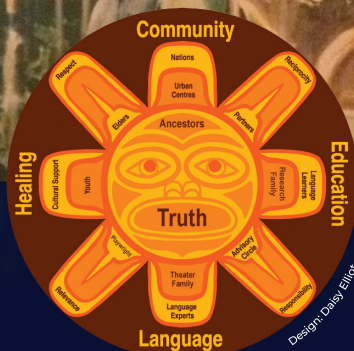


Painting by: Gerry Ambers "Tsonoqua Dreaming of Summer Holidays"

Scenes from the Nanaimo Indian Hospital:

Reawakening Hul'q'umin'um',
Nuu-chah-nulth and Kwak'waka languages

Wednesday, January 31, 2024



Design: Daisy Elliot

Proudly sponsored by



**Emerging
Artists**



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Welcome Message

Without truth, there can be no reconciliation.

As we gather here together, we acknowledge the gravity of what we are about to receive – the painful truths about the history and enduring legacy of the Indian Hospital in Nanaimo. For some, these truths are lived experiences, or deeply personal to their family and loved ones. For many others, like myself, they are a solemn call to bear witness to the truths of Survivors and to share what you have heard and learned with others.

In this staged reading, what you are about to witness is a courageous act of love that sheds light on a dark chapter that has been shrouded in silence. Through the dedicated efforts of everyone who contributed to this project, and who have been touched by it as we have, together we take an important step along the path towards understanding, kindness, compassion, and healing.

Inside this program are pages and pages of people who helped bring this story forward and onto our Discovery Series. While there are too many to thank individually, we're incredibly grateful for everyone's generosity, patience, and humanity.

Thank you for attending today's presentation.

Huy ch'qa.



David Warburton
Artistic Executive Director
The Port Theatre Society



We're grateful for the opportunity to live, work, and celebrate the Arts on the
unceded traditional territory of the Snuneymuxw First Nation.
hay ce:p qa

Gilakasdaꞑwla,

Axesdanu'xw mumat'kagatexuxda Snuneymuxw ka'ans gaxanyans kwata laxux awinagwisas. We want to remember to thank the Snuneymuxw for the reasons we are sitting on their land. Our gratitude to the Snuneymuxw has many levels in that the Nanaimo Indian Hospital, created by the colonial government, and the setting for the play, was also situated on Snuneymuxw land that has been returned to its rightful owners.

This history, which has been suppressed for so long, now takes the form and shape of a play script which brings alive the memories of the beautiful and beloved xwulmuxw, bak'wam and quuʔas who lived through what my grandmother Gwanti'lakw (Agnes Cranmer) called our 'long dark winter'. This applied theatre research project, in contrast to the typical mainstream theatre production, is more educational than entertaining. The project opens up a conversational space about many inter-related topics that reach back in time to pull forward memories of loved ones speaking, singing and playing in our languages. Accompanying those memories are bound up with the spectrum of emotions.

The cast and crew create, with love and compassion, issues of injustice, and moral injury, and our collective answer is to feel the fear and do it anyway. The weight of the topic of the Indian Hospital experience was and is made weightless with the generous, full hearted and open spirited willingness of our cast and crew to engage in the difficult topic and to stay with the difficulty. Just as this production has brought people together from all the island's nations, so too will all the island's nations stand with the Snuneymuxw as they begin their sacred work.

Were it not for the invitation of Dr. Amanda Wager to collaborate on the project with the script as its foundation, were it not for all the Language Experts, (past and current) all the actors (past and current) and production crew (past and current) who held hands to provide that all important, indispensable delimited space, this project would not have seen the light of day.

Gilakasla,



Dr. Laura Cranmer

**This Namxxalagayu design is is one of our 'Namgis clan crests by Tony Hunt Jr., shown here with permission of Sophie Cook.*

Scenes from the Nanaimo Indian Hospital by Laura Cranmer

The three Indigenous language families of Vancouver Island, Hul'q'umin'um', Nuu-chah-nulth, and Kwak'wala are all in precipitous decline. While the residential school is commonly known as the main vehicle of assimilation and ethno-genocide in Canada, another vehicle of colonial policy became the Indian Hospital system when tuberculosis took its toll on Indigenous communities and families in the 1940s to the early 1960s.

The script, *Scenes from the Nanaimo Indian Hospital*, begins with two scenes where Dorothy the main character is at home with her grandparents (Ada & Gagamp) in Alert Bay. She knows that the next day she will be sent to the Nanaimo Indian Hospital due to her TB illness. All following scenes of the play take place in the Nanaimo Indian Hospital and feature the growing friendship between three little girls from each of the previously mentioned language families of Vancouver Island: Hul'q'umin'um', Nuu-chah-nulth, and Kwak'wala.

The girls engage in a running comparison of each of their own languages which result in humorous dialogue. At times, each girl is punished and sent to the "Cooling Down Room" where they share memories through a monologue in each of their languages. Through dialogue of key medical staff, their concerns are revealed for keeping secret a parallel system of medical experiments on Indigenous bodies. The close administrative relationships between the residential school and Indian hospital authorities are also revealed through dialogue of the medical authorities.

Throughout the play, Dzunuḱwa, the sacred legendary giantess appears. Her stories, songs and dances feature in the great diversity of coastal nations as a universal figure who is trotted out as an example of what happens if a child misbehaves. Dzunuḱwa, an invisible presence to the children in Ward B is present nonetheless and pines for her children to return home, but no one sees her.

