



STREET ANGEL DIARIES More earnest than absorbing, [Mary Lou Newmark](#)'s theatrical collage consists of her violin compositions and [Ellen Juhlin](#)'s sound design, combined with [John Pennington](#)'s choreography of eight performers, reciting stories and ruminations about homelessness in front of [Robert M. Fisher](#)'s projected drawings and paintings. [Dan Weingarten](#)'s set design has a wall of corrugated tin that slides impressively from the theater's back wall to the middle of the stage. The intriguing music and soundscape marks the production's strength. When the actors move and speak, however ("I see no one and no one sees me"; "If we lean on each other, we will never fade to black"), the piece becomes saturated in romantic nobility, a kind of feel-bad, feel-good endeavor that, for the audience, is sort of like eating spinach — packed with minerals, a lot to chew over but not very filling. The creators need to delve beneath the truisms of homelessness for a poetry that throws a sharper light on a topic so desperately deserving of attention. [Darin Anthony](#) directs. Zebulon Projects at BOSTON COURT, 70 N. Mentor, Pasadena; Thurs.-Sat., 8 p.m.; Sun., 2 p.m.; thru Dec. 17. (Steven Leigh Morris)