

THE FRONT PAGE



Stratford
FESTIVAL

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SCAVENGING FOR THE TRUTH

BY GRAHAM ABBEY

"Were it left to me to decide between a government without newspapers or newspapers without a government, I should not hesitate a moment to prefer the latter."

– Thomas Jefferson, 1787

When *The Front Page* first opened at the Times Square Theatre on August 14, 1928, it was instantly heralded as a classic. Nearly a century later, this iconic play has retained its place as one of the great American stage comedies of all time. Its lasting legacy stands as a testament to its unique DNA: part farce, part melodrama, with a healthy dose of romance thrown into the mix, *The Front Page* is at once a veneration and a reproof of the gritty, seductive world of Chicago journalism, firmly embedded in the freewheeling euphoria of the Roaring Twenties.

According to playwrights (and former Chicago reporters) Charles MacArthur and Ben Hecht, the play allegedly found its genesis in two real-life events: a practical joke carried out on MacArthur as he was heading west on a train with his fiancée, and the escape and disappearance of the notorious gangster "Terrible" Tommy O'Conner four days before his scheduled execution at the Cook County Jail.

O'Conner's escape proved to be a seminal moment in the history of a city struggling to find its identity amidst the social, cultural and industrial renaissance of the 1920s. Tommy's twisted tale – the Limerick-born Chicago hoodlum who pulled one over on the authorities, slipping from the noose and disappearing forever into the night – would become the stuff of legend, quickly



consuming the conflicted heart of a city caught in the momentum of progress while celebrating the underdogs who were lost in its wake.

Chicago's metamorphosis through the "twisted twenties" is a paradox in and of itself. As industry and manufacturing drove expansion into the American Midwest, Chicago found itself at the epicentre of an extraordinary rebirth and vivification in America. These were the "quick, vivid years," as Hecht would later refer to them:

a time when opportunity and hope found themselves in perfect sync with the ideals of a revitalized national spirit. Chicago's Union Stockyards surged behind the weight of an expanded workforce, as railways continued to carry immigrants from abroad and migrants from the south into the city core, quickly establishing Chicago as a key nexus for insiders and outsiders alike seeking their piece of the American dream.

But the same spirit of opportunity that attracted a hard-working labour force also beckoned a strange mix of misfits and malcontents seeking their own version of the dream. The advent of Prohibition offered equal opportunity for a burgeoning subculture willing to exploit the system and subvert the rules for a quick chance at fame and fortune. For every Jane Addams and Carl Sandberg who made their mark high in the city towers, there was a Belva Gaertner and Al Capone carving out the same territory in the fertile ground of Chicago's underworld.

Nelson Algren, the great American novelist, would later refer to the "rusty heart" of Chicago, a city with two faces: "one for the winners and one for the losers, one for the hustlers and one for the squares, one for the open-eyed children of the thousand-windowed office buildings and one for the shuttered hours."

As Chicago surged towards the later end of the decade, these two faces turned inward towards each other, grinning with malicious intent and often violent results. The thin veil of industrial and social prosperity barely covered a growing sentiment within the confines of an overpopulated urban centre eager to press back against the illusion of life, liberty and equality for all. As President Coolidge ushered in a protectionist agenda under the cry of "America must be kept American," the race riots of the previous decade still lingered in the rusty heart of a city caught in a paradox of identity.

At the centre of these two seemingly opposite worlds, in a room overlooking the gallows, sat Hecht and MacArthur's iconic

police-beat reporters. Part fact, part fiction, they were the living embodiment of this paradox: ink-stained mongrels made up of a rare mix of sentimentality and cynicism, struggling to maintain a vantage point in the face of horrific human atrocity; fighting for an identity and space above the fold, while dreaming of an O'Conner-like escape from the oppressive confines of the press room.

As the newspaper world in the late twenties began to give way to a model of enlightenment and empirical fact finding, Hecht and MacArthur sought to celebrate a romantic era of journalism, immortalizing the image of the outlaw reporter, the lone wolf, the renegade; penning articles and chasing down stories for the disaffected and downtrodden; a dying breed of smiling cynics who believed in the primacy of feeling and the cult of the individual in the face of institutionalized injustice.

"There was a feast all around us," Hecht recalled. "We attended it as scavengers. We picked up and examined the debris of murders, suicides, family explosions. Our noses were full of the odours of chicanery and human fatuousness."

The scavengers who sit vigil in Hecht and MacArthur's press room are no saints. The odours wafting through the window of the Criminal Courts Building have hardened and fortified their collective consciousness against lapses of sentimentality and remorse. They have walked through the valley of the shadow of death a thousand times and borne witness to the darkest corners of human savagery.

But the Mephistophelean bargain that binds them to a single room, unable to escape the continuous sound of the gallows, also fuels the rich farce and melodrama that lie at the centre of this play. There are two ways into that room, and two ways out, depending on your state of mind and lot in life. The characters who enter its confines do so at their own risk, forcing the elephants of accountability and truth firmly through the door to grapple with the questionable morality of its occupants.

“HECHT AND MACARTHUR SOUGHT TO CELEBRATE A ROMANTIC ERA OF JOURNALISM, IMMORTALIZING THE IMAGE OF THE OUTLAW REPORTER, THE LONE WOLF, THE RENEGADE; PENNING ARTICLES AND CHASING DOWN STORIES OF THE DISAFFECTED AND DOWNTRODDEN”

Four floors above the gallows, they look down with a sense of wonder and disdain. They are at once observers and participants; scavengers and culprits; “hustlers and squares,” caught firmly between the demands of prosperity and the ideals of conscience.

This conflicted bargain is not unfamiliar to a similar band of scavengers who call themselves artists. Under the promise of remuneration, we are asked to pick up and examine the debris of human hardship, fully indulging in the feast while at the same time maintaining a vantage point outside of it. Like Hecht and MacArthur’s mongrels, we effectively lie for a living, proudly embracing the foibles of deceit and guile in the pursuit of truth and authenticity.

According to Ben Hecht, “a good newspaperman of my day was to be known by the fact that he was ashamed of being anything else . . . he dreamed of dying in harness, a casual figure full of anonymous power; and free.”

It is hard to imagine a place for such casual figures on today’s media landscape. The renegades of the 1920s relied on the one-way flow of news reporting, in contrast to the vast network of dialogues that stream across our contemporary social media platforms. In an arena of mass communication and consumption, the veil of anonymity has proven itself to be a dangerous and subversive prospect.

But the alternative seems an even more frightening proposition.

Much like the two faces of Algren’s Chicago, the later years of our own decade have forced our fears inward, ushering in protectionism and censorship under the assumed banner of freedom. On a daily basis, we stand witness to innumerable deaths “in harness,” as the work of reporters is systematically labelled and dismissed as “fake news” and “yellow journalism.”

And so, the century-old questions raised by Hecht and MacArthur still resonate – perhaps louder than they ever did before. In the search for truth and justice, where should the balance of power lie between an elected government and an independent media? If journalists are to remain the arbiters and gatekeepers of truth in a functioning democracy, how do we balance the need for accountability against the creeping cynicism and jaded morality of those forced to examine the debris of “human fatuousness”?

These are not simple questions and this play offers no easy answers.

Thomas Jefferson, writing two centuries ago, concluded that “the people are the only censors of their governors; and even their errors will tend to keep these to the true principles of their institution. To punish these errors too severely would be to suppress the only safeguard of public liberty.”

If that is true, the mere existence of a press room, even one that “smells like a barn,” populated by morally ambiguous scavengers, must be defended at all costs in the pursuit of life, liberty, and happiness for all.

A LAUGHING ALARM CLOCK

BY ROBERT CUSHMAN

Tom Stoppard, a journalist before he was a playwright, called *The Front Page* his favourite American play, though he did add that he “might have to admit, if extremely pressed, that it wasn’t *quite* as fine as *Long Day’s Journey Into Night*.” Kenneth Tynan bequeathed us that opinion of Stoppard’s when profiling him in *The New Yorker*. Tynan’s own nominees for the top two American spots would, he said in a different context, have been *Death of a Salesman* and *Guys and Dolls*, a similar pairing of the sombre and the euphoric. Between them, these two Englishmen had the American waterfront pretty much covered.

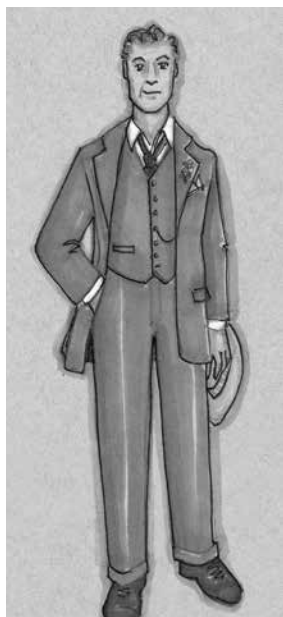
The Front Page is a difficult piece to categorize. When Britain’s National Theatre produced it in 1972, a visiting American critic described the play as “a vintage farce” and faulted the production (erroneously) for not being fast enough. In fact it only becomes farcical in its last act, when its two leading characters are forced into increasingly desperate measures in their efforts to conceal a fugitive who has the law on his tail. Before that, it’s a heady mix of comedy and melodrama, both strongly infused with satire. And even before that – and perhaps its most appealing feature – it’s a genre piece.

The play starts with a bunch of impeccably hard-boiled Chicago reporters killing time in the courthouse pressroom while awaiting updates on a more literal killing: an execution scheduled for the next morning. Some of them are hoping for it to be postponed a few hours (“Get me rewrite”) so that their stories might make the morning edition. The city’s mayor and sheriff have other ideas. With an election coming up, they want to use the hanging as voter-fodder, and they are prepared to go to unscrupulous lengths to ensure that it happens on time if not sooner.

The play, especially in its opening scenes, feels like a piece of first-person journalism itself. Which is hardly surprising, as its two authors, Ben Hecht (1894–1964) and Charles MacArthur (1895–1956), had been Chicago reporters themselves, in the years before, during and after the First World War. Their professional and social lives intersected, and after both had moved to New York, they pooled their talents, memories and experiences to write *The Front Page*.

