

Electronic Press Kit

Fyodor Dostoyevsky's
THE IDIOT



Produced by Newworld Theatre in partnership with Vancouver Moving Theatre
Presented by the PuSh International Performing Arts Festival with Theatre at UBC

January 20-29, 2012 7:30pm

Preview Jan 19, Opening Jan 20

Matinee Sat & Sun 2:00pm. No show Sun night or Mon.

Post-show talkback Jan 22 matinee

2 for 1 tickets for Jan 19 Preview and Jan 21 & 22 Matinees

Frederic Wood Theatre, 6354 Crescent Road, UBC

Tickets from \$28 | available through Theatre at UBC | 604-822-2678
ubctheatre.universitytickets.com

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For Immediate Release - Dec. 1, 2011



Fyodor Dostoyevsky's *The Idiot*

A Newworld Theatre production in partnership with Vancouver Moving Theatre
Presented by the PuSh International Performing Arts Festival and Theatre at UBC
January 20-29, 2012, Frederic Wood Theatre, UBC

Adapted and Directed by James Fagan Tait
Music Composed and Directed by Joelysa Pankanea

*In a world obsessed with money, power, and sexual conquest,
is a sanatorium the only place for a saint?*

The award-winning team that brought you *Crime and Punishment* in 2005 returns with a new adaptation of Dostoyevsky's comic social critique, *The Idiot*, a world-premiere adaptation from award-winning writer, actor and director James Fagan Tait.

The Idiot tells the story of the strange Prince Lyov Nikolayevich Myshkin: a person who is entirely and completely good. After four years convalescing in Switzerland, Myshkin returns almost cured of epilepsy and the "idiocy" it created in him. The moment his train crosses onto Russian soil, his adventure with love, truth and the whole rotten saga of human existence begins. He becomes enamored with Rogozhin, who himself is obsessed by Natasha Fillippovna, a beautiful woman with an unfortunate reputation. Scorned by the society of St. Petersburg for his generosity and innocence, Myshkin finds himself at the centre of a struggle fueled by love, jealousy and greed. In the end, it is Myshkin's very goodness that precipitates disaster.

Newworld Theatre (*Peter Panties, PodPlays, Ali & Ali*) teams up with **Vancouver Moving Theatre** (*Heart of the City Festival, Downtown Eastside Community Play, East End Blues*) to bring Dostoyevsky's feverish tragicomedy to the stage, in a musical adaptation that is both whimsical and haunting — a moral parable that questions the principles of the powerful.

The Idiot is adapted and directed by James Fagan Tait, with composition and musical direction by Joelysa Pankanea. The design team includes Mara Gottler (costumes), Itai Erdal (lighting) and Bryan Pollock (set), joined by cast members David Adams, Patti Allan, Cherise Clarke, Kerry Davidson, Craig Erickson, Kevin MacDonald, Andrew McNee, Richard Newman, Tom Pickett, Savannah Walling, Adrienne Wong and others. The full cast of twenty-one performers will draw from Vancouver's various theatre communities, including professionals, emerging and community performers from the Downtown Eastside, and Theatre at UBC BFA students.

"*Crime and Punishment* is elegiac: profound in its themes, huge in its spectacle, and restrained in its aesthetic. The simple power of it all is enough to make you weep."

— Colin Thomas, *The Georgia Straight*

The Idiot is commissioned by Arts Partners in Creative Development and the PuSh International Performing Arts Festival.



Newworld Theatre and Vancouver Moving Theatre acknowledge the support of the Canada Council for the Arts, BC Arts Council, City of Vancouver – Cultural Services, the BC Ministry of Housing and Social Development (Gaming Enforcement Branch) and the British Columbia Government Employees Union.

AN INTERVIEW WITH *THE IDIOT* CREATORS DIRECTOR JAMES FAGAN TAIT AND COMPOSER JOELYSA PANKANEA

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Both “Crime and Punishment” and now “The Idiot” mark a certain production style in your body of work. How did it start?

