

CORIOLANUS



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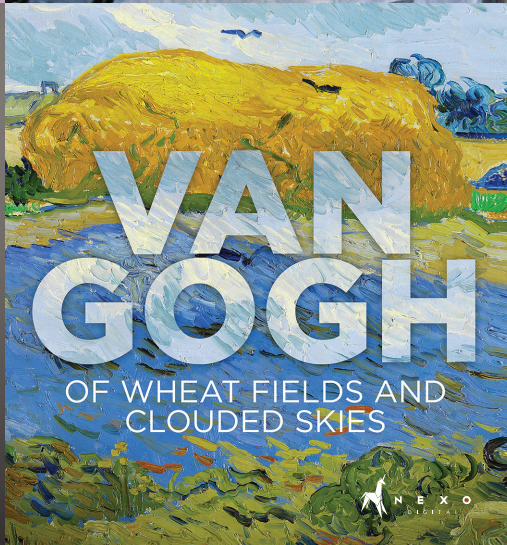
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THE WILL TO BE FREE

We all want to be free. But finding true freedom within our communities, within our families and within ourselves is no easy task.

Nor is it easy to reconcile our own freedom with the political, religious and cultural freedoms of others.

Happily, the conflict created by our search for freedom makes for great theatre...

Shakespeare's ***The Tempest***, in which I'm delighted to direct Martha Henry, is a play about the yearning to be released from imprisonment, as revenge and forgiveness vie for the upper hand in Prospero's heart.

Erin Shields's exciting new interpretation of Milton's ***Paradise Lost*** takes an ultra-contemporary look at humanity's age-old desire for free will – and the consequences of acting on it.

I'm very proud that we have the internationally renowned Robert Lepage with us directing Shakespeare's ***Coriolanus***, a play about early Roman democracy. It is as important to understanding the current state of our democratic institutions as is Shakespeare's play about the end of the Roman Republic, ***Julius Caesar***.

Recent events have underlined the need for the iconic story ***To Kill a Mockingbird*** to be told, as a powerful reminder that there can be no freedom without justice.

Freedom is no less central to our two musicals: in ***The Music Man***, freedom of expression through the arts brings joy and self-discovery into the hearts of young people, while the raucous fun of ***The Rocky Horror Show*** celebrates the joy of simply being oneself, without judgment.

Sometimes freedom comes in finding our other half, as in Shakespeare's ***The Comedy of Errors*** or Oscar Wilde's brilliant ***An Ideal Husband***. Other times our families make our own individual dreams elusive, as in Eugene O'Neill's great play ***Long Day's Journey Into Night*** or Jordi Mand's engrossing new work about three famous literary sisters, ***Brontë: The World Without***.

Finally, I'm thrilled to direct John Murrell's new translation of Eduardo De Filippo's comic masterpiece ***Napoli Millionaria!***, in which a family faces the greatest threat to our freedom – our desire for money.

The extraordinarily talented 2018 Stratford Festival company is eager to bring these stories to vibrant life for you.



Antoni Cimolino
Artistic Director



We acknowledge that the Stratford Festival is located on the traditional lands of the Huron-Wendat, the Haudenosaunee, and the Anishinaabe.

The territory was also the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy and the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes.

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— Antoni Cimolino, Artistic Director



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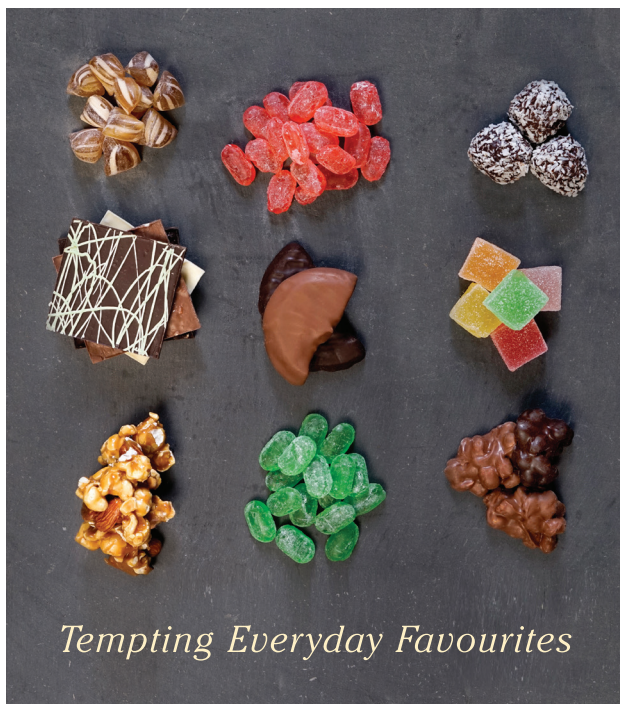
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SHAKESPEAROEES IN THE AGE OF TWITTER

BY CRAIG WALKER

Uncompromising. If there were one word to describe the character Caius Martius/ Coriolanus upon which we could all agree, that would be it. Beyond that, the questions begin. Is his refusal to compromise admirable or deplorable? Deeply principled or profoundly undemocratic? In the most simplistic terms, is the protagonist of Shakespeare's last tragedy a hero or a villain?

Perhaps put so baldly, the question is moot. In 1977, when I was sixteen years old and trying to decide what I thought of punk rock, one of the most promising bands, The Stranglers, released an album called *No More Heroes*. In the title track, they sang:

*Whatever happened to
All of the heroes?
All the Shakespearoos?
They watched their Rome burn!
Whatever happened to the heroes?
No more heroes anymore!*

There, in a few lines, Coriolanus becomes Nero and the collapse of western civilization is implied. If I didn't quite grasp the allusions at the time, I understood vividly the gap between my outlook and that of the punk rockers. Whereas I still had heroes, the punks were disinclined to adulation. Cynicism seemed to them the aptest attitude to the world as they knew it. And they may have been prescient about the matter of heroes. To have popular heroes, one needs a populace that is sufficiently trusting and of one mind about heroic virtues.

As Shakespeare represents them in *Coriolanus*, the people of Rome are by no

means of one mind. In the opening scene of the play, when the citizens are gathered to protest the patricians' refusal to share the stores of grain with them, he has them speak with two voices. A First Citizen wants to kill Caius Martius as "chief enemy to the people." A Second Citizen urges his fellows to "consider ... what services he has done for his country" and exhorts them to "speak not maliciously." Yet there is no doubt that it is the belligerent First Citizen who is louder and ultimately more persuasive. In such circumstances, is it possible to be a hero?

Naturally, there are fashions in heroic virtues, like anything else. But in the Rome of *Coriolanus*, there is supposed to be wide agreement on that point. Cominius, the Consul and commander-in-chief of the army, speaking of the title character, tells the Senate:

*It is held
That valour is the chiefest virtue, and
Most dignifies the haver. If it be,
The man I speak of cannot in the world
Be singly counterpoised.*

The use of the word *valour* has been in decline for over a century now. It is not that we despise the trait it names, but perhaps as a people we are less warlike than our forebears. So, while we still admire valour when we see it, we no longer quite expect it of most human beings. This is why so many modern armies train soldiers in much the same way as fighting dogs are trained: so as to instil a vicious disposition. We're tacitly admitting that it would be unrealistic to expect most people to behave valorously as a matter of rational choice.



FROM LEFT: GRAHAM ABBEY, ANDRÉ SILLS, TOM ROONEY

In the scenes that show us Caius Martius earning his surname, Coriolanus, there can be no doubt that he is valiant. He embraces seemingly impossible odds by pursuing the Volscies back behind their own gate and stands “himself alone to answer all the city.” And then, incredibly, having emerged triumphant if bloody, he insists on immediately venturing into another part of the battle. His chief complaint with the people of Rome, apparently, is that they are unwilling to do the same. While at some level, all this may earn our awe and admiration, it is difficult to feel entirely comfortable about such an excess of valour. Seemingly, Coriolanus excels at the chief human virtue by breaking rank with what is human in himself. Pretty much all other human beings become despicable when measured against this impossible standard. So duly, Coriolanus despises them, always excepting his mother.

That contempt for the common people has led various critics to condemn Coriolanus for his lack of populism and his excessive pride. Even Plutarch, the original source for the story, was less than sympathetic toward his protagonist, suggesting

that Coriolanus’s lack of affability may have stemmed from insufficient formal education. The largely self-educated Shakespeare wasn’t having any of that. In *Coriolanus*, he has given us a protagonist whose confident use of language is perhaps his most impressive weapon. But unlike Richard III, he speaks no “honey words.” He expects the citizens to fight for Rome if they want a share of the stores of grain and sneers at their indignation and rage. Few would call this behaviour likeable, but for those who believe that sometimes the thinking individual is morally obliged to stand in opposition to the popular will, the play if not the protagonist has been greatly admired. Henrik Ibsen, for example, drew inspiration from it for the exasperatingly uncompromising title character of his play *Brand* (1867) and for much of his play *An Enemy of the People* (1882), including the title.

Like its title character, *Coriolanus* also offers few concessions to popular expectations. Unlike Shakespeare’s other major tragic protagonists, Coriolanus is given no soliloquies through which the audience might gain access to his private thoughts and perhaps build sympathy. He

has plenty of speeches, but none of them are directed at us. Instead, he remains stubbornly within the scenes, as if to say: I am what I am; take it or leave it.

Anyway, if we decide that Coriolanus, despite all his accomplishments, is excessively proud, what are we to say of the citizens? When they refuse to endorse Coriolanus as consul unless he humbles himself before them, flattering them and begging their favour, is this not petulant conceit? Of course, in taking this stand, they are in part responding to the machinations of their tribunes, Sicinius and Brutus. Instead of advocating reasonably on behalf of the starving masses as they are meant to do, the tribunes prove themselves demagogues who promote their own power by goading the people into reckless hatred of the city's ablest protector. The problem with the common people, Shakespeare seems to imply, is that they are too impervious to virtue if it lacks superficial appeal and too easily made into a mob by unscrupulous manipulators.

