Three tall women
LAND ACKNOWLEDGEMENT

Welcome to the Stratford Festival. It is a great privilege to gather and share stories on this beautiful territory, which has been the site of human activity — and therefore storytelling — for many thousands of years. We wish to honour the ancestral guardians of this land and its waterways: the Anishinaabe, the Haudenosaunee Confederacy, the Wendat, and the Attiwonderonk. Today many Indigenous peoples continue to call this land home and act as its stewards, and this responsibility extends to all peoples, to share and care for this land for generations to come.
Two young people are in love. They’re next-door neighbours, but their families don’t get on. So they’re not allowed to meet: all they can do is whisper sweet nothings to each other through a small gap in the garden wall between them. Eventually, they plan to run off together – but on the night of their elopement, a terrible accident of fate impels them both to take their own lives.

Sound familiar? It’s the story of Pyramus and Thisbe, as told by the ancient Roman poet Ovid, one of Shakespeare’s favourite authors. Most of us know it from the comical play-within-the-play in *A Midsummer Night’s Dream* – but it’s also essentially the same story Shakespeare told in *Romeo and Juliet*.

It certainly resonates with us today. We know what it’s like to be isolated in our homes, separated from our loved ones, reduced to interacting through online equivalents of a hole in the wall. And we know about other barriers, too: walls of prejudice, mistrust and hatred that can be as fatal as any pandemic.

But there’s more to Ovid’s story. The blood of the lovers, seeping into the ground, is absorbed by the roots of a mulberry bush – and turns its berries from white to a deep and vibrant red. And with that metamorphosis comes the families’ realization of the tragedy their enmity has wrought.

That idea of metamorphosis, of awakening and new growth arising from loss, informs our 2021 season. Our artists, like the rest of us, have been living through a time of seismic shock to their psyches – but it has also been a time of transformative regeneration. It’s as if we’ve been in a cocoon, and now it’s time to emerge in a blaze of new colour, with lively, searching work that deals with profound questions and prompts us to think and see in new ways.

While I do intend to program in future seasons all the plays we’d planned to present in 2020, I also know we can’t just pick up where we left off. The world has changed; we have changed. Something huge has happened to us and within us. How do we express that together?

In one significant sense, 2021 sees us return to our roots. Two open-sided canopies, one erected at the Festival Theatre and the other on the grounds of the new Tom Patterson Theatre, shelter appropriately distanced seats. Sharing the same visually gorgeous design, these structures enable audiences to gather in safety and comfort in the open air.

But more than that, they bring an inherently festive quality to the season. Just like our original tent in 1953, these new canopies signal that a very special event is taking place here in Stratford: a new artistic beginning.

Meanwhile, we have also been able to make provision for limited-capacity indoor performances at the Studio Theatre. As always, your safety, and the safety of our artists and staff, is our very first priority, and all three of our 2021 venues will operate in strict accordance with public-health guidelines.

But far from placing limitations on our creativity, the need to work within the parameters required of us – with shorter performances, smaller casts (no more
than eight actors per show) and physical distancing on stage – has stimulated our artists to new feats of imagination as they devise novel modes of performance. Our 2021 playbill encompasses Shakespeare, music, modern classics and new work, presented in ways you’ve never seen at Stratford before.

And it’s not only the pandemic that has opened us up to new ideas and experiences. The Black Lives Matter protests of last summer brought home to us how far our society still remains from overcoming those other dividing barriers of systemic inequity and oppression. So our playbill celebrates difference as well as universality, widening our definitions both of a classic and of who we are. To learn more about our work on anti-racism please visit our website.

The pandemic has taken a dreadful toll, both in lives and in lingering psychological effects. We at the Festival may be powerless against the former, but we have a crucial role to play in addressing the latter. If theatre has anything to teach us, it is about the resilience of the human spirit.

Our new season was born of our determination to emerge from this crisis more inventive, more inclusive and more creative than ever. I hope it will excite you and engage you, bring renewed joy into your life and inspire you as we dream together of a world without walls.

Antoni Cimolino
Artistic Director
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The Stratford Festival gratefully acknowledges the generous support of these contributors to our success:
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Our generous donors and Members have recognized that this is a critical time for the Stratford Festival and have stepped up to do their part to help us get back on stage and to ensure that we will continue to produce the excellent theatre they have come to count on from the Festival.

