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PRODUCTION SUPPORT FOR RICHARD III IS GENEROUSLY PROVIDED BY THE JENTES FAMILY, BY DR. M. L. MYERS, BY MARTIE & BOB SACHS, BY THE WESTAWAY CHARITABLE FOUNDATION AND BY CATHERINE & DAVID WILKES.

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, Moliere'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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Stephen Price, an uptown producer who is threatened by the success of the other production. The African Company’s competitive and enduring desire to express its own artistic voice is challenged by racism, privilege, and the cultural bias embedded in Shakespeare.

Presented in collaboration with Shakespeare BASh’d.

LESSONS IN TEMPERAMENT

Thursday and Friday, October 20 and 21, 8 – 10 p.m.; Saturday, October 22, 5:30 – 7:30 p.m.
Lazaridis Hall, Tom Patterson Theatre | From $21

Outside the March presents the story of four neurodiverse brothers, told through the art and science of piano-tuning. It is impossible to tune a piano perfectly – something that theatre-maker/piano tuner James Smith knows all too well. Through his tuning, he’s discovered the perfect metaphor through which to process the mental complexities that exist within his family: OCD, autism, bipolar disorder, and schizophrenia. In the piece, James shares the story of his family, while getting the piano in front of him beautifully and imperfectly in tune.

CELEBRATED SPEAKER: SALMAN RUSHDIE

Saturday, October 22, 10:30 a.m. – noon | Avon Theatre | From $37

From the plays of Shakespeare and Molière to the novels of today, the telling of stories reveals a fundamental human need: to seek essential truths about our shared experience through the exercise of the creative imagination. Award-winning author Salman Rushdie examines and celebrates that creativity, that which to process the mental complexities that exist within his family: OCD, autism, bipolar disorder, and schizophrenia. In the piece, James shares the story of his family, while getting the piano in front of him beautifully and imperfectly in tune.

Check online for details and for a schedule of events.

STRATFORDFESTIVAL.CA/FORUM

The recovery, ten years ago, of Richard III’s skeletal remains under a parking lot in Leicester was as illuminating as it was surprising. The search was undertaken by Philippa Langley, a leading member of a society dedicated to the rehabilitation of the king’s reputation. Incredibly, his skeleton was found under a large letter R, painted on the tarmac.

What did we learn from his bones? Quite a few things – among them, the degree of his deformation, a scoliosis of the spine that would not likely impact his ability to walk but would pose other challenges. We also learned that the blow that killed him came from behind.

From his first moments on stage, Shakespeare’s Richard describes in detail his deformity and thereby reveals the profound intensity of his self-loathing. Yet as a warrior he is extremely accomplished. His deformity does not stop him from becoming the single most important contributor to the good fortune of his brother Edward IV. If England is enjoying a glorious summer, Richard is the son of York who helped make it possible.

Perhaps what is most disabling to him are the attitudes, prejudices and assumptions of those around him. He is insulted, underestimated and marginalized. And so he finds ways to use those prejudices to his advantage. His rivals are certain that he cannot have achieved his own success nor will ever be able to wield power on his own. Consequently, they believe that he can be used for their own purposes. His rise is enabled by those who are driven by their own ambitions. Richard plays along with their plans and then upends their narratives. By becoming king, he proves them all wrong.

Ultimately it is not Richard’s body that causes his evil but his mind’s deliberate decision to use evil means for his own ends. In Henry VI, Part 3 he tells us as much:

“Then, since the heavens have shaped my body so, Let hell make crook’d my mind to answer it.”

The death blow coming from behind is at one with the play’s theme of betrayal and duplicity. The idea of a heroic battle between Richmond and Richard is unsupported by either history or science. Shakespeare would have suspected as much. Still, if he wanted to stay out of jail, he could not malign Elizabeth’s grandfather.

At the time the play was written, in 1592, Richard had been the target of more than a century of demonization and government propaganda. The Tudor claim to the throne was negligible and certainly much less convincing than that of Richard or even the Duke of Buckingham. For the Tudors to succeed, Richard had to be portrayed as a monster.

And while possible responsibility for the death of his nephews was not a good look for Richard, the Tudors put him to shame with years of unlawful executions. Some of that carnage must be attributed to the religious wars that arose from the Reformation. But much of it was to eliminate political enemies, including children. Other victims simply had the bad luck of marrying Henry VIII.

If Shakespeare knew that the government-approved portrayal of Richard was fake news, he managed to create one of the greatest smear jobs in history. For four hundred years this play has defined King Richard III in the popular imagination. Shakespeare, perhaps with ultimate irony, wrote a character who is himself a master manipulator, a playwright who creates scenarios that ensnare and an actor who can convince others of lies by selective use of the truth.

In the play, Richard comes to power in a rigged election. Through murder and a false-flag operation, he creates fear of civil war. He then takes advantage of the citizens’ desire for peace and security to win their support. It is a template that has been used by dictators for centuries. He becomes a tyrant. Opponents are labelled traitors. Opposition is silenced. War becomes the first, not the last, resort.

But somehow the voice of dissent is heard. As Shakespeare wrote in another play, “truth will out.”

The historical Richard, like Shakespeare’s tyrant, was defeated and killed. But he was replaced by a much more sophisticated police state, under regimes that were more cruel and more effective at political manipulation. The text of Richard III is an example of that manipulation. Yet it is also a subversive indictment of tyranny, revealing the tricks used to deceive and manipulate.

So when we discovered the remains of Richard’s brutalized body dumped into a pit, we found something also very beautiful. We found clues to a truth and a story of humanity’s vulnerability that resonates today perhaps more than ever.
Richard, Duke of Gloucester, contemplates his prospects now that a period of civil war in England ("the winter of our discontent") has ended with the victory of his faction, the House of York; the murder of the former king, Henry VI, at Richard’s own hands; and the ascent to the throne of Richard’s eldest brother, Edward IV ("this son of York"). Richard, anticipating the sickly Edward’s early demise, is already plotting to eliminate all those who stand between himself and the crown.

