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LAND ACKNOWLEDGEMENT

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.
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’s 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.

[Signature]
Antoni Cimolino
Artistic Director
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The Stratford Festival gratefully acknowledges the generous support of these contributors to our success:
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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.

See below for current listings

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STRATFORDFESTIVAL.CA/FORUM
WELCOME

BY KIMBERLEY RAMPERSAD

On behalf the company of Serving Elizabeth, thank you for joining us.

Our play, written by Marcia Johnson, roots itself in 1952 Kenya at the beginning of the Mau Mau Uprising — a movement in which Kenyan peoples fought for independence from British colonial authorities. The themes of sovereignty and emancipation, which are embedded in the classical theatre traditions of many, reflect the world not only of the past but very much of today — here and in this moment.

In the great storytelling traditions of the Anishinaabe, the Haudenosaunee Confederacy, the Wendat, and the Attiwonderonk, we hope to rise to the occasion by speaking these words to illuminate the humanity of all through theatre.

And with this I invite us all to bring our full selves. Welcome.

ABOUT THE PLAY

Serving Elizabeth was developed in 2017 in the Thousand Islands Playhouse Playwrights Unit and was later co-commissioned with Western Canada Theatre. Serving Elizabeth received a world première co-production at Western Canada Theatre with Thousand Islands Playhouse in 2020.

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CHANGING PERSPECTIVES

By Můkonzi Můsyoki

CONTEXT AND CULTURAL RESONANCE

From a dramaturgical perspective, we always ponder: “Why this play, why now?” and “Who is it for?” These questions chart out the basis of our engagement as audience members, practitioners and members of the society at large. Putting stories on stage comes with a sense of responsibility. Therefore, Serving Elizabeth reverberates across time and space in staging a socio-cultural shift in perspective significant in telling stories that create opportunities for alternative voices.

In a preliminary discussion on this Stratford production of her play, Marcia Johnson said that “as a Black woman, I am interested in creating roles that pave the way for people left out.” Because it is through such approaches that we get to discover “stories that have been ignored.” Through agency (representation and reimagination), the play invites us to reconsider how we tell stories about colonialism.

“RESISTANCE DOES NOT JUST ENTAIL SAYING NO…”

As I work in collaboration with the director and the rest of the team, a key question we ponder in the research, explorations and discussions enabled by the play is that of how we (re)present resistance. How do we stage resistance in conversation with the socio-cultural specificity and resonance of narratives across time and space? In some socio-cultural discourses, resistance may entail saying “no,” while in other instances it involves the unveiling of alternative points of view. Through the incorporation of new perspectives, we empower others, since biased tellers discount most experiences. In this regard, Johnson builds an engaging theatrical frame between the past (1952, colonial Kenya) and present (2015, the UK on the eve of Brexit), depicting the possibilities that emerge once we uncover the facets of experience left out of the broader picture.

BLACK EXPERIENCE/VOICES/BODIES

In a recent reflective discussion, director Kimberley Rampersad observed that the play launches a meaningful conversation on how we could portray the broad and sophisticated Black experiences across time and space. She argues that in our interpretation of the show, among many other facets, we will examine what the “serving” in “Serving Elizabeth” means, or can mean. She doesn’t see one queen in the show but several “Black queens,” clothed in “dignity, self-determination, strength and intelligence.” Serving Elizabeth inhabits a unique space conversing with the decolonization of Kenya, the question of agency on mainstream repertoire and Britain’s political debate spurred by Brexit. As a result, the play manages to ignite a series of discussions that recontextualize how we can think about the power of representation today. In the bold characters of Tia, Mercy and Faith, Rampersad sees a form of resilience hard to extinguish. Intermeshed in fluid writing are powerful seeds of liberation. Rampersad agrees that the sisterhood forged in the rich Black characters (in Kenya, Britain and Canada) conjures an ethos through which we see “liberation not only in relation to other people but also amongst themselves.”