Our deepest gratitude to all our donors who make gifts and pledges to support the Festival in so many ways.

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STRATFORDFESTIVAL.CA/FORUM
FOUR FORTUNATE WOMEN (AND ONE MAN)

BY DIANA LEBLANC

Once upon a time, on March 12, in the year 1928, in Washington DC, a baby boy was born. The father abandoned the mother and child. The baby was put up for adoption. On March 30 he was adopted by Reed and Frances (Frankie) Albee from Larchmont, New York. He was named Edward Franklin Albee III after his grandfather, head of the Keith Albee chain of vaudeville theatres.

Even in an enclave as wealthy as Larchmont, the Albees were considered “real rich.” Young Eddie was sometimes teased about it, but at least two of those childhood friendships became lifelong ones. As he grew older, the boy became aware of the smugness and bigotry of his parents and their ilk. There were furious arguments with his mother, and after a particularly violent one, in which she threw a crystal ashtray at him, he left home. He was eighteen. He went to New York, Greenwich Village. He supported himself with odd jobs and learned to write plays.

And what plays. *The Zoo Story*, *Who’s Afraid of Virginia Woolf?*, *Seascape*, *A Delicate Balance*, *Three Tall Women*, *The Goat, or Who Is Sylvia?* are a few of them. He knew he was gay from the age of twelve. He refused to be called a gay writer. “I am a playwright who happens to be gay.”

The last 18 months of pivots and pirouettes have been dizzying but also stimulating. Francesca Callow, set and costume designer, just kept coming up with different iterations of the set originally designed for this space in 2020. What you see now is those visions stirred and shaken and now in perfect proportion. This production has a dream cast. Andrew Iles, who plays The Boy, leapt at the chance to play the role and has been as much a part of rehearsals as the eponymous three women, and a wonderful presence throughout. Mamie Zwettler, when she auditioned, brought with her such energy, charm and radiance, and fit in so seamlessly with Martha Henry and Lucy Peacock, that she was an obvious choice for the role of “C.” When I first met with Lucy to talk about the play, she arrived with a hardcover copy of it. Her father, Tom Peacock, had seen it in London shortly after the opening, and gave her the play, saying she should play “C.” Well, that never happened, but here we get her gorgeously fierce and funny “B.” Martha Henry played Martha in *Who’s Afraid of Virginia Woolf?* and Agnes in *A Delicate Balance* here in Stratford. She has a passing acquaintance with “A,” she of the tall women. And Martha has had drinks with Edward Albee. We are all jealous of that.

I have been lucky to direct *The Zoo Story* and *A Delicate Balance* twice, as well as *Who’s Afraid of Virginia Woolf?* This is my second time with *Three Tall Women*.

We were always aware of “Edward” in rehearsal. We invoked him, sent silent and not-so-silent prayers and pleas, and felt privileged to be doing this play, awed by the depths of its sorrow and buoyed by Albee’s mischievous wit. Also very aware of our good fortune as theatre artists to be working. To be working here at Stratford, where I have always thought myself lucky to be. Now more than ever. We are so glad you are here now, also. The circle is complete. I fervently hope that this exploration of life and death, and all points in between, lifts you in the ways it has been sustaining us.
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Edward Albee (1928–2016) had a prolific and celebrated career; its highs were very high and its lows very low. After a long low, Three Tall Women, which premièred in 1991, won him his third Pulitzer Prize and announced his comeback as one of America’s foremost playwrights. He won the Tony Award for Lifetime Achievement in 2005. His first play, The Zoo Story – about a dangerous encounter on a bench in Central Park – shocked both audiences and critics and radically altered American drama. And almost half a century later, his play The Goat, or Who is Sylvia? – about a man who falls passionately in love with a goat – shocked us all again.

His most famous play, Who’s Afraid of Virginia Woolf?, is a stunning, witty, and ultimately devastating portrayal of married love. Its pivotal line is “Truth and illusion. Who knows the difference, eh, toots?” Truth and illusion are not only the unsteady basis of Albee relationships, but they are basic to the theatrical enterprise, since a play depends on our accepting its illusions as real (and thus we are engaged emotionally) while maintaining our consciousness of it as a theatrical illusion (and thus we are engaged aesthetically). Drama asks us to weep for a character and simultaneously asks us to admire the actor’s ability to make us weep, knowing that the evening’s revelations will be new again tomorrow night for a new audience, and Hamlet will die again.

