

THE MERRY WIVES OF WINDSOR



Stratford
FESTIVAL

SUPPORT FOR THE 2019 SEASON OF THE FESTIVAL THEATRE IS GENEROUSLY PROVIDED BY DANIEL BERNSTEIN AND CLAIRE FOERSTER

PRODUCTION SUPPORT IS GENEROUSLY PROVIDED BY JANE PETERSEN BURFIELD & FAMILY, BY DR. DESTA LEAVINE IN MEMORY OF PAULINE LEAVINE AND BY DR. M. LEE MYERS

A COMMUNITY TRANSFORMED BY THEATRE

BY ANTONI CIMOLINO

The Merry Wives of Windsor is the only play Shakespeare set in his own contemporary time and place. Yet it somehow has the feeling of a memory play. Ben Jonson accused Shakespeare, his friend and rival, of having “small Latin and less Greek,” and this play features a Latin lesson taken by a struggling young student named Will. Might the rural, small-town community in *Merry Wives* be modelled on the Stratford of the playwright’s youth?

We can’t know that for sure, but we can certainly see that the hero of this play is the community, and that community is led – by example, at least – by two remarkable women. Alice Ford and Meg Page, the “merry wives” of the title, take whatever ill fortune offers them and, through wit, wisdom, and brio, ensure a happy outcome for themselves and those they love. This brilliant comedy about harassment, jealousy, and revenge tames through laughter the green-eyed monster that looms so large in *Othello*. And so much of the healing comes by way of characters using theatre to subvert and delight.

These two middle-class wives become, in essence, playwrights and actresses in order to bring their “audience” to a new understanding: a happier, healthier one. And they’re not alone in this, as other members of the town also create scenarios to divert and instruct. The comedy ends with the whole town, children and all, putting on a show in which spirits and goblins punish lust and lechery.

Yet the play is not puritanical. This is a community working at its own kind of multiculturalism – townspeople trying to forge joyful relationships across



BRIGIT WILSON (LEFT), SOPHIA WALKER, GERAINT WYN DAVIES (INSET)

differences. Shakespeare has a deep love for the underdog and the marginalized. Here, the oddballs, eccentrics, and foreigners do not merely find inclusion but also drive positive change in the community by virtue of their diverse views. The French Doctor Caius – portrayed by the same actor who this season also plays that most sinister promoter of jealousy, Iago – chastens the madly suspicious Ford: “By gar, ’tis no the fashion of France; it is not jealous in France.”

By taking matters into their vastly capable hands, the merry wives change their lives and the life of their community. Everyone ends up among friends. And Anne Page, the young woman who was to be married off for her family’s financial and social gain, creates a brighter future by deceiving the deceivers and standing firm in her independence and agency.

This, then, is a production set in a small town, in the not too distant past, where

eccentric characters and remarkable women make the world a bit better through play-acting and theatre.

The early 1950s was a time before easy international plane travel and the ubiquity of television: a time when a small town was a place unto itself. It was a time within living memory that nonetheless predates feminism: a time when so many women, who had worked in factories and

in positions of leadership during the war, were expected to return to the home and a secondary role. In their spirit and courage, the actions of Mrs. Ford and Mrs. Page send a message that gets only stronger with time. From their first being spoken in 1600 to 1950 to today, Mrs. Page's words ring loud and true: "We'll leave a proof, by that which we will do, / Wives may be merry, and yet honest too."

THE HEALING POWER OF LAUGHTER

BY JESSICA RIDDELL

In his 1709 *Life of Shakespeare*, Nicholas Rowe reported that Queen Elizabeth "was so well pleased with that admirable character of Falstaff in the two parts of *Henry IV* that she commanded him to continue it for one play more, and to show him in love." And so, the story goes, Shakespeare wrote *The Merry Wives of Windsor* at her royal behest around 1600 as a spin-off from the wildly popular Henriad series.

Falstaff – hailed as one of Shakespeare's greatest comedic characters – partied his way through Cheapside with Prince Hal and a naughty band of ne'er-do-wells for the better part of *Henry IV, Part 1* and *Part 2*. In the latter play, Prince Hal discards his old friend when he becomes king; in *Henry V*, written and performed around the same time as *The Merry Wives of Windsor*, we learn that this act of betrayal was too much for the old knight to bear: Falstaff – according to Mistress Quickly – dies of a broken heart. There is some speculation that Shakespeare, bending to royal pressure or capitalizing on public appetite, gave this beloved character one final hurrah in Windsor.

Although many of the claims in Rowe's biography of Shakespeare have since been discredited (he recounts how Shakespeare fled to London after being convicted of "Deer-stealing" in Warwickshire), some of his observations continue to capture the imagination of scholars and actors alike (he famously suggests that Shakespeare performed on stage as "the Ghost in his own *Hamlet*"). While there is no evidence to corroborate the apocryphal story of Elizabeth's intervention, this tantalizing tidbit *does* help contextualize one of Shakespeare's most unusual comedies.

The Merry Wives of Windsor is the only play Shakespeare set in his contemporary Elizabethan world. The world of Windsor is populated by merchants and wives, servants and tapsters, hostesses and housekeepers. But it is also a world where members of the nobility mix with members of a rural middle class, and where a Welsh parson, a French physician, and an English judge can frequent the same drinking establishment. This middle-class community – with its contemporary, domestic, and non-aristocratic feel – operates in the shadows of Windsor Castle,

a crucial royal residence that Elizabeth spent much of her reign renovating and restoring. Although these conditions make Windsor a place like no other, the setting also has a quality of small towns everywhere, filled with big personalities and real problems, of competing rural concerns and cosmopolitan influences, and animated by the pride and resilience of provincial townships.

And yet, there is a sense that the world of Windsor is not quite contemporary. In this play, Shakespeare gestures towards a not-so-distant past with oblique references to Falstaff as a fifteenth-century knight named Oldcastle, relies on a more than forty-year-old source text, *Il Pecorone* (written in 1558), and deploys medieval farce and fabliau genres to drive the action. The fabliau was a popular genre in late medieval England, mastered by Chaucer in his comically subversive “The Miller’s Tale.” Fabliau stories are set in the present in familiar, contemporary places with characters of the “middling sort.” The plots are driven by realistically motivated tricks and ruses executed masterfully by those who are usually marginalized or scorned by society: penniless students triumph over prosperous merchants, beautiful young wives trick jealous old husbands, and members of the nobility and the clergy are almost always targets of mocking, subversive laughter. Shakespeare imports the logic of fabliau justice into his near-contemporary world in order to expose male predators and rehabilitate jealous husbands through the healing power of communal laughter.

The Merry Wives of Windsor is a play about men behaving badly and extraordinary women working within tight parameters to exercise a form of fabliau justice that is, ultimately, restorative. The largest butt of jokes in this play is Falstaff. As a member of the nobility, Falstaff shows none of the gentility or refinement of his social class. His plan to “thrive” financially by wooing Mistress Page and Mistress Ford simultaneously is a far cry from courtly love of the knightly classes. Falstaff’s lecherous

overtures are fuelled by his conviction that these married women (the title “Mistress” being the unabbreviated form of today’s “Mrs.”) should welcome his advances, imagining female “leer[s] of invitation” and their “greedy intention” to use him for sexual purposes. The implausibility of Falstaff’s plan generates laughter because of the incongruity between his self-aggrandizement and his status as an overweight, self-indulgent, bawdy old man. However, his sense of entitlement and unsolicited advances also have a menacing edge, especially when viewed through the lens of the #MeToo and #TimesUp movements.

Perhaps more dangerous, however, is Ford’s behaviour: he is seized with the unshakeable conviction he is about to be cuckolded. Ford’s plans to catch his wife *in flagrante delicto* exemplify a recurring trope in Shakespeare’s plays – Othello, Posthumus in *Cymbeline*, Leontes in *The Winter’s Tale*, Claudio in *Much Ado About Nothing* are all obsessed with female inconstancy – and this almost always ends in tragedy. Underneath the surface of the hilarity and banter lie real danger and risk. Mistress Page and Mistress Ford must navigate tricky terrain to defend their honour and teach men in Windsor a valuable lesson about respecting women.