ABOUT THE PLAY...

The play is based on Princess Elizabeth’s visit to Kenya in February 1952. During that visit, she finds out that she is taking on the mantle of queen following the death of her father, George VI. As Marcia Johnson explains, a significant inspiration for the play was the portrayal of the Kenyan people during that same royal visit in season 1, episode 2, of the hit Netflix show The Crown. She was concerned by the fact that “none of the Kenyans in the episode had meaningful roles.” That showed a “lack of respect” given the show’s “big budget” and the fact that the backdrop of Elizabeth’s visit is the British occupation of Kenya, which impacted the lives of
many Kenyans. The royal visit, from a storytelling perspective, charts out so many possibilities. It is only fair to explore the attitudes and positions of different Kenyans toward the British colonial rule. The Mau Mau revolt, a pivotal liberation movement in Kenyan independence, broke out a few months later, in October 1952.

“WHO GETS TO TELL THE STORY?”

Through Tia, a Canadian film student in London, Johnson reimagines the February 1952 visit. Tia, who was born in Kenya and grew up in Canada, is working as an intern on a British television show scripted by an award-winning Caucasian English writer named Maurice. That fictional show features the royal visit in one of its episodes, and Tia takes issue with Maurice’s portrayal of the Kenyan people. Her wish to ensure that they are properly represented, with dignity and depth, leads her to create a compelling Kenyan storyline. In Johnson’s view, through Tia, that storyline unveils the power in the reclamation of one’s sense of agency. Tia reimagines the story behind Elizabeth and Philip’s visit to Kenya (counter to Maurice’s insular view). She delves deeper into the concomitant conversations around British colonialism and Kenyan resistance. The royal visit happened on the eve of a new era of self-rule; eleven years later, on June 1, 1963, Kenya would attain independence.

“REPRESENTATION IS ALSO A BASIS OF HOW WE SEE OURSELVES…”

Tia tackles the question of what it meant to accommodate the royals in Nyeri in an artful reimagination. She invites us to consider the Kenyan version of the story, incorporating seeds of resistance through Mercy Nyanjiru, a Kikuyu woman who runs a restaurant in Nyeri. Mercy and her daughter, Faith, are selected to serve Elizabeth on her short stay at Sagana Lodge. The story of Mercy and Faith’s service runs side by side with Tia’s journey of taking a stand. The lens established in the telling of the story critically examines the importance of liberating ourselves through imagination. There is power in the ways we represent, since representation is also a basis for establishing ourselves in the world.

SERVING ELIZABETH’S UNDERTONES:
“WHAT DO YOU NEED TO KNOW?”

Kenyans continue to reimagine the liberation leaders in different avenues. Photographers Rich Allela (Kenya) and Kureng Dapel (Nigeria) celebrated Mekatilili among other female African icons in a photography project themed “African Queens.”

The March for Harry Thuku on March 14, 1922

On that date, a gathering of around 7,500 people, including 150 women, assembled in front of the Nairobi Central Police Station. The protesters were opposing the arrest of Harry Thuku, a Kikuyu nationalist leader, and demanding his release. A number of male community leaders attempted to get Thuku released, but they were not successful in their

negotiation. Others tried to get the crowd to leave. However, a courageous woman called Mary Wanjiru got to the front of the crowd and shifted the entire protest.

Margaret Gachihi and Shamsul Alan document that Wanjiru “was angry because Thuku was not being freed and because male nationalist leaders were compromising their stand on releasing Thuku. To emphasize her point and displeasure with male leadership, Wanjiru adopted a traditional Kikuyu insult, guturama, an act that entails showing female nakedness and insulting the manhood of the men in the audience.” The commotion this caused led to the British soldiers opening fire and killing twenty-one people, Wanjiru among them, although some accounts say that almost 250 people were killed.