Obsessed with the danger of safety, Albee’s worst fear seemed to be of regret; as he said in a 2004 interview, “We must stay fully alive knowing full well we are not going to stay alive forever ... I wish more people would live dangerously.”

Death is a nearly constant presence in his plays, although those plays vary wildly; he wisely noted that “the manner of a play is determined by its matter.” Some are short, some long, some turn on violent action, some are physically static, some hew to the requirements of realism, while others violate the convention of the fourth wall (that invisible wall that would pretend to hide the stage from the audience) and have a character address us directly.

The plays are almost always tragicomic, which is to say that Albee can convey the grimmest vision of life while amusing us; usually that amusement happens through wordplay as his characters’ battles are fought on a linguistic field. He relishes puns and reveres grammar; his people argue about parts of speech, definitions, and flyby literary allusions. His plays are populated by literate, witty, well-educated, and self-aware characters whose civilized lives are shredded by powerful forces; those forces are both internal and external, both personal and metaphysical. Many of his characters make the fundamental human discovery that they have tried bravely and failed miserably, but that there was nothing, finally, to be done, life being what it is, they being who they are.

Three Tall Women is an intriguing play in a variety of ways: emotionally, psychologically, and biographically. It provides a sympathetic but unsentimental portrait of growing old, a tragicomic meditation on the passage of time, and an exploration of the essence of identity.
The play’s three female characters are developed to varying degrees in ways that match their life experiences; at twenty-six, “C,” the emissary from the lawyer’s office, is not a fully formed personality – she is rude, naive, impatient, and condescending. Her beauty – and, of course, her height – gives her a false sense of entitlement. She is the very definition of callow youth, oblivious to the inevitabilities of the future. Each of the three tall women has her time-of-life bias, and each believes hers is the best. C is optimistic because the future awaits her, while “B,” in middle age – at fifty-two, she is twice C’s age and close to Albee’s age when he wrote the play – is kind and witty and ironically cheerful, relishing her “three-hundred-and-sixty-degree view.” Her confidence allows her to give a positive answer to the question “The happiest time? Now; now … always … half of being adult done, the rest ahead of me, old enough to be a little wise, past being really dumb.”

The play’s central character, “A,” is Albee’s mother, his adoptive mother, a distinction he was always at pains to make. The mother-son relationship was venomous, and after she discovered his homosexual life she rejected him, and he left the family home at the age of eighteen, never to return. Her will cut him out of her sizable estate, despite the fact that they had reconciled – if only politely – some twenty years before her death. But this is not, Albee insisted, a revenge play, despite the fact that A, the oldest of the three tall women, is bigoted, paranoid, spiteful, and self-pitying. She is, theatrically, the most fully developed character on stage. Disagreeing with B’s analysis of “the happiest time,” she tells us, speaking directly to the audience as Albee’s stage directions insist: “The happiest moment? Coming to the end of it, I think … time to concentrate on the greatest woe of all – that blessed one – the end of it.”

*Three Tall Women* is a play with a secret at its heart. It would be cruel to spoil the delectable pleasure of Act II’s *coup de théâtre*. The realization of what you are watching, have been watching, will slowly creep up on you, and the discovery will make you long for a replay, for a word-by-word rereading. As for the discovery that awaits you, assuming you read this before the show rather than after, my best advice is to follow the pronouns, as “you” morphs into “me,” and then as “you” morphs into “we” and then into “I.”
But what of A’s references to “he” and “him”? Sometimes it refers to a husband, sometimes to a lover, sometimes to the lawyer, to the doctor, or to somebody else. Most important of those male referents is the fourth character in the cast list, “The Boy,” whom we do not meet until Act II, and in many productions we see him only from the back. He is A’s son and, by logical assumption, Albee’s self-portrait; it is worth noting that he has written no lines for himself. Albee tells a charming anecdote about the time he himself took the role, standing in for the actor during a rehearsal. “I got so interested in the other people onstage that I forgot my cue…. It was a very odd experience, playing somebody who’s supposed to be you…. Never mind.”

Consider how many of Albee’s plays are about damaged or vanished or imaginary sons; this desperate conceit appears in The American Dream, Who’s Afraid of Virginia Woolf?, A Delicate Balance, Listening, The Play About the Baby, Finding the Sun, and The Goat, or Who is Sylvia? And, of course, the silent son in Three Tall Women.