JAMES FAGAN TAIT: I had just finished working in the Downtown East Side with over 80 actors in a play, and I had done a few Ann Jellicoe-type community plays - one on Toronto Island, one in the Downtown East Side [*In the Heart of a City*] and six in Enderby with the Splatsin First Nations band and the City of Enderby - and I started believing in the power of large community and music and many people on stage of different variety. I realized that large shows with just a group of white professional actors didn't have the same resonance for me anymore. Camyar [Chai at Newworld] said that their mandate was diversity and I said “Can we have another field of diversity on stage: community artists, students, professional artists and artists who are not Equity?” So we did *Crime and Punishment* and the result was significant. We're pursuing the same mandate with *The Idiot*: to create a culture in the cast.

Where did the idea for adapting “The Idiot” come from?

JOELYSA PANKANEA: I think Jimmy always felt it made sense after *Crime and Punishment*. He used to tell me back then, “We have to do *The Idiot*! That's the next one!” So something about it was right for him.

JFT: I first read it in 1982 for Ryerson Theatre School. I read *Crime and Punishment* and it changed my life. Then I laughed my way through *The Idiot*. And, after that, I always looked for people in my life who were those characters and I thought “I'm going to do this onstage”. I always knew I was going to do “Crime” – that was a for sure. After we did, I thought “Well, we did that. Why can't a group like this do *The Idiot*? Dostoyevsky really had a different way of observing than anyone I had ever read.



Photo: Richard Newman

What has been the life of this process?

JP: I can take you through the timeline of creating the music. I have been writing the score over the last year, we've done two workshops during that time. Each workshop consisted of four days in which we learned a TONNE of music. After our last workshop, Jimmy and I made final decisions about what pieces would stay in or be cut. For the last few months, I have been editing the score and the finished product finally got to Newworld a week before rehearsals started!



Photo: Andrew McNee

JFT: After “Crime” I said to Joelysa “We should do *The Idiot* with the same group. We then got a writing grant with no strings to any company. Camyar Chai said that Newworld might be interested in the next few years. (It ended up being seven years later). Peter Hinton at the National Arts Centre in Ottawa and Albert Schultz at Soulpepper Theatre in Toronto were negotiating *Crime and Punishment*. It was just too big but we were looking for a way to get that work to the NAC and to Soulpepper. So Peter wanted to then go into development on *The Idiot*. So I went on a “Translation and Adaptation” residency where I finished Part One of the play (there were going to be two plays). That was four years ago. Once that was finished Marcus Youssef at Newworld then expressed interest in having a reading of Part One, sponsored by the Belfry Theatre with 15 actors. That was three years ago. Albert at Soulpepper wanted to hear it so I went to Toronto and had a reading with the Soulpepper Academy. When I came back Marcus said that Newworld was going to go forward with the

production in three years. We then got grants to finish the writing – which meant the second part of the play. It was supposed to be two plays over two evenings but it was decided that I could do it in one evening as one play. Part One was compressed into our Act One. Last January and February I wrote Act Two, which was books two, three and four of the novel. We had our first workshop this past August, another in September and now here we are.

What has been the biggest challenge in creating this adaptation?

JFT: Turning Books Two, Three and Four into a play, compressing that much information. It's so different than “Crime and Punishment”, which is basically in one man's head for three quarters of it until it goes into another man's head for the last quarter (which I eliminated). For “The Idiot” it was hard to take what is a polyphonic novel and turn it into something that has many fewer voices and to maintain its interest and beauty.

JP: Musically, the biggest challenge (other than the sheer size of the score) has been the musical arc of the story. I always found Dostoyevsky's writing 'not as smooth' in this particular novel. It wasn't until much later that Jimmy had told me that back then, this book would've come out as a weekly edition, piece by piece the story would be done, not all at

once. I'm no Dostoyevsky expert, but I believe that he may have had a harder time writing this one than some of his others, and that might have been the 'fragmentation' I experienced and had such a hard time following. Also, it's usually trickier when dealing with books that are in large sectioned parts such as *The Idiot*.

