WORLD PREMIÈRE
A STRATFORD FESTIVAL COMMISSION

Stratford Festival

1939

PRODUCTION SUPPORT FOR 1939 IS GENEROUSLY PROVIDED BY KARON C. BALES & CHARLES E. BEALL AND BY M. FAINER. SUPPORT FOR THE CREATION OF 1939 IS GENEROUSLY PROVIDED BY THE FOERSTER BERNSTEIN NEW PLAY DEVELOPMENT PROGRAM.
This is an exciting time for the Stratford Festival. In 2022, we reopen our theatres, honour the excellence of the past and embark on a new leg of our journey together. A fresh start: an opportunity to reassess ourselves in the world today, reaffirm what we value and take the best path to an extraordinary future.

This will also be a year to celebrate milestones: our 70th season, the 20th anniversary of the Studio Theatre, the 10th season of The Meighen Forum, and the grand opening of our glorious new Tom Patterson Theatre.

It’s fitting, then, that our season theme for 2022 is New Beginnings. Our playbill explores the difficult moral and ethical decisions a new journey entails: What is the best way to start again? How can we avoid the traps of the past? In an imperfect world, what is good?

From Shakespeare’s most iconic play, *Hamlet*, to the American family classic *Little Women*; from the great Nigerian Nobel Prize winner Wole Soyinka’s *Death and the King’s Horseman* to such captivating new plays as *1939* and *Hamlet-911*, we offer you stories about navigating a new start in life.

Your enjoyment will be enhanced by finding intriguing connections between, for instance, *1939* and *All’s Well That Ends Well* and between *Hamlet-911* and *Hamlet*. Such connections make for a beautiful symmetry, and fractals within that symmetry: mirrors upon mirrors upon mirrors, provoking thought and uniting the season into a cohesive whole.

Sheer delight is never far away, as we present one of the greatest musicals ever written: *Chicago*, with its kinetic dance, scintillating book and unforgettable songs. And *The Miser*, Molière’s delicious satire on the love of money, is complemented by *Every Little Nookie*, a naughty new comedy about sharing . . . well, everything.

And new beginnings reach their zenith as we open our new Tom Patterson Theatre with *Richard III*, the play that launched the original Stratford adventure back in 1953.

Combining Shakespeare with contemporary dramas, classic stories from the English and French traditions with a new Indigenous play and a magnificent Nigerian tale, an iconic musical with a racy comedy about polyamory and economics in the modern world, this is truly a season for everyone.

Come join us on this new theatrical voyage as we celebrate the best of the past, revel in the present moment together and look ahead to an irresistible future.

Antoni Cimolino
Artistic Director
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.

The Stratford Festival is a non-profit organization with charitable status in Canada and the US.

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THE MEIGHEN FORUM
SUPPORTED THROUGH AN ENDOWED GIFT FROM KELLY & MICHAEL MEIGHEN
AND THE T.R. MEIGHEN FAMILY FOUNDATION

SEPTEMBER 24
AFTER THE PERFORMANCE

STORIES FROM OUR GRAND-MOTHERS
Saturday, September 17, 5:30–7 p.m. | Lazaridis Hall | $25

Join us to hear the stories of four incredible Indigenous women: Minnie Akparook, Shirley Horn, Edna Manitowabi and Pauline Shirt. Through their vision, these activists, Knowledge-Keepers, wisdom-keepers, mentors and Elders have been instrumental in revitalizing traditional teachings, advocating for the health of Indigenous communities and leading us all towards healing. An event filled with laughter and truths.

CELEBRATED SPEAKER: BEV SELLARS
Saturday, September 24, 10:30 a.m.–noon | Lazaridis Hall | From $27

Author and advocate Bev Sellars formerly served as councillor and chief of Xatśil̓ u (Soda Creek) First Nation in British Columbia. Her memoir, They Called Me Number One, about her experiences in the residential institution St. Joseph’s Mission, formed a key part of the research for the play 1939, which receives its world première at the Festival this season. Hear her story and thoughts on how to move with truth toward reconciliation.

“FADEING MEMORIES OF HOME” BY TOM WILSON
Open after every performance of 1939 | Studio Theatre | Free

Tom Wilson is a musician, visual artist and writer of novels and non-fiction. At the age of fifty-three, it was revealed to him that he was adopted, and his parents were actually Kahnawake Mohawks. Moreover, the woman he’d been raised to believe was his aunt was his mother. Since then, Wilson has explored what his white upbringing means against the juxtaposition of his family and culture. The Festival has partnered with Wilson to showcase his multi-media installation Fading Memories of Home – an exploration of the fading memories of residential institution survivors and the systemic removal of Indigenous identity, culture and language. Wilson’s art installation will be on view after performances of 1939 in the reflection space adjacent to the Studio Theatre, which is facilitated by Kelly Fran Davis.

Check online for details and for a schedule of events.
STRATFORDFESTIVAL.CA/FORUM

DIRECTOR’S NOTES
RESILIENCE AND RESISTANCE THROUGH ART

1939, JAN LAUZON

Archival evidence shows us that Shakespeare was on reading lists reported by individual teachers at Residential Schools. As there were no libraries, the lists—and in some cases the books, were provided by individual instructors from their personal collections. No doubt the relationship with Shakespeare for Indigenous peoples can be a complicated one. But my thought is: blame the system not the artist.

The list of Indigenous artists that loved Shakespeare is substantial: Mary Frances Thompson of the Chickasaw Nation, later known to the world as Te Ata Fisher, dreamed of becoming a Shakespearean actor, as did Harold Jay Smith, of the Mohawk-Seneca-Cayuga Nations born on the Six Nations of the Grand River territory. Audiences would know the latter as Jay Silverheels, who played “Tonto” from the hit series The Lone Ranger. Jay co-founded the Indian Actors Workshop with Muscogee Nation actor Wil Sampson (One Flew Over the Cuckoo’s Nest) and by 1966, the pair were training Indigenous actors in everything from Shakespeare to audition technique.

