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# THE BANFF CENTRE

Paul D. Fleck  
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The Banff Centre

Neil Armstrong, C.M.  
Vice President, Education  
The Banff Centre  
Director, Centre for the Arts

presents

## TORNRAK



by John Metcalf & Michael Wilcox

Friday, February 23  
Saturday, February 24  
Eric Harvie Theatre  
8 p.m.



The Banff Centre

with the assistance of **Alberta**  
CULTURE AND MULTICULTURALISM

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## Message from the President

Music theatre has always had a very special place at Banff. Musical theatre, opera, lyrical theatre -- the many faces of works which bring the singer-actor on stage -- they have all been a part of our history.

One of the most exciting features of our work in music theatre has been the development of new work. And *Tornrak* is very special in this connection because Banff has been the place of its development and first presentation. We have watched its growth through workshops and training programs, through design and production to this moment of presentation, and we're delighted, of course, that its life will continue in a tour of Great Britain as a Welsh National Opera production.

Congratulations to John Metcalf who has managed within the consuming responsibilities of artistic director of Music Theatre to create this wonderful work. And apart from the intrinsic wonder of the work itself, he and his creative team have also created an opportunity for so many in our Stagecraft, Music, and Music Theatre programs to experience at first hand the stretch and excitement of developing and mounting a new work. It's that kind of learning and professional development through collaborative experimentation and exploration that the Banff Experience is all about.

Paul D. Fleck  
President

## BANFF MUSIC THEATRE

Three years ago when we coined the phrase "Play me some 20th century music before it's over," it seemed to have a certain ironic, bemused humour. Now with only ten years to go, the sentiment takes on an added urgency.

Three years ago the Music Theatre Program consolidated the work of the past and focussed on a two-pronged program; the training of singers in the particular skills upon which existing 20th century repertoire draws, and the development of new repertoire. This year is a very satisfying culmination. In October we premiered a new chamber opera by Calgary composer Quenten Doolittle and Saskatchewan librettist Rex Deverell. *Boiler Room Suite* then went on to five performances in Great Britain with the *London Independent*, among others, acknowledging "the high musical standards of the Music Theatre Program at The Banff Centre in Alberta."

Tonight you will hear/see the first performance of a new opera by John Metcalf, our artistic director and composer-in-residence. This specifically Canadian work will go on to perform in eight cities in Great Britain, produced by the Welsh National Opera.

In March, the Music Theatre, Music, and Inter-Arts programs will collaborate to present Mauricio Kagel's *La Trahison Orale* in a new translation by Vancouver poet Norbert Ruebsaat. The production will be broadcast nationally on CBC radio.

Performers, directors and composers from Banff are playing central roles in the newly vibrant and burgeoning music theatre movement in Great Britain and the United States, and are chipping away at musical convention in the Canadian mainstream.

Under John Metcalf's direction, Banff Music Theatre has reached a new plateau. It is not time to sit back, but a brief pause to congratulate John and all of his collaborators and to regenerate for the next few years is in order.

We are playing some 20th century music, and it "ain't over yet."

Keith Turnbull  
Artistic Director Designate

# **TORNRAK**

An opera in two acts

**Composed by John Metcalf °**

**Libretto by Michael Wilcox**

**Inuktitut translation by Blendina Makkik**

**Conductor:** Peter Stanger · **Stage Director:** Mike Ashman  
**Movement Director:** Lea Schaetzel · **Dramaturge:** Keith Turnbull \*

**Set & Properties Designer:** Bernard Culshaw

**Costume Designer:** John Pennoyer

**Lighting Designer:** Michael Whitfield

**Assistant Conductor:** Philip Headlam

**Assistant Directors:** Andrew Chown \*, Anna Farthing \*\*\*+

**Stage Manager:** Colin Barr \*

**Assistant Stage Managers:** Judith Begley \*\* · Ian C. More \*\*

**Assistant Costume Designer:** Paul Daigle \*\*

**Assistant Lighting Designer:** Ange Zhang \*\*

**Singing Coach:** Noelle Barker

**Accents Coach:** Gillian Lane-Plescia

**Inuit Advisor:** Francis Piugattuk \*\*\*

**Coach/Repetiteur:** Amy Duran \*\*\*

**Repetiteur:** Richard Herriott \*\*\*

\* Member of Canadian Actors' Equity

\*\* Intern in the Theatre Production and Design Program  
at The Banff Centre

\*\*\* Resident of the Music Theatre Program at The Banff Centre  
+ Member of British Actors' Equity

° Mr. Metcalf acknowledges the contributions of Fides Krucker and Richard Armstrong in incorporating Inuit throat singing and extended voice techniques into the score.

# CAST LIST

(IN ORDER OF APPEARANCE)

Captain: Stephen Richardson+

Helmsman: Robert Firmston

First Mate: Richard Morris+, ++, +++

Sailors: Nicolas Cavallier, Alex Morrison+, Mark Oldfield+,

Kevin Power\*, Peter Thomson+

Arthur: Christopher King\*\*\*

Billy: Kevin Power

Collinson: Peter Thomson

Kellett: Nicolas Cavallier

A Polar Bear: Richard Armstrong

An Apparition: Jennifer Maybee\*\*

Milak: Fides Krucker++

Chorus of Inuit Hunters: Nicolas Cavallier, Robert Firmston,

Richard Morris, Alex Morrison, Mark Oldfield, Kevin Power,

Stephen Richardson, Peter Thomson

Utak: Richard Armstrong

A Wolf Tornrak: Lea Schaetzel

Voice of Wolf Tornrak: Richard Armstrong

Sir Charles Keighley: Mark Oldfield

Two Sailors: Robert Firmston, Richard Morris

Lady Delisle: Selena James

A Bear Keeper: Kevin Power

Frankie, a Bear: Richard Armstrong

PC Evans: Robert Firmston

Men in Crowd: Richard Morris, Nicolas Cavallier, Stephen Richardson

Men with Fair: Alex Morrison, Peter Thomson

Women in Crowd: Jennifer Maybee,

Louise-Marie Mennier, Trish O'Reilly

A Molecatcher: Alex Morrison

**Workers:** Richard Armstrong, Nicolas Cavallier,  
Robert Firmston, Louise-Marie Mennier, Richard Morris,  
Alex Morrison, Trish O'Reilly, Peter Thomson  
**A Landlord:** Stephen Richardson  
**A Policeman:** Nicolas Cavallier

**Old Whore:** Jennifer Maybee  
**Judge:** Peter Thomson

**Prosecutor:** Mark Oldfield  
**Usher:** Nicolas Cavallier

\*Member of Union des artistes  
\*\*Member of New Zealand Actors' Equity  
\*\*\*Member of the American Guild of Musical Artists  
+Member of British Actors' Equity  
++Member of Canadian Actors' Equity  
+++Member of ACTRA



