

SCHULICH CHILDREN'S PLAYS

THE NEVERENDING STORY



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FESTIVAL

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TO FIGHT THE UNBEATABLE FOE

BY JILLIAN KEILEY

A child chosen to fight an unvanquishable villain is a well-known theme, from David and Goliath to Harry Potter and Voldemort. While there is a kind of conventional villain set up in *The Neverending Story* in the form of the werewolf Gmork, the real villain is the Nothing – a much more difficult villain to combat, harder to identify and see, harder to know its opposite.

The Nothing represents the empty places that have never been touched by imagination – but also, in those places most alive with stories, it actively and violently erases them. Fantastica is the realm of the imagination, and exists as much in its metaphoric outer world as it does in the containing rounds of our heads. The Nothing doesn't care *which* stories and characters disappear: it takes no pleasure in its destructiveness. It just *is*, like a deadly storm in the ocean or an aimless tornado. The Nothing exists, it has pre-existed creation, and it only grows when we don't fill the dark void with story, imagination, character, and light.

For the conceptual design of our production, we likened the Nothing and its opposite to the light against the darkness in the night sky, and we offer that the Nothing is the immeasurable emptiness that was before the beginning of the universe. When all the matter and antimatter met long ago, with odds on the uneven number in our favour, and that moment of infinite pressure made all the world's elements burst out – that was the ultimate act of creation or, for the religious among us, imagination. Every star is a story



dreamed up; everything that reflects or emits light was a strike of creativity against the Nothing. When our Hero is faced with the collapse of Fantastica – and with it all acts of imagination, stories, and characters who, like him, are in them – it's not just his world but his universe that faces annihilation.

In this time of young people standing up fiercely to today's seemingly unvanquishable threats, like the existential threat of climate change, the idea of a child being chosen to save all that we know, or to re-invent everything that could be, is no longer in the realm of the imagination. I hope with this imagined story that we might inspire some young people the way that those real young fighters and heroes have inspired us.

A WORLD TRAVELLER

BY EMIL SHER

Amidst the rubble of war-torn Germany stood a boy who had borne witness to unspeakable devastation. In the ashes of World War II lay the seeds of an alternative world Michael Ende would till throughout his career. Rather than dwell on the dark and anchor his work in stark realism, Ende found salvation – and a devoted following of millions – in the world of myth and metaphor. As cities rose from the debris and lives were rebuilt, that fifteen-year-old boy became the author of *The Neverending Story*, a beloved novel bound with the mortar of a child's imagination.

Born in 1929 in Garmisch-Partenkirchen, Bavaria, the young Ende had to swallow the bitter pill of life under Nazi rule in his native Germany. When he was seven, the art of Edgar Ende – a surrealist painter – was banned by the Nazi party, forcing Ende's father to work in secret. By the early 1940s, twelve-year-old Michael witnessed the first air raid over Munich and watched as his street was devoured by flames.

At fourteen, while visiting an uncle in Hamburg, Ende saw first-hand the cataclysmic ruin wrought by Operation Gomorrah, the Allied bombing of the city – dubbed “the Hiroshima of Germany” by the British – that left tens of thousands of civilians dead in its wake.

In 1945 Ende faced a moral choice when he was drafted into the *Volkssturm*, a national militia that took the lives of three of his classmates before the sun set on their first day in uniform. Rather than help defend Munich to the last from the advancing Allies, Ende joined a resistance movement instead and worked as a courier until the end of the war. He wasn't yet sixteen.

Though he achieved recognition for his work as an artist of depth and breadth – actor, director, film critic, a playwright

influenced by Bertolt Brecht – ultimately it was as an author that Ende made his name, and his mark.

Jim Button and Luke the Engine Driver, his first children's novel, was published in 1960 and is said to have been written in response to the Nazis' barbaric philosophy on race. As we meet characters like a dragon named Mrs. Grindtooth in a story featuring a red-and-white-striped mountain range called Crown of the World, we are introduced to the otherworldly elements that defined Ende's work. His second novel, *Momo* (1973), tells the story of the eponymous young heroine who confronts time-stealing thieves named Men in Grey and connects with a tortoise who can foresee the future.

A defiant commitment to stories woven with the threads of surrealism and the fantastical did not come without a personal cost. From 1970 to 1985, Ende lived in Italy, where he wrote *Momo* and *The Neverending Story*. He was driven into exile, some Endephiles believe, because of relentless criticism that his works invited readers to venture into the frivolous worlds of escapism.

Like a warrior straight out of *Fantastica*, Ende stood his ground. He believed art was an antidote to a world imperilled by meaninglessness. Although he chafed at being pigeonholed as a children's writer, he never wavered in his belief that children carry within them an inner world we lose touch with during the slow migration toward adulthood.

“It is for this child in me, and in all of us, that I tell my stories,” Ende once said. “The only mainspring that drives my work is the desire for the free and undirected play of the imagination. If people forget that they have an inner world, then they forget their

own values. The inner world must be added to the exterior world, it must be created and discovered. And if we do not, now and then, make a journey through our inner life to discover these values, they will be lost."

The Neverending Story is a bridge between those worlds, between the interior and the exterior, between dark and light. Early in the play, Bastian's father cautions him that stories are meaningless diversions and that all that really matters are the real and the useful.

"I think our young man Bastian is left out and bullied because he believes in things that are not 'serious' or 'important' because he is focused on art and literature and make-believe," says director Jillian Keiley, noting "the loneliness of floating out there all alone in the universe."

Who better to leave the real world behind than a young boy like Bastian Balthazar Bux? Targeted by bullies, Bastian finds refuge in a bookstore. Where better to build an interior world than on a stage? When that world springs from David S. Craig's marvellous adaptation, magic happens.