Finally, to end where this note began and where Albee’s career began, consider the profound line from his first play, The Zoo Story: “What is gained is loss.” This succinctly conveys Albee’s vision, a mind-teasing and heart-wrenching idea that sustains the great body of work that is the Albee canon; it is a perfect synopsis of Three Tall Women.

Professor of English at the University of the Arts in Philadelphia, Pennsylvania, Toby Zinman publishes widely and lectures internationally on American drama.
Between 1946 and 1958, twenty-three nuclear weapons were detonated on the isolated Bikini Atoll in the Marshall Islands. In preparation for the tests, the United States government removed all of the indigenous inhabitants of the island with the promise that they would be allowed to return home at the conclusion of the tests. The promise of return, of course, remained unfulfilled. By the end of the twelve-year period, Bikini Atoll’s soil and water were dangerously irradiated to the point that they could no longer sustain life. The radioactive fallout from the largest of the test series, Operation Castle, not only contaminated the immediate area for possibly millennia but also spread around the globe. The devastation was so much larger than anticipated that many of the devices deployed to measure the destructive power of the blast were themselves destroyed.

What is the impact of a radioactive word, a racial slur, spoken in a room where the target is not present to receive it? The tree falling in the forest still makes a sound. Edward Albee conducts such a series of tests in Three Tall Women. This white female space and the bigotry illuminated within it, brought to the stage by a gay white playwright, has been discussed at length by many critics, reviewers, dramaturgs, and scholars. Is it an indictment of an irascible mother figure more concerned with cultivating the image of the life she aspired to than the son she never truly wanted? Is it a portrait of a woman unable to reconcile her own bigotry with her own humanity? Is it a cautionary tale of what can happen as we age into fragility through the phases of our lives without considering the impact that we might have on others?

The answer to all of these questions could very well be yes. But an audience member of a group targeted by this language, encountering these characters speaking these words, feels a level of deep complexity and danger. Like a resident of Bikini Atoll, we witness a space cleansed of our presence as a series of linguistic thermonuclear devices are detonated and not dealt with, not examined. Any chance of measurement or examination of the destruction within the text eliminated with “It’s just the way she learned things.” And we are left to wonder if the space we are witnessing has been so irradiated that its very cells carry a lethality we cannot even see.
Edward Franklin Albee was born Edward Harvey on March 12, 1928, in Washington, D.C. His mother, Louise Harvey, having been abandoned by the child’s father, put him up for adoption two weeks later. Young Edward acquired his new name from his wealthy adoptive parents, Reed A. Albee, heir to a vaudeville theatre-chain fortune, and his socialite wife, Frances. Growing up with them in Larchmont, New York, young Edward had a troubled relationship with his domineering new mother; later in life, he described his Pulitzer Prize-winning *Three Tall Women*, a play largely inspired by her, as an act of personal exorcism.

After briefly attending Trinity College in Hartford, Connecticut, Albee moved in his early twenties to Greenwich Village in New York City, where he spent the next ten years subsisting on interest from a trust fund and occasional work as a Western Union telegram boy, while honing his craft as a writer. In September 1959, a German-language version of his one-act play *The Zoo Story* was produced in Berlin; the play’s US première the following January, at the Provincetown Playhouse in Greenwich Village, established its author as an important new American dramatist.

Albee’s first full-length play (and greatest commercial success), *Who’s Afraid of Virginia Woolf?*, premiered in 1962. It won the 1963 Tony Award for Best Play (along with acting and directing awards), and a celebrated film version was released in 1966.

*Three Tall Women*, which premièred in Vienna in 1991 before opening off-Broadway in 1994, was the third of Albee’s plays to earn him a Pulitzer Prize: he had previously won Pulitzers for *A Delicate Balance* (1966) and *Seascape* (1975). His other plays include *The Sandbox* (1960); *The American Dream* (1961); *Tiny Alice* (1964); *Lolita* (1981), adapted from Vladimir Nabokov’s novel; *The Play About the Baby* (1998), which earned a Pulitzer nomination; the Pulitzer-nominated and Tony Award-winning *The Goat, or Who Is Sylvia?* (2002); and *Me, Myself, and I* (2008). In 2005, he published a collection of his essays entitled *Stretching My Mind*.

