

WAM
theatre
Where Arts & Activism Meet
presents



KAMLOOPA

AN INDIGENOUS MATRIARCH STORY
BY KIM SENKLIP HARVEY
DIRECTED BY ESTEFANÍA FADUL

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WAM is very grateful to all 2021 Corporate Sponsors, and especially thankful to our KAMLOOPA performance sponsors for making it possible to present this special production live and digital: Maggie and Don Buchwald, Berkshire Film and Media Commission, Berkshire Taconic Community Foundation, Feigenbaum Foundation, Mass Cultural Council, Mass Humanities, and The Scarlet Sock Foundation.

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presents the US Premiere of:

KAMLOOPA

AN INDIGENOUS Matriarch Story
BY KIM SENKLIP HARVEY

Directed by ESTEFANÍA FADUL

Presented live at Shakespeare & Company's Elayne P. Bernstein Theatre, Lenox, MA
October 7-24, 2021

Streaming digitally November 1-7, 2021 (US only)

CREATIVE TEAM:

Directed by ESTEFANÍA FADUL **

Scenic Design by CALYPSO MICHELET

Costume Design by LUX HAAC †

Lighting Design by EMMA DEANE

Sound Design by CAROLINE ENG

Production Stage Manager AMANDA NITA LUKE *

Assistant Stage Manager KATHLEEN SOLTAN

Dramaturgy by TATIANA GODFREY

Props by JULIANA VON HAUBRICH

* Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.

† Member of United Scenic Artists

** Member of the Stage Directors and Choreographers Society, a national theatrical labor union.

PLACES:

THE DEN – sisters Kilawna and Mikaya's East Vancouver apartment.

ON THE LAND – the British Columbia Highway 97 to Tk'əmlúps / Kamloops (British Columbia, Canada), on the sisters' Traditional Syilx Territory.

THE PORTAL – the Powwow Arbour.

KAMLOOPA is presented by special arrangement with the playwright, Kim Senklip Harvey.

We wish to express our gratitude to the Performers' Unions: ACTORS' EQUITY ASSOCIATION AMERICAN GUILD OF MUSICAL ARTISTS AMERICAN GUILD OF VARIETY ARTISTS SAG-AFTRA through Theatre Authority, Inc. for their cooperation in permitting the Artists to appear on this program.

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Sound and music for KAMLOOPA is made possible by special arrangement with BMI and Halluci Nation.



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



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Welcome back WAMily!

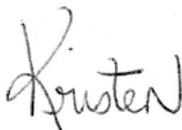
We are so thrilled to welcome you back in person after two years!

During the last two years, we have continued our virtual programming, deepened our accountability work, and overcome the setbacks of the pandemic.

By choosing to join us at KAMLOOPA you are:

- Championing an Indigenous story and Indigenous theatre makers with both a live and streamed production.
- Providing equitable paid work to more than 35+ theatre artists and creatives who have been especially impacted by the pandemic.
- Ensuring WAM's artists and staff are COVID safe in their housing, transportation, and rehearsal and performance rooms.
- Increasing the portion of the box office proceeds WAM will donate to the Stockbridge-Munsee Band of the Mohican Tribe (the original stewards of the land on which we are grateful to perform) as part of our mission and our anti-racism and accountability work.

The pandemic, political upheaval, and racial uprisings have only reaffirmed our dedication to working at the intersection of art and activism to address gender inequity in our world. Thank you for being part of the change with us!



Kristen

Kristen van Ginhoven

About WAM Theatre

WAM Theatre is a professional theatre company based on the Ancestral homelands of the Mohican people in what is now colonially known as Berkshire County, Massachusetts, that operates at the intersection of arts and activism. WAM creates theatre for gender equity and has a vision of theatre as philanthropy.

WAM Theatre's Mission & Vision

Every time an audience comes together for a theatrical event, a community is formed. WAM Theatre engages that community by producing theatrical events for everyone, with a focus on women theatre artists and/or stories of women and girls, and by donating a portion of the proceeds from those theatrical events to organizations that work to benefit the lives of women and girls in our communities and worldwide.



PIPELINE check presentation

Through theatre and in theater, we strive for **equality** in **opportunity** and **treatment**.

