you can’t stop the beat Cabaret

THE ENDURING POWER OF MUSICAL THEATRE
CURATED BY THOM ALLISON

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Welcome to the Stratford Festival. It is a great privilege to gather and share stories on this beautiful territory, which has been the site of human activity — and therefore storytelling — for many thousands of years. We wish to honour the ancestral guardians of this land and its waterways: the Anishinaabe, the Haudenosaunee Confederacy, the Wendat, and the Attiwonderonk. Today many Indigenous peoples continue to call this land home and act as its stewards, and this responsibility extends to all peoples, to share and care for this land for generations to come.
you can’t stop the beat
 Cabaret

CURATED AND DIRECTED BY THOM ALLISON

THE SINGERS
ALANA HIBBERT
GABRIELLE JONES
EVANGELIA KAMBITES
MARK UHRE

THE BAND

CONDUCTOR, KEYBOARD
LAURA BURTON

ACOUSTIC BASS, ELECTRIC BASS,
ORCHESTRA SUPERVISOR
MICHAEL McCLENNAN

CELLO, ACOUSTIC GUITAR,
ELECTRIC GUITAR
GEORGE MEANWELL

DRUM KIT
DAVID CAMPION

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Two young people are in love. They’re next-door neighbours, but their families don’t get on. So they’re not allowed to meet: all they can do is whisper sweet nothings to each other through a small gap in the garden wall between them. Eventually, they plan to run off together – but on the night of their elopement, a terrible accident of fate impels them both to take their own lives.

Sound familiar? It’s the story of Pyramus and Thisbe, as told by the ancient Roman poet Ovid, one of Shakespeare’s favourite authors. Most of us know it from the comical play-within-the-play in *A Midsummer Night’s Dream* – but it’s also essentially the same story Shakespeare told in *Romeo and Juliet*.

It certainly resonates with us today. We know what it’s like to be isolated in our homes, separated from our loved ones, reduced to interacting through online equivalents of a hole in the wall. And we know about other barriers, too: walls of prejudice, mistrust and hatred that can be as fatal as any pandemic.

But there’s more to Ovid’s story. The blood of the lovers, seeping into the ground, is absorbed by the roots of a mulberry bush – and turns its berries from white to a deep and vibrant red. And with that metamorphosis comes the families’ realization of the tragedy their enmity has wrought.

That idea of metamorphosis, of awakening and new growth arising from loss, informs our 2021 season. Our artists, like the rest of us, have been living through a time of seismic shock to their psyches – but it has also been a time of transformative regeneration. It’s as if we’ve been in a cocoon, and now it’s time to emerge in a blaze of new colour, with lively, searching work that deals with profound questions and prompts us to think and see in new ways.

While I do intend to program in future seasons all the plays we’d planned to present in 2020, I also know we can’t just pick up where we left off. The world has changed; we have changed. Something huge has happened to us and within us. How do we express that together?

In one significant sense, 2021 sees us return to our roots. Two open-sided canopies, one erected at the Festival Theatre and the other on the grounds of the new Tom Patterson Theatre, shelter appropriately distanced seats. Sharing the same visually gorgeous design, these structures enable audiences to gather in safety and comfort in the open air.

But more than that, they bring an inherently festive quality to the season. Just like our original tent in 1953, these new canopies signal that a very special event is taking place here in Stratford: a new artistic beginning.

Meanwhile, we have also been able to make provision for limited-capacity indoor performances at the Studio Theatre. As always, your safety, and the safety of our artists and staff, is our very first priority, and all three of our 2021 venues will operate in strict accordance with public-health guidelines.

But far from placing limitations on our creativity, the need to work within the parameters required of us – with shorter performances, smaller casts (no more
than eight actors per show) and physical distancing on stage – has stimulated our artists to new feats of imagination as they devise novel modes of performance. Our 2021 playbill encompasses Shakespeare, music, modern classics and new work, presented in ways you’ve never seen at Stratford before.

And it’s not only the pandemic that has opened us up to new ideas and experiences. The Black Lives Matter protests of last summer brought home to us how far our society still remains from overcoming those other dividing barriers of systemic inequity and oppression. So our playbill celebrates difference as well as universality, widening our definitions both of a classic and of who we are. To learn more about our work on anti-racism please visit our website.

The pandemic has taken a dreadful toll, both in lives and in lingering psychological effects. We at the Festival may be powerless against the former, but we have a crucial role to play in addressing the latter. If theatre has anything to teach us, it is about the resilience of the human spirit.

Our new season was born of our determination to emerge from this crisis more inventive, more inclusive and more creative than ever. I hope it will excite you and engage you, bring renewed joy into your life and inspire you as we dream together of a world without walls.

Antoni Cimolino
Artistic Director
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Our generous donors and Members have recognized that this is a critical time for the Stratford Festival and have stepped up to do their part to help us get back on stage and to ensure that we will continue to produce the excellent theatre they have come to count on from the Festival.

