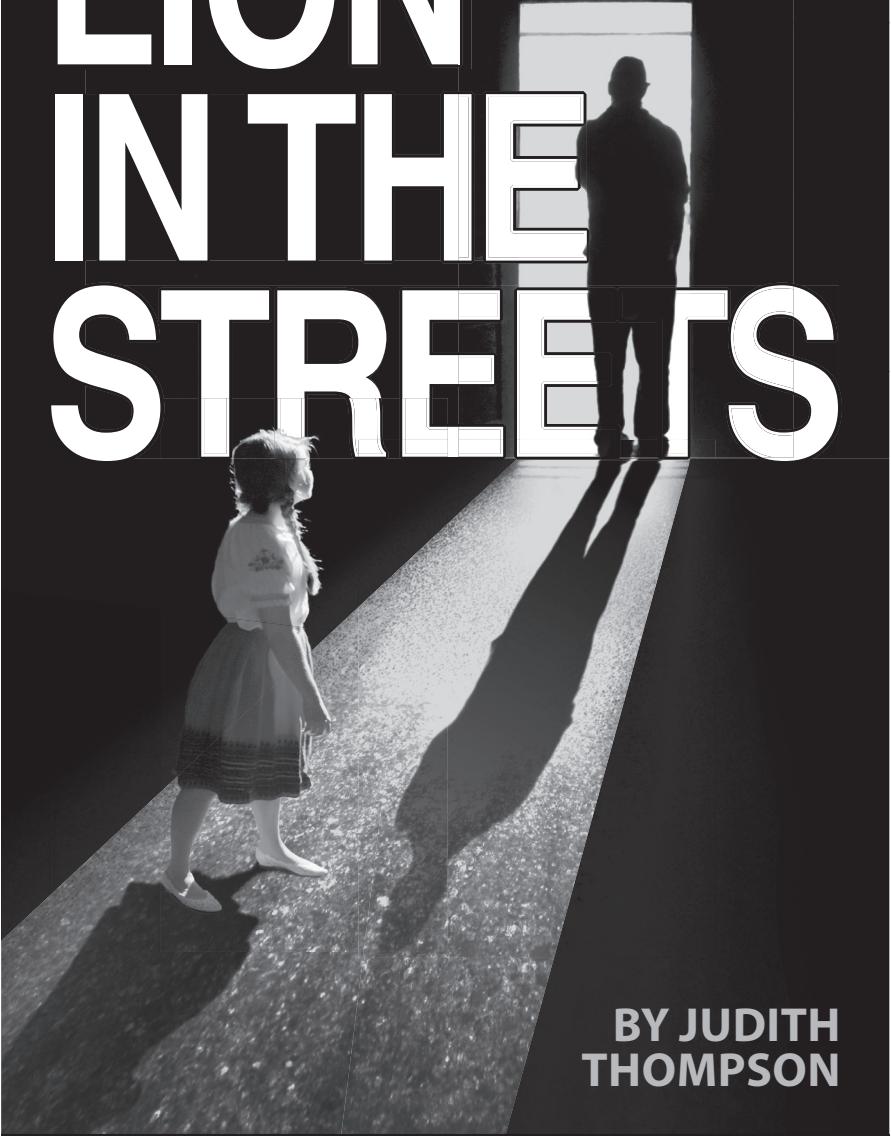


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BY JUDITH
THOMPSON

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Lion in the Streets

By Judith Thompson

CREATIVE TEAM

Director	Conrad Alexandrowicz
Set Designer	Allan Stichbury
Costume Designer	Emma Welsh
Lighting & Projection Designer	Bryan Kenney
Sound Designer	Colette Habel
Stage Manager	Becca Jorgensen

CAST

Sarah Cashin	Sue, Joanne, Joan
Lindsay Curl	Isobel
Sean Dyer	George/Maria, Isobel's Father, Father Hayes, Edward
Logan Mitev	Bill, Rodney, Ben, Scalato (Schoolyard Bully)
Arielle Permack	Scarlett, Jill, Lily
Levi Schneider	Timmy, Ron, David, Michael, Martin (Schoolyard Bully)
Zoë Wessler	Laura, Christine, Nellie (Schoolyard Bully)
Nikola Whitney-Griffiths	Rhonda, Sherry, Rachel (Schoolyard Bully), Ellen

Lion in the Streets was first produced by Taragon Theatre (Toronto) in April 1990.

Author's Agent: Great North Artists Management
350 Dupont Street, Toronto, Ontario, Canada M5R 1V9

There will be one 15-minute intermission during the play.