The Mau Mau Rebellion (1952–1956)
Kenya’s Mau Mau uprising was one of the most influential liberation movements in the quest for independence in Africa and beyond. Led by Dedan Kimathi (regarded as Field Marshal Dedan Kimathi), the revolt broke out in October 1952, prompted by the terrible conditions to which Indigenous inhabitants were subjected by the British colonialists who had forcibly taken from them their agriculturally productive lands. In the book Rethinking Mau Mau in Colonial Kenya, Shamsul Alam reminds us that “during the 1940s, thousands of squatters were uprooted, creating a huge pool of extremely poor landless peasants with no access to education or any other alternative employment opportunities.” The name Mau Mau comes from the Kikuyu word for “Get out!” pronounced as “Uma!” Among the Kamba (a sister ethnicity to the Kikuyu), some people allege that the name may have been influenced by the term ũmau, which means “grandfathers” and sometimes “ancestors.”

Dedan Kimathi was arrested on October 21, 1956, and executed on February 18, 1957. However, Kimathi (who is featured in Serving Elizabeth) is immortalized in different ways in Kenya. In Nairobi, Kimathi Street is named after him, and a statue of him stands firm at the junction of that street and Mama Ngina Street. Ngugi wa Thiong’o and Micere Mugo created a play entitled The Trial of Dedan Kimathi in 1976.
Marcia Johnson was born in Jamaica and has lived in and near Toronto (Tkaronto) since the age of six. Her five-minute play *A Magical Place*, written for Zoom, is available on YouTube as part of the National Transformations Project (National Arts Centre/Stratford Festival). She directed the two-hander, starring Kaleb Alexander and Amaka Umeh.

Marcia acted in *Serving Elizabeth’s world* première at Western Canada Theatre in Kamloops in February 2020. It has been published by Scirocco Drama. The play was a co-production with Thousand Islands Playhouse, which will host its COVID-delayed production in October. More productions are in the works.

Other plays include *Binti’s Journey*, an adaptation of the teen fiction novel *The Heaven Shop* by Deborah Ellis (Theatre Direct Canada/Manitoba Theatre for Young People/Black Theatre Workshop); *Say Ginger Ale* (SummerWorks Festival and adapted from her award-nominated CBC Radio drama); *Courting Johanna* (Blyth Festival), based on Alice Munro’s “Hateship, Friendship, Courtship, Loveship, Marriage”; and *Late*, an original piece produced by Obsidian Theatre Company.

Marcia has participated in playwrights’ groups at Thousand Islands Playhouse, Obsidian Theatre Company and Theatre Passe Muraille as well as Ontario Arts Council Playwright’s Residencies at Blyth Festival and Roseneath Theatre. She also participated in Tapestry New Opera’s Composer-Librettist Laboratory twice, which led to several productions of her short operas including the Dora-nominated *My Mother’s Ring* with composer Stephen A. Taylor.

CBC Radio Drama writing credits include *Wifely Duty* and *The Revival Meeting* (Sounds Like Canada); *Say Ginger Ale* (The Round Up); and *Perfect on Paper* (Sunday Showcase and Monday Night Playhouse). Marcia was a member of Blyth Festival’s 2018 acting company with lead roles in *The New Canadian Curling Club* and *1837: The Farmers’ Revolt*. She makes the odd appearance on TV and can be heard in the audio drama *Every Minute of Every Day* by Keith Barker as part of Factory Theatre’s “You Can’t Get There from Here” series.

