date, has raised nearly \$150,000 to meet the distinct needs of LGBTQ+ Ukrainians trapped or internally displaced by the ongoing war. [lgbtukrainesupport.com](http://lgbtukrainesupport.com)



## Lianna Makuch

(She/her)

Lianna Makuch is a Ukrainian Canadian theatre artist, director and playwright. Selected directing credits include *First Métis Man of Odesa* (Punctuate! Theatre, Dora Award for Outstanding Direction), *A Christmas Carol* (Citadel Theatre), *Kohkom's Babushka* (Pyretic/Punctuate), and *Bomb* (Pyretic Productions.) Lianna has worked with the Stratford Festival (Langham Directors' Program, *Sense and Sensibility*), the Banff Centre for Arts and Creativity, the Citadel Theatre, and as the Gene Zwozdesky Artist-in-Residence at MacEwan University, among others. Her professional work has been recognized with Dora Awards, as a Gina's Prize Finalist, Edify Magazine's Top 40 Under 40, Shevchenko Foundation REACH Award, and more. As a passionate Ukrainian activist, she has been honoured as one of UDonation International's 50 Canadian Fellows of Ukraine, Ukrainian Canadian Congress Leadership Awards (National and Provincial), and her impactful theatre work has been referenced in the House of Commons. [www.liannamakuch.com](http://www.liannamakuch.com)



## Christian Horoszczak

Christian Horoszczak is a Toronto based lighting designer.

Selected Stage: *Mary, Mary, Mary, Mary*; *The Bidding War*; *Bad Roads* (Crow's Theatre); *Liars at a Funeral* (Drayton Entertainment); *Doubt: A Parable* (Thousand Islands Playhouse); *Trayf* (Harold Green Jewish Theatre); *All The Sex I've Ever Had* – Tokyo, Kyoto, Seoul, Zurich, Montreal, and Sydney World Pride Editions; *Sex, Drugs and Criminality – Riga Edition* (Mammalian Diving Reflex); *Three Sisters*; *Entrances and Exits* (Howland Company); *Night/Shift 2025* (Citadel+Compagnie/FFDN).

Associate lighting design: Stratford Festival, Mirvish Productions, Fall For Dance North, Manitoba Theatre Centre, Volcano.

Other: He is the recipient of a Dora Award for his work on *Bad Roads*. Christian also works in museum lighting design, having collaborated on exhibitions with Dior, the Black Gold Museum, the Canadian Canoe Museum, and the Forbidden City.



## Thomas Ryder Payne

Thomas Ryder Payne is a composer and sound designer for theatre, dance and film.

For Crow's Theatre: *Bad Roads*, *The Master Plan*, *Perceptual Archaeology*, *Red Velvet*, *Uncle Vanya*, *Orphans For The Czar*, *MixTape*, *Julius Caesar*, *A&R Angels*, *Boy In The Moon*, *Wedding Party*, *The Watershed*, *Someone Else*.

Other Theatre: Designs for Stratford, Festival Shaw Festival, Mirvish, Productions Souleppier, Canadian Stage, Tarragon Theatre, Factory Theatre, Theatre Passe Muraille, Young People's Theatre, Modern Times Stage Company, Aluna, Theatre Buddies in Bad Times Theatre, Theatre Gargantua, Nightwood Theatre, Toronto Dance Theatre, National Arts Centre, Centaur Theatre, Theatre Calgary, Great Canadian Theatre Company, Royal Manitoba Theatre Centre, and many others.

Film/TV: *Plain View*, *7A*, *Blood Harvest*, *Hero.Traitor.Patriot*, *Alegria & Jim*, *Robert's Circle*.

Education/Training: Studied composition with James Tenney, Honours BA, York University.