It opened in August 1928 and was a major hit, critically and commercially. It was to remain the high point of the Hecht-MacArthur collaboration; the nearest thing to a successor was *Twentieth Century* (1932), which did for the sacred monsters of Broadway what *The Front Page* did for those of Chicago. The film version of *Twentieth Century* starred John Barrymore, playing more or less himself, but it remained screwball romantic comedy, happily removed from everyday life; *The Front Page* was heightened documentary, with nearly every character – not to mention every newspaper – named after a real-life Chicago prototype.

Hildy Johnson, the play’s for-want-of-a-better-word hero, was based on John Hilding Johnson, Swedish-born crime reporter for the *Chicago Herald and Examiner*. A legendary figure among his peers, Johnson was once hit by a taxicab; he blamed the accident on his having been sober at the time and swore never to make such a mistake again. Walter Burns, Hildy’s editor, nemesis and father-figure, was plainly Walter Howey, a mainstay of the Hearst newspaper empire and even more of a legend; it was said of him that the warmer of his two eyes was the glass one. Politics and headlines apart, the action is propelled by Walter’s determination to



COSTUME DESIGNS BY DANA OSBORNE

prevent his star newsman from quitting the town and the paper by doing a damn-fool thing like getting married. The play's climax derives from a practical joke that Howey once played on his employee MacArthur. The hapless Sheriff P. P. Hartman was plainly identifiable, to many Chicagoans' delight, as actual sheriff Peter Hoffman. Oscar DePriest, the twentieth century's first black congressman, inspired the character of Alderman Willoughby, who was written out of the play during its pre-Broadway try-out, ostensibly because the actor playing him arrived drunk at the dress rehearsal. (His role has been reconstructed in the current Stratford version.)

Of the two authors, MacArthur was far more of a theatre animal than Hecht; he even – in that same year of 1928 – married into the theatre. As a bachelor, perhaps reacting against an evangelical upbringing, he had been a noted young man about New York; one of his many affairs had been with the young Dorothy Parker, who, after becoming pregnant by him and having an abortion, commented, “It serves me right for putting all my eggs in one bastard.” But

his marriage to Helen Hayes, future first lady of the American stage, was to last, happily, until MacArthur's death.

Hecht also married young, to another writer, Rose Caylor; it was a stormy relationship apparently, but a mutually supportive one, and it too lasted until the husband's death. It was one constant in the life of a gifted man who bored easily. He seems to have had a love-hate relationship with almost every phase of his career: with the newspaper business, with Chicago itself, with New York, with the theatre, with novel-writing, with Hollywood and the movies. He was a prolific and extremely successful screenwriter, sometimes reckoned America's best, whose credits included *Scarface* and *Nothing Sacred*, as well as uncredited script-doctoring on, among other things, *Gone with the Wind*.

He was a Jew who claimed that he hadn't engaged with his Jewishness until the war came. He became passionately committed to rescuing Europe's Jews and securing them a homeland in Palestine. He wrote articles, mounted shows. He railed against American indifference and

“*THE FRONT PAGE* HAS BEEN FILMED THREE TIMES, AND THE SECOND VERSION, FROM 1940, IS A CLASSIC, AS GREAT A MOVIE AS *THE FRONT PAGE* IS A PLAY, BUT SIGNIFICANTLY DIFFERENT FROM IT. RETITLED *HIS GIRL FRIDAY*, IT CHANGES THE TIME-FRAME, TO WHAT WAS THEN THE PRESENT, AND IT CHANGES GENDERS”

British obstructionism, his bitterness on the latter score even causing him to forbid performances of his work in Britain. This *diktat* almost scuppered, posthumously, the triumphant National Theatre production of *The Front Page* that established the play as an international classic. One critic wrote that it landed on stage “with the unmistakable crash of success,” a crash that wasn’t to be heard so emphatically again until the National’s production ten years later of *Guys and Dolls*, the show that mythologized New York as *The Front Page* mythologized Chicago. Both works, not so incidentally, had first been directed on Broadway by George S. Kaufman, the presiding comic spirit of mid-century American theatre. He may well have contributed to their scripts. He certainly helped shape them.

The Front Page has been filmed three times, and the second version, from 1940, is a classic, as great a movie as *The Front Page* is a play, but significantly different

from it. Retitled *His Girl Friday*, it changes the time-frame, to what was then the present, and it changes genders. The story goes that an executive at Columbia Pictures had his secretary read the play with him to prove to her that it had the greatest American dialogue; she read Hildy and he exclaimed, “Hey, it works even better with a girl.” They wouldn’t even have to change her name. So, get me rewrite. “Rewrite” on this occasion was Hecht himself, in collaboration with Charles Lederer, and the director was Hecht’s own favourite, Howard Hawks. Hildy became Walter Burns’s ex-wife, newly engaged to a mother-ridden dolt, giving both protagonists whole new levels of motivation. The film, with Cary Grant and Rosalind Russell in the leads, is reputed to have the most exhilaratingly speedy dialogue of any movie. Grant has an especially treasurable moment when he reworks a line of the original as a brazen reference to his own real name: “The last man that told me that was Archie Leach a week before he cut his throat.”

The great American critic Walter Kerr described *The Front Page* as “a watch that laughs.” It is indeed an infallibly structured entertainment. But it’s something else too. It’s hardly starry-eyed about the journalistic trade but it does insist that, however cynical or self-interested their individual motives may be, newspaper scribes perform an essential service in holding power to account. At a time when politicians brand any criticism as “fake news,” Hecht and MacArthur’s funny valentine to their former city and their former profession is an alarm clock that laughs, infectiously and defiantly.

Robert Cushman is an award-winning journalist, former theatre critic of the National Post (Canada) and The Observer (U.K.). His writings can be found at www.cushmancollected.com.

CHICAGO

BY CARL SANDBERG

Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler;
Stormy, husky, brawling,
City of the Big Shoulders:

They tell me you are wicked and I believe them, for I have seen your painted women
under the gas lamps luring the farm boys.

And they tell me you are crooked and I answer: Yes, it is true I have seen the gunman kill
and go free to kill again.

And they tell me you are brutal and my reply is: On the faces of women and children I
have seen the marks of wanton hunger.

And having answered so I turn once more to those who sneer at this my city, and I give
them back the sneer and say to them:

Come and show me another city with lifted head singing so proud to be alive and coarse
and strong and cunning.

Flinging magnetic curses amid the toil of piling job on job, here is a tall bold slugger set
vivid against the little soft cities;

Fierce as a dog with tongue lapping for action, cunning as a savage pitted against the
wilderness,
Bareheaded,
Shoveling,
Wrecking,
Planning,
Building, breaking, rebuilding,

Under the smoke, dust all over his mouth, laughing with white teeth,

Under the terrible burden of destiny laughing as a young man laughs,

Laughing even as an ignorant fighter laughs who has never lost a battle,

Bragging and laughing that under his wrist is the pulse, and under his ribs the heart of the
people,

Laughing!

Laughing the stormy, husky, brawling laughter of Youth, half-naked, sweating, proud to be
Hog Butcher, Tool Maker, Stacker of Wheat, Player with Railroads and Freight
Handler to the Nation.

BEN HECHT



Born in New York City on February 28, 1894, Ben Hecht attended high school in Racine, Wisconsin, before moving to Chicago in 1910. There he embarked on a newspaper career, working first for the *Chicago Journal* then for the *Chicago Daily News*.

Meanwhile, he was also writing drama and fiction. His novel *Erik Dorn* (the first of more than thirty-five books he authored) was published in 1921, and in 1922 his play *The Egotist* was produced in New York. But it was the Broadway hit *The Front Page* (1928), co-written with Charles MacArthur, that established his enduring reputation as a dramatist.

In 1926, at the invitation of his screenwriter friend Herman J. Mankiewicz, Hecht also began writing for Hollywood. His first script, for the gangster movie *Underworld* in 1927, won for Best Original Screenplay at the first ever Academy Awards. He is credited with more than seventy scripts, including such classics as *Scarface* (1922), *Twentieth Century* (1934, co-written with MacArthur), *Wuthering Heights* (1939), and Alfred Hitchcock's *Spellbound* (1945) and *Notorious* (1946), for which he won his second Oscar. In all, Hecht received six Academy Award nominations. He died in New York City on April 18, 1964.

CHARLES MACARTHUR



Born on November 5, 1895, in Scranton, Pennsylvania, Charles Gordon MacArthur was expected to follow his father into the clergy; however, his interest in writing led him instead to his first journalism job, at a community paper in Oak Park, Illinois. He served in France during the First World War, then began writing for the *Chicago Tribune* and the *Chicago Daily News*, where he first met fellow journalist Ben Hecht.

In 1923, he moved to New York City, where he befriended Robert Benchley, Dorothy Parker and other members of the Algonquin Round Table, and began writing plays. He scored a hit with his first to be produced, *Lulu Belle* (1926), co-written with Edward Sheldon. In New York, he also reconnected with Hecht, and they embarked on the first and most successful of their collaborations for the stage, *The Front Page*. They also co-wrote several screenplays, among them *The Scoundrel* (1935), which won them a shared Academy Award; *Wuthering Heights* (1939), also nominated for Best Screenplay; and screen adaptations of *The Front Page*, including the 1940 Howard Hawks version, *His Girl Friday*.

MacArthur returned to journalism in 1947 when he became editor of *Theatre Arts* magazine, a post he held until 1950. He died on April 21, 1956.

MICHAEL HEALEY



Michael Healey trained in the acting program at the Ryerson Theatre School in the mid-1980s. He wrote his first show, a solo piece called *Kicked*, to give himself a decent part to play. First performed at the Toronto Fringe in 1996, *Kicked* subsequently toured across the country and internationally. It won the 1998 Dora Mavor Moore Award for Best New Play, an award that was repeated the following year for *The Drawer Boy*, which also won the Governor General's Literary Award. *The Drawer Boy* has had hundreds of productions across North America and around the world. Plays since then include *Plan B*, *Rune Arlidge*, *The Innocent Eye Test*, and a quartet of plays about Canadian values and politics: *Generous*, *Courageous*, *Proud*, and *1979*. Healey adapted Friedrich Dürrenmatt's *The Physicists* for Stratford in 2015, and has also adapted works by Shaw, Chekhov, and Molnár. He continues to act occasionally.