Comeuppance comes in various forms. Falstaff is first dumped into the river in a pile of soiled laundry, a sly reversal of the punishment usually reserved for nags, scolds, or shrews (names used for women who asserted their views too vigorously). Unruly women were viewed as a threat to public order, so they were publicly humiliated, often drawn through the streets in a cart before being dumped in the river with a “cucking stool.” In *The Merry Wives of Windsor*, the tables turn when the shrews gain control of the cucking stool and wield it to shame unruly men. The undaunted Falstaff’s second punishment occurs when he is forced to cross-dress as the old woman of Brentford to escape detection but is then beaten by Ford for being “a witch, a quean, an

old cozening quean!” In his third and final reckoning, Falstaff wanders through the forest wearing a pair of antlers, only to be harassed and humiliated by children dressed as fairies.

Ford does not escape unscathed: his jealousy makes him a laughing stock and he eventually regrets distrusting his wife. Within this small town we witness a community that heals itself through fabliau justice: with no recourse for restitution via the regular channels – the law, the church, the upstanding men are part of the problem in this play rather than a source for solutions – these mischievous, savvy, and creative women win the day. In the end everybody learns a lesson and nobody emerges from this play without being transformed.

The heroines of this play are complex and indomitable: Mistress Ford, Mistress Page, Mistress Quickly, and even Anne Page know their own minds and can advocate on their own behalf, making them urgently contemporary. None of these women are perfect: they can be downright garish, status-seeking, over the top – and yet eminently human. Mistress Page’s indignant outburst in defence of women – “Wives may be merry, and yet honest too”

– might have also garnered a sympathetic royal ear.

If we pause for a moment to entertain the imaginative possibilities of Rowe’s genesis story, we might imagine ourselves at court with an aging Queen Elizabeth: she is nearing the end of her long and challenging reign, she’s a seasoned veteran of courtly intrigue, and she’s been the object of devotion for many a precocious courtier. Philip Sidney, hailed as the “flower of Elizabethan chivalry,” once gave Queen Elizabeth a New Year’s gift of a whip garnished with diamonds as a sign of his deference. If the relentless wooing and hyperbolic obsequiousness weren’t enough to endure, her detractors (especially on the Continent) constantly questioned the Virgin Queen’s chastity. A play about female comeuppance in a world of boys behaving badly is the perfect recipe for a girls’ night out – both at Elizabeth’s court and in our own contemporary context.

Dr. Jessica Riddell is the inaugural Stephen A. Jarislowsky Chair of Undergraduate Teaching Excellence at Bishop’s University in Sherbrooke, Quebec.

THE STORY

In the largely middle-class community of Windsor, Sir John Falstaff, an impoverished and disreputable aristocrat, has drawn the ire of a local justice of the peace, Robert Shallow, who is threatening to take him to court. Seeking to divert Shallow from this extreme course of action, the Welsh parson Hugh Evans suggests that he turn his energies instead to arranging a marriage between his nephew, Abraham Slender, and the beautiful young Anne Page.

Though Anne’s father, George Page, approves of such a match, her mother, Mrs. Page, favours the rival suit of a Frenchman, Doctor Caius. Anne herself wants neither Slender nor Caius: her heart is set on a young man named Fenton.

Falstaff, meanwhile, hopes to amend his fortunes by courting the favours of two married women, Mrs. Page and her friend Mrs. Ford, to whom he sends identical love letters. Having literally compared notes, the two wives plan revenge by leading their would-be seducer on, only to humiliate him. It’s a dangerous game they play, though – particularly when Mrs. Ford’s husband, Frank, learning of Falstaff’s nefarious intentions toward his wife, starts setting traps of his own.

A LITTLE LATIN LESSON

BY DAVID PROSSER

Amongst the other prefatory material in the First Folio of Shakespeare's work, published posthumously in 1623, is a much-quoted poem by Ben Jonson, "To the Memory of My Beloved, the Author Mr. William Shakespeare: and What He Hath Left Us." That poem includes a passage that begins with the words "And though thou hadst small Latin and less Greek" and goes on to say that, despite that glaring deficiency, Shakespeare's achievements in drama outstrip those of the playwrights of antiquity in "insolent Greece or haughty Rome."

The compliment might seem to have a bit of a back-handed quality to it (and, given some of Jonson's other remarks about his friend, maybe it does). But even if Shakespeare's grammar-school Latin wasn't quite up to Jonsonian standards, it certainly wasn't anything to be sneered at. Shakespeare's grasp of that long-dead language far exceeded what can be claimed by most of us today, so we may understandably feel a little lost when he uses Latin as a basis for humour, as he does at times in *Love's Labour's Lost* and in one brief but memorable scene in this play.

In Act IV, scene 1, of *The Merry Wives of Windsor*, Mr. Page's young son, Will, is given a Latin lesson by the Welsh schoolmaster and parson Hugh Evans. (Perhaps not coincidentally, the headmaster of the school that Shakespeare is assumed to have attended was one Thomas Jenkins, a name that certainly suggests, if not outright Welshness, at least Welsh extraction.)

Unlike English, Latin is a highly inflected language, meaning that the relationships of words to each other in a given phrase are indicated not by their position but by their endings. Nouns, for instance, are "declined" in a series of different cases, depending on the syntactical role they play

in a particular sentence or clause. So, in Latin, the difference in meaning between *canis virum mordet* and *canem vir mordet* is the difference between "dog bites man" and "man bites dog."

Vir ("man") is in the nominative case when it's the man doing the biting, and the accusative case (*virum*) when it's the man getting bitten. Other cases include the vocative (as in "Oh, man!"), which is also just plain *vir*; the dative, *viro* (when the bite is given to the man); the genitive *virī* (when it's the man's dog); and the ablative (*viro* again), for use in those situations where one needs to say "by," "with" or "from" the man. And then there are the plural forms of all these, which are different again.

To make things even more complicated, nouns in Latin are classified into three grammatical genders: masculine, feminine and neuter. This affects pronouns too, including the demonstrative pronouns *hic*, *haec* and *hoc* (meaning "this" in English), which are the primary subject of Will's Latin lesson in the play.

The nominative form of the Latin for "this" is *hic* when referring to a masculine noun, *haec* when referring to a feminine noun and *hoc* when referring to a neuter noun. The genitive form is *huius* (for all genders), the plurals of which are *horum* (when masculine or neuter) and *harum* (when feminine). And then there's.... No, that's more than enough of that. No wonder Miss Quickly (who uncomprehendingly witnesses Will's lesson and quite misconstrues what's being said) feels that her head is about to explode.

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



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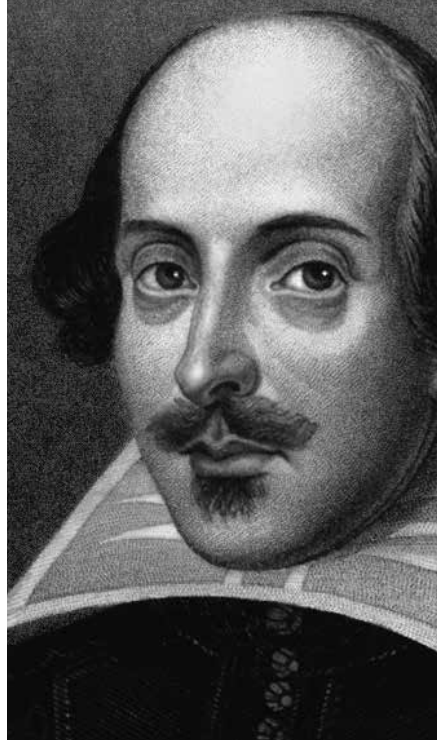
Photo: Nolen Dubuc

WILLIAM SHAKESPEARE

Born in Stratford-upon-Avon in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover and tanner who rose to become an alderman and bailiff of the town, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but there is a record of his baptism at Stratford's Holy Trinity Church on April 26. Since an interval of two or three days between birth and baptism would have been quite common, tradition has it that he was born on April 23 – the same date as his death fifty-two years later.