Neither Te Ata nor Jay Silverheels would ever be cast as a Shakespearean actor. This was a time when Indigenous actors were relegated to the roles of “stoic Indian” or “Indian maiden.” Picture this: a meeting room in 1939. Many Treaties, (otherwise known as Bill Hamlett) is conducting a meeting as the chairman of the Indian Actor’s Association, whose function and affiliation with the Screen Actors Guild was to advocate for inclusion and accurate Indigenous representation. That was 80 years ago; Indigenous actors fighting for their right to be themselves—to have agency—during a time when Government policies were specifically designed to eradicate the “Indian” in us through the Residential and Industrial School system. These actors wanted to play Indigenous characters from their perspective rather than the stereotypical representation glorified by organizations like “The Improved Order of Red Men,” America’s oldest fraternal organization. Under the guise of patriotism, the original members of this organization, all white men, dressed up as Indigenous peoples and engaged in pseudo Indigenous rituals that apparently helped them deal with their American identity crisis. This organization still exists today and has expanded to include the Afro-American Order of Red Men and the Daughters of Pocahontas. Dressing up as “Indian” was acceptable, being one was not.

This is not the first play written about Residential Schools. And, this is not the first play that has been written about the incredible resilience of Residential School survivors. There have been such plays written by Indigenous and non-Indigenous peoples over the last century and beyond. What differs now is that organizations like Stratford are lending support and that you—our audience—have come to witness and listen and hopefully be hungry for knowledge. We are now able to create theatre with highly trained Indigenous actors, together with spiritual support from Elders and Knowledge Keepers. We are having conversations around Cultural Intimacy and using circular communication to transform the way we create theatre. The change that so many have fought for is finally happening.

This, and more, are the things that have been keeping me up at night while I bring to life my directorial vision of 1939, which focuses on the incredible resilience, courage, wit and ingenuity of five incredible students. But my thought is: blame the system not the artist.
At a Residential School in northern Ontario, five students are ordered to gather in a classroom. Two of them, Joseph Summers and his sister, Beth, have been at the school for seven years, but its policy of separating siblings has largely kept them apart—till now. Susan Blackbird, an orphan who has been there since she was four, struggles to connect with her barely remembered Cree heritage, while newcomer Evelyne Rice tries to avoid punishment by repressing her Kanien’kéha culture and language. Jean Delorme, as a Métis student, is a rarity at the school and struggles to fit in.

English teacher Sian Ap Dafydd explains the reason for their summons: they have been chosen to entertain King George VI and his Queen on their forthcoming visit with their royal couple how the students are learning to be “good little Canadians.” But as rehearsals proceed, the students’ agency erupts as they learn about each other and discover parallels between the play’s characters and their own experiences. Confronting individual and collective tragedy with humour and strength, the students undertake a journey of self-discovery and empowerment. Their resilience evokes Helena’s line in All’s Well: “Our remedies oft in ourselves do lie.”

Born of both family legacy and the Calls to Action of the Truth and Reconciliation Commission, 1939 has been guided by Indigenous Elders, Survivors and ceremony throughout its development process.

For each ticket sold to 1939, $5 will be donated jointly to the children of Shingwauk Alumni Association and the Atlohsa Family Healing Centre.

The Children of Shingwauk Alumni Association’s (CSAA) mission is to provide for the well-being of the Children of Shingwauk Alumni who are former students of the Shingwauk and Wawanosh Indian Residential Schools, their families and their communities. http://shingwauk.org

Atlohsa has been serving individuals and families across southwestern Ontario since 1986 providing low-barrier wraparound services to community members with complex needs, including mental wellness, substance use, homelessness, domestic violence and trauma. Atlohsa specializes in providing strengths-based healing and wellness supports, utilizing trauma-informed and harm reduction approaches. https://atlohsa.com

1939

this nation, that some people call canada, has a dark history in plain sight. it carries a history of genocide, slavery and environmental destruction—each pushed by the vehicle of white supremacy. i say this severely because it is a severe fact: Indigenous people have been persecuted on this land since first contact. the extremity of this is still felt today, we are in a time of reckoning around how to move forward as a nation, this land holds a multitude of stories: stories of people who came here purposefully, people who were forced to this land and the people that have been on this land since Creator willed us to Mother Earth, this land holds all of these people, and all of these stories must be heard.

for centuries, Indigenous people thrived on Turtle Island. we have rich histories of communities, inter-cultural exchanges and reciprocal relationships with the land. however, these histories were severed due to the doctrine of discovery, for example, which was an agreement signed by many white-christian nations in what is now called western europe, (and eventually america), this doctrine, emanating from a series of papal bulls in the name of christianity, authorized, justified, and encouraged these nations to violently dispossess land and enforce the ideologies of christianity on other nations that called their beliefs by different names, this began the mass destruction of The Earth and what we now refer to as colonization.

using this doctrine as a part of colonization, the canadian government—its many agents and a consenting public—continued to dispossess the first people from their land of this nation. the prime minister’s objective of aggressive assimilation to “save the child and kill the Indian,” is one of canada’s many examples of policies that were created to “kill the Indians.”

one of these systems was called ‘residential schools.’ i don’t like using the term “school,” because these were not schools; these were prisons. the children were not students; they were enslaved, often forced to do labour that the nation of canada was built upon. these oppressive systems are not only found in the colonization of a nation, but also the colonization of Indigenous art and practice. when we tell stories, who says them? who wrote them? who decides how they can be told? 1939 is a play that asks these questions and seeks the answers. it’s a play that moves beyond the horrors of residential school and focuses on the wisdom of young Indigenous people. 1939 shows us that the depth of Indigenous people’s knowledge is as wide as the universe, it serves as a reminder that Indigenous people can be authorities on anything we want, but wisdom cannot be heard when the wise have been silenced. 1939 is a story that demonstrates to us the possibilities of responses: some will build and heal, some will grow and resist and some will shrink and fall. so, when the drum begins to sound, and you don’t only hear the wisdom in your ears, but also feel it in your soul, how will you respond?

