MACBETH

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

What do we mean by victory – and its tragic corollary, defeat? And what happens in their wake? From the fall of Troy in The Aeneid to the Second World War in All My Sons, conflicts in history or legend have inspired several of the works on our 2016 playbill. But in every case, what fascinates us is not the struggle against an external foe but the conflict within. In drama, humanity itself is the ultimate battlefield: no defeat can be more devastating than the vanquishing of the spirit; no victory more exhilarating than the triumph of the heart.

Like John Gabriel Borkman or Argan in The Hypochondriac, we can be our own worst enemies – and our greatest victories consist not of making others less but of making ourselves more. When we overcome a failing, when we find true love, when we free ourselves from the compulsions and obsessions that distort our lives, when we see ourselves clearly for the first time: these are the victories that truly transform us.

I hope you will join us as we celebrate them on our stages and in our Forum events this season.

ANTONI CIMOLINO
ARTISTIC DIRECTOR

“When the hurly-burly’s done, When the battle’s lost and won.”
— MACBETH

“After the Victory
When the hurly-burly’s done, When the battle’s lost and won.”
— MACBETH
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PRODUCTION AND PROGRAM SPONSORS

The Stratford Festival is a non-profit organization with charitable status in Canada and the U.S.
Returning from victory in battle, the Scottish generals Macbeth and Banquo encounter a trio of strange women who hail Macbeth as Thane of Glamis, Thane of Cawdor, and king hereafter. Who are they, what are they, how do they know what they know, and why are they greeting Macbeth this way?

We think of them as witches, but the word witch occurs only once in the dialogue, and they never use it themselves. They call themselves “the weird sisters,” and weird is a word for fate, as though they are the fates who control human lives. Yet in a later scene they refer cryptically to “our masters.” Do they serve a higher power, and if so what is that power? As to their purpose, Banquo warns Macbeth, “to win us to our harm, / The instruments of darkness tell us truths” only to betray us in the end.

This seems clear enough; but when in a later scene Macbeth orders the witches to tell his future, he gets two riddling prophecies that offer false hope and one perfectly clear, valid warning: “Beware Macduff.” If they are trying to lure Macbeth to his doom, why the warning? The
prophecies echo through the rest of the play, but the witches themselves disappear, leaving the questions they provoke unanswered.

They are just the most conspicuous embodiment of an uncanny atmosphere that haunts the drama. Something is out there, something that lives in darkness and thunder and screams in the night. Whatever it is, it does not just affect Macbeth; it attacks him. When the witches trigger the thought of murdering Duncan to become “king hereafter,” he feels his hair rising and his heart pounding. Just before the murder, he has a vision of a bloodstained dagger pointing at Duncan’s bedchamber. Having done the deed, he hears a voice from nowhere that cries, “Sleep no more.” Whatever is at work, it comes to him unbidden, invading his body and his imagination.

But the power that terrifies Macbeth is a power that Lady Macbeth deliberately calls on: “Come, you spirits / That tend on mortal thoughts, unsex me here.” She wants her body invaded, filled with cruelty, her blood thickened, her milk turned to gall; she wants to be made inhuman to do the work she has to do. She remembers the tenderness of breastfeeding an infant; then imagines herself tearing it from her breast and dashing its brains out.

That horrific image is part of an argument: people should keep their promises. If she had promised to do such a thing, she would do it. In her confrontation with her husband we realize that the instruments of darkness are not just something out there in the night; they are also the workings of the human mind. Macbeth and Lady Macbeth are not just puppets operated by supernatural forces. She reminds him that even before he met the witches they were planning to murder Duncan. They work themselves up to the deed by twisting language. Murder is a sign of malnines. When Macbeth protests, “I dare do all that may become a man; / Who dares do more is none” Lady Macbeth retorts, “When you durst do it, then you were a man.” It is right to be a man; men kill, then killing is right.

But the horror of the deed remains, and once again language comes into the service of evil by concealing that horror. In the lead-in to the murder, Macbeth and Lady Macbeth find ways of not saying what they are going to do. Not “We’re going to kill Duncan” but “He that’s coming / Must be provided for.” When Macbeth says, “If it were done when ’tis done, then ’twere well / ’T were done quickly,” we know what “it” is and who will do it; but the words hide that knowledge. Language has its own darkness. Once the murder is done, and discovered, there is no more hiding. The horror of it is no longer confined to the imaginations of Macbeth and Lady Macbeth; it spreads out into the world. Other characters report uncanny portents: wind, earthquake, screams in the night, horses running mad and eating each other. Macbeth feared that when the deed was done it would not be done, and he was right. The witches prophesied that Banquo would be father to a line of kings; he tries to stymie that prophecy by killing Banquo and his son Fleance — in effect, killing the future. But Fleance escapes, and the murdered Banquo won’t stay dead; he haunts the man who had him killed, and we begin to share Macbeth’s terror. No one else on stage sees Banquo’s ghost; but we see it. As part of the spread of horror, we know what it is like to be Macbeth.

The man who will kill him, Macduff, is in his own way as haunted as the tyrant. Fleeing to England, he deserted his family, and Macbeth has them massacred. In the final battle, Macduff declares that if anyone else kills Macbeth, “My wife and children’s ghosts will haunt me still.” One haunted, guilty man is killed by another. Evil has spread from Macbeth’s mind into his actions, and into the world around him; even the man who rids the world of him is tainted.

Lady Macbeth is part of the wreckage. In the early scenes, she and her husband were closely bonded. Her first entrance was reading his letter describing his encounter with the witches: his words, read in her voice. He calls her “my dearest partner of greatness.” But once he has killed Duncan the partnership breaks, as though that one deed was what their marriage was about, and now the deed is done the marriage is over. He plans the murder of Banquo on his own. “Be innocent of the knowledge, dearest chuck / Till thou applaud the deed” — a far cry from “dearest partner of greatness.” The last time we see them together on stage is in the banquet where she tries and fails to control his panic at the sight of Banquo’s ghost. But it is not the last time they are together. Sleepwalking, she talks to him compulsively as though he were there with her, re-living everything they have been through. Seemingly broken, the bond between them is for her as powerful as ever.

And while he seems to leave her behind as he goes to war, there is a sign that in the depths of his being she still matters. His despair in the final scenes goes from complaints that his own life is ruined to the bleak vision of “Tomorrow and tomorrow and tomorrow,” in which all life is meaningless. The difference is that he has just heard of the death of Lady Macbeth. They were the instruments of darkness, drawing each other into an evil that ruined their lives and the world around them. But they were also human, and in the glimpse of the bond between them, even as he becomes a tyrant and she becomes a restless living ghost, something of that humanity remains.

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

The instruments of darkness are not just something out there in the night; they are also the workings of the human mind.