The young Shakespeare is assumed to have attended what is now King Edward VI Grammar School in Stratford, where he would have studied rhetoric, grammar and ancient Roman literature in its original Latin. In 1582, when he was eighteen, he married Anne Hathaway, a farmer's daughter who was eight years his senior. Anne was pregnant at the time, and the couple's first daughter, Susanna, was born a few months afterwards in 1583. Twins followed two years later: a son, Hamnet, who died at the age of eleven, and a second daughter, Judith.

Nothing further is known of Shakespeare's life until 1592, by which time he was sufficiently established as an actor and writer in London to be the target of a literary attack by a jealous fellow playwright, Robert Greene. Soon afterwards, an outbreak of plague forced the temporary closure of the theatres, and Shakespeare turned his attention instead to his long narrative poems *Venus and Adonis* and *The Rape of Lucrece*. He also began writing the Sonnets, a series of 154 complex and often ambiguous poems on themes of love, jealousy and mortality that have aroused much biographical speculation.



By 1595, Shakespeare was back in the theatre, writing and acting for the Lord Chamberlain's Men. His income as one of London's most successful dramatists enabled him, in 1597, to buy a large house called New Place back in Stratford, and in 1599 he became a shareholder in London's newly built Globe Theatre.

In 1603, when James I had succeeded Elizabeth on the throne, Shakespeare's company was awarded a royal patent, becoming known as the King's Men. Meanwhile, the playwright continued his business dealings in Stratford and in London, where in 1613 he bought a property known as the Blackfriars Gatehouse. He is believed to have spent increasing amounts of his time in Stratford from around 1609 until his death on April 23, 1616. He is buried in the town's Holy Trinity Church.

THE MERRY WIVES OF WINDSOR

THE MERRY WIVES OF WINDSOR | BY WILLIAM SHAKESPEARE

THIS PRODUCTION IS DEDICATED TO THE MEMORY OF **IAN WATSON**,
ACTOR, TEACHER AND ESTEEMED MEMBER OF THE FESTIVAL'S COACHING STAFF.

THE CAST

Falstaff
Geraint Wyn Davies

Bardolph
David Collins

Nym
Farhang Ghajar

Pistol
Randy Hughson

Robin
Nolan McKee

Mrs. Page
Brigit Wilson

Mr. Page
Michael Blake

Anne Page
Shruti Kothari

William Page
Micah Kalap

Mrs. Ford
Sophia Walker

Mr. Ford
Graham Abbey

Sir Hugh Evans
Ben Carlson

Justice Shallow
Michael Spencer-Davis

Slender
Jamie Mac

Simple
Josue Laboucane

Miss Quickly
Lucy Peacock

Dr. Caius
Gordon S. Miller

Rugby
Johnathan Sousa

Fenton
Mike Shara

Hostess of the Garter
Sarah Dodd

John
John Kirkpatrick

Robert
Daniel Krmpotic

TOWNSPEOPLE

Quinlan Bolton
Rosemary Dunsmore
Emma Grabinsky

Alex Matheson
Harrison Robinet
Amelia Sargisson
Amy Schroeder
E.B. Smith
Abigail Verhaeghe

UNDERSTUDIES

Quinlan Bolton William Page
David Collins Mr. Page
Sarah Dodd Mrs. Page
Rosemary Dunsmore Miss Quickly
Farhang Ghajar Dr. Caius
Emma Grabinsky Anne Page,
Hostess of the Garter
Randy Hughson Justice Shallow
John Kirkpatrick Sir Hugh Evans
Daniel Krmpotic Simple, Rugby
Josue Laboucane Mr. Ford
Alex Matheson Robin
Amelia Sargisson Mrs. Ford
E.B. Smith Bardolph, Nym, Pistol,
Robert
Johnathan Sousa Fenton,
Slender, John
Michael Spencer-Davis Falstaff

THERE WILL BE ONE

18-MINUTE

INTERVAL

AUDIENCE ALERT

This production uses haze and smoke effects, strobe lights and startling sounds.

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**.

ARTISTIC CREDITS

Director **Antoni Cimolino**

Designer **Julie Fox**
Lighting Designer **Jason Hand**
Composer **Berthold Carrière**
Lyricist **Marion Adler**
Sound Designer **Thomas Ryder Payne**
Fight Director **Anita Nittoly**
Movement Director **Valerie Moore**

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

Assistant Director
Andrew Kushnir

Assistant Set Designer
Joshua Quinlan

Assistant Costume Designer
Patricia Reilly

Assistant Lighting Designer
Imogen Wilson

Fight Captain
Jamie Mac

Dance Captain
Shruti Kothari

Stage Manager
Anne Murphy

Assistant Stage Managers
Judy Farthing

Hilary Nichol
Corinne Richards

Production Assistant
Cody Burns

Production Stage Managers
Meghan Callan
Cynthia Toushan

Technical Director
Robbin Cheesman

ACKNOWLEDGEMENTS

Special thanks to **Kim Cunik**, **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. 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 (from left): **Brigit Wilson**, **Sophia Walker**, **Geraint Wyn Davies**. Creative direction by **Punch & Judy Inc.** Photography by **David Cooper**.

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MUSIC

ORIGINAL MUSIC RECORDED BY

Conductor/Piano
Berthold Carrière

Alto Saxophone/Tenor
Saxophone

Ian Harper

Trumpet
Larry Larson

Trombone
Janice Owens

Acoustic Guitar/Electric
Guitar

Dave Thompson

Electric Bass
Michael McClennan

Drums
Dale Anne Brendon

Keyboard
Marilyn Dallman

Vocals
Marion Adler
Gabriel Antonacci
Sean Arbuckle
Evangelia Kambites
Marcus Nance
Denise Oucharek
Trevor Patt

Music Preparation
Berthold Carrière
Michael McClennan
Janice Owens

FANFARE MUSICIANS

Soprano Herald Trumpet/
Fanfare Leader
Larry Larson

Soprano Herald Trumpet
Derek Conrod

Soprano Herald Trumpet
Kate Stone

Bass Herald Trumpet
Janice Owens

Parade Snare Drum
Dale Anne Brendon

Director of Music
Franklin Brasz

Music Administrator
Marilyn Dallman

Administrative Assistant
Janice Owens

BACKSTAGE

Production responsibilities during the performance accomplished by:

Head Carpenter
Art Fortin

Alternate
William Malmo

Head Electrician
Tyson Wentworth

Alternate
Sean Poole

Head Property
Jeffrey Hughes

Alternate
Nick Glenn

Head Sound
Michael Duncan

Alternate
Scott Matthews

Crew
Rory Feore
Joe Tracey

Wardrobe Show Head
Inez Khan

Wardrobe Attendants
Margie Bell Bruer
Tracy Houston-McIntyre

Annette Lenze
Luci Pottle

Swing
Sherri Neeb

Wigs and Makeup Show
Head
Tracy Frayne

Wigs and Makeup Crew
Stanley Wickens

Children's Supervisor
Amanda Langis

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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Lead Builder
Michelle Jamieson
Assisted by
Eric Ball
Karine Cusson
Ken Dubblestyne
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
Kira Duff
Kevin Kemp
Lisa Summers
Michael Wharran
Steve Wiseman
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
Terri Dans
Melanie Farrar-Jackson
Carol A. Miller
Luci Pottle
First Hands
Wendy Bendle
Gina Schellenberg
Sewers
Susy Arnold
Susan E. Dick
Allison Erb
Rebecca Forsyth
Evelyn Gascho
Patricia Hawkins-Russell
Shona Humphrey
Alanna Kitson
Olga M. Kouzmina
Laurie Krempien-Hall
Katelyn Low
Elisabeth Mastrandrea
Karen Merriam
Emma Pawluk
Cynthia E. Rusak
Georgina Schinkel
Silvia Widmer
Christine Yundt
Bijoux/Decoration
Kathi Posliff
Assisted by
Rebecca Dillow
Liane Guttadauria
Tami MacDonald
Boots and Shoes
Karen Beames
Assisted by
Sarah Cook
Chantelle Laliberte
Connie Puetz

