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JABBERWOCKY



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THE WORLD PREMIERE OF JABBERWOCKY

An Old Trout Puppet Workshop Production

JABBERWOCKY was commissioned in 2015 by the Nuits de Fourvière Festival in Lyon, France, and was initially launched as an international co-production with Republique Theatre from Copenhagen, Denmark, with support from the Canada Council.
From these far-flung beginnings, the production has travelled a strange and winding path to this, the world premiere.
In proud Old Trout style, we've invited and welcomed a variety of collaborators on this journey, all of whom were part of the creative process in one way or another.

Here they are:

Collectively Created by The Old Trout Puppet Workshop & Friends

> Performed by Nicolas Di Gaetano Teddy Ivanova Pityu Kenderes Sebastian Kroon

with Stage Management by Nicole Olson Grant-Suttie & Costumes Designed by Jen Gareau & Lights Designed by Terry Middleton & Sound Design by Jonathan Lewis



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An Old Trout Puppet Workshop Production JABBBERWOCKY

& Puppets, Props & Costumes Built by

Peter Balkwill Don Brinsmead Taisa Chernicko Jen Gareau

Nicole Olson Grant-Suttie Katie Green Lindsey Kapitzke Pityu Kenderes Sebastian Kroon

Judd Palmer Jenna Purnell **Chelsey Tellier** Jamie Tognazzini

with Set Construction by **Riley Miljan / TechArt Custom Creations Clare Prosser**

> & Scenic Painting by Katie Green Pityu Kenderes Dawna Mark Chelsea Tellier

& General Management by **Bob Davis**

Special Thanks to

Mercedes Bátiz-Benét Jordan Baylon Juno Balkwill Walker Balkwill Nan Bruntjen **Grant Burns** Jennifer Coveyduc **Colleen Davis Dominique Delorme**

Ethelene Gareau Nathan Gareau Hans Christian Gimbel Valentin Ivanov Daniel Kirk Max Palmer Melissa Millar

Shylin Miljan **Ryan Orr** Ekaterina Pozdniakova **Eugenio Sanchez** Art Tellier **Gwen Tellier Martin Tulinius** And Turtle the Shop Dog

Very Special Thanks to Bradley Moss and the whole Theatre Network team

Jabberwocky was created and performed with the generous support of the Canadian Actors' Equity Association.

> North American Agent Bob Davis – bob@theoldtrouts.org International Agent Paul Tanguay – paul.tanguay@sympatico.ca

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DIRECTOR'S NOTES

THE OLD TROUTS

Long ago, one odd and lonely night, the otherwise kindly children's book author Lewis Carroll was overtaken by a strange trance. His eyes rolled back gruesomely in their sockets, and his hand, as if possessed, scribbled out seemingly random combinations of letters – slowly, fiendish phrases emerged, forming some kind of dire incantation from the nether depths, written in some forgotten and diabolical language: the dread verses now known as Jabberwocky.

The poem is nigh incomprehensible to us today. But tweed-clad and bewhiskered experts on mysterious and secret subjects have managed to eke out some scraps of meaning: it tells the tale of a monster and its slayer, a tale as old as or older than the telling of tales itself, a tale told even amongst our tongueless protozoan ancestors. It's the story scrawled on Einstein's blackboard, the story that spurs atomic flickers, microbial battle-cries, even our sperm's frantic race to be devoured by the egg; the same story is shrieked from pulpits, murmurs in the minds of maniacs, or whispers from the pages of sinister children's books somehow meant to comfort us in the night. It's the story that surges in our youthful muscles on summer days, but it's also the resolute rhythm of the ticking of the clock, our imminent dwindling, our forlorn forecast: Hast thou slain the Jabberwock?

So asks the poem. So too asks the show you are about to see, an attempt to adapt those ancient and esoteric stanzas for the stage. Are you haunted by that same question, on odd and lonely nights, yearning for sleep?

Here is the answer:

No. Thou hast not.





30th Anniversary

Live at the Roxy programme is published by Three Little Pigs Publishing Ltd.

