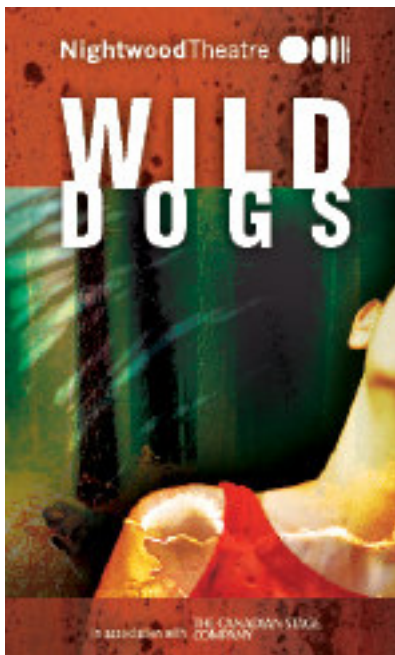


NightwoodTheatre 

In association with **THE CANADIAN STAGE COMPANY**
From the novel by Helen Humphreys
Arranged for the stage by Anne Hardcastle

**MEDIA KIT
FOR
*WILD DOGS***



Production Sponsor: **BMO**  **Financial Group**

NIGHTWOOD THEATRE LAUNCHES THEIR 2008-2009 SEASON WITH THE WORLD PREMIERE OF HELEN HUMPHREYS' *WILD DOGS*

From the novel by Helen Humphreys / Arranged for the stage by Anne Hardcastle

Directed by Kelly Thornton / Starring: Tamara Podemski, Les Carlson, Steve Cumyn, Raven Dauda, Stephen Joffe, Tony Nappo and Taylor Trowbridge

October 4 to November 8, 2008 - Berkeley Street Theatre, Downstairs
Produced by Nightwood Theatre in association with The Canadian Stage Company

Toronto, ON... Nightwood Theatre opens its 29th season with the world premiere of Helen Humphreys' beloved novel *Wild Dogs*, arranged for the stage by Anne Hardcastle. Winner of the 2005 Lambda Award for fiction; *Wild Dogs* was voted one of *NOW Magazine's* Top 10 Books of 2004 and has been optioned for film. This world premiere stars Tamara Podemski as Alice. Podemski was the winner of the Sundance Film Festival 2007 Special Jury Prize for Acting – the first Canadian and first aboriginal in history to win this prize -- and an IFC nomination for her work in "Four Sheets to the Wind."

Wild Dogs is an unforgettable story about the wild in all of us. Each evening at dusk, six people gather at the edge of the woods, calling their dogs back – dogs that have turned wild. There's Lily, simple and considered irresponsible; Jamie, a teen with an attraction to bad company; old Walter who knows his family only tolerates him; Malcolm, an artist with a secret; Rachel, a wildlife biologist; and Alice, on the run from a bad relationship. Drawn together by need, this unlikely group forms a community – until violence strikes unexpectedly.

Humphreys' subject is the despair that torments the inhabitants of an economically depressed town. A volatile romance between two of the characters and a climactic act of violence loom largest in setting the mood for this beautiful novel, and Hardcastle's stage adaptation does not disappoint. It is a powerful script – universal in its exploration of human nature, bold in its dynamic expression of theatrical form and profound as it probes the dichotomy between ourselves as lone wolves and our desire to run with the pack. On Humphreys' novel Hardcastle says, "I loved the way the quiet, elegant prose carries an underground stream of raw emotion and rather scary action. I loved the characters, I hated the characters, I believed in them, I mistrusted them, I took sides and changed sides. And I can't shake myself free from it."

Director Kelly Thornton goes on to explain, "One of the most interesting things about this script is that it exists on multiple narrative planes. In one breath it speaks to the audience in monologue, the next it slips into dialogue and then suddenly, an internal moment. She goes on to ponder the essence of *Wild Dogs'* emotional pull, "*Wild Dogs* is essentially about nature versus man-made constructs; wild versus domestic. And it is beautifully human how it weaves a story around these disparate souls. How they find each other and lose each other as well. It is ultimately about belonging, and place."

Thornton has assembled an impressive creative team for this world premiere including set and costume designer Teresa Przybylski, lighting designer Kimberly Purtell, sound designer Jennifer Gillmor, assistant director Alex Rambusch, stage manager Kristen Kitcher and assistant stage manager Sandi Becker.

