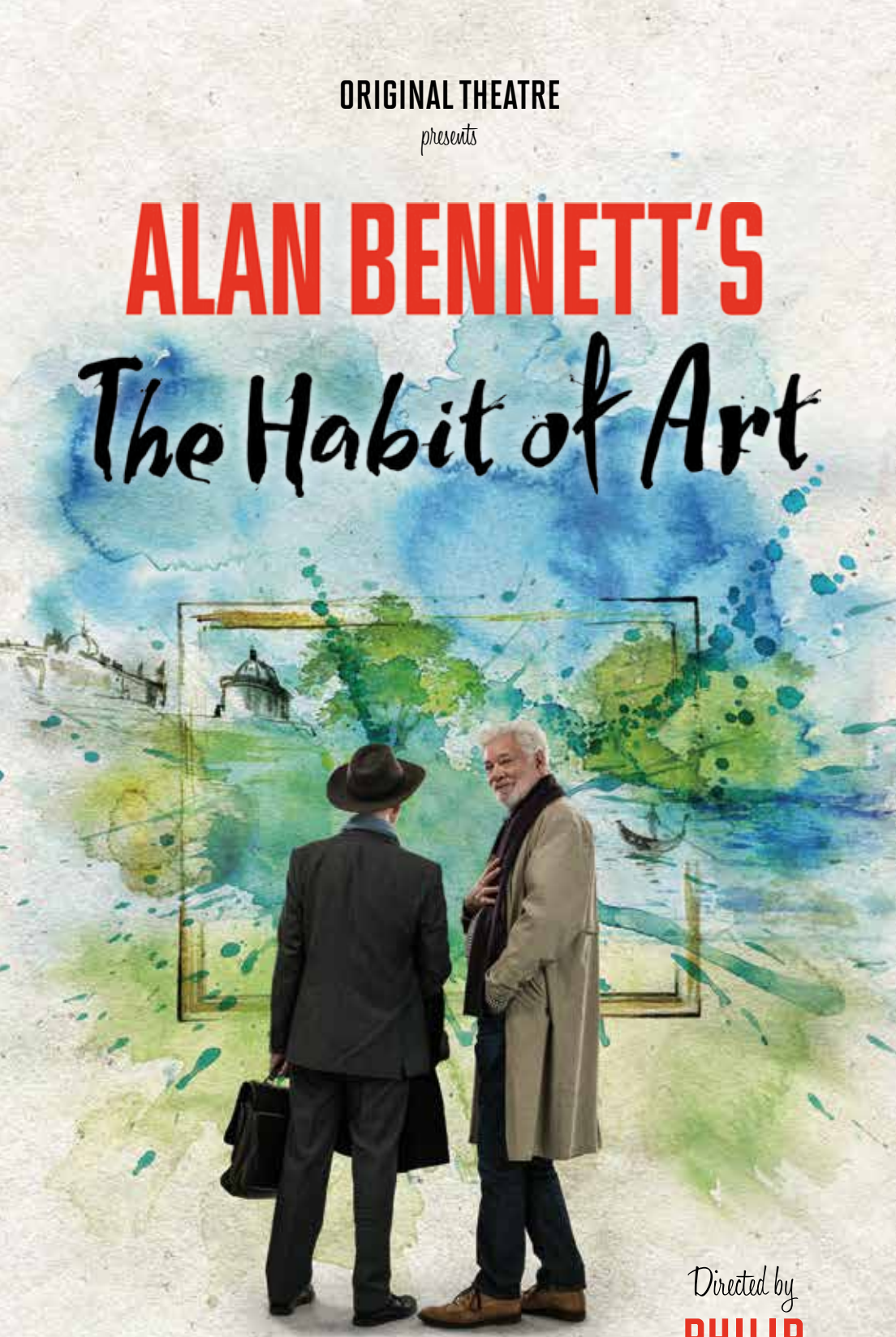
ORIGINAL THEATRE

presents

ALAN BENNETT'S

The Habit of Art



Directed by

PHILIP FRANKS

59 59

THEATER A

APRIL 29 – MAY 28



ORIGINAL THEATRE

presents

ALAN BENNETT'S

The Habit of Art

Directed by

PHILIP FRANKS

The play is set in a rehearsal room,
where the company are rehearsing *Caliban's Day*

