

THE CRUCIBLE



Stratford
FESTIVAL

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PRODUCTION SUPPORT IS GENEROUSLY PROVIDED BY SYLVIA D. CHROMINSKA, BY
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A CRUCIBLE OF CREATION

BY JONATHAN GOAD

Crucible | 'kr̄oosəb(ə)

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.



HOLY ACCUSERS

BY CRAIG WALKER

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.

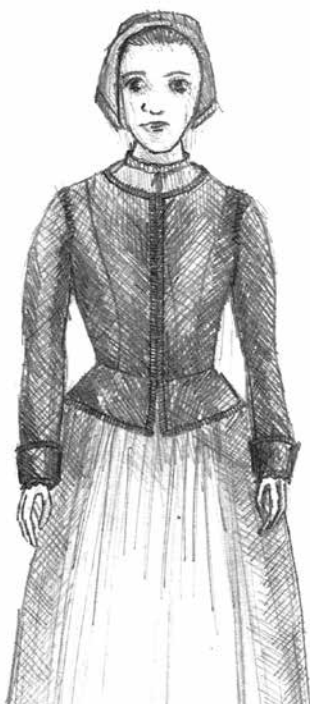
Shortly after Tituba’s arrest, the girls extended blame for the alleged bewitching to two other local women, Sarah Good and Sarah Osborne. To a slightly lesser degree than Tituba, Good and Osborne were also socially marginal figures, the former being homeless, the latter being wife to an indentured servant. 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



“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”

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.

COSTUME DESIGN BY MICHAEL GIANFRANCESCO

ARTHUR MILLER

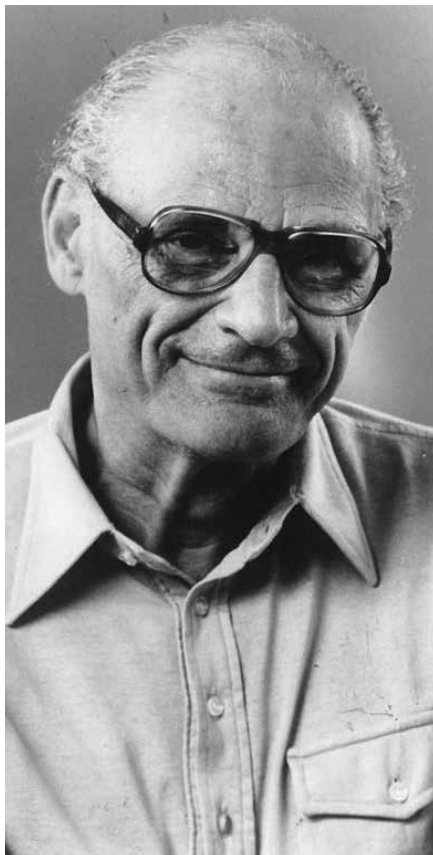
Born in Harlem, New York City, on October 17, 1915, Arthur Miller studied playwriting at the University of Michigan. His first Broadway play, *The Man Who Had All the Luck*, produced in 1944, was not a commercial success, but in 1947 he achieved both popular and critical acclaim with *All My Sons*, which 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.

Miller's other plays include *A View From the Bridge* and *A Memory of Two Mondays* (1955), *After the Fall* (1964), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), *The Archbishop's Ceiling* (1977), *The American Clock* (1980), *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), *Mr. Peters' Connections* (1998), *Resurrection Blues* (2002) and *Finishing the Picture* (2004).

Other works include a novel, *Focus* (1945), the screenplay for the film *The Misfits* (1960), the memoir *Salesman in Beijing* (1984) and the autobiography *Timebends* (1988). His short fiction includes the collection *I Don't Need You Anymore* (1967), the novella *Homely Girl, a Life* (1995) and *Presence: Stories* (2007).

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 Aljur 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.

THE MEIGHEN FORUM

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SHEREEN EL FEKI
AUGUST 21



JONATHAN GOAD
SEPTEMBER 4



CHILINA KENNEDY
NOVEMBER 4

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

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 Vaccratsis

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

Townspiece
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**

Assistant Director

Brad Hodder

Assistant Set Designer

Mary-Jo Carter Dodd

Assistant Costume Designer

Laura Delchiaro

Assistant Lighting Designer

Frank Donato

Stage Manager

Melissa Rood

Assistant Stage Managers

Katherine Arcus

Katherine Dermott

Apprentice Stage Manager

Anna Spencer

Production Assistant

Scarlett Larry

Production Stage Managers

Meghan Callan

Michael Hart

Janine Ralph

Technical Director

Eleanor Creelman

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, FRCSC., 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, DPsych, FRCPC, 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.

