2022 SEASON

FESTIVAL THEATRE
Hamlet
Chicago
The Miser

AVON THEATRE
Schulich Children’s Plays
Little Women

TOM PATTERSON THEATRE
Richard III
All’s Well That Ends Well
Death and the King’s Horseman

STUDIO THEATRE
Every Little Nookie
Hamlet-911
1939

stratfordfestival.ca
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BMO

PRODUCTION SUPPORT FOR ALL’S WELL THAT ENDS WELL IS GENEROUSLY PROVIDED BY PRISCILLA COSTELLO, BY ALICE & TIM THORNTON, BY THE TREMAIN FAMILY AND BY JACK WHITESIDE

THIS EVENT HAS BEEN FINANCIALLY ASSISTED BY THE ONTARIO CULTURAL ATTRACTIONS FUND, A PROGRAM OF THE GOVERNMENT OF ONTARIO THROUGH THE MINISTRY OF TOURISM, CULTURE AND SPORT, ADMINISTERED BY THE ONTARIO CULTURAL ATTRACTIONS FUND CORPORATION.
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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Stratford Festival
A PLAY OF CONTRADICTIONS

BY SCOTT WENTWORTH

“So there’s my riddle: one that’s dead is quick.”

These words are spoken by Diana in the last scene of Shakespeare’s All’s Well That Ends Well; the final riddle in a play that is — well, riddled with them. How can one be dead and quick? Well and not well? How do you have a sorrow and affect it too?

The play positively revels in contradictions, in thwarting expectations, and by doing so, it creates a particularly uncomfortable moral landscape. Characters we want to love do things we find objectionable, while characters we are told are contemptible, do things we find worthy.

Questions abound and questions are purposefully left unanswered. Is Helen a proto-feminist hero or an obsessed stalker? Is Bertram a victim of his own culture or a perpetrator of its worst nature? The play refuses to tell us, frustrating our desire for judgement and subverting our understanding of how a play is supposed to work.

This brings us back to Diana’s riddle. There are few things more dead than four-hundred-year-old words. And few things more alive—more quick—than those words embodied by living actors. When I am directing a play by Shakespeare, I am governed by the principle that the play continues to speak to us. When I say that I mean it literally. Theatre is alive. It’s quick. It is always in the present tense. Not a record of what was said but a possibility of what will be said.

The play is speaking to us, but we must listen with our modern ears. The play we are hearing today is a very different play from the one Tyrone Guthrie and his company heard in 1953. And that’s as it should be. The play our company is hearing, with all its contradictions, seems very much a play for our world as it is today. A play for our time.

This is a play of sickness and healing, of death and new life. It is a play of consequences, of scars. It is a play of love, both physical and spiritual. And finally, it is a play of hope, of paradise lost and the cost of paradise regained.

All’s Well That Ends Well is a complicated riddle, maddeningly simple, hysterically sad and heartbreakingly funny. Rather like life itself. If the play is satisfying—and I find it deeply, deeply satisfying—if it does, indeed, end well, perhaps it is because of this very reluctance to behave itself, its refusal to act like a play.
ALL’S WELL THAT ENDS WELL

Helen, orphaned daughter of a renowned physician, is in love with Bertram, son of her guardian, the Countess of Rossillion; but while the Countess is well disposed to such a match, Bertram himself does not return Helen’s affections. His attention focused on a forthcoming military adventure, he departs for Paris, to the court of the King of France, from where he intends to proceed to Italy and enlist in the service of the Duke of Florence.

Knowing that the King is afflicted with a painful malady – a fistula – that no one has been able to cure, Helen too goes to Paris. There, she offers to treat the King with one of her late father’s remedies, agreeing to forfeit her life should she fail and asking, in the event of success, to be rewarded with her choice of husband.

When she does indeed effect a seemingly miraculous cure, Helen claims Bertram’s hand in marriage. Indignant at being forced into an unwanted union but in no position to defy his monarch, Bertram can only submit. Before the marriage can be consummated, though, he flees to the wars in Italy, accompanied by his follower, the cowardly braggart Parolles.

He leaves a letter saying that Helen may call him husband only if she can fulfil two conditions: that she obtain a particular ring from off his finger and that she show him a child of hers that he has fathered. Given his hitherto harsh rejection of her, neither of these conditions: that she obtain a particular ring from off his finger and that she show him a child of hers that he has fathered. Given his hitherto harsh rejection of her, neither of these conditions is likely – yet for a woman like Helen, as ingenious as she is determined, perhaps the age of miracles is not yet past.

In France, Helen learns that Bertram himself does not return Helen’s affections. His attention focused on a forthcoming military adventure, he departs for Paris, to the court of the King of France, from where he intends to proceed to Italy and enlist in the service of the Duke of Florence.

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The action of All’s Well That Ends Well is fashioned around a conspicuous generational divide. There are young adults leaving their families and trying to find their place in the world, and there are superannuated parents and guardians who seem like relics from another time. This older generation have made their names and established their wealth through feats and adventures that belong to the past. “Even so it was with me when I was young,” the Countess reflects, once Helen’s love for the Countess’s son is made known to her. And that same son, Bertram, is met by an ill and dying King of France with tales of his father’s chivalry at court and bravery on the battlefield. The play’s community thus comprises younger characters who have little to no experience of the world, and older characters who seem not far from leaving it. Two of the most important of the play’s role models – the fathers of Bertram and Helen, one a nobleman, the other a renowned doctor – aren’t even alive at the start of the play, having both recently died.

The power and authority this older generation still wields, however, is immense. Bertram is not yet of age when his father dies, and therefore becomes a ward to the king, in effect being placed in the king’s guardianship until he reaches his majority. He is thus launched on the world only to find his ambitions as a man at court frustrated when the king refuses him permission to fight in the wars. Other lords his age eagerly anticipate the honours they will win in Italy, while Bertram, told to wait another year, bitterly complains he is “kept a coil with” (made a fuss over) and treated like a woman. Helen’s challenges as a woman coming of age in this world – not surprisingly – are different from Bertram’s. In love with Bertram, but without the social status that would lead marriage brokers to consider her an obvious or even suitable potential wife to a nobleman, Helen cures the king of his terminal illness, gains royal sanction to choose a husband for herself, and so achieves her deepest ambition – marriage to Bertram – by the middle of the second act. As her bold and almost magical intervention in the king’s personal fortunes makes clear, Helen, albeit a woman, is prepared to see for herself if initiative on her part might afford success. “Our remedies oft in ourselves do lie,” as she puts it in the opening scene, “Which we ascribe to heaven.”