Joining Tamara Podemski, the acting ensemble for *Wild Dogs* includes Canadian film, television and theatre luminaries as Les Carlson as Walter (renowned actor who has appeared on every major stage across the country including six seasons at Stratford Festival), Steve Cumyn as Malcolm (Dora Award-winning lead actor from *Angels in America*), Tony Nappo as Spencer (*Alias Godot*, "Da Vinci's Inquest"), Raven Dauda as Rachel (*Intimate Apparel*, *Da Kink in my Hair*) and introduces, in their Toronto stage debuts, Taylor Trowbridge as Lily and Stephen Joffe as Jamie.

Artistic Bios

Helen Humphrey, Writer

Helen Humphreys is the author of four books of poetry, four novels and a book of literary non-fiction. Her first novel, *Leaving Earth*, won the City of Toronto Book Award and was a New York Times Notable Book of the Year. Her second novel, *Afterimage*, won the Rogers Writers' Trust Fiction Prize, was nominated for the Commonwealth Prize and was a New York Times Notable Book of the Year. *The Lost Garden* was a CBC Canada Reads selection and was a New York Times Notable Book of the Year. *Wild Dogs* won the Lambda Award for fiction. *The Frozen Thames*, was a #1 bestseller in Canada. Her latest book, *Coventry*, releases September 2008. Her work has been translated into many languages. *Afterimage* and *Wild Dogs* have both been optioned for film.

Anne Hardcastle, Adaptor for the stage

Anne Hardcastle trained at the Guildhall School of Music and Drama in London where she worked extensively in theatre and television before she emigrated to Canada in 1969. Since then she has taught at the Universities of Regina, Dalhousie, Brock and Queen's. She has also taught some special projects at the National Theatre School. She continues to act and direct professionally and has worked for the Globe Theatre in Regina, Sudbury Theatre Centre and Theatre New Brunswick among others. She has also appeared in numerous shows at The Thousand Islands Playhouse including *Noises Off*, *The Secret Garden* and *Arms and the Man*.

Kelly Thornton, Director

Kelly Thornton is an award-winning director and dramaturg. Since 2001, she has been the Artistic Director of Nightwood Theatre. Selected credits include *So Many Doors* (Magnetic North Theatre Festival/Sour Brides /Yukon Arts Centre), Veronique Olmi's *Mathilde*, translated by Morwyn Brebner (Nightwood), *The Comedy of Errors* for CanStage's Dream in High Park, *The Danish Play* (Nightwood, Aveny-Teatret, Denmark, Magnetic North and the National Arts Centre) and *This Hotel* (Theatre Passe Muraille/Planet 88- six Dora Mavor Moore Award nominations including Outstanding Direction). Other credits include the world premiere of *China Doll* (Nightwood, Governor General's Award Finalist), *Peep Show* (Buddies in Bad Times Theatre), *Finding Regina* (Theatre Passe Muraille /Globe Theatre), *The Dumb Waiter* (SummerWorks), and Friedrich Durrenmatt's *The Visit* (Alumnae Director's Award). In 2003 she was honoured with the prestigious Pauline McGibbon Award for her outstanding work as a Director and most recently, Kelly was recognized for her commitment to training and mentorship of young women in the performing arts by being named a 2008 YWCA Woman of Distinction.

Tamara Podemski, Alice

Tamara Podemski is a multi-disciplinary artist born and raised in Toronto, Canada. She is a graduate of the Claude Watson School for the Performing Arts in Toronto, where she studied theatre, dance and music throughout its 10-year program. Her acting has spanned across all mediums with credits such as "Dance Me Outside," "The Rez," "Ready or Not," "North of 60," "Moose TV," "Rabbit Fall" and "New Amsterdam." She has acted in several theatre productions, most notably, as a member of the original Canadian cast of *Rent*, as well as starring as Maureen in the Broadway Company of *Rent*. Although she has premiered three films at the Sundance Film Festival, she left her biggest mark in 2007, making history as the first Canadian actress and first Native American actress, to win the Special Jury Prize for Acting. Playing the role of Miri Smallhill in Sterlin Harjo's "Four Sheets to the Wind," her performance also garnered her a Best Supporting Actress Nomination for the IFC's 2008 Independent Spirit Awards.