A 1996 Kennedy Center Honoree and recipient of the National Medal of the Arts, Albee also received a Tony Award for Lifetime Achievement in 2005. He died at his home in Montauk, New York, on September 16, 2016.
EDWARD ALBEE’S THREE TALL WOMEN

THE CAST

A  Martha Henry
B  Lucy Peacock
C  Mamie Zwettler
The Boy  Andrew Iles

ARTISTIC CREDITS

Director  
Diana Leblanc

Producer  
David Auster

Casting Director  
Beth Russell

Creative Planning Director  
Jason Miller

Assistant Designer  
Patricia Reilly

Assistant Lighting Designer  
Christian Horosczak

Cultural Consultant  
E.B. Smith

Stage Manager  
Ann Stuart

Assistant Stage Manager  
Melissa Veal

Apprentice Stage Manager  
Caitlin Mears

Production Assistant  
Rebecca Beith

Production Stage Manager  
Cynthia Toushan

Technical Director  
Robbin Cheesman

MUSIC

Original Music Recorded by  
Keith Thomas

Director of Music  
Franklin Brasz

Music Administrator  
Janice Owens

Special Thanks  
Emma Rain

The World Premiere of the play took place at Vienna’s English Theatre, Franz Schafranek, Producer, June 1991.

The first U.S. production was by River Arts, Woodstock, New York, Lawrence Sacharow, Theatre Director. The play received its New York City Première at the Vineyard Theatre. Elizabeth I. McCann, Jeffrey Ash, Daryl Roth in association with Leavitt/Fox/Mages presented the Vineyard Theatre production of the Play Off-Broadway at the Promenade Theatre in New York City.

DUE TO THE INTENSE NATURE OF THE PLAY WE REGRET THAT WE ARE UNABLE TO RE-ADMIT ANYONE EXITING DURING THE PERFORMANCE. A TV MONITOR AND AUDIO RECEIVER WILL BE AVAILABLE IN THE LOBBY TO VIEW THE REMAINDER OF THE PERFORMANCE.
### Backstage

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<td>Brad Stephenson</td>
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<td>Andrew Mestern</td>
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<td>Head of Wigs and Makeup</td>
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### Acknowledgements

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THE COMPANY

MARTHA HENRY
2021: A in Edward Albee’s Three Tall Women. 47th season.

Martha Henry has been a member of the Stratford Festival company, on and off, since 1962. She had the great good fortune to meet Edward Albee a few times and found him to be a fascinating man: intelligent, brittle, very funny, and consistently surprising — not unlike his plays. She has had the immense opportunity to work on three of these plays here at Stratford: Who’s Afraid of Virginia Woolf (with the extraordinary Peter Donaldson), A Delicate Balance (with the great David Fox, directed by Diana Leblanc) and now the astonishing Three Tall Women (again directed by the brilliant Ms Leblanc.)

It helped to meet Albee. One found, in person, the same abrupt, sharp, metaphorical sock in the jaw that one encounters in the plays — the sudden turn of phrase, of meaning, of horror that, as you take a breath, so quickly turns into savage, gleeful humour — or makes you cry.

The pandemic has altered us. All of us. We don’t think in exactly the same way anymore, do we? For instance, right here at the Stratford Festival, many of the shows this year, because of the pandemic, are being performed outside. The three of us (the four of us, with “the boy”) are exploring this homage to Edward Albee’s mother in a slightly different way than we have ever rehearsed. We are more… what… daring, somehow. Guided by Diana, we’re less guarded. Less restricted. Our vanity has been stripped away.

Even this bio is different!

Come with us. We are so very glad you’re here. Let’s sail into this world together.

XO Martha

ANDREW ILES

Birmingham Conservatory, 2017/18


LUCY PEACOCK

2021: B in Edward Albee’s Three Tall Women. 34th season.

I am deeply grateful to be a part of this Extraordinary Season.

I wish you a very Warm Welcome.

Thank you So Much for being with us.

MAMIE ZWETTLER

Birmingham Conservatory, 2017/18

FRANCESCA CALLOW
2021: Designer of Edward Albee’s Three Tall Women. 14th season. Stratford: Francesca has spent over 10 years working as a design assistant and designer at the Stratford Festival. Elsewhere: Francesca has worked as a designer and design assistant in Canada, the US and UK. While working in England as an art director for film and television (BBC and Channel 4), she also studied Architectural History at Oxford University and Historic Conservation at Oxford Brookes University, and she has worked for English Heritage, the Society for the Protection of Ancient Buildings, founded by William Morris, and for Condé Nast at The World of Interiors magazine.