THE MEIGHEN FORUM

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



BOB RAE
AUGUST 24



NAHEED MUSTAFA
OCTOBER 5



HAROLD HONGJU KOH
OCTOBER 6

IDEAS AT STRATFORD: TRUMP & AFTER

Studio Theatre, Saturday, August 24, 10:30 a.m.–noon. From \$25

In the olden days there were rules in geopolitics: the idea being that everyone was better off if everyone had a slice of the pie. Has the era of Donald Trump thrown all that out the window? What's the new world diplomatic order? On the panel: David Frum, author of *Trumpocracy: The Corruption of the American Republic*; Linda McQuaig, author of *Holding the Bully's Coat: Canada and the U.S. Empire*; and Bob Rae, 21st Premier of Ontario.

THE INTEGRITY OF JOURNALISM

Studio Theatre, Saturday, October 5, 10:30 a.m.–noon. From \$25

In this ever-changing world, the integrity of journalists is constantly tested by government, the public and colleagues. When did reporting the news turn into a 24-hour commentary and opinion piece? A discussion with University of Toronto Scarborough Campus journalism program director Jeffrey Dvorkin, 2017-2018 CBC Southam Journalism Fellow Naheed Mustafa and Paul Wells, senior editor, *Maclean's* magazine, moderated by company member Maev Beaty.

DAVID GOLDBLOOM & FRIENDS: IN CONVERSATION WITH HAROLD HONGJU KOH

Studio Theatre, Sunday, October 6, 10:30 a.m.–noon. From \$25

Harold Hongju Koh is a former Legal Adviser of the U.S. State Department, nominated to the position by President Obama, and was also Assistant Secretary of State for Human Rights under President Clinton; he is the Sterling Professor and former Dean of Yale Law School. David Goldbloom, former Chair of the Stratford Festival Board of Governors, sits down with Mr. Koh to discuss global politics, the White House and their shared love of musicals.

Funded in part by the Government of Ontario 

STRATFORDFESTIVAL.CA/FORUM

THE FRONT PAGE

THE FRONT PAGE
BY **BEN HECHT** AND **CHARLES MacARTHUR**
ADAPTED BY **MICHAEL HEALEY**

This adaptation of *The Front Page* is staged by arrangement with
Pam Winter, Gary Goddard Agency, www.garygoddardagency.com

THE CAST

in alphabetical order

Penelope “Cookie” Burns
Maev Beaty
Diamond Louis
Michael Blake
Hildy Johnson
Ben Carlson
The Mayor
Juan Chioran
Alderman Dwight D.
Willoughby
David Collins
Mollie Malloy
Sarah Dodd
Mrs. Grant
Rosemary Dunsmore
Mr. Irving Pincus
Farhang Ghajar
McLaren
Michelle Giroux
Zelda Schneller
Emma Grabinsky
Fife
Randy Hughson
Endicott
John Kirkpatrick

Jennie Stroud
Shruti Kothari
Carl, a deputy
Daniel Krmpotic
Woodenshoes Eichorn
Josue Laboucane
Kruger
Jamie Mac
Kaplan
Gordon S. Miller
Peggy Grant
Amelia Sargisson
Sheriff Hartman
Mike Shara
Wilson
E.B. Smith
Earl Williams
Johnathan Sousa
Roy V. Bensinger
Michael Spencer-Davis
Mrs. Schneller
Sophia Walker

UNDERSTUDIES

Michael Blake Alderman Dwight
D. Willoughby
Juan Chioran Roy V. Bensinger
David Collins Wilson
Farhang Ghajar Kaplan, Diamond
Louis, Woodenshoes Eichorn
Emma Grabinsky Peggy Grant
Shruti Kothari Mollie Malloy,
Zelda Schneller, Mrs. Schneller
Daniel Krmpotic Mr. Irving Pincus,
Earl Williams
Josue Laboucane Fife, Endicott,
Sheriff Hartman
Jamie Mac Hildy Johnson
Amelia Sargisson McLaren,
Jennie Stroud
Johnathan Sousa Kruger
Michael Spencer-Davis
The Mayor, Carl, a deputy
Brigit Wilson Penelope “Cookie”
Burns, Mrs. Grant

THERE WILL BE

TWO INTERVALS

OF 15 MINUTES EACH

AUDIENCE ALERT

This production uses herbal cigarettes,
gunshots, and haze and fog effects.
The play contains strong adult language.

ARTISTIC CREDITS

Director **Graham Abbey**

Set Designer **Lorenzo Savoini**

Costume Designer **Dana Osborne**

Lighting Designer **Kimberly Purtell**

Composer and Sound Designer **John Gzowski**

Dramaturge **Bob White**

Fight Director **Anita Nittoly**

Producer **David Auster**

Casting Director **Beth Russell**

Creative Planning Director **Jason Miller**

Assistant Director

Rodrigo Beilfuss

Assistant Designer

Joshua Quinlan

Assistant Lighting Designer

Imogen Wilson

Researcher

Zack Russell

Fight Captain

Jamie Mac

Stage Manager

Kelly Luft

Assistant Stage Managers

Bruno Gonsalves

Rebecca Miller

Corinne Richards

Production Assistant

Cody Burns

Production Stage Managers

Meghan Callan

Cynthia Toushan

Technical Director

Robbin Cheesman

ACKNOWLEDGEMENTS

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Cover: **Ben Carlson**, **Maev Beaty**. Creative direction by **Punch & Judy Inc.** Photography by **David Cooper**.

MUSIC

ORIGINAL MUSIC RECORDED BY

Conductor/Guitar
John Gzowski
Tenor Saxophone
Ian Harper
Baritone Saxophone
Gary Kidd
Trumpet
Luise Heyerhoff
Trumpet
Shawn Spicer
Trombone
Rob Stone
Drums
Brennan Connolly
Acoustic Bass
Michael McClennan

FANFARE MUSICIANS

Soprano Herald Trumpet/
Fanfare Leader
Shawn Spicer
Soprano Herald Trumpet
Derek Conrod
Soprano Herald Trumpet
Luise Heyerhoff
Bass Herald Trumpet
Rob Stone
Parade Snare Drum
Brennan Connolly

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

BACKSTAGE

Production responsibilities during the performance accomplished by:

Head Carpenter
Mark Card
Head Electrician
Timothy Hanson
Alternate
Douglas Ledingham
Head Property
Joe Tracey

Alternate
Rory Feore
Head Sound
Michael Walsh
Alternate
Allan Laidman
Wardrobe Head
John Bynum

Wardrobe Attendant
Margie Bell Bruer
Swing
Luci Pottle
Wigs and Makeup Show
Head
Tracy Frayne
Wigs and Makeup Crew
Dave Kerr

PRODUCTION CREDITS

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
Ian & Molly Lindsay Young
Design Fellow
Julia Kim
Desmond Heeley
Design Intern
Marine Plasse
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

PROPERTIES

Head of Properties
Dona Hrabluk
Assisted by
Eric Ball
Karine Cusson
Ken Dubblestyn
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

SCENIC ART

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

SCENIC CARPENTRY

Head Carpenter
Ryan Flanagan
Assistant Head Carpenter
Paul Cooper
Head of Automation
Ian Phillips
Assisted by
Simon Aldridge
David Bedford
Gary Geiger
Paul Hyde
Scott King

Cory Mielke
Stephen Morgan
John Roth
Jody Satchell
Joseph Saunders
Scott Schmidt
Mark Smith
Cliff Tipping

WARDROBE

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
Head of Wardrobe –
Othello, Billy Elliot the
Musical, Mother's Daughter
Linda Sparks
Costume Coordinator –
Nathan the Wise,
The Front Page
Kimberly Catton
Cutters
Johanna Billings
Kim Crossley
Terri Dans
Melanie Farrar-Jackson
First Hands
Monica Berg
Krista Nauman
Gina Schellenberg
Sewers
Susy Arnold
Cindy Brown
Sharon Gashgarian
June Gunn
Olga M. Kouzmina
Debbie Kschesinski
Anna Lach
Karen Merriam

Emma Pawluk
Georgina Schinkel
Silvia Widmer
Christine Yundt
Bijoux/Decoration
Kathi Posliff
Boots and Shoes
Connie Puetz
Dyeing
Linda Pinhay
Costume Painting
Lisa Hughes
Millinery
Kaz Maxine
Purchasing Coordinator
Penelope Schledewitz
Purchasing Assistant
Erin Michelle Steele
Wardrobe Apprentice
Erin Lounsbury
Warehouse Supervisor
William Schmuck
Warehouse Assistant
Michael Piscitelli

WIGS AND MAKEUP

Head of Wigs and Makeup
Gerald Altenburg
Construction Crew
Teddi Barrett
Erica Croft
Jessica Elsbric
Lena Festoso
Tracy Frayne
Dave Kerr
Angela Moncur
Barbara Newbery
Mallory Reeves
Alana Scheel
Julie Scott
Stanley Wickens

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A member of the Professional Association of Canadian Theatres, the Stratford Festival engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of Canadian Actors' Equity Association. Stage crew, scenic carpenters, drivers, wigs and makeup attendants, 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.

ACTING COMPANY



MAEV BEATY



MICHAEL BLAKE



BEN CARLSON



JUAN CHIORAN



DAVID COLLINS

MAEV BEATY

2019: Penelope “Cookie” Burns in *The Front Page*. Fifth season. **Stratford:** Elmire (*Tartuffe*), Lady Sneerwell (*The School for Scandal*), Sorrel (*Bunny*), Kate (*The Last Wife*), Miep (*The Diary of Anne Frank*), Kate Hardcastle (*She Stoops to Conquer*), Goneril (*King Lear*). **Elsewhere:** *A Beautiful View* (Festival Players); *Orlando*, *The Last Wife*, *La Ronde*, *Parfumerie* (Soulpepper); *The De Chardin Project* (Passe Muraille); *Proud* (Michael Healey), *Terminus* (Outside the March/Mirvish); *Bunny*, *Wide Awake Hearts* (Tarragon); *Another Africa* (Volcano); *The Mill* (Theatrefront); *Palace of the End* (Canadian Stage). **Awards:** Three Dora Awards, 10-time nominee; TTA winner. **Online:** maevbeaty.com; Twitter @sheepnowool. **Et cetera:** Maev has originated roles in 21 world premières, including her co-creations *Montparnasse*, *Goblin Market* and, most recently, *Secret Life of a Mother* (Theatre Centre). Her film debut (*Mouthpiece*) opened the Special Presentations at last year’s TIFF.