We make an **impact locally** and **globally**.

We stand up with **integrity, honesty,** and **respect**.

Read about WAM's accountability work [here](#).

Land Acknowledgement

As part of WAM Theatre's commitment to acknowledging and working towards building relationships with the Indigenous Tribes, Nations, and Peoples on whose land we live and work, we begin all our public gatherings with a land acknowledgement.

It is with gratitude and humility that we acknowledge that we are working, performing, and gathering on the Ancestral Homelands of the Mohican people, who are the Indigenous peoples of this land. Despite tremendous hardship in being forced from here, today their community resides in Wisconsin and is known as the [Stockbridge-Munsee Community](#).

We pay honor and respect to their Ancestors past and present, as we commit to building a more inclusive and equitable space for all.

Do you know about the Indigenous lands you live and work on? Find out at: <https://native-land.ca/>

Please join us in taking action steps in reparation and solidarity. Some suggestions can be found on WAM's [Land Acknowledgement webpage](#).



A note from **Estefanía Fadul**,
Kamloopa **Director**



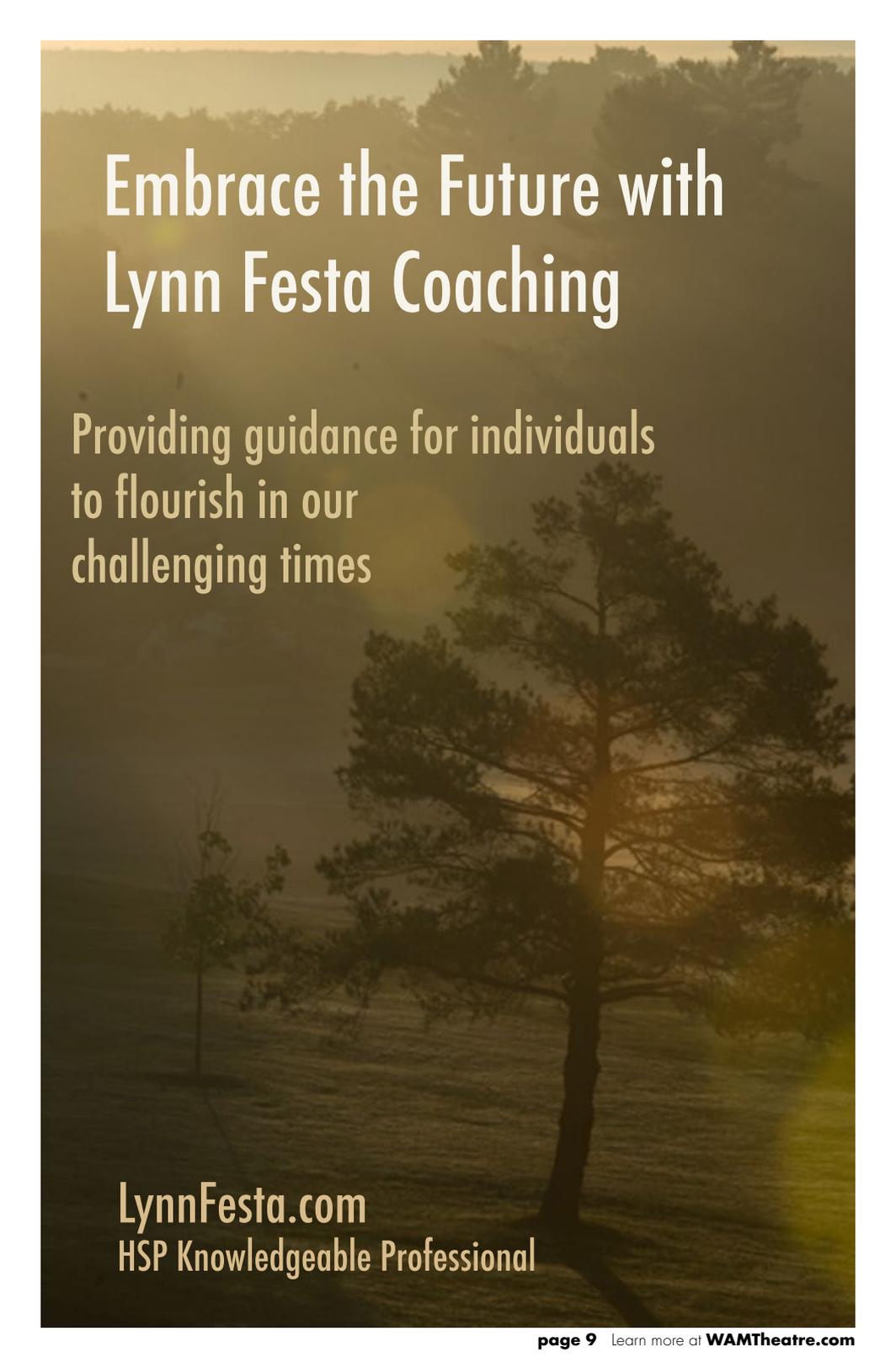
I fell in love with *Kamloopa* from the moment I read it. Kim's writing is visceral, and this play even on the page feels like a celebration: of the special bond between sisters, of the journey to define oneself, of the healing found in community, and the transformation of standing in one's own power.