LOUISE GUINAND
2021: Lighting designer of Edward Albee’s Three Tall Women. 35th season. Stratford: Over 60 productions including Henry VIII, Julius Caesar, Twelfth Night, Romeo and Juliet, All My Sons. At the time of the arrival of COVID Ms Guinand was working on the 2020 productions of Three Tall Women and All’s Well That Ends Well. Elsewhere: Ms Guinand has designed lights for over 550 shows across Canada and the United States. Recent productions before the arrival of COVID include Rope (Shaw); Cinderella, I Call Myself Princess (Globe); Pinocchio (YPT). Training: A graduate of Queen’s University and the National Theatre School. Awards: One Dora Award. Multiple award nominations across Canada. Louise was the recipient of the 2018 Bradley Garrick Guthrie Award. Other: Louise is within seven Shakespeares of achieving her desire to light the entire Shakespearean canon.

CHRISTIAN HOROSZCZAK
2021: Assistant lighting designer of Why We Tell the Story, You Can’t Stop the Beat, Play On!, R + J, Edward Albee’s Three Tall Women and Freedom. Stratford debut. Elsewhere: Lighting design for All the Sex I’ve Ever Had (Mammalian Diving Reflex; Tokyo, Kyoto and Frankfurt), Entrances and Exits (Howland Company), Kiviuq Returns (Gaggiuvutt/Banff Centre). Assistant lighting design for Fall for Dance North. Training: National Theatre School, Banff Centre, Queen’s University. Et cetera: Christian is endlessly grateful for the years of generosity and love from family, friends and mentors throughout his life. Much love to Ryan and a special dedication to Tim Fort.

DIANA LEBLANC
CAITLIN MEARS
2021: Apprentice stage manager of Edward Albee’s Three Tall Women. Second season. Stratford: Festival Theatre production assistant (2020). Elsewhere: Rehearsal assistant for The Resurrection (Opera Atelier); apprentice stage manager for Cinderella: The Panto (Capitol Theatre); rehearsal assistant for Don Giovanni (Opera Atelier); apprentice stage manager for August: Osage County (Soulpepper); stage manager for rochdale (SummerWorks); apprentice production manager for Twelfth Night (a Company of Fools). Training: York University, SM Arts. Et cetera: Caitlin would like to thank her mentors and family for all of their support.

PATRICIA REILLY
2021: Assistant designer of Edward Albee’s Three Tall Women. Fifth season. Stratford: Assistant costume designer of The Merry Wives of Windsor, An Ideal Husband; assistant designer of Bakkhoi. Elsewhere: Designs for Chemainus Theatre Festival (Lumberjacks in Love, Glorious!); Puente Theatre (Fado); Pacific Opera Victoria (Rattenbury, La Voix Humaine); Blue Bridge Repertory Theatre (The Drawer Boy, Our Town, The Glass Menagerie, Brighton Beach Memoirs, Of Mice and Men); Theatre SKAM (Concord Floral, Joan, Shop Talk); Story Theatre (The Great Beanstalk Conspiracy, Rhymes Reasons and Rascals). Training: Masters of Theatre Design (Wimbledon College of Arts, University of the Arts, London), BFA in Theatre Design (University of Victoria), Diploma in Technical Theatre Production (Red Deer College). Online: patriciareilly.com.

BETH RUSSELL
2021: Casting director for the Stratford Festival. 13th season. Broadway and West End: As Senior Vice President, Casting and Creative Development for Livent, Beth was responsible for productions including Parade, Ragtime, Candide, 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. Elsewhere: Co-Producer of CBC-TV’s Triple Sensation, National Casting Director for CBC Radio Drama and Artistic Associate for Toronto Arts Productions (now Canadian Stage). Also, as an agent, Beth has represented actors, directors, choreographers, writers and composers.