WHEN THE PLAY BEGINS

Macbeth, Thane of Glamis and a general in the army of his kinsman, King Duncan of Scotland, has played a decisive role in defeating a Norwegian invasion abetted by treacherous Scots. Macbeth has personally slain Macdonwald, one of the Scottish rebels, and defeated a renewed assault by the King of Norway and another rebel, the Thane of Cawdor, earning himself honour, glory and the gratitude of his king. But on their way back from the battlefield, the victorious Macbeth and his comrade Banquo encounter three mysterious “weird sisters,” who address Macbeth as Thane of Cawdor and foretell that one day he will become king. When Duncan subsequently rewards Macbeth with the executed Cawdor’s title, Macbeth begins to contemplate fulfilling the second part of the sisters’ prophecy by taking his destiny into his own murderous hands.
DOUBLe, DOUBLe...

BY DAVID PROSSER

When Macbeth first utters the word murder, giving voice to the deed he has thus far only imagined, he admits that the thought of assassinating Duncan and taking his crown “shakes so [his] single state of man” that it has supplant reality in his mind. “Nothing is,” he declares, “but what is not.”

In Shakespeare’s time, single had another meaning besides “sole.” It could also mean “weak” or “feeble.” Macbeth may be referring in that line to his own human frailty and susceptibility, rather than to his individuality. Nevertheless, that word single also contrasts ironically with the constant dualities that riddle the play: the linking of opposites.

“When the battle’s lost and won.” “Fair is foul and foul is fair.” In this love story soaked in blood, the natural rhythm of time is dictated by the sun’s rise and set; day and night are at the play’s dark heart.

We have set our production, as Shakespeare has, in the eleventh century – a time well before electricity. And we have suggested a natural landscape. In Macbeth, Shakespeare enters the shadow where “light thickens” and where “the crow makes wing to the rooky wood.” He creates a world where values are inverted or confused, in which “fair is foul and foul is fair.” In this love story, “all is the fear and nothing is the love”; fear is mentioned three times more often in Macbeth than in any other of Shakespeare’s plays. When the word love is spoken, it is usually connected to murder.

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

AN UNKNOWN FEAR

BY ANTONI CIMOLINO

Even in the brilliant treasury of Shakespeare’s work, Macbeth is a dark gem that stands alone. It is perhaps his greatest love story – one in which a couple destroy themselves, each for the sake of the other. A love story soaked in blood.

The setting for this love story is an unlikely one – eleventh-century Scotland – harsh, northern and clan-based. Rebellion and betrayal begin the play, to be followed by regicide, slaughter and tyranny. Nature is at its centre, not only in the rich poetic imagery of birds, animals, stones and trees. The natural rhythm of time is dictated by the sun’s rise and set; day and night are at the play’s dark heart.

We have set our production, as Shakespeare has, in the eleventh century – a time well before electricity. And we have suggested a natural landscape. In Macbeth, Shakespeare enters the shadow where “light thickens” and where “the crow makes wing to the rooky wood.” He creates a world where values are inverted or confused, in which “fair is foul and foul is fair.” In this love story, “all is the fear and nothing is the love”; fear is mentioned three times more often in Macbeth than in any other of Shakespeare’s plays. When the word love is spoken, it is usually connected to murder.

In this profoundly ambiguous world, the characters struggle to find their bearings. Even in the brilliant treasury of Shakespeare’s work, Macbeth is a dark gem that stands alone. It is perhaps his greatest love story – one in which a couple destroy themselves, each for the sake of the other. A love story soaked in blood.

The modern mind may feel some discomfort with the fact that Shakespeare, arguably our greatest writer, filled his plays with ghosts, evil spirits and magic. “His was a superstitious age,” we say to reassure ourselves. Yet Shakespeare’s work is permeated not with credulous belief but rather with skepticism. And it is this same skepticism that seemed to tell him that human understanding will always have limits. As the Lord Lafeu says in All’s Well That Ends Well, in referring to scientists (then known as natural philosophers): “They say miracles are past, and we have our philosophical persons, to make modern and familiar, things supernatural and causeless. Hence is it that we make trifles of terrors, ensconcing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear.”

Shakespeare’s time, like our own, was filled with violence fuelled by religious clashes and political ambition. It seems that to be human is to know violence. Why? It is impossible to know for certain. But I suspect that Shakespeare’s dark gem will fascinate us for years to come.
 Born in Stratford-upon-Avon in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover and tanner who rose to become an alderman and bailiff of the town, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but there is a record of his baptism at Stratford’s Holy Trinity Church on April 26. Since an interval of two or three days between birth and baptism would have been quite common, tradition has it that he was born on April 23 – the same date as his death fifty-two years later.

The young Shakespeare is assumed to have attended what is now King Edward VI Grammar School in Stratford, where he would have studied rhetoric, grammar and ancient Roman literature in its original Latin. In 1582, when he was eighteen, he married Anne Hathaway, a farmer’s daughter who was eight years his senior. Anne was pregnant at the time, and the couple’s first daughter, Susanna, was born a few months afterwards in 1583. Twins followed two years later: a son, Hamnet, who died at the age of eleven, and a second daughter, Judith. Nothing further is known of Shakespeare’s life until 1592, by which time he was sufficiently established as an actor and writer in London to be the target of a literary attack by a jealous fellow playwright, Robert Greene. Soon afterwards, an outbreak of plague forced the temporary closure of the theatres, and Shakespeare turned his attention instead to his long narrative poems *Venus and Adonis* and *The Rape of Lucrece*. He also began writing the Sonnets, a series of 154 complex and often ambiguous poems on themes of love, jealousy and mortality that have aroused much biographical speculation.

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

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

**MACBETH**

This production is dedicated to the memory of actor and director Brian Bedford.

**THE CAST** in alphabetical order

Lady Macbeth
Macbeth
Ian Lake
Ian MacLachlan
Sarah Afful
Young Siward
Porter
Rodrigo Beilfuss
Cyrus Lane
Michael Blake
Jamie Mac
Angus
Young Macduff
Tim Campbell
Oliver Neudorf
Ross
Apparition
Sanjay Talwar
David Collins
Sophie Neudorf
Fleance
Lady Macbeth
Declan Cooper
Krystin Pellerin
Messenger
Krynin Pellerin
Alexei DeLuca
Second Witch
Lanise Antoine Shelley
Gentlewoman
Seyton
Ijeoma Emesowum
E.B. Smith
Second Witch
Menteth
Sanjay Talwar
Lady Macbeth
Declan Cooper
Krystin Pellerin
Lady Macbeth’s Attendant
Third Witch
Jessica B. Hill
Lady Macbeth
Deidre Gillard-Rowlings
Seyton
Lady Macbeth’s Attendant
E.B. Smith
Jessica B. Hill
Old Man
Banquo
Sanjay Talwar
First Murderer
Emilio Vieira
Cathness
First Witch
Vanessa Redgrave
Robert King
Brigit Wilson
Porter
Brian Tree

