HAMLET

Support for the 2015 season of the Festival Theatre is generously provided by Claire & Daniel Bernstein

Production support is generously provided by Drs. M.L. Myers & the late W.P. Hayman, Jane Petersen Burfield & family, Esther & Sam Sarick in honour of Antoni Cimolino, Barbara & John Schubert and Catherine & David Wilkes
This is a place where imagination meets innovation — where unconventional approaches push performance to new heights and allow talent to soar.

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From Solitary to Solidarity: Unravelling the Ligatures of Ashley Smith
March 2014
University of Waterloo Drama
Faculty of Arts

DISCOVERY: THAT EUREKA MOMENT

“We know what we are, but know not what we may be.”
— Hamlet

Shakespeare lived in an age of rapid change, a time of new worlds, new beliefs and scientific discoveries. In short, he lived in an age very much like our own. But in that early modern age, change was especially unsettling, overturning societal foundations and leading to revolution. In our own time we have not only become inured to change, we welcome it to the point where it is our new faith.

And so for the 2015 season I wanted to explore plays that especially examine discovery. In these plays, characters learn surprising truths about the world around them or perhaps about themselves. In that eureka moment, their lives change forever. How do they deal with that change? At what cost comes knowledge? Since Adam and Eve, these questions have been at the centre of the human narrative.

In 2015, through our playbill and in more than 200 Forum events, we will celebrate the power of the newest god in our pantheon – Discovery.

Antoni Cimolino
Artistic Director
We are honoured to acknowledge the following corporations and individuals who have made commitments in the 2015 season:

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Support for the 2015 season of the Festival Theatre is generously provided by Claire & Daniel Bernstein
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Hamlet opens – almost – on a note of celebration and reassurance. After the sudden death of old King Hamlet, his brother Claudius has succeeded and has married his brother’s widow. A new reign, a new marriage, life goes on. But in the midst of the celebration is a figure in black: young Hamlet, still mourning for his father, seeing Gertrude’s second marriage as incest and the world itself as an unweeded garden, rank with corruption. Life goes on – but for Hamlet it is a life not worth living. In comedy, new life is guaranteed by the promise of marriage and sexual fulfilment; but for Hamlet sex is what Gertrude is doing in bed with Claudius. Whenever he imagines it, the effect is queasy disgust, and of his own love affair with Ophelia we see only the broken remains.

While new life begins in the court, out on the battlements the past has come back in the form of the ghost of the late King Hamlet. Silent under repeated questioning (and this is a play in which questions are asked more often than they are answered), it finally speaks to young Hamlet, a dead man breaking the silence of death to describe in graphic detail how he died, poisoned by his own brother. Beneath the glamour and sophistication of the court is what Claudius himself will call “the primal eldest curse,” Cain’s murder of his brother Abel.

The Ghost’s command to Hamlet looks straightforward: revenge. But while that impulse drives countless stories in which the only question about revenge is how to do it, this story is different. In his own way, the Ghost is as disturbing as Claudius. His return from the dead – Hamlet imagines him breaking violently out of his sepulchre – is itself a violation of nature. And is this figure really the late King Hamlet? Those who talk of the Ghost call it not “he” but “it,” and while they see a resemblance – “Looks it not like the king?” – they can never bring themselves to say it is the king. In the excitement of his first encounter with the Ghost, Hamlet accepts it as the spirit of his father; but later, when that excitement has worn off, he wonders if it is a devil tempting him to an act that will damn him, an act as sinful as murder itself.

Appearing on the battlements in armour, at a time when Denmark itself is on a war footing with armaments factories working day and night, the
Ghost comes from the world of military action. But this is not Hamlet’s world. When he asks permission to leave the court it is not to join the army but to go back to university in Wittenberg. As the command to revenge is problematic, Hamlet as an avenger seems at first miscast. He is too inclined to think, to question – and even, with his mind on other things, to forget. One sign that the Ghost may indeed be Hamlet’s father is that his last command as he leaves the battlements is not “Avenge me” but “Remember me.” He knows what his son is like once his mind gets working.

Time passes, and Claudius lives. Hamlet needs to confirm the truth of the Ghost’s story, and when a troupe of players arrives in Elsinore he finds a paradoxical way of doing it: he will use the illusion of theatre to get at the truth. It is theatre’s business, he claims in one of his many aphorisms, “to hold as ’twere the mirror up to nature.” In this case, the players will enact the murder as the Ghost described it, and how Claudius reacts will give Hamlet the evidence he needs. Claudius cracks, the truth is out, and we might think the play is nearly over – as at this point, with the culprit revealed, a conventional murder mystery would be. But we are only halfway there.

For the first and only time in the play, Hamlet finds himself alone with Claudius. Claudius is kneeling, evidently in prayer. It is the perfect chance for Hamlet to act – stab an unarmed man in the back – and what he does instead is think. If he kills Claudius now, Claudius will go to heaven, and Hamlet wants him in hell where he belongs. Hamlet at this point sounds decisive; but he is buying into a conventional view of what happens after death, the choice of heaven or hell, utterly different from the view he took in his “To be or not to be” soliloquy, where life after death was “the undiscovered
country,” the ultimate unanswerable question. As he did on the question of the Ghost — his father’s spirit, or a devil — Hamlet is improvising as new ideas come into his mind. He still needs to steady himself, and he finds an ironic way of doing it.

Encountering the army of the Norwegian prince Fortinbras, on their way to conquer a patch of Poland so small it will not even hold the bodies of the men who will die fighting for it, Hamlet sees in this image of the waste and futility of war — his father’s world — an example of the sort of manly action he himself should be taking. But if in the play’s last movement Hamlet seems steadier, what has concentrated his mind is not just the example of Fortinbras but a new acceptance of the reality of death. He has just foiled Claudius’s plot to kill him, but in the process he has seen his own name on a death warrant. What happens to the soul after death? Hamlet asks the Gravedigger what happens to the remains a mystery, but when Hamlet asks the Gravedigger the question, our shifting hold on reality, our awareness of death, and our concern with the stories we leave behind us.

In the busy action of the final scene, death runs rampant as murderous schemes go out of control, and when Hamlet finally kills Claudius he himself is dying, and he knows it. But even death is not the end. Hamlet’s story will live on, and he commands his friend Horatio to live and get the story right. He has cause to worry: as he moves to kill Claudius, the courtiers’ cries of “Treason! Treason!” show they do not understand what they are seeing. When Fortinbras marches in with his army and takes over Denmark, his first official act is to order for Hamlet a military funeral, and the play ends with the sound of gunfire. This is Fortinbras’s version of Hamlet’s story. Hamlet is an image of Fortinbras himself. All through the play other characters have been trying to understand Hamlet, interpreting him, as Fortinbras does, according to their own lights. And if the play continues to fascinate us, one reason may be that we see in this mirror held up to nature a reflection of our own doubts, our questions, our shifting hold on reality, our awareness of death, and our concern with the stories we leave behind us.