He begins with his other brother, George, Duke of Clarence, whom he contrives to have imprisoned and then murdered. Meanwhile, he uses different means to neutralize a bitter enemy: Lady Anne, widowed daughter-in-law of the murdered King Henry. Interrupting Henry’s funeral procession, he uses his extraordinary powers of persuasion not only to win the lady over but subsequently to marry her.

When Edward dies, Richard removes the deceased monarch’s two young sons and heirs to the Tower of London, ostensibly for their protection. In his capacity as Lord Protector, he executes several other potential threats on trumped-up charges of treason. Meanwhile, his confederate the Duke of Buckingham has orchestrated a campaign of lies, alleging the illegitimacy of the princes in the Tower. When Richard is offered the crown instead, he accepts it with a great show of reluctance.

Richard’s next step will be to murder the young princes – but even as he works to consolidate his power, it begins to slip away from him, as his ruthlessness alienates all around him, including those he has relied on most.
Richard becomes king, and since he has been the most vital character in the play we may expect him to bring new life and energy into this exhausted world. But the skill and confidence that brought him to the throne are used up. He gives confused instructions to his followers, and before his final battle he is fussy and anxious, questioning his officers, wanting to know what they’re thinking. And as England is haunted by the past, so too is Richard. Wooing Anne, he brazenly admits that he killed her husband and makes it part of his argument: he did it in order to get her a better husband – himself. In the second half of the play Anne is dead – typically, offstage in unknown circumstances – and Richard wants to marry his niece Elisabeth. He needs the consent of her mother, his brother Edward’s widow, Queen Elizabeth, and the result is a replay of his wooing of Anne, with a difference. She rebuffs his arguments point by point, and she never lets him forget that he has just murdered her sons. Having succeeded with Anne, Richard fails with Elisabeth; his past has caught up with him.

And it catches up with him quite literally in the nightmare before his final battle, as the ghosts of his victims return to haunt him. The soliloquy that follows is the reverse of his soliloquy that began the play. There he declared confidently, “I am determined to prove a villain.” Now he tries to escape his role and finds himself trapped in it: “I am a villain. Yet I lie, I am not. / Fool, of thyself speak well. Fool, do not flatter.” Richard, who has fooled so many others, tries to fool himself, and fails.

We may think that Henry Tudor, Earl of Richmond, coming from over the sea to kill the demon king, would bring healing to this corrupt and exhausted world. That is certainly the surface impression. But Shakespeare, being Shakespeare, makes us wonder if we should think again. While in the final moments of the play Richmond proclaims a new order of peace, that was what Richard did at the beginning; and we know how that turned out. Richmond’s final words include a warning to the audience to beware of traitors (unnamed, but we may fill in the blanks) who could return England to the violence of the past. The winter of England’s discontent may not be over after all. And as we contemplate this image of a past in which lies are political weapons and human lives are expendable, England’s winter of discontent looks not unlike our own.

Alexander Leggatt is a professor emeritus of English at University College, University of Toronto.

“Now is the winter of our discontent / Made glorioussummer by this son of York.” The play’s opening words proclaim an end of war and the beginning of a new age of peace under Edward IV, and when a play begins with a statement like this we brace ourselves for three hours of mayhem. The trouble begins a few lines later, with two words: “But I.”

The speaker is Richard of Gloucester. His deformity sets him apart, putting him in opposition to the world he has just described. While the chief activity of the court seems to be flirtation, he cannot “prove a lover” and so he casts himself in a role he can play: “I am determined to prove a villain.”

Far from presiding over a new age of peace, his brother Clarence, lies that lead to Clarence’s death. Then the man who cannot prove a lover plays a love scene, courting Lady Anne, whose husband he killed, and winning her. But this is a parody of a love scene, in which the seducer acts out of contempt for his victim, telling the audience in the end, “I’ll have her, but I will not keep her long.”

Here and elsewhere Richard takes the audience into his confidence, outlining his plans and sharing mischievous jokes with us. Yet as other characters who think they know Richard are fatally mistaken, the audience is less in his confidence than we might think. He wants Anne not for love but for “another secret close intent.” He never tells us what that is. His wooing of Anne is the first time we see him win someone over; it is also the last. He acquires new allies: Buckingham, Catesby, Ratcliffe, Lovell. How did that happen? We never know. As we follow Richard’s progress we may think we know what is going on; but in this world of intrigue and double-dealing there are things even the audience does not know.

Far from presiding over a new age of peace, Edward IV, “this son of York,” is dying, and his death leaves a power vacuum. While in the three Henry VI plays that precede Richard III, power changes hands in a series of battle scenes, with plenty of onstage killings, in Richard III there is one battle and most of the deaths happen offstage. Instead we have a world of intrigue: private conversations, insinuations, rumours. Buckingham tries to win popular support for Richard’s kingship; his first attempt falls flat, and the second one involves a deception so ridiculous only the city authorities of London are fooled by it. The real decisions are made in back rooms. And many of those decisions are fatal to those who have picked the wrong side. The court, which Richard imagined as given over to light flirtation, personified by a courtier who “capers nimbly in a lady’s chamber / To the lascivious pleasing of a lute,” is as dangerous as any battlefield, and the body count mounts alarmingly.

This is also a world haunted by a dead past. The soliloquy that follows is the reverse of the one in the final moments of the play Richmond proclaims a new order of peace, that was
By 1595, Shakespeare was back in love, jealousy and mortality. He also began writing the Sonnets, a series of 154 complex long narrative poems. Shakespeare turned his attention instead to 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 between birth and baptism would have been unknown, but there is a record of his baptism at Stratford's Holy Trinity Church 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.

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.

This production is dedicated to the memory of the great Martha Henry, actor, director, teacher, mentor, and to the memory of esteemed playwright John Murrell, whose play Teaching Shakespeare was written for Martha and produced here in 2013.