**UNDERSTUDIES**

Sarah Afful
Lady Macbeth
Rodrigo Beilfuss
Malcolm, Seyton, Donalbain, Menteth
Petra Rusnak
Second Witch
Tim Campbell
Macduff, Old Man
Ijeoma Emesowum
Lady Macduff
Jessica B. Hill
Third Witch, Gentlewoman
John Kirkpatrick
Ross, Porter
Brian Tree
Cyrus Lane
Donalbain
Emilio Vieira
Banquo
Sanjay Talwar
Duncan, Cathness, Bloody Sergeant, First Murderer, Second Murderer, Old Siward
Brian Tree
Messenger
Emilio Vieira
Lenox, Young Siward
Doctor

**THE MACBETHS’ APPEAL**

Studio Theatre, Saturday, October 1, 10–11:30 a.m. Free

The infamous couple appeal to the Supreme Court of Stratford (presided over by the Chief Justice of Canada, the Right Honourable Beverley McLachlin, joined by her Supreme Court of Canada colleagues Justices Andromache Karakatsanis and Russell Brown), contending that political ambitions have rendered them not criminally responsible for the murder of King Duncan. Expert witness Bob Rae will address the alleged deleterious effects of political ambition on the workings of the human mind — a novel defence! Famed lawyers Marlys Edwardh (who represented Kenneth Parks) and Donald Bayne (who represented Senator Mike Duffy) act as counsel.

**UNDERSTUDIES**

Sarah Afful
Lady Macbeth
Rodrigo Beilfuss
Malcolm, Seyton, Donalbain, Menteth
Petra Rusnak
Second Witch
Tim Campbell
Macduff, Old Man
Ijeoma Emesowum
Lady Macduff
Jessica B. Hill
Third Witch, Gentlewoman
John Kirkpatrick
Ross, Porter
Brian Tree
Cyrus Lane
Donalbain
Emilio Vieira
Banquo
Sanjay Talwar
Duncan, Cathness, Bloody Sergeant, First Murderer, Second Murderer, Old Siward
Brian Tree
Messenger
Emilio Vieira
Lenox, Young Siward
Doctor

**STRATFORDFESTIVAL.CA/FORUM**

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Sustaining support for the Forum is generously provided by Kelly & Michael Meighen and the T.R. Meighen Family Foundation
ARTISTIC CREDITS

Director  Antoni Cimolino  
Designer  Julie Fox  
Lighting Designer  Michael Walton  
Composer  Steven Page  
Sound Designer  Thomas Ryder Payne  
Fight Director  John Stead  
Movement Director  Heidi Strauss  
Producer  David Auster  
Casting Director  Beth Russell  
Creative Planning Director  Jason Miller

Assistant Director  James Wallis  
Assistant Set Designer  T. Erin Gruber  
Assistant Costume Designer  Julia Holbert  
Assistant Lighting Designer  Bryan Kenney  
Associate Fight Director  Geoff Scovell  
Fight Captain  E.B. Smith  
Stage Manager  Anne Murphy  
Assistant Stage Managers  Julie Miles  Corinne Richards  
Apprentice Stage Manager  Katherine Dermott  
Production Assistant  Hilary Nichol  
Production Stage Managers  Margaret Palmer  Cynthia Toushan  
Technical Director  Jeff Scollon

ACKNOWLEDGEMENTS

Special thanks to Hannah Cunningham, Mary-Anne Kennedy and Tanya Ullyatt. Special thanks also to Jennifer Anderson, MD, St. Michael's Hospital, Toronto; Sean Blaine, MD, Stratford; Norman Cruz, MD, Stratford; Shawn Edwards, MD, Stratford; Brian Hands, MD, FRCS (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; Stephanie Sischek, MD, Stratford; David Thompson, MD, Stratford; John Yoo, MD, London Health Sciences Centre, London. Pianos tuned and maintained by Don Stephenson.

Cover: Ian Lake. Photography by Don Dixon. Additional photography by Ed Burtynsky and Don Dixon.

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

FANFARE MUSICIANS
Soprano Herald Trumpet/  
Fanfare Leader  Steven Page  
Violin  Mel Martin  
Oboe  Donna-Claire McLeod  
Trumpet  Larry Larson  
Trumpet  Steve McDade  
Percussion  Dale Anne Brendon

MUSIC

FUNDING FOR ARTISAN APPRENTICESHIPS IS PROVIDED BY THE WILLIAM H. SOMERVILLE THEATRE ARTISAN APPRENTICESHIP FUND, FUNDED BY THE J.P. BICKELL FOUNDATION AND BY ROBERT AND JACQUELINE SPERANDIO.

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Production Administrator  Cheryl Bender  
Wardrobe Manager  Tanya Apostolidis  
Charlie Fox  
Transportation  Dirk Newbery  
Administrative Assistant  Cindy Jordan  
Technical Director – Scenic Construction  Andrew Mestern  
Associate Technical Director  David Campbell  
Scene Shop Manager  Robbin Cheeves

Swing  Lela Stairs Murphy  
Wigs and Makeup Show Head  Dave Kerr  
Wigs and Makeup Crew  Jessica Elsbrie  
Lena G. Festoso  
Children’s Supervisor  Sandy Davis  

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Elizabeth Thomas
Properties Apprentice
Tyler Vandergaag
Properties Buyer
Tracy Fulton
Assistant Properties Buyer
Kathleen Orlando

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Construction Crew
Teddi Barrett
Erica Croft
Jessica Elsbrie
Lena G. Festoso
Tracy Frayne
Lorna Henderson
Dave Kerr
Angela Moncur
Sherri Neeb
Barb Newbery
Alana Scheel
Julie Scott
Christine Vaughan

WEDDING AND MAKEUP
Wardrobe Apprentice
Kay Jameson

WIGS AND MAKEUP
Head of Wigs and Makeup
Gerald Altenburg
Construction Crew
Teddi Barrett
Erica Croft
Jessica Elsbrie
Lena G. Festoso
Tracy Frayne
Lorna Henderson
Dave Kerr
Angela Moncur
Sherri Neeb
Barb Newbery
Alana Scheel
Julie Scott
Christine Vaughan

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Tami MacDonald
Kathi Posliff
Boots and Shoes
Michael Karn

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Assistant Head Scenic Artist
Daniel McManus
Assisted by
Kevin Kemp
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SARAH AFFUL

BIRMINGHAM CONSERVATORY, 2011/12

2015: Lady Macduff in Macbeth; Ann Deever in All My Sons and Mrs. Fanny Wilton in John Gabriel Borkman. Fifth season. Stratford: Player Queen, Hamlet, Duncan, King Lear’s Son. Love’s Labour’s Lost. 10 Days in the Desert (Pond of Flesh/Atlantic Theatre), The Right to Play (Untold). Film/TV: Much Ado About Nothing (BBC). Credits: actress, director, writer, musician. She is a member of the Stratford Festival, a graduate of the Birmingham Conservatory and has performed extensively in Canada and the UK. She is thrilled to be back with the Stratford Festival. Online: @SarahAfful. Et cetera: “Thanks and respect to Dru, Esi Edugyan and Steve Price.”