Dyeing
Sylvia Minarcin
Assisted by
Linda Pinhay
Costume Painting
Lisa Hughes
Millinery
Thea C. Crawford
Assisted by
Kaz Maxine
Monica Viani
Apprentice Milliner
Chantal Laurendeau
Purchasing Coordinator
Penelope Schledewitz
Purchasing Assistant
Erin Michelle Steele
Toronto Wardrobe Buyer
Susan Rome
Wardrobe Apprentice
Erin Lounsbury
Additional Costumes by
Anne Patterson
Warehouse Supervisor
William Schmuck
Warehouse Assistant
Michael Piscitelli

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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

ACTING COMPANY



GRAHAM ABBEY



MICHAEL BLAKE



QUINLAN BOLTON



BEN CARLSON



DAVID COLLINS

GRAHAM ABBEY

2019: Director of *The Front Page*. Mr. Ford in *The Merry Wives of Windsor*. 21st season. **Stratford:** Aulidius (*Coriolanus*), Orgon (*Tartuffe*), Bolingbroke/Henry IV, conceiver, adaptor (*Breath of Kings*), Philip the Bastard (*King John*), Posthumus (*Cymbeline*), Iago, Petruccio, Henry V, Macbeth, Romeo, Henry VIII, Jaques, Prince Hal, D'Artagnan. **Elsewhere:** Hamlet (Resurgence); Jeff Skilling (*Error*); Sam Byck (*Assassins*); Charles (*School for Scandal*) (Chicago). **TV:** Series lead: *The Border*. Recurring: *Degrassi*, *Murdoch Mysteries*, *Covert Affairs*, *Republic of Doyle*. Guest star: *Flashpoint*, *Last Girl*, *Rookie Blue*, *Bomb Girls*, *Remedy*, *Frontier*, *Ransom*. **Film:** *Take This Waltz*, *Casino Jack*, *Defendor*, *Stealing Paradise*, *Angels and Ornaments*, *Milton's Secret*. **Awards:** Dora, Monte Carlo Television nomination. **Directing:** Stratford: associate director under Antoni Cimolino, Martha Henry; assistant under Tim Carroll; associate director, *Breath of Kings*. Director: *The Winter's Tale*, *Measure for Measure*, *King Lear* (Groundling), *The Drawer Boy* (Festival Players). **Et cetera:** Michael Langham Workshop for Classical Direction; Artistic Director, Groundling Theatre and Festival Players of Prince Edward County.

MICHAEL LANGHAM WORKSHOP, 2015/17

MICHAEL BLAKE

2019: Othello in *Othello*, Mr. Page in *The Merry Wives of Windsor* and Diamond Louis in *The Front Page*. Eighth season. **Stratford:** *The Tempest*, *Coriolanus*, *Napoli Milionaria!*, *Tartuffe*, *Macbeth*, *All My Sons*, *Twelfth Night*, *King Lear*, *Dream*, *Romeo and Juliet*, *Three Musketeers*, *Merchant of Venice*, *Much Ado*, *Henry V*, *Merry Wives*. **Elsewhere:** Lincoln, *Topdog/Underdog* (Arts Club); James, *Superior Donuts* (Coal Mine); Beast/Prince, *Beauty and the Beast* (Theatre Aquarius); MLK, *Mountaintop* (Theatre Kingston); Edmund, *King Lear* (Theatre Calgary/Bard on the Beach); Simba, *The Lion King* (Mirvish/Disney); Othello, *Othello* (Bard on the Beach); *Cybourne Park* (Citadel); Mercutio, *Romeo and Juliet*; Eilif, *Mother Courage*; Nativity, *A Christmas Carol* (NAC); Gratiano/Morocco, *Merchant of Venice* (SITR); Mitch, *Spelling Bee* (Belfry/Arts Club); Orlando, *As You Like It* (Soulpepper); *Rock and Roll* (Canadian Stage); *Wilbur County Blues* (Blyth). **Film/TV:** *Expanse*, *Senior Trip*, *YTV Rocks*, *Degrassi*. **Training:** National Theatre School of Canada, Soulpepper Academy, St. Michael's Choir School. **Online:** @samo_crown.

QUINLAN BOLTON

2019: Appears in *The Merry Wives of Windsor*. Stratford debut. **Elsewhere:** 2018: Stephano, *The Tempest* (Playmakers!). 2017: Aegeus, *Theseus and the Minotaur* (Playmakers!). **Training:** Quinlan is the singer/guitarist in the band Studio 4. They played at Kraft Hockeyville in 2017. **Et cetera:** "I have always dreamed of being a part of the Stratford Festival but never thought it would happen so soon! Big thanks to all of my 'supporting cast,' my Mum, Dad and brother for encouraging me, Grandma and Grandpa for everything, and Becky for always being awesome. Big thanks to my first music teacher, Steph from Deepwaters, and Rob and Summer at The World's Coolest Music Store. Thanks to Andy from Playmakers! for making me a better actor. Big shout-out to everyone at Little Falls Public School! And finally thank you to the Festival for this amazing opportunity!!"

BEN CARLSON

2019: Sir Hugh Evans in *The Merry Wives of Windsor* and Hildy Johnson in *The Front Page*. 11th season. **Stratford:** Hamlet, Petruccio (Canadian Screen Award), Benedick, Leontes, Brutus, Apemantus, Octavius, Fluellen, Feste, Touchstone, De Flores (*The Changeling*), Fredrik (*A Little Night Music*), Beralde (*The Hypochondriac*), Captain von Trapp (*The Sound of Music*), Alceste (*The Misanthrope*), Jack (*The Importance of Being Earnest*), Chaplain (*Mother Courage*), Burleigh (*Mary Stuart*). **Elsewhere:** Most recently: *Macbeth*, *Bard on the Beach*. **Shaw Festival:** Tanner, *Man and Superman*; over 25 productions. **Chicago Shakespeare Theater:** Hamlet (Joseph Jefferson Award), *Macbeth*, *Pericles*. Various favourites: *London Road*, *Canadian Stage*; *Our Town*, *Soulpepper Theatre*; *Berowne*, *NAC*; *Death of a Salesman*, *Neptune Theatre*; *Candida*, *Theatre Calgary*; *Philadelphia*, *Here I Come!*, *Walnut Street Theatre*; *A Doll's House* (Dora Award), *DvXt*. **Film/TV:** *On the Basis of Sex*, *Murdoch Mysteries*, *The Strain*, *Reign*, *The Anniversary*, *Saving Hope*, *Rookie Blue*, *Grey Gardens*, *Slings and Arrows*.