THE YORK FAMILY
King Edward IV
Wayne Best
George, Duke of Clarence
Michael Blake
Richard, Duke of Gloucester (later Richard III)
Colm Feore
Duchess of York
Diana Leblanc

THE WOODVILLE FAMILY
Queen Elizabeth
Lucy Peacock
Princess Elizabeth
Hannah Wigglesworth
Prince Edward (alternating)
Chase Oudshoorn
Ezra Wreford
Duke of York (alternating)
Dominic Moody
Bram Watson
Marquis of Dorset
Daniel Krmpotic
Lord Grey
Chanakya Mukherjee
Earl Rivers
Sean Arbuckle

THE ARISTOCRACY
Queen Margaret
Seana McKenna
Duke of Buckingham
André Sills
Lord Stanley (Earl of Derby)
David Collins

RICHMOND'S PARTY
Henry Tudor, Earl of Richmond
Jane Tyrrell
Hilary McCormack
Duke of Norfolk
Christo Graham

RICHMOND'S PARTY
Sir James Blunt
Anousha Alamian
Sir Walter Herbert
Jordin Hall

THE CAST
George Stanley
Eve, a servant
Sepehr Reybod
Kim Horsman
Lord William Hastings
Bek Lloyd
Ben Carlson
Citizen #1
Lady Anne
Citizen #2
Jessica B. Hill
Lisa Nasson
Archbishop of Ely
Citizen #3
Peter N. Bailey
Kim Horsman

EXECUTIONERS
Executioner #1
Dighton
Anousha Alamian

EXECUTIONERS
Executioner #2
Jon de Leon

MESSAGERS
Messengers
Jon de Leon
Lisa Nasson

GUARDS
Guards, Monks, Servants,
Soldiers, Citizens, Priests
Elizabeth Adams, Anousha Alamian, Sean Arbuckle, Wayne Best, David Collins, Jon de Leon, Christo Graham, Jordin Hall, Jessica B. Hill, Kim Horsman, Ron Kennell, Qasim Khan, Daniel Krmpotic, Beck Lloyd, Jamie Mac, Devina MacKinnon, Hilary McCormack, Chanakya Mukherjee, Lisa Nasson, Sepehr Reybod, André Sills, Emilio Vieira, Hannah Wigglesworth

THE VIDEOTAPING OR OTHER VIDEO OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.
ARTISTIC CREDITS

Director  Antoni Cimolino
Designer  Francesca Callow
Lighting Designer  Michael Walton
Composer  Berthold Carrière
Sound Designer  John Gzowski
Movement Director  Brad Cook
Supervising Fight Director  Geoff Scovell
Producer  David Auster
Casting Director  Beth Russell
Creative Planning Director  Jason Miller

Assistant Director  Coleen Shirin MacPherson
Assistant Designer  Ariel Slack
Assistant Lighting Designer  Christian Horosczak
Assistant Sound Designer  Frank Incer
Associate Fight Director  David Chinchilla
Assistant Fight Director  Jennifer Dzialoszynski
Fight Captains  Wayne Best, Jamie Mac
Disability Consultant and Dramaturg  Debbie Patterson
Grafitti Artist Consultant  Michael Faubert
Stage Manager  Annie Murphy
Assistant Stage Managers  Holly Korhonen, Corinne Richards
Production Assistant  Elizabeth Richardson
Production Stage Manager  Meghan Callan
Technical Director  Greg Dougherty

MUSIC

Original music composed by Berthold Carrière, together with an arrangement (by Berthold Carrière) of “Jerusalem” by Hubert Parry

Music and Poetry by  Ben Coyle

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DIRECTOR'S NOTE

Production responsibilities during the performance accomplished by:

Head Stage Carpenter
Alternate  Verne Good
Alternate Head Stage Carpenter  Nick Mitano
Art Fortin  Head of Automation
Alternate  Nick Mitano
Anthony Gentile  Crew
Doug Ledingham  Jeremy Cox
Head Electrician  Wardrobe Head
Doug Ledingham  Inez Khan
Head Property  Wardrobe Attendants
John Lowe  Ina Brogan
Head Sound  Jane Mallory
Michael Duncan  Heather Sinclair

PRODUCTION CREDITS

Director of Production  Simon Marsden
Associate Director of Production  C.J. Astronomo
Scene Shop Manager  Evan Bonnah-Hawkes
Production Administrative Assistant  Michael Walton
Associate Technical Director  David Campbell

Production Administrator  Carla Fowler
Technical Director – Scenic Construction  Andrew Mestern
Metcalf Foundation Intern in Production Management  Eugenio Saenz Flores
Head of Design  Michael Walton

Properties

Head of Properties  Assisted by
Dona Hrabluk  Matthew Burgess
Lead Builder  Ken Dubblestye
Dylan Mundy  Michelle Jamieson

Wigs and Makeup Show Head  Angela Moncur
Wigs and Makeup Crew  Alana Scheel
Mechanic  Taraleigh Wallace
Children’s Supervisor  Amanda Langis

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Head Scenic Artist
Duncan Johnson
Assistant Head Scenic Artist
Michael Wharran
Assisted by
Lisa Summers
Blair Yeomans

SCENIC CARPENTRY
Head Carpenter
Ryan Flanagan
Assistant Head Carpenter
Paul Cooper
Head of Automation
Ian Phillips
Assisted by
Scott King
Shayne Adair
Simon Aldridge
David Bedford
Jeff Buck
Jeremy Cox
Chad Hunt
Paul Hyde

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Costume Director
Michelle Barner

WARDROBE
Heads of Wardrobe
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Caitlin Luxford
Dana Osborne
Costume Coordinator
Carson Walliser
Cutters
Johanna Billings
Kim Crossley
Terri Dans
Anna Farquharson
Melanie Farrar-Jackson
Carol A. Miller
Lela Stairs Murphy
Luci Pottle
First Hands
Wendy Bendle
Monica Berg
Karen Merriam
Krista Nauman
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Patricia Taylor
Christine Hundt
Sewers
Susy Arnold
Erin Babury
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Allison Erb
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Assistant
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Warehouse Coordinators
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Sandy Davis
Jennie Wonnacott

