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## NEVERMORE

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Cover: Scott Shpeley in *Nevermore*,  
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*Vancouver 2010 Cultural Olympiad, Arts Club Theatre Company, The Cultch, and PuSh International Performing Arts Festival present Catalyst Theatre's production of*

# Nevermore

**The Imaginary Life and Mysterious Death of Edgar Allan Poe**

*Conceived by Jonathan Christenson & Brett Gerecke*

## Featuring:

Shannon Blanchet**	Chorus, Nancy Valentine, Elmira Royster, Mrs. Samuel Osgood
Sheldon Elter*	Chorus, Henry Poe, Bill Burton, Raven
Beth Graham*	Chorus, Dresser, Rosalie Poe, Fanny Allan, Virginia Clemm (Sissy), Ann Carter Lee, Society Lady
Ryan Parker*	Chorus, Pallbearer, Metzengerstein's Horse, The Imp, Corpse, Alexander Shelton, Rufus Griswold
Garett Ross*	Chorus, David Poe, Jock Allan, Corpse, Raven, Mr. Bliss
Vanessa Sabourin*	Chorus, Eliza Poe, Miss Duval, Muddy Clemm, Society Lady
Scott Shpeley*	Edgar

Writer/Director/Composer	Jonathan Christenson
Production Designer	Brett Gerecke
Choreographer	Laura Krewski*
Sound Designer	Wade Staples
Voice and Text Consultant	Betty Moulton
Production Manager	James Robert Boudreau
Stage Manager	Candice Charney*
Assistant Stage Manager	Tracey Byrne*

Sound Operator	Andrew Smith
Lighting Associate	Kerem Çetinel
Technical Director	Kevin Green
Design Associate	Daniela Masellis
Costume Associate	Sheena Haug
Head of Props	Amy Kucharuk
Props and Set Builders	James Robert Boudreau, Kevin Green, Tata Tuviera
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There will be one 20-minute intermission.  
Taking photographs or making any mechanical recording is prohibited in the theatre.  
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The performance runs 2 hours and 5 minutes with one intermission  
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## A NEW YEAR

Once again we are presenting a thrilling show as part of the PuSh Festival—this time with The Cultch as a partner. But this presentation also marks the retirement of our long-time Production Manager Michael Wood after 33 years at the Arts Club. Michael started at Seymour Street as a stage carpenter and was involved with the transition to the Granville Island Stage in the fall of 1979. Soon after our arrival here he became Production Manager. During his time with the company he oversaw the opening of the Revue Theatre in 1983, the Production Centre (construction shops and design studios) in 1991, and the Stanley Industrial Alliance Stage in 1998. He looked after countless designers, working on over 400 productions at our theatres and on tours. No theatre company our size—building at least a dozen new shows each season—can survive without a flexible, inventive, and farsighted person who can make sure that the creative forces are made real on stage for our audience members. Perhaps even more important, Michael has supported my programming and helped to make real what might have appeared to some as an impossible dream.

One of Michael's final tasks has been planning the renovation of the Revue Theatre for Anosh Irani's *My Granny the Goldfish*, our first production that will open the theatre in mid-April. So Michael's time with us will come full circle: from the intimate 200-seat Seymour Street Arts Club to the intimate 200-seat New Revue Stage. Thank you, Michael.

Bill Millerd, Artistic Managing Director  
artisticdirector@artsclub.com



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## ARTISTIC DIRECTOR'S CIRCLE

**A MESSAGE FROM John Sutherland, Chair of the Artistic Director's Circle**

In my role as Chair of the ADC, I look forward to seeing all of our patrons at events throughout the season. With over 100 members, the Artistic Director's Circle of support continues to grow. With its help, we present exciting programming with the most talented guest artists and actors, performed at the highest level of artistic excellence. Patron gifts also contribute to our many outreach and education programs. Become part of our success story and consider joining this dynamic group of supporters. Call Natasha Klein, Director of Development at 604.687.5315 ext 244.