Our deepest gratitude to all our donors who make gifts and pledges to support the Festival in so many ways.

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STRATFORDFESTIVAL.CA/FORUM
THE ENDURING POWER OF MUSICAL THEATRE

BY THOM ALLISON

We, as human beings, have always told ourselves stories. What started out as tales told around the family hearth eventually became theatre. Theatre became radio dramas, which became movies, which, in turn, became television. And all the while, music was playing an important part. Music set the mood, gave emotional colour to the tale being told... and sometimes it was the songs that moved the plot along!

Musical theatre just organized all of that into a fully integrated event. Whether simply light-hearted entertainment, as were most musicals of the early twentieth century, or in their full-blown contemporary glory as deep and thought-provoking theatrical experiences, musicals have a way of affecting us like no other art form.

Although I’ve always loved musicals, I never set out to sing for a living. I was training to be a classical actor but my amazing singing teacher in theatre school taught me how to get inside the song through the text. And how to let the music become the vehicle that helps to tell the story. And so began my understanding of the depth of possibility in the musical theatre genre.

People who love musicals really love musicals. Our inner child is delighted with the feeling of “carnival” that is revealed before us: the lights are brighter, the costumes are more colourful, there is often spectacular dancing and spinning scenery. And then there is the singing – people sharing all of those huge life truths in song. Expressing beautiful and huge feelings that we have all felt but never been able to put into words.

As we come out of a deeply challenging sixteen months and finally see some light at the end of the tunnel, it’s hard to know what the world will have in store for us. But what we do know is that in this new world, like many worlds before it, we will have musicals telling our stories, entertaining us, connecting us to each other, and inspiring us to be better human beings.

This show is meant to be a celebration of the beloved art form that has given the world endless pleasure in good and bad times. If musicals have taught us anything, it’s that no matter what happens, the sheer joy they bring into our lives can never be diminished or extinguished. Truly, you can’t stop the beat.
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Musical theatre was arguably the twentieth century’s most distinctive cultural icon. A largely Anglo-Saxon phenomenon, with its twin centres on Broadway and in London’s West End, it represented a fusing of various musical and cultural traditions to create a new genre of all-age entertainment perfectly calculated to spread from live theatrical performances to film, television and other new media. Musicals moved beyond their highly calculated commercial roots and purposes to become significant creative artworks and also to have an unexpected spiritual role in helping to build community and represent people’s deepest aspirations and feelings.

There were two distinct antecedents to musical theatre in the latter part of the nineteenth century. Operetta, with its founding fathers Jacques Offenbach, Johann Strauss and their contemporaries in its so-called Golden Age, and their successors Franz Lehár and Emmerich Kálmán in the following Silver Age, flourished in the countries of Continental Europe, notably France, Germany, Austria and Hungary. With an accent on highly tuneful melodies and romantic stories, operetta offered escapism and a feel-good experience to the largely bourgeois audience to which it appealed.

Meanwhile, in Britain, W.S. Gilbert and Arthur Sullivan fused the highbrow atmosphere of opera and the distinctly low-life world of the British music hall to create a wholly new genre of comic opera: witty, plot-led, with a strong role for the chorus and considerable attention to costumes and scenery. Gilbert and Sullivan are in many ways the true begetters of twentieth-century musical theatre, establishing the parity of words and music that the coupling of their names suggests; no one remembers the librettists of Mozart’s operas or, indeed, of Strauss’s or Lehár’s operettas, in which the words are definitely subordinate to the music.

It is significant that most of the most enduring and successful twentieth-century musicals have been produced by partnerships: Rodgers and Hammerstein (represented tonight by Carousel, South Pacific and Oklahoma), Lerner and Loewe (My Fair Lady and Camelot), Rice and Lloyd Webber (Jesus Christ Superstar and Evita), Boublil and Schönberg (Les Misérables and Miss Saigon). They followed Gilbert and Sullivan in achieving parity of words and music, and in having strong plot lines, significant roles for the chorus and spectacular sets and costumes.

Initially, however, it was the influence of Continental operetta that contributed most to the early development of musical theatre. For the first three decades of the twentieth century it was dominated by Jewish composers and lyricists who had come to America, the majority of them from Eastern Europe, bringing the romantic and melodic traditions of their homelands. Such shows as The Desert Song and The Student Prince fall into this category. Immigrant Jewish composers and lyricists continued to dominate Broadway right up to the middle of the century: both Rodgers and Hammerstein came from this background, although the
latter owed much to his Presbyterian Scottish mother, whose liberal Protestant faith and influence can be seen clearly in the idealism of such shows as *South Pacific*, *The King and I* and *The Sound of Music*.