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Head of Wigs and Make-up
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Construction Crew
Teddi Barrett
Erika Croft
Jesse Elsblie
Tracy Frayne
Dave Kerr
Angela Moncur
Sherron Nebe
Barbara Newbery
Malory Reeves
Alana Scheel
Julie Scott
Melissa Veal
Stanley Wickens

ACTING COMPANY
ELIZABETH ADAMS
Birmingham Conservatory, 2022/23
2022: Mistress Shore in Richard III and appears in All’s Well That Ends Well. Stratford debut. Elsewhere: Anne in Medea (Concord Theatricals). Jessica in Gertrud Brunch Warfee, Grace in The Women Cannot Breathe (New Voices Festival). Zoey in False Start (Greenbox Theatre); Marina in Lover Lover (Subverting Something); Elle in Let’s Talk About (Theatre Tonight). Canadian Stage. FilmTV: Charlie in The Price of Fitting In (MarVina Entertainment/Neihama Productions), Olive in The Making of Me (Lucky Kid Pictures); Woman in Three Mirrors (Rita Ferrand x Angelica Cabrera x Maggie Alpaugh); Margaret in From the Other Side (Anamatis 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: @eilisadams.

ANOUSHA ALAMIAN
2022: Sir James Blunt in Richard III and understudy in All’s Well That Ends Well. Stratford debut. Theatre Credits [Selected]: A Thousand Splendid Suns (Arts Club, MTC, The Grand Theatre), Men in White (Arts Club), Long Division (P/TheatreGateway), three seasons at Bard On The Beach (King Lear, Shakespeare’s A Midsummer Night’s Dream, Equivocation, Cymbeline, The Merry Wives of Windsor and King John). The leading role of Amir in The kite Runner (Theatre Calgary/Citadel Theatre, nominated for Best Actor), Much Ado About Nothing (Canadian Stage Company). Film and TV Credits [Selected]: Another Life, Red Snow, The Predator (2018), The 100, Colossy, Prison Break, Death Note, Wisdom of the Crowds, Arctic Air, Rogue, Afghan Luke, Hellcats, Divided, Fringe, Degrasse and Mayday. He was also a regular on the CBC radio drama Afghanada. Other: Anousha is a Graduate of Ryerson Theatre School in Toronto as well as Dawson College (Borne Theatre) in Montreal.

SEAN ARBUCKLE

PETER N. BAILEY
2022: Archibald of Eliz 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 Det 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 Obsidian Theatre), To Kill a Mockingbird, An Ideal Husband (Stratford Festival), Fences (Grand Theatre), Here Are the Fragments (The Theatre Centre), Scowl (Canadian Stage Company). A Few Good Men (Caryan Entertainment). Peter’s voice coaching credits include Stratford Festival, National Theatre School and Sheridan College. Peter is thrilled to be back at the Festiva and dedicates this season to Grammy, Mom, Aunt Cynthia, Mercia, Janet, Sarah, Sharon, Eshne, Veneta, Alia, Kaylie, Laura, Roger, Shelby, Mike, Carolin, France, Sophia, Teica and Molly aka Mollywood.

WAYNE BEST
2022: King Edward IV, Christopher Uswick in Richard III and Lutef in All’s Well That Ends Well. 26th season. Stratford: Suffolk (Henry VIII), Deputy Governor Danforth (The Crucible), Friar Laurence (Romeo and Juliet), The Prospector (The Madwoman of Chaillot), Antochius, Simonides (Penecis), Suryi (The Alchemist), Captain (Romeo and Juliet), Ivan Okeintanin (Christina, the Girl King), Hubert (King John), Caliban (The Tempest), Don John (Much Ado About Nothing), Buckingham (Richard II), Macduff (Macbeth), Fluellen (Henry V), Graftano (The Merchant of Venice), Cornwall (King Lear), Leontes (The Winter’s Tale), Grumio (The Taming of the Shrew), Agamemnon (Troilus and Cressida), Mercutio (Romeo and Juliet). Elsewhere: Brutus (Julius Caesar), Antonio (The Tempest), Captain Keller (Karl), Abbot (Inexpressible Island), Anderson (Observe the Sons of Ulter Marching Toward the Samne), Quinn (The Affections of May), Johnny (Bacchusville), Jacob Mercer (Salt-Water Moon), Taylor (K2), Billy (The Collected Works of Billy the Kid).
MICHAEL BLAKE 2022: George, Duke of Clarence in Richard III and First Lord Durnie in All’s Well That Ends Well. Ninth season. Stratford: Merry Wives, Timper, Coriolanus, Napoli Milionario, Tartuffe, Macbeth, All My Sons, Twelfth Night, King Lear, Romeo and Juliet, Three Musketeers, Merchant of Venice, Much Ado, Henry V, Othello. Elsewhere: Lincoln, Topdog/Underdog (Arts Club), Beast/Prince, Beauty and the Beast (Theatre Aquarius), MLK, Mountaintop (Theatre Kingston), Edmund, King Lear (Theatre Calgary/Bard on the Beach). Simba, The Lion King (Minskoff/Disney). Othello, Othello (Bard on the Beach); Cyborgtour Park (Citadel), Mercutio, Romeo and Juliet; Eiil, Mother Courage; Natasha, A Christmas Carol (NAC); Gratiano/Morocco, Merchant of Venice (STIR); Moll, Pitching at (Belfry/Arts Club), Orlando, At You Like It (Soulpepper). Film/TV: Slumberland (Netflix), The Lost Symbol, Private Eyes, The Expanse, Murdoch Mysteries, Degrassi. Training: National Theatre School of Canada, Soulpepper Academy, St. Michael’s Choir School.