Marcia started reading children’s books online in April 2020 as a pandemic project. It transformed into the Facebook page “Hello, It’s Marcia.” As of this writing, she has read almost 400 books to children and adults alike.
THE CAST

Talbot, an envoy to Princess Elizabeth (1952)  
Sean Arbuckle

Maurice, an English writer (2015)  
Arlene Duncan

Man, a character from a romantic comedy (2015)  
Cameron Grant

Mercy, runs a restaurant in Nyeri, Kenya (1952)  
Virgilia Griffith

Patricia, a casting director in London, UK (2015)  
Sara Topham

Montague, a driver and assistant to Talbot (1952)  
Ray Lewis

Steven, an English actor (2015)  
Radio Announcer

Faith, Mercy’s daughter (1952)  
Tia, a Canadian film student in London, UK (2015)

HRH Princess Elizabeth (1952)  
Robin, a production manager in London, UK (2015)

Ashley, an actor (2015)  
Woman, a character in a romantic comedy (2015)

ARTISTIC CREDITS

Director  
Kimberley Rampersad

Set Designer  
Tamara Marie Kucheran

Costume Designer  
A.W. Nadine Grant

Lighting Designer  
Michel Charbonneau

Composer  
Debashis Sinha

Sound Designer  
John Gzowski

Dramaturge  
Mükonzi Músyoki

Gikuyû Language Consultant and  
Dialect Coach  
Francis Wambugu

Intimacy Director  
Anita Nittoly

Producer  
David Auster

Casting Director  
Beth Russell

Creative Planning Director  
Jason Miller

Assistant Set Designers  
Joshua Quinlan  
Sim Suzer

Assistant Costume Designer  
Joyce Padua

Assistant Lighting Designer  
Imogen Wilson

Stage Manager  
Brian Scott

Assistant Stage Manager  
Corinne Richards

Apprentice Stage Manager  
Farnoosh Talebpour

Production Assistants  
Rebecca Beith  
May Nemat Allah

Production Stage Managers  
Meghan Callan  
Elizabeth McDermott

Technical Director  
Greg Dougherty

MUSIC

Original Music Recorded by  
Debashis Sinha

Director of Music  
Franklin Brasz

Music Administrator  
Janice Owens

SPECIAL THANKS

Ace Kouture  
Anisah by Tabia Charles  
OFUURé  
Sirani’s Fashion

SERVING Elizabeth

BY MARCIA JOHNSON

Produced by special arrangement with Thousand Islands Playhouse

THIS PRODUCTION INCLUDES STROBE LIGHTING EFFECTS
BACKSTAGE

Head Stage Carpenter
Art Fortin

Head Electrician
Douglas Ledingham

Head Property
Anthony Gentile

Head Sound
Michael Duncan

Crew
Allan Laidman

Wardrobe Show Head
Mary-Lou Mason

Wigs and Makeup Show Heads
Lena Festoso
Angela Moncur

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

Production Administrative Assistant
Christin Bossenberry

Technical Director – Scenic Construction
Andrew Western

Technical Direction Assistants
Laura Coleman
Zach Fedora
Frank Incer

Transportation
Dirk Newbury
James Thistle

PROPERTIES

Head of Properties
Dona Hrabluk

Assisted by
Kathryn Kerr
Jennifer Macdonald
Dylan Mundy
Heather Ruthig

Properties Buyer
Kathleen Orlando

SCENIC ART

Head Scenic Artist
Duncan Johnstone

Assistant Scenic Artist
Michael Wharran

Assisted by
Lisa Summers
Blair Yeomans

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

Sewers
Cindy Brown
Georgina Schinkel
Christine Yundt

Bijoux/Decoration
Kathi Posliff

Boots and Shoes
Sarah Cook

Dyeing
Linda Pinhay

Costume Breakdown and Paint
Lisa Hughes

Millinery
Kaz Maxine

COSTUME

Costume Director
Michelle Barnier

Assistant Head of Wardrobe
Joshua Quinlan

Cutters
Terri Dans
Melanie Farrar-Jackson

Milliner
Kaz Maxine

Costume Buyer
Erin Michelle Steele

Head of Wigs and Makeup
Gerald Altenburg

Construction Crew
Lena Festoso

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The videotaping or other video or audio recording of this production is strictly prohibited.
THE COMPANY