The Port Theatre's Discovery Series offers a unique opportunity to showcase stories of young Indigenous girls trying to survive a hospital system ostensibly designed to heal their tuberculosis, while highlighting the urgency of waking critically endangered languages that they embody.

The Indian Hospitals: A Brief History

At the end of World War II, tuberculosis cases averaged 47.9 per 100,000 in non-Indigenous citizens, whereas Indigenous populations had 572.2 cases per 100,000 (Drees, 2013). At that time, Indigenous people in Canada were segregated from general hospitals. The few hospitals that built 'Indian Wings' were usually underfunded, overcrowded, found in the basement, and hidden away from the sanitary spaces designated for the non-Indigenous population. As well, many of the 'assimilating' institutions, such as the residential schools, were overpopulated and children lived in unsanitary situations that spread tuberculosis quicker. The Indian hospitals were created in response to the epidemic and many army bases were converted into Indian hospitals, with 17 in 1945 and 21 by 1950 (Drees, 2013; Lux, 2010, 2016; Young, 1984). Three hospitals were in B.C.: Coqualeetza Indian Hospital in Sardis (1941 to 1969), Miller Bay Indian Hospital near Prince Rupert (1946 to 1970) and Nanaimo Indian Hospital (1946 to 1967).

The 220-bed Nanaimo Indian Hospital was the second largest in Western Canada after the 350-bed Charles Camshell Hospital in Edmonton. The hospitals were staffed with both non-Indigenous and Indigenous ex-military, who rarely socialised as the Indigenous staff were considered low-ranking. Between 1944 and 1952, three oral drug treatments to cure tuberculosis were introduced, which made it no longer necessary for patients to stay in the hospitals. However, the Indian hospitals continued to conduct experimental treatments on patients (oftentimes unknown to them), refused to let patients leave, and used outdated and unnecessary methods such as electrical shock therapy until the 1960's (Drees, 2013). It is the belief that those who died at the hospitals were buried in unmarked graves as the Canadian government refused to return them to their communities unless their relatives paid the cost. The last Indian Hospital closed in 1981 (CityNews, 2022; Watts, 2023).

Available Supports

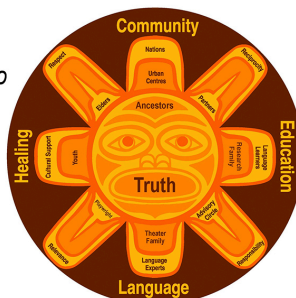
Please take care of yourself and seek supports whenever needed!

**Indian Residential School
Survivor Society**
1-800-721-0066

KUU-US Crisis Line
Local Child/Youth Line (250)-723-2040
Local Adult/Elder (250)-723-4050

Vancouver Island Crisis Line
1-888-494-3888

Here2Talk (Website)
<https://here2talk.ca/home>



**VIU
Student In Crisis
QR Code**



Rewriting the Colonial Script

There can be no reconciliation without truth telling. In *Scenes from the Nanaimo Indian Hospital*, Dr. Laura Cranmer rewrote the colonial script handed to her to fill the silence and mystery of childhood institutionalization with the sounds of friendship and delight in language play. The multilingual script declaims the truth of the Canadian Indian Hospital system's segregation. Given the spirit of the times where there is a collective reckoning with our shared colonial past, with the destructive policies and practices of enforced family separation, public awareness of segregated health care for Indigenous peoples is still not well known. The "In Plain Sight Addressing Racism Review Summary Report" (2020) was an immediate response by the Minister of Health to allegations of Indigenous-specific racism being experienced by Indigenous people using the BC provincial health care system and contains 24 recommendations to confront this colonial legacy.

A current example of the colonial legacy can be found in the recent announcement that the Snuneymuxw First Nation—on whose unceded traditional territory the Nanaimo Indian Hospital was located—was funded to scan the Nanaimo Indian Hospital grounds for human remains. That the performances will be occurring on the same territory of the Nanaimo Indian Hospital ground search for human remains speaks to the critical urgency of creating a forum to feel, reflect and engage in difficult but necessary conversation about this aspect of our socio-cultural history. And although there has been more research conducted on how the arts are a source of language reawakening, we have not found any community-engaged research that addresses both the racism, discrimination and oppression of the Indian hospitals through the art form of theatre while also uplifting Indigenous languages, cultures and communities.

¹ <https://engage.gov.bc.ca/app/uploads/sites/613/2020/11/In-Plain-Sight-Summary-Report.pdf>

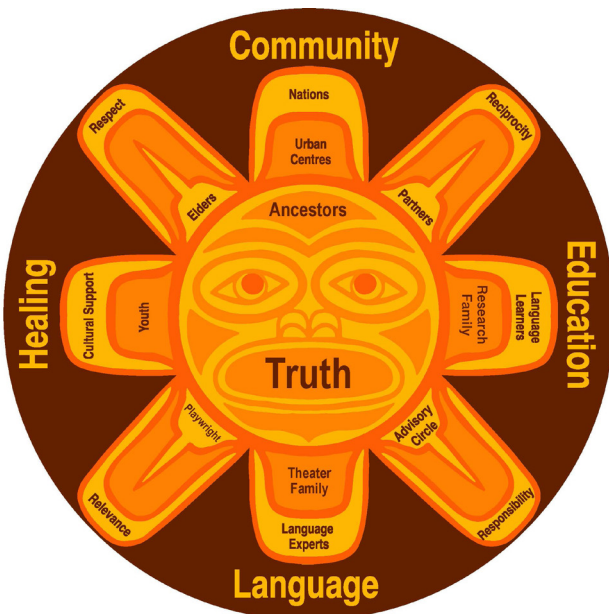
Reawakening Hul'q'umin'um', Nuu-chah-nulth and Kwak'wala Languages