JON DE LEON 2022: associate director, assistant director, in Richard III and King of France in All’s Well That Ends Well. Thirteenth season. Stratford: Hamlet, Petrucho (Canadian Screen Award), Benedick, Leonato, Brutus, Aperandas, Octavius, Feste, Touchstone, Sir Hugh, Hidy (The Front Page), De Flores (The Changeling), Frederik (A Little Night Music), Captain von Trapp (The Sound of Music), Acisete (The Minstrel), Jack (The Importance of Being Earnest), Chaplain (Mother Courage), Beulira (Mary Stuart). Elsewhere: Shav Festival; Tanner, Man and Superman; over 25 productions. Chicago Shakespeare Theater; Hamlet (Joseph Jefferson Award), Macbeth, Percival. Selected: Macbeth, Bard On The Beach; London Road, Canadian Stage; Our Town, Soulpepper; Berowne, NAC, Death of a Salesman, Neptune Theatre; Candidate, Theatre Calgary; A Doll’s House (Bora Dora); QW! Film/TV: On The Basis of Sex, Ruby and the Well, The Lost Symbol, Departure, Frankie Drake, Murdoch Mysteries, The Strain, The Anniversary, Saving Hope, Rookie Blue, Grey Gardens, Slingds and Arrows.


BEN COULTER 2022: Boy Soprano for Recorded Excerpts in Richard III. Stratford debut. Other Productions: Robertson Ay in Mary Poppins (Avon Public School), Ensemble Choir (Avon Public School) directed by Mark McIntosh; Training: Music for Young Children (2015-2019) with Brenda Horst, piano lessons and percussion in the Stratford Symphony Youth Orchestra directed by Eric Charbonneau. Et cetera: Ben enjoys volleyball, camping, reading and drawing. He is honoured to have had the opportunity to be a part of the soundscape of this momentous production.


CHRISTO GRAHAM 2022: Duke of Norfolk in Richard III and appears in All’s Well That Ends Well. Stratford debut. Theatre: Zach in Unsafe (Canadian Stage); Isaac in Jaso’s Eye (Unit 102 Actor’s Co); Jerry Lee Lewis in Million Dollar Quartet (Theatre Aquarius, Segal Centre, Citadel Theatre); Lee Piper in Jerusalem (Crow’s Theatre); Dave in Ring of Fire (Globe Theatre); Entitlement (SummerWorks Festival, Theatre Passe Muraille); Radio/Voice/Recordings: Angel Cattab in Margaret Atwood’s Angel Catbird (Audiobooks); Peter Fechter in Age of Minority (Audiobooks); seven self-produced albums including Turnin’ (2019) and Graham’s General Store (2021), both available on We Are Busy Bodies’ label. Training: Bishop’s University, Birmingham Conservatory. Awards: 2013 SummerWorks Emerging Artist for Entitlement.

JORDIN HALL 2022: Executioner #1, Sir Walter Herbert in Richard III and Bertram in All’s Well That Ends Well. Fourth season. Stratford: Henry VIII, The Crucible, The Neverending Story; An Ideal Husband, Julius Caesar, To Kill a Mockingbird. Elsewhere (selected): Montague/Steve in Serving Elizabeth (Thousand Islands Playhouse); Erbin in The Neverending Story (NAC); Othello in Otter (Driftwood Theatre); Berowne 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 Stanvelg in A Midsummer Night’s Dream (Humber River Shakespeare). Film/TV: The Kings of Napa (OWN); The Handmaid’s Tale (Hulu), Mayday (Discovery). See No Evil (Discovery ID). Training: Birmingham Conservatory for Classical Theatre; Brock University (Performance Concentration). Et cetera: Love; peace, and SOULLLLLLLLLLLL TRAIN.

JESSICA B. HILL (she/her) 2022: Lady Anne in Richard III and Helen in All’s Well That Ends Well. Seventh season. Stratford: Mother’s Daughter, The Crucible, The Comedy of Errors, Bronte: The World Without, Paradise Lost, The Changeling, All My Sons, Bunny, the Alchemist. Elsewhere: Mother’s Daughter (Soulpepper), The Play’s the Thing, An Enemy of the People (Segal Centre), The Lady Smith (Black Theatre Workshop), Much Ado About Nothing (Reperseeion Theatre). Film/TV: The Boys; Five Days at Memoral; Kings of Napa; What We Do in the Shadows; On the Basis of Sex; Staxx; Assassin’s Creed Origins; 30 vies. Training: Birmingham Conservatory, McGill University; Dawson College. Awards: Mary Savidge Award; Elsa Bolam Award; Brian Cloutte Award.

KIM HORSMAN 2022: Eve, a servant; Citizen #3 in Richard III and Widow in All’s Well That Ends Well. Tenth season. Stratford: Duchess of Norfolk, Henry VIII, Moria, The Neverending Story; Lady Montague, Romeo and Juliet; Constance, The Midwomwan of Chalott, Marina, Perciles, 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 Nijo, Rip Girls (Grand Theatre). Film/TV: Recently: Guillermo del Toro’s Cabinet of Curiosities: Believe Me. The Abduction of Lisa McHey; J. J. Abrams/Stephen King’s 1922/62, A Family Man, Gerard Butler, Cardnals, Touchpoint Films. Et cetera: I’m grateful to have had such a rich, varied career and to be always supported by my wonderful family. This is for Spencer.
JAMIE MAC

2022: Henny Tudor, Earl of Richmond in Richard III and Victor in The Miser. Seventh season. Stratford: Slider (Merry Wives), Knug (Front Page), Benvolio (Romeo and Juliet), Allardyce (Treasure Island), Wickers (Breathing Hole), Lennox (Macbeth), Silvius (As You Like It), Kastri (Alchemists), Young Soldier (Mother Courage). Elsewhere: Tom, Bengal Tiger at the Baghdad Zoo (Crow’s); Potrouch (St. Lawrence), Jacob Mercer, Salt-Water Moor (NAC); Laurie, Viny (GCT); Crown, The 39 Steps (Stage West); David Jung, Rockbound (Two Planks); Michael, Elephant Song (Beothuk Street), Dromio of Ephesus, Comedies of Errors (STBS); Jerry, Zoo Story (Reid Theatre). Film/TV: On the Count of Three, The Cosmotologists, Pain Killer, Titans, What We Do In The Shadows, Murdoch Mysteries, Uninvited Guest, Played, Beauty and the Beast, Republic of Doyle, Covert Affairs, Life with Derek. Training: Birmingham Conservatory, Ryerson, BFA Acting. Awards: Peter T. Donaldson Award; Amelia Hall Award; Elephant Song: Walter Chambers Scholarship, D.A. Matthews Scholarship. Et cetera: Proud Newfoundland...