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## EXECUTIVE DIRECTOR'S MESSAGE



### HAVE A SEAT


This presentation of Catalyst Theatre's production of *Nevermore—The Imaginary Life and Mysterious Death of Edgar Allan Poe* is brought to you through a partnership of the PuSh Festival, The Cultch and the Arts Club Theatre Company, with financial assistance from the Vancouver 2010 Cultural Olympiad. Sounds simple on paper but it is a complicated partnership that required a significant amount of discussion about responsibility, roles, and accountability.

One of the fabulous skills of Norman Armour, Executive Director of the PuSh Festival, is his ability to assemble compatible partners to ensure a project's success. Norman understood that the sum of these parts would be greater than the whole. The combination of the PuSh Festival's innovative programming coupled with The Cultch's success as a presenter of creative and exciting work, plus the Arts Club's marketing expertise has equaled an unprecedented opportunity to bring *Nevermore* to Vancouver.


At the core of this partnership is trust and respect. No one company dominates or controls the discussion. In this case, size does not matter. I think this way of working together strengthens our community and fosters a greater understanding of each other's practice and creative vision.

The result for us is a deeper sense of compassion and appreciation for our colleagues. The result for our audiences and supporters, we hope, will be a spectacular theatrical experience. I hope you enjoy the view from our three-legged stool.

Howard R. Jang, Executive Director  
[executivedirector@artsclub.com](mailto:executivedirector@artsclub.com)



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## A MESSAGE FROM THE PUSH FESTIVAL



Welcome to this performance of *Nevermore—The Imaginary Life and Mysterious Death of Edgar Allan Poe* and the 6th installment of the PuSh International Performing Arts Festival. This is the third year of our partnership with the Arts Club. It's made particularly special by the fact that we have teamed up with The Cultch and the Vancouver 2010 Cultural Olympiad to bring you the latest creation from Edmonton's Catalyst Theatre.

This unique coming together is for one purpose—to bring you the latest and most exciting contemporary Canadian theatre. It is my great pleasure to do so within our festival—an international platform for experiencing some of this country's leading boundary-pushing artists, alongside the work of our colleagues from beyond our borders.

Talking of crossing borders, it seems Edmonton's theatre community has a penchant for mischievously twisting the musical theatre genre. So it's appropriate that here at the Arts Club—the instigator of so many memorable musical concoctions over the years—you have a chance to explore the life and imagination of Edgar Allan Poe with Jonathan Christenson and his creative team as your guides. Perhaps you caught November Theatre's *The Black Rider* here at the Granville Island Stage way back in 2008. This was our first co-presentation with the Arts Club. Or perhaps you were one of the fortunate that year to get a ticket to the sold-out run of Catalyst's *Frankenstein* at The Cultch. Regardless, sit back—you're in for a treat.

I invite you to take in another performance or two of this year's PuSh Festival. On offer are artists representing Australia, Canada, Germany, France, the Netherlands, the United States, and of course our very own theatrical backyard. Come along for the ride and join us in launching the New Year!

Norman Armour, Executive Director  
PuSh International Performing Arts Festival, [www.pushfestival.ca](http://www.pushfestival.ca)

## A MESSAGE FROM THE CULTCH



Catalyst Theatre and I share a long history together. I was the Artistic Producer for the company for eight years, and oversaw the beginning of its touring activities. I know their work intimately and I know the care and precision that has gone into creating these amazing productions.

The Cultch has been Catalyst Theatre's Vancouver home as much as it has been for Ronnie Burkett, The Holy Body Tattoo, Kidd Pivot, and many others. By bringing back an artist or company every couple of years, we build a local audience base knowing there will be a public who is interested in seeing new projects.

Over the past seven years The Cultch has presented three productions by the company—*The House of Pootsie Plunket*, *Carmen Angel*, and the sold-out run of *Frankenstein*. As Catalyst Theatre has become increasingly successful, their work has grown in size and complexity. *Nevermore* was simply not going to “fit” on The Cultch stage. The show was more expensive and the audience demand had outgrown the seating capacity at The Cultch. We needed partners to be able to bring this fabulous show to Vancouver.