Cover: **Mariah Campos**. Creative direction by **Punch & Judy Inc**. Photography by **David Cooper**.

MUSIC

ORIGINAL MUSIC RECORDED BY

Debashis Sinha

Director of Music
Franklin Brasz

Music Administrator
Marilyn Dallman

Administrative Assistant
Janice Owens

BACKSTAGE

Production responsibilities during the performance accomplished by:

Head Carpenter
Paul Gorman

Alternate
Chris Knarr

Head Electrician
Bruno Hacquebard

Alternate
Hilary Pitman

Head Property
Kathleen Orlando

Head Sound
Stewart Cappie

Wardrobe Head
Mary-Lou Mason

Wardrobe Attendants
Caroline Broadley

Ina Brogan

Swing
Georgina Schinkel

Wigs and Makeup Show
Head

Jessica Elsbrie

Wigs and Makeup Crew
Alana Scheel

Children's Supervisor
Kim Cunik

PRODUCTION CREDITS

Director of Production
Simon Marsden

Production Administrator
Carla Fowler

Administrative Assistant
Cindy Jordan

Associate Technical Director
David Campbell

Metcalf Foundation Intern in
Production Management
C.J. Astronomo

Design Coordinator
Mary-Jo Carter Dodd

Ian & Molly Lindsay Young
Design Fellow
Julia Kim

Desmond Heeley
Design Intern
Marine Plasse

Technical Director –
Scenic Construction
Andrew Mestern

Scene Shop Manager
Evan Bonnah-Hawkes

Technical Management
Assistant
Michael Besworth

Transportation
Paul C. Jamieson
Dirk Newbery
James Thistle

Electronics Technologist
Chris Wheeler

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, 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.

PROPERTIES

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Dona Hrabluk
Assisted by
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Karine Cusson
Ken Dubblestyn
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

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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

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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
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Anna Lach
Karen Merriam
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Georgina Schinkel
Silvia Widmer
Christine Yundt
Bijoux/Decoration
Kathi Posliff
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Purchasing Coordinator
Penelope Schledewitz

Purchasing Assistant
Erin Michelle Steele

Wardrobe Apprentice
Erin Lounsbury
Warehouse Supervisor
William Schmuck
Warehouse Assistant
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Construction Crew
Teddi Barrett
Erica Croft
Jessica Elsbrie
Lena Festoso
Tracy Frayne
Dave Kerr
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Julie Scott
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WITH MUSIC BY ELTON JOHN

Stratford
FESTIVAL

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ORIGINALLY DIRECTED BY STEPHEN DALDRY
DIRECTED & CHOREOGRAPHED BY DONNA FEORE

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Photo: Nolen Dubuc

ACTING COMPANY



SEAN ARBUCKLE



BERYL BAIN



ROD BEATTIE



WAYNE BEST



TIM CAMPBELL

SEAN ARBUCKLE

2019: Gmork, Urgl and Engywook in *The Neverending Story*, Thomas Putnam in *The Crucible* and understudy in *Private Lives*. 17th season. **Stratford:** *Guys and Dolls*, *Julius Caesar*, *The Music Man*, *A Little Night Music*, *The Lion, the Witch and the Wardrobe*, *Pericles*, *King John*, *The Pirates of Penzance*, *42nd Street*, *Richard III*, *Titus Andronicus*, *Three Sisters*, *The Merchant of Venice*, *Cabaret*, *The Trojan Women*, *The Tempest*. *As You Like It*, *Agamemnon*, *Timon of Athens*, *The Swanne: Princess Charlotte*, *London Assurance*, *Twelfth Night*, *Who's Afraid of Virginia Woolf?* **Elsewhere:** *The Immigrant* (Harold Green), *London Road* (Canadian Stage), *Othello* (Segal Centre), *The Winter's Tale* (McCarter/Shakespeare Theatre), *Humble Boy* (Pioneer Theatre), *Phèdre* (ACT), *The Spitfire Grill* (George Street, world première), *A Christmas Carol*, *The Turn of the Screw* (Grand Theatre), *The Importance of Being Earnest* (Roundabout), *Copenhagen* (national tour). **Film/TV:** *12 Monkeys*, *Murdoch Mysteries*, *Dark Matter*, *Reign*, *Defiance*, *Law & Order*. **Training:** Juilliard.