It is rare to encounter stories in mainstream narratives about women from communities of color that center joy instead of trauma. This play invites us on a madcap adventure as three women work out the messiness of identity and what it means to belong, subverting all expectations and crafting their own path. The characters exist fully in all their humanity, with their flaws, their desires, their joys, and their disappointments, finally coming to accept not just themselves as individuals, but their ability to define their own place within a larger community. With so many tropes and stereotypes in mainstream media about Indigenous people, a story like this in the way Kim has written it is an act of reclamation.

I am so grateful to Kim for trusting us with this play, and for the gift of working with these collaborators to bring the show to life. Everyone on our team has brought so much of themselves to the piece, and we are so excited to share the laughs and delight as we get to reconnect with a live audience at last!

I hope you enjoy!

- Estefanía



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The Worlds of Kamloopa

Where does the play take place?

The story of *Kamloopa* begins in East Vancouver, British Columbia, located on Canada's Pacific Coast. 45% of Canada's Indigenous population lives in cities.



An aerial view of East Vancouver.

Okanagan Nation

In *Kamloopa Mikaya* and *Kilawna* are called back to their ancestral homelands, Syilx territory. The Syilx People of the Okanagan Nation are trans-boundary, separated by the border between Canada and the United States.

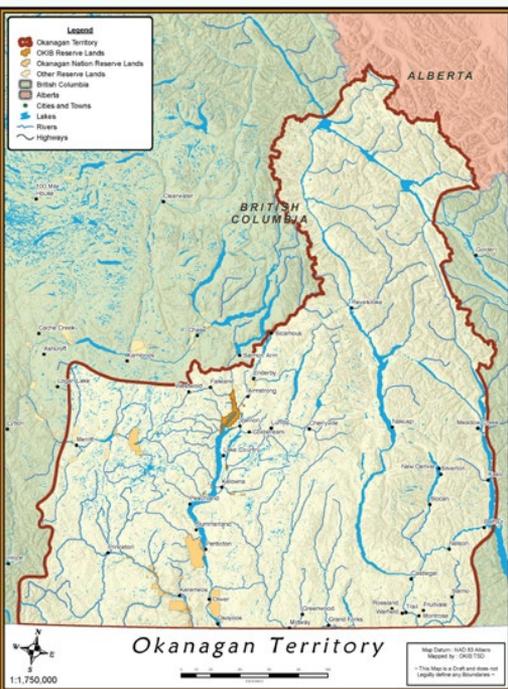
Fun Fact:

The drive from East Vancouver to the Kamloopa powwow site in Okanagan Territory is about 218 miles northeast and takes about three and a half hours.

Scan the QR code to learn more about the Okanagan Nation.



SCAN ME



The ancestral homelands of the Okanagan or Syilx people.

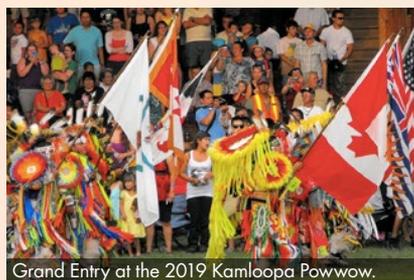


Who is Senklip?