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BUUGE

ABOUT THE OLD TROUTS



The Old Trout Puppet Workshop was founded on a ranch in southern Alberta back in the long strange winter of 1999. We were a small gang of old buddies, with a fondness for beards and wood and wool and other old-fashioned and pleasant things: the world was uneasy with the threat of Y2K, and we felt an urge to huddle together for mutual protection, and to dedicate ourselves to something fragile, ridiculous, and gentle, out on the edge of the world. So we learned to carve puppets, and paid our rent through wholesome labour; we collected eggs, fed the pigs, cooked big stews, and premiered our first show to a bunkhouse full of cowboys and Hutterites.

For the record, the Hutterites were more impressed than the cowboys. But we took that show into Calgary to the High Performance Rodeo, and the downtown bohemian crowd seemed to enjoy it; in that moment, an insatiable craving for applause was born in us, and the warm contentment of our ranch camaraderie turned into mean and craven Ambition.

We've been labouring under the lash of that evil spirit for over seventeen years, during which time a great deal has changed. We moved to the city, for instance, and now operate out of a workshop next to the train tracks in industrial Calgary. We've got a general manager, a couple agents, an apprenticeship program, a film division, a nascent academy, and a bunch of old shows lurking in crates in sea-cans ready to deploy if anybody should ever care to

ABOUT THE OLD TROUTS

see any of them. And now we're hard at work on a variety of upcoming projects: a new puppet opera, created with composer Veronika Krausas and Giller Prize-winning author André Alexis, a version of PEER GYNT with Soulpepper out in Toronto, and a new show we're tentatively calling THE LAMENTABLE DECLINE OF GUNTHER GRUMM, THE WORLD'S GREATEST LION TAMER. First up though is a production of Shakespeare's TWELFTH NIGHT at Theatre Calgary this coming February, which has real actors in it but they still let us design the set, costume, and props. That's not all we're up to, but everything else is secret.

Where are we going? Will we ever understand what hollow ghosts we've become? Can we ever retrieve our innocence, now that it is lost? We do not know. We can hope. Hope is all we have.



TALK-BACK NIGHT Meet The Trouts!

Saturday November 18 Following the performance 9:30pm FREE OF CHARGE

Join Theatre Network's Artistic & Executive Director Bradley Moss as he leads a discussion with the creative team behind The Old Trout Puppet Workshop's World Premiere production of JABBERWOCKY. Hear how the wild world of the Trouts comes to life and get to know more about how the puppets go from sketches to stage. Even if you've seen the show you are invited to attend!

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The Old Trout Puppet Workshop:



Peter Balkwill is one of the founding co-artistic directors of the Old Trout Puppet Workshop. He holds an MFA in Acting from the University of Washington in Seattle (2000), as well as a BFA in Theatre from University of Victoria (1997). He has served as the head of movement at the University of Victoria (2001/2002) and has led workshops extensively in Canada and the U.S. Peter has worked nine summers and four full seasons at the Rocky Mountain YMCA, Outdoor Centre, instructing groups through environmental education.



Pityu Kenderes is one of the founding co-artistic directors of the Old Trout Puppet Workshop. Pityu is a sculptor and painter and puppeteer, in live theater and for film. He has a Bachelor of Fine Arts degree from the Nova Scotia College of Arts and Design, and a Graduate degree in Fine Arts from the University of Calgary.



Judd Palmer is one of the founding co-artistic directors of the Old Trout Puppet Workshop, and so thinking up puppet shows is his main bag, God help him. In recent years his focus has been on the Old Trout Film Division, directing the award-winning Old Trout/NFB Christmas special FROM NAUGHTY TO NICE. Judd is also a writer and illustrator – three of his books have been shortlisted for the Governor-General's Award for Children's Literature – and long ago he was the singer and slide banjo player in the Agnostic Mountain Gospel Choir. He lives with the woman of his dreams and their son Max, who is planning on turning one in January and will grow up to be a great conqueror. Except the good kind of conqueror. A conqueror for goodness.

Friends of The Old Trouts:



Taisia Chernichko is excited to be working on her very first Old Trout show! Having worked in the past with the CALGARY STAMPEDE GRANDSTAND SHOW, The Youth Singers of Calgary and Storybook Theatre, working with the Trouts has been a very different and valuable learning experience! Thank you, Jen and all the Trouts, for this opportunity!