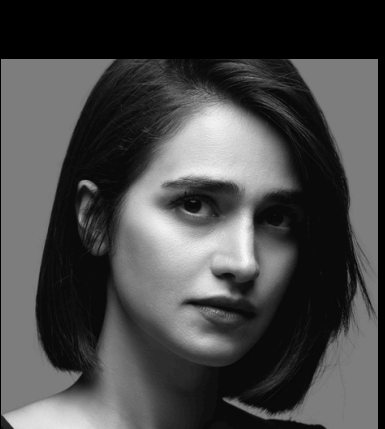


## Sim Suzer

(She/her)

Selected Stage: Set and Costume Designer, *Romeo & Juliet* (Canadian Stage Co), Set and Costume Designer, *Comfort Food* (Crow's Theatre), Set and Costume Designer, *Sanguine* (Cahoots Theatre), Co-Set Designer, *The Bidding War* (Crow's Theatre), Costume Designer, *A Year With Frog and Toad* (Capitol Theatre), Set Designer, *Sweeter* (Cahoots Theatre), Set Designer for *Bad Roads* (Crow's Theatre), Costume Designer for *Love's Labour's Lost* (Stratford Festival), Set and Costume Design for *The Game of Love and Chance* and *A Grand Night for Signing* (Shaw Festival), Set Designer for *Anahita's Republic* (Bustle and Beast)

Other: Sim was recently honoured by being nominated for a Virginia Myrtle Costume Award and a Pauline McGibbon Award. She was also nominated for Dora Mavor Moore Award for Outstanding Scenic Design in 2023.



## Niloufar Ziaee

Niloufar Ziaee is a Toronto-based multidisciplinary designer and artist working across costume and production design. A graduate of the Fashion Design program at George Brown College, she brings a thoughtful, hands-on approach to her work, with experience in art direction, styling, scenic painting, and visual design. Her practice is rooted in a passion for collaborative storytelling, and her work has been seen on stages across Canada as well as on platforms like HBO.

She has collaborated with a range of theatre companies, including Souleppier Theatre, Factory Theatre, Outside the March, Starvox Entertainment, Aluna Theatre, and Nightwood Theatre. Her film and media work includes collaborations with Hawkeye Pictures, Game Theory Films, and the Canadian Film Centre.

Her work has been recognized with the Toronto Theatre Critics Award for Costume Design, and she is a nominee for the Dora Mavor Moore Award. She is currently nominated for the 2026 Virginia and Myrtle Cooper Award in Costume Design.

Alongside her work in theatre and film, she has contributed to fashion product development and is certified by the School of Style, where she trained under stylist Law Roach, widely known as "The Image Architect."



## Sam Hale

Selected Theatre: *Summer and Smoke*, *The Bidding War* (Crow's); *The Welkin*, *Ladies of the Canyon*, *Detroit*, *Ma Rainey's Black Bottom*, *Picture This*, *Parfumerie*, *Riverboat* (Soulpepper); *The Goat or, Who is Sylvia?*, *Casey and Diana*, *Death and the King's Horseman*, *All's Well That Ends Well*, *Little Shop of Horrors* (Stratford Festival); *Liars at a Funeral* (Drayton); *Prodigal*, *Casimir and Caroline*, *The Wolves*, *The Home Project*, *Entrances & Exits*, *Lemons...*, *52 Pick Up*, *The Glass Menagerie* (The Howland Company); *Job* (Coal Mine). Welcome Ceremony for the 2025 Invictus Games in Vancouver and 112th Grey Cup. Sam also serves as a stage management mentor at Toronto Metropolitan University.



## Evan Reid

(He/they)

Selected credits: *Uncovered: Madonna & Cher*, *Uncovered: U2 and The Rolling Stones* (The Musical Stage Company); *King Gilgamesh and the Man of the Wild* (Soulpepper/TRIA); *Dear Ms. Kitt* (Hardbitten Productions); *A Strange Loop* (Soulpepper/MSC/Crow's Theatre/TO Live); *Boy Boy and The Magic Drum* (Toronto Fringe 2024).