once this nation can hear the loud truth of this land, canada must move from guilt to healing, from apathy to action, there are so many different steps along the way. i believe that we each have different roles to play in our individual and communal healing. while we move together through the stages of truth and through grieving to learning and healing, we must remember that as Indigenous people of this land, we have a deep and ancestral knowledge of healing. as a collective, we are in search of certain things: community, inter-cultural exchange and a reciprocal relationship with the land—the very things severed from Indigenous communities by colonization. Indigenous people know how to heal. Indigenous people have known, still know, and will always know how to find healing, but we are not heard. in an attempt to be heard, i ask you to think: i wonder what would it mean to not only centre Indigenous people, but an Indigenous way of knowing in the world? i wonder what that would mean for our land, and what it would mean for our art?
i wonder if this would open up doors to allow Indigenous people to be authorities on anything they want to be? i wonder if it would allow this nation to breathe and listen and heal and grow?

1939 gives us an opportunity to do that, if only for a few hours, it is medicine to watch Indigenous children find unity and love amongst their diversity of stories. this teaching of unity, strength and love is one that we must all learn as people with two

feet on this land. this teaching will allow us to build the right relations with the four legged, the winged, the swimmers, the crawlers, the spirits of all four directions and the fellow humans on this land, we will learn once we open ourselves to listening.

hiy hiy to The Creator for bringing these stories to our collective; our ears and hearts are open.

I am a settler on this land, of Irish and French descent. It is an identity that I am neither proud nor ashamed of, but one that I acknowledge as I seek to acknowledge the history of my country that I wasn’t taught in school. As ground-penetrating radar probes the policies of our past, the unmarked graves of Indigenous children must compel us to continue questioning the narratives about Canada we’ve grown up on. What has been excluded from those narratives to serve the settler colonial society and how do we address the systemic injustice? I believe that the Residential School System is a vital thread in that and my deep appreciation goes to Murray Sinclair, those who worked on the Truth and Reconciliation Commission and especially the Survivors who shared their stories; my eyes and heart were opened by your strength.

Throughout the five-year process of researching and co-writing this play, I began a journey of learning that continues and requires commitment, community and gratitude. In that spirit, a hearty thank-you for the guidance and generosity of my co-writer, Jani Lauzon. I learned so much from you during this process, Jani – lessons about story-telling, leadership and life. I also wish to extend gratitude to the remarkable Elders and Survivors who helped us on this journey; my greatest hope is that this story honours you and the resilience I’ve been lucky enough to witness within you. To my parents, thank you for your ceaseless encouragement and curiosity. And to my partner, you are home to me.

Jani began her relationship with creating “devised” work as an Artist Educator at Claude Watson School for the Arts, Junior Campus, in the early 1980s. She went on to tour extensively across Canada as a street performer using physical theatre and mask to create new work. In the early 1990s, she became a Co-Founder and Co-Managing Artistic Director of Turtle Gals Performance Ensemble, a Native women’s theatre company, which produced/toured original, collectively created theatre including The Scrubbing Project, Triple Truth and The Only Good Indian. Her company, Paper Canoe Projects, produces her original work including A Side of Dreams (world première and national tour in 2015/16), I Call myself Princess (2018 Cahoots Theatre co-production in association with Native Earth and Globe Theatre production, 2020) and Prophecy Fog (world première at The Theatre Centre, 2018, in association with Nightswimming). Prophecy Fog will be touring Ontario and British Columbia in the winter of 2023. Jani has been Playwright-in-Residence at Factory Theatre, Cahoots Theatre and Nightswimming, as well as the Tracy Wright Global Archive at the Theatre Centre. She was also the Senior Playwright-in-Residence at the Banff Playwright Colony in Banff. She is currently a member of the Pemmican/

Punctuate! Métis Playwrights’ Unit and is a member of the Playwrights Guild of Canada. She is currently writing a new play about being a Métis Girl Guide.

From 2012-2021, Kaitlyn was part of the leadership team at Shakespeare in the Ruff. There, her play, Portia’s Julius Caesar, premièred in 2018 and was subsequently produced at Hart House Theatre in 2019. It centres the lives of the mostly unseen women in Shakespeare’s play, using half new writing in verse and half Shakespearean text. Other plays in development include I Sit Content about Emily Carr, Gertrude’s Hamlet and others. Kaitlyn is an actor and playwright – visit kaitlynriordan.com for her full biography.
THE CAST
IN ALPHABETICAL ORDER

Joseph Summers
Richard Comeau
Sian Ap Dafydd
Sarah Dodd
Madge Macbeth
Jacklyn Francis

Evelyne Rice
Wahsonti:io Kirby
Susan Blackbird
Kathleen MacLean
Father Callum Williams
Mike Shara

Beth Summers
Tara Sky
Jean Delorme
John Wamsley

THERE WILL BE ONE
20-MINUTE INTERVAL
The videotaping or other video or audio recording of this production is strictly prohibited.

ARTISTIC CREDITS

Director  Jani Lauzon
Set Designer   Joanna Yu*
Costume Designer  Asa Benally
Lighting Designer  Louise Guinand*
Composer and Sound Designer  Wayne Kelso
Dramaturge   Jessica Carmichael
Research Dramaturge  Sorouja Moll
Fight Director  Geoff Scovell
Producer  David Auster
Casting Director  Beth Russell
Creative Planning Director  Jason Miller

Elder Script Consultants
Pauline Shirt
Shirley Horn
Edna Manitowabi
Elizabeth Stevens

Indigenous Community Ambassador
Summer Bressette
Kanien’kéha Translator
Wahsonti:io Kirby
Anishinaabemowin Translator
Waawaate Fobister with Roger Fobister Sr.