As he hides in a school attic, his copy of *The Neverending Story* in hand, Bastian's fears are washed away by the bright, shimmering lights of fantasy as he's carried away to a world unlike any he has ever seen or known. Falkor, a Luck Dragon. Morla, the Aged One. A werewolf named Gmork. Small wonder Bastian loses himself in Fantastica, only to discover he is stronger than he ever knew.

In his introduction to his widely influential *The Hero with a Thousand Faces* (it moulded George Lucas's *Star Wars*), Joseph Campbell writes: "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory



is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man."

Cue our fictional hero, the young hunter Atreyu, and our startled anti-hero, Bastian. Though they are worlds apart, together they vanquish the Nothing that was swallowing everything and everyone in its path.

When Bastian returns from his life-changing adventure and reunites with his father at the end of *The Neverending Story*, he carries a single grain of sand given to him by the Childlike Empress. It is all that remains of her old Fantastica. It is her gift, her boon, to him.

Michael Ende's boon to us was *The Neverending Story*. This timeless gift has been reimagined as a stage production that offers frights and delights as it pulls us into a mystical, magical world we may have forgotten was always there. Sometimes, it takes a child to show us the way.

Playwright and novelist Emil Sher is the author of Young Man with Camera (a finalist for the Governor General's Literary Award) and the stage adaptations of Hana's Suitcase, The Boy in the Moon and The Hockey Sweater (book and co-lyrics with Jonathan Monro), among many other works.

A FEW NOTES ON NOTHING

BY DAVID PROSSER

In the opening scene of Shakespeare's *King Lear*, the titular monarch, as a prelude to dividing his kingdom among his three daughters, asks each of them in turn to formally declare the extent of her love for him. The first two daughters respond – hypocritically, as it turns out – with flattering speeches; the third and youngest, Cordelia, awaits her turn with dread.

“Now,” says her father to Cordelia after her siblings have spoken, “what can you say to draw / A third more opulent than your sisters?” To which she gives the frank but fatal reply “Nothing, my lord.”

That word *nothing* – repeated incredulously by Lear and again, in affirmation, by Cordelia – continues to reverberate through the play, as events move toward a conclusion so shattering that one character is moved to wonder if Doomsday is at hand: “Is this the promised end?” By the end of *King Lear's* journey of loss and disintegration, the whole world of the play – indeed, the fabric of the universe itself – seems to be fraying and crumbling, revealing a void terrifyingly indifferent to the aspirations and sufferings of humanity. Rather like the attitude of the *Nothing to the fate of Fantastica*.

The idea of nothingness has always intrigued and alarmed us. Perhaps the bleakest of all philosophies, memorably articulated by Friedrich Nietzsche in the latter half of the nineteenth century, is nihilism (from the Latin *nihil*, meaning “nothing”). In the twentieth century, writers and other artists have struggled to come to terms with nihilism's proposition that human existence is unsupported by any external moral order or structure in the universe.

Samuel Beckett's *Waiting for Godot* (famously described by the Irish literary critic Vivian Mercier as “a play in which

nothing happens, twice”) begins with Estragon's “Nothing to be done,” a line that is repeated, verbatim or with variations, more than once in the course of the play. The idea of nothingness pervades *Godot*: “Nothing happens, nobody comes, nobody goes, it's awful!” wails Estragon. “In an instant,” declares Vladimir, “all will vanish and we'll be alone once more, in the midst of nothingness!”

Beckett's two tramps struggle desperately to fill the void as they wait vainly for some kind of purpose, some kind of meaning to come into their lives. If one were in a fanciful mood, one might suggest that a much lighter-hearted version of that predicament informs the second act of a comedy you can enjoy in this same theatre this season: Noël Coward's *Private Lives*. Having abandoned their new spouses and run off to Paris together, Elyot Chase and Amanda Prynne, two people with no apparent careers or goals in life, and holding no particular beliefs, find themselves passing their time together in reminiscing, playing gramophone records, bickering and, eventually, outright fighting – in part because they can find nothing else to do.

In the fourth act of *King Lear*, the character Edgar says, “The worst is not / So long as we can say, ‘This is the worst.’” In other words, being able to speak about the human condition, however pessimistically, still constitutes a flicker of light in the darkness. Terrifying as the void may be, to confront it in the words and images of a play – whether it be the delightful fantasy of *The Neverending Story*, the wrenching tragedy of *King Lear* or the grim absurdity of *Waiting for Godot* – is to claim superiority to it. The positive power of the imagination denies nihilism, defiantly asserting that our lives mean something rather than nothing.

ADVENTURES IN REALITY

BY DAVID PROSSER

For at least two million years, human beings have been hunters. Daily life for our species – and for those other, now extinct members of the genus *Homo* who preceded us – consisted of a quest: to find food, often in the face of danger, and to bring that means of sustenance back to the community. And as our species developed language, we began to acquire one of our most important tools; the ability to transmit knowledge and share experience through storytelling. As our early ancestors gathered around their fires at night and gazed wonderingly at the stars, it is little wonder that their primal narrative would be that of the quest.

Old stories – or at least their structures – linger in our psyches. As Joseph Campbell pointed out in his seminal 1949 book *The Hero with a Thousand Faces*, the archetypal narrative of the heroic quest has informed mythologies and religions throughout history. It continues to shape our stories today: George Lucas's *Star Wars* saga, for instance, relies heavily on the structure that Campbell called the "Hero's Journey" – a structure that also underlies *The Neverending Story*.

Campbell identified seventeen stages of that journey, not all of which, of course, are found in every story; each has its own unique features. But the journey always begins with a call to adventure – a call that the hero may initially be reluctant to heed. Luke Skywalker, in *Star Wars*, declines to get involved in the rebellion against the Empire – until its Stormtroopers kill his adoptive family. Neo, the hero of another science-fiction film, *The Matrix*, is understandably uncertain about his role as "the One." In *The Neverending Story*, our hero (or rather, one of our heroes, for there are two here, engaged in parallel journeys in different realities) is Atreyu, who also

hesitates, albeit briefly – "Me? But I'm only a hunter" – before accepting his quest.