ANN STUART
2021: Stage manager of Edward Albee’s Three Tall Women. 40th season. Stratford: Ann has worked in all four of the Festival’s theatres on over 70 productions with Artistic Directors Michael Langham, Robin Phillips, John Neville, David William, Richard Monette and Antoni Cimolino. She also worked as personal assistant to Robin Phillips and coordinator of the Birmingham Conservatory for Classical Theatre under Martha Henry. This is her fifth production with director Diana Leblanc, her sixteenth with Martha Henry, her fourteenth with Lucy Peacock and her second with Mamie Zwettler and Andrew Iles. “And [she] loved it all.” Ann has won two unsolicited Guthrie Awards, had an exhibition of her backstage photographs and is writing a history of Hart House Theatre (University of Toronto). Remembering my mother and my daughter always. And thanking Ross.
KEITH THOMAS
2021: Composer and sound designer of Edward Albee’s Three Tall Women. 27th season. Stratford: Composer and sound designer for Henry VIII. Composer for King Lear, Mother Courage, The Merchant of Venice. Elsewhere: A Midsummer Night’s Dream, Love’s Labour’s Lost (Chicago Shakespeare Theater); The Tempest (The Old Globe, San Diego); A Christmas Carol (2010-2019), Two Gentlemen of Verona, The Merchant of Venice, Three Sisters, A Midsummer Night’s Dream (1997, 2000, 2008, 2015), Julius Caesar, Much Ado About Nothing, The Cherry Orchard (Guthrie Theater); The Donnellys, Innocence Lost (NAC); The Drowning Girls, Gracie, Les Passants (GCTC); Category E (Coal Mine); Coeur de Chien, Les Nuits Blanches (Théâtre Français de Toronto); Red, Harvey (Segal Centre); 1979, Born Yesterday (Shaw Festival); 39 Steps, Butcher (Centaur); Mikveh, Rose (Harold Green Jewish Theatre); This London Life (Grand Theatre). Awards: Helen Hayes Award for Julius Caesar (Shakespeare Theatre, Washington, DC). Website: keiththomas.ca.

CYNTHIA TOUSHAN
2021: Production stage manager of the Festival Theatre Canopy and Studio Theatre. 25th season. Stratford: Shows include Chicago (interrupted by COVID), Billy Elliot, A Chorus Line, Crazy for You, Fiddler on the Roof, Camelot, Oklahoma!, West Side Story, My Fair Lady, Man of La Mancha, Hello, Dolly!, The King and I and others. Elsewhere: Over 40 years as a stage manager in live entertainment including gala events, music concerts, opening ceremonies and fundraising events including A Christmas Carol for the Stratford Hospice. Over 25 years with the Canadian Opera Company as a stage manager; production stage manager and resident director of Jersey Boys, Toronto; 25 years as a singer/dancer and choreographer in Canadian theatre; associate director/choreographer to her mentor, Alan Lund. Et cetera: Love to Paul, daughters Stephanie and Jennifer, son-in-law Andrew, and her grandchildren, Kennedy, Koston and Connor. I am so grateful to be back at work.

MELISSA VEAL
2021: Assistant stage manager of Edward Albee’s Three Tall Women. 16th season. What a blessing to be in the rehearsal hall with this extraordinary group of artists for Three Tall Women. Stratford: Assistant stage manager of Henry VIII, The Tempest, Napoli Milionaria! and Timon of Athens. For the past five years she had the honour to serve as the coordinator for the Birmingham Conservatory for Classical Theatre with Stephen Ouimette. As a wig and makeup designer of over 90 shows for Chicago Shakespeare Theatre, she won two Jeff Awards. She was a member of the Stratford Festival wig department for 10 seasons. Melissa recently became the Head of Wigs and Makeup for Stratford’s Studio Theatre. In 2019, Melissa received the Tyrone Award. This is for the women and the boy.

2021 PRODUCTIONS STREAMING THIS FALL
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THE LANGHAM DIRECTORS’ WORKSHOP

Overseen by Antoni Cimolino, Artistic Director, and Langham workshop alumnus Esther Jun, Director of the Langham Directors’ Workshop, this program seeks the most promising directing talent and provides them with fertile ground to explore, play, and hone their craft. The Workshop endeavours to help cultivate the directors’ interests, refine their aesthetics, and enable them to create inspired and boundary-pushing work – not only for the Stratford Festival’s stages, but across the globe.

Participants this season: Marie Farsi, Sadie Epstein-Fine, Christine Horne, Sara Jarvie-Clark.
Alumni this season: Jessica Carmichael, Ravi Jain, Esther Jun, Julia Nish-Lapidus, Peter Pasyk, James Wallis.