MICHAEL BLAKE

2019: Othello in *Othello*, Mr. Page in *The Merry Wives of Windsor* and Diamond Louis in *The Front Page*. Eighth season. **Stratford:** *The Tempest*, *Coriolanus*, *Napoli Milionaria!*, *Tartuffe*, *Macbeth*, *All My Sons*, *Twelfth Night*, *King Lear*, *Dream*, *Romeo and Juliet*, *Three Musketeers*, *Merchant of Venice*, *Much Ado*, *Henry V*, *Merry Wives*. **Elsewhere:** Lincoln, *Topdog/Underdog* (Arts Club); James, *Superior Donuts* (Coal Mine); Beast/Prince, *Beauty and the Beast* (Theatre Aquarius); MLK, *Mountaintop* (Theatre Kingston); Edmund, *King Lear* (Theatre Calgary/Bard on the Beach); Simba, *The Lion King* (Mirvish/Disney); Othello, *Othello* (Bard on the Beach); *Clybourne Park* (Citadel); Mercutio, *Romeo and Juliet*; Elif, *Mother Courage*; Nativity, *A Christmas Carol* (NAC); Gratiano/Morocco, *Merchant of Venice* (SITR); Mitch, *Spelling Bee* (Belfry/Arts Club); Orlando, *As You Like It* (Soulpepper); *Rock and Roll* (Canadian Stage); *Wilbur County Blues* (Blyth). **Film/TV:** *Expansive*, *Senior Trip*, *YTV Rocks*, *Degrassi*. **Training:** National Theatre School of Canada, Soulpepper Academy, St. Michael’s Choir School. **Online:** @samo_crown.

BEN CARLSON

2019: Sir Hugh Evans in *The Merry Wives of Windsor* and Hildy Johnson in *The Front Page*. 11th season. **Stratford:** Hamlet, Petruccio (Canadian Screen Award), Benedick, Leontes, Brutus, Apemantus, Octavius, Fluellen, Feste, Touchstone, De Flores (*The Changeling*), Fredrik (*A Little Night Music*), Beralde (*The Hypochondriac*), Captain von Trapp (*The Sound of Music*), Alceste (*The Misanthrope*), Jack (*The Importance of Being Earnest*), Chaplain (*Mother Courage*), Burleigh (*Mary Stuart*). **Elsewhere:** Most recently: *Macbeth*, Bard on the Beach. **Show Festival:** Tanner, *Man and Superman*; over 25 productions. **Chicago Shakespeare Theater:** Hamlet (Joseph Jefferson Award), *Macbeth*, Pericles. Various favourites: *London Road*, *Canadian Stage*; *Our Town*, *Soulpepper Theatre*; Berowne, *NAC*; *Death of a Salesman*, *Neptune Theatre*; *Candida*, *Theatre Calgary*; *Philadelphia, Here I Come!*, *Walnut Street Theatre*; *A Doll’s House* (Dora Award), *DvXt*. **Film/TV:** *On the Basis of Sex*, *Murdoch Mysteries*, *The Strain*, *Reign*, *The Anniversary*, *Saving Hope*, *Rookie Blue*, *Grey Gardens*, *Slings and Arrows*.

JUAN CHIORAN

2019: Lodovico in *Othello* and The Mayor in *The Front Page*. 17th season. **Stratford:** *Paradise Lost*, *The Comedy of Errors*, *Romeo and Juliet*, *Treasure Island*, *The Breathing Hole*, *A Chorus Line*, *A Little Night Music*, *Henry V*, *Much Ado*, *The Misanthrope*, *Twelfth Night*, *Kiss Me, Kate*, *Evita*, *Bartholomew Fair*, *Three Sisters*, *All’s Well*, *Shrew*, *As You Like It*, *Hamlet*, *Dracula*, *A Midsummer Night’s Dream*, *Man of La Mancha*. **Elsewhere:** *Nine* (Podium Concerts); *The Motherf**ker with the Hat* (Bob Kills Theatre); *Cabaret*, *Philadelphia Story*, *Light in the Piazza* (Shaw); *Madonna Painter* (Factory); *New Brain*, *Piazza* (Acting Up Stage); *It’s a Wonderful Life*, *Goodnight Desdemona*, *Much Ado* (Canadian Stage); *Cymbeline*, *The Three Musketeers*, *Hecuba* (Chicago Shakespeare); *Blithe Spirit*, *An Ideal Husband* (Citadel); *Love’s Labour’s Lost* (NAC); *The Producers* (Mirvish). **Training:** BFA, U of A. **Awards:** Dora, Gemini, Jeff, *Ovation*, *Carbonell*.

DAVID COLLINS

2019: Senator in *Othello*, Bardolph in *The Merry Wives of Windsor* and Alderman Dwight D. Willoughby in *The Front Page*. 11th season. **Stratford:** *The Tempest*, *Coriolanus*, *Napoli Milionaria!*, *The Changeling*, *Timon of Athens*, *Macbeth*, *As You Like It*, *Pericles*, *The Alchemist*, *King Lear*, *Much Ado About Nothing*, *Henry V*, *Richard III*, *Titus Andronicus*, *The Tempest*, *Caesar and Cleopatra*. **Elsewhere:** *Shakuntala* (Premiere Dance Theatre); *The Adventures of a Black Girl in Search of God* (Mirvish); *Twelfth Night*, *Donut City* (Canadian Stage); *Pusha Man*, *Ma Rainey’s Black Bottom* (Passe Muraille); *Top Gun the Musical* (Factory Theatre/NY.C.); *Romeo and Juliet* (Shakespeare in Action); Founding Member of Obsidian Theatre Company. **Film/TV:** *Assassin’s Creed Origins*, *Killjoys*, *Dark Matter*, *Watch Dogs 2*, *12 Monkeys*, *Jeon of the Joneses*, *Saving Hope*, *Murdoch Mysteries*, *Nikita*, *The Firm*, *ReGenesis*, *Owning Mahowny*, *The Incredible Hulk*, *MVP*, *Warehouse 13*, *Nurse.Fighter.Boy.XIII*. **Training:** MFA, York University. **Awards:** Tyrone Guthrie Award. *Dora* nominations: *Twilight Café*, *The America Play*.

ACTING COMPANY



SARAH DODD



ROSEMARY DUNSMORE



FARHANG GHAJAR



MICHELLE GIROUX



EMMA GRABINSKY

SARAH DODD

2019: Louise in *Private Lives*, Hostess of The Garter in *The Merry Wives of Windsor* and Mollie Malloy in *The Front Page*. 10th season. **Stratford:** *Paradise Lost*, *The Comedy of Errors*, *Treasure Island*, *Romeo and Juliet*, *The Breathing Hole*, *The Importance of Being Earnest*, *House of Atreus* trilogy, *The Swanne*, *Richard III*, *Private Lives*, *The Merchant of Venice*, *Macbeth*, *The Cherry Orchard*, *The Alchemist*, *Julius Caesar*, *The Seagull*, *King Lear*. **Elsewhere** (selected): *Mustard*, *The Small Room at the Top of the Stairs*, *Communion*, *Humble Boy*, *The Fall* (Tarragon); *Domesticated*, *A Whistle in the Dark*, *Marion Bridge* (Company Theatre); *Age of Arousal*, *The Penelopiad* (Nightwood Theatre); *Terminus* (Outside the March); *A Midsummer Night's Dream* (Canadian Stage); *Bingo* (Factory Theatre). **Film/TV:** *Anne with an E* (CBC/Netflix), *Reign*, *Murdoch Mysteries*. **Training:** George Brown Theatre School. **Awards:** Two Dora Awards, three nominations; Mary Savidge Award and a Jerry. **Et cetera:** Huge love and thanks to Max and Jay.

ROSEMARY DUNSMORE

2019: Mrs. Grant in *The Front Page* and appears in *The Merry Wives of Windsor*. Sixth season. **Stratford:** Mme Pernelle, *Tartuffe*; *Bakhtai*; Madame Armfeldt, *A Little Night Music*; Celia, *As You Like It*; Helena, *A Midsummer Night's Dream*; Stella, *A Streetcar Named Desire*. **Elsewhere** (selected): Toronto: *Late Company*, *Tom at the Farm*, *Festen*, *Tout Comme Elle*, *The New Electric Ballroom*, *Glass Menagerie*. Montreal: *Wit*, *Glorious*, *Long Day's Journey Into Night*. She works as a theatre director across the country. **Film/TV** (recent): *Street Legal* (Renée Darling), *Orphan Black* (Susan Duncan), *The Hot Zone*, *Coroner*, over 100 films/TV series. Favourite roles include Katherine Brooke (*Anne of Green Gables*), title role in *Mom PI*. **Upcoming:** *The Toll*. **Awards:** Dora, Masque, ACTRA Award, ACTRA Nellie, *London Telegraph* Best Fringe Performance, *Maclean's* Honour Roll. **Et cetera:** She teaches at NTS, Canadian Film Centre. She is grateful for a long, rewarding career and glad to be back at the Festival.

FARHANG GHAJAR

2019: Roderigo in *Othello*, Nym in *The Merry Wives of Windsor* and Mr. Irving Pincus in *The Front Page*. Third season. **Stratford:** Federico in *Napoli Millionaria!*, *The Tempest*, *Coriolanus*, *The School for Scandal*, *Twelfth Night*, *Tartuffe*. **Elsewhere:** Iago in *Othello* (McMaster Thespian Company); Hamlet in *Hamlet's Dorm* (McMaster University); Jesus in *The Last Judgement* (University of Toronto). **Film/TV:** *Man Seeking Woman* (FX); *Dark Matter* (SYFY); lead in *Capture Kill Release*, lead in *Something to Hide*, principal in *Uncle Brian* (independent feature films). **Training:** Birmingham Conservatory for Classical Theatre, Advanced Shakespeare (Kristin Linklater, Orkney, Scotland), Strasberg Method Intensive (Tony Greco, N.Y.C.), scene study (Angela Besharah and Jimi Schlag, Toronto), scene study (Caymichael Patten, N.Y.C.), Actors Exchange (David Matheson, Toronto). **Awards:** Michael Mawson Award (Stratford 2017), Peter Donaldson Award (Stratford 2018). **Et cetera:** Love and thanks to everyone who has supported me.

