MOTHER’S DAUGHTER

SUPPORT FOR THE 2019 SEASON OF THE STUDIO THEATRE IS GENEROUSLY PROVIDED BY SANDRA & JIM PITBLADO

PRODUCTION SUPPORT IS GENEROUSLY PROVIDED BY CHARLES BEALL & KARON BALES, BY DR. ROBERT & ROBERTA SOKOL, BY SYLVIA SOYKA AND BY CATHERINE & DAVID WILKES

SUPPORT FOR THE CREATION OF MOTHER’S DAUGHTER WAS GENEROUSLY PROVIDED BY THE FOERSTER BERNSTEIN NEW PLAY DEVELOPMENT PROGRAM AND BY CHARLES BEALL & KARON BALES
DIRECTOR’S NOTES

ALTERNATIVE HISTORIES

BY ALAN DILWORTH

“Even if we are present at some historic event, do we comprehend it – can we even remember it – until we can tell it as a story?”

– Ursula K. Le Guin

Mother’s Daughter is the final play of Kate Hennig’s celebrated Queenmaker trilogy. The first in the series, The Last Wife, was about Katherine Parr, last wife of Henry VIII. A progressive force and a brilliant trailblazer, she survives Henry while laying the groundwork for the reign of the next generation of English queens. The second play, The Virgin Trial, focuses on Elizabeth I, or Bess. A young teenager, Bess is the subject of a state investigation into the attempted overthrow of her brother, young King Edward VI – and proves to be a preternatural force. The subject of Mother’s Daughter is Mary Tudor, also known as Mary I, also known as “Bloody Mary”....

“A story is a point of view. There is no ‘perspectiveless’ perspective. There is no way to escape perspectives except by multiplying them.”

– David R. Loy

In our moment, has it ever been so clear that to control the narrative of an event or of someone is to hold enormous power? For me, alternative narratives and multiple versions are welcome – and in some cases necessary – means of storytelling. If stories were turtles.... I most often prefer versions of them stacked one on top of the other. I am interested in the details of each version of a story and the space created by their multiplicity. In Mother’s Daughter, Kate Hennig interrogates and complicates the story of Mary Tudor. In so doing, she interrogates and complicates the narrative of Henry VIII and Tudor history itself.

“I completely underestimated the pull on my emotional bandwidth, the sheer determination it takes to stay calm under pressure, and the weight of continuous problem solving and decision making. Oh, yeah – and the sleepless nights.”

– Brené Brown

I think it is difficult for leaders to speak openly about leadership because so many of them rely so heavily on building myths in order to maintain their influence and power. To speak openly and honestly with any complexity about being a leader is to risk complicating and undermining the myth of one’s leadership, one’s power. Mary Tudor was the first reigning queen of England. What kind of a leader was she? Mother’s Daughter clearly and sensitively dramatizes the vulnerable beating heart of a leader, without fog, romance, sentimentality or hate. By pulling back the curtain on an alternative Mary Tudor, Kate Hennig invites us to reconsider who Mary might have been, not as the truth, but as possibility. The existence of this new “Hennig-ian” version of Mary ceaselessly compels me not because I am attached to this version of the truth, but because the figurative and dramatic canvas of Kate’s story has made more space for the consideration of multiple (and potentially contradictory) meanings and truths about Mary Tudor.

I am so grateful to have worked with Kate on the Queenmaker series. I am indebted to her for sharing her vision, camaraderie and brilliance, and for teaching me so much about power.

Thank you for coming to the theatre, and enjoy the show.
PLAYWRIGHT’S NOTES

A CHANGE IN APPEARANCE

BY KATE HENNIG

I was listening to As It Happens on CBC radio the other night. One of the guests was a professor from a Barcelona university who had been granted $2.3 million to research early women’s writing. She is certainly not the first person to embark on this endeavour – many people have been unearthing the work of early female artists and writers over the past thirty years or so – but, by creating a context with enormous numbers of individual works, Carme Font plans to recognise the contribution of these women to the history of ideas. Even though they have been dead for nearly five hundred years, they will have an opportunity to reappear.

I want that for Mary.