Each of the three language families of Vancouver Island, Hul'q'umin'um', Nuu-chah-nulth and Kwak'wala, are filled with linguistic richness and diversity through their many regional dialects. For example, we were honoured with the initial translations of English to Nuu-chah-nulth by Betty Keitlah and her nephew Aaron Keitlah in the Ahousaht dialect. Over time, as actors joined from other regions, the dialects had to be changed. We then hired a young Hesquiaht actor and her mother, chuutsqa, who translated Mary's lines into the Hesquiaht dialect. And now, Mary is being played by Hannah, who is learning her Tla-o-qui-aht dialect of Nuu-chah-nulth and being mentored by her Auntie Deb Masso, a Nuu-chah-nulth Language Expert. Similarly, the original Hul'q'umin'um' translations in the Penelakut dialect, first carried out by Florence James and her son Rocky, needed to be adjusted to accommodate the Snuneymuxw dialect. The actor who takes on the Hul'q'umin'um' speaking character of Esther, Virginia Robertson, has three Language Expert coaches, George Seymour, Marlene Tommy, Sally Hart and the late beloved Delores Louie. Kwak'wala also has many regional dialects of which the łowit' sis is one example and is the one used by the Kwak'wala Language Expert, Emily Aitken. Just as there are many regional dialects, there can also be several different orthographies (writing systems) for one dialect, which adds layers to the complexities of translation.

Governance

As an Indigenous-led research project, our governance structure is founded on principles of respect, reciprocity, relevance and responsibility (Kirkness & Barnhart, 2001). We exercise a natural practice that exemplifies a non-hierarchical, consensus-building decision-making style that began from our first meetings with our research members. The accompanying graphic, designed by Daisy Elliott (RA, IRSSS Crisis Team Lead, and Indigenous/Xwulmuxw Studies graduate) symbolizes the sun in the Northwest artistic style. As with any major decision, the primary principles guiding our collaborative consensus-based approach are represented by the rays: respect, reciprocity, relevance, and responsibility. From the choice of the visual representation to the text to its placement on each ray involved significant discussion between all research team members prior to reaching a consensus of the final design.

We approach any collaboration in openness and transparent communication, in a deeply reflective way to grow and develop on a personal level. Along with settler allies, Amanda Wager and Becky Thiessen, who bring a deep sense of social justice, responsibility and respect to our deliberations, each member of our research team—Laura Cranmer, Daisy Elliott, and Ann Woodward—embodies relational, familial, inter-tribal connections that stretch from Central Vancouver Island to the North Island and the West Coast. In other words, each of us brings long term historical, familial and networks of communities and professional contacts to the table. It is through these respectful relationships that we are supported by the stellar Partner Organizations who have chosen to be part of this decolonial endeavor to highlight a dark chapter of colonial history to reclaim and reawaken our linguistic heritage.



**Governance logo designed by Daisy Elliott*

Research Family

Laura Cranmer (Playwright | Research Co-Lead | Dorothy)

Gilakasdaxwla nałnəmwayut. Gilakasdaxwla ti'łaxwəl. Nugwa'am ǰixt' ɭala. Gayut' ɭan laxida 'Yəlis. Gayut' ɭan laxida 'Nəmgis laxan oskutəme. Həman umpwəle David Cranmer. Gayut' ɭəmxa'an laxida Haida laxan abaskutəme. Həman abəmpwəle Pearl Weir. Həman gagəmpwəle Gwənti'łəkw 'ɭaxsila gaxən. Ax'esdən ɭan mumałkagafexuxda Snuneymuxw ka'əns gaxənyəns kwəla laxux awinagwisas.



Greetings to those with whom I am one, greetings loved ones. My feast name is ǰixt' ɭala which means a big fire. I am from Alert Bay on my father's side and from Old Masset on my mother's side. My grandmother Gwənti'łəkw took care of me when I was a child. I would like to remember to thank the Snuneymuxw for the reasons we are sitting on their land.

As a retired professor of Indigenous/Xwulmuxw Studies at Vancouver Island University I am currently Honorary Research Associate VIU. I have long combined my academic, and creative writing with my therapeutic processes as a way to frame and shape my lived experience born at the hinge between the colonial and contemporary eras. On reflection, my BA in English, MA in Curriculum Studies, and my PhD in Language and Literacy Education was a halting two steps forward, one step back journey to self-empowerment; from the development of my writing voice to a theatrical expression of voice which led me back to where I began—the language of my paternal lineage in which I was first raised—Kwak'wala. My dissertation, "Reclaiming Kwak'wala through Co-constructing Gwənti'łəkw's Vision", is an autoethnographic account of my language reclamation journey which contributes to the emergent body of work by Indigenous scholars similarly documenting their own language reclamation journeys. I am blessed to be surrounded and supported by the compassionate creatives from many different cultures whose support for the script has given life to this project. Gilakasla ola'a for all the Language Experts who contributed to the translations for the characters Esther, Mary, and Dorothy. I am also blessed to be supported, in all ways from cooking to editing, by my husband Bill Holdom and our large blended family.

