



The Mermaid Collective presents

# DIVE

A sonic theatre experience that brings to life a story about the deepest needs of men and women – forcing them to consider their own desires, and their ability to follow the wild and divine.

Featuring **Fides Krucker**

**Matthew Gouveia** and **Earl Pastko**

Directed by **Alex Fallis**

Composition and Sound Design by **Nik Beeson**

Sound Adaptation by **Andy Trithardt**

Set Design by **Scott Penner**

Lighting Design by **Simon Rossiter**

Costume Design by **Nina Okens**

Freely Adapted by **Richard Sanger**

*from Giuseppe Di Lampedusa's "The Professor and the Siren"*

# DIVE : EPK (2015)

**Teaser [Video](#)** – **Password:** mermaidcollective – *be sure to watch with **headphones on!***

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Barczablog

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**Questions? Please contact [divethemermaidcollective@gmail.com](mailto:divethemermaidcollective@gmail.com)**

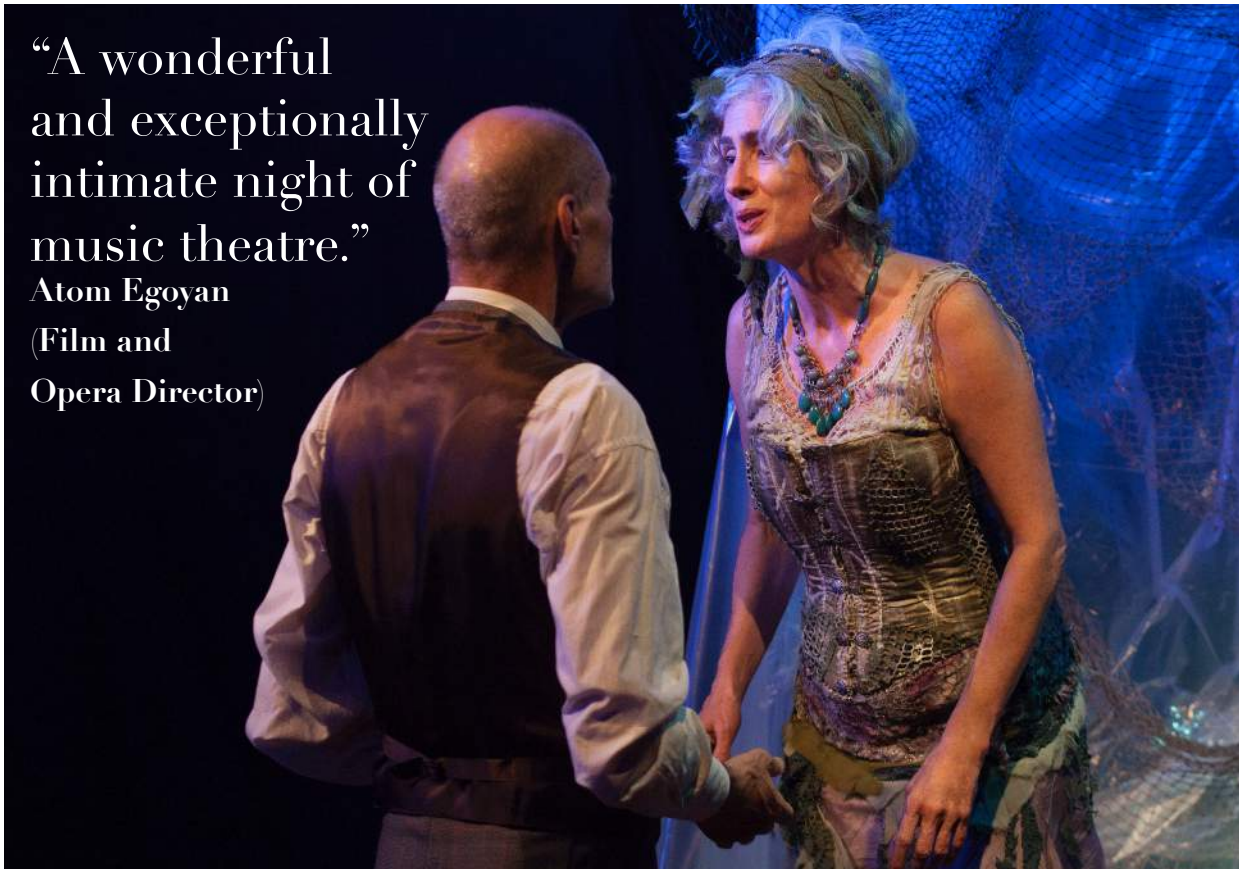
## Selected Testimonials

"I loved being immersed in the intimate and strange world of DIVE - discovering myself present with the characters in a foreign bar, and a fly on the wall of rooms I ought never to have entered. Mystery permeates every scene, deepened by the shape-shifting transformations of Fides Krucker, the magic of a play shaped by music, the distortions of time and place, and the enigma at the heart of plot." **Peggy Baker (Award-Winning Dancer and Choreographer)**

"Brave and luscious." **Tessa McWatt (Governor General's Award Nominated Novelist)**

"A wonderful  
and exceptionally  
intimate night of  
music theatre."