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About the Playwright



Judith Thompson is one of Canada's most celebrated playwrights. An Officer of the Order of Canada, her plays have been produced nationally and internationally, earning her numerous awards including two Governor General Awards, the Toronto Arts Award, two Chalmers Awards and the Walter Carsen Performing Arts Award. Born in Montréal in 1954, Thompson graduated from Queen's University in 1976 and later studied acting at the National Theatre School, graduating in 1979. Settling in Toronto, she formed a close working relationship with Tarragon Theatre where most of her plays have premiered.

Her works include *The Crackwalker* (1980), *White Biting Dog* (1984), *I Am Yours* (1987), *Lion in the Streets* (1990), *Sled* (1997), *Perfect Pie* (2000), *Habitat* (2001), *Capture Me* (2004), *Such Creatures* (2010) and *Watching Glory Die* (2014). Since 1992 she has taught at the University of Guelph while continuing her career as a playwright, director, actor, screenwriter and producer.

Lion in the Streets was workshopped as part of the first Public Workshop Project at the Tarragon Theatre in 1990. It won the Floyd S. Chalmers Canadian Play Award For an Outstanding Canadian Play in 1991 and went on to be produced by many other companies. It has been translated into French as *Lions dans les rues*.

Director's Notes



When I first began to look at this play it seemed to be a series of fairly realistic scenes contained within a completely non-realistic frame, amounting to a kind of allegory; but then I came to realize that *nothing* about this play is realistic. This sits well with me as, coming from a background in dance and text-based performance, I am compelled by the possibilities of scripts that emphasize the physicality of the actor, that acknowledge the fact of the live event, and that evade completely the terms of representation that define television and film. My approach throughout has been to be honest about the fact that a group of actors is presenting a play to an audience, and to keep this active in the *mise-en-scène* by employing various methods of *dislocation*: of actor from role, of the act of speech from its physical and spatial frame, of the semantic meaning of text from the facts of performance, and of the inner life of one character from their perception by another. And, as you will see, I have tried by means of the extensive use of movement and gesture to reveal the interiority of characters' experience. This much-produced play—already 25 years old—seems to be enjoying a resurgence of interest, I suppose because its themes are universal, and its mode of embedding these themes in dramatic situations continues to be compelling. In my view the work suggests that the dark potentials of the human psyche may be situated along a continuum: what are the steps that one takes from an evil thought to an outright crime? Thompson asks us to consider how evil acts perpetuate themselves across generations, and to find compassion in our hearts for the most flawed characters, because their stories could be our own. I hope you are struck by the truths this play reveals, and that they will stay with you after you leave the theatre.

Conrad Alexandrowicz

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Creative Team



Conrad Alexandrowicz *Director*

Conrad Alexandrowicz is a director, writer and choreographer, and the artistic director of Wild Excursions Performance. He holds a BFA in Dance from York University, and performed with a number of Canadian dance companies, principally Dancemakers, where he began to produce his own work, much of which featured original text. Based for many years in Toronto, in 1994 he moved to Vancouver where he founded Wild Excursions Performance, which has been the vehicle for his creative endeavours since then. *The Wines of Tuscany*, his dance-play for two men, toured across Canada and received numerous awards. In 2002 he completed an MFA in Directing at the University of Alberta, and then returned to Vancouver to restart the company and his professional career. To date he has created over fifty dance and physical-theatre works, some of which have been presented across Canada, in New York City, France and the UK.

In 2007, for Toronto's Young People's Theatre, he directed *i think i can*, a play for one actor and eight tap dancers by Florence Gibson and Shawn Byfield. In 2011 it was remounted in Toronto at the National Arts Centre. In the same year he received a generous SSHRC grant to explore using poetry as the textual point of departure for the creation of physical theatre, in collaboration with poets Lorna Crozier and Erin Mouré. *Mother Tongue*, the final stage production resulting from this activity, was presented in Vancouver last May. A short film is to be made as the final component of the project.



Allan Stichbury *Set Designer*

Recent productions at the University of Victoria include set designs for *A Midsummer Night's Dream*; *Unity: 1918*; *You're a Good Man, Charlie Brown*; *Inside*; *Twelfth Night*, and *Yerma*. Beyond the university, recent credits include set designs for *The Rake's Progress* and *Flying Dutchman* at Pacific Opera Victoria, *The Barber of Seville* at the Vancouver and Edmonton operas, *One Flew Over the Cuckoo's Nest* at Theatre Calgary and The Royal Manitoba Theatre Centre, set and lighting design for *Communion* at Alberta Theatre Projects and lighting design for *God of Carnage* at Theatre Calgary. He established the current Student Exchange Agreement between Bangkok University and UVic, and is a past president of Associated Designers of Canada.