Daisy Elliott (Mental Health Support Lead | Nurse Faith)

My name is Daisy Elliott (Snuneymuxw/ Musgaməkw) and I graduated with a BA in Indigenous/Xwulmuxw Studies and I am currently a student in Vancouver Island University's MA in Community Planning. Prior to my current position as Crisis Line Team Lead for the Indian Residential School Survivors Society, I have worked as a counsellor at Tsow Tun



Le Lum with talented healers such as Carol White and Ann Bob. I support the project as a Research Team member and Mental Health support worker at rehearsals and performances. I play Nurse Faith in the production. This production hits close to home as I've had family who lived and worked in the Nanaimo Indian Hospital. This play has not only brought me another family but has provided me with another opportunity to be a part of Reconciliation.

Research Family

Amanda Claudia Wager (Research Co-Lead | Production Manager | voice of Mona)

I am the daughter of Marilyn Pincus of Los Angeles and the late Peter Wager of Chicago, both of Jewish Ashkenazi ancestry, and I was raised by her stepfather Paul Logchies of Amsterdam, in the Netherlands. My great-grandparents came to Turtle Island from Poland fleeing the Jewish genocide of the Russian Red Army. I grew up speaking English, Yiddish, Spanish and Dutch at home. As a Canada Research Chair in Community-Engaged Research at the arc: art, research and community centre we work together with many communities across Vancouver Island and beyond using the arts as a form of bridging communities, language reawakening and literacy learning. I am so grateful to Laura for this collaboration and to our theatre family for their daily inspiration. When I am not collaborating with my Theatre Family, researching or teaching at the university, I am being taught life lessons by my three children, Eric, Sylvain & Sedara, my grounding lights and loves in life. I am forever grateful to my partner Drew who makes it possible for me to have the time and space to do all this hard heart work.



Ann Woodward (arc Research Centre Coordinator | Ada Myth | Dzunuḵwa the legendary giantess)

Gilakas'la, 'Nugwa'am Hayamxsa'ogwa, he'man dligami Ann Woodward. Gayutḥan laxa Kwagu't, dlu Tlingit, dlu English, dlu Finnish. He'man abampi Elizabeth Hunt wale'. He'man umpi Percy Henderson wale'. My traditional name is Hayamxsa'ogwa. I am from the Kwagu't, Tlingit and English on my mother's side, and the Finnish on my father's side.



I have graduated with my BA in Indigenous / Xwulmuxw Studies from VIU and I'm currently working as the arc Research Centre Coordinator on the *Scenes from the Nanaimo Indian Hospital* research project with Dr. Laura Cranmer and Dr. Amanda Wager. As a Kwak'wala language learner I have recently completed my first year in the First Peoples Cultural Council's Mentor Apprentice Program with my friend and mentor Nora Fred. While at VIU, I have helped to organize Kwak'wala Language Camps bringing language learners together from Victoria to Port Hardy as I believe it is important to include urban language learners living outside of their traditional territories in our efforts of Indigenous language revitalization. Gilakas'la to Kwak'wala Language Expert Emily Aitken for her translations and support with my Kwak'wala lines. As a first-time actor, I feel fortunate to be involved with such a supportive theatre family in this important collaborative project, and I feel immense gratitude to Laura for having the courage to share her story so that others may find truth and healing. I am able to do this work with the immense support of my husband Fred, and my children Spencer and Vivian.

Language Experts

Florence James (Penelakut | Hul'q'umi'num' Language Expert)

Thiyaas, Florence James, is a Coast Salish elder and educator from Penelakut Island. She is a fluent speaker of Hul'q'umi'num. She has lived her life in the Gulf Islands, on Galiano and Penelakut Island, in the traditional territory of Peneluxutth'. She is an educator who draws on both her traditional gifts and teachings from the Ancestors and her university-based education. Renowned for her knowledge of and dedication to the environment, Florence is a highly respected elder in her community, and is committed to the care and education of young children. Her biggest inspiration and motivation to do what she does is "the love from the babies of the future and youth of today". Her holistic approach to teaching and sharing knowledge strengthens other peoples' understanding of the spiritual dimensions of the environment, relations to land, and how to look after the land and its inhabitants. Her ultimate goal in life is to hear 2-4 year olds speak fluently with their parents, and have culture lived with traditional teachings.



Emily Aitken (łowit'sis | Kwak'wala Language Expert)

Gwixsisálas: "how to place your feet" (Emily Aitken) is of the Tłowit'sis Nation of the Kwakwaka'wakw peoples. She is a certified Kwak'wala language teacher. She was one of the first to graduate from UVic's Certificate in Aboriginal Language Revitalization. She lives in ɬəmatax̣w (Campbell River). Emily's first language is K'wak'wala. In the last twenty years has learned to read and write K'wak'wala and works at keeping K'wak'wala language alive by teaching in the Mentor/Apprentice Program. She team teaches in the Campbell River School District in the K'wak'wala Lik'wala program at the Ripple Rock elementary. She also teaches K'wak'wala/Lik'wala at Carihi and Robron Centre. She has made a lifelong commitment to the revitalization of Kwak'wala. For her it brings aliveness to her heart.