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

The Story

Since the recent death of old King Hamlet, Denmark has been adjusting to the new regime of Claudius, the late king’s brother, and preparing for an anticipated conflict with Norway. On the battlements of the royal castle at Elsinore, the sentries are on edge — and not just because of the threat of war. Twice now, a spectral figure resembling the old king has appeared to them on their nightly watch. Meanwhile, young Prince Hamlet remains in deep mourning for his father, his grief compounded by disgust at the speedy remarriage of his mother, Gertrude, to Claudius — a union that Hamlet considers incestuous. But even more anguish is in store when Hamlet discovers the truth about his father’s death — and finds himself cast in the role of avenger.

Death and Desire

Director’s notes by Antoni Cimolino

“Who builds stronger than a mason, a shipwright, or a carpenter?” riddles the Gravedigger in Hamlet. When his colleague is stumped for an answer, he delivers his punch-line: “A grave-maker: the houses he makes lasts till doomsday.”

In Hamlet, as in our own lives, death is never far away. The play takes place in a world almost at war. The old heroic king has died. His brother, the new king, has ushered in a modern age — practical, politic and steeped in corruption.

Hamlet is a young man trying to find justice in this world — our world as much as his. In the end, he settles for revenge and death, including his own. The young are sacrificed in this play. They are a lost generation, forced to react to the past by their parents’ wrongs and their parents’ sins. “Remember me!” demands the Ghost of Hamlet’s father.

The Gravedigger tells us that he took up his trade on the very day that old King Hamlet killed old Fortinbras — the same day, too, on which young Prince Hamlet was born. So in a single day the events of the play were given their birth, and so too was our hero — while the man who will bury him started to work. Many years later, another playwright captured some of the same sense of life’s predetermination — Samuel Beckett in Waiting for Godot. “They give birth astride of a grave, the light gleams an instant, then it’s night once more.”

What happens in that instant?

In the new modern age that Shakespeare describes in Hamlet, the gleam is that of desire — for power, money, sex and drink. Such desires help us forget death. They are seen as integral to life itself and therefore not to be questioned. But in such a world, where is there a place for love and loyalty, family and friends? That question was on Shakespeare’s mind in the 1600s and should be on ours today.

Our point of departure in this staging of Hamlet is the birth of the modern age — just before the start of the Great War in 1914 — but since the story’s relevance defies limitation to one era, time in our production is changeable and compressed, and the world begins to look more and more like our own.

Just as, in Shakespeare’s day, Galileo’s discoveries in optics and Montagne’s skepticism would eventually end the feudal world of faith, so at the start of the twentieth century Freud, Einstein and Picasso were to dissolve the certainties of the mechanical age. The old world would be swept aside — and with it, a generation of young people. But what would replace them? Would there be a fresh start? And in the face of death, does anything really matter? The rest is silence....
William Shakespeare
Playwright

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

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

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

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

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

Sunday, June 21, 10:30 a.m. to noon | Studio Theatre

Hamlet and Love’s Labour’s Lost – a great tragedy and an early comedy – both call on the actors’ skill with a range of different kinds of comic writing. Russell Jackson and company members Juan Chioran and Seana McKenna explore this vital element of Shakespeare’s world of entertainment. $25

Being Hamlet

Wednesday, July 29, 10:45 a.m. to noon | Chalmers Lounge, Avon Theatre

Actors Ben Carlson, Brent Carver and Stephen Ouimette, who have tackled the role of the Danish prince at the Festival in past productions, join this season’s Hamlet, Jonathan Goad, to discuss the impact of this seminal role on their lives and work. Moderated by Paul Kennedy. $25

Margaret Atwood: Shakespeare in My Work

Saturday, August 8, 10 to 11 a.m. | Avon Theatre

From the libretto of John Beckwith’s 1964 choral suite The Trumpets of Summer, commissioned by the CBC for Shakespeare’s 400th birthday, to Cat’s Eye and the Earle Grey Players, to her most recent book, Stone Mattress: Nine Tales, to the upcoming Tempest project – and everything in between – Margaret Atwood discusses her work and her relationship to the Bard. $25

The Science of Shakespeare

Sunday, August 16, 10 to 11:30 a.m. | Studio Theatre

Journalist, writer and broadcaster Dan Falk discusses Shakespeare and the beginnings of modern science. $25

Hamlet’s Appeal

Saturday, September 12, 10 to 11:30 a.m. | Festival Theatre

Chief Justice Beverley McLachlin returns to preside over the appeal of Hamlet in the murder of Polonius. Free.

Hamlet

By William Shakespeare

The Cast

Hamlet

Jonathan Goad

Gertrude

Seana McKenna

Claudius/The Ghost

Geraint Wyn Davies

Horatio

Tim Campbell

Ophelia

Adrienne Gould

Polonius

Tom Rooney

Laertes

Mike Shara

Player Queen

Sarah Afful

Player King

Juan Chioran

Gentlewoman

Ijeoma Emesowum

Fortinbras Captain

Xuan Fraser

Messenger

Shruti Kothari

Gloucester

Josue Laboucan

Player, Court Lady

Tiffany Claire Martin

Francisco, Sailor

Jennifer Mogbock

Voltemand

Derek Moran

Cornelius

Mike Nadajewski

Guildenstern

Thomas Olajide

Barnardo

Andrew Robinson

Barnardo

Steve Ross

Rosencrantz

Brad Rudy

English Ambassador

Sanjay Talwar

Gravedigger #2

Brian Tree

Understudies

Sarah Afful (Ophelia), Ijeoma Emesowum (Player Queen), Xuan Fraser (Marcellus, Fortinbras, Francisco, Sailor), Josh Johnston (Laertes), Robert King (Voltemand, Cornelius), John Kirkpatrick (Claudius/The Ghost), Shruti Kothari (Prologue), Josue Laboucan (Guildenstern, Gravedigger #2, English Ambassador), Tiffany Claire Martin (Reynaldo), Jennifer Mogbock (Gentlewoman, Messenger), Derek Moran (Horatio), Mike Nadajewski (Hamlet), Thomas Olajide (Rosencrantz, Osric), Andrew Robinson (Player King, Barnardo), Karen Robinson (Gertrude), Steve Ross (Polonius), Brad Rudy (Gravedigger #1, Lucianus, Priest), Brian Tree (Fortinbras Captain)

There will be one 15-minute interval.

