

ROMEO AND JULIET



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“WHAT’S IN A NAME?”

In 2017 we celebrate both Canada’s 150th birthday and our 65th Festival season – a season that explores identity.

Both personal and collective, identity can lend comfort or give pain. It can be used, as by Joseph Surface and Tartuffe, as a mask to deceive others – or, unconsciously, as by Timon, to deceive ourselves. But false identity, like Viola’s gender deception, can also lead to happy discoveries.

Identity can both unite and divide. How can I be myself yet belong to a greater whole? Am I Romeo first? Or am I first a Montague?

In an age of anxiety over immigration, globalization and Brexit, is identity at odds with diversity? In 1914, clinging to a particular definition of Canadian identity, our country betrayed the Sikh passengers of the Komagata Maru – most of whom had served in the British Army and were thus entitled to residency here – by denying them entry.

The Breathing Hole and *The Madwoman of Chailot* suggest a profound question: if our sense of identity can stretch to encompass not only other peoples but future generations and perhaps even the land itself, might we discover a deeper sense of what it means to be Canadian? One, perhaps, informed by the spirit of the original and sovereign caretakers of this land: our First Nations.

Finally, as we celebrate our national identity, we might do well to remember that, no matter how we name ourselves, actions, not words, will define us.

“A rose by any other name would smell as sweet.”

Antoni Cimolino
Artistic Director



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VERONA'S CIVIC TRAGEDY

BY MARGARET JANE KIDNIE

We may have been performing Shakespeare's plays for four hundred years, but when writing program notes for a production of one of them, it's still a good idea to avoid spoilers. Except in the case, of course, of *Romeo and Juliet*. The Chorus to this play – sometimes played by a single actor, sometimes shared among a group of actors – opens the action by telling us precisely how the “two hours’ traffic of our stage” will unfold. The children of the city's two feuding families will fall in love, commit suicide, and “with their death bury their parents’ strife.”

Shakespeare is preoccupied by these suicides as the catalyst to something else, returning in the speech's final lines to the feud that nothing but “their children's end” could resolve. The spoiler with which this tragedy opens thus prepares us to understand these deaths (when they come) as something like communal, not just personal, trauma. This tragedy didn't begin with these lovers, and it doesn't end with them, either. The double suicide of Romeo and Juliet, so shocking for their families, drives the community of Verona – finally, and painfully – to see beyond its own extreme factionalism.

Part of the challenge facing any new production of *Romeo and Juliet* is the play's familiarity. Its poetry is gorgeous, but a stage tradition stretching back into the nineteenth century has tended to sentimentalize the romance of young adults falling in love at first sight. Francis Meres praised Shakespeare in 1598 as a “sugared” poet, and the idea that Shakespeare's poetry is sweet – for some audiences of *Romeo and Juliet*, perhaps even

saccharine-sweet – has proven enduring. Some of my students are quite frank about their impatience with a tragedy that asks them to sympathize with teenagers who, to their minds, make poor choices and whose desperate plans are frustrated by a letter that fails to reach its destination. “Sweetness,” it would seem, doesn't cut it with millennials.

“The parents share with King Lear the trauma that is the death of a child”

It's time, then, to rediscover this tragedy's edge. Those parents who stand at the tomb in the final scene of *Romeo and Juliet* share with King Lear the trauma that is the death of a child. In terms of the community of Verona, they are all Lears – they may not bear in their dead children, yet they bear witness to them. Even more painfully, the parents and civic leaders of *Romeo and Juliet* recognize that this scene of death grows directly out of their own choices and decisions.

And what is that part they play? The tragedy of these two “star-crossed lovers” unfolds against a carefully drawn civic backdrop. Shakespeare's Verona is characterized by a culture of male competition, intense

bonding between men, and violence against women. Sexual violence, although not usually staged, is engrained in the male characters' habits of speech. The aggressive banter between the two servants in the opening scene, for example, is primarily a game, Samson and Gregory each trying to assert their masculinity by delivering witty, often biting, retorts to the other's wordplay. The topic on which they exercise their wit is Samson's manhood. Samson boasts that he will rape the Montague women in order to show them that he's a "pretty piece of flesh," Gregory quipping in reply that Samson is, indeed, "poor john" (a piece of dried-out fish, and about as able to hold an erection). Samson is only playing the man – swaggering in an effort to bolster his status – but the terms in which he asserts his masculinity make dark sense within the civic tensions that characterize Shakespeare's Verona.

The complex dynamic of friendship and rivalry between men on display in the opening scene thus quickly becomes

inseparable from the feud between the families. Male characters within and between families spar with words and kill with swords, and they invoke sexual violence against women – or at least the rhetoric of it – as a means to assert their masculinity over other men. Women have a place within this system, but their role is defined through reproduction. Wives produce legitimate heirs, and marriageable daughters allow their fathers to build alliances with other men. Tellingly, the image of the violated woman that is so instrumental to Samson's masculine self-esteem in the opening scene is primarily an attack on other men – the raped woman is the image of a male opponent's *ruined* property.

Capulet's emotional journey as a father likewise illustrates the pervasiveness of these attitudes. He moves from a seemingly genuine care that Paris should seek out and gain Juliet's consent to marriage, to the harshly worded position two acts later that a daughter who would refuse to marry a

suitor of his choice can "hang, beg, starve, die in the streets" before he'll acknowledge her his child.

In this volatile masculinist world that is Verona, we might therefore see in Juliet's decision to kill herself the seeds of Cleopatra, Shakespeare's most theatrically self-aware tragic heroine. Shakespeare sets Juliet's life before our eyes in a way that he doesn't with any other character in this play – the gently raunchy story of Juliet as a toddler cheerfully agreeing to fall backwards when she is older is fleshed out with the suggestion of her sheltered existence behind tall walls; there is her intimacy with the Nurse; and, at least in the early scenes, there is her dutiful, if somewhat awkward, obedience to her parents. We access the depths of Shakespeare's Verona through this thirteen-year-old girl, who tries to navigate that world in order to marry for love.

When those efforts fail, and she wakes to find Romeo dead in the tomb beside her, she quite literally makes a scene of herself. By choosing suicide over a convent, Juliet deliberately stages a perverse, disturbing image of the bridal bed for her family and community to encounter. She figures in death the vision of what young love might have been in life, and in so doing, mobilizes a love story able to counter the battlefield that is Verona.

This production is the first staging of *Romeo and Juliet* at the Stratford Festival not to cut the Chorus's speech at the beginning of

the second act. The Chorus helps to guide our focus, and the introspective lines with which Shakespeare draws this tragedy to a close in the final scene reinforce this emphasis on a community shaken to its core: "A glooming peace this morning with it brings." The impact of this early tragedy for audiences today might rest in the link it forges between the rage of parents and the death of children. Our own communities can be riven by perceived difference, and we make difficult choices all the time. Debates, sometimes heated, about how to prioritize and safeguard such benefits as economic growth and clean water, border safety and humanitarian aid, religious freedom and free speech are both commonplace and foundational to the forging of civic community. And yet we might do well to reflect on Shakespeare's Verona. The closing image of *Romeo and Juliet* – individuals owning the part they each played in this disaster and exiting the stage to "have more talk of these sad things" – lets us, for a time, gather and reflect on ourselves and our communities within the prism of this best-known tragedy.

Margaret Jane Kidnie is Professor of English and Theatre Studies at Western University. Her new edition of Thomas Heywood's A Woman Killed with Kindness is published by Bloomsbury.

THE STORY

A long-simmering animosity between two families of Verona, the Montagues and the Capulets, has recently boiled over, with members of the rival households brawling in the streets. One night, Romeo, a Montague, crashes a party given by the Capulets in order to meet up with a young woman called Rosaline, with whom he is infatuated. Thoughts of her vanish from his mind, however, when he catches sight of Juliet, daughter of the head of the Capulet household. Juliet is equally smitten with Romeo – but her father already has other plans for her.



A NAME BY ANY OTHER WORD

BY DAVID PROSSER

“O Romeo, Romeo, wherefore art thou Romeo?” sighs Juliet from her balcony, in the play’s most widely misunderstood line. She’s not wondering *where* Romeo is; she’s asking *why* the young man she has just fallen in love with has to be, of all people, Romeo, a scion of the very clan so detested by her own. (Anyone unconvinced of this is urged to attend *HMS Pinafore* at the Avon Theatre, in which another daughter who loves across a social gulf is heartened by the words “Never mind the why and wherefore...”)

But back to the balcony, where Juliet goes on to ask, “What’s in a name? That which we call a rose / By any other name would smell as sweet.” At least, that’s what we all *know* she says. But hang on: if you open your family Shakespeare to Act II, scene 2,

a dollar will get you ten (to borrow a phrase from *Guys and Dolls*) that it says “a rose by any other *word*.”

So is “name” merely a misquotation, entrenched (like the spurious “*Lead on, Macduff*”) in the popular imagination? Actually, no. Turn to the textual notes in your Collected Works, and you’ll find it there in black and white.

Like several other Shakespeare plays, *Romeo and Juliet* has come down to us in multiple versions, usually conflated in some way for modern stage production. It was first published in 1597, in a quarto edition (so named because it’s composed of single sheets of paper folded twice to make sets of four leaves). There, the famous line alludes to “a rose by any other name.” But when a second quarto – “newly corrected, augmented, and amended” – appeared in 1599, its many differences included the changing of “name” to “word.”