I saw *Nevermore* as an opportunity to continue our foray into other venues. I approached the Vancouver 2010 Cultural Olympiad with the project, and then Norman Armour, who approached the Arts Club, and a four-way partnership was born. Without each partner bringing their piece of the puzzle to the table, *Nevermore* would not be showing in Vancouver. Hope you enjoy!

Heather Redfern, Executive Director  
The Cultch, [www.thecultch.com](http://www.thecultch.com)

## A MESSAGE FROM VANCOUVER 2010 CULTURAL OLYMPIAD



On behalf of the Vancouver 2010 Cultural Olympiad, congratulations to the Arts Club Theatre Company on another great season. We are proud to partner with the Arts Club, The Cultch, and the PuSh International Performing Arts Festival to present *Nevermore—The Imaginary Life and Mysterious Death of Edgar Allan Poe*. As well, we look forward to the premiere of *Paradise Garden* in January.

Cultural Olympiad 2010, which runs January 22 to March 21 at venues throughout the Lower Mainland, is built upon the strength of the artistic community here in Vancouver and across Canada. Our shared goal is to connect and celebrate those communities, to define who we are as a nation and to tell that story to the world through art and popular culture. We hope you enjoy the Arts Club's groundbreaking theatre season and everything that the Cultural Olympiad has to offer in 2010.

Robert Kerr, Program Director  
Vancouver 2010 Cultural Olympiad  
[www.vancouver2010.com](http://www.vancouver2010.com)

## THANK YOU FOR YOUR PATRONAGE

All of us at the Arts Club Theatre Company thank you for attending this performance, and we appreciate your patronage. As we are a not-for-profit registered charity, we depend upon the support of the community to thrive. So please, if you have enjoyed this performance, tell your family, friends, and colleagues. By doing so, you will help us achieve our goal of continuing to present captivating theatre for many more decades!

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## A MESSAGE FROM CATALYST THEATRE

On this, Catalyst Theatre's fifth visit to Vancouver, we feel more fortunate than ever to be here and for our partnerships in this inspiring theatre community. Over the past 10 years, from our home-base in Edmonton, we have witnessed the emergence in Vancouver of dynamic and brave new artists, companies and festivals. We deeply admire the collaborative spirit and determination, the surge of energy and creativity that has made Vancouver one of the most exciting cultural communities in the country. What our BC colleagues have created here is the result of many, many years of investment by artists, cultural workers, volunteers, audiences, donors, and governments. British Columbia is full of wonders. It should be and can be world-class in every aspect.

But no community can genuinely aspire to be world-class, to be a place that provides the best experiences of life, without supporting its cultural community. We have been awed and humbled by the passion and eloquence of the responses to the recent provincial arts funding cut announcements. In the face of devastating cuts, our colleagues here will be challenged as never before. Artists and cultural workers who choose to stay in the province will be resilient and resourceful as they continue to contribute to their communities and to your quality of life. But without adequate funding things will never be the same. As Victor says at the end of our production of *Frankenstein*, "So much lost, so little won, so much damage done".

You can speak out and let the BC government know why the planned cuts are unacceptable at [www.allianceforarts.com/speak-out-about-bc-arts-cuts](http://www.allianceforarts.com/speak-out-about-bc-arts-cuts).

Jonathan Christensen  
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## DIRECTOR'S NOTES



The line between fact and fiction, dreams and reality, life and death has always been blurry in the work of Poe. This was also the case in his life. Sometimes he deliberately re-created himself, revising the details of his youth or painting himself as an adventurer. Sometimes others reinvented him, as his arch-rival Rufus Griswold did when he wrote his own slanderous biography. And sometimes—not so deliberately—he was tormented by nightmarish hallucinations and haunted by memories that were no less real to him than the fact of his existence. It's difficult to

read Poe's work today without hearing echoes of his own tragic life. It's equally tempting to believe his tales and poems offer insight into the man himself. It remains impossible, though, to ever know his full story. In the end, he will always, to some degree, be someone we create in our own imaginations: a mixture of fact and fiction. This is where *Nevermore* begins. It is a version of Poe's story that unfolds according to the logic of dreams, where the lines between his life and his work remain fluid and where, as Poe himself said, "all that we see or seem is but a dream within a dream".