*Cast: Trish O'Reilly, Alexander Morrison, Nicolas Cavallier (seated),  
Louise-Marie Mennier, Richard Armstrong, Kevin Power, Fides Krucker,  
Jennifer Maybee, Richard Morris, Selena James, Robert Firmston (first row standing),  
Mark Oldfield, Peter Thomson, Stephen Richardson, Christopher King  
(second row standing)*

# THE ORCHESTRA FOR TORNRAK

## First Violins

Richard Lohmann - concertmaster  
Linda Sinanian · Elenid Owen  
Tineke de Jong · Le-Yi Zhang  
Fiona Carnie

## Second Violins

Christian Kreihlsler\* · Jennifer Lee  
Elaine Henschel · Carmen Lindsay

## Violas

Matthew Quenby\* · Hans Lodders  
Peter Sulski

## Celli

Jonathan Few\* · Anna Rex  
Roberto Sorrentino

## Basses

Stefan Kammer\* · David Gustilov

## Piano

Philip Headlam

## Flutes

Michel Raynie\* · Marcelo Ehrlich

## Oboe

Elizabeth Kenwood

## Clarinets

David Hayman\* · Francis Touchard

## Bassoon

Katrina Russell

## Horns

Jeff Forden\* · Harriet Foltinek

## Trumpet

Justin Cohen

## Trombone

Colin Haydu

## Tuba

Paul Beauchesne

## Percussion

Trevor Tureski\*  
John F. Thompson

\*Principal



*Orchestra*



# STORY SYNOPSIS

## ACT I

On board the *Endeavour*, a British naval ship engaged in exploration and trading in the eastern Arctic in 1850, the First Mate attempts to get his captain to discipline one of the crew, Arthur Nesbit. His eccentric behavior is said to be upsetting the men. When Arthur reveals that he has sailed in northern waters before, the Captain insists on hearing his story.

Arthur is the only survivor from the *Enterprise*, sister ship of the *Endeavour*, which was wrecked on a similar mission some years previously. Arthur recalls how four men escape onto the ice from the foundering ship, but a quarrel about a looted sack of valuables leads to the deaths of Collinson (a young officer) and Kellett. Young Billy dies from the cold. Close to death himself, Arthur is reprieved when a polar bear uncovers a meat cache close to his shelter. With both food and the sack of valuables, Arthur dreams of living like a lord when he returns home to North Shields. But he sees an apparition (in the form of three women) that warns him that he has much to learn to survive in the Arctic.

An owl appears in the sky. It is the tornrak (guiding spirit) of Milak, a young Inuit girl. She is one of the last survivors of a settlement ravaged by disease caught from the British trading ships. Milak comes in search of food from the cache; she is surprised to find signs of habitation there. Arthur interrupts her discoveries, believing she is stealing from him. Milak senses the return of the polar bear. It is tempted into Arthur's shelter by meat from the cache. In the ensuing fight Arthur kills the bear, while spirits of Inuit hunters honour its death. The bear's tornrak emerges from the skinned animal. Arthur is overcome with emotion, and Milak places the bear's skin on him.

Milak leads Arthur back to her settlement. He can barely keep pace with her on the long journey, dragging his sack of treasure. While he is resting, Milak comments on the uselessness of the precious objects in the sack, but is fascinated by a ship in a bottle. Is this the white bird coming for her? She keeps only the bottle.

There is only one survivor upon their arrival at the settlement -- Utak, Milak's father. He walks out into the snow, howling for a last hunt with his tornrak, a wolf. The spirit appears and, after a struggle, Utak dies, tearing off his clothes.

Milak and Arthur overwinter at the settlement. They work together and learn a little of each other's language. Milak presents him with a coat she has made him from the bearskin, and calls him "Acktu". A British ship arrives at the settlement, expecting to trade on the way back home. The explorer Sir Charles Keighley is amazed to find an Englishman there. He decides to take

Milak back home with the rescued Arthur to further his scientific research. Milak believes his ship to be the white bird that has come for her.

## ACT II

In her London society home Lady Delisle thanks Sir Charles for the last of a series of lectures on his Arctic experiences. Milak has been his star exhibit. He instructs Arthur to take care of her.

Some months later, Milak and Arthur have joined a poor travelling fair currently visiting Wales. A Bear Keeper shows off his act -- Frankie, a dancing brown bear. Arthur presents Milak in a cage as "The Wild Savage of the Frozen North." The spectators part with a little money but are frightened away by Milak's performance. Arthur is distressed by their financial situation. The Bear Keeper tries to rape Milak; she escapes but gets locked into her show cage. She works up Frankie the bear into freeing himself from his muzzle and then breaking the cage open. Milak decides to go elsewhere. Passers-by are alarmed by the bear running loose. They call the police constable who, despite protest from the Bear Keeper, shoots the animal. While the villagers celebrate the bear's death in a mock funeral, Arthur and the Bear Keeper consider their respective losses.

Milak has travelled north. She meets a molecatcher who recognizes her as "the savage woman" wanted for killing sheep. He warns her that this is a hanging offense and gives her food. Milak departs, leaving him two rabbits she has caught.

In an industrial town in the Midlands, Milak has turned to prostitution, and Arthur to drink. They meet up again; Arthur tries to persuade her to return to the Arctic with him, but Milak knows this is impossible. She relates what she has seen of life in Victorian England. A man is thrown out of a nearby pub; it is the Bear Keeper. He sees Milak and goes to call the police. Milak is arrested; she leaves Arthur with the ship in the bottle. Arthur knows she has no chance in court. He appeals to an old whore to read his fortune, but a familiar voice warns him that he has still learned nothing.

The judge is unmoved by Milak's statement that she killed sheep to feed starving people. He sentences her to be hung, despite the protests of Arthur and the crowd.

Arthur finishes telling the captain his story. The captain goes below, leaving him at the helm. Arthur tears off his clothing and calls on Milak's spirit to come for him. A squall hits the ship and she arrives in the form of her torn rak, the white owl. The crew discover Arthur dead, frozen to the wheel. They refuse the Captain's order to cut him free, but the First Mate assumes responsibility for the action. Arthur's body is thrown overboard; just a bear skin and an Inuit drum remain. The weather is suddenly calm but the First Mate can get no reading from the compass as the Captain goes below.

## THE HISTORY OF THE INUIT IN EUROPE

Ever since 1576 when Martin Frobisher, in search of the Northwest Passage, captured an Eskimo hunter from Baffin Island to take back to England, Inuit have been taken abroad, initially as unwilling captives and later as willing candidates for promotional, educational, or religious reasons.

Karpik, an orphan, was captured along with Mikak near Chateau Bay, Labrador, and taken to England in 1768. On Governor Hugh Palliser's special direction, Karpik was given to the care of Jens Haven who, in the summer of 1769, placed him in the school of the United Brethren at Fulneck in Yorkshire. He was instructed for mission work in Labrador, but that fall the young lad caught smallpox and died.

