

HENRY VIII



Stratford
FESTIVAL

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REDISCOVERING HENRY VIII

BY MARTHA HENRY

When Antoni Cimolino and I first discussed the possibility of me directing *Henry VIII* for the 2019 season, it was one of the few plays of Shakespeare I had never been involved with. I knew it had been produced here only three times during the seven decades of the Festival's history – and the only thing I knew about Henry VIII was that he had had six wives, and I was pretty sure he had killed them all.

What a beginning.

I began to read. Alison Weir was my bible. And I fell into one of the most romantic, brutal, political, revolutionary and fascinating periods in English history. Looking back at the notebook I started last fall, the third entry says, literally: “Whoda thunk it??” Well, many people, most likely, but I became immediately fascinated by Henry's first marriage, to Katherine of Aragon. She was brought to England to marry Henry's older brother, Arthur, when they were still, technically, children. Arthur, the heir apparent, died when Henry was eleven, and their father, Henry VII, immediately betrothed Arthur's “widow,” Katherine, to the younger sibling, now Prince of Wales. (This was a political union of some expediency, melding Spain and its empire to the fortunes of England.)

At the death of Henry VII in 1509, young Henry became king. He was seventeen; Katherine, his bride, was twenty-three. They were married for twenty-four years. That became my entry to the play.

Henry obviously adored Katherine. He admired her intelligence and her feistiness; he named her regent whenever he was away, as he knew she had the fortitude to



control the nobles and to run the country while he was gone. It was only when she entered menopause and it became clear that she would no longer be able to give him the son that he required to carry on the Tudor dynasty that Henry became fixated upon finding some way to make a marriage to a younger woman legal within Catholic England – an England for which he had been proclaimed “Defender of the Faith” by Rome.

My other “revelation” was about Henry himself. The great image we carry with us is usually the Holbein painting, made when Henry was already vastly overweight – and probably ill. The film starring Charles Laughton is an acute representation of this man. But the Henry I began to read about was not yet forty, handsome, highly intelligent and talented in every respect.

He was politically astute and deeply religious; he composed music and could play any instrument; he was a brilliant sportsman, a compulsive reader with a political mind – and he designed and built dozens of beautiful palaces throughout his kingdom over the course of his reign. He was by all accounts the most charismatic monarch England had ever had.

The play itself, a collaboration between Shakespeare at the end of his career and the young, talented John Fletcher, is episodic and bears the earmarks of a mentor/pupil relationship. But I have come to love it. The characters are interesting and dynamic. As the text was trimmed to reveal the story, it began to shine like a buried jewel. Always at the heart of the play lay Henry's character, his marital (and moral) dilemma and his ongoing care – and regret – for Queen Katherine, his first great love.

This account of the reign of King Henry VIII takes us only to the birth of Elizabeth I, daughter of Anne Boleyn. Shakespeare doesn't examine Henry's later years – the ones filled with disease, new wives, girth and a coarsening of his personality. The Archbishop of Canterbury's christening praise to the future of the new baby and of the glory of England to come under her reign strikes us now as fanciful, perhaps, but its direction of hope may be precisely what we need, now, more than four hundred years later. Shakespeare, as always, was a visionary.



PORTRAIT OF HENRY VIII BY THE WORKSHOP OF HANS HOLBEIN THE YOUNGER, C. 1537–1547

THE STORY

Cardinal Wolsey's influence in the court of King Henry VIII is causing resentment among the English nobility. When the Duke of Buckingham voices his suspicion that Wolsey has deliberately sabotaged a treaty with France, Wolsey has Buckingham arrested, and Henry (fearing Buckingham's pretensions to the throne) orders his execution. Meanwhile, Henry's eye is caught by Anne Boleyn, a lady-in-waiting to his queen, Katherine of Aragon, who has been unable to provide him with a male heir. Wolsey supports his efforts to seek a divorce, thereby bringing Henry into conflict with the Pope and triggering his country's eventual split from the Roman Catholic Church. Though Wolsey's fortunes fall when incriminating documents reveal that he has been playing a double game, Henry achieves his desire to marry Anne – and the birth of their daughter, Elizabeth, prompts the first Protestant Archbishop of Canterbury to prophesy a new golden age for England.

MAKING GREATNESS FAMILIAR

BY ALEXANDER LEGGATT

When *Henry VIII* was first performed at the Globe, the diplomat Sir Henry Wotton, writing to a friend, claimed the effect of its elaborate staging was “to make greatness very familiar, if not ridiculous.” Certainly the play deals in greatness. We are at the centre of power, at a major turning point in English history: Henry’s determination to divorce Katherine of Aragon and marry Anne Bullen (or Boleyn, as the name is usually spelled nowadays) led to a break with the Church of Rome that changed the face of England forever. Throughout its stage career the play has been seen as the occasion for elaborate spectacles appropriate to the grand scale of its action. But today we are seeing it in the Studio Theatre, and in this intimate space we can watch the characters more closely and see the play not just as a spectacle but as a study of people driven by conflicted feelings, making moment-by-moment decisions that start at a personal level and go on to change the course of history.

In this intimate view, small details matter. At a banquet given by Cardinal Wolsey, Henry picks Anne as a dance partner and is instantly smitten: “The fairest hand I ever touched. O Beauty, / Till now I never knew thee.” Henry’s divorce, Wolsey’s fall, the transformation of English religion, the birth of Elizabeth – it all stems from the touch of a hand. Wolsey, for a while the most powerful man in England, is ruined when he makes a small, careless mistake, misfiling a couple of incriminating documents.

Our close view of the action also lets us see the characters not as simplified figures, pieces in the great game of history, but as mixed and contradictory. Under pressure to

let Henry divorce her, Katherine of Aragon, playing on her Spanish identity, refuses to appear before an English court. But when Wolsey tries to address her in Latin, she insists on speaking English, becoming in that moment an honorary Englishwoman, even an honorary Protestant heroine. When the two cardinals Wolsey and Campeius try to make her submit to the King’s judgement, she rounds on them like a cornered tigress; then, as though this show of strength has taken more out of her than she can spare, she submits and asks them to counsel her.

Henry’s view of Katherine is likewise mixed: he regularly expresses admiration, even affection for her, and he wants to be rid of her. His conscience is bothered by the fact that she is his brother’s widow, casting doubt on the validity of his marriage; and he wants Anne. The play is full of scenes of commentary from characters who do not drive the action but who know what is going on, and this too is mixed: “It seems his marriage with his brother’s wife / Has crept too near his conscience.” “No, his conscience / Has crept too near another lady.”

At this point we touch on a vein of bawdy comedy that runs through the play. When Anne declares she would not be a queen “for all the world,” her attendant retorts: “For little England / You’d venture an emballing.” This level of the play may owe something to the likelihood that Shakespeare had a collaborator, John Fletcher, a younger playwright whose style is generally lighter and more flippant than Shakespeare’s. But the contrast between public dignity and private cynicism, high motives and low, is built into the fabric of the play. If this is a collaboration, it is a

“OTHER HISTORY PLAYS ARE HAUNTED BY THE PAST:
THINK OF ALL THOSE GHOSTS IN *RICHARD III*.
HENRY VIII IS HAUNTED BY THE FUTURE,
AND THE FUTURE IS QUEEN ELIZABETH”

close one, and the play that results is not afraid to make greatness familiar, even a little ridiculous, all in the service of making it human.

There is also a grand design at work, a pattern of rise and fall. As the wheel of fortune turns, Buckingham, Wolsey and Katherine fall, Anne and Archbishop Cranmer rise, and in the process Henry gains strength. At first he does not seem to know what is going on in his kingdom: an unpopular tax is being levied, and this is news to him. Wolsey's influence diminishes the King's authority, as the upstart cardinal seems to be the real ruler of England. But as Wolsey delays the divorce (he does not want Henry to marry Anne, whom he describes as “a spleeny Lutheran”), Henry's impatience mounts, and so does his determination to act on his own. When the Council gangs up on Cranmer, accusing him of heresy, it looks as though we are about to see another fall; but this time Henry knows what is going on, and, determining to save Cranmer, he declares, “there's one above 'em yet,” making the King's authority seem quasi-divine.

As the play moves towards its climax, the worldliness of its vision gradually becomes mixed with something otherworldly. Wolsey's fall leads to a renunciation of earthly power that makes him seem a different man. The dying Katherine, having lost her dignity on earth, has a dream in which she is honoured

by heavenly spirits. (Even here there are contradictions: while Wolsey accepts his loss of dignity, Katherine, even as she is dying, snaps at a messenger who seems disrespectful and insists to the end on being treated like a queen.) The first hint of the miraculous comes in a characteristically small touch, the Lord Chamberlain's passing tribute to Anne: “from this lady may proceed a gem / To lighten all this isle.” Other history plays are haunted by the past: think of all those ghosts in *Richard III*. *Henry VIII* is haunted by the future, and the future is Queen Elizabeth.

