THE CRUCIBLE
A CRUCIBLE OF CREATION

BY JONATHAN GOAD

Crucible |ˈkrɔʊsəb(ə)l
noun

1. A container in which metals or other substances may be melted, purified or subjected to extremely high temperatures

2. A situation of severe trial leading to the creation of something new

3. A severe, searching test or trial

4. The Crucible, a play by Arthur Miller

Working on this play with a group of sensitive, committed artists has been a privilege both terrific and terrifying. Just as Arthur Miller spied a “poetry in the hunt” when he set out to write The Crucible, the actors find poetry (pleasure, excitement, meaning) in the ritual of rediscovering the harrowing events of the play each time they play it. The pleasure is in playing – even with a work that examines many grim and brutal recesses of the human journey and condition. I am grateful to this company for undertaking this ritual of work/play with such heart and guts.
In his 1987 memoir, *Timebends*, Arthur Miller says of *The Crucible*, his most-produced play:

“...Its meaning is somewhat different in different places and moments. I can almost tell what the political situation in a country is when the play is suddenly a hit there – it is either a warning of tyranny on the way or a reminder of tyranny just past.”

In China in 1980, for example, it served as a metaphor for life under Mao’s Cultural Revolution; in Eastern Europe in the late 1980s, it was about the tyranny of the Soviet bloc; in North America in the 1990s, analogies were drawn with cases in which people were accused of secretly practising child sex-abuse and Satanic worship.

Even in its first conception, *The Crucible* was about more than the Salem, Massachusetts, witch trials of 1692–93. It is well known that when Miller wrote the play in 1952, he had the House Un-American Activities Committee (HUAC) on his mind. Indeed, the play is sometimes called “an allegory of the Red Scare,” although that overstates the matter. In an allegory, the characters and events all specifically correspond to another story, whereas in *The Crucible*, the characters do not refer to specific individuals involved in the HUAC hearings. The play shows behaviours in 1692 Salem that are similar to those seen in the HUAC hearings, but leaves it to the audience to draw parallels.

In fact, the degree to which *The Crucible* is independent of HUAC is evident in how closely Miller followed the Salem historical records. In February 1692, Betty Parris, the ten-year-old daughter of Reverend Samuel Parris, and her cousin, Abigail Williams, began to have fits. Soon, other girls in the village were complaining of similar symptoms. The girls claimed they were bewitched; they blamed Tituba, a slave owned by Reverend Parris.

The real Tituba was likely Arawak, an Indigenous person from South America, who had been enslaved and brought to New England by way of Barbados. Regardless of her precise ethnicity, it is undoubtedly true that her status as a slave left her entirely powerless in terms of ordinary social hierarchy. We may suppose that only by stepping further into the margins of society, where she could contact (or imagine contacting) illicit and supernatural agents, could she feel any power at all. Whether she ever truly made such an attempt can never be known.

Shortly after Tituba’s arrest, the girls extended blame for the alleged bewitching to two other local women, Sarah Good and Sarah Osborne. To a slightly lesser degree than Tituba, Good and Osborne were also socially marginal figures, the former being homeless, the latter being wife to an indentured servant. Neither was a regular churchgoer. In March, the girls accused Dorothy, Sarah Good’s four-year-old daughter, then Martha Corey, a noted churchgoer but mother to an illegitimately born, mixed-race son. The turning point came when Rebecca Nurse, a thoroughly respected older woman, was arrested. The accusations had moved from the social margins to the centre; soon they began arresting men. By the end of the year, 141 people had been arrested, and still the accusations went on. Twenty people were executed (fourteen women and six men); another five died in prison. The terror finally
ended in May 1693, when the Governor of Massachusetts, William Phips, discovered that his own wife had been accused. He immediately suspended the trials.

Why did such an obliterating social panic take hold in the village of Salem? The question has occupied many historians. The most obvious factor is surely the religious fanaticism of the Puritan community, which entailed, within, guilt about one's own sinful inclinations, and without, a clannish defensiveness against any whiff of pollution from outside the community. Another factor was the distribution of numerous alarmist pamphlets about witchcraft by Reverend Cotton Mather and others, which evidently stoked the genuine fearfulness of the community. It is also clear that the villagers had a long history of personal grievances and property feuds. Some undoubtedly took the opportunity to seek vengeance, or to improve their material conditions or their standing in the community at the expense of the accused.

Miller altered some details for dramatic purposes. For example, he reduced the age of Proctor, who was sixty in 1692, to his mid-thirties, and increased the age of Abigail from eleven to seventeen, in order to allow sexual tension between the two and establish Proctor's guilt. In ensuring that his protagonist has hidden guilt to resolve, Miller is following classic tragic form, in which the catastrophe is ultimately the protagonist's responsibility. But he was also following his observations about the similar psychological dimensions of the late-seventeenth-century witch hunt and the mid-twentieth-century Red Scare. A sense of guilt enabled both events, Miller argued: the guilt “of holding illicit, suppressed feelings of alienation and hostility toward standard, daylight society as defined by its most orthodox proponents.”

Genuine fear also drove the Red Scare. During the Great Depression, many idealists had hoped that the Russian Revolution represented an authentic
advance for humanity. So they joined the Communist Party. For the most part, those hopes were shattered, as news of Stalin’s purges and show trials in the U.S.S.R. leaked out. This, together with the Communist victory in China, the atomic bomb in Russia, and the Soviet expansion in Eastern Europe, seemed to indicate a worrying trend. If a vague notion remained that Communism might prove a mainly foreign phenomenon, that evaporated when former Soviet spies Elizabeth Bentley and Whittaker Chambers recanted and warned of infiltration of the U.S.A. by Communist forces.

All this offered the credible background against which Senator Joseph McCarthy, a naked opportunist, rose to prominence in 1950 by falsely claiming to have a long list of spies in the U.S. government. The result was mass hysteria. The U.S.A. began its own set of show trials through HUAC, which, although it had existed since the late thirties, had suddenly become a useful instrument for focusing and publicizing the domestic war against Communism. Those branded as “Red sympathizers,” and those who refused to cooperate with HUAC, were blacklisted, their careers and lives ruined.

While he had never been a member of the Communist Party himself, many of Miller’s friends were ex-members, including his closest friend, the director Elia Kazan. Kazan, then one of the hottest directors in Hollywood, was an obvious target for HUAC, which fed off celebrity. (Later, when Miller was called to testify, the chairman of HUAC offered to let him off the hook if he could be photographed with Miller’s wife, Marilyn Monroe.) When Kazan told Miller that he intended to name other former Communists, Miller was devastated by the collapse of principle in his friend. So he...
began to write *The Crucible*. Kazan would later respond with *On the Waterfront*, a film that built on *The Hook*, a screenplay about a dockworker originally developed with Miller but now reworked to justify the protagonist Terry’s testimony against corrupt forces. If Kazan was Terry, Miller, when he was finally called to testify before HUAC in 1956, sounded very much like Proctor, agreeing to speak of himself, but insisting: “I could not use the name of another person and bring trouble on him.” He was convicted of contempt of court.

