

The street of crocodiles

based on stories by Bruno Schulz

Director
Ewan McLaren
Scenic designer
Carla Bernachi
Costume designer
Shawna Picken
Lighting designer
Tim Herron
Sound designer
Eugene Mendelev

Adapted by Simon McBurney
and Mark Wheatley
Devised by the company
Performances made possible
by kind permission
of complicité

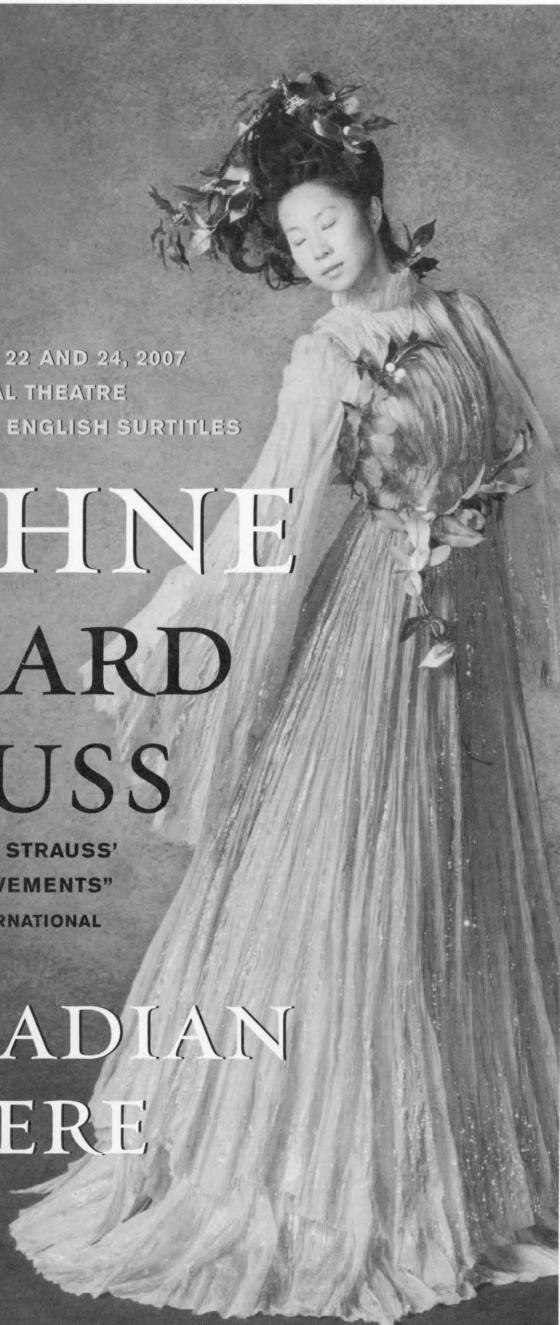
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The Street of Crocodiles

Based on stories by Bruno Schulz

Adapted by Simon McBurney and Mark Wheatley.

Devised by Theatre de Complicite.

Performances made possible by kind permission of Complicite.

Additional material written by Mack Gordon

CREATIVE TEAM

Director	Ewan McLaren
Set Designer	Carla Bernachi
Costume Designer	Shawna Picken
Lighting Designer	Tim Herron
Sound Designer	Eugene Mendeleev
Guest Composer	Candace Collin
Stage Manager	Kate Costin
Dramaturgical Support	Jennifer Quinn
Choreographer	Gwen Dobie
Language Coach	Sara Tuppen
Faculty Co-Supervisors (Directing)	Peter McGuire and Jan Wood
Faculty Supervisor (Design)	Mary Kerr

CAST

Jesse Collin	Theodore, shop assistant
Keira Danniels	Aunt Agatha
Victor Dolhai	Cousin Emil
Mack Gordon	Uncle Charles
Ingrid Hansen	Adela, maid
Ming Hudson	Maria, maid
Danielle Janess	Mother
Amitai Marmorstein	Joseph
Jason Moldowan	Father
Kholby Wardell	Leon, shop assistant

A theatre converted into a warehouse in Drohobycz, Poland,
19 November 1942.

There will be no intermission

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"Somewhere in the dawn of childhood was The Book; the wind would rustle through its pages and the pictures would rise. Page after page floated in the air and gently saturated the landscape with brightness."