Do you know who Rebecca Solnit is? Pick up one of her books, or read one of her contributions to The Guardian or Harper’s “Easy Chair.” She writes about women, the environment, hope, community, politics, walking...things like that. She said this in her essay “Men Explain Things to Me” (my italics): “Every woman who appears wrestles with the forces that would have her disappear. She struggles with the forces that would tell her story for her, or write her out of the story, the genealogy, the rights of man, the rule of law. The ability to tell your own story, in words or images, is already a victory, already a revolt.”

I think what researcher Carme Font is doing with her $2.3 million is refusing to let the women of the early modern period disappear.

I want that for Mary. Even if I don’t have $2.3 million.

Now, let me tell you about the appearance of a dove:

In 2017, just before rehearsals began for The Virgin Trial, I went to England. My childhood friend Hilary and I spent several days of laughter and storytelling, hitting many notable locations frequented by the characters in my plays. I called our holiday the Katherine Parr Trail. (Get the joke? Do a google.)

We started at Eddie’s favourite house, Hunsdon, which is only seven kilometres from the little town where Hilary and I were born. We then went south and west into the glorious green of Gloucestershire to see Sudeley Castle, the home of Thomas Seymour and of Katherine Parr’s velvet-lined toilet. Then to the Bodleian Library at Oxford to see the actual book that Elizabeth had written for Katherine Parr: the book Bess gives to Kate in The Last Wife. We went to Kendal and met with the Lord Mayor, and saw K.P.’s prayer book (the one carried by Jane Grey as her chief mourner; keep your eye out for it as you watch today!). We went across the Yorkshire dales to Snape Castle and to the magnificent Tudor house Gainsborough Old Hall, two of K.P.’s marital residences.

All these places – all these objects – hold the stories of the women in my plays. I could feel them somehow: through these ways of touching time, their lives reappeared.

Before we got to Elizabeth’s stomping grounds at Hatfield, a favourite day was spent in the town of Framlingham, where Mary was named the first queen of England. While I was walking the ramparts of the cold and formidable castle, still adorned by a series of designer Tudor chimneys, a pure white dove flew over my head and nestled on a little rock ledge only feet from me. I stopped. I didn’t move. Nor
“IT HAS BEEN EASY FOR HISTORY TO VILIFY HER ACROSS THE AGES; TO DEMONIZE HER AS A RELIGIOUS FUNDAMENTALIST WHO IS THE ENEMY OF HUMANISM AND REASON; THE ENEMY OF GLORIANA, THE VIRGIN QUEEN”

did the dove. It looked at me. I looked at it. Several minutes passed. Then I said: “I’ll do my best.”

There’s something about Mary....

Mary is not triumphant, like her sister, Elizabeth. She is not ambitious, like Katherine Parr. Mary is not a martyr, like Jane Grey.

Mary is not a hero.

Maybe that’s why it has been so easy for history to vilify her across the ages; to demonize her as a religious fundamentalist who is the enemy of humanism and reason; the enemy of Gloriana, the Virgin Queen. Few people even distinguish her from her cousin, Mary Queen of Scots! (How many of you left the theatre after The Last Wife or The Virgin Trial, thinking that’s the Mary you had been watching!?)

Mary has been written into history as the bad guy.

Now, I’m not saying she’s a good guy. Mary’s just human. Or at least in my plays I am contemplating her humanity.

It’s been a tough journey for me, writing this play: trying to satisfy that little white dove. That’s probably because Mary’s story is so magnificently complex there’s enough material for three plays (I’ve thrown out over 30,000 words!): from her survival as an infant, when all of her parents’ other child-bearing attempts failed, to the personal grief she felt when the English lost Calais, their last stronghold on the Continent, Mary’s life was surrounded by bitter disappointment.

Mary is the child of a nasty divorce: a child raised in riches and glory, only to end up an employee in her half-sister’s nursery; a devout young woman whose religion was outlawed by her father and then by her brother; a young woman who was constantly, and ineffectively, bartered by her father for political gain; a young woman who was refused access to her dying mother; a young woman who was forced to sign a document denying the lawful marriage of her parents, and thereby her own legitimacy; a woman who chose to marry a man who didn’t love her; a woman who had two phantom pregnancies, the second one – likely cancer – resulting in her death. A queen, whose governmental policies were responsible for the deaths of 283 religious dissenters.