Spiritual and Traditional Medicine Advisor
Pauline Shirt
Cultural Liaison
Phil Davis

Assistant Director
desirée leverenz
Assistant Set and Costume Designer
Victoria Spain
Assistant Lighting Designer
Hannah Kirby
Assistant Sound Designer
Olivia Wheeler
Fight Captain
Richard Comeau
Reflection Space Facilitator
Kelly Fran Davis
“Fading Memories of Home”, Reflection Space Art Installation by Tom Wilson

Soloist and Land
Acknowledgement
Emma Edwards
Director of Music
Franklin Brasz
Music Administrator
Janice Owens

MUSIC

Original music composed and recorded by
Wayne Kelso
Except for Beth’s traditional song by
Jani Lauzon, Tara Sky, Kaitlyn Riordan and Waawaate Fobister

“The Maple Leaf Forever” by Alexander Muir sung by The Olivia Whiddon Academy of Music with additional voices under the direction of Sue McIntosh.
ARTISTIC CREDITS

Jani Lauzon and Kaitlyn Riordan are members of the Playwrights Guild of Canada.

The playwrights wish to thank the following for their support in the development of 1939: Antoni Cimolino, Anita Gaffney, Keira Loughran, ted witzel and Rachel Wormsbecher from the Stratford Festival; Eva Barrie and AJ Richardson from Shakespeare in the Ruff; Rev. Dr. Stephen Drakeford and Nancy Hern from the Anglican Church of Canada and its archives; Krista McCracken from the Algoma University archives; Rebecca Burton from The Playwrights Guild of Canada; Keith Barker; David Mildon; and Yvette Nolan.

The playwrights would also like to thank the actors and stage managers who participated in past workshops; Marion Adler, Brendan Chandler, Kat Chin, Deborah Drakeford, Sheldon Elter, Renate Hanson, Robert Harding, Braiden Houle, Nicole Joy-Fraser, Madison Kalbhen, Shira Leuchtcher, Cheri Maracle, Brendan McMurtry-Howlett, Jeff Meadows, Chris Mejaki, Lisa Nasson, Joelle Peters, Gregory Prest, James Dallas Smith, Aqua Nibii Waawaaskone, and Gordon Patrick White.

Special thank you to Atlohsa Family Healing Services in London, Children of Shingwauk Alumni Association, Woodland Cultural Centre in Brantford and to Shakespeare in the Ruff who, through the Canada Council, helped support the early development of 1939.

ACKNOWLEDGEMENTS

Special thanks to Marie Fewer-Muncic, Dr. David Thompson, MD, Dr. Christine Ly, MD, Stratford; Dr. Jennifer Anderson, MD, MSc, FRCS, St. Michael’s Hospital, Toronto; Heather Gillis, PT, M.Sc. Anat., FCAMPT, Darcy Trefiak, PT, B.Sc.P.T., FCAMPT, Physiotherapy Alliance, Stratford; Dr. Simon McBride, MCSc, MD, London Health Sciences Centre - Vocal Function Clinic; Fowler-Kennedy Sports Medicine Clinic, London; Dr. Brian Hands, MD, FRCSc, Vox Cura - Voice Care Specialists, Toronto; Dr. Leigh Sowerby, MD, MHM, FRCS, St. Joseph’s Hospital, London; Dr. John Yoo, MD, Dean of the Schulich School of Medicine and Dentistry - London Health Sciences Centre; Dr. Thomas Verny, MD, DHL, DPscy, FRCPc, FAPA, Stratford; Dr. P. Neilsen, Goderich; Dr. Laurel Moore, MD, Dr. Sean Blaine, MD, Dr. Erin Glass, MD, Dr. Jacob Matusinec, MD, STAR Family Health Team, Stratford. Pianos tuned and maintained by Stephenson Concert Group.

The services of Eugenio Sáenz Flores were made possible through the George Cedric Metcalf Charitable Foundation and the Canada Council for the Arts.

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 49 of the American Federation of Musicians of the United States and Canada. * Indicated designers are members of the Associated Designers of Canada, IATSE Local ADC659.

PRODUCTION CREDITS

Director of Production
Simon Marsden
Associate Director of Production
C.J. Astronomo
Production Administrative Assistant
Christin Bossenberry
Associate Technical Director
David Campbell
Production Administrator
Carla Fowler
Scene Shop Manager
Sean Hirtle
Technical Director – Scenic Construction
Andrew Westren

Metcalf Foundation Intern in Production Management
Eugenio Sáenz Flores
Head of Design
Michael Walton
Technical Management Assistant
Kimbra Young
Technical Direction Assistants
Kendalin Bishop
Laura Coleman
Fraser MacKinnon
Transportation
Greg Lamure
Dirk Newbery
Mike Peleshok
James Thistle

BACKSTAGE

Head Stage Carpenter
Alex Maitland
Alternate
Scott King
Head Electrician
Sean Poole
Alternate
Mark Ryder
Head Property
Jennifer Schamehorn

Head Sound
Melissa Renaud
Alternate
Cameron Joliffe
Crew
Nancy McCune
Drew Rabbets

WARDROBE

Head Carpenter
Ryan Flanagan
Assistant Head Carpenter
Paul Cooper
Head of Automation
Ian Phillips

Assistant by
Shayne Adair
Simon Aldridge
Jeff Buck
Chad Hunt
Paul Hyde
John Roth
Jody Satchell
Mark Smith
Cliff Tipping

STAGE CRANE

Costume Director
Michelle Barnier

Heads of Wardrobe
Kimberly Catton
Caitlin Luxford
Dana Osborne

Costume Coordinator
Carson Walliser

Costume Buyers
Jennifer Smith-Windsor
Erin Michelle Steele

PROPERTIES

Head of Properties
Dona Habluk

Assisted by
Matthew Burgess
Ken Dubblestone
Michelle Jamieson
Kathryn Kerr
Shirley Lee
Jennifer Macdonald
Nina Mueller
Dylan Mundy
Heather Ruthig
Lee Summers
Katelyn Vere