Believed to have been compiled from the perhaps imprecise memories of actors who’d appeared in the play, the first quarto has traditionally been regarded as textually corrupt. Alternatively, though, it may accurately represent an original acting version – perhaps abridged and adapted for a tour. Since we don’t know for sure, that first published text has its own claim to legitimacy.

So if you speak of “a rose by any other name” (as most of us do), and someone tries to correct you, just smile indulgently and say, “Yes, but it’s the *original* text that I’m quoting.”

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



ANTOINETTE YARET,
SARA FARB

DIRECTOR’S NOTES

NOT JUST A LOVE STORY

BY SCOTT WENTWORTH

“We see our world hasn’t progressed far beyond the Capulets and Montagues”

Stop anyone in the street and ask them to summarize the story of *Romeo and Juliet*, and in most cases they’ll get pretty close. This most familiar of Shakespeare’s plays has been adapted into ballets, symphonies, operas, musicals and movies; it informs countless pop songs. Culturally, we own it in a way we own no other Shakespeare story.

We come to it, though, with certain prejudices. We tend to think of *Romeo and Juliet* as romantic and sentimental, less weighty than the tragedies of middle-aged men. But I’ve never found Shakespeare to be a particularly sentimental writer. This is a *passionate* play, but not a sentimental one – not even necessarily a romantic one. On the contrary, this story that ends with two teenagers committing suicide is as profound a tragedy of young people as *King Lear* is of old people.

When we look at the hate speech around us today, we see our world hasn’t progressed far beyond the Capulets and the Montagues. Contemporary cases of suicide by young people, in indigenous and mainstream communities across Canada, raise the same questions as the play: How do we take care of our young people? How do we help them navigate from childhood

to adulthood? How do we save them from despair? The issues of ecology versus employment debated by politicians and pundits today are no different from those that bring such grief to Verona: the needs of the future versus those of the moment. Do we safeguard our present security, our jobs, our status quo – or ensure that our children are taken care of and provided for, and that there will be a viable world for them to inherit?

We think of Shakespeare’s plays as a linear progression toward those great stories of forgiveness and reconciliation at the end of his career. But the seeds of those late plays are there in such earlier ones as *Romeo and Juliet*. Why do we have such need to treat others as “other”? How do we connect to those whom we fear or who trouble us? How do young people find their way in a culture that doesn’t provide them with the right tools? How do old people, entrenched in their ways, let go of fear and hatred and reach out to embrace?

To that great soul of Shakespeare’s, such questions always mattered. This play demands that we too – particularly at this cultural moment – take them to heart.

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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.

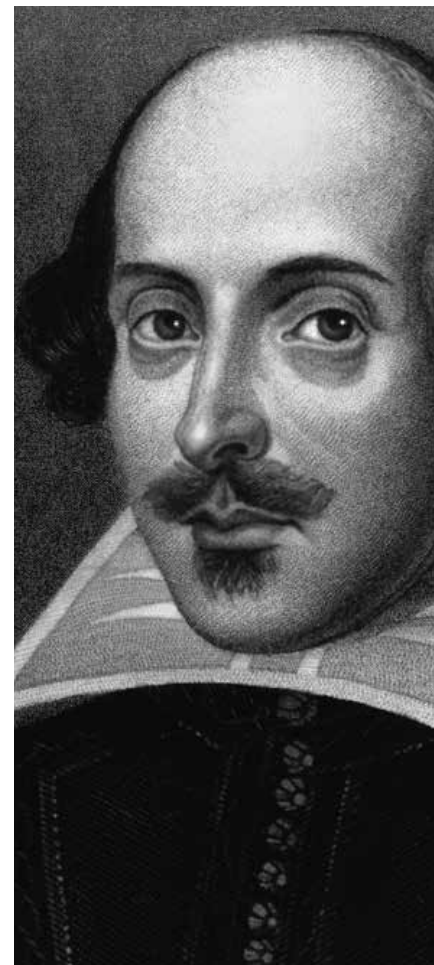
The young Shakespeare is assumed to have attended what is now King Edward VI Grammar School in Stratford, where he would have studied rhetoric, grammar and ancient Roman literature in its original Latin. In 1582, when he was eighteen, he married Anne Hathaway, a farmer's daughter who was eight years 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.

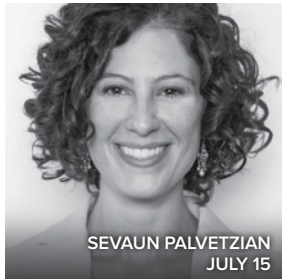
In 1603, when James I had succeeded Elizabeth on the throne, Shakespeare's company was awarded a royal patent, becoming known as the King's Men. Meanwhile, the playwright continued his business dealings in Stratford and in London, where in 1613 he bought a property known as the Blackfriars Gatehouse. 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.



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IDEAS AT STRATFORD: THE NEW CITY-STATE

Studio Theatre, Saturday, July 15, 10:30 a.m.–noon. From \$25

Like the historical Athens, Carthage and Rome, cities can still drive social progress – but what are the challenges, and how can cities lead society today? Paul Kennedy, host of CBC's *Ideas*, moderates a discussion with CivicAction CEO Sevaun Palvetzian, 8 80 Cities founder Gil Penalosa and Lorna Day, Director of Urban Design for the City of Toronto.

BOTHERED AND BETROTHED

Chalmers Lounge, Avon Theatre, Wednesday, August 9, 10:45 a.m.–noon. From \$20

Company members Sarah Afful, Sara Farb, Anusree Roy and Shannon Taylor discuss a woman's agency in her affairs of the heart, from arranged marriage to casual online encounters.

WILLY SHAKES: FANBOY

Chalmers Lounge, Avon Theatre, Wednesday, September 6, 10:45 a.m.–noon. From \$20

Does Shakespeare's predilection for rewriting old stories make his work the prototypical "fan fiction"? Join Mya Gosling of Shakespearean strip *Good Tickle Brain* and *Kill Shakespeare* creators Anthony Del Col and Conor McCreery in a conversation about the rise of graphic novels on the literary scene, Shakespearean manga and introducing the classics to a new generation.

BITTER CONDUCT

Studio Theatre, Wednesday, September 13, 10:45 a.m.–noon. From \$20

"Fair Verona" is not so fair, as the cautionary tale of Romeo and Juliet reveals a society that marginalizes youth to the point of alienation and self-destruction. Dr. Mark Rapoport and a panel of leading mental-health experts examine the dysfunction that gives rise to youth suicide, as a symptom of society's breach in inter-generational understanding.

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ROMEO AND JULIET

ROMEO AND JULIET | BY WILLIAM SHAKESPEARE

*This production is dedicated to the memory of
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THE CAST

Chorus

Sarah Dodd

Widows

Miali Buscemi

Krista Leis

Katelyn McCulloch

Natasha Strilchuk

Escalus, *Prince of Verona*

Juan Chioran

Paris, *kinsman to the Prince*

Gordon Patrick White

Mercutio, *kinsman to the Prince*

Evan Buliung

HOUSE OF CAPULET

Capulet

Randy Hughson

Lady Capulet

Marion Adler

Juliet, *daughter of the Capulets*

Sara Farb

Tybalt, *kinsman to Capulet*

Zlatomir Moldovski

Nurse, *to Juliet*

Seana McKenna

Peter, *the Nurse's man*

Victor Ertmanis

Samson, *servant to Capulet*

Jimmy Blais

HOUSE OF MONTAGUE

Montague

Jim Codrington

Lady Montague

Kim Horsman

Romeo, *son of the Montagues*

Antoine Yared

Benvolio, *kinsman to Montague*

Montague

Jamie Mac

Gregory, *servant to Montague*

Nick Nahwegahbow

Balthasar, *Romeo's man*

Thomas Mitchell Barnet

Friar Laurence

Wayne Best

Friar John

Victor Ertmanis

Apothecary

John Kirkpatrick

Officers of the Watch,

Serving Men, Party Guests

Eric Abel

Alex Black

Jimmy Blais

Miali Buscemi

John Kirkpatrick

Krista Leis

Katelyn McCulloch

Chad McFadden

Nick Nahwegahbow

Natasha Strilchuk

Pages

Maxwell Croft-Fraser

Alexei DeLuca

Oliver Neudorf

UNDERSTUDIES

Eric Abel Balthasar

Thomas Mitchell Barnet Benvolio

Alex Black Gregory, Apothecary

Jimmy Blais Peter, Officers of

the Watch

Jim Codrington Friar John

Alexei DeLuca Page

Sarah Dodd Lady Montague,

Party Guest, Widows

Victor Ertmanis Capulet

Deidre Gillard-Rowlings Nurse

Kim Horsman Lady Capulet,

Chorus

John Kirkpatrick Montague,

Prince Escalus, Friar Laurence

Jamie Mac Romeo

Katelyn McCulloch Juliet

Chad McFadden Tybalt, Samson

Zlatomir Moldovski Mercutio

Nick Nahwegahbow Paris,

Party Guest

Oliver Neudorf Page

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ACKNOWLEDGEMENTS

Special thanks to **Margaret Palmer**, **Jennifer Anderson**, MD, St. Michael's Hospital, Toronto; **Sean Blaine**, 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; **David Thompson**, MD, Stratford; **Thomas R. Verry**, MD, DHL, DPsych, FRCPC, FAPA, Stratford; **John Yoo**, MD, London Health Sciences Centre, London. Pianos tuned and maintained by **Don Stephenson**.