“Characters in this comedy make questionable, sometimes even dangerous, life choices…”

This romantic comedy would find a ready conclusion were it not that Bertram, already desiring more independence than he finds at court to make a name for himself and prove himself a man, objects to being won, in effect, as his wife’s prize. His relationship to the king is precisely that of marriageable women to their fathers in plays such as Romeo and Juliet and A Midsummer Night’s Dream – Bertram is the king’s to give away to whom he pleases. And like Juliet and Hermia, he rebels. Forced to marry, and the same day escaping his marriage by running away to the wars, Bertram poses a challenge by letter to his new (and newly-abandoned) wife: “When thou canst get the ring upon my finger, which never shall come off, and show me a child begotten of thy body that I am father to, then call me husband; but in such a
‘then I write a “never.”’” Bertram’s judgement of Helen is undeservedly harsh. His mother, the nobleman Lafew and even the Durney brothers (Bertram’s friends and brothers-in-arms) take pains to praise his wife as virtuous and beautiful. The problem with Helen, for Bertram, is perhaps simply that he didn’t have opportunity to choose her for himself, an issue that says more about his own fledgling masculinity than her worth.

*All’s Well* can thus be seen as something of a coming-of-age play, perhaps not unlike *As You Like It* with its life-changing journeys into the Forest of Arden. *All’s Well*, however, is a “young adult” narrative with the figurative hangovers and over-extended credit cards left in. Bertram’s mother calls Bertram’s flight “rash and unbridled,” rightly anticipating that her son’s decision will lose him the king’s favour. And while he is abroad in Florence, Bertram courts and believes he sexually corrupts an honest virgin called Diana whom he then abandons in order to marry elsewhere upon learning he is a widower. When his Italian exploits catch up with him in France, the king – grimly surveying evidence that points to Bertram’s murder of Helen – notes that it is ironic the young courtier should seek remarriage when his past, more welcome is the sweet.”

Bertram and Helen can be difficult characters to love. One recurrent response to *All’s Well* has been to find fault with either Bertram, Helen, or both, or to identify the play’s “problem” as lying with the shape of the comedy itself. This modern tendency towards judgement isn’t shared in quite the same way by the community within the play, however, who adopt a quite different approach to perceived bad behaviour. In the same scene in which Bertram walks into the bed trick, his companion, Parolles, is publicly exposed as a different kind of scoundrel. Blindfolded and fooled into believing he has been captured by the enemy, but in fact abducted by a group of his own fellow soldiers, Parolles freely discloses military information and betrays his friends in order to save his skin. Bertram’s and Parolles’ parallel circumstances invite comparison. Immediately following his humiliation, Parolles resolves to follow his peers home, determining that “there’s place and means for every man alive.” As though to confirm this sentiment, Lafew (who was the first to call out Parolles as a liar) greets the humbled Parolles back in France with the reassurance that “though you are a fool and a knave, you shall eat.”

The community, in other words, although it calls out bad behaviour, also has the capacity to reabsorb offenders, once exposed. The king eventually forgives Bertram his flight to the wars, and Diana anticipates Bertram may learn from the bed trick and so live “to thank both heaven and me.” And when Helen subsequently steps out alive into the French court in the final scene to claim Bertram as her “doubly won” husband, Bertram promises to love her “deary, ever, ever dearly.” Reputation for a character such as the despairing Cassio in *Othello* is something of a zero-sum game: once lost, one’s good name is gone forever. *All’s Well* instead imagines a more flexible – arguably more “real world” – approach to the kinds of wrong turns that sometimes beset young adults. Characters in this comedy make questionable, sometimes even dangerous, life choices as they explore and discover full independence away from home, and their choices are not without consequences. And yet life, and the community, will go on. “All yet seems well,” as the king with some reserve concludes the final act, “and if it end so meet / The bitter past, more welcome is the sweet.”

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**Dr. Margaret Jane Kidnie is Professor of English and Theatre Studies at Western University. Her research and teaching centre on early modern English drama including how we continue to produce Shakespeare’s plays today.**

**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.

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 what was then Stratford’s second-largest house, called New Place, 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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**There will be one 18-Minute Interval**

The videotaping or other video or audio recording of this production is strictly prohibited.

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**Audience Alert**

This production uses haze and fog and e-cigars are smoked on stage.
This production is dedicated to the memories of Mary Haney, a respected and well-loved actor who was a member of the company from 1981 to 1985; actor and director Zoe Caldwell, Stratford’s first Rosaline and its first Cleopatra; and Timothy Porteous, former head of the Canada Council and indefatigable supporter of the arts.

THE CAST

IN ROSSILLION
Countess of Rossillion, a recent widow
Seana McKenna
Bertram, Count of Rossillion, her son
Jordin Hall
Helen, her young gentlewoman
Jessica B. Hill
Lafew, a lord
Wayne Best
Paroles, companion to Bertram
Rylan Wilkie
Reynaldo, the steward
Nigel Bennett
Lavatch, the sexton
André Sills
Isabel, the maid
Hilary McCormack

IN FLORENCE
Duke of Florence
Ben Carlson
1st Lord Dumaine, later captain in the Florentine army
Michael Blake
2nd Lord Dumaine, later captain in the Florentine army
Jon de Leon
Doctor, attending the sick King
Peter N. Bailey
Helen, her young gentlewoman
Jessica B. Hill
Lafew, a lord
Wayne Best
Paroles, companion to Bertram
Rylan Wilkie
Reynaldo, the steward
Nigel Bennett
Lavatch, the sexton
André Sills
Isabel, the maid
Hilary McCormack

UNDERSTUDIES
Helen
Elizabeth Adams
Duke of Florence, Lords, Mourners, Footmen, Soldiers
Anousha Alamian
King of France
Sean Arbuckle
Lafew
Peter N. Bailey
1st Soldier, Nurse
Brefny Caribou
Nurse
Joella Crichton
Bertram
Christo Graham
Countess of Rossillion
Kim Horsman
Reynaldo
Daniel Krmptotic
Lavatch
Devin MacKinnon
Paroles
Jonathan Mason
Widow
Hilary McCormack
1st Lord Dumaine, 2nd Lord Dumaine
Chakaya Mukherjee
Diana
Lisa Nasso
Doctor, 2nd Soldier
Sepehr Reybod
Lords, Mourners, Soldiers
Tyler Rice
Mariana, Isabel, Bridesmaids, Soldiers
Lindsay Wu
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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.