What similarities and differences are there between “The Idiot” and “Crime”?

JFT: *The Idiot* moves from a redemptive place to one of despair, to bleakness. “Crime” is the opposite: it moves towards redemption where the criminal mind recognizes that, in order to live as a human being, he has to kneel down at the crossroads and beg forgiveness of the community. Then he can find redemption. In “The Idiot”, it moves in an opposite direction where a person coming out of an institution with his mind back intact after suffering severe mental illness is out in the community and he continually fails without his support group. He eventually loses his mind because he has not been programmed. One is a descent and the other is an ascent. People who have seen “Crime” may have some recognition this time in Dostoyevsky and think “That reminds me of that time in *Crime and Punishment*”. But they’re very different novels, very different adaptations and the music is very different.



Photo: Patti Allan

How do you find and create the “sound” for “The Idiot”?

JP: That's a huge question. Every theme comes from a different place, but I'll talk about the main theme only - creating a piece for a specific character. Nastasya is a character that is very complex. I'll spend a lot of time with the script until I really feel that I understand 'my version' of this person and I'll create the theme with my set of 'Nastasya-isms' in mind. I always know if I've come in at the right angle because the music comes cleanly, clearly and precisely.

JFT: The text is contemporary and the language is very current even though the play is set in another period. As I write, I write all the lyrics and where the music starts in the first draft. I'll sit down with Joelysa and read through it and then I'll sing through it for her (which is horrifying) so she can hear a little bit of the flavor of where it comes from in my brain. She can hear scanning and word stress and genre. I'll also feed her lots of CDs for inspiration. She'll then ask for adjectives to get a sense of the qualities of the music and we go from there.

About Dostoyevsky and *The Idiot*

Fyodor Mikhailovich Dostoyevsky (November 11, 1821 – February 9, 1881) was a Russian writer of novels, short stories and essays. He is best known for his novels *Crime and Punishment*, *The Idiot* and *The Brothers Karamazov*.

Dostoyevsky's literary works explore human psychology in the troubled political, social and spiritual context of 19th-century Russian society. With the embittered voice of the anonymous "underground man", Dostoyevsky wrote *Notes from Underground* (1864), which has been called the "best overture for existentialism ever written" by Walter Kaufmann. He is often acknowledged by critics as one of the greatest and most prominent psychologists in world literature.



In *The Idiot*, Dostoyevsky attempted to portray a "positively good man" in the character of Prince Myshkin (pronounced "MOOSH-kin"). Endowed with Christ-like spiritual attributes and professing a childlike, innocent belief in the possibility of achieving heaven on earth, Myshkin obviously enters a Russian society corroded by avariciousness, moral corruption, and spiritual desolation. The ensuing action presents a starkly apocalyptic and pessimistic vision of how inconsequential goodness and humility are in the midst of a society on the verge of moral and spiritual disintegration.

Dostoyevsky wrote *The Idiot* between 1867 and 1868, at a time when he endured dire financial and emotional difficulties. In an effort to avoid his numerous creditors, Dostoyevsky and his wife fled Russia and traveled from city to city in Europe, trying to eke out a humble living. During this gloomy period of poverty, the author suffered a number of serious bouts of epilepsy, which left him in a fragile emotional and physical condition.

Some critics and biographers have speculated that he endowed Myshkin with epilepsy in an almost cathartic attempt to come to terms with the circumstances of his own condition. Dostoyevsky also continued to succumb to his obsession with gambling, which left him desperate and penniless. As a result, he realized that he needed to produce a work that would lift him out of debt and change his family's fortunes. To that end, he began work on a novel which he had promised the journal *Russian Messenger*. When *The Idiot* appeared in serial form beginning in 1868, readers responded with bewilderment to what they considered to be incomplete characters, an incoherent narrative structure, and a fantastical, unrealistic setting. Given the initial reticence of the periodical subscribers, publishers were reluctant to purchase the book rights to the novel.