Associated with the call to adventure is the meeting with a mentor, or mentors. Luke is advised and instructed by Obi-Wan Kenobi and, later, Yoda. Neo has Morpheus. Harry Potter has Dumbledore, among other members of the Hogwarts staff. Frodo, in *The Lord of the Rings*, has Gandalf. King Arthur, to cite an earlier tale, has Merlin.

In *The Neverending Story*, the Bookseller places a magical book in the hands of our other hero, Bastian (much as Obi-Wan presents Luke with his father's lightsaber), thereby facilitating the next key element of the journey: crossing the threshold into a new realm of experience. For Bastian, this consists of his entry into Fantastica, the imagined world of our other hero.

The Hero's Journey continues with a series of trials, which may involve the loss of someone dear. A climactic ordeal will be undergone, with the end result being the achievement – or at least the promise – of a better world. Along the way, supernatural events may be experienced and fantastical beings encountered.

Few of us, in real life, have to contend with giant spiders or werewolves. But every human life, however cautiously lived, is an adventure, and each of us must decide how to rise to the challenges it brings. The challenges faced by Bastian in the "real" world of *The Neverending Story* include bereavement and bullying. It is by crossing into that other world of the imagination that he finds the inner strength to become the hero of his own life's journey. This is what stories do for us; it's why our need for them will never end.

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

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MICHAEL ENDE

Born on November 12, 1929, in the Bavarian town of Garmisch-Partenkirchen, Michael Andreas Helmuth Ende was one of the most successful German authors of the post-war period. The son of surrealist painter Edgar Ende, he trained as an actor in Munich and had a brief stage career while also working as a film critic and contributing material to political cabarets.

In 1956, he began work on his first children's book, *Jim Button and Luke the Engine Driver*. Published in 1960, it won the German Award for Children's Literature and was followed two years later by a sequel, *Jim Button and the Wild 13*. Another book, *Momo*, was published in 1973, and *The Neverending Story* in 1979. A film of

The Neverending Story was released in 1984; though phenomenally popular with audiences, the film did not please Ende, who angrily dissociated himself from it. His other works include the play *The Minstrel's Fairytale* and an opera, *The Goggolori*, with music by Wilfried Hiller. Altogether, Ende's books have sold more than twenty million copies in forty different languages worldwide.

After undergoing treatment for cancer, Michael Ende died in Stuttgart on August 28, 1995, at the age of sixty-five.

DAVID S. CRAIG

Toronto-based playwright and theatre artist David S. Craig has written more than thirty dramatic works that have been produced across Canada, the United States and Europe. Recent premières include two plays about climate change – *Athabasca* (written with Richard Greenblatt) for Convergence Theatre in 2019 and *Lysistrata and the Temple of Gaia* at the Odyssey Theatre in 2018 – as well as *Bombers: Reaping the Whirlwind* at the 4th Line Theatre in 2017. His one-man *bouffon* show, *Napalm the Magnificent*, has been performed at festivals and theatres in Canada and off-off-Broadway.

Mr. Craig has extensive credits in radio drama, including two long-running CBC series: *Booster McCrane*, *P.M.* and *The Diamond Lane*. As a producer, he was the founding Artistic Director of Theatre Direct

(with Jerome Ackhurst) and Roseneath Theatre (with Robert Morgan).

His work has won Toronto's Dora Mavor Moore Award for Outstanding Production three times, the Chalmers New Play Award three times, the Rideau Award for Best Adaptation, the Canada Council Prize, the Writer's Guild Prize for Radio Drama (for *The First Christmas*) and a Harold. His children's play *Danny, King of the Basement* has been seen live by over half a million people and was the first Canadian play to be nominated for the German Children's Theatre Prize. In 2014, the City of Toronto awarded Mr. Craig the Barbara Hamilton Award for Artistic Excellence. He is a former President of the Playwrights Guild of Canada and is married to the award-winning actress Robin Craig.

THE FORUM

Support for the Forum is generously provided by Kelly & Michael Meighen and The T.R. Meighen Family Foundation



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AUGUST 7



NATALIA TUKHARELI
SEPTEMBER 11

HERO'S QUEST LUNCH

*Paul D. Fleck Marquee, Festival Theatre, July 7, July 27 and August 18, 11:30 a.m.–1 p.m.
Kids from \$35, adults from \$39*

Bring the whole family for a fantastical lunch and activities to transport you into the world of *The Neverending Story*. Company member Ijeoma Emesowum leads you in bringing a puppet horse to life, our craft station has all the makings of your own protective medallion, and your personal pizza is cooked to order.

THE BOUNDARIES OF BULLYING

Chalmers Lounge, Avon Theatre, Wednesday, August 7, 10:45 a.m.–noon. From \$20

In both *Billy Elliot the Musical* and *The Neverending Story*, children vanquish bullies through creativity. What does bullying look like in today's social media-dominated world, and how are young people coping with these contemporary demons? A discussion with Kwame McKenzie, Co-Director of the Division of Equity, Gender and Population in the Department of Psychiatry at the University of Toronto; Debra J. Pepler, Distinguished Research Professor in the York University Department of Psychology; and Qasim Khan (Atreyu in *The Neverending Story*).

BIBLIOTHERAPY: HOW BOOKS CAN HEAL

Chalmers Lounge, Avon Theatre, Wednesday, September 11, 10:45 a.m.–noon. From \$20

The practice of storytelling or reading specific texts for the purpose of healing has been gaining attention and popularity in recent years. Join Natalia Tukhareli and Hoi Cheu, Canadian leaders in this evolving field, to learn more about this fascinating therapy.