Until Rodgers and Hammerstein took up the baton that had been laid down by Gilbert and Sullivan, most musicals were decidedly thin on plot and relied largely on their tunes and witty lyrics for their popularity. This was true of Cole Porter’s *Anything Goes* (1934), from which we hear two songs tonight, a relatively rare example of a show with both words and music written by the same person; Stephen Sondheim, who served his apprenticeship with Hammerstein, was later to be the supreme exponent of this approach.

On the whole, these early musicals eschewed serious topics. The great exception was *Show Boat* (1927), on which Hammerstein collaborated with Jerome Kern. This broke significant ground by treating the issue of race and colour in the United States and showing that musicals could make a significant contribution to social and political debate. This was a message that Hammerstein himself very much took on board. He initially set out to be a writer of serious plays to expound his idealistic liberal political beliefs. However, he came to realize that musicals could actually be just as effective in promoting an anti-racist crusade and celebrating human diversity. With *Oklahoma*, *South Pacific* and other shows, several of which were written during the rise of fascism in Europe and the Second World War, we see the beginnings of a new role for musical theatre as representing the zeitgeist of the age and seeking to stir people’s consciences and change their attitudes as well as give them a good time.

In many ways the 1960s were the heyday of the Broadway musical, with such shows as *Camelot* (1960), *Fiddler on the Roof* (1964) and *Man of La Mancha* (1965, represented tonight with “I, Don Quixote”) expressing the idealism of the Kennedy era, exploring serious historical subjects and bringing in the soaring power ballads that have been such a feature of musical theatre ever since. The 1970s saw the centre of gravity move from New York to London, with Tim Rice and Andrew Lloyd Webber’s first mega-hit, *Jesus Christ Superstar*, opening on both Broadway and the West End in 1971. Britain was to dominate musical theatre for much of the rest of the twentieth century, thanks
largely to Lloyd Webber but also to the producer Cameron Mackintosh’s reworking of *Les Misérables* in the mid-1980s. The first two decades of the twenty-first century have seen the pendulum swing back from Britain to the United States, with the most successful shows, such as *The Book of Mormon* and *Hamilton*, originating on Broadway. Musicals have continued to tackle serious and controversial issues and champion the cause of minorities and diversity. A notable example is *Hairspray* (2002, and subsequently a highly successful film), from which we hear “You Can’t Stop the Beat” tonight. This trend is found even among the growing number of musicals that now adopt a largely Motown musical style in which dancing is as important as acting or singing – the recent film musical *The Prom* (2020) movingly describes a lesbian teenager’s determined efforts to go to her high school prom in the face of prejudice and opposition.

It is noticeable that songs from musicals have increasingly been taken up over the years as anthems for particular causes. “Empty Chairs at Empty Tables” from *Les Misérables* was taken up to express solidarity with the victims of HIV/AIDS, and “Bring Him Home” from the same musical was widely sung by friends and relatives of U.S. soldiers fighting in Afghanistan and Iraq. “You’ll Never Walk Alone” from *Carousel* is increasingly sung at public gatherings and rallies in Britain and, like other anthem-like ballads from musicals, has almost attained the status of a folk hymn. In a similar vein, songs from shows are now among the most requested pieces of music at funeral and cremation services in the United Kingdom, as well as being increasingly popular for weddings.

This representative role of musicals shows the extent to which they can release, articulate and express feelings that may be difficult for many people to put into words. In my book *You’ve Got to Have a Dream: The Message of the Musical*, I argue that they actually have a profoundly spiritual and therapeutic role and purpose in putting people in touch with their dreams and hopes, helping them confront their demons and fears and providing a sense of community and solidarity in the face of difficulty and discrimination.

This essentially pastoral role of musicals has long been recognized. At the height of the Cold War, the BBC stockpiled a program of films that would be shown in the event of a nuclear attack on Britain. At the top of the pile, to be broadcast if the five-minute warning sounded and the nation took to the bunkers, was *The Sound of Music*, chosen because of its deeply reassuring, uplifting and comforting message.

We shouldn’t get too serious about musicals, of course. The hallmarks of a good one are the wit and cleverness of its lyrics, the tunefulness and melodic appeal of its music and the extent to which we leave the theatre with a song in our heart and a skip in our step. But perhaps more often than we think, musicals can also challenge and move us and express important and sometimes uncomfortable social, cultural and political ideas. To that extent, the North American University bookstore, which I remember visiting many years ago, was quite right to be filing books on musical theatre next to Shakespeare – and it is good that the Stratford Festival similarly sees no incompatibility in celebrating these two great Anglo-Saxon cultural icons.