### Production History

*Nevermore—The Imaginary Life and Mysterious Death of Edgar Allan Poe*, was developed in celebration of the bicentenary of Poe's birth (January 19, 1809). Jonathan Christenson and Bretta Gerecke have long shared an interest in Poe's work and world, and it seemed ideal in this anniversary year to celebrate the literary genius often described as the father of crime fiction. After two early development phases in Banff and at Keyano Theatre in Fort McMurray, *Nevermore* ran for three weeks in Edmonton in May 2009, followed by a

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Musical Direction by STEVEN GREENFIELD  
Choreography by SHELLEY STEWART HUNT

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tour to the National Arts Centre in Ottawa as part of the Magnetic North Festival, and the Winter Garden Theatre in Toronto as part of Luminato. Following its run in Vancouver, *Nevermore* will be returning to Edmonton for its second run in Catalyst's own venue.

### Acknowledgements:

Additional development funding for *Nevermore* was provided by the Universiade 83 Foundation and the Imperial Tobacco Canada Foundation. Catalyst Theatre gratefully acknowledges the ongoing operating support of **The Canada Council for the Arts, The Alberta Foundation for the Arts, The Edmonton Arts Council** and the **City of Edmonton, the Edmonton Community Foundation** as well as our sponsors and individual donors.

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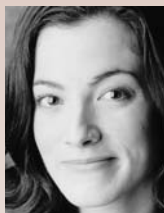
**Shannon Blanchet** ~ Chorus, Nancy Valentine, Elmira Royster, Mrs. Samuel Osgood

Shannon is tickled to be making her Vancouver debut with Catalyst Theatre. She last appeared at the Manitoba Theatre for Young People in *The Forbidden Phoenix*. Other credits include *Mother of the Year*, *A Rocky Night for His Nibs*, and *Evelyn Strange* for Teatro La Quindicina; *Love's Labour's Lost* and *Romeo and Juliet* for the River City Shakespeare Festival; and *LOVEHATEKILL* for Pony Productions. She lives in Edmonton.



**Sheldon Elter** ~ Chorus, Henry Poe, Bill Burton, Raven

Sheldon is an actor/writer/director/comedian from Northern Alberta. He is probably best known for his one-man show, *Metis Mutt*, which has won two Sterling Awards, and has toured across Canada and internationally. Other credits include *Julius Caesar* and *Vimy* (Citadel Theatre), *The Canada Show* (Monster Theatre/MTYP), *Undiscovered Country* (Undiscover'd Country Collective), *A Prairie Boy's Winter* (Citadel Theatre), *Wrecked and Dungeon Master's Handbook* (Azimuth Theatre), *Two Gentlemen of Verona* (*The Musical*), *The Winter's Tale*, *Romeo and Juliet*, *Love's Labour's Lost*, *Twelfth Night* and *Merchant of Venice* (Free Will Players), and *Frostbite Christmas* (Stuck in a Snowbank Theatre, Yellowknife). Sheldon starred in the APTN series *Hank Williams' First Nation*, and will be seen in APTN's new sketch comedy series *Caution: May Contain Nuts* this fall. Sheldon was also a top-14 finalist on Canadian Idol in 2006.



**Beth Graham** ~ Chorus, Dresser, Rosalie Poe, Fanny Allan, Virginia Clemm (Sissy), Ann Carter Lee, Society Lady

Beth was last seen with Catalyst Theatre as Hortense, the paper butterfly vendor, in *The Blue Orphan*. Also for Catalyst: *twelve*, *Fusion: Let There Be Light*, and *Sticky Shoes*. Other theatre credits include *The Drowning Girls* (Bent Out of Shape Productions at The Tarragon Theatre and Alberta Theatre Projects 2008), *A Christmas Carol* and *Penelope vs. The Aliens* (Citadel Theatre), and *Summer of My Amazing Luck* (Theatre Network, Manitoba Theatre Centre Warehouse). Beth is a graduate of the BFA acting program at the University of Alberta. She is also the co-writer of several plays including *The Drowning Girls*, *Comrades*, *The Last Train*, and *Mules*.