Atom Egoyan  
(Film and  
Opera Director)



"She's enticing in the flesh, but it's Krucker's voice, both live and recorded, that's truly a marvel.... [...] As one of the characters says, no one escapes the sirens." **Jon Kaplan (NOW (NNNN), 6 August 2015)**

"This amazing genre-bending production offers something for everyone: utterly engaging theatre, a brilliant dramatic adaptation of a significant and timely work, Fides Kruker's incredible vocal pyrotechnics, plus music/soundscape that envelopes all in its eerie beauty. It's no surprise that it sold out in Toronto!" **Linda Hutcheson (Professor Emeritus, English and Comparative Literature, University of Toronto)**

"I loved the combination of the quiet, realistic scenes---and it reminded me how much I had loved reading *The Leopard* for its passion about social ideas---and the operatic sections that seemed to erupt out of the action like Botticelli's *Venus* out of the sea foam. I tried to place it with other shows I have seen (as one does) and couldn't. It was, in fact, a unique experience for me as a theatregoer and so especially precious. **Craig Walker (Head of the Department of Drama, Queens University)**

“...full of pithy dialogue and big laughs, sometimes bawdy, sometimes political. Pastko and Gouveia are a hugely likeable pair...Krucker’s performance is something to marvel at, in some of her characteristic uses of a trained voice to sound sometimes operatic, sometimes gently lyrical, sometimes taking on sounds that are superhuman with what sounds like extra over-tones. The experience is poised brilliantly on the edge between recollection and enactment, simultaneously in the present and the past, the Professor both young and old in the same moment. DIVE is a spectacular new creation.” **Leslie Barcza (Barczablog)**



“Fides Krucker is a force! Her intelligence, humour, sensuality and some inexplicable energy drawn from the dreams of wild animals all combine here, once again, in DIVE. See it.”  
**Patricia Rozema (Filmmaker)**

“Fides was magnificent, as we expected of her, and the siren role just couldn't have been more satisfyingly played. It transcended Lampedusa's story-telling (which I much admire) in realizing the bestial divine. And Nik Beeson's music was marvellously unified with singer and role. [...] In production, the singing was not just Greek to me but seductively sweet sound [...] Alex Fallis's direction, and the staging, were deeply considerate both of the work and of the audience, [...] Altogether a terrific performance.” **Michael Sidnell (Professor Emeritus, Drama Centre, University of Toronto)**

"I was swept up and transported to southern Italy for the evening and the feeling has not left me yet. I loved the intimacy with which you told the story. Everything from the way you arranged the audience and directed the staging. The tender, misogynistic mentorship of Rosario and Paulo was wonderfully done. Their subtle humour floated over a dark depth of the underlying story like a skiff upon the sea. And that intimacy made the powerful presence of each of the women characters stand out even more. Fides' performance was outstanding. It was truly divine and wild...now I know what Odysseus felt. Nik's music, and the sound design was perfectly enchanting. It was the fourth character. The atmosphere it created was intoxicating - a weird nightmare in the most beautiful way possible.” **Scott Petrie (Psychotherapist)**

"Terrific, thrilling — gave me chills. The sound and presence Fides brings into the room is so fierce, loving and full.” **Thom Vernon (Playwright and Novelist)**

“One of the most striking theatrical experiences I had over the summer.... **David Olds (The Whole Note, October 2015)**



“Three highlights of the summer for me personally were [...] R. Murray Schafer’s *Apocalypse*, [...] the mind-blowing Tanya Tagaq [...] and experiencing the purely delightful piece *DIVE*, featuring singer Fides Krucker and the music of Nik Beeson.” **Wendalyn Bartley** ([The Whole Note, September 2015](#))

"Thank you for transporting us into your sea of sound tonight. Fides' voice was everything...warm, sensuous, expressive, seductive. I loved the set and lighting as well as the two actors who had a wonderful rapport." **Eve Egoyan (Contemporary Pianist)**

“DIVE feels like a Mediterranean vacation from a dream: intriguing new friends, good food, adventure, mystery, sex, magic, and a liquid surrender to the unknown and impossible. A delightful theatrical confection featuring the singular talent of Fides Krucker, surrounded by a wonderful cast, in a simple, note-perfect mise-en-scene.” **Guillermo Verdecchia (Governor General’s Award-Winning Playwright)**

“Innovative and fun, Dive pushes boundaries and buttons.” **Franco Boni (Artistic Director, The Theatre Centre)**