CAST

(in order of speaking)

DONALD, who plays Humphrey Carpenter ..... JOHN WARK
GEORGE, Assistant Stage Manager ..... JESSICA DENNIS
FITZ, who plays W H Auden ..... MATTHEW KELLY
KAY, Company Stage Manager ..... VERONICA ROBERTS
TIM, who plays Stuart ..... BENJAMIN CHANDLER
HENRY, who plays Benjamin Britten ..... STEPHEN BOXER
NEIL, the author of *Caliban's Day* ..... ROBERT MOUNTFORD

CREATIVE TEAM

Playwright ..... ALAN BENNETT
Director ..... PHILIP FRANKS
Designer ..... ADRIAN LINFORD
Lighting Designer ..... JOHANNA TOWN
Sound and Musical Arrangement ..... MAX PAPPENHEIM
Casting Director ..... JOYCE NETTLES
Company Stage Manager ..... TIM SPEECHLEY
Production Stage Manger ..... VERONICA AGLOW *

PROMOTION

Promotional Photography ..... MICHAEL WHARLEY
Artwork ..... SAM CHARRINGTON

Run time: 1 hour, 55 minutes, including one 15-minute intermission

ACTORS' EQUITY

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

NATIONAL TREASURE?
DIRECTOR'S NOTE

Dame Judi Dench recently described the state of being a national treasure as "awful. Like being stuck behind glass in a dusty old cupboard with Alan Bennett." I'm sure he feels the same way, though most of us can think of worse places to be stuck for eternity.

You can understand why they might be resentful – she, the definitive Lady Macbeth, Cleopatra, and Viola of her generation, he an award-winning playwright whose work encompasses sex, politics, history, spying, violence, love, and betrayal.

Why do we think of them as cosy? Why has satire boiled Bennett down to a mincing northern rubber puppet dunking ginger nuts with Thora Hird? Perhaps for the same reason as the emergence of the hideously reductive (if globally lucrative) vision of Jane Austen as a dim-witted romantic scribbler, peddling a soppy vision of poke bonnets, wet shirts, and impossibly happy marriages. There is something inescapably lovable about all of them, which fools us into ignoring any trace of darkness, ambiguity, or complexity in all three, in favour of the warm bath of recognition, easy emotional access, and jolly good jokes.

In Alan Bennett's case, jokes, brilliant ones, are his subterfuge, his flypaper. His wit and self-deprecation mask a writer of some savagery, often with a world view of a bleakness to rival Beckett's – take a look at our cosy national treasure's TV play *All Day on the Sands* for example. As I have said, his subject matter is consistently challenging and brave. ***The Habit of Art*** is no exception. On the page, at first glance, it can seem cuddly and cosy – two witty old artists rubbing along in a framework of knowing injokes about rehearsals – vain actors who would rather be doing a Tesco voice-over, a wise mumsy stage manager, and a neurotic writer, agonising that his beautiful play is being ruined by these shallow luvvies.

Lots of marvellous jokes too – so far, so national treasure. However, as you give into it, the play deals head on with friendship, betrayal, loneliness, failure, and painfully uncomfortable sexuality. It is also hilariously and unsentimentally celebratory of work, art, the theatre, and survival.

A wonderful, unforgettable play. In fact – and very funny.

PHILIP FRANKS
Director

STEPHEN BOXER

(HENRY, who plays Benjamin Britten)



Theater: ***A Splinter of Ice, Shadowlands, Birdsong*** (Original Theatre); ***The Remains of the Day*** (UK Tour); ***Macbeth*** (National); ***Titus Andronicus, Written on the Heart, The Misanthrope, The Heresy of Love, The Taming Of The Shrew, The Tragedy of Thomas Hobbes*** (RSC); ***Stories, King Lear, The Holy Rosenbergs, Aristocrats, Power, Volpone, At Our Table, Once In A While The Odd Thing Happens*** (National Theatre). Television: *Miss Scarlet and the Duke, The Diplomat, Ridley, Grace, Mood, La Fortuna, The Crown Series 4, Small Axe, Toast of London, Sense8*. Film: *The Football Monologues, Misbehaviour, Red Joan, The Iron Lady.*

BENJAMIN CHANDLER

(TIM, who plays Stuart)