* Indicated designers are members of the Associated Designers of Canada, IATSE Local ADC659.

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Alternate
Kurtis McSwain
Head Electrician
Bruno Hacquebard
Alternate
Kevin Snell
Head Property
John Lowe
Alternate
Alan Hughes
Head Sound
Allan Laidman
Alternate
Stewart Cappie
Head of Automation
Nick Mitanoff
Wardrobe Head
Inez Khan
Wardrobe Attendants
Ina Brogan
Maxine Tubbe
Swing
Heather Sinclair
Wigs and Makeup Head
Julie Scott

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Director of Production
Simon Marsden
Associate Director of Production
C.J. Astronomo
Production Administrative Assistant
Christin Bossenberry
Associate Technical Director
David Campbell
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Carla Fowler
Interim Scene Shop Manager
Sean Hirtle
Technical Director – Scenic Construction
Andrew Metwern
Metcalf Foundation Intern in Production Management
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Head of Design
Michael Walton
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Kimbra Young
Technical Assistants
Kendaln Bishop
Laura Coleman
Fraser MacKinnon
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Greg Lamure
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Assisted by
Matthew Burgess
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Michelle Jamieson
Kathryn Kerr
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Nina Mueller
Dylan Mundy
Lee Summers
Heather Ruthig
Katelyn Vere
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Tracy Fulton
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Scenic Art

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

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Alternate
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Head Electrician
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Alternate
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WAREHOUSE

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ACTING COMPANY

ELIZABETH ADAMS

2022: Mistress Shore in Richard III and appears in All's Well That Ends Well. Stratford debut. Elsewhere: Annie in Mediations (Concord Theatricals). Jessica in Genesis Brunch Warfare, Grace in The Women Cannot Breathe (New Voices Festival); Zoey in False Start (Greenbox Theatre); Marina in Lover Lover (Subverting Something); Elise in Let's Talk About (Theatre Tonight/Canadian Stage). Film/TV: Charlie in The Price of Fitting In (Mar/Visa Entertainment/Neshama Productions); Olive in The Making of Me (Lucy Kid Pictures); Woman in Three Mirrors (Rita Ferrando x Angela Cabrera x Maggie Alpaugh); Margaret in From the Other Side (Anamorphic Productions/NASA CineSpace). Training: X University School of Performance; Birmingham Conservatory. Awards: 2018 Theatre Ontario Award, Armstrong Acting Studios; Tapeworthy’s Breakthrough Performance Award for Zoey in False Start. Instagram: @elisadams.

ANOUSHA ALAMIAN


SEAN ARBBUCKLE


PETER N. BAILEY

2022: Archbishop of Ely in Richard III, Doctor in All’s Well That Ends Well and assistant voice coach. Third season. Peter N. Bailey graduated from the Humber College Theatre Performance program in 2003. He is the voice coach at The Dirt Underneath Acting Space in Toronto and a co-creator of the Finding Your Voice webinar series. Peter’s acting credits include Other Side of the Game (Cahoots Theatre Co. and Oshidian Theatre), To Kill a Mockingbird, An Ideal Husband (Stratford Festival), Fences (Grand Theatre), Here Are the Fragments (The Theatre Centre), Sweet (Canadian Stage Company), A Few Good Men (Drayton Entertainment). Peter’s voice coaching credits include Stratford Festival, National Theatre School and Sheridan College. Peter is thrilled to be back at the Festival and dedicates this season to Granny, Mom, Aunt Cynthia, Marcia, Janet, Sandra, Shianne, Ebony, Venetia, Aliya, Kaylie, Laura, Roger, Shelby, Mike, Camilla, France, Sophia, Tessa and Molly aka Mollywood.

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Sean Arbbuckle
Peter N. Bailey
Nigel Bennett
WAYNE BEST
2022: King Edward IV, Christopher Unwin in Richard III and Latef in Al’s Wife That Ends Well 26th season. Stratford: Suffolk (Hamlet V), Deputy Governor (The Crucible), Fine Laurence (Romeo and Juliet), The Prophet (The Madonna of Chiatl), Antochus, Simondes (Pericles), Suryl (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), Cornio (The Winter’s Tale), Antonio (The Merchant of Venice), Casca (The Duchess of Malfi), Aquila (The Tempest), Hermione (Coriolanus (selected)). Elsewhere: Brutus (Julius Caesar), Antonio (The Tempest), Captain Keller, Kari (Heaven), Abbott (Inexperienced Island), Ose (Dedication of the Tree).Training: National Theatre School of Canada, Stage and Screen Academy.

MICHAEL BLAKE
2022: George, Duke of Clarence in Richard III and First Lord Dumasie in Al’s Wife That Ends Well Ninth season. Stratford: Merry Wives, Tempest, Coriolanus, Napolis Milionaro, Tartuffe, Macbeth, Al’s My Sons, Twelfth Night, King Lear, Romeo and Juliet, Three Musketeers, Merchant of Venice, Much Ado, Henry V, Othello. Elsewhere: Lincoln, Tophill/Underdog (Art’s Club), Beast Prince, Beauty and the Beast (Theatre Aquarius), MLK, Mountain Top (Theatre Kingston), Edward, King Lear (Theatre Calgary/Back on the Beach), Simba, The Lion King (Mirvish/Disl), Othello, Othello (Bard on the Beach), Clybourne Park (Cult), Mercato, Romeo and Juliet, Elf, Mother Courage, Nabauty, A Christmas Carol (NAC), Grattano/Morocco, Merchant of Venice (SITR), Mitch, Spelling Bee (Belfry Arts Club), Orlando, As You Like It (Speechpepper). Film/TV: Slumberland (Netflix), The Lost Symbol, Private Eyes, Extra, Eves, Muralogh, Mysteries, Degrazia. Training: National Theatre School of Canada, Soupepper Academy, St. Michael’s Choir School.