SEAN ARBUCKLE


ARLENE DUNCAN

2021: Mercy, Patricia in Serving Elizabeth. Stratford debut. Theatre: Alma in Up the Garden Path (Obsidian Theatre); Mama Euralie in Once on This Island (Acting Up Stage); Armelia in Ain’t Misbehavin’ (Theatre Aquarius). Film/TV: Series lead in Little Mosque on the Prairie (CBC), recurring roles in Diggstown (CBC), Spinning Out (Netflix), Suits (NBC) and Remedy (Global), supporting in Nostalgic Christmas (Hallmark). Radio/Recordings: Fatouma Coulibaly in Africa on the Move (CBC Radio); Muse in Eastcoasting (CBC Radio). Awards: Dora Award for Caroline, or Change (Canadian Stage).

CAMERON GRANT

2021: Montague, Steven in Serving Elizabeth. Stratford debut. Elsewhere: Getting Married, SEX, Henry V, Hound of the Baskervilles, The Madness of George III (Shaw Festival); world première of Happy Birthday Baby J (Shadow Theatre); guest artist in Clybourne Park (Theatre Erindale); Alice the Magnet (Theatre Animal); Troilus and Cressida (Secret Shakespeare Series); Tough! (Canadian Rep Theatre); Animal Nature (Clay and Paper Theatre). Directing: Assistant director of the cecil hotel (Theatre Erindale); assistant director of Through the Eyes (Factory Theatre). Training: University of Toronto Mississauga/Sheridan College.

VIRGILIA GRIFFITH

2021: Faith, Tia in Serving Elizabeth. Stratford debut. Recipient of the 2021 Jon Kaplan Legacy Fund Theatre Award for Canadian Stage Performer. Winner of the META Emerging Artist Award for Gas Girls by Donna-Michelle St. Bernard. Winner of the Dora Mavor Moore Award for Outstanding Performance for Harlem Duet by Djanet Sears. She was also a Dora Mavor Moore nominee for Outstanding Female in the Independent Theatre Division for her performance in Honesty, directed by Jordan Tannahill, and received a Dora nomination for Iphigenia and the Furies (On Taurian Land) (Saga Collective) by Jeff Ho. Selected credits: Guarded Girls (Tarragon Theatre/Greenlight Arts); Betrayal, Ma Rainey’s Black Bottom (Soulepper Theatre); The Wedding Party (Crow’s Theatre); Other Side of the Game (Cahoots/Obsidian Theatre); Up the Garden Path (Obsidian Theatre Company).
THE COMPANY

ROY LEWIS
2021: Radio Announcer in Serving Elizabeth, 16th season. Stratford: Sandys, Lord Chancellor (Henry VIII), Bookseller, Cairon (The Neverending Story), Judge Hathorne (The Crucible), Publius, Lepidus (Julius Caesar), Morocco (The Merchant of Venice), Capulet (Romeo and Juliet), Cyclops (The Odyssey). Elsewhere: The Storyteller (Moments With You), Lecturer, Nat Love (I See The Crimson Wave) (Here For Now Theatre); Stage Manager (Our Town) (Mercury Theatre); Abel Magwitch (Great Expectations) (Neptune); Mr. Potter (It’s a Wonderful Life) (Theatre NorthWest, BC); Charley (Death of a Salesman) (Drayton); Camillo (The Winter’s Tale) (Groundling). Roy is a playwright, has directed 10 plays, is a founding member of the Obsidian Theatre Company, and is a published poet.