Benjamin Chandler is a London-based actor and voiceover artist from Yorkshire, UK. Theater includes: ***Three Sisters*** (The Union Theatre), ***The Passing of the Third Floor Back*** (Finborough Theatre), ***Astoria*** (Jack Studio Theatre), and various roles in TSMGO's Shakespeare Online. Film & television include: *Macbeth* (Green Screen Productions), *Trouble Will Find Us* (Alexander Milo Bischof), *Killer Cops: Gerard Schaefer* (Sky Vision), and *Hollyoaks*. Ben can also be regularly heard performing on the "Please Leave" podcast and Fool & Scholar's *Dark Dice*.

JESSICA DENNIS

(GEORGE, Assistant Stage Manager)



Jessica is an actor, singer, and dialect coach, whose recent credits include ***The Merchant of Venice: 1936*** (National Tour), ***Boeing Boeing*** (London Classic Theatre), ***Henry V*** and ***The Tempest*** (Shakespeare's Rose, York), ***Romeo and Juliet*** (Orange Tree Theatre), and ***Offside*** (Futures Theatre). She is also a regular performer for Audible and Wireless Theatre Company and recently voiced the central character in BAFTA Nominated Short, *Night of the Living Dread.*

MATTHEW KELLY

(FITZ, who plays W H Auden)



Trained at the Manchester Polytechnic School of Theatre. West End credits include: ***Noises Off, Big the Musical***, Stanley in ***Funny Peculiar*** - a role he created at the Liverpool Everyman, ***Waiting For Godot*** with Ian McKellen and Roger Rees, Tim Firth's ***Sign of the Times, Lend Me A Tenor!***, and Lennie in ***Of Mice and Men*** at the Savoy Theatre, for which he won an Olivier Award for Best Actor. Other theater includes ***The Dresser***, ***Desire Under The Elms***, ***The Jew Of Malta***, ***Volpone***, and ***Love's Sacrifice*** for the RSC; ***TOAST***, ***Twelfth Night***, and ***The History Boys.***

ROBERT MOUNTFORD

(NEIL, the author of Caliban's Day)



Training: RADA. Theater: his solo show ***Vagabonds – My Phil Lynott Odyssey*** played between 2015-2021 to sold-out audiences in Edinburgh, London, and Dublin. Best Supporting Actor nomination at the UK Theatre Awards for ***House & Garden*** (Newbury Watermill). ***Spike*** (UK Tour); ***Cancelling Socrates*** and ***All's Well That Ends Well*** (Jermyn Street Theatre); Macbeth in ***Macbeth*** (Tara Arts), ***Much Ado About Nothing*** and ***The Merchant of Venice*** (RSC); ***Betrayal*** (Salisbury Playhouse), ***Anita and Me*** (Birmingham Rep). Television: *Holby City, Silent Witness, Eastenders, One Night* (BBC); *North Square* (Channel 4); *Torn* (ITV).

VERONICA ROBERTS

(KAY, Company Stage Manager)



Theater: ***The Mirror Crack'd*** (Original Theatre), ***Curtain Up*** (Theatr Clwyd), ***The Daughter-in-Law*** (Arcola), ***49 Donkeys Hanged*** (Plymouth), ***Uncle Vanya*** (Theatr Clwyd/Sheffield Crucible), ***After Electra*** (Plymouth/Tricycle); ***Meeting Bea***, ***Housewife 49***, and ***Sherlock's Last Case*** (Old Laundry Theatre); ***Gaslight*** (Northampton). Television: *Scarborough, Doctors, Merlin, White Heat, Emma, Party Animals, Afterlife, Little Britain, Tenko, Peak Practice, Playing the Field, New Tricks, Midsomer Murders, Fields of Gold, Heartbeat, EastEnders, Casualty, Holby City*. Films: *Emily, Mr. Turner*.