In the world of *Kamloopa*, the actors play both their human character and their shifter counterpart. The shifter animals Senklip (or Coyote), Grizzly Bear, and Raven not only appear in this play, but also in the creation stories from the Syilx and neighboring nations. In these stories, Senklip is sent by the Creator as a protector of humanity, Grizzly is associated with nurturing, and Raven is a trickster animal.

Tk'emlúps

The title of the play is named after the "largest powwow west of the Rockies." Kamloopa is the anglicized name of the traditional land of the Tk'emlúps te Secwepemc Tribal Nation. The Kamloopa powwow is a three day festival that takes place on this nation's powwow grounds each August, often attracting over 20,000 people from across North America.



Grand Entry at the 2019 Kamloopa Powwow.

Scan the QR code to learn more about the Kamloopa Powwow.



Cast & Creative Team

CAST

SARAH B. DENISON	...	Kilawna/Grizzly/Ancestor 2
JASMINE ROCHELLE GOODSPEED	...	Indian Friend Number 1 (Edith)/Raven/Ancestor 3
RIA NEZ	...	Mikaya/Senklip/Ancestor 1

DESIGNERS & CREATIVE TEAM

ESTEFANÍA FADUL	...	Director
CALYPSO MICHELET	...	Scenic Designer
LUX HAAC	...	Costume Designer
EMMA DEANE	...	Lighting Designer
CAROLINE ENG	...	Sound Designer
AMANDA NITA LUKE	...	Production Stage Manager
KATHLEEN SOLTAN	...	Assistant Stage Manager
TATIANA GODFREY	...	Dramaturg
JULIANA VON HAUBRICH	...	Props & Production Manager

PRODUCTION TEAM

BERKSHIRE PRODUCTION RESOURCES	...	Set construction
COLLIN BLACK	...	Sound Engineer
TY DEFOE	...	Original Drumming
KARLENE HARVEY	...	Poster Illustration
IAKOWI: HE'NE' / MELISSA OAKES	...	Costume Construction
KJ LALLATIN	...	Sound Board Operator
VICTORIA LOUGHBOROUGH	...	Production Assistant
MAYNARD MCRAE, JR.	...	Nsyilxcen Language/Cultural Consultant
AMBER TANUDJAJA	...	Master Electrician
RICHARD TOVELL	...	Graphic Design
RYAN WINKLES	...	Fight Director
MELISSA ZICCARDI	...	Wardrobe Assistant



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CONTENT CREATION MACHINE

SPECIAL THANKS

Heather Breugl, Connor Chee, Alysha Collie, David Dashiell, Down Right Productions, Martin Filion, David Geary, Halucci Nation, Bonney Hartley, Hope Rose Kelly, Robin Kimbrough-Melton, Lev Natan, Nancy Saddleman, Rachel-Beth Sayet, Shakespeare & Company, Shawn Stevens, Victor Vazquez/X Casting, and Dallas Yellowfly.

Plus a special thank you to all those who opened up their homes for our artists and to all the WAM volunteers who helped with this production.

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WAM Team



Cate Alston
Artistic Assistant



Gail M. Burns
PR & Marketing Associate



Tatiana Godfrey
Dramaturg



Talya Kingston
Associate Artistic Director



Trenda Loftin
BIPOC Staff Advocate



Molly Merrihew
Managing Director



Dori Parkman
General Manager



Laura Roudabush
Marketing Consultant



Kristen van Ginhoven
Producing Artistic Director



Juliana von Haubrich
Production Manager

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Monday October 18, 12 noon - 1:30pm

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Go to: www.nativeamericantrail.org/stockbridge-walking-tour or scan this QR code to begin your journey into the world of the Mohican Ancestors.