Les Carlson, Walter

Les Carlson most recently appeared as Ferapont in Souleppper's *Three Sisters* and as Gloucester in their *King Lear*. In no particular order, he has appeared at the following theatres: Necessary Angel, Stratford Festival (six Seasons); Tarragon Theatre; Manitoba Theatre Center; Shaw Festival; Canadian Stage Company; Factory Theatre; National Arts Centre; Theatre Calgary; Alberta Theatre Projects; Vancouver Playhouse; Seattle Rep; New York, Oregon (five seasons), Cincinnati Shakespeare Festivals; Persephone Theatre; Theatre New Brunswick; Centaur Theatre; Grand Theatre; Studio Arena; New Globe; New Stages; Black Hills Playhouse and others. A few of his favorite roles over the past years have been the title role in *Hamlet*; Edgar in *King Lear*; Feste in *Twelfth Night* (Oregon); Mercutio in *Romeo*

and *Juliet*; Charles in *Saint Joan* (Cincinnati); Orson in *Your Own Thing* (New York, London and U.S. National Tour); Harold in *Leaving Home* (Tarragon); Mitch in *Streetcar Named Desire* (Stratford); Tusenbach in *Three Sisters* (Seattle); Joe Keller in *All My Sons* (Calgary); George in *Who's Afraid of Virginia Woolf* (The Grand); The Author and Ou Buks in *Valley Song* (New Globe – Dora Mavor Moore Award 1998). Three of his favorites numerous film and television awards are the late Bob Clark's "A Christmas Story" and David Cronenberg's "Videodrome" and "The Fly." He received an ACTRA Award for Best Supporting Actor for CBC's "Raku Fire."

Steve Cumyn, Malcolm

Continuing a happy return to Toronto theatre, Steve Cumyn is thrilled to be making his Nightwood Theatre debut. Last seen as Geoffrey in The Harold Green Jewish Theatre's *The Sisters Rosensweig*, Steve began working as an actor in Toronto over twenty years ago. He enjoyed five seasons at Stratford with roles in *The Duchess of Malfi*, *Edward the Second*, *Noises Off* and *The Swanee*. Other theatre credits include *Twelfth Night*, *A Midsummer Night's Dream* and *Angels in America* for which he received a Dora Mavor Moore Award (Canadian Stage Company); *The Mother's Saint* and *The Orphan Muses* (Topological Theatre); *High Life* (Crow's Theatre); *King Lear* (Necessary Angel); *WWII* (Videocabaret); *Never Swim Alone* (Theatre Passe Muraille); and *A Secret Life* (Theatre Direct Canada).

Raven Dauda, Rachel

Raven Dauda recently starred in the 2008 Dora Mavor Moore Award nominated production of *Intimate Apparel* (Obsidian Theatre). Other critically acclaimed productions include, *First Hand Woman* (Fire Up Productions) *Twilight Café* (Theatre Archipelago), *da Kink in my Hair* (Mirvish Productions) and *The Prince and the Pauper* (Lorraine Kimsa Theatre for Young People). In 2007, Raven co-starred as Jessie Preacher in the WGC and DGC award-winning series "Across the River to Motor City" (City TV). Raven has also guest-starred in television shows such as "da Kink in my Hair" (Global), "The Eleventh Hour" (CTV), and "Soul Food" (Showtime). Other notable works include "Knights of the South Bronx" (Fox/A&E), "Riding the Bus with My Sister" (CBS), "The Rules of Engagement" (ABC) and "The Natalie Cole Story" (NBC).

Stephen Joffe, Jamie

Most recently Stephen Joffe starred as Charles Cheswick in Claude Watson's *One Flew Over the Cuckoo's Nest* (Earl Haig Secondary School, Cringan Hall Theatre) and as Tootles in *Peter Pan* (Elgin Theatre/Ross Petty Productions). His film and television credits include one season on "Overruled," hosting Discovery Channel's "Time-Blazers," "Life with Derek," "The Latest Buzz," as well as "Frequency" (New Line Cinema), "Dirty Pictures" (MGM Television) and others. He attends the Claude Watson School for the Arts and is currently producing a series of plays with a few classmates. He received a nomination for a Young Artist's Award for his role as *Jamie* in Showtime's "The Wishing Tree".