In the final scene, Cranmer, mild and self-effacing in his early appearances, becomes an inspired prophet, proclaiming a vision of the golden reign of Elizabeth, an era of peace, plenty and true religion under a great queen. It is a vision that takes us out of history: for the characters on stage it is a future most of them will never see; for the play's first audience, some years after Elizabeth's death, it is an idealized past in which the real problems of history vanish. But if we are taken out of history, we are not taken out of human reality. Greatness is still familiar: while we listen to a tale of a golden reign under a majestic queen, what we see on stage is a baby.

Alexander Leggatt is Professor Emeritus of English at University College, University of Toronto.

IV FACTS ABOUT HENRY VIII

BY DAVID PROSSER

I. Henry VIII, England's second Tudor monarch, was born on June 28, 1491, succeeding his father, Henry VII, as king on April 21, 1509. Shakespeare's play deals with the middle years of his reign, compressing – and in some cases rearranging – historical events that occurred over the space of a dozen years, from the arrest of the Duke of Buckingham in 1521 to the christening of the future Elizabeth I in 1533. Henry died at the age of fifty-five on January 28, 1547, to be succeeded by his nine-year-old son, Edward VI.

II. In the opening scene of Shakespeare's play, the dukes of Buckingham and Norfolk compare notes about an extraordinary event that has taken place in France: the Field of the Cloth of Gold. Conceived and overseen by Cardinal Thomas Wolsey, with a view to fostering amity between Henry and his French counterpart, Francis I, this spectacularly extravagant summit-*cum*-tournament took place on an expanse of ground about ten miles southeast of Calais (at that time an English possession).

The two monarchs, accompanied by thousands of noblemen, attendants and servants, met there on June 7, 1520, and the festivities continued for more than two weeks, each country striving to outdo the other in displays of pomp and power. A temporary palace was erected for Henry, complete with fountains that spouted wine. Cloth of gold, a blend of silk and gold threads, was used extensively both in the pavilion tents and in the royal parties' attire – hence the name attached to the event.

Feasting, jousting, archery and wrestling were among the main attractions. Perhaps unwisely, the two kings themselves engaged in a wrestling bout – in which Henry was defeated. Less than two years

later, Henry formed a secret alliance with Francis's great rival Charles V, the Holy Roman Emperor and nephew of Katherine of Aragon.

III. If you glance at a published text of *Henry VIII*, you may be surprised to find that Shakespeare calls the young woman who becomes Henry's second wife Anne Bullen. The spelling of personal names was not standardized in Shakespeare's time: the playwright himself is identified in contemporary documents as "Shackspeare," "Shakespere" and "Shakspere," among other variants, and Anne's family name took even more luxuriantly diverse forms, including, among others, "Bolan," "Boleigne," "Bolen," "Bolleyne," "Boullan," "Boyleyn," "Buleyn" and "Bullaygne." Though Shakespeare opted for "Bullen," for this production we have decided to use the spelling familiar to modern audiences: Anne Boleyn.

IV. June 29, 1613, was a bad day for Shakespeare's company, the King's Men. That afternoon, during a performance of a new play called *All Is True*, prop cannons were fired to herald an entrance by the principal character. Some embers from the discharge landed on the thatched roof of the Globe Theatre, which caught fire and burned to the ground. Amazingly, no one was injured: though one man's breeches did ignite, he managed to extinguish them with a bottle of beer. *All Is True* is better known to us today by the alternative title under which it was published in the First Folio of Shakespeare's works: *The Famous History of the Life of King Henry the Eighth*. Or, more succinctly, *Henry VIII*.

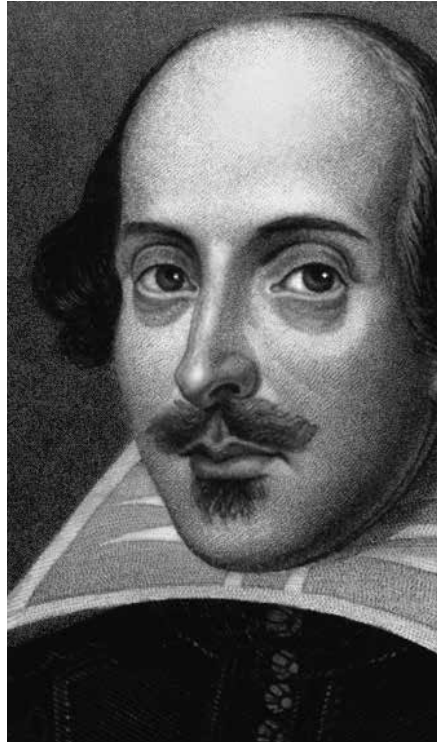
David Prosser is the Stratford Festival's Literary and Editorial Director.

WILLIAM SHAKESPEARE

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

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

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



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

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

THE FORUM

Support for the Forum is generously provided by Kelly & Michael Meighen and The T.R. Meighen Family Foundation



ALEXA ALICE JOUBIN
JULY 31



SHEREEN EL FEKI
AUGUST 21



IRENE POOLE
SEPTEMBER 19

CREATIVE COLLABORATION

Chalmers Lounge, Avon Theatre, Wednesday, July 31, 10:45 a.m.–noon. From \$20

While Shakespeare has been hailed as a singular genius, the Elizabethan theatre was rife with artistic collaborations. Writer and scholar Holger Syme, Shakespeare BASH'd Artistic Director James Wallis and Shakespeare scholar Alexa Alice Joubin discuss the magic of creative partnerships, from Shakespeare and Fletcher to contemporary practitioners.

BOYS BEHAVING BADLY

Chalmers Lounge, Avon Theatre, Wednesday, August 21, 10:45 a.m.–noon. From \$20

In the wake of #MeToo, women's voices are stronger than ever. Yet characters like John Proctor, Henry VIII and Falstaff remind us how patriarchal societies contribute to a male sense of privilege and entitlement. A discussion of the sources and costs of this behaviour with journalist and author Shereen El Feki, company member Irene Poole and Jacqueline Wernimont, associate professor of women's, gender, and sexuality studies, Dartmouth College and moderated by Antoni Cimolino.

WORDPLAY: ANNE BOLEYN

Studio Theatre, Thursday, September 19, 8–11 p.m. From \$25

This play by Howard Brenton, one of England's greatest contemporary dramatists, examines the life of the second wife of Henry VIII, her role in bringing about the English Reformation and her ultimate betrayal by her husband. A reading led by company member Irene Poole.

SUPPORT FOR WORDPLAY IS GENEROUSLY PROVIDED BY THE DOROTHY STRELSIN FOUNDATION.

STRATFORDFESTIVAL.CA/FORUM

HENRY VIII

HENRY VIII | BY WILLIAM SHAKESPEARE

THE CAST

King Henry VIII
Jonathan Goad
Cardinal Wolsey
Rod Beattie
Duke of Norfolk
Scott Wentworth
Duke of Suffolk
Wayne Best
Duke of Buckingham
Tim Campbell
Lord Chamberlain
Stephen Russell
First Gentleman
Cranmer, Archbishop of
Canterbury
Brad Hodder
Sandys, Lord Chancellor
Roy Lewis
Gardiner, Bishop of
Winchester
Qasim Khan
Sir Thomas Cromwell
Bishop of Lincoln
John Dolan
Earl of Surrey
Jake Runeckles

Sir Thomas Lovell
Rylan Wilkie
Second Gentleman
Cardinal Campeius
Ron Kennell
Surveyor
Griffith
Dr. Butts
Shelly Antony
Sir Henry Guildford
Andrew Iles
Sergeant
Jordin Hall
Guard
Danny Ghantous
Queen Katherine
Irene Poole
Anne Boleyn
Alexandra Lainfiesta
Duchess of Norfolk
Kim Horsman
Patience Maria
Marchioness of Dorset
Jacklyn Francis
Jane Seymour
Oksana Sirju

UNDERSTUDIES

Shelly Antony Guard
Wayne Best Duke of Norfolk
John Dolan Lord Chamberlain
Jacklyn Francis Queen Katherine,
Duchess of Norfolk
Danny Ghantous Sir Henry
Guildford, Sergeant
Jordin Hall Earl of Surrey,
Sir Thomas Cromwell,
Sir Thomas Lovell
Brad Hodder Duke of
Buckingham
Kim Horsman Patience Maria
Andrew Iles Gardiner, Duke of
Suffolk
Ron Kennell Cranmer
Qasim Khan First Gentleman,
Bishop of Lincoln
Roy Lewis Griffith
Jake Runeckles Cardinal
Campeius, Second Gentleman,
Surveyor, Sandys (Lord
Chancellor)
Stephen Russell Prologue,
Epilogue
Oksana Sirju Anne Boleyn,
Dr. Butts
Scott Wentworth Cardinal Wolsey
Rylan Wilkie King Henry VIII