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Cast & Creative Bios



SARAH B. DENISON (she/her) is a NYC-based actor, writer, and director, originally from the Spokane Reservation. **Current role with WAM:** Kilawna in *Kamloopa*. **WAM Theatre:** Debut. **Selected Theatre Credits Elsewhere:** Dora in *Soledad* (American Indian Community House in partnership with Carnegie Hall, NYC); Octavia in *The Assassination of J Kaiser* (Theatre for the New City, NYC) Puck in *A Midsummer Night's Dream* (LoveCreek Productions, NYC); Annie Sullivan in *The Miracle Worker*, directed by Patty Duke (InterPlayers Theatre, WA; for which she earned a critics choice award "Best Actress");

Film & TV Credits: Natalie in the feature *Snowflake* (Necessary Outlet Productions, NYC); Becky in *Grave Mysteries* (Discovery ID); **Other Credits & Training:** Sarah received her BA in Theatre from Eastern Washington University. She is the Co-Founder of From the Couch Theatre (NYC) (fromthecouchtheatre.com); she has studied Linklater for voice with the NYC Linklater Center; performed and directed with the New Short Play Festival (NSPF); performed sketch at The Producers Club NYC; performed and directed with LoveCreek Productions NYC; done readings with Amerinda Theatre (NYC) and Safe Harbor Indigenous Collective (in partnership LaMama Theatre, NYC); studied sketch writing with UCB (NYC); studied Uta Hagen at HB Studios (NYC); and is trained in Shakespeare and Chekhov. In addition to theatre, she's a 200hr certified yoga instructor and a founding member of the Bread and Yoga Cooperative (NYC). She is a fierce animal rights advocate (Go Vegan!) and really, really, really loves goats and dogs and pigs. **Connect:** Instagram @sarahbdenison.actor; YouTube Channel(s): Silly Me, I'm Sarah B. and SarahBDenison; sarahbdenison.com



JASMINE ROCHELLE GOODSPEED (she/they) is a Massachusetts based Native American actor and playwright from the Nipmuc Nation. Having produced and written a musical titled *1675* about the Tragedy of King Philip's War and *Deer Island* at Umass Amherst, Jasmine aspires to create theatre that uplifts Native stories. Her passion lies in classical and musical theatre. **Current Role with WAM:** Edith/IFN1 in *Kamloopa* **WAM Theatre:** Debut. **Theatre Credits Elsewhere:** Jasmine was a featured artist as both an actor and director in the 2020 NYC Safe Harbors Native Directors showcase, as well as in

projects with the group throughout the pandemic. Pre-Pandemic, Jasmine was in collaboration with Double Edge Theatre for both *Leonora's World* (2019) and the touring production of *Leonora and Aljeandro* (2020). Some past roles also include: Winnifred in *Once Upon a Mattress*, Louisa in *The Fantastiks*, and Eliza in *My Fair Lady*. **Selected training:** University of Massachusetts, Amherst (BA in Theatre & English), Five College Certificate in Native American Studies. Training at AMDA NYC.



RIA NEZ (she/her) is an Indigenous (Nahautl) actress, director, and artist based in New York City. **Current role with WAM:** Mikaya in *Kamloopa* **WAM Theatre:** Debut. **Selected Theatre Credits Elsewhere:** *Mother Courage and Her Children* (Frederick Loewe Theater), *The Last Days Of Judas Iscariot* (Frederick Loewe Theater), *Sea Level Rise* (Broadway Bound Festival, Theatre Row), *Buenas Noches Mama* (Tacoma Little Theatre), *Mind The Gap* (New York Theatre Workshop). **Additional artistic credits:** Directing: *Proof* (Goldberg Studio), *Traveling Through Trauma* (Goldberg Studio), Film Directing: *Night*

Night (The Sequestered Short Film Festival). **Creative inspiration:** Art, films and the people in my life help shape how I see the world and inspire me to create a more welcoming one. **Community Engagement/Activist work:** Through social media I try to spread awareness of the injustices that happen throughout the entire world. **Selected training:** Hunter College (BA in Theater), Peter Brook/ NY Workshop **Awards/proudest achievements:** The Robert LoBianco Undergraduate Theatre Scholarship and The Patty and Jay Baker Acting Award. **Final word:** Piali! (Hello) and Tlazocamati (Thank you) for sharing in our art. **Connect:** Instagram @Rianeacts