Tony Nappo, Spencer

A proud native of Scarborough, Ontario, Tony Nappo tripped over acting while majoring in English at University of Toronto. A popular fixture in the independent film scene, Tony is featured in New Line Cinema's "Knock Around Guys," Jim Allodi's popular first feature film "The Uncles" and Anne Wheeler's "Better Than Chocolate." His performance in "Who Is Cletis Tout?" (starring Tim Allen, Christian Slater and Richard Dreyfuss) attracted so much attention in the advance screenings, that new scenes were added to further feature his character in the film. Recent film credits include "Beauty and Power," and "Judgement." Tony Nappo has been featured in countless television series including, "Tracker" (CTV), "Doc" (Pebblehut), "Blue Murder" (Global) and "Da Vinci's Inquest" (CBC). Most recently Tony Nappo performed in the world premiere of *Alias Godot* at Tarragon Theatre. Previous theatre credits include *Hosanna* (Buddies In Bad Times), *Betrayal* (Soulpepper) and *Motel Hélène* (Tarragon). Tony Nappo studied at the American Academy of Dramatic Arts in NYC.

Taylor Trowbridge, Lily

Taylor Trowbridge's recent stage credits include Juliet in *Romeo and Juliet* and Biondello in *Taming of the Shrew* (Bard on the Beach), *The Crucible* and *The Invisible Man* (The Shaw Festival Theatre), *That Summer* (Georgian Theatre Festival) and *As You Like It* (Theatre By The Bay). Her film and television credits include "Slings and Arrows," "Da Vinci's Inquest," "The Murdoch Mysteries," "The 13th Mission," "Roxana," "Half A Person" and "An Accidental Friendship." Taylor Trowbridge trained at Circle in the Square Theatre School in New York and is a graduate of Vancouver Film School.

Wild Dogs Details

DATES: October 4 to November 8, 2008
MEDIA/VIP: Thursday, October 9, 2008
SHOW TIMES: Monday to Saturday at 8:00 p.m., Wednesdays at 1:30 p.m., Saturdays at 2:00 p.m.
TICKETS: Single tickets: \$20 - \$42, Mondays: PWYC, Previews: \$25
Tickets are available in advance by calling 416-368-3110 or online at www.nightwoodtheatre.net
NIGHTWOOD PASSHOLDERS: Save up to 50% on tickets by calling 416-944-1740 ext. 8
LOCATION: Berkeley Street Theatre, Downstairs, 26 Berkeley Street

SPECIAL EVENTS:

- i) Born in the 80s Night – Friday, October 17th at 8:00 p.m. performance
 - ii) High Tea with Helen Humphreys and Anne Hardcastle – Saturday, October 18th at 2:00 p.m. performance
 - iii) Babysitting available – Saturday, October 25th at 2:00 p.m. performance
- Please call Nightwood Theatre at 416-944-1740 ext 8 for more details about all Nightwood Special Events.

ABOUT NIGHTWOOD THEATRE

Nightwood Theatre – Artistic Director **Kelly Thornton** and Producer **Monica Esteves**.

As Canada's national women's theatre since 1979, Nightwood has launched the careers of many of the leading theatre artists in the country creating a repertoire of Canadian plays including Ann-Marie MacDonald's *Goodnight Desdemona*, *Good Morning Juliet*, Djanet Sears' *Harlem Duet* and Sonja Mills' *The Danish Play*.

We have touched the lives of thousands in our history and today we are thriving. We have won Canada's highest literary and performing arts awards and more than ever our success proves the need for theatre that gives voice to women and celebrates the diversity of Canadian society. Nightwood is a national theatre and we remain actively engaged in mentoring young women and promoting women's place on the local, national and international stage.

Wild Dogs is part of the Berkeley Street Project initiative, where The Canadian Stage Company, Nightwood Theatre and other vital theatre companies are partnering to transform the Canadian Stage's Berkeley Street Theatre into a dynamic home for contemporary performing arts.

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Press contacts:

For more information and to set up artist interviews please contact **Kim Blackwell** at 416-346-4709 or blackwellcommunications@gmail.com

www.nightwoodtheatre.net
www.canstage.com

For marketing and promotions inquiries please contact **Rebecca Peirson**, Director of Marketing and Audience Development at 416-944-1740 x8, rebecca@nightwoodtheatre.net

Adaptation of Literature for the Stage

In Helen Humphreys' book *Wild Dogs*, the story is told to us by each of its seven characters. They speak directly to us and there is an intimacy between teller and reader. In a series of individual chapters each speaks of the other characters, and the events they shared, through the prism of their own unique perspective. We see that reality is not an absolute; rather we each construct a reality, and "what is" lies in this accumulation of realities, not in any individual perspective. Like Akira Kurosowa's famous film "Rashomon" (1950) in which the story of a crime and its aftermath is retold from different points of view, *Wild Dogs* explores the effect of the subjectivity of perception on recollection.