JOHN WARK

(DONALD, who plays Humphrey Carpenter)



Training: RADA. Theater: ***Dead Sheep*** (UK Tour & Park Theatre), ***Toast*** (UK Tour, 59E59 Theaters New York, & Park Theatre), ***The Cocktail Party*** (The Print Room), ***Keepers of Infinite Space*** (Park Theatre), ***Thark*** (Park Theatre), ***The Fear of Breathing*** (The Finborough). Television: Stan Lee's *Lucky Man, Outlander, The Ten Commandments, Robin Hood, Taggart,* and *G-Force*. Film: *Queen of The Desert, A Little Chaos, The Fitzroy, The Oxford Murders, Late Night Shopping*, and *Breaking the Waves.*

PHILIP FRANKS

(Director)

Philip is an actor and director. For Original Theatre he has directed ***The Mirror Crack'd*** and ***The Croft***. For Original Online: *A Cold Supper Behind Harrods, Barnes' People*, and *The Haunting of Alice Bowles*, which he also wrote. He has directed over sixty plays, in the West End, at the National Theatre, the Chichester Festival Theatre, and in most major theaters in the UK. He has also directed many plays for BBC radio, most recently his own adaptation of "The Machine Stops" by E. M. Forster.

ADRIAN LINFORD

(Designer)

For Original Theatre: ***The Mirror Crack'd, The Croft,*** the film *The Haunting of Alice Bowles,* and a live streaming of *A Cold Supper behind Harrods.* Recent work includes ***Bluebeard's Castle***, nominated for the Sky Arts Opera Award this year, and winner of the Royal Philharmonic Society Opera award last month. The production has been revived in Atlanta and Toronto and is being presented at the Edinburgh International Festival in August with further performances in New Zealand and Beijing. Other productions in the US include ***Falstaff*** at Houston Grand Opera and ***Barber of Seville*** for Opera San Jose in November.

JOHANNA TOWN

(Lighting Designer)

For Original Theatre: ***Napoli Brooklyn, Being Mr Wickham.*** Theater: ***Identical*** (Kenny Wax), ***Two Ladies*** (Bridge Theatre); ***Don Quixote, The Tempest*** (RSC); ***Fishermen's Friends*** (ROYO UK Tour, Mirvish Theatre, Toronto), ***The Homecoming*** (Bath Theatre Royal), ***Peggy for You*** (Hampstead Theatre), ***The Watsons*** (Chichester Festival Theatre), ***Some Like It Hip Hop*** (ZooNation); ***Frankenstein, Guys and Dolls*** (Royal Exchange, Manchester); ***Love and Information*** (Sheffield Crucible); ***Moon over a Rainbow Shawl, The Permanent Way*** (National Theatre); ***My Name is Rachel Corrie, Rose, Our Lady of Sligo, Haunted, Guantanamo, Arabian Nights, The Steward of Christendom*** (New York). Johanna is chair of the Association for Lighting Production & Design.

MAX PAPPENHEIM

(Sound and Musical Arrangement)

For Original Theatre: ***The Mirror Crack'd, The Croft, The Night Watch, Napoli Brooklyn, Caroline's Kitchen, Monogamy, Invincible.*** Recent theater includes ***The Night of the Iguana, Cruise*** (West End); ***A Doll's House Part 2, Assembly, The Way of the World*** (Donmar); ***The Children*** (Royal Court/Broadway), ***Ophelias Zimmer*** (Schaubühne, Berlin/Royal Court); ***The Fever Syndrome, Dry Powder, Sex with Strangers, Labyrinth*** (Hampstead); ***Old Bridge*** (Bush Theatre, Off West End Award for Sound Design, Olivier Award for Outstanding Achievement in an Affiliate Theatre); ***The Homecoming, My Cousin Rachel*** (Theatre Royal Bath/National Tour); ***Crooked Dances*** (Royal Shakespeare Company).

VERONICA AGLOW

(Production Stage Manager)

Veronica Aglow is happy to return for her 4th season of Brits Off Broadway, having previously worked on ***Toast, Confusions, Hero's Welcome, Angel & Echoes, Iphigenia in Splott***, and ***A Brief History of Women***. Broadway: ***The Lightning Thief, A Strange Loop***, ***The Last Ship***. Off Broadway: ***Jersey Boys, Avenue Q, Fiddler on the Roof in Yiddish, On the Grounds of Belonging*** (Public Theater), ***The Mad Ones*** (Prospect Theatre Company), ***A Taste of Things to Come*** (York Theatre). National Tour: ***Jersey Boys, The Lightning Thief***. Regional: Cape Playhouse, Geva Theatre, Bucks County Playhouse, Utah Shakespeare Festival, and Arkansas Repertory Theatre. As always, this is dedicated to her super-supportive parents.