DAVID COLLINS

2019: Senator in *Othello*, Bardolph in *The Merry Wives of Windsor* and Alderman Dwight D. Willoughby in *The Front Page*. 11th season. **Stratford:** *The Tempest*, *Coriolanus*, *Napoli Milionaria!*, *The Changeling*, *Timon of Athens*, *Macbeth*, *As You Like It*, *Pericles*, *The Alchemist*, *King Lear*, *Much Ado About Nothing*, *Henry V*, *Richard III*, *Titus Andronicus*, *The Tempest*, *Caesar and Cleopatra*. **Elsewhere:** *Shakuntala* (Premiere Dance Theatre); *The Adventures of a Black Girl in Search of God* (Mirvish); *Twelfth Night*, *Donut City* (Canadian Stage); *Pusha Man*, *Ma Rainey's Black Bottom* (Passe Muraille); *Top Gun the Musical* (Factory Theatre/N.Y.C.); *Romeo and Juliet* (Shakespeare in Action); Founding Member of Obsidian Theatre Company. **Film/TV:** *Assassin's Creed Origins*, *Killjoys*, *Dark Matter*, *Watch Dogs 2*, *12 Monkeys*, *Jeon of the Joneses*, *Saving Hope*, *Murdoch Mysteries*, *Nikita*, *The Firm*, *ReGenesis*, *Owning Mahowny*, *The Incredible Hulk*, *MVP*, *Warehouse 13*, *Nurse.Fighter.Boy*, *XIII*. **Training:** MFA, York University. **Awards:** Tyrone Guthrie Award. **Dora nominations:** *Twilight Café*, *The America Play*.

ACTING COMPANY



SARAH DODD



ROSEMARY DUNSMORE



FARHANG GHAJAR



EMMA GRABINSKY



RANDY HUGHSON

SARAH DODD

2019: Louise in *Private Lives*, Hostess of The Garter in *The Merry Wives of Windsor* and Mollie Malloy in *The Front Page*. 10th season. **Stratford:** *Paradise Lost*, *The Comedy of Errors*, *Treasure Island*, *Romeo and Juliet*, *The Breathing Hole*, *The Importance of Being Earnest*, *House of Atreus* trilogy, *The Swanne*, *Richard III*, *Private Lives*, *The Merchant of Venice*, *Macbeth*, *The Cherry Orchard*, *The Alchemist*, *Julius Caesar*, *The Seagull*, *King Lear*. **Elsewhere** (selected): *Mustard*, *The Small Room at the Top of the Stairs*, *Communion*, *Humble Boy*, *The Fall* (Tarragon); *Domesticated*, *A Whistle in the Dark*, *Marion Bridge* (Company Theatre); *Age of Arousal*, *The Penelopiad* (Nightwood Theatre); *Terminus* (Outside the March); *A Midsummer Night's Dream* (Canadian Stage); *Bingo* (Factory Theatre). **Film/TV:** *Anne with an E* (CBC/Netflix), *Reign*, *Murdoch Mysteries*. **Training:** George Brown Theatre School. **Awards:** Two Dora Awards, three nominations; Mary Savidge Award and a Jerry. **Et cetera:** Huge love and thanks to Max and Jay.

ROSEMARY DUNSMORE

2019: Mrs. Grant in *The Front Page* and appears in *The Merry Wives of Windsor*. Sixth season. **Stratford:** Mme Pernelle, *Tartuffe*; *Bakhtai*; Madame Armfeldt, *A Little Night Music*; Celia, *As You Like It*; Helena, *A Midsummer Night's Dream*; Stella, *A Streetcar Named Desire*. **Elsewhere** (selected): Toronto: *Late Company*, *Tom at the Farm*, *Festen*, *Tout Comme Elle*, *The New Electric Ballroom*, *Glass Menagerie*. Montreal: *Wit*, *Glorious*, *Long Day's Journey Into Night*. She works as a theatre director across the country. **Film/TV** (recent): *Street Legal* (Renée Darling), *Orphan Black* (Susan Duncan), *The Hot Zone*, *Coroner*; over 100 films/TV series. Favourite roles include Katherine Brooke (*Anne of Green Gables*), title role in *Mom Pl*. **Upcoming:** *The Toll*. **Awards:** Dora, Masque, ACTRA Award, ACTRA Nellie, *London Telegraph* Best Fringe Performance, *Maclean's* Honour Roll. **Et cetera:** She teaches at NTS, Canadian Film Centre. She is grateful for a long, rewarding career and glad to be back at the Festival.

FARHANG GHAJAR

2019: Roderigo in *Othello*, Nym in *The Merry Wives of Windsor* and Mr. Irving Pincus in *The Front Page*. Third season. **Stratford:** Federico in *Napoli Millionaria!*, *The Tempest*, *Coriolanus*, *The School for Scandal*, *Twelfth Night*, *Tartuffe*. **Elsewhere:** Iago in *Othello* (McMaster Thespian Company); Hamlet in *Hamlet's Dorm* (McMaster University); Jesus in *The Last Judgement* (University of Toronto). **Film/TV:** *Man Seeking Woman* (FX); *Dark Matter* (SYFY); lead in *Capture Kill Release*, lead in *Something to Hide*, principal in *Uncle Brian* (independent feature films). **Training:** Birmingham Conservatory for Classical Theatre, Advanced Shakespeare (Kristin Linklater, Orkney, Scotland), Strasberg Method Intensive (Tony Greco, N.Y.C.), scene study (Angela Besharah and Jimi Shlag, Toronto), scene study (Caymichael Patten, N.Y.C.), Actors Exchange (David Matheson, Toronto). **Awards:** Michael Mawson Award (Stratford 2017), Peter Donaldson Award (Stratford 2018). **Et cetera:** Love and thanks to everyone who has supported me.

BIRMINGHAM CONSERVATORY, 2016/17

EMMA GRABINSKY

2019: Appears in *Othello*, *The Merry Wives of Windsor* and *The Front Page*. Stratford debut. **Elsewhere** (selected): *The Comedy of Errors*, *The Madwoman of Chaillot*, *Gut Girls*, *Les Liaisons Dangereuses* (University of Victoria); Duke Orsino in *Twelfth Night* (Greater Victoria Shakespeare Festival); Hamlet in *Hamlet* (SAICo); Helen Keller in *The Miracle Worker* (Vancouver Playhouse). **Film/TV** (selected): *Grand Unified Theory* (Second Chance Productions); *The Haunting Hour* (Hub Network); *Mr. Hockey* (CBC); *Supernatural* (CW). **Awards:** Jessie nomination for *The Miracle Worker* (Best Actress in a Leading Role), Beijing International Film Festival nomination for *Grand Unified Theory* (Best Actress in a Feature Film). **Training:** BFA, University of Victoria. **Et cetera:** Much love to Mom, Dad, Dorothy, Mary and Ash. Huge gratitude.

BIRMINGHAM CONSERVATORY, 2018

RANDY HUGHSON

2019: Brabantio in *Othello*, Pistol in *The Merry Wives of Windsor* and Fife in *The Front Page*. 12th season. **Stratford** (selected): Bob Ewell (*To Kill a Mockingbird*), Sir John Franklin (*The Breathing Hole*), Capulet (*Romeo and Juliet*), Lucky (*Waiting for Godot*), Antigonus (*The Winter's Tale*), Senex (*A Funny Thing Happened on the Way to the Forum*), Richard Voss (*The Physicists*). **Elsewhere:** Leading roles at the Belfry Theatre, Vancouver Playhouse, Citadel Theatre, Manitoba Theatre Centre, Canadian Stage, Segal Centre, Neptune Theatre, Soupepper, Tarragon, Factory Theatre, Theatre Passe Muraille, Alberta Theatre Projects, Centaur Theatre, Blyth Festival, National Arts Centre and many others. **Film/TV:** Randy has worked extensively in television, film and radio. **Awards:** Nominated for eight Dora Mavor Moore Awards, three Edmonton Sterlings, one Calgary Betty Mitchell, three Vancouver Jessies and one Gemini. Randy has won one of each award. **Et cetera:** Gratitude and love to Melissa, Georgina and Harvey.

ACTING COMPANY



MICAH KALAP



JOHN KIRKPATRICK



SHRUTI KOTHARI



DANIEL KRMPOTIC



JOSUE LABOUCANE

MICAH KALAP

2019: William Page in *The Merry Wives of Windsor*. Stratford debut. **Elsewhere:** Prospero in *The Tempest*, Sebastian in *Twelfth Night*, Duke Frederick in *As You Like It* and Longaville in *Love's Labour's Lost* (OOTB Youth Theatre). **Et cetera:** Micah is 13 years old. He enjoys acting, swimming, hiking and playing board games. He would like to thank Erica Tessier, all of his acting friends, and his family (especially his sister Rachel) for their support and making all of this possible. He hopes you enjoy the show!