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*Ian Bradley is emeritus professor of cultural and spiritual history at the University of Saint Andrews and author of You’ve Got to Have a Dream: The Message of the Musical, as well as numerous books about operetta and Gilbert and Sullivan.*
SONGS

“Something’s Coming”  
By Arthur Laurents, Leonard Bernstein  
and Stephen Sondheim  
From West Side Story

“Pure Imagination”  
By Leslie Bricusse and Anthony Newley  
From Willy Wonka and the Chocolate Factory

“I, Don Quixote”  
By Joe Darion and Mitch Leigh  
From Man of La Mancha

“Twin Soliloquies”  
By Richard Rodgers and Oscar Hammerstein II  
From South Pacific

“If I Loved You”  
By Richard Rodgers and Oscar Hammerstein II  
From Carousel

“A Wonderful Guy”  
By Richard Rodgers and Oscar Hammerstein II  
From South Pacific

“I Have Dreamed”  
By Richard Rodgers and Oscar Hammerstein II  
From The King and I

“All At Once You Love Her”  
By Richard Rodgers and Oscar Hammerstein II  
From Pipe Dream

“Mister Snow”  
By Richard Rodgers and Oscar Hammerstein II  
From Carousel

“People Will Say We’re In Love”  
By Richard Rodgers and Oscar Hammerstein II  
From Oklahoma!

“Anything Goes”  
By Cole Porter  
From Anything Goes

“Blow, Gabriel, Blow”  
By Cole Porter  
From Anything Goes

“Suppertime”  
By Irving Berlin  
From As Thousands Cheer

“Honey in the Honeycomb”  
By Vernon Duke and John Latouche  
From Cabin in the Sky

“Luck Be a Lady”  
By Frank Loesser  
From Guys and Dolls

“I’ve Decided to Marry You”  
By Robert L. Freedman and Steven Lutvak  
From A Gentleman’s Guide to Love and Murder

“Before the Parade Passes By”  
By Jerry Herman  
From Hello, Dolly!

“Don’t Rain on My Parade”  
By Bob Merrill and Jule Styne  
From Funny Girl

“I Want the Good Times Back”  
By Alan Menken and Glenn Slater  
From The Little Mermaid

“A Little Priest”  
By Stephen Sondheim  
From Sweeney Todd

“The Wizard and I”  
By Stephen Schwartz  
From Wicked

“As We Stumble Along”  
By Lisa Lambert and Greg Morrison  
From The Drowsy Chaperone
“The Little Things You Do Together”  
By Stephen Sondheim  
From Company

“You Will Be Found”  
By Benj Pasek and Justin Paul  
From Dear Evan Hansen

“You Can’t Stop the Beat”  
By Marc Shaiman and Scott Wittman  
From Hairspray

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you can’t stop the beat

THE SINGERS
Alana Hibbert
Gabrielle Jones
Evangelia Kambites
Mark Uhre

THE BAND
Conductor, Keyboard
Laura Burton
Cello, Acoustic Guitar, Electric Guitar
George Meanwell
Acoustic Bass, Electric Bass, Orchestra Supervisor
Michael McClennan
Drum Kit
David Campion

ARTISTIC CREDITS
Curator and Director
Thom Allison
Music Director
Laura Burton
Lighting Designer
Kaileigh Krysztofiak
Sound Designer
Peter McBoyle
Music Arrangements
Laura Burton
Michael McClennan
Music Preparation
Michael McClennan
Assistant Lighting Designer
Christian Horoszczak
Stage Manager
Anne Murphy
Production Assistant
Rebecca Beith
Production Stage Manager
Cynthia Toushan
Producer
David Auster
Casting Director
Beth Russell
Creative Planning Director
Jason Miller
Technical Director
Robbin Cheesman
Cabaret Series Development
Franklin Brasz
Esther Jun
Director of Music
Franklin Brasz
Music Administrator
Janice Owens
BACKSTAGE

Head Carpenter
Nick Glenn

Head Electrician
Chris Knarr

Head Property
Tim Hartman

Head Sound
Michael Walsh

Crew
Wayne Nero

Wardrobe Show Head
Ina Brogan

PRODUCTION CREDITS

Director of Production
Simon Marsden

Associate Director of Production
C.J. Astronomo

Scene Shop Manager
Evan Bonnah-Hawkes

Associate Technical Director
David Campbell

Production Administrator
Carla Fowler

Technical Director
– Scenic Construction
Andrew Mestern

Technical Direction Assistants
Laura Coleman
Zach Fedora

Transportation
Dirk Newbery
James Thistle

PROPERTIES

Head of Properties
Dona Hrabluk

Assisted by
Michelle Jamieson
Shirley Lee

Properties Buyer
Kathleen Orlando

SCENIC ART

Head Scenic Artist
Duncan Johnstone

Assistant Scenic Artist
Michael Wharran

SCENIC CARPENTRY

Head Carpenter
Ryan Flanagan

Assistant Head Carpenter
Paul Cooper

Assisted by
Simon Aldridge
Paul Hyde
Scott King
Corey Mielke
John Roth
Jody Satchell
Scott Schmidt
Mark Smith
Cliff Tipping