BERYL BAIN

2019: Bassett in *Mother's Daughter* and Sarah Good in *The Crucible*. Second season. **Stratford:** Charlotte Brontë in *Brontë: The World Without*, Dromio of Syracuse in *The Comedy of Errors*, Mammon, Uriel in *Paradise Lost* (2018). **Elsewhere:** *How Black Mothers Say I Love You* (Factory Theatre/Girls in Bow Ties), *The Mountaintop* (Grand Theatre), *A Christmas Carol* (Theatre NorthWest), *The Living by Colleen Wagner* (SummerWorks 2015), *Complex* (SummerWorks 2014), *The Mountaintop* (Theatre Calgary – Betty Mitchell Award nomination, Calgary Critics Award nomination 2014), *Dirty Butterfly* (Bound to Create/Obsidian Theatre – Critic's Pick, *NOW* Magazine), *Awake* (Expect Theatre), *Race* (Theatre Yes), *The Women, Born Yesterday*, *The Stepmother*, *After the Dance* (Shaw Festival), *The Little Prince* (Grand Theatre). **Film/TV:** *Suits*, *Awake* (Best Actress nomination, Miami Urban Film Festival), *The Firm*, *Rogue*, *Warehouse 13*, *Far Cry 5* (Ubisoft). **Training:** BFA York University. **Online:** berylbain.com. Instagram: @berylbain.

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 major Canadian 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 Chailoit*), Antiochus, Simonides (*Pericles*), Surly (*The Alchemist*), Capulet (*Romeo and Juliet*), Axel Oxenstierna (*Christina, The Girl King*), Hubert (*King John*), Caliban (*The Tempest*), Don John (*Much Ado About Nothing*), Buckingham (*Richard III*), Macduff (*Macbeth*), Fluellen (*Henry V*), Gratiano (*The Merchant of Venice*), Cornwall (*King Lear*), Leontes (*The Winter's Tale*), Grumio (*The Taming of the Shrew*), Agamemnon (*Troilus and Cressida*), Mercutio (*Romeo and Juliet*). **Elsewhere:** Brutus (*Julius Caesar*), Antonio (*The Tempest*), Captain Keller, Karl (*Heaven*), Abbott (*Inexpressible Island*), Anderson (*Observe the Sons of Ulster Marching Toward the Somme*), Quinn (*The Affections of May*), Johnny (*Balconville*), Jacob Mercer (*Salt-Water Moon*), Taylor (*K2*), Billy (*The Collected Works of Billy the Kid*).

TIM CAMPBELL

2019: Duke of Buckingham in *Henry VIII*, Bastian's Father in *The Neverending Story* and John Proctor in *The Crucible*. 11th season. **Stratford:** *An Ideal Husband*, *To Kill a Mockingbird*, *Timon of Athens*, *The Changeling*, *All My Sons*, *Bunny*, *Macbeth*, *Hamlet*, *Julius Caesar*, *The Tempest*, *As You Like It*, *Titus Andronicus*, *Henry IV (1)*, *Henry IV (2)*, *Henry V*, *Romeo and Juliet*, *Richard III*, *Antony and Cleopatra*, *Troilus and Cressida*. **Elsewhere:** *Twelve Angry Men*, *Death of a Salesman*, *Who's Afraid of Virginia Woolf?* (Soulpepper); *A Midsummer Night's Dream* (Shakespeare Theatre Company, Washington, D.C.); *Private Lives* (Chicago Shakespeare). **Film/TV:** *The Expanse*, *Designated Survivor*, *Reign*, *Republic of Doyle*, *Warehouse 13*, *Nikita*, *The L.A. Complex*, *Saving Hope*, *Deadly Hope*, *The Firm*, *Lost Girl*, *Combat Hospital*, *Flashpoint*, *Murdoch Mysteries*, *Killshot*, *Hollywoodland*. **Awards:** Dora Award, Best Ensemble (*Twelve Angry Men*). Past recipient of the Dora Mavor Moore Guthrie Award (for outstanding contribution to the Stratford Festival).