Breth Caribou
2022: Brefny Caribou in Little Women and appears in Al’s Wife That Ends Well Third season. Breth is a Creeslshish-settler performer and creator from Toronto. She holds an MFA in Acting from York University. With curiosity, patience and lots of humour, Breth focuses her attention on works surrounding identity and decolonizing, striving to evolve her artistic practice on the regular. She has worked across the country with notable companies and collectives including Theatre Kingston, Urban ink and Caravan Farm Theatre. Breth is also a co-creator of The Solitudes (Aluna Theatre), a collective-creation piece centered around the histories of eight ensemble members, inspired by the world of One Hundred Years of Solitude by Gabriel Garcia Marquez, which had its world premiere in January 2020. Most recently, Breth participated in Aluna Theatre’s Winter Artist Residency and Native Earth Performing Arts’ Animikii Creators Unit.

Ben Carlsson

Joella Chrichton
2022: Lycidas in Death and the King’s Horseman and Al’s Wife That Ends Well Stratford debut. Elsewhere: 18B4 - Phoenix Arts, Comedy Of Errors - Canadian Stage, Come Down From Up River - Theatre Orangeville. Film/TV: Becoming A Queen - Catlowgrove Entertainment, Coming Home To You - Super Channel, In The Dark - CW Training: York University’s Acting Conservatory. Awards: Nomination for Supporting Actress - Broadway World Award and My Entertainment World, 9-time Winner Toronto Queen of Carnival. Online: @joelacrickett. Et cetera: Joella dedicates this season to Solomon. Thanks for all the joy buddy xo.

Jon de Leon
2022: Actor/deirector in Richard III and Second Lord Dumasie in Al’s Wife That Ends Well Fourth season. Stratford: (selected) Dumasie in Love’s Labour’s Lost, Val Cutting in Bartholomew Fair, Curio in Twelfth Night, Elsewhere (selected): Credits include Ninoy in Every Letter Counts (Factory Theatre), Claudius in Hamlet (Driftwood Theatre), Father in The Boot (Theatre New Brunswick), Esca in Canadian Rap (Theatre Nidad). Film/TV: (selected): Featured roles in Lost Girl (Showcase), Rookie Blue (Global/ABC), Mary Kills People (Global), Star Trek: Discovery (Paramount), Departure (Global/Peacock), Downsizing (Mega Omaha Films Inc.). Currently playing Dr. Dennis Garcia on Coroner (CBC/CW). Training: Studied at Concordia University (Montreal). Birmingham Conservatory (Montreal). Birmingham Conservatory (Stratford). Online: Instagram: @jodeleon. Et cetera: Jon would like to dedicate this season to the memory of his teacher and mentor, Martha Henry.

Allison Edwards-Crewe
2022: Jo March in Little Women and Al’s Wife That Ends Well Stratford debut. Elsewhere: Serving Elizabeth (Western Canada Theatre), The Color Purple (Citadel and MTC), School Girls: Or the African Mean Girls Pay (Dobson and Nightwood Theatre), How Black Mothers Say I Love You (Factory Theatre), All Shook Up (Globe Theatre), Miss Bennet: Christmas at Pemberley (Citadel), Girls Like That (Tarragon Theatre), Do Kink in My Hair (Theatre Calgary and NAC), Dreamgirls (Grand Theatre), Film/TV: The Townsend’s Tale (MGKUSA), All Christmas Wishes (CinéFlix), Surviving Evil (CinéFlix), Black Actress (JungleWild). Audio Drama: Every Minute of Every Day (Factory Theatre), Liming (Expect Theatre). Training: Bachelor of Music Theatre Performance – Sheridan College. Awards: Dora Award and Toronto Critics Award for School Girls: Or the African Mean Girls Play. Et cetera: I am so grateful for my amazing family, friends and Monika Thomas for their ENDLESS love and support. @alllisonec.

Christo Graham
2022: Duke of Norfolk in Richard III and appears in Al’s Wife That Ends Well Stratford debut. Theatre: Zach in Ourshade (Canadian Stage), Isaac in Iocoon’s Eye (Unit 102 Actor’s Co), Jerry Lee Lewis in Million Dollar Quartet (Theatre Aquarius), Segal Centre, Citadel Theatre, Lee Piper in Jerusalem (Crown’s Theatre), Dave in Ring of Fire (Globe Theatre), Entertainment (SummerWorks Festival, Theatre Pasie Mural). Radio/Video/Recordings: Angel Cabrill in Margaret Atwood’s Angel Collected Massage Studio, Peter Fechter in Age of Minority (Busby Studio), seven self-produced albums including Turning (2019) and Graham’s General Store (2021), both available on We Are Busy Bodies’ label. Training: Bishop’s University, Birmingham Conservatory: Awards: 2013 Summer Workings Emerging Artist for Entertainment.

Jordin Hall
2022: Executioner #1, Sir Walter Herbert in Richard III and Bertram in Al’s Wife That Ends Well Fourth season. Stratford: Henry Vlll, The Crucible, The Neverending Story, An Ideal Husband, Julius Caesar, To Kill a Mockingbird. Elsewhere: (selected) Sailor’s Robin in Dave in Serving Elizabeth (Thousand Islands Playhouse), Enzo in The Neverending Story (NAC), Othello in Othello (Driftwood Theatre), Berenice in Love’s Labour’s Lost, Leontes in The Winter’s Tale (Dauntless City Theatre), Aaron in Titus Andronicus (Seven Siblings Theatre), Lysander and Robin Starveling in A Midsummer Night’s Dream (Humber River Shakespeare), Film/TV: The Kings of Canada (Cine), The Handmaid’s Tale ( Hulu), Molly (Discovery), She’s No Evil (Discovery D), Training: Birmingham Conservatory for Classical Theatre; Brock University (Performance Concentration). Et cetera: Love, peace, and SOULLLLLLLLLLLLLLL TRAIN.