Perhaps that seems a distastefully undemocratic opinion. But in 2018, how many of us can declare sincerely that the will of the common people must be held sacrosanct, whatever it may be? In the last few years, the growing presence of extremists and demagogues in elections all over the globe has been unsettling, to say the least. As more and more people

have turned to the Internet and specialty channels for public discussion, political discourse has been increasingly dominated by a vicious argument between two camps, neither of which could be said to be made up of great champions of democracy. On one side we see great masses of people who, furious with the perceived inadequacies of the government that their democratic systems have given them, seek to vengefully disrupt the status quo, even if it means electing a vulgar autocrat or risking a resurgence of bitter tribalism. On the other are those who rage against the ignorance of those masses upon whom the viability of democracy depends.

To be sure, there are still reasonable moderates who call for reform while upholding the natural right of citizens to express their frustration, but such are not the voices that dominate call-in shows, Twitter, Facebook or Internet comment boards. And the awesome power of these newer media to deliver public shamings or to incite a mob mentality is greater than any we have known. We may not feel love for the title character of *Coriolanus*, and yet we may still feel terror and pity at the thought of the swiftness with which he could be torn down in the age of Twitter.

Professor Craig Walker is Director of the Dan School of Drama and Music at Queen's University in Kingston.

THE STORY

Although renowned as a fearless military leader, Caius Martius is unpopular among the plebians, the common people of Rome, who resent his arrogance and equate him with the patrician elite whom they believe to be responsible for the current food shortage. Martius in turn despises the plebians as cowardly, fickle and untrustworthy. For his extraordinary heroism in defeating the Volscies, enemies of Rome, and capturing the Volscian city of Corioles, Martius is honoured with the name of Coriolanus; he is also prevailed upon by his friends, and by his strong-willed mother, to run for consul, Rome's highest public office. But the warrior is no politician – and he faces unaccustomed enemies in the form of two tribunes of the people, Sicinius Velutus and Junius Brutus, who fan the flames of populism against him, with catastrophic results.

POWER AND THE PEOPLE

DIRECTOR ROBERT LEPAGE IN CONVERSATION WITH
LITERARY AND EDITORIAL DIRECTOR DAVID PROSSER

DP: You've staged this play in a very distinctive way. What inspired your approach?

RL: Mainly, it has to do with the idea of media. *Coriolanus's* antagonists in Rome are the common people – “the beast with many heads,” as he calls them – and the tribunes who represent them. So productions of the play have usually had a lot of people on stage to portray the rioters and so on. But nowadays, public opinion is mostly represented not by tribunes and mass assemblies but by mass media and social media. If you want to know what the public feels, you count the number of likes on Facebook, or you look at people's tweets. It's the Twittersphere that decides success or failure. Even the president of the United States communicates by tweets. That's how democracy expresses itself now.

DP: So in today's world, the role of the mob as depicted in Shakespeare's play has been taken by social media. What do you feel are the implications of that?

RL: Social media presents us with a new problem in society: we want freedom of expression, yes, but the shape and form it has taken now makes *Coriolanus* sound like a prophet. He's opposed to giving power to the people, because what do they know, what do they bring to a debate? Likewise, although you can encounter some very interesting opinions on social media, much of the time the opinions expressed are ill informed. People in a democracy need to be free to speak their

minds – but how do you use that freedom, and what impact does it have on society? And when you elect people to speak in your name, are they the right people? Are they corrupt? What are their own agendas?

DP: How would you answer those questions?

RL: For me, it's a question of balance. A well-balanced society relies on freedom of expression but also on putting political decisions in the hands of specialists, people who are educated. We should always be able to criticize those decisions, but we're in a world right now where it's a bit out of whack. We talk about a politician “playing to his base” – which means making decisions based not on principle but on the opinions expressed by the majority of his supporters. And those opinions may be formed by “fake news,” another expression we use all the time now. For me, all this puts the discourse of *Coriolanus* in a different perspective. Suddenly I seem to want to root for him more than I used to, even though he's a complex and problematic character, and he makes a lot of bad decisions that get him into trouble. But his integrity, I think, is not well understood.

DP: In many ways, he's the product of the upbringing he's had from his mother, Volumnia. How does she fit into your view of the play?

RL: *Coriolanus* depicts a society that's changing – trying for the first time in its history to establish a republican system.

These are people who have been ruled by kings; suddenly they have to deal with a new thing called democracy, the fact that people can have their say and elect representatives to speak in their name. One of the greatest scenes in the play is the one in which Volumnia convinces her son to go to the forum and try to reconcile himself with the people. She comes from the old establishment of how things used to be, the hierarchy, but she's able to adapt to the new system. She represents compromise. But Coriolanus doesn't understand compromise. He feels she's asking him to betray the very principles she raised him to believe in.

DP: The complexity of that mother-son relationship reminds us that this isn't just a political drama.

RL: There's a whole layer of psychological motivations in the relationships between the characters that are a microcosm of the political power struggle. That's why it was important for me to explore the more intimate parts of this play: Coriolanus's relationship with his mother, his wife and his son. And where does Valeria fit in? As we were rehearsing, we discovered there are many layers at the family level that illuminate the bigger social picture.

DP: One notable member of that family is Young Martius, Coriolanus's son. He seems set to become a soldier like his father.

RL: What's interesting about that is that not only is there a warrior within the child, there's also a child in Coriolanus. This is a guy who reacts strongly to maternal love or ire. So you have two interesting forces: a child acting like a grown man and a grown man acting like a child.

DP: What might we learn from this play about our own changing times?

RL: It's a great political allegory, and an ideal one for the times in which we live. We're at a time right now when you really can't say that one *system* is better than



“NOWADAYS, PUBLIC OPINION
IS MOSTLY REPRESENTED
NOT BY TRIBUNES AND MASS
ASSEMBLIES BUT BY MASS
MEDIA AND SOCIAL MEDIA”

another. Any system can work, if it's in the hands of the proper leader. If you read *The Twelve Caesars* by Suetonius, you start out thinking the Roman empire was a horrible system – then you get to the life of Claudius, and it looks like a great system. And then it's a disaster again when Caligula comes in and then Nero. And then after that Vespasian comes in, and it's an *amazing* system. So we have to stop blaming the system; we have to understand that what matters is the leader. Who's the king, who's the prime minister, who's the president – that's what makes a government good or not. It's all ruled by human nature.

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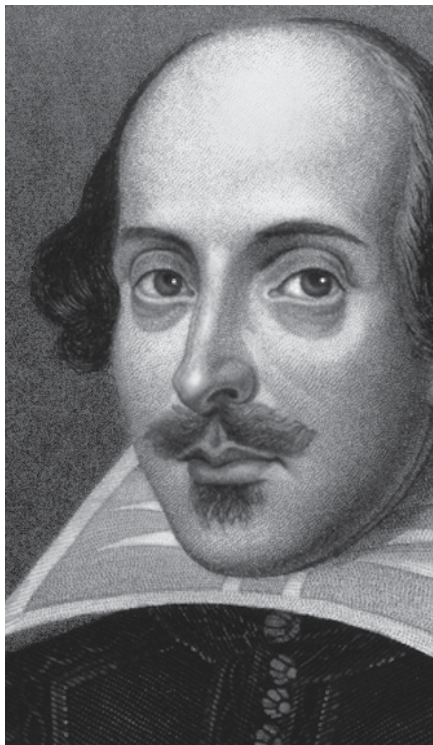
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of **William Shakespeare's Coriolanus**,
directed by Robert Lepage.

WILLIAM SHAKESPEARE

Born in Stratford-upon-Avon in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover and tanner who rose to become an alderman and bailiff of the town, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but there is a record of his baptism at Stratford's Holy Trinity Church on April 26. Since an interval of two or three days between birth and baptism would have been quite common, tradition has it that he was born on April 23 – the same date as his death fifty-two years later.

The young Shakespeare is assumed to have attended what is now King Edward VI Grammar School in Stratford, where he would have studied rhetoric, grammar and ancient Roman literature in its original Latin. In 1582, when he was eighteen, he married Anne Hathaway, a farmer's daughter who was eight years his senior. Anne was pregnant at the time, and the couple's first daughter, Susanna, was born a few months afterwards in 1583. Twins followed two years later: a son, Hamnet, who died at the age of eleven, and a second daughter, Judith.

Nothing further is known of Shakespeare's life until 1592, by which time he was sufficiently established as an actor and writer in London to be the target of a literary attack by a jealous fellow playwright, Robert Greene. Soon afterwards, an outbreak of plague forced the temporary closure of the theatres, and Shakespeare turned his attention instead to his long narrative poems *Venus and Adonis* and *The Rape of Lucrece*. He also began writing the Sonnets, a series of 154 complex and often ambiguous poems on themes of love, jealousy and mortality that have aroused much biographical speculation.



By 1595, Shakespeare was back in the theatre, writing and acting for the Lord Chamberlain's Men. His income as one of London's most successful dramatists enabled him, in 1597, to buy a large house called New Place back in Stratford, and in 1599 he became a shareholder in London's newly built Globe Theatre.

In 1603, when James I had succeeded Elizabeth on the throne, Shakespeare's company was awarded a royal patent, becoming known as the King's Men. Meanwhile, the playwright continued his business dealings in Stratford and in London, where in 1613 he bought a property known as the Blackfriars Gatehouse. He is believed to have spent increasing amounts of his time in Stratford from around 1609 until his death on April 23, 1616. He is buried in the town's Holy Trinity Church.

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IN SEARCH OF GLOBAL FREEDOM

Studio Theatre, Saturday, June 23, 10:30 a.m.–noon. From \$25

There are many places in the world where citizens' freedoms are constrained; and citizens' concerns about their ability to direct their future transcend national borders. Randall Hansen, Director of the Munk School of Global Affairs, is joined by Lama Mourad and Joseph Wong to discuss the global meaning of freedom.

MYTHOLOGIZING EMPIRE

Studio Theatre, Saturday, August 25, 10:30 a.m.–noon. From \$25

Through his Roman plays, Shakespeare mythologized the birth of a new Rome in Britain. But what of the actual Roman context is lost in that process? Join Artistic Director Antoni Cimolino, former *National Post* theatre critic Robert Cushman and others as they consider both Shakespeare's texts and our knowledge of the Roman world.