Bob Davis holds a BA (Political Science), MA (Public Administration): University of Calgary. Previously: Executive Director at Rosebud Centre of the Arts, general management positions in tourism, community and business development in southern Alberta, volunteer leadership roles in tourism, sports, community development and provincial credit unions. Currently: Plotting world domination with the Old Trouts.

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OLD TROUT BIOS



Nick Di Gaetano is a Toronto-based comedian and musician whose performance/creation career includes clown shows, puppet shows, improv shows, shows for children, punk/hardcore bands, performance art, voice over and a ton of original music for stage, film and recorded mediums. He lives in the uncomfortable place where weird, sad and irreverent collide and is a self-described professional collaborator and renaissance (hu)man. He is an Associate Artist with the Old Trouts whose credits include: THE TOOTH FAIRY, IGNORANCE, FAMOUS PUPPET DEATH SCENES, TRUNK PUPPET and THE UNLIKELY BIRTH OF ISTVAN. He recently premiered UNBRIDLED FUTURISM - a Sci-Fi/Music show with his company MAKESNDOES, is the Co-Artistic Director of Mi Casa Theatre in Ottawa and a Resident Artist at the Bad Dog Comedy Theatre in Toronto.



Jen Gareau is happy to be back with the Old Trout Puppet Workshop, where she has been costuming puppets for the last 17 years. She also costumes humans for other theatre companies in Calgary, and most recently built wearable elk and polar bear heads for the CALGARY STAMPEDE GRANDSTAND SHOW.



Nicole Olson Grant-Suttie is a graduate of the National Theatre School of Canada who works primarily as lighting designer in Calgary. She is thrilled to be able to tour with the Old Trout Puppet Workshop; flexing her Stage Management skills while herding these rabbits from city to city. Nicole would like to thank her friends, father and her fiancé, for their continued support. Recent design credits include; A MEDITATION ON THE END, BY JO-LEE - Pamela Tzeng and the Expanse Festival (Edmonton, Alberta) and Risk/Reward Festival (Portland Oregon), THE TALL BUILDING -Handsome Alice Theatre, RADIOHEADED 3 - One Yellow Rabbit.



Katie Green graduated with distinction from the University of Calgary's BFA program, Katie's work has exhibited in galleries such as Contemporary Calgary (MOCA), The Nickle, TRUCK, and Art Point Gallery. Her burgeoning body of mural work can be seen internationally in Nepal, India, Florida, Sri Lanka, Berlin, and Taiwan and was undertaken both independently and in collaboration with a number of collectives, nonprofit organizations and local communities. Her practice addresses nature as a crossroad for developing concepts of growth, death, adaptation, cooperation, and perhaps most importantly, our emotional and physical selves. More than something to be understood and subjectified, for her nature is a space and opportunity for questioning.



Lindsey Kapitzke is a local artist who is works in the fashion and costume industry. After graduating top of her class at Blanche MacDonald Centre in Vancouver she has come back home to contribute to the arts scene in the province she loves. Over the past year she has worked as assistant to the lead designer of YEAR of the RAM intimate apparel and worked for local companies such as The Calgary Stampede, Theatre Calgary, and Alberta Theatre Projects. She is absolutely thrilled to be working with the Old Trouts.

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OLD TROUT BIOS



Sebastian Kroon is a theatre artist based in Vancouver, where he has appeared for most theatre companies in town. In 2014 he received a Jessie Richardson Award nomination for his portrayal of Lennie in OF MICE AND MEN. That same year Sebastian was a writer-in-residence for Delinquent Theatre where he developed a one-woman-show WOLF. As a writer he has been published in English and Polish. He has played bass for *China Repair, Hell of a Girl*, the punk-rock disaster, *Ribby McFly* as well as guitar for the hodgepodge that would become *Mediocre at Best*. Sebastian was born and raised in southern Alberta. He never sleeps.