JOHN KIRKPATRICK

2019: Naval Officer, Herald Cypriot Soldier in *Othello*, John in *The Merry Wives of Windsor* and Endicott in *The Front Page*. Sixth season. **Stratford:** Walter Cunningham Sr., *To Kill a Mockingbird*; Caius Ligarius, *Julius Caesar*; Lt. Brannigan, Joey Biltmore, *Guys and Dolls*; Apothecary, *Romeo and Juliet*; Doctor, *Macbeth*; Oliver, *As You Like It*; Deuotois, *The Hypochondriac*; Marcellus, Fortinbras, *Hamlet*; Boyet, *Love's Labour's Lost*; René Descartes, *Christina, The Girl King*; Red Knight/Walrus, *Alice Through the Looking-Glass*. **Elsewhere:** Marley, *A Christmas Carol*; Jaques, *As You Like It*; Cassius, *Julius Caesar*; Lucio, *Measure for Measure* (Citadel); Slim, *Of Mice and Men* (Canadian Stage/Theatre Calgary); Tybalt/Friar Laurence, *Romeo and Juliet* (Theatre Calgary); Everard, *Age of Arousal* (ATP); Milan, *Rock 'n' Roll* (Canadian Stage/Citadel); Kent, *King Lear*; Sir Andrew Aguecheek, *Twelfth Night* (Freewill). **Training:** BFA Acting, University of Alberta. **Awards:** Elizabeth Sterling Haynes Award, *Measure for Measure*. **Et cetera:** Former Artistic Director, Freewill Shakespeare Festival (Edmonton). All my love to Breanna and Aidan.

SHRUTI KOTHARI

2019: Bianca in *Othello*, Anne Page in *The Merry Wives of Windsor* and Jennie Stroud in *The Front Page*. Third season. **Stratford:** *Napoli Milionaria!*, *The Comedy of Errors*, *The Tempest*, *Hamlet*, *Love's Labour's Lost*, *The Taming of the Shrew*. **Elsewhere:** *Million Dollar Quartet* (Thousand Islands Playhouse, Sudbury Theatre Centre); *Five Alarm* (Lighthouse Festival); *Little Pretty and the Exceptional* (Factory Theatre, Dora nomination); *James and the Giant Peach* (Young People's Theatre); *My Co-Mates and Brothers in Exile* (Shakespeare in the Ruff); *Aladdin* (Diversified Productions); *Rent, Avenue Q* (Lower Ossington Theatre). **TV:** *The Handmaid's Tale* (MGMI/Hulu); *Designated Survivor* (ABC). **Voice Work:** *Far Cry 4* (Ubisoft), *My Dad Is Scrooge* (Eb Scrooge Productions). **Training:** Factory Mechanicals, Queen's University, Bishop Strachan School, Claude Watson School for the Arts. **Et cetera:** Endless love and gratitude to my family and friends whose constant support inspires me daily and I cherish deeply.

DANIEL KRMPOTIC

2019: Robert in *The Merry Wives of Windsor*, Carl in *The Front Page* and appears in *Othello*. Stratford debut. **Elsewhere** (selected): Hamlet in *Hamlet* (Ryerson Theatre School), Dr. John Buchanan in *Summer and Smoke*, King Alexander in *The Possibilities* (Ryerson School of Performance), Clov in *Endgame* (Michael Chekhov Europe). Collaborator in *Daughter* (Quiptake Productions/Opia Studios). **Training:** Birmingham Conservatory for Classical Theatre, Ryerson University's School of Performance, Michael Chekhov Europe (Hugh O'Gorman, Craig Mathers, Croatia), vocal technique (David Dunbar, Toronto), scene study and coaching (Jane Moffat, Toronto) and an Advanced Combatant Certificate with the Academy of Dramatic Combat (Steve Wilsher, Toronto). **Et cetera:** Thank you to my mentors, friends and family for continually encouraging me to strive towards a greater potential in all spheres of life.

BIRMINGHAM CONSERVATORY, 2018

JOSUE LABOUCANE

2019: Simple in *The Merry Wives of Windsor*, Woodshoes Eichorn in *The Front Page* and appears in *Othello*. Seventh season. **Stratford:** *The Comedy of Errors*, *Napoli Milionaria!*, *The Tempest*, *Timon of Athens*, *The Madwoman of Chailot*, *The Changeling*, *The Lion, the Witch and the Wardrobe*, *The Aeneid*, *The Taming of the Shrew*, *Love's Labour's Lost*, *King Lear*, *A Midsummer Night's Dream*, *The Beaux' Stratagem*, *Mary Stuart*, *Measure for Measure*, *Othello*. Birmingham Conservatory: *Twelfth Night* (Robin Phillips); *Private Lives* (Christopher Newton); *Hamlet* (Stephen Ouimette); *Love's Labour's Lost* (Martha Henry). **Elsewhere:** *Henry VI: Wars of the Roses*, *Richard III*, *A Midsummer Night's Dream*, *Hamlet*, *Timon of Athens* (Vancouver's Bard on the Beach); *The Exquisite Hour* (Relephant); *The Wizard of Oz*, *Seussical* (Carousel); *The Emperor's New Threads* (Axis). **Training:** Birmingham Conservatory, Studio 58, Canadian National Voice Intensive. **Awards:** Jessie Award; Sydney J. Risk Award. **Online:** Twitter: @josuelaboucane.

BIRMINGHAM CONSERVATORY, 2012/13

ACTING COMPANY



JAMIE MAC



ALEX MATHESON



NOLAN MCKEE



GORDON S. MILLER



LUCY PEACOCK

JAMIE MAC

2019: Slender in *The Merry Wives of Windsor*, Kruger in *The Front Page* and appears in *Othello*. Fifth season. **Stratford:** Benvolio (*Romeo and Juliet*), Allardyce (*Treasure Island*), Wickers (*The Breathing Hole*), Lennox (*Macbeth*), Silvius (*As You Like It*), First Doctor (*The Hypochondriac*), Kastril (*The Alchemist*), Fisherman (*Pericles*), Young Soldier (*Mother Courage*), Tawrus (*Antony and Cleopatra*). Birmingham Conservatory. Berowne (*Love's Labour's Lost*), Polixenes (*The Winter's Tale*). **Elsewhere:** Petruccio (St. Lawrence); Jacob Mercer, *Salt-Water Moon* (NAC); Laurie, *Vimy* (GCTC); Clown, *The 39 Steps* (Stage West); David Jung, *Rockbound* (Two Planks); Michael, *Elephant Song* (Beothuk Street); Dromio of Ephesus, *The Comedy of Errors* (SBTS); Jerry, *Zoo Story* (Reid Theatre). **Film/TV:** *Murdoch Mysteries*, *Played*, *Beauty and the Beast*, *Republic of Doyle*, *Covert Affairs*, *Life With Derek*. **Training:** Birmingham Conservatory; Ryerson University, BFA Acting. **Awards:** *Elephant Song*; Walter C. Chambers Scholarship, D.A. Matthews Scholarship, Honorary Chairman's Award for Best Actor. **Et cetera:** Jamie is a Newfoundlander.

BIRMINGHAM CONSERVATORY, 2013/14

ALEX MATHESON

2019: Appears in *The Merry Wives of Windsor*. Stratford debut. **Elsewhere:** Annie in the musical *Annie Jr.* (A.J. Baker Public School); Mrs. Blewitt in *Anne of Green Gables* (A.J. Baker Public School). **Training:** Oxford School of Dance, Ingersoll, Ontario. **Et cetera:** Alex would like to thank her Mom, Dad and brother Declan for all of their love and support. She would also like to thank Summer Weiler, Sarah Hodgkinson and Michelle Beecroft for their help and encouragement.