ORIGINAL THEATRE

Operating and touring since 2004, the Original Theatre Company has toured extensively all over the UK and since 2020 have launched Original Theatre Online, producing a number of acclaimed online productions.

In 2022, Original Theatre were awarded a Critics' Circle Theatre Award for our exceptional theatre-making during the Covid lockdowns.

Recent stage productions include: ***Stumped***, ***The Time Machine***, ***The Mirror Crack'd***, ***The End of the Night*** (a co-production with Park Theatre), ***The Hound of the Baskervilles***, ***A Splinter of Ice***, ***The Croft***, Sarah Waters' ***The Night Watch***, Stephen Jeffreys' ***Valued Friends*** (coproduction with Rose Theatre Kingston), Torben Betts' ***Caroline's Kitchen*** (originally ***Monogamy***), Oscar Wilde's ***The Importance of Being Earnest***, Frederick Knott's ***Wait Until Dark***, Torben Betts' ***Invincible***, Emlyn Williams' ***Night Must Fall***, Terence Rattigan's ***Flare Path***, and the award-winning tours of Sebastian Faulks's ***Birdsong*** adapted by Rachel Wagstaff.

Artistic Director.....ALASTAIR WHATLEY
Creative Producer.....TOM HACKNEY
Digital Producer.....STEVEN ATKINSON
Head of Marketing.....EMMA MARTIN
Production Coordinator.....LISA FRIEDRICH
Social & Content.....PAUL JENNINGS FOR HERO SOCIAL
PR.....ALISON DUGUID PR

THE HABIT OF ART

The Habit Of Art was first performed in the Lyttelton auditorium of the National Theatre, London on 5 November 2009.

Profile by W.H. Auden (2 extracts) © 1965 by W.H. Auden, used by permission of Curtis Brown Ltd.

September 1, 1939, by W.H. Auden (1 extract) © 1965 by W.H. Auden, used by permission of Curtis Brown Ltd.

Part lll, In Memory of W.B. Yeats by W.H. Auden © © 1939 by W.H. Auden, used by permission of Curtis Brown Ltd.

Letter W.H. Auden to Benjamin Britten 31st January 1942
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"The facets of life are the truth of a life" Humphrey Carpenter

SPECIAL THANKS

Bob Benton, Heron and Bobcat, Iain Burnside, The Culture Capital Fund, Gerald Dodson, The Haymarket Hotel, Dom Hodson, Patrick Houston, Rufus and Peaberry, Patrick Ramsay, Freddie Ryecart, Nicki Stoddart and United Agents, Michael and Gill Whatley, and special thanks to Eileen Milles.



Alex Bailey courtesy of History Boys Ltd

ALAN BENNETT

Playwright, screenwriter, actor, and author. Alan Bennett has many strings to his bow and a catalogue of award winning work to his name. Born into a working class Yorkshire family, Bennett rose from those humble beginnings to be one of the country's leading playwrights. After attending schools in Leeds, where he was born, he completed his National Service after which won a scholarship at Exeter College, Oxford where he graduated with a first class honours degree in history.

A burgeoning career as a junior history lecturer at Oxford's Magdalen College came to an end in 1960 after he enjoyed huge success with the comedy revue ***Beyond The Fringe*** with Peter Cook, Dudley Moore and Jonathan Miller, the foursome performing the show to packed houses in Edinburgh, London, and New York.

In 1968 his first stage play, ***Forty Years On***, was performed and starred John Gielgud, kickstarting a writing career which has endured across 50 years.

His works are woven in the very fabric of British theater, literature, film, and television, the man behind such gems as ***The Madness of George III***, ***The History Boys***, and ***The Lady in the Van*** all of which have been turned into films. His story about the mental health of King George III was turned into a hugely successful film in 1994, *The Madness of King George*, starring Nigel Hawthorne and Helen Mirren, and his screenplay was nominated for an Oscar.

The History Boys won the Olivier Award for best New Play in 2005 and the Tony Award for best Play a year later, and in 2006 it was adapted into a film which starred Richard Griffiths, James Corden, and Frances de la Tour. It tells the story of a grammar school in 1980s Yorkshire and the clash of values between two teachers as they prepare a group of boys for their university entrance exams.