## GENTLE REMINDERS

- It is very important to turn off wristwatch alarms, cellular phones, and beepers for the duration of the show. If you are concerned about missing an emergency call, please leave your name or device and seat location with an usher and we will alert you if a call comes through.
- Please wait to discuss the show at intermission or after the show ends. (Even whispers carry!)
- We request that you refrain from eating or unwrapping candy in the theatre, as it is a distraction for others.
- If you have a complaint about another guest, please tell an usher or the Audience Services Manager rather than approaching the person yourself. We will be happy to address concerns on your behalf.
- We welcome children old enough to enjoy our productions and tickets must be purchased for any child attending a performance. Children must be seated where they can be supervised. Babies in arms are not permitted in the theatre.
- A blue box is located in the lobby for discarded programmes and other recyclables.

Please contact the Audience Services Manager at 604.687.5315, ext. 403 if you have suggestions for how we can serve you better. Enjoy the show!



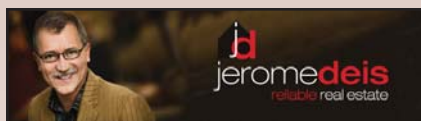
**Ryan Parker** ~ Chorus, Pallbearer, Metzengerstein's Horse, The Imp, Corpse, Alexander Shelton, Rufus Griswold

Ryan is a born and raised Edmontonian. Selected credits include *Everybody Goes to Mitzi's* (Teatro La Quindicina), *Mesa* (Globe Theatre), *East of My Usual Brain* (Teatro La Quindicina), *Poptart* (Pony Productions), *Gypsy* (The Mayfield Theatre), *Hamlet* and *Taming of the Shrew* (Free Will Players), and *What the Butler Saw* (Studio Theatre). Ryan is a co-creator/member of the ukulele cover band The Be Arthurs ([www.thebearthurs.com](http://www.thebearthurs.com)), and the sketch comedy troupe Blacklisted. He is also an actor and Gemini-nominated writer for the sketch comedy television series *Caution: May Contain Nuts*. Ryan has a BFA in Acting from the University of Alberta and is also a graduate of Grant MacEwan's Theatre Arts Program.



**Garrett Ross** ~ Chorus, David Poe, Jock Allan, Corpse, Raven, Mr. Bliss

Garrett is a graduate of the Grant MacEwan Theatre Arts Program and has a Bachelor of Fine Arts in Drama from the University of Alberta. Some of the shows he's worked on include *Hamlet*, *Romeo and Juliet*, *Penelope vs. The Aliens* (The Citadel Theatre), *That Darn Plot*, *Beginning of August* (Shadow Theatre), *Uncle Van*, *Old Curiosity Shop*, *Joseph Andrews*, *Sex-tete* (TheatRepublic/ Poorman's Classic Co-op), *The Wizard of Oz* and *The Imaginary Invalid* (Mayfield Dinner Theatre), *The Raven and The Writing Desk*, *All Expenses Paid* (Acme Theatre), *Ecstasy* (Raven Productions), *You're a Good Man Charlie Brown*, *The Short Tree and The Bird Who Could Not Sing* (FTA), *Wonderful Town*, *Midsummer's Night Dream* (Leave It To Jane Theatre), *Falsettos*, *Passion* (Epiphany Theatre) and *Snow White* (AOTA). Garrett has been nominated for Sterling Awards for his work on *That Darn Plot* (Shadow Theatre), *The Old Curiosity Shop* (Poor Man's Classic Co-op), *The Raven and the Writing Desk* (Acme Theatre), and *White Mice* (Open Eyes and Ears Theatre).