NOLAN MCKEE

2019: Robin in *The Merry Wives of Windsor*. Stratford debut. **Elsewhere:** Demetrius in *A Midsummer Night's Dream* and King Alonso in *The Tempest* (Playmakers Theatre School). **Training:** Nolan studies piano and voice at the Music Studio of Paul Coates, attends the Apprentice Program at Playmakers Theatre School, and studied Musical Theatre at On Stage Dance Studio. **Awards:** Nolan received the Hutchinson Morrison Family Trophy, the 10 and Under Musical Theatre Award (2018), the Honourable Justice Robert F. Reid Medals and Award for Top Boy Soprano (2018) (Kiwanis Festival for the Performing Arts). **Et cetera:** Nolan is excited to be a part of the 2019 Stratford Festival. Nolan would like to thank his mom, dad, Garrett, family and friends for their love and support.

GORDON S. MILLER

2019: Iago in *Othello*, Dr. Caius in *The Merry Wives of Windsor* and Schwartz in *The Front Page*. 13th season. **Stratford** (selected): James Tyrone Jr. (*Long Day's Journey Into Night*), God the Son (*Paradise Lost*), Pentheus (*Bakkhai*), Laurent (*Tartuffe*), Fabian (*Twelfth Night*), Biondello (*The Taming of the Shrew*), Williams (*Possible Worlds*), Scrub (*The Beaux' Stratagem*), Andrei (*Three Sisters*), Apollodoros (*Caesar and Cleopatra*), Roderigo (*Othello*), Flaminius (*Timon of Athens*). **Elsewhere:** A&R Angels (Crow's Theatre); *Pride and Prejudice*, *Robin Hood* (Globe Theatre); *A Doll's House* (Montgomery/TNB). **Film/TV:** Dmitri in the award-winning miniseries *Fargo* (Season 1; Best Miniseries: Emmy, Golden Globe), *Suits*, *Republic of Doyle*, *The Ron James Show*, *Warehouse 13*, *Lost Girl*. **Training:** National Theatre School of Canada; Birmingham Conservatory for Classical Theatre. **Awards:** Tyrone Guthrie Award (2003, 2007, 2018), John Hirsch Award (2004) and the inaugural recipient of the Richard Monette Travel Grant (2009).

BIRMINGHAM CONSERVATORY, 2002

LUCY PEACOCK

2019: Amanda Prynne in *Private Lives* and Miss Quickly in *The Merry Wives of Windsor*. 32nd season. **Stratford:** Over 75 productions including *Coriolanus* and *Paradise Lost* (2018), Ophelia, Rosalind, Viola, Portia, Desdemona, Lady Macbeth, Titania, Beatrice, Gwendolyn, Helena, Duchess of Malfi, Masha, and Mary Stuart. Also *Bakkhai*, *All My Sons*, *John Gabriel Borkman*, *She Stoops to Conquer*, *Hay Fever*, *The Beaux' Stratagem*, *Hello, Dolly!*, *The King and I*, *For the Pleasure of Seeing Her Again*, *The Blonde*, *The Brunette* and *The Vengeful Redhead and Late Night with Lucy*. **Training:** National Theatre School. **Author:** *Limericks by Lucy Peacock as the Duchess of Malfi: Written as She Lay Dead on the Stage*. **Et cetera:** I have been truly blessed and will be forever grateful for the journey through these great stories. Most blessed and most grateful for the real story, my boys, husband Christopher and sons Harrison and Benjamin.

ACTING COMPANY



HARRISON ROBINET



AMELIA SARGISSON



AMY SCHROEDER



MIKE SHARA



E.B. SMITH

HARRISON ROBINET

2019: Appears in *The Merry Wives of Windsor*. Stratford debut. Harrison is extremely excited about this opportunity to work with the Stratford Festival and the cast of *The Merry Wives of Windsor*. Harrison was born and raised in Stratford, Ontario. His first experience with theatre was in Avon Public School's operetta production of *Madagascar*, where he was selected for the speaking role of Rico. Harrison is known to be a skilled and enthusiastic athlete who enjoys being a part of local soccer, hockey and volleyball teams. Harrison would like to thank his biggest fans, which include his mom and dad, as well as his siblings, Charlie, Isabelle and George, for their support. He would like to thank the director, Antoni Cimolino, for the experience.

AMELIA SARGISSON

2019: Desdemona in *Othello*, Peggy Grant in *The Front Page* and appears in *The Merry Wives of Windsor*. Second season. **Stratford:** Eve in *Paradise Lost*, Luciana in *The Comedy of Errors*. **Elsewhere:** Constance in *Amadeus* (TIFT); *The 39 Steps* (META nomination for Outstanding Ensemble) and *The Madonna Painter* (Centaur Theatre); Viola/Cordelia in *Twelfth Night/King Lear* (Canadian Stage); *The Watershed* and *Seeds* (Crow's Theatre/Porte Parole); *The Millennial Malcontent* (Tarragon Theatre); Phlomiela in *If We Were Birds* (Imago Theatre – META nomination for Outstanding Lead Actress); Jamie in *The Incredible Speediness of Jamie Cavanaugh* (Carouser Players); *Les Moutons* and *Camping Royale* (CORPUS); six seasons of *Shakespeare-in-the-Park* (Repercussion Theatre). **Training:** Ryerson Theatre School. **Awards:** Faculty Award of Excellence and Louis Taube Memorial Award (Ryerson); Cartes Premières Award for Best Actress for *Laurel in down from heaven* (Imago Theatre); Spotlight Award for *The Art of Catching Pigeons by Torchlight* (SummerWorks). **Et cetera:** Love & thanks.

AMY SCHROEDER

2019: Appears in *The Merry Wives of Windsor*. Stratford debut. Amy is very excited to be making her Stratford Festival debut! She was born on the island of Kyushu in Japan and lived there until she was seven years old. She speaks Japanese fluently. Amy enjoys figure skating with the Stratford Skating Club. She won the gold last October in the 1500-metre cross-country running finals for the Avon Maitland District School Board. She loves to build outdoor shelters and snow forts, and watch wilderness survival shows with her dad. Amy would like to thank the teachers and staff of Bedford Public School for their support and for creating fun opportunities to participate in many artistic activities. Amy would also like to thank Grandma and Grandad Schroeder, Grandma and Grandpa Enoki, and Mom and Dad for their love and support.

MIKE SHARA

2019: Victor Prynne in *Private Lives*, Fenton in *The Merry Wives of Windsor* and Sheriff Hartman in *The Front Page*. Eighth season. **Stratford:** *King Lear*, *Hamlet*, *The Homecoming*, *The Matchmaker*, *Othello*, *Cymbeline*, *The Importance of Being Earnest*, *Cyrano de Bergerac*, *Twelfth Night*, *As You Like It*, *The Winter's Tale*, *The Three Musketeers*, *The Taming of the Shrew*. **Elsewhere:** 10 seasons with the Shaw Festival, appearances at Theatre Calgary, Citadel Theatre, Vancouver Playhouse, Manitoba Theatre Centre, Theatre Aquarius, National Arts Centre, Soulpepper Theatre, Royal Alexandra Theatre, Tarragon Theatre. **Film/TV:** *Orphan Black*, *Designated Survivor*, *Ride*, *Run to Me*, *Murdoch Mysteries*, *Defining Moments*, *A Very Country Wedding*, *Whatever Linda*, *The Gathering*. **Twitter:** @mikeshara. **Et cetera:** For Carla and Molly, as always.