His 1990 book, "The Lady In The Van," subsequently became a stage play, radio play, and film with Maggie Smith taking the lead role in the adaptation.

In September 2005, Bennett revealed that in 1997 he had undergone treatment for colorectal cancer, dryly describing the illness as a "bore." Doctors put his chances of survival at less than 50% after surgeons removed what they described as a "rock-bun" sized tumour.

Bennett began his memoir, "Untold Stories," during this time and thought it would published posthumously, but his cancer went into remission with the book being published in 2005 and Bennett writing openly for the first time about his bisexuality.

Perhaps his most widely-known television work was the two series of *Talking Heads*, monologues starring such luminaries as Julie Walters, Stephanie Cole, Maggie Smith, and Patricia Routledge. *Talking Heads* has also been broadcast on BBC radio as well as being included in the GCSE and A Level literature curriculum.

In 2008, Bennett donated his entire archive of papers, manuscripts, diaries, and books to the Bodleian Library, stating it was a gesture of thanks that he felt he owed the British welfare state that had given him education beyond the affordability of his humble upbringing.

His more recent works, ***The Habit of Art*** (2009) and ***People*** (2012), both premiered at the National Theatre and were directed by long-time collaborator Nicholas Hytner who, in July 2018, premiered Bennett's play, ***Allelujah!***, celebrating the National Health Service, at the Bridge Theatre, London, which was adapted into the 2022 film starring Jennifer Saunders, Bally Gill, Russell Tovey, David Bradley, Derek Jacobi, and Judi Dench, and directed by Richard Eyre.





WH AUDEN

Lauded as England's greatest poet since Tennyson, WH Auden is responsible for works covering social, moral, romantic, political, and religious topics.

Wystan Hugh Auden was born in 1907 in York and followed the education path of many middle/upper class children of the time, entering St Edmund's preparatory school in Surrey at the age of eight before going to a public school, Gresham's in Holt, Norfolk. Interested in science, particularly biology, his first intention was to become a mining engineer but by 1922 he had discovered his talent for writing poetry and this was to become his lifetime's vocation.

Entering Christ Church, Oxford, to study biology in 1925, he switched to English by his second year, establishing himself as a formidable poet and having a strong influence of other literarybrains including Cecil Day-Lewis (Poet Laureate for four years from 1968) and Stephen Spencer, who in 1928, printed by hand the first collection of Auden's poems.

He graduated in that year, and took up an offer from his parents to travel. He settled on Berlin as opposed to Paris, the latter being favoured by the previous literary generation.

In Berlin he fell in love with the German language and was heavily influenced by the cabarets and plays, especially those by Bertolt Brecht. In 1935 he married Erika Mann, the daughter of German novelist Thomas Mann, so that she could gain a British passport and his work in the 1930s, particularly his collaboration with Christopher Isherwood, would be brought to wider audiences, establishing him a reputation as a left-wing political writer.

By the end of what he was to describe as that "low dishonest decade," he and Isherwood had moved to America, where he met and fell in love with a younger man, Chester Kallman.

Britten and his partner, Peter Pears, were also in America at the beginning of the war, prompting accusations at home of cowardice, even treason, though all four English men were and remained fiercely anti-Nazi. Auden and Britten collaborated many times, including the opera ***Paul Bunyan***, but the collaboration and friendship ended when Britten and Pears returned to England in 1942. Auden wrote the letter that is read in the play for Britten to read on the boat home. They never spoke again.

Works in the 1940s included the long poems "The Sea and the Mirror" and "For The Time Being," focusing on religious themes. Auden regarded his relationship with Kallman as a marriage, though the latter was serially unfaithful, causing Auden much pain. They continued to spend the summers together throughout his life, though Auden spent winters alone, at first in New York, and later in Oxford.

Throughout his life, Auden earned his living from writing. His work was prolific and diverse, ranging from profound spiritual and philosophical poems to light verse and love songs. Among his best known Auden Van Vechten 1939 poems is "Funeral Blues," which opens with the lines: "Stop all the clocks, cut off the telephone, Prevent the dog from barking with a juicy bone" and which was read by actor John Hannah's character, Matthew, at the funeral of his lover Gareth in the 1994 film *Four Weddings and a Funeral.*

Auden was awarded the 1947 Pulitzer Prize for "The Age of Anxiety" and from 1956 to '61 was professor of poetry at Oxford University. He died in 1973 in Vienna, Austria, where he chose to spend his summers, and his grave is at Kirchstetten.