RODRIGO BEULLFUS

BIRMINGHAM CONSERVATORY, 2015

2016: Young sword in Macbeth; Frank Lubey in All My Sons and fellow Canadian youth in The Aeneid. Stratford debut. Elsewhere: Recent credits: Hamlet (Braunia Theatre), Sow Wolf (Theatre by the River), The Comedy of Errors (Shakespeare in the Ruins). Additional Shakespeare credits: King Lear (University of Winnipeg), The Two Gentlemen of Verona (BTR); The Merchant of Venice (Stratford); Richard III (Richard III); Richard II (Richard II); Richard III (Also Shakespeare). Credits: as a director include the Canadian premieres of Lungs, Bull, Generous and Cock (TBR) and Private Lives (assistant director — Royal MTC). Training: University of Winnipeg, London Academy of Music and Dramatic Art, Birmingham Conservatory for Classical Theatre. Online: rodrigobeullfus.com, @RBellfus. Et cetera: Originally from Brazil, Rod moved to Winnipeg at age 16, where he discovered that Shakespeare made him feel tremendously good. He eventually moved to England in order to pursue classical training and now it feels good to call Stratford home.

MICHAEL BLAKE

BIRMINGHAM CONSERVATORY, 2015

2016: Macbeth in Macbeth and George Deever in All My Sons. Fifth season. Stratford: King Lear, Dream, Beaut’s Stagingroom, Romeo and Juliet, The Three Musketeers, The Merchant of Venice, Much Ado, Henry V, Twelfth Night, The Merry Wives. Elsewhere: Martin Luther King (The Mountaintop) (Theatre Kingston), Edmund (King Lear) (Theatre Calgary/Bard on the Beach), Sow Wolf (Project Humanity), Smira (The Lion King) (MiraSoulDisney), Cloudborne Park (Cloudborne!), Scientific Americans (SideMart/Sagel Centre), Mercutio (Romeo and Juliet), Eirl (Mother Courage), Nativity, A Christmas Carol (NAC), Othello (Ruth ech), Angelo (The Comedy of Errors) (Bard on the Beach), Gratiano/Morocco (The Merchant of Venice) (STII); Mtrch (Spelling Beef) (Belfry Arts Club). As You Like It, A Robin in the Sun, Blink, Three Sisters, Time of Your Life, Threepenny Opera (Soulpepper), Rock and Roll (Canadian Stage), Wilbur County Blues (Blyth). Film/TV: The Experience, Salsa Trip, YTV Rocks, Deggrassi Junior High. Training: NTS, Soulpepper, St. Michael’s Choir School.

PETRINA BROMLEY

BIRMINGHAM CONSERVATORY, 2015

2016: Rosalind in As You Like It, appears in The Hypochondriac and understudy in Macbeth. Stratford debut. Elsewhere: Bosnia in Come Away From Home (Jolly Playhouse, Seattle Repertory Theatre); Violet in Oil and Water (Artistic Fraud of Newfoundland). Claudia Roe in Everon, Elsa in The Sound of Music, Doreme in Tartuffe, Alcione in Metamorphoses (National Arts Centre). Training: Memorial University of Newfoundland, School of Music. Online: @petieb. Et cetera: At home in St. John’s, Newfoundland, Petrina also works as a director, writer, composer and musician. She is delighted to be making her Stratford debut.

TIM CAMPBELL

BIRMINGHAM CONSERVATORY, 2015


DAVID COLLINS

BIRMINGHAM CONSERVATORY, 2015


DECLAN COOPER

BIRMINGHAM CONSERVATORY, 2015

2016: Fleeance in Macbeth. Stratford debut. Drayton Entertainment: Winthrop Paroo in The Music Man; Last Boy in Peter Pan: The Ponto; member of the children’s chorus in Aladdin: The Ponto, The Wizard of Oz, Snow White: The Ponto. Training: A Triple Threat with Basic Attitude Dance Company, Cambridge, Ontario; The Acting Centre, Guelph, Ontario; Theatre Trouper’s with the Cambridge Community Players. Et cetera: Declan thanks Daniel at the Talent House and his family for supporting his continued love for the stage. He is excited about the opportunity to be part of the 2016 Stratford Festival season.

ALEXEI DELUCA

BIRMINGHAM CONSERVATORY, 2015

2016: Messenger in Macbeth. Stratford debut. Elsewhere: Puck in A Midsummer Night’s Dream, Sheriff in Robin Hood: Tales of the Sheriff of Nottingham, Thuro in The Two Gentlemen of Verona, Hamlet in Kidnapped by Pirates (Playermakers! Theatre School); Robin Hood in Robin Hood (St. Aloysius School). Training: Apprentices/Journeyman casts in Playermakers! Theatre School, Play On! drama summer camp. Et cetera: Alexei would like to thank the Stratford Festival for this opportunity. A big thank you also goes out to Susan, Stacy and Jen, along with his mom, dad, grandma and grandpa for all of their help and support.

IJEOMA EMESOWUM

BIRMINGHAM CONSERVATORY, 2015

2016: Gentlewoman in Macbeth, Phebe in As You Like It and appears in The Hypochondriac. Third season. Stratford: Maria in Love’s Labour’s Lost, Jackie Cotryan in Hay Fever, Hamlet, The Taming of the Shrew, Alice Through the Looking-Glass, Antony and Cleopatra; Elsewhere: Five seasons with the Shaw Festival including Major Barbara, Serious Money, Beggar’s Night, The Admirable Crichton, The Women; The Devil’s Duel, Born Yesterday, Binti’s Journey (Theatre Direct); The Aftermath (Nightwood Theatre), A Midsummer Night’s Dream (Shakespeare in High Park, Canadian Stage). Film/TV: Antony and Cleopatra, Love’s Labour’s Lost, Hamlet, The Taming of the Shrew (Stratford Festival HD). Training: Birmingham Conservatory for Classical Theatre; BFA, University of Windsor. Online: Twitter - @DJoolie. Et cetera: “Love and thanks to my family and Jake.”

DEIDRE GILLARD-ROWLINGS

BIRMINGHAM CONSERVATORY, 2015

2016: Second Witch in Macbeth, Audrey in As You Like It and appears in John Gabriel Borkman. Third season. Stratford: Chorus Leader (Oedipus Rex), Chorus (The Diary of Anne Frank), Yvette (Mother Courage). Elsewhere: Francis (Fly Me to the Moon, The Grand), Myra Bennett (Travelling Providence), Elizabeth (Winter, Theatre Newfoundland Labrador); Gnat (Alice Through the Looking-Glass, NAC); Katherine (The Taming of the Shrew, New Curtain); Nancy (Abbey: The Fight, Rising Tide); Missie (Sadie, Artistic Fraud); Beatrice (The Servant of Two Masters; Wonderbolt); Christine (How It Works, PTE); Holy Kiss the Sun, Kiss the Moon, WCTC); Agnes (The Lion King, Shakespearience). Recordings: Heyday, Republic of Doyle, Lost in the Snow, Four Sisters. Recordings: The Grey Islands, Hard Light (Rottibooks). Training: BFA, Memorial University, Newfoundland. Et cetera: Deidi is a member of Bare Boards Theatre, based in Newfoundland, which is committed to creating contemporary theatre with Spartan and inventive methods.
JESSICA B. HILL

Elsewhere: Ilena Szabo (The Play’s The Thing), Petra (An Enemy of the People) (Segal Centre). Heartbreaker (Les Zarpzoulis, 2/0) (Théâtre français de Toronto); Lena Home (Los Louys); Angely (L’American Romance) (Fin h telibre); Holly (The Lady Snatch) (Black Theatre Workshop);
Zorinetta (Gogos), Ursula (Much Ado About Nothing) (Repercussion Theatre); Tamara (Titius Andronicus) (Montreal Shakespeare Theatre Company), Johanne (La Hire of the Watcher) (Galléau d’Hille). FilmTV: 30 days (Radio Canada). The Jensen Project (Musi Entertainment); The Battle of Whites (Information).