Properties Buyer
Kathleen Orlando

Wigs and Makeup Head
Melissa Veal

SCENIC ART

Head Scenic Artist
Duncan Johnston
Assistant Head Scenic Artist
Michael Wharran
Assisted by
Blair Yeomans

SCENIC CARPENTRY

Head Carpenter
Ryan Flanagan
Assistant Head Carpenter
Paul Cooper
Head of Automation
Ian Phillips

Assistant by
Shayne Adair
Simon Aldridge
Jeff Buck
Chad Hunt
Paul Hyde
John Roth
Jody Satchell
Mark Smith
Cliff Tipping
WARDROBE

Cutters
Kim Crossley
Lela Stairs Murphy
First Hands
Karen Merriam
Patricia Taylor
Sewers
Erin Babury
Rachel Bühler
June Gunn
Shona Humphrey
Eli Jorgensen
Georgina Schinkel
Bijoux/Decoration
Kathi Posliff
Assisted by
Liane Guttdauria
Tami MacDonald
Boots and Shoes
Sarah Cook
Assisted by
Connie Puetz
Paint and Dye
Sylvia Minarcin
Linda Pinhay
Millinery
Kaz Maxine
Assisted by
Monica Viani
Wardrobe Apprentice
Barbara Morrone-Sanchez

WAREHOUSE

Warehouse Coordinators
Sandy Davis
Jennie Wonnacott

WIGS AND MAKEUP

Head of Wigs and Makeup
Gerald Altenburg
Construction Crew
Teddi Barrett
Tracy Frayne
Dave Kerr
Angela Moncur
Barbara Newbery
Mallory Reeves
Alana Scheel
Julie Scott
Melissa Veal

ACTING COMPANY

RICHARD COMEAU (he/him)
2022: Chorus in Hamlet-911 and Joseph Summers in 1939. Stratford debut. Richard is a Mi’kmaq and Métis performer and fight director who recognizes his privilege. He is also the first and only Indigenous-identifying Certified Fight Instructor with Fight Directors Canada (FDC). Stage combat instructor and resident fight director at Centre for Indigenous Theatre (CIT); fight instructor and company member at Rapier Wit Stage and Screen Combat. Elsewhere: Fight director for This Is How We Got Here (Shaw Festival 2022, New Earth 2020), The Old Man in A Christmas Story (Lower Osington Theatre), Charles in Topweeney (Weesageechak Festival); Edgar in King Lear (Thompson Playhouse). Film/TV: Star Wars Battlefront II; Official Rivals (Disney/Lucas Films); Extraordinary Canadians: Joseph Boyden On Luis Riel and Gabriel Dumont (CBC/PMA Biographies). Et cetera: Richard dedicates this season to all those who were/are affected by residential schools, and to the memory of his niece and Goddaughter, Tashana.

SARAH DODD (she/her)

JACKLYN FRANCIS

WAHSONTI:IO KIRBY
Birmingham Conservatory, 2022/23
2022: Becky in Hamlet-911 and Evelyne Rice in 1939. Second season. Elsewhere: The Widow in Burning Vision, Frier Laurence in Romeo and Juliet (National Theatre School of Canada); Ensemble in Aesopron (Confederation Centre of the Arts; two seasons); Speck in Mistrastm (Red Sky Productions – Prologue Showcase). Film/TV: Caitlin in Mohawk Girls (voiceover, four seasons). Training: Dawson College Professional Theatre Program; National Theatre School of Canada. Et cetera: Wahsonti:io dedicates this season to their parents [Melanie and Daniel Kanwate Kirby], their siblings (Karihwen:iw and Kariwata:te), their family, mentors and friends.

KATHLEEN MACLEAN
2022: Susan Blackbird in 1939. Third season. Stratford: Emily Dictionary in The Rez Sisters. Elsewhere: Okânawâpacikêw in nîkwatin sîpiy (Frozen River) (Manitoba Theatre for Young People); Marie-Àngielle in Women of the Fur Trade (Royal Manitoba Theatre Centre); Okânawâpacikêw in nîkwatin sîpiy (Frozen River) (Manitoba Theatre for Young People); Marie-Àngielle in Women of the Fur Trade (Royal Manitoba Theatre Centre); #7 in The Wolves (Wice Five Saskatchewan); Head Full of Lice in The Third Colour (Prairie Theatre Exchange); Thansdelthur in I Am Through Time (Manitoba Theatre for Young People). Other: Pimotayowin Indigenous Playwright Circle (Royal Manitoba Theatre Centre). Training: National Theatre School of Canada. Instagram: @katmaclean. Et cetera: Kanânásikomin to my family and to both the Indigenous and queer storytellers who came before me so that I may stand on their shoulders.

KATHLEEN MACLEAN
2022: Susan Blackbird in 1939. Third season. Stratford: Emily Dictionary in The Rez Sisters. Elsewhere: Okânawâpacikêw in nîkwatin sîpiy (Frozen River) (Manitoba Theatre for Young People); Marie-Àngielle in Women of the Fur Trade (Royal Manitoba Theatre Centre); #7 in The Wolves (Wice Five Saskatchewan); Head Full of Lice in The Third Colour (Prairie Theatre Exchange); Thansdelthur in I Am Through Time (Manitoba Theatre for Young People). Other: Pimotayowin Indigenous Playwright Circle (Royal Manitoba Theatre Centre). Training: National Theatre School of Canada. Instagram: @katmaclean. Et cetera: Kanânásikomin to my family and to both the Indigenous and queer storytellers who came before me so that I may stand on their shoulders.
JOHN WAMSLEY

ADRIENNE GREENISH

ADA AGUILAR [she/her]
2022: Assistant stage manager of 1939. Stratford: Virtual stage manager, The Lab, 2021-2022. Elsewhere: White Girls in Moccasins (Manidoo/Buddies), Private Eyes (BambooForest/Le lieutenant Governor of Canada, The Rumour: Human Cargo *2019 Dora Award winner), School; girls; or, The African Mean Girls Play (Obisidian/Nightwood *2019 Dora Award winner); Jesus Hopped the ‘A’ Train, August: Osage County, BB Keys, Noise Off, Father Comes Home From the Wars 1, 2 and 3 (Soupepper), Wrong for Each Other (Foster Festival), Risky Phil, Munchtine! (FPT), Wedding Party (Crow’s TIFT). Film/TV: New Monuments (CFC). Training: Glendon College’s Drama Studies and English Studies, and York University’s Concurrent Education Program. Dedication: Ada dedicates this season to all the children who never made it home.