At the same time, Mary was a woman who took on a job that no woman had ever taken on before; she wore her father’s robes at her coronation because no robes had ever been made for a woman; she had a bill passed through Parliament that allowed women who wore the crown to be equal in power to their male counterparts. And if you are ever in doubt of her courage, just take a look at the pre-nuptial agreement she negotiated with Philip II: Mary had balls.

So, in helping Mary to appear, I want the word “bloody” to disappear. Even if I know that Mary is not the pure white dove, I also know that appearance and reality are married in complex and inexplicable ways.
OCTOBER 30, 1485
Two months after defeating Richard III at the Battle of Bosworth, Henry Tudor is crowned King Henry VII. Descended from an aristocratic Welsh family, he is the first of England’s Tudor monarchs.

JANUARY 18, 1486
Henry unites his family and that of the previous incumbent by marrying Elizabeth of York, niece of Richard III. The couple will have seven children, three of whom die in infancy or childhood. Those who survive are two girls, Margaret (later married to James IV of Scotland) and Mary (later married to Louis XII of France), and two boys, Arthur (heir to the throne) and his younger brother, Henry, born on June 28, 1491.

NOVEMBER 14, 1501
Arthur, aged fifteen, is married to the princess Katherine (Catalina, in Spanish) of Aragon.

APRIL 2, 1502
Barely five months into her marriage, Katherine is widowed when Arthur dies of an unknown illness. Arthur’s only male sibling, his ten-year-old brother Henry, now becomes the new heir to the throne.

APRIL 21, 1509
Henry VII dies at the age of fifty-two. The throne passes to his son Henry, now seventeen.

JUNE 11, 1509
Having been granted dispensation by Pope Julius II, Henry marries Katherine, Arthur’s widow.

JUNE 24, 1509
Henry is crowned King Henry VIII.

FEBRUARY 18, 1516
Katherine gives birth to a girl: the Mary of this play. Her four previous pregnancies have resulted in miscarriage, stillbirth or death in infancy, as will a subsequent one. Mary is the only one of Katherine’s children to survive.

1526
Henry becomes infatuated with Anne Boleyn, one of Katherine’s ladies in waiting. Over the next several years, he petitions unsuccessfully to have his marriage to Katherine annulled by the Pope on the grounds that, because she was his brother’s widow, their union was never legitimate.

NOVEMBER 14, 1532
In defiance of the Pope, Henry marries Anne in secret. A second (but still private) wedding ceremony is held two months later, on January 25, 1533.

MAY 23, 1533
Thomas Cranmer, Archbishop of Canterbury, formally declares the annulment of Henry’s marriage to Katherine. In a second declaration, five days later, Cranmer affirms the validity of Henry’s marriage to Anne.

SEPTEMBER 7, 1533
Anne gives birth to Elizabeth (Bess in this play), the future Queen Elizabeth I. The union will never succeed, however, in producing what Henry wants above all: a male heir.

NOVEMBER 3, 1534
The Act of Supremacy makes Henry supreme head of the Church of England, marking the country’s definitive break with the Roman Catholic Church.
JANUARY 7, 1536
Katherine dies at the age of fifty, probably of cancer.

MAY 2, 1536
Henry, who by this time has taken a new mistress, Jane Seymour, has Anne Boleyn arrested on charges of adultery, incest and treason.

MAY 19, 1536
Anne is beheaded in the Tower of London. Eleven days later, on May 30, Henry marries Jane.

OCTOBER 12, 1537
Jane gives birth to a son, Edward, giving Henry the male heir he has longed for. Jane, however, dies less than two weeks later, on October 24.

JULY 19, 1553
Before she can be crowned, Jane is deposed and imprisoned in the Tower of London. Mary is proclaimed queen by England’s Privy Council.

OCTOBER 10, 1553
Mary receives an official offer of marriage from Philip, future King of Spain. News of this proposed union prompts Thomas Wyatt the younger (son of the poet of the same name) to lead an unsuccessful rebellion the following January. Among those involved is Henry Grey, Duke of Suffolk – and father of Lady Jane Grey.