Audience Alert

A gunshot, atmospheric haze and smoke are used in this production.
Artistic Credits

Director  
Antoni Cimolino

Designer  
Teresa Przybylski

Lighting Designer  
Michael Walton

Composer  
Steven Page

Sound Designer  
Thomas Ryder Payne

Fight Director  
John Stead

Movement Director  
Shona Morris

Producer  
David Auster

Casting Director  
Beth Russell

Creative Planning Director  
Jason Miller

Assistant Director  
Bronwyn Steinberg

Assistant Set Designer  
Nancy Anne Perrin

Assistant Costume Designer  
Charlotte Robertson

Assistant Lighting Designer  
George Quan

Associate Fight Director  
Geoff Scovell

Fight Captain  
Brad Rudy

Stage Manager  
Anne Murphy

Apprentice Stage Managers  
Krista Blackwood, Corinne Richards

Production Assistant  
Katherine Dermott

Production Stage Manager  
Margaret Palmer

Technical Director  
Jeff Scollon

Music Credits

Original music recorded by Steven Page, Conductor/Keyboards; Mel Martin, Violin; Adele Pierre, Violin; Jonathan Craig, Viola; Ben Bolt-Martin, Cello; Larry Larson, Trumpet; Steve McDade, Trumpet; Kate Stone, Horn; Rob Stone, Trombone; Dale Anne Brendon, Percussion

Fanfare Musicians: Larry Larson (Fanfare Leader), Soprano Herald Trumpet; Steve McDade, Soprano Herald Trumpet; Kate Stone, Soprano Herald Trumpet; Rob Stone, Bass Herald Trumpet; Dale Anne Brendon, Parade Snare Drum

Director of Music: Franklin Brasz
Music Administrator: Marilyn Dallman
Administrative Assistant: Don Sweete

Acknowledgements

Special thanks to Dr. Darren C. Marks, Tyler Vandergaag, Jennifer Anderson, MD, St. Michael’s Hospital, Toronto; Sean Blaine, MD, Stratford; Norman Cruz, MD, Stratford; Shawn Edwards, MD, Stratford; Brian Hands, MD, FRCSC (C), medical voice consultant, Vox Cura voice care specialists, Toronto; Simon McBride, MCISc, MD, London Health Sciences Centre Vocal Function Clinic, London; Laurel Moore, MD, Stratford; David Thompson, MD, Stratford; John Yoo, MD, London Health Sciences Centre, London. Pianos tuned and maintained by Don Stephenson. Cover photography by Don Dixon. Page 1 photography by David Hou.

Backstage

Production responsibilities during the performance accomplished by:

Stage Carpenter  
David McDonald

Alternate  
Les MacLean

Master Electrician  
Michael (Mick) McDonald

Alternate  
Chris Knarr

Property Master  
Jeffrey Hughes

Alternate  
James Turner

Head of Sound  
Scott Matthews

Crew  
Michael Duncan

Walter Sugden

Wardrobe Master  
John Bynum

Wardrobe Attendants  
Ina Brogan, Margie Bell Bruer,

Christine Smith, Debra Yundt

Swing  
Rebecca Dillow

Wigs and Makeup Show Head  
Erika Croft

Wigs and Makeup Crew  
Lorna Henderson

The Birmingham Conservatory for Classical Theatre

From Artistic Director Antoni Cimolino:

Thirty-three members of this season’s company have taken part in our professional training program, the Birmingham Conservatory for Classical Theatre. Founded in 1998, the Conservatory has helped launch the careers of many leading Canadian actors, several of whom I have had the great pleasure of directing here at Stratford.

Directed by Martha Henry, the Conservatory is made possible by the support of the Birmingham family, the Stratford Festival Endowment Foundation and the Department of Canadian Heritage. Supporting the 2015 in-season work of Conservatory participants are the Marilyn & Charles Baillie Fund, John & Therese Gardner and The Brian Linehan Charitable Foundation. We thank them for helping us to nurture and support these talented artists.

Past Birmingham Conservatory participants include these members of our 2015 company:

Sarah Afful 2011/12
Evan Buijling 1999
Shane Carty 2003
Paul deJong 2000 (coach)
Sara Farb 2013
Ryan Field 2011
Jonathan Goad 1999 (winter)
Adrienne Gould 2002
Deborah Hsy 1999
Jessica B. Hill 2014
Brad Hodder 2011/12
Josh Johnston 2014

Ruby Joy 2011/12
Josue Laboucane 2012/13
Keira Loughran 2005 (associate producer, Forum and Laboratory)
Jamie Mac 2013/14
Kennedy C. MacKinnon 1999 (coach)
Tiffany Claire Martin 2014
Gordon S. Miller 2003
Jennifer Mogbock 2013/14
Derek Moran 2013/14
André Morin 2014

Mike Nadajewski 2012
Thomas Olajide 2014
Karack Osborn 2013/14
Gareth Potter 2003
Andrew Robinson 2012/13
Tyrone Savage 2010/11
Laura Schutt 2013/14
E.B. Smith 2010/11
Andrew Stillwater 2004 (cutter)
Shannon Taylor 2014
Antoine Yared 2012/13

The Michael Langham Workshop for Classical Direction

From Artistic Director Antoni Cimolino:

The Michael Langham Workshop for Classical Direction continues Michael Langham’s tradition of mentorship in a risk-free environment, allowing directors to develop their craft within the rich history and evolving artistry of the Stratford Festival.

We extend our thanks to the Department of Canadian Heritage, Johanna Metcalf & the George Cedric Metcalf a risk-free environment, allowing directors to develop their craft within the rich history and evolving artistry of the Stratford Festival.

Participants in the 2015 workshop: Graham Abbey | Charlotte Gowdy | Krista Jackson
Kate Newby | Bronwyn Steinberg | Kristen van Ginthoven | Rona Waddington | Ted Witzel
Production Credits

Director of Production
Simon Marsden
Technical Director – Scenic Construction
Andrew Mestern
Wardrobe Manager
Tanya Apostolidis
Production Administrator
Cheryl Bender
Design Coordinator
Mary-Jo Carter Dodd
Scene Shop Manager
Robbin Cheesman
Administrative Assistant
Michael Besworth
Electronics Technologist
Cindy Jordan
Transportation
Chris Wheeler

Director of Production
Simon Marsden
Technical Director – Scenic Construction
Andrew Mestern
Wardrobe Manager
Tanya Apostolidis
Production Administrator
Cheryl Bender
Design Coordinator
Mary-Jo Carter Dodd
Scene Shop Manager
Robbin Cheesman
Administrative Assistant
Michael Besworth
Electronics Technologist
Cindy Jordan
Transportation
Charlie Fox, Dirk Newbery, James Thistle

Properties

Head of Properties
Dona Hrabluk
Lead Builder
Jennifer Macdonald
Assisted by
Eric Ball, Ken Dubblestyn, Michelle Jamieson,
Kathryn Kerr, Shirley Lee, Brian McLeod,
Dylan Mundy, Heather Ruthig, Lisa Summers

Properties Apprentice
Matt Leckie
Properties Buyer
Tracy Fulton
Assistant Properties Buyer
Jaclyn Zaltz

Scenic Art

Head Scenic Artist
Christopher Klein
Assistant Head Scenic Artist
Dan McManus
Assisted by
Kevin Kemp, Amparo Villalobos,
Michael Wharran, Blair Yeomans

Scenic Carpentry

Head Carpenter
Ryan Flanagan
Head of Automation
Ian Phillips
Lead Hand
Stephen Morgan
Assisted by
Simon Aldridge, David Bedford, Mark Card,
Gary Geiger, Nick Glenn, Douglas Ledingham,
William Malmo, Wayne Nero, John Roth,
Joseph Saunders, Mark Smith, Geoff Taylor,
Cliff Tipping, Joe Tracey