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**Vanessa Sabourin** ~ Chorus, Eliza Poe, Miss Duval, Muddy Clemm, Society Lady

Vanessa is a performer, producer, and collaborator. Selected credits include *Drowning Girls* (Alberta Theatre Projects and Bent Out of Shape); *Midsummer Night's Dream*, *Richard III*, and *Macbeth* (Free Will Players); *The Sound of Music*, *Grease*, and *A Christmas Carol* (Citadel); *Between Yourself and Me* (Shadow Theatre); and *The Spit Fire Grill* (Leave It to Jane). She is a Grant MacEwan Theatre Arts graduate, and also studied at the Liverpool Institute for Performing Arts and the Centre for Performance Research. Vanessa is a co-founder of The Maggie Tree, a new female-based independent theatre company in Edmonton.



**Scott Shpeley** ~ Edgar

Scott is an Edmonton-based actor and musician who grew up in Beaumont, Alberta and has a great passion for bringing live performance to any audience. Past credits include *PIG* (Cowgirl Opera), *RICH* (Manitoba Theatre for Young People), *Workplays* (Alberta Worker's Health Centre), and *Apples and Oranges* (Concrete Theatre). Scott has a BFA in Acting from the University of Alberta, and fulfills some of his addiction to music as the drummer in the Ukrainian Band *ZOREPAD*, the bassist in Christian Hansen & The Autistics, and an internet project entitled *Oh! Powerful*.



**Jonathan Christenson** ~ Writer, Director, Composer

As Artistic Director of Catalyst Theatre, Jonathan has become known for creating work with a bold and distinctive theatricality that integrates a strong musical component with striking visual imagery, a heightened physical and vocal performance style, poetic text and a darkly comic sensibility. His role as director, writer, and composer is central to the work, as is his long-term creative partnership with production designer Bretta Gerecke. His productions have played at theatres and festivals in England, Scotland, Wales, Australia, the United States, and Canada, and have been honoured with numerous awards both at home and abroad.



**Bretta Gerecke** ~ Production Designer

Bretta grew up in Winnipeg and has resided in Edmonton for the past 15 years. She graduated from the University of Manitoba with a Bachelor of Interior Design in 1992, and from the University of Alberta with a Master of Fine Arts in Theatre Design in 1996. Bretta is the resident designer at Catalyst Theatre, where she has designed world-premieres which have toured internationally to Great Britain, Australia, the US, and across Canada. Bretta also works at The Citadel Theatre, Can Stage, Workshop West Theatre, Edmonton Opera, Calgary Opera, The River City Shakespeare Festival, Theatre Calgary, and The Globe Theatre. She is the recipient of 15 Elizabeth Sterling Hayes Awards for Outstanding Achievement in Set, Lighting, and Costume Design; The Enbridge Award for Best Emerging Artist; The Global Women of Vision Award; Edmonton's Top 40 Under 40; and was short-listed three times for the Siminovitch Prize. Bretta designed a summer home on Devil's Lake Alberta, and continues her work as an archaeological illustrator.



### **Laura Krewski ~ Choreographer**

Laura is thrilled to be back with Catalyst Theatre for *Nevermore*. Choreographic credits include *Frankenstein*, (Catalyst Theatre), *The Forbidden Phoenix* (Citadel Theatre and LKTYP), *Pirates of Penzance* and *HMS Pinafore* (Edmonton Opera), *Rich* (Manitoba Theatre for Young People), *With a Twist* (Lunchbox Theatre), *Two Gentleman of Verona* (River City Shakespeare Festival), *Footloose* (The Mayfield), and *Forever Plaid* (Globe Theatre). She also choreographed *FreeFall*, and *Jazz Playground* for her contemporary jazz company FreeFall Dance. Laura is an instructor and choreographer for Orchesis Dance Group at the University of Alberta, teaches extensively at various workshops, and adjudicates dance across Canada.



### **Betty Moulton ~ Voice And Text Consultant**

Betty has taught voice, speech, and text, and has worked as a coach for over 25 years in US and Canadian professional actor training programs. She is now a professor of voice in the BFA acting program at the University of Alberta. She also devised and now heads the new MFA program in Theatre Voice Pedagogy there, training new theatre voice specialists. Professional theatre coaching credits include 10 seasons as company voice, speech and text coach for the Colorado Shakespeare Festival in Boulder (37 productions) and *Pride and Prejudice* for The Citadel/Banff professional actors training program (summer '08). Master classes and workshops for theatre companies and acting studios include Shakespeare in the Red in Winnipeg, Freehold Studio Lab in Seattle, and the Free Will Players in Edmonton.