ROBERT KING

2016: Second Murderer, O’Donnell in Macbeth and Monsieur D’Artagnan in The Hypochondriac. 17th season. Peter directives his 45th year in the business to his late son, Adam. Stratford: Includes Measure for Measure (Escalus), Mary Stuart (Katharine) Othello (Brabantio), Cymbeline (Doctor), Elektra (Old Man), The Misanthrope (Grontle), The Tempest (Wardena), Richard II (Buckingham), The Scarlet Pimpernel (Chauvelin), The Merchant of Venice, Titus Andronicus, Elizabeth Rex (portraying William Shakespeare), Macbeth: Elsewhere: Shaw Festival: 20 seasons including An Inspector Calls, Belle Moral, The Philanderer. Mr. Hutt’s career has taken him across Canada, to the Targam, Citadel, Neptune and Grand Theatres, Manitoba Theatre Centre, National Arts Centre and Toronto’s Royal Alexandra. FilmTV: Includes The Age of Conan, Forever Knight, The Taming of the Shrew (CBC), Breaking All the Rules, Echoes in the Darkness and CBC Television’s much-acclaimed production of Elizabeth Rex. Awards: Dora nomination, Patience (Tameron Theatre).

JESSICA B. HILL


JOHN KIRKPATRICK

2016: Doctor in Macbeth, Oliver in As You Like It and appears in The Hypochondriac. Third season. Stratford: Marcellus, Fortinbras in Henry IV, Pedant in The Taming of the Shrew, Boyet in Love’s Labour’s Lost, René Descartes in The Winter’s Tale. Training: Birmingham Conservatory; Ryerson University, BFA Acting.
Et cetera: From street corners to stages, he’s enjoyed entertaining with vogelJoy, his family’s band. From street corners to stages, he’s enjoyed entertaining with vogelJoy, his family’s band. From street corners to stages, he’s enjoyed entertaining with vogelJoy, his family’s band. From street corners to stages, he’s enjoyed entertaining with vogelJoy, his family’s band. From street corners to stages, he’s enjoyed entertaining with vogelJoy, his family’s band. From street corners to stages, he’s enjoyed entertaining with vogelJoy, his family’s band. From street corners to stages, he’s enjoyed entertaining with vogelJoy, his family’s band. From street corners to stages, he’s enjoyed entertaining with vogelJoy, his family’s band.

IAN LAKE

2016: Macbeth in Macbeth and Thomas Diafoirhoear in The Hypochondriac. Seventh season. Stratford: Mortimer in Mary Stuart, Orastes in Elektra, Anuvog in Cymbeline, Joely in The Homecoming, Silvius in As You Like It, Florentio in Twelfth Night, Demetrius in A Midsummer Night’s Dream, Troilus in Troilus and Cressida, Tug in Arms and the Man, Cymbeline, King Lear, The Tempest (Wardena), Richard II (Buckingham), The Scarlet Pimpernel (Chauvelin), The Merchant of Venice, Titus Andronicus, Elizabeth Rex (portraying William Shakespeare), Macbeth: Elsewhere: Shaw Festival: 20 seasons including An Inspector Calls, Belle Moral, The Philanderer. Mr. Hutt’s career has taken him across Canada, to the Targam, Citadel, Neptune and Grand Theatres, Manitoba Theatre Centre, National Arts Centre and Toronto’s Royal Alexandra. FilmTV: Includes The Age of Conan, Forever Knight, The Taming of the Shrew (CBC), Breaking All the Rules, Echoes in the Darkness and CBC Television’s much-acclaimed production of Elizabeth Rex. Awards: Dora nomination, Patience (Tameron Theatre).

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IAN LAKE

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OLIVER NEUDORF

2016: Young Macduff in Macbeth. Stratford debut. Training: Singing, dancing and acting have filled Oliver’s childhood as he’s grown up performing with vogelJoy, his family’s band. From street corners to stages, he’s enjoyed entertaining with characters from Asop’s Fables to his favourite, Don Quixote. He recently completed a term at Original Kids Theatre and is currently studying voice and ukulele. Online: vogeljoy.com. Et cetera: Oliver is grateful for all the people who helped make this adventure possible and is looking forward to many more. “Sally forth!”

SOPHIE NEUDORF

2016: Apparition in Macbeth. Stratford debut. Training: “All the world’s a stage” for Sophie as she’s performed with her family’s band, vogelJoy, singing, acting and dancing all around the country. She entertains children and parents alike with her characters from Asop’s Fables. Currently she is studying voice and recorder. Online: vogeljoy.com. Et cetera: Sophie is excited that she has been given this great opportunity! She is looking forward to many more stages.
KRISTIN PELLERIN

1966: Lady Macbeth in Macbeth; Maggie in Bunny and understudy in All My Sons. Second season. Stratford: Joyce in Possible Worlds (2015). Elsewhere: Emily in Our Town, Luisa in The Fantasticks, Mary Snow in Soft-Water Moon, Catherine in Long Day’s Journey Into Night, Cecily in Travesties, Debbie in The Red Real (Soulpepper), Nellie in Floyd Collins (Patrick St. Productions). Talk Is Free; Katie in The Little Years (NAC/Neptune); Viola in Twelfth Night, Hero in Much Ado About Nothing (Shakespeare by the Sea, NL). Film/TV: Anne Boleyn in Aeng (CW). Series lead: Leslie Bennett in Republic of Doyle (CBC). Guest appearances on The Tudors (Showtime/CBC), Law & Order: Special Victims Unit; Saving Hope; The Listener (CTV); Training: National Theatre School of Canada.

Award: Gemini Award nomination: Best Actress in a Dramatic Series, Republic of Doyle. Jessie Award nomination: Best Supporting Actress in a Musical, Floyd Collins. Online: Twitter: @kpellerton. Et cetera: “Love to my family. I’m so thankful.”