### Karpik's Conversation with Jens Haven, 1769

When Karpik asked Haven for a hat and coat embroidered with gold and Haven remonstrated as to the uselessness of such finery and exhorted the boy to learn to know the Lord, Karpik responded:

*Poor clothes...will not teach me that: my countrymen, who are clad meanly enough, die, and know nothing of the God in heaven, of whom you say so much. The king wears fine clothes, and why then should not I? I can still become acquainted with God, and love him...*

When Haven told Karpik that he had no money to buy fine clothes, Karpik retorted:

*Then go to the King...and get some money from him.*

By the middle of the 19th century, exotic peoples from remote corners of the world were being regularly exhibited at great world expositions. The following are excerpts from an article published in the *San Francisco Examiner* in 1909, written by Minik Wallace. A 19-year-old Greenland Inuit relates the pathetic details of his life:

*When Mr. Peary came to us, twelve years ago, we had never seen a white man. At the start Peary was kind enough to my people. He made them presents. But as soon as he was ready to start home his other work began.*

*Before our eyes he packed up the bones of our dead friends and ancestors. To the women's crying and the men's questioning he answered that he was taking our dead friends to a warm and pleasant land to bury them. After this he coaxed my father and that brave man Natooka, who were the staunchest hunters and wisest heads for our tribe, to go with him to America.*

*We were crowded into the hold of the vessel and treated like dogs. Peary seldom came near us. When we reached the end of the sea voyage we were given the*

most miserable and unhealthy quarters on the steamship *Kite*, and lay off Brooklyn for several days on exhibition.

After this we were sent to the Museum of Natural History in New York. There we were quartered in a damp cellar most unfavorable to people from the dry air of the North. One after another we became ill and began to die off; during the fourth month my poor father died; at last I alone remained. After my father died they took me out into the garden of the museum to see him buried. They lowered a big box into the ground and told me to say goodbye to him. That box was filled with stones, and father -- my father -- his body even then was in the museum being prepared for exhibition. My father on exhibition!

Unexpectedly one day I came face to face with it. I felt as though I must die then and there. I threw myself at the bottom of the glass case and prayed and wept. I went straight to the director and implored him to let me bury my father. He would not. I swore I never would rest until I had given my father burial.

I have felt that I must go North, back to Greenland somehow, some way. I am a burden on my friends and I see clearly that as long as I live they will have me a weight upon their hands, helping me always. I would die for Mr. Wallace and Mr. Beecroft, but I won't be a burden on them. I can never forgive Peary and I hope to see him to show him the wreck he has caused. I have lost hope. I lost it when Peary refused to take me with him this last trip. And I have given up believing your Christian creed that you taught me was meant for one and all -- Christian and savage alike. I gave that up finally when Professor Bumpus at the museum told me for the last time I could not have my father's bones to bury them. Where is your Christianity? My own people are kinder and better, more human, and I am going back to them. My land is frozen and desolate, but we can bury our dead there. What has your civilization done to my people and me but harm us? We are tens now where once we were thousands, and what is left is dying fast through your work. My father was taken from me, a martyr to the cold-blooded, scientific study of your people. He was dearer to me than anything else in the world -- especially when we were brought to New York, strangers in a strange land.

from *Northern Voices; Inuit Writing in English*; edited by Penny Petrow.

"To many a good person the thought at once arises: Poor things (the Polar Eskimos)... why wouldn't it be a good plan to take them away from their awful home to a pleasanter region?...I answer at once, 'God willing, never'."

Robert Peary

*"Will it come to me?  
The Great White Bird  
Flying with many wings?"*

*In my dream  
It gathers me up in its cloud  
Milak, the shining captive.*

**Pronunciation:**

Qainiaqpaa  
Qakuqtuq tinngmajuaq  
Saluqauqtuq

Sinnaktukkut  
Tiguwaanga  
Milak qilliqtak tigujaq

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‘b d ‘ C ‘ N Γ Δ ‘ < Δ ‘

Γ σ ‘b Δ ‘ > ‘

Γ σ ‘ > ‘ d ‘

N J < ‘ L

Γ σ ‘ ‘ P σ ‘ C ‘ N J > ‘

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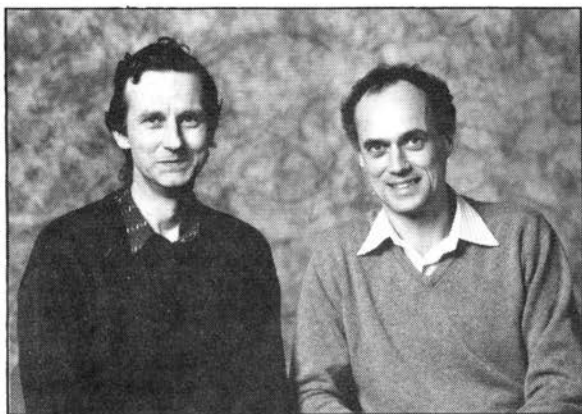


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# THE GENESIS OF TORNRAK



*John Metcalf and Michael Wilcox*

Some might call it coincidence, some the guiding hand of fate, but like so many works of art, the opera *Tornrak* came into being through an unexpected conjunction of events.

For when John Metcalf was given a long-term commission to write a second opera for the Welsh National Opera Company in 1981, he had never been to Canada. But looking around for an idea for the new work, he was struck by a play he saw in Wales, describing the removal of an Inuit woman to England at the end of the last century. Here were the themes of alienation and displacement, of the clash of cultures, often hinted at in Metcalf's earlier work.

He was familiar with the English settings, but Canada's North was an unknown quantity. Then, in 1986, he was invited to teach with The Banff Centre Music Theatre Program, becoming its director the following year. "If I wasn't in the North itself," he comments, "at least I could now be in the contact with a way of looking at the world, the culture, the music, and the language of the Inuit that would have been absolutely impossible in Wales."

The development of that initial idea followed swiftly. The librettist, Michael Wilcox, had been chosen, and came out to Banff to write the first draft of the libretto in the winter of 1986/87. But in the following two years the development of new works, a major component of the Music Theatre Program, had reached a new maturity. So often new works have to be written without the opportunity to try out and extend dramatic concepts and musical ideas. Here in Banff was emerging an invaluable longer process of experimenting with ideas and gaining insight and input from specialists in drama, speech, and movement.

The development of *Tornrak* happily coincided with this evolution of the

program's work. Metcalf was able to try out ideas in workshops, first in the fall of 1988 and then in the spring of 1989. Wilcox was able to return and develop the libretto. For this process they were able to draw on the experience of a very wide range of those involved in the program, especially associate artistic director Keith Turnbull. John Metcalf emphasizes this debt: "With Keith's vast knowledge of theatre, and his close involvement in the development of the opera and in the workshops, I could extend and hone the dramatic effectiveness of the work."

The plot of *Tornrak* presents particular problems in depicting a native culture, and here, too, this process of development gave unparalleled opportunities, drawing on language specialists for the sections in Inuktitut, extended vocal technique experts for the unusual sounds needed for the tornraks (the animal spirits), and the relatively close proximity of the far north for specialized training in Inuit throat singing.