ARTISTIC COMPANY

ASA BENALLY

ADA AGUILAR

ASA BENALLY [she/her]
2022: Costume designer of 1939. Third season. Citizen of the Navajo and Cherokee Nations. The Rez Sisters (Stratford Festival), Where We Belong (Woolly Mammoth Theater, Baltimore Center Stage), Mrs. Warren’s Profession (The Geogroup); Blues for an Oklahoma Sky (Ken Company, Drama Desk nomination); Somewhere Over the Border (Syracuse Stage), Too Heavy For Your Pocket (George Street Playhouse), Skeleton Crew (Westport Country Playhouse); Father Comes Home… (Juilliard), Measure for Measure (The Public Theater Mobile Unit), Cymbeline (Yale Repertory Theater); The Brobot Johnson Experience (The Bushwick Starr), Tricks the Devil Taught Me (Minetta Lane Theatre), Conspiratus, The Seagull (Yale School of Drama); Whole Song (Perseverance Theater), Roberto Zucco (Yale Cabaret); The Winter’s Tale (HERE Arts Center). Training: MFA Yale School of Drama. BFA Parsons School of Design. Online: asabenally.com, Instagram: @asa_Benally_Design.

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2022: Costume designer of 1939. Third season. Citizen of the Navajo and Cherokee Nations. The Rez Sisters (Stratford Festival), Where We Belong (Woolly Mammoth Theater, Baltimore Center Stage), Mrs. Warren’s Profession (The Geogroup); Blues for an Oklahoma Sky (Ken Company, Drama Desk nomination); Somewhere Over the Border (Syracuse Stage), Too Heavy For Your Pocket (George Street Playhouse), Skeleton Crew (Westport Country Playhouse); Father Comes Home… (Juilliard), Measure for Measure (The Public Theater Mobile Unit), Cymbeline (Yale Repertory Theater); The Brobot Johnson Experience (The Bushwick Starr), Tricks the Devil Taught Me (Minetta Lane Theatre), Conspiratus, The Seagull (Yale School of Drama); Whole Song (Perseverance Theater), Roberto Zucco (Yale Cabaret); The Winter’s Tale (HERE Arts Center). Training: MFA Yale School of Drama. BFA Parsons School of Design. Online: asabenally.com, Instagram: @asa_Benally_Design.

ASA BENALLY

BONA DUNCAN

BRUNO GONSALVES

JESSICA CARMICHAEL

JESSICA CARMICHAEL

BONA DUNCAN

BRUNO GONSALVES

BRUNO GONSALVES

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LOUISE GUINAND
2022: Lighting designer of All’s Well That Ends Well and 1939. 36th season. Stratford: Over 70 productions including Edward Albee’s Three Tall Women, Henry VIII, Julius Caesar, Twelfth Night, Romeo and Juliet, All My Sons. Ms Guinand is delighted to be designing in the new Tom Patterson Theatre. Elsewhere: Ms Guinand has designed lights for over 550 shows across Canada and the United States. Recent productions before the arrival of COVID include Charley’s Aunt, Rope (Shaw), Cinderella, I Call Myself Princess (Globe), Pinocchio (PTT). 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. Affiliation: Member of ADC659. Other: Louise is within seven Shakespeareans of achieving her desire to light the entire Shakespearean canon.

WAYNE KELSO

HANNAH KIRBY (she/her)
2022: Assistant lighting designer of Every Little Nookie, Hamlet-911 and 1939. Stratford debut. Elsewhere: Technical director and associate lighting designer (Mayday Danse); technical director and production manager (Black Theatre Workshop), lighting designer and technical director (We All Fall Down), interim technical director (Globe Theatre Regina), associate sound designer (Globe Theatre Regina), technical director (Montreal Fringe Festival), lighting designer (Moon Cow Theatre Co). Training: National Theatre School of Canada, McGill University.

JANI LAUZON (she/her)
2022: Co-playwright and director of 1939. Fourth season. Stratford: Pelagia Patchinche in The Rez Sisters (Stratford Festival), Humulating/Panik/Marianne in The Breathing Hole. Elsewhere: Actor: Trebonius/Cato in Julius Caesar (Strand/Crow’s); Cordelia/fool in King Lear (NAC); Neighbor/servant in Blood Wedding (Modern Times/Aluna Theatre). Film/TV: Ruby and the Well, Something Undone, Saving Hope. Awards: Gemini (puppeteering), Best Actress (American Indian Film Festival/Dreamspeaker), ACTRA Toronto Award of Excellence, John Hirsch Directors Award, Toronto Theatre Critics – Best Director. Director: Alien Creature (TMP), The Monument (Factory Theatre), Almhotel Voice and His Wife and Where the Blood Mieses (Souppepper), Rope (Shaw Festival). Online: janilauzon.com; papercanopeprojects.com; @janilauzon. Et cetera: Her company, Paper Canoe Projects, produces her original work including A Side of Dreams, I Call Myself Princess and Prophecy Fog (touring Ontario, January-March 2023). Jani is an Associate Artist at the National Theatre School.