The services of **Ali Berkok** were made possible through Theatre Ontario's Professional Theatre Training Program, funded by the Ontario Arts Council, an agency of the Government of Ontario.

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Lute/Baroque Guitar
Terry McKenna

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Horn
Timothy Lockwood

Percussion
Dale Anne Brendon

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(Fanfare Leader)
Mary Jay

Soprano Herald Trumpet
Timothy Lockwood

Soprano Herald Trumpet
Steve McDade

Bass Herald Trumpet
Rob Stone

Parade Snare Drum
Dale Anne Brendon

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Linda Pinhay

Dyeing Apprentice

Penelope Schledewitz

Costume Painting

Lisa Hughes

Millinery

Monica Viani

Assisted by

Thea C. Crawford

Helen Flower

Kaz Maxine

Purchasing Coordinator

Chevy Barlow

Purchasing Assistant

Erin Michelle Steele

Toronto Wardrobe Buyer

Susan Rome

Wardrobe Apprentice

Natilee McPherson

Additional Costumes by

Susan Dick

Warehouse Supervisor

William Schmuck

Warehouse Assistant

Valerie Lariviere

WIGS AND MAKEUP

Head of Wigs and Makeup

Gerald Altenburg

Construction Crew

Teddi Barrett

Anna Burton McEwin

Erica Croft

Jessica Elsbrie

Lena G. Festoso

Tracy Frayne

Lorna Henderson

Dave Kerr

Angela Moncur

Sherri Neeb

Barb Newbery

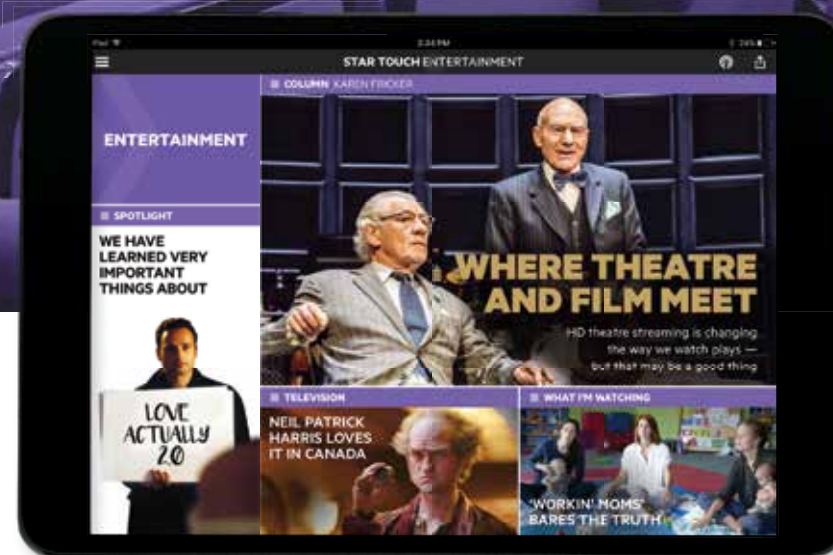
Alana Scheel

Julie Scott

Christine Vaughan

Stanley Wickens

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ACTING COMPANY



ERIC ABEL



MARION ADLER



THOMAS MITCHELL BARNET



WAYNE BEST



ALEX BLACK

ERIC ABEL

2017: Appears in *Guys and Dolls* and *Romeo and Juliet*. Second season. **Stratford:** *A Chorus Line*, *The Hypochondriac*. **Elsewhere:** *Funny Girl* – META-nominated (Segal Centre); *Anne of Green Gables*, *Alice Through the Looking-Glass*, *Canada Rocks* (Charlottetown Festival); *Cats* – Dora nomination (Mirvish – Panasonic). **Film/TV:** *Full Out* (2015), *Big Fun Weeknights* (YTV), *Get Up 'N Move* (Revolver Films). **Awards:** Guthrie Award (Stratford Festival), Amy Wallis Scholarship (Charlottetown Festival), gold and silver medals (International Tap Dance Championships). **Online:** Instagram/Twitter: @EricMackAbel. **Et cetera:** “Much love to Mom and Dad, Devon, TH gang and all my friends whose love and support mean the world.”

MARION ADLER

2017: Lady Capulet in *Romeo and Juliet* and Gabrielle, the Madwoman of Saint-Sulpice, in *The Madwoman of Chaillot*. Seventh season. **Stratford:** Diana in, and lyricist of, *The Adventures of Pericles*, Goneril in *King Lear*, Lady Capulet in *Romeo and Juliet*, Audrey in *As You Like It*. **Elsewhere:** Multiple characters in Chris Abraham's production of *Seeds*, Queen Marguerite in *Exit the King*, Beatrice in *Much Ado About Nothing*, Philaminte in *The Learned Ladies*, Titania in *A Midsummer Night's Dream* and Hermione in *The Winter's Tale* (Shakespeare Theatre of New Jersey); the Princess of France in *Love's Labour's Lost*, Emilia in *Othello*, Mistress Quickly in *Henry IV Part 2* and Mistress Quickly/Alice in *Henry V* (Shakespeare Santa Cruz). In addition to acting, Ms Adler is an internationally acclaimed, award-winning lyricist.

THOMAS MITCHELL BARNET

BIRMINGHAM CONSERVATORY, 2016

2017: Balthasar in *Romeo and Juliet*, James/Jim Hawkins in *Treasure Island* and Bean in *The Breathing Hole*. Second season. **Stratford:** Sam in *Shakespeare in Love*, Kingfisher, Ensemble in *The Lion, the Witch and the Wardrobe*. **Elsewhere:** Lelio in *The Liar*, Nihad in *Scorched*, Leontes in *The Winter's Tale* (National Theatre School); Royce in *True Love Lies* (Citadel Theatre); writer and star of one-man show *The Colour of Life*. **Film/TV:** Principal in *It's Not You...* (short film by Don McKellar); guest star on *Saving Hope* (CTV). **Awards:** Freestanding Room Award at the Montreal Fringe for *The Colour of Life*; nominated for a Sterling Award for *True Love Lies*. **Et cetera:** This season is for Mom, Dad, Frankie and Halley.

WAYNE BEST

2017: Friar Laurence in *Romeo and Juliet* and The Prospector in *The Madwoman of Chaillot*. 22nd season. **Stratford:** Duke of Gloucester, Worcester (*Breath of Kings: Rebellion*), Archbishop of Canterbury, King Charles (*Breath of Kings: Redemption*), Antiochus, Simonides (*The Adventures of Pericles*), Surly (*The Alchemist*), Capulet (*Romeo and Juliet*), Axel Oxenstierna (*Christina, The Girl King*), Hubert (*King John*), Caliban (*The Tempest*), Don John (*Much Ado About Nothing*), Buckingham (*Richard III*), Macduff (*Macbeth*), Fluellen (*Henry V*), Gratiano (*The Merchant of Venice*), Cornwall (*King Lear*), Leontes (*The Winter's Tale*), Grumio (*The Taming of the Shrew*), Agamemnon (*Troilus and Cressida*), Mercutio (*Romeo and Juliet*). **Elsewhere:** Brutus (*Julius Caesar*), Antonio (*The Tempest*), Captain Keller (*The Miracle Worker*), Karl (*Heaven*), Abbott (*Inexpressible Island*), Anderson (*Observe the Sons of Ulster Marching Toward the Somme*), Quinn (*The Affections of May*), Johnny (*Balconville*), Jacob Mercer (*Salt-Water Moon*), Taylor (*K2*), Billy (*The Collected Works of Billy the Kid*).

ALEX BLACK

2017: Appears in *Guys and Dolls* and *Romeo and Juliet*. Third season. **Stratford:** *A Chorus Line*, *As You Like It*, *Carousel*, *The Adventures of Pericles*. **Elsewhere:** North American Broadway tour: *Movin' Out*; Drayton Entertainment: *Twist and Shout*, *Damn Yankees* and *Dance Legends*; Canadian Opera Company: *Don Quichotte*. **Film/TV:** *American Girl: Isabelle Dances Into the Spotlight*; *Rise*, Shaftesbury Films. **Training:** Alex grew up dancing at his family-owned dance studio, Dean/Black School of Performing Arts. **Et cetera:** Alex would like to thank his wife, Rochelle, family and friends for their love and support.

ACTING COMPANY



JIMMY BLAIS



EVAN BULIUNG



MIALI BUSCEMI



JUAN CHIORAN



JIM CODRINGTON

JIMMY BLAIS

2017: Samson in *Romeo and Juliet*, Gray in *Treasure Island* and Igaluk in *The Breathing Hole*. Stratford debut. **Elsewhere:** Tom Skelton in *The Halloween Tree* (Geordie Productions); multiple in *Louis Riel – A Comic Strip Stage Play* (Rustwerk Refinery); The Invisible Man in *L'Homme Invisible/The Invisible Man* (La Licorne); Parking Lot Dude in *Urban Tales* (Centaur Theatre); Reid Cooper in *State of Denial* (Teesri Duniya Theatre); Earl Rivers/James Tyrell in *Richard III* (Metachroma); Robert Cecil in *Elizabeth Rex* (Tableau d'Hoté). **Film/TV:** Series lead in *Mohawk Girls* (APTN), principal in *Two Wrongs* (HBO Canada). **Training:** BFA Theatre Performance, Concordia University. Co-founder and co-artistic director of the META-nominated theatre company PlayShed. **Awards:** META Award for *Louis Riel – A Comic Book Stage Play*, Rustwerk Refinery; ACTRA Award for *Café de Paris*, *One of Those Films*. **Online:** Twitter and Instagram: @jimmy_blais; Facebook: @thejimmyblais.