Emma Welsh *Costume Designer*

Emma is in her fourth and final year at the University of Victoria. After previously assisting costume designers on *The Skin of Our Teeth* (2013) and *Unity 1918* (2014), she is thrilled to be designing for the Phoenix mainstage for the first time. Many thanks to her family back in Yellowknife and to the friends who are like family, here in Victoria, for all their support, especially to Megan, who has proven to be an invaluable sounding board these past few months.



Bryan Kenney *Lighting & Projection Designer*

Bryan received his MFA in set and lighting design from the University of Victoria and has since been based out of Vancouver. While at UVic, he designed the lighting for the entire 2011/12 Phoenix season, (*Love Kills*, *Rookery Nook*, *Eurydice*, *Hamlet*), the set for Charles Marowitz's *Hamlet*, and the lighting for the world premier of Daniel MacIvor's *Inside*. As a multidisciplinary designer, Bryan has worked across Canada doing set, lighting, and projection design. Recent credits include: *The Glass Menagerie*, *Judy!* *The Judy Garland Story*, and *Gaslight* (Blue Bridge); *Patron Saint of Stanley Park* (Halifax Theatre for Young People); *A Macbeth*, *Steel Magnolias*, and *Top Girls* (Douglas College); *Boeing Boeing* (Keyano Theatre); *Anne and Gilbert the Musical* (Anne and Gilbert Inc); and *Helen's Necklace* (The Belfry).

Creative Team



Colette Habel *Sound Designer*

Colette is a fourth-year student with a double major in Theatre and Writing. She is delighted to be sound designing her third Phoenix mainstage. Select credits include: Sound Designer, *Psychology* (SATCo, 2014), *Unity (1918)* (Phoenix Theatre, 2014), *Picnic* (Phoenix Theatre, 2014), and Director and Sound Designer of her adaptation of *Goblin Market* (SATCo, 2013). Colette's next endeavor is as Dramaturge and Production Designer for *The Lab* in May 2015, part of Theatre SKAM's *SKAM Remixed* series and a coproduction with Intrepid Theatre's YOU Show. She would like to thank her family, inside the Phoenix and out, for their continued unconditional and optimistic support.



Becca Jorgensen *Stage Manager*

Becca is a fourth-year Production and Management student. When not calling "stand by" or "go", Becca has found a new love for organizing small intimate gatherings, discovered recently when she enthusiastically served as Event Assistant and Vendor Coordinator for the Victoria Symphony's 25th Annual Symphony Splash. Select stage management credits include: *Picnic* (Phoenix Theatre, 2014), *The Princess Rescue Force* (Fringe, 2014), *GRID* (SATCo, 2014), *Runaway* (TheatreSKAM, 2014), *Goblin Market* (SATCo, 2013), *A Play, Or Something Like One* (Fringe, 2013). She would like to thank family and friends for their ongoing loving and optimistic support.

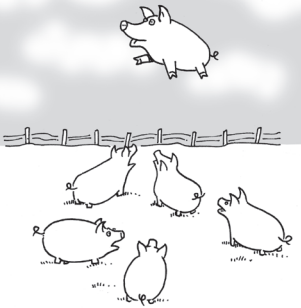


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Cast



Sarah Cashin *Sue, Joanne, Joan*

Sarah is in her fourth year of the acting specialization. Past credits include *The Skin of Our Teeth* (Phoenix Theatre, 2013), *The Marriage Proposal* (MFA Project, 2014), and *A Midsummer Nights Dream* (Phoenix Theatre, 2014). Sarah would like to extend her love and gratitude to all of her friends and family.



Lindsay Curl *Isobel*

Lindsay is in her fourth year of the acting specialization. Past Phoenix credits include *The Skin of Our Teeth* and *Picnic*. She would like to thank her family and acting class for keeping her heart full of love. Also, thank you to the entire Phoenix family – this experience has been incredible.



Sean Dyer *Georgel/Maria, Isobel's Father, Father Hayes, Edward*

Sean is excited to return to the stage in *Lion in the Streets*. His past credits at the Phoenix include playing a member of the Convener's Posse in *The Skin of Our Teeth*, Stan in *Unity 1918*, and Bottom in *A Midsummer Night's Dream*.



Logan Mitev *Bill, Rodney, Ben, Scalato (Schoolyard Bully)*

Logan is a fourth-year acting student from Yellowknife, Northwest Territories and is extremely excited to be working with such a talented group of people in his last mainstage at UVic. His most recent roles were the blind soldier Hart in *Unity 1918* and Demetrius in *A Midsummer Night's Dream*.



Arielle Permack *Scarlett, Jill, Lily*

Arielle is in her third year of the acting specialization and her second Phoenix show. You may have seen her in *A Midsummer Nights Dream* as the hippified Titania. Arielle hopes that the powerful message of this play shines through, and that you enjoy the hauntingly beautiful stories that get you there.