ACTING COMPANY



DÉJAH DIXON-GREEN



JOHN DOLAN



IJEOMA EMESOWUM



JACKLYN FRANCIS



AVIVA GOAD

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); Charmin 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* (Mirivish). **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](https://twitter.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*, Launce 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

2019: Maya in *The Neverending Story*, Tituba in *The Crucible* and understudy in *Private Lives*. Fifth season. **Stratford:** *Diaphanta in The Changeling*, *Cupid in Timon of Athens*, *Phebe in As You Like It*, *Maria in Love's Labour's Lost*, *Jackie Coryton in Hay Fever*, *The Madwoman of Chailot*, *The Hypochondriac*, *Hamlet*, *The Taming of the Shrew*, *Alice Through the Looking-Glass*, *Antony and Cleopatra*. **Elsewhere:** *A Christmas Carol* (Theatre New Brunswick); five seasons with Shaw Festival including *Major Barbara*, *Serious Money*, *Ragtime*, *The Admirable Crichton*, *The Women*, *The Devil's Disciple*, *Born Yesterday*, *Binti's Journey* (Theatre Direct); *The Aftermath* (Nightwood Theatre); *A Midsummer Night's Dream* (Shakespeare in High Park, Canadian Stage). **Film/TV:** *Antony and Cleopatra*, *Love's Labour's Lost*, *Hamlet*, *The Taming of the Shrew*, *Macbeth*, *Timon of Athens* (Stratford Festival HD). **Training:** Birmingham Conservatory for Classical Theatre; BFA, University of Windsor. **Online:** Twitter: [@Usolje](https://twitter.com/Usolje). **Et cetera:** All for the love of Jake and Z.

BIRMINGHAM CONSERVATORY, 2015/16

JACKLYN FRANCIS

2019: Patience Maria and Marchioness of Dorset in *Henry VIII* and understudy in *Mother's Daughter* and *The Crucible*. Seventh season. **Stratford:** Jacklyn received the Tanya Award in recognition of her commitment to excellence during the 2018 season. Past seasons include *To Kill a Mockingbird*, *Julius Caesar*, *Timon of Athens*, *Madwoman of Chailot*, *Pride and Prejudice*, *As You Like It*, *Richard III*. **Elsewhere:** Citadel, Blyth Festival, Shakespeare in the Ruff, Canadian Stage, YPT, Theatre Northwest, Sudbury Theatre Centre, Manitoba Theatre Centre, Resurgence Theatre, Theatre By the Bay, Brookstone Theatre, Buddies in Bad Times, Thought For Food, Pencil Kit Productions, The Troubled Souls Co-op, Equity Showcase Theatre, Toronto Fringe, SummerWorks. **Film/TV:** *Re-Possessed Homes*, *Murdoch Mysteries*, *Rookie Blue*, *Flashpoint*, *Little Mosque on the Prairie*, *Missing*, *Train 48*, *Do No Harm*, *Starhunter 2300*, *It's Always Something*, *Our Hero*, *The City*, *FX: The Series*, *Falling Fire*. **Training:** George Brown Theatre School, Banff/Citadel Robbins Academy. **Awards:** Jean A. Chalmers Award.

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.

ACTING COMPANY



JORDIN HALL



JESSICA B. HILL



BRAD HODDER



KIM HORSMAN



QASIM KHAN

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*, Popilius 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 (*Brontë: The World Without*), Gabriel/Beelzebub (*Paradise Lost*), Isabella (*The Changeling*), Lydia Lubeby (*All My Sons*), Lola (*Bunny*), Dame Pliant (*The Alchemist*). **Elsewhere:** Ilona in *The Play's the Thing*, Petra in *An Enemy of the People* (Segal Centre); Lena Horne in *Joe Louis: An American Romance* (Infinithéâtre); Holly in *The Lady Smith* (Black Theatre Workshop); *Scapin, Much Ado About Nothing* (Repercussion Theatre). **Film/TV:** *Assassin's Creed: Origins* (Ubisoft), *30 vies* (Radio-Canada), *The Battle of Wills* (Information). **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
2019: Assistant director of and understudy in *The Crucible*, First Gentleman and Cranmer, 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.