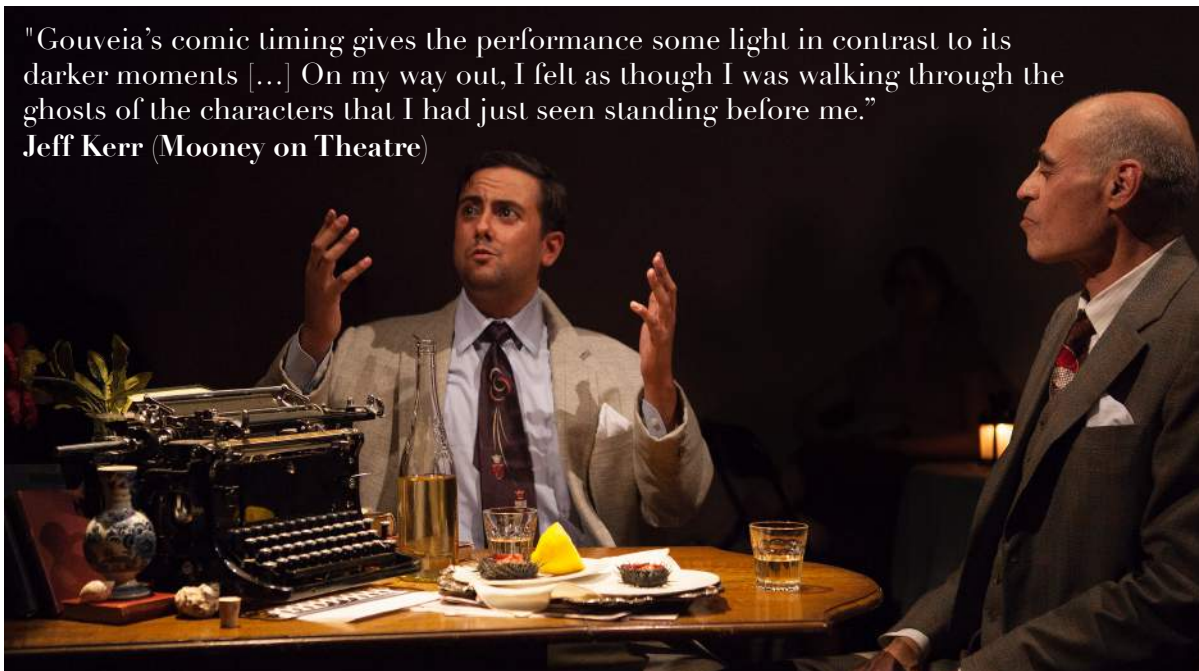
“I loved it! Fides Krucker gave an inspired performance as the mermaid, and the script was smart, witty and made the fantastical probable.” **Diana Leblanc (Governor General’s Award-Winning Theatre Artist)**

“The sound environment was really consistent and evocative. Great settings for all the moments. I loved the moral wrestling match between what is and what could have been. A fascinating world. I’ll go again.” **John Millard (Composer and Musician)**

“DIVE featured an exciting and sensible use of extended vocal technique in its theatre-opera hybrid form, with the powerful Fides Krucker as the mermaid activating the musical/magical sound world. I enjoyed myself greatly and the powerful intimacy of the performance was a tribute to all of the artists involved.” **Michael Mori (Artistic Director, Tapestry Opera)**

"Gouveia's comic timing gives the performance some light in contrast to its darker moments [...] On my way out, I felt as though I was walking through the ghosts of the characters that I had just seen standing before me."

**Jeff Kerr (Mooney on Theatre)**



## Selected Reviews



Jon Kaplan | Stage | 06 August 2015 | **NNNN**

### **Review: DIVE**



In Homer's *Odyssey*, Ulysses ties himself to his ship's mast so as not to yield to the seductions of the sirens.

You won't be quite that powerless in the Mermaid Collective's production of *Dive*, but you're sure to be drawn to the extraordinary energy of Fides Krucker, who takes on the role of the work's central finny figure, a mermaid, as well as all the other women in this play with music.

Poetically adapted by Richard Sanger from a short story by Giuseppe di Lampedusa, the

narrative follows the growing relationship between a pair of Sicilian men, young journalist Paolo (Matthew Gouveia) and elderly scholar and politician Rosario (Earl Pastko) in 1938 Italy. Paolo has forsworn love after being dumped by two women in one day, while Rosario's one sexual experience decades earlier has spoiled him for any other female contact.

That affair was with Lighea, a mermaid the young Rosario met during a hot summer. Not only did she give him lessons in the pronunciation of classical Greek, but – and this was even easier – the siren seduced him with her words, voice and presence.

With the audience in café-style seating around the venue, director Alex Fallis weaves a tale that brings us into the flowing action. Composer Nik Beeson's contribution, just as alluring as the story, blends wild, uncontrolled ocean sounds, whale cries and Lighea's songs (in English and ancient Greek).

