



# Cafe Daughter

By Kenneth T. Williams

March 6 - 24, 2024  
The Artesian

**GLOBE**  
THEATRE

# Cafe Daughter

By Kenneth T. Williams

March 6 - 24, 2024 | The Artesian | Act I: 50 min, Act II: 55 min

## Cast

Mary-Rose Cohen .....Yvette

## Artistic Team

PJ Prudat .....Director

Kaitlin Hickey\* .....Set & Lighting Designer

Jeff Chief .....Costume Designer

Amanda Trapp .....Sound Designer and Composer

Dylan Tate-Howarth ...Stage Manager



Globe Theatre is a member of the Professional Association of Canadian Theatres and engages, under the terms of the Canadian Theatre Agreement, professional Artists who are members of the Canadian Actors Equity Association.



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Canada

All production crew are members of I.A.T.S.E Local 295

Indicated designers with an (\*) on this production are represented by the Associated Designers of Canada, IATSE Local ADC659.

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**The Globe Theatre uses our platform to celebrate Treaty 4 creators, playwrights, storytellers and leaders at every production.**

**For *Cafe Daughter*, Globe Theatre has partnered with Sâkêwêwak artists' collective to present our Land Acknowledgement. For this production, we have visual artwork from three different artists from across Treaty 4: Sadi Rose Vaxvick, Tianna Delorme, and Cheryl Ewenin. Please visit the downstairs lounge to view their artwork and artist statements**



## Jennifer Brewin Artistic Director

Kenneth T. Williams' *Cafe Daughter*, offers us a uniquely Saskatchewan perspective on the issues we all grapple with as we navigate our way through the world. A child's curiosity, combined with her fierce and proud Cree and Chinese heritage, provides the fuel for her to overcome insurmountable obstacles. What takes my

breath away is that not only does this child thrive, but she also grows up and gives back, with a big heart and wise soul, making the world a better place.

*Cafe Daughter* is Globe Theatre's last show before returning to our old home on Scarth Street in November 2024. For over four years, we've operated as a pop-up theatre, presenting our shows at the Conexus Arts Centre, Darke Hall, and The Artesian—beloved spaces that welcomed our crew, our stories, and our audiences. To navigate our sojourn, we tapped into the spirit of innovation and collaboration, values that have sustained the company in its 58-year history.

I want to express our deepest appreciation to you, the members of our audience, who followed us on this sometimes-chaotic journey, filling the theatres for all our shows. That kind of support and enthusiasm keeps the fires of creativity crackling as we prepare to celebrate the opening of our wonderfully rejuvenated Globe Theatre.

The story of *Cafe Daughter* inspires determination, a fitting theme to propel us on the final stretch home.

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## **Jaime Boldt** Executive Director

Cafe Daughter. How appropriate is it that this show opens on International Women's Day? A coming-of-age story inspired by retired senator, neuroscientist and champion of Indigenous women, Saskatchewan's Lillian Dyck.

What a wonderful show to end our four-year building hiatus. I can hardly believe that the next time we gather together it will be in our newly renovated Prince Edward Building! What a journey the last 4 years have been. It has not always been easy, nor fun, however it has strengthened our resolve as theatre makers and theatre goers. It makes returning to our space all the more exciting.

So, enjoy this wonderful show and keep your eye out for our season announcement of the inaugural year back in the building. Tickets will go fast, and you definitely DO NOT want to miss out on what has been going on behind the curtain at 1801 Scarth Street.



The team of Cafe Daughter with Senior Elder and Pipe Carrier, Bryan McNabb Sr, and his son and helper, Bryan McNabb Jr.



Inspired by the real-life childhood of Saskatchewan's retired Senator and neuroscientist Dr. Lillian Dyck. *Cafe Daughter* is the story of a whip smart kid in 1957 Saskatchewan navigating three different cultures in pursuit of her dream to be a scientist. Her Chinese immigrant father has his own ideas of what a daughter should grow up to be and her Cree mother will do anything to protect her from pernicious racism that nullifies hope. The driving action in this astonishing play is Yvette's determination to defy odds and fulfill her ambitions. *Cafe Daughter* has continued to captivate audiences across Canada, with productions premiering in numerous cities and towns, including Saskatoon, Calgary, Edmonton, and most recently over a sold-out run in Blyth, Ontario.

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# Dr. Lillian Eva Quan Dyck



To me, what is very exciting is that the University of Regina is honouring me at the same time that Globe Theatre is putting on *Cafe Daughter*. Globe Theatre is actively engaged with reconciliation work, such as working with people from my community, the George Gordon First Nation, during the production of the play. For me, my family and friends, it is like having the play in my own home community. It is an honour and much more meaningful.



Go out. Have a good time. Just make sure those good times can happen again by always finding a safe ride.