LANISE ANTOINE SHELLEY

1963: Third Witch in Macbeth; Sue Baylis in All My Sons and Eliza in The Aeneid. Stratford debut. Chicago: Lady Macbeth in Macbeth; Titania; Hippolyta in A Midsummer Night’s Dream; Adriana in The Comedy of Errors; (Shakespeare, Chicago Shakespeare Theatre); Goodman Theatre; Lookingglass Theatre. Elsewhere: Two Plays by Sophocles (Outside the Wind); A Midsummer Night’s Dream; Julius Caesar (Shakespeare Santa Cruz); Eurycle, The Night is a Child, The Glass Menagerie, Gem of the Ocean, King Lear, Intimate Apparel, Scorsese… Young Lady from Rwanda, Lady Mnderless Man’s Son, The Crucible. (Milwaukee Repertory Theatre); American Repertory Theatre, Indiana Repertory Theatre, Book & Repertory Theatre, Seattle Repertory Theatre. Film/TV: Chicago Fire (NBC); Goodman Theatre’s Stego Reset, Discovery World. Training: MFA from ART/MAT at Harvard University; BFA from Cornell College of the Arts; certificate from BADA, Oxford, England; Birmingham Conservatory.

BIRMINGHAM CONSERVATORY, 2015


E.B. SMITH

BIRMINGHAM CONSERVATORY 2010/11

1966: Sycron in Macbeth; Dr. Jim Baylis in All My Sons and The Scavenger, Allecto’s Son in The Aeneid. Sixth season. Stratford: Juan Munillo (The Physicists), Thalaid, Lecrine (Penciles), EM (Mather Courage), Melix (King John), Aeliax (Antony and Cleopatra), Bellisare (Mary Stuart), Abzhorson (Measure for Measure), Cymbeline, Elettra, Richard III, Titus Andronicus. Elsewhere: Dr. Martin Luther King Jr. (The Mountaintop) (The Grand); Big Sam (Gone With the Wind) (RMTC); Sycron (Macbeth), Friar Lawrence (Romeo and Juliet) (Chicago Shakespeare); Macduff (Macbeth) (First Folio Theatre); King (King Hedley II) (Karamo); Moustique (Dream on Monkey Mountain); Junior (Before It Hits Home), Cleveland Play House; Idaho Shakespeare Festival, Theatre Wit; Chicago, The Great Lakes Theatre Festival. Film TV: The Beast (Sony), Ask Gibby, Maybe By Then, Thunder Boy (PBS). Training: Ohio University, Birmingham Conservatory. Et cetera: E.B. would love to dedicate his work to his parents and grandmother, and to the memory of his Papa, who will always be in the front row.

SANJAY TALWAR

1966: Menteth in Macbeth, Touchstone in As You Like It and Louis XIV in The Hypochondriac. Sixth season. Stratford: Hamlet, The Taming of the Shrew, Love’s Labour’s Lost, Alice Through the Looking-Glass, Macbeth, Julius Caesar, Rice Boy, Twelfth Night, Much Ado About Nothing, Coriolanus. Elsewhere: The Road to Paradise (Human Cargo), Free Outgoing (Nighthawks), Around the World in 80 Days (ATP); two seasons at the Shaw Festival; The Story (Theatre Columbus); Bombay Block (Calgary’s Arts Club); The Last 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); five seasons at Dream in High Park; Helen’s Necklace (Tarragon and Pi Theatre – Jessie Award). Film/TV: Orphan Block, Puck Hogs, The Border, Flashpoint, Gun, Supernatural, Murder Unveiled. Training: Dalhousie University.

BRIAN TReE

1966: Old Man in Macbeth, Adam in As You Like It and appears in The Hypochondriac. 22nd season. Stratford: Grumio (The Taming of the Shrew), Sir Nathaniel (Love’s Labour’s Lost), Cardinal Pandulph (King John), Humpty Dumpty (Alice Through the Looking-Glass), Ebenezer (Measure for Measure), Meltz (Mary Stuart), Pasmo (Cymbeline), Wasp (Babcock and Ford), Erronius (A Funny Thing Happened on the Way to the Costum), Lord of the Lost, Touchstone (As You Like It), Stephano (The Tempest), Joxer Daly (Luna) and the Poycock, Mr. Benetti (Pride and Prejudice), Dally Spanker (London Assurandce), Oswald (King Lear), Peter Quince (A Midsummer Night’s Dream). Elsewhere: various roles (The Secret Book and Either Chelsee one-act); Talk Is Free Theatre; Jimmy (The Pitmen Painters); Theatre Aquarius; Michael (Someone Who’ll Watch Over Me), Kemp (Vig), Tarragon Theatre; Bottom (A Midsummer Night’s Dream), Canadian Stage; Harry (The Sum of Us), Belfrey Theatre; Jim (Passion), Grand Theatre; The Player (Rosencrantz and Guildenstern Are Dead), Touchmark.

EMILIO VIEIRA

2016: Donalbain in Macbeth, Justin in Bunny and understudy in All My Sons. Stratford debut. Elsewhere: Fatter in Six Characters in Search of an Author, Hastings/King Richard III in Richard III (Birmingham Conservatory), Benvolio in Romeo and Juliet (Guild Festival Theatre); Charles/Almires in As You Like It, Lucius Andronicus in Titus Andronicus (Canadian Stage); Talbot in Henry V, Part 1, Scullery in Road, Cassius in Julius Caesar (York University). Film/TV: Santiago in The Soliloquies of Santiago (webseries). Radio/Recordings: Dan in Priceless. Training: Birmingham Conservatory for Classical Theatre; BFA Specialized Honours in Acting, York University, Intermediate Actor-Combatant, Repertory. Et cetera: Emilio thanks his mentors and all teachers who foster a love of storytelling in their students and dedicates this season to the two most influential teachers in his life: Ma and Pop.

SCOTT WENTWORTH

2016: Banquo in Macbeth, Duke Frederick in As You Like It and John Gabriel Borkman in John Gabriel Borkman. 22nd season. Stratford: Favourites include last season’s Epiphan Mammom in The Alchemist, Gloucester in King Lear, Tewey in Fiddler on the Roof, Shylock in The Merchant of Venice, Sky Masterson in Guys and Dolls, Iago in Othello and the title role in Macbeth. He also directed the 2001 productions of Henry IV, parts 1 and 2, and last season’s The Adventures of Pericles. Elsewhere: He recently played in Andrew Kershner’s Wormwood at the Tarragon Theatre. Et cetera: Mr. Wentworth is a Tony-nominated actor, a director and playwright whose work has been celebrated on Broadway, in London’s West End, on television, in films and in theatres across the U.S. and Canada.