SARA TOPHAM
Birmingham Conservatory, 2000

2021: HRH Princess Elizabeth, Robin in Serving Elizabeth, 14th season. Stratford: Shakespeare’s Juliet, Rosalind, Olivia, Cordelia, Diana, Ann Boleyn, Jessica, Princess Katherine; Ruth (Blithe Spirit), Célimène (The Misanthrope), Tourvel (Dangerous Liaisons), Wendy (Peter Pan), Gwendolyn (The Importance of Being Earnest), Laurencia (Fuente Ovejuna), Mabel (An Ideal Husband), Laura (The Glass Menagerie), Grace (London Assurance), Brooke (Noises Off), Cassandra (Agamemnon). New York: Cecily in Tom Stoppard’s Travesties (Broadway), Gwendolyn in The Importance Of Being Earnest (Broadway), Beatrice-Joanna in The Changeling (Off-Broadway). London: UK première of Intimate Apparel, world première of Love Me Do. Shaw Festival: Saint Joan (Joan), Man and Superman (Ann), Victory (Devonshire), Middletown (Tour Guide). Other (selected): Beatrice in Much Ado, Olivia in Twelfth Night (Old Globe), Ariel in The Tempest, Titania/Hippolyta in Midsummer (Shakespeare Theatre DC/Macau, China), Rachel Peabody in Disney’s Eloise at Christmastime.
MEGHAN CALLAN
2021: Production stage manager of the Tom Patterson Theatre Canopy. 21st season. Stratford: In Meghan’s 20 seasons she has served as production stage manager at all of the Festival’s stages. Some of her favourite productions have been Paradise Lost, A Midsummer Night’s Dream (2014), The Tempest (2010), A Little Night Music, Jesus Christ Superstar and Tommy. Training: Meghan holds a Bachelor of Fine Arts in Theatre Production from York University. Elsewhere: Meghan has most recently stage-managed The Goat, or Who Is Sylvia and The Virgin Trial at Soulpepper Theatre. She has worked at the National Arts Centre, Citadel Theatre, toured New Brunswick (twice), and stage-managed car and industrial trade shows and concerts. Not since her beginnings as a stage manager at Canada’s Wonderland has she worked in an outdoor theatre under a canopy and she’s grateful to be back.

MICHEL CHARBONNEAU
2021: Lighting designer of Serving Elizabeth. Stratford debut. Michel has designed over 100 productions and has been nominated for eight Dora Mavor Moore Awards (Toronto), one Sterling Award (Edmonton) and one Leon Rabin Award (Dallas). His work has been seen or heard in France, Haiti, Brazil and throughout North America at the Teatro Peon Contreras, the Kennedy Center for the Performing Arts, La Jolla Playhouse, Yale Repertory Theater, Dallas Theater Center, American Repertory Theater, Krannert Center for the Performing Arts, Alberta Theatre Projects, Theatre Network, Canadian Stage, Native Earth Performing Arts, Tarragon Theatre, Factory Theatre, Theatre Passe Muraile, Koerner Hall, Roy Thomson Hall, Centaur Theatre, National Arts Centre and many points in between. Michel also has an extensive teaching background and has worked at York, Laurentian and Bishop’s universities and the Centre for Indigenous Theatre.

A.W. NADINE GRANT
2021: Costume designer of Serving Elizabeth. Second season. Stratford: Assistant costume designer: The Tempest, Two Gentlemen of Verona. Elsewhere: black odyssey boston (The Front Porch Arts Collective); Nat Turner in Jerusalem (Actors’ Shakespeare Project); Between Riverside and Crazy (SpeakEasy Stage Company); 3/5ths: Trapped in a Travelling Minstrel Show (Sleeping Weasel); Kingdom Undone (Theatre for the Thirsty); Turn of the Screw (DVXT Theatre); ’da Kink in My Hair (Trey Anthony Studio); Ruined (Obsidian Theatre Company); Imprints (Theatre Gargantua); Borderlands, Brake-ology (Kansas City Repertory Theatre). Training: MFA Costume Design and Technology, University of Missouri – Kansas City. Awards: Ian & Molly Lindsay Young Designer Fellowship, USITT Costume Design & Technology Award 2009. Online: sidonie78.wixsite.com. Nadine dedicates this season to her teachers and mentors, past and present.