EVAN BULIUNG

BIRMINGHAM CONSERVATORY, 1999

2017: Sky Masterson in *Guys and Dolls* and Mercutio in *Romeo and Juliet*. 11th season. **Stratford:** Member of inaugural Conservatory. Pericles (*Pericles*), Edgar (*King Lear*), Titania/Oberon (*Dream*), Count Bellair (*Beaux' Stratagem*), Tom Joad (*Grapes of Wrath*), Roger (*Little Years*), Lucius (*Titus Andronicus*), Petruccio, Mercutio, *Elizabeth Rex*. **Elsewhere:** John Major (*The Audience*), Betty/Edward (*Cloud 9*), Khashoggi (*We Will Rock You*), Aragon (Dora nomination – *The Lord of the Rings*) (Mirvish); Joe (*Chimerica*), Yuan (*Art*) (Canadian Stage); Black Stache (*Peter and the Starcatcher* – WCT); Jamie (*Long Day's Journey – Soulpepper*); William Burke (*Bloodless – Theatre 20*); Macduff (*Macbeth* – Chicago Shakespeare). Shaw: Dick Dudgeon (*The Devil's Disciple*), Stanhope (*Journey's End*), Jack Worthing (*...Earnest*), Octavius (*Man and Superman*). **Film/TV:** *Damnation*, *Saving Hope*, *Bitten*, *The Art of More*, *The Listener*, *Nikita*, *Copper*, *Far Cry 4*, *Assassin's Creed*. **Awards:** Jean A. Chalmers, Tony Van Bridge, Tyrone Guthrie awards. **Et cetera:** Please consider donating to curesma.ca. My beautiful niece would truly appreciate it.

MIALI BUSCEMI

2017: Ruth Less in *Treasure Island*, Malina, Miksa in *The Breathing Hole* and appears in *Romeo and Juliet*. Stratford debut. **Elsewhere:** Ensemble in *Kiviq Returns*. **Film/TV:** Lead in *Aviliaq: Entwined*; roles in several series, films, features and shorts: *Ce Qu'il Faut Pour Vivre*, *Kenjuaq Ashevak Heritage Minute*, *Maïna*, *Iqaluit: The Movie*, *The Grizzlies*, season five of *Oanurli* (Inuktitut comedy show). **Training:** Qaggiq Summit. **Online:** @RedWebbedFeet. **Et cetera:** Miali remembers her parents, her fellow Inuit, and all residential-school survivors. Big love to husband, children and family. Nakurmiik!

JUAN CHIORAN

2017: Prince Escalus in *Romeo and Juliet*, Father/Long John Silver in *Treasure Island* and Rivera, Morshhead in *The Breathing Hole*. 15th season. **Stratford:** *A Chorus Line*, *A Little Night Music*, *Henry V*, *Much Ado*, *The Misanthrope*, *Twelfth Night*, *Kiss Me*, *Kate*, *Evita*, *Bartholomew Fair*, *Three Sisters*, *All's Well*, *Shrew*, *As You Like It*, *Hamlet*, *Dracula*, *Dream*, *Man of La Mancha*. **Elsewhere:** *The Motherf**ker with the Hat* (Bob Kills Theatre); *Cabaret*, *Philadelphia Story*, *Light in the Piazza* (Shaw); *Madonna Painter* (Factory); *New Brain*, *Piazza* (Acting Up Stage); *It's a Wonderful Life*, *Goodnight Desdemona*, *Much Ado* (Canadian Stage); *Cymbeline*, *The Three Musketeers*, *Hecuba* (Chicago Shakespeare); *Blithe Spirit*, *An Ideal Husband* (Citadel); *Love's Labour's Lost* (NAC); *The Producers* (Mirvish); *Present Laughter* (Soulpepper); *Anything That Moves* (Tarragon); *Kiss of the Spider Woman* (Livent). **Film/TV:** *Reign*, *Finn on the Fly*, *Republic of Love*, *What's Up Warthogs*, *The Border*, *Roxy Hunter*. **Training:** BFA, U of A. **Awards:** Dora, Gemini, Jeff, Ovation, Carbonell.

JIM CODRINGTON

2017: Montague in *Romeo and Juliet*, Captain Smollett in *Treasure Island* and Holloway in *The Breathing Hole*. Stratford debut. **Elsewhere:** Recent: Mufasa in *The Lion King* (Princess of Wales). Favourite roles include *Othello* (Persephone), “O” in *Harlem Duet* (Neptune Theatre) and Adam in *Someone Who'll Watch Over Me* (Magnus Theatre). **Film/TV:** Jim has worked extensively in film and television, most notably playing series-lead roles in *The Border* and *Zone of Separation*, as well as recurring roles in *Rookie Blue*, *Bomb Girls*, *Copper*, *Republic of Doyle*, *Da Kink in My Hair*, *Da Vinci City Hall* and *Odyssey V*. **Training:** Jim received his Bachelor's degree from Ryerson's Radio and Television Arts program after receiving vocal, instrumental and theoretical training at St. Michael's Choir School.

ACTING COMPANY



MAXWELL CROFT-FRASER



ALEXEI DeLUCA



SARAH DODD



VICTOR ERTMANIS



SARA FARB

MAXWELL CROFT-FRASER

2017: Page in *Romeo and Juliet*. Second season. **Stratford:** Bert, Tommy in *All My Sons* (2016). **Et cetera:** Maxwell has an orange belt in Karate and practices Muay Thai. He goes to Anne Hathaway PS in the French Immersion program. Max is a very active Boy Scout and loves to give back to his community. He is so happy to be a part of the Festival season and give back from the stage. Love to Mom, Biggie and Gma for their constant support.

ALEXEI DeLUCA

2017: Page in *Romeo and Juliet*. Second season. **Stratford:** Messenger in *Macbeth*. **Elsewhere:** Hugh Malet in *Robin Hood*, Puck in *A Midsummer Night's Dream*, Dogberry in *Much Ado About Nothing*, Thurio in *Two Gentlemen of Verona*, Sheriff in *Robin Hood: Tales of the Sheriff of Nottingham*, Young Macduff in *Macbeth*, Oliver in *As You Like It* (Playmakers! Theatre School). **Training:** Apprentice/Journeyman casts in Playmakers! Theatre School, Playmakers! Summer Camp, Play On drama workshop. **Et cetera:** Alexei would like to thank the Stratford Festival for this opportunity and is excited to perform on the Stratford stage again. A big thank you to Susan and Stacy, Mom, Dad, Cole, Dean, Grandma and Grandpa. Alexei would like to dedicate his work this season to the memory of his Nonno Frank. Enjoy the show!

SARAH DODD

2017: Chorus in *Romeo and Juliet*, Dr. Diana Livesey in *Treasure Island* and Matson Day in *The Breathing Hole*. Eighth season. **Stratford** (selected): *The Importance of Being Earnest*, *House of Atreus* trilogy, *Richard III*, *Private Lives*, *The Merchant of Venice*, *Macbeth*, *The Cherry Orchard*, *The Seagull*, *King Lear*. **Elsewhere** (selected): *Mustard*, *The Small Room at the Top of the Stairs*, *Communion*, *Humble Boy*, *The Fall* (Tarragon); *Domesticated*, *A Whistle In The Dark*, *Marion Bridge* (Company Theatre); *Age of Arousal*, *The Penelopiad* (Nightwood Theatre); *Terminus* (Outside the March/Belfry/Centaur/YAC); *A Midsummer Night's Dream* (Canadian Stage); *Bingo* (Factory Theatre). **Film/TV:** *Anne* (CBC/Netflix); *Amber Alert*, *Reign*, *Murdoch Mysteries*. **Training:** Guest instructor and graduate of George Brown Theatre School. **Awards:** Two Guthrie Awards from the Festival, including the Mary Savidge Award; two Dora Awards for acting and nominated last year for her performance in *Mustard*. **Et cetera:** Big thanks to Max and Jason.

VICTOR ERTMANIS

2017: Peter, Friar John in *Romeo and Juliet*, Israel Hands in *Treasure Island* and Captain Matias in *The Breathing Hole*. Ninth season. "Hi, friends! It's nice to be back for my ninth season. I'm looking forward to the challenge. I turn 65 this year and am still hungry for new work. In the past year I had a prominent role in a 3-D web series called *Halcyon* where you'll need an oculus rift to interact in the scenes. It will come in 2-D as well but you can only watch it online. I also did a wonderful piece of theatre called *The Container* for Theatre Fix (a drama about migrant smuggling). The audience and actors are shut into a shipping container where the action takes place. It was quite an experience. I also workshoped a new Jason Sherman play, which is great. Enjoy the shows!" victoreertmanis.com.