THERE WILL BE ONE

20-MINUTE INTERVAL

ARTISTIC CREDITS

Director **Martha Henry**

Designer **Francesca Callow**

Lighting Designer **Louise Guinand**

Composer and Sound Designer **Keith Thomas**

Fight Director **Anita Nittoly**

Movement Director **Valerie Moore**

Producer **David Auster**

Casting Director **Beth Russell**

Creative Planning Director **Jason Miller**

Assistant Director

Ash Knight

Assistant Designer

Julia Holbert

Assistant Lighting Designer

Alia Stephen

Fight Captain

Wayne Best

Movement Captain

Jacklyn Francis

Stage Manager

Ann Stuart

Assistant Stage Managers

Alice Ferreyra

Gregory McLaughlin

Melissa Veal

Production Assistant

Emma Slunt

Production Stage Managers

Marie Fewer-Muncic

Kim Lott

Maxwell T. Wilson

Technical Director

Sean Hirtle

ACKNOWLEDGEMENTS

Epilogue courtesy of **Roy Lewis**, PLSF.

Special thanks to **Dr. David Thompson**, MD, Stratford; **Dr. Jennifer Anderson**, MD, St. Michael's Hospital, Toronto; **Heather Gillis**, PT, M.Sc. Anat., FCAMPT, **Darcy Trefiak**, PT, B.Sc.PT, FCAMPT, Physiotherapy Alliance, Stratford; **Dr. Simon McBride**, MCISc., MD, London Health Sciences Centre Vocal Function Clinic; **Dr. Brian Hands**, MD, FRCSc., Vox Cura voice care specialists, Toronto; **Dr. John Yoo**, MD, London Health Sciences Centre; **Dr. P. Neilsen**, Goderich; **Dr. Laurel Moore**, MD, **Dr. Sean Blaine**, MD, **Dr. Shawn Edwards**, MD, STAR Family Health Team, Stratford. Pianos tuned and maintained by **Stephenson Concert Group**.

The services of C.J. Astronomo were made possible through **Theatre Ontario's Professional Theatre Training Program**, funded by the **Ontario Arts Council**; **The George Cedric Metcalf Charitable Foundation**; and the **Ontario Arts Council's Skills and Career Development: Indigenous Arts Professionals and Arts Professionals of Colour** grant.

Cover: **Jonathan Goad**. Creative direction by **Punch & Judy Inc.** Photography by **David Cooper**.

MUSIC

ORIGINAL MUSIC RECORDED BY

Keith Thomas

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

BACKSTAGE

Production responsibilities during the performance accomplished by:

Head Carpenter
Peter Holland

Head Electrician
Jeremy Bernard

Alternate
Mark Ryder

Head Property
Gino Di Filippo

Head Sound
Melissa Renaud

Alternate
Roger Psutka

Wardrobe Show Head
Caroline Broadley

Wardrobe Attendant
Ina Brogan

Swing
Laurie Krempien-Hall
Wigs and Makeup Show
Head
Erica Croft
Wigs and Makeup Crew
Alana Scheel

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Production Administrator
Carla Fowler

Administrative Assistant
Cindy Jordan

Associate Technical Director
David Campbell

Metcalf Foundation Intern in
Production Management

C.J. Astronomo

Design Coordinator
Mary-Jo Carter Dodd

Technical Director – Scenic
Construction

Andrew Mestern

Scene Shop Manager
Evan Bonnah-Hawkes

Technical Management
Assistant

Michael Besworth

Transportation
Paul Jamieson

Dirk Newbery
James Thistle

Electronics Technologist
Chris Wheeler

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, facilities staff and audience development representatives are members of Local 357 of the International Alliance of Theatrical Stage Employees (IATSE). Wardrobe attendants are members of IATSE Local 924. Scenic artists are members of IATSE Local 828. The musicians, musical directors, conductors, and orchestra contractors engaged by the Stratford Festival are members of the Toronto Musicians' Association, Local 149 of the American Federation of Musicians of the United States and Canada.

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Kathryn Kerr
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Dylan Mundy
Heather Ruthig
Lisa Summers
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Assistant Properties Buyer
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Assistant Head Scenic Artist
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Assisted by
Kira Duff
Kevin Kemp
Michael Wharran
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Assistant Head Carpenter
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Cory Mielke
Stephen Morgan
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Jody Satchell
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Mark Smith
Cliff Tipping

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Private Lives, Henry VIII,
Birds of a Kind
Michelle Barnier
Head of Wardrobe –
The Merry Wives of Windsor,
The Neverending Story,
Little Shop of Horrors,
The Crucible
Elizabeth Copeman
Head of Wardrobe –
Othello, Billy Elliot the
Musical, Mother's Daughter
Linda Sparks
Costume Coordinator –
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Wendy Bendle
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Alanna Kitson
Laurie Krempien-Hall
Anna Lach
Mary-Lou Mason
Magdalene Raycraft
Cynthia E. Rusak
Joan Scheerer
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Penelope Schledewitz
Purchasing Assistant
Erin Michelle Steele
Toronto Wardrobe Buyer
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Wardrobe Apprentice
Erin Lounsbury
Warehouse Supervisor
William Schmuck
Warehouse Assistant
Michael Piscitelli

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Construction Crew
Teddi Barrett
Erica Croft
Jessica Elsbrie
Lena Festoso
Tracy Frayne
Dave Kerr
Angela Moncur
Barbara Newbery
Mallory Reeves
Alana Scheel
Julie Scott
Stanley Wickens



**BOOK YOUR
COMEDY**

THE MERRY WIVES OF WINDSOR

THE WOMEN ARE THE WINNERS IN THIS GLORIOUS, JOYFUL ROMP!

Stratford
FESTIVAL

THE MERRY WIVES OF WINDSOR | BY WILLIAM SHAKESPEARE
DIRECTED BY ANTONI CIMOLINO

PRODUCTION SUPPORT IS GENEROUSLY PROVIDED BY
JANE PETERSEN BURFIELD & FAMILY, BY DR. DESTA LEAVINE
IN MEMORY OF PAULINE LEAVINE AND BY DR. M. LEE MYERS

Photo: Brigit Wilson (left), Sophia Walker, Geraint Wyn Davies (inset)

ACTING COMPANY



SHELLY ANTONY



ROD BEATTIE



WAYNE BEST



TIM CAMPBELL



JOHN DOLAN

SHELLY ANTONY

BIRMINGHAM CONSERVATORY, 2018

2019: Surveyor, Griffith, Dr. Butts in *Henry VIII*, Al-Hafi in *Nathan the Wise* and appears in *Birds of a Kind*. Stratford debut. **Elsewhere:** Tariq in *A Thousand Splendid Suns* (The Grand Theatre); Mubeen in *Acha Bacha* (Theatre Passe Muraille); Cassio in *Othello* (Driftwood Theatre); Iyar in *Little Pretty and the Exceptional* (Factory Theatre); Amir in *Disgraced* (Magnus Theatre); Craig/Craven in *Scarberia* (YPT); Henry Clerval in *Frankenstein Live!* (Arts Engine); Damon in *Perceptions of Love in the Pursuit of Happiness* (Toronto Fringe). **Film/TV:** Ronnie in *JETT* (HBO/Cinemax); Nick in *Reach* (Valence Films); Aathi in *A Gun & A Ring* (EyeCatch Multimedia). **Training:** MFA – The New School for Drama; Birmingham Conservatory. **Awards:** Dora nomination for Best Individual Performance for *Scarberia*. **Et cetera:** Thank you to my family and friends.

ROD BEATTIE

2019: Cardinal Wolsey in *Henry VIII* and Francis Nurse in *The Crucible*. 18th season. **Stratford:** Over 50 productions – favourites include Peter Quince in *A Midsummer Night's Dream*, York in *Henry VI*, Bolingbroke in *Richard II*, Glenn Gould in *Glenn*, title role in *Macbeth*, Pistol in *Henry V*, Malvolio in *Twelfth Night* and the first six *Wingfield* plays. **Elsewhere:** Rod has performed the *Wingfield* series (by Dan Needles) for 33 years, totaling almost 5,000 performances, as well as leading roles in most major Canadian theatres. **Training:** Master's degree in English, University of Toronto. **Awards:** In 2017, Rod was appointed Member of the Order of Canada. He has also won Stratford's Bronze Star Award, a Dora, a Sterling, a Gemini and the "Critic's Award" (Sarasota).