The contribution of this fund of knowledge to the development of the opera is outlined elsewhere in this programme. But it is safe to say that the long and careful development of *Tornrak*, let alone the use of native languages or Inuit throat singing, would have been virtually impossible had John Metcalf remained in Wales, and he would have produced something very different, and, I think, with considerably less depth. For the result is a finely developed work in which those extraordinary elements are completely integrated. These performances in Banff are the culmination of that very special process that The Banff Centre affords, before the opera returns to its original place of inspiration in an eight-city tour of the U.K. by the Welsh National Opera's production in May.

## Inuit Throat Singing

The use of different national musical styles when two cultures meet has an honorable tradition in opera. But John Metcalf's decision to include Inuit throat singing as an important component of *Tornrak* is a very bold and unique step. That opera tradition is invariably one of the meeting of two styles that have their roots in our Western musical heritage, and which use the conventions of Western singing techniques. Inuit throat singing inhabits a completely different world, using quite different methods of vocal production.

As he started work on *Tornrak*, Metcalf immersed himself in the traditions of Inuit singing, but inevitably it was going to be up to Fides Krucker, the singer involved, to develop for herself the techniques of the style, and to pass back to the composer what she had learnt so he could integrate that experience into his conception -- a prime example of interaction of other artists in the development of *Tornrak*.

But Fides was concerned with more than just learning the techniques of throat singing. She had apprehensions about playing a character from a culture and background so different from her own. Therefore, after some initial experi-

ments with the extended voice specialist, Richard Armstrong, she went to Iqaluit on Frobisher Bay in April last year, and there studied with Elisha, an Inuit throat singing specialist, followed by another visit this January.

It was an enriching but not an easy experience, as she was initially, and hardly surprisingly, treated with suspicion. But she found learning the language and the singing techniques gave her something of that extra dimension she was looking for. "The singing gets under your skin," she comments, "the directness, the vitality, the emotions, and it felt like a time of very heightened emotion."

Physically, the technique is very difficult, with a language that blurs consonants, small interval changes or unpitched sounds, and singing sounds that use quite different areas of the vocal physique. It is very difficult to sustain, and traditionally Inuit use short repeated patterns (Fides learned ten of them on her first visit), often sung antiphonally. It is also difficult to project in larger halls, for it is a social art, often used as a kind of antiphonal game at meetings. It is also an art of intimate, enclosed areas. Therefore this staging has used discreet voice microphones to raise the level to match the orchestra and the more traditional singing techniques.

The insight into something of the inheritance that Inuit throat singing represents partly came from the singing itself. Mainly because it was necessary in order to produce the sounds, she found herself using her body in ways not usually associated with more conventional singing. Through that she gained something of that Inuit spiritual sense that has a very different relationship between the human body and spirit, and the physical and spiritual world around. Perhaps typical of that relationship are the patterns that re-create the sounds of flying geese -- not only is the singer achieving re-creation of the haunting sounds, but in doing so, her spirit joins with that of the geese, the geese with her, her whole physique involved in that conjunction.

Such gleanings not only helped Fides create the role of Milak, but also aided her in giving feedback to the composer. The rewards have been more than in the mere field of an unusual singing technique.

*Throat Singing: Richard Armstrong, Fides Krucker*





## Of Tornraks, Animals, and Extended Voice Techniques

Yet another of those fortuitous coincidences or happy fateful events in the development of *Tornrak* occurred in the winter of 1986. John Metcalf had realized that one of the difficulties of the opera would be the musical representation of the strong Inuit animist sense of the spiritual world, one that infects the living world as well as the dead one. So different from Western notions, it would require types of sound that would give some insight into that spirituality, while fitting in with the general patterns of our Western musical tradition that other areas of the opera follow.

Then, during that winter, the extended voice specialist Richard Armstrong visited The Banff Centre to give talks and demonstrations. Richard, who has worked for many years with the famous Roy Hart Theatre Company, had developed singing techniques using unusual physical means that emphasize the relationship between using the whole body and the reproduction of unusual vocal sounds.

Metcalf realized that here was someone who could not only create some of the sounds he needed, but who could help develop that whole aspect of the sound world he wished to create in the opera. Thus started a relationship that has continued right through the development of the work. Initially, it was a question of exploring what sounds were or were not physically possible; later on it became a development of the types of sounds for the individual roles that Richard is playing, from the polar bear to the other animals, whether they appear in physical actuality, or as a spirit, a tornrak.

Richard sees part of the purpose of his general techniques as connecting the spirit and body in a performer. This, of course, has parallels with Inuit throat singing, and he and Fides worked together, exchanging techniques and their knowledge, in the development of the physical means of producing the throat singing. From this, it was a natural extension to create sounds for the animals and animal spirits from the wolf -- high howls, or chorded sounds -- or the motor-like sounds of the dancing bear, to what they both call "peeping sounds," produced by sinal vibrations. It was then a question of working with the composer to integrate the sounds into the patterns of the score, whether firmly notated, as with the owl, or in more free, improvisatory passages.

Richard, like Fides, found that the actual physical production of the sounds created an ambiance that helped him gain insights into the sense of both the animal world and the spiritual world that he has to portray. It has been, he says, an especially exciting process developing those roles and helping the opera evolve. "One feels privileged, feeling that you are really building something special and valuable."

## Of Languages and Movement

Of the other specialist areas that have gone into the development of *Tornrak* and this production, two in particular stand out: the use of language and the use of movement.

Differences in language are, of course, a prime method by which different cultures have different views of the world around them. The further apart those cultures are, the greater the languages differ in expressing those world views. This is particularly true of the gulf between a culture that has its roots in animism and in hunting and gathering, seeing the spiritual essence of the animals and environment around as inextricably intertwined with the human spirit, and a culture that has been essentially urban-oriented for centuries, favouring the intellect at the expense of the spiritual.

John Metcalf was initially hesitant in using the Inuktitut language in the opera, for the difficulties it would present for both the singers and the audience. But, buoyed by the enthusiasm of those involved, and Keith Turnbull in particular, he decided it was necessary, partly to create something of that sense of a different cultural perspective on the world.

Doing so has involved another specialist, Blendina Makkik, who was not only deeply versed in the language, but was also familiar with the demands of the arts, having worked in television in the North. Of particular difficulty was the difference in stresses between Inuktitut and English, and typical of the way they worked was the part of the wolf. Initially written and set to music in English, Blendina then translated the part. Richard Armstrong relearned it in Inuktitut, working out five different versions, and relayed it to the composer. He then rewrote the music to fit the new stress patterns, and the original melody for the English setting has now completely disappeared from the vocal part, but reappeared in the orchestra.

Fides Krucker is convinced that it is the essence of the language that is crucial, rather than its literal understanding by the audience. "What is really important," she points out, "is the transformation of Milak from someone who speaks Inuktitut into someone who speaks English, and how it affects her thought and her singing."