STRATFORDFESTIVAL.CA/FORUM

SCHULICH CHILDREN'S PLAYS

THE NEVERENDING STORY

SCHULICH CHILDREN'S PLAYS
THE NEVERENDING STORY

BASED UPON THE NOVEL BY MICHAEL ENDE | ADAPTED BY DAVID S. CRAIG

PRODUCED IN ASSOCIATION WITH CANADA'S NATIONAL ARTS CENTRE

THE CAST

in alphabetical order

Gmork
The Troll
Urgl and Engywook
Sean Arbuckle
Bastian's Father
A Purple Buffalo
A Traveller
A Refugee
Tim Campbell
Ygramul
Chancellor of the Ivory Tower
A Refugee
Laura CondlIn
Maya
Ijeoma Emesowum
Swing
Jordin Hall

Morla
Elder of the Grassy Ocean
Sassafranian Child
Kim Horsman
Eribo
A Bully
Andrew Iles
Atreyu
Qasim Khan
Bookseller
Cairon
Sassafranian Child
Roy Lewis
Swing
Hilary McCormack

A Bully
Child of the Grassy Ocean
A Traveller
A Refugee
Katelyn McCulloch
Uyulala
Sassafranian Adult
Jennifer Rider-Shaw
Artax
A Bully
Andrew Robinson
Bastian
Jake Runeckles
Falkor
The Caretaker
Rylan Wilkie
The Childlike Empress
Mamie Zwertler

THE PUPPETS

Artax the Horse:

Andrew Robinson (Head), **Rylan Wilkie** (Heart),
Ijeoma Emesowum (Hind), **Laura CondlIn**, **Andrew Iles**,
Jennifer Rider-Shaw (Saddle)

The Purple Buffalo:

Sean Arbuckle, **Tim Campbell**, **Andrew Iles**, **Katelyn McCulloch**

Morla the Turtle:

Kim Horsman with **Tim Campbell**, **Laura CondlIn**,
Ijeoma Emesowum, **Andrew Iles**, **Roy Lewis**, **Katelyn McCulloch**,
Jennifer Rider-Shaw, **Andrew Robinson**, **Rylan Wilkie**,
Mamie Zwertler

Ygramul the Spider:

Laura CondlIn with **Tim Campbell**, **Ijeoma Emesowum**,
Andrew Iles, **Katelyn McCulloch**, **Jennifer Rider-Shaw**,
Andrew Robinson

Falkor the Luck Dragon:

Rylan Wilkie (Head), **Mamie Zwertler** (Hind)

Urgl and Engywook:

Sean Arbuckle with the assistance of **Andrew Robinson**

The Wind Balloons:

Ijeoma Emesowum (Mayestral), **Kim Horsman** (Baureo),
Katelyn McCulloch (Lirr), **Mamie Zwertler** (Sheerek)

UNDERSTUDIES

Sean Arbuckle Falkor
Tim Campbell Gmork
Laura CondlIn Morla
Jordin Hall The Caretaker, Eribo,
The Troll, The Bullies
Kim Horsman Urgl and
Engywook, Maya
Andrew Iles Bastian, Atreyu
Hilary McCormack The Childlike
Empress, A Bully

Katelyn McCulloch Elder of the
Grassy Ocean
Andrew Robinson Cairon
Rylan Wilkie Artax, Bastian's
Father, Bookseller
Mamie Zwettler Sassafranian
Adult

ARTISTIC CREDITS

Director **Jillian Keiley**

Designer **Bretta Gerecke**
Lighting Designer **Leigh Ann Vardy**
Composer **Hawksley Workman**
Sound Designer **Don Ellis**
Fight Director **Anita Nittoly**
Movement and Puppetry Director **Brad Cook**
Puppetry Consultant **James Retter Duncan**

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

Associate Director
Mikaela Davies
Associate Designer
Robin Fisher
Assistant Set Designer
Julia Kim
Assistant Costume Designer
Joseph Abetria
Assistant Lighting Designer
Frank Donato
Movement Captain
Jennifer Rider-Shaw
Fight Captain
Katelyn McCulloch

Stage Manager
Brian Scott
Assistant Stage Managers
Jacki Brabazon
Bona Duncan
Melissa Rood
Production Assistant
Scarlett Larry
Production Stage Managers
Meghan Callan
Michael Hart
Janine Ralph

Technical Director
Eleanor Creelman

THERE WILL BE ONE

20-MINUTE
INTERVAL

AUDIENCE ALERT

This production includes intense music and
strobe lighting effects. Some scenes may be
frightening to the very young.

ACKNOWLEDGEMENTS

Jillian Keiley would like to thank **Sean Fitzpatrick, Carmen Grant, Sharon King Campbell, Andy Lunney, Bridget Mooney, Judi Pearl, Dave Somers, Crystal Spicer, Libby Boulianne**, the Facebook Astronomy Group, Nathan Medd, Sarah Garton Stanley and Josephine Ellis.

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Cover: **Emile Grimes**. Photography by **David Cooper**.

The Neverending Story was first commissioned and produced in 2007–2008 by Imagination Stage (Janet Stanford, Artistic Director) and the Seattle Children's Theatre (Linda Hartzell, Artistic Director).

This stage adaptation of *The Neverending Story* has been authorized by Verlag für Kindertheater Uwe Weitendorf, Hamburg.

David S. Craig is a member of the Playwrights Guild of Canada.