On the other hand, the novel has also been described in the words of scholar Anne Ellen Hruska, as "a beautiful, funny and heart wrenching exploration of the human condition and the potential for salvation or destruction." Although it's true the novel does not have an economically developed, linear plot; *The Idiot's* complex web of subplots and characters are filled with life and truth; they give voice to multiple – and frequently contradictory -- view-points and value systems, all interspersed with philosophic dialogues and anecdotes. His "villains and losers" are presented with as much empathy as his tragic heroes, and so is his portrayal of a fragmented society on the brink of disaster. As Dostoyevsky writes in *The Idiot*, "Don't let us forget that the causes of human actions are usually immeasurably more complex and varied than our subsequent explanations of them."

Over 140 years later, *The Idiot* is still in print, sharing with readers of today his portrayals of people coping with extreme situations, disability and trauma, his deep compassion for "all of whom life has trampled, all the worn-out women [and] alcoholics, the dying villages, the cities' horrible poverty and disease" and his hopes "for the unity of all mankind...without preference of race".

Sources: *Nineteenth-Century Literary Criticism* (Gale Cengage); *Detractors and Defenders of Dostoyevsky's Art* (Victor Terras); speech from Dostoyevsky to the Society of Lovers of Russian Literature, June 8, 1880

Selected Artists' Bios



James Fagan Tait (Director, Playwright)

James Fagan Tait is a native of Cornwall, Ontario and trained at Ryerson Theatre School and the Royal Conservatory of Music in Toronto, where he worked as an actor and director for several years. He also studied theatre at Ecole Jacques Lecoq in Paris where he worked as an actor and director for four years. He is one of Vancouver's busiest actor / writer / directors, creating, directing, and/or performing in shows for numerous professional and community-based companies, including Newworld Theatre, Boca del Lupo, Western Gold, the Vancouver Playhouse, the Caravan, Vancouver Moving Theatre, the Electric Company, Runaway Moon, Bard on the Beach and many others.



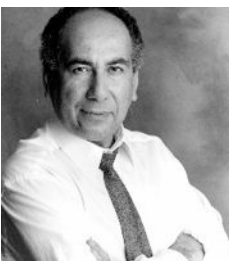
Joelysa Pankanea (Composer, Musical Director)

Originally from Kenya, Joelysa has been composing, musical directing and performing original music for Vancouver's vibrant theatre scene for the past decade. Her work has earned her two Jessie awards and multiple nominations. She is most noted for her original music for James Fagan Tait's adaptation of *Crime and Punishment* (Newworld Theatre). Recent Credits: *Bashir Lazhar* (Pi Theatre), *Écran de Fumée* (Theatre la Seizieme), *Cyrano* (Arts Club Theatre Company), *King Lear* (Bard on the Beach), *The Perfect Detonator* (a Jay White animated short), *Old Goriot* (Western Gold/PUSH), *The Glass Menagerie* (Arts Club), *Timon of Athens* (Bard on the Beach), *A Christmas Carol* (Playhouse Theatre Company). In 2008/09, Joelysa was sound designer and musical director for Newworld's production of *Mixie and the Halfbreeds*. www.joelysa.com



Mara Gottler (Costume Design)

Mara is the resident costume designer and Artistic Associate for Bard on the Beach Shakespeare Festival. Recent design credits on the West Coast include *The Life Inside* (The Belfry Theatre), *The Thirteenth Chair* (Studio 58), *The Merchant of Venice* and *As You Like It* (Bard on the Beach). She has designed costumes for Robert Lepage and Ex Machina which include *La Tempete* and *Rosignol et Autres Petites Contes*. She is a design instructor in the Theatre Arts Department at Langara College.