SARA FARB

2017: Juliet in *Romeo and Juliet* and Mary in *The Virgin Trial*. Fifth season. **Stratford:** *The Lion*, *the Witch and the Wardrobe* (Lucy), *A Little Night Music* (Petra), *The Diary of Anne Frank* (Anne), *She Stoops to Conquer* (Constance), *The Last Wife* (Mary), *King Lear* (Cordelia), *The Beaux' Stratagem* (Cherry), *The Merchant of Venice* (Jessica), *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Three Musketeers*. **Elsewhere** (selected): *Mary*, *The Last Wife* (Soulpepper); *Anne Frank*, *The Secret Annex* (Segal Centre); writer/star of *R-E-B-E-C-C-A* (Passe Muraille); *Natalie*, *Next to Normal* (Citadel/Theatre Calgary co-production; Tarragon); *Edges*, *Uncovered* series (Acting Up Stage); *The Wizard of Oz* (YPT). **Awards:** Two Guthrie Awards; Calgary Theatre Critics Award; Dora Award nominee, best new musical (co-writer). **Training:** Birmingham Conservatory. **Et cetera:** Sara is co-writer in residence for The Musical Stage Company.

BIRMINGHAM CONSERVATORY, 2013

ACTING COMPANY



DEIDRE GILLARD-ROWLINGS



KIM HORSMAN



RANDY HUGHSON



JOHN KIRKPATRICK



KRISTA LEIS

DEIDRE GILLARD-ROWLINGS

2017: Pew, Arrow in *Treasure Island*, Larkin, Mrs. Griffith-Thomson in *The Breathing Hole* and understudy in *Romeo and Juliet*. Fourth season. **Stratford:** Second Witch (*Macbeth*), Audrey (*As You Like It*), Chorus Leader (*Oedipus Rex*), Chorus (*The Diary of Anne Frank*), Yvette (*Mother Courage*). **Elsewhere:** Myra Bennett (*Tempting Providence*, international tour 2002-2012, TNL); Francis (*Fly Me to the Moon*, Grand); Gnat (*Alice Through the Looking-Glass*, NAC); Katherine (*The Taming of the Shrew*, New Curtain); Nancy (*Pillow Trade*, Rising Tide); Minnie (*Salvage*, Artistic Fraud); Beatrice (*The Servant of Two Masters*, Wonderbolt); Christine (*How It Works*, PTE); Holly (*Kiss the Sun, Kiss the Moon*, WCTC); Agnes (*Marion Bridge*, Bare Boards). **Film/TV:** *Heyday!*, *Republic of Doyle*, *Last of the Snow*, *Four Sisters*. **Recordings:** *The Grey Islands*, *Hard Light* (Rattling Books). **Training:** BFA, Memorial University, Newfoundland. **Et cetera:** Deidre is a member of Bare Boards Theatre, based in Newfoundland, whose mandate is to create contemporary theatre with Spartan and inventive methods.

KIM HORSMAN

2017: Lady Montague in *Romeo and Juliet* and Constance, the Madwoman of Passy, in *The Madwoman of Chailott*. Eighth season. **Stratford:** Earlier highlights include Marina, *Pericles*; Bianca, *The Taming of the Shrew*; Katherine, *Henry V*; Miss Hoyden, *The Relapse*; Louise, *Private Lives*. **Elsewhere:** Juliet, *Romeo and Juliet* (Chesterfield Repertory, England); Caroline, *Childhood/Infancy* (Kings Head Theatre, London); Kate Hardcastle, *She Stoops to Conquer* (Arts Club Theatre); Lady Nijo, *Top Girls* (Tamanhous/Grand Theatre); Leah in Sharon Pollock's *Whiskey Six Cadenza* (Theatre Calgary); recently developing a musical, *Cowboy of the Western World*, with composers Anika Johnson and Barbara Johnston. **Film/TV:** Most recently, J.J. Abrams/Stephen King's *11/22/63* opposite James Franco, *The Headhunter's Calling* as Gerard Butler's mom, and the Canadian feature film *Cardinal*. **Et cetera:** I'm very grateful to have had a rich, varied career shared with so many outstanding artists and friends. I'm thankful, most of all, for my beautiful family.

RANDY HUGHSON

2017: Capulet in *Romeo and Juliet*, Squire Trelawney in *Treasure Island* and Sir John Franklin in *The Breathing Hole*. 10th season. **Stratford** (selected roles): Lucky (*Waiting for Godot*), Pompey (*Measure for Measure*), Uncle John (*The Grapes of Wrath*), Antigonus (*The Winter's Tale*), Senex (*A Funny Thing Happened on the Way to the Forum*), Richard Voss (*The Physicists*), Hortensio (*The Taming of the Shrew*). **Elsewhere:** Leading roles at the Belfry Theatre, Vancouver Playhouse, Citadel Theatre, Manitoba Theatre Centre, Canadian Stage, Segal Centre, Neptune Theatre, Soulpepper, Tarragon, Factory Theatre, Theatre Passe Muraille, Alberta Theatre Projects, Centaur Theatre, Blyth Festival, National Arts Centre and many others. **Film/TV:** Randy has worked extensively in television, film and radio. **Awards:** Nominated for eight Dora Mavor Moore Awards, three Edmonton Sterlings, one Calgary Betty Mitchell, three Vancouver Jessies and one Gemini. Randy has won one of each award. **Et cetera:** "Gratitude and love to Melissa, Georgina and Harvey."

JOHN KIRKPATRICK

2017: Lt. Brannigan, Joey Biltmore in *Guys and Dolls* and Apothecary in *Romeo and Juliet*. Fourth season. **Stratford:** Doctor, *Macbeth*; Oliver, *As You Like It*; Deuxfois, *The Hypochondriac*; Marcellus, Fortinbras, Hamlet; Philip, Pedant, *The Taming of the Shrew*; Boyet, *Love's Labour's Lost*; René Descartes, *Christina*, *The Girl King*; Red Knight/Walrus, *Alice Through the Looking-Glass*. **Elsewhere:** Jaques in *As You Like It*, Cassius in *Julius Caesar*, Lucio in *Measure for Measure*, Jake in *Stones in His Pockets* (Citadel); Slim in *Of Mice and Men* (Canadian Stage/Theatre Calgary); Tybalt/Friar Laurence in *Romeo and Juliet* (Theatre Calgary); Everard in *Age of Arousal*, Ned in *The Gift of the Coat* (ATP); Milan in *Rock 'n' Roll* (Canadian Stage/Citadel); Kent in *King Lear*, Sir Andrew Aguecheek in *Twelfth Night* (Freewill Shakespeare Festival). **Film/TV:** *Blackstone*, *Mixed Blessings*. **Training:** BFA, Acting, University of Alberta. **Awards:** Elizabeth Sterling Haynes Award, *Measure for Measure*, Citadel. **Et cetera:** Love to Breanna.

KRISTA LEIS

2017: Appears in *Guys and Dolls* and *Romeo and Juliet*. Ninth season. **Stratford:** Assistant choreographer: *Man of La Mancha*, *West Side Story* (2009). Actor: *The Sound of Music*, *Carousel*, *Tommy*, *Fiddler on the Roof*, *Jesus Christ Superstar*, *Camelot*, *West Side Story* (2009 and 1999), *A Funny Thing Happened...*, *The Music Man*, *Fuente Ovejuna*, *Gigi*, *The Tempest*. **Elsewhere:** *Jesus Christ Superstar* (Broadway); *A Funny Thing Happened...* (Mirvish); *In the Heights* (assistant director and choreographer, Theatre Sheridan); *Crazy for You*, *Mamma Mia!* (Capitol Theatre); *Mary Poppins* (Theatre Aquarius); *The Voice of the Turtle* (CTF); *Cats*, *White Christmas*, *Beauty and the Beast* (Neptune Theatre). **Film/TV:** *Roxana* (Bravo), *Hairspray*, *Eloise at the Plaza*, *The Music Man*, *Get Over It*, *Interstate 60*. **Et cetera:** "Thanks to the Talent House gang and my amazing family."

ACTING COMPANY



JAMIE MAC



KATELYN McCULLOCH



CHAD McFADDEN



SEANA McKENNA



ZLATOMIR MOLDOVANSKI

JAMIE MAC

2017: Benvolio in *Romeo and Juliet*, Allardyce in *Treasure Island* and Wickers in *The Breathing Hole*. Fourth season. **Stratford:** Lennox (*Macbeth*), Silvius (*As You Like It*), First Doctor/Monsieur Fleurant's Assistant (*The Hypochondriac*), Kastri (*The Alchemist*), Fisherman (*Pericles*), Danny McArthur (*The Physicists*), Young Soldier (*Mother Courage*), Towrus (*Antony and Cleopatra*). **Birmingham Conservatory:** Berowne (*Love's Labour's Lost*), Polixenes (*The Winter's Tale*). **Elsewhere:** Jacob Mercer, *Salt-Water Moon* (NAC); Laurie, *Vimy* (GCTC); Clown, *The 39 Steps* (Stage West); David Jung, *Rockbound* (Two Planks and a Passion); Michael, *The Elephant Song* (Beothuk Street Players); Dromio, *Ephesus, The Comedy of Errors* (Shakespeare by the Sea); Jerry, *Zoo Story* (Reid Theatre). **Film/TV:** *Beauty and the Beast*, *Republic of Doyle*, *Covert Affairs*, *Life With Derek*. **Training:** Birmingham Conservatory, Ryerson University, BFA Acting. **Awards:** *The Elephant Song*: Walter C. Chambers Memorial Scholarship, D.A. Matthews Memorial Scholarship, Honorary Chairman's Award for Best Actor. **Et cetera:** Jamie is from St. John's, NL.