The Neverending Story is produced by permission of the Author and Marquis Literary (Colin Rivers) www.mqlit.ca

MUSIC

ORIGINAL MUSIC RECORDED BY

Guitars/Electric Bass/
Synthesizers
Hawksley Workman

Director of Music
Franklin Brasz
Music Administrator
Marilyn Dallman
Administrative Assistant
Janice Owens

BACKSTAGE

Production responsibilities during the performance accomplished by:

Head Carpenter
Chris Knarr

Alternate
Paul Levaque

Head Electrician
Greg Bride

Alternate
Andrew Rabbets

Head Property
Valeria Pugliese

Alternate
Michael Izma

Head Sound
Andy Allen

Crew
Dan Hoodless
Nancy McCune
Martin Penner
Michael Watters
Christopher Wylie

Wardrobe Show Head
Ina Brogan

Wardrobe Attendants
William C. Kraft
Maxine Tubbe

Swing
Georgina Schinkel

Wigs and Makeup Show
Head

Jessica Elsbrie

Wigs and Makeup Crew
Alana Scheel

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
Technical Director – Scenic
Construction
Andrew Mestern
Scene Shop Manager
Evan Bonnah-Hawkes

Technical Management
Assistant
Michael Besworth
Transportation
Paul Jamieson
Dirk Newbery
James Thistle
Electronics Technologist
Chris Wheeler

PROPERTIES

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Dona Hrabluk
Lead Builder
Heather Ruthig
Assisted by
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Karine Cusson
Ken Dubblestyn
Michelle Jamieson
Kathryn Kerr
Shirley Lee
Jennifer Macdonald
Nina Mueller
Dylan Mundy
Victoria Spain
Lisa Summers
Katelyn Vere
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Tracy Fulton
Assistant Properties Buyer
Kathleen Orlando

SCENIC ART

Head Scenic Artist
Duncan Johnstone
Assistant Head Scenic Artist
Daniel McManus
Assisted by
Kira Duff
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
Kim Crossley
Melanie Farrar-Jackson
Luci Pottle
Jennie Wonnacott
First Hands
Wendy Bendle
Monica Berg
Joanne Davies
Gina Schellenberg
Sewers
Susan E. Dick
Allison Erb
Evelyn Gascho
Sharon Gashgarian
June Gunn
Shona Humphrey
Alanna Kitson
Olga M. Kouzmina
Laurie Krempien-Hall
Debbie Kschesinski
Katelyn Low
Mary-Lou Mason
Elisabeth Mastrandrea
Magdalene Raycraft
Cynthia E. Rusak
Joan Scheerer
Bijoux/Decoration
Tami MacDonald
Assisted by
Rebecca Dillow
Liane Guttadauria
Kathi Posliff

Boots and Shoes

Sarah Cook

Assisted by

Karen Beames

Chantelle Laliberte

Connie Puetz

Dyeing

Linda Pinhay

Assisted by

Sylvia Minarcin

Costume Painting

Lisa Hughes

Millinery

Monica Viani

Assisted by

Thea C. Crawford

Kaz Maxine

Apprentice Milliner

Chantal Laurendeau

Purchasing Coordinator

Penelope Schledewitz

Purchasing Assistant

Erin Michelle Steele

Toronto Wardrobe Buyer

Susan Rome

Wardrobe Apprentice

Erin Lounsbury

Warehouse Supervisor

William Schmuck

Warehouse Assistant

Michael Piscitelli

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

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.

ACTING COMPANY



SEAN ARBUCKLE



TIM CAMPBELL



LAURA CONDLAN



IJEOMA EMESOWUM



JORDIN HALL

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.

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).

LAURA CONDLAN

2019: Emilia in *Othello* and Ygramul in *The Neverending Story*. 13th season. **Stratford** (selected): *Bakkhai*, *The Virgin Trial*, *The Matchmaker* (Irene Molloy), *Elektra* (Chrysothemis), *Peter Pan* (Mrs. Darling), *The Merry Wives of Windsor* (Mistress Page), *King of Thieves* (Polly), *A Midsummer Night's Dream* (Helena), *Shakespeare's Universe* (the Moll), *Pentecost* (Amira), *The Liar* (Clarice/Lucrece/Sabine), *The Duchess of Malfi* (Cariola), *As You Like It* (Audrey), *Henry IV, Part 1* (Lady Mortimer). **Elsewhere:** Appearances with theatre companies across the country including Mirvish, Musical Stage Company, Soulpepper, Tarragon, Crow's, Canadian Stage, Manitoba Theatre Centre, Segal Centre, Necessary Angel, The Grand, Globe Theatre and Theatre Aquarius. **Film/TV:** *Murdoch Mysteries*. **Training:** BFA, University of Windsor; Birmingham Conservatory. **Awards:** Toronto Theatre Critics Award (Best Actress 2018 & 2016: *Fun Home*, Mirvish/Musical Stage Company; *Enemy of the People*, Tarragon); Mary Savidge Award.

BIRMINGHAM CONSERVATORY, 2004

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 Conyton 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. **Et cetera:** All for the love of Jake and Z.

BIRMINGHAM CONSERVATORY, 2015/16

JORDIN HALL

2019: Sergeant in *Henry VIII*, Swing in *The Neverending Story* and appears 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 SOULLLLLLL TRAIN.

BIRMINGHAM CONSERVATORY, 2017/18

ACTING COMPANY



KIM HORSMAN



ANDREW ILES



QASIM KHAN



ROY LEWIS



HILARY McCORMACK

KIM HORSMAN

2019: Duchess of Norfolk in *Henry VIII*, Morla in *The Neverending Story* and understudy 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* (Tamanhaus/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.

ANDREW ILES

2019: Sir Henry Guildford in *Henry VIII* and Eribo, A Bully in *The Neverending Story*. Second season. **Stratford:** Harold in *An Ideal Husband*, appeared in *To Kill a Mockingbird* and understudied in *Julius Caesar* in the 2018 season. **Elsewhere:** Katurian K. Katurian in *The Pillowman* (Orlando Fringe 2016). **Film/TV:** Guest star on episodes of *Reign* (CW Network), *Murder U* (Discovery ID). **Training:** University of Windsor, Birmingham Conservatory for Classical Theatre.