BRIGIT WILSON

2016: First Witch in Macbeth; Duchess Senior in As You Like It and Toinette in The Hypochondriac. Tenth season. Stratford: Pericles, The Alchemist, The Swann, AF’s Well, Quest in the Land, Hunchback, The Count of Monte-Crito, The Triumph of Love, Cat on a Hot Tin Roof, Orestes Descending (Artard, MTC, Minvag), The Merchant of Venice, The Comedy of Errors, An Ideal Husband, Three Sisters, Kolbrinowfowkowl, Peter Pan, The Grapes of Wrath, King John, Christina, Mother Courage. Elsewhere: Cyntemestra in Agamemnon (Next Stage Festival), Narcisse Mondon (Grand), Come Back to the Five and Dime… (Grand Theatre/Free & Dime Productions – Dora nomination); Enron (Theatre Calgary), The Merry Wives of Winstok, Groucho, Man of La Mancha (1818); The Ball of Stomp ‘Tom. Another Season’s Harvest (Blyth). The Odd Couple (Segal Centre), TV: Harriet Simms on The Campbells (four seasons). Film: Beyond Innocence, Anne of Avonlea, The Marriage Bed, Echoes in the Darkness, Lustre. Online: Twitter: @HOPOOHEART.

ANTOINE YARED

2012/13: Malcolm in Macbeth, William in As You Like It and Erhart Borkman in John Gabriel Borkman. Fourth season. Stratford: Spymarchus (Penciles), Dapper (The Alchemist), Gull (The Physicists), Lewes, the Daugh (King John), Swiss Clothe (Mother Courage), Mardian (Antony and Cleopatra), Prince of Aragon (Stratford, MTC, Minvag), Picquet (The Three Musketeiers), Paris (Roman and Juliet). Elsewhere: Mercutio (Romeo and Juliet), Touchstone (As You Like It), Stefano (The Tempest) (Repercussion Theatre); Fox (Phineas), Goat (Alice Through the Looking-Glass) (Geordie Productions); Justin Jesus (Elda/Sheep in Fog), Galahash (Provincetown/Canadian Actors) (Concordia University). FilmTV: Bouchere-Hotal (BackAlaska), Open (Tom Hankey) Vace (Koyo,Sasaki, Somauro Warfare) (KEC). Training: Birmingham Conservatory, Concordia University, Dawson College. Awards: 2014 Michael Mawson Award; 2013 Peter Donaldson Award; 2010 Elsa Bolam Award. Et cetera: “Thank you to my family and friends for your continued support and to all the mentors, teachers and coaches who have helped me along the way.”

JOSEPH ZIEGLER

2016: Duncan in Macbeth, Joe Keller in All My Sons and Wilham Fodin in John Gabriel Borkman. Ninth season. Stratford: 2015 season: The Diary of Anne Frank, She Stoops to Conquer and The Last Wife. Joseph was part of the Stratford company from 1983 to 1987, acting in Love’s Labour’s Lost, Henry IV Part 1, A Midsummer Night’s Dream, King Lear, Twelfth Night, The winter’s Tale, Cymbeline, Pericles, Measure for Measure and many others. In 2000 he directed Paul Gross as Hamlet, and in 2009 he appeared in Morris Famy’s play The Trespassers. Elsewhere: Founding member of Soulepepper, which has acted in many plays, including Our Town, Death of a Salesmen and A Christmas Carol! He has had a long association with the Shaw Festival, as an actor and as director of plays such as When We Are Married, Harvey, Major Barbara and Widowers’ Houses.”
ARTISTIC COMPANY

ANTONIO CIMILONO

2016: Assistant Director of the Stratford Festival. Director of Macbeth and The Hypochondriac. 29th season. Stratford: Directing credits include Hamlet, The Alchemist, King Lear, The Beau’s Stratagem; Mary Stuart, The Merchant of Venice; Cymbeline; The Grapes of Wrath, Battianiowew Fair, Conionus, with Colm Feore 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 Hurt; The Night of the Iguana; and Filumena, with Richard Monette. Among his other accomplishments, Mr. Cimilono was instrumental in establishing the Festival’s Endowment Foundation, which has raised more than $75 million to date, as well as in the renovation of its Avon Theatre and the creation of its Studio Theatre. Elsewhere: The Canadian première of ENRON (Theatre Calgary); Twelfth Night (Aric Theatre, Detroit); A Woman of No Importance (Hilberry Theatre, Detroit). A champion of the arts and culture, Mr. Cimilono 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 Theater and the Chicago Shakespeare Theater. 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 Suchito, El Salvador.

KATHERINE DERMOTT


JULIE FOX

2016: Designer of Macbeth. Seventh season. Stratford: The Taming of the Shrew, A Midsummer Night’s Dream, Othello, The Best Brothers, The Little Years, For the Pleasure of Seeing Her Again. Elsewhere: The Witcher, The Scream, Someone Else, Seeds, I, Claudius, The Country (Crow’s Theatre), Arigato, Tokyo, The Moods, Blasted (Buddies in Bad Times); Endgame, The Long Valley (Goodtime); Within the Glass (Selig Centre); Faust, The Desiganted Mounner, The Cryptogram (Tarragon); We Are Not Alone, Geometry in Venice (Segal Centre); Frozen (Cited); The Eco Show, Insomnia (Necessary Angel). Possible Worlds (Theatre Passe Muraille); Opera: A Symphon for Love (Volcano). Dance: Stili Here ( redevelopment); Shudder (Susanna Hood); Bab-Reliefs (Chuartier Danses). Training: National Theatre School. Awards: Four Dora Awards for set design; Virginia Cooper Award for costume design; META and Sterling Award nominations. Teaching: National Theatre School.

T. ERIN GRUBER

2016: Assistant set designer of Macbeth, A Chorus Line and As You Like It. Second season. Stratford: Assistant projection designer for Tommy. Elsewhere: Co-founder of the ShowStages Video Collective, a group who build narratives through projected media for theatre and live events. Category E (production designer, Sterling Award for Lighting Design, Maggie Tree Collective); Mary Poppins (lighting and projection designer, Globe Theatre); A Bomb in the Heart (production designer, Downstage, Betty Mitchell nomination), Ring of Fire (set and projection designer, Chemasus Festival Theatre). Training: BFA in Theatre Direction from the University of Alberta. Online: eringruber.com; showstages.com. Et cetera: Erin is really pleased to be back at Stratford for a second season and owes a debt of gratitude to her family and friends for their continued support. Lots of love to Pat, Laurie and Halley, and her colleagues Joel and Eljah at the ShowStages Video Collective.

ARTISTIC COMPANY

JULIA HOLBERT


BRYAN KENNEY

2016: Assistant lighting designer of Macbeth and A Chorus Line. Stratford debut. Elsewhere: Lighting design: A Christmas Carol (Theatre North West, Vanary and Sonia and Mascha and Spike), Helen’s Necklace, On the Edge (Belfry Theatre); The Rocky Horror Picture Show (Capilano University), The Trojan Women (Douglas College). Lighting and set design: MissUnderstood (Frank Theatre), Bowing Boeving (Keyano College). Set design: Gas Light (Blue Bridge Repertory Theatre). Lighting and projection design: Alice vs. Wonderland (Blue Bridge Repertory Theatre), Lion in the Streets (University of Victoria). Training: MFA University of Victoria, BA Dalhousie University. Online: bryankenney.com.