E.B. SMITH

BIRMINGHAM CONSERVATORY, 2010/11

2019: Montano in *Othello*, Wilson in *The Front Page* and appears in *The Merry Wives of Windsor*. Ninth season. **Stratford:** Boatswain (*The Tempest*), Surrogate (*Coriolanus*), Doctor (*Napoli Milionaria!*), Orsino (*Twelfth Night*), Seyton (*Macbeth*), Dr. Jim Bayliss (*All My Sons*), Thaliard, Leonine (*Pericles*), Eilif (*Mother Courage*), Melun (*King John*), Bellievre (*Mary Stuart*), Abhorson (*Measure for Measure*), *Cymbeline*, *Elektra*. **Elsewhere:** Othello, *Othello* (Shakespeare BASH'd); Dr. Martin Luther King Jr., *The Mountaintop* (Grand); Big Sam, *Gone With the Wind* (RMTC); Seyton, *Macbeth*; Friar Laurence, *Romeo and Juliet* (Chicago Shakespeare); Maccluff, *Macbeth* (First Folio); King, *King Hedley II* (Karamu); Moustique, *Dream on Monkey Mountain*; Junior, *Before It Hits Home*; Cleveland Play House; Idaho Shakespeare Festival; Theater Wit, Chicago; The Great Lakes Theater Festival. **Film/TV:** *The Beast*, *Ask Gilby*, *Maybe By Then*, *Thunder Boy*. **Training:** Ohio University, Birmingham Conservatory. **Et cetera:** E.B. would like to dedicate his parents and grandmother, and to the memory of his Papa.

ACTING COMPANY



JOHNATHAN SOUSA



MICHAEL SPENCER-DAVIS



ABIGAIL VERHAEGHE



SOPHIA WALKER



BRIGIT WILSON

JOHNATHAN SOUSA

2019: Cassio in *Othello*, Rugby in *The Merry Wives of Windsor* and Earl Williams in *The Front Page*. Fourth season.

Stratford: Francisco in *The Tempest*, Lieutenant in *Coriolanus*, Amedeo in *Napoli Millionaria!*, Hotspur in *Breath of Kings: Rebellion*, Valere in *Tartuffe*. **Elsewhere:** *Charlie Breathing Corpses* (Coal Mine Theatre). **Film/TV:** *Rookie Blue* (Global TV), *The Animal Project* (principal), *Relative Happiness* (lead), *What We Have* (lead), *Kidnap Capital* (lead). **Training:** Ryerson Theatre School (2010), Norman Jewison Canadian Film Centre Actors' Conservatory. **Awards:** Lou Taube Memorial Award, 2013 Toronto International Film Festival Rising Star, John Hirsch Memorial Award. **Online:** Instagram: @Jsous29. **Et cetera:** Thanks to Alicia Jeffery, my family, friends, coaches, and my wife, Brittany, for encouraging me every step of the way. Special thank-you to Ian Watson for your friendship, guidance and constant support.

MICHAEL SPENCER-DAVIS

2019: Gratiano in *Othello*, Justice Shallow in *The Merry Wives of Windsor* and Roy V. Bensinger in *The Front Page*. Ninth season. **Stratford:** *Paradise Lost*, *Timon of Athens*, *The Changeling*, *The Madwoman of Chaillot*, *Shakespeare in Love*, *The Lion*, *the Witch and the Wardrobe*, *The Aeneid*, *Taming of the Shrew*, *Possible Worlds*, *Beaux' Stratagem*, *A Midsummer Night's Dream*, *King Lear*, *Richard III*, *Titus Andronicus*, *Julius Caesar*, *Bartholomew Fair*, *Shakespeare's Universe*. **Elsewhere:** *The Fourth Graders Present An Unnamed Love Suicide* (Tiny Room); *Jerusalem* (Outside the March/Company Theatre); *Silence*, *Art* (Grand Theatre); *A Christmas Carol* (Western Canada Theatre); *Hound of the Baskervilles*, *Robin Hood* (Globe Theatre); *The Castle* (Storefront); *Pitmen Painters*, *Boeing Boeing* (Theatre Aquarius); *Vigil*, *Lawrence and Holloman* (Prairie Theatre Exchange); *Having Hope at Home* (Neptune); *Twelfth Night*, *The Tempest* (Hartford Stage); *Pride and Prejudice* (Theatre Calgary/NAC); *The Lonely Diner* (Blyth Festival); *Romeo and Juliet*, *Twelfth Night* (NAC); *Macbeth*, *Othello* (NAC/Citadel); *Einstein's Gift* (Citadel). **Online:** michaelspencerdavis.com.

ABIGAIL VERHAEGHE

2019: Appears in *The Merry Wives of Windsor*. Stratford debut. **Training:** The Dance Movement (London): competitive dance team (acro, jazz, ballet, tap, lyrical). **Et cetera:** Thank you to everyone for the love and support.

SOPHIA WALKER

2019: Sybil Chase in *Private Lives*, Mrs. Ford in *The Merry Wives of Windsor* and Mrs. Schneller in *The Front Page*. 11th season. **Stratford** (selected): Lady Gertrude Chiltern (*An Ideal Husband*), Calpurnia (*To Kill a Mockingbird*), Octavius Caesar (*Julius Caesar*), Julia (*The Two Gentlemen of Verona*), Nerissa (*The Merchant of Venice*), Charmian (*Antony and Cleopatra*), Hermia (*A Midsummer Night's Dream*), Lady Macduff (*Macbeth*), Lady Capulet (*Romeo and Juliet*), Luciana (*The Comedy of Errors*). **Elsewhere:** Catarina Loss (recurring) on *Shadowhunters*, *Murdoch Mysteries*, *Carter Files*, *Camilla: The Movie*, *How to Buy a Baby* (web series), *Designated Survivor*, *Guilty Party* (miniseries), *Black Cop*, *Camilla III* (web series), *12 Monkeys*, *Born to Be Blue*, Vanessa in *The DMDE* (AMC), *Happy One Year* (Temple Street/City Life), Salima in Dora-winning production of *Ruined* (Obsidian/Nightwood). **Training:** Ryerson University, Birmingham Conservatory, Canadian Film Centre Actors' Conservatory, 2016. **Awards:** Mary Savidge, Michael Mawson and Jean A. Chalmers awards, 2012 Dora. **Et cetera:** Love to my family and Gil.

BIRMINGHAM CONSERVATORY, 2005

BRIGIT WILSON

2019: Mrs. Page in *The Merry Wives of Windsor*, appears in *Othello* and understudy in *The Front Page*. 14th season. **Stratford:** *Coriolanus*, *Napoli Millionaria!*, *School for Scandal*, *Macbeth*, *As You Like It*, *Hypochondriac*, *Pericles*, *Alchemist*, *Swanne*, *All's Well*, *Quiet in the Land*, *Hunchback*, *Count of Monte Cristo*, *Cat on a Hot Tin Roof*, *Orpheus Descending* (Stratford, MTC, Mirivish), *Merchant of Venice*, *The Comedy of Errors*, *An Ideal Husband*, *Three Sisters*, *Bartholomew Fair*, *Peter Pan*, *Grapes of Wrath*, *King John*, *Christina*, *Mother Courage*. **Elsewhere:** *Agamemnon* (Next Stage); *Narcisse Mondoux* (Grand); *Come Back to the Five and Dime...* (Grand/Five & Dime Productions – Dora nomination); *Enron* (Theatre Calgary); *The Merry Wives of Windsor*, *Glorious*, *Man of La Mancha* (TBTB); *The Ballad of Stompin' Tom*, *Another Season's Harvest* (Blyth); *The Odd Couple* (Segal). **TV:** Harriet Sims, *The Campbells* (four seasons). **Film:** *Beyond Innocence*, *Anne of Avonlea*, *The Marriage Bed*, *Echoes in the Darkness*, *Lustre*. **Online:** Twitter @HOOPPOHEART.

ACTING COMPANY



GERAINT WYN DAVIES

GERAINT WYN DAVIES

2019: Elyot Chase in *Private Lives* and Falstaff in *The Merry Wives of Windsor*. 15th season. **Stratford** (