He contrasts that sensual, organic sonic element with the clicking precision of marching boots and snatches of Mussolini's speeches, both of which suggest Fascist control and lack of freedom. In the hands of Andy Trithardt, the acoustically precise sounds rise, sink and float tantalizingly around the viewers.

Pastko captures the brusque and secretive prof – known for "his lively, almost carnal sense of classical antiquity" – who becomes excited by the beguilements of the mermaid on a Sicilian beach, while Gouveia, the story's narrator, begins as a self-centred personality and by the end starts to experience the possibilities of true eroticism.

While their early scenes together function as set-up for what comes later, the action in the Turin bar where they meet could use more theatrical spark.

It's Krucker, though, who rightly controls the action, first as a put-out lover, then as a pastry shop owner crooning her wares, a bored bar server and a right-wing landlady.

But these all pale when Lighea makes her entrance. She's enticing in the flesh, but it's Krucker's voice, both live and recorded, that's truly a marvel. The singer is equally capable of singing sweetly and then producing a rasp or squeal that echoes around the room. At times she manages to turn the sound into a pair of notes that vibrate simultaneously, several tones apart.

Drawn to Rosario by his recitation of Homer, Lighea is an independent female who follows her whims, not those of the men she's bedded over the millennia – her litany of former lovers is extensive and somehow beguiling.

And you'll understand her alluring attraction after seeing Dive. As one of the characters says, no one escapes the sirens.

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## barczablog

Leslie Barcza | Reviews | 31 July 2015

### **DIVE preview mesmerizing**

I attended the preview performance of DIVE tonight, a new work from The Mermaid Collective: Nik Beeson, Alex Fallis, Fides Krucker and Richard Sanger. It's quite erotic & funny, a little bit political and a powerful evocation of remembered passion.

For the past few weeks I'd been listening to a recent CD of music for this project titled DIVE: Odes for Lighea (which might be the title they were working with before, although tonight the program says DIVE and nothing further). I mistakenly spoke of it as "Nik Beeson's new opera", when I should have acknowledged the collective creation, and here I take a stab at identifying the roles in that Collective, even if I may be wrong again (luckily for me they're a forgiving bunch):

Richard Sanger adapted a story by Giuseppe Di Lampedusa "The Professor and the Siren" into a libretto of sorts (I'll explain further in a moment). Nik Beeson composed music, even though Fides Krucker, who sings the most throughout has a compositional role as well, at least via improvisations; her credit says "Musical Dramaturgy and Improvisation by..." Alex Fallis has the director's credit, although for a new work I have to think that in addition to directing the staging that he too contributed to some of what we saw.

There are three players in DIVE, encompassing several characters: Earl Pastko is Rosario, the aging classics scholar who seems to be misogynistic, but only because he had a brief magical fling with an immortal siren. Matthew Gouveia is Paolo, a young writer who functions as a kind of observer / confessor in the manner of Nick Carroway in Great Gatsby or the wedding guest in "Rime of the Ancient Mariner." Krucker is the Siren (or mermaid) Lighea, as well as a few other incarnations, including Paolo's ex-GFs and the server in a grungy bar. When you're describing something new one works from existing models to make the newness intelligible. For the first half or more of the work, it didn't seem operatic. There's incidental music while Sanger's words set up the key incidents of the story. I don't think this is anything to worry about so much as a matter of seeking to understand. The core of the story, the last fifteen-twenty minutes is intensely operatic (although I am speaking of a subjective experience, so I might have the timing completely wrong). Where baroque and classical opera, or even modern musicals typically go back and forth between

purely lyrical bits (numbers: songs, arias or ensembles), and either dialogue or recitative, here there is a gradual deepening of the musical side.

I am wary of using genre in a discussion, particularly when making a first acquaintance with a piece. The first half-hour is full of pithy dialogue and big laughs, sometimes bawdy, sometimes political. Pastko and Gouveia are a hugely likeable pair, drawing us in inexorably via the charm of the writing and the quirky characters each of them brings to life for us. They're pulling us closer, to set up the scenario for the climactic set-piece, as though –to use one of the main metaphors of Sanger's poetic text—we were opening a shell (the different pieces of dialogue setting up the scenario), that enables us to discover the pearl (the complex music number that ends the work) nestled inside. Speaking as someone who is no longer so young, this is one of the most sensitive portrayals of age & aging I've ever encountered.

Scott Penner's set design puts the action in the midst of an audience surrounding the performers on each side, making the work even more theatrical (as if our imaginations weren't already engaged by mermaids & singing).