Training: Evan is a graduate of Sheridan College's Technical Production program and was a member of the 2025 Musical Stage Company Apprentice Program



## Chloë Dirksen

(She/her)

Hometown/Current Town: Toronto/Toronto (by way of New York and Nairobi)

For Crow's Theatre: *Rogers v Rogers*, *The Surrogate* (dialect)

Other Theatre: Selected acting credits: *This Wide Night* (John Drew Theater); *The Prompter*, *Death of a Salesman*, *The Crucible* (Bay Street Theater); *Honor Killing* (Cherry Lane Theater); *Blithe Spirit*, *Noises Off* (Theatre Aquarius); *Galapagos* (Parrish Art Museum); *Voyeur* (Art Von Frei, Berlin); *The Mousetrap* (director/Braeburn Theatre, Nairobi)

Film/TV: On-set dialect coach for AMC's *The Vampire Lestat*

Education: BA English Literature/Linguistics, U of T; 2 year Actor's Workshop, Circle in The Square Theatre School

More: Chloë's dialect coaching work has garnered an NY Innovative Theatre Award and acclaim in The New York Times Repped by NCA. [www.chloedirksen.com](http://www.chloedirksen.com)



## Scarlett Larry

(She/her)

Scarlett is a Toronto-based stage manager who has worked across the country and internationally. For Crow's: *The Wolves*, *Julius Caesar*, *Macbeth* (upcoming). Selected Theatre: *Detroit*, *The Welkin*, *Kim's Convenience*, *The Secret Chord* 2024 (Soulpepper Theatre); *Get That Hope*, *Wedding Band*, *Richard II*, *Little Women*, *I Am William* (Stratford Festival); *Moonlight Schooner*, *Letters From Max* (Necessary Angel); *Kiviug Returns: An Inuit Epic* (Qaggiavuut Nunavut Performing Arts, National Theatre of Greenland), *The Stage Manager's Guide to Dating Assholes* (Edinburgh and Toronto Fringe). Education: MA in Art History and BFA in Theatre Production from York University. Other: Scarlett is a member of Artists For Real Climate Action.

# PRODUCTION



## Gabby Noga

Gabby is an arts administrator, producer, and production manager from Edmonton who now calls Toronto home. Since graduating with a BA in Creative Industries from TMU, she's worked as Associate Producer for The Musical Stage Company and now spends her days as Associate Managing Director for The Theatre Centre. Recent credits include: Production Manager for *Ride the Cyclone* (Shifting Ground Collective), Production Manager and Producer for The Canadian Festival of New Musicals (MSC in Association with Canadian Stage), Producer for *UNCOVERED: Fleetwood Mac & The Eagles* (MSC)



## Nathan Gregory

As a grad of Performance: Production at TMU's School of Performance, Nathan works in the realms of upper management, in Technical Direction, and Production & Stage Management. Nathan works freelance in the theatre industry as a technician, stagehand, and driver of large trucks. Past credits include PM/TD for the Ontario Tour of *ALICE IN WONDERLAND* (Bad Hats Theatre), Production Manager for *JOB* (Coal Mine Theatre), Producer for Toronto Metropolitan Theatre Company (2020-2024), Technical Director for *THE FLIN FLON COWBOY* (FFC Collective/Theatre Passe Muraille), Apprentice Production Manager for THE CANADIAN FESTIVAL OF NEW MUSICALS (Musical Stage/Canadian Stage), *ACCESS ME* (Boys in Chairs Collective), and as Production Manager for a double bill of workshop productions in Fall 2023 for Tarragon Theatre and TMU. Nathan most recently worked as the Assistant Technical Director for The Creative School Chrysalis (formerly the Ryerson Theatre) at TMU.



## Katie Saunoris | KSPR

Katie is a Toronto-based publicist and communication strategist for arts and culture organizations across Ontario and beyond. Selected upcoming: *In Terra Pax* (Soundstreams), *Karma* (Pleiades Theatre); *take rimbaud* (Howland/Buddies in Bad Times); the Indigenous Voices Awards; the Festival of Literary Diversity; the Dora Awards; and the Capitol Theatre Port Hope summer season.



