

THE PRODUCTION TEAM

It takes a village!

Creative Team:

Festival Lighting Designer - Sarah Ivison

Festival Sound Designer - Georges Bakkal

Staff:

Jen Strahl

HeatherEllen Strain

Tristynn Duheme

Corey Weiser

Trinity McQuillan

Pietro Ceron

SHORT WORKS FESTIVAL: THE COMPLETE GUIDE

Want more
resources?

An in-depth look
at each team?

Check out our
online program!



March 18th-21st, 2026
Facilitated by Jessica Carmichael

LAND ACKNOWLEDGEMENT

Concordia is located on stolen lands belonging to the Mohawk people; the Kanien'kenhá:ka Nation. Today we gather in Tiohtià:ke/Molian/Montreal: "where the boats and rivers meet" - and where we continue to connect, create, work, play, learn, and perform. Tiohtià:ke is home to many Indigenous peoples who face ongoing systemic oppression and adversity. We invite you to consider what it means to "acknowledge" the land, and challenge you to *engage* with the land, recognizing the buried rivers and bones beneath your feet.

WHY MASK?

On Wednesday, March 18th and Friday, March 20th, our audience and crew will be asked to wear K/N95s during the performance in the Black Box. This festival is comprised of four beautiful works of care, and that care should extend to our audience. In solidarity with the stories we are trying to tell and the people we are trying to help, we kindly ask this of you.

PERFORMANCE ORDER

The Overwinterers
The Worm Effect
Intermission (20 mins)
Adorned With Dried White Roses
Symbiosis

★————— SYMBIOSIS —————★

Seven performers, contact improv, feedback loops, Clarice the Cat Piano, found objects, lamps, telephone the game, echos, unison, silence, and a 30 minute time limit...

Performers and Creative Team:

Baird Duncan
Pablo Flores
Ian McCormack
Madeline Savoie
Natina Selah-Smith
Marie-Ange Sparrow
Jackson Thompson

...never dropping anything, jiglypuff, sometime on the last 5 years, sanchtru, 35 seconds ago, eve, baby, sableeye, madeline was there, leave the room and give a thumbs up, give a thumbs down and check-in, two hands up to disengage use the safespace/perimeter, verbally disengage, 'feet down' to get out of a high lift, not hiding 'nos' from audience, affirmative beginning, find an ending, flocking, light as conductor, small dance, sensory deprivation, endurance, chalk, raw corn starch, jaw breaker, belly button, styrofoam, phlegm (not yours), cat hair, twine, ughuyuyuyuyuyuyuy, PoWp, pop, YeeeeOOOOw, shwoom, started must continue, free game, 1 person out at all times, broom, chairs and blocks, audience interaction, smoking fat doinks full of tuna fish, backpack items...

★— ADORNED WITH DRIED WHITE ROSES —★

A theatrical piece exploring death and grief from a femme perspective. Made up of several interconnected scenes, the short play highlights four different women's uniquely intimate experiences with their own mortality or that of a loved one...

Performers:

Sadie Derry (Cordelia, Wave)
Duchesse A. Kifoula-Benie (Halia, Lynn, Wave)
Alexia Maldonado Juarez (Amaya, The Lure, Wave)
Anita Orsel (Wave, understudy for Maire)
Mazzy Toporoski (Maire, The Lure, Wave)
Serena Totera (Morgan, The Lure, Wave)

Creative Team:

Co-Directors - Alexia Maldonado Juarez, Serena Totera
Stage Manager - Baird Duncan
Dramaturge & Choreographer - Serena Totera
Costumes, Set & Props Designer - Benjamin Ryan
Lighting & Sound Designer - Alexis Robin Cohen
Voiceovers - Alexis Robin Cohen, Alexia Maldonado Juarez, Serena Totera

Content Warnings:

Death, complicated grief, degenerative disease, suicide, violence against women, femicide, murder, caregiver burnout.

None of these topics are explicitly acted out on stage, but rather, talked about and alluded to.