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### James Robert Boudreau ~ Production Manager

Jim Bob is a freelance Production Manager/Technical Director. A few of his more notable contracts include Technical Director for the Alberta Centennial Initiative's 2005 Royal Visit, Technical Director for the ceremonies division of the Edmonton 2001 World Championships, and Production Manager for the Edmonton Fringe Festival. Prior to starting his freelance activities he worked for companies such as The Stratford Festival, The Banff Centre, The Manitoba Theatre Centre, the Playhouse, and Canadian Stage Company. He also teaches a course on Technical Direction at Grant MacEwan College.



### Kerem Çetinel ~ Lighting Associate

Kerem has designed set, costumes, and lighting for many productions across Canada including *The Sound of Music* (Keyano Theatre), *Faithless* (OYR & Azimuth Theatre), *Hamlet* (Theatre Prospero), *Monster* (KYTV), *Thought Crimes* (Citadel Theatre), *Fat Pig* (Northern Light Theatre), *Water's Edge* (Mile Zero Dance), *Helen's Necklace* (Shadow Theatre), *Death and the Maiden* (Globe Theatre), *My Name is Rachel Corrie* (Theatre Yes), *Dark of the Moon* (Phoenix Theatre), *Pretty Little Instincts* (SNAFU Dance Theatre), *Death of a Salesman* (Blubridge Repertory Theatre), and *Bash'D!* (Theatre Passe Muraille). His work abroad includes *Istanbul International Jazz Festival* (resident lighting designer), *SEZ* (Laboraturar ~ Istanbul), and *METU International Dance Festival* (lighting designer). Kerem is a member of the Associate Designers of Canada.

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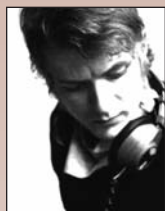
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**Wade Staples ~ Sound Designer**

Wade is grateful to be a part of the creative team with Catalyst Theatre. Past sound design credits with Catalyst include *Frankenstein*, *The Blue Orphan*, *The Key to Violet's Apartment*, and *Carmen Angel*. He holds Music Performance, Recording Arts, and Theatre Production diplomas from Grant MacEwan University. For the past 15 years Wade has also been an instructor for the Theatre Production program at Grant MacEwan. In addition, Wade operates his own production company and works as a freelance sound and multimedia designer, systems consultant, production manager, and sound engineer. Wade has also worked extensively at the Stratford Shakespeare Festival, The River City Shakespeare Festival, and The Citadel Theatre.



**Andrew G. Smith ~ Sound Operator**

Andrew is absolutely thrilled to be back with Catalyst after a stellar run of *Frankenstein* in 2009. Along with being a distinguished graduate of Theatre Production at Grant MacEwan University, he is a scenic carpenter, sound designer/technician, technical director, and dynamite guy. His work on dozens of productions in and around his proud home-base of Edmonton includes sound designs for *The Tall Building* (Azimuth), *Art on Art* (Catch the Keys), and *Victor and Victoria's Terrifying Tale of Terrible Things* (Kill Your Television). During the summer, he is a Technical Director for the Edmonton Fringe Festival. In his down time, Andrew makes music and takes off-road trips into the hills and mountains.



**Candice Charney ~ Stage Manager**

Candice is excited to be working once again on *Nevermore*. She graduated from the University of Alberta in 2005 with a BFA in stage management and her most recent credits include assistant stage managing *A Christmas Carol* and *The Jungle Book* with The Citadel Theatre, *Nevermore* with Catalyst Theatre, stage managing *The Maltese Bodkin* at the Edmonton Fringe Festival, and the last tour of *Frankenstein* with Catalyst Theatre. Love and thanks to her girlfriend and family and special thanks to Tracey.