Beeson and Krucker are real-life partners, so it stands to reason that he wrote with her in mind, that the composition is designed for her unique gifts. I've heard her before, and this time her special sounds seem to work especially well. Krucker's performance is something to marvel at, in some of her characteristic uses of a trained voice to sound sometimes operatic, sometimes gently lyrical, sometimes taking on sounds that are superhuman with what sounds like extra over-tones. Lighea can't be mistaken for Ariel, the cute Disney mermaid, oh no. As in the classical stories, the eroticism is there, but also danger. She is powerful, an immortal goddess. Odysseus had to cover his ears to protect himself from the irresistible sirens' songs. The project is highly operatic in the traditional sense, when we recall that composers at one time would write with a singer in mind. But in truth it's a collaboration, as Krucker's improvisations bring the score to life.

The old saying about musicals is that the singing must begin where you can't speak any more, where the music is necessary to illustrate or to tell the story. Indeed that's the case here, as reality seems to change. We move into a realm that is ambiguous and unreal, and progressively more and more musical. We listen simultaneously to live performance and tape, to Krucker singing live and off a recording as though –as the Professor remembers and relives the ecstatic experiences of his youth—we are seeing it enacted and remembered. The experience is poised brilliantly on the edge between recollection and enactment, simultaneously in the present and the past, the Professor both young and old in the same moment.

DIVE is a spectacular new creation that deserves to be heard, running every day except Monday until August 9th , at 8 pm every night except Sundays (which are matinees) at the Array Space, 155 Walnut Ave.

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Jeff Kerr | Reviews | 01 August 2015

## **REVIEW: DIVE (THE MERMAID COLLECTIVE)**

The Mermaid Collective's play Dive is a visceral experience at Toronto's Array Space



Dive, presented by The Mermaid Collective and playing at The Array Space, lives up to its billing as “a visceral experience” in telling the story of two men conflicted by love and loss and how one man’s encounter with an enchanting mermaid in his youth shaped the rest of his life.

In 1938, two Sicilian men have a chance meeting in a quiet bar. One, Paolo (Matthew Gouveia), has just been dumped by his two girlfriends and is at the beginning of his life and career. The other, Rosario (Earl Pastko), a distinguished academic, is in the twilight of both the former and latter. They share conversations over some time of politics and life and as comfort grows their words turn to women and love. This is where things become interesting as secrets are revealed and magic becomes reality.

Throughout the performance, Fides Krucker weaves in and out of the story as various characters with expertise, but she shines as the haunting mermaid that left Rosario so charmed in his youth, he has shunned every other woman in the decades since.

Krucker inhabits the space so well that when she appeared, all of my attention was with her performance. It should also be noted that Krucker’s voice is a character unto itself. When performing as the mermaid, she stands out physically and emotionally, giving the audience an aural gift and leaving us in wait for the next chance to experience her.

Gouveia and Pastko’s back and forth is on point. At first, I felt Pastko’s reserved nature to be a bit too laid back for Gouveia’s more energetic Paolo, but as the story progresses it becomes clear why his Rosario is as Pastko plays him. One scene that particularly stands out involves the physical appearance of sea urchins. The tête-à-tête between the actors is hilarious and I am sure writer Richard Sanger had much fun during his adaptation of conversation.

Gouveia’s comic timing on his own is also great and gives the performance some light in contrast to its darker moments.

Walking into the venue at The Array Space, I immediately felt immersed in the world of Dive. Scott Penner’s set uses the small space effectively and the theatre-in-the-round approach contributes to the success of immersing the audience into the scene. Nik Beeson’s score also helps with this effect, as it perfectly complements both the space and Krucker’s voice.

For all of the 75 minutes of Dive, my attention never wavered. I was fully absorbed by the characters and their story and as I walked through the set on my way out, I felt as though I was walking through the ghosts of the characters that I had just seen standing before me. Before my last step out of theatre, I almost took a look back to see if my mermaid was watching.

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## Selected Features

# NOW

Jon Kaplan | Stage | July 30 – 5, 2015 | Vol 34 No 40

### Preview: DIVE

Fides Krucker adds dramatic vocal heft to mermaid tale



There's a lot more to the mermaid legend than Disney's Ariel, star of *The Little Mermaid*. A group of artists called The Mermaid Collective investigate a different and much more sensual side of watery women in *Dive*, a blend of theatre and music adapted from Giuseppe Di Lampedusa's story *The Professor And The Siren*. "Richard [Sanger] approached me as early as

2006 with an idea for the piece," says singer Fides Krucker, who's part of the collective along with composer Nik Beeson and director Alex Fallis.

"The idea lay dormant for a while since I didn't know who could write music with the kind of flexibility I thought the story needed. Then I met Nik and realized he could handle the idea of water in music in a beautiful way."

In its theatrical form, the tale, set in 1938 Italy, is a three-hander in which a young journalist (Matthew Gouveia) befriends an older man, a respected scholar and senator (Earl Pastko). As their relationship grows, the scholar recounts his encounter with a mermaid decades earlier, when he was the age of the journalist.