THE NATURE OF LEADERSHIP

Chalmers Lounge, Avon Theatre, Wednesday, September 26, 10:45 a.m.–noon. From \$20

Julius Caesar and Coriolanus both challenge the role and responsibilities of political leadership. In a conversation moderated by CBC *Ideas* host Paul Kennedy, Samantha Nutt, founder of War Child Canada and War Child USA, Chief Ava Hill of the Six Nations of the Grand River and other successful women consider the relationship between leadership and power and what makes a good leader.

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CORIOLANUS

CORIOLANUS | BY WILLIAM SHAKESPEARE
CREATED IN COLLABORATION WITH EX MACHINA

THE CAST

IN ALPHABETICAL ORDER

Tullus Aufidius, *general of the Volscians*

Graham Abbey

Host, Doctor, Father,
Sentinel #1

Wayne Best

Cominius, *general against the Volscians*

Michael Blake

Old Senator, Old Man

David Collins

Daughter, Gentlewoman

Martha Farrell

Young Martius, *son to Coriolanus*

Oliver Gamble (alternate)

Waiter, Deaf Woman's
Husband, Sentinel #2

Farhang Ghajar

Virgilia, *wife to Coriolanus*

Alexis Gordon

Menenius Agrippa, *friend to Coriolanus*

Tom McCamus

Young Martius, *son to Coriolanus*

Eli McCready-Branch
(alternate)

Bartender, Reporter

Nick Nahwegahbow

Junius Brutus, *a tribune of the people*

Stephen Ouimette

Volumnia, *mother to Coriolanus*

Lucy Peacock

Sicinius Velutus, *a tribune of the people*

Tom Rooney

Caius Martius,
afterwards Caius Martius
Coriolanus

André Sills

Surrogate

E.B. Smith

Lieutenant, *to Aufidius*
Johnathan Sousa

Caller, Messenger,
Caretaker

Emilio Vieira

Valeria, *friend to Virgilia*,
Deaf Woman

Brigit Wilson

Senators, Soldiers, Citizens
played by members of the
company

UNDERSTUDIES

Wayne Best Tullus Aufidius, Old
Senator, Old Man

David Collins Menenius Agrippa

Martha Farrell Virgilia, Valeria,
Doctor

Farhang Ghajar Cominius,
Lieutenant, Host

Alexis Gordon Daughter, Deaf
Woman

Nick Nahwegahbow Caller,
Caretaker, Messenger, Waiter,
Deaf Woman's Husband,
Sentinel #2

E.B. Smith Coriolanus, Sentinel #1

Johnathan Sousa Junius Brutus,
Father, Surrogate

Emilio Vieira Sicinius Velutus,
Bartender, Reporter

Brigit Wilson Volumnia

THERE WILL BE ONE

20-MINUTE

INTERVAL

AUDIENCE ALERT

Gunshots and e-cigarettes are
used in this production.

ARTISTIC CREDITS

Director and Set Designer **Robert Lepage**
Creative Director and Designer **Steve Blanchet**
Assistant Director **Adèle Saint-Amand**
Associate Set and Props Designer **Ariane Sauvé**
Costume Designer **Mara Gottler**
Lighting Designer **Laurent Routhier**
Composer and Sound Designer **Antoine Bédard**
Images Designer **Pedro Pires**
Fight Director **John Stead**
ASL Coach **Elizabeth Morris**

Producer **David Auster**
Casting Director **Beth Russell**
Creative Planning Director **Jason Miller**

Assistant Director (Michael Langham Workshop) Mikaela Davies	Stage Manager Brian Scott
Assistant Costume Designer Laura Delchiaro	Assistant Stage Managers Katherine Arcus Melissa Rood
Assistant Lighting Designer C.J. Astronomo	Production Assistant Grace Batten
Associate Fight Director Anita Nittoly	Production Stage Managers Michael Hart Janine Ralph Maxwell T. Wilson
Assistant Fight Director Geoff Scovell	
Fight Captain Wayne Best	Technical Director Elissa Horscroft

FOR EX MACHINA

Producer **Michel Bernatchez**
Production Manager **Marie-Pierre Gagné**
Technical Director **Catherine Guay**
Assistant to Mr. Lepage **Christian Garon**

ACKNOWLEDGEMENTS

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MUSIC

ORIGINAL MUSIC RECORDED BY

Keyboards
Antoine Bédard

Director of Music
Franklin Brasz
Music Administrator
Marilyn Dallman
Administrative Assistant
Janice Owens

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Production responsibilities during the performance accomplished by:

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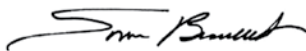
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NEW CHAPTER

This is an exceptional moment in time for Canada as we explore our past and present – and shape our future. The arts – expressions of the hopes, dreams and stories of Canadians – play a vital role in our country.

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The Canada Council is proud to support the Stratford Festival, through the New Chapter program, in its production of *Coriolanus*, because art is essential in pointing us, together, toward a brighter future.



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MARTHA HENRY

ACTING COMPANY



GRAHAM ABBEY



WAYNE BEST



MICHAEL BLAKE



DAVID COLLINS



MARTHA FARRELL

GRAHAM ABBEY

2018: Antonio in *The Tempest* and Tullus Aufidius in *Coriolanus*. 20th Season. **Stratford:** Orgon (*Tartuffe*), Bolingbroke/Henry IV, conceiver, adaptor, associate director (*Breath of Kings*), Philip the Bastard (*King John*), Iago (*Othello*), Posthumus (*Cymbeline*), Henry V, Macbeth, Romeo, Henry VIII, Jacques, Prince Hal, D'Artagnan (*Musketeers*), Petruchio (*Shrew*), Aufidius (*Coriolanus*), Berowne (*Love's Labour's Lost*), Algeon (*Earnest*). **Elsewhere:** Hamlet (Resurgence); Jeff Skilling (*Error*) (Theatre Calgary); Sam Byck (*Assassins*) (Talk Is Free/Birdland); Charles (*School for Scandal*) (Chicago). TV: Series lead: *The Border*. Recurring: *Degrassi*, *Murdoch Mysteries*, *Covert Affairs*, *Republic of Doyle*. Guest star: *Flashpoint*, *Last Girl*, *Rookie Blue*, *Warehouse 13*, *Bomb Girls*, *Remedy*. Film: *Take This Waltz*, *Casino Jack*, *Defendor*, *Stealing Paradise*, *Angels and Ornaments*, *Milton's Secret*, *Frontier*. **Radio:** *Afghanoda* (CBC). **Awards:** Dora, Monte Carlo Television Festival nomination. **Directing:** *The Winter's Tale*, *Measure for Measure*, *Lear* (Groundling). **Et cetera:** Artistic Director, Groundling Theatre (Groundlingtheatre.com). Artistic Director, Festival Players of Prince Edward County (festivalplayers.ca).

WAYNE BEST

2018: Master in *The Tempest*, Host in *Coriolanus* and understudy in *Napoli Millionaria!* 23rd season. **Stratford:** Friar Laurence (*Romeo and Juliet*), The Prospector (*The Madwoman of Chailot*), Duke of Gloucester, Worcester, Archbishop of Canterbury, King Charles (*Breath of Kings*), Antiochus, Simonides (*Pericles*), Surly (*The Alchemist*), Capulet (*Romeo and Juliet*), Axel Oxenstierna (*Christina*, *The Girl King*), Hubert (*King John*), Caliban (*The Tempest*), Don John (*Much Ado About Nothing*), Buckingham (*Richard III*), Macduff (*Macbeth*), Fluellen (*Henry V*), Gratiano (*The Merchant of Venice*), Cornwall (*King Lear*), Leontes (*The Winter's Tale*), Grumio (*The Taming of the Shrew*), Agamemnon (*Troilus and Cressida*), Mercutio (*Romeo and Juliet*). **Elsewhere:** Brutus (*Julius Caesar*), Antonio (*The Tempest*), Captain Keller, Karl (Heaven), Abbott (*Inexpressible Island*), Anderson (*Observe the Sons of Ulster Marching Toward the Somme*), Quinn (*The Affections of May*), Johnny (*Balconville*), Jacob Mercer (*Salt-Water Moon*), Taylor (K2), Billy (*The Collected Works of Billy the Kid*).

MICHAEL BLAKE

2018: Caliban in *The Tempest*, Cominius in *Coriolanus* and Errico in *Napoli Millionaria!* Seventh season. **Stratford:** *Tartuffe*, *School for Scandal*, *Macbeth*, *All My Sons*, *Twelfth Night*, *King Lear*, *Dream, Beaux' Stratagem*, *Romeo and Juliet*, *The Three Musketeers*, *The Merchant of Venice*, *Much Ado*, *Henry V*, *Meny Wives*. **Elsewhere:** Lincoln, *Topdog/Underdog* (Arts Club); James, *Superior Donuts* (Coal Mine); Beast/Prince, *Beauty and the Beast* (Theatre Aquarius); MLK, *The Mountaintop* (Theatre Kingston); Edmund, *King Lear* (Theatre Calgary/Bard on the Beach); Simba, *The Lion King* (Mirvish/Disney); Othello, *Othello* (Bard on the Beach); Clybourne Park (Citadel); Mercutio, *Romeo and Juliet*; Elif, *Mother Courage*; Nativity, *A Christmas Carol* (NAC); Gratiano/Morocco, *The Merchant of Venice* (SITR); Mitch, *Spelling Bee* (Belfry/Arts Club); Orlando, *As You Like It* (Soulpepper); *Rock and Roll* (Canadian Stage); *Wilbur County Blues* (Blyth). **Film/TV:** *The Expanse*, *Senior Trip*, *YTV Rocks*, *Degrassi Junior High*. **Training:** NTS, Soulpepper Academy, St. Michael's Choir School. **Online:** Twitter and Instagram: @samo_crown.