EMMA DEANE (she/her) is an Indigenous lighting designer based out of New York. **Current role with WAM:** *Kamloopa* Lighting Designer. **WAM Theatre:** Debut. **Selected Theatre Credits Elsewhere:** *Manahatta* (Yale Repertory Theater); *YELL: A "DOCUMENTARY" OF MY TIME HERE*, *Reykjavik*, *Trouble in Mind*, *shakespeare's as u like it and Romeo and Juliet* (Yale School of Drama); *Little Boy/Little Man*, *Burn Book*, *The Light Fantastic*, *This Sweet Affliction*, *Mud*, *The Guadalupes*, *WOLF/AUCE* and *Camille: A Tearjerker* (Yale Cabaret); *The Winter's Tale* (Shakespeare Academy at Stratford). Prior Chicago design credits include *The Adventures of Robin Hood*, *Pinocchio: A Folk Musical & Fog Island* (Filament Theatre); *Proof, As You Like It* (North Park University); *The Amish Project*, *Still* (Interrobang Theatre Project); *Hitler on the Roof*, *Hand in Hand & Nothing of Me* (Akvavit Theatre); *Scarcity*, *The Seedbed* (Redtwist Theatre); *The Woman in Black* (Wildclaw); *Fight City* (The Factory); *Buddy Cop 2* (Pavement Group); and associate lighting design on *The Nutcracker* (The House Theater). Additional credits include work with: The Fisher Center at Bard, Court Theatre, The Goodman, Albany Park Theater Project, Steppenwolf Theater Company, Northlight Theatre, Chicago Shakespeare Theater, Victory Gardens, The Actors Gymnasium, and The Gannon Center for Women and Leadership. **Selected training:** MFA - Yale School of Drama **Connect:** emmadeane.com instagram - emma.e.deane

CAROLINE ENG (she/her) is a sound designer and engineer based in New York City. **Current Role with WAM Theatre:** Sound Designer, *Kamloopa*. **WAM Theatre Credits:** Debut. **Selected Theatre Credits Elsewhere:** *Marjorie Prime* (The Atlantic Acting School), *The Moors* (Greater Boston Stage Company), *Measure For Measure* (Theatreworks, UCCS), *The Broken Machine* (American Academy for the Dramatic Arts). **Selected Assistant Design credits:** *Seven Deadly Sins* (Tectonic Theater Project), *Bring Down The House* (Oregon Shakespeare Festival), *Fefu and Her Friends* (Theatre For A New Audience). **Selected Training:** Fordham College At Lincoln Center (NY). **Creative Inspiration:** Caroline takes joy in being a part of the collaborative work that makes theater a healing, disquieting, joyful, and expansive artform. **Connect:** carolineengdesign.com

ESTEFANÍA FADUL (she/her) is a Colombian-born, New Hampshire-raised, NYC-based theatre director primarily of new work. **WAM Theatre:** director of *Kamloopa*; previously directed Fresh Takes readings of *Native Gardens* and *The Oregon Trail*. **Selected Theatre Credits Elsewhere:** *Azul* (Southern Rep), *Scissoring* (INTAR), *The Same Day* (Sfumato Theatre, Bulgaria), *Pranayama* (Juilliard), *Agent 355* (Chautauqua). **Selected Assistant Directing credits:** *ToasT* (Public Theater), *The Clean House* (Williamstown Theatre Festival), *Iphigenia in Aulis* (Classic Stage Company). **Selected developmental work:** *Maybe You Should Just* (Public Theater), *Let Night Fall on the Côte d'Azur* (Long Wharf), *Derecho* (Latinx Playwrights Circle), *Lyons Pride* (Playwrights Realm). **Film/TV:** shadow to the director on CBS' *Doubt*. **Membership/Affiliations:** Center for Performance and Civic Practice, Society of Stage Directors and Choreographers, Drama League Directors Council, New Georges Jam, Lincoln Center Theater Directors Lab. Alumna of: Drama League Directors Project Fall and TV Fellowships, O'Neill National Directors Fellowship, Clubbed Thumb Directing Fellowship, Foeller Fellowship at Williamstown Theatre Festival, Van Lier Fellowship at Repertorio Español, Civilians' R&D Group, NALAC Leadership Institute. **Training:** Vassar College (BA) **Awards/proudest achievements:** Awards: New York Stage and Film Pfaelzer Award. One of my proudest achievements is creating Carla's Quince, an immersive virtual theatre experience to mobilize the Latinx vote in the last election. **Connect:** www.estefanifadul.com