Movement has rather a different but still crucial role, since it affects less the development of the actual opera than its staging. But the correspondences are close. As in the development of the singing styles, Lea Schaetzel has concentrated on expressing the contrasts of cultures and that sense of connection to a spiritual world that is inherent in the opera. Her objectives she describes as achieving an expression of different mind-sets through movement, and more straightforward story-telling through movement, such as the creation of a sense of wind by the sailors' reaction to it in the opening of the opera. As she well describes it, since the Industrial Revolution men started to model their movements after the machines they had become so intimately concerned with, while the Inuit still connect with the fluidity of the animal world around them. And that reaches into the heart of this unusual opera.

*Mark Morris*

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# COMPANY BIOGRAPHIES

**Richard Armstrong** (A Polar Bear, Utak,  
Voice of Wolf Tornrak, Frankie the Bear, Worker)

Richard Armstrong has worked for over 20 years as a performer, teacher, and director. He is a founding member of the Roy Hart Theatre of France. His work there with the extension of the human voice has led to invitations to work in many different capacities around the world; most recently in the world of contemporary music theatre. In 1985, Richard directed the Roy Hart Theatre's Obie Award-winning production of *Pagliacci* at La Mama in New York City. Richard currently divides his time between Paris, France, where he is a founding faculty member of New York University's Experimental Theatre Wing; southern France with the Roy Hart Theatre; Banff, Alberta, where he is a regular guest voice instructor in the Music Theatre Program of The Banff Centre; and New York City.

**Mike Ashman** (Stage Director)

Mike was born in Hertford, England. He was on the staff of the Welsh National Opera from 1979-84 where he directed *Parsifal* and a touring version of *Carmen*. He was also on the staff of the Royal Opera House, Covent Garden, from 1984-86, directing *The Flying Dutchman* and *Medee*. Freelance work includes *Facade* and *Happy End* for St. Donat's Music Theatre, Vale of Glamorgan; *The Flying Dutchman* for Norwegian Opera, Oslo; *Cav and Pag* for Scottish Opera-Go-Round; and premieres of new operas by Huw Spratling, Elizabeth Lutyens, and Mervyn Burtch. He is currently associate director for the Royal College of Music Opera School, London, for which he has directed *Paul Bunyan* and *Eugene Onegin*. On previous visits to The Banff Centre he directed workshop showings of *The Threepenny Opera* and *Der Jasager*, and a new work development of John Beckwith's *Crazy to Kill*. *Tornrak* is his seventh collaboration with designer Bernard Culshaw. Future plans include *Tornrak* for the Welsh National Opera, *Le Conte Ory*, and Huw Spratling's *Tobermory*.

**Colin Barr** (Stage Manager)

Colin trained at the University of Regina where he did his first opera, *Hansel and Gretel*, and at the Bristol Old Vic Theatre School. After working in England, he returned to Canada and has worked for various companies from Ontario to B.C. As well as stage managing he has also done surtitles. He spends his summers as part of the pyrotechnical team at the Butchart Gardens in Victoria, doing one of the world's best recurring fireworks displays.

**Judith Begley** (Assistant Stage Manager)

Judy is a graduate of the University of Toronto, having received a BA in arts administration in 1989. She has also worked for that university, as well as the Canada Council and the Stratford Festival. She is presently a stage management intern with the Theatre Complex, and will stage manage The Banff Centre's upcoming production of Kurt Weill's *Street Scene*.

**Nicolas Cavallier** (Sailor, Kellett, Inuit Hunter,

Man in Crowd, Worker, Policeman, Usher)

Nicolas studied with the Royal Academy of Music and the National Opera Studio, performing numerous roles, including the title role in *Don Quichotte*, Sarastro, Osmin, Bartolo, Sparafucile, and Narbal in *The Trojans*. He has also performed the Servant in *The Fall of the House of Usher* with Music Theatre Wales, Arnold in *The English Cat* in Gutersloh and Berlin, Palemon in *Thais* for Chelsea Opera Group, and roles in *Les Malheurs D'Orphee*, *Renard*, and *Genevieve De Brabant* at the Queen Elizabeth Hall as part of the London International Opera Festival, which was filmed for television. He has worked with Kent Opera, and sang the role of Cascada in *The Merry Widow* for Narcy Opera in 1987. Nicolas has won numerous vocal awards in England and France. As well as opera, Nicolas

has performed extensively in oratorio, including *The Messiah* with the Bournemouth Sinfonietta. Future engagements include the Laquet in *Capriccio* at the Glyndebourne Festival later this year.

**Andrew Chown** (Assistant Director)

This is Mr. Chown's second time with The Banff Centre. Previously he was assistant director on *L'Ormino*. Recently he directed *Same Time Next Year* for the Kawartha Summer Festival, *Measure for Measure* for Actor's Lab Theatre, *Wake* for the Rhubarb Festival, and *Help is on the Way*, a six-part soap for Solar Stage. Mr. Chown was assistant director on a number of productions with the Vancouver Opera -- *The Cunning Little Vixen*, *House of the Dead*, *La Boheme*, and *Turn of the Screw*. He also spent two seasons with the Chichester Festival Theatre as both director and assistant director. Other directing credits include *Oliver*, *Christie in Love*, and *Billy Bishop Goes to War*.

**Bernard Culshaw** (Set & Properties Designer)

Bernard Culshaw was born in India. He studied theoretic design in the U.K. at Birmingham and London. He has designed numerous plays and operas. Of the latter, he collaborated with Jonathan Miller on several, mainly for Kent Opera, and he recently designed *La Traviata* for him at the Glimmerglass Opera, N.Y. This is his seventh production with Mike Ashman, the most recent one being Cherubini's *Medee* at the Royal Opera House, Covent Garden.

**Amy Duran** (Coach/Repetiteur)

Amy returns to Banff from New Jersey, where she is pursuing an active career as a coach/accompanist. A graduate of Northwestern University, Amy is currently working for opera coaches Franco Iglesias and Nico Castel, as well as for the Amato Opera Company in New York City. This past summer she attended the MCA Opera Festival in Franklin, North Carolina, where she worked with artists Joan Dornemann and Sherrile Milnes. Amy was an apprentice coach for The Banff Centre's Music Theatre Program for the past two winters.

**Anna Farthing** (Assistant Director)

Upon graduating from Bristol University in 1987, Anna studied Commedia dell'Arte with Antonio Fava in Italy. Since then she has worked for York Theatre Royal, Wexford Festival Opera, Playboard Puppets, and Colway Theatre Trust, as a publicist, stage manager, puppeteer, and community play producer. Directing experience includes *The Venetian Twins*, *She Stoops to Conquer*, and Sondheim's *Sweeney Todd*. Anna is the assistant director for the Music Theatre Workshop at The Banff Centre.

**Robert Firmston** (Helmsman, Inuit Hunter, A Sailor, PC Evans, Worker)

Robert has spent the last two years in the Music Theatre Program at The Banff Centre. Recently, Robert performed the role of The Page in Calgary Opera's touring production of Menotti's *Amahl and the Night Visitors*. In 1988, Robert represented Alberta in the voice category at the C.I.B.C. National Music Festival. In 1987, Robert was chosen as an intern in the summer opera program at The Banff Centre where he had several roles.