BIRMINGHAM CONSERVATORY, 2017/18

QASIM KHAN

2019: Gardiner, 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*, *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 Craigslit Cantata* (Musical Stage Co/JATP/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*, *Riftworld*, *Saving Hope*, *Dan 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 @theqasimkhan.

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.

HILARY McCORMACK

2019: Swing in *The Neverending Story* and appears in *Othello*. Stratford debut. **Elsewhere:** Olivia in *Twelfth Night*, Liz in *Hanger* (Toronto Fringe); Desdemona in *Othello*, Portia in *The Merchant of Venice*, Olivia in *Twelfth Night* (Ale House Theatre Company). **Film/TV:** Guest star on *Killjoys*, Rae in *Sugar Daddy*, *A Very Benson Christmas* (lead), *'Sup Meg* (lead), Carolina on *Samanthology*. **Training:** Ryerson Theatre School, BADA (Midsummer in Oxford program). **Awards:** Emerging Artist Award (MyTheatre Awards), Perry Schneiderman Award (Ryerson). **Et cetera:** Hilary is very excited to be working with the company this year and thanks her Mom for everything!

BIRMINGHAM CONSERVATORY, 2018

ACTING COMPANY



KATELYN McCULLOCH



JENNIFER RIDER-SHAW



ANDREW ROBINSON



JAKE RUNECKLES



RYLAN WILKIE

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 @mccullochkmm; Instagram @mccullochk. **Et cetera:** Dora Award (Outstanding Ensemble for *Jerusalem*), BroadwayWorld Award (Outstanding Supporting Actress for Ben Gunn).

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*, appears 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

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.

ACTING COMPANY



MAMIE ZWETTLER

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.

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. Twenty-nine 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 



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IN MEMORY OF PAULINE LEAVINE AND BY DR. M. LEE MYERS

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

ARTISTIC COMPANY



JOSEPH ABETRIA



JACKI BRABAZON



MEGHAN CALLAN



BRAD COOK



MIKAELA DAVIES

JOSEPH ABETRIA

2019: Assistant costume designer of *Othello* and *The Neverending Story*. Third season. **Stratford**: Assistant costume designer: *The Rocky Horror Show 2018*, *Romeo and Juliet 2017*. **Elsewhere**: Costume design: *Women of the Fur Trade* (Vault Projects); *Mary's Wedding, Iceland* (Theatre Projects Manitoba); *The Game, Two Indians, The Seduction Theory* (Sarasvati Productions); *Last Train to Nibroc* (Royal Manitoba Theatre Centre); *Richard III* (Shakespeare in the Ruins); *Concord Floral*, *Vinegar Tom*, *The Cassilis Engagement* (University of Winnipeg). **Training**: Honours BA from University of Winnipeg in theatre design and production.

JACKI BRABAZON

2019: Assistant stage manager of *Little Shop of Horrors* and *The Neverending Story*. Fourth season. **Stratford**: Assistant stage manager of *The Comedy of Errors*, *Paradise Lost* (2018), *Romeo and Juliet* and *The Breathing Hole* (2017); assistant stage manager of the Michael Langham Directors' Workshop Presentation (2016); production assistant of *Possible Worlds, The Last Wife* (2015). **Elsewhere**: Assistant stage manager credits include CFL 105th Grey Cup (Patrick Roberge Productions), *The Last Wife* (The Befry Theatre/Great Canadian Theatre Company). Stage manager credits include *Trudeau Stories* (Long Black Car Productions at the Great Canadian Theatre Company); *The Amazing Adventures of Pericles, Prince of Tyre* (A Company of Fools). Apprentice stage manager of *The Summoned* (Tarragon Theatre), *The December Man (L'homme de décembre)* (NAC English Theatre). **Training**: University of Ottawa. **Awards**: Jean A. Chalmers Apprentice Achievement Award (2015).

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.

BRAD COOK

2019: Movement and puppetry director for *The Neverending Story* and movement coach. Fifth season. **Stratford**: Movement Direction for *The Breathing Hole*, *Treasure Island*, *Breath of Kings*. **Elsewhere**: Selected movement and puppetry credits: *Welcome to the Tree Museum* (University of Waterloo), *Bush of Ghosts* (Blue Bird Theatre), *Richard III* (Shakespeare BASH'd), *Lord Sword* (Inter Arts), *Western* (Next Stage), *King Lear* (Cosmic Fishing Theatre), *Charles Dickens Writes a Christmas Carol*, *The Trojan Women* (Lost & Found Theatre). Selected acting credits: *War Horse* (National Theatre/Mirvish), *Maanoma* (Blue Bird Theatre), *The Importance of Being Earnest* (Guild Festival Theatre), *Body 13* (MT Space), *Pearl Gidley*, *Twelfth Night* (Lost & Found Theatre). **Teaching**: Movement at the National Theatre School, Birmingham Conservatory for Classical Theatre, Randolph Academy, Long Reach Opera, University of Waterloo. **Training**: MA, Movement, The Royal Central School of Speech and Drama; BA, Acting, University of Waterloo.

MIKAELA DAVIES

2019: Associate director of *The Neverending Story*. Fourth season. **Stratford**: Assistant director of *Coriolanus*. Beatrice-Joanna in *The Changeling*; Irma in *The Madwoman of Chailoit*; ensemble in *Timon of Athens*; Katherine and Dauphin in *Breath of Kings: Rebellion and Redemption*. **Elsewhere**: Bess in *The Last Wife* (Centaur); Mary Bennet in *Miss Bennet* (Citadel); Leonora in *The Libertine* (TIFT); Spoon River, *Marat/Sade* (Dora nominations, Best Ensemble), *The Dybbuk*, *The Crucible*, *Tartuffe*, *Idiot's Delight*, *The Thirst of Hearts*, *The Dead* (Soulpepper). Directing credits include *The Mess*, *How We Are*, *Mars Interviews*, *Richard the Second*, *Seams*, *Blackbird*, *The Shape of Things*. **Training**: Soulpepper Academy, Canadian Stage Director Development, Michael Langham Workshop for Classical Direction. **Awards**: Tyrone Guthrie Award, Brian Cloutie Memorial Bursary. **Upcoming**: Directing *The Winter's Tale* (St. Lawrence Shakespeare Festival). **Online**: @MikaelaLily. **Et cetera**: "Whether you think you can, or you think you can't – you're right."