But what *is* the meaning of *The Crucible* here and now? Naturally, audiences can make up their own minds about this. In recent years, the phrase “witch hunt” has been used in a wide variety of contexts, some clearly more appropriate than others. But what seems painfully relevant is the stark partisanship of the current cultural tone, one in which disagreements in politics, on social media, and even in universities, are ever more frequently framed in a simplistic binary of good versus evil. With such stakes, no real differences of opinion about anything important can be tolerated. One must conform or be an outcast. Perhaps fearfulness is the cause of such absolutism; tyranny almost always justifies itself as a necessary response to imminent threat. Whatever the cause, the ultimate result can be a poisonous stew of sanctimoniousness, viciousness, and blame-shifting. In such circumstances, Proctor’s rhetorical question rings out: “Is the accuser always holy now? Were they born this morning as clean as God’s fingers?”

Craig Walker is a Fellow of the Royal Society of Canada and the Director of the Dan School of Drama and Music, Queen’s University.
PLAYWRIGHT

ARTHUR MILLER

Born in Harlem, New York City, on October 17, 1915, Arthur Miller studied playwriting at the University of Michigan. His first Broadway play, *The Man Who Had All the Luck*, produced in 1944, was not a commercial success, but in 1947 he achieved both popular and critical acclaim with *All My Sons*, which won the New York Drama Critics’ Circle Award for Best Play and Tony Awards for Miller and for director Elia Kazan.

*Death of a Salesman* followed in 1949, winning not only another New York Drama Critics’ Circle Award and Tonys for play and playwright, but also the Pulitzer Prize. *The Crucible*, produced in 1953, also won a Tony for Best Play.


In 1999, Miller received a special Tony Award for Lifetime Achievement. His many other distinctions include the National Medal for the Arts in 1993, the 1995 Olivier Award for *Broken Glass*, two Emmys, an Obie, a BBC Best Play Award, the George Foster Peabody Award, a Gold Medal for Drama from the National Institute of Arts and Letters, the Literary Lion Award from the New York Public Library, the John F. Kennedy Lifetime Achievement Award and the Algur Meadows Award.

He received honorary degrees from Oxford University and Harvard University and was awarded the Prix Molière of the French theatre. He died on February 10, 2005.
BOYS BEHAVING BADLY
Chalmers Lounge, Avon Theatre, Wednesday, August 21, 10:45 a.m.–noon. From $20
In the wake of #MeToo, women’s voices are stronger than ever. Yet characters like John Proctor, Henry VIII and Falstaff remind us how patriarchal societies contribute to a male sense of privilege. Journalist and author Shereen El Feki, company member Irene Poole and Jacqueline Wernimont, Distinguished Chair of Digital Humanities and Social Engagement and associate professor of women’s, gender, and sexuality studies at Dartmouth College, examine this behaviour.

WITCH HUNTS: FROM SALEM TO NOW
Chalmers Lounge, Avon Theatre, Wednesday, September 4, 10:45 a.m.–noon. From $20
Arthur Miller’s The Crucible dramatizes the most notorious of all mass trials for witchcraft. The play was inspired by Miller’s own experiences at the hands of the House Un-American Activities Committee, and “witch-hunt” has become shorthand for organized persecution, real or imagined. Jonathan Goad, director of The Crucible; Joanna E. Rapf, emerita professor of English and film & video studies, University of Oklahoma; and Nancy Rhoden, associate professor of history, Western University, discuss the phenomenon.

THE HOUSE OF MARTIN GUERRE IN CONCERT
Avon Theatre, Monday, November 4, 8–11 p.m. From $35
Chilina Kennedy returns to Stratford for one night only for this concert version of Leslie Arden’s award-winning musical, directed by Richard Ouzounian. Bertrande, a peasant woman in 16th-century France, suffers eight years of abusive marriage to Martin Guerre, only to be abandoned with their infant son. Years later, a stranger arrives, claiming to be Martin – completely transformed. Chilina Kennedy is joined on stage by members of the Stratford Festival company.

Funded in part by the Government of Ontario

STRATFORDFESTIVAL.CA/FORUM
THE CRUCIBLE

BY ARTHUR MILLER

The Crucible is presented by special arrangement with Dramatists Play Service, Inc., New York.

THE CAST
in order of appearance

Tituba
Ijeoma Emesowum
Reverend Parris
Scott Wentworth
Betty Parris
Aviva Goad
Abigail Williams
Katelyn McCulloch
Susanna Walcott
Déjah Dixon-Green
Ann Putnam
Jessica B. Hill
Thomas Putnam
Sean Arbuckle
Mercy Lewis
Jennifer Rider-Shaw
Mary Warren
Mamie Zwettler
John Proctor
Tim Campbell
Rebecca Nurse
Maria Vacratsis
Giles Corey
John Dolan
Reverend Hale
Rylan Wilkie
Elizabeth Proctor
Shannon Taylor
Francis Nurse
Rod Beattie
Ezekiel Cheever
Gordon Patrick White
Marshal Herrick
Jordin Hall
Judge Hathorne
Roy Lewis
Martha Corey
Kim Horsman
Deputy Governor Danforth
Wayne Best
Sarah Good
Beryl Bain
Hopkins
Andrew Robinson
Townspeople
Qasim Khan
Alexandra Lainfiesta
Andrea Rankin

UNDERSTUDIES
Sean Arbuckle Deputy Governor Danforth
Beryl Bain Tituba
Rod Beattie Giles Corey
Déjah Dixon-Green Mary Warren
Jacklyn Francis Ann Putnam,
Sarah Good, Martha Corey
Jessica B. Hill Elizabeth Proctor
Brad Hodder John Proctor
Kim Horsman Rebecca Nurse
Qasim Khan Thomas Putnam,
Marshal Herrick, Reverend Parris
Alexandra Lainfiesta Susanna
Walcott
Roy Lewis Francis Nurse
Sigourney Marsh-Lansard Betty
Parris
Andrea Rankin Mercy Lewis
Jennifer Rider-Shaw Abigail
Williams
Andrew Robinson Reverend Hale
Jake Runeckles Ezekiel Cheever,
Hopkins
Gordon Patrick White Judge
Hathorne

THERE WILL BE ONE
15-MINUTE INTERVAL

AUDIENCE ALERT
This production uses haze and fog effects.
ARTISTIC CREDITS

Director Jonathan Goad
Designer Michael Gianfrancesco
Lighting Designer Bonnie Beecher
Composer and Sound Designer Debashis Sinha
Movement Director Adrienne Gould
Fight Director Anita Nittoly