KIM HORSMAN

2019: Duchess of Norfolk in *Henry VIII*, Morla 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 Johnston. **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: Gardiner, Bishop of Winchester in *Henry VIII*, Areyu in *The Neverending Story* and appears in *The Crucible*. Third season. **Stratford:** *Paradise Lost*, *The Comedy of Errors*, *The Changeling*, *Timon 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* (TNB); *Shannon 10:40* (VideoFag); *Beneath the Banyan Tree* (Theatre Direct). **Film/TV:** *Nikita*, *Ritworth*, *Saving Hope*, *Dan for Mayor*, *Little Mosque*. **Training:** Graduate of the Soulpepper Academy; University of Toronto/Sheridan. **Awards:** Dora Award nominee/winner; MyTheatre/Broadway/World 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 @theqasimkhan.

ACTING COMPANY



ALEXANDRA LAINFIESTA



ROY LEWIS



SIGOURNEY MARSH-LANSARD



KATELYN McCULLOCH



ANDREA RANKIN

ALEXANDRA LAINFIESTA

2019: Anne Boleyn in *Henry VIII*, appears in *The Crucible* and understudy in *Mother's Daughter*. Second season. **Stratford:** Adriana in *The Comedy of Errors*, Assunta in *Napoli Millionaria!* and appeared in *The Tempest*. **Elsewhere:** *Green Lake* (Solo Collective), *Good Day and Good Night* (Carousel Theatre), *West Side Story* (Theatre Under the Stars), *El Jinete: A Mariachi Opera* (Puenta Theatre). **Film/TV:** *Bella Ciao!* (Commercial Drive Productions), *Un Día de Sol* (Códice Cinema). **Training:** Canadian College of Performing Arts, Studio 58, Birmingham Conservatory for Classical Theatre. **Awards:** Jessie Richardson Award (Best Actor in a Lead Role: *Green Lake*), Ovation Award nomination (Best Supporting Actor: Anita in *West Side Story*), Sidney J. Risk Foundation and Studio 58 Acting Award, Outstanding Emerging Playwright Award (CCPA). **Et cetera:** Up next you can catch Alexandra in Carmen Aguirre's world première of *Anywhere But Here* with Electric Company.

BIRMINGHAM CONSERVATORY, 2017

ROY LEWIS

2019: Sandys, 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*), Capulet (*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

2019: Understudy in *The Crucible*. Stratford debut. **Elsewhere:** The Camp Director and Maple Sugar Moon in *The Mask* (Lester B. Pearson Theatre). **Training:** Lester B. Pearson School for the Arts, Victoria Carter London Dance Centre, All 4 One Dance Company. **Awards:** Monologue Bronze Award for Candy Land at Kiwanis Music Festival.

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 @mccullochm; Instagram @mcculloch. **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; andrea-rankin.com.

BIRMINGHAM CONSERVATORY, 2018

ACTING COMPANY



JENNIFER RIDER-SHAW



ANDREW ROBINSON



JAKE RUNECKLES



SHANNON TAYLOR



MARIA VACRATSIS

JENNIFER RIDER-SHAW

2019: Uyulala in *The Neverending Story*, Mercy Lewis in *The Crucible* and understudy in *Private Lives*. Ninth season. **Stratford:** *The Rocky Horror Show* (Janet), *HMS Pinafore* (Josephine), *A Chorus Line* (Maggie), *A Little Night Music* (Quintet), *The Sound of Music*, *Tommy* (Sally Simpson), *42nd Street* (Peggy Sawyer), *Jesus Christ Superstar*, *Camelot*, *Kiss Me, Kate*, *Evita*. **Elsewhere:** For Yes Theatre: *Carrie: The Musical* (Chris). For RMT: *Cabaret* (Frenchie). For the Charlottetown Festival: *Anne of Green Gables* (Josie Pye). For the Grand Theatre: *Elf*. For Ross Petty Productions: *Robin Hood*. For Theatre Aquarius: *Buddy: The Buddy Holly Story*. **Recordings:** *Carousel* cast recording, Stratford (2015). **Training:** Music Theatre Performance (Sheridan Institute), Acting (Red Deer College). **Online:** Instagram @jenridershaw. **Et cetera:** Thanks to Bruce and the Talent House gang, Dad, Mom, Robert and Ronald – love you!