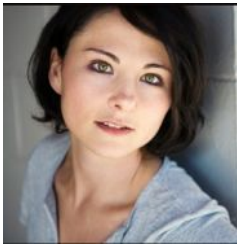
David Adams (Yepanchin)

Recent appearances onstage, include Shylock in *The Merchant of Venice*, Dara in *My Granny the Goldfish*, The Editor in *Tear the Curtain*, Doc in *West Side Story* for Vancouver Opera and M. Renaud in *La Cage aux Folles* for the Vancouver Playhouse. He recently directed *My Fair Lady* (WCTC) and the opera *Rigoletto* (Edmonton Opera).



Patti Allan (Mrs. Yepanchin)

Patti is a four-time Jessie Richardson Award winner, with numerous additional nominations. She has appeared in film, TV and many theatre productions, including *Crime and Punishment* and *Asylum of the Universe* with Newworld Theatre. She teaches first year acting at SFU and enjoys singing 40's tunes with her singing group "The Swing Sisters".



Cherise Clarke (Nastasya Filippovna Barashkov)

Cherise was most recently directed by James Fagan Tait in a remount of the one-woman show, *Tiny Apocalypse* (Rough House). Stage credits include Laura in *The Glass Menagerie* (Arts Club), Castiza in *Revenge* (Felix Culpa), Bonnie in *Cover* (Sea Theatre) and Jackie in *Hayfever*, directed by Nicola Cavendish.



Kerry Davidson (Varya)

Kerry is thrilled to be back in St. Petersburg with Newworld. Her travels with Newworld include *Crime and Punishment*, *Asylum of the Universe* and *Devil Box Cabaret*. Other favourites: *The Cat Who Ate Her Husband* with Ruby Slippers; *Age of Arousal*, *A Flea in Her Ear* and *The Sea Horse* for the Arts Club. Kerry is a graduate of UBC's theatre program, and a proud member of Canadian Actors' Equity.



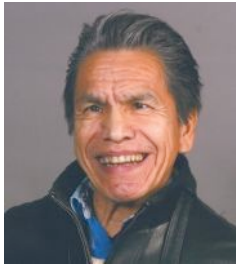
Luke Day (Totsky)

Luke began his stage career in 2003 playing Vancouver pioneer John "Gassy Jack" Deighton in the Downtown Eastside Community Play *In The Heart Of A City*. Other credits include: *A Month In The Country*, *The Seagull*, *The Swaggering Soldier*, *Lady Windermere's Fan*, *Rebecca*, *Moon Over Buffalo*, *The Book Of Liz*, *Six Degrees of Separation*, *Theft*, *Stuff Happens* and *Urinetown*.



Craig Erickson (Ganya)

This is Craig's fourth collaboration with James Fagan Tait after *Timon of Athens* (Bard on the Beach), *Glass Menagerie* and *Cyrano* (Arts Club). Recently, he completed his third season with Bard, performing in the histories *Richard III* and *Henry VI*. More recently, he wrote and performed in a workshop production of Electric Company's *You Are Very Star*. Upcoming: *Hedda Gabler* (Osimous), and *Scar Tissue* (Arts Club).



Stephen Lytton (Keller)

Stephen Lytton was born with cerebral palsy. He went to residential school from 1961 to 1974. He moved to the Downtown Eastside in 1992 and loves the character, heart and courage of this community. He has learned much about the human spirit and its will to survive in spite of all the challenges it encounters. He enjoys poetry, creative writing, acting and the people he meets. Stephen believes that the Arts are one of the many ways to build bridges culturally and socially.



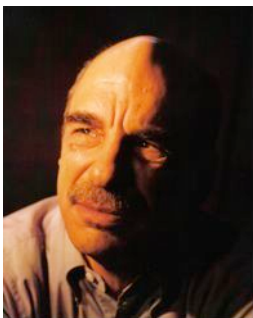
Kevin MacDonald (Prince Myshkin)

Kevin has performed in theatres across the country including The Playhouse, Rumble, Newworld, Bard on the Beach, the Arts Club, Alberta Theatre Projects, National Arts Centre and Soulpepper. He has been a member of both the Canadian Film Centre Actor's Conservatory and the inaugural Soulpepper Academy. Kevin is a graduate of Studio 58.