Wardrobe

Head of Wardrobe
Bradley Dalcourt
Wardrobe Head – Avon/Studio
Elizabeth Copeman
Seasonal Wardrobe Supervisor
Linda Sparks
Cutters
Johanna Billings, Melanie Farrar-Jackson,
Luci Pottle, Evan Stillwater
First Hands
Wendy Bendle, Mary-Lou Mason,
Krista Nauman
Sewers
Sarah Baxter, Caroline Broadley, Diana Brown,
Marlee Bygate, Susan E. Dick, Allison Erb,
Shona Humphrey, Jordan Johnstone,
Grace Kessel, Alanna Kitson,
Olga M. Kouzmina, Anna Lach,
Norma LaChance, Paulette Laporte,
Elisabeth Mastrandrea, Gina Schellenberg,
Laura Snowden, Catherine Weber

Bijoux/Decoration
Rebecca Dillow
Assisted by
Liane Guttaudaria, Tami MacDonald,
Kathi Posliff
Boots and Shoes
Michael Karn
Assisted by
Karen Beames, Sarah Cook,
Chantelle Laliberte, Connie Puetz
Costume Painting
Lisa Hughes
Dying
Linda Pinhay
Assisted by
Sylvia Minarcin
Isabel Bloor
Helen Flower, Katarzyna Maxine, Monica Viani
Wardrobe Buyer
Michelle Barnier
Assistant Wardrobe Buyer
Caitlin Luxford
Wardrobe Apprentice
Rebecca Forsyth
Assistant Wardrobe Buyer
Madonna Decker
Wardrobe Apprentice
Chevy Barlow, Valerie Lariviere

Wigs and Makeup

Head of Wigs and Makeup
Gerald Altenburg
Construction Crew
Teddi Barrett, Erica Croft, Jessica Elsbrie,
Tracy Frayne, Lorna Henderson, Sherri Neeb,
Stanley Wickens
Wigs and Makeup Apprentice
Anna Burton

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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 & Jacqueline Sperandio.
Sarah Afful
2015: Player Queen in Hamlet, Bianca in The Taming of the Shrew and Rosaline in Love’s Labour’s Lost. Fourth season. Stratford: Tiger Lily, Alice Through the Looking-Glass, featured in A Midsummer Night’s Dream: A Chamber Play; Decisions, Measure for Measure; understudy, Othello; Mary Stuart; Charles Dickens (A Christmas Carol); Vanya, Twelfth Night; Hermione, The Winter’s Tale (Birmingham Conservatory). Elsewhere: Margaret, Much Ado About Nothing, Octavius, Antony and Cleopatra (on the Beach); Cordelia (Shakespeare’s Conspiracy/Gas Heart); Saint Monica, The Last Days of Judas Iscariot (Pound of Flesh/Theatre Company); The Eighth Land (Pl; Theatre, Old Goriot (Western Gold/UBC Theatre); Small Axe (Project Humanity/Theatre Centre). Film/TV: Smallville, Caprica, Eureka, The Perfect Score, American Dreams, numerous recordings. Recordings: Days of Old (Newworld Theatre CBC). Training: Birmingham Conservatory, BFA Acting, UBC, Lyric School of Acting, Tarrington Training. Online: Twitter: @SarahAfful. Et cetera: “thanks to my brothers for all their support and unconditional love this year!”

Krista Blackwood
2015: Assistant stage manager of Hamlet and The Sound of Music. Third season. Stratford: Assistant stage manager of Crazy for You and Findecker on the Roof. Elsewhere: Stage manager of Glenn, Farther West, Great Expectations, Dirt, Long Day’s Journey Into Night, High Life (Soupepper); The Mill, parts 1 to 4 (Theatrefront); Anne of Green Gables – The Musical (Charlottetown Festival); Peter and the Starcatcher, A Christmas Story, Joseph and the Amazing Technicolor Dreamcoat (Western Canada Theatre); It’s a Wonderful Life, The Rocky Horror Show (Theatre New Brunswick); Skin flick, Masked, Happy Days (Neptune Theatre), Generous (Tarragon Theatre), The Last Five Years (Theatre and Company), Noises Off (Atlantic Theatre Festival).

Tim Campbell
2015: Horatio in Taming and understudy in The Taming of the Shrew and Love’s Labour’s Lost. Seventh season. Stratford: Credits include Julius Caesar, the Tempest, Macbeth, Hamlet, As You Like It, Titus Andronicus, Henry IV (f), Henry IV (2), Henry V, Romeo and Juliet, Richard III, Antony and Cleopatra, Troilus and Cressida. Elsewhere: Recent credits include Venus in Fur (ATP); Twelve Angry Men, Death of a Salesman, Who’s Afraid of Virginia Woolf? (Soupepper); Jane Eyre (MTC); A Midsummer Night’s Dream (Shakespeare Company, Washington, DC); The Door to Lennon (Citadel); A Streetcar Named Desire (Blue Bridge), Private Lives (Chicago Shakespeare). Film/TV: Credits include Reign, Republic of Doyle, Warehouse 13, Nikita, The L.A. Complex, Saving Hope, Deadly Hope, The Firm, Lost Girl, Against the Wall, Combat Hospital, Flashpoint, Murdoch Mysteries, Killshot, Hollywoodland. Awards: Past recipient of the Dora Mavor Moore Guthrie Award for outstanding contribution to the Stratford Festival.

Juan Chioran
2015: Player King in Hamlet and Don Adriano de Armado in Love in Love’s Lost. 14th season. Stratford: Henry V, Much Ado, The Misanthropes, Twelfth Night, Kiss Me, Kate, Evita, Bartholomew Fair, Three Sisters, All’s Well, Shrew, As You Like It, Hamlet, Dracula, Dream of Lu Mancha. Elsewhere: The Mother**ker with the Hat (Bob Kilts 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), Billet Vert, An Ideal Husband (Citadel), Love’s Labour’s Lost (NAC), The Producers (Mirvish), Present Laughter (Soupepper). Anything That Moves (Tarragon); Kiss of the Spider Woman (Livent): Hedda Gabler (MTC); Rocky Horror (Bathurst Street). Film/TV: Film on the Fy, Republic of Love, What’s Up Warthogs, The Border, Roxy Hunter, This is Wonderland, Cheeeth Girls, Monk. Training: BFA, U of A. Awards: Dora, Gemini, Jeff, Ovation, Carboneill.