-from **The Book** by Bruno Schulz

Notes from the *Director*

Some years ago a theatre colleague in Prague gave me a really unusual book of short stories called *The Street of Crocodiles*, written by Polish author Bruno Schulz before the Second World War. It took a while to break into the densely woven magic of his writing, but story by story it began to reveal in scintillating detail his Jewish boyhood in turn-of-the-century Poland. Here the worlds of his hometown of Drohobycz, his strange and splendid family and its beautiful textiles shop were described using all the five senses at once, refracted through Schulz's unbridled imagination. It's hard to live in Central Europe and not think about the gaps left behind by its displaced and persecuted peoples, and thanks to Schulz's overwhelmingly creative voice one of those gaps was filled with some of most fantastical people I have ever met.

Working with this adaptation has allowed our own creative team to turn the Bishop Theatre into a threshold. Before the racist wartime bureaucracy transformed small communities into ghettos and downgraded theatres into storage rooms and processing centres, there was Bruno Schulz. He transformed his family history into legend, people into birds, shops into stunning landscapes, and stamp collections into books of truth and splendor: books "woven from all the zones and climates, Canada, Honduras, Nicaragua, Abracadabra, Hipporabundia . . . I at last understand you, Oh God". For Schulz, even a book of stamps could be a gateway to another world.

Please step this way with us, and him.

Ewan McLaren

About *Bruno Schulz* (1892 – 1942)

Written by Jennifer Quinn

Bruno Schulz was born on July 12, 1892 in Drohobycz (part of Austria-Hungary at the time). He was the third child of an assimilated Jewish merchant family.

Schulz was an exceptional student despite his frequent illnesses and absences. He excelled in many subjects and found an interest in drawing at an early age. In 1924, Schulz became a teacher of drawing and handicrafts. He found this position to be extremely tiresome.

Schulz began writing stories to his letter correspondent, Debora Vogel. These stories become the manuscript for his first book, *Cinnamon Shops* (published in 1934, later published in North America as *The Street of Crocodiles*). Schulz's stories are a mythical re-telling of his youth, where he meshed reality with fantasy and immortalized the memory of the keeper of his imagination, his father. In 1937, his second book, *Sanatorium Under the Sign of the Hourglass* was published.

In 1939 Drohobycz was taken over by Soviet soldiers under the rule of Stalin. Two years later Nazi soldiers moved into the area. Schools were shut down and Schulz was out of work. Schulz was forced to relocate to the Drohobycz ghetto. Schulz received the protection of a Gestapo officer, Felix Landau, in exchange for his painting skills. Schulz became employed in a Nazi warehouse sorting confiscated items.

On November 19th 1942, along with 230 people, Schulz was shot and killed in the street of the ghetto. Schulz's murderer was a Gestapo officer who also had a Jew under his protection - whom Landau had killed shortly before this day.

At the age of eight, Bruno's mother read to him Goethe's *Erkönig*, of which he said later: "Through half-understood German, I felt its sense and was shattered and wept deeply."

- Notes from Jacob Schulz, Bruno's nephew, June 1992

Der Erkönig

by Johann Wolfgang von Goethe

Wer reitet so spät durch Nacht und Wind?

Es ist der Vater mit seinem Kind;

Er hat den Knaben wohl in dem Arm,

Er faßt ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht?--

Siehst, Vater, du den Erkönig nicht?

Den Erlenkönig mit Kron und Schweif?--

Mein Sohn, es ist ein Nebelstreif.--

Mein Vater, mein Vater, und hörest du nicht,

Was Erlenkönig mir leise verspricht?--

Sei ruhig, bleibe ruhig, mein Kind;

In dürrn Blättern säuselt der Wind.--

<<Ich liebe dich, mich reizt deine schöne Gestalt;

Und bist du nicht willig, so brauch ich Gewalt.>>

Mein Vater, mein Vater, jetzt faßt er mich an!

Erkönig hat mir ein Leids getan!--

Dem Vater grauset's, er reitet geschwind,

Er hält in Armen das ächzende Kind,

Erreicht den Hof mit Müh' und Not;

In seinen Armen das Kind war tot.

Who rides by night in the wind so wild?

It is the father, with his child.

The boy is safe in his father's arm,

He holds him tight, he keeps him warm.

My son, what is it, why cover your face?

Father, you see him, there in that place,

The elfin king with his cloak and crown?

It is only the mist rising up, my son.