Andrew McNee (Rogozhin)

Born and raised in Vancouver, Andrew spends his time between theatre and film and television. Recent theatre credits include *After Jerusalem* (Solo Collective), *Jesus Hopped the A Train* (Glass City / Pacific Theatre), *Falstaff* and *Henry V* (Bard on the Beach). Some recent film and television appearances include *Diary of a Wimpy Kid*, *Diary of a Wimpy Kid 2*, *Diary of a Wimpy Kid 3*, *Hellcats*, *Supernatural*, and *Psych*. Andrew is a graduate of Studio 58.



Richard Newman (General Ivolgin)

Previously with Jimmy and Joelysa : *Crime and Punishment* (Newworld, 2005), *Old Goriot* (Western Gold, 2008), *The Life Inside* (Belfry-2010); also, at the Belfry, *Half Life* under Jimmy's direction. Other favourites: *Shylock* at Bard on the Beach (2011), *Diary of Anne Frank* (Arts Club), *Moonlight and Magnolias* (Playhouse), *The One that Got Away* (Electric Co./ Only Animal).



Kuei-ming Lin (Vera)

Kuei-ming appeared in the original *In the Heart of A City* (2003). In May, she is completing her MFA in Creative Writing/Theatre from UBC, with her play *Seeking Spessiva*. Come see her in *Rusalka* (UBC Opera), Gamelan/African Music Ensemble Concert, and a ballet for Cathy Burnett's fundraising event at Frederic Wood Theatre in April.



Tom Pickett (Lebedev)

Tom made his professional theatre debut in Vancouver, in several local theatre productions, until portraying Eat Moe in the Clarke Peters' production of *Five Guys Named Moe* led to an invitation to join the Hal Prince production of *Show Boat*. National/International tours, climaxed a 2 ½ year run with a debut in London's West End at the Prince Edward Theatre. He recently completed a tour of *The Buddy Holly Story* (Arts Club Theatre) and *Bah! Humbug!* (SFU, VMT).



Savannah Walling (Mrs. Ivolgin, movement consultant)

A theatre artist and writer, Downtown Eastside resident Savannah Walling is Artistic Director of Vancouver Moving Theatre, Associate Artistic Director of the Downtown Eastside Heart of the City Festival and portrayed Lizaveta in *Crime and Punishment*. She collaborates with artists of many genres and traditions to create multi-layered production interweaving accessible storytelling, spectacle and live music, from *Bah! Humbug!* and the *Downtown Eastside Community Play to We're All In This Together* and *Tales from the Ramayana*.



Adrienne Wong (Aglaya)

Adrienne Wong creates, performs and produces new work for theatre and radio. As Artistic Producer of Newworld she produced *PodPlays* (with PTC) and performed in *Peter Panties*, *My Name is Rachel Corrie* and *Mixie and the Halfbreeds* (co-written with Julie Tamiko Manning) and three *HIVES*. Extracurricular projects include *YOU ARE VERY STAR* (Electric Company) and *...lives were around me* (battery opera). Adrienne is a graduate of SFU's School for Contemporary Arts.



Photo: Kuei-ming Lin, Kevin MacDonald, Tom Pickett

About

Newworld Theatre



Newworld Theatre is an award-winning, Vancouver-based theatre company that creates, produces and tours new plays and performance events. We tell stories that reflect Canada's diversity in the broadest sense – cultural, linguistic, social and economic. We use popular forms to examine our lives in the context of who counts, who doesn't, and what our relationship is to the people we may think we aren't.