Poet and novelist Humphreys sites William Faulkner as a literary influence. In the complex lyrical narrative of multiple voices she creates in *Wild Dogs* can be seen the connection she feels to his powerful use of stream of consciousness and multiple first person narratives in "As I Lay Dying". In fact, Humphreys prefaces *Wild Dogs* with the quotation which gave Faulkner's book its title:

"As I lay dying
the woman with the dog's eyes
would not close my eyes for me ..."
(Homer's "The Odyssey", Book XI, translated by William Faulkner)

Adapting traditional narrative literature and making it compelling theatre is always a challenge. The nature of each form and how the reader or audience member experiences the form is very different. In the case of *Wild Dogs* there are additional challenges posed by the unconventional narrative structure and rich language of the book.

Anne Hardcastle, who adapted the book into the play, was determined to retain the primacy of the language and develop a theatrical form that would reconceive its unconventional structure for the stage. Kelly Thornton, who is directing the production and who has worked with Hardcastle on the script's evolution, describes this successful adaptation:

"It is an extremely theatrical piece; unique to what is most often portrayed on our stages...One of the most interesting things about the script is that it exists on multiple planes of narrative. In one breath it speaks to the audience in monologue, the next it slips into dialogue with a fellow actor, then swiftly a solipsistic moment. And this ongoing relationship with the audience is especially interesting. They become an active scene partner. Adapted from the novel this makes sense as the audience, like the reader feels the story is being told directly and for the benefit of them... It also plays past, present and future almost simultaneously. As though all of this had happened and is also happening. The story chases you."

AN INTERVIEW ANNE HARDCASTLE, ARRANGER FOR THE STAGE

Anne Hardcastle Bio

Anne Hardcastle trained at the Guildhall School of Music and Drama in London where she worked extensively in theatre and television before she immigrated to Canada in 1969. Since then she has taught at the Universities of Regina, Dalhousie, Brock and Queen's. She has also taught some special projects at the National Theatre School. She continues to act and direct professionally and has worked for the Globe Theatre in Regina, Sudbury Theatre Centre and Theatre New Brunswick among others. She has also appeared in numerous shows at The Thousand Islands Playhouse including *Noises Off*, *The Secret Garden* and *Arms and the Man*.

What was it about the novel that made you think it would make compelling theatre?

I really like the way Helen writes so quietly about potentially explosive issues. There seems to be a sense of danger in the calm. I feel that if I breathe a little louder than normal something out there might find me. A bit like sleeping alone in the woods when each leaf flutter feels like an earthquake. The image I couldn't shake free from in *Wild Dogs* was the moment Lily says 'Hello' to Spencer. That moment catapulted me into 'seeing' the novel in terms of theatre.

The language in the novel is so elegant; I didn't want to lose it. So when I told Helen that I thought her book would make terrific theatre, I explained that I thought it would work only if her language was retained as much as possible even though I knew that the structure of the novel would be rebuilt.

What are you trying to do with the script? What kind of theatre excites you?

I wanted to see how far I could take the idea of creating a stage piece without losing Helen's language and style. I guess you could call it 'story theatre for grownups'. I like theatre that pushes me out of my comfort zone.

What would you have a young audience take away from their experience of *Wild Dogs*?

The excitement of being in the same time and place as the actors who are telling the story. Recognizing that what they experienced in that particular performance was unique and that their presence modifies/influences a performance in all sorts of subtle and inexpressible ways. And hungry for more.

It takes an hour and a half to watch *Wild Dogs*, but it took Anne Hardcastle more than nine drafts to write her adaptation. Here's her personal account of the script development process:

My very first draft was quite short. I saw the piece at that time primarily as a movement piece. (I had worked with a dance company about 25 years ago. Not as a dancer but as a director and I had written a 'word score' for the company). As I became more deeply involved in re-structuring the novel, the primacy of the language reasserted itself and I began to develop more scenes within the narrative.