DAVID COLLINS

2018: Alonso in *The Tempest*, Old Senator in *Coriolanus* and Part-Time Priest in *Napoli Millionaria!* 10th season. **Stratford:** *The Changeling*, *Timon of Athens*, *Macbeth*, *As You Like It*, *The Adventures of Pericles*, *The Alchemist*, *King Lear*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Henry V*, *Richard III*, *Titus Andronicus*, *The Tempest*, *Caesar and Cleopatra*. **Elsewhere:** *Shakuntala* (Premiere Dance Theatre); *The Adventures of a Black Girl in Search of God* (Mirvish); *Twelfth Night*, *Donut City* (Canadian Stage); *Pusha Man*, *Ma Rainey's Black Bottom* (Passe Muraille); *Top Gun the Musical* (Factory Theatre/N.Y.C.); *Romeo and Juliet* (Shakespeare in Action); Founding Member of Obsidian Theatre Company. **Film/TV:** *Assassin's Creed Origins*, *Killjoys*, *Dark Matter*, *Watch Dogs 2*, *12 Monkeys*, *Jean of the Joneses*, *Saving Hope*, *Murdoch Mysteries*, *Nikita*, *The Firm*, *ReGenesis*, *Owning Mahowny*, *The Incredible Hulk*, *MVP*, *Warehouse 13*, *NurseFighter*, *Boy, XIII*. **Training:** MFA, York University. **Awards:** Tyrone Guthrie Award. Dora nominations: *Twilight Café*, *The America Play*.

MARTHA FARRELL

2018: Donna Peppenela in *Napoli Millionaria!* and appears in *The Tempest* and *Coriolanus*. Ninth season. **Stratford:** Highlights include *The Misanthrope*, *Camelot*, *Peter Pan*, *Dangerous Liaisons*, *Don Juan*, *As You Like It*, *The Tempest*, *A Midsummer Night's Dream*, *Richard III*, *Romeo and Juliet* and *The Winter's Tale* (Birmingham Conservatory). **Elsewhere:** *The 39 Steps* (Stage West); *Romeo and Juliet* (Atlantic Ballet Theatre/Theatre New Brunswick); *The Graduate* (Theatre New Brunswick); *Somewhere in the World* (Charlottetown Festival); Norwegian and Renaissance Cruises. **Training:** Sheridan College Music Theatre Performance Program, Birmingham Conservatory for Classical Theatre. **Awards:** Jean A. Chalmers Apprentice Award, Mary Savidge Award (Stratford), Rosemary Burns Award, Greg Bond Award (Theatre Sheridan).

BIRMINGHAM CONSERVATORY, 2004

ACTING COMPANY



OLIVER GAMBLE



FARHANG GHAJJAR



ALEXIS GORDON



TOM McCAMUS



ELI MCCREADY-BRANCH

OLIVER GAMBLE

2018: Young Martius in *Coriolanus*. Stratford debut. **Elsewhere:** *Wizard of Oz* (Grand); *Fun Home* (Calithumpian); *The Nutcracker: A Canadian Tradition* (Ballet Jörgen); *Nutcracker* (Dance Steps). **Training:** Student at L. B. Pearson School of the Arts; company dancer at Dance Steps Studio; RAD grade three medal. **Online:** Instagram: 3gambleboys. **Et cetera:** Oliver would like to thank Mr. Lepage for this opportunity and the cast and crew of *Coriolanus*. Love to Mom and Dad and brothers!

FARHANG GHAJJAR

2018: Federico in *Napoli Milionaria!* and appears in *The Tempest* and *Coriolanus*. Second season. **Stratford:** *The School for Scandal*, *Twelfth Night* and understudy in *Tartuffe*. **Elsewhere:** Iago in *Othello* (McMaster Thespian Company); Hamlet in *Hamlet's Dorm* (McMaster University); Jesus in *The Last Judgement* (University of Toronto). **Film/TV:** *Man Seeking Woman* (FX); *Dark Matter* (Syfy); lead in *Capture Kill Release*, lead in *Something to Hide*, principal in *Uncle Brian* (independent feature films). **Training:** Advanced Shakespeare (Kristin Linklater, Orkney, Scotland), Strasberg Method Intensive (Tony Greco, N.Y.C.), scene study (Angela Besharah and Jimi Shlag, Toronto), scene study (Caymichael Patten, N.Y.C.), Actors Exchange (David Matheson, Toronto). **Awards:** Michael Mawson Award (Stratford 2017). **Et cetera:** Forever grateful for this good fortune.

BIRMINGHAM CONSERVATORY, 2016/17

ALEXIS GORDON

2018: Ceres in *The Tempest*, Virgilia in *Coriolanus* and appears in *Napoli Milionaria!* Fourth season. **Stratford:** Sarah Brown in *Guys and Dolls*, Anne Eggerman in *A Little Night Music*, *The Lion, the Witch and the Wardrobe*, Julie Jordan in *Carousel*, Sister Sophia in *The Sound of Music*, Clara in *Passion*. **Elsewhere:** Belle in *A Christmas Carol* (Grand Theatre); Celeste #2/ Elaine in *Sunday in the Park With George* (TIFT); Iris in *The Gravitational Pull of Bernice Trimble* (Factory Theatre/Obsidian Theatre); *Starbright Christmas*, *Canada Sings*, *Godspell* (Victoria Playhouse Petrolia); Titania in *A Midsummer Night's Dream* (Driftwood Theatre). **Film/TV:** *Motives & Murders*, *The Worst Thing I Ever Did*. **Awards:** Banks Prize for Emerging Artists (Musical Stage Company). **Online:** Twitter: @AlexisL.Gordon. **Training:** BFA Acting, University of Windsor. **Et cetera:** Love and thanks to my parents, fiancé, family, friends, mentors, the creative teams and the gang at TH.

TOM McCAMUS

2018: Stephano in *The Tempest*, Menenius Agrippa in *Coriolanus* and Gennaro in *Napoli Milionaria!* 16th season. Tom has spent 15 seasons with the Festival appearing in roles ranging from Richard III and King John to King Arthur and Captain Hook. He has performed in many theatres in Toronto and across Canada, most recently with the Groundling Theatre Company's productions of *The Winter's Tale* and *Measure for Measure*. Tom is also fortunate to have been a part of the Canadian film and television industry for many years, appearing in such films as *The Sweet Hereafter*, *Long Day's Journey Into Night* and *Room*. Last summer he returned to the Shaw Festival after an absence of almost 30 years but is thrilled to be back at the Stratford Festival with his wife, Chick Reid, and their four dogs.

ELI MCCREADY-BRANCH

2018: Young Martius in *Coriolanus*. Stratford debut. **Elsewhere:** Children's Chorus in *Honk!*, Drayton Entertainment (2017). **Et cetera:** Eli is a student at Forest Hill Public School in Kitchener. He is also a student at Spot On Dance Studio, where he takes competitive ballet, jazz, tap and musical theatre classes. Eli is thrilled to be here and excited to learn more about theatre. He would like to thank his brother, Brent, for introducing him to the world of theatre, and the Stratford Festival for giving him this fantastic opportunity. An additional sincere thank-you to Rae Crossman for his passion and encouragement. Enjoy the show!

ACTING COMPANY



NICK NAHWEGAHBOW



STEPHEN OUIMETTE



LUCY PEACOCK



TOM ROONEY



ANDRÉ SILLS

NICK NAHWEGAHBOW

2018: First Guard in *Napoli Milionaria!* and appears in *The Tempest* and *Coriolanus*. Second season. **Stratford:** Gregory in *Romeo and Juliet*, Tom Morgan, understudied/appeared as Jim Hawkins in *Treasure Island* and Qiluniq, Dufort in *The Breathing Hole*. Birmingham Conservatory: *King Lear*, *Arden of Faversham*, *As You Like It*, *Dido: Queen of Carthage*. **Elsewhere:** The Doctor in *Vacuum*, Laertes and Player Queen in *Hamlet*, Queen Elizabeth in *Orlando*, Dave in *Total Liquidation* (National Theatre School); Camp Follower in *King Lear* (National Arts Centre). **Film/TV:** Chat Ka in *Canada: The Story of Us*. **Training:** Advanced Shakespeare (Kristin Linklater, Orkney, Scotland), Birmingham Conservatory for Classical Theatre under the direction of Stephen Ouimette, National Theatre School of Canada; BA in Theatre Studies, University of Guelph. **Et cetera:** Meegwetch/Nia:wen/Thank you to my parents for their undying love and support.

BIRMINGHAM CONSERVATORY, 2016/17

STEPHEN OUIMETTE

2018: Trinculo in *The Tempest* and Junius Brutus in *Coriolanus*. Director of the Birmingham Conservatory for Classical Theatre. **24th season. Stratford:** *Shakespeare in Love*, *The Hypochondriac*, *The Alchemist*, *King Lear*, *A Midsummer Night's Dream*, *Waiting for Godot*, *Twelfth Night*, *The Homecoming*, *The Importance of Being Earnest*, *All's Well That Ends Well*, *The Tempest*, *King John*, *No Exit*, *Hamlet*, *Richard III*, *Amadeus*, *Julius Caesar*. Director: *Timon of Athens* (2004, 2017). **Elsewhere:** *The Iceman Cometh* (Goodman Theatre, 2012; BAM, 2015); *The Alchemist* (Yale Rep); *Endgame* (NAC); *Trilussa and Cressida*, *The Taming of the Shrew* (Chicago Shakespeare); *La Bête* (Broadway/West End); leading roles across Canada. **Film/TV:** *Cardinal*, *Slings and Arrows*, *Conspiracy of Silence*, *The Top of His Head*. **Awards:** Gemini (*Slings and Arrows*), Blizzard (*Heater*), Doras (*Danny and the Deep Blue Sea*, *Seven Stories*, *B Movie: The Play*), Ottawa Critics Circle (*I Am My Own Wife*), Sterling (*La Bête*), Queen's Golden Jubilee Medal.