Jessica B. Hill

Kim Horsman
2022: Eve, a servant, Citizen #3 in Richard III and Widow in Al’s Wife That Ends Well 10th season. Stratford: Duchess of Norfolk, Henry Vlll, Moria, The Neverending Story, Lady Montague, Romeo and Juliet, Constance, The Madonna of Chalet- lot, Marina, Peniche, Bianca, The Taming of the Shrew, Katherine, Henry V, Miss Hayden, The Relapse. Elsewhere: Canada and the UK including Juliet, Romeo and Juliet (Chesterfield Repertory, England), Caroline, Childhood/Infancy (King’s Head Theatre, London), Kate Hardcastle, She Stoops to Conquer (Arts Club Theatre); Lady Njo, Top Girls (Grand Theatre). Film/TV: Recently: Guillermo del Toro’s Cabinet of Curiosities; Believe Me: The Abduction of Lisa McVey (Arts Club Theatre); Lady Nijo, Roman Mysteries (Factory Theatre); The Relapse, Noughts + Crosses, (Canadian Screen), B=Y=W=O=R=E, How Black Mothers Say I Love You (Factory Theatre), All Shook Up (Globe Theatre), Miss Bennet: Christmas at Pemberley (Citadel), Girls Like That (Tarragon Theatre), Do Kink in My Hair (Theatre Calgary and NAC), Dreamgirls (Grand Theatre), Film/TV: The Townsend’s Tale (MGKUSA), All Christmas Wishes (CinéFlix), Surviving Evil (CinéFlix), Black Actress (JungleWild). Audio Drama: Every Minute of Every Day (Factory Theatre), Liming (Expect Theatre). Training: Bachelor of Music Theatre Performance – Sheridan College. Awards: Dora Award and Toronto Critics Award for School Girls; Or the African Mean Girls Play. Et cetera: I am so grateful for my amazing family, friends and Monika Thomas for their ENDLESS love and support. @alllisonec.
DANIEL KRMPOTIC
Birmingham Conservatory, 2018/19
2022: Marrow of Dorset in Richard III appears in All’s Well That Ends Well. Third season: Stratford: Carl in The Front Page, Hamlet (STT); Three Tall Women; Othello and Merry Wives of Windsor. Elsewhere (selected): David in In Transit (Soulpepper Academy), Carl Vaughan in The Entanglements (Soulpepper Academy), and Romeo in Romeo & Juliet (Birmingham Conservatory). TV/Film: Young Bertram in Abbotstown (independent feature film). Training: Soulpepper Academy, Birmingham Conservatory, Ryerson Theatre School, Strasberg Method Intensive (Tony Greco, L.A.), Advanced Shakespeare (Kristin Linklater, Scotland), Michael Chekhov Europe (Croatia).
Et cetera: Daniel is excited to be back on stage and honoured to perform at the new Tom Patterson Theatre!

DEVIN MacKINNON
Birmingham Conservatory, 2017

JONATHAN MASON (he/him)
Birmingham Conservatory, 2019/21

HILARY MCCORMACK
Birmingham Conservatory, 2018

SEANA MCKENNA
Birmingham Conservatory, 2018
2022: Queen Margaret in Richard III and Countess of Rossillion in All’s Well That Ends Well. 29th season. Ms McKenna is thrilled to be in the new Tom Patterson Theatre’s inaugural company. At the old TPT, she spoke her first professional Shakespeare as Helena in 1982, and took the theatre’s last bow as the Madwoman of Chaillot. She worked with both her husband Miles and son Callan Potter there. Her TPT roles include Richard III, Medea, Mother Courage, Queen Elizabeth I, Queen Margaret, Phèdre, Constance, Hannah Jelkes, Lady Torrance, Andromache, Klytemnestra, Fraulein Doctor Mathilde von Zahnd, Elia Rentheim and Anne Driver in Good Mother. Recently, she directed the première of The Wonder of it All (Here for Now Theatre/Lighthouse Theatre). Her last stage appearances were in the première of Yago (Tarragon), The Penelopeiad (Grand) and as Shylock in The Merchant of Venice (The Shakespeare Company). In 2019, she was invested into the Order of Canada.

CHANAKYA MUKHERJEE
Birmingham Conservatory, 2022/23

IRENE POOLE
Birmingham Conservatory, 2019/21
2022: Marmee in Little Women and First Soldier in All’s Well That Ends Well. Ninth season. Stratford: Veronica St. Pierre understudy in The Rez Sisters, Queen Katherine in Henry VIII, Catalonia in Mother’s Daughter, Jean Louise Finch in To Kill a Mockingbird, Cassius in Julius Caesar, Breath of Kings, Kate in The Little Years, Katharina in The Taming of the Shrew, Olga in Three Sisters. Elsewhere: Happy Place, The Gigil Concert (Soulpepper). How Do I Love Thee? (Canadian Rep); The Baxeltire Masterpiece, The Little Years (Tarragon Theatre), Manon, Sandra and the Virgin Mary (Buddies in Bad Times); Escape from Happiness, Better Living, The Glace Bay Miners’ Museum (Factory Theatre), Age of Arousal (Al P); Film/TV: Frankie Drake (CBC), Indian Horse (Elevation Pictures), Cardinal. Roman, Murdoch Mysteries, Republic of Doyle, Carrie, Carrie (MGM), Breakout Kings. Awards: Dora Awards for The Little Years, The Last Days of Judas Iscariot, the Leisure Society.

SEPEHR REYBOD
Birmingham Conservatory, 2022

TYLER RIVE
Birmingham Conservatory, 2022/23
2022: Understudy in Richard III and All’s Well That Ends Well. Stratford debut. Tyler was coaxed into acting by his Grade Eight English teacher and has not yet found a way to stop. Selected credits include: The Cop in Blind Date (Charing Cross Theatre and Edinburgh Fringe), Ash in Evil Dead: The Musical, Officer Lockstock in Urinetown: The Musical, Padraic in The Lieutenant of Inishmore (Ground Zero Theatre/Hit & Myth Productions), Lea in The Mystery of Evelyn Strange (Vertigo Mystery Theatre), The Hero in Iraq and Bock (Ghost River Theatre), Little John in Robin Hood (Alberta Theatre Projects), The Man in Laughing Wild, Puck in A Midsummer Night’s Dream, Mercutio in Romeo and Juliet (Saraph Theatre Company), Malcolm in Little Malcolm and His Struggle Against the Eunuchs (Dark Forest Theatre).
ANDRÉ SILLS  
2002: Duke of Buckingham in Richard III and Lavatch in All’s Well That Ends Well. Eighth season. **Stratford: The Tempest, Coriolanus, Napoli Millionario, etc.**  
Elsewhere: Recently made his directorial debut with Brandon Jacobs-Jenkins’s Gloria (ARC/Crow’s); Julius Caesar (Crow/Teatrin); Glass Menagerie, Sex, An Octofool; “Master Harold… and the Boys (Shaw Festival and Obsidian Theatre); Kim’s Convenience national tour (Souppepper); Shakespeare’s Nigga, Ruined (Obsidian Theatre); Intimate Apparel (Alberta Theatre Projects, The Grand); Othello, Radio Golf (St. Louis Black Repertory Company).  
Training: Birmingham Conservatory, George Brown Theatre School. Awards: My Entertainment World Critics Pick Award — Best Leading Actor, An Octofool; Toronto Theatre Critics Award and Dora Award — Best Leading Actor.  
“Master Harold… and the Boys.  
Animation: Summer Memories. Online: Check out his new web series on YouTube called Private Idiots. Twitter: @andrels373. Instagram: @dre373.