Teddy Ivanova is a Toronto-based actor, writer, improviser, and puppeteer who has toured across Canada collaborating on theatre, sketch comedy, improv, dance, and interdisciplinary projects. She is an Associate Artist with the Old Trouts whose credits include: THE UNLIKELY BIRTH OF ISTVAN, TRUNK PUPPET and THE TOOTH FAIRY. Other credits include UNBRIDLED FUTURISM (makesndoes), INCLEMENT WEATHER (Mi Casa Theatre), SNAPSHOT (Gruppo Rubato) and RADIOHEADED 1+2 (One Yellow Rabbit). She is a graduate of the University of Calgary with a BFA in Theatre. She met her best friend and husband Nick while working for the Old Trouts and they have been a weird and wonderful presence in her life ever since.



Jonathan Lewis is a composer, violinist, and sound designer, and has created and performed with many fine companies and ensembles, and in many great venues, from coast to coast and overseas. His first show with the Trouts was PINOCCHIO (2004) in collaboration with David Rhymer. He is truly delighted to be rejoining the company for JABBERWOCKY. To learn more about Jonathan, and to hear more of his music, please visit lewisviolin.com.



Dawna Mark has been a scenic artist based out of Calgary since 1999. She spent seven years working on large scale projects at F&D Scene Changes before settling into Calgary's theatre community. Some of Dawna's most recent notable scenic contributions to theatre have been: 39 STEPS, NINE DRAGONS and THE DROWNING GIRLS (Vertigo Theatre), MACBETH and THE THREE MUSKETEERS (The Shakespeare Company), JULIUS CAESAR (The Shakespeare Company and Ground Zero Productions), WE ARE ALL TREATY PEOPLE (Quest Theatre) and the CALGARY STAMPEDE GRANDSTAND SHOW. Dawna is honoured to have had the opportunity to work on this unique production called JABBERWOCKY.



Terry Middleton is excited to be working the Old Trouts. Recently he helped out with lighting for the remount of THE UNLIKELY BIRTH OF ISTVAN. Terry's worked in the Calgary theatre community for over 25 years as a technician, stage manager, technical director, production manager and designer. He has designed lighting for Theatre Calgary, ATP, Sage Theatre, One Yellow Rabbit, Lunchbox Theatre, Theatre Junction and Stage West.



OLD TROUT BIOS



Riley Miljan is the owner and craftsman with TechArt Custom Creations Ltd and specializes in the construction of theatrical scenery, custom woodworking and small metal fabrication projects. Riley has well over a decade of experience, and has constructed hundreds of theatre productions with various Alberta theatre companies including Theatre Calgary, Calgary Opera, Alberta Theatre Projects, Vertigo Theatre, The Banff Centre, The Old Trout Puppet Workshop, Quest Theatre, Decidedly Jazz Danceworks, Lunchbox Theatre, The Shakespeare Company, Downstage Theatre, and many other local independent entertainment groups. In addition to scenery construction, TechArt consults with various businesses and individual clients providing innovative and intelligent design solutions to create works of art weather it be a custom piece of furniture, a museum display case, promotional business display, or a feature wall; the sky really is the limit.



Jenna Rudy specialized in props and scenic art at Sheridan College. Jenna has traveled and worked in various theatre companies across Canada including The Shaw Festival, The Banff Centre, Theatre Calgary, Alberta Theatre Projects, Theatre Ancaster, Theatre Northwest, Stephenville Theatre Festival, The Passion Play & Red Pants Productions. They are so grateful for the opportunity to work with The Trouts and to learn from the talented artists on this piece. They would like to thank their parents for the endless support of their passions in life.



Chelsey Tellier is a home grown Alberta artist and currently resides in the small prairie town of Standard. She has a Bachelor of Fine Arts Degree in Interdisciplinary Studies from NSCAD in Halifax NS. Now her studio practice is interdisciplinary based as well focusing between painting, ceramics and designing and creating an alternative upcycled clothing line. Chelsey has a background in scenic arts and backdrop painting and enjoys piña coladas and getting caught in the rain.