COSTUME

Costume Director
Michelle Barnier

Sewer
Emma Pawluk

Costume Buyer
Erin Michelle Steele

Warehouse Coordinator
Kimberly Catton

Head of Wigs and Makeup
Gerald Altenburg

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LAURA BURTON

2021: Music director of and Keyboard for *You Can’t Stop the Beat*. 42nd season. **Stratford**: Music director (selected): *Little Shop of Horrors, The Rocky Horror Show, Guys and Dolls, A Chorus Line, The Sound of Music.* Composer of numerous productions including *Hamlet, Romeo and Juliet, Memoir and Inherit the Wind.* **Elsewhere**: Music director: *Rich and Famous* (director John Rando), *A Christmas Carol* (director Carey Perloff) (ACT San Francisco); *Oliver!, The Music Man* (Citadel Theatre, director Robin Phillips); *Brent Carver in Concert* (Soulpepper). **Composer**: *I Am My Own Wife* (NAC); *Don Carlos* (Soulpepper); *Cyrano* (Citadel Theatre); *A Streetcar Named Desire* (Walnut Street Theatre, Philadelphia). **Awards**: 2014 Tyrone Award and five Guthrie Awards (Stratford Festival), two Sterling Awards (Citadel) and nominated for Music Direction (San Francisco Bay Awards).

DAVID CAMPION

2021: Drum kit for *You Can’t Stop the Beat* and *Finally There’s Sun*. 39th season. **Stratford**: As a drummer and percussionist, David has performed in over 100 productions at the Stratford Festival. **Elsewhere**: David can be heard on dozens of recording projects playing in all kinds of styles and genres. He’s been timpanist for Tafelmusik, Canada’s Juno Award-winning and internationally acclaimed period-instrument orchestra, for almost 40 years. He teaches percussion at Wilfrid Laurier University in Waterloo and is a regular performer with the Kitchener-Waterloo Symphony and local jazz groups. **Et cetera**: David has his morning coffee in Stratford at the fabulous revel with Anne, whom he loves and cherishes so very much, and often also with his daughter, Arielle, and son, Dylan, and spouses, Dave and Julie.

ALANA HIBBERT

2021: Singer in *You Can’t Stop the Beat*. Second season. **Elsewhere**: *Caroline, or Change, Once on This Island, Parade* (Musical Stage Company); *The Mountaintop* (Obsidian Theatre/Shaw Festival); *Ragtime, Guys and Dolls, Major Barbara, Trouble in Tahiti* (Shaw Festival); six seasons with the Charlottetown Festival, including *Atlantic Blue, Anne of Green Gables, Hairspray, The Music Man, The Gamblers, Anadeus* (Talk Is Free Theatre); Young People’s Theatre, Royal Manitoba Theatre Centre and Canadian Stage, among others. **Training**: Simon Fraser University, University of Toronto. **Et cetera**: I feel immensely privileged to be performing on stage and making live theatre right now. Much love to my BC fam. Endless thanks and gratitude to the essential workers getting us through this. Black Lives Matter.

GABRIELLE JONES

THE COMPANY

EVANGELIA KAMBITES
2021: Singer in You Can’t Stop the Beat. Third season. Stratford: Little Shop of Horrors, Billy Elliot the Musical. Elsewhere: Gary Coleman in Avenue Q (The Arts Club); The Adventures of a Black Girl in Search of God (Centaur Theatre/BTW/National Arts Centre); I Think I’m Fallin’ – The Songs of Joni Mitchell (Belfry Theatre); Lady in Orange for colored girls who have considered suicide/when the rainbow is enuf (Soulpepper); Fate in Hadestown (Citadel); The Secret Chord: A Leonard Cohen Experience (Soulpepper); The 27 Club (Soulpepper); The Hockey Sweater: A Musical (National Arts Centre). Film/TV: Minority Report (Fox); Heroes Reborn (NBC); Incorporated (Syfy/CBS); The Boys (Sony/Amazon). Training: Queen’s University (BAH); Randolph College. Awards: Jessie Award for Avenue Q; META Award for Adventures of a Black Girl. Online: evangeliakambites.com. Twitter/Instagram: @ekambites. Other: Debut album Feel the Fall available to stream everywhere!

MICHAEL McCLENNAN
2021: Basses for You Can’t Stop the Beat and Finally There’s Sun. Stratford: Slim in Crazy for You; Billy Elliot, The Rocky Horror Show, Fiddler on the Roof, A Chorus Line, A Little Night Music, The Sound of Music, Carousel. Elsewhere: Charlie and the Chocolate Factory, Anastasia (Mirvish); Caroline, or Change, Grey Gardens, The Wild Party (Musical Stage). Writing/Arranging Credits: Dance Legends (Drayton/Grand); The Wizard of Oz (Grand); The Producers, Cabaret, California Dreaming, Fever, Love Train, One Hit Wonders, et al. (Stage West), IAJE (inaugural winner of the Phil Nimmons/SOCAN emerging composer award). Professor of Music Theory and Bass at Toronto’s Humber College. Training: Master of Music Performance, University of Toronto. Recordings: Dozens of CDs as bassist, producer and/or arranger. Michael’s own CD, Sing In Me Muse, is available on iTunes, or visit michaelmcclennan.com.