Antonio Cimolino
2015: Artistic Director of the Stratford Festival Director of Hamlet and The Alchemist. 28th season. Stratford: Directing credits include King Lear; The Beau’s Stratagem; Mary Stuart, The Merchant of Venice; Cymbeline, The Grapes of Wrath; Bartholomew Fair; Coriolanus; The Tempest; Dracula, Dream of Lu Mancha and Martha Henry, As You Like It, featuring original music by Barenaked Ladies; King John, Love’s Labour’s Lost, with Brian Bedford, Twelfth Night, with William Hutt; The Night of the Iguana; and Flamina, with Richard Monette. Among his other accomplishments, Mr. Cimolino was instrumental in establishing the Festival’s Endowment Foundation, which has raised more than $75 million to date, as well as the renovation of its Avon Theatre and the creation of its Studio Theatre. Elsewhere: The Canadian premiere of ENRON (Theatre Calgary), Twelfth Night (Atic Theatre), A Woman of No Importance (Hilbary Theatre, Detroit). A champion of the arts and culture, Mr. Cimolino served as the Founding Chair of Culture Days, a nation-wide celebration of arts and culture in Canada. He has initiated collaborations with several prestigious theatre companies, including Montreal’s Théâtre du Nouveau Monde, Ottawa’s National Arts Centre, New York’s Lincoln Center and City Center, San Francisco’s American Conservatory Theatre and the Chicago Shakespeare Theatre. He also spearheaded the Festival’s involvement in a joint project with CUSO International, Canada’s international volunteer co-operation agency, to establish a performing arts and educational centre in the city of Suchitoto, El Salvador.

Jemima Emesowum
2015: Maria in Love’s Labour’s Lost and appears in Hamlet and The Taming of the Shrew. Second season. Stratford: Jackie Corinoy in How Far, Pudding/Daisy 2 in Alice Through the Looking-Glass and Cleopatra Attendant in Antony and Cleopatra. Elsewhere: Five seasons with Shaw Festival including Major Barbara, Serious Money, Guys and Dolls, Ragtime, Cat on a Hot Tin Roof, A Man and Some Women, The Admirable Crichton, The Women, The Devil’s Disciple, Born Yesterday, Both’s Journey (Theatre Direct); Macbeth (Jussac), Othello (red light district); The Women, Titus Andronicus (Aaron), The Tempest (Caliban), Macbeth (Mitch); Romeo and Juliet (Benvolio), The Three Musketeers (Jussac), The Night of the Iguana (Pedro), Juno and the Paycock, Oedipus Rex (Chorus), Julius Caesar (Pindarus), The Alchemist, The Merchant of Venice, Hamlet. Elsewhere: Oozer/Theues (Shakespeare in Action/Canadian Stage), Thomas Matthews (Toronto the Good – Factory Theatre), Othello (Othello – Driftwood Theatre), Macbeth (Mccbeth – Workman Arts/ Shakespeare in Action), Cyd (This Is How It Goes – Newport Theatre), Dubois (Counterfeit Secrets – Artword Theatre, Dora nomination). Film/TV: Nikita, Suits, Insecurity, King, The Rick Mercer Report. “For my lovely fiancée, Leigh, and my wonderful children, Myles, Bailey, Cole, Max. Love and thanks to my family and Jake.”

Xuan Fraser
2015: Fortinbras Captain in Hamlet, Nicholas in The Taming of the Shrew and appears in Love’s Labour’s Lost. Ninth season. Stratford: King Lear (Curran), The Beau’s Stratagem (Fellow, Chamberlain), A Midsummer Night’s Dream, Wandernutz (Blount), Henry V (Duke of Burgundy), If You Like It (Le Beau), The Winter’s Tale (Cleomenes), Titus Andronicus (Aaron), The Tempest (Caliban), Macbeth (Mitch); Romeo and Juliet (Benvolio), The Three Musketeers (Jussac), The Night of the Iguana (Pedro), Juno and the Paycock, Oedipus Rex (Chorus), Julius Caesar (Pindarus), The Alchemist, The Merchant of Venice, Hamlet. Elsewhere: Oozer/Theues (Shakespeare in Action/Canadian Stage), Thomas Matthews (Toronto the Good – Factory Theatre), Othello (Othello – Driftwood Theatre), Macbeth (Mccbeth – Workman Arts/ Shakespeare in Action), Cyd (This Is How It Goes – Newport Theatre), Dubois (Counterfeit Secrets – Artword Theatre, Dora nomination). Film/TV: Nikita, Suits, Insecurity, King, The Rick Mercer Report. “For my lovely fiancée, Leigh, and my wonderful children, Myles, Bailey, Cole, Max. Love and thanks to my family and Jake.”

Jonathan Good

Adrienne Gould

Josh Johnston
2015: Appears in Hamlet and Love’s Labour’s Lost and understudy in The Taming of the Shrew. Stratford debut. Elsewhere: Proteus in The Two Gentlemen of Verona, Young Shepard in The Winter’s Tale (Birmingham Conservatory); Sebastian in Who’s Under Where? (Lighthouse Festival Theatre); Louis Martin in In His Name (Canadian History Project); Giri in The Resistible Rise of Arturo Ui (red light district); Thespis in Something’s Wrong (Naught, A Theatre Company); Troilus in Troilus and Cressida (York University). Film/TV: Stephen in The Shining (Chevy Sheridan College). Radio: Collaborator and speaker in The Other Families Radio Show. Training: BFA in Acting, York University; Birmingham Conservatory for Classical Theatre. Et cetera: Josh dedicates his work this season to the memory of his mother and to all those who have helped him on his journey thus far. “You know who you are.”
Robert King
2015: Gravedigger #1 in Hamlet, Peter, Vincentio in The Taming of the Shrew and Marcele in Love’s Labour’s Lost. 22nd season. Stratford: King Lear, The Beau’s Stratagem, The Three Musketeers, The Merchant of Venice, Romeo and Juliet, Richard III, Richard II, Cymbeline,

John Kirkpatrick
2015: Marcellus, Fortinbras in Hamlet, Philip, Pedant in The Taming of the Shrew and Boyet in Love’s Labour’s Lost. Second season. Stratford: René Descartes in Christina, The Girl King and Red Knight/Walrus in Alice Through the Looking-Glass. Elsewhere (selected): Jaques in As You Like It, Cassius in Julius Caesar, Lucio in Measure for Measure, Jake in Stones in His Pockets, Sam in Fully Committed (Citadel Theatre); Slim in Of Mice and Men (Canadian Stage/Theatre Calgary), Tybalt/Friar Laurence in Romeo and Juliet, Roy Darwin in Counsellor-at-Law (Theatre Calgary), Everard in Age of Arousal, Ned in The Gift of the Goat (Alberta Theatre Projects); Milan in Rock ‘n’ Roll (Canadian Stage/Citadel Theatre); Kent in King Lear, Sir Andrew Aguecheek in Twelfth Night (Festival Shakespeare Festival) Film/TV: Blockstone, Mixed Blessings. Training: BFA in Acting, University of Alberta. Awards: Elizabeth Sterling Haynes Award, Measure for Measure, Citadel Theatre. Et cetera: “Love to Breanna.”