MICHAEL LANGHAM WORKSHOP, 2018/19

ARTISTIC COMPANY



FRANK DONATO



BONA DUNCAN



JAMES RETTER DUNCAN



DON ELLIS



ROBIN FISHER

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.

BONA DUNCAN

2019: Stage manager of *Private Lives* and assistant stage manager of *The Neverending Story*. 19th season. **Stratford:** Stage manager: *Long Day's Journey Into Night*, *Bakkhai*, *Tartuffe*, *The Lion, the Witch and the Wardrobe*, *The Taming of the Shrew*, *King John*, *Romeo and Juliet*, *The Merchant of Venice*, *Much Ado About Nothing*, *The Merry Wives of Windsor*, *Dangerous Liaisons*, *Cyrano de Bergerac*, *Zastrozzi*, *All's Well That Ends Well*, *Fanny Kemble*, *A Midsummer Night's Dream*, *Electra*, *The Scarlet Pimpernel*, *Hamlet*. Production stage manager: Studio and Avon theatres. Assistant stage manager: *Antony and Cleopatra*, *The Matchmaker*, *The Taming of the Shrew*, *Romeo and Juliet*, *Twelfth Night*, *As You Like It*. **Elsewhere:** Most recently, *Tartuffe* (Canadian Stage, Crow's, Grounding co-production). Bona is grateful to have worked across our country. **Training:** Technical Production, National Theatre School of Canada; BA, Bishop's University. **Et cetera:** Bona lives in Stratford with her husband, Daniel, and their daughter, Georgia.

JAMES RETTER DUNCAN

2019: Puppetry consultant for *The Neverending Story*. Second season. **Stratford:** 2001 apprentice/ensemble: *Twelfth Night*, *Henry V*, *Inherit the Wind*. **Elsewhere:** Joey, Tophorn and Goose puppeteer in *War Horse* (Toronto/Princess of Wales Theatre, North America/Japan tour and West End/New London Theatre productions); Queenie puppeteer in *Circus 1903* (Las Vegas/Paris Hotel, Singapore/Marina Bay Sands); Creature puppeteer in *The Space Between* (The Young Vic); Napoleon in *Napoleon vs The Turk* (Toronto Fringe). **Training:** Ryerson Theatre School, Animatrik Studios (Performance/Motion Capture). James has also worked in the U.K. commercial industry as a puppeteer, worked on various R&D large-scale puppets and devising projects overseas, and as a puppetry consultant both in Canada and England. He is currently the swing Voodoo (animatronics) Operator in the Broadway production of *King Kong* (Broadway Theatre). **Online:** jamesretterduncan.com, @jamesretterduncan.

DON ELLIS

2019: Sound designer of *The Neverending Story*. Fourth season. **Stratford:** Sound designer of *Bakkhai*, *The Diary of Anne Frank*, *As You Like It*. **Elsewhere:** Sound designer: *Anne and Gilbert*, *A Christmas Carol* (NAC); *The Colony of Unrequited Dreams*, *Oil and Water*, *Under Wraps*, *Afterimage*, *Fear of Flight* (Artistic Fraud of Newfoundland); *Ann and Seamus* (Shalloway); Rick Mercer's *Show Me the Button*, *I'll Push It*. **Film/TV:** Boom Operator: *Republic of Doyle*, *Random Passage* (CBC); *Love and Savagery* (Morag); *Rare Birds*. Production sound: *Danny* (NFB); *Misery Harbour* (UIP Denmark). Producer/engineer: *Hunter Hunter*, *Spectators* (Amelia Curran); *Dardanelles*, *The Eastern Light* (Dardanelles); *The Once*, *We Win Some We Lose* (The Once); *All Will Be Well* (Fortunate Ones). Musician: *Boy on Bridge* (Alan Doyle). **Awards:** Juno for *Hunter Hunter*; ECMA's for *The Once*, *Duane Andrews*; MUSIC NL – Industry Professional of the Year.

ROBIN FISHER

2019: Associate designer of *The Neverending Story*. Stratford debut. **Elsewhere** (selected): Set and costumes: *Avenue Q* (Citadel Theatre), *Torn Through Time* (Manitoba Theatre for Young People), *Obeah Opera* (Culchaworks/Panamania), *The Boy in the Moon* (Great Canadian Theatre Company), *The Dining Room* (Soulpepper), *Fiddler on the Roof* (Western Canada Theatre), *The Black Bonspiel of Wullie MacCrimmon* (Globe Theatre), *Hand of Bridge/Telephone* (Canadian Opera Company). Set: *Cottagers and Indians* (Tarragon Theatre), *Acquiesce* (Factory Theatre) and *Munschtime!* (Young People's Theatre). Costumes: *Dream a Little Dream* (The Grand Theatre), *Mamma Mia!* (Globe Theatre) and *The Wizard of Oz* (Young People's Theatre). **Awards:** Robin is the recipient of three Dora Mavor Moore Awards and the 2015 Virginia and Myrtle Cooper Award for Costume Design. **Online:** robinfisher.ca.