LUCY PEACOCK

2018: Juno in *The Tempest*, Volumnia in *Coriolanus* and Satan in *Paradise Lost*. 31 seasons at Stratford Festival including *Agave/Bakhtai*, *Maria/Twelfth Night*, *Kate Keller/All My Sons*, *Mary Stuart/Mary Stuart*, *Gunhild/John Gabriel Borkman*, *Mrs. Hardcastle/She Stoops to Conquer*, *Judith Bliss/Hay Fever*, *Mrs. Sullen/The Beaux' Stratagem*, *Elora/The Thrill*, *Masha/Three Sisters*, *Dolly/Hello*, *Dolly*, *Anna/The King and I*, *Nana/For the Pleasure of Seeing Her Again*, *The Blonde*, *the Brunette and the Vengeful Redhead*, *Rosalind*, *Viola*, *Portia*, *Lady Macbeth*, *Beatrice*, *Desdemona*, *the Duchess of Malfi*, *Late Night with Lucy*. **Elsewhere:** *Winnie/Happy Days* (National Theatre School), *Paulina/Winter's Tale*, *Duchess/Measure for Measure* (Groundling Theatre), *Queen Lear* (University of Northern Colorado). **Training:** National Theatre School. **Et cetera:** Author of *Limericks by Lucy Peacock as the Duchess of Malfi: Written as She Lay Dead on the Stage*.

TOM ROONEY

2018: Scinius Velutus in *Coriolanus* and Riccardo Spasiano in *Napoli Milionaria!* 11th season. **Stratford:** *Twelfth Night*, *The School for Scandal*, *Tartuffe in Tartuffe*, *Breath of Kings*, *The Taming of the Shrew*, *Love's Labour's Lost*, *Crazy for You*, *Man of La Mancha*, *Measure for Measure*, *Waiting for Godot*, *Wanderlust*, *Merry Wives of Windsor*, *As You Like It*, *Winter's Tale*, *For the Pleasure of Seeing Her Again*, *Macbeth*, *Julius Caesar*, *Midsummer Night's Dream*, *All's Well That Ends Well*. **Elsewhere:** *The Wedding Party* (Crow's Theatre/TIFT); *Who's Afraid of Virginia Woolf?* (Citadel); *The Seagull*, *Someone Else* (Crow's); *My Mother's Feet* (Munich); *Hairspray* (Toronto, Broadway); *Hamlet* (NAC); *Roméo et Juliette* (Shakespeare on the Saskatchewan). **Film/TV:** CBC's *This Is Wonderland*; *The Gilda Radner Story*; *The Day After Tomorrow*; *Flash of Genius*. **Awards:** Two Gemini nominations; Dora Award, Outstanding Actor, 2013; Sterling Award, Best Actor, 2016.

ANDRÉ SILLS

BIRMINGHAM CONSERVATORY, 2005

2018: Sebastian in *The Tempest*, *Coriolanus* in *Coriolanus* and Brigadiere Ciappa in *Napoli Milionaria!* Fifth season. **Elsewhere:** Pitts in *The Madness of George III*, BJJ/George/M'Closky in *An Octoroon*, Black Bearer in *The Adventures of a Black Girl in Her Search for God* (Shaw Festival); Sam in *"Master Harold" ... and the Boys* (Shaw Festival and Obsidian Theatre); various roles in *Kim's Convenience* national tour (Soulpepper); *Othello* in *Shakespeare's Nigga*, *Ruined* (Obsidian Theatre); George in *Intimate Apparel* (Alberta Theatre Projects); *Othello*, *Radio Golf* (St. Louis Black Repertory Company). **Film/TV:** *Double Crossed*, *Karma's a B*tch*, *Suits*, *Sensitivity Training* I and II. **Training:** Birmingham Conservatory, George Brown Theatre School. **Awards:** Dora Award and Toronto Theatre Critics Award for *"Master Harold" ... and the Boys* (Shaw Festival and Obsidian Theatre). **Online:** Twitter: @andresills373. **Et cetera:** Resident Artist of ARC.

ACTING COMPANY



E.B. SMITH



JOHNATHAN SOUSA



EMILIO VIEIRA



BRIGIT WILSON

E.B. SMITH

BIRMINGHAM CONSERVATORY, 2010/11

2018: Boatswain in *The Tempest*, Surrogate in *Coriolanus* and Doctor in *Napoli Millionaria!* Eighth season. **Stratford:** Orsino (*Twelfth Night*), Seyton (*Macbeth*), Dr. Jim Bayliss (*All My Sons*), Thaliard, Leonine (*Pericles*), Ellif (*Mother Courage*), Melun (*King John*), Bellevue (*Mary Stuart*), Abhorsen (*Measure for Measure*), *Cymbeline*, *Elektra*. **Elsewhere:** Dr. Martin Luther King Jr., *The Mountaintop* (Grand); Big Sam, *Gone With the Wind* (RMTG); Seyton, *Macbeth*; Friar Laurence, *Romeo and Juliet* (Chicago Shakespeare); Macduff, *Macbeth* (First Folio Theatre); King, *King Hedley II* (Karamu); Moustique, *Dream on Monkey Mountain*; Junior, *Before It Hits Home*; Cleveland Play House; Idaho Shakespeare Festival; Theater Wit, Chicago; The Great Lakes Theater Festival. **Film/TV:** *The Beast* (Sony), *Ask Gilby*, *Maybe By Then*, *Thunder Boy*. **Training:** Ohio University, Birmingham Conservatory. **Et cetera:** E.B. would like to dedicate his work to his parents and grandmother, and to the memory of his Papa, who will always be in the front row.

JOHNATHAN SOUSA

2018: Francisco in *The Tempest*, Lieutenant in *Coriolanus* and Amedeo in *Napoli Millionaria!* Third season. **Stratford:** Hotspur in *Breath of Kings: Rebellion*, Valere in *Tartuffe*. **Elsewhere:** *Charlie Breathing Corpses* (Coal Mine Theatre). **Film/TV:** *Rookie Blue* (Global TV), *The Animal Project* (principal), *Relative Happiness* (lead), *What We Have* (lead), *Kidnap Capital* (lead). **Training:** Ryerson Theatre School (2010), Norman Jewison Canadian Film Centre Actors' Conservatory. **Awards:** Lou Taube Memorial Award, 2013 Toronto International Film Festival Rising Star. **Online:** Twitter/Instagram: @jsous29. **Et cetera:** Thanks to Alicia Jeffery, my family and friends, and my future wife, Brittany, for always supporting me.


EMILIO VIEIRA

BIRMINGHAM CONSERVATORY, 2015/16

2018: Adrian in *The Tempest*, Caller in *Coriolanus* and Peppe "The Jack" in *Napoli Millionaria!* Third season. **Stratford:** Curio and understudied/appeared as Sir Toby Belch in *Twelfth Night*, Damis in *Tartuffe*, *The School for Scandal*, *Macbeth*, *All My Sons*, *Bunny*. Birmingham Conservatory: *As You Like It*, *Dido: Queen of Carthage*, *Six Characters in Search of an Author*, *Richard III*. **Elsewhere:** Andrew in *Towards Youth: a cycle of plays on radical hope* (Project Humanity/Crow's Theatre); Benvolio in *Romeo and Juliet* (Guild Festival Theatre); Charles/Amiens in *As You Like It*, Lucius Andronicus in *Titus Andronicus* (Canadian Stage). **Training:** Birmingham Conservatory for Classical Theatre under the direction of Martha Henry and Stephen Ouimette; BFA Specialized Honours in Acting, York University; Intermediate Actor-Combatant, Rapier Wit. **Et cetera:** It's 2018: TIME'S UP!

BRIGIT WILSON

2018: Valeria in *Coriolanus*, Amalia in *Napoli Millionaria!* and appears in *The Tempest*. 13th season. **Stratford:** *School for Scandal*, *Macbeth*, *As You Like It*, *Hypochondriac*, *Pericles*, *Alchemist*, *Swanne*, *All's Well*, *Quiet in the Land*, *Hunchback*, *Count of Monte Cristo*, *The Triumph of Love*, *Cat on a Hot Tin Roof*, *Orpheus Descending* (Stratford, MTC, Mirvish), *Merchant of Venice*, *The Comedy of Errors*, *An Ideal Husband*, *Three Sisters*, *Bartholomew Fair*, *Peter Pan*, *Grapes of Wrath*, *King John*, *Christina*, *Mother Courage*. **Elsewhere:** *Agamemnon* (Next Stage); *Narcisse Mondoux* (Grand); *Come Back to the Five and Dime...* (Grand/Five & Dime Productions – Dora nomination); *Enron* (Theatre Calgary); *The Merry Wives of Windsor*, *Glorious*, *Man of La Mancha* (TBTB); *The Ballad of Stompin' Tom*, *Another Season's Harvest* (Blyth); *The Odd Couple* (Segal). **TV:** Harriet Sims, *The Campbells* (four seasons). **Film:** *Beyond Innocence*, *Anne of Avonlea*, *The Marriage Bed*, *Echoes in the Darkness*, *Lustre*. **Online:** Twitter @HOOPPOOHEART.



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ARTISTIC COMPANY



KATHERINE ARCUS



C.J. ASTRONOMO



ANTOINE BÉDARD



STEVE BLANCHET



MIKAELA DAVIES

KATHERINE ARCUS

2018: Assistant stage manager of *The Tempest* and *Coriolanus*. Ninth season. **Stratford:** *The School for Scandal*, *Tartuffe*, *Breath of Kings*, *She Stoops to Conquer*, *The Last Wife*, *Mother Courage*, *Antony and Cleopatra*, *Cymbeline*, *Elektra*, *The Winter's Tale*, *Three Sisters*, *Bartholomew Fair*, production assistant for the TPT's 2008 season. **Elsewhere:** *Blue Remembered Hills* U.K. tour (Northern Stage); *Anne of Green Gables: The Musical*, *The Full Monty* (Charlottetown Festival); *Head à Tête* (Theatre Direct); *The Sound of Music* (Mirvish); *Cinderella* (Ross Petty Productions); *Homebody/Kabul* (Berkeley Street Theatre). Film/TV: Writers' assistant for *Kids in the Hall: Death Comes to Town* (CBC), story coordinator for *Less Than Kind* (HBO Canada), *Picnicface* (Comedy Network), *Zerby Derby* (TVO). **Training:** Technical theatre program at the London Academy of Music and Dramatic Art. **Et cetera:** Thank you to mom and dad for all your love and support.