**Philip Headlam** (Assistant Conductor/Chief Repetiteur)

Philip studied conducting at the University of Toronto with Victor Feldbrill, in Sienna, Italy, with Franco Ferrara, and at the Royal Conservatory of Music in Toronto with Andrew Davis and Mario Bernardi. Philip succeeded Victor Feldbrill as conductor of the University of Toronto Symphony Orchestra from 1982-1985. He became associate conductor of the Canadian Contemporary Music Workshops and recorded for the CBC.

In 1986, Philip moved to London, England, to pursue studies at the Royal Opera House, Covent Garden, with David Syrus. Since then, he has worked as assistant conductor and chief repetiteur for the British premiere of Leonard Bernstein's *A Quiet Place*, and with the Royal Academy of Music in London.

**Selena James** (Lady Delisle)

Selena began her musical training as a pianist, obtaining her L.R.S.M. degree from London and her A.T.C.M. degree from Toronto. In her late teens she changed her major instrument to voice. She received a BA and MA in voice from the Manhattan School of Music in New York. Her performing career has been varied: from operatic lead roles such as Violetta in *La Traviata*, touring with the National Opera in the United States, and Leonora in *Il Trovatore* at the St. Gallen Theatre in Switzerland, to Sarah in *Guys and Dolls* in summer stock. She has also made many appearances in concert and on radio and television. She left her position as voice teacher and head of the opera department with the Victoria Conservatory of Music to join the music theatre faculty at The Banff Centre in the spring of 1986.

**Christopher King** (Arthur)

American tenor Christopher Leo King has pursued a varied career in the music theatre scene on the eastern seaboard since 1971. In addition to opera and oratorio, he has performed in operetta, film, videos, commercials, legitimate theatre, and musical comedy. Mr. King is a nationally published outdoor writer.

**Fides Krucker** (Milak)

Mezzo-soprano Fides Krucker trained with the Music Theatre Ensemble at The Banff Centre. In 1986, she joined the Paul Drescher Ensemble to create and perform a two-person opera, *Slow Fire*, which premiered at the American Music Theatre Festival and toured through the United States. In the summer of 1988, Fides sang Berio's *Folk Songs* for the Israeli Broadcasting Authority. She has sung this cycle extensively -- with the Ensemble Intercontemporain in Paris, the Opera de Lyon, and the Maggio Musicale in East Berlin and Italy. Last summer, she performed and directed *Pierrot Lunaire* in Israel and premiered a new work by Kopytman. In Quenten Doolittle's opera *Boiler Room Suite* she played Aggie in the work's Canadian premiere and its tour of Great Britain. She is currently working with the Vancouver dance theatre company Jumpstart! on their new opera *Dafort*, and upcoming engagements include a concert of Berio and Weill for the Edmonton Symphony. Fides has been to Baffin Island to learn to throat sing for the role of Milak.

**Jennifer Maybee** (An Apparition, Woman in Crowd, Old Whore)

Jennifer began her singing career in New Zealand and has performed extensively in both opera and concert work. She is best known for her love of new music and the coloratura opera repertoire. Her most recent roles in London, England, were Lucia in *Lucia di Lammermoor* and the Queen of the Night in *The Magic Flute*. Other opera roles include Willa in *The Pirate Moon* (Whitehead, NZ), Mary in *The Kiss* (Mews, NZ), Melisande in *Pelleas et Melisande*, Siebel in *Faust*, Despina in *Così fan Tutte*, and Adalgisa in *Norma*. She was in the Music Theatre Workshop at Banff in 1988/89.

**Louise-Marie Mennler** (Worker, Woman in Crowd)

Louise-Marie hails originally from the Maritimes. She started out singing in rock bands, then moved to Paris to study classical repertoire. She began working as a professional actress upon her return to Canada. The past few years she has made her home base in Montreal, studying voice at McGill University while working in film and on stage. Since September, Louise-Marie has been a resident of the Music Theatre Workshop in Banff and has just completed performing the role of Rebecca Nurse in Robert Ward's *The Crucible*.

**John Metcalf** (Composer)

John graduated in 1967 with first-class honours from University College, Cardiff. He also studied electronic music at Goldsmiths College, London, with Hugh Davis. John was the director of music at the United World College of the Atlantic, South Wales, from 1971 - 1981. In 1975, he became artistic director of the St. Donat's Arts Centre, and St. Donat's Music Theatre Ensemble, and continued there until 1986, when he was appointed artistic director and composer-in-residence of the Music Theatre Program in Banff. He also serves as artistic director of the Vale of Glamorgan Festival. John has numerous dramatic, orchestral, vocal, and chamber music pieces to his credit; both as a composer and a librettist. Opera/music theatre works include *The Journey*, an opera in two acts; *PTOC*, a multi-media work for children, and *The Crossing*, a music theatre work in five scenes. *Tornrak*, John's latest work, will be performed this spring by the Welsh National Opera.

**Ian C. More** (Assistant Stage Manager)

Ian spent the last three years with the Royal Winnipeg Ballet's professional division as a student and subsequently as coordinator. Previous to that, he trained and worked with Grant MacEwan's theatre arts department and the Leave It To Jane Theatre in Edmonton.

**Richard Morris** (First Mate, Inuit Hunter, A Sailor, Man in Crowd, Worker)

Richard Morris comes from South Wales. After completing a sports scholarship, he studied at the Guildhall School and the Banff Music Theatre Program. Last year, at the request of Leonard Bernstein, he made his U.S. debut as Celebrant in *Mass* with Sarah Caldwell at the Opera Company of Boston -- a role he will repeat for the Kirov in Leningrad. In Canada he has sung for Vancouver Opera and the Canadian Music Theatre Ensemble, and recorded for the CBC, as well as some U.S. stations. He has recorded operas for the BBC, and in March he will record his first CD in an opera by Peter Maxwell-Davies. His TV work includes *The Southbank Show*, and he recently performed The Singer in the BBC film *Snow*.

**Alexander Morrison** (Sailor, Inuit Hunter, Man with Fair, Molecatcher, Worker)

Alexander was born in Glasgow, Scotland. In 1965 he won a scholarship to the Royal Scottish Academy of Music and Drama. In 1969 he joined the Scottish Opera, singing in *Don Pasquale* and *La Traviata*. Between 1986 and 1988 he sang at Glyndebourne, and toured Canada and the U.S. with the *White Heather* Concert. Most recently, Alexander performed the roles of Manrico in *Il Trovatore* and Canio in *Pagliacci* for the Scottish Opera.

**Mark Oldfield** (Sailor, Inuit Hunter, Sir Charles, Prosecutor)

Mark Oldfield, baritone, studied voice at the Guildhall School of Music and Drama, and at the opera school of the Royal College of Music in London. Operatic roles to his credit include Olegin in *Eugene Onegin*, Papageno in *Die Zauberflöte*, the Ballad Singer in *Paul Bunyan*, Albert in *Werther*, and the Master of Ceremonies in *Cendrillon*. He created the role of the Soul in the premiere of Paul Max Edlin's opera *The Fisherman* as part of the London International Opera Festival. Future engagements include the roles of Papageno for the London Opera Players and Aeneas for the English Bach Festival on tour in Spain. Concert work has included performances with the Royal Liverpool Philharmonic and the English Chamber Orchestra under Sir Charles MacKerras.