# A note from the Director

## PJ Prudat

Kenneth T. Williams' play *Cafe Daughter* is loosely inspired by the real-life story of Senator Lillian Eva Quan Dyck; one of the first Indigenous woman to obtain a PHD in the sciences, the first Indigenous woman in the Senate, and the first 1st-generation

Chinese Senator. As a Senator, Lillian has advocated against violence, against racist and misogynist legislation and policies, all while advocating for the rights of Indigenous women within the Indian Act and the rights of Missing and Murdered Women, Girls, 2 Spirit.

This story is about a bright, curious, and young Cree-Chinese girl, who makes a promise to her mother to hide her nehiyaw (Cree) identity because keeping it secret will offer her more protection. Her fear and shame hold her back until it no longer has a hold.

Despite the systemically racist and colonial oppressive policies against Indigenous and Chinese people in Saskatchewan, Lillian's parents found each other. This story is in honour of Lillian, her brother Winston, and her parents Quan Leen Yok (Happy) and Eva McNab Quan.

For thirteen years, this play has kept coming back into my life. It has offered me valuable growth (even when painful) and courage (even when it would be easier to give up and/or stay quiet). This play has shown me what capability looks like and granted me the power to dream big. It has also taught me to stand up for what I believe in. Every time I revisit this story, or it revisits me, it teaches me something more.

I had the honour of witnessing Lillian receive an Honorary Law Degree from Trent University two years ago. Her message then and still was, "Don't be afraid. Be the drive that creates change. Pedal to the floor, go for it, go forward!"

Kinanaskomitin, Lillian, for being the change. And Ken, for naming it and putting it on the page. The heart medicine of this play is ginormous and knows no fear.







# Production Consultant

## Cameron Louis

In 1914, my father emigrated from China and came to Regina. Like all Chinese immigrants of the time, he paid a \$500 Head Tax. In 1923, the Head Tax was abolished, and Chinese were excluded entirely until 1947. For many decades, Chinese Canadians consisted mostly of

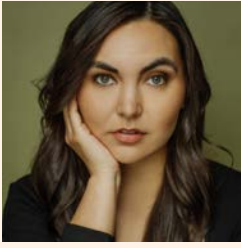
single men who worked in poorly paid jobs as labourers, laundrymen, and cooks. My father initially worked as a shoemaker, although by the 1940s he had become a movie theatre and restaurant owner. Unless they returned to China, most Chinese men in Canada had few opportunities to have a family. A few, like my father, married one of the small number of Chinese women in Canada; and a few defied the taboo around interracial marriage in both cultures and wed white women. Most remained life-long bachelors. What is not well-known is that a substantial number took First Nations women as wives. The children of these unions had to deal with the racism directed at both their cultures. After World War II, the shape of the Chinese-Canadian community transformed dramatically. The Chinese finally were given the right to vote, the Exclusion Act was repealed, barriers to professional careers were eliminated, and successive governments put in colour-blind immigration policies. New immigrants and the descendants of immigrants took advantage of the educational and professional opportunities open to them, and went into fields such as Medicine, Engineering, and Business, and in time, Law, Research, Academia, and the Arts.

My parents settled in Vancouver in the late 1940s and at first faced many instances of open racism. We were for many years the only Chinese family in the suburb of West Vancouver, but I faced much less discrimination than my parents. I ended up as a professor of English at the University Regina.

First Nations communities have also undergone many changes, but the instruments of oppression against them have proven more difficult to overcome.



# Cast



## **Mary-Rose Cohen** | Yvette

Mary-Rose is a Syilx/Siksika woman, actor, dancer, model, puppeteer, and visual artist. Her Syilx name is sk<sup>w</sup>k<sup>w</sup>wiip (wild rose.) Her Siksika name is PIIHKAKATOSAKII (far away star woman.) During a painting degree at Emily Carr, she landed a role in a TV series filmed in Budapest, Hungary. Upon her return, she auditioned for acting schools. She got accepted into Studio 58 with no theatre experience. Mary-Rose graduated from Studio 58 in spring of 2022. She made her professional debut in Calgary, Alberta with Making Treaty 7 in their original production O’KOSI in fall of 2022 and was brought back in 2023 to reprise her role. Mary-Rose’s intention is to represent Indigenous peoples and our stories with integrity and imagination.

# Artistic Team



## **PJ Prudat** | Director

PJ Prudat, born in Treaty 6 Territory, is a proud Métis (roots to Red River)-nehiyaw saulteaux actor, arts educator and writer. A daughter of the fur trade, her maternal ancestors travelled by dog team, were Buffalo hunters, Métis Résistance, and Treaty Six Hereditary-Chief signatorie. PJ is currently pursuing her MFA in Creative Writing at UBC. She has worked

in Indigenous Theatre for over twenty years and toured luminous IBPOC creative-led shows. She holds Artistic Residencies with Nightswimming and the Theatre Centre. PJ is among the first ever Indigenous women to hold space as a company actor at the National Arts Centre (English and Indigenous Theatres) and the Shaw Festival. This is PJ’s fourth production of *Cafe Daughter*, and it is a joy and honour to make her directorial debut with this outstanding team, sharing this remarkable story at home in Treaty 4 Territory. Kitatamihinâwâw.