ANDREW ROBINSON

2019: Artax, A Bully in *The Neverending Story*, Hopkins in *The Crucible* and understudy in *Private Lives*. Fifth season. **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:** Lindsay Thomas Award, Tyrone Guthrie Award. **Et cetera:** Author of two plays produced in Buddies' Rhubarb Festival. "Thanks always to my mum, Anita."

BIRMINGHAM CONSERVATORY, 2012/13

JAKE RUNECKLES

2019: Bastian in *The Neverending Story*, Earl of Surrey in *Henry VIII* and understudy in *The Crucible*. Stratford debut. **Elsewhere:** Anthony in *I and You* (Outlook Theatre), Colin Craven in *The Secret Garden* (Young People's Theatre), *The Nails* (SummerWorks), *Animal Nature* (Clay and Paper Theatre), Jesus in *The Last Days of Judas Iscariot* (GBTS). **Film/TV:** *Impulse* (YouTube Red). **Training:** George Brown Theatre School, Birmingham Conservatory for Classical Theatre. **Awards:** Esther Farlinger Theatre Scholarship; David Walden Memorial Award; Corus Entertainment Scholarship. **Et cetera:** Jake sends his love to his family – his greatest supporters.

BIRMINGHAM CONSERVATORY, 2018

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* (Viola), *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* (RMT); *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.

BIRMINGHAM CONSERVATORY, 2014

MARIA VACRATSIS

2019: Susan in *Mother's Daughter* and Rebecca Nurse in *The Crucible*. Fourth season. **Stratford:** *The Boys From Syracuse*; *Pericles*; *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*, *Slavs!* (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-Goalie*, *Rick Mercer Report*, *Degrassi: The Next Generation*. **Awards:** Two Doras plus one nomination; three Gemini nominations; one National Radio Award nomination.

ACTING COMPANY



SCOTT WENTWORTH



GORDON PATRICK WHITE



RYLAN WILKIE



MAMIE ZWETTLER

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 Millionaria!*, *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); Kemp, *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*, *Blackfly*, *Gracie's Choice*, *Trudeau II*, *Black Harbour*, *Charlie Zone*, *Picnicface*. **Training:** BFA, Memorial University. **Et cetera:** Wela'in 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

BIRMINGHAM CONSERVATORY, 2017/18

2019: The Childlike Empress in *The Neverending Story* and Mary Warren in *The Crucible*. Second season. **Stratford:** Miranda in *The Tempest*, Officer 1 in *The Comedy of Errors* and Teresa in *Napoli Millionaria!* Birmingham Conservatory: *Arden of Faversham*, *King Lear*, *The Winter's Tale*. **Elsewhere:** Ophelia in *Hamlet*, Adam/Audrey in *As You Like It*, Aeneas in *Troilus and Cressida*, Genevieve in *Long Christmas Dinner* (NYU Tisch School of the Arts). **Training:** NYU Tisch School of the Arts, Birmingham Conservatory for Classical Theatre (Chicago Fellow). Proud alumnus of the Young Adult Council at Steppenwolf. **Et cetera:** Much love and gratitude to Mom and Dad.

ARTISTIC COMPANY



KATHERINE ARCUS



BONNIE BEECHER



MEGHAN CALLAN



MARY-JO CARTER DODD



LAURA DELCHIARO

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/Kabul* (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.