WAYNE BEST

2019: Duke of Suffolk in *Henry VIII* and Deputy Governor Danforth in *The Crucible*. 24th season. **Stratford:** Friar Laurence (*Romeo and Juliet*), The Prospector (*The Madwoman of Chaillot*), Antiochus, Simonides (*Pericles*), Surly (*The Alchemist*), Capulet (*Romeo and Juliet*), Axel Oxenstierna (*Christina, The Girl King*), Hubert (*King John*), Caliban (*The Tempest*), Don John (*Much Ado About Nothing*), Buckingham (*Richard III*), Macduff (*Macbeth*), Fluellen (*Henry V*), Gratiano (*The Merchant of Venice*), Cornwall (*King Lear*), Leontes (*The Winter's Tale*), Grumio (*The Taming of the Shrew*), Agamemnon (*Troilus and Cressida*), Mercutio (*Romeo and Juliet*). **Elsewhere:** Brutus (*Julius Caesar*), Antonio (*The Tempest*), Captain Keller, Karl (*Heaven*), Abbott (*Inexpressible Island*), Anderson (*Observe the Sons of Ulster Marching Toward the Somme*), Quinn (*The Affections of May*), Johnny (*Balconville*), Jacob Mercer (*Salt-Water Moon*), Taylor (K2), Billy (*The Collected Works of Billy the Kid*).

TIM CAMPBELL

2019: Duke of Buckingham in *Henry VIII*, Bastian's Father in *The Neverending Story* and John Proctor in *The Crucible*. 11th season. **Stratford:** *An Ideal Husband*, *To Kill a Mockingbird*, *Timon of Athens*, *The Changeling*, *All My Sons*, *Bunny*, *Macbeth*, *Hamlet*, *Julius Caesar*, *The Tempest*, *As You Like It*, *Titus Andronicus*, *Henry IV (1)*, *Henry IV (2)*, *Henry V*, *Romeo and Juliet*, *Richard III*, *Antony and Cleopatra*, *Troilus and Cressida*. **Elsewhere:** *Twelve Angry Men*, *Death of a Salesman*, *Who's Afraid of Virginia Woolf?* (Soulpepper); *A Midsummer Night's Dream* (Shakespeare Theatre Company, Washington, D.C.); *Private Lives* (Chicago Shakespeare). **Film/TV:** *The Expanse*, *Designated Survivor*, *Reign*, *Republic of Doyle*, *Warehouse 13*, *Nikita*, *The L.A. Complex*, *Saving Hope*, *Deadly Hope*, *The Firm*, *Lost Girl*, *Combat Hospital*, *Flashpoint*, *Murdoch Mysteries*, *Killshot*, *Hollywoodland*. **Awards:** Dora Award, Best Ensemble (*Twelve Angry Men*). Past recipient of the Dora Mavor Moore Guthrie Award (for outstanding contribution to the Stratford Festival).

JOHN DOLAN

2019: Sir Thomas Cromwell and Bishop of Lincoln in *Henry VIII* and Giles Corey in *The Crucible*. 10th season. **Stratford:** Bolingbroke in *Richard III*, Cromwell in *A Man For All Seasons*, Launce in *Two Gentlemen of Verona*, Costard in *Love's Labour's Lost*, Antony and Cleopatra, *The Swanee*, *Richard III*, *Romeo and Juliet*, *Twelfth Night*, *Inherit the Wind*, *Tempest-Tost*, *Medea*, *Pride and Prejudice*, *Winter's Tale*. **Elsewhere:** *The Drawer Boy* (Festival Players); *The Birds and the Bees*, *Against the Grain* (Blyth Festival); *No Great Mischief*, *Rune Arlidge*, *Plan B*, *The Ends of the Earth* (Tarragon); *A Midsummer Night's Dream*, *Avro Arrow*, *Nothing Sacred*, *Fire* (Canadian Stage); *Lilies* (Passe Muraille); *Much Ado About Nothing*, *The Tempest* (Theatre by the Bay); *Heroes* (Thousand Islands Playhouse); *The Melville Boys* (Theatre New Brunswick); *Speed-the-Plow* (Theatre Calgary). **Film/TV:** *Murdoch Mysteries*. **Training:** National Theatre School. **Awards:** Dora Award, *Oliver Twist* (Young People's Theatre).

ACTING COMPANY



JACKLYN FRANCIS



DANNY GHANTOUS



JONATHAN GOAD



JORDIN HALL



BRAD HODDER

JACKLYN FRANCIS

2019: Patience Maria and Marchioness of Dorset in *Henry VIII* and understudy in *Mother's Daughter* and *The Crucible*. Seventh season. Stratford: Jacklyn received the Tanya Award in recognition of her commitment to excellence during the 2018 season. Past seasons include *To Kill a Mockingbird*, *Julius Caesar*, *Timon of Athens*, *Madwoman of Chailot*, *Pride and Prejudice*, *As You Like It*, *Richard III*. Elsewhere: Citadel, Blyth Festival, Shakespeare in the Ruff, Canadian Stage, YPT, Theatre Northwest, Sudbury Theatre Centre, Manitoba Theatre Centre, Resurgence Theatre, Theatre By the Bay, Brookstone Theatre, Buddies in Bad Times, Thought For Food, Pencil Kit Productions, The Troubled Souls Co-op, Equity Showcase Theatre, Toronto Fringe, SummerWorks. Film/TV: *Re:Possessed Homes*, *Murdoch Mysteries*, *Rookie Blue*, *Flashpoint*, *Little Mosque on the Prairie*, *Missing*, *Train 48*, *Do No Harm*, *Starhunter 2300*, *It's Always Something*, *Our Hero*, *The City*, *FX: The Series*, *Falling Fire*. Training: George Brown Theatre School, Banff/Citadel Robbins Academy. Awards: Jean A. Chalmers Award.

DANNY GHANTOUS

2019: Guard in *Henry VIII*, Saladin in *Nathan the Wise* and appears in *Birds of a Kind*. Stratford debut. Elsewhere: Thomas in *The Philosopher's Wife* (Paradigm Productions); Dar in *The Invisible Hand* (Theatre Aquarius); Jacob in *Salt-Water Moon* (Why Not Theatre); Demetrius in *A Midsummer Night's Dream* (Shakespeare in the Ruff); Ben in *Sheets* (Veritas Theatre); Wilfrid in *Tideline* (Hart House Theatre); Sadiq in *A Line in the Sand* (Factory Theatre). Film/TV: Lead in Skyless Films' *Victim*, lead in *Morty*. Training: Ryerson University, BFA Theatre Performance: Acting. Awards: Toronto Theatre Critics for *A Line in the Sand*. Nominations: 2016 Dora Award for *A Line in the Sand* and 2018 My Entertainment World Award for *Midsummer*. Online: Instagram: @daaaangh. Et cetera: Danny is a Greek-born, Egyptian-raised Lebanese-Palestinian actor who works and resides in Toronto. Danny is honoured to be a part of the 2019 Stratford Festival.

JONATHAN GOAD

2019: Director of *The Crucible*. King Henry VIII in *Henry VIII*. 15th season. Stratford: *To Kill a Mockingbird*, *Hamlet*, *The Alchemist*, *King Lear*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Merchant of Venice*, *Othello*, *Pentecost*, *Phèdre*, *The Music Man*, *King John*, *Pericles*, *Orpheus Descending*, *Henry IV*, *Henry VI*, *Fiddler on the Roof*, *As You Like It*, *Fuente Ovejuna*, *Julius Caesar*, *The Two Noble Kinsmen*, *Bartholomew Fair*, *The Brothers Karamazov*. Elsewhere: *A Whistle in the Dark*, *Speaking in Tongues* (Company Theatre); *Our Class*, *The Laramie Project* (Studio 180); *King Lear* (Soulpepper); *Arcadia* (Theatre Junction). Directing: *John* by Annie Baker (Company Theatre). Film/TV: *Reign*, *Alias Grace*, *Dark Matter*, *Dorsal*, *Nikita*, *Republic of Doyle*, *Heartland*, *Murdoch Mysteries*, *Unnatural History*, *Othello*, *Rookie Blue*. Training: NTS, Birmingham Conservatory, University of Waterloo, Banff Centre. Teaching: NTS, Fanshawe College. Et cetera: Thank you for coming to the theatre!