Jamie Tognazzini, "Jamie Tea" is a transdisciplinary artist, specializing in musical theatre, circus, and puppetry. She recently appeared with Catalyst Theatre for both Calgary/ATP and Edmonton/ Citadel runs of 'FORTUNE FALLS', and as Alice in 'THE DROWNING GIRLS' (Vertigo Theatre). When Jamie's not performing onstage, she engages with the community as an instructor for Green Fools' Social Circus programs, and as an associate artist, performing (PROJECT WHOOPING CRANE) and building puppet shows (RAPTURE STUDY IN 7 SONGS, ONCE UPON AN ATOM BOMB, and ELEPHANT SONG). Jamie writes and creates solo performances which have been featured in festivals across Western Canada. It has been an utter dream come true for Jamie to get to build with the Trouts- she couldn't be more thrilled.

THE WORLD OF JABBER

In Lewis Carroll's THROUGH THE LOOKING-GLASS, AND WHAT ALICE FOUND THERE, Alice comes across a poem which makes no sense – or rather, as Alice puts it: "Somehow it seems to fill my head with ideas—only I don't exactly know what they are! However, somebody killed something: that's clear, at any rate."

It's mentioned again briefly later on, but it's not really important to the plot; truth be told it's sort of hard to say





what actually IS important to the plot of that book, since almost everything that happens in it comes out of the blue and then goes right back there. There's no Jabberwock that Alice defeats to win the day or anything, and Alice doesn't seem to be a character in the poem, either. Apparently Lewis Carroll wrote it for his school newspaper many years before he even ever thought up any of the Alice stuff, and maybe just stuck it in there because it pleased him, whether or not it made any sense, which is as good a reason as any to do something, really. Point being: the poem really has nothing

to do with Alice, and in case you're worried that you need to remember what happened to her to grock this show: you don't. The poem is its own strange self-contained little universe.

But it does seem to have some mysterious resonance which has kept it skulking around in the back of our collective minds since it was first thought up. The resonance perhaps has something to do with taking the epic hero quest mode in one hand and then gobbledygook in the other and mashing them together, and that's probably what attracted us to making this show – nonsense

WOCKY

is a variety of nihilism with a sense of humour, which is an odd philosophical disposition for children's book writing but seems to have been a sort of Victorian obsession.

Another Victorian eccentricity that inspired this show was their enthusiasm for things called 'toy theatres'; apparently in those days it was popular to have a miniature cardboard proscenium in your living room for entertaining guests, and publishers sold books with scripts and cut-out paper puppets and sets. We were also kind of fired up about scrolling panoramas, a wildly high-tech avantgarde theatrical contraption from the same era (we saw a version in the whaling museum in New Bedford many years ago), which involved a narrator turning the crank on a long unspooling canvas scroll painted with scenes from the story (Melville probably saw the same one we saw, which is hand-painted and 1300 feet long, for crying out loud).

All of this adds up to a kind of protoanimation, created with great physical effort, which is of course a completely absurd way to tell a story now that actual animation has been invented. But we Old Trouts are attracted for some peculiar reason to the anachronistic, the primitive, the unnecessarily difficult; because to us there is some inkling of beauty in the pointless, a glimmer of truth in nonsense, that is kind of what puppetry is all about.

Hopefully you like it. Thanks for coming.

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JABBERWOCKY BY LEWIS CARROLL

`Twas brillig, and the slithy toves Did gyre and gimble in the wabe: All mimsy were the borogoves, And the mome raths outgrabe.

"Beware the Jabberwock, my son! The jaws that bite, the claws that catch! Beware the Jubjub bird, and shun The frumious Bandersnatch!"

He took his vorpal sword in hand: Long time the manxome foe he sought --So rested he by the Tumtum tree, And stood awhile in thought.

And, as in uffish thought he stood, The Jabberwock, with eyes of flame, Came whiffling through the tulgey wood, And burbled as it came!

One, two! One, two! And through and through The vorpal blade went snicker-snack! He left it dead, and with its head He went galumphing back.

> "And, has thou slain the Jabberwock? Come to my arms, my beamish boy! O frabjous day! Callooh! Callay!' He chortled in his joy.

`Twas brillig, and the slithy toves Did gyre and gimble in the wabe; All mimsy were the borogoves, And the mome raths outgrabe.



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