"The mermaid in the tale, Lighea, is neither domesticated nor socialized," smiles Krucker, who plays the role as well as the other women in the show. "She's a perfect vehicle for me to explore what interests me in my writing and vocal work: to discover whether there's something I call the unmediated female voice, one that doesn't appear in reaction or response to the world around her but emerges from her own wants and needs. "The show grew just as my thinking about that voice was shifting, and the two influenced each other."

During the past decade and more, Krucker has been moving into vocal work that stretches way beyond what she terms "the socially acceptable beauty of bel canto [beautiful song] music."

Some of the notes she produces are intentionally raw and growling. "Maybe I was working toward that female voice with the transgressive sounds I make, but in the past they were more in reaction to a situation. Here sadness and happiness partner with anger and aggression to create

what I think of as a more democratic sound with a wider palette. I'm not stuck down a vocal cul-de-sac."

When the prof first meets the mermaid, she offers him a life with her but, says Krucker, he can't accept his own feminine side and she leaves, content to live her own narrative. Things change by the end of the tale.

The singer got some surprising inspiration for Lighea while watching women's basketball during the Pan Am Games. "Here were all those young women focused just on the game. They were free and connected to each other in teamwork, not reacting to anything else around them. They epitomized a pure innocence, just living for themselves."

Krucker describes Beeson's music as a combination of "ambient sounds of Mussolini, jackboots, World War II, flamenco guitar and the sea, the mermaid's domain. "When we get to the heart of the piece, viewers hear more complex, orchestral sounds that draw on electro-acoustic music in terms of density and the malleability of those sounds, which don't suggest that they're written in bars or with time signatures. Wolves and whales are also part of this wild soundscape."

So, too, is a text that includes ancient Greek, some of which Krucker sings. "We had an expert suggest to us how the words might sound. The way they hang together lends itself to declamation or larger-than-life language, with big, juicy vowels and squishy consonants.

"It's very tasty for my voice, somewhere between Italian and Russian in the way it feels to sing and say." To make the experience more personal, the company performs in the small and intimate Array Space. "Our voices don't have to be miked, and the audience almost gets to be sitting inside the action. It'll be like they're eavesdropping rather than looking through the fourth wall."

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## Selected Coverage



Glenn Sumi, Jon Kaplan | Stage | July 2 – 8, 2015 | Vol 34 No 38

### **The Best Onstage This July**

Fides Krucker takes a creative plunge in Dive - the water's fine.

“Any show involving electric performer Fides Krucker is worth checking out. She plays a mermaid in her latest, Dive, presented by the Mermaid Collective with the support of Arraymusic. Adapted by Richard Sanger from a story by Giuseppe Di Lampedusa, the tale blends desire and divinity as it follows two men, one of whom has been involved with an amoral, Greek-speaking fishy-tailed water-dweller. Directed by Alex Fallis, the show also features Matthew Gouveia and Earl Pastko, with a sound score by Nik Beeson. It begins performances July 30 and runs to August 9 at the Array Space (155 Walnut).”

[Click to view full article online](#)

## theWholeNote

Wendalyn Bartley | New Music | May 2015 | Vol 20 No 8

### **Elemental Singing**



“More Singing Stories: This summer is turning out to be the season of new dramatic works for the voice in various configurations. Back in the April edition of The WholeNote, I wrote about singer Fides Krucker’s role in creating vocal improvisations for the dancers in Peggy Baker’s locus plot production. This summer, Krucker is presenting and performing inDIVE, a work of sonic theatre set within a cabaret-styled environment, running from July 30 to August 9 and created in collaboration with composer Nik Beeson. DIVE is based on a play by Richard Sanger, which is in turn derived from Giuseppe di Lampedusa’s short story The Professor and the Siren. I spoke to Beeson and Krucker about their collaboration which combines electroacoustic tracks with vocal improvisations. Krucker plays the

role of the Mermaid, a character who is “perfectly divine and wild,” an elemental force who shifts into a series of different characters and scenes as she interacts with the two male actors. Her



shapeshifting qualities allow for a variety of musical styles to be used throughout, including composed music inspired by Greek Rebetiko protest music, and the Mussolini-era fascist anthem known as the Giovinezza used in the startling aggressive opening. An intimate setting amongst tables enables Krucker to travel around the audience, at times singing gently into their ears while her character's nonhuman nature embodies such elemental forces as a storm and the animal spirits of whale and wolf. Beeson's electroacoustic score ranges from recorded instrumental sounds and synthesizer textures to the use of a collection of Harry Partch-inspired cloud bowls made from glass jugs. DIVE is a story that juxtaposes the terrifying forces of fascism with those of the wild, raw and at times equally overwhelming elements of nature, set within a human story of intimacy, regret and the desire for ecstatic union."