KATELYN McCULLOCH

2017: Aerialist coach for and Bennett/Ben Gunn in *Treasure Island*, Lee in *The Breathing Hole* and appears in *Romeo and Juliet*. Stratford debut. **Elsewhere:** Lacey in *Liver*, written and directed by Kat Sandler (SLAB Collective); French Lady/Lady Lebrun, understudy to Maid Marion and aerialist captain in *The Heart of Robin Hood* (Mirvish/MTC); choreographer/Head Faun in *Rallentando* (Out of the Box Productions); choreographer/Puck in *A Midsummer Night's Dream* (Speakeasy Productions). **Film/TV:** *Incorporated*, *Becoming Burlesque*, *Reign*, choreographer/lead in *The Aerialist*. **Training:** BFA in Acting (York University), Factory Theatre Mechanicals with mentorship by Nigel Shawn Williams, Aerial Arts/Coaching from Cirque-ability. **Online:** katelynmcculloch.com; Twitter @mccullochkmm; Instagram @mccullochk. **Et cetera:** Founder and Artistic Director of the aerial theatre company No Parachute Theatre. Katelyn would like to dedicate this season to her Grandma Pat and thank her parents for all of the love and laughs!

CHAD McFADDEN

2017: Appears in *Guys and Dolls* and *Romeo and Juliet*. Eighth season. **Stratford:** Don in *A Chorus Line*, *As You Like It*, *The Sound of Music*, *Carousel*, *Crazy for You*, *Man of La Mancha*, *The King and I*, *Anything Goes*, *Guys and Dolls*, *Hello, Dolly!*, *Into the Woods*, *Oklahoma!*, *My One and Only*. **Elsewhere:** Siegfried (COC); *Dirty Rotten Scoundrels* (North American tour); *The Little Mermaid*, *White Christmas*, *Mary Poppins* (Valentine), *Big Band Legends*, *Annie*, 9 to 5 (Bob Enright), *Dance Legends*, *Brigadoon* (Harry Beaton), *Evita*, *Peter Pan*, *Robin Hood*, *Me and My Girl* (Drayton); *Joseph... Sweet Charity* (Stage West Calgary); *Beauty and the Beast*, *Legends* (Grand); *Guys and Dolls* (Citadel, Theatre Calgary, MTC); *Anne of Green Gables* (Charlottetown); *Broadway Encore!* (Tokyo Disneyland); *Romeo and Juliet*, *The Nutcracker* (Ballet Jörgen). **Film/TV:** *Hairspray*, *Bollywood/Hollywood*, *The Other Me*, *Charms for the Easy Life*, *Earth: Final Conflict*, *Mortal Instruments: City of Bones*.

SEANA McKENNA

2017: Nurse in *Romeo and Juliet* and Aurélie, The Madwoman of Chaillot, in *The Madwoman of Chaillot*. 26th season. Ms McKenna most recently played Queen Elizabeth II in Theatre Calgary's *The Audience*, directed by Miles Potter. Before that, she taught at the Birmingham Conservatory and at San Francisco's American Conservatory Theatre, where she has also performed in *Testament*, *Napoli* and *Phèdre*. At Stratford, her roles have ranged from Gertrude to Juliet, from Mother Courage to Dotty O'Leary, from Amanda Wingfield to Medea and from Queen Elizabeth I to Richard III. She has received multiple awards, including three Dora Mavor Moore Awards (acting: *Saint Joan*, *Orpheus Descending*; directing: *Valley Song*), a Jessie Award (*Wit*), a Genie Award (*The Hanging Garden*), an Honorary MFA in Acting from ACT, a Doctor of Sacred Letters (Trinity College, U of T) and a Queen Elizabeth II Diamond Jubilee Medal.

ZLATOMIR MOLDOVANSKI

2017: Tybalt in *Romeo and Juliet*, Hunter, Joyce in *Treasure Island* and Carter in *The Breathing Hole*. Stratford debut. **Elsewhere:** The Driver in *Helicab* (Profiles Theatre); Leonardo/Groom understudy in *Blood Wedding* (Lookingglass Theatre); Carroll in *The Secret Affairs of Mildred Wild*, Alcippe in *The Liar* (Creede Repertory Theatre); Mercutio in *Romeo and Juliet*, Evan in *The Aliens*, Sir Andrew in *Twelfth Night*, Trip understudy in *Other Desert Cities* (Asolo Repertory Theatre); Horst in *Bent* (New Stage Collective); Thurio in *The Two Gentlemen of Verona* (The Drilling Company). **Film/TV:** Nestor in *Madam Secretary* (CBS). **Training:** Birmingham Conservatory for Classical Theatre; MFA, FSU/Asolo Conservatory; BFA, College-Conservatory of Music, Cincinnati. **Awards:** "Best of Sarasota 2013" by *Sarasota Magazine* for *The Aliens*. **Online:** graytalentgroup.com/talent/zlatomir-moldovski. **Et cetera:** Zlatomir dedicates this season to the memories of Liliya Penkova, Bill Yandow and Vladimir Nikolov.

BIRMINGHAM CONSERVATORY, 2016

ACTING COMPANY



NICK NAHWEGAHBOW



OLIVER NEUDORF



NATASHA STRILCHUK



GORDON PATRICK WHITE



ANTOINE YARED

NICK NAHWEGAHBOW

2017: Gregory in *Romeo and Juliet*, Tom Morgan in *Treasure Island* and Kamik in *The Breathing Hole*. Stratford debut. **Elsewhere:** The Doctor in *Vacuum*, Laertes and Player Queen in *Hamlet*, Queen Elizabeth in *Orlando*, Dave in *Total Liquidation* (National Theatre School); Camp Follower in *King Lear* (National Arts Centre). **Film/TV:** Principal character in *Canada: The Story of Us*. **Training:** National Theatre School of Canada; BA in Theatre Studies, University of Guelph.

BIRMINGHAM CONSERVATORY, 2016

OLIVER NEUDORF

2017: Page in *Romeo and Juliet*. Second season. **Stratford:** Young Macduff in *Macbeth* (2016). **Elsewhere:** Performer (vogelJoy). **Training:** Recently Oliver completed the Stratford Festival's Shakespeare School program in the Lord Chamberlain's Company and he is currently studying voice and violin. Oliver has a deep appreciation of classical literature. Singing, acting and play have filled Oliver's childhood. **Online:** oliverneurdorf.com. **Instagram:** #oliverneurdorf. **Et cetera:** Oliver is grateful for the incredible real-life education that working with this company is providing him, and is thankful for all the people who help make this journey possible. "I will adventure!"

NATASHA STRILCHUK

2017: Appears in *Guys and Dolls* and *Romeo and Juliet*. Stratford debut. **Elsewhere:** Ayah in *The Secret Garden: In Concert* (Women of Musical Theatre Festival); *Illuminite 2016* (Creativiva); featured ensemble in *The Goodbye Girl* (CMTP); lead dancer in *Songs for a New World* (First Act Productions); Consuela in *West Side Story*, Thea in *Spring Awakening*, Sally Bowles understudy in *Cabaret*, Gary Coleman in *Avenue Q* (LOT). **Film:** *Motives and Murder* (Cineflix, 2016). **Training:** Randolph Academy of the Performing Arts for Musical Theatre. **Online:** Instagram: @nstrilchuk; Twitter: @TashaStrilchuk. **Et cetera:** Natasha would like to thank her wonderful parents and brother, Andrew, for their unwavering love and support; her Toronto family: Jacquie, Colin, Duncan and Piper; Seventh House Talent; the Hanffs; the company for giving her this opportunity; and the friends, teachers and peers who have helped her along the way.

GORDON PATRICK WHITE

2017: Paris in *Romeo and Juliet*, Black Dog in *Treasure Island* and Cikug in *The Breathing Hole*. Stratford debut. **Elsewhere:** Edgar in *King Lear* (NAC); Moch in *Where the Blood Mixes* (Theatre North West); Clov in *Endgame* (Theatre Newfoundland Labrador); Puck in *A Midsummer Night's Dream* (Stephenville Festival); Titus in *The Devil's Disciple* (Neptune); Kemp in *Vigil* (Live Bait Theatre); Velveteen Rabbit in *The Velveteen Rabbit* (Theatre New Brunswick); Loomis in *Our Eliza* (Ship's Company Theatre); *An Acre of Time* (GCTC); Robbie in *A Very Polite Genocide* (Native Earth Performing Arts); Injun Joe/Fred in *Dead White Writer on the Floor* (Magnus Theatre). **Film/TV:** *Haven*, *Mr. D*, *This Hour Has 22 Minutes*, *New Waterford Girl*, *Blackfly*, *Gracie's Choice*, *Trudeau II*, *Black Harbour*, *Charlie Zone*, *PicnicFace*. **Training:** BFA, Memorial University, Newfoundland. **Et cetera:** Wela'in to my family in Newfoundland, my friends in Nova Scotia, and all my relations on Turtle Island.