Two instances of flashing lights (no strobe), fog machine, one instance of a loud scream.

NOTE FROM THE COURSE INSTRUCTOR

I am pleased to welcome you to the 2026 Short Works Festival. These unique four works - *Overwinterers*, *The Worm Effect*, *Adorned With Dried White Roses* and *Symbiosis* - were curated together on a call I put out to our current theatre students in February 2025. Groups needed to be composed of artists from, but not limited to, the three BFA programs in our theatre department with a principal investigator, either as director, writer, scenographer, performer or dramaturg assembling the team. The project synopsis submitted was asked to grapple with the intersection of the following themes:

Discoveries, Unexpectedness, Interruptions

Throughout the first seven weeks of the course the students met with me every Tuesday evening, to work in their teams, and as a larger festival ensemble, to uncover the themes' hidden meanings inside their works and potentially answer: what is a short work? They then spent the rest of those seven weeks in rehearsals (up to twelve hours a week) embodying the ethos of our capstone course: student-centered, collaborative, with synthesis and integration of their degree learning towards professionalizing their practices.

Additionally, I believe the students considered collectively the origin of the term “festival” and embodied its Latin *festivus* roots “festive, joyful” and *festum* “a feast.” Certainly, you are about to experience a feast (!), and I hope you celebrate with us the culmination of the hard work of these wonderful student artists.

I am, as always, struck by the verve, resilience, grace, compassion and exceptional talents of the students on this distinctive project. This is a huge feat. Four original contemporary pieces premiering here in our Theatre Department. By our students. Suffice it to say, I couldn't be prouder of this ensemble.

Please stay after the program for a short talk back. Each team will have one evening to talk about their process and we would love some of your thoughts and questions on the work.

With gratitude.

- Jessica Carmichael | Associate Professor | Theatre Department

★————— **THE OVERWINTERERS** —————★

*The Overwinterers is a myth about a strange community,
told by a child runaway who just wants to get home.*

*Just remember: take only photographs, leave only
footprints.*

Performers:

Performers, Eric Campbell, Ian Crane, Kyrstyn Kumor, Fa
Pedneault

Puppeteers, Eric Campbell, Ian Crane, Kyrstyn Kumor

Creative Team:

Playwright - Ian Crane

Dramaturge - Izzy Walker-Sherman

Director & Assistant Director - Izzy Walker-Sherman,
Oliver Gullikson

Costume Designer - Oliver Gullikson

Set\Prop\Puppet Designer - Oliver Gullikson

Sound Designer - Eric Campbell, Ian Crane, Kyrstyn
Kumor

Stage Manager & Assistant Stage Manager - Izzy Walker-
Sherman, Oliver Gullikson, Sydney Manimitom

Content Warnings:

War, destruction, suicide, violence, death, description of
dead bodies.

Flashing lights.

★————— **THE WORM EFFECT** —————★

There are worse things to be than broken.

Performers:

Safia Hidara (Khadijah-Nour)

Laura Rossiter (Rox/Tyler)

Diya Kapoor (Maintenance Worker)

Serena Masciotra (Maintenance Worker)

Creative Team:

Co-Playwrights - Juliana Theodoropoulos, Serena
Masciotra

Co-Directors - Juliana Theodoropoulos, Serena Masciotra

Costume Designer - Diya Kapoor

Set Designer - Diya Kapoor

Prop Designer - Diya Kapoor

Co-Lighting Designer - Diya Kapoor

Co-Sound Designer - Juliana Theodoropoulos

Co-Sound Editor - Safia Hidara

Stage Manager - Juliana Theodoropoulos

Assistant Stage Manager - Serena Rita Hardan

Content Warnings:

Casual swearing, a car crash that disabled Khadijah-Nour,
medical neglect and difficult relationships with health
care, Covid-19, and masking, internalised racism,
internalised ableism.

Slow pulsing light, loud audio, abstract depiction of a car
crash, including a scream, abstract depiction of a
breakdown, including a scream.