DESIREE LEVERENZ (she/her)
2022: Assistant director of 1939. Stratford debut. desiree is a theatre director, creator, mover and shaker, who will never wash treaty 6 soil from beneath her feet. She exists here to bring questions, and reveal stories and conversations, and audiences alike, so that we can all dream of a better future together. desiree is attracted to epic stories: epic in content, in aesthetic, and in spirit. She’s received institutional education from University of Alberta (BA), and York University (MFA), and has directed in large institutions and quiet back alleys. desiree has a particular affinity for working on art that is devised in nature and loves to play with traditional text in a way to transform ideas and institutions that are no longer serving us.

LOUISE GUINAND WAYNE KELSO HANNAH KIRBY JANILAUZON DESIREE LEVERENZ

SOROUJA MOLL

BETH RUSSELL
2022: Casting director for the Stratford Festival. 15th season. Broadway and West End: As Senior Vice President, Casting and Creative Development for Livent, Beth was responsible for productions including Parade, Ragtime, Candidle, 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.

GEOFF SCOVELL
2022: Supervising fight director for the 2022 season. 11th season. Stratford: Associate fight director: 2013-2020 seasons. Assistant fight director: 2004 and 2009 seasons. Elsewhere: Fight director: Bengal Tiger ... (Crow’s Theatre), Block Drum (Souppepper), Peter and the Starcatcher, Sweet Charity (Shaw), Don Giovanni, War and Peace (COC). Film/TV: Stunts (seven times). See (seasons two and three), The Lost Symbol, The Boys (three seasons), Hardy Boys, The Man from Toronto, Clarke, It Chapter Two, X-Men: Dark Phoenix, Shrkt’s Creek, Murdoch Mysteries, Wayne, Gimmy & Georgia, Jupiter’s Legacy, Utopia Falls, Supergirl, Impulse, What We Do in the Shadows, I Was Lorenzo Bobbitt, Save Me, Frankie Drake, Titans, Umbrelle Academy, The Expanse, Designated Survivor, Suicide Squad, Dark Matter, Killjoy’s, 12 Monkeys, Bitten, The Strain, Pompeii, Orphan Black, Carrie, Total Recall, Training: Fight Master. BFA, Ryerson University. Awards: SAG nomination, Best stunt Ensemble, 2021, Paddy Crean. Online: @geoffsavell.

VICTORIA SPAIN
2022: Assistant designer of 1939. Second season. Stratford: Props assistant, 2019. Elsewhere: Costume/wardrobe, Seussical the Musical, Susanna, Oliver (Palace Theatre, London); I Hate Hamlet (Guelph Little Theatre). Assistant costume designer, The Penelopiad, Christmas Is Here Again (P.C. P.A.) Theatre, Santa Maria, California. Properties artisan for film, The Bone Garden (Maryland), Dark Room, Lysistrata and Last Chance (Towson University, Maryland). Set design. Machinal. Costume design, Curse of the Starving Class (Towson University, Maryland). Training: Degree in Theatre Production Design (Towson University, Maryland). Off the Wall, Theatre Production Arts Program (Stratford). Awards: Honourable Mention for set design – Machinal (Kennedy Centre for Performing Arts). A resident of Stratford for the past three and a half years, Victoria also serves as a board member at Off the Wall.

KEN JAMES STEWART (he/him)
2022: Assistant stage manager of 1939. Second season. Stratford: Charlie Brown in You’re a Good Man, Charlie Brown, Noah in Wonderland. Elsewhere: Stage manager of All I Want for Christmas (Lunchbox Theatre); A Short History of Nogaro (Show Festival/Mike Petersen Inc.), All the Little Animals I Have Eaten, Lo (or Dear Mr. Wells) (Nightwood Theatre), Alice the Magnet (Amirith Theatre). Assistant stage manager of Cipher (Vertigo Theatre). Apprentice stage manager of The Millennialadies, The Horse and His Boy, The Orchard (After Chekhov), The Hound of the Baskervilles (Shaw Festival), Herringbone/The Yo Yo Game (TIFT). Et cetera: Ken has performed with the Shaw Festival, Neptune Theatre, Segal Centre, Drayton Entertainment, TIFT. He plays Duddy in the original cast recording of Alan Menken’s The Apprenticeship of Duddy Kravitz. Ken is ecstatic to be returning to the Stratford Festival, this time in stage management!
THE STRATFORD FESTIVAL LABORATORY

Founded by Artistic Director Antoni Cimolino in 2013, and overseen by Antoni and ted witzel, Director of the Laboratory and Artistic Associate for Research & Development, the Lab 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
- Conducts experiments
- Builds connections
- Fosters ensemble
- Opens dialogue

Support for the Laboratory was generously provided by the Dalio Foundation and by an anonymous donor. The services of the Metcalf Foundation Dramaturgy Intern are made possible through Theatre Ontario’s Professional Theatre Training Program, funded by the Ontario Arts Council.

THE BIRMINGHAM CONSERVATORY

Overseen by Janine Pearson, Director of the Birmingham Conservatory, this newly re-imagined two-year program supports talented young artists for their future careers in live theatre.

For acting participants, this professional training program includes classes in voice, movement and text with Festival coaches and distinguished guest instructors. In addition the non-acting participants will also receive individual instruction and mentorship in the field of their specialization.

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 2022-in-season work of Conservatory participants is generously provided by the Marilyn & Charles Baillie Fund.