JULIE MILES


ANNE MURPHY

2016: Stage manager of Macbeth and assistant stage manager of The Hypochondriac. 24th season. Stratford: Anne is pleased to be back for the 2016 season. Elsewhere: Cabaret (MTC), Sleeping Beauty (Globe Theatre), Orpheus Descending (MTC, Royal Alexandra Theatre), toured the Belfry Theatre’s The Year of Magical Thinking to the Tarragon Theatre and the National Arts Centre, toured with Joseph and 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, Calum; daughter Brianna; Richard, a Nova Scotia Duck Tolling Retriever; Lucy, the cutest Maltipoop ever; and three beautiful cats.

STEVEN PAGE

2016: Composer for Macbeth. Sixth season. Stratford: Bartholomew Fair, Conionus, As You Like It, Cymbeline, Hamlet. Elsewhere: Singer and songwriter Steven Page’s distinctive and powerful tenor is among the most familiar voices in popular music today. His evolving artistic path has always included a diverse array of musical endeavours – like composing scores for the Stratford Festival and collaborating with Toronto’s Art of Time Ensemble – but 2016 marks the release of Heal Thyself, Pt. I: Instinct. This new collection of original songs debuted in early March and was followed by Steven’s critically acclaimed residency at New York’s storied Café Carlyle. Called “whip smart” and “perfect pop,” his new album finds Steven Page “at the top of his game” and touring across the continent. “The best you can do is make the art you are driven to make. And, in the end, I know this album sounds like me.” www.stevenpage.com.
MARGARET PALMER 2016: Production stage manager of the Festival Theatre and assistant stage manager of A Little Night Music. 23rd season. Stratford: Maggie has been FSM at the Avon, Tom Patterson and Festival theatres for 25 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 Governor: Inspector, Coriolanus, The Mikado (national tour, London’s Old Vic), and Twelfth Night (U.S. tour). Elsewhere: Maggie has worked at The St. Lawrence Centre (Toronto Arts Productions), MTC and the Grand Theatre, where she stage-managed a Dora Award-winning production of A Little Night Music. She stage-managed Eugene O’Neill (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.


JOHN STEAD 2016: Head of Stage Combat. Fight Director of All My Sons, The Lion, the Witch and the Wardrobe, As You Like It, Shakespeare in Love, A Little Night Music, Breath of Kings: Rebellion and Breath of Kings: Redemption. Third season. Stratford: Fight director, 250+ productions. Elsewhere: 500+ productions, including 15 seasons with Shaw Festival. Film director: Cyborg Soldier, Troubled Waters, Good Morning Tomorrow, The Waking, The Hot Flash, End Game, Shan’t, Bobb’s Book Show; XL, Lost Girl, Earth: Final Conflict, Tracker, Mutant X, The Dresden Files, The Adventures of Sinbad. 450+ film/TV credits as stunt coordinator/action director. 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), Judges’ Choice Award (15 Minutes of Fame International Film Festival), Best Short Award nominee (Directors’ Guild of Canada). Online: johnstead.com; IMDB: imdb.com/name/nm0824093/.

HEIDI STRAUSS 2016: Movement director of Macbeth. Stratford debut. Elsewhere: Golden Dragon (Tarragon Theatre), Another Africa/Africa Trilogy (Canadian Stage, Luminato, The Management of Fakos (Canadian Opera Company), Through Rosses (Frankfurt Opera), Julie Sty Wolff (Good Hair Day), Inosmia (Necessary Angel). Film/TV: elsewhere (Festival Internacional de Video & Dança, Rio de Janeiro), IDN festival, Barcelona; Art in Transit, Patton (OneSight), a settling haze (Young Centre), Girl in Mourning (Harbourfront Centre Theatre). Commissions: Everyday Aethems (Harbourfront Centre Theatre World Stage/Toronto Dance Theatre). With adelheid, adelheid solos (Harbourfront Centre Theatre), or as it, this time, still here (Factory Theatre), elsewhere (Harbourfront Centre Theatre). These works have toured nationally. With adelheid, Heidi is currently a resident artist at the Theatre Centre. Training: The School of Toronto Dance Theatre. Awards: K.M. Hunter Award for Dance, Dora Award for choreography of this time. Online: adelheid.ca; @adelheid_dance.

CYNTHIA TOUSHAN 2016: Production stage manager of the Festival Theatre and stage manager of A Chorus Line. 20th season. Stratford: Shows include Crazy for You, Fiddler on the Roof, 42nd Street, Camelot, The Music Man, 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, most recently on Siegfried, White Christmas for Drayton Entertainment with Michael Lichtefeld; production stage manager and resident director of Jersey Boys, Toronto, 25 years as a singer/dancer and choreographer in Canadian theatre; assistant director/choreographer to her mentor, Alan Lund. Et cetera: Love to daughters Stephanie and Jennifer, son-in-law Andrew, fiancé Paul and her beautiful grandchildren, Kenneth and Koston.

JAMES WALLIS 2016: Assistant director of Macbeth. Stratford debut. Elsewhere: Director: Romeo and Juliet, Love’s Labour’s Lost, Macbeth, The Merry Wives of Windsor, Edward II (staged reading), King John (Shakespeare BASH’d — also Founder and Artistic Director), Shakespeare in Hospitals (Spar of the Murnow Collective), As You Like It (Theatre by the Bay), Reasons to Be Pretty (Labute Cycle). Actor: Hamlet in Hamlet, Benedick in Much Ado About Nothing, Petruchio in The Taming of the Shrew (Shakespeare BASH’d), Romeo and Juliet, Measure for Measure, Love’s Labour’s Lost (Resurgence Theatre Company), Shakespeare’s Magic, A Midsummer Night’s Dream (Theatre by the Bay). Film/TV: Actor: The Movie Out Here, Dead of Winter, Last Chance for Christmas, And Now a Word from Our Sponsors. Training: Ryerson Theatre School. Online: @ShakesBASH’d; shakespearebashd.com. Et cetera: “Thanks to Julia for all her support.”

The Birmingham Conservatory for Classical Theatre

Led in 2016 by Stephen Ouimette and Martha Henry, this intensive professional training program 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 are offered places in the following season’s acting company. Thirty 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 2016 in-season work of Conservatory participants is supported by the Marilyn & Charles Baillie Fund and by John & Therese Gardner.

The Michael Langham Workshop for Classical Direction

Overseen by Antoni Cimolino, Artistic Director, and David Latham, Theatre Training Consultant, this program offers an unparalleled opportunity for directors in the early or mid stages of their careers to develop their craft within the rich history and evolving artistry of the Stratford Festival.

Participants serve as assistant directors on specific productions for periods ranging from eleven to sixteen weeks; in the fall, selected participants return to the Festival to direct a short piece of classical theatre to be performed for an invited audience. Twelve current or past Langham Workshop participants are members of this season’s artistic company.

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

The Michael Langham Workshop for Classical Direction is sponsored by The RBC Emerging Artists Project.

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