BONNIE BEECHER

2019: Lighting designer of *The Crucible*. 10th season. **Stratford:** Lighting designer: *Paradise Lost*, *The Changeling*, *John Gabriel Borkman*, *Hosanna*, *Of Mice and Men*, *The Duchess of Malfi*, *Ghosts*, *Henry V*, *Timon of Athens*, *Pride and Prejudice*. **Other Theatre:** Designs for National Ballet of Canada, Canadian Opera Company, Canadian Stage, Shaw, Tarragon, Opera New Zealand, Mannheim Opera, Kevin O'Day Ballet – Mannheim, National Arts Centre, Dutch National Ballet, American Ballet Theatre, Ballett im Revier (Germany), Stuttgart Ballett, Dortmund Ballett, Ballet Flanders (Antwerp), Ballet du Rhin (Mulhouse, France) and Opera Atelier. **Recent Productions:** *Threshold* and *Corallium* (Acosta Dance, Havana, Cuba), *A Midsummer Night's Dream* (Ballett im Revier, Germany), *The Penelopiad*, *The Wars* (The Grand), *The Children* (Canadian Stage/Centaur), *Hadrian* (Canadian Opera), *She Wore Red* (Ballet Dortmund, Germany), *Sex* (Shaw), *Ahknaten* (Dortmund Opera, Germany). **Awards:** 15 Dora nominations, two Dora Awards. **Online:** bonniebeecher.com.

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.

MARY-JO CARTER DODD

2019: Assistant set designer of *The Crucible*. Fifth season. **Elsewhere:** Head of Wardrobe for 25 years in Toronto for such companies as Young People's Theatre, Soulpepper Theatre, Necessary Angel and Canadian Stage. Also worked on many productions at the Canadian Opera Company. **Training:** Diploma, Honours BA in Theatre Production – Ryerson Polytechnical Institute; AutoCad certificate – George Brown College. **Et cetera:** Mary-Jo loves working at the Festival, surrounded by so many talented people who create the magic that appears on stage. She is also devoted to finding and assisting the next generation of costume and set designers. Stratford is also an inspirational setting for Mary-Jo to continue to create her own art.

LAURA DELCHIARO

2019: Assistant costume designer of *The Crucible*. Third season. **Stratford:** Assistant costume designer of *Coriolanus*, *Long Day's Journey Into Night*, *Tartuffe*. **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, Theaturtle, 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.

ARTISTIC COMPANY



KATHERINE DERMOTT



FRANK DONATO



MICHAEL GIANFRANCESCO



JONATHAN GOAD



ADRIENNE GOULD

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 Mirivish); *It's a Wonderful Life: The Radio Play, Di & Viv & Rose, Outside Mullingar, The Audience* (with Mirivish) (Royal Manitoba Theatre Centre); *Wilde Tales* (Shaw); *1979* (Shaw/GCTC); *Twelfth Night* (Shakespeare BASH'd); *Anne & Gilbert: The Musical, Alice Through the Looking-Glass, The Sound of Music, Pacino One Night Only* (NAC); *Tosca, Madama 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

2019: Assistant lighting designer of *Little Shop of Horrors, The Neverending Story* and *The Crucible*. Second season. **Stratford:** Assistant lighting designer of *The Comedy of Errors, Brontë: The World Without* and *Paradise Lost*. **Elsewhere:** *The Drowning Girls* (Great Canadian Theatre Company); *Riel* (National Arts Centre/Canadian Opera Company); *Prom Queen: The Musical* (Segal Centre); *Constellations* (Centaur Theatre). Video coordinator of *Out the Window* (Luminato/Theatre Centre). Head of Video for *Le Wild West Show de Gabriel Dumont* (NAC/Persephone Theatre/Théâtre Cercle Molière). **Film/TV:** Assistant lighting designer of the 2017 Governor General's Awards (CBC/NAC). **Training:** National Theatre School, Bishop's University. **Et cetera:** Frank would like to dedicate his work on this season to his first mentor and good friend, Brent Rouleau.

MICHAEL GIANFRANCESCO

2019: Designer of *The Crucible* and set designer of *Billy Elliot the Musical* and *Little Shop of Horrors*. 16th season. **Stratford:** *The Music Man, The Rocky Horror Show, Guys and Dolls, You're a Good Man, Charlie Brown, Hosanna, The Comedy of Errors, An Ideal Husband* – set; *A Chorus Line, Bunny, The Sound of Music, Christina, The Girl King, Taking Shakespeare, Much Ado About Nothing, The Blonde, the Brunette and the Vengeful Redhead, Edward II, The Triumph of Love* – set and costumes. **Elsewhere:** Michael recently designed the costumes for *Frame by Frame* with Robert Lepage and Guillaume Côté for The National Ballet of Canada and Ex Machina, the set for the world première of *Hadrian* by Rufus Wainwright and Daniel MacIvor at the Canadian Opera Company, and the costumes for *Ricciardo e Zoraide* at the Rossini Festival in Pesaro, Italy. His work in theatre, opera and ballet has been seen across Canada.