Father, O father, and did you not hear

What the elfin king breathed into my ear?

Lie quiet, my child, now never you mind:

Dry leaves it was that click in the wind.

"I love you, beguiled by your beauty I am,

If you are unwilling I'll force you to come!"

Father, his fingers grip me, O

The elfin king has hurt me so!

Now struck with horror the father rides fast,

His gasping child in his arm to the last,

Home through thick and thin he sped:

Locked in his arm, the child was dead.

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Ewan McLaren *Director*

Ewan is a Canadian director and producer who has worked predominantly in Europe. In Prague, he has directed mostly modern or contemporary works for Czech-language repertory companies, including *Total Eclipse*, *Hitting Town*, *Nothing Sacred*, and *A Lie of the Mind*. Most recently he directed Caryl Churchill's *A Number* for the Vinohrady Theatre. He apprenticed as producer with Daniel MacIvor's da da kamera company in Toronto then produced One Yellow Rabbit's High Performance Rodeo festival in Calgary for two years. Before coming to UVic he was managing producer of the Alfred ve dvore Theatre in Prague, a new space specializing in developing non-verbal, physical and visual theatre works.

Carla Bernachi *Set Designer*

Carla is currently pursuing an MFA in set design. Past education includes a BA in Theatre Arts (Waterloo), a BMUS (Wilfrid Laurier) and a year of study in design (Sheridan). Carla has previously received funding from the Canada Council for a sculptural project and the resulting works were exhibited in Toronto, London, Ont. and Victoria.



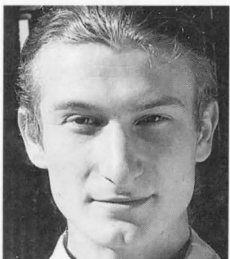
Shawna Picken *Costume Designer*

Shawna is a fourth year directing major. She recently designed *Dead Celebrities* as part of the fall SATCo season, *Five Red Balloons* in the UCFV Director's Festival and was Assistant Costume Designer for last spring's *Tyrants* at the department. Shawna was also Assistant Director for the recent Phoenix main-stage, *Richard III*. Other directing credits include Caryl Churchill's *The Striker*, and Shakespeare's *Titus Andronicus*. Shawna is also hoping to direct her first Fringe show this summer.



Tim Herron *Lighting Designer*

The Street of Crocodiles is Tim's fifth lighting design for a main-stage production at the Department of Theatre. His past Phoenix projects include *Richard III*, *Top Girls*, *Accidental Death of an Anarchist* and *Fen*. Tim is the Technical Director of The Mary Winspear Centre in Sidney and an IATSE member. He has also worked on many of the large shows in the Save On Foods Memorial Arena.



Eugene Mendelev *Sound Designer*

The Street of Crocodiles marks Eugene's final design as a student for the Department of Theatre. He has been both sound and lighting designer for many SATCo and Phoenix productions. Previous sound designs include *The Proposal*, *Fortune's Fool* and *Waiting for Godot*.



Candace Collin *Guest Composer*

After completing her Bachelor of Music degree in Secondary Education, along with a Drama minor at the University of Calgary last year, Candace is currently working towards her Education degree at UVic. She is an avid pianist, singer, songwriter, and instrumental composer. Her main aspiration is to teach secondary school music, but she is also interested in collaborative arts projects, especially those that combine the elements of music and theatre.



Kate Costin *Stage Manager*

Originally from Toronto, Kate is currently in her third year in the department as a Theatre History major. At the Phoenix, Kate has worked as Assistant Costume Designer for *Richard III*, Assistant Stage Manager for *Tyrants*, and as stage crew for *Guys and Dolls*. SATCo credits include *High Life* (Costume Designer), *Seascape with Shark and Dancer* (Director) and *Three Course Meal* (Stage Manager). Kate is currently working as the Costume Designer and production manager for Level Headed Friend's Fringe Festival bound production of *Dead Celebrities*.

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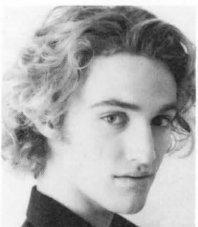
Jesse Collin *Theodore*

Jesse is a third year acting student appearing in his second main-stage, having previously played King Edward IV in *Richard III* last semester. Other previous Phoenix credits include roles in both the 2005 and 2006 FIND Studio Series and several directing scenes.