Cast & Creative Bios

TATIANA GODFREY (she/her) is a dramaturg and comedic improviser who dabbles in medieval studies. **WAM Theatre:** *Roe* (Assistant Dramaturg). **Selected Dramaturgy Credits elsewhere include:** *No Dogs Allowed* (Atlantic Theatre Company), *Ma Rainey's Black Bottom* (Cincinnati Shakespeare Company), *The Revolutionists* (Silverthorne Theater Company), *Good Hair* (Pipeline Theatre Company Playlab). **Performance Credits:** on film in: *Phil Spector* (HBO) and *Outside* (Rio Contrada), and as an Improvisational Comedian at: Improv Cincinnati, ComedySportz Cincinnati, Impro Theatre. **Creative Inspiration:** Tatiana believes in being in the room and drawing her inspiration from those with her in the present moment. **Activist/Community Work:** She works directly with the students of Operation Exodus, a faith based organization that provides education and family resources to the underserved community in the Washington Heights neighborhood of New York City. **Training:** Tatiana holds a BFA from New York University's Tisch School of the Arts and an MFA in dramaturgy from the University of Massachusetts, Amherst. As a final word, Tatiana would like to say: "I feel good about what I'm doing, how I'm doing it, and who I'm doing it with."

LUX HAAC (she/her) is a New York based costume designer working in theatre, film, opera, and dance. **Current role with WAM:** Costume Designer for *Kamloopa*. **WAM Theatre:** Debut. **Selected Theatre Credits Elsewhere:** *I and You*, *Annapurna* (Syracuse Stage); *The Thanksgiving Play* (Repertory Theatre of St Louis); *Hear Me Say My Name* (Discovery Theater/National Museum of the American Indian); *Ragtime* (PlayMakers Repertory Company); *Eureka Day* (Colt Coeur/Walkerspace); *Between Two Knees* (Oregon Shakespeare Festival); *Native Gardens* (Syracuse Stage, Geva Theatre Center, Portland Center Stage); *Ajijaak on Turtle Island* (New Victory Theater); and *Well Intentioned White People* (Barrington Stage Company). **Membership/Affiliations:** Member of USA 829 and Wingspace Theatrical Design. Core Collaborator with All My Relations Collective. **Selected training:** MFA: NYU/Tisch **Connect:** luxhaac.com Instagram: @luxhaac

AMANDA NITA LUKE (she/her) is an Indigenous Stage Manager based in New York City. **This season with WAM Theatre:** Production Stage Manager (*Kamloopa*, *The Light*) **Selected Theater Credits:** *Arbeka* at Native Voices, *Manahatta* at Yale Rep, *Up and Down the River* at Hartbeat Ensemble, *Sense and Sensibility* at The Old Globe, *The Metromaniacs* at Redbull Theatre, and *Soledad* and *Ady* with the American Indian Community House. **Selected Training:** BFA Stage Management-Syracuse University, MFA Stage Management-Yale School of Drama expected May 2022. **Union Affiliation:** AEA. **Creative Inspiration:** Collaboration, Justice, Equity, Diversity, Accessibility and Decolonization. Amanda is a Citizen of Choctaw Nation and a descendant of the Cherokee Nation. **Connect:** Amandaluke.net

CALYPSO MICHELET (she/her) is a French Scenic and Costume Designer currently based in Massachusetts. **Current role with WAM:** Scenic Designer, *Kamloopa*. **WAM Theatre:** Assistant Costume Designer on *Roe*. **Selected Theatre Credits Elsewhere:** *Sweat* (Scenic Design, UMass), *Monuments of The Future* (Installation Design, UMass), *Mr. Burns* (Costume Design, UMass), *Firebird* (Set & Costume Assistant, Miami City Ballet). **Additional artistic credits:** Author of the children's book "Le voyage de Noah" (editions du conservatoire). **Creative inspiration:** I always get inspired by experiencing other's artistic work, whether it is a painting, a song, or a beautiful meal cooked with love. **Selected training:** MFA in Costume and Set design (UMass), costume building program (Paris), BA in Dramaturgy and Performing Arts (Paris). **Awards/proudest achievements:** Being strong enough to choose my own path by becoming a professional theater maker! **Final word:** Our lives and lands are full of stories waiting to be told. **Connect:** <https://calypso-m.wixsite.com/portfolio>, @calypso.designs on Instagram