12 FEBRUARY, 1554
Jane is beheaded in the Tower.

NOVEMBER 7, 1558
Mary dies at the age of forty-two, to be succeeded by her half-sister, Elizabeth I.
Kate Hennig is a Canadian actor, playwright, teacher, and director. She has had the great good fortune to be supported by the Stratford Festival as a playwright, and to have the enthusiastic appreciation of the Festival’s audiences. *Mother’s Daughter* is the third in her cycle of plays about women and power, based on the rich and dramatic lives of Tudor queens. The first in the series, *The Last Wife*, premièred at the Stratford Festival in 2015. It has subsequently had more than ten productions across Canada and the United States. It will première at the Ensemble Theatre in Sydney, Australia, in September 2019.

Her second play in the trilogy, *The Virgin Trial*, premièred at Stratford, won the Carol Bolt Award for Best New Play of 2017, and was short-listed for the Governor General’s Literary Award for Drama. It has had subsequent productions in Calgary, Ottawa, and Toronto.

Kate has translated and adapted *Cyrano de Bergerac*, which is playing this season at the Shaw Festival. She also adapted Oscar Wilde’s stories for children, *Wilde Tales*, which played to great critical success in the 2017 season at the Shaw.

As an actor she has more than thirty-five years of professional experience, including seasons on Broadway, with the Royal Shakespeare Company, and with both the Shaw and Stratford festivals. She has played leading roles in regional theatres across Canada and has received multiple acting awards, including two Doras, three Bettys, and a Toronto Theatre Critics Award. In 2015 she received the Christopher Plummer Foundation Award for excellence in the classical theatre.

Kate has an MA in voice studies from the Central School of Speech and Drama, and has taught voice and acting at the National Theatre School, the University of Toronto, and McGill University. She continues to teach Shakespearean text work at the Birmingham Conservatory for Classical Theatre here in Stratford, and is Director of the professional development wing of the Slaight Family Academy at the Shaw.

In August 2017, Kate became the Associate Artistic Director of the Shaw Festival. She will be directing *Holiday Inn* for the Shaw winter season in 2019.
TABLE TALK: MOTHER’S DAUGHTER
Paul D. Fleck Marquee, Festival Theatre, Friday, August 9, 11:30 a.m.—1:15 p.m. From $42; cash bar
Enjoy an engaging dialogue between author and historian Morgan Ring and Shannon Taylor (Mary in Mother’s Daughter), followed by a delicious buffet meal. Reserve at least 48 hours in advance.

TUDORMANIA
Studio Theatre, Wednesday, August 28, 10:45 a.m.—noon. From $20
As playwright Kate Hennig can attest, people love the Tudors. An expert panel examines the era through a historical lens and discusses how it has translated into the pop culture of today, from The Tudors to Reign to Ms Hennig’s own wildly successful Queenmaker Trilogy. Joining Ms Hennig on the panel are historian Margaret McGlynn of Western University and scholar Thomas H. Luxon of Dartmouth College, New Hampshire.

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.
MOTHER’S DAUGHTER

MOTHER’S DAUGHTER | BY KATE HENNIG

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Mother’s Daughter is staged by arrangement with Emma Laird, Gary Goddard Agency. www.garygoddardagency.com

THE CAST
in alphabetical order

Bassett
Beryl Bain
Bess, Anne
Jessica B. Hill
Catalina
Irene Poole
Jane
Andrea Rankin
Mary
Shannon Taylor
Susan
Maria Vacratsis
Simon
Gordon Patrick White

UNDERSTUDIES

Déjah Dixon-Green Bassett
Jacklyn Francis Catalina, Susan
Brad Hodder Simon
Alexandra Lainfiesta Bess, Anne, Jane
Andrea Rankin Mary

THERE WILL BE ONE 20-MINUTE INTERVAL

AUDIENCE ALERT
This play contains coarse adult language and deals with mature themes. It is generally unsuitable for most children and some younger teens.
ARTISTIC CREDITS

Director Alan Dilworth
Designer Lorenzo Savoini
Lighting Designer Kimberly Purtell
Sound Designer Debashis Sinha
Dramaturge Bob White
Fight Director Anita Nittoly
Producer David Auster
Casting Director Beth Russell
Creative Planning Director Jason Miller

Assistant Costume Designer Julia Holbert
Assistant Lighting Designer Logan Raju Cracknell

Stage Manager Kim Lott
Assistant Stage Manager Katherine Arcus
Production Assistant Emma Slunt
Production Stage Managers Marie Fewer-Muncic Kim Lott Maxwell T. Wilson
Technical Director Sean Hirtle

ACKNOWLEDGEMENTS

The initial stage of this work was created during a residency in the Leighton Artists Studios at the Banff Centre for Arts and Creativity.