DEVIN MacKINNON

Birmingham Conservatory, 2013/14


HILARY MCCORMACK

Birmingham Conservatory, 2018, 2017

2022: Jane Tyrell in Richard III and appears in All’s Well That Ends Well. Second season. Stratford: Swing in The Neverending Story. Desdemona understudy in Othello. Elsewhere: The Neverending Story (National Arts Centre), Olivia in Twelfth Night, Liz in Horger (Toronto Fringe/Kidzrane Company); Desdemona in Othello, Fortis in The Merchant of Venice, Olivia in Two Night (Ale House Theatre Company), Helen in One Side of an Ampersand (Flying Radio Theatre), Select Film (TV), The Ruins (TV) (guest star), Sugar Daddy (supporting), Benson (lead), Flypaper (lead). Training: Ryerson Theatre School, BADA (Midsummer in Oxford program). Awards: Emerging Artist Award (MyTheatre Awards), Perry Schneiderman-Cemelia dell’ arte Award.

SEANA McKENNA

Birmingham Conservatory, 2018

2022: Queen Margaret in Richard III and Countess of Rossilion 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 Patterson there. Her TPT roles include Richard III, Medea, Mother Courage, Queen Elizabeth I, Queen Margaret, Phèdre, Constance, Hannah Jelkes, Lady Torrance, Andromache, Kiyememara, Fraulein Doctor Mathilde von Zahn, Ela Renthime and Anne Driver in Good Mother. Recently, she directed the premiere of The Wonder of it All (Here for Now Theatre/Lighthouse Theatre). Her last stage appearances were in the premiere of Yogo (Tarragon), The Penelopiad (Grand) and Shylock in The Merchant of Venice (The Shakespeare Company). In 2019, she was invested into the Order of Canada.

DOMINIC MOODY

2022: Duke of York in Richard III. Stratford debut. Elsewhere: Bunker Pig and Newtie Pig, 33 Little Pigs (Lester B. Pearson, Grade 4 performance), Space Mouse, Space Mice (Original Kidzets). Training: Dominic studies drama, dance, art and music at Lester B. Pearson School for the Arts, attended drama training through the City of London and Sound in Motion, dance training through One Dance London and TDA, and has five years of violin lessons. Et cetera: Dominic is thrilled to work with the Stratford Festival and is thankful for everyone’s support!
**Acting Company**

**CHANAKYA MUKHERJEE**  
Birmingham Conservatory, 2022/23  
*Love's Labour's Lost* (Birmingham Shakespeare Society); *The Miser* (Birmingham Theatre Royal); *Richard III* (Birmingham Repertory Company). **LISA NASSON**  
Birmingham Conservatory, 2019/21  
*The Great Gatsby* (Birmingham Repertory Company); *The Tempest* (Shakespeare's Globe). **CHASE OUDSHOORN**  
Prince Edward in *Richard III*; Stratford debut; Elsewhere: *The Miser* (Birmingham Theatre Royal). **LUCY PEACOCK**  
Queen Elizabeth in *Richard III* and *Hamlet*; Stratford debut; Elsewhere: *The Tempest* (Shakespeare's Globe). **SEPEHR REYBOD**  
George Stanley in *Richard III* and appears in *All's Well That Ends Well*, Stratford debut; Elsewhere: *The Miser* (Birmingham Theatre Royal); *Richard III* (Birmingham Repertory Company); *The Miser* (Birmingham Repertory Company). **TYLER RIVE**  
*All's Well That Ends Well*; Stratford debut; Elsewhere: *The Miser* (Birmingham Theatre Royal); *Richard III* (Birmingham Repertory Company). **ANDRE SILLS**  
Duke of Buckingham in *Richard III* and *Laugh in All's Well That Ends Well*; Stratford debut; Elsewhere: *The Miser* (Birmingham Theatre Royal); *Richard III* (Birmingham Repertory Company). **BRIAM WATSON**  
*Richard III*; Stratford debut; Elsewhere: *The Miser* (Birmingham Theatre Royal). **EMILIO VIEIRA**  
*Richard III*; Stratford debut; Elsewhere: *The Miser* (Birmingham Theatre Royal). **CHANAKYA MUKHERJEE**  
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*Richard III*; Stratford debut; Elsewhere: *The Miser* (Birmingham Theatre Royal). **EMILIO VIEIRA**  
*Richard III*; Stratford debut; Elsewhere: *The Miser* (Birmingham Theatre Royal).
MEGHAN 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 (2022). 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 God, 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, Elia & Peter.

FRANCESCA CALLOW
2022: Designer of Richard III. 15th season. Stratford: Francesca has spent over 15 years working as a design assistant and designer at the Stratford Festival. Elsewhere: Francesca has worked as a designer and design assistant in Canada, the US and UK. While working in England as an art director for film and television BBC and Channel 4, she also studied Architectural History at Oxford University and Historic Conservation at Oxford Brookes University, and she has worked for English Heritage, the Society for the Protection of Ancient Buildings, founded by William Morris, and for Condé Nast at The World of Interiors magazine. In memory of Gina my best friend and champion - I really miss you.