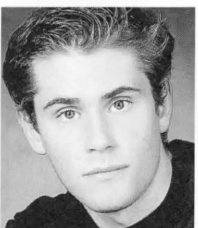
Keira Daniels *Agatha*

Keira is in her third year at the Department of Theatre and *The Street of Crocodiles* is her second main-stage appearance. She was last seen as Elmire in last semester's production of *Tartuffe*.



Victor Dolhai *Emil*

Victor culminates a four-year journey at the Phoenix Theatre with *The Street of Crocodiles*. Previous credits include the title role of *Tartuffe* and roles in *Tyrants*, *Metamorphoses* (Phoenix), *Riyoku Butoh* (SATCo), *The 11th Wreck Beach Butoh* (Kokoro Dance) and productions with Atomic Vaudeville, the Chemainus Theatre Festival and Kaleidoscope Theatre.



Mack Gordon *Charles*

Mack is a fourth year Applied Theatre student. He is a playwright (*Dead Celebrities* and *Five Red Balloons*), director (*Dead Celebrities* and *The Real Inspector Hound*), actor (*Five Red Balloons*, *Guys and Dolls*, *Twelfth Night*, *Lawrence and Holloman*) and musician (playing with local Victoria band The Greatest Explorers in the World).



Ingrid Hansen *Adela*

Ingrid's Phoenix credits include main-stage performances in *Metamorphoses*, *Top Girls*, and *That Elusive Spark*. For SATCo's most recent season Ingrid created and directed *Riyoku Butoh*, a unique piece of dance theatre performed by painted nudes. *Riyoku Butoh* will return for an encore performance at the Metro Theatre this April.



Ming Hudson *Maria*

This is Ming's final main-stage at UVic. Recent credits include *Tartuffe*, *Top Girls* and *Metamorphoses* (Phoenix) as well as SATCo's *Riyoku Butoh*. Last summer, she was seen in the premiere production of *Ambassador Bridge* for the 2006 Victoria Fringe Festival. She will be seen next in Kaleidoscope Theatre's new play *The Boy Who Learned to Fly*.



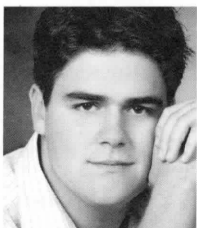
Danielle Janess *Mother*

A fourth year acting student, Danielle most recently played Queen Elizabeth in last semester's *Richard III*. She has also been seen as Griselda/Nell in last year's *Top Girls* and Abe in SATCo's *Five Red Balloons*. Danielle returns to UVic next fall to complete a second degree in Creative Writing, where she practices short fiction and poetry.



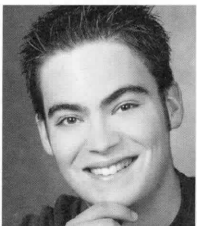
Amitai Marmorstein *Joseph*

Amitai is a fourth year student at the department. He recently played Tyrrel in last semester's *Richard III*. He also played Ezra Lamb in this past summer's *Legoland*. In the future, Amitai is looking forward to performing *Legoland* in New York and touring as a member of the boy band Faith Lift.



Jason Moldowan *Father*

Jason is in his third year in the Department of Theatre. Previous Phoenix main-stage credits include *Guys and Dolls*, *Accidental Death of an Anarchist* and *Tartuffe*. Jason has also performed in *Dog Eat Man* and *High Life* for SATCo and *Alice in Wonderland* and *A Midsummer Night's Dream* for ITSAZOO.

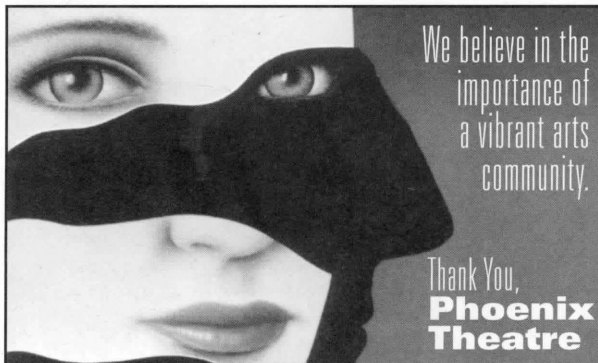


Kholby Wardell *Leon*

This is Kholby's fourth main-stage performance at the Phoenix Theatre. He previously performed as chorus in *Guys and Dolls*, and Damis in last semester's *Tartuffe*. He was recently nominated for a 2006 Critics Choice Award for his performance of Phaeton in last year's *Metamorphoses*.