**Trish O'Reilly** (Worker, Woman in Crowd)

Trish was born in Toronto and had her musical and dramatic training there, while also completing a BA in English literature at the University of Toronto. She has participated in opera workshops in Courtney, B.C., Magog, Quebec, Washington, D.C., Boston and Scotland, and is currently a resident in The Banff Centre's Music Theatre Workshop. Trish will be singing the role of Rose in the upcoming Music Theatre production of Kurt Weill's *Street Scene* this March.



**John Pennoyer** (Costume Designer)

John was the costume designer for the Festival 1989 opera *Cendrillon*. His costume/set/properties designs have been used across Canada, and include numerous productions with the Stratford Festival, Young People's Theatre, Tarragon Theatre, Shaw Festival, and ATP. Awarded the Tom Patterson Award, he is also a four-time Dora nominee.

**Kevin Power** (Sailor, Billy, Inuit Hunter, A Bear Keeper)

Kevin Power, a native of Halifax, Nova Scotia, holds a bachelor of music degree in both theory/composition and voice. He has also trained with the Music Theatre Workshop at The Banff Centre. Kevin has sung as chorister and soloist with L'Ensemble Vocale Tudor de Montreal, as well as with the chorus of L'Opera de Montreal and L'Orchestre Symphonique de Montreal. In 1987 he was countertenor soloist in Handel's *Messiah* with members of L'Orchestre Studio Musicancienne de Montreal and L'Ensemble Vocale Tudor. *Tornrak* is Kevin's second production this season with the Music Theatre Ensemble. Earlier this fall he performed the role of Pete in *Boiler Room Suite* which had a successful tour in the United Kingdom. Kevin recently had a composition premiere on CBC/Radio Canada.

**Stephen Richardson** (Captain, Inuit Hunter, Man in Crowd, Landlord)

Stephen has performed major roles with all of the British opera companies, notably Sarastro, Osmin, Colline, Oroveso, Nettano, and Il Commendatore. He performs extensively on the concert platform, and in 1989 he made his U.S. debut singing *Messiah* at Carnegie Hall in New York, and his Canadian debut in Montreal. His recordings/performance are broadcast frequently, and he especially enjoys the challenge of contemporary music. Future plans include *Boris Godunov* next May with C.B.S.O.

**Lea Schaetzel** (Movement Director, Wolf Tornrak)

Lea, who resides in New York City, is a dancer, choreographer, and teacher. She has extensive background in movement, anatomy, ideokinesis, and improvisation. Lea studied movement and dance with the late Allan Wayne, who was a member of the Ballet Russe under Fokine. Lea also worked as an anthropologist and artist in West Africa, Greece, Egypt and Hong Kong, and has travelled through the U.S. Amerindian sites. She has taught movement workshops in Europe, Canada, and New York City, and at the Esalen Institute and several U.S. universities. Her performance work has been presented in New York City, Montreal, Los Angeles, Paris, Geneva, and Aswan, Egypt. Lea is presently on the Banff Centre music theatre faculty. She will be co-directing a new movement theatre piece, *The Cassandra Stories*, for the International Peace Festival and is part of the developmental and production team of Ann Petrie's upcoming feature film.

**Peter Stanger** (Conductor)

Formerly staff conductor and chorus director for the Scottish Opera, Peter has conducted for both opera and orchestral concerts throughout Great Britain. He is an accomplished coach/repertoire, and has recorded and performed for the BBC. Peter conducted Bernstein's *Candide* for the Old Vic, London, which received the Sir Laurence Olivier award for the best musical in Britain (1988). Additional credits include much of the Puccini repertoire, *Fiddler On The Roof*, *Billy Budd* (Britten), and the recent premiere and tour of *Boiler Room Suite*, by Canadians Quenten Doolittle and Rex Deverell.

**Peter Thomson** (Sailor, Collinson, Inuit Hunter, Man with Fair, Worker, Judge)

Peter studied at the Royal Scottish Academy of Music And Drama. After joining the Scottish Opera he sang the roles of Don Juan in *Don Juan* and the Second Mate in *Billy Budd*. For Scottish Opera-Go-Round he sang the roles of Marcello, Escamillo, and, most recently, Tonio in *Pagliacci*. Peter has sung the role Baritone I in *The Martyrdom of St. Magnus* for Music Theatre Wales, which he will repeat at the Queen Elizabeth Hall, London.

**Keith Turnbull** (Dramaturge)

Associate artistic director at The Banff Centre, Keith began his association with the theatre as a producer, designer, and director. He was artistic director of the Manitoba Theatre Centre and opened their new theatre. Then he became artistic director of Second Stage, Neptune Theatre, and was resident director for a summer season. After directing James Reaney's acclaimed *Donnelly Trilogy* at Tarragon Theatre, Keith founded the NDWT Co., and directed, adapted, wrote, produced, and designed a variety of productions, many of which toured nationally. Keith has directed at the National Arts Centre, Toronto Arts Productions, Tarragon Theatre, Young People's Theatre, Alberta Theatre Projects, Theatre Calgary, Neptune Theatre, and MTC, among others. Last winter he directed *Rigoletto* for Vancouver Opera, and recently he directed the world premiere of *Boiler Room Suite*. Keith will be directing Mauricio Kagel's *La Trahison Orale*, and Harry Somer's new opera *Serinette* in the near future. Keith directed the workshoping of *Tornrak* at The Banff Centre in the fall of 1988 and the spring of 1989.

**Michael Whitfield** (Lighting Designer)

Michael is the resident lighting designer at the Stratford Festival and a frequent lighting designer for the Canadian Opera Company. Recent credits include the San Francisco Opera production of *Lulu*, the Stratford Festival's productions of *Kiss Me Kate*, *The Merchant of Venice*, *The Relapse*, and *Cat on a Hot Tin Roof*, and *Wozzeck* and *Un Ballo in Maschera* for the Canadian Opera Company. He has also designed for the Royal Winnipeg Ballet, the Vancouver Opera, the Los Angeles Music Centre Opera, the Houston Grand Opera, and De Nederlandse Operastichting in Amsterdam. In 1988, he received a Dora Award for his lighting design for the Toronto Centre Stage production of *Observe the Sons of Ulster Marching Towards the Somme*. For the National Ballet of Canada, he designed the lighting for *The Merry Widow*, *The Nutcracker*, *Alice*, and *L'Île Inconnue*. For CBC Television, Mr. Whitfield has been a lighting consultant for the televising of such productions as *La Forza Del Destino* (Canadian Opera Company) and *Much Ado About Nothing* (Stratford Festival).