To make a long story short: I built draft after draft; giving them titles like 5, 5amended, 5 changed again, 6, 6a,6b, and so on. I can't remember what number I was at when Kelly Thornton chose to direct the piece. Her input was vital. It was wonderful to sit across the table

from someone who had as much invested in the script as I. She asked if I could 'fill out' some of the characters. We discussed and argued about line order and who should express a specific idea. Our conversations cleared the picture for me. A bit like breathing onto my spectacles and then polishing them. Getting rid of the finger marks on the lenses allowed me to focus better.

I'm writing this about 2 weeks before Kelly and the company start rehearsals for the performance of *Wild Dogs*. This baby is out of my hands now. It has been hard to let go. I am sure that Helen felt somewhat the same when she let me rampage through her wonderful novel.

AN INTERVIEW WITH AUTHOR HELEN HUMPHREYS*

Helen Humphreys Bio

Helen Humphreys is the author of four books of poetry, four novels and a book of literary non-fiction. Her first novel, *Leaving Earth*, won the City of Toronto Book Award and was a New York Times Notable Book of the Year. Her second novel, *Afterimage*, won the Rogers Writers' Trust Fiction Prize, was nominated for the Commonwealth Prize and was a New York Times Notable Book of the Year. *The Lost Garden* was a CBC Canada Reads selection and was a New York Times Notable Book of the Year. *Wild Dogs* won the Lambda Award for fiction. *The Frozen Thames*, was a #1 bestseller in Canada. Her latest book, *Coventry*, releases September 2008. Her work has been translated into many languages. *Afterimage* and *Wild Dogs* have both been optioned for film.

On Writing *Wild Dogs*

I got the idea for *Wild Dogs* from a small article in the paper that detailed an attack by wild dogs on a woman jogger in Detroit. The woman was killed while running through a wooded area just outside of the city. The article mentioned that many North American cities have packs of wild dogs living on their fringes – dogs that have been dumped by their owners – and I became intrigued by this fact. I liked the idea of stripping a story down to its bones, of using a single metaphor to fuel it, and peopling it with multiple voices. I liked the idea of exploring wilderness and domesticity through a pack of wild dogs and their former owners, and wanted each of the characters to embody a different form of wildness. I worked at having the pace and structure of the book mirror the subject it was portraying. I wanted a fast pace, wanted the prose to break into a run, the way the dogs ran through the fields of Cooper's farm. And I wanted the story to circle round, turn back on itself, the way an animal will circle before settling.

I did research on wolves and wild dogs but, more important, I spent a lot of time in nature, just observing what I could of the creatures that lived there. What I learned is that there is a rhythm and lyricism in everything in the natural world, and I tried to put that rhythm, and that simple lyric truth, into my story.

Your earlier novels were all set in a specific historical period and details from those periods form an integral part of the story. Why did you decide to move to a contemporary setting in *Wild Dogs*?

I wanted to write a story that was stripped down to essential elements: voice; a single extended metaphor; place as archetypal rather than specific. There is a reliance when writing historical fiction on the historical detail, and I wanted to see if I could write a compelling story without leaning on the past.

Like the famous Japanese film “Rashomon” *Wild Dogs* explores an incident from different perspectives. What drew you to this narrative form?

Increasingly I think that life is a meshing of different perspectives, that ‘truth’ is entirely subjective and, therefore, non-existent. I wanted to write a story that reflected how distinct and separate from one another we really are, even when we’re experiencing the same event.

***Wild Dogs* explores the theme of love brilliantly against a background of our relationship to nature and wilderness. Can you talk about this theme with regard to the novel?**

I think that love is kind of a wilderness, and to venture into the unknown of it requires a certain amount of courage and optimism. And, just like a physical wilderness, one never knows what is waiting out there, or what mistakes will be too costly to recover from. And just like the wild dogs in the novel, love can turn from something tame into something that will rip your heart out. The risk is always there and one is never really safe from danger. But this is why we crave it. Last summer they were doing road work in my neighborhood, ripping up the streets to replace sewage and water pipes. The hole they made in one particular street was massive, had little wooden bridges crossing the chasm, showed layers of limestone this city – Kingston – is built on. Whenever I went out at night I walked by the crater, and always there were other people there – all of us staring into the hole, commenting on what was visible that had previously been hidden. And I realized that we liked this, that we found the destruction exciting, and I think that as humans we alternately crave order and chaos. We want the nice, paved over street and tidy houses, but, after a time, we grow bored with that and want to destroy it all and start again. This is what love can do for us. It is perhaps the only thing that can satisfy these conflicting desires in us, and because of this we can never master it, can never truly know it. Love can put things to rights, make us safe – and love can tear up the foundations and show us what we are made of.

One of the wonderful aspects of this novel is your understanding of the importance of dogs to people. Can you discuss this?

I like that dogs and humans can co-exist relatively amicably, both being social animals. I like that dogs (like people) are opportunists and yet (unlike people) are so open and honest in their dealings with the world. We have a lot to learn from all animals, I think, but because dogs are capable of forming a bond with us we can learn an extraordinary amount about them, and about ourselves, from our relationship with them.

** From Harper Collins*

What critics are saying **about *Wild Dogs*:**

"A perspective on love and loss [that] will haunt you for days." *Entertainment Weekly*

"[Helen] Humphreys poignantly captures the uneasy camaraderie that can arise among strangers." *Publishers Weekly*

"The world Humphreys describes in *Wild Dogs* is haunting." *Boston Sunday Globe*

"Told from various points of view, this evocative, unpredictable, and frightening story poetically parses the meaning of wildness. Doesn't the wild have its own order, rules, and demands? Isn't human life wild in its emotional chaos, violence, and anguish? Versatile and nervy Canadian novelist Humphreys, whose works include *Afterimage* (2001) and *The Lost Garden* (2002), delves into the deepest mysteries of existence with empathy, imagination, and an earthy and thrilling lyricism." *Booklist*

"A sensual, romantic, and brutally wise novel that will leave readers gasping. Every sentence is a blow to the heart." *Emma Donoghue*

"Magnificent fiction that evokes the...connection between humans and the natural world." *Kirkus Reviews*

Photography

**Please find high resolution, downloadable images for Wild
Dogs at:**

http://www.nightwoodtheatre.net/index.php/media/category/2008_2009/

Media for *Wild Dogs*

http://www.xtra.ca/public/Toronto/Helen_Humphreys_On_stage-5644.aspx

<http://www.thestar.com/entertainment/article/514252>

<http://www.nowtoronto.com/stage/story.cfm?content=165177>

<http://network.nationalpost.com/np/blogs/toronto/archive/2008/10/07/my-toronto-tamara-podemski.aspx>

<http://www.torontostage.com/>

<http://www.thestar.com/comment/columnists/article/513661>

THE CANADIAN STAGE COMPANY

Nightwood Theatre 

FOR IMMEDIATE RELEASE

October 7, 2008

NIGHTWOOD THEATRE'S *WILD DOGS* LAUNCHES THE CANADIAN STAGE COMPANY'S LANDMARK BERKELEY STREET PROJECT

Initiative partners Canadian Stage with Nightwood Theatre, Necessary Angel and Studio 180

Toronto, ON (October 7, 2008) - The Canadian Stage Company begins its groundbreaking initiative **The Berkeley Street Project** with **Nightwood Theatre's *Wild Dogs***, running **October 4 to November 8** at the Berkeley Street Theatre, 26 Berkeley Street.

First announced in February 2008, **The Berkeley Street Project** is an initiative that partners The Canadian Stage Company with three of Canada's finest independent theatre companies - **Nightwood Theatre, Necessary Angel** and **Studio 180** – to transform the Company's historic Berkeley Street Theatre into a dynamic centre for the performing arts in Toronto.

The Project integrates the Company's infrastructure and promotional strength with the Partner's artistic and producing activities. Partners benefit by gaining access to a consistent performance venue – the Company's Berkeley Street Theatre – and are included in the Company's subscription season which further develops their own audience base.

The Partners in turn provide varied theatrical alternatives to The Canadian Stage Company's Berkeley Street Theatre complex and add diverse programming options to the Company's own producing activities on the site.

These collaborations improve the prospects for artistic and financial success for all four companies.

"**The Berkeley Street Project** promises to change the landscape of Toronto theatre," says Canadian Stage Artistic Producer Martin Bragg. "Inviting these outstanding companies to join Canadian Stage at the Berkeley Street Theatre complex creates a solid foundation for the companies involved by sharing resources to promote a financially healthy theatre community, while creating a vibrant, culturally rich destination for the finest contemporary theatre experience in Toronto."

In addition to **Nightwood Theatre's *Wild Dogs***, **The Berkeley Street Project** features Studio 180's *Blackbird* (March 6 to April 4, 2009) and Necessary Angel Theatre Company's *HARDELL* (April 13 to May 9).

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