BIRMINGHAM CONSERVATORY, 1999

JORDIN HALL

2019: Sergeant in *Henry VIII*, Swing in *The Neverending Story* and appears in *The Crucible*. Second season. Stratford: Mr. Montford in *An Ideal Husband*, Popilius Lena, Dardanius in *Julius Caesar*, *To Kill a Mockingbird*. Elsewhere (selected): *Othello* in *Othello* (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 Starveling in *A Midsummer Night's Dream* (Humber River Shakespeare). Film/TV: *See No Evil* (Discovery ID). Training: Brock University (Performance Concentration), Birmingham Conservatory for Classical Theatre. Et cetera: Thank you, Mom, Dad, Grandma and anyone who has ever supported me. Love, peace, and SOULLLLLLL TRAIN.

BIRMINGHAM CONSERVATORY, 2017/18

BRAD HODDER

2019: Assistant director of and understudy in *The Crucible*, First Gentleman and Cranmer, Archbishop of Canterbury, in *Henry VIII* and understudy in *Mother's Daughter*. Eighth season. Stratford: Principals in *An Ideal Husband*, *To Kill a Mockingbird*, *Julius Caesar*, *The Virgin Trial*, *Shakespeare in Love*, *The Lion*, *the Witch and the Wardrobe*, *She Stoops to Conquer*, *King Lear*, *Othello*; appeared in *Bakkhai*, *The Diary of Anne Frank*, *Oedipus Rex*, *The Beaux' Stratagem*, *A Midsummer Night's Dream*, *Many Stuart*, *Measure for Measure*, *Cymbeline*, *Elektra*. Elsewhere: Tybalt in *Romeo and Juliet* (Neptune); Darcy in *Pride and Prejudice* (Grand); Hedwig in *Hedwig and the Angry Inch* (c2c). Directing: *4th Graders Present an Unnamed Love Suicide*, *Fleeto*, *Oh*, *the Humanity* (Tiny Room); *Henry IV: I. Caesar*, *A Midsummer Night's Dream* (Perchance); *The Leisure Society*, *Autobahn*, *The Stendhal Syndrome* (c2c). Associate directing: *Lear*, *Measure for Measure*, *The Winter's Tale* (Groundling). Film/TV: *Reign* (CW); *Republic of Doyle*, *Diverted*, *Above and Beyond* (CBC). Training: BFA (Acting), University of Alberta.

MICHAEL LANGHAM WORKSHOP, 2019; BIRMINGHAM CONSERVATORY, 2011/12

ACTING COMPANY



KIM HORSMAN



ANDREW ILES



RON KENNEL



QASIM KHAN



ALEXANDRA LAINFIESTA

KIM HORSMAN

2019: Duchess of Norfolk in *Henry VIII*, Morla in *The Neverending Story* and understudy in *The Crucible*. Ninth season. **Stratford:** Lady Montague, *Romeo and Juliet*; Constance, *The Madwoman of Chailot*. Past roles include Marina, *Pericles*; Bianca, *The Taming of the Shrew*; Katherine, *Henry V*; Miss Hoyden, *The Relapse*; Louise, *Private Lives*. **Elsewhere:** Juliet, *Romeo and Juliet* (Chesterfield Repertory, England); Caroline, *Childhood/Infancy* (King's Head Theatre, London, England); Kate Hardcastle, *She Stoops to Conquer* (Arts Club Theatre); Lady Nijo, *Top Girls* (Tamanhaus/Grand Theatre); *Cowboy of the Western World*, a musical, co-creator with Anika Johnson and Barbara Johnston. **Film/TV:** Recently: *Believe Me: The Lisa McVey Abduction*; J.J. Abrams/Stephen King's *11/22/63* opposite James Franco; *A Family Man* as Gerard Butler's mom; and *Cardinals*, Touchpoint Films. **Et cetera:** I'm grateful to have had a rich, varied career shared with so many outstanding artists and friends. Love to my family, Georgina, Spencer, and Ian.

ANDREW ILES

2019: Sir Henry Guildford in *Henry VIII* and Eribo, A Bully in *The Neverending Story*. Second season. **Stratford:** Harold in *An Ideal Husband*, appeared in *To Kill a Mockingbird* and understudied in *Julius Caesar* in the 2018 season. **Elsewhere:** Katurian K. Katurian in *The Pillowman* (Orlando Fringe 2016). **Film/TV:** Guest star on episodes of *Reign* (CW Network), *Murder U* (Discovery ID). **Training:** University of Windsor, Birmingham Conservatory for Classical Theatre.

BIRMINGHAM CONSERVATORY, 2017/18

RON KENNEL

2019: Second Gentleman and Cardinal Campeius in *Henry VIII*, The Lay Brother in *Nathan the Wise* and appears in *Birds of a Kind*. Eighth season. **Stratford:** *An Ideal Husband*, *To Kill a Mockingbird*, *Julius Caesar*, *Cymbeline*, *Timon of Athens*, *King John*, *Henry IV*, *The Duchess of Malfi*, *Brothers Karamazov*, *Orpheus Descending*, *The Swanne*, *Agamemnon*. **Elsewhere:** Lear (Groundling), *The Boat* (TNB/Neptune), *Mr. New Year's Eve* (Blyth), *The Maids* (Buddies in Bad Times), *Mother Courage*, *St. Carmen of The Main* (NAC), *Death of the King*, *Macbeth*, *Aurash* (Modern Times), *Monsieur D'Eon Is a Woman* (Pea Green), *Picasso at the Lapin Agile* (Canadian Stage). **Film/TV:** *Dr. Cabbie* (writer), *Reveille* (writer, director, producer), *Leaving Turtleford* (director); acting credits include *Pompeii*, *Hemlock Grove*, *Gangland Undercover*, *Mutant X*, *La Femme Nikita*. **Training:** George Brown Theatre School. **Awards:** Two Dora nominations – Best Actor; Harold Award. **Online:** Twitter @iscribe. **Et cetera:** Video game credits include *Far Cry Primal*, *Assassins Creed* and *Starlink*.

QASIM KHAN

2019: Gardiner, Bishop of Winchester in *Henry VIII*, Atreyu in *The Neverending Story* and appears in *The Crucible*. Third season. **Stratford:** *Paradise Lost*, *The Comedy of Errors*, *The Changeling*, *Timon of Athens*, *The Madwoman of Chailot*. **Elsewhere:** Hamlet, *All's Well That Ends Well*, *Das Ding* (Canadian Stage); *Anne of Green Gables*, *Alice Through the Looking-Glass* (Charlottetown Festival); *Alligator Pie*, *The Crucible*, *The Royal Comedians*, *Dirt*, *Letters from the Great War* (Soulpepper); *A Croisist Cantata* (Musical Stage Co/JATP/NAC/Citadel); *Acha Bacha* (TPM); *The Lion*, *The Witch and the Wardrobe* (TNB); *Shannon 10:40* (VideoFag); *Beneath the Banyan Tree* (Theatre Direct). **Film/TV:** *Nikita*, *Riftworld*, *Saving Hope*, *Dan for Mayor*, *Little Mosque*. **Training:** Graduate of the Soulpepper Academy; University of Toronto/Sheridan. **Awards:** Dora Award nominee/winner; MyTheatre/BroadwayWorld nominee; International Actor Fellow of Shakespeare's Globe. **Et cetera:** Love and thanks to Matt; George & Elaine; Robyn & Danny; Antoni, Beth, Jillian, Martha; Aysa and family; and his amazing mum. Follow @theqasimkhan.

ALEXANDRA LAINFIESTA

2019: Anne Boleyn in *Henry VIII*, appears in *The Crucible* and understudy in *Mother's Daughter*. Second season. **Stratford:** Adriana in *The Comedy of Errors*, Assunta in *Napoli Millionaria!* and appeared in *The Tempest*. **Elsewhere:** *Green Lake* (Solo Collective), *Good Day and Good Night* (Carousel Theatre), *West Side Story* (Theatre Under the Stars), *El Jinete: A Mariachi Opera* (Puenta Theatre). **Film/TV:** *Bella Ciao!* (Commercial Drive Productions), *Un Día de Sol* (Código Cinema). **Training:** Canadian College of Performing Arts, Studio 58, Birmingham Conservatory for Classical Theatre. **Awards:** Jessie Richardson Award (Best Actor in a Lead Role: *Green Lake*), Ovation Award nomination (Best Supporting Actor: Anita in *West Side Story*), Sidney J. Risk Foundation and Studio 58 Acting Award, Outstanding Emerging Playwright Award (CCPA). **Et cetera:** Up next you can catch Alexandra in Carmen Aguirre's world première of *Anywhere But Here* with Electric Company.