We extend our thanks to the Department of Canadian Heritage and to the Philip and Berthe Morton Foundation.

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THE BIRMINGHAM CONSERVATORY

Janine Pearson is the Director of the Birmingham Conservatory. In January 2022 she will begin her leadership of the newly reimagined two-year professional training program that nurtures talented young artists for a future career in live theatre. The program includes, among other activities, classes in voice, movement and text with Festival coaches and distinguished guest instructors.

The Birmingham Conservatory is made possible by the support of the Birmingham family, the Stratford Festival Endowment Foundation and the Department of Canadian Heritage. Support for the 2021 in-season work of Conservatory participants is generously provided by the Marilyn & Charles Baillie Fund.

Past Birmingham Conservatory participants include these members of our 2021 company:
Sara Farb 2013
Eva Foote 2019/21
Paul de Jong 2000 (coach)
Andrew Iles 2017/18
Beck Lloyd 2019/21
Kennedy C. MacKinnon 1999 (coach)
Jonathan Mason 2019/21
Lisa Nasson 2019/21
Thomas Olajide 2019 (associate)
André Sills 2005
Shannon Taylor 2014
Sara Topham 2000
Amaka Umeh 2019/21
Micah Woods 2019/21
Mamie Zwettler 2017/18

And contributing to STRATFEST@HOME:
Dan Chameroy 2003
Ijeoma Emesowum 2015/16
Jessica B. Hill 2014/15
Chilina Kennedy 2009
André Morin 2014/15
Emilio Vieira 2015/16
Antoine Yared 2012/13

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THE STRATFORD FESTIVAL LABORATORY

Founded by artistic director Antoni Cimolino in 2013, and overseen by Antoni and Ted Witzel, the Laboratory is the Stratford Festival's research and development wing: a suite of experiments and investigations that drive our artistic and organizational evolution in an era of exciting cultural change.

Advancing inclusive and innovative practice, the Lab:

- **INCUBATES NEW WORKS** for our stages by supporting long-term and unconventional development processes.

- **CONDUCTS EXPERIMENTS** through our resident Lab Ensemble, to build our capacity to support other forms and cultural protocols, and to create new relationships with artists from across Canada and beyond.

- **BUILDS CONNECTIONS** with the national artistic community by hosting and supporting gatherings of makers to share practices, questions, challenges and strategies.

- **FOSTERS ENSEMBLE** by offering full-company sessions to encourage horizontal learning and build a shared spirit among the huge group of artists who come together at the Festival every season.

- **OPENS DIALOGUE**, internally and externally, by creating spaces to reflect on the Festival's role as a heritage institution and the growth and change necessary to ensure that it remains a vital asset to Canada’s cultural ecology.

Like any successful R&D wing, the Lab will be agile and flexible in its response to the changing landscape. The scope of its activities will expand and shift as we identify new challenges and opportunities to serve our community of artists and audiences, locally, nationally and beyond.

Support for the Laboratory is generously provided by the Dalio Foundation and by an anonymous donor.

The services of the Metcalf Foundation Dramaturgy Intern were made possible through Theatre Ontario’s Professional Theatre Training Program, funded by the Ontario Arts Council.

Funding for artisan apprenticeships is provided by the William H. Somerville Theatre Artisan Apprenticeship Fund, funded by the J.P. Bickell Foundation and by Robert and Jacqueline Sperandio.

A member of the Professional Association of Canadian Theatres, the Stratford Festival engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of Canadian Actors’ Equity Association. Stage crew, scenic carpenters, drivers, wigs and makeup attendants, wardrobe attendants, facilities staff and audience development representatives are members of Local 357 of the International Alliance of Theatrical Stage Employees (IATSE). Scenic artists are members of IATSE Local 828. The musicians, musical directors, conductors, and orchestra contractors engaged by the Stratford Festival are members of the Toronto Musicians’ Association, Local 149 of the American Federation of Musicians of the United States and Canada.

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The Stratford Shakespearean Festival Endowment Foundation Board mourns the loss of Director Robert Badun, a member of the Endowment Foundation Board from 2017, and as its Chair from 2020, until his passing in April of 2021. Rob is remembered by his fellow Directors for his unwavering service and unique combination of expertise, wisdom, leadership and humility.

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