GEORGE MEANWELL

MARK UHRE
2021: Singer in You Can’t Stop the Beat. Fourth season. You are allowed to erase the memories of the people who told you that you were a bad artist. They lied to you. They were wrong. You can help release these voices from your mind by doing exactly what they told you not to do – make Art. When you nurture your artistic interests, the possibilities of self-discovery can be exciting and endless. Sing. Dance. Paint. Play. Create. Anything. A person in our history books once told us that “comparison is the thief of joy.” May these words forever wash away the voices that told us that we shouldn’t, that we couldn’t make Art. Whatever Art means to you, make it. Make it for no other reason than to help you to feel something. You are allowed. You are an artist. ~ Mark
ARTISTIC COMPANY

THOM ALLISON
2021: Curator and director of You Can't Stop the Beat. Sixth season. Stratford: The Kralahome in The King and I, The Duke of Suffolk in King Henry VIII, Cinderella’s Prince/Wolf in Into the Woods, associate director of Up Close and Musical. Broadway: Bernadette understudy in Priscilla, Queen of the Desert. Elsewhere: Carl-Magnus in A Little Night Music, Coalhouse Walker in Ragtime (Shaw Festival); Darren Lemming in Take Me Out, Robin in Outrageous (Canadian Stage); Aldolpho in The Drowsy Chaperone (Vancouver Playhouse, National Arts Centre, Citadel Theatre); Emcee in Cabaret (Theatre Calgary); Che in Evita (Manitoba Theatre Centre); Daddy Warbucks in Annie (Grand Theatre). Film/TV: Pree in Killjoys, Roger in Frankie Drake Mysteries, judge on CBC’s Over the Rainbow. Directing: Seussical, Mary Poppins (Young People’s Theatre). Awards: Canadian Screen Award – Best Supporting Actor in a Drama for Killjoys. Online: Twitter: @thomallison. Instagram: thom_allison.

CHRISTIAN HOROSZCZAK
2021: Assistant lighting designer of Why We Tell the Story, You Can’t Stop the Beat, Play On!, R + J, Edward Albee’s Three Tall Women and Freedom. Stratford debut. Elsewhere: Lighting design for All the Sex I’ve Ever Had (Mammalian Diving Reflex; Tokyo, Kyoto and Frankfurt), Entrances and Exits (Howland Company), Kiviuq Returns (Qaggiavuut!/Banff Centre), Assistant lighting design for Fall for Dance North. Training: National Theatre School, Banff Centre, Queen’s University. Et cetera: Christian is endlessly grateful for the years of generosity and love from family, friends and mentors throughout his life. Much love to Ryan and a special dedication to Tim Fort.

KAILEIGH KRYSZTOFIAK
2021: Lighting designer of Why We Tell the Story, You Can’t Stop the Beat, Play On!, Freedom and Finally There’s Sun. Ninth season. Stratford: Lighting designer, Othello, The Comedy of Errors. Assistant lighting designer, six seasons (2011-2016). Selected credits: A Chorus Line, Tommy, A Word or Two, Jesus Christ Superstar. Studio Theatre technical director, 2013. Elsewhere: Honour Beat (Grand), After the Fire, The Particulars (Punctuate, The Theatre Centre); Kinky Boots, Newsies (Drayton Entertainment); Salt-Water Moon (Mirvish, Factory, Why Not); Wildfire (RARE, Soulepepper); The Emancipation of Ms. Lovely, The Breath in Between (Craw’s); Superior Donuts (Coal Mine); Laurier (Charlottetown Festival, TNB); Beaver (Storefront); Noises Off (Soulepepper); A Line in the Sand, The Crackwalker (Factory Theatre); Hana Hashimoto (Carousel Players). Training: National Theatre School of Canada. Et cetera: Course Lecturer at Ryerson University, Instructor at the NTSC, General Manager of Lights On Stratford, a two-time Dora nominee and a 2020 Pauline McGibbon Award nominee.