C.J. ASTRONOMO

2018: Assistant lighting designer of *The Rocky Horror Show*, *Coriolanus* and *Napoli Milionaria!* Seventh season. **Stratford** (selected): *The School for Scandal*; *HMS Pinafore*; *The Breathing Hole*; *The Komagata Maru Incident*; *All My Sons*; *Alice Through the Looking-Glass*; *Blithe Spirit*; *42nd Street*; *Charlie Brown*; *Wanderlust*. **Elsewhere:** Selected lighting design: *Acha Bacha* (Theatre Passe Muraille); *The Crucible* (Hart House); the *marquise of O* (the red light district); *The Rocky Horror Show* (Sudbury Theatre Centre); *Post Eden* (Suburban Beast); *Oh, the Humanity...* (Outside the March); *Serious Money* (Nightwood Theatre). Selected associate lighting: *Alice Through the Looking-Glass* (Charlottetown Festival); *Gimme Shelter* (Why Not Theatre); *HER2* (Nightwood Theatre). **Training:** BFA – Ryerson Theatre School. **Awards:** 2015 SummerWorks Award for Design; T.H.E.A.T.R.E. Award (RTS 2009); Paul Eck Award (RTS 2008); Audit Stub Award (RTS 2008); C.J. has also been nominated for the Pauline McGibbon Award. **Et cetera:** “Mahal kita, Nanay.”

ANTOINE BÉDARD

2018: Composer and sound designer of *Coriolanus*. Second season. **Elsewhere:** Antoine Bédard is a composer and musician from Montreal. He is also known for his electro-pop solo music project called Montag, has released several albums and has toured internationally. He started working as a sound designer for theatre and dance in 2005 while living in Vancouver. Since moving back to Montreal in 2008, he has scored over 20 theatre and dance productions presented throughout Canada, and has worked with theatre directors such as Chris Abraham and Serge Denoncourt. 2015 marked his first collaboration with Robert Lepage on *Quills*, a play by Doug Wright. Antoine is delighted to be working with him again on *Coriolanus*, as well as on *Frame by Frame*, a co-production of the National Ballet of Canada and Ex Machina, choreographed by Guillaume Côté.

STEVE BLANCHET

2018: Creative director and designer of *Coriolanus*. Stratford debut. **Elsewhere:** Creative director at Ex Machina, Steve has worked in the artistic, cultural and advertising world for 20 years. Trained as a graphic designer, he completed his education at EFAP in France in 1994 and worked as a designer at the Carré Noir agency in Paris. From 1996 to 2013, he worked at Cossette, where several of his social campaigns received national and international awards. He began his collaboration with Ex Machina in 2005 with the creation of the architectural projection *The Image Mill*. He helped to create *887*, Robert Lepage's most recent solo show, and *The Library at Night*, an immersive exhibition using virtual reality inspired by Alberto Manguel's work. His career is punctuated with various collaborations on numerous short films, shows, plays and publications.

MIKAELA DAVIES

MICHAEL LANGHAM WORKSHOP, 2018

2018: Assistant director of *Coriolanus*. Third season. **Stratford:** Beatrice-Joanna, *The Changeling*; Irma, the Kitchen Girl, *The Madwoman of Chailiot*, ensemble, *Timon of Athens*; Katherine, Dauphin, *Breath of Kings: Rebellion and Redemption*. **Elsewhere:** Leonora in *The Libertine* (TFT); Nurse Jane/Faith Matheny in *Spoon River*, Rossignol in *Marat/Sade* (Dora nominations, Best Ensemble); Gittel in *The Dybbuk*, Mary Warren in *The Crucible*, Flipote in *Tartuffe*, Mrs. Cherry in *Idiot's Delight*, Natasha in *The Thirst of Hearts*, Molly Ivors in *The Dead* (Soulpepper Theatre). Other: Canadian Stage RBC Emerging Artist Program: Director Development Residency. Director: *The Mess*, *How We Are*, *Earth 2.0* (Davies and Phokeev), *Richard the Second* (Secret Shakespeare), *Seams* (SummerWorks), *Blackbird* (Shadowbox), *The Shape of Things* (Xposed). **Training:** Soulpepper Academy, Dome Theatre. **Awards:** Tyrone Guthrie Award, Brian Cloutte Memorial Bursary. **Online:** @MikaelaLily. **Et cetera:** “Whether you think you can or you can't – you're right.”

ARTISTIC COMPANY



LAURA DELCHIARO



MARA GOTTLER



MICHAEL HART



ROBERT LEPAGE



ANITA NITTOLY

LAURA DELCHIARO

2018: Assistant costume designer of *Long Day's Journey Into Night* and *Coriolanus*. Second season. **Stratford:** Assistant costume designer for *Tartuffe*. **Elsewhere:** Costume design: *Poison* (Coal Mine Theatre), *Romeo and Juliet* (Lost & Gone), *Spring Moon* (Mixed Company Theatre), *Little Thing, Big Thing and Don't Misunderstand Me* (Festival Antigoniash), *The Death of Mrs. Gandhi* (Anything but the Bard, NSTF), *The Wild Duck Project* (Re:Current Theatre), *This Play Wins* (Shaker Secessionists/SummerWorks Festival), *The Land of Promise* (Theatre Doubletake). Laura has worked as head of wardrobe for theatres such as Crow's Theatre, Obsidian Theatre, The Musical Stage Company, Factory Theatre, Festival Antigoniash Summer Theatre, and Canada's Ballet Jörgen; and as a stitcher for the Canadian Opera Company, Canadian Stage, Young People's Theatre, Tarragon Theatre, Neptune Theatre, and the Royal Nova Scotia International Tattoo. **Training:** Costume Studies Diploma, Dalhousie University; HBA, University of Toronto. **Online:** lauradelchiaro.com.

MARA GOTTLER

2018: Costume designer of *Coriolanus*. Stratford debut. **Elsewhere:** *The Nightingale* (Ex Machina/COC/Festival d'Aix/de Nederlands Opera); *Pauline* (City Opera); *Così fan tutte* (Pacific Opera Victoria); *La Tempête* (Ex Machina/la Nation Huron-Wendat); *Studies in Motion*, *Bright* (Electric Theatre Company); *The Idiot*, *Old Goriot*, *Crime and Punishment* (Push International Festival); *The Last Wife*, *Romeo and Juliet* (Regina Globe Theatre); *Fall Away Home*, *Photog* (Boca del Lupo); *The King of the Yees* (Gateway Theatre/NAC); *Jitters*, *Baskerville* (The Arts Club); *The Romeo Initiative*, *Little Mercy's First Murder*, *Unity 1918*, *Emphysema* (Touchstone Theatre); *A Christmas Carol*, *Dead Reckoning* (Vancouver Playhouse). **Awards:** Numerous Jessie and Dora awards for outstanding costume design. Work showcased at World Stage Design, Cardiff. **Et cetera:** Founding member and Artistic Associate at Bard on the Beach Shakespeare Festival, Vancouver, B.C. Designed over 75 productions there since its inception in 1990.

MICHAEL HART

2018: Production stage manager of the Avon Theatre and stage manager of *The Rocky Horror Show*. 22nd season. **Stratford:** *The Madwoman of Chailott*, *Timon of Athens*, *The Adventures of Pericles*, *Blithe Spirit*, *Hay Fever*, *The Tempest* (starring Christopher Plummer), *The Importance of Being Earnest* and *King Lear* (both starring Brian Bedford), *The Taming of the Shrew*, *The Misanthrope*, *Fallen Angels*, *A Delicate Balance*, *The Duchess of Malfi*, *The Liar*, *The Swanee* (all three parts), *High-Gravel-Blind*, *Eternal Hydra*. **Elsewhere:** *Silence* (Grand), *Heisenberg*, *Liv Stein* (Canadian Stage), *Constellations* (Centaur/Canadian Stage), *Body Politic* (Buddies), *The Death of the King* (Modern Times), *The Winter's Tale* (Groundling 2016), *Bombay Black* (Factory), *Manon*, *Sandra and the Virgin Mary* (Pleiades), *Saint Carmen of The Main* (NAC/Canadian Stage), *Romeo and Juliet* (NAC), *Mother Courage and Her Children* (NAC/MTC), *Wit* (Centaur), *Real Live Girl* (MTC Warehouse), *Hamlet* (Neptune).

ROBERT LEPAGE

2018: Director and set designer of *Coriolanus*. Stratford debut. **Theatre** (selected): *Dragons' Trilogy* (1985), *Needles and Opium* (1991), *The Far Side of the Moon* (2000), *The Andersen Project* (2005), *Lipsynch* (2007), *887* (2015), *Quills* (2016). Currently: *Kanata*, Le Théâtre du Soleil. **Film:** *Le Confessionnal* (1995), *Polygraph* (1996), *Nô* (1997), *Possible Worlds* (2000), *The Far Side of the Moon* (2003), *Tryptich* (2013). **Multimedia:** *K4* (2004), *TOTEM* (2010), *Cirque du Soleil*; *The Image Mill* (2008), *The Library at Night* (2012); Peter Gabriel's Secret World Tour (1993), Growing Up Tour (2002). **Opera:** *The Damnation of Faust* (1999), *The Nightingale* and *Other Short Fables* (2009), *Der Ring des Nibelungen* (2010), *L'Amour de loin* (2015). **Training:** Conservatoire d'art dramatique de Québec. **Awards** (selected): Légion d'honneur, Stanislavski Award, Prix Europe, Governor General's Performing Arts Award, Eugene McDermott Award, Glenn Gould Prize, Compagnon des Arts et des lettres du Québec. **Online:** @ex_m; exmachina.ca.