BIRMINGHAM CONSERVATORY, 2016/17

MICHELLE GIROUX

2019: Duchess of Venice in *Othello* and McLaren in *The Front Page*. 13th season. **Stratford** (selected): *Julius Caesar*, *Breath of Kings*, *The Merchant of Venice*, *Blithe Spirit*, *Love's Labour's Lost*, *Edward II*, *A Midsummer Night's Dream*, *Pride and Prejudice*, *The Importance of Being Earnest*, *A Delicate Balance*, *The Seagull*, *Henry VI*, *The Two Noble Kinsmen*, *Twelfth Night*, *As You Like It*, *The Swanne Part III*, *The Brothers Karamazov*, *To Kill a Mockingbird*, *The Miser* (New York City Centre) and *The School for Scandal* (Chicago Shakespeare Theatre). **Elsewhere:** Groundling Theatre, Factory Theatre, Tarragon Theatre, Great Canadian Theatre Company, Theatre Aquarius, Segal Centre. **Film/TV** (selected): *Anne*, *Suits*, *Saving Hope*, *Sensitive Skin*, *Rookie Blue*, *The Listener*, *Flashpoint*, *L.A. Complex*, *King*, *Murdoch Mysteries*, *John A: The Rivals*, *Life in a Year*, *Blood Pressure*. **Training:** National Theatre School, Birmingham Conservatory, Canadian Film Centre Actors' Conservatory.

BIRMINGHAM CONSERVATORY, 1999

EMMA GRABINSKY

2019: Zelda Schneller in *The Front Page* and appears in *Othello* and *The Merry Wives of Windsor*. Stratford debut. **Elsewhere** (selected): *The Comedy of Errors*, *The Madwoman of Chailot*, *Gut Girls*, *Les Liaisons Dangereuses* (University of Victoria); Duke Orsino in *Twelfth Night* (Greater Victoria Shakespeare Festival); Hamlet in *Hamlet* (SATCo); Helen Keller in *The Miracle Worker* (Vancouver Playhouse). **Film/TV** (selected): *Grand Unified Theory* (Second Chance Productions); *The Haunting Hour* (Hub Network); *Mr. Hockey* (CBC); *Supernatural* (CW). **Awards:** Jessie nomination for *The Miracle Worker* (Best Actress in a Leading Role), Beijing International Film Festival nomination for *Grand Unified Theory* (Best Actress in a Feature Film). **Training:** BFA, University of Victoria. **Et cetera:** Much love to Mom, Dad, Dorothy, Mary and Ash. Huge gratitude.

BIRMINGHAM CONSERVATORY, 2018

ACTING COMPANY



RANDY HUGHSON



JOHN KIRKPATRICK



SHRUTI KOTHARI



DANIEL KRMPOTIC



JOSUE LABOUCANE

RANDY HUGHSON

2019: Brabantio in *Othello*, Pistol in *The Merry Wives of Windsor* and Fife in *The Front Page*. 12th season. **Stratford** (selected): Bob Ewell (*To Kill a Mockingbird*), Sir John Franklin (*The Breathing Hole*), Capulet (*Romeo and Juliet*), Lucky (*Waiting for Godot*), Antigonus (*The Winter's Tale*), Senex (*A Funny Thing Happened on the Way to the Forum*), Richard Voss (*The Physicists*). **Elsewhere**: Leading roles at the Belfry Theatre, Vancouver Playhouse, Citadel Theatre, Manitoba Theatre Centre, Canadian Stage, Segal Centre, Neptune Theatre, Soulpepper, Tarragon, Factory Theatre, Theatre Passe Muraille, Alberta Theatre Projects, Centaur Theatre, Blyth Festival, National Arts Centre and many others. **Film/TV**: Randy has worked extensively in television, film and radio. **Awards**: Nominated for eight Dora Mavor Moore Awards, three Edmonton Sterlings, one Calgary Betty Mitchell, three Vancouver Jessies and one Gemini. Randy has won one of each award. **Et cetera**: Gratitude and love to Melissa, Georgina and Harvey.

JOHN KIRKPATRICK

2019: Naval Officer, Herald Cypriot Soldier in *Othello*, John in *The Merry Wives of Windsor* and Endicott in *The Front Page*. Sixth season. **Stratford**: Walter Cunningham Sr., *To Kill a Mockingbird*; Caius Ligarius, *Julius Caesar*; Lt. Brannigan, Joey Biltmore, *Guys and Dolls*; Apothecary, *Romeo and Juliet*; Doctor, *Macbeth*; Oliver, *As You Like It*; Deuxfois, *The Hypochondriac*; Marcellus, Fortinbras, *Hamlet*; Boyet, *Love's Labour's Lost*; René Descartes, *Christina, The Girl King*; Red Knight/Walrus, *Alice Through the Looking-Glass*. **Elsewhere**: Marley, *A Christmas Carol*; Jaques, *As You Like It*; Cassius, *Julius Caesar*; Lucio, *Measure for Measure* (Citadel); Slim, *Of Mice and Men* (Canadian Stage/Theatre Calgary); Tybalt/Friar Laurence, *Romeo and Juliet* (Theatre Calgary); Everard, *Age of Arousal* (ATP); Milan, *Rock 'n' Roll* (Canadian Stage/Citadel); Kent, *King Lear*; Sir Andrew Aguecheek, *Twelfth Night* (Freewill). **Training**: BFA Acting, University of Alberta. **Awards**: Elizabeth Sterling Haynes Award, *Measure for Measure*. **Et cetera**: Former Artistic Director, Freewill Shakespeare Festival (Edmonton). All my love to Breanna and Aidan.

SHRUTI KOTHARI

2019: Bianca in *Othello*, Anne Page in *The Merry Wives of Windsor* and Jennie Stroud in *The Front Page*. Third season. **Stratford**: *Napoli Millionaria!*, *The Comedy of Errors*, *The Tempest*, *Hamlet*, *Love's Labour's Lost*, *The Taming of the Shrew*. **Elsewhere**: *Million Dollar Quartet* (Thousand Islands Playhouse, Sudbury Theatre Centre); *Five Alarm* (Lighthouse Festival); *Little Pretty and the Exceptional* (Factory Theatre, Dora nomination); *James and the Giant Peach* (Young People's Theatre); *My Co-Mates and Brothers in Exile* (Shakespeare in the Ruff); *Aladdin* (Diversified Productions); *Rent, Avenue Q* (Lower Ossington Theatre). **TV**: *The Handmaid's Tale* (MGM/Hulu); *Designated Survivor* (ABC). **Voice Work**: *Far Cry 4* (Ubisoft), *My Dad Is Scrooge* (Eb Scrooge Productions). **Training**: Factory Mechanicals, Queen's University, Bishop Strachan School, Claude Watson School for the Arts. **Et cetera**: Endless love and gratitude to my family and friends whose constant support inspires me daily and I cherish deeply.

DANIEL KRMPOTIC

2019: Robert in *The Merry Wives of Windsor*, Carl in *The Front Page* and appears in *Othello*. Stratford debut. **Elsewhere** (selected): *Hamlet in Hamlet* (Ryerson Theatre School), Dr. John Buchanan in *Summer and Smoke*, King Alexander in *The Possibilities* (Ryerson School of Performance), Clov in *Endgame* (Michael Chekhov Europe). Collaborator in *Daughter* (Quiptake Productions/Opia Studios). **Training**: Birmingham Conservatory for Classical Theatre, Ryerson University's School of Performance, Michael Chekhov Europe (Hugh O'Gorman, Craig Mathers, Croatia), vocal technique (David Dunbar, Toronto), scene study and coaching (Jane Moffat, Toronto) and an Advanced Combatant Certificate with the Academy of Dramatic Combat (Steve Wilsher, Toronto). **Et cetera**: Thank you to my mentors, friends and family for continually encouraging me to strive towards a greater potential in all spheres of life.

BIRMINGHAM CONSERVATORY, 2018

JOSUE LABOUCANE

2019: Simple in *The Merry Wives of Windsor*, Woodshoes Eichorn in *The Front Page* and appears in *Othello*. Seventh season. **Stratford**: *The Comedy of Errors*, *Napoli Millionaria!*, *The Tempest*, *Timon of Athens*, *The Madwoman of Chailot*, *The Changeling*, *The Lion, the Witch and the Wardrobe*, *The Aeneid*, *The Taming of the Shrew*, *Love's Labour's Lost*, *King Lear*, *A Midsummer Night's Dream*, *The Beaux' Stratagem*, *Mary Stuart*, *Measure for Measure*, *Othello*. Birmingham Conservatory: *Twelfth Night* (Robin Phillips); *Private Lives* (Christopher Newton); *Hamlet* (Stephen Ouimette); *Love's Labour's Lost* (Martha Henry). **Elsewhere**: *Henry VI: Wars of the Roses*, *Richard III*, *A Midsummer Night's Dream*, *Hamlet*, *Timon of Athens* (Vancouver's Bard on the Beach); *The Exquisite Hour* (Relephant); *The Wizard of Oz*, *Seussical* (Carousel); *The Emperor's New Threads* (Axis). **Training**: Birmingham Conservatory, Studio 58, Canadian National Voice Intensive. **Awards**: Jessie Award; Sydney J. Risk Award. **Online**: Twitter: @josuelaboucane.