Shruti Kothari
2015: Appears in Hamlet and Love’s Labour’s Lost and understudy in The Taming of the Shrew. Stratford debut. Elsewhere: Princess/Genie in Aladdin (Diversified Productions), Mimi in Rent, Gary Coleman in Avenue Q (Lower Ossington Theatre); Mallory/April in City of Angels (Queen’s Musical Theatre); Nickie in Sweet Charity (Blue Canoe Productions); First Fairy in A Midsummer Night’s Dream (Queen’s Drama); First Witch in Macbeth (BSS/UCC Theatre). Voice Work: Beheading in Far Cry 4 (Ubisoft). Gail in My Dad is Scrooge (Eb Scrooge Productions). Training: Queen’s University, Claude Watson School for the Arts. Et cetera: “Endless love and thanks to family and friends for their constant support – particularly to my parents for sharing their love of the theatre and for always taking a four-year-old’s, seven-year-old’s and 20-year-old’s dream seriously.”

Josue Laboucane

Tiffany Claire Martin
2015: Katherine in Love’s Labour’s Lost and appears in Hamlet. Stratford: A participant in the 2014 Birmingham Conservatory. Elsewhere: Tiffany has played Vivian in The Devil We Know (Blyth Festival), Laurie in Spelling Z-S-S (Carousel Players), Chorus in Black Medee (Osbidian Theatre Company), Feste in Twelfth Night (Humber River Shakespeare). Jill in Tough (Factory Theatre). TV: Online: Sydney in The Strain (FX Network), Una in Leslierville (A Broken Stairs production), Sam in Sweet Fever (Sandbox Empire). Training: Humber College. Et cetera: “Thank you to all the amazing people who have supported and continue to support my joy of telling stories. Especially Mr. EAR.”

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Ben Carlson, Deborah Hay. Photo: Don Deon
Jocelyn McDowell
2015: Apprentice stage manager of Hamlet. Second season. Stratford: Production assistant for the Festival Theatre (2014). Elsewhere: Shrek: The Musical! (The Grand Theatre); A Christmas Carol, The Cemetery Club. No Sex Please, We’re British, Murder at the Howard Johnson’s, Whose Wives Are They Anyway? (Upper Canada Playhouse); Guys and Dolls (Toronto Youth Musical Theatre Company). Through the Gates (SummerWorks), Bell, Book and Candle (Classics on Tap Festival); Carmen, Lucia di Lammermoor (Green Mountain Opera Festival); The Shape of Things (Xposed Productions); Reasons to be Pretty (Players Theatre); The Rake’s Progress (Opera McGill). Training: Graduate of the Music Performance program at McGill University; graduate of the Technical Production for Theatre program at Sheridan College.

Seana McKenna
2015: Gertrude in Hamlet and Fraulein Doktor Mathilde von Zahnd in The Physicists. 24th season. Previously: After playing the title role in Mother Courage and Constance in King John last season, Ms. McKenna went on to San Francisco’s American Conservatory Theatre to play the mother of Jesus in Colm Toibin’s solo play Testament. She has played more than 24 Shakespearean roles, including Cleopatra (Centaur), Katerina the Shrew and Richard III (Stratford). Other Stratford credits include Blithe Spirit, Mary Stuart, Medea, Phèdre, The Matchmaker, The Trojan Women, The Glass Menagerie, Orpheus Descending, Night of the Iguana, Shakespeare’s Will, Good Mother, Private Lives and She Stoops to Conquer. She has three Doras, one Jessie, one Genie, an honorary MFA in Acting from ACT, a Doctor of Sacred Letters from Trinity College and a Queen Elizabeth II Diamond Jubilee Medal. She lives with one husband, one son, two cats and one fish.

Jennifer Mogbock

Derek Moran

Training: George Brown Theatre School, Birmingham Conservatory.

Shona Morris

Anne Murphy
2015: Stage manager of Hamlet and assistant stage manager of The Taming of the Shrew. 23rd season. Stratford: Anne is pleased to be back for the 2015 season. Elsewhere: This past winter she worked on Cabaret (MTC). Other productions: Sleeping Beauty (Globe Theatre), Orpheus Descending (MTC, Royal Alexandra Theatre), toured the Belfry Theatre’s The Year of Magical Thinking to the Juggernaut Theatre and the National Arts Centre, toured with Joseph Millson in The Amazing Technicolor Dreamcoat and the NAC’s The Mikado and worked on The Lion King and Jane Eyre in Toronto. She has had the pleasure of working across Canada at the Grand Theatre, Vancouver Playhouse, Neptune Theatre (production manager for two years), Manitoba Theatre Centre and Expo ’86 in Vancouver. Et cetera: Anne lives in Stratford with her partner, Anne; their son, Callum; daughter Brianna; Richard, a Nova Scotia Duck Tolling Retriever; Lucy, the cutest Maltepoo ever; and three beautiful cats.

Mike Nadajewski
2015: Osric in Hamlet and Ernst Heinrich Ernesti (alias Einstein) in The Physicists. Sixth season. Stratford: Peter Sellars’s A Midsummer Night’s Dream: A Chamber Play, Tweedleedum in Alice Through the Looking-Glass, Romeo and Juliet, Fiddler on the Roof, Camelot, Jesus Christ Superstar (also Broadway), Jacques Brel Is Alive and Well and Living in Paris, As You Like It, A Funny Thing Happened on the Way to the Forum (also Mirvish). Elsewhere: This past winter, Emcee in Cabaret (Manitoba Theatre Centre), Sme in the Canadian premiere of Peter and the Starcatcher (Western Canada Theatre). Other credits include productions with Canadian Stage, NAC, Drayton Entertainment, Charlottetown Festival, Theatre Aquarius, and three seasons with Shaw Festival. Training: Birmingham Conservatory for Classical Theatre. Et cetera: Mike lives in Stratford with his wife, company member Glynis Ranney, and their son, Emrys. Online: @mikenadajewski

Thomas Olajide
2015: Voltemand in Hamlet, Nathaniel in The Taming of the Shrew and Dumasine in Love’s Labour’s Lost. Second season. Stratford: Oswald in King Lear. Elsewhere: Kwasi in Binti’s Journey (Theatre Direct/Young People’s Theatre); Laurent in Ruined (Osbudian Theatre); Florizel in The Winter’s Tale, Tranio in The Taming of the Shrew, Thane of Ross in Macbeth (Canadian Stage); Quentin in And Slowly Beauty (Belfry Theatre/National Arts Centre); Oliver in Oliver! (National Arts Centre); Abraham in Sio (Pyretic Productions/Cahoots Theatre Company); various in This Must Be the Place (Architect Theatre/Theatre Pasie Muralle); John in The Whipping Man (Osbudian Theatre/Harold Green Jewish Theatre). Film/TV: After School, Broken Promises (Underdog Productions); Little Black Caddy (CBC); Combat Hospital (ABC). Training: Graduate of the National Theatre School of Canada (2010). Birmingham Conservatory for Classical Theatre, Brenda Cichlows Actors’ Studio and Stella Adler Academy of Acting. Awards: Peter Donaldson Award.