Kate Hennig gratefully acknowledges the support of the following artists who participated in the development of Mother’s Daughter:

Beryl Bain Effie Honeywell Andrea Rankin
Laura Condlin Kim Horsman Shannon Taylor
Alan Dilworth Shruti Kothari Maria Vacratsis
Sara Farb Kim Lott Bahia Watson
Carmen Grant Lucy Peacock Gordon Patrick White
Sébastien Heins Irene Poole

Special thanks to Dr. David Thompson, MD, Stratford; Dr. Jennifer Anderson, MD, St. Michael’s Hospital, Toronto; Heather Gillis, PT, MSc. Anat., FCAMPT, Darcy Trefiak, PT, BSc.PT, FCAMPT, Physiotherapy Alliance, Stratford; Dr. Simon McBride, MCSc., 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: Shannon Taylor (left), Irene Poole. Creative direction by Punch & Judy Inc. Photography by David Cooper.
Production responsibilities during the performance accomplished by:

Head Carpenter
Peter Holland
Alternate
Jennifer Schamehorn
Head Electrician
Jeremy Bernard
Alternate
Mark Ryder

Head Property
Gino Di Filippo
Head Sound
Melissa Renaud
Alternate
Gill Lesperance
Wardrobe Head
Lela Stairs Murphy

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

Director of Production
Simon Marsden
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 C. Jamieson
Dirk Newbery
James Thistle
Electronics Technologist
Chris Wheeler

Head of Properties
Dona Hrabluk
Assisted by
Eric Ball
Karine Cusson
Ken Dubblestynye
Michelle Jamieson
Kathryn Kerr
Shirley Lee
Jennifer Macdonald
Nina Mueller
Dylan Mundy
Heather Ruthig
Lisa Summers
Katelyn Vere
Properties Buyer
Tracy Fulton
Assistant Properties Buyer
Kathleen Orlando

Head Scenic Artist
Duncan Johnstone
Assistant Head Scenic Artist
Daniel McManus
Assisted by
Kira Duff
Kevin Kemp
Michael Wharran
Blair Yeomans

Gary Geiger
Paul Hyde
Scott King
Cory Mielke
Stephen Morgan
John Roth
Jody Satchell
Joseph Saunders
Scott Schmidt
Mark Smith
Cliff Tipping

Head Carpenter
Ryan Fianagan
Assistant Head Carpenter
Paul Cooper
Head of Automation
Ian Phillips
Assisted by
Simon Aldridge
David Bedford

Head of Wardrobe –
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
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.

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.

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HENRY VIII

THE THRILLING DRAMA BEHIND A PIVOTAL MOMENT IN HISTORY

BOOK YOUR SHAKESPEARE

Stratford Festival

HENRY VIII BY WILLIAM SHAKESPEARE
DIRECTED BY MARTHA HENRY
PRODUCTION SUPPORT IS GENEROUSLY PROVIDED BY JACK WHITESIDE

Photo: Jonathan Goad
BERYL BAIN

DEJAH DIXON-GREEN
2019: Susanna Walcott in The Crucible and understudy in Mother’s Daughter. Second season. Stratford: An Ideal Husband, Julius Caesar, To Kill a Mockingbird. Elsewhere: The Penelopiad (The Grand Theatre); Charnian in Antony and Cleopatra, Margaret in Much Ado About Nothing, Artemidorus in Julius Caesar (St. Lawrence Shakespeare Festival); Chizal Jade Tree in we could be clouds (New Words Festival); Goneril in Lear (National Theatre School of Canada); The Railway Children (Mirvish). Film/TV: Aaliyah in Until the Real Thing Comes Along, Iris in The Fall of Grace. Training: Earl Haig Claude Watson Arts and National Theatre School of Canada. Online: dejahdixongreen.com, @dejahdixongreen. Et cetera: Thank you to the many gigs in my life that continue to help me follow my dreams… especially Mom, Dad, Melly, Antoine and Bryan. Dream big, work hard, never give up.