PETER McBOYLE
2021: Sound designer of Why We Tell the Story, You Can’t Stop the Beat, Play On!, Freedom and Finally There’s Sun. 26th season. Stratford (selected): Over 60 productions including Billy Elliot, Little Shop of Horrors, The Music Man, The Rocky Horror Show, Guys and Dolls, A Chorus Line, Shakespeare in Love, Crazy for You, A Word or Two. Elsewhere: Peter has worked at most major Canadian theatres and in US cities such as New York, Las Vegas, Boston, Los Angeles, Dallas and Atlanta. Broadway credits: Come Fly Away and Barrymore. Tours include Sister Act, Catch Me If You Can, Come Fly Away, Legally Blonde and West Side Story. Recent projects include Little Canada (Toronto), Immersive Van Gogh (Canada/US), Battle of the Blades (CBC). Training: Bachelor’s and Master’s degrees in Music (McGill). Awards: Suzi (Atlanta), Come Fly Away; Dora nomination, Caroline, Or Change, Fire. Et cetera: Thanks to Meghan, Ella and Beatrice for their unending support.
ARTISTIC COMPANY

ANNE MURPHY
2021: Stage manager of You Can’t Stop the Beat. 29th season. Stratford: Anne is so happy to be back for the 2021 season after our COVID year away. 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, 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, Manitoba Theatre Centre and Expo ’86 in Vancouver. Et cetera: Anne lives in Stratford with her partner, Anne; their son, Callum; daughter Brianna; Luna, the cutest German Spitz/poodle ever; and two beautiful cats.

BETH RUSSELL
2021: Casting director for the Stratford Festival. 13th season. Broadway and West End: As Senior Vice President, Casting and Creative Development for Livent, Beth was responsible for productions including Parade, Ragtime, Candide, Show Boat and Kiss of the Spider Woman; as well as productions of Joseph and the Amazing Technicolor Dreamcoat, Show Boat, Sunset Boulevard, Aspects of Love and The Phantom of the Opera in Canada, the United States, Australia, Singapore and Hong Kong. Elsewhere: Co-Producer of CBC-TV’s Triple Sensation, National Casting Director for CBC Radio Drama and Artistic Associate for Toronto Arts Productions (now Canadian Stage). Also, as an agent, Beth has represented actors, directors, choreographers, writers and composers.

CYNTHIA TOUSHAN
2021: Production stage manager of the Festival Theatre Canopy and Studio Theatre. 25th season. Stratford: Shows include Chicago (interrupted by COVID), Billy Elliot, A Chorus Line, Crazy for You, Fiddler on the Roof, Camelot, Oklahoma!, West Side Story, My Fair Lady, Man of La Mancha, Hello, Dolly!, The King and I and others. Elsewhere: Over 40 years as a stage manager in live entertainment including gala events, music concerts, opening ceremonies and fundraising events including A Christmas Carol for the Stratford Hospice. Over 25 years with the Canadian Opera Company as a stage manager; production stage manager and resident director of Jersey Boys, Toronto; 25 years as a singer/dancer and choreographer in Canadian theatre; associate director/choreographer to her mentor, Alan Lund. Et cetera: Love to Paul, daughters Stephanie and Jennifer, son-in-law Andrew, and her grandchildren, Kennedy, Koston and Connor. I am so grateful to be back at work.

2021 PRODUCTIONS STREAMING THIS FALL ON STRATFEST@HOME
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THE BIRMHAM CONSERVATORY

Janine Pearson is the Director of the Birmingham Conservatory. In January 2022 she will begin her leadership of the newly reimagined two-year professional training program that nurtures talented young artists for a future career in live theatre. The program includes, among other activities, classes in voice, movement and text with Festival coaches and distinguished guest instructors.

The Birmingham Conservatory is made possible by the support of the Birmingham family, the Stratford Festival Endowment Foundation and the Department of Canadian Heritage. Support for the 2021 in-season work of Conservatory participants is generously provided by the Marilyn & Charles Baillie Fund.

Past Birmingham Conservatory participants include these members of our 2021 company:

- Sara Farb 2013
- Eva Foote 2019/21
- Paul de Jong 2000 (coach)
- Andrew Iles 2017/18
- Beck Lloyd 2019/21
- Kennedy C. MacKinnon 1999 (coach)
- Jonathan Mason 2019/21
- Lisa Nasson 2019/21
- Thomas Olajide 2014 (associate)
- André Sills 2005
- Shannon Taylor 2014
- Sara Topham 2000
- Amaka Umeh 2019/21
- Micah Woods 2019/21
- Mamie Zwettler 2017/18

And contributing to STRATFEST@HOME:

- Dan Chameroy 2003
- Ijeoma Emeosowum 2015/16
- Jessica B. Hill 2014/15
- Chilina Kennedy 2009
- André Morin 2014/15
- Emilio Vieira 2015/16
- Antoine Yared 2012/13

THE LANGHAM DIRECTORS’ WORKSHOP

Overseen by Antoni Cimolino, Artistic Director, and Langham workshop alumnus Esther Jun, Director of the Langham Directors’ Workshop, this program seeks the most promising directing talent and provides them with fertile ground to explore, play, and hone their craft. The Workshop endeavours to help cultivate the directors’ interests, refine their aesthetics, and enable them to create inspired and boundary-pushing work – not only for the Stratford Festival’s stages, but across the globe.