BIRMINGHAM CONSERVATORY, 2012/13

ACTING COMPANY



JAMIE MAC



GORDON S. MILLER



AMELIA SARGISSON



MIKE SHARA



E.B. SMITH

JAMIE MAC

2019: Slender in *The Merry Wives of Windsor*, Kruger in *The Front Page* and appears in *Othello*. Fifth season. **Stratford:** Benvolio (*Romeo and Juliet*), Allardyce (*Treasure Island*), Wickers (*The Breathing Hole*), Lennox (*Macbeth*), Silvius (*As You Like It*), First Doctor (*The Hypochondriac*), Kastrel (*The Alchemist*), Fisherman (*Pericles*), Young Soldier (*Mother Courage*), Tavorus (*Antony and Cleopatra*), Birmingham Conservatory. Berowne (*Love's Labour's Lost*), Polixenes (*The Winter's Tale*). **Elsewhere:** Petruchio (St. Lawrence); Jacob Mercer, *Salt-Water Moon* (NAC); Laurie, *Vimy* (GCTC); Clown, *The 39 Steps* (Stage West); David Jung, *Rockbound* (Two Planks); Michael, *Elephant Song* (Beothuk Street); Dromio of Ephesus, *The Comedy of Errors* (SBTS); Jerry, *Zoo Story* (Reid Theatre). **Film/TV:** *Murdoch Mysteries*, *Played*, *Beauty and the Beast*, *Republic of Doyle*, *Covert Affairs*, *Life With Derek*. **Training:** Birmingham Conservatory, Ryerson University, BFA Acting. **Awards:** *Elephant Song*: Walter C. Chambers Scholarship, D.A. Matthews Scholarship, Honorary Chairman's Award for Best Actor. **Et cetera:** Jamie is a Newfoundlander.

BIRMINGHAM CONSERVATORY, 2013/14

GORDON S. MILLER

2019: Iago in *Othello*, Dr. Caius in *The Merry Wives of Windsor* and Kaplan in *The Front Page*. 13th season. **Stratford** (selected): James Tyrone Jr. (*Long Day's Journey Into Night*), God the Son (*Paradise Lost*), Pentheus (*Bakhtai*), Laurent (*Tartuffe*), Fabian (*Twelfth Night*), Biondello (*The Taming of the Shrew*), Williams (*Possible Worlds*), Scrub (*The Beaux' Stratagem*), Andrei (*Three Sisters*), Apollodorus (*Caesar and Cleopatra*), Roderigo (*Othello*), Flaminius (*Timon of Athens*). **Elsewhere:** A&R Angels (Crow's Theatre); *Pride and Prejudice*, *Robin Hood* (Globe Theatre); *A Doll's House* (Montgomery/TNB). **Film/TV:** Dmitri in the award-winning miniseries *Fargo* (Season 1; Best Miniseries: Emmy, Golden Globe), *Suits*, *Republic of Doyle*, *The Ron James Show*, *Warehouse 13*, *Lost Girl*. **Training:** National Theatre School of Canada; Birmingham Conservatory for Classical Theatre. **Awards:** Tyrone Guthrie Award (2003, 2007, 2018), John Hirsch Award (2004) and the inaugural recipient of the Richard Monette Travel Grant (2009).

BIRMINGHAM CONSERVATORY, 2002

AMELIA SARGISSON

2019: Desdemona in *Othello*, Peggy Grant in *The Front Page* and appears in *The Merry Wives of Windsor*. Second season. **Stratford:** Eve in *Paradise Lost*, Luciana in *The Comedy of Errors*. **Elsewhere:** Constanze in *Amadeus* (TIF); *The 39 Steps* (META nomination for Outstanding Ensemble) and *The Madonna Painter* (Centaur Theatre); Viola/Cordelia in *Twelfth Night/King Lear* (Canadian Stage); *The Watershed* and *Seeds* (Crow's Theatre/Porte Parole); *The Millennial Malcontent* (Tarragon Theatre); Philomela in *If We Were Birds* (Imago Theatre – META nomination for Outstanding Lead Actress); Jamie in *The Incredible Speediness of Jamie Cavanaugh* (Carousel Players); *Les Moutons* and *Camping Royale* (CORPUS); six seasons of Shakespeare-in-the-Park (Repercussion Theatre). **Training:** Ryerson Theatre School. **Awards:** Faculty Award of Excellence and Louis Taube Memorial Award (Ryerson); Cartes Premières Award for Best Actress for Laurel in *down from heaven* (Imago Theatre); Spotlight Award for *The Art of Catching Pigeons* by *Torchlight* (SummerWorks). **Et cetera:** Love & thanks.

MIKE SHARA

2019: Strato Prynne in *Private Lives*, Fenton in *The Merry Wives of Windsor* and Sheriff Hartman in *The Front Page*. Eighth season. **Stratford:** *King Lear*, *Hamlet*, *The Homecoming*, *The Matchmaker*, *Othello*, *Cymbeline*, *The Importance of Being Earnest*, *Cyrano de Bergerac*, *Twelfth Night*, *As You Like It*, *The Winter's Tale*, *The Three Musketeers*, *The Taming of the Shrew*. **Elsewhere:** 10 seasons with the Shaw Festival, appearances at Theatre Calgary, Citadel Theatre, Vancouver Playhouse, Manitoba Theatre Centre, Theatre Aquarius, National Arts Centre, Soulepreneur Theatre, Royal Alexandra Theatre, Tarragon Theatre. **Film/TV:** *Orphan Black*, *Designated Survivor*, *Ride*, *Run to Me*, *Murdoch Mysteries*, *Defining Moments*, *A Very Country Wedding*, *Whatever Linda*, *The Gathering*. **Twitter:** @mikeshara. **Et cetera:** For Carla and Molly, as always.

E.B. SMITH

2019: Montano in *Othello*, Wilson in *The Front Page* and appears in *The Merry Wives of Windsor*. Ninth season. **Stratford:** Boatswain (*The Tempest*), Surrogate (*Coriolanus*), Doctor (*Napoli Milionaria*), Orsino (*Twelfth Night*), Seyton (*Macbeth*), Dr. Jim Bayliss (*All My Sons*), Thaliard, Leonine (*Pericles*), Elif (*Mother Courage*), Melun (*King John*), Bellievre (*Mary Stuart*), Abhorson (*Measure for Measure*), Cymbeline, *Elektra*. **Elsewhere:** Othello, *Othello* (Shakespeare BASH'd); Dr. Martin Luther King Jr., *The Mountaintop* (Grand); Big Sam, *Gone With the Wind* (RMTCC); Seyton, *Macbeth*; Friar Laurence, *Romeo and Juliet* (Chicago Shakespeare); Macduff, *Macbeth* (First Folio); King, *King Hedley II* (Karamu); Moustique, *Dream on Monkey Mountain*; Junior, *Before It Hits Home*; Cleveland Play House; Idaho Shakespeare Festival; Theater Wit, Chicago; The Great Lakes Theater Festival. **Film/TV:** *The Beast*, *Ask Gilby*, *Maybe By Then*, *Thunder Boy*. **Training:** Ohio University, Birmingham Conservatory. **Et cetera:** E.B. would like to dedicate his work to his parents and grandmother, and to the memory of his Papa.

BIRMINGHAM CONSERVATORY, 2010/11

ACTING COMPANY



JOHNATHAN SOUSA



MICHAEL SPENCER-DAVIS



SOPHIA WALKER



BRIGIT WILSON

JOHNATHAN SOUSA

2019: Cassio in *Othello*, Rugby in *The Merry Wives of Windsor* and Earl Williams in *The Front Page*. Fourth season. **Stratford:** Francisco in *The Tempest*, Lieutenant in *Coriolanus*, Amedeo in *Napoli Millionaria!*, Hotspur in *Breath of Kings: Rebellion*, Valere in *Tartuffe*. **Elsewhere:** *Charlie Breathing Corpses* (Coal Mine Theatre). **Film/TV:** *Rookie Blue* (Global TV), *The Animal Project* (principal), *Relative Happiness* (lead), *What We Have* (lead), *Kidnap Capital* (lead). **Training:** Ryerson Theatre School (2010), Norman Jewison Canadian Film Centre Actors' Conservatory. **Awards:** Lou Taube Memorial Award, 2013 Toronto International Film Festival Rising Star, John Hirsch Memorial Award. **Online:** Instagram: @Jsous29. **Et cetera:** Thanks to Alicia Jeffery, my family, friends, coaches, and my wife, Brittany, for encouraging me every step of the way. Special thank-you to Ian Watson for your friendship, guidance and constant support.

MICHAEL SPENCER-DAVIS

2019: Gratiano in *Othello*, Justice Shallow in *The Merry Wives of Windsor* and Roy V. Bensingier in *The Front Page*. Ninth season. **Stratford:** *Paradise Lost*, *Timon of Athens*, *The Changeling*, *The Madwoman of Chailot*, *Shakespeare in Love*, *The Lion, the Witch and the Wardrobe*, *The Aeneid*, *Taming of the Shrew*, *Possible Worlds*, *Beaux' Stratagem*, *A Midsummer Night's Dream*, *King Lear*, *Richard III*, *Titus Andronicus*, *Julius Caesar*, *Bartholomew Fair*, *Shakespeare's Universe*. **Elsewhere:** *The Fourth Graders Present An Unnamed Love Suicide* (Tiny Room); *Jerusalem* (Outside the March/Company Theatre); *Silence*, *Art* (Grand Theatre); *A Christmas Carol* (Western Canada Theatre); *Hound of the Baskervilles*, *Robin Hood* (Globe Theatre); *The Castle* (Storefront); *Pitmen Painters*, *Boeing Boeing* (Theatre Aquarius); *Vigil*, *Lawrence and Holloman* (Prairie Theatre Exchange); *Having Hope at Home* (Neptune); *Twelfth Night*, *The Tempest* (Hartford Stage); *Pride and Prejudice* (Theatre Calgary/NAC); *The Lonely Diner* (Blyth Festival); *Romeo and Juliet*, *Twelfth Night* (NAC); *Macbeth*, *Othello* (NAC/Citadel); *Einstein's Gift* (Citadel). **Online:** michaelspencerdavis.com.