## Amelia Mielke-O'Grady

Amelia Mielke-O'Grady is a Toronto based, Ottawa Valley raised props person, scenic painter, and designer. Select credits include *Anywhere* (Assembly Theatre, set and costume designer), *The Christmas Market* (Crow's Theatre, assistant set designer), *Lulu* (The Walking Griot, set and props design), *A Year With Frog and Toad* (TYT Theatre, scenic painter), *Sanguine* (Cahoots Theatre, scenic painter), *David and Jonathan* (Opera Atelier, assistant scenic painter), *She Loves Me* (Randolph College, head of props). Amelia holds a BFA from York University and is currently a participant in Nightwood Theatre's Shadow Residency program, focusing on costume design.



## Kalina Popova

(She/her)

Kalina Popova is a Toronto-based costume and set designer and costume technician, born in Bulgaria. In 2020, she graduated from York University with a BFA in Theatre Production and Design and has been working in the arts since in theatres across the city. Kalina has also had the pleasure to volunteer abroad (Guatemala, Czech Republic) in the pursuit of new perspectives on the expressions of art.



## Mary Ptucha

Mary Ptucha is a self taught folk artist, working in mixed media, primarily with textiles and herbs, as well as ink and watercolour. Deeply connected to the land and ancestral wisdom, Mary's work explores life in liminal spaces, sacredness in the everyday, plant magic, and the art of hand making as living prayer. As the granddaughter / great-granddaughter of Polish, Slovenian-Croatian, and Irish immigrants to Canada, Mary draws inspiration from her family's cultural heritage, and the beautiful Indigenous lands of Turtle Island which have supported her family throughout the last century as uninvited guests on unceded land. With deep reverence and gratitude to the many original peoples of this land, past, present and future.

# ABOUT PROJECT: HUMANITY

Project: Humanity has become one of Canada's leading developers of Verbatim (or documentary) Theatre. By centering the stories of different communities in their own words, we aim to simultaneously stimulate the imagination and conscience of our audiences and to activate citizenship, especially in young people. Our theatre work is deeply connected to our youth programs, which currently provide the most robust, in-shelter arts programs available to youth living on the margins in Toronto.

## DID YOU KNOW...

By attending a PH show, you are supporting youth living on-the-margins in Toronto.



Any form of support for PH helps us with our community programs for youth, which are a core component of our work. Through Drama Drop In—a weekly drama workshop run in youth shelters, and PH 1:1—a 12-week mentorship that pairs a youth with a working artist in any discipline of their choosing, we are providing key wellness supports to some of Toronto's most isolated young people.

To learn more, please visit

<https://www.projecthumanity.ca/about-ph-youth>

## THE PROJECT: HUMANITY TEAM



**Co-Founder & Executive Director**  
Daniel Chapman-Smith



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# ABOUT PYRETIC PRODUCTIONS

Pyretic Productions is a nationally minded theatre company creating bold, research-driven work that reflects a broader global worldview. With a current focus on elevating Ukrainian voices, Pyretic develops contemporary performance rooted in community, testimony, and artistry. While grounded in cultural experience, its work fosters nuanced conversation that ignites curiosity and invites deeper emotional engagement. Beyond the stage, Pyretic creates programming that deepens dialogue, using theatre as a vehicle for connection and understanding.

## PYRETIC PRODUCTIONS STAFF

### **Artistic Director**

Lianna Makuch

### **Artistic Associates**

Mariya Khomutova  
Joleen Ballendine  
Matthew MacKenzie  
Stephanie Bahniuk



# ACKNOWLEDGEMENTS

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## PROJECT: HUMANITY AND PYRETIC PRODUCTIONS SUPPORTERS



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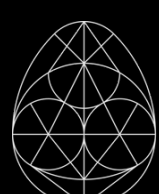
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