BENJAMIN BRITTEN

Hailed as England's finest composer since Henry Purcell in the 17th century, Benjamin Britten has left a permanent mark on the classical music world.

Suffolk is rightly proud of its son, born in the coastal town of Lowestoft in 1913 and growing up to take his place among the composing greats of his time.

Edward Benjamin Britten composed music as a child and aged 12 became a student of composer Frank Bridge before studying under John Ireland and Arthur Benjamin at the Royal College of Music in London where he composed the set of choral variations "A Boy Was Born."

He began then to compose for radio, theater, and television. When working on the project, *Night Mail,* for the General Post Office film unit, his path crossed with writer for the film, WH Auden. After a highly successful early life as a composer in the UK, Britten and his life partner, the tenor Peter Pears, followed WH Auden and Christopher Isherwood to New York in 1939 where they stayed for three years. With Auden as librettist, he wrote his first opera, ***Paul Bunyan***. The friendship ended when Britten and Pears returned to England in 1942.

Having moved back to his beloved Suffolk, Britten began work on his first great opera, ***Peter Grimes***, performed to huge success just after the war. Other operas included ***The Rape of Lucretia*** (1946), ***Albert Herring*** (1947), ***Billy Budd*** (1950), ***Gloriana*** (1953), and ***The Turn of the Screw*** (1954).

Other notable works include "The Young Person's Guide to the Orchestra" and ***The War Requiem***. His two act opera, ***Death In Venice***, based on the novella by Thomas Mann, was to be Britten's last and he died in 1976, leaving a lasting legacy to the world.

His grave is in the churchyard at St Peter and St Paul Church in Aldeburgh and his home in the town which he shared with his partner of nearly 40 years, Peter Pears, is now where the Britten-Pears Foundation keeps their story alive.

Perhaps the most fitting tribute to his life in music is the continued success of the Aldeburgh Festival. Started by Britten and Pears in 1948 with music preformed by friends, the festival is now a highlight of the classical music calendar while still retaining the intimacy of its modest beginnings. Venues include churches and the glorious Snape Maltings Concert Hall as well as one off performances which have thrilled concert goers such as a performance of ***Peter Grimes*** on Aldeburgh beach which inspired Britten so much.

CURATORS' NOTE

We're thrilled to welcome back Original Theatre, one of the UK's leading theatre makers, who since 2004 have been making stories and touring their work all over the world furthering their mission to thrill, excite, and engage audiences. We first met up with Philip five years ago to talk about this revised version of Bennet's 2009 play. As Philip spoke excitedly about the nuanced changes made for the 2018 London revival production, and it was clear this would be perfectly suited for Brits Off Broadway.

To learn more about what makes this play so unforgettable, please scan the QR code below to view the full digital program and read a note from Philip Franks.



VAL DAY
Artistic Director,
59E59 Theaters



DAVID BYRNE
Artistic Director
& CEO, New
Diorama Theatre

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MICIAH WALLACE Box Office Associate/Usher
ANNA BONGARDINO Usher
ANNE RUTTER Usher
BENJI SILLS Usher
CHRISTIAN MIRANDA Usher
ELLIOT JACOBS Usher
ERIC BERKELEY Usher
FLOWER RIOS Usher
HANS MUEH Usher
ISRAEL ORENGO Usher
ITAI ADAM VAGNER Usher
JOEY PITTORINO Usher
JÚLIA CERQUEIRA Usher
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KEVIN MOLICA Bartender
KAITLYN CHEN Theater Technician
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NEXT IN THEATER A **JUNE 1 — JULY 2**



LAND ACKNOWLEDGEMENT

59E59 Theaters reside on the traditional homelands of the Lenni-Lenape People on the Lenape Island of Mannahatta. We acknowledge the Lenni-Lenape as the original people of the land who were forcefully removed during colonization resulting in erased and excluded peoples and culture. We are grateful for the opportunity to work on the land and honor their elders, past and present alongside future generations for their stewardship and continuing relationship with their territory.

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