JOHN GZOWSKI
2021: Sound designer of Serving Elizabeth. Third season. Stratford: Composer, sound designer of The Front Page; sound designer of Alice Through the Looking-Glass. Elsewhere: The Hound of the Baskervilles, Dracula, Cat on a Hot Tin Roof (Shaw Festival); The Crucible, La Bête, Bed and Breakfast (Soulpepper); The Children, Helen Lawrence, Cruel and Tender (Canadian Stage); It’s a Wonderful Life (MTC, Canadian Stage — live foley); Twelfth Night (NAC, Theatre Calgary); Theory, Other People’s Children, The Vibrator Play (Tarragon); The War of the Worlds (Art of Time); Gziganes (Dancemakers). Recordings: Matador (Patricia O’Callaghan), Frey (Lenka Lichtenberg), Alchemy (Tasa). Awards: Six Dora Mavor Moore Awards for sound design, Juno nomination for Mazo Meze. Online: johngzowski.com. Et cetera: As a musician/composer, John has performed at most of Canada’s jazz and folk festivals and created music/sound for close to 200 shows.
ARTISTIC COMPANY

TAMARA MARIE KUCHERAN

2021: Set designer of Serving Elizabeth. Seventh season. Stratford: The Two Gentlemen of Verona – costume; Fanny Kemble – set and costume. Assistant designer: Macbeth, Love’s Labour’s Lost, Caesar and Cleopatra, King Lear, London Assurance. Elsewhere: Tamara has had the privilege of working with some of the world’s top theatre professionals on stages across Canada including the Stratford Festival, Shaw Festival, The Grand, RMTC, Obsidian, Citadel, Canadian Stage, Neptune, The Belfry, and YPT. Training: University of Victoria (BFA with Distinction), National Theatre School of Canada. Awards: Recipient of the 2017 Virginia and Myrtle Cooper Award in Costume Design; Dora Award for Intimate Apparel (costume); Merritt Award for The Color Purple (costume); multiple award nominations across Canada. Teaching: National Theatre School, University of Winnipeg, University of Victoria. Tamara dedicates this season to science, perseverance, and joy. tamaramariekucheran.com.

ELIZABETH McDERMOTT

2021: Production stage manager of the Tom Patterson Theatre Canopy. Eighth season. Stratford: Production stage manager, Festival Theatre, 2020. Assistant stage manager: Billy Elliot, Othello, The Music Man, To Kill a Mockingbird, Shakespeare in Love, The Hypochondriac, The Sound of Music, The Taming of the Shrew, Love’s Labour’s Lost, As You Like It, King of Thieves. Elsewhere (selected): King Lear, Twelfth Night (SiHP); A City, Divisadero (Necessary Angel); Cracked: new light on dementia (UW/Collective Disruption); Comfort (Red Snow Collective); The Road to Paradise, Night (Human Cargo); Miracle on 34th Street (STC); Bella (HGJTC); Anne of Green Gables, Canada Rocks! (Charlottetown); Falling: A Wake (Blyth); The Barber of Seville (Soulpepper); Binti’s Journey, Head à Tête, Old Man and the River (Theatre Direct); Danny, King of the Basement (Roseneath); Othello, A Midsummer Night’s Dream, Twelfth Night, All’s Well That Ends Well (SLF).

MŨKONZI MŨSYOKI

2021: Dramaturge for Serving Elizabeth and Associate, The Foerster Bernstein New Play Development Program. Stratford debut. Mũkonzi is a theatre scholar, writer, director and dramaturge. He is currently a PhD student at the University of Alberta in Performance Studies. He has worked with Workshop West Playwrights’ Theatre, Timms Centre Studio Theatre, the University of Alberta Drama Department, Northern Light Theatre, MAA and PAA Theatre, Concordia University of Edmonton, Concrete Theatre, Fringe Theatre Adventures, and The Citadel Theatre. Mũkonzi also continues to work as a dramaturge for Ignite Afrika Trust, where he participates in the OSNW (Old Stories in New Ways) Project and TIC (Theatrical Interactions for Change) back in Kenya, collaborating with local artists from Kisumu. His research is on Postcolonial Theatre and Performance, Dramaturgy, Urban Discourse and Identity Politics in contemporary East Africa and the Diaspora.