ANTOINE YARED

2017: Romeo in *Romeo and Juliet* and Pierre in *The Madwoman of Chaillot*. Fifth season. **Stratford:** Malcolm (*Macbeth*), William (*As You Like It*), Erhart Borkman (*John Gabriel Borkman*), Lysimachus (*Pericles*), Dapper (*The Alchemist*), Guhl (*The Physicists*), Lewis, the Dauphin (*King John*), Swiss Cheese (*Mother Courage*), Mardian (*Antony and Cleopatra*), Prince of Aragon (*The Merchant of Venice*), Planchet (*The Three Musketeers*), Paris (*Romeo and Juliet*). **Elsewhere:** Mercutio (*Romeo and Juliet*), Touchstone (*As You Like It*), Stefano (*The Tempest*) (Repercussion Theatre); Fox (*Pinocchio*), Goat (*Alice Through the Looking-Glass*) (Geordie Productions). **Film/TV:** *Boucherie Halal* (Babek Aliassa). **Voice:** Kojiro Sasaki, *Samurai Warriors 2* (KOEI). **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.

BIRMINGHAM CONSERVATORY, 2012/13

ARTISTIC COMPANY



JOSEPH ABETRIA



KRISTA BLACKWOOD



JACKI BRABAZON



CHRISTOPHER BRACKETT



STEPHEN COTA

JOSEPH ABETRIA

2017: Assistant costume designer of *Romeo and Juliet*. Stratford debut. **Elsewhere:** *Last Train to Nibroc*, *Billy Elliot* – apprentice (Royal Manitoba Theatre Centre); *Richard III* (Shakespeare in the Ruins); *Iceland* (Theatre Projects Manitoba); *The Balcony*, *Vinegar Tom*, *The Cassilis Engagement*, *The Power of Yes*, *Seven Doors* (University of Winnipeg). **Training:** Honours BA from the University of Winnipeg with a focus on theatre design and production. **Online:** @jo_is_m. **Et cetera:** Much love and gratitude to my family!

KRISTA BLACKWOOD

2017: Assistant stage manager of *Guys and Dolls* and *Romeo and Juliet*. Fifth season. **Stratford:** Assistant stage manager of *A Chorus Line*, *As You Like It*, *Hamlet*, *The Sound of Music*, *Crazy for You* and *Fiddler on the Roof*. **Elsewhere:** Stage manager of *Glenn*, *Farther West*, *Great Expectations*, *Dirt*, *Long Day's Journey Into Night*, *High Life* (Soulpepper); *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). **Et cetera:** Krista dedicates this season to the memory of her wonderful parents, Cherry and Gus, who thought she was crazy, but let her go to theatre school anyway.

JACKI BRABAZON

2017: Assistant stage manager of *Romeo and Juliet* and *The Breathing Hole*. Second season. **Stratford:** Production assistant of *Possible Worlds*, *The Last Wife*; assistant stage manager of the Michael Langham Directors' Workshop Presentation 2016. **Elsewhere:** Stage manager of *Trudeau Stories* (Long Black Car Productions at the Great Canadian Theatre Company); assistant stage manager of *The Last Wife* (The Belfry Theatre/Great Canadian Theatre Company); stage manager of *The Amazing Adventures of Pericles*, *Prince of Tyre* (A Company of Fools); apprentice stage manager of *The Summoned*, *Within the Glass* (Tarragon Theatre), *The December Man* (*L'homme de décembre*) (NAC English Theatre). **Training:** University of Ottawa. **Awards:** Jean A. Chalmers Apprentice Achievement Award (2015). **Et cetera:** This season is for Tessa and Nathaniel.

CHRISTOPHER BRACKETT

2017: Apprentice stage manager of *Romeo and Juliet* and *The Virgin Trial*. Stratford debut. **Elsewhere:** Head guardian of *Matilda the Musical* (first U.S. national tour); guardian and apprentice stage manager of *Matilda the Musical* (Mirivish Productions); assistant stage manager of *Rufus Does Judy*, *Contemporary Color*, *If I Loved You*: *Gentlemen Prefer Broadway* (Luminato Festival); event and production coordinator at Ronald McDonald House Charities Southwestern Ontario. **Training:** Ryerson School of Performance. **Awards:** Des McNuff Award for Aptitude in Musical Theatre (2016) and Colm Wilkinson Award for Achievement in Musical Theatre (2015). **Et cetera:** Much love to Mom, Dad, and my Maggots!

STEPHEN COTA

2017: Swing in and associate choreographer of *Guys and Dolls*, choreographer of *Romeo and Juliet* and *The Madwoman of Chaillot* and understudy in *Tartuffe*. 12th season. **Stratford:** Lary/assistant choreographer, *A Chorus Line*; King's Attendant/La Troupe de Molière/choreographer, *The Hypochondriac*; assistant choreographer, *The Sound of Music*; *Crazy for You*, *Man of La Mancha*, *Tommy*, *Fiddler on the Roof* (2013, 2000), *42nd Street*, *The Pirates of Penzance*, *Kiss Me, Kate*, *Evita*, *A Funny Thing Happened on the Way to the Forum*, *West Side Story*, *The Music Man*, *Moby Dick*, *Oklahoma!*, *My One and Only*, *Oliver!*, *South Pacific*, choreographer: *Cynthia Dale in Concert*: *Outside Looking In*. **Elsewhere:** Assistant choreographer, *West Side Story* (Vancouver Opera); *White Christmas*, *Annie* (Drayton Entertainment); Mel Brooks's *The Producers* (Canon Theatre); gangster #2 in *The Drowsy Chaperone*, *Evita* (Theatre Calgary and MTC); *Forever Swing* (Winter Garden Theatre); *Cinderella* (Grand Theatre). **Et cetera:** Stephen would like to thank his family for their constant support, especially his wife, Rachel.

ARTISTIC COMPANY



MARIE FEWER-MUNCIC



VERNE GOOD



LOUISE GUINAND



HOLLY MEYER-DYMNy



MARYLU MOYER

MARIE FEWER-MUNCIC

2017: Stage manager of *Romeo and Juliet* and assistant stage manager of *Tartuffe*. 11th season. **Stratford:** Stage manager: *Bunny*, *Possible Worlds*, *Hirsch*; assistant stage manager: *As You Like It*, *Twelfth Night*, *Evita*, *Kiss Me, Kate*, *Macbeth*, *Rice Boy*, *Romeo and Juliet*, *Caesar and Cleopatra*, *My One and Only*, *To Kill a Mockingbird*, *The Duchess of Malfi*, *The Blonde*, *the Brunette and the Vengeful Redhead*; apprentice stage manager: *Noises Off*. **Elsewhere:** Theatre Sheridan, Edinburgh Fringe Festival, Tarragon Theatre, Theatre Erindale, Theatre Direct Canada/Eldritch Theatre, Theatre Passe Muraille/Obsidian Theatre Company, Bluewater Summer Playhouse, Charlottetown Festival. **Training:** Sheridan College. **Awards:** 2008 K.P. Hay Guthrie Award. **Et cetera:** Much love to Emily and Michael for letting me go play.

VERNE GOOD

2017: Sound designer of *Romeo and Juliet*. Fifth season. **Stratford:** Past seasons include sound designs for *Pericles* and *Hirsch*; associate sound designer of *The Lion, the Witch, and the Wardrobe*. **Elsewhere:** Sound designer: *The 39 Steps*, *The Heidi Chronicles* (Soulpepper); *Up the Garden Path* (Obsidian Theatre); *Art, The Mountaintop* (The Grand); *Was Spring*, *Communion* (Tarragon Theatre); *Outside, In This World* (Roseneath Theatre); *Bingo!* (Factory Theatre); *Queer Bathroom Stories* (Buddies in Bad Times); *Free as Injuns* (Native Earth Performing Arts). Sound design and original music for *The Red Queen*, *Stockholm* (Seventh Stage Productions); *You Will Remember Me*, *The Normal Heart* (Studio 180); *The Atomic Weight of Happiness* (StandUp Dance). **Training:** Bishop's University, National Theatre School of Canada. **Et cetera:** Verne would like to thank and remember Todd Charlton.

LOUISE GUINAND

2017: Lighting designer of *Twelfth Night* and *Romeo and Juliet*. 31st season. **Stratford:** Over 60 productions including *All My Sons*, *She Stoops to Conquer*, *The Winter's Tale*, *A Delicate Balance*, *Elizabeth Rex*, *Long Day's Journey Into Night*. **Elsewhere:** Ms Guinand has designed lights for over 500 shows across Canada and the United States at many theatres, including the Shaw Festival, National Arts Centre, Grand Theatre, WCTC, Globe Theatre, Soulpepper, Kennedy Centre and Neptune. Recent productions include *The Dance of Death*, *The Adventures of the Black Girl in Her Search for God* (Shaw); *The Lion in Winter* (Grand); *Peter and the Starcatcher*, *The Last Wife* (Globe); *The Comedy of Errors* (WCTC). **Training:** A graduate of Queen's University and the National Theatre School. **Awards:** One Dora Award. Multiple Dora and Sterling nominations.