**Tracey Byrne ~ Assistant Stage Manager**

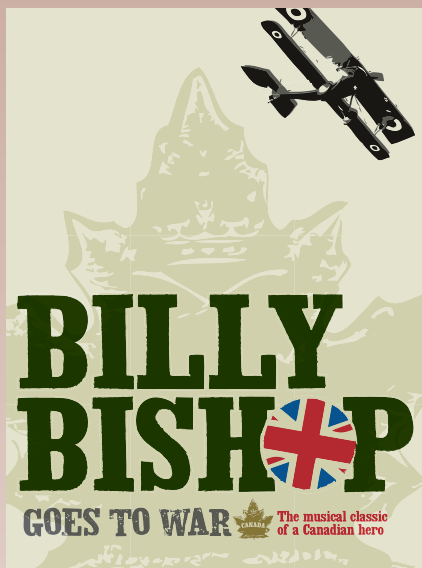
Tracey is an Edmonton-based CAEA Stage Manager and is very pleased to be joining the company of *Nevermore*. Recent stage management credits include *The Woman in Black* (Theatre Network); *Titus Andronicus* (The Freewill Shakespeare Festival); *Roberto Zucco* (Studio Theatre); *Three Little Birds* (Workshop West Theatre); *Comrades* (Kill Your Television Theatre); and *Penelope vs. the Aliens* (Citadel Theatre). Recent assistant stage management credits include *Frankenstein* (Catalyst Theatre); *Vimy*, *3 Mo' Divas*, *Cookin' at the Cookery*, *Frida K*, *Measure for Measure*, and *Einstein's Gift* (Citadel Theatre). She has also been involved as a stage management adviser and guest instructor for the Department of Drama at the University of Alberta and looks forward to advising for *Good Woman of Setzuan* this spring. She hopes you enjoy the show and sends her love to John, Daniel, Rachel, Sean, and Caley.



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*Founded in 1964, the Arts Club Theatre Company first held performances at the downtown Seymour Stage. When the re-development of Vancouver's False Creek area began in the late 1970s, the company was given the opportunity to build a theatre on Granville Island. By the time the Arts Club held the gala opening of the Granville Island Stage in October 1979, the Arts Club was a fully professional company presenting its 16th season of plays. The company is now in its 44th season.*

**Artistic Managing Director** ~ Bill Miller  
**Executive Director** ~ Howard R. Jang

### ARTISTIC/PRODUCTION

**Director of Production** ~ Michael Wood  
**Technical Director, Granville Island Theatres/Tours** ~  
Craig Fulker  
**Technical Director, Stanley Industrial Alliance Stage** ~  
Stephan Baeuml  
**Buildings Manager** ~ Jack Holmes  
**Resident Designer** ~ Ted Roberts  
**Artist Liaison** ~ Stephanie Hargreaves  
**Literary Manager** ~ Rachel Ditor  
**Production Secretary** ~ Tatina Osokin  
**Production Assistant** ~ Robert Burns  
**Rentals Manager** ~ Kate Bethell  
**Head Rental Technician** ~ William Moysey  
**Revue Theatre Rental Technician** ~ Miriam Abrahams  
**Head Electrician (Granville Island)** ~ Darren Hales  
**Head Electrician (Stanley)** ~ Dale Proctor  
**Head Sound Technician** ~ Geoff Hollingshead  
**Stanley Theatre Stage Carpenter** ~ Grant Windsor  
**Assistant Stage Carpenter** ~ John Bessette  
**Head Carpenter** ~ Joao Carlos d'Almeida  
**Lead Carpenter** ~ Lorraine West, Chris White  
**Head of Properties** ~ Michael Gall  
**Second Properties** ~ Robyn Volk  
**Head Scenic Artist** ~ Kristine Kavalec  
**Head of Costumes** ~ Darryl Milot  
**Wardrobe Assistant** ~ Kendra Cooper  
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**Wardrobe Maintenance** ~ Jayme Cline  
**Building Maintenance** ~ Peck Kapa  
**Stage Managers** ~ Marion Anderson, Angela Beaulieu,  
Rachel Bland, Louis-Marie Bournival, Caryn Fehr,  
Ronaye Haynes, Pamela Jakobs, April Starr Land,  
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**Manager of Administration** ~ Teddy Forsyth  
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