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# Biographies

## Fides Krucker (Lighea/Co-Producer)

Fides Krucker has been an innovative interpreter of vocal music in Canada and abroad for thirty years. Her company, Good Hair Day Productions, premiered the electroacoustic sexual-catastrophe opera *Julie Sits Waiting* (Walmsley/Dufort) in 2012, receiving five Dora Nominations. Her all-female collective, URGE (1991 - 2004), broke ground for subsequent generations of interdisciplinary artists; their final work is being published by Playwrights Canada Press this fall. With Kazumi Tsuruoka she created the love and disability show *CPSalon*, adapted by Lawrence Jackman for the NFB film *How Does It Feel*. Her vocal creation for the technopera *3 Singers* (Mott/Ingebritsen) premiered in Krakow and Chicago this winter and was praised for its feminist jolt and heartbreaking beauty. Fides created the vocal scores for Peggy Baker's *land/body/breath* (at the AGO) and *locus plot's* five dancers. Fides is writing a book on voice based on research funded by a Chalmer's Foundation Fellowship. ([fideskrucker.com](http://fideskrucker.com))

## Alex Fallis (Director/Co-Producer)

Alex Fallis is a Toronto native who has been a part of the Canadian theatre for over thirty years. Most recently, he directed an acclaimed production of *The Play of Daniel* for The Toronto Consort. He co-directed (with Heidi Strauss) *Julie Sits Waiting* for Good Hair Day Productions at Theatre Passe Muraille (5 Dora nominations). Alex was part of the creative and directorial team (with Fides Krucker and Heidi Strauss) for *Unfinished Passage* at Humber College. He is also a performer, and has worked at the Shaw Festival, Canstage, Charlottetown Festival, VideoCabaret, and many other theatres. He received a Dora nomination for his performance as Feste in *Twelfth Night* (Dream in High Park). Also a highly respected teacher, Alex has taught and directed at George Brown College, Humber College and numerous universities. He is currently part of the faculty at Grenfell Campus, Memorial University in Newfoundland.

## Nik Beeson (Composer)

Nik Beeson has written and performed compositions for contemporary dance, ambient/electro-acoustic and sound art, sound for video and sculptural installation, as well as alt-rock, punk-funk, world music & spoken word. As Director of Electronic Music Distribution at the Canadian Music Centre he co-produced 'electricities/électrités', a double cd retrospective of Canadian electronic composition from 1954-2003. His ambient-electroacoustic CD 'Howlings' was described as 'haunting', 'spiritual' and 'deeply humane', and was particularly popular for multi-speaker spatialization. He previously wrote, produced and performed in three 'sonic theatre' works: *Rhizome* (directed by Kelly Thornton), *Mediador* (directed by Alex Poch-Goldin), and *WURF* (commissioned by the Theatre Centre with the High-Xposure Vertical Dance Collective). Nik recently released '*DIVE: Odes for Lighea*', the score for the sonic theatre performance 'DIVE', featuring vocalist Fides Krucker. He is currently working on a solo live set of music for micro-venues, and designing interactions exploring curiosity and disruption.

## Richard Sanger (Playwright)

Richard Sanger's plays include *Not Spain*, *Two Words for Snow*, and *Hannah's Turn*, and have been nominated for the Governor-General's, Chalmers and Dora Awards. He has also translated works by Calderon, Lope de Vega and Lorca, written for The Globe and Mail, Poetry Review and the The Times Literary Supplement, and taught and been writer-in-residence at various universities. His poems have appeared in many publications in Canada, Britain and the US, and in the collections *Shadow Cabinet* and *Calling Home*.

## Scott Penner (Set Designer)

*Cymbeline* (Stratford Festival); *Hair*, The 25th Annual Putnam County Spelling Bee, (Grand Theatre London); *The Drowning Girls*, *The Last Resort*, *Billy Bishop Goes to War* (Globe Theatre), *The Silent*, *I.ME.YOU.WE*. Dasein Dance Theatre; Lawrence & Holloman, *How It Works*, *Avenue Q*, *The Rocky Horror Show* (Sudbury Theatre Centre); *Therefore Choose Life*, *Stars Of David* HGJTC, *Richard III*, *The Great American Trailer Park Musical*, *Goodnight Desdemona*, *Good Morning Juliet* (Hart House Theatre); *I Love You Because* (Angelwalk, Stage West Calgary); *Jesus Chrysler* (Praxis Theatre); *Twelfth Night*, *The Adventures of Huckleberry Finn* (Classical Theatre Project); *Our Town*, *Alice In Wonderland* (Watermark Theatre), *A Few Brittle Leaves* (Buddies In Bad Times Theatre). ([scottpennerdesign.ca](http://scottpennerdesign.ca))

## Simon Rossiter (Lighting Designer)

Simon Rossiter is a Toronto-based lighting designer. He has had the pleasure of creating more than one hundred original lighting designs, including works for Coleman Lemieux & Compagnie (#lovesexbrahms,