Since 1999, Newworld has won more than 20 Jessie Richardson Theatre Awards (from over 50 nominations), the Alcan Performing Arts Award, the Vancouver Sun Innovation Award, the Seattle Times Footlight Award, the Canada Council Theatre for Young Audiences Award. Newworld's productions have been seen in major festivals across North America and in Europe. These include *Ali and Ali and the axes of Evil*, *Mixie and the Halfbreeds*, *Adrift*, *Crime and Punishment* and *Asylum of the Universe*. In 2009, Newworld also co-founded PL 1422 a cultural hub in East Vancouver co-managed with three other indie theatre companies.

In addition to its mainstage productions, Newworld produces a range of events, from cabaret nights to live readings to public lectures and interviews. Newworld also works closely with community groups, pairing professional artists with non-professionals from different communities to help them create performances that address their self-defined aspirations and concerns.

What Our Work is About:

- Canada is one of the most multicultural countries in the world, and Vancouver one of its most multicultural cities. Our plays are about the many stories, issues and ideas that emerge from this unique place and time.
- Newworld productions investigate borders between cultures, styles, and disciplines
- Newworld tells stories that reflect our city's diversity in the broadest terms possible -- cultural, linguistic, economic and social -- and examine our lives in the context of who counts, who doesn't, and what our relationship is to the people we think we aren't.
- We create plays and performances that are about “here” (Canada) and “there” (other parts of the world) and “us” (people we identify with) and “them” (people we are told are different from us)

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About

Vancouver Moving Theatre



Based in the Downtown Eastside (DTES), Vancouver Moving Theatre (VMT) is an award-winning professional arts company co-founded in 1983 by Terry Hunter and Savannah Walling. VMT researches and creates interdisciplinary theatrical repertoire, produces multi-disciplinary events and festivals for diverse audiences, and provides cultural services, information, and educational / legacy resources.

Highlights of VMT's co-producing adaptations of classic literature include *The Good Person of Setzuan* (Touchstone/Ruby Slippers); *Tales from the Ramayana* (Mandala Arts and Culture); *Crime and Punishment* (Newworld Theatre/PuSh Festival); *Bah! Humbug!* (SFU Woodward's Cultural Programs); *Minotaur Dreams* (Runaway Moon Theatre); and *A Downtown Eastside Romeo and Juliet* with Gina Bastone. For its first fifteen years VMT toured its unique masked dance dramas and drum dances to over forty national and international festivals across North America, Europe, Asia and Australia.

Today VMT is recognized for its community-engaged arts projects tailored with and for the Downtown Eastside. In 2003, VMT co-produced with Carnegie Community Centre *In the Heart of a City: The Downtown Eastside Community Play*, an epic scale event involving over 80 community performers and 2000 volunteers. This dramatic catalyst established the annual flagship *Downtown Eastside Heart of the City Festival*, co-produced with over 30 community partners and featuring hundreds of artists from professionals to residents. Recent VMT highlights include *We Are the People*, *East End Blues* and *All That Jazz* and the *Spirit Rising Festival* (honouring Vancouver's historic East End black community), two *Downtown Eastside Arts for All Institutes* and the *4th National Canadian Community Play Symposium*.

VMT co-productions and Directors have won multiple Jessie Richardson Awards, including *Outstanding Production* and *Significant Achievement in Spectacle Design*. In recognition of their contribution to the development of arts and community, Savannah Walling and Terry Hunter were honoured with the 2008 *BC Community Achievement Award* and the 2009 *City of Vancouver Mayor's Award* (Community Art). In 2008 VMT was honoured with the *City of Vancouver Cultural Harmony Award*.

VANCOUVER MOVING THEATRE DEVELOPS ART THAT

- Celebrates the power of the human imagination and spirit;
- Creates shared experiences that bridge cultures, social groups and artistic disciplines;
- Gives voice to residents of the Downtown Eastside and beyond;
- Reaches diverse audiences, many of whom rarely attend conventional arts venues;
- Supports communities in making art

Vancouver Moving Theatre

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