



Resource Centre for the Arts
Visual Guide / Social Story



FOR

Crippled

Showing at the

LSPU Hall Main Stage

Feb 21 & 22, 2020. 8 pm.

Feb 23, 2020. 2 pm





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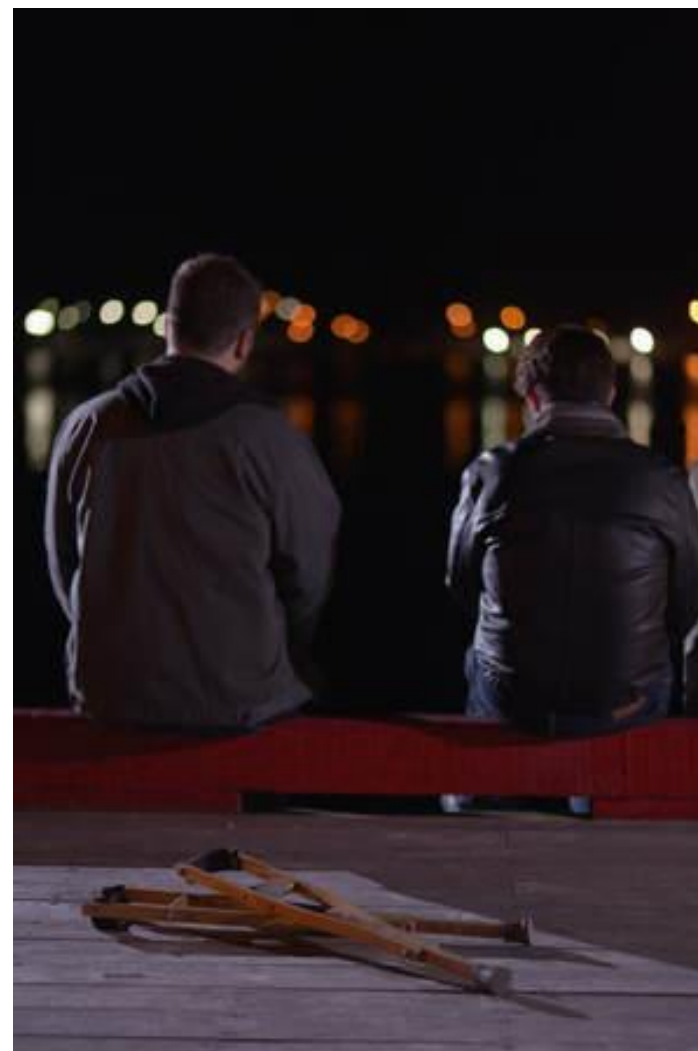
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“Crippled.” That’s what the guys in Tony’s small community of Shale Harbor NL used to call him growing up. The name stuck.

Years later, Tony finds himself on the St. John’s waterfront at a crossroad. Tired of living with a disability, of being ‘the cripple’, and still grieving the death of his partner three years earlier, Tony believes there’s only one way to escape a life he longer wants to live. His mind is made up, until a stranger appears with other plans.

In “Crippled”, playwright Paul David Power shares his true experiences of growing up with a physical disability and grief after loss.





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Crippled is a three-hander, which means you will see a total of three actors on stage for the duration of the show.

This is an emotional piece. It deals with grief, loss, sexuality, mental health, and the playwright's experience of growing up with a physical disability. Some of the patrons near you may express their emotion out loud.

The run time is approximately 85 minutes. You may exit the theatre at any time if you need to take a moment. The Cox & Palmer Second Space will be quiet and mostly unoccupied except for a couple members of staff.

You must re-enter the theatre through the balcony. Our volunteer Front of House staff will be happy to assist you in finding your seat again!





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What is a Relaxed Performance?

A relaxed performance is offered to anyone who would benefit from a more casual theatre environment. This is including (but not limited to) patrons with Autism Spectrum Disorder, a sensory processing disorder, or a learning disability. Everyone is welcome to come to relaxed performances.

A relaxed performance features adjustment to the technical parts of the show to lower the sensory information in the space. This will include:

- The house lights being left on at a low level – so it is easier to come and go from the theatre for trips to the restroom and breaks in the second space!
- The sound effects, music, and lighting cues are set at a lower level – so there is overall less sensory information

***Crippled* features a Relaxed Performance on Saturday, February 22, at 8 pm.**





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Let us introduce you to the cast & crew of *Crippled*!



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Paul David Power (Tony/playwright)

Paul David Power has spent the past 25 years working as a writer, playwright, actor and director. His formal training includes holding a BA in English with a concentration in theatre and a BAA in Journalism. Paul has a long history in raising awareness and understanding about disability issues through his work and currently is the Artistic Director for Power Productions.



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Pat Dempsey (Evan)

Based out of St. John's NL, Pat's recent credits include the web series Blue Moon, and City TV's Hudson and Rex. When not acting, Pat works as video/sound/lighting designer for theatre, is the Associate Technical Director for the LSPU Hall/Resource Centre for the Arts, and teaches technical theatre at the Memorial University of Newfoundland. He would like to thank Ben for their constant support.

Photo credit: Dave Howells



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Matt White (Carl)



Matt White is a graduate of the Memorial University Grenfell Campus' Fine Arts Program in Corner Brook, NL. Matt's experience is varied - ranging from comedy to Shakespeare, Restoration Era drama to radio soap opera. Matt has spent time on air at various radio stations as a host and producer. In 2019 Matt also appeared in two episodes of the City TV drama Hudson and Rex. He currently calls Portugal Cove home with his wife Denielle and two children, Eric and Emma. Matt is very grateful to be a part of such an important and thought provoking production and hopes the show allows the audience to gain a renewed appreciation for our shared human experience.



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Robert Chafe (Dramaturge)

Robert Chafe is a playwright based in St. John's, whose work has been seen across Canada, the UK, Australia and in the United States. He is the author of seventeen stage scripts and co-author of another eight. He was shortlisted for the Governor General's Award for Drama for *Tempting Providence* and *Butler's Marsh* in 2004, and won the award for *Afterimage* in 2010. He has been writer in residence at Artistic Fraud, Playwrights Atlantic Resource Centre, Playwrights Workshop Montreal, Forest Forge Theatre, (Hampshire, UK), and Memorial University of Newfoundland, Sir Wilfred Grenfell College, and The National Theatre School of Canada. In 2016 he premiered his first opera, *Ours*, with composer John Estacio (*Opera on the Avalon*) and released his first book of short fiction - *Two Man Tent* (Breakwater Books) - which went on to be a finalist for the Winterset Award. Robert is Artistic Director and playwright for Artistic Fraud of Newfoundland.



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Danielle Irvine (Director)

Danielle Irvine is an award-winning Newfoundland-based theatre director who has worked across Canada for over 20 years. Highlights of her career include six years teaching at the National Theatre School of Canada in Montreal; assistant directing at the Stratford Festival of Canada for two seasons (including being the first director to study in their Birmingham Conservatory); and winning the Canada Council for the Arts prestigious John Hirsch Prize for Directing and the Elinore and Lou Siminovitch Protégée Prize under Jillian Keiley. Along with her current position as Artistic Director for Perchance Theatre, Danielle has co-founded two other successful theatre companies and is also the current founding artistic director of SweetlineTheatre. She has served on the boards of many arts organizations and has spent many years working in television and movie casting including CBC's Republic of Doyle and the Netflix series, Frontier.



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Kirsti Mikoda (Stage Manager)

Kirsti is a Stage Manager with many years of experience. Some of her credits from St. John's include: Oedipus and Antigone (ACC), Parlour Song (C2C Theatre), Jerry'd Alive! (RCA), and the last four seasons of Perchance Theatre at Cupids, where she works as the Technical Director and Fight Choreographer.



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Robert Gauthier (Lighting Design)

Robert is an award winning lighting designer having spent many years working across Canada including with the Canada Council for the Arts and the National Arts Centre. Currently, he is senior technician with the Resource Centre for the Arts in St. John's NL.



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George Robertson (Sound Design)

George Robertson lives in St John's and has worked as an actor, musician, and sound designer (often simultaneously in two or three of these capacities) with many theatre companies in Newfoundland and Labrador, including Perchance Theatre, RCA Theatre Company, Persistence Theatre, Rising Tide, c2c theatre, Open Theatre Company, New Curtain Theatre, Kanutu Theatre, Poverty Cove Theatre Company, Shakespeare By The Sea, Beothuck Street Players, Nothing On Productions, and many others, as well as appearing in several locally produced film and television projects.



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The **set** is made up of physical elements that establish the world of the play. These elements may include furniture, walls, stairs, doors, etc.

The set for *Crippled* brings us to the harbor front of St. John's, resembling the popular spot of Harbourside Park on Water Street.

The designers chose to make a raised platform with plywood benches. The limited space also creates a sense of intimacy between the audience and story tellers.





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The **lighting** and **sound design** work to create the world of the play.

The lighting in *Crippled* features projections that resemble the light reflecting off the ocean, and the street lights of a quiet city night.

The lighting design also allows for smooth transitions into scene changes.

The sound design works in tandem with the lighting design to help create the quiet city scape.

The lighting & sound levels will be set at a lower level for the Relaxed Performance to lessen the amount of sensory information.





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Costumes and **Props** (or Properties) help the audience identify the characters, scenes, and the passage of time.

The costumes *Crippled* help set the story in modern day St. John's, NL.

A prop refers to any item that the actors animate to help tell the story. One example from *Crippled* would be the flask the actors pass back and forth.





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Is Disability ‘Culturally Unique’? Interview with Paul David Power

Excerpt from interview at disabilityvisibilityproject.com

What are the origins of your play, *Crippled*?

Well, I’m an artist, and as an artist it’s important for me, or I have this need to express what I’m feeling through creation. Not always for the public eye. But, four years ago my partner Jonathan passed away and I found myself doing a lot of things to deal with that grief – video productions, drawing, poetry, and journaling – just to get those feelings out. Then, the playwright in me resurfaced and the journey started from there. It’s an important story to tell for me, but I think it’s a strong story that people can connect to as well. If you’ve ever gone through loss, this thing we call grief, it’s a journey in itself and you change but you do survive. I think that’s the crux of what I wanted to share. And then the disability side – well it’s part of my identity, so sharing what it’s like to live with a disability just stemmed from being truthful about life experience.





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There are still many people, both disabled and non-disabled, who do not believe that disability culture exists. How do you describe disability culture from your perspective as a writer and performer?



Personal lives with a disability especially like myself a physical disability has a unique perspective on the world because they have to live a unique way. Our world is made for those who do not have a disability. Our world is made for the 6 foot model. Our world teaches us to aspire to be that 6 foot model. It creates a physical social and mental barrier to being accepted and accepting yourself. Barriers that you have to live with every day. That creates a unique insight into life and even day-to-day tasks. It's a life someone without a disability cannot really understand fully. That is why it's so important we have stories like "Crippled" and we are given the opportunity to share these stories.



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How can the performing arts community become more accessible and inclusive to disabled artists and audiences?

We really need to think more about accessibility on stage and off. That means being thoughtful when it comes to where you hold auditions, your ideas for casting, your ideas for the types of stories to tell all the way to your audience. We had great success here with *Crippled* offering such things as audio description sign language interpretation, relaxed performances and ensuring performances and accessible venues. There are entire sectors of our population that our theatre world is missing out on and that's a shame.





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Thank you for taking the time to read through our Visual Guide / Social Story for *Crippled*.

We also have a visual guide for the LSPU Hall available on our website under the Accessibility Section. There you will find pictures & information about the theatre space before you visit us.

If you have any questions about anything you've seen in this guide, please contact our Communications Manager at communications@lspuhall.ca.

We hope you enjoy the show!