HOLLY MEYER-DYMNy

2017: Assistant set designer of *Twelfth Night*, *Guys and Dolls* and *Romeo and Juliet*. Stratford debut. **Elsewhere:** Set designer: *The Sound of Music* (Opera on the Avalon). Production designer: *Measure for Measure* (Thought For Food); *'Tis the Season*, *Anne of Green Gables*, *Remember That Song* (Smile Theatre). Set and projection designer: *Searching for Abraham* (Jason Hildebrand). Set and lighting designer: *L'Homme et le Ciel* (FAWN Chamber Creative); *Abandon Hope Mabel Dorothy* (Grand Bank Regional Theatre); *Miss Donniethorne's Maggot* (Opera Lyra Ottawa/FAWN). Lighting designer: *Entrances and Exits* tour (TOES for Dance). **Online:** hollymeyerdymny.com.

MARYLU MOYER

2017: Production stage manager of the Avon Theatre and the Directors' Workshop Presentation and assistant stage manager of *Romeo and Juliet*. 37th season. **Stratford:** Part of the Festival's stage management team since 1986, Marylu has worked on 46 different productions. She has been production stage manager of the Avon, Tom Patterson and Studio theatres and the Michael Langham Workshop for Classical Direction Directors' Workshop Presentation. **Elsewhere:** At theatre companies across Canada, in the United States and as far away as Singapore, Marylu has stage-managed favourites such as *Anne of Green Gables*, *Cat on a Hot Tin Roof*, *A Christmas Carol*, *Harry Chapin: Lies and Legends*, *Into the Woods*, *Joseph and the Amazing Technicolor Dreamcoat*, *Our Town*, *The Phantom of the Opera*, *Shakespeare's Will*, *The Syringa Tree* and *The Secret Mask*. **Awards:** Marylu was the recipient of a 2009 Tanya Award.

ARTISTIC COMPANY



ANITA NITTOLY



CHRISTINA PODDUBIUK



PAUL SHILTON



ANGELINE ST. AMOUR



JOHN STEAD

ANITA NITTOLY

2017: Associate fight director of *Twelfth Night*, *Guys and Dolls*, *HMS Pinafore*, *Romeo and Juliet*, *Timon of Athens*, *Treasure Island* and *The School for Scandal*. Second season. **Stratford:** Assistant fight director: *The Three Musketeers*, *Romeo and Juliet*, *Fiddler on the Roof*, *Blithe Spirit*, *Othello*, *Measure for Measure*, *Mary Stuart*. **Film/TV:** Lead stunt double in *Dark Matter*, stunt actor in *KIN*; other stunt credits include *12 Monkeys*, *Ransom*, *Reign*, *The Strain*. **Elsewhere:** Fight director and stage combat instructor at the National Theatre School in Montreal.

CHRISTINA PODDUBIUK

2017: Designer of *Romeo and Juliet*. 14th season. **Stratford:** Designed 18 productions, including *John Gabriel Borkman*, *Phèdre*, *All's Well That Ends Well* and *Hamlet*. **Elsewhere:** Designed many productions for the Shaw Festival including *Pygmalion* (costumes), *Faith Healer*, *Come Back Little Sheba*, *On the Rocks* and *A Moon for the Misbegotten*; *The Audience* (RMTC/Mirvish); *The Light in the Piazza* (Theatre Calgary); *Don Quixotte* (Canadian Opera Company); *Lucia di Lammermoor*, *Tosca*, *Capriccio* (Pacific Opera Victoria); *Romeo and Juliet* (Denver Center Theater); *Venus in Fur*, *A Tender Thing* (Belfry Theatre); *Romeo and Juliet* (NAC); many productions for Soulpepper including the inaugural season's *Don Carlos* and *The Misanthrope*; *Love's Labour's Lost*, *Much Ado About Nothing*, *Othello* (Chicago Shakespeare). **Training:** McGill University and the National Theatre School.

PAUL SHILTON

2017: Composer for *Romeo and Juliet*. Fifth season. **Stratford:** In past years Paul has composed the music for *The Adventures of Pericles* at the Tom Patterson Theatre, *Edward II* at the Studio Theatre, *An Ideal Husband* at the Festival Theatre and *Dark Lady of the Sonnets*, a Stratford/CBC Radio co-production recorded live at the Glenn Gould Studio. **Elsewhere:** Paul composed and performed the music for Alternative Theatre Works' production of *Wind in the Willows* at the Masonic Hall theatre space in Stratford. He also composed for the production of *The Hobbit* at the Grand Theatre in London. **Teaching:** Paul teaches a vocal ensemble class for the theatre program at Fanshawe College in London.

ANGELINE ST. AMOUR

2017: Assistant lighting designer of *Guys and Dolls*, *Romeo and Juliet* and *Tartuffe*. Stratford debut. **Elsewhere:** Angeline is a freelance lighting designer, technical director, video manager and stage manager, based in Toronto. Credits include video manager for *Seeds* and video assistant and assistant stage manager for *The Watershed* (Crow's Theatre and Porte Parole), lighting designer for Concordia Contemporary Dance Department and *Love, Loss and What I Wore* (Centaur Theatre) and assistant production manager for Just for Laughs Comedy Festival. **Training:** Graduate of the National Theatre School of Canada's Production Program.

JOHN STEAD

2017: Head of Stage Combat. Fight director of *Twelfth Night*, *Guys and Dolls*, *HMS Pinafore*, *Romeo and Juliet*, *Timon of Athens*, *Treasure Island* and *The School for Scandal*. 24th season. **Stratford:** Fight director, 200+ productions. **Elsewhere:** 500+ productions, including 16 seasons with Shaw Festival. **Film Director:** *Cyborg Soldier*, *Troubled Waters*, *Good Morning Tomorrow*, *The Waking*, *The Hot Flash*, *End Game*, *Charon's Obol*. **TV Director:** *Dark Matter*, *Bitten*, *The Bobby Buck Show*, *XIII*, *Lost Girl*, *Earth: Final Conflict*, *Tracker*, *Mutant X*, *The Dresden Files*, *The Adventures of Sinbad*. 400+ 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/.

ARTISTIC COMPANY



CYNTHIA TOUSHAN



JAMES WALLIS



SCOTT WENTWORTH

CYNTHIA TOUSHAN

2017: Production stage manager of the Festival Theatre. 21st season. **Stratford:** Shows include *A Chorus Line*, *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*. **Elsewhere:** Over 35 years as a stage manager; over 25 years with the COC as a stage manager and choreographer; production stage manager and resident director of *Jersey Boys*, Toronto; 25 years as a singer/dancer and choreographer in Canadian theatre; assistant director/choreographer to her mentor, Alan Lund. Cynthia has worked in many forms of live entertainment including gala events, music concerts, opening ceremonies for sporting events and variety show fundraisers. **Et cetera:** Love to her fiancé, Paul, daughters, Stephanie and Jennifer, son-in-law, Andrew, and her beautiful grandchildren, Kennedy and Koston. Cynthia is anxiously awaiting the arrival of her third grandchild.

JAMES WALLIS

2017: Assistant director of *Romeo and Juliet*. Second season. **Stratford:** Assistant director of *Macbeth* and *Bunny*. **Elsewhere:** Director: *Romeo and Juliet*, *Love's Labour's Lost*, *Macbeth*, *The Merry Wives of Windsor*, *Edward II* (staged reading), *King John*, *The Changeling* (staged reading), *Twelfth Night* (Shakespeare BASH'd – also Founder and Co-Artistic Director); *Shakespeare in Hospitals* (Spur of the Moment 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). **Training:** Ryerson Theatre School. **Online:** @ShakesBASHd; shakespearebashd.com. **Et cetera:** "Thanks to Julia for all her support."

SCOTT WENTWORTH

2017: Director of *Romeo and Juliet*. The Ragman in *The Madwoman of Chaillot*. 23rd season. **Stratford:** Favourites include the title role in last season's *John Gabriel Borkman*, Gloucester in *King Lear*, Teyye 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 directed the 2001 productions of *Henry IV*, parts 1 and 2, and the 2015 production of *The Adventures of Pericles*. **Elsewhere:** Directing credits include *Richard III* (Bard on the Beach), *Love's Labour's Lost* (Shakespeare Santa Cruz), *Much Ado About Nothing* (Shakespeare Theatre of New Jersey) and *Romeo and Juliet* (Denver Center). **Et cetera:** Mr. Wentworth is a Tony- and Olivier-nominated theatre artist 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.

The Birmingham Conservatory for Classical Theatre

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

Selected by audition, participants are usually graduates of an accredited theatre training program who have at least two years' professional experience. Upon completion of the program – which includes, among other activities, classes in voice, movement and text with Festival coaches and distinguished guest instructors – participants are offered places in the following season's acting company. Thirty-two 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. Support for the 2017 in-season work of Conservatory participants is generously provided by the Marilyn & Charles Baillie Fund, by the Chicago Associates of the Stratford Festival, by John & Therese Gardner and by the Brian Linehan Charitable Foundation.

The Michael Langham Workshop for Classical Direction

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

Participants and alumni this season: Graham Abbey, Michelle Boulet, Mitchell Cushman, Alan Dilworth, Charlotte Gowdy, Sarah Kitz, Peter Pasyk, Zack Russell, Jonathan Seinen, Lezlie Wade, James Wallis

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.

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