SOPHIA WALKER

BIRMINGHAM CONSERVATORY, 2005

2019: Sybil Chase in *Private Lives*, Mrs. Ford in *The Merry Wives of Windsor* and Mrs. Schneller in *The Front Page*. 11th season. **Stratford** (selected): Lady Gertrude Chiltern (*An Ideal Husband*), Calpurnia (*To Kill a Mockingbird*), Octavius Caesar (*Julius Caesar*), Julia (*The Two Gentlemen of Verona*), Nerissa (*The Merchant of Venice*), Charmian (*Antony and Cleopatra*), Hermia (*A Midsummer Night's Dream*), Lady Macduff (*Macbeth*), Lady Capulet (*Romeo and Juliet*), Luciana (*The Comedy of Errors*). **Elsewhere:** Catarina Loss (recurring) on *Shadowhunters*, *Murdoch Mysteries*, *Carter Files*, *Camilla: The Movie*, *How to Buy a Baby* (web series), *Designated Survivor*, *Guilty Party* (miniseries), *Black Cop*, *Camilla III* (web series), *12 Monkeys*, *Born to Be Blue*, Vanessa in *The DMDE* (AMC), *Happy One Year* (Temple Street/City Life), Salima in Dora-winning production of *Ruined* (Obsidian/Nightwood). **Training:** Ryerson University, Birmingham Conservatory, Canadian Film Centre Actors' Conservatory, 2016. **Awards:** Mary Savidge, Michael Mawson and Jean A. Chalmers awards, 2012 Dora. **Et cetera:** Love to my family and Gil.

BRIGIT WILSON

2019: Mrs. Page in *The Merry Wives of Windsor*, appears in *Othello* and understudy in *The Front Page*. 14th season. **Stratford:** *Coriolanus*, *Napoli Millionaria!*, *School for Scandal*, *Macbeth*, *As You Like It*, *Hypochondriac*, *Pericles*, *Alchemist*, *Swanne*, *All's Well*, *Quiet in the Land*, *Hunchback*, *Count of Monte Cristo*, *Cat on a Hot Tin Roof*, *Orpheus Descending* (Stratford, MTC, Mirvish), *Merchant of Venice*, *The Comedy of Errors*, *An Ideal Husband*, *Three Sisters*, *Bartholomew Fair*, *Peter Pan*, *Grapes of Wrath*, *King John*, *Christina*, *Mother Courage*. **Elsewhere:** *Agamemnon* (Next Stage); *Narcisse Mondoux* (Grand); *Come Back to the Five and Dime...* (Grand/Five & Dime Productions – Dora nomination); *Erron* (Theatre Calgary); *The Merry Wives of Windsor*, *Glorious*, *Man of La Mancha* (TBTB); *The Ballad of Stompin' Tom*, *Another Season's Harvest* (Blyth); *The Odd Couple* (Segal). **TV:** Harriet Sims, *The Campbells* (four seasons). **Film:** *Beyond Innocence*, *Anne of Avonlea*, *The Marriage Bed*, *Echoes in the Darkness*, *Lustre*. **Online:** Twitter @HOOPPOOHEART.

ARTISTIC COMPANY



GRAHAM ABBEY



RODRIGO BEILFUSS



MEGHAN CALLAN



BRUNO GONSALVES



JOHN GZOWSKI

GRAHAM ABBEY

2019: Director of *The Front Page*. Mr. Ford in *The Merry Wives of Windsor*. 21st season. **Stratford:** Aulidius (*Coriolanus*), Orgon (*Tartuffe*), Bolingbroke/Henry IV, conceiver, adaptor (*Breath of Kings*), Philip the Bastard (*King John*), Posthumus (*Cymbeline*), Iago, Petruccio, Henry V, Macbeth, Romeo, Henry VIII, Jaques, Prince Hal, D'Aragnan. **Elsewhere:** Hamlet (*Resurgence*); Jeff Skilling (*Error*); Sam Byck (*Assassins*); Charles (*School for Scandal*) (Chicago). **TV:** Series lead: *The Border*. Recurring: *Degrassi*, *Murdoch Mysteries*, *Covert Affairs*, *Republic of Doyle*. Guest star: *Flashpoint*, *Last Girl*, *Rookie Blue*, *Bomb Girls*, *Remedy*, *Frontier*, *Ransom*. **Film:** *Take This Waltz*, *Casino Jack*, *Defendor*, *Stealing Paradise*, *Angels and Ornaments*, *Milton's Secret*. **Awards:** Dora, Monte Carlo Television nomination. **Directing:** Stratford: associate director under Antoni Cimolino, Martha Henry, assistant under Tim Carroll; associate director, *Breath of Kings*. Director: *The Winter's Tale*, *Measure for Measure*, *King Lear* (Groundling), *The Drawer Boy* (Festival Players). **Et cetera:** Michael Langham Workshop for Classical Direction; Artistic Director, Groundling Theatre and Festival Players of Prince Edward County.

MICHAEL LANGHAM WORKSHOP, 2015/17

RODRIGO BEILFUSS

2019: Assistant director of *The Front Page*. Fourth season. **Stratford** (as an actor): Angelo in *The Comedy of Errors*, Young Sward in *Macbeth*, Frank Lubej in *All My Sons*, Fellow Countryman in *The Aeneid*, Jeweller in *Timon of Athens*, Tomazo de Piracquo in *The Changeling* and Small Investor/Press Agent in *The Madwoman of Chailoit*. **Elsewhere:** Selected acting: *Hamlet* (Bravura Theatre), *Sea Wall* (Theatre by the River), *The Merchant of Venice* (Shakespeare in the Ruins), *The Winter's Tale* (Tom-Tom), *Measure for Measure* (LAMDA). Selected directing: *Hamlet* (SIR), *Lungs*, *Cock*, *Generous* and *Bull* (TBTR), *The Duck Variations*, *Pariah*, *About Love & Champagne* (Fancy Bred) and *Private Lives* (assistant director – RMTCC). **Training:** The University of Winnipeg, LAMDA, Birmingham Conservatory for Classical Theatre. **Online:** rodrigobeilfuss.com; @RBeilfuss. **Et cetera:** Rodrigo is the Artistic Director of Winnipeg's leading classical theatre, Shakespeare in the Ruins (SIR).

MICHAEL LANGHAM WORKSHOP, 2019; BIRMINGHAM CONSERVATORY, 2015/16

MEGHAN CALLAN

2019: Production stage manager of the Festival Theatre and Avon Theatre. 19th season. **Stratford** (selected): *Paradise Lost*, *The Virgin Trial*, *A Little Night Music*, *The Physicists*, *A Midsummer Night's Dream* (2014), *Tommy*, *You're a Good Man, Charlie Brown*, *Jesus Christ Superstar*, *The Tempest* (2010). **Elsewhere:** At Souleppper, Meghan stage-managed *The Virgin Trial* and *The Goat*, or *Who is Sylvia?* Meghan has worked in stage management for the Shaw Festival, Atlantic Theatre Festival, Theatre New Brunswick, NAC, Citadel Theatre, Globe Theatre and Lighthouse Festival Theatre. She has also worked in stage management for corporate clients such as General Motors, Toyota Canada, the Retail Council of Canada and the Canadian International Auto Show. **Training:** BFA, York University. **Awards:** 2017 Tyrone Award, Stratford Festival. **Et cetera:** Much love and thanks to Beatrice, Ella and Peter for their support and for making her so happy.

BRUNO GONSALVES

2019: Assistant stage manager of *Private Lives* and *The Front Page*. 28th season. **Stratford:** Selected productions: *Long Day's Journey Into Night*, *Palmer Park*, *The Trojan Women*, *Henry IV, Part 1*, *Wingfield's Inferno*, *Cymbeline*, *No Exit*, *The Lunatic*, *The Lover and the Poet*, *Tempest-Tost*, *Richard III*, *Wingfield Unbound*, *The Boy Friend*, *Tartuffe*, *HMS Pinafore*, *The Gondoliers*, *The Physicists*, *The Alchemist*, *The Matchmaker*, *Jacques Brel Is Alive and Well and Living in Paris*, *Three Sisters*, *An Ideal Husband*, *A Midsummer Night's Dream*, *Waiting for Godot*, *Sweet Bird of Youth*, *Romeo and Juliet*, *King John*, *Bacchae*, *The Merchant of Venice*, *Uncle Vanya*, *Bonjour, là, Bonjour*. **Elsewhere:** Grand Theatre, Shaw Festival, Canadian Stage, Manitoba Theatre Centre, Young People's Theatre, Theatre New Brunswick, Tarragon Theatre, Citadel Theatre, Toronto Dance Theatre, Vancouver Playhouse and Mirvish.

JOHN GZOWSKI

2019: Composer and sound designer of *The Front Page*. Second season. **Stratford:** Sound designer of *Alice Through the Looking-Glass*. **Elsewhere:** *The Hound of the Baskervilles*, *Dracula*, *Cat on a Hot Tin Roof* (Shaw Festival); *The Crucible*, *La Bête*, *Bed and Breakfast* (Souleppper); *The Children*, *Helen Lawrence*, *Cruel and Tender* (Canadian Stage); *It's a Wonderful Life* (MTC, Canadian Stage – live Foley); *Twelfth Night* (NAC, Theatre Calgary); *Theory*, *Other People's Children*, *The Vibrator Play* (Tarragon); *The War of the Worlds* (Art of Time); *Gziganes* (Dancemakers). **Recordings:** *Matador* (Patricia O'Callaghan), *Frey* (Lenka Lichtenberg), *Alchemy* (Tasa). **Awards:** Six Dora Mavor Moore Awards for sound design, Juno nomination for *Maza Meze*. **Online:** johngzowski.com. **Et cetera:** As a musician/composer, John has performed at most of Canada's jazz and folk festivals and created music/sound for close to 200 shows.

ARTISTIC COMPANY



KELLY LUFT



REBECCA MILLER



ANITA NITTO



DANA OSBORNE



KIMBERLY PURTELL

KELLY LUFT

2019: Stage manager of *The Front Page*. Second season. **Stratford:** *The Komagata Maru Incident* (2017). **Elsewhere:** Pacific Opera Victoria, The Grand Theatre, Hawaii Opera Theatre, Opera Lyra Ottawa, Canadian Opera Company, Opera Hamilton, Edmonton Opera, Opera Atelier, The Canadian Stage Company, Tapestry Opera, Drayton Entertainment, Theatre Plus, Lighthouse Festival Theatre, Bluewater Summer Playhouse. **Et cetera:** Much love to her boys, Jesse and Maclean.