Deb Masso (Tla-o-qui-aht – Nuuchahnulth Language Expert)

My name is ɬatuuʔaqsa, means shining star, Deb Masso, I am a tla-o-qui-aht woman and I live in Opištaht. I was born and raised in huupicath, lived here for 32 years, and lived away for 32 years. My late parents both went to Residential School. I attended the Indian Day School located in huupicath and then went on to Wickaninnish Elementary in Tofino and the Ucluelet Secondary School. I didn't complete grade 12 there but later on in my life I did it! I worked for nuučaanuł Tribal Council/SD # 70 for 25 years as a nuučaanuł education worker where I supported Indigenous children academically, socially, emotionally and culturally. I thrived working with Indigenous children while educating the teachers on who and what our people are all about. I was a reflection of possibilities for our future leaders. When I was called back home to assist with Language Revitalization for our Nation, I answered the call. I was meant to come back home. The survival of our nuučaanuł language is of high importance, and I am grateful for the opportunity to work for my Nation. When my niece ʔasmanah̓i, Hannah Frank, asked me to be her Language Coach, I willingly agreed. It has been amazing watching her growth. I am one proud aunty.



Theatre Family

Rocky James (MC | Language Expert Support)

Hello, my name is Rocky James. My ancestral names are Qwtiis and Siimultun and Thiyustun. I am from the Penelakut Tribe. My mother is Florence James / Thiyaus. Her mother was Mary Crocker / P'gaaltunaat. Her father is Vincent Joe. My father was Gilbert James / Qapuluq. His mother was Bertha Rice / Tsulipulwut. His father was Frank August / Xwulsiim. I graduated with a BA in Indigenous/Xwulmuxw Studies from Vancouver Island University. My program of study offered me opportunities to step into leadership and decolonization roles such as being the Indigenous Liaison for the Tribal Trails Field School. Work involved co-designing a field school with other students in the Indigenous Studies program. As well as collaborating with the University of Alaska Fairbanks, and Indigenous treaty organizations in Fairbanks, Alaska. Other efforts involved meeting with VIU administration to promote the field, and to assist with decolonization training initiatives for VIU admin. We also hosted community workshops that were promoted in local newspapers and news channels. I was honored to be asked to work with my mother to provide Hul'q'umin'um' translations for Esther's character for the play. Currently, I am a doctoral student in Royal Roads' Doctor of Social Sciences program.



Hannah Frank | ʔasmanah̓i (Mary)

ʔasmanah̓i Hannah Frank (Tla-o-qui-aht – Nuu-chah-nulth) is a grade 11 Shawnigan Lake School student. Her parents are Bruce Frank (mit) and Iris Frank of Tla-o-qui-aht. Hannah is a new language learner with her nation. Her favorite sports are basketball, rugby, and figure skating. From an early age she has been raised in her culture, which formed her core values and rooted her traditions. Her goal after high school graduation is to attend post-secondary, work toward a double major in Political Science and Indigenous Studies and then eventually return home and put her education and experience to work with her people. This is Hannah's debut on stage, and she thanks her family and friends for their support, especially to Laura for being brave to share such an important story that needs to be told. Many of her own family and people were subjected to the Nanaimo Indian Hospital, she does this in their honour. She would like to acknowledge her auntie tatuusʔaqs̓a, Deb Masso (Tla-o-qui-aht) for being her language coach and mentor.



Theatre Family

Virginia Robertson (Esther)

My traditional name is Siqultunaat. My English name is Virginia Robertson. I am of Coast Salish and Kwakwaka'wakw ancestry. I am the daughter of Kw'atkw'umat and Guyusedisalas. I am who I am today because I grew up surrounded by loving grandparents. My maternal grandparents are: Siqultunaat (Emily Bob nee Seward) and SeluXtun (Samuel Bob). My paternal grandparents are: Daisy Robertson (nee: Ford) and William Robertson. My motivation for learning and teaching Hul'q'umi'num' is that the Indian Residential Schools and Indian hospitals tried to take it away from our people.



I'm currently enrolled in the Master's in Indigenous Languages and Linguistics at Simon Fraser University's Hul'q'umi'num' Program. I practice my speaking abilities by acting in plays with Hul'q'umi'num' such as *Scenes from the Nanaimo Indian Hospital*. I am proud to be reconnecting with my language and my gifts. My MA research is on language and drama. Our MA program partners with Prof. Kirsten Sadeghi-Yekta at University of Victoria's Phoenix Theatre. My long-term goal is to become a PhD student in Theatre and Linguistics at the University of Victoria. Looking ahead, I plan to be a language instructor for the local school district and also in the SFU post-secondary program and also continue with drama to advance community-based language revitalization work.

David Dawson (Gagamp Peter Myth | Drummer)

Gilakas'la 'Nugwa'am Gamutalagalis gayut' fan lax Gwa'yi. He'man dīgami David Dawson. Hello, I am Gamutalagalis, which means Howling Around the World. I come from Kingcome Inlet of the Musgamagw Dzawada'enuxw people. I was born and raised in the K'omoks (Pentlatch) territory, and now reside in the beautiful territory of the Snuneymuxw people. I am an Intergenerational Trauma Survivor and I have been on a healing journey for the past nine years, free of drugs and alcohol. I have lived a hard life filled with hurt, pain, and suffering.

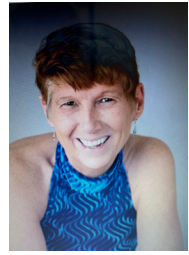


Over time, I knew I needed to break this vicious cycle of trauma that lingered(s) within my family. I embraced recovery to grow a new way of life. My positive choice led me to college where I learned about what shaped my family relationships, and what shaped my perspective. In the process of all this learning, I became aware of the colonial behaviours and attitudes that I walked with, and knew from my past life, that was not for me. I now weave in and live the values of my people. LOVE. KINDNESS. RESPECT and GENEROSITY. What a blessing this has been. My healing journey has brought me to many beautiful circles. To name a few, I currently work out on Comox Valley Schools as an Indigenous Support Worker for Nala'atsi Alternate Program, as well as a Crisis Line Responder through The Indian Residential School Survivors Society, and now I am part of this strong and powerful production *Scenes from the Nanaimo Indian Hospital*. What makes this the absolute best, is that I get to share this new life with my beautiful partner Virginia, and children Dion, Emma, and Izzaiah. It is true. It's the journey, not the destination. Embrace life, and LOVE. With Great Respect, Gamutalagalis.