ANITA NITTOLY

2018: Associate fight director of *The Tempest*, *The Music Man*, *Long Day's Journey Into Night*, *The Comedy of Errors*, *To Kill a Mockingbird*, *Brontë*; *The World Without*, *Coriolanus*, *Julius Caesar* and *Paradise Lost*. Third season. **Stratford:** 2013: assistant fight director; 2017: associate fight director. **Elsewhere:** Outside the March/The Company Theatre, 2018: *Jerusalem*. Centaur Theatre, 2018: *Successions*; 2017: *The 39 Steps*. **Film/TV:** Lead stunt double in *Dark Matter*, stunt actor in *KIN*; other stunt credits include *Teen Titans*, *12 Monkeys*, *Murdoch Mysteries*. **Elsewhere:** Fight director and stage combat instructor at the National Theatre School in Montreal.

ARTISTIC COMPANY



PEDRO PIRES



JANINE RALPH



MELISSA ROOD



LAURENT ROUTHIER



BETH RUSSELL

PEDRO PIRES

2018: Images designer of *Coriolanus*. Stratford debut. **Elsewhere:** After collaborating with François Girard and Robert Lepage, visual artist Pedro Pires directed the short films *Danse Macabre*, in 2008, which won 43 awards internationally, and *HOPE*, in 2010, which won a Telefilm Canada prize for outstanding Canadian short. In 2011 he collaborated with Cirque du Soleil, designing the video projections for the show *TOTEM*. In 2012, he partnered with Lepage to co-direct the feature *Triptych*. The film received an "Honourable mention of the Ecumenical Jury" at the Berlinale International Film Festival. In 2016, he designed the video projections for an MGM immersive show in Cotai, Macau.

JANINE RALPH

2018: Production stage manager of the Avon Theatre. 28th season. **Stratford:** Last season Janine was the production stage manager of the Tom Patterson Theatre and takeover assistant stage manager of *The Changeling*. Past Stratford Festival credits include stage manager of a variety of productions at the Festival, Tom Patterson and Avon theatres and the Masonic Hall. **Elsewhere:** Janine stage-managed at Resorts World Sentosa in Singapore and production-managed for Singapore Repertory Theatre. She has worked on the Asian Games' ceremonies in Qatar; in various theatres in Ontario, including Young People's Theatre; and for CBC TV in Toronto and BBC TV in England.

MELISSA ROOD

2018: Assistant stage manager of *An Ideal Husband* and *Coriolanus*. 18th season. **Stratford:** More than 30 productions: favourites include *Shakespeare in Love*, *The Diary of Anne Frank*, *The Last Wife*, *Christina*, *the Girl King*, *Tommy*, *Jesus Christ Superstar*, Christopher Plummer's *A Word or Two* and *Henry V*. **Elsewhere:** Rood stage-manages for theatre, dance and opera; on new translations and world premières; on one-woman shows to casts of thousands; in Inuktitut and Ummonian; from the Middle East to the Arctic to Southern California. **Training:** Sheridan College (Technical Production) and University of Waterloo (Social Development Studies). **Awards:** Proud recipient of the KP Hay Award.

LAURENT ROUTHIER

2018: Lighting designer of *Coriolanus*. Stratford debut. **Theatre** (selected): *Lucky Lady*, La Bordée (2018); *L'Avare*, La Bordée (2017); *Lapin Lapin*, Trident (2016); *Bousille et les justes*, La Bordée (2016); *887*, Ex Machina (2015); *Norge*, Théâtre Humain (2015); *Les Fées ont soif*, La Bordée (2014); *Le Projet Laramie*, Trident (2012); *Les Enrobantes*, Trident (2013); *L'Odyssée*, Trident (2012). **Circus:** *Oracle*, Mysteract (2015); *Luz*, Mysteract (2014); *Mana*, Mysteract (2013); *Delirium* (automation), Cirque du Soleil (2005). **Music/TV/Special Event:** *Petite Vallée*, Videotron Centre (2017); Tribute to Joe Dasin, Sun Careno (2016); Skateman, Alain Goldberg (2015); New Year's Day, Quebec City, APGA (2009-2018); *Où tu vas quand tu dors en marchant*, Carrefour de théâtre de Québec (2010-2018); *Vintage*, Gregory Charles (2015).

BETH RUSSELL

2018: Casting director of the Stratford Festival. 10th season. **Elsewhere:** Beth Russell's varied career spans more than 30 years. In addition to casting, she has been an artists' agent, co-producer of CBC-TV's *Triple Sensation*, Senior Vice President: Casting and Creative Development for Livent, National Casting Director for CBC Radio Drama and Artistic Associate for Toronto Arts Productions (now Canadian Stage). As casting director, Ms Russell has been responsible for Broadway and West End premières of productions including *Parade*, *Ragtime*, *Show Boat* and *Kiss of the Spider Woman*, as well as productions of *Joseph and the Amazing Technicolor Dreamcoat*, *Show Boat*, *Sunset Boulevard*, *Aspects of Love* and *The Phantom of the Opera* in Canada, the United States, Australia, Singapore and Hong Kong.

ARTISTIC COMPANY



ADÈLE SAINT-AMAND



ARIANE SAUVÉ



BRIAN SCOTT



GEOFF SCOVELL



JOHN STEAD

ADÈLE SAINT-AMAND

2018: Assistant director of *Coriolanus*. Stratford debut. **Elsewhere:** *Os – la montagne blanche* (Théâtre Jésus, Shakespeare et Caroline), *100% Montreal* (Rimini Protokoll and Festival TransAmérique), *Far Away* (Théâtre Blanc), *Frame by Frame* (National Ballet of Canada and Ex Machina), *Quills* (Ex Machina), *887* (Ex Machina), *Viande à chien* (Théâtre des Fonds de tiroirs), *Needles and Opium* (Ex Machina), *Hamlet I Collage* (Theatre of Nations, Moscow, and Ex Machina), *Tout ce qui tombe* (Théâtre des Fonds de tiroirs), *Les trois exils de Christian E.* (Théâtre Sortie de secours), *C.H.S.* (Théâtre Périil), *Vie et mort du roi boiteux* (Théâtre des Fonds de tiroirs), *Shopping and F**king* (Théâtre Périil). **Training:** National Theatre School of Canada. **Et cetera:** Adèle wishes to thank her best friend, Frank, with whom she has shared many pies.

ARIANE SAUVÉ

2018: Associate set and props designer of *Coriolanus*. Stratford debut. **Elsewhere:** Sets and properties for *Félicité*, *The Impostures of Scapin*, *Feydeau and À toi, pour toujours*, *ta Marie-Lou*, and property designer of *Endgame* and *Servant of Two Masters* (Théâtre de la Bordée); property designer of *887* (Ex Machina); circus set and properties for *Transit* (Flip Fabrique); set and properties for *Venir au Monde* (Théâtre du Trident); set and properties for *Mourir tous les jours and le désordre* (Les Écornifleuses, both presented during the Carrefour international de théâtre in Québec City); set designer of *L'Emmerdeur* and *Les Visiteurs* (Théâtre Petit Champlain); *L'Gros Show* and *Hôtel-Dieu* (Théâtre Périscope); *Charme* (Théâtre Premier Acte). **TV:** Property designer of *Complexe G* (TVA). **Upcoming:** Co-associate designer of *Kanata* with Robert Lepage (Ex Machina, Le théâtre du Soleil, 2017-2018 season). **Training:** Conservatoire d'art dramatique de Québec.

BRIAN SCOTT

2018: Stage manager of *Coriolanus*. 24th season. **Stratford:** 26 productions including *The Who's Tommy*, *Jesus Christ Superstar* (Stratford/La Jolla/N.Y.C.) and the Miller-Plummer *King Lear* (Stratford/N.Y.C.). **Et cetera:** It's been an amazing experience working with Robert Lepage and Ex Machina here at the Avon. Brian would like to thank and acknowledge assistant director Adèle Saint-Amand and technical director Elissa Horscroft for their stellar work, both seen and unseen, on this production. **Stratford:** 26 productions dont *The Who's Tommy*, *Jesus Christ Superstar* (Stratford/La Jolla/N.Y.C.) et le *King Lear* de Miller et Plummer (Stratford/N.Y.C.). **Et cetera:** Travailler avec Robert Lepage et Ex Machina ici à l'Avon était une expérience incroyable. Brian veut reconnaître et remercier Adèle Saint-Amand, metteur en scène adjoint, et Elissa Horscroft, directeur technique, pour leur travail remarquable, visible et invisible, sur cette production.

GEOFF SCOVELL

2018: Assistant fight director of *Coriolanus*. Eighth season. **Stratford:** Associate fight director (selected): *Macbeth*, *The Lion, the Witch and the Wardrobe*, *Shakespeare in Love*, *A Little Night Music*, *Breath of Kings: Rebellion and Redemption*, *Hamlet*, *The Physicists*, *Pericles*, *The Taming of the Shrew*, *Oedipus Rex*, *King Lear*, *Crazy for You*, *King John*, *Man of La Mancha*, *Romeo and Juliet*, *The Three Musketeers*, *Othello*. **Elsewhere:** Fight director: *Peter and the Starcatcher*, *Sweet Charity* (Shaw); *Don Giovanni*, *War and Peace* (COC); *The Godot Cycle* (Yes Let's Go); *Romeo and Juliet* (ShakespeareWorks). **Film/TV:** Stunts (selected): *X-Men: Dark Phoenix*, *Titans*, *Umbrella Academy*, *Impulse*, *The Expanse*, *Designated Survivor*, *Suicide Squad*, *Dark Matter*, *Killjoys*, *12 Monkeys*, *Bitten*, *The Strain*, *Pompeii*, *Robocop*, *Reign*, *Orphan Black*, *Carrie*, *Total Recall*. **Training:** BFA, Ryerson University. **Awards:** Paddy Crean. **Online:** @GeoffScovell. **Et cetera:** This season is dedicated to the memory of Peter Scovell.