KATHLEEN H. SOLTAN (she/her) is a Philadelphia based Stage Manager and Creator. **Current Role with WAM:** Assistant Stage Manager, *Kamloopa*. **WAM Theatre:** Debut. **Selected Theatre Credits Elsewhere:** *King Lear, The Waverly Gallery, Macbeth* at Shakespeare & Company; *Noises Off!, Othello, The Birds, The Handmaid's Tale* at Curio Theatre Company. **Selected Training:** BA Theater Temple University. **Creative Inspiration:** Kathleen is dedicated to providing and promoting safe spaces for all Performers, Designers, and Artistic Creators. **Final Word:** We are not alone.

JULIANA VON HAUBRICH (she/her) is WAM's Production Manager and a Berkshire-based Scenic Designer. **WAM Theatre:** *Melancholy Play, Emilie, In Darfur, Bakelite Masterpiece, Last Wife, Lady Randy, Ann, Roe, and The Thanksgiving Play*. **Selected Theatre Credits Elsewhere:** Juliana designed for The Juilliard School and The Acting Company in NYC. In the Berkshires, she designed *The Waverly Gallery* and *Heisenberg* at Shakespeare & Co.; *I And You, Disgraced, Curve of Departure, Title and Deed, The Niceties* and *Tiny Beautiful Things* for Chester Theatre Company; and *The Whale* for the Adirondack Theatre Festival. In 2019, she designed *Ann* for Arena Stage in DC, and for Dallas Theatre Center. **Film/TV:** *Babylon 5* (TNT) and *Star Trek* (Paramount). **Creative Inspiration:** Juliana finds inspiration from her father, Charles Haubrich, who was a sculptor and designer at Ford. She's a founding member of Mosaic Youth Theatre of Detroit, creating an all-female tech crew from 1993-96. Empowering young women to believe in themselves has been her guiding star. **Affiliations:** She is a member of United Scenic Artists, Local 829. **Training:** B.A. in Anthropology (U of M), and an M.F.A. in Scenic Design (Calarts). **Awards/Proudest Moments:** Honored with a Best of L.A. nomination for designing "Ghosts in the Cottonwood" by Adam Rapp. She also designed the town flag for Williamstown, which now hangs in the state capitol, and she illustrated a children's book, "The Great Snail Race." **Final Word:** A quote that sums up her beliefs: "Thinking is more interesting than knowing, but less interesting than looking." (Goethe) **Connect:** www.julianadesigns.org

Given the geographic setting of *Kamloopa* and the Indigenous artists who wrote and originated the production, WAM Theatre would like to acknowledge, the Tk'emlúps te Secwépemc people of the Kamloops region who are still processing and grieving this summer's painful discovery of the remains of 215 children. WAM's full statement on the tragedy can be found here. Learn more about the traumatic legacy of the "Indian Residential Schools" and the Orange Shirt awareness campaign here.

Annual Fund Donors

Thank you for supporting us during this challenging year.

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Photo by David Dashiell

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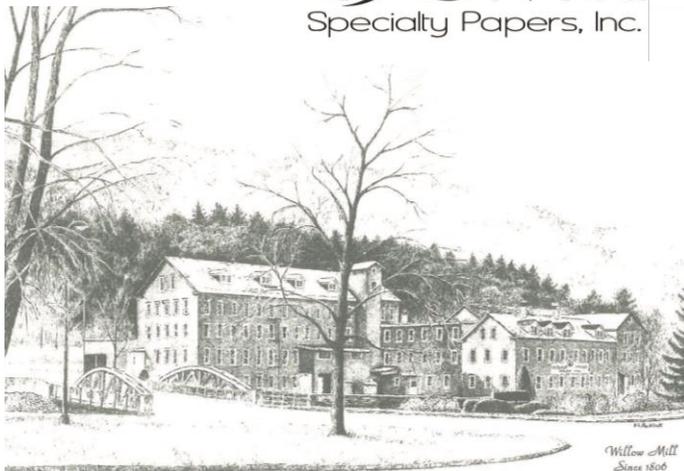
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