Theatre Family

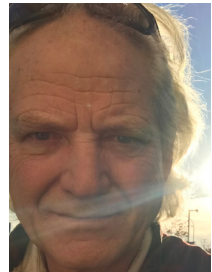
Kymme Patrick (Super|Theatre Support)

Kymme is an award-winning actor, playwright, director and teacher. She graduated from the American Academy of Performing Arts in Pasadena, California and has been working in theatre and film for 45 years. She created TheatreWorks Centre for The Performing Arts to provide quality theatre programs for youth and has been focused on using theatre as an educational tool. The goal of combining education and entertainment has been realized in programs she produced, such as Youth Against Racism, Youth Against Homelessness, Drug and Alcohol Awareness, Sexual Assault, History and Labour. TheatreWorks showcases human struggles and achievements through varied, historically important, social issues. "Storytelling is in our blood and is a valuable tool for truth telling and growth."



Ross Stephanson (Dr. S. Needles|Tech Support)

Ross Stephanson is a university-trained actor with performance credits on professional and community theatre stages as well as in film and television. As the third child of seven, descendant of immigrants from Iceland and Scotland and raised in Edmonton, his curiosity led him on a winding career path. Ross has designed and built decks and theatrical sets, renovated homes, taught high school theatre, created a popular Victoria cafe and been a lifelong volunteer and student. Among his special honors are a Theatre BC Best Actor award, a national customer-service award from Home Depot, and a glowing review of his 1990's cafe, Demitasse, in Where To Eat In Canada guide. His most cherished moment in a theatre was standing on the center slab of stone in the ancient Greek amphitheatre at Epidaurus where he recalled the historic role and responsibility of the actor in telling stories about people struggling and speaking out for truth and justice. Favorite roles include Prospero from The Tempest; Aslan from Narnia; Captain Hook from Peter Pan; Lewis Carroll from Forever Young; Reverend Lee from The Foreigner. His very first role, while in pre-school, was a tree that stands tall.



Ross feels profoundly honored to participate in this truth-telling project about the Nanaimo Indian Hospital, helping to give voice to untold stories of trauma and recovery. He is grateful to Laura for her vision and tenacity, the Leadership Team for their organizational support, to each courageous participant for sharing their creativity and to each of you for coming to bear witness to our work.

Becky Thiessen (Mrs. Powell|Set, Props & Costume Coordinator)

Becky Thiessen is a visual artist and community planner with a focus on art, culture and accessibility. She has worked for over 20 years as a community artist and has recently refocused her career dedicated to making spaces that are inclusive, build community and inspire creativity. She works at VIU as a Universal Access Planner, working towards creating spaces where all are able to participate and contribute. This is her first acting gig and typically prefers to be behind the scenes. This Theatre Family has been a gift, full of laughter, love, truth, and healing.



Ida Thompson (Mental Health Support)

Ida Thompson is a dedicated fourth-year student hailing from the Haisla and Ditidaht First Nations, with strong familial ties to the Heiltsuk, Cowichan, and Snunemuxw nations. Her academic journey has been fueled by a profound commitment to addressing the intergenerational impacts of the Indian residential school system. Ida is passionate about working with intergenerational survivors, recognizing that Indigenous communities have been resilient in leading their own healing processes. Through her studies, she aims to contribute to the broader narrative surrounding the true history of Canada, shedding light on the enduring consequences of the Indian residential schools, Indian hospitals, and other historical atrocities that continue to affect her people. With a firm belief that every Canadian has a role to play in truth-telling and healing, Ida strives to create awareness and understanding, fostering a collective commitment to acknowledging and addressing the historical traumas that have shaped the Indigenous experience in Canada. As she embarks on her professional journey, Ida envisions playing an active role in shaping a future where the strength of each generation contributes to the broader tapestry of healing and reconciliation.



Rustee Watts | Tiitiit'Skinis (Research Assistant | Lobby Storywalk Creator)

ʔuusyak šīłiiʔic. uklahmah Tiitiit'skinis. Wałyaqit hılma, Kleeqhoot. ʔumʔiiqsu. nuwiiqsu. ʔuusyak šīłiiʔic. Čuu. Thank you kindly. My name is Rustee Watts. To be at home here in Kleeqhoot. My late mother was Joan Reid, and my late father was Danny Watts and my late step-father was Rod Naknakim. Thank you kindly. Until next time. Born in Kamloops, BC, Rustee or Tiitiit'Skinis is a Hupacasath (Port Alberni, BC) and Tkemlúps te Secwépemc (Kamloops, BC) I am an Indigenous person who currently resides in the territory of Kleeqhoot, a Hupacasath village just below Sproat Lake. Rustee is the son of three Residential School Survivors, the late Joan Reid (Mother), Danny Watts (Father) and Rod Naknakim (Step-Father), making himself an intergenerational survivor of the Indian Residential School System.