BERTHOLD CARRIÈRE

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BERTHOLD CARRIÈRE

ARTISTIC COMPANY
MEGHAN CALLAN FRANCESCA CALLOW BERTHOLD CARRIÈRE ANTONI CIMOLINO
DAVID CHINCHILLA BRAD COOK JENNIFER DZIALOŚZYSŃKI JOHN GZOWSKI CHRISTIAN HOROSZCZAK

JENNIFER DZIALOŚZYSŃKI (she/her)
2022: Assistant fight director for Hamlet, Richard III. Little Women, Alf’s Well That Ends Well, Every Little Nookie, Hamlet-11, The Miser, Death and the King’s Horseman. Elsewhere: Elsewhere: It’s God Is (CanadianStage/Obisidian/ Necessary Angel), Three Women of Swatow, Theory, Girls Like That (Tarragon), The Nether (CoalMine/Studio 180), Poisoan (Coal Mine), Hello Bertha, Talk To Me Like The Rain And Let Me Listen, Rocco, Lithuania (Shaw Festival), Boeing, Boeing, Perfect Wedding (Magnus Theatre) Mocbeth, Romeo and Juliet, Taming of the Shrew (Shakespeare Bash’0), Selected Films/TV: SkyMedit/CBC, Let It Snow (Netfliks), Shut Up Shorty, Dark Matter (SyFy), Will The Series (Showcase), Training: Ryerson University. Awards: My Entertainment World Award for Hamlet and many nominations, Dora Award Nomination for Kindertransport. Et cetera: Jenn is also an actor and voice performer and is grateful to have performed on stages across kanata (Canada).

JOHN GZOWSKI (he/him)
2022: Sound designer of Richard III and The Miser. Fourth season. Stratford: Sound designer of Serving Elizabeth and Alice Through the Looking-Glass, composer and sound designer of The Front Page. Elsewhere: Elsewhere: The Hound of the Baskervilles, Dracula, Cat on a Hot Tin Roof (Shaw Festival), The Crucible, La Bête, Bed and Breakfast (Soulpepper), The Children, Helen of Troy, Cruel and Tender (Canadian Stage), It’s a Wonderful Life (MTC, Canadian Stage – live foley), Twelfth Night (NAC, Theatre Calgary), Theory, Other People’s Children, The Vibrator Play (Tarragon), The War of the Worlds (Art of Time), Gogol’s (Dancemakr). Recordings: Matador (Patricia O’Callaghan), Frey (Lenka Lichtenberg), Alchemy (Toral). Awards: Six Dora Mavor Moore Awards for sound design, Juno nomination for Moza Mixx. Online: @johngzowski.com. Et cetera: As a musician/ composer, John has performed at most of Canada’s jazz and folk festivals.

CHRISTIAN HOROSZCZAK (he/him)
2022: Assistant lighting designer of Richard III, Alf’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 (Mammalian Dublin Reflex, Tokyo, Kyoto and Seoul, Sex, Drugs and Criminality (Mammalian Dublin Reflex, Riga, Bunk #7 (Raven Collective), Entronces and Exits (Howland Company), Kvivq Returns (Qaggiavuut/Banff Centre). Assistant lighting design for Fall for Dance North. Training: National Theatre School, Banff Centre, Queen’s University. Et cetera: Much love and endless gratitude to Mom, Dad and Ryan.
MICHAEL WALTON

2022: Head of Design for the Stratford Festival and lighting designer of Chicago and Richard III. 18th season. Stratford (selected): Billy Elliot, Little Shop of Horrors, Birds of a Kind, The Rocky Horror Show, The Music Man, The Tempest, Napoli (Geekenders), Guys and Dolls, The School for Scandal, Macbeth, A Chorus Line, Hamlet, The Sound of Music, Oedipus Rex, King Lear, A Midsummer Night’s Dream, Othello, Fiddler on the Roof, The Matchmaker, Twelfth Night. Elsewhere: PatioDeich (Minviro); A Christmas Carol (Theatre Calgary); Bluebeard’s Castle (COC, 2022); Cool Fan Tutte (Israel Opera, COC); Il trittico, Jenuto, Mauro Stuardo, Albert Ibenis (Pacific Opera Victoria); A Doll’s House Part 2 (RMC/Minviro); The Full Light of Day (Electric Company, Tortiff (Canadian Stage/Stratford), The Humans (Citidel/Canadian Stage), A Word or Two with Christopher Plummer (CTG/Stratford, Los Angeles), Yoshimi Battles the Pink Robots, Sideways (La Jolla Playhouse), The Other Place, Venus in Fur (Canadian Stage), Chimerica (RMC/Canadian Stage).

ARTISTIC COMPANY

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 Lvnt, 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 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 Associate Artist 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 2019-2020 seasons. Assistant fight director 2004 and 2009 seasons. Elsewhere: Fight director: Bengal Tiger... (Crow’s Theatre), Black Drum (Souppepper), Peter and the Starcatcher, Sweet Charity (Shaw), Don Giovanni, War and Peace (COQ). Film/TV: Stunts (selected): See [seasons two and three], The Lost Symbol, The Boys (three seasons), Hardy Boys, The Man from Toronto, Clance, It Chapter Two, 24. For: Dark Phoenix, Schart’s Creek, Murdery Mysteries, Wayne, Ginny & Georgia, Jupiter’s Legacy, Utopia Falls, Supergirl, Impulse, What We Do in the Shadows, I Was Lorena Bobbitt, Save Me, Frankie Drake, Titans, Umbrella Academy, The Expense, Desiganted Survivor, Suicide Squad, Dark Matter, Killjoy’s, 12 Monkeys, Bitten, The Strain, Pompeii, Orphan Black, Carine, Total Recall. Training: Fight Master, BFA, Ryerson University. Awards: SAG nomination, Best Stunt Ensemble, 2021, Paddy Crean. Online: @GeoffScovell.