Participants this season: Marie Farsi, Sadie Epstein-Fine, Christine Horne, Sara Jarvie-Clark.

Alumni this season: Jessica Carmichael, Ravi Jain, Esther Jun, Julia Nish-Lapidus, Peter Pasyk, James Wallis.

We extend our thanks to the Department of Canadian Heritage and to the Philip and Berthe Morton Foundation.

The Langham Directors’ Workshop is sponsored by
THE STRATFORD FESTIVAL LABORATORY

Founded by artistic director Antoni Cimolino in 2013, and overseen by Antoni and Ted Witzel, the Laboratory is the Stratford Festival’s research and development wing: a suite of experiments and investigations that drive our artistic and organizational evolution in an era of exciting cultural change.

Advancing inclusive and innovative practice, the Lab:

• **INCUBATES NEW WORKS** for our stages by supporting long-term and unconventional development processes.

• **CONDUCTS EXPERIMENTS** through our resident Lab Ensemble, to build our capacity to support other forms and cultural protocols, and to create new relationships with artists from across Canada and beyond.

• **BUILDS CONNECTIONS** with the national artistic community by hosting and supporting gatherings of makers to share practices, questions, challenges and strategies.

• **FOSTERS ENSEMBLE** by offering full-company sessions to encourage horizontal learning and build a shared spirit among the huge group of artists who come together at the Festival every season.

• **OPENS DIALOGUE**, internally and externally, by creating spaces to reflect on the Festival’s role as a heritage institution and the growth and change necessary to ensure that it remains a vital asset to Canada’s cultural ecology.

Like any successful R&D wing, the Lab will be agile and flexible in its response to the changing landscape. The scope of its activities will expand and shift as we identify new challenges and opportunities to serve our community of artists and audiences, locally, nationally and beyond.

Support for the Laboratory is generously provided by the Dalio Foundation and by an anonymous donor.

The services of the Metcalf Foundation Dramaturgy Intern were made possible through Theatre Ontario’s Professional Theatre Training Program, funded by the Ontario Arts Council.

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.

A member of the Professional Association of Canadian Theatres, the Stratford Festival engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of Canadian Actors’ Equity Association. Stage crew, scenic carpenters, drivers, wigs and makeup attendants, wardrobe attendants, facilities staff and audience development representatives are members of Local 357 of the International Alliance of Theatrical Stage Employees (IATSE). Scenic artists are members of IATSE Local 828. The musicians, musical directors, conductors, and orchestra contractors engaged by the Stratford Festival are members of the Toronto Musicians’ Association, Local 149 of the American Federation of Musicians of the United States and Canada.
Sunny days ahead.

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The Stratford Shakespearean Festival Endowment Foundation Board mourns the loss of Director Robert Badun, a member of the Endowment Foundation Board from 2017, and as its Chair from 2020, until his passing in April of 2021. Rob is remembered by his fellow Directors for his unwavering service and unique combination of expertise, wisdom, leadership and humility.

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The Stratford Festival acknowledges the members of The Friends of the Festival for their continued contributions. This dedicated group of volunteers provides thousands of hours of support annually. They can be found everywhere – welcoming patrons to the theatre, answering questions, working on special projects, assisting at Meighen Forum events and so much more! We are so grateful for all that they contribute to making each season possible.
2021 President: Kim Thompson
2021 Vice-President: Barry Becker

FOR ASSISTANCE AND ACCESSIBILITY
We’re here to help. If you require assistance, please ask the House Manager or any other member of the Stratford Festival team.

COVID-19 SAFETY
Masks are encouraged to be worn at all indoor and outdoor venues, as per government health guidance. Please respect physical distancing and the direction of Stratford Festival staff and volunteers working to keep everyone safe.

CAMERAS, CELL PHONES AND OTHER ELECTRONIC DEVICES
We welcome your photo memories of your Stratford Festival experience; however, all cameras, audio and video recorders must be turned off during the performance. In addition, please turn off all mobile devices, as their sounds and lights will disturb actors and other guests.

FOOD AND DRINK
We offer a selection of snacks and beverages. However, in accordance with COVID-19 protocols, guests must be seated to consume any concessions. While masks can be removed when enjoying food and beverages, they are encouraged to be worn at all other times. Drinks can be enjoyed throughout the performance, but no food may be consumed while actors are on stage.

LATE ARRIVAL AND REMISSMENT
If you arrive late or leave the auditorium during the performance, we will make every effort to seat you at a suitable break. Please follow the direction of ushers at all times.

FIRST AID
We take patron health and safety seriously. Any member of our team will coordinate first-aid assistance for you if required. Automated external defibrillators (AEDs) are available at all our venues.

IN CASE OF EMERGENCY
In case of an evacuation, please follow the instructions of Stratford Festival staff, who will escort you to safety. If you discover a fire, please activate the fire alarm and notify a Stratford Festival team member.

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