BIRMINGHAM CONSERVATORY, 2017

ACTING COMPANY



ROY LEWIS



IRENE POOLE



JAKE RUNECKLES



STEPHEN RUSSELL



OKSANA SIRJU

ROY LEWIS

2019: Sandys, Lord Chancellor in *Henry VIII*, Bookseller, Cairon in *The Neverending Story* and Judge Hathorne in *The Crucible*. 14th season. **Stratford:** Reverend Sykes (*To Kill a Mockingbird*), Publius, Lepidus (*Julius Caesar*), Morocco (*The Merchant of Venice*), Capulet (*Romeo and Juliet*), Cyclops (*The Odyssey*). **Elsewhere:** Stage Manager (*Our Town*), Abel Magwitch (*Great Expectations*) (Neptune); Mr. Potter (*It's a Wonderful Life*) (Theatre NorthWest, B.C.); Charley (*Death of a Salesman*) (Drayton); Camillo (*The Winter's Tale*) (Groundling). Roy has directed 10 plays, is a founding member of the Obsidian Theatre Company, and is a published poet.

IRENE POOLE

2019: Queen Katherine in *Henry VIII*, Catalina in *Mother's Daughter* and understudy in *The Crucible*. Sixth season. **Stratford:** Jean Louise Finch in *To Kill a Mockingbird*, Cassius in *Julius Caesar*, *Breath of Kings*, Kate in *The Little Years*, Katherine in *The Taming of the Shrew*, Olga in *Three Sisters*. **Elsewhere:** *Happy Place*, *The Gigli Concert* (Soulpepper); *How Do I Love Thee?* (Canadian Rep); *The Bakelite Masterpiece*, *The Little Years* (Tarragon Theatre); *Manon*, *Sandra and the Virgin Mary* (Buddies in Bad Times); *Escape from Happiness*, *Better Living*, *Fighting Words*, *The Glace Bay Miners' Museum* (Factory Theatre); *Age of Arousal* (ATP). **Film/TV:** *Indian Horse* (Elevation Pictures, TIFF, 2017), *Cardinal*, *Rookie Blue*, *Reign*, *Murdoch Mysteries*, *Republic of Doyle*, *Carrie* (MGM), *Breakout Kings*. **Awards:** Dora Awards for *The Little Years*, *The Last Days of Judas Iscariot*, *The Leisure Society*; nominations for *How Do I Love Thee?* and *Happy Place*.

JAKE RUNECKLES

BIRMINGHAM CONSERVATORY, 2018

2019: Bastian in *The Neverending Story*, Earl of Surrey in *Henry VIII* and understudy in *The Crucible*. Stratford debut. **Elsewhere:** Anthony in *I and You* (Outlook Theatre), Colin Craven in *The Secret Garden* (Young People's Theatre), *The Nails* (SummerWorks), *Animal Nature* (Clay and Paper Theatre), Jesus in *The Last Days of Judas Iscariot* (GBTS). **Film/TV:** *Impulse* (YouTube Red). **Training:** George Brown Theatre School, Birmingham Conservatory for Classical Theatre. **Awards:** Esther Farlinger Theatre Scholarship; David Walden Memorial Award; Corus Entertainment Scholarship. **Et cetera:** Jake sends his love to his family – his greatest supporters.

STEPHEN RUSSELL

2019: Lord Chamberlain in *Henry VIII* and understudy in *Birds of a Kind*. 36th season. **Stratford:** Gaunt (*Breath of Kings: Rebellion*), Silence (*Breath of Kings: Redemption*), Helicanus (*The Adventures of Pericles*), Doc (*West Side Story*), Slim (*Of Mice and Men*), Mr. Brownlow (*Oliver!*), Chorus Leader (*Oedipus Rex*), Cornwall (*King Lear*) at the Lincoln Center in New York and the title roles in *Julius Caesar*, *Richard II* and *Henry VI*. **Elsewhere:** He has appeared in theatres across Canada, most recently as Alex Priest in *Heisenberg* at the Royal Manitoba Theatre Centre (2018). **Film/TV:** His most recent film project is the part of Pontius Pilate in *The Gospel of John*. **Et cetera:** He lives in Stratford with Astrid.

OKSANA SIRJU

BIRMINGHAM CONSERVATORY, 2017/18

2019: Jane Seymour in *Henry VIII*, Rachel in *Nathan the Wise* and appears in *Birds of a Kind*. Second season. **Stratford:** Margherita in *Napoli Millionaria!*, Messenger in *The Comedy of Errors* and appeared in *The Tempest*. **Elsewhere:** Hedda Gabler in *Hedda Gabler*, Blanche in *A Streetcar Named Desire*, Viola in *Twelfth Night*, Lady Balthazar in *The Comedy of Errors*, Horatio in *Ophelia*, The Good Woman in *A Party for Boris* (York University); Mrs. Harper in *Innocence Lost* (Ovation Academy). **Film/TV:** Recurring role on *Workin' Moms* (CBC). **Training:** York University, London Academy of Music & Dramatic Art, Birmingham Conservatory for Classical Theatre, 2017-2018. **Online:** @itsoksanasirju. **Et cetera:** This year is for my mother and father, Brianna, Alesha, Jyn-Li and Michelle... and for Maya, my love, my light.

ACTING COMPANY



SCOTT WENTWORTH



RYLAN WILKIE

SCOTT WENTWORTH

2019: Duke of Norfolk in *Henry VIII* and Reverend Parris in *The Crucible*. 25th season. **Stratford:** Recent favourites include James Tyrone in *Long Day's Journey Into Night*, the title role in *John Gabriel Borkman*, Tevye in *Fiddler on the Roof*, Shylock in *The Merchant of Venice* and The Ragman in *The Madwoman of Chaillot*. Directing credits include both parts of *Henry IV* (2001), *The Adventures of Pericles* (2015), *Romeo and Juliet* (2017) and last season's *Julius Caesar*. **Et cetera:** Mr. Wentworth is a Tony- and Olivier-nominated theatre artist whose work has been celebrated on Broadway, in London's West End and in theatres across the U.S. and Canada.

RYLAN WILKIE

2019: Sir Thomas Lovell in *Henry VIII*, Falkor in *The Neverending Story* and Reverend Hale in *The Crucible*. Sixth season. **Stratford:** *To Kill a Mockingbird*, *An Ideal Husband*, *Julius Caesar*, *Timon of Athens*, *The Changeling*, *The Madwoman of Chaillot*, *Shakespeare in Love*, *The Hypochondriac*, *Pericles*, *The Alchemist*, *The Physicists*, *Christina*, *The Girl King*, *Alice Through the Looking-Glass*, *King John*. **Elsewhere:** *Lion in Winter* (Grand); *Am I Not King?* (Zone 41); *Enron* (Theatre Calgary); *Beyond the Farm Show* (Blyth); *The Story* (Theatre Columbus); *Blue Planet* (YPT); *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:** *Homefront*, *Blue Smoke*, *The Secret of the Nutcracker*, *See This Movie*. **Training:** NTS. **Awards:** Stratford's John Hirsch Award; Betty Mitchell Award for Vincent in Brixton. **Et cetera:** Much love to Krystin and my family.

THE BIRMINGHAM CONSERVATORY FOR CLASSICAL THEATRE

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

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

The Birmingham Conservatory for Classical Theatre is made possible by the support of the Birmingham family, the Stratford Festival Endowment Foundation and the Department of Canadian Heritage. The 2019 in-season work of Conservatory participants is supported by the Marilyn & Charles Baillie Fund and by John & Therese Gardner.



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MOTHER'S DAUGHTER

HENRY VIII TURNED THE TIDE OF HISTORY.
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SUPPORT FOR THE CREATION OF *MOTHER'S DAUGHTER* WAS GENEROUSLY PROVIDED BY
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BY KATE HENNIG
WORLD PREMIERE, COMMISSIONED BY
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DIRECTED BY ALAN DILWORTH

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BY CATHERINE & DAVID WILKES

Photo: Shannon Taylor, Irene Poole

ARTISTIC COMPANY



FRANCESCA CALLOW



ALICE FERREYRA



MARIE FEWER-MUNCIC



LOUISE GUINAND



MARTHA HENRY

FRANCESCA CALLOW

2019: Designer of *Henry VIII* and *Birds of a Kind*. 12th season. **Stratford:** Francesca has spent over 10 years working as a design assistant and designer at the Stratford Festival. **Elsewhere:** Francesca has worked as a designer and design assistant in Canada, the U.S. and U.K. 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 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.