Steven Page
2015: Composer for Hamlet. Fifth season. Stratford: Bartholomew Fair, Coriolanus, As You Like It, Cymbeline. Elsewhere: Singer, songwriter and Canadian icon Steven Page’s distinctive and powerful tenor is among the most immediately familiar voices in popular music today. He is a founding member of The Barenaked Ladies, with whom he toured the globe and sold millions of albums. On his own, Steven Page continues his artistic evolution with a diverse array of solo projects. “I'd like to think I'm still delivering that thing that has connected with audiences for so long. I enjoy the process of being artistic, of taking chances and not knowing what might come next.” New Steven Page music will be released in 2015. Online: www.stevenpage.com.

Margaret Palmer
2015: Production stage manager of the Festival Theatre. 32nd season. Stratford: Maggie has a long career at the Avon, Tom Patterson and Festival theatres for 24 seasons. Stage-management credits include Henry IV (parts 1 and 2); Iolanthe; The Imaginary Invalid; My Fair Lady; A Man for All Seasons; Kiss Me, Kate; Guys and Dolls; The Government Inspector; Coriolanus, The Mikado (national tour, London’s Old Vic); and Twelfth Night (U.S. tour). Elsewhere: Maggie apprenticed at Neptune Theatre (1966/67), where she appeared as a dead body in The Physicists, and worked at the St. Lawrence Centre (Toronto Arts Productions), MTC and the Grand Theatre. She stage-managed Eugene Onegin (Manitoba Opera), the first Dream in High Park and the first Dora Awards. She did publicity for the NDWT Company and toured Canada with the Charlottetown Festival. Training: Graduate of the National Theatre School, where she returned to coach last winter.
Thomas Ryder Payne

Nancy Anne Perrin
2015: Assistant set designer of Hamlet, The Sound of Music and The Taming of the Shrew and assistant designer of Possible Worlds and The Last Wife. Second season. Elsewhere: Set and/or costume designs include Parents Night and The Bigger Issue (CrazyLady), DeliMax (TeatroN), Pitch Blonde (Conventions/Next Stage), Waterfront: The Blessing and Shed (Les Nouvelles/SummerWorks); Rabbit Rabbit (Rather Undisciplined/SummerWorks), Magicien d’Or (Le Théâtre La Roulotte); Cabaret, Stop Heart and Shouting (NTS). Training: Graduate of the National Theatre School of Canada’s Set and Costume Design Program, BFA in Theatre Design and Production, University of Victoria.

Teresa Przybylski

George Quan
2015: Assistant lighting designer of Hamlet and The Sound of Music. Second season. Stratford: Assistant lighting designer for King John, Mother Courage and Her Children and Antony and Cleopatra. Elsewhere: Assistant lighting designer of The Heart of Robin Hood (Mirvish/MTC); various lighting design credits including Jesus Christ Superstar (Hart House Theatre), This Is It (The Blood Projects), The Lover (Three Peasants Theatre), Girl Who Loved Her Horses and White Buffalo Calf Woman (Centre for Indigenous Theatre), Fragments (No Parachute Theatre), The Dumb Waiter (Two Wolves), RAW (Ten Foot Pole), Vacant (Triangle Pi), The Russian Play (Spiel Players). Training: Production design at York University; animation. Online: www.georgequandesign.com.

Corinne Richards
Charlotte Robertson


Andrew Robinson


Karen Robinson

2015: Marta Boll in The Physicists and understudy in Hamlet. Fifth season. Stratford: Harleim Duet, The Duchess of Malfi, Shakespeare’s Universe, Agamemnon, Electra, The Flies, The Swanne, Eternal Hydra, Shadows. Elsewhere: Lady Bracknell (The Importance of Being Earnest), Red Queen (Alice Through the Looking-Glass), Candolleezza Rice (Stuff Happens), Nurse (Romeo and Juliet [NAC]), The Gradualistic Pull of Binnacle Trouble (Obsidian); Esther in Infinitie Apparel (Alberta Theatre Projects); Prospera in The Tempest (Canadian Stage); Doubt – A Parable (Citadel); ‘da Kink in My Hair (U.K., U.S.); The Adventures of a Black Girl in Search of God (Mivish). Film/TV: Schitt’s Creek (CBC); King, Slinger and Arrows (ShawCor), Corner Gas: The Movie, Ghetto Life, Lars and the Real Girl, Saving Hope, Soul Food. Awards: Salento International Film Festival Award for Ghetto Life, Sterling Award for Doubt – A Parable; NAACP Award for ‘da Kink in My Hair; Dora Award for Riot.

Tom Rooney

2015: Polonius in Hamlet, Tranio in The Taming of the Shrew and Holofemus in Love’s Labour’s Lost. Eighth season. Stratford: Crazy for You, Man of La Mancha, Measure for Measure, Waiting for Godot, Wnderkld, Henry V, The Merry Wives of Windsor, Twelfth Night, As You Like It, The winter’s Tale, For the Pleasure of Seeing Her Again, Macbeth, Julius Caesar, A Midsummer Night’s Dream, Hamlet and All’s Well That Ends Well. Elsewhere: The Seagull, Someone Else (Crow’s Theatre), Homecld, Beckett: Fck It! (Canadian Stage); My Mother’s Feet (Munich); Hairspray (Toronto and Broadway). Benevolence, Courageous (Tarragon), Hamlet (NAC), Romeo et Juliette (Shakespeare on the Saskatchewan). Film: TV: Three seasons on CBC’s This is Wonderland, The Gildo Partner Story, The Day After Tomorrow, Everest ’82 (CBC miniserie) and Flash of Genius. Awards: Two Gemini nominations and a Dora Award for Outstanding Actor 2013.

Steve Ross


Brad Rudy

2015: Barnardo in Hamlet, Curtis in The Taming of the Shrew and Dull in Love’s Labour’s Lost. 25th season. Stratford: Pembroke (King John), Bill Sikes (Oliver!), Count (The Count of Monte Cristo), Talbot (Henry VI), Common Man (A Man for All Seasons), Sergeant of Police (The Pirates of Penzance); only actor to appear in all eight “Wars of the Roses” plays, consecutively. Elsewhere: Ratty (A Wind in the Willows Christmas) (ATW), Ted Narracott (War Horse) (Toronto); Gabe (Dinner with Friends); Tad (The Book of Esther) (Blyth Festival); Tod (Finnshawe College), The Book of Esther (Festival Players of Prince Edward County), Falling: A Wake (ATW); Girls in the Gang (St. Clair College), Our Town (Mercy Theatre), Teaching: Acting/Voice and Text (Finnshawe, St. Clair colleges); guest instructor (Michigan State, Wayne State, University of Waterloo); fight director (Finnshawe, Touchmark, colleges). Jack Hut Huumitarian Award. Et cetera: “Love to Anne, Emma, Jack and Rob.”