ARTISTIC COMPANY



BRETTA GERECKE



MICHAEL HART



JILLIAN KEILEY



JULIA KIM



ANITA NITTOLY

BRETTA GERECKE

2019: Designer of *The Neverending Story*. Fifth season. Bretta is thrilled to be working at the Festival and is a set, lighting and costume designer for theatre, opera and circus. She is the resident designer at Catalyst Theatre, where she creates and tours new musicals across Canada, the U.S., the U.K. and Australia. Bretta also designs for companies such as the Royal Shakespeare Company, Cirque du Soleil, the National Arts Centre, Theatre Calgary, Edmonton Opera, Calgary Opera, The Citadel Theatre and The Grand Theatre. She is the recipient of over 25 awards including a nomination for the Lucille Lortel Awards (Best Costume Design, Off Broadway) and three times short-listed for the Siminovitch Prize. She represented Canada in Prague at the Scenography Quadrennial and her costume designs have been exhibited in Moscow, Beijing and Taipei.

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 Chailiot*, *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).

JILLIAN KEILEY

2019: Director of *The Neverending Story*. Fourth season. **Stratford:** *Bakkhai*, *As You Like It*, *Alice Through the Looking-Glass*, *The Diary of Anne Frank*. **Elsewhere:** Artistic Director, National Arts Centre English Theatre: *Christmas Carol*, *Metamorphoses*, *Twelfth Night as Imagined by the Old Trout Puppet Workshop*, Andy Jones's *Tartuffe*. Artistic Fraud: *Between Breaths*, *The Colony of Unrequited Dreams*, *Oil and Water*, *Fear of Flight*, *Afterimage*, *Under Wraps*, *Emile's Dream*, *Jesus Christ Superstar*, *Salvage*. International touring productions: *Jack Five Oh*, *Tempting Providence*. International productions with Teatro Della Limonaia (Italy), Tasmanian Theatre Company (Australia). Opera: Shallaway: *Anne and Seamus*; Cork Opera Works (Ireland): *Orpheus*. Other productions with the Globe Theatre, Crow's, Old Trout Puppet Workshop and Ghost River, Montgomery Theatre. **Training:** York University. **Awards:** Siminovitch Prize for Directing, Canada Council John Hirsch Prize, honorary doctorates from Memorial University of Newfoundland, York University.

JULIA KIM

2019: Assistant set and projection designer of *Little Shop of Horrors*, assistant set designer of *Private Lives* and *The Neverending Story*, and assistant projection designer of *Birds of a Kind*. Third season. **Stratford:** Assistant designer of *Julius Caesar*, assistant costume designer of *Treasure Island*. **Elsewhere:** Design: *Cannibal* (Scrap Paper Theatre/Next Stage Festival); *Suitcase* (Theatre Mada); *Judas Noir* (Obsidian Theatre/BDB Productions); *Will You Be My Friend* (Green Light Arts); *One Short Sleeper*, *The Retreating World*, *Hello From Bertha*, *Talk to Me Like the Rain and Let Me Listen* (Neil Munro Intern Directors Projects, Shaw Festival); *Armband* (Human Body Expression). Set design: *Seussical*, *Grease* (KWMP). Costume design: *Chasing the Path* (Human Body Expression); *The Last Five Years* (Daemon Theatre). **Exhibition:** *Awaken Your Creativity* (Toronto Nuit Blanche). **Training:** Ryerson University. **Awards:** Tanit Mendes Memorial Award, Ryerson University.

ANITA NITTOLY

2019: Fight director for the 2019 season. 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*.

ARTISTIC COMPANY



JANINE RALPH



MELISSA ROOD



BETH RUSSELL



BRIAN SCOTT



LEIGH ANN VARDY

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.

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.

BRIAN SCOTT

2019: Stage manager of *The Neverending Story*. 25th season. **Stratford:** 27 productions including last season's *Coriolanus*, *The Who's Tommy*, *Jesus Christ Superstar* (Stratford/La Jolla/N.Y.C.) and the Miller-Plummer *King Lear* (Stratford/N.Y.C.).

LEIGH ANN VARDY

2019: Lighting designer of *The Neverending Story*. Fifth season. **Stratford:** As *You Like It*, *The Diary of Anne Frank*, *For the Pleasure of Seeing Her Again*, *Three Sisters*. **Elsewhere:** Leigh Ann's work has been seen in theatres across Canada. Recent credits include *Lo, Or Dear Mr. Wells* (Neptune), *Between Breaths*, *The Colony of Unrequited Dreams* (Artistic Fraud), *The Silver Arrow* (Citadel), *The God That Comes* (2b), *The Secret Life of a Mother* (Theatre Centre). She has toured her work in Japan, Tasmania, New Zealand, and across the U.S. **Awards:** Leigh Ann has won six Merritt Awards for design and has been nominated for the Siminovitch Prize. **Et cetera:** Leigh Ann is an instructor and coach at the National Theatre School of Canada. She grew up in Newfoundland and now lives in Halifax with her love, Lori.

ARTISTIC COMPANY



HAWKSLEY WORKMAN

HAWKSLEY WORKMAN


2019: Composer for *The Neverending Story*. Stratford debut. **Stratford:** *The God That Comes* (Forum, 2014). **Elsewhere:** Hawksley Workman is a two-time JUNO Award-winning singer-songwriter and multi-instrumentalist. A staple of the Canadian music scene for over 20 years, Workman boasts a catalogue of 16 releases, and has performed over a thousand shows worldwide, headlining prestigious venues like Massey Hall and The Olympia in Paris. Workman co-wrote and performed an award-winning one-man cabaret theatre show called *The God That Comes*, which debuted in 2013 to rave critical reviews and sold-out crowds. The show quickly gained international attention including successful runs at Tarragon Theatre in Toronto, Edinburgh Fringe Festival, New Zealand Festival and Arhus Festival in Denmark. **Awards:** 2018 Stirling Award nomination, Outstanding Score of a Play or Musical, for *The Silver Arrow* at Edmonton's Citadel Theatre. **Online:** hawksleyworkman.com.

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.

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