ALICE FERREYRA

2019: Assistant stage manager of *Henry VIII* and *Birds of a Kind*. Third season. **Stratford:** Apprentice stage manager of *Bakkhai*. Production assistant for the Avon Theatre. **Elsewhere:** Stage management credits include *Maggie & Pierre* (Grand Theatre); *Ladies and Gentlemen, Boys and Girls* (Roseneath Theatre); *The Drowsy Chaperone*, *Footloose*, *The Addams Family*, *Spring Awakening*, *Spelling Bee*, *Curtains*, *If We Were Birds*, *Nine* (Randolph Academy for the Performing Arts); *Godspell* (Theatre Sheridan); *Seussical Jr.* (Capitol Theatre); *Anne of Green Gables*, *Evita*, *Shrek the Musical* (Lower Ossington Theatre). Assistant stage manager: Tafelmusik; *The Canadian* (Thousand Islands Playhouse). Apprentice stage manager: *Hamlet* (Tarragon Theatre); *The Magic Flute* (Canadian Opera Company); *City of Angels* (Theatre By the Bay); *The Story* (Theatre Columbus); *The Test* (The Company Theatre). **Et cetera:** Adam, thank you for being my constant.

MARIE FEWER-MUNCIC

2019: Production stage manager of the Studio Theatre. 13th season. **Stratford:** Stage manager: *Julius Caesar*, *Romeo and Juliet* (2017), *Bunny*, *Possible Worlds*, *Hirsch*. Assistant stage manager: *Tartuffe*, *As You Like It*, *Twelfth Night*, *Evita*, *Kiss Me, Kate*, *Macbeth*, *Rice Boy*, *Romeo and Juliet* (2008), *Caesar and Cleopatra*, *My One and Only*, *To Kill a Mockingbird*, *The Duchess of Malfi*, *The Blonde*, *the Brunette and the Vengeful Redhead*. Apprentice stage manager: *Noises Off*. **Elsewhere:** Theatre Sheridan, Edinburgh Fringe Festival, Tarragon Theatre, Theatre Erindale, Theatre Direct Canada/Eldritch Theatre, Theatre Passe Muraille/Obsidian Theatre Company, Bluewater Summer Playhouse, Charlottetown Festival. **Training:** Sheridan College. **Et cetera:** Much love to Emily and Michael.

LOUISE GUINAND

2019: Lighting designer of *Henry VIII*. 33rd season. **Stratford:** Over 60 productions including *Julius Caesar*, *Twelfth Night*, *Romeo and Juliet*, *All My Sons*, *The Winter's Tale*. **Elsewhere:** Ms Guinand has designed lights for over 500 shows across Canada and the United States at many theatres, including the Shaw Festival, Citadel Theatre, National Arts Centre, Grand Theatre, WCTC, Globe Theatre and Soulepepper. Recent productions include *Stage Kiss* (Shaw); *Once* (Citadel); *The Hobbit* (Globe); *Meet My Sister* (WCTC). **Training:** A graduate of Queen's University and the National Theatre School. **Awards:** One Dora Award. Multiple award nominations across Canada. Louise was the recipient of the 2018 Bradley Garrick Guthrie Award. **Other:** This year's *Henry VIII* brings Louise to within seven Shakespeares of achieving her desire to light the entire Shakespearean canon.

MARTHA HENRY

2019: Director of *Henry VIII*. Head of the Michael Langham Workshop for Classical Direction. 45th season. **For Stratford as Director:** *Twelfth Night* (Sarah Afful), *All My Sons* (Joseph Ziegler, Lucy Peacock), *She Stoops to Conquer* (Maev Beaty, Brad Hodder), *Mother Courage and Her Children* (Seana McKenna), *Measure for Measure* (Geraint Wym Davies, Stephen Ouimette), *Three Sisters* (Lucy Peacock), *Of Mice and Men* (Graham Greene), Timothy Findley's *Elizabeth Rex* (Diane D'Aquila, Brent Carver), *Antony and Cleopatra* (Peter Donaldson, Diane D'Aquila), *Richard II* (Geordie Johnson), *Richard III* (Tom McCamus), *An Enemy of the People* (David Fox), *Brief Lives* (Douglas Rain). **Director:** Stratford's Birmingham Conservatory, 2007-17. **Elsewhere:** Artistic Director: London's Grand Theatre, 1988-94. Directed across Canada. Ms Henry has been honoured with Stratford's Legacy Award, Governor General's Lifetime Achievement Award, seven honorary doctorates. Member of the Order of Ontario, Companion of the Order of Canada.

ARTISTIC COMPANY



JULIA HOLBERT



ASH KNIGHT



KIM LOTT



GREGORY McLAUGHLIN



VALERIE MOORE

JULIA HOLBERT

2019: Assistant costume designer of *Henry VIII*, *Mother's Daughter* and *Nathan the Wise*. Third season. **Stratford:** *Macbeth*, *The Stoops to Conquer* (assistant costume designer, 2015, 2016). **Elsewhere:** *Rainmaker*, *Out of Order*, *Hairspray*, *Office Hours*, *Unnecessary Farce* (Drayton Entertainment); *Tweed & Company* (costume designer, 2015), Platypus Theatre (costumer, 2014), Drayton Entertainment (dresser and stitcher, 2011 to present), Queen's Musical Theatre (costume designer and head of wardrobe, 2008-2010). **Training:** BAH from Queen's University; Fashion Design and Technical Costume Studies Post-Graduate from Fanshawe College.

ASH KNIGHT

2019: Assistant director of *Henry VIII*. Second season. **Stratford:** *Count of Monte Cristo*, *A Midsummer Night's Dream*. **Elsewhere** (selected): Director: *Tragedie of Lear*, *Enchanted Loom* (independent); *Julius Caesar* (King's Co.); *Anak* (CBT); *Tyson's Song* (BMIT); assistant on *Life of Jude* (SummerWorks). Actor: *Amadeus* (Talk Is Free); *Julius Caesar*, *Much Ado*, *Three Musketeers*, *Antony and Cleopatra* (SLSF); *Carried Away...* (Tarragon Theatre); *Free as Injuns* (NEPA/BIBT); *wise woman* (b current); *Beneath the Banyan Tree* (Theatre Direct); *Romeo and Juliet* (Birmingham Old Rep, TCT). **Film/TV:** *The Kindness of Strangers*, *The Border*, *Mayday*, *Un Tueur Si Proche*. **Radio/Recordings:** *Far Cry 4*, *Splinter Cell: Blacklist* (Ubisoft); *Theory*, *Vitals* (PlayME CBC Podcasts); *Merchant of Venice* (BBC Audio Studio). **Training:** Royal Academy of Dramatic Art; King's College, University of London (U.K.). **Awards:** Nominations: Critic's Choice Award, Outstanding Direction, *Tragedie of Lear*; Dora Award, Best Actor, *Brothel #9* (Factory Theatre).

MICHAEL LANGHAM WORKSHOP, 2019

KIM LOTT

2019: Production stage manager of the Studio Theatre. Stage manager of *Mother's Daughter*. 22nd season. **Stratford:** Stage manager credits (selected): *The Matchmaker*, *Titus Andronicus*, *Evita*, *West Side Story*. Assistant stage manager credits (selected): *Treasure Island*, *The Lion, the Witch and the Wardrobe*, *South Pacific*, *The King and I*, *The Scarlet Pimpernel*, *Henry V*, *Much Ado About Nothing*. **Elsewhere:** Stage manager credits (selected): *Ring of Fire*, *Hana's Suitcase*, *Annie*, *Twist and Shout* (Grand Theatre); *My Fair Lady* (Drayton Entertainment). Assistant stage manager credits (selected): *The Spitfire Grill*, *Proof* (Grand Theatre); *Die Entführung aus dem Serail* (Opera Ontario); *The Who's Tommy* (Elgin Theatre). **Et cetera:** Gratitude to my beautiful loved ones I am blessed to celebrate with every day and share energy, enthusiasm, breakfast, joy, laughter and unconditional love. Be well & shine.

GREGORY McLAUGHLIN

2019: Assistant stage manager of *Henry VIII* and *Nathan the Wise*. Fourth season. **Stratford:** *The Rocky Horror Show*, *The Music Man*, *Breath of Kings: Rebellion and Breath of Kings: Redemption*, production assistant for the Tom Patterson Theatre. **Elsewhere:** Assistant stage manager credits include *The Virgin Trial* (Soulpepper/Stratford); *The Goat*, or *Who Is Sylvia?* (Soulpepper Theatre); *Lear*, *The Winter's Tale*, *Measure for Measure* (Grounding Theatre); *Les Misérables* (The Grand Theatre). Stage manager credits include *Bedtime Stories* (The Orillia Opera House); *Oleanna* (Matchstick Theatre). **Film/TV:** *This Hour Has 22 Minutes*. **Training:** Mount Allison University. **Awards:** In 2018 Gregory received the Dora Mavor Moore Award for outstanding contribution to the Stratford Festival. **Et cetera:** Gregory is a mental-health advocate and an ally who supports the #MeToo and #TimesUp movements.