RYLAN WILKIE (he/him)  
**Elsewhere:** Lion in Winter (Grand); Am I Not King? (Zone 41); Enron (Theatre Calgary); Beyond the Form Show (Blyth); The Story (Theatre Columbus); Macbeth, Mother Courage (Caravan Farm); A Doll’s House (Globe); East of Berlin; The December Man, Around the World in 80 Days, Shakespeare’s Dog (ATP). **Film/TV:** Wilfrid, Charity, Homefront, Blue Smoke, The Secret of the Nutcracker. **See This Movie:** Training: NT5. Awards: Stratford’s John Hirsch Award, Betty Mitchell Award for Vincent in Brinton.  
**Et cetera:** Much love to Krystin, Anna and my family. Online: Instagram @wilkeyryan.

LINDSAY WU (she/her)  
2022: Amy March in Little Women and appears in All’s Well That Ends Well. Stratford debut. **Elsewhere:** Manzy, Between A Week and a Hot Pot (Cahoots, workshop); Kitty, WILDWOMAN (Souppepper, workshop); Penny, Last Sunrise (Factory); Thesu/Karmyne, Armadillos (Factory, workshop); Child 2/Whisper 4, Beneath the Bed (Toronto Fringe); Elvira, Blithe Spirit (Theatre Erindale). **Film/TV:** Mani Pedi (short film), Coming Distractions (web series), Grand Army (Netflix). **Training:** Theatre and Drama Studies at University of Toronto and Sheridan College.

MICHELLE BOHN (she/her)  
2022: Designer of All’s Well That Ends Well and costume designer of Hamlet. Sixth season. **Stratford: I Am William (co-designer), HMS Pinafore (associate costume designer), Off-Broadway:** Costume designer: A Four-Letter Word (Classic Stage Company).  
**Designer:** Richard III, King Lear, Macbeth (New York Classical Theatre), Orpheus (Next Wave Festival). **Off-Off-Broadway:** Costume designer: Displaced Wedding (New Worlds Theatre). **Selected Regional:** Designer: Could I Have This Dance? (Rebecca Cohn auditionum), Pleasureville (The Guild).  
**Costume designer:** Jukebox Hero (Mivris); More for Measure (Canadian Stage); Theory (Tarragon); The Nether, Between Riverside & Crazy (Coal Mine), The New Canadian Curling Club (Blyth Festival), Amadeus, The Gamblers (Talk is Free), The Lieutenant of Inishmore, Kimberly Akimbo (SouthernRep), Coriolanus, Henry V (Shakespeare Festival at Tulane).  
**Film/TV:** Costume designer: Save Me, For the Record (CBC Gem); NOLA, The Red Thunder (short); Good Sister (short). **Training:** University of Missouri — Kansas City, Concordia University. Online: michellebohndesign.com.

MEGAN CALLAN (she/her)  
2022: Production stage manager of the Tom Patterson Theatre. 22nd season. **Stratford:** In Meghan’s 20+ seasons, she has served as production stage manager at all of the Festival’s stages including the Tom Patterson Theatre Canopy (2021). She has worked on Paradise Lost, The Virgin Trial, The Tempest (2010), A Little Night Music, The Physicists, Jesus Christ Superstar and Tommy, among others.  
**Training:** Meghan holds a Bachelor of Fine Arts in Theatre Production from York University. **Elsewhere:** Meghan has most recently stage-managed Light at Tarragon Theatre; and The Goat, or Who Is Sylvia, and The Virgin Trial at Soulpepper Theatre. She has worked at the National Arts Centre, Citadel Theatre, toured New Brunswick with TNB, and stage-managed car and industrial trade shows and concerts. Respect and love to Beatrice, Ella & Peter.

LILY CARDIFF (she/her)  
2022: Apprentice stage manager of All’s Well That Ends Well. Third season. **Stratford:** Apprentice stage manager, A Midsummer Night’s Dream. **Elsewhere:** Stage manager of Adam’s Unplugged Puppet Party (The Puckling Puppets Co.), This Is How We Live (Frantic Assembly and Ryerson School of Performance), The ‘94 Club (Crave Productions), The Women (Ryerson School of Performance) and Folks Like Us (Victoria Playhouse Petrolia). Approach stage manager of Light (Tarragon Theatre), A Christmas Carol (Sudbury Theatre Center), Come Down From Up River (Theatre Orangeville) and Driving Miss Daisy (Victoria Playhouse Petrolia). **Training:** BFA with Honours in Performance Production and Design, Ryerson School of Performance.  
**Et cetera:** Lily is so proud to be back at the Stratford Festival and would like to thank her family, friends and professors for all their love and support!

KARLIE CHRISTIE  
2022: Assistant designer of All’s Well That Ends Well. Stratford debut. **Elsewhere:** Production designer for Kompany Family Theatre (Welcome Hamster, Jingle Deer Finds Holiday Spirit); lighting designer for Thousand Faces Festival (Ukrainian Tornado); assistant set and costume designer for St. Albert’s Children’s Theatre (2015-2020); set designer for Fort Steele (Scribner’s Spectacular Voudeville); lighting designer for Walterdale Theatre (New Works Festival of 2018); costume designer for Get Off the Stage (Titana Bowa: How to Succeed in Hollywood); costume designer for Phoenix Tale Productions (Beauty and the Beast Jr.); assistant set decorator on the film Before I Change My Mind; scenic painter for 1/L’Un Theame (Pics); **Training:** BFA Theatre Design (University of Alberta), Technical Theatre Diploma (MacEwan University), Diploma of Makeup Artistry and Special FX (John Casablanca’s Institute). Online: @KChristieDesigns.