JACKLYN FRANCIS
2019: Patience Maria and Marchioness of Dorset in Henry VIII and understudy in Mother’s Daughter and The Crucible. Seventh season. Stratford: Antipholus of Syracuse (The Comedy of Errors), Emily (Brontë: The World Without), Gabriel/Beelzebub (Paradise Lost), Isabella (The Changeling), Lydia Lubey (All My Sons), Lola (Bunny), Dame Pliant (The Alchemist). Elsewhere: Ilona in The Play’s the Thing, Petra in An Enemy of the People (Segal Centre); Lena Home in Joe Louis: An American Romance (Infinithéâtre); Molly in The Lady Smith (Black Theatre Workshop); Scapin, Much Ado About Nothing (Repercussion Theatre). Film/TV: Assassin’s Creed: Origins (Ubisoft), 30 Vies (Radio-Canada), The Battle of Wills (Information). Training: Birmingham Conservatory; McGill University; Dawson College. Awards: Mary Savidge Award (2016); Elsa Bolam Award (2006); Brian Cloutte Award (2005). Online: jessicabhill.com, @jessicabhill. Et cetera: Love and Gratitude.

JESSICA B. HILL

BRAD HODDER
2019: Assistant director of and understudy in The Crucible, First Gentleman and Cranmer, Archibishop 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, Mary 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, Fleeti, Oh, the Humanity (Tiny Room); Henry V, 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.
THE MERRY WIVES OF WINDSOR

THE WOMEN ARE THE WINNERS IN THIS GLORIOUS, JOYFUL ROMP

BOOK YOUR COMEDY
### ALEXANDRA LAINFESTA

**BIRMINGHAM CONSERVATORY, 2017**

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 Milionaria* 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* (Puente 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 premiere of *Anywhere But Here* with Electric Company.

### 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*, Katharina 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), *The Last Days of Judas Iscariot*, *The Leisure Society*, nominations for *How Do I Love Thee*? and *Happy Place*.

### ANDREA RANKIN

**BIRMINGHAM CONSERVATORY, 2018**

2019: Jane in *Mother’s Daughter* and appears in *The Crucible*. Second season. **Stratford:** Anne Brontë in *Brontë: The World Without*, Astoreth/Urania in *Paradise Lost*, Officer in *The Comedy of Errors*. **Elsewhere:** Cordelia in *King Lear*, Sarah in *Shakespeare’s Rebel* (Bard on the Beach); Cordelia in *King Lear*, Luciana in *The Comedy of Errors* (Theatre Calgary); Desdemona in *Othello* (Shakespeare Company); Molly Aster in *Peter and the Starcatcher*, Fanny in *A Christmas Carol*, Ginger Rogers in *Make Mine Love* (Citadel); Crissy in *Hair* (Mayfield); Macbeth, *Hansel & Gretel* (Edmonton Opera); Juliet in *Fair Verona* (Lost & Gone); MOTH in *Love’s Labour’s Lost*, *Inherit the Wind* (Canadian Rep); *The Hypochondriac*. **Awards:** Mary Savidge Award; Dora nomination for Outstanding Supporting Actress. **Training:** American Conservatory Theatre (ACT). **Voiceover:** Mass Effect 3 (EA Games). **Training:** Birmingham Conservatory, BFA, UofA. **Awards:** Elizabeth Sterling Haynes Award for Excellence (UofA). Dasha Goody Award for Excellence in Musical Theatre. **Online:** @heyandrearankin; andrea-rankin.com.

### SHANNON TAYLOR

**BIRMINGHAM CONSERVATORY, 2014**

2019: Mary in *Mother’s Daughter* and Elizabeth Proctor in *The Crucible*. Fifth season. **Stratford:** Twelfth Night (Olivia), *The School for Scandal* (Lady Teazle), *Shakespeare in Love* (Viola), *The Hypochondriac* (Angelique), *The Diary of Anne Frank* (Margot Frank), *Oedipus Rex* (Priest), *She Stoops to Conquer* (Rose), *The Sound of Music* (Liesl), *Inherit the Wind*. **Elsewhere** (selected): *A Doll’s House* (RTMC), *King Charles III* (Mirvish/Studio 180); *The Wars* (Grand Theatre); *The Road to Mecca* (Soulpepper); *Pride and Prejudice* (NAC Theatre Calgary); *The Jones Boy* (Surface/Underground); *Salt-Water Moon* (Thousand Islands Playhouse); *A Midsummer Night’s Dream*, *Little Women: The Musical* (Citadel Theatre); *The Madonna Painter* (Factory Theatre). **Film/TV:** *Private Eyes*, *MayDay*, *Eloise*. **Training:** Birmingham Conservatory; Ryersonian Theatre School (BFA). **Awards:** Mary Savidge Award, Dora nomination for Outstanding Performance. **Et cetera:** Shannon dedicates this season to the loving memory of Papa Taylor and Papa Whittle.