VALERIE MOORE

2019: Movement director for *Henry VIII* and *The Merry Wives of Windsor*. Sixth season. **Stratford:** Choreography for *Much Ado About Nothing*, *Macbeth*, *The Cherry Orchard*, *A Midsummer Night's Dream*, *Love's Labour's Lost*. Shaw Festival (selected): *Sweeney Todd*, *Peter and the Starcatcher*, *Ragtime*, *Gypsy*, *A Little Night Music*, director of *Follies: In Concert*. **Elsewhere** (selected): Directed Rufus Wainwright's *Gentlemen Prefer Broadway*; *Side by Side by Sondheim*; *Rock and Roll*; *Dancing in Poppies*; *Little Shop of Horrors*; *Cabaret*; *Berlin to Broadway*; *Jacques Brel Is Alive and Well and Living in Paris*. **Choreography** (selected): *Anything That Moves*; *Pal Joey*; *Assassins*. **Film/TV:** Choreographic consultant for *So You Think You Can Dance Canada*; *Sugar Time* for HBO; *Jim Carrey's Unnatural Acts*. **Teaching:** Stratford Festival's Birmingham Conservatory for nine years.

ARTISTIC COMPANY



ANITA NITTOLY



BETH RUSSELL



ALIA STEPHEN



ANN STUART



KEITH THOMAS

ANITA NITTOLY

2019: Fight director for the 2019 season. Fourth season. **Stratford:** 2013: assistant fight director; 2017: associate fight director; 2018: associate fight director. **Elsewhere:** Centaur Theatre (2019 – *The Last Wife*, 2018 – *Successions*, 2017 – *The 39 Steps*), Carousel Players (2019 – *Whole World*), Blyth Festival (2018 season), Outside the March/The Company Theatre (2018 – *Jerusalem*), Canadian Opera Company (2014/15/16). Anita is the stage combat instructor at the National Theatre School in Montréal and teaches workshops year-round across southern Ontario. Anita also works as a stunt performer and stunt actor in the film and TV industry. Selected credits: *Enhanced*, *Teen Titans*, *The Boys*, *Dark Matter*, *KIN*, *Designated Survivor*, *12 Monkeys*, *Murdoch Mysteries*.

BETH RUSSELL

2019: Casting director of the Stratford Festival. 11th season. **Elsewhere:** In addition to casting, Beth has been an artists' agent, co-producer of CBC-TV's *Triple Sensation*, Senior Vice President: Casting and Creative Development for Livent, National Casting Director for CBC Radio Drama and Artistic Associate for Toronto Arts Productions (now Canadian Stage). As casting director, Ms Russell has been responsible for Broadway and West End premières of productions including *Parade*, *Ragtime*, *Show Boat* and *Kiss of the Spider Woman*, as well as productions of *Joseph and the Amazing Technicolor Dreamcoat*, *Show Boat*, *Sunset Boulevard*, *Aspects of Love* and *The Phantom of the Opera* in Canada, the United States, Australia, Singapore and Hong Kong.

ALIA STEPHEN

2019: Assistant lighting designer of *Henry VIII*, *Nathan the Wise* and *Birds of a Kind*. Second season. **Stratford:** Assistant lighting designer of *The Rocky Horror Show*, *An Ideal Husband* and *Julius Caesar*. **Elsewhere:** Worked primarily in Vancouver and the U.K.; credits include lighting design for *Alternative Routes* (National Dance Company Wales); *PROUD*, *People Like Us* (Firehall Arts Centre); *Supernatural Noir* (Fugue Theatre); *Adding Machine: The Musical* (Pipedream). Set/lighting design for *Cabaret* (Pipedream). Set/lighting/projection design for *Secret Service* (Fugue Theatre). Assistant lighting design for *Topdog/Underdog*, *Boeing Boeing*, *Henry and Alice Into the Wild*, *Circle Mirror Transformation* (Arts Club); *Blue Box* (Nightswimming). Assistant projection design for *Falstaff* (Bard on the Beach). **Training:** Completing thesis work for MA in Lighting Design, Royal Welsh College of Music and Drama. BFA in Theatre Production and Design, UBC. Diploma in Technical Theatre, Capilano University. **Online:** aliastephen.com.

ANN STUART

2019: Stage manager of *Henry VIII* and assistant stage manager of *Birds of a Kind*. 38th season. **Stratford:** Ann has worked in all four of the Festival's theatres on over 70 productions with Artistic Directors Michael Langham, Robin Phillips, John Neville, David William, Richard Monette and Antoni Cimolino. She also worked as personal assistant to Robin Phillips. From 2007 until 2016 she was coordinator of the Birmingham Conservatory for Classical Theatre under Director Martha Henry. This is her sixth production with Antoni Cimolino, her ninth with Martha Henry and her thirtieth play from Shakespeare's canon. She also stage-managed Directors' Workshop Projects for Kate Newby, Sarah Kitz and Andrew Kushnir. Ann has won two unsolicited Guthrie Awards, had an exhibition of her backstage photographs and is writing a history of Hart House Theatre (University of Toronto). Remembering Nel always.

KEITH THOMAS

2019: Composer and sound designer of *Henry VIII*. 25th season. **Stratford:** Composer for *King Lear*, *Mother Courage*, *The Merchant of Venice*, *All's Well That Ends Well*, *The Comedy of Errors*, *Henry IV Part 1*, *Cymbeline*, *Troilus and Cressida*, *Quiet in the Land*, *The Two Noble Kinsmen*, *Alice Through the Looking-Glass*, *As You Like It*, *The Miracle Worker*, *Little Women*, *Macbeth*, *The Alchemist*, *The Illusion*, *The Two Gentlemen of Verona*. **Elsewhere:** *A Midsummer Night's Dream*, *Love's Labour's Lost* (Chicago Shakespeare Theater); *The Tempest* (Old Globe); *A Christmas Carol* (2010-2018), *The Merchant of Venice*, *Three Sisters*, *A Midsummer Night's Dream* (1997, 2000, 2008, 2015), *Julius Caesar*, *Much Ado About Nothing*, *The Cherry Orchard* (Guthrie Theater); *The Donnellis*, *Innocence Lost* (NAC); *The Drowning Girls*, *Gracie* (GTC); *Born Yesterday*, 1979 (Shaw Festival). **Awards:** Helen Hayes Award for *Julius Caesar* (Shakespeare Theatre). **Online:** keiththomas.ca.

ARTISTIC COMPANY



MELISSA VEAL



MAXWELL T. WILSON

MELISSA VEAL

2019: Assistant stage manager of *Henry VIII*. 14th season. **Stratford:** Assistant stage manager of *The Tempest*, *Napoli Millionaria!* and *Timon of Athens*. For the past three seasons she has had the honour to serve as the coordinator for the Birmingham Conservatory for Classical Theatre under Stephen Ouimette. A huge thank you to all actors, teachers, coaches and directors for their dedication and artistry. Melissa also spent 10 years in the wig department at the Festival. **Elsewhere:** For the previous 11 years before her work with the BCCT, she was the wig and makeup designer at Chicago Shakespeare Theater, where she garnered two Jeff Awards for Artistic Specialization and Wig and Makeup Design. **Awards:** Four Guthrie Awards, including the Jack Hutt Humanitarian Award, and the Hurkes Award. **Et cetera:** All my love to my family and friends.

MAXWELL T. WILSON

2019: Production stage manager of the Studio Theatre. Stage manager of *Nathan the Wise*. 21st season. **Stratford** (selected): *An Ideal Husband*, *Treasure Island*, *The Breathing Hole*, *Breath of Kings: Rebellion*, *Carousel*, *Man of La Mancha*, *The Three Musketeers*, *Taking Shakespeare*, *Henry V*, *Hosanna*, *Peter Pan*, *A Funny Thing Happened on the Way to the Forum*, *Cabaret*, *South Pacific*, *My One and Only*, *The Winter's Tale* and *Death of a Salesman*. **Elsewhere:** Max's career spans over 30 years, including work with Citadel Theatre, Theatre Calgary, Edmonton Opera, Opera Atelier, the Canadian Opera Company, Canadian Stage, Young People's Theatre and Mirvish Productions. **Training:** BA, University of Lethbridge. **Awards:** 2012 and 2017 Guthrie Award. **Et cetera:** For a change, Max works with a leading purveyor of orchid-growing supplies at ravenvision.ca.

THE MICHAEL LANGHAM WORKSHOP FOR CLASSICAL DIRECTION

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

Participants this season: Rodrigo Beilfuss, Mikaela Davies, Brad Hodder, Ash Knight, Andrew Kushnir, Julia Nish-Lapidus, Jennifer Stewart. Alumni this season: Graham Abbey, Alan Dilworth, Peter Pasyk, Zack Russell, Birgit Schreyer Duarte, Ted Witzel.

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

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