Levi Schneider *Timmy, Ron, David, Michael, Martin (Schoolyard Bully)*

Levi is in his fourth year in the acting specialization. He was previously in *A Midsummer Night's Dream*, *The Good Person of Setzuan* (Phoenix), *Stupid Kids* (MFA Project), *Grid, Psychology* (SATCo), *The Rocky Horror Picture Show* (Kaleidoscope), and *The Damned Girl* (Fringe). Levi has designed sets for SATCo and for the Victoria Fringe Festival.



Zoë Wessler *Laura, Christine, Nellie (Schoolyard Bully)*

Zoë is a third-year acting student in the Department of Theatre. Past credits include *A Midsummer Night's Dream* (Phoenix Theatre), *Psychology*, *The Whole Shebang*, *Amelia and the Dwarfs* (SATCo), and *Ray Frank: The Girl Rabbi of the Golden West* (2013). Zoë hopes that this play sparks as many questions as it gives answers.



Nikola Whitney-Griffiths *Rhonda, Sherry, Ellen, Rachel (Schoolyard Bully)*

Nikola is in her fourth year of the acting program. She is ecstatic to be working on such an artistically, culturally and politically important piece of Canadian theatre. Credits include *A Midsummer Night's Dream* (Phoenix, 2014), *Henry V* and *Taming of the Shrew* (Victoria Shakespeare Society, 2014) and *Stupid Kids* (MFA Project, 2014).

Production *Team*

Costume Design Supervision
Dialect Coach
Assistant Technical Director
Assistant Stage Managers
Assistant to the Set Designer
Assistants to the Costume Designer
Assistant to the Lighting Designer
Assistants to the Sound Designer
Electrician
Lighting Operator
Sound Operator
Assistant Carpenters
Scenic Painting Crew
Props Coordinator
Acting Head of Wardrobe
Wardrobe Supervisor
Hair and Makeup Coordinators
Hair Dresser and Cuts
Costume Dressers

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205 Marketing Team
Assistant to the Audience Services Manager
Front of House Managers
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(Applied Theatre - On leave)

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Sandra Guerreiro Audience Services Manager

Linda Hardy (Acting, Voice - On leave)

Gordon Hedquist Caretaker (On leave)

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Clare Lannam Acting Secretary

Mary Kerr, Ph.D. (honoris causa)
(Design - On leave)

Peter McGuire (Directing)

Timothy O'Gorman Technical Director

Catherine Plant Audience Services Liaison

Charles Procure Head of Scenic Construction

Brian Richmond (Acting, Directing)

Kirsten Sadeghi-Yekta (Applied Theatre)

Allan Stichbury (Design)

Karla D. Stout Head of Wardrobe

Connie te Kampe
Department Secretary (On leave)

Bert Timmermans
Acting Theatre Manager/Production Manager

Dr. Tony Vickery (Theatre History)

Dr. Jennifer Wise (Theatre History)

Jan Wood (Acting)

Michael Booth, Professor Emeritus

Giles Hogya, Professor Emeritus

Alan Hughes, Professor Emeritus

John Krich, Professor Emeritus

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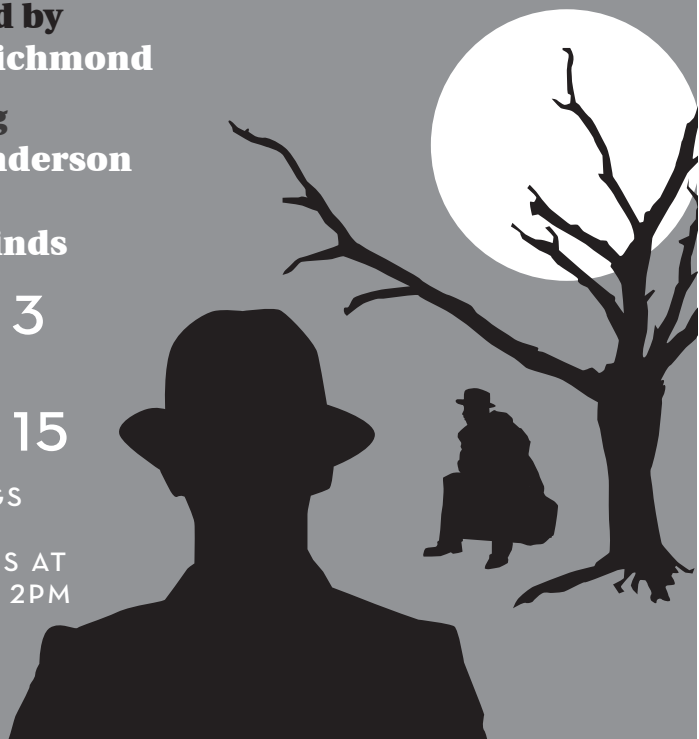
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