**Michael Wilcox** (Librettist)

British playwright Michael Wilcox's works include *Rents*, *Accounts*, *Lent*, *Massage*, *78 Revolutions*, and *Green Fingers*. Television writing includes *Crown Court* and *Inspector Morse*. He was co-winner of the George Devine Award and won the British Theatre Association and Pye TV awards for *Lent*. He contributes regularly to *Opera Now*.



*Directing Team:*  
*Andrew Chown, Anna*  
*Farthing, Francis*  
*Pingattuk (seated),*  
*Lea Schaetzel, Mike*  
*Ashman, Keith*  
*Turnbull*

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*Music Staff: Peter*  
*Stanger, Philip*  
*Headlam, Amy Duran*

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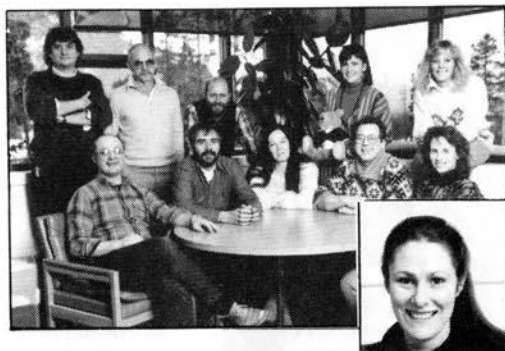
*Designers: Michael*  
*Whitfield, Bernard*  
*Culshaw (front row),*  
*Ange Zhang, Paul*  
*Daigle, John Pennoyer*

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*Stage Management:*  
*Judith Begley, Colin*  
*Barr, Ian C. More*

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*Management: Tom Montvila, John Avery, Janet Anderson, Richard Green, Kathleen Specht (seated), Ihor Sychylo, Bill Pappas, George Ross, Lorena Melnyk, Cynthia Hughes; (inset) Marguerite Holmes.*



*Production Team: Lorie Broadhead, Tom Heemskerk, Frank Guadagno, Grant Bardsley (front row), Darrell Shaw, Bob Stewart, Marc Anderson, Mac Keith (back row)*



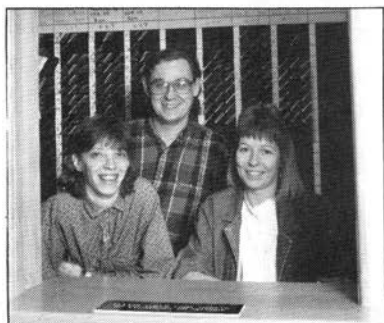
*Carpenters: Clare Prosser, Gerald Gerlinsky (front row), Jo Honeyman, Hans Kuper, Gordon Young, Wendy Hogan (back row)*



*Properties: Colleen Froom, Yvette Lang (front row), Heather Kent, Werner Karsten (back row)*

## Wardrobe

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*Box Office: Tasia  
Geras, Kurt Bagnell,  
Georgina Guadagno*

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## SPECIAL THANKS

To the cast members, artistic team, and production staff involved with the workshopping of *Tornrak* in the fall of 1988 and the spring of 1989: Richard Armstrong, Twylla Augustson, Grant Bardsley, Michael Benoit, David Bruns, David Boothroyd, David Collins, Patricia Fleming, Richard Herriott, Laurie Hunter, Selena James, Michael Jones, Fides Krucker, Gery Kruschke, Greg MacLeod, Michelle Milenkovic, Sheila Munn, Marilyn Powell, Kevin Power, Lea Schaetzel, Anne Serazin, Martin Smith and Keith Turnbull.

To the Sally Borden Complex at The Banff Centre, especially May Drouin and Dwayne Congdon, for the outdoor expedition and survival workshop. Also, thanks to historian Joe Ging of the Joicey Museum, Newcastle-Upon-Tyne.

The Banff Centre Theatre Complex would like to thank JV Theatre Productions, Alberta Theatre Projects, Theatre Calgary, Red Deer College, The University of Calgary Drama Department, and The University of Calgary Theatre Services.

## **MUSIC THEATRE FACULTY**

Artistic Director: John Metcalf · Associate Artistic Director: Keith Turnbull  
Conductor: Peter Stanger · Head of Music Staff: Laurie Hunter  
Voice Coach: Selena James · Movement Coach: Lea Schaetzel

## **MUSIC THEATRE ADMINISTRATION**

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Assistant Manager: Richard Green · Program Coordinator: Janet Anderson  
Administrative Secretary: Marguerite Holmes

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Production Manager: Ihor Sychylo · Technical Director: John Avery  
Production Stage Manager: Tomas Montvila · House Manager: Peter Holzinger  
Admin. Assistant - Production: Kathleen Specht  
Administrative Secretary: Lorena McCallum · Production Secretary: Cynthia Hughes

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Lighting Technician: Tom Heemskerk	Cutter/Instructor: Avril Stevenson
Electrics Intern: Darrell Shaw	Cutter: Kim Crossley
Head of Sound: Grant Bardsley	Cutting Interns: Mary Galbraith, Sharon McCormack
Sound Intern: Lorie Broadhead	Sewing Intern: Francois Rollin
Head Scenic Carpenter: Hans Kuper	Milliner: Margie Berggren
Head Shop Carpenter: Gerald Gerlinsky	First Hands: Josee Comeau, Christine Greusard,
Scenic Carpenters: Clare Prosser, Gordon Young	Lene Larsen, Jan Robertson, Stella Tobun
Scenic Carpentry Intern: Jo Honeyman	Seamstresses: Roslyn Brown, Elizabeth
Welder: Wendy Hogan	Copeman, Pam Fairfield, Stephanie Gagne,
Stage Carpenter: Bob Stewart	Anne Gagnon, Shona Humphrey, Annie
Stage Carpentry Intern: Mac Keith	LaFontaine, Alexandra Pick, Lisa Wright
Head of Props: Werner Karsten	Seamsters: Rob Jezsik, Frank MacLeod
Props Builder: Bryn Finer	Boots & Shoes: Fred-Mike Comrie
Props Builder: Colleen Froom	Accessories: "Wulf"
Props Builder: Heather Kent	Dyer: Andrea Jenkins
Props Intern: Yvette Lang	Tailors: M. Elaine MacKay, Jane Ng
Scenic Artist: Linda Rodrigues	Production Assistants: Carla Dyck, Frank Guadagno
Wig Artist: Sharon Ryman	Stage Management Intern: Judith Begley, Ian C. More
Wig Builder: Rick Mucha	
Wig Builder: Brenda Fogarty	
Assistant, Wigs/Makeup: Richard Green	
Head of Wardrobe: Anne Moore	

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Ann Luise Lemieux · Kirk McCarthy · Daniel Parabis · Luc Perreault  
Carol Ross · Ann Ryall · Diana Schlotzer · Jaclyn Shoub · Kathleen Specht  
Sherri Vaillancourt · Doug Weihing

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Jay Simpson, Audience Development · Georgina Guadagno, Box Office Supervisor  
Tasia Geras, Events Assistant/Attendant · Kathleen Specht, Attendant  
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