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### **Kaitlin Hickey\* | Set & Lighting Designer**

Kaitlin Hickey works with people to tell stories. Recent selected credits include: Producer, Co-Production Design & Management, *Book of Life* (Edinburgh International Festival, Ubumuntu Festival 2023, Spoleto Festival 2023, USA Tour 2023); Set & Lighting Design, *Supper Club* (Newfoundland Arts and Culture Centre Tour 2023, RCAT); Set & Lighting Design, *Wildfire* (Factory Theatre); Lighting Design, *Is My Microphone On?* (Canadian Stage); Lighting Design, *Controlled Damage* (Neptune Theatre); Set Design, *Kiinalik: These Sharp Tools* (*Buddies in Bad Times*, Edinburgh International Festival); Production Design, *Empire Trilogy: Four Sisters* (Paradigm Productions); Lighting Design, *The Children's Republic* (Belfry Theatre).

**Previous at The Globe:** Set and Lighting Designer for *Sir John A: Acts of a Gentrified Ojibway Rebellion* and *Miss Caledonia*.

**Upcoming:** Production Design, *Red Like Fruit* (2B Theatre), Lighting Design, *Hedda Gabler* (Coal Mine Theatre).



### **Jeff Chief | Costume Designer**

Jeff Chief (he/him) is Cree from Onion Lake First Nation on Treaty 6 territory in Saskatchewan and currently lives in Saskatoon.

**Recent design credits include:** *This is How We Got Here* (Persephone Theatre); *Mary of Patuanak* (GTNT); *Yaga* (Belfry Theatre); *Women of the Fur Trade* (Stratford Festival); *Gaslight* (Vertigo Theatre); *Sir John A: Acts*

*of a Gentrified Ojibway Rebellion* (Globe Theatre); *The Fiancée* (Persephone Theatre); *Iago Speaks* (Shakespeare on the Saskatchewan); *The Rez Sisters* (Royal MTC); *Flush, Life After Hockey* (La Troupe du Jour); *Cottagers and Indians* (Persephone Theatre); *Being Here: The Refugee Project* (Belfry Theatre); *Ministry of Grace* (Belfry Theatre); *Kronborg: The Hamlet Rock Musical* (Confederation Centre of the Arts); *Honour Beat* (Theatre Calgary); *Hedda Noir* (Theatre NorthWest); *Le Wild West Show de Gabriel Dumont* (National Arts Centre); *Ipperwash* (Blyth Festival).





**Amanda Trapp** | Sound Designer and Composer  
Amanda Trapp (she/they) is a Cree and Saulteaux (member of White Bear First Nations)/settler actor & composer based in Saskatoon, SK. She's thrilled to be returning to her hometown of Regina to bring the auditory world of *Cafe Daughter* to life.

**Select sound design credits:** *The Excellent and Most Lamentable Tragedy of Romeo + Juliet*, *As You Like It*,

*Shakespeare's Will* (Shakespeare in the Saskatchewan); *The Penelopiad* (Ferre Play Theatre); *The Unplugging* (Common Boots Theatre).

**Select acting credits:** *The Invisible: Agents of Ungentlemanly Warfare* (Catalyst Theatre); *Miss Bennet: Christmas at Pemberley*, *The Herd*, *It's A Wonderful Life: A Live Radio Play*, *I Lost My Husband* (Persephone Theatre); *Art of War* (Hardly Art Theatre); *Half-Breed Vaudeville* (Sorry/Grateful Theatre). Amanda has a Bachelor in Music Theatre Performance from Sheridan College, studied puppetry at the Banff Centre, and spent six weeks this past summer in NYC training with the Atlantic Theater Company. [amandatrapp.ca](http://amandatrapp.ca)

**Previous at The Globe:** Debut.

**Upcoming:** Disney's *The Little Mermaid*, Persephone Theatre (performer); *Mistikokamik of Horror*, Gordon Tootosis Native Theatre (playwright); *Hamlet*, Shakespeare on the Saskatchewan (sound design/ composer).



**Dylan Tate-Howarth** | Stage Manager

Dylan Tate-Howarth is a theatre artist based in Toronto. She works as a stage manager primarily for new and/or devised theatre.

**Selected Stage Management credits include:** *Two Birds One Stone* (Two Birds Theatre); *Italian Mime Suicide*, and *Flashing Lights* (Bad New Days); *Broken Shapes* (The Theatre Centre); *White Girls in Moccasins* (manidoons

collective and *Buddies in Bad Times*); and Assistant Stage Management for *Niizh* (Native Earth Performing Arts).

Dylan is a co-creator of *Probably Theatre Collective* and co-curator of *Probably Poetry*.

**Previously at The Globe:** Debut.

**Upcoming:** Assistant Stage Manager for *Women of the Fur Trade* at Native Earth Performing Arts in April.



# Bravo!

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