Elvis & the Man in Black, From the House of Mirth), Factory Theatre (Twisted), Sudbury Theatre Centre (In Piazza San Domenico), théâtre français de Toronto (Les Précieuses Ridicules, Les Zinspirés, Le Fa Le Do), Theatre New Brunswick (Frankenstein), Toronto Dance Theatre (Burpee/Chin, Eleven Accords, Rivers), and a diversity of independent artists. Simon has received five Dora nominations for outstanding lighting design, winning the award twice, and is a member of the Associated Designers of Canada. ([simonrossiter.com](http://simonrossiter.com))

#### Nina Okens (Costume Designer)

Nina's costume designs have been seen across Canada for such companies as Théâtre français de Toronto, Théâtre la Catapulte, Humber River Shakespeare and Young People's Theatre. She is a seven time Dora Mavor Moore Award nominee, and the recipient of a Prix Rideau Award for outstanding costume design, as well as a Harold Award for her contributions to the Toronto Independent theatre community.

#### Andy Trithardt (Sound Adaptor)

Recently, Andy wrote the music and played guitar live for Red One's production of Caryl Churchill's *The Skriker* at the Storefront Theatre. Sound design credits: *Liver* (Theatre Brouhaha), *All the Ways You Scare Me* (Paradigm Productions), *Piece By Piece* (The McGuffin Company/NSTF), *Here Lies Henry* (Common Roof), *Fishskin Trousers* (Cart/Horse), *Sucker* (Theatre Brouhaha), *Big Plans* (Two-Wheeler) and *Mary's Wedding* (Common Roof/The Public Utility Company). He has released three solo albums (*An Understated Elegance*, *The Sixteen Most Surprising Things*, and *Secret Fun*) and one with his band *The Furious* (7pm, *We Are All Yawning*).

#### Earl Pastko (Rosario)

Earl has worked extensively in theatre and with noted directors Ken McDougall (*Lovesong*, & others) Paul Bettis (*La Ronde*, *The Freud Project*, & others), Alexander Hausvater (*Pericles Prince Of Tyre By William Shakespeare*, *Teibele & Her Demon*), Morris Panych (*The Ends Of The Earth*), Sky Gilbert (*Ban This Show*), Brian Quirt (*Reading Hebron*), Vikki Anderson (*Coyote Ugly & The Dollhouse*), Layne Coleman (*Jim & Shortly*), Jason Byrne (*Festen*) and Alan Dilworth (*The Biographer*). He has received a Dora nomination for his performance in *La Ronde* and Jessie Ensemble nomination for *The Ends of the Earth*. His work in film includes Bruce McDonald's *Highway 61*, Atom Egoyan's *The Sweet Hereafter*, Jeremy Podeswa's *Eclipse*, David Weaver's *Century Hotel*, and Eugene Levy's *Sodbusters*. TV credits include *Street Legal*, *Lonesome Dove*, *Poltergeist*, *Stargate*, *Lexx*, *Once A Thief*, *The Eleventh Hour*, *This Is Wonderland*, *Murdoch Mysteries*, *Hemlock Grove*, and *Orphan Black*.

#### Matthew Gouveia (Paolo)

Matthew Gouveia is an alumni of the Humber College Theatre Performance program, where he was the recipient of the Humber Theatre Award, the Dean's Award and the Board of Governors Award. Matthew also received further training at The Pro Actors Lab under the tutelage of David Rotenberg. Past acting credits include: *BOUT* (2015 Toronto Fringe), Judith Thompson's *Who Killed Snow White?* (Nightwood Theatre), *The Winter's Tale* (Shakespeare Link Canada), *BEAST* (2011 Toronto Fringe) and *The Taming of the Shrew* (Humber River Shakespeare). Upcoming: *EDMOND* (The Storefront Theatre). Matthew thanks Alex and Fides for inviting him under the sea - he is truly grateful to be working among such talent.

#### Kelly Read (Co-Producer)

Kelly Read is a multi-faceted theatre practitioner who was born and raised on the sunny beaches of Mississauga, Ontario. She is currently the Associate Producer for Why Not Theatre. As Producer: Soulpepper Concert Series 2014-2015, Soulpepper Weekly Cabaret Series 2014-2015 (Soulpepper Theatre Company); pomme is french for apple, Edinburgh Festival Fringe 2014 (paul watson productions); *Wait Until Dark* (RedOne Theatre); *The Storefront Theatre* (2013). As Associate Technical Director: Soulpepper Theatre Company (2010-2013). As Set Designer: *The Trial of David Suzuki* (Carbon 14). As Production Manager/Technical Director: *CrawlSpace* (Videofag), *Gimme Shelter* (Why Not Theatre), *Laws of Motion* (Small Elephant Co-op).