### MARIA VACRATISIS

2019: Susan in *Mother’s Daughter* and Rebecca Nurse in *The Crucible*. Fourth season. **Stratford:** *The Boys From Syracuse*, *Pericles*, *Winter’s Tale*, *Agnamennon*, *Electra*, *The Fies*, *The Swanne*, *The Elephant Song*. **Elsewhere:** *Through the Leaves*, *Domesticated* (Company Theatre); *Escaped Alone*, *Home*, *Endgame*, You Can’t Take It With You, The Way of the World, Twelfth Night*, *A Streetcar Named Desire* (Soulpepper); *The Old Ladies* (Shaw); *Prince Hamlet* (Why Not Theatre); *Cake & Dirt*, *Slavs* (Tarragon); *The Piper*, *Beating Heart Cadaver*, *King Lear* (Necessary Angel); *Such Creatures* (Passe Muraille); *Glorious*, *The House of Bernado Alba* (Canadian Stage); 2nd *Nature* (VideoCabaret); *Roméo and Juliet* (Persephone). **Film/TV:** *Momma Mia 2*, *My Big Fat Greek Wedding 1* and *2*, *Tommy Boy*, *Shoot ’Em Up*, *Jesse Stone – Lost in Paradise*; recurring characters on *Dino Dana*, *Rent-A-Goalie*, *Rick Mercer Report*, *Degrassi: The Next Generation*. **Awards:** Two Doras plus one nomination; three Gemini nominations; one National Radio Award nomination.
BILLY ELLIOT
THE MUSICAL

THE INSPIRING STORY OF A BOY BORN TO DANCE,
WITH MUSIC BY ELTON JOHN

BOOK YOUR MUSICAL

Stratford Festival

BOOK & LYRICS BY LEH HALL, MUSIC BY ELTON JOHN
ORIGINALLY DIRECTED BY STEPHEN DALROY
DIRECTED & CHOREOGRAPHED BY DONNA FEGUE

PRODUCTION CO-SPONSORS

ENBRIDGE

PRODUCTION SUPPORT IS GENEROSLY PROVIDED BY
THE HARBURG & MANNING FAMILIES IN MEMORY
OF JIM & SUSAN HARRINS AND BY RICI TURCESEY &
CHARLES PETERSON

Photo: Helen Dubuc
Stephen Ouimette 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.

This program is made possible in part by the Government of Canada.
BOOK YOUR DRAMA

THE FRONT PAGE

TRUTH, LIES, CORRUPTION. IT'S A BIG STORY – WITH LAUGHS TO MATCH.
KATHERINE ARCUS
2019: Assistant stage manager of Mother’s Daughter and The Crucible. 10th season. Stratford: Coriolanus, The Tempest, The School for Scandal, Tartuffe, Breath of Kings, She Stoops to Conquer, The Last Wife, Mother Courage, Antony and Cleopatra, Cymbeline, Elektra, The Winter’s Tale, Three Sisters, Bartholomew Fair. Elsewhere: Credits include Blue Remembered Hills U.K. tour (Northern Stage); Anne of Green Gables: The Musical, The Full Monty (Charlottetown Festival); Head à Tête (Theatre Direct); The Sound of Music (Mirvish); Cinderella (Ross Petty Productions); Homebody/Kabui (Mercury Theatre). Film/TV: Writers’ assistant for Kids in the Hall: Death Comes to Town (CBC), story coordinator for Less Than Kind (HBO Canada), Picnicface (Comedy Network), Zerby Derby (TVO). Training: Technical theatre program at the London Academy of Music and Dramatic Art. Et cetera: Thank you to mom and dad for all your love and support.