Currently Rustee attends VIU and is in his last semester of his BA (Indigenous/Xwulmuxw Studies) while taking the necessary steps to begin his Masters in Education Leadership. His goal and focus is to be an educator at all levels of academia, and lead the youth of his community to not just survive, but thrive as proud Nuu-chah-nulth people. As a Research Assistant for the *Scenes from the Nanaimo Indian Hospital* project, Rustee assists with the linguistic transcription of various media and assuring accuracy in culture and language of the Nuu-chah-nulth content. With the assistance of AI software, Rustee will transcribe both audio and video media, capturing the language learning process and live performances, to outline common themes (codes) and trace progress (of language articulation). Rustee designed the Lobby Storywalk posters.

Theatre Family

Sam Wharram (Lighting|Sound Designer & Stage Manager)

Vancouver Island University BA in Theatre alumni, Sam is a theatre design artist and technician. They are grateful for the opportunity to support the cast in telling their stories and are happy to be here.



Michael Duddy (Videographer)

Mike is a web designer, writer, and videographer who has lived and experienced stories from all over Western Canada. He is on his third journey through VIU pursuing his degree in Digital Media Studies. Since returning to Nanaimo Mike has focused his time and energy into applying the technical skills he has learned and acquired to help community organizations. In his down time, Mike spends his time hanging out with his wife and kids, exploring Vancouver Island, and learning how to be a better global citizen.



Jem & Leah Patton, Cinnabar Vista Productions (Film & Animations)

Jem and Leah Patton are the creative duo behind the play's interpretive projections. Jem is a graphic design major having graduated from Vancouver Island University. His company, Cinnabar Vista Productions, is a local Nanaimo business valuing quality stories that help inspire us to create better worlds in our backyards. Jem is a big proponent of personal sovereignty and communal self-determination and his award winning film work has successfully helped pass two Land-Codes for local BC First Nations: repatriating lands & resources to rebuild communities from the bottom up. He discovered this theatre project while growing his portfolio of elder's teachings where he met Belvie and captured her Nanaimo Hospital story. Through these elders he's found a wonderful community of people seeking real reconciliation that unifies everyone under a spirit of compassion and hospitality. Leah is a Mexican American transplant, a self-taught artist whose love of creating has instilled a can do attitude. She came upon the opportunity to animate after working with VIU and the First Nations Elders video project. She has been entirely filled with gratitude to work in this field and to be part of such inspiring projects. Animation is a new venture for Jem, but Leah is opening up a whole new creative world. Using her artful skills with a brush and tablet she brings to life what film could not, all while juggling their new baby, Phinehas!



Acknowledgements

Thank you to the Communities and Elders who have assisted us with our efforts

Research Team

Laura Cranmer
Amanda Wager
Ann Woodward
Daisy Elliott

Production Team

Laura Cranmer
Amanda Wager
Ann Woodward
Daisy Elliott
Kymme Patrick
Becky Thiessen
Sam Wharram
Mike Duddy
Ross Stephanson
Jem & Leah (Cinnabar Vista Productions)
Alfred Robertson (Dzunukwa Mask Carver)

Cast Members

Ann Woodward (Ada/Dzunukwa)
David Dawson (Gagump/Drummer)
Virginia Robertson (Esther)
Daisy Elliott (Nurse Faith)
Laura Cranmer (Dorothy/Playwright)
Hannah Frank (Mary)
Ross Stephanson (Dr. Needles)
Kymme Patrick (Super)
Becky Thiessen (Mrs. Powell)
Drew Smith (Radio Ray)
Amanda Wager (Mona)
Jasper Elwood Cooper (orderly/crew)

Language Experts

Florence James with Rocky James
(Penelakut, Hul'q'umin'um')
Emily Aitken
(Łowit' sis, Kwak'wala)
Deb Masso
(Tla-o-qui-aht, Nuu-chah-nulth)
Betty Keitlah with Aaron Keitlah
(Ahousaht, Nuu-chah-nulth)
Layla Chuutsqa Rorick
(Nuu-chah-nulth)

Support

Daisy Elliott (Mental Health Support)
Ida Thompson (Mental Health Support)
akum?aał Iris Frank (Mother Extraordinaire)
Rustee Watts (Research Assistant)
Gerry Ambers (Mental Health Support)
Jeff Bob (Mental Health Support)
Mitzy Bob (Mental Health Support)
Sean Cooper (Catering & Set Transport)
Alicia James (Much's Creations] t-shirts)

First Nations Partner Support

Snuneymuxw First Nation
Ahousaht First Nation
Indian Residential School Survivors Society
'Namgis First Nation
Penelakut First Nation
Tla-o-qui-aht First Nation
Łowit' sis Nation

Our gratitude goes out to our past theatre support,
who have helped bring this production to life

Directors

Tsatassaya White
hinatinyis Cote

Production & Stage Manager

Allana Chatterton

Gagamp

Clyde Dawson
Abraham Elliott

Crew Member

Marion Dawson

Esther

Telala Manson

Dorothy

Gwi'molas Hunt Cranmer
Waka
Christine Alcorn

Mary

Barbara Sam
Kura Rorick

Nurse Faith

Carla Voyageur
hinatinyis Cote

Dr. Needles

Michael Armstrong

Dr. Forget

Mitchell Cote

Super

Beth DeVolder

Narrators

Bill Holdom
Daniel Puglas

Drummer

Tommy Brown

First Staged Reading

Western Edge Theatre

Second Staged Reading

University of Victoria's Indigenous Theatre
Festival: Reawakening Language on Stage

Acknowledgements

With Gratitude to our Funders

The Port Theatre Society, Nanaimo, BC

Vancouver Island University:

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Social Sciences and Humanities Research Council Canada Foundation for Innovation

Collaborations, Partners & Support

Snuneymuxw First Nation

Chief Mike Wyse

Joan Brown

Nancy Seward

Tlowitsis Nation

Chief John M. Smith

Emily Aitken (Ĝwixsisəlas)

Penelakut Tribe

Chief Joan Brown

Florence James (Thiyaas)

Vancouver Island University

Scholarship, Research and

Creative Activity Office

Department of Indigenous |

Xwulmuxw Studies

Faculty of Education

Malaspina Theatre

Office of Indigenous Education and

Engagement

Shq'apthut (A Gathering Place)

University of British Columbia

Patricia A. Shaw

Candace Galla (Kaleimamoowahinekapu)

University of Victoria

Dr. Kirsten Sadeghi-Yekta

Dr. Jeff Masuda

Tara Morris

University of Toronto

Dr. Jeffrey Ansloos

RBC Emerging Artists

HA Photography

Dirk Heydemann

Knight Studios

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North Island College

Kathleen Haggith

Evelyn Voyageur

Indian Residential School Survivors Society

Angela White

Daisy Elliott

Island Health

Uta Sboto-Frankenstein

Anthony Nelson

Cindy Trytten

Comox Valley Art Gallery/Walk With Me

Hesquiaht Language Program

chuutsqa L. Rorick

Kw'umut Lelum Foundation

Sharon Hobenshield (Ha-Youly)

Lake Trail Community Education Society

Anna Rambow

The Port Theatre Society

David Warburton

Andrea Noble

Mya Wilson

Wilson Pascoe

'Nāmgis Chief and Council

Nanaimo Art Gallery

Carolyn Holmes

Nanaimo Museum

Sophia Maher

Island Deaf and Hard of Hearing Centre

ASL Interpretation

Carli Bolen

Catering

Lorna Johnny and Roberta Martin

Musical Acknowledgements

West Coast Fun Song is sung in celebration/ceremony by the Nuu-chah-nulth and the Kwalwaka'wakw Nations. The Equality Song is composed by Patrick Aleck.

We would like to thank Sophie Cook for the permission to use the Dzuna'kwa Song written by William Wasden Jr. for her father Peter Cook and Stephanie Thompson for the song Āania, composed by the late Chief Frank Nelson for Chief Robert Joseph, who has passed it on to granddaughter Stephanie.



SSHRC  **CRSH**
Social Sciences and Humanities Research Council
Conseil de recherches en sciences humaines

Governance logo – designed by Daisy Elliott
Painting (displayed on the program cover) given with permission by
Gerry Ambers. Includes visuals of two Indian hospital survivors,
Dr. Laura Cranmer and Frances Recalma (edited by Becky Thiessen).

PORT THEATRE TEAM

Artistic Executive Director

David Warburton

Administration

Administrative Coordinator	Lisa Desprez
Marketing & Community Outreach Coordinator	Andrea Noble
Booking Coordinator	Mya Wilson
Development Officer	Elizabeth Baxter

Finance

Finance Officer	Sarah Parker
Accounting Clerk	Angela Wu

Front of House

Front of House Manager	Greg Graham
Front of House Assistant Manager	Judi Carter
Front of House Assistant Manager	Raeanne Madge
Front of House Assistant Manager	Robyn Marsh

Bartenders

Dawn Bugar	Olivia Mah	Janet Marren
Maria Noel	Grace Plumley	Joanne Swain
Henryka Szado	Robyn Thompson	Kyra Van Shaik

Production

Technical Director	Michael Hessler
Assistant Technical Director	Wilson Pascoe
Head Stage Carpenter	Bruce McComb
Head of Audio	Lukas Smith
Head of Lighting	Jason Pouliot

Technicians

Stephen Adamson	Brad McAuley	Ken Swain
Liam Worthington	Sue York	

Ticket Centre

Ticket Centre Manager	Kathy Robinson
Senior Ticket Clerk	Niomi Pearson
Senior Ticket Clerk	Jo-Ann Tait

Ticket Clerks

Sara Fee	Jade Fleury	Anna Stecca
Sandra Wilson		

Services

Allegra Marketing Print Mail
Aman Building Maintenance
Farm Fresh Design
Footprints Security

Board of Directors

Liana Appelt	Diana Johnstone	Nic Przada
Brian Clemens	Manraj Manhas	Cindy Shantz
Michael Guan	Jennifer Millbank	Travis Sippel

A very special thank you to our many Volunteers!

Coming up next in the
DISCOVERYSERIES

A close-up of an astronaut's helmet, showing the visor which reflects a vibrant space scene with a bright blue nebula and stars. The helmet is metallic and has various attachments.

I Want To Be An Astronaut

Thursday, March 14, 2024 @ 7:30pm

"I Want To Be An Astronaut" is the story of an autistic young adult, Morgan, and their struggles to determine their place in the world. On a trip to a snoezelen room, Morgan opens up to their best friend, Avery, about their impossible ambitions and their difficulties settling for real life. They've spent so long living in their head, how can they possibly find a space to thrive in reality? Maybe it's better to lose yourself in a beautiful illusion than face the world as it is. Inspired by the real life experiences of the autistic author, this play explores the sense of self, mental health issues, and the struggle of finding your path.

GET YOUR TICKETS!

porttheatre.com/discovery

or call **250-754-8550** \$28.50 Adults | \$23.50 Members | \$13.50 Students