JENNIFER DZIALOSZYNSKI (she/her)  
2022: Assistant light director for Hamlet. Richard III. Little Women, All’s Well That Ends Well. Stratford debut. **Elsewhere:** Is God Is (Canadian Stage/Obsidian/Necessary Angel), Three Women of Swetwy, Toytoe, Girls Like That (Tarragon), The Nether (Coal Mine/Studio 180), Poison (Coal Mine), Hello Bertha. Talk To Me Like The Rain And Let Me Listen, Rocco, Lithuanian (Shaw Festival), Boeing, Boeing, Perfect Wedding (Magnus Theatre) Mocbric, Romeo and Juliet, Taming of the Shrew/Shakespeare Bash’d. **Selected Film/TV:** SkyMed (CBC), Let It Snow (Netflix), Shut Up Short, Dark Matter (Syfy), XIII The Series (Showcase). **Training:** Ryerson University. **Awards:** My Entertainment World Award for Hamlet and many nominations, Dora Award Nomination for Kidnertransport.  
**Et cetera:** Jenn is also an actor and voice performer and is grateful to have performed on stages across kanata (Canada).

ARTISTIC COMPANY

MICHELLE BOHN  
MEGAN CALLAN  
LILY CARDIFF  
KARLIE CHRISTIE  
JENNIFER DZIALOSZYNSKI  

ACTING COMPANY

ANDRÉ SILLS  
RYLAN WILKIE  
LINDSAY WU

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20
ADRIENNE GOULD (she/her)

2002: Choreographer of All’s Well That Ends Well and The Mixer and movement coach. 15th season. Adrienne Gould began her journey in 2000 as an actor with the Stratford Festival. Over 10 seasons, some of her roles have included Ophelia, Miranda (with William Hurt), Bianca in The Taming of the Shrew, Yasmin in Pentecost, Hero in Much Ado About Nothing, Regina in Ghosts (with Martha Henry), Phoebe in As You Like It and Jessica in The Merchant of Venice. In the last six years at the Festival, she has been teaching with the Birmingham Conservatory. She was the assistant choreographer for Shakespeare in Love and the movement director for Timon of Athens and The Crucible. Adrienne is a graduate of the North Carolina School of the Arts and the Birmingham Conservatory. She is so happy to be this year’s choreographer and coaching movement.

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), Sindibad, I Call Myself Process (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. Affiliation: Member of ADC659. Other: Louise is within seven of Shakespearee achieving her desire to light the entire Shakespearean canon.

SAM HALE

2022: Stage manager of All’s Well That Ends Well and Death and the King’s Horseman. Third season. Stratford: Little Shop of Horrors. Elsewhere: The Home Project, Casimir and Caroline, The Wolves, Lomang... 52 Pick-Up, The Glass Menagerie (The Howland Company), Mo Raineys’ Black Bottom, Picture This, Portumne, Riverboat (Soulpepper), Mr. Burns (Outside the March), Disgraced (Mirvish/Citadel/Hope & Hell), The Judas Kiss, Hedwig and the Angry Inch, Into The Woods (Talk is Free), Fair for Dance North (FFDN/TO Live), The Realistic Joneses, An Enemy of the People (Tarragon), Body Politic (Buddies in Bad Times/melonTree Creations), The 39 Steps (3P Productions), My Fair Lady (Capitol Theatre), Here on the Battlefield, Hildi’s Yard, Aunt Agnes for Christmas (Festival Theatre). Sam has also worked for dance in Canada, University of Toronto, TIFF and Hot Docs. Et cetera: Sam would like to thank his friends, family, mentors andNick for all their love and support.

MICHAEL HART (he/him)

2002: Stage Manager of All’s Well That Ends Well, 26th season. Stratford: Why We Tell the Story, Little Shop of Horrors, The Rocky Horror Show, Timon of Athens, The Madwoman of Chaillot, The Adventures of Pecilices, Blithe Spirit, Hay Fever, The Misanthrope, The Tempest starring Christopher Plummer, The Importance of Being Earnest, King Lear, The Taming of the Shrew, The Duchess of Malfi, Fallen Angels, High-Gravel-Blind, Eternal Hydra, The Swanline Trilogy. Theatre Credits (selected): Heissenberg, Liv Stein (Canadian Stage), Constellations (Centaur/Canadian Stage); Body Politic (Buddies); The Death Of The King (Modern Times); The Winter’s Tale (Groundling); Bombay Black (Factory), Manon, Sandra and the Virgin Mary (Pleasades); Saint Carmen of The Main (NAC/Canadian Stage), Romeo and Juliet (NAC); Mother Courage and Her Children (NAC/MTC); Real Live Girl (MTC); Fully Committed, Silence, Einstein’s Gift (Grand Theatre); Wit (Centaur); Hamlet (Neptune).

CHRISTIAN HOROSZCZAK (he/him)

2002: Assistant lighting designer of Richard III, All’s Well That Ends Well and Death and the King’s Horseman. Second season. Stratford: Assistant lighting designer of Three Tall Women, R + J, Why We Tell the Story, You Can’t Stop the Beat, Play On! and Freedom. Elsewhere: Lighting design for All the Sex I’ve Ever Had (Mamalian Diving Reflex, Tokyo, Kyoto and Seoul), Sex, Drugs and Criminality (Mamalian Diving Reflex; Rigal), Bunk #7 (Raven Collective), Entrance (Ukandaa), I Love You Returns (Qaggiavut/Baffin Centre). Assistant lighting design for Fool for Dance North. Training: National Theatre School, Baffin Centre, Queen’s University. Et cetera: Much love and endless gratitude to Mom, Dad and Ryan.

FRANK INCER

2022: Assistant sound designer of Richard III, All’s Well That Ends Well and The Mixer. Stratford debut. Recent credits: Sound design. The Unbounded ForWhat Collective, upcoming 2022; Chemical Valley Project Broadleaf Theatre, Associate, 2019; Sound design assistant: Towards Youth: A Play on Radical Hope (Project: Humanity, 2019). Audio technician: White Girls in Moccasins (Buddies in Bad Times Theatre, 2022); Rhubarb Fest (Buddies in Bad Times Theatre, 2022).