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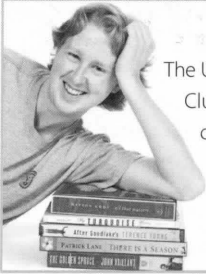
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Alumni, Faculty, Staff and Students News and Kudos

Kaleidoscope Theatre's production of *Charlotte's Web* featured a barnyard full of students and alumni. The show featured an all UVic creative team consisting of **Leslie Bland** (Director), **Karyn McCallum** (Set), **Sabrina Miller** (Costumes), **Randy Poulis** (Lighting) and **Alexander Ferguson** (Sound), as well as **Jen Braem** as Stage Manager and the Phoenix-honed acting talents of **David McPherson**, **Clayton Jevne**, **Colby Wilson**, **Sebastian Archibald**, **Alexander Ferguson** and **Emily Butler**... This May fourth year students **Trevor Hinton** and **Ming Hudson** will perform in Kaleidoscope's premiere production of Barbara Poggemiller's new play *The Boy Who Learned to Fly* at the Vancouver International Children's Festival... **Sebastian Archibald's** play *Death of a Clown* was a finalist in Theatre BC's 18th Annual Canadian National Playwriting Competition. It was recently staged by ITSAZOO Productions at the 2006 Victoria Fringe Festival... **Michelle Montieth** stars in the play *Revisited*, which came to the Metro this January after touring across Canada to critical acclaim... *Monday Magazine's* M Awards honoured many UVic students, alumni and productions with nominations for the annual awards. For more information about what our faculty, staff, alumni and students are up to visit... <http://finearts.uvic.ca/theatre/alumni/>

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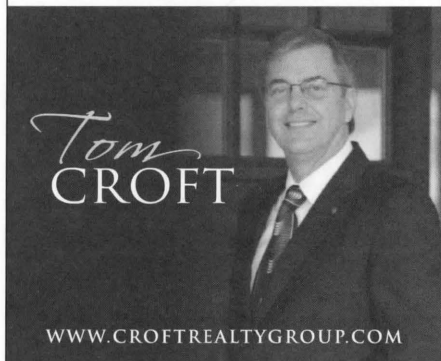
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In Memoriam

Mavor Moore (March 8, 1919 – December 18, 2006)

Mavor Moore was the visionary founder of many of the arts and cultural institutions across Canada. Working as an actor, producer, writer, broadcaster, director, dramatist, impresario, composer, critic and academic – Moore was an iconic part of the Canadian cultural identity.

Moore joined the Canadian Broadcasting Corporation as its youngest producer at the age of twenty-two, following his service as a recruitment officer during the Second World War. He served as CBC Television's first chief producer from 1950 until 1954.

Moore was also a prolific author who wrote more than 100 works for radio, stage, film and television – including the librettos for Louis Applebaum's *Erewhon*, debuted by the Pacific Opera Victoria in 2000, and lyrics to Canada's longest running stage production, *Anne of Green Gables*.

Moore was founder of the Charlottetown Festival, the Canadian Theatre Centre and Toronto's St. Lawrence Centre. He was the first chairman of the Guild of Canadian Playwrights and was a founding governor of both the Stratford Festival and the National Theatre School. He was the first artist to chair the Canada Council for the Arts in 1979 and in 1996 was the founding chairman of the British Columbia Arts Council.

From 1991 to 2004, Moore was a research professor in Fine Arts and Humanities at the University of Victoria where he passionately taught his students. Despite being well into his eighties, Moore said his advanced age was no reason to stop being creative.

His pioneering spirit, ardent creativity and unrelenting advocacy for all Canadian art and culture will be his legacy.

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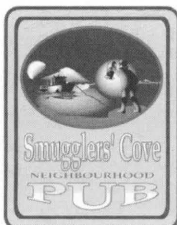
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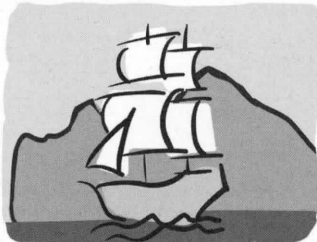
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