ANITA NITTOLY

ARTISTIC COMPANY

JOYCE PADUA
2021: Assistant costume designer of The Rez Sisters, I Am William and Serving Elizabeth. Stratford debut. Previous theatre credits include: Costume Design: Defined by Bone (CanAsian Dance Festival), The Life and Death of Fred Herko (Rendezvous With Madness Festival), Orlando (Theatre@York), Joseph and the Amazing Technicolor Dream Coat (Crescent School), Assistant Costume Design: Alice in Wonderland (Bad Hats Theatre), Marjorie Prime (Coal Mine Theatre), Much Ado About Nothing (Canadian Stage), Sweat (Canadian Stage). Head of Wardrobe: TOKA (Theatre Passe Muraille), 21 Black Futures (Obsidian Theatre Company), Acts of Faith (Factory Theatre), Lady Sunrise (Factory Theatre). Upcoming credits: Back in ’59 (Thousand Islands Playhouse). Online: @joycepadua.jpg. Et cetera: Joyce is thankful for the support of her friends and family, and hopes to continue creating art that opens doors and broadens horizons.

JOSHUA QUINLAN

KIMBERLEY RAMPERSAD

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ARTISTIC COMPANY

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.

BRIAN SCOTT
2021: Stage manager of Serving Elizabeth. 27th season. Stratford: 28 productions including the pandemic-interrupted Hamlet of 2020, Coriolanus, The Who’s Tommy, Jesus Christ Superstar (Stratford/La Jolla/Broadway), and the Miller-Plummer King Lear (Stratford, Lincoln Center).

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FARNOOSH TALEBPOUR
2021: Apprentice stage manager of Serving Elizabeth. Stratford debut. Elsewhere (selected): Apprentice stage manager: The Resurrection (Opera Atelier); Something Bubbled, Something Blue (Talk Is Free Theatre/Outside the March); Angelique (Black Theatre Workshop/Factory Theatre). Assistant stage manager: Through the Bamboo (Uwi Collective/Toronto Fringe); Mary Poppins (Lower Ossington Theatre). Stage manager: Iphigenia and the Furies (Saga Collectif); Don’t Talk to Me Like I’m Your Wife, Better Angels: A Parable (Call Me Scotty Productions/SummerWorks). Film: Costumes for Tête à Tête, Lune, Queen of the Morning Calm. Training: York University, Fine Arts Cultural Studies. Et cetera: Farnoosh wants to thank the production and creative teams, and the cast for making her first season at Stratford a memorable one.

IMOGEN WILSON
2021: Assistant lighting designer of A Midsummer Night’s Dream, The Rez Sisters, I Am William and Serving Elizabeth. Fourth season. Stratford: Assistant lighting designer of Billy Elliot the Musical, The Merry Wives of Windsor, The Front Page, Long Day’s Journey Into Night, Brontë: The World Without. Elsewhere: Lighting design credits include La Bohème: A National Tour of Opera in Bars (Against the Grain), What I Call Her (Crow’s Theatre), Dark Heart (Thought for Food). Assistant lighting designer of Caroline, or Change (Musical Stage Company), How to Fail as a Popstar, Let’s Run Away, Every Brilliant Thing (Canadian Stage), Bat Out of Hell (Mirvish), A Beautiful View (Festival Players of Prince Edward County). Imogen is also a scenic artist and proud member of IATSE ADC659. Et cetera: Imogen is honoured to be back at the Festival this year and is grateful for every day that we can gather to tell stories.
THE BIRMINGHAM 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 Olijide 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 Emesowum 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.

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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.

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Masks are required at all venues, as per government health guidance. Please respect physical distancing and the direction of Stratford Festival staff and volunteers working to keep everyone safe.

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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.

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