DAMON BRADLEY JANG (he/him)

2022: Assistant director of All’s Well That Ends Well. Stratford debut. Elsewhere: Co-artistic/marketing director: Fabulist Theatre, Vancouver, BC. Director: Once On This Island (and associate choreographer), Dracula, Songs for a New World (co-director/choreographer) (Fabulist Theatre); Ripe (IJC Players Club), Everybody Loves Dick (OR Festival), Quantum Entanglement (Burloak New Stages Festival), Cinderella: Broadway Edition, Oliver! (Byrne Creek Theatre). Associate director/choreographer: The Christmas Musical (Squair Holiday Lights); Into the Woods (North Shore Light Opera). Assistant director: Benedight Sprinthill (Arts Club), Spanning You Home (Spinners Collective). Choreographer: Little Shop of Horrors (Vagabond Players), As You Like It (Bard in the Valley). Actor, West Side Story, Sings in the Rain (Theatre Under The Stars), Thoroughly Modern Millie (Gateway Theatre), Flower Drum Song (Vancouver Asian Canadian Theatre), A Midsummer Night’s Dream, The Trojan Women (CapU), Lover Lovahl! Compassion! (Ghostlight), The Threepenny Opera (Theatre In The Raw). Training: Capilano University, Birmingham Conservatory. Online: @DamonJang; fabulisttheatre.ca.

JULIA NISH-LAPIDUS (she/her)


CORINNE RICHARDS


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 Paradise, 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.
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:

- Elizabeth Adams 2022/23
- Celia Aloma 2022/23
- Don Chameroy 2003
- Dhansik Kumar Chinniah 2022
- Paul de Jong 2000 (co-head of coaching)
- Jon de Leon 2007/08
- Ijeoma Emesowum 2015/16
- Martha Farrell 2004 (coach)
- Eva Foote 2019/2021
- Christo Graham 2022/23
- Adrienne Gould 2002 (movement coach)
- Jordin Hall 2017/18
- Jessica B. Hill 2014/15
- Andrew Iles 2017/18
- Damon Bradley Jang 2022/23
- Alexia Lainfiesta 2017
- Zack Russell 2012/13
- Wahsonti:io Kirby 2022/23
- Emilio Vieira 2015/16
- Andrea Rankin 2018
- Tyrone Savage 2010/11
- Thomas Olajide 2014 (associate artist)
- Amaka Umeh 2019/21
- Jonathan Mason 2019/21
- Jamie Mac 2013/14
- Liisa Dessureault 2007/08
- Rebecca Northan 2002 (movement coach)
- Jon de Leon 2007/08
- Kendra C. MacKinnon 1999 (co-head of coaching)
- ANDREW SILLS 2005
- REBECCA CUDDY 2005
- EMILIO VIEIRA 2015/16
- JORDAN HALL 2017/18
- JORDAN HALL 2017/18
- EMILIO VIEIRA 2015/16
- JORDAN HALL 2017/18

THE LANGHAM DIRECTORS’ WORKSHOP

Led by Langham Workshop alumna 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 leerson
- Coleen Shirin MacPherson
- Zoe Marsland

Alumni this season:
- Jessica Carmichael
- Esther Jun
- Peter Paszk
- Zack Russell

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.
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

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

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STRATFORD DIRECT BUS

Luxury coach service between Downtown Toronto and our theatres

**TORONTO RETURN $29**

Available on performance days throughout the season, with some exceptions

**SUNDAYS, TUESDAYS TO THURSDAYS**

<table>
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<tr>
<th>DEPARTS TORONTO</th>
<th>STRATFORD PICKUP BEGINS</th>
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<td>10 a.m.</td>
<td>5 p.m.</td>
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**FRIDAYS AND SATURDAYS**

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<tr>
<th>DEPARTS TORONTO</th>
<th>STRATFORD PICKUP BEGINS</th>
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<td>10 a.m. and 3 p.m.</td>
<td>5 p.m. and 11 p.m.</td>
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Departs from downtown Toronto at the InterContinental Toronto Centre.

stratfordfestival.ca/Bus

Stratford Direct is generously supported by The William and Nona Heaslip Foundation and by the R. Howard Webster Foundation.

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STRATFORD SHAKESPEAREAN FESTIVAL OF CANADA – 2022

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The Stratford Festival would like to thank both the Government of Canada and the Government of Ontario, which each contributed $20 million to this project.

A SALUTE TO OUR DONORS

The Stratford Festival truly appreciates the generosity and outstanding commitment of all of our donors. Gifts made by these extraordinary individuals, corporations and foundations continue to guarantee the excellence that patrons have come to expect from the Festival over the past 70 seasons.

WITH SINCEREST APPRECIATION

We truly appreciate the many individuals and foundations who support the Stratford Festival, 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.

*Gifts received through the Festival of America

A CAMPAIGN FOR THE NEW TOM PATTERSON THEATRE

PLEDGES AND GIFTS IN SUPPORT OF DESIGNATED ANNUAL PROJECTS FOR 2022

We are so grateful for the generous donors who are supporting the funding priorities of the Stratford Festival’s 70th season - a year of “New Beginnings.”

Committed received by March 15, 2022.

*Gifts received through the Festival of America

$20 Million +
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THE SPIRIT OF THE TENT

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THE STRATFORD FESTIVAL

PHOTOGRAPHY BY ANN BAGGLEY

The Stratford Festival would like to thank both the Government of Canada and the Government of Ontario, which each contributed $20 million to this project.
THE PROSPERO SOCIETY

Members of The Prospero Society have contributed to the Stratford Festival's page-to-stage mission through leadership gifts and ongoing support. These gifts have helped to ensure the Festival's ability to bring live theatre to the stage and into your heart. We are grateful to all of our members, past and present, for their generous support.

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CONGRATULATIONS TO OUR ALUMNI

Including Antoni Cimolino, Artistic Director
And to all our graduates and past students at the festival this season, including:

Ijomma Emenowo
Andrew Iles
Joshua Quinlan
Mike Shara

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 other actors and 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 break. Please follow the directions of ushers at all times.

FIRST AID

We take patron health and safety seriously. Any member of our team will coordinate first-aid assistance if you require it. Automated external defibrillators (AEDs) are available at all our venues.

IN CASE OF EMERGENCY

In case of 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.

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