JOHN STEAD

2018: Head of Stage Combat. Fight director of *The Tempest*, *The Music Man*, *Long Day's Journey Into Night*, *The Comedy of Errors*, *To Kill a Mockingbird*, *Brontë: The World Without*, *Coriolanus*, *Julius Caesar* and *Paradise Lost*. 25th season. **Stratford:** Fight director, 200+ productions. **Elsewhere:** 600+ productions, including 20 seasons with Shaw Festival. **Film Director:** *Cyborg Soldier*, *Troubled Waters*, *Good Morning Tomorrow*, *The Waking*, *The Hot Flash*, *End Game*, *Charon's Obol*. **TV Director:** *Designated Survivor*, *Dark Matter*, *Bitten*, *The Bobby Buck Show*, *XIII*, *Lost Girl*, *Earth: Final Conflict*, *Tracker*, *Mutant X*, *The Dresden Files*, *The Adventures of Sinbad*. 500+ film/TV credits as stunt coordinator/action director. **Awards:** Award of Excellence (Canadian International Film Festival); Genre Award for Best Suspense (BNFF); Derek F. Mitchell Artistic Director's Award, Tyrone Guthrie Award (Stratford); Judges' Choice Award (15 Minutes of Fame International Film Festival); Best Short Award nominee (Directors' Guild of Canada). **Online:** johnstead.com; IMDb: imdb.com/name/nm0824093/.

ARTISTIC COMPANY



MAXWELL T. WILSON

MAXWELL T. WILSON

2018: Production stage manager of the Avon Theatre and stage manager of *An Ideal Husband*. 20th season. **Stratford:** Selected productions: *Treasure Island*, *The Breathing Hole*, *Breath of Kings: Rebellion*, *Carousel*, *Man of La Mancha*, *The Three Musketeers*, *Taking Shakespeare*, *Henry V*, *Hosanna*, *Peter Pan*, *A Funny Thing Happened on the Way to the Forum*, *Cabaret*, *South Pacific*, *My One and Only*, *The Winter's Tale* and *Death of a Salesman*. **Elsewhere:** Max's career spans over 30 years, including work with Citadel Theatre, Edmonton Opera, Opera Ontario, Opera Atelier, the Canadian Opera Company, Canadian Stage, Young People's Theatre and Mirvish Productions on *The Who's Tommy*. **Training:** BA, University of Lethbridge. **Awards:** 2012 Guthrie Award. **Et cetera:** For a change, Max works with a leading purveyor of orchid-growing supplies at ravenvision.ca.

THE SECOND TRACK

In 2018, with the permission of Canadian Actors' Equity Association, 13 members of our acting company are devoting part of their season's work to a program of artistic exploration known as the "Second Track." This program is conducted under the auspices of the Laboratory, the Stratford Festival's research and development initiative.

THE BIRMINGHAM CONSERVATORY FOR CLASSICAL THEATRE

Stephen Ouimette leads this intensive professional training program that nurtures talented young actors for a future in classical theatre.

Selected by audition, participants are usually graduates of an accredited theatre training program who have at least two years' professional experience. Upon completion of the program – which includes, among other activities, classes in voice, movement and text with Festival coaches and distinguished guest instructors – participants are offered places in the following season's acting company. Twenty-seven members of this season's company are past participants.

The Birmingham Conservatory for Classical Theatre is made possible by the support of the Birmingham family, the Stratford Festival Endowment Foundation and the Department of Canadian Heritage. The 2018 in-season work of Conservatory participants is supported by the Marilyn & Charles Baillie Fund, by the Chicago Associates of the Stratford Festival and by John & Therese Gardner.

THE MICHAEL LANGHAM WORKSHOP FOR CLASSICAL DIRECTION

Overseen by Antoni Cimolino, Artistic Director, and Martha Henry, Director of the Michael Langham Workshop, this program offers an unparalleled opportunity for directors in the mid-stages of their careers to develop their craft within the rich artistry of the Stratford Festival. Each participant works as the assistant director on one production in the season, as well as being offered classes focused on the classics. In the fall, selected participants direct a short piece of classical theatre performed for an invited audience.

Participants and alumni this season: Graham Abbey, Mikaela Davies, Andrew Kushnir, Carson Nattrass, Ron Pederson, Tyler J. Seguin, Jennifer Stewart, Laura Vingoe-Cram, Leslie Wade, James Wallis, Ted Witzel

We extend our thanks to the Department of Canadian Heritage, Johanna Metcalf and the George Cedric Metcalf Foundation and the Philip and Berthe Morton Foundation.

The Michael Langham Workshop for Classical Direction is sponsored by



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THE SPIRIT OF THE TENT



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As we embark on this remarkable journey to build the new Tom Patterson Theatre Centre, we pay special tribute to those listed below who have made campaign gifts. This listing reflects gifts made up to January 31, 2018.

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In addition, the Stratford
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both the Government of
Canada and the Government
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CUMULATIVE GIVING

We are grateful to the many individuals and foundations who support our work and are honoured to acknowledge the cumulative gifts and pledges of a very special group of committed donors whose contributions over the years have truly made a difference.

Commitments received by January 31, 2018

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FOR THE 2018 SEASON

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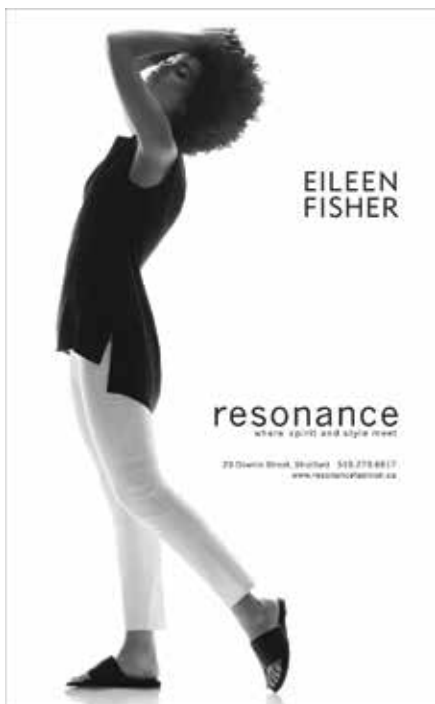
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Lori Adcock
Paul Bossence
Jeff Daigneault
Diane Dench
Catherine Dishman
Patti Hinz
Mandy Illman
Christine Koehler
Shawn Larder
Robert Lee
Marjorie Lundrigan
Janet McFarlane
Larisa Orlova
Nancy Plummer
Sherry Priestap
Jane Rowcliff
Justin Ruller
Clare Stockley
Glen Sutherland
Sandy Thistle
David Wick

Stage Door Guards

Trevor Bannion
Ryan Cleveland
Kyle Llewellyn
Darlane Payne
Fred Sinko

Casual Stage Door Guards

Paul Jamieson
Ihor Orenchuck

MARKETING

Director of Marketing & Digital
Gursharan Flora
Associate Director of Marketing
Trudy Watson
Digital Media Producer
Jason Clarke
Marketing Manager
Carly Douglas
Marketing Manager - Digital
Aaron George

Groups and Schools Sales Manager

Heather Martin
Groups and Schools Officer

Joanne Schalk
Marketing Manager - Direct Marketing

Christi Rutledge
Graphic Design Manager
Krista Dodson
Graphic Designers

Shelby Boyd
Jessica Dill

Reporting Coordinator
Leanne Herbert Malvern

Digital Marketing Coordinator
Stephanie Leger

Interim Digital Marketing Coordinator

Jordan Worsell-Collins
Michele Keutsch

HD Coordinator
Jenn McCaw

Analytics & Modeling Coordinator

Adrienne Steer

Marketing Coordinator

Melinda Timmins

Interim Marketing Coordinator

Laura Moore

PUBLICITY

Publicity Director
Ann Swerdfager
Publicity Coordinator
Amy White

GUEST SERVICES

FOR ASSISTANCE AND ACCESSIBILITY

We're here to help. If you require assistance, please ask the House Manager or any other member of the Stratford Festival team.

CAMERAS, CELL PHONES AND OTHER ELECTRONIC DEVICES

We welcome your photo memories of your Stratford Festival experience; however, all cameras, audio and video recorders must be turned off during the performance. In addition, please turn off all mobile devices, as their sounds and lights will disturb actors and other guests.

FOOD AND DRINK

We offer auditorium-friendly cups for our beverages and invite you to bring your drink to your seat. Bottled water is also permitted; however, all snacks are to be enjoyed outside the auditorium.

LATE ARRIVAL AND READMISSION

If you arrive late or leave the auditorium during the performance, we will make every effort to seat you at a suitable break. Please be advised that this may not be the seat you are ticketed for, depending on its location in the theatre. In the interim, or in the event we cannot reseat you safely, we invite you to watch the performance on our lobby monitors.

FIRST AID

We take patron health and safety seriously. Any member of our team will coordinate first-aid assistance for you if required. Automated external defibrillators (AEDs) are located in the lobbies and balconies of all our theatres.

IN CASE OF EMERGENCY

In case of an evacuation, please follow the instructions of Stratford Festival staff, who will escort you to safety. If you discover a fire, please activate the fire alarm and notify a Stratford Festival team member.

PROTECTING YOUR PRIVACY

Please visit stratfordfestival.ca/privacy for our patron and donor privacy protection policy.

Bringing award-winning musicals to life.



Sheridan cast of Come From Away (2013).

Come From Away has gone on to great success across North America after being developed at Sheridan's Canadian Music Theatre Project. Housing an incubator for original work, Sheridan is not only adding to the canon of musical theatre, it's also producing the talent that perform at Stratford and around the world.



— STRATFORD —
BARD'S
MARKET SQUARE

New look.
New menu.
Same great
location!

*In the heart of Market Square,
& just steps from the Avon Theatre.*



— STRATFORD —
BARD'S
MARKET SQUARE

Join us at **Bard's on Market Square** for casual fine dining, in our relaxed, fully renovated space. Bard's is a modern Canadian restaurant that

takes its inspiration from traditional regional cuisines, but gives old recipes a modern interpretation. We offer a **laid-back, high-end atmosphere**, featuring a comfortable lounge, modern dining area, soaring ceilings and warm wood accents.

Bard's has one of Southwestern Ontario's most sophisticated beer lists, also featuring select old and new world wines, and an extensive list of whiskeys and cocktails. Be it pre-theatre dinner, a special occasion, lunch, or a casual drink, Bard's provides a remarkable experience.