Producer David Auster
Casting Director Beth Russell
Creative Planning Director Jason Miller

ACKNOWLEDGEMENTS

Special thanks to Kassidy Noble; Dr. David Thompson, MD, Stratford; Dr. Jennifer Anderson, MD, St. Michael’s Hospital, Toronto; Heather Gillis, PT, M.Sc. Anat., FCAMPT, Darcy Trefiak, PT, B.Sc.PT, FCAMPT, Physiotherapy Alliance, Stratford; Dr. Simon McBride, MCISc., MD, London Health Sciences Centre Vocal Function Clinic; Dr. Brian Hands, MD, FRCS, Vox Cura voice care specialists, Toronto; Dr. John Yoo, MD, London Health Sciences Centre; Dr. P. Neilsen, Goderich; Dr. Laurel Moore, MD, Dr. Sean Blaine, MD, Dr. Shawn Edwards, MD, STAR Family Health Team, Stratford; Thomas R. Verny, MD, DHL, DPSc, FRCP, FAPA, Stratford. Pianos tuned and maintained by Stephenson Concert Group.

The services of C.J. Astronomo were made possible through Theatre Ontario’s Professional Theatre Training Program, funded by the Ontario Arts Council; The George Cedric Metcalf Charitable Foundation; and the Ontario Arts Council’s Skills and Career Development: Indigenous Arts Professionals and Arts Professionals of Colour grant.

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, facilities staff and audience development representatives are members of Local 357 of the International Alliance of Theatrical Stage Employees (IATSE). Wardrobe attendants are members of IATSE Local 924. 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.

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.
**PROPERTIES**
Head of Properties  
Dona Hrabluk  
Assisted by  
Eric Ball  
Karine Cusson  
Ken Dubblestyne  
Michelle Jamieson  
Kathryn Kerr  
Shirley Lee  
Jennifer Macdonald  
Nina Mueller  
Dylan Mundy  
Heather Ruthig  
Lisa Summers  
Katelyn Vere  
Properties Buyer  
Tracy Fulton  
Assistant Properties Buyer  
Kathleen Orlando

**SCENIC ART**
Head Scenic Artist  
Duncan Johnstone  
Assistant Head Scenic Artist  
Daniel McManus  
Assisted by  
Kevin Kemp  
Michael Wharran  
Blair Yeomans

**SCENIC CARPENTRY**
Head Carpenter  
Ryan Flanagan  
Assistant Head Carpenter  
Paul Cooper  
Head of Automation  
Ian Phillips  
Assisted by  
Simon Aldridge  
David Bedford  
Gary Geiger  
Paul Hyde  
Scott King  
Cory Mielke  
Stephen Morgan  
John Roth  
Jody Satchell  
Joseph Saunders  
Scott Schmidt  
Mark Smith  
Cliff Tipping

**WARDROBE**
Head of Wardrobe –  
Private Lives, Henry VIII, Birds of a Kind  
Michelle Barnier  
Head of Wardrobe –  
The Merry Wives of Windsor, The Neverending Story, Little Shop of Horrors, The Crucible  
Elizabeth Copeman  
Head of Wardrobe –  
Othello, Billy Elliot the Musical, Mother’s Daughter  
Linda Sparks  
Costume Coordinator –  
Nathan the Wise, The Front Page  
Kimberly Catton  
Cutters  
Johanna Billings  
Kim Crossley  
Terri Dans  
Melanie Farrar-Jackson  
First Hands  
Monica Berg  
Krista Nauman  
Gina Schellenberg  
Sewers  
Susy Arnold  
Cindy Brown  
Olga M. Kouzmina  
Debbie Kschesinski  
Anna Lach  
Karen Merriam  
Emma Pawluk  
Georgina Schinkel  
Silvia Widmer  
Christine Yundt  
Bijoux/Decoration  
Kathi Posliff  
Boots and Shoes  
Connie Puetz  
Dyeing  
Linda Pinhay  
Costume Painting  
Lisa Hughes  
Millinery  
Kaz Maxine  
Purchasing Coordinator  
Penelope Schledewitz

**WIGS AND MAKEUP**
Head of Wigs and Makeup  
Gerald Altenburg  
Construction Crew  
Teddi Barrett  
Erica Croft  
Jessica Elsbrie  
Lena Festoso  
Tracy Frayne  
Dave Kerr  
Angela Moncur  
Barbara Newbery  
Mallory Reeves  
Alana Scheel  
Julie Scott  
Stanley Wickens
BILLY ELLIOT
THE MUSICAL

THE INSPIRING STORY OF A BOY BORN TO DANCE,
WITH MUSIC BY ELTON JOHN

BOOK YOUR MUSICAL

Stratford Festival

BILLY ELLIOT THE MUSICAL
BOOK & LYRICS BY LEA HALL
MUSIC BY ELTON JOHN
ORIGINAL DIRECTED BY STEPHEN DALBERG
DIRECTED & CHOREOGRAPHED BY DONNA FEORE

PRODUCTION CO-SPOKES

ENBRIDGE

PRODUCTION SUPPORT IS GENEROSLY PROVIDED BY
THE BARRING & MANNING FAMILIES IN MEMORY
OF JIM & SUSAN BARRING AND BY RICK TURCZYNSKI &
CHARLES PETERSEN

Photo: Helen Dubuc
Beryl Bain


Wayne Best


Rod Beattie

2019: Cardinal Wolsey in Henry VIII and Francis Nurse in The Crucible. 18th season. Stratford: Over 50 productions – favourites include Peter Quince in A Midsummer Night’s Dream, York in Henry VI, Bolingbroke in Richard II, Glenn Gould in Glenn, title role in Macbeth, Pistol in Henry V, Malvolio in Twelfth Night and the first six Wingfield plays. Elsewhere: Rod has performed the Wingfield series (by Dan Needles) for 33 years, totaling almost 5,000 performances, as well as leading roles in most majorCanadian theatres. Training: Master’s degree in English, University of Toronto. Awards: In 2017, Rod was appointed Member of the Order of Canada. He has also won Stratford’s Bronze Star Award, a Dora, a Sterling, a Gemini and the “Critic’s Award” (Sarasota).

Wayne Best

2019: Duke of Suffolk in Henry VIII and Deputy Governor Danforth in The Crucible. 24th season. Stratford: Friar Laurence (Romeo and Juliet), The Prospector (The Madwoman of Chaillot), Antiochus, Simonides (Pericles), Surly (The Alchemist), Capulet (Romeo and Juliet), Axel Oenstienia (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, Karl (Heaven), Abbott (Inexpressible Island), Anderson (Observe the Sons of Ulster Marching Toward the Somme), Quinn (The Affections of May), Johnny (Balconville), Jacob Mercer (Sott-Water Moon), Taylor (K2), Billy (The Collected Works of Billy the Kid).

Tim Campbell

DÉJAH DIXON-GREEN

2019: Susanna Walcott in The Crucible and understudy in Mother’s Daughter. Second season. Stratford: An Ideal Husband, Julius Caesar, To Kill a Mockingbird. Elsewhere: The Penelopiad (The Grand Theatre); Charmian in Antony and Cleopatra, Margaret in Much Ado About Nothing, Artemidorus in Julius Caesar (St. Lawrence Shakespeare Festival); Chiza/Jade Tree in we could be clouds (New Words Festival); Goneril in Lear (National Theatre School of Canada); The Railway Children (Mirvish). Film/TV: Aaliyah in Until the Real Thing Comes Along, Iris in The Fall of Grace. Training: Earl Haig Claude Watson Arts and National Theatre School of Canada. Online: dejahdixongreen.com, @dejahdixongreen. Et cetera: Thank you to the many gems in my life that continue to help me follow my dreams... especially Mom, Dad, Melly, Antoine and Bryan. Dream big, work hard, never give up.

JOHN DOLAN

2019: Sir Thomas Cromwell and Bishop of Lincoln in Henry VIII and Giles Corey in The Crucible. 10th season. Stratford: Bolingbroke in Richard III, Cromwell in A Man For All Seasons, Launcelot in Two Gentlemen of Verona, Costard in Love’s Labour’s Lost, Antony and Cleopatra, The Swanne, Richard III, Romeo and Juliet, Twelfth Night, Inherit the Wind, Tempest-Tost, Medea, Pride and Prejudice, Winter’s Tale. Elsewhere: The Drawer Boy (Festival Players); The Birds and the Bees, Against the Grain (Blyth Festival); No Great Mischief, Rune Arlidge, Plan B, The Ends of the Earth (Tarragon); A Midsummer Night’s Dream, Avro Arrow, Nothing Sacred, Fire (Canadian Stage); Lilies (Passe Muraille); Much Ado About Nothing, The Tempest (Theatre by the Bay); Heroes (Thousand Islands Playhouse); The Melville Boys (Theatre New Brunswick); Speed-the-Plow (Theatre Calgary). Film/TV: Murdoch Mysteries. Training: National Theatre School. Awards: Dora Award, Oliver Twist (Young People’s Theatre).

IJEOMA EMESOWUM


JACKLYN FRANCIS


AVIVA GOAD

2019: Betty Parris in The Crucible. Stratford debut. Aviva is thrilled to be making her Stratford debut. She is nine years old and will be going into Grade 5 this fall. Aviva has been dancing since the age of three at On Stage Dance Studio in Stratford under the direction of Meghan Seaman. She performed her first ballet solo in five competitions this past winter to great success and was accepted into the Bolshoi Ballet program in New York City this summer. She also enjoys singing, songwriting, playing the guitar, and hanging with her best buddy, Charlie Rose.
JORDIN HALL
BIRMINGHAM CONSERVATORY, 2017/18
2019: Sergeant in Henry VIII, Swing in The Neverending Story and Marshal Herrick in The Crucible. Second season. Stratford: Mr. Montford in An Ideal Husband, Popilus Lena, Dardanius in Julius Caesar, To Kill A Mockingbird. Elsewhere (selected): Othello in Othello (Driftwood Theatre); Berowne in Love’s Labour’s Lost, Leontes in The Winter’s Tale (Dauntless City Theatre); Aaron in Titus Andronicus (Seven Siblings Theatre); Lysander and Robin Starveling in A Midsummer Night’s Dream (Humber River Shakespeare). Film/TV: See No Evil (Discovery ID). Training: Brock University (Performance Concentration), Birmingham Conservatory for Classical Theatre. Et cetera: Thank you, Mom, Dad, Grandma and anyone who has ever supported me. Love, peace, and SOULLLLLL TRAIN.

JESSICA B. HILL
BIRMINGHAM CONSERVATORY, 2014/15
2019: Bess, Anne in Mother’s Daughter and Ann Putnam in The Crucible. Fifth season. Stratford: Antipholus of Syracuse (The Comedy of Errors), Emily (Bronte: The World Without), Gabriel/Beelzebub (Paradise Lost), Isabella (The Changeling), Lydia Lubey (All My Sons), Lola (Bunny), Dame Pliant (The Alchemist). Elsewhere: Iliana in The Play’s the Thing, Petra in An Enemy of the People (Segal Centre); Lena Home in Joe in Los: An American Romance (Infinitheatre); Holly in The Lady Smith (Black Theatre Workshop); Scapin, Much Ado About Nothing (Rerpercussion Theatre). Film/TV: Assassin’s Creed: Origins (Ubisoft), 30 vies (Radio-Canada), The Battle of Wills (Informaction). Awards: Dora Award nominee/winner; MyTheatre/BroadwayWorld nominee; International Actor Fellow of Shakespeare’s Globe. Training: Birmingham Conservatory; McGill University; Dawson College. Awards: Mary Savidge Award (2016); Elsa Bolam Award (2006); Brian Cloutte Award (2005). Online: jessicabhill.com, @jessicabhill. Et cetera: Love and Gratitude.

BRAD HODDER
MICHAEL LANGHAM WORKSHOP, 2019; BIRMINGHAM CONSERVATORY, 2011/12

KIM HORSMAN
2019: Duchess of Norfolk in Henry VIII, Moria in The Neverending Story and Martha Corey in The Crucible. Ninth season. Stratford: Lady Montague, Romeo and Juliet; Constance, The Madwoman of Chaillot. Past roles 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 (King’s Head Theatre, London, England); Kate Hardcastle, She Stoops to Conquer (Arts Club Theatre); Lady Nijo, Top Girls (Tamanhous/Grand Theatre); Cowboy of the Western World, a musical, co-creator with Anika Johnson and Barbara Johnstone. Film/TV: Recently: Believe Me: The Lisa McVey Abduction; J.J. Abrams/Stephen King’s 11/22/63 opposite James Franco; A Family Man as Gerard Butler’s mom; and Cardinals, Touchpoint Films. Et cetera: I’m grateful to have had a rich, varied career shared with so many outstanding artists and friends. Love to my family, Georgina, Spencer, and Ian.

QASIM KHAN
2019: Gardner, Bishop of Winchester in Henry VIII, Atreyu in The Neverending Story and appears in The Crucible. Third season. Stratford: Paradise Lost, The Comedy of Errors, The Changeling, Tirion of Athens, The Madwoman of Chaillot. Elsewhere: Hamlet, All’s Well That Ends Well, Das Ding (Canadian Stage); Anne of Green Gables, Alice Through the Looking-Glass (Charlottetown Festival); Alligator Pie, The Crucible, The Royal Comedians, Dirt, Letters from the Great War (Soulpepper); A Craiglist Cantata (Musical Stage Co/ATP/NAC/Citadel); Acha Bacha (TPM); The Lion, the Witch and the Wardrobe (TNA); Shannon 10:40 (Videofag); Beneath the Banyan Tree (Theatre Direct). Film/TV: Nikita, Riftworld, Saving Hope, Don for Mayor, Little Mosque. Training: Graduate of the Soulpepper Academy; University of Toronto/Sheridan. Awards: Dora Award nominee/winner; MyTheatre/BroadwayWorld nominee; International Actor Fellow of Shakespeare’s Globe. Et cetera: Love and thanks to Matt; George & Elaine; Robyn & Danny; Antoni, Beth, Jillian, Martha; Aysha and family; and his amazing mum. Follow @thefpasimkhan.
ALEXANDRA LAINFIESTA


ROY LEWIS

2019: Sandsy, Lord Chancellor in Henry VIII, Bookseller, Cairon in The Neverending Story and Judge Hathorne in The Crucible. 14th season. Stratford: Reverend Sykes (To Kill a Mockingbird), Publius, Lepidus (Julius Caesar), Morocco (The Merchant of Venice), Capalet (Romeo and Juliet), Cyclops (The Odyssey). Elsewhere: Stage Manager (Our Town), Abel Magwitch (Great Expectations) (Neptune); Mr. Potter (It’s a Wonderful Life) (Theatre NorthWest, B.C.); Charley (Death of a Salesman) (Drayton); Camillo (The Winter’s Tale) (Groundling). Roy has directed 10 plays, is a founding member of the Obsidian Theatre Company, and is a published poet.

SIGOURNEY MARSH-LANSARD


KATELYN McCULLOCH

2019: A Bully in The Neverending Story and Abigail Williams in The Crucible. Second season. Stratford: Ben Gunn in Treasure Island, Romeo and Juliet, The Breathing Hole. Elsewhere: Maid Marion in The Silver Arrow (Citadel Theatre), Pea in Jerusalem (Company Theatre/Outside the March), Heart of Robin Hood (Mirvish/MTC), Liver (Kat Sandler/SLAB), Film/TV: Mary Kills People (Global), Mindfudge (CBC), Incorporated (CBS), Reign (CW), Barbara-Anne, Club Six, Becoming Burlesque, The Aerialist. Training: BFA in Acting from York University, Second City Conservatory, Factory Theatre Mechanicals, Aerial Arts at Cirque-ability. Online: Twitter @mccullochknm; Instagram @mccullochk. Et cetera: Dora Award (Outstanding Ensemble for Jerusalem), BroadwayWorld Award (Outstanding Supporting Actress for Ben Gunn).

ANDREA RANKIN

2019: Jane in Mother’s Daughter and appears in The Crucible. Second season. Stratford: Anne Brontë in Brontë: The World Without, Astoreth/Urania in Paradise Lost, Officer in The Comedy of Errors. Elsewhere: Cordelia in King Lear, Sarah in Shakespeare’s Rebel (Bard on the Beach); Cordelia in King Lear, Luciana in The Comedy of Errors (Theatre Calgary); Desdemona in Othello (Shakespeare Company); Molly Aster in Peter and the Starcatcher, Fanny in A Christmas Carol, Ginger Rogers in Make Mine Love (Citadel); Crissy in Hair (Mayfield); Macbeth, Hansel & Gretel (Edmonton Opera); Juliet in Fair Verona (Lost & Gone); Moth in Love’s Labour’s Lost, Wife in Blood Wedding, Marie in Pains of Youth (Studio Theatre). Voiceover: Mass Effect 3 (EA Games). Training: Birmingham Conservatory. BFA, UofA. Awards: Elizabeth Sterling Haynes Award for Excellence (UofA). Dasha Goody Award for Excellence in Musical Theatre. Online: @heyandrearankin; andrearankin.com.

BIRMINGHAM CONSERVATORY, 2017

ALEXANDRA LAINFIESTA BIRMINGHAM CONSERVATORY, 2018


ROY LEWIS

2019: Sandsy, Lord Chancellor in Henry VIII, Bookseller, Cairon in The Neverending Story and Judge Hathorne in The Crucible. 14th season. Stratford: Reverend Sykes (To Kill a Mockingbird), Publius, Lepidus (Julius Caesar), Morocco (The Merchant of Venice), Capalet (Romeo and Juliet), Cyclops (The Odyssey). Elsewhere: Stage Manager (Our Town), Abel Magwitch (Great Expectations) (Neptune); Mr. Potter (It’s a Wonderful Life) (Theatre NorthWest, B.C.); Charley (Death of a Salesman) (Drayton); Camillo (The Winter’s Tale) (Groundling). Roy has directed 10 plays, is a founding member of the Obsidian Theatre Company, and is a published poet.

SIGOURNEY MARSH-LANSARD


KATELYN McCULLOCH

2019: A Bully in The Neverending Story and Abigail Williams in The Crucible. Second season. Stratford: Ben Gunn in Treasure Island, Romeo and Juliet, The Breathing Hole. Elsewhere: Maid Marion in The Silver Arrow (Citadel Theatre), Pea in Jerusalem (Company Theatre/Outside the March), Heart of Robin Hood (Mirvish/MTC), Liver (Kat Sandler/SLAB), Film/TV: Mary Kills People (Global), Mindfudge (CBC), Incorporated (CBS), Reign (CW), Barbara-Anne, Club Six, Becoming Burlesque, The Aerialist. Training: BFA in Acting from York University, Second City Conservatory, Factory Theatre Mechanicals, Aerial Arts at Cirque-ability. Online: Twitter @mccullochknm; Instagram @mccullochk. Et cetera: Dora Award (Outstanding Ensemble for Jerusalem), BroadwayWorld Award (Outstanding Supporting Actress for Ben Gunn).

ANDREA RANKIN

2019: Jane in Mother’s Daughter and appears in The Crucible. Second season. Stratford: Anne Brontë in Brontë: The World Without, Astoreth/Urania in Paradise Lost, Officer in The Comedy of Errors. Elsewhere: Cordelia in King Lear, Sarah in Shakespeare’s Rebel (Bard on the Beach); Cordelia in King Lear, Luciana in The Comedy of Errors (Theatre Calgary); Desdemona in Othello (Shakespeare Company); Molly Aster in Peter and the Starcatcher, Fanny in A Christmas Carol, Ginger Rogers in Make Mine Love (Citadel); Crissy in Hair (Mayfield); Macbeth, Hansel & Gretel (Edmonton Opera); Juliet in Fair Verona (Lost & Gone); Moth in Love’s Labour’s Lost, Wife in Blood Wedding, Marie in Pains of Youth (Studio Theatre). Voiceover: Mass Effect 3 (EA Games). Training: Birmingham Conservatory. BFA, UofA. Awards: Elizabeth Sterling Haynes Award for Excellence (UofA). Dasha Goody Award for Excellence in Musical Theatre. Online: @heyandrearankin; andrearankin.com.
JENNIFER RIDER-SHAW


ANDREW ROBINSON

 Stratford: Shakespeare in Love, The Lion, the Witch and the Wardrobe, The Aeneid, Hamlet, The Taming of the Shrew, Love’s Labour’s Lost, The Merchant of Venice, King John, Romeo and Juliet, The Three Musketeers, Antony and Cleopatra, Mother Courage and Her Children. Elsewhere: Our Ajax, Intuition of Iphigenia, Elektra in Bosnia (Women and War – Greece tour); Or Not to Be (RST); Machina Nuptialis (CORPUS); Bent (Theatre Engine); Russian Dolls (Buddies/Rhubarb). Film/TV: The Strain, Murdoch Mysteries. Training: Birmingham Conservatory, Ryerson Theatre School. Awards: Two Doras plus one nomination; three Gemini nominations; one National Radio Award nomination.

JAKE RUNECKLES


SHANNON TAYLOR

2019: Mary in Mother’s Daughter and Elizabeth Proctor in The Crucible. Fifth season.
 Stratford: Twelfth Night (Olivia), The School for Scandal (Lady Teazle), Shakespeare in Love (Violette), The Hypochondriac (Angélique), The Diary of Anne Frank (Margot Frank), Oedipus Rex (Priest), She Stoops to Conquer (Rose), The Sound of Music (Liesl), Inherit the Wind. Elsewhere (selected): A Doll’s House (RMTC); King Charles III (Mirvish/Studio 180); The Wars (Grand Theatre); The Road to Mecca (Soulpepper); Pride and Prejudice (NAC/Theatre Calgary); The Jones Boy (Surface/Underground); Salt-Water Moon (Thousand Islands Playhouse); A Midsummer Night’s Dream, Little Women: The Musical (Citadel Theatre); The Madonna Painter (Factory Theatre). Film/TV: Private Eyes, MayDay, Eloise. Training: Birmingham Conservatory, Ryerson Theatre School (BFA). Awards: Mary Savidge Award; Dora nomination for Outstanding Performance. Et cetera: Shannon dedicates this season to the loving memory of Papa Taylor and Papa Whittle.

MARIA VACRATSIS

2019: Susan in Mother’s Daughter and Rebecca Nurse in The Crucible. Fourth season.
 Stratford: The Boys From Syracuse, Peniciles; Winter’s Tale; Agamemnon; Electra; The Flies; The Swanne; The Elephant Song. Elsewhere: Through the Leaves, Domesticated (Company Theatre), Escaped Alone, Home, Endgame, You Can’t Take It With You, The Way of the World, Twelfth Night, A Streetcar Named Desire (Soulpepper); The Old Ladies (Shaw), Prince Hamlet (Why Not Theatre); Cake & Dirt, Slovs! (Tarragon); The Piper, Beating Heart Cadaver, King Lear (Necessary Angel); Such Creatures (Passe Muraille); Glorious, The House of Bernarda Alba (Canadian Stage); 2nd Nature (VideoCabaret); Romeo and Juliet (Persephone). Film/TV: Mamma Mia 2, My Big Fat Greek Wedding 1 and 2, Tommy Boy, Shoot ‘Em Up, Jesse Stone – Lost in Paradise; recurring characters on Dino Dana, Rent-A-Goofie, Rick Mercer Report, Degrassi: The Next Generation. Awards: Two Doras plus one nomination; three Gemini nominations; one National Radio Award nomination.
SCOTT WENTWORTH
2019: Duke of Norfolk in Henry VIII and Reverend Parris in The Crucible. 25th season. Stratford: Recent favourites include James Tyrone in Long Day’s Journey Into Night, the title role in John Gabriel Borkman, Tevye in Fiddler on the Roof, Shylock in The Merchant of Venice and The Ragman in The Madwoman of Chaillot. Directing credits include both parts of Henry IV (2001), The Adventures of Pericles (2015), Romeo and Juliet (2017) and last season’s Julius Caesar. Et cetera: Mr. Wentworth is a Tony- and Olivier-nominated theatre artist whose work has been celebrated on Broadway, in London’s West End and in theatres across the U.S. and Canada.

GORDON PATRICK WHITE
2019: Simon in Mother’s Daughter and Ezekiel Cheever in The Crucible. Third season. Stratford: The Comedy of Errors, Napoli Milionaria!, The Tempest, Romeo and Juliet, Treasure Island, The Breathing Hole. Elsewhere: Edgar, King Lear (NAC); Mooch, Where the Blood Mixes (Theatre NorthWest); Clov, Endgame (Theatre Newfoundland Labrador); Puck, A Midsummer Night’s Dream (Stephenville); Titus, The Devil’s Disciple (Neptune); Kempt, Vigil (Live Bait Theatre); Velveteen Rabbit, The Velveteen Rabbit (Theatre New Brunswick); Loomis, Our Eliza (Ship’s Company Theatre); An Acre of Time (GCTC); Robbie, A Very Polite Genocide (Native Earth Performing Arts); Injun Joe/Fred, Dead White Writer on the Floor (Magnus Theatre). Film/TV: Haven, Mr. D, This Hour Has 22 Minutes, New Waterford Girl, Blockfly, Gracie’s Choice, Trudeau II, Black Harbour, Charlie Zone, Picnicface. Training: BFA, Memorial University. Et cetera: Wela’lin to my family in Newfoundland, my friends in Nova Scotia, and all my relations on Turtle Island.

RYLAN WILKIE
2019: Sir Thomas Lovell in Henry VIII, Falkor in The Neverending Story and Reverend Hale in The Crucible. Sixth season. Stratford: To Kill a Mockingbird, An Ideal Husband, Julius Caesar, Timon of Athens, The Changeling, The Madwoman of Chaillot, Shakespeare in Love, The Hypochondriac, Pericles, The Alchemist, The Physicists, Christina, The Girl King, Alice Through the Looking-Glass, King John. Elsewhere: Lion in Winter (Grand); Am I Not King? (Zone 41); Enron (Theatre Calgary); Beyond the Farm Show (Blyth); The Story (Theatre Columbus); Blue Planet (YPT); Macbeth, Mother Courage (Caravan Farm); A Doll’s House (Globe); East of Berlin, The December Man, Around the World in 80 Days, Shakespeare’s Dog (ATP). Film/ TV: Homefront, Blue Smoke, The Secret of the Nutcracker, See This Movie. Training: NTS. Awards: Stratford’s John Hirsch Award; Betty Mitchell Award for Vincent in Brixton. Et cetera: Much love to Krystin and my family.

MAMIE ZWETTLER
BONNIE BEECHER

2019: Assistant stage manager of Mother’s Daughter and The Crucible. 10th season. Stratford: Coriolanus, The Tempest, The School for Scandal, Tartuffe, Breath of Kings, She Stoops to Conquer, The Last Wife, Mother Courage, Antony and Cleopatra, Cymbeline, Elektra, The Winter’s Tale, Three Sisters, Bartholomew Fair. Elsewhere: Credits include Blue Remembered Hills U.K. tour (Northern Stage); Anne of Green Gables: The Musical, The Full Monty (Charlottetown Festival); Head à Tête (Theatre Direct); The Sound of Music (Mirvish); Cinderella (Ross Petty Productions); Homebody/Kabui (Mercury Theatre). Film/TV: Writers’ assistant for Kids in the Hall: Death Comes to Town (CBC), story coordinator for Less Than Kind (HBO Canada), Picnicface (Comedy Network), Zerby Derby (TVO). Training: Technical theatre program at the London Academy of Music and Dramatic Art. Et cetera: Thank you to mom and dad for all your love and support.

LAURA DELCHIARO

2019: Assistant costume designer of The Crucible. Fifth season. Elsewhere: Costume design: Poison (Coal Mine Theatre), Romeo and Juliet (Lost & Gone), Photographic Evidence, Spring Moon (Mixed Company Theatre), Little Thing, Big Thing, Don’t Misunderstand Me (Festival Antigonish), The Death of Mrs. Gandhi (Anything But the Bard), The Wild Duck Project (Re:Current Theatre), This Play Wins (SummerWorks), The Land of Promise (Theatre Doubletake). Laura has worked as a costume coordinator/head of wardrobe for theatres such as Crow’s Theatre, Theatre Newfoundland, Obsidian Theatre, The Musical Stage Company, Factory Theatre, Festival Antigonish Summer Theatre, and Canada’s Ballet Jörgen; and as a stitcher in wardrobes all across Ontario and Eastern Canada. Training: Costume Studies Diploma, Dalhousie University; HBA, University of Toronto. Online: lauradelchiaro.com.

MARY-JO CARTER DODD

2019: Assistant set designer of The Crucible. Third season. Stratford: Assistant costume designer of Coriolanus, Long Day’s Journey Into Night, Tartuffe. Elsewhere: Set design: Much Love and Thanks to Beatrice, Ella and Peter for their support and for making her so happy.

MEGHAN CALLAN

2019: Production stage manager of the Festival Theatre and Avon Theatre. 19th season. Stratford (selected): Paradise Lost, The Virgin Trial, A Little Night Music, The Physicists, A Midsummer Night’s Dream (2014), Tommy, You’re a Good Man, Charlie Brown, Jesus Christ Superstar, The Tempest (2010). Elsewhere: At Soulpepper, Meghan stage-managed The Virgin Trial and The Goat, or Who is Sylvia? Meghan has worked in stage management for the Shaw Festival, Atlantic Theatre Festival, Theatre New Brunswick, NAC, Citadel Theatre, Globe Theatre and Lighthouse Festival Theatre. She has also worked in stage management for corporate clients such as General Motors, Toyota Canada, the Retail Council of Canada and the Canadian International Auto Show. Training: BFA, York University. Awards: 2017 Tyrone Award, Stratford Festival. Et cetera: Much love and thanks to Beatrice, Ella and Peter for their support and for making her so happy.

KATHERINE ARCUS

2019: Assistant stage manager of Mother’s Daughter and The Crucible. 10th season. Stratford: Coriolanus, The Tempest, The School for Scandal, Tartuffe, Breath of Kings, She Stoops to Conquer, The Last Wife, Mother Courage, Antony and Cleopatra, Cymbeline, Elektra, The Winter’s Tale, Three Sisters, Bartholomew Fair. Elsewhere: Credits include Blue Remembered Hills U.K. tour (Northern Stage); Anne of Green Gables: The Musical, The Full Monty (Charlottetown Festival); Head à Tête (Theatre Direct); The Sound of Music (Mirvish); Cinderella (Ross Petty Productions); Homebody/Kabui (Mercury Theatre). Film/TV: Writers’ assistant for Kids in the Hall: Death Comes to Town (CBC), story coordinator for Less Than Kind (HBO Canada), Picnicface (Comedy Network), Zerby Derby (TVO). Training: Technical theatre program at the London Academy of Music and Dramatic Art. Et cetera: Thank you to mom and dad for all your love and support.

ARTISTIC COMPANY
ARTISTIC COMPANY

KATHERINE DERMOTT

2019: Assistant stage manager of *The Crucible*. Fourth season. Stratford: Assistant stage manager of *Brontë: The World Without, Paradise Lost* (2018) and the Michael Langham Director’s Workshop Presentation (2017); apprentice stage manager of Macbeth, *The Hypochondriac* (2016), Festival Theatre production assistant 2015. Elsewhere: Recent credits include *A Doll’s House, Part 2* (with Mirvish); *It’s a Wonderful Life: The Radio Play, Di & Viv & Rose, Outside Mullingar, The Audience* (with Mirvish) (Royal Manitoba Theatre Centre); *Wilde Tales* (Shaw); *Twelfth Night* (Shakespeare BASH’d); Anne & Gilbert: *The Musical, Alice Through the Looking-Glass, The Sound of Music, Pocino One Night Only* (NAC); *Tosca, Madame Butterfly* (Opera Lyra, Ottawa); *This is War* (GCTC); *A Midsummer Night’s Dream* (A Company of Fools). Et cetera: In 2016 Katherine was awarded the Jean A. Chalmers Apprentice Achievement Award by the Stratford Festival.

FRANK DONATO


MICHAEL GIANFRANCESCO


JONATHAN GOAD


ADRIENNE GOULD

ARTISTIC COMPANY

MICHAEL HART
2019: Production stage manager of the Avon Theatre and stage manager of Little Shop of Horrors. 23rd season. Stratford: The Rocky Horror Show, The Madwoman of Chaillot, Timon of Athens, The Adventures of Pericles, Blithe Spirit, Hay Fever, The Tempest (starring Christopher Plummer), The Importance of Being Earnest and King Lear (both starring Brian Bedford), The Taming of the Shrew, Fallen Angels, A Delicate Balance, The Duchess of Malfi, The Liar, The Swanne (all three parts), High-Gravel-Blind. Elsewhere: Silence (Grand), Heisenberg, Liv Stein (Canadian Stage), Constellations (Centaur/Canadian Stage), Body Politic (Buddies), The Death of the King (Modern Times), The Winter’s Tale (Groundling 2016), Bombay Block (Factory), Manon, Sandra and the Virgin Mary (Pleiades), Saint Carmen of The Main (NAC/Canadian Stage), Romeo and Juliet (NAC), Mother Courage and Her Children (NAC/MTC), Wit (Centaur), Real Live Girl (MTC Warehouse), Hamlet (Neptune).

BRAD HODDER
2019: Assistant director of and understudy in The Crucible, First Gentleman and Crammer, Archbishop of Canterbury, in Henry VIII and understudy in Mother’s Daughter. Eighth season. Stratford: Principals in An Ideal Husband, To Kill a Mockingbird, Julius Caesar, The Virgin Trial, Shakespeare in Love, The Lion, the Witch and the Wardrobe. She Stoops to Conquer, King Lear, Othello; appeared in Bakkhai, The Diary of Anne Frank, Oedipus Rex, The Beaux’ Stratagem, A Midsummer Night’s Dream, Mary Stuart, Measure for Measure, Cymbeline, Elektra. Elsewhere: Tybalt in Romeo and Juliet (Neptune); Darcy in Pride and Prejudice (Grand); Hedwig in Hedwig and the Angry Inch (c2c). Directing: 4th Graders Present an Unnamed Love Suicide, Fleeto, Oh, the Humanity (Tiny Room); Henry IV: I, Caesar, A Midsummer Night’s Dream (Perchance); The Leisure Society, Autobahn, The Stendhal Syndrome (c2c). Associate directing: Lear, Measure for Measure, The Winter’s Tale (Groundling). Film/TV: Reign (CW), Republic of Doyle, Diverted, Above and Beyond (CBC). Training: BFA (Acting), University of Alberta.

ANITA NITTOLY

JANINE RALPH
2019: Production stage manager of the Avon Theatre. 29th season. Stratford: Last season Janine was the production stage manager of the Avon Theatre and prior to that production stage manager of the Tom Patterson Theatre. Past Stratford Festival credits include stage manager of a variety of productions at the Festival, Tom Patterson and Avon theatres, and the Masonic Hall. Elsewhere: Janine stage-managed at Resorts World Sentosa in Singapore and production-managed for Singapore Repertory Theatre. She has worked on the Asian Games’ ceremonies in Qatar; in various theatres in Ontario, including Young People’s Theatre; and for CBC TV in Toronto and BBC TV in England.

MELISSA ROOD
2019: Stage manager of The Crucible and assistant stage manager of The Neverending Story. 19th season. Stratford: Absolute favourites include Robert Lepage’s Coriolanus (Stratford Festival, Théâtre du Nouveau Monde, The HOP at Dartmouth College); Steve Cota and Robin Calvert’s Romeo & Juliet Remixed (Lab), The Diary of Anne Frank, Shakespeare in Love, The Last Wife, Tommy, Jesus Christ Superstar, Christopher Plummer’s A Word or Two and Henry V. Elsewhere: Rood stage-manages for theatre, dance and opera; on new translations and world premières; with one-woman shows to casts of thousands; in Inuktitut and Unmonian; from the Middle East to the Arctic Circle. Training: Sheridan College (Technical Production); University of Waterloo (Social Development Studies). Awards: Proud recipient of the KP Hay Award. Et cetera: Research assistant – developing dance therapy with Dr. Trish Van Katwyk and Dr. Yukari Seto; instructor at Sheridan College, University of Toronto, National Theatre School. For Sab.
ARTISTIC COMPANY

BETH RUSSELL
2019: Casting director of the Stratford Festival. 11th season. Elsewhere: In addition to casting, Beth has been an artists’ agent, co-producer of CBC-TV’s Triple Sensation, Senior Vice President: Casting and Creative Development for Livent, National Casting Director for CBC Radio Drama and Artistic Associate for Toronto Arts Productions (now Canadian Stage). As casting director, Ms Russell has been responsible for Broadway and West End premières of productions including Parade, Ragtime, 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.

DEBASHIS SINHA
2019: Composer and sound designer of The Crucible and sound designer of Mother’s Daughter and Nathan the Wise. Third season. Stratford: Composer and sound designer of Treasure Island, The Changeling, Breath of Kings; sound designer of The Aeneid. Elsewhere: Music and sound for Peggy Baker Dance Projects, Soulpepper, Volcano Theatre, Theatre Centre, Pleiades, Project: Humanity, Tribal Crackling Wind, and others; appearances at Madrid Abierto, Banff Centre, Haus der Kulturen der Welt, Guelph Jazz Festival, Sound Symposium, ISEA, Art Gallery of Ontario and other venues. Radio/Recordings: Radio works broadcast on Deutschlandradio Kultur, ORF Kunstradio, Radio National España, Banff New Media Institute, NAISA; numerous solo recordings, audio artworks, and audiovisual and live cinema projects. Awards: Dora Awards for Original Music and Sound for Crash (Theatre Passe Muraille) and We Are Proud to Present... (Theatre Centre/Why Not), XIV Radio Works Prize (Centro para la Difusión de la Música Contemporanea).

ANNA SPENCER
2019: Apprentice stage manager of The Crucible. Stratford debut. Elsewhere: Apprentice stage manager of Hook Up (Tapestry Opera); apprentice stage manager of A Christmas Carol (Soulpepper); stage manager of Legends of Horror (Casa Loma); stage manager of Exhalte (Sore For Punching You); assistant stage manager of Prom Queen (The Grand Theatre); apprentice stage manager of The 39 Steps (Capitol Theatre); assistant stage manager of The Barber of Seville (Opera5); apprentice stage manager of The Hound of the Baskervilles, Kingfisher Days, Stage Kiss (Festival Antigonish); apprentice stage manager of Oksana G. (Tapestry Opera); stage manager of A Christmas Carol (Highland Arts Theatre). Training: Ryerson University for Theatre Production.

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 mid-stages of their careers to develop their craft within the rich artistry of the Stratford Festival. Each participant works as the assistant or associate 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 this season: Rodrigo Beilfuss, Mikaela Davies, Brad Hodder, Ash Knight, Andrew Kushnir, Julia Nish-Lapidus, Jennifer Stewart. Alumni this season: Graham Abbey, Alan Dilworth, Peter Pasyk, Zack Russell, Birgit Schreyer Duarte, Ted Witzel.

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

This program is made possible in part by the Government of Canada.

The Michael Langham Workshop for Classical Direction is sponsored by
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 may be offered places in the following season’s acting company. Thirty-one members of this season’s company are past participants.

The Birmingham Conservatory for Classical Theatre is made possible by the support of the Birmingham family, the Stratford Festival Endowment Foundation and the Department of Canadian Heritage. The 2019 in-season work of Conservatory participants is supported by the Marilyn & Charles Baillie Fund and by John & Therese Gardner.

This program is made possible in part by the Government of Canada.