Geoff Scovell


Mike Shara


John Stead

2015: Head of Stage Combat. Fight director of Hamlet, The Physicists, The Diary of Anne Frank, Carousel, The Adventures of Pericles, She Stoops to Conquer and The Taming of the Shrew. 22nd season. Stratford: Fight director of over 150 productions. Elsewhere: Worked as a fight director across North America on over 500 professional productions, including 15 seasons with the Shaw Festival Film/ TV: Stunt coordinator and action director over on 375 films and television episodes. Teaching: Taught at numerous universities and colleges, including the National Theatre School of Canada. Awards: Award of Excellence (Canadian International Film Festival); Genre Award for Best Suspense (BNFF); Derek F. Mitchell Artistic Director’s Award, Tyrone Guthrie Award (Stratford Festival); Judges’ Choice Award (15 Minutes of Fame International Film Festival); Best Short First Runner-Up (Ticket to Hollywood International Film and Screenplay Festival); and nominated for a Best Short Award (Directors’ Guild of Canada). Online: www.johnstead.com. John Stead on IMDb: www.imdb.com/name/nm0824093/. Et cetera: Master instructor with the Academy of Dramatic Combat.

Bronwyn Steinberg

2015: Assistant director of Hamlet. Stratford debut. Elsewhere: Director: Marion Bridge (Three Sisters), Corpus (Counterpoint Players), In the Next Room or the Vibrator Play (Same Day); Counterpoint Players;Playhouse. My Name is Asher Lev (8th Hour), Blood Relations (Umbrella Theatre). Assistant director of ‘Being Earnest (Pros). Training: University of Ottawa (MFA), University of Pittsburgh (Counterpoint Players); OCCUPY ME (Unicorn Theatre). Awards: Rideau Award for Outstanding Production and nomination for Outstanding Director (Vibrator Play). Finalist for the Council for the Arts in Ottawa BRC Emerging Artist Award and the Ontario Arts Council’s John Hirsch Director’s Award. Online: counterpointplayers.com. Et cetera: Artistic director of Counterpoint Players and series curator for TACTICS (Theatre Artists’ Co-operative: the Independent Collective Series) in Ottawa.
Sanjay Talwar
2015: Rosencrantz in Hamlet, Tailor in The Taming of the Shrew and King Ferdinand of Navarre in Love’s Labour’s Lost. Fifth season. Stratford: Alice Through the Looking-Glass, Hay Fever, Peter Pan, Dangerous Liaisons, Macbeth, Julius Caesar, Rice Boys, Twelfth Night, Much Ado About Nothing, Coriolanus. Elsewhere: Free Outgoing (Nightingale); Around the World in 80 Days (ATF); Peace in Our Time, Arcadia, Helen’s Necklace, Come Back, Little Sheba (Shaw); The Story (Theatre Columbus); Bombay Black (Cahoots/Arts Club); The Lost Days of Judas Iscariot (Birdland Theatre); The Two Gentlemen of Verona, Measure for Measure, Titus Andronicus, director of The Merchant of Venice and Artistic Director for five seasons (Shakespeare in the Rough); The Winter’s Tale, Romeo and Juliet, A Midsummer Night’s Dream, Twelfth Night (Dream in High Park); Helen’s Necklace (Tarragon and Pi Theatre – Jessie Award); Film/TV: Orphan Black, Puck Hogs, The Border, Flashpoint, Guns, Supernatural, Murder Unveiled.
Training: Dalhousie University.

Brian Tree
2015: English Ambassador, Gravedigger #2 in Hamlet, Grumio in The Taming of the Shrew and Sir Nathaniel in Love’s Labour’s Lost. 26th season. Stratford: Cardinal Randolph (King John), Humphry Dumph (Alice Through the Looking-Glass), Elbow (Measure for Measure), Melvil (Mary Stuart), Pisario (Cymbeline), Wasp (Bartholomew Fair), Errorius (A Funny Thing Happened on the Way to the Forum), Costard (Love’s Labour’s Lost), Touchstone (As You Like It), Stephano (The Tempest), Jaxer Daly (Junius and the Paycock), Mr. Bennet (Pride and Prejudice), Dolly Spanker (London Assurance), Oswald (King Lear), Peter Quince (A Midsummer Night’s Dream). Elsewhere: Various roles (The Sneeze and other Chekhov one-acts), Talk Is Free Theatre; Jimmy (The Pitmen Painters), Theatre Aquarius; Michael (Someone Who’ll Watch Over Me), Kemp (Vigi), Tarragon Theatre; Bottom (A Midsummer Night’s Dream), Canadian Stage; Harry (The Sum of Us), Belfry Theatre; Jim (Passion), Grand Theatre; the Player (Rosencrantz and Guildenstern Are Dead), Touchmark.

Michael Walton
2015: Lighting designer of Hamlet, The Sound of Music, Oedipus Rex and Love’s Labour’s Lost. 11th season. Stratford: King Lear, A Midsummer Night’s Dream (2009, 2014), Antony and Cleopatra, Othello, Fiddler on the Roof, The Three Musketeers, Henry V, The Matchmaker, A Word or Two, Twelfth Night, The Misanthrope, The Tempest, As You Like It, King of Thieves, Macbeth, Hamlet (2008). Elsewhere: Cost! Fan Tutte, directed by Atom Egoyan (Canadian Opera Company); A Word or Two with Christopher Plummer (CTG/Stratford, Los Angeles); Albert Herring (Vancouver Opera/Pacific Opera); Maria Stuarda (Pacific Opera); Enron, The Year of Magical Thinking (NAC); Yoshimi Battles the Pink Robots, Sideways (La Jolla Playhouse, California); The Other Place, Harper Reagan, Venus in Fur, Cruel and Tender (Canadian Stage); Glenn, A Tender Thing, Night Mother (Souppepper), Peter and the Starcatcher (WCT); Mary Poppins, Next to Normal (Citadel/Theatre Calgary), One Man, Two Guvnors, The Rocky Horror Show (Citadel).

Geraint Wyn Davies
2015: Claudius, The Ghost in Hamlet and Johann Wilhelm Möbius in The Physicists. 12th season Stratford (selected): Cook (Mother Courage), Antony, Duke Vincentio, Leicester, Cymbeline, Malachi Slack, King Arthur, Falstaff, Stephano, Dylan Thomas, Julius Caesar, Bottom, Polonius, Henry Higgins, Henry V, Bassanio, Tom Fashion, D’Artagnan, Richmond, Edward IV, Hortensios, Antipholus of Syracuse, Pencils. Elsewhere: New York: King Lear (Lincoln Center); Poetic License (The Directors Company), Do Not Go Gentle (Churman Theatre); Women Beware Women (Red Bull Theatre), Canadian Stage’s The Elephant Man, Shaw Festival, five seasons; Prospero, Richard III, Cyrano (Shakespeare Theatre Company, Washington, D.C.); Love’s Labour’s Lost (RSC); Hamlet, Henry VIII (Chichester Festival); An Enemy of the People (Lyrical Hammersmith, London); two seasons as Theatr Clywd’s artistic associate (Welsh National Company). Film/TV (selected): Regenesis, Murdoch Mysteries, 24, Slings and Arrows, Black Harbour, Airwolf, Forever Knight, American Psycho II, Hypercube, One of the Hollywood Ten, Conspiracy of Fear.
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