LOGAN RAJU CRACKNELL

ALAN DILWORTH
2019: Director of Mother’s Daughter. Fifth season. Stratford: Director: The Virgin Trial, The Last Wife. Michael Langham Workshop for Classical Direction: Elektra, The Little Years. Elsewhere: Director: Wedding at Aulis, Idomeneus, The Goat, or Who Is Sylvia?, Incident at Vichy, Happy Place, Eurydice, Twelve Angry Men, La Ronde (Soulepper); This Is War (Porta Theatre, Athens); Small Axe (Project: Humanity, Theatre Centre); The De Chardin Project, Crash (Passe Muraille); The Middle Place (Project: Humanity, Passe Muraille, CanStage); If We Were Birds (Tarragon); The Unforgetting (Sheep No Wool). Training: MFA Directing, York University. Awards: Inaugural Christopher Plummer Award; Toronto Theatre Critics Award; seven directing Dora Award nominations; three SummerWorks Jury Prizes. Et cetera: Alan was the 2018 Acting Artistic Director of Soulpepper Theatre.

MARI FEWER-MUNCIC

JULIA HOLBERT
BOOK YOUR DRAMA

NATHAN THE WISE

A MOVING AND RARELY SEEN MASTERPIECE

Stratford Festival

NATHAN THE WISE
BY GOTTFRIED EPHRAIM LESSING
IN A VERSION BY EDWARD KEMP
DIRECTED BY BRIGIT SCHREYER QUARTE

PRODUCTION SUPPORT IS GENEROUSLY PROVIDED BY
ESTHER SARK

Photo (from top): Daniel Shaw, Gavri Khan, George Kissa
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 Serafin (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.

ANITA NITTOLY

KIMBERLY PURTELL

BETH RUSSELL
2019: Casting director of the Stratford Festival. 11th season. Elsewhere: In addition to casting, Beth has been an artist’s 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. Awards: Dora Awards for set and lighting design for Of Human Bondage, Soulpepper Theatre. Et cetera: Lorenzo is the Director of Design for Soulpepper Theatre Company and is a member of the Associated Designers of Canada. Online: lorenzosavoini.com.

LORENZO SAVOINI
DEBASHIS SINHA
2019: Composer and sound designer of The Crucible and sound designer of Mother’s Daughter and Nathan the Wise. Third season. 
**Stratford:** Composer and sound designer of Treasure Island, The Changeling, Breath of Kings; sound designer of The Aeneid. Elsewhere: Music and sound for Peggy Baker Dance Projects, Soulpepper, Volcano Theatre, Theatre Centre, Pleiades, Project: Humanity, Tribal Cracking Wind, and others; appearances at Madrid Abierto, Banff Centre, Haus der Kulturen der Welt, Guelph Jazz Festival, Sound Symposium, ISEA, Art Gallery of Ontario and other venues. 
**Radio/Recordings:** Radio works broadcast on Deutschlandradio Kultur, ORF Kunstradio, Radio National España, Banff New Media Institute, NAISA; numerous solo recordings, audio artworks, and audiovisual and live cinema projects. 
**Awards:** Dora Awards for Original Music and Sound for Crash (Theatre Passe Muraille) and We Are Proud to Present... (Theatre Centre/Why Not), XIV Radio Works Prize (Centro para la Difusión de la Música Contemporánea).

BOB WHITE
**Stratford:** Dramaturgy credits include Paradise Lost, Brontë: The World Without, The Breathing Hole, The Virgin Trial, Bunnny, The Last Wife, Christina, The Girl King, Taking Shakespeare and Hirsch. Elsewhere: Artistic Director, Alberta Theatre Projects, Calgary (1999 to 2009); Co-Director, Banff Playwrights Colony (1997 to 2009); Artistic Director, Factory Theatre, Toronto (1979 to 1987). Director of over 75 productions from Cow Head, Newfoundland, to Victoria, British Columbia, and places in between, but mostly in Calgary and Toronto. 
**Training:** Loyola College, Montreal, and University of Alberta. 
**Awards:** Member, Order of Canada; Honorary Doctor of Laws (LLD), University of Calgary; eight Betty Mitchell Award nominations and three wins: “Outstanding Direction” (Calgary). In 2018, Bob was awarded the GE Lessing Award for Career Achievement by the Literary Managers and Dramaturgs of the Americas.

MAXWELL T. WILSON
2019: Production stage manager of the Studio Theatre. Stage manager of Nathan the Wise. 21st season. 
**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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