REBECCA MILLER

2019: Assistant stage manager of *Billy Elliot the Musical* and *The Front Page*. Stratford debut. **Elsewhere:** Assistant stage manager: Governor General's Performing Arts Awards, 10 years (National Arts Centre); *Wonderful Town*, *She Loves Me*, *A Foggy Day* (Shaw Festival); The Who's Canadian *Tommy* tour (Mirvish); *The Glass Menagerie* (NAC/Mirvish); *Othello* (NAC/Citadel Theatre). Stage manager: *After the Dance* (Shaw Festival); Canada Day on Parliament Hill, Ottawa; Stanley Cup 125th Anniversary Tribute Concert, Scotiabank Place, Ottawa; *Arms and the Man* (NAC/Citadel Theatre/Vancouver Playhouse); *An Enemy of the People* (NAC/Citadel Theatre). Lighting designer: National Arts Centre 40th Anniversary Gala, CAPPIES Gala Awards, 11 years (NAC), various National Arts Centre Orchestra Pops concerts. **Training:** National Theatre School of Canada, Technical Production. **Awards:** Rideau Award Ottawa, Best Lighting Design, *Top Girls* (Third Wall Theatre); Rideau Award Ottawa nomination, Best Lighting Design, *Henry V* (Third Wall Theatre).

ANITA NITTO

2019: Fight director for the 2019 season and intimacy coach of *Birds of a Kind*. 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*.

DANA OSBORNE

2019: Costume designer of *Billy Elliot the Musical*, *Little Shop of Horrors* and *The Front Page*. 19th season. **Stratford:** Costume designer of 22 productions including *The Music Man*, *The Rocky Horror Show* and *Guys and Dolls*. Set and costume designer: *Timon of Athens*, *Henry IV, Part 1*. **Elsewhere:** Upcoming and recent credits: *The Penelopiad* (Grand Theatre), *Miss Bennet: Christmas at Pemberley* (Citadel); *A Christmas Carol* (Ross Petty); *The Hound of the Baskervilles*, *Androcles and the Lion* (Shaw); *Bed and Breakfast* (Blyth, GCTC, Arts Club, Belfry, Centaur); *Flight*, *The Barber of Seville* (Pacific Opera/Opéra de Québec); *Art*, *Picture This*, *Father Comes Home From the Wars* parts 1, 2 and 3 (Soulpepper). **Awards:** Two Dora Awards for Costume Design, 2012 recipient of the Virginia and Myrtle Cooper Award in Costume Design. **Online:** danaosborne.ca. Instagram: @danaosbornedesign.

KIMBERLY PURTELL

2019: Lighting designer of *Private Lives*, *Mother's Daughter* and *The Front Page*. 11th season. **Stratford:** *Brontë: The World Without*, *Timon of Athens*, *The Virgin Trial*, *The Madwoman of Chailott*, *Breath of Kings: Rebellion*, *Breath of Kings: Redemption*, *Bunny*, *The Taming of the Shrew*, *Possible Worlds*, *The Last Wife*, *Alice Through the Looking-Glass*, *Man of La Mancha*, *Christina*, *The Girl King*, *Waiting for Godot*, *You're a Good Man, Charlie Brown*, *The Little Years*, *The Blonde*, *the Brunette* and *the Vengeful Redhead*. **Elsewhere:** Arena Stage, Shaw Festival, Canadian Stage, Mirvish Productions, Soulpepper, National Arts Centre, National Arts Centre Orchestra, Theatre Calgary, Royal Manitoba Theatre Centre, Citadel Theatre, Pacific Opera Victoria, Opera Philadelphia, Edmonton Opera, Necessary Angel, Studio 180, Crow's Theatre, among many others. **Awards:** Pauline McGibbon Award, three Dora Mavor Moore Awards and a Montreal English Theatre Award.

ARTISTIC COMPANY



JOSH QUINLAN



CORINNE RICHARDS



BETH RUSSELL



LORENZO SAVOINI



CYNTHIA TOUSHAN

JOSHUA QUINLAN

2019: Assistant designer of *The Front Page* and assistant set designer of *Othello*, *Billy Elliot the Musical* and *The Merry Wives of Windsor*. Third season. **Stratford:** Assistant designer: *Paradise Lost*; assistant set designer: *The Rocky Horror Show*, *An Ideal Husband*, *Napoli Milionaria!*, *HMS Pinafore*, *Treasure Island* and *The School for Scandal*. **Elsewhere:** Set design: *Love and Information*, *Bedtime Stories*, *Lion in the Streets*, *Blue Stockings*, *Nine Girls* (University of Windsor); *Book Club*, *Five Alarm*, *This One*, *The Drawer Boy*, *The Melville Boys* (Port Stanley Festival Theatre); *An Enemy of the People*, *Don Giovanni*, *As You Like It* (OSU). Costume design: *Stupid F*cking Bird*, *Spring Awakening*, *The Norwegians* (OSU). **Training:** MFA Theatre – Design, The Ohio State University; BA Honours Drama, University of Windsor; Off the Wall Theatre Production Arts Program. **Awards:** 2017 Ian and Molly Lindsay Design Fellow, Stratford Festival; Peggy Ezekiel Award of Distinction in Set Design, USITT. **Online:** joshuaquinlan.com.

CORINNE RICHARDS

2019: Assistant stage manager of *The Merry Wives of Windsor* and *The Front Page*. 32nd season. **Stratford:** Festival productions include 20 Shakespearean plays (some multiple times) plus *Napoli Milionaria!*, *The School for Scandal*, *All My Sons*, *The Physicians*, *The Beaux' Stratagem*, *The Thrill*, *Wanderlust*, *The Grapes of Wrath*, *The Homecoming*, *For the Pleasure of Seeing Her Again*, *Home*, *Memoir*, *Les Belles-Soeurs*, *Alice Through the Looking-Glass*, *Amadeus*, *Little Women*, *The Country Wife*, *Pride and Prejudice*, *An Ideal Husband*, *Ghosts*, *The Lark* and a 1998 run at the City Center in New York City of *Much Ado About Nothing* and *The Miser*. **Elsewhere:** Corinne has also worked for the Grand Theatre, Manitoba Theatre Centre, the National Arts Centre, the Red Barn Theatre and Douglas Beattie Productions. **Training:** University of Waterloo. **Et cetera:** Hi, Timothy! I hope you enjoy the show.

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.

LORENZO SAVOINI

2019: Designer of *Mother's Daughter* and set designer of *The Front Page*. Seventh season. **Stratford:** *The Two Gentleman of Verona* – set and lighting; *Cat on a Hot Tin Roof*, *Timon of Athens*, *Agamemnon*, *Electra*, *Bereav'd of Light*, *Fellini Radio Plays*, *Walk Right Up*, *Shadows* – set; *The Flies* – set and costumes. **Elsewhere:** Designs for Soulepper, Pershing Square Theatre (Off-Broadway), Les Grands Ballets Canadiens, Ballet Nacional de Cuba, The Grand Theatre, Theatre Calgary, Citadel Theatre, MTC, Tarragon Theatre, Neptune Theatre, NAC, Thousand Islands Playhouse, Blyth Festival, The Globe Theatre, Theatre Aquarius, Buddies in Bad Times, Theatrefront. His design for Soulepper's *Of Human Bondage* was selected to represent Canada at the 2015 Prague Quadrennial. **Awards:** Dora Awards for set and lighting design for *Of Human Bondage*, Soulepper Theatre. **Et cetera:** Lorenzo is the Director of Design for Soulepper Theatre Company and is a member of the Associated Designers of Canada. **Online:** lorenzosavoini.com.

CYNTHIA TOUSHAN

2019: Production stage manager of the Festival Theatre. Stage manager of *Billy Elliot the Musical*. 23rd season. **Stratford:** Shows include *A Chorus Line*, *Crazy for You*, *Fiddler on the Roof*, *Camelot*, *Oklahoma!*, *West Side Story*, *My Fair Lady*, *Man of La Mancha*, *Hello, Dolly!*, *The King and I* and others. **Elsewhere:** Over 35 years as a stage manager; over 25 years with the Canadian Opera Company as a stage manager and choreographer; production stage manager and resident director of *Jersey Boys*, Toronto; 25 years as a singer/dancer and choreographer in Canadian theatre; associate director/choreographer to her mentor, Alan Lund. Cynthia has worked in many forms of live entertainment including gala events, music concerts, opening ceremonies and variety-show fundraisers. **Et cetera:** Love to her fiancé, Paul, daughters, Stephanie and Jennifer, son-in-law, Andrew, and her grandchildren, Kennedy, Koston and Connor. Being a grandmother is the best job in the world!

ARTISTIC COMPANY



BOB WHITE



IMOGEN WILSON

BOB WHITE

2019: Director of The Foerster Bernstein New Play Development Program. Dramaturge of *Mother's Daughter*, *Birds of a Kind* and *The Front Page*. 11th season. **Stratford:** Dramaturgy credits include *Paradise Lost*, *Brontë: The World Without*, *The Breathing Hole*, *The Virgin Trial*, *Bunny*, *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.

IMOGEN WILSON

2019: Assistant lighting designer of *Billy Elliot the Musical*, *The Merry Wives of Windsor* and *The Front Page*. Second season. **Stratford:** Assistant lighting designer of *Long Day's Journey Into Night* and *Brontë: The World Without*. **Elsewhere:** Lighting designer of *Slow Dance* (Toronto Dance Theatre); lighting designer of *What I Call Her* (Crow's Theatre); lighting designer of *No Clowns Allowed* (Bloodpact Theatre); lighting designer of *A Girl Lives Alone* (SummerWorks); lighting designer of *Love in Space* (Cat and the Queen); lighting designer of *Dark Heart* (Thought for Food Productions); lighting and set designer of *Trunk!* (Kerploding Theatre). Associate lighting designer of *A Beautiful View* (Festival Players of Prince Edward County). Assistant lighting designer of *Bat Outta Hell* (Mirvish); *Every Brilliant Thing* (Canadian Stage). **Film/TV:** Art Department for *Voitolla Yöhön* and *The Voice of Finland* (MTV3 Finland). **Training:** Lighting design intern at Canadian Opera Company, Bangkok University, University of Victoria.

THE BIRMINGHAM CONSERVATORY FOR CLASSICAL THEATRE

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. Thirty-one 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



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 Belfuss, 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.

This program is made possible in part by the Government of Canada



The Michael Langham Workshop for Classical Direction is sponsored by