ARIEL SLACK

2022: Assistant designer of Richard III. Stratford debut. Elsewhere: Set design: The Pillowow (Untold Wants), The Neverland Circus (Geekenders), Amphitryon (United Players), Mr. (Off the Corner Productions/The Cultch), Spine (Backbone Theatre Collective), Corinbo Moos (Far From The Tree Productions), Dancing Lessons (Naked Goddess Productions), Alice in Gittland (Geekenders), Superior Donuts (Ensemble Theatre Company), Jessie Award nominated for Outstanding Set Design – Small Theatre, Avenue Q (St. John’s School), Tiny Replicas (Rumble Theatre). Props: Best of Enemies, Grammar, Mother of the Maid [co-props], The Cake, Jesus Freak (Pacific Theatre); Cymlene (Greater Victoria Shakespeare Festival); Berlin: The Last Cabaret (props assistant, City Opera Vancouver/PtSh Festival). Training: Studio 58 (2019). Ariel is an associate member of ADC. Online: arielslack-squarespace.com; Instagram: @arielslack.

FRANK INCER (he/him/any)


HOLLY KORHONEN


COLEEN SHIRIN MACPHERSON


ANNIE MURPHY

2022: Stage manager of Richard III and assistant stage manager of The Misser. 30th season. Elsewhere: Back to 59 (Thousand Islands Playhouse), Cabaret (MTC), Steeping Beauty (Globe Theatre), Orpheus Descending (MTC, Royal Alexandra Theatre), toured the Belfrey Theatre’s The Year of Magical Thinking at the Tarragon Theatre and the National Arts Centre, toured with Joseph and the Amazing Technicolor Dreamcoat and the NAC’s The Mikado, The Lion King and Jane Eye in Toronto. She has also worked the pleasure of working across Canada at the Grand Theatre, Vancover Playhouse, Neptune Theatre, Manitoba Theatre Centre and Expo ’86 in Vancouver. Et cetera: Annie lives in Stratford with her partner, Anne, their son, Callum; daughter Brianna; Luna, the cutest German Spitz/poodle ever, and two beautiful cats.

DEBBIE PATTISON

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 is made possible through Theatre Ontario’s Professional Theatre Training Program, funded by the Ontario Arts Council.

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

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

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
- Mükönzi Mûzyoki
- 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.

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 Foundation.

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

- Elizabeth Adams 2022/23
- Celia Aloma 2022/23
- Dan Chameroy 2003
- Dhanish Kumar Chinniah 2022
- Jon de Leon 2007/08
- Ijeoma Emesowum 2015/16
- Martha Farrell 2004 (coach)
- Ewa Foote 2019/2021
- Christa 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
- Paul de Jong 2000 (co-head of coaching)
- Wahsonti:no Kirby 2022/23
- Daniel Krimpatic 2018/19
- Josue Laboucane 2012/13
- Alexandra Lainfiesta 2017
- Beck Lloyd 2019/21

SEATS AREN’T THE ONLY TREATS

Drop by the Festival Theatre and Tom Patterson Cafés for a light lunch or dinner.

Order a picnic to enjoy at your leisure.

Avoid the lineup! Pre-order your interval refreshments.

Learn more at stratfordfestival.ca/Visit

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

- Jamie Mac 2013/14
- Quiana MacGillchrist 2022/23
- Devin MacKinnon 2017
- Kennedy C. MacKinnon 1999 (co-head of coaching)
- Jonathan Mason 2019/21
- Hilary McCormack 2018
- Chris Mejaki 2022/23
- Chanakya Mukherjee 2022/23
- Ngabo Nabea 2019
- Lisa Nasson 2019/21
- Thomas Olajide 2014 (associate artist)
- Andrea Rankin 2018
- Tyrone Savage 2010/11
- André Sills 2005
- Amaka Umeh 2019/21
- Emilio Vieira 2015/16
- Hannah Wigglesworth 2022/23
- Micah Woods 2019/21

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

- Beck Lloyd 2019/21
FANTASTIC FEATURED PERFORMANCES INCLUDING:

- Freedom Cabaret 2.0: How Black Music Shaped the Dream of America
- Tomson Highway in Songs in the Key of Cree
- Comedian Ron James
- Singer-Songwriter Dayna Manning
- Juno Award winning artist, Ron Sexsmith
- Art of Time: A Singer Must Die
- Comic Duo: Flo & Joan

AND MANY MORE!

Check online for details and for a schedule of events.

stratfordfestival.ca/forum
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. We are pleased 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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Ophelia & Moe Lazarid$10 Million to $19,999,999
Daniel Bernstein & Claire Foerster
$5 Million to $9,999,999
The Scullion Foundation
Richard Bourbon $1 Million to $2,499,999
The Birmingham Family
The late Robert G.E. Murray & Sandra & Jim Pitblado

Artistic Director Tyrone Guthrie help raise the Festival tent in 1954.

From left: actor James Mason, founder Tom Patterson and founding

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The Jolles & Mary Dresses Charitable Foundation
Tim & Alexandra MacDonald

$250,000 to $499,999
Jane & Raphael Berinstein
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Fall On Your Knees

Ann-Marie MacDonald masterpiece
set to hit the Toronto stage in 2023!

Adaptation for the stage by
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To be seen at
canadianstage.com/fokay

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Fall On Your Knees
We are proud to support the Stratford Festival and the artists who have been captivating audiences with exciting, innovative and entertaining productions since 1953.

BMO is the 2022 season sponsor of the new Tom Patterson Theatre.
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 commit 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 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 follow the instructions of Stratford Festival staff, who will escort you to safety. If you discover a fire, please activate the fire alarm and notify a Stratford Festival team member.

PROTECTING YOUR PRIVACY

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

CONGRATULATIONS TO OUR ALUMNI

Including Antoni Cimolino, Artistic Director

And to all our graduates and past students at the festival this season, including:

Jeeva Essemou Jules Andrew Fils
Joshua Quillan Mike Shara

The Stratford Festival 2023 Official Poster

at Meighen Forum events special projects, assisting questions, working on the theatre, answering – welcoming patrons to support annually. They acknowledges the volunteers provides thousands of hours of support annually. They can be found everywhere – welcoming patrons to the theatre, answering questions, working on special projects, assisting at Meighen Forum events and so much more! We are so grateful for all they contribute to making each season possible.

2022 President: Barry Becker
2022 Vice-President: Charlotte McIntosh
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

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