Past Birmingham Conservatory participants include these members of our 2022 company:

<table>
<thead>
<tr>
<th>Elizabeth Adams 2022/23</th>
<th>Jamie Mac 2013/14</th>
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</thead>
<tbody>
<tr>
<td>Celia Aloma 2022/23</td>
<td>Qianna MacGilchrist 2022/23</td>
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<tr>
<td>Dan Chameroy 2003</td>
<td>Devin MacKinnon 2017</td>
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<td>Dhanish Kumar Chinniah 2022</td>
<td>Kennedy C. MacKinnon 1999 (co-head of coaching)</td>
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<td>Paul de Jong 2000 (co-head of coaching)</td>
<td>Jonathan Mason 2019/21</td>
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<td>Jon de Leon 2007/08</td>
<td>Hilary McCormack 2018</td>
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<td>Ijeoma Emesowum 2015/16</td>
<td>Chris Mejaki 2022/23</td>
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<td>Martha Farrell 2004 (coach)</td>
<td>Chankaya Mukherjee 2022/23</td>
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<tr>
<td>Evi Foote 2019/2021</td>
<td>Ngabo Nobea 2019</td>
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<tr>
<td>Christo Graham 2022/23</td>
<td>Thomas Olojide 2014 (associate artist)</td>
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<td>Jordin Hall 2017/18</td>
<td>Andrea Rankin 2018</td>
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<td>Jessica B. Hill 2014/15</td>
<td>Tyrone Savage 2010/11</td>
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<td>Andrew Iles 2017/18</td>
<td>André Sills 2005</td>
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<tr>
<td>Damon Bradley-Jang 2022/23</td>
<td>Amaka Umeah 2019/21</td>
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<td>Wahsontio Kirby 2022/23</td>
<td>Emilio Vieira 2015/16</td>
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<td>Daniel Krompetic 2018/19</td>
<td>Hannah Wigglesworth 2022/23</td>
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<td>Josue Laboucane 2012/13</td>
<td>Micah Woods 2019/21</td>
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<td>Alexandra Lamienfa 2017</td>
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<td>Beck Lloyd 2019/21</td>
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THE LANGHAM DIRECTORS’ WORKSHOP

Led by Langham Workshop alumnus Esther Jun, Director of the Langham Directors’ Workshop and Artistic Associate for Planning, this program provides promising directing talent the resources to explore, play, and hone their craft.

The Workshop endeavours to help nurture emerging and mid-career 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:

- Rebecca Cuddy
- Philip Geller
- Bryn Kennedy
- desired leverenz
- Coleen Shirin MacPherson
- Zoe Marsland
- Műkonzi Műzyoki
- Julia Nish-Lapidus
- Rebecca Northan

Alumni this season:

- Jessica Carmichael
- Esther Jun
- Peter Pasyk
- Zack Russell
- ted witzel

We extend our thanks to the Department of Canadian Heritage and to the Philip and Berthe Morton Foundation. This program is made possible in part by the Government of Canada.

Sponsor, The Langham Directors’ Workshop. Our thanks to RBC Foundation.
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Beau Dixon in Freedom Cabaret 2.0 | Tomson Highway in Songs in the Key of Cree
Pearle Harbour in Agit-Pop! | CBC’s The Debaters | Comic Duo: Flo & Joan
Juno Award-Winning Artist Ron Sexsmith | Art of Time: A Singer Must Die
No One Is Alone: A Sondheim Celebration
AND MANY MORE!
Check online for details and for a schedule of events.
STRATFORDFESTIVAL.CA/FORUM

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A SALUTE TO OUR DONORS

Thank you to everyone who supported the Relaunch Campaign. Your generosity got us through the most difficult time in our history, enabling us to produce a 2021 season, return to all four stages in 2022, and ensure that treasured Stratford moments will be enjoyed for generations to come.

The following donors pledged or contributed $25,000 or more since the launch of the campaign in 2020**. To see the names of the thousands of others who supported our recovery and relaunch, visit www.stratfordfestival.ca/SupportUs/Donors.

RAISING THE TENT: THE RELAUNCH OF THE STRATFORD FESTIVAL

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WITH SINCERE APPRECIATION

We truly appreciate the many individuals and foundations who support the Stratford Festival, the new Tom Patterson Theatre, the Relaunch Campaign and our endowment foundation. We 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 and will continue to have a significant impact on our future.

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The new Tom Patterson Theatre would not have been possible
without the incredible support we received from thousands of donors
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The Stratford Festival would like to thank both the Government of Canada and the Government of Ontario,
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Members of The Prospero Society have provided a bequest or a future gift through a trust, life insurance policy, charitable gift annuity or the beneficiary designation on an RRSP/RIF or IRA/401K. If you have remembered the Stratford Festival in your will or in your estate planning, or would like information on how to do so, please contact Christine Seip, Director of Major Gifts & U.S. Outreach, at 519.271.0055 or 1.800.561.1233, ext. 5630, 519-301-6646 (cell) or cseip@stratfordfestival.ca.

Thanks to the following for their support

Gibson's
Lawrence J. Olszewski, PhD
Don & Violet Sykes

A. Blackwell & Co.
Sandra & James Bade


THE MATINEE PERFORMANCES

THE PROSPERO SOCIETY: A TRIBUTE TO DR. JOHN C. GRUGA

The Stratford Festival presents The Prospero Society: A Tribute to Dr. John C. Gruga, an evening of music and theatre celebrating the life and legacy of one of the Festival's most beloved founders and artistic directors. The event will take place at the Festival Theatre on Friday, May 18, 2023, at 7:00 pm. The programme will feature performances by some of the Festival's most talented artists, with special guests to be announced.

Tickets are now on sale at stratfordfestival.ca.

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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.

COVID SAFETY
COVID-19 protocols continue to evolve and we are committed to keeping you up to date on requirements. Please respect the direction of Stratford Festival staff and volunteers regarding COVID-19 protocols.

CAMERAS, CELL PHONES AND OTHER ELECTRONIC DEVICES
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 a selection of snacks and beverages. Drinks cannot be brought into the auditorium while masks remain required in our venues. For the duration of the season, no food may be consumed while actors are onstage.

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 time. Please follow the direction of ushers at all times.

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 available at all our venues.

IN CASE OF EMERGENCY
In case of an evacuation, please activate the fire alarm and notify a Festival staff, who will escort you to safety. If you discover a fire, please notify the fire alarm and notify a Festival staff, who will escort you to safety.

PROTECTING YOUR PRIVACY
To view our patron and donor privacy protection policy please visit stratfordfestival.ca/Privacy.
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