JONATHAN GOAD

2019: Director of *The Crucible*. King Henry VIII in *Henry VIII*. 15th season. **Stratford:** *To Kill a Mockingbird, Hamlet, The Alchemist, King Lear, A Midsummer Night's Dream, Romeo and Juliet, The Merchant of Venice, Othello, Pentecost, Phèdre, The Music Man, King John, Pericles, Orpheus Descending, Henry IV, Henry VI, Fiddler on the Roof, As You Like It, Fuente Ovejuna, Julius Caesar, The Two Noble Kinsmen, Bartholomew Fair, The Brothers Karamazov*. **Elsewhere:** *A Whistle in the Dark, Speaking in Tongues* (Company Theatre); *Our Class, The Laramie Project* (Studio 180); *King Lear* (Soulpepper); *Arcadia* (Theatre Junction). **Directing:** *John* by Annie Baker (Company Theatre). **Film/TV:** *Reign, Alias Grace, Dark Matter, Dorsal, Nikita, Republic of Doyle, Heartland, Murdoch Mysteries, Unnatural History, Othello, Rookie Blue*. **Training:** NTS, Birmingham Conservatory, University of Waterloo, Banff Centre. **Teaching:** NTS, Fanshawe College. **Et cetera:** Thank you for coming to the theatre!

BIRMINGHAM CONSERVATORY, 1999

ADRIENNE GOULD

2019: Movement director of *The Crucible*. 13th season. **Stratford** (selected): Ophelia in *Hamlet* ('08/'15), Miranda in *The Tempest*, Bianca in *The Taming of the Shrew*, Yasmin in *Pentecost*, Hero in *Much Ado About Nothing*, Regina in *Ghosts*, Phebe in *As You Like It*, Dot in *The Swanne* (part 3), Jaquenetta in *Love's Labour's Lost*, Jessica in *The Merchant of Venice*, Freddy in *Tempest-Tost*, Margot in *The Diary of Anne Frank*. Assistant choreographer: *Shakespeare in Love*. Movement director: *Timon of Athens*. **Elsewhere:** *The Matchmaker* (director Nicholas Martin), *The Rivals* (director Roger Rees) (Williamstown Theatre Festival); *The Butter and Egg Man* (American Stage Company); *Love's Labour's Lost* (NAC); *Buried Child* (NAC/Segal Centre); *Einstein's Gift, Ed's Garage, Other Desert Cities* (Grand). **Film/TV:** *Hamlet, The Lady in Question, Nikita*. **Recordings:** *Timothy Goes to School*. **Training:** North Carolina School of the Arts, Birmingham Conservatory. **Awards:** Mary Savidge Award.

BIRMINGHAM CONSERVATORY, 2002

ARTISTIC COMPANY



MICHAEL HART



BRAD HODDER



ANITA NITTO



JANINE RALPH



MELISSA ROOD

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 Chailot, 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 Black* (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 Cranmer, 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.

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

ANITA NITTO

2019: Fight director for the 2019 season and intimacy coach of *Birds of a Kind*. Fourth season. **Stratford:** 2013: assistant fight director; 2017: associate fight director; 2018: associate fight director. **Elsewhere:** Centaur Theatre (2019 – *The Last Wife, 2018 – Successions, 2017 – The 39 Steps*), Carousel Players (2019 – *Whole World*), Blyth Festival (2018 season), Outside the March/The Company Theatre (2018 – *Jerusalem*), Canadian Opera Company (2014/15/16). Anita is the stage combat instructor at the National Theatre School in Montréal and teaches workshops year-round across southern Ontario. Anita also works as a stunt performer and stunt actor in the film and TV industry. Selected credits: *Enhanced, Teen Titans, The Boys, Dark Matter, KIN, Designated Survivor, 12 Monkeys, Murdoch Mysteries*.

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 Ummonian; 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



DEBASHIS SINHA



ANNA SPENCER

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 Cracking 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 Contemporánea).

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 *Exhale* (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 Antigoniash); 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 Belfuss, 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

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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.

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Photo (from left): Brigit Wilson, Sophia Walker,
Geraint Wyn Davies