

PUBLIC CONSUMPTION

A
LATEST
TRIPS
(THEATRE)
PRODUCTION

CREATED BY
LAUREN GILLIS
AND
ALAINE HUTTON

PRESENTED BY

FACTORY

NOVEMBER 27
- DECEMBER 7
2025

THEATRE!

Content!

No other generation of humans has dealt with the absolute sensory overload we have: images, sounds, and information that bombards us minute by minute. As hard as I try, I cannot completely look away.

I've been following an IG account of a casting agent, who is trying to audition AI Actors for various commercials. He brings in an AI Generated Actor. They are invariably too bright, too happy, and his [their? It's?] face has a frightening grin with blindingly white teeth pasted on. Immediately uncanny.

He asks it to do simple things. Take a bite of the burger and say "Yum, that's a great burger." It is take after take of trying to get the AI to actually bite the burger, to not generate extra hands picking up the burger, to say "yum" as if the burger actually tastes good. I haven't seen it work yet. And it has an unnerving habit of laughing at things that aren't funny, like –

AI takes a bite

"Yum, what a great burger"

Laughs emptily.

Why is it laughing? What does it know? Is it empty laughter? Awkward laughter? Is it supposed to make the auditioner feel more comfortable? Does it know a secret about this whole exercise, that it doesn't matter if it can eat the burger properly because every time we interact with it, it is learning, and it is getting better at it. Not at eating a burger, but at learning about us.

The line in *Portrait of a Girl on Fire* that's something like - if you are looking at me, then what am I looking at - I am looking at you. As we learn about this new technology, it is learning about us.

And as we pour our most obscene selves onto the internet, which is the well that feeds these AI models, what are we teaching them about us?

Lester Trips doesn't know. I don't know.

Careful the things you say, children will listen.

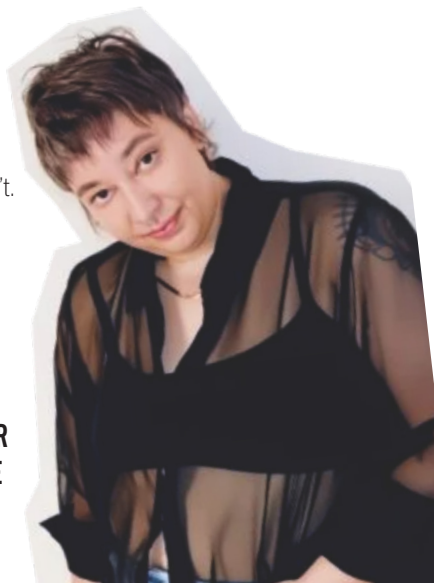
Enjoy the show, tell your friends, and turn off your phones. Or don't.

It's your choice.



MEL HAGUE,

**ARTSTIC DIRECTOR
FACTORY THEATRE**



CREATOR'S NOTE



LESTER TRIPS
LAUREN GILLIS AND ALAINE HUTTON

M E E T T H E

LAUREN GILLIS and ALAINE HUTTON (LESTER TRIPS (THEATRE)) are the writers, performers, directors, producers, set, props, & costume designers of Public Consumption.

LAURA PHILIPPS Stage/Production Manager & Associate Producer

MEL HAGUE Dramaturg

ADAM PALOZZA Consulting Director

ROSEMARY DUNSMORE Scenework Coach

FIDES KRUCKER Vocal Design and Coaching

S. QUINN HOODLESS Sound Designer and Co-Composer

EVAN THOMPSON Co-Composer

ANDRÉ DU TOIT Lighting Designer

DENYSE KARN Projection Designer

NICO STAGIAS Director of Photography and Film Editor

MOLLIE GARRET Assistant Dramaturg

STEPHANIE TAYLOR Assistant Stage Manager

RYAN WILSON Carpenter

JOSEPH HINDS Hair and Makeup Artist

PETER DEMAS and KERRIE HUTTON Film Performers

KI KARL TILANDER Head Technician

STAGE CREW: Uri Livne-Bar, Kate Dover, Scott Gorman, Ngoc (Vicky) Nguyen, Austin Nikkel, Graeme Chandler, Stephanie Taylor, Stanislav Reinis, Brandon Foffano, Sarah Black

Stage Employees of Factory Theatre are represented by Local 58 of the International Alliance of Theatrical Stage Employees.



ARTISTS

Lester Trips (Theatre) is Lauren Gillis (left) and Alaine Hutton (right), a performing/writing/directing/designing duo with a decade of shared training in physical performance and making people uncomfortable. We create questionably comedic theatre, film, and “digital not otherwise specified”, often revolving around the internet ruining our brains, distorting our sexualities, and how we all can’t stop looking at it.

Lester’s performance foundation stems from butoh-based embodiment with Denise Fujiwara and Fides Krucker’s approach to extended range vocal practice, Emotionally Integrated Voice.

Previous works include ghost stories about erotic repression Mr. Truth (Why Not Theatre’s RISER/ Theatre Centre 2018), a peri-apocalyptic deformation of the wizard of oz Intangible Trappings (2016), men’s dating seminar gone wrong Safe and Sorry (SummerWorks 2019), and a speculative fiction/cringe comedy series streaming on CBCGem, Content Farm (2023), and body horror mystery Honey I’m Home (Factory Theatre, 2024).



RUN TIME: 70 minutes

CONTENT WARNINGS: Mature language. Repeated mentions of sexual assault. References to sexualization of minors and online child sexual abuse materials. This show deals with obscene content on the internet – if it’s on the internet, it could be mentioned in this show. Please be advised.

ENVIRONMENTAL WARNINGS: Loud sounds that include screaming, flashing and strobe lights, projection and video.

M E E T

T H E

A R T I S T S



Laura Philipps is a Toronto-based arts professional working across theatre, dance, and multimedia performance works. Her practice focuses primarily on new work development, supporting creative teams to fulfill their artistic goals as a Producer/Production Manager/Stage Manager. She co-produced Dora-Nominated 'Perceptual Archaeology (or How To Travel Blind)' with Crow's Theatre and Fire and Rescue Team in 2023, and is currently producing National Creation Fund Supported 'What Brings You In' by Leslie Ting Productions. Laura is a research collaborator on Human-Computer Interaction and Live Performance creation methodology with Christine Brubaker at University of Calgary. Laura has worked with Lester Trips as a Stage Manager and 1st Assistant Director since 2019. www.lauraphilips.com

Mel Hague is a Toronto based Curator and dramaturge. Mel is the Artistic Director of Factory Theatre in Toronto. Previously, Mel has worked with Canadian Stage Company, Soulpepper Theatre, Buddies in Bad Times Theatre, Obsidian Theatre Company, IFT Theatre, Banff Centre Playwrights Lab, bcurrent performing arts, fu-Gen Asian Canadian Theatre, Eastern Front Theatre, Queer Acts Festival, The Paprika Festival, and more. Mel was the Director of the Rhubarb Festival from 2014 – 2019, and was selected as a Leader in Residence at the National Theatre School of Canada (2017). Selected Dramaturgy work includes Venus' Daughter by Meghan Swaby (Obsidian Theatre Company, February 2016) Up the Garden Path by Lisa Codrington (Obsidian Theatre Company, April 2016), Black Boys by Saga Collectif with Buddies in Bad Times Theatre (November 2016) lulu v.7 aspects of a femme fatale (red light district with Buddies in Bad Times Theatre, April 2018) Always Still the Dawn by Susanna Fournier (Canadian Stage) Honey I'm Home (Lester Trips/Factory Theatre), Fall on Your Knees (National Arts Centre, Canadian Stage, Neptune Theatre) Black Boys (Saga Collectif with Buddies in Bad Times Theatre)



Adam Paolozza is an award winning performer, director, teacher, and producer. With Bad New Days he creates collaboratively-devised, imagistic theatre, guided by the belief the live experience has the potential to activate unique ways of seeing the world.

Bad New Days highlights include: Spent; The Double; Flashing Lights; Paolozzapedia; Melancholiac: The Music of Scott Walker; the Dora award-winning Italian Mime Suicide; and recently Last Landscape, a large scale object theatre piece exploring ecological-grief.

Other highlights: As director: Finding Home (Animacy Theatre); The Cave (by Tomson Highway, John Millard and Martha Ross).

Adam is a graduate of TMU, Ecole Jacques Lecoq, and has an MA in Performance Studies from York. He's directed and taught at University of Toronto, Brock, Humber College, the Soulpepper Academy, and TMU. To learn more about Adam and Bad New Days' work visit www.badnewdays.com

Rosemary Dunsmore is an award winning actress, director and teacher whose career has taken her across Canada, the United States and Europe. She recently appeared on stage in Toronto in *Wildwoman* at Soulpepper and *Public Enemy* at Canadian Stage. Recent tv series work includes recurring in *Orphan Black*, *Chucky*, *Fellow Travelers*, *Three Pines* and *Street Legal Reboot*. Recent feature films are *To Catch a Killer*, *The Baby Formula* (Actra Best Actress Award), *Orphan* and *Catering Christmas*. She is well known as Katherine Brooke in the *Anne of Green Gables* series and as Mom P.I in the self-named CBC series. She is also a busy theatre director. She has taught at the National Theatre School, University of Toronto, George Brown and independent workshops across the country. She was for fifteen years the Actor in Residence at the Canadian Film Centre. She was chosen by *Maclean's Magazine* in 1990 for the Honour Roll of Canadians Who Make a Difference.



Fides Krucker has sung and created award-winning contemporary opera and interdisciplinary work for thirty-five years. Her company, Good Hair Day Productions, produced the groundbreaking electroacoustic monodrama *Girl With No Door On Her Mouth*; *CP Salon*, an R&B disability love show — now an NFB film; *Julie Sits Waiting*, a sexual catastrophe opera nominated for five Doras; and *In This Body*, a song journey with dance (Baker/Lemieux/Strauss) which premiered at Canadian Stage. In 1991 Fides founded the interdisciplinary ensemble URGE; their final work is published by Playwrights Canada. In 2019 she launched the improvisational album *Vanishing*, created with Philadelphia guitarist Tim Motzer, and was praised for her “staggering range and control. Krucker’s voice is less an instrument than a force of nature.” Fides taught voice at Humber College’s Theatre Performance program for 20 years and facilitates a wide range of international artists. In 2021 North Atlantic Books published her first book, *Reclaiming Calliope: Freeing the Female Voice through Undomesticated Singing*.

S. Quinn Hoodless is a dedicated sound designer and re-recording mixer who enjoys creating unique and expansive soundscapes. Under his business name Funnel Head Inc Quinn has enjoyed working in sound for theatre, film, television, commercials and interactive installations for almost a decade in Toronto.

In every project, Quinn strives to emphasize the tone and mood, enhancing the storytelling through sound. Their work is driven by a passion for creative collaboration, exploring the nuances of a story’s concepts and motifs. Quinn is creatively confident and enjoys taking on projects that challenge him to flex their creative muscle, bringing a unique auditory dimension to each narrative.





Evan Thompson is a composer, visual artist, and graphic designer. Using his education in audio post-production, Evan's compositions incorporate elements of sound design, field recordings, experimental instrumentation, and detailed audio manipulation to create expansive sonic environments. Evan currently releases music under the pseudonyms Cattle Beast, and Bootyocks. The debut LP under his Cattle Beast guise, *Fly-By Astral Works* (2022), with its ambitious sonic palette, is an introspective look at his relationship with nature during environmental disaster, and our growing vulnerability to be distracted from it. His latest work under the Bootyocks title is an exercise in keeping things loose, and releasing singles as they come. The common denominator in all of Evan's work is experimentation. His playful attention to sonic details gives each piece its own world to exist in.

André du Toit is a lighting designer for live performance based in Toronto, although his designs have been seen across Canada and beyond. He has received five Dora Mavor Moore Awards for Outstanding Lighting Design. His recent designs include *HONEY I'M HOME* (Lester Trips); *Here Lies Henry* (Factory Theatre); *Three Sisters* (Soulpepper); *Qalb: A Journey of the Ego*, *Lady M* (IS1 Theatre); *speaking of sneaking* (Buddies in Bad Times); *Maanomaa*, *My Brother* (Canadian Stage); *Universal Child Care*, *Now You See Her*, *Mouthpiece* (Quote Unquote Collective); *Très Loin* (Bouchardanse); *The Queen in Me* (Canadian Opera Company/Nightwood Theatre/Theatre Gargantua); *Prince Hamlet*, *What You Won't Do For Love*, (*Why Not Theatre*); *Broken Shapes* (Theatre Centre); *The Cave*, *Le Grand Continental* (Luminato); *R+J* (Stratford Festival of Canada); *Italian Mime Suicide*, *Paolozzapedia* (Bad New Days).



Denyse Karn is an acclaimed Canadian designer specializing in set, projection, and costume design. Based in Stratford, Ontario. Denyse holds a BFA from NSCAD University and is a graduate of TMU Theatre School. Her contributions to Canadian theatre have been recognized with multiple Dora Mavor Moore Awards and nominations, a Chalmers Award, and four Merritt Awards for Outstanding Set, Projection, and Costume Design. As a full member of the Associated Designers of Canada and IATSE Local ADC659, Denyse continues to push the boundaries of theatrical design, collaborating with creative teams to craft bold and engaging performance spaces that resonate across Canada. Select Theatre Credits: *Twisted*, *Stop Heart* (Factory Theatre); *Intimate Apparel* (Belfry Theatre); *Death of a Salesman*, *Othello*, *To Kill a Mockingbird* (Stratford Festival); *Art*, *The Mountaintop* (Grand Theatre, London); *Onegin* (Musical Stage Company); *King Charles III*, *You Will Remember Me*, *NSFW* (Studio 180); *The Watershed* (Crow's Theatre/Porte Parole); *Her2*, *The Carousel*, *Penelopiad*, *Happy Woman*, *The List* (Nightwood); *The Winter's Tale* (Canadian Stage); *Top Girls* (Royal Manitoba Theatre Centre). denysekarn.com

Nico Stagias is an award winning DOP, producer and editor based in Toronto. His education includes an MFA degree in Film Production at the University of British Columbia and an Honour's BA in Communication Studies at Concordia University. Nico's recent achievements include a 2024 Telly Award for Best Cinematography for "Drag Heals", Best Lifestyle show at the 2024 T.O. Webfest for "Drag Heals", Best Cinematography at the 2024 New Zealand Webfest for "Dating Unlocked" and Best Cinematography at the 2025 Tuscany WebFest for "Dating Unlocked". Nico also has several Canadian Screen Award Nominations for editing, producing and cinematography. Nico also partners with Border2Border Entertainment and has helped create a slew of TV series and documentaries. These DOP/producer credits include: Shadowlands (scripted series), Drag Heals (doc series) and Dating Unlocked (reality series).

DOP credits include work on shows like: Nature of Things, Canada's Drag Race, Great Canadian Cottages, Bahamas Life, Storage Wars, Canada's Worst Driver, Don't Drive Here, Dinner Party Wars, Four Weddings, Bump! and Keeping Canada Alive. Stand alone documentaries as a DOP include: Unlabelled, Connecting the Dots, Pat Rocco Dared, Serviced, iParty, KINK, Studebrity, Balls, Drawn this Way, and Positive Youth.



Mollie Garrett is a playwright and dramaturg based in Toronto. As an artist Garrett has worked in new play development, adaptation, devising, and site-specific processes. Her playwriting has been supported across Ontario by the TAC, OAC, Theatre Gargantua, Tottering Biped Theatre, Nightwood Theatre, Green Light Arts, and Tarragon Theatre. She had been produced within the larger anthology works of Urban ARSeries (Theatre Gargantua) and Play This: Hamilton (Tottering Biped Theatre). As a dramaturg she is excited to jump into any creative puzzle she can get her hands on and believes joy and humor can be our most radical tools for change. She has facilitated dramaturgy processes on numerous projects, supporting artists and creators at Theatre Gargantua, Landor Space, CentrE17, Theatre Royal Haymarket and Camden People's Theatre. Most recently she was the Festival Dramaturg for Fresh Meat Fest 14. Garrett has sat on the OAC Recommender Grant juries for Theatre Gargantua, Factory Theatre and Tarragon Theatre as well as the Jury Panel for the 2025-26 Emerging Playwright Reading Series. She sits on the Board of Directors for Literary Managers and Dramaturgs of America (Canada). In 2018 she completed an MA in playwriting and dramaturgy at RADA.

Stephanie Taylor (she/her) is a Toronto-based stage manager and theatre production person with a love for fostering the development of new works, particularly through festivals and workshops. She regularly tours with magician Keith Brown at Fringe Festivals across the country, her festival count is at 33 as of this summer. Recent credits include: Rhubarb! 46 (Buddies in Bad Times Theatre), Seven & One Heart (Weesageechak 37/Native Earth Performing Arts workshop). Stephanie grew up in Windsor, ON, and studied Drama at the University of Windsor.

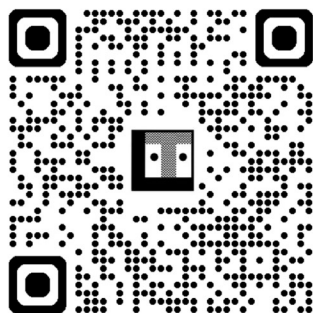


Ryan Wilson is a Toronto based carpenter and rigger and a proud member for IATSE Locals 58 and 873 (SPFX). He teaches scenic carpentry at Toronto Metropolitan University, and is a founder of the TMU Performance Alumni Association. Ryan is a recipient of the Pauline McGibbon Award. Recent credits include Star Trek – Section 31, Morro and Jasp – Stupifaction, Coalmine – Yerma, Netflix – Slumberland.



Joseph Hinds is a Toronto-based makeup designer and artist whose practice moves between film production and contemporary sculpture and installation art. Since 2012, he has contributed to major television and theatrical releases, bringing a nuanced understanding of beauty, prosthetics, and transformation to screen and stage. Parallel to his film career, Hinds maintains a sculpture and installation practice – working with metal, glass, movement, video, and sound to explore memory, patterns, and embodiment in contemplation of congruity between material and metaphysical.

CAN'T GET ENOUGH OF LESTER TRIPS? CHECK OUT CONTENT FARM ON CBCGEM



THANK YOU

Why Not Theatre | Wayne Burns | Chirs Holtkamp
Wade Shaw | Kerrie Hutton | Rick Taylor
Alex Hutton | Stephanie Mammolite | Ellen Gillis
Harrison Bye | Adam Lazarus | Denise Fujiwara
Graham Isador | Rhubarb Festival | ted witzel
SummerWorks | Bygone Theatre | Navid Amini
The Theatre Centre | JT Pickering
Cam Davis | Kelly Read

Lester Trips (Theatre) received support for
Public Consumption from the Toronto Arts
Council and the Canada Council for the Arts.

MEL'S HORROR PICKS

One of my favourite parts of working with Lester Trips is that my Horror Movie Nerd can come to life. This show is about punishment, eroticism, the internet, the nature of time, creation and control. Here are some movies that I think of when I think of the horror elements of this wild show.

I Saw the TV Glow (2024, dir. Jane Schoenbrun)

Reality – what is it! Connection, when do you feel it! Disassociation – the horror! When this ended it took me a full hour of sitting and staring at the wall to come back into being, a deeply philosophical film, so impactful, so queer.

Oddity (2024, dir. Damian McCarthy)

Classically creepy, haunted house style, with some wild ideas about the body and a hell of a third act. Revenge and what haunts us.

Saint Maud (2019, dir. Rose Glass)

Psychadelic descent into madness, religious fervor, repressed desires, and expressed desires. 10/10 recommend.

Timecrimes (2007, dir. Nacho Vigalondo)

Absolute mind-fuck of a film. Where do we start and where do we end, innocuous actions sending off a wild chain of events.

Kill List (2011, dir. Ben Wheatley)

Cold punishment. Creepy faceless “corporation” pulling strings. British Pastoral horror. Wild and disturbing ending.

If you've seen all these, first off amazing and we should be friends we're both insane. Second, here's a few really weird and out there ones that might suit you:

We're Going to the Worlds Fair (dir. Jane Schoenbrun)

Creepy, experimental internet rumour and rabbit hole mystery which unravels our main character.

Skinamarink (2022, dir. Kyle Edward Ball)

Pure Can-Con nightmare fuel, also experimental, relentlessly strange and uncomfortable, pure innocence meets the looming darkness.



DON'T POST THIS



An interview excerpt with Lester Trips (Theatre) by Claren Grosz

Lester Trips are elusive artists. Comprising Lauren Gillis and Alaine Hutton, Lester Trips is known for making brain bending, weird-ass art. And they let that art do the talking for them. When it comes to revealing more about themselves as the people behind the art, they keep their cards close to their chest.

"I was never much of a public chatter." Says Gillis.

"You're not much of a private chatter." Hutton calls out from the Factory Theatre dressing room, where she's de-drag-ifying herself following the promotional shoot for their upcoming show, Public Consumption.

Private people, Lester Trips aren't ones for social media. Gillis doesn't even have an Instagram account. When handed a disposable camera and told to fill it with photos of their personal lives for the purpose of sharing on the great wide web, their eyes widen.

"It's mostly just out of pure fear."

That's what Gillis says when asked why she takes pains to keep her public persona enigmatic.

"Because the internet is forever until we don't care anymore and we're too thirsty and we shut down all the... we need water. I haven't felt comfortable on the internet since grade five. Back then, nobody was... you posted. Nobody was going to come to your house the next day. But that's a cop-out... proclivities."



READ THE
WHOLE INTERVIEW
ON FACTORY'S
SUBSTACK!

FACTORY THEATRE



Factory's mission is to enthrall audiences with the imagination of Canadian playwrights and develop the next generation of diverse theatre artists. Since its founding in 1970, Factory has committed to exclusively produce Canadian plays. Factory has made it an artistic priority to invest in, and showcase Canadian artists who bring their stories to our theatre in Toronto. This has made Factory the home of the Canadian playwright and for over five decades, developing and producing some of the finest theatrical works in our national canon and giving space to some of the most gifted and prolific playwrights in Canada.

Factory proudly works with a number of unions and professional associations to engage the artists and tradespeople who make the work you see on stage, include IATSE Local 58, Canadian Actors Equity Association, the Playwrights Guild of Canada, and the Associated Designers of Canada. We are a proud participant in Equity's Not In Our Space program and are a certified Champion-level employer with the Ontario Living Wage Network.

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ARTISTIC DIRECTOR

CAITIE GRAHAM
DEVELOPMENT ASSOCIATE

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CLAREN GROSZ
CREATIVE DIRECTOR – COMMUNICATIONS

KALALE DALTON-LUTALE
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PATRON SERVICES MANAGER

Working with playwrights, workshopping scripts and connecting audiences with Canadian premieres is the foundation of everything we do. By fostering an environment of innovation, risk taking, rigor and play; Factory Theatre continues to be at the forefront of Canadian theatre.



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In celebration of our 55th birthday this year, we're trying to reach 55 monthly donors.

Setting up a monthly gift is a great way to support the sustainable creation of exciting new work at Factory while keeping your monthly payments manageable. For as little as \$5 a month, you can help us mark this milestone birthday and play an important role in creating the future of Canadian theatre.

Follow this QR Code to set up a monthly gift today!

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Listed donations for July 1st 2024 - November 25th 2025
If we have made any errors or omissions, please
accept our sincere apologies, and contact the
Factory Development Office at development@factorytheatre.ca

Holiday!

**An Improvised
Musical**



**A Bad Dog Theatre production
in association with Factory Theatre**



We believe that when people participate in their community, good things can happen.

We're proud to support Factory Theatre. As part of our goal to help people feel a sense of belonging in their communities, TD supports Arts and Culture events, initiatives, and organizations across North America that amplify diverse voices.

Learn more at td.com/artsandculture

**TD READY
COMMITMENT**





FALL 2025 FACTORY THEATRE

**01 SUMMERWORKS
PERFORMANCE
FESTIVAL:
35TH ANNIVERSARY**

AUGUST 7-17, 2025

At Factory Theatre
and various locations
and venues

02 THE GREEN LINE

SEPTEMBER 2025

Written by
Makram Ayache
An In Arms Theatre
production in
association with
Factory Theatre and
Buddies in Bad Times
At Buddies in Bad Times

03 CAMINOS 2025

OCTOBER 2-5, 2025

A Festival of
works-in-process
Presented by Aluna
Theatre in Association
with Factory Theatre

**04 WEESAGEECHAK
BEGINS TO DANCE 38
WORKSHOP STREAM**

OCTOBER 2025

Presented by NEPA
in partnership with
Factory Theatre

**05 PUBLIC
CONSUMPTION**

**NOVEMBER-
DECEMBER 2025**

Created by Lauren Gillis
and Alaine Hutton
A Lester Trips (Theatre)
production presented
by Factory Theatre

**06 HOLIDAY!
AN IMPROVISED
MUSICAL**

DECEMBER 10-20, 2025

Created and Directed by
Jan Caruana
Composed (on the spot) by
Scott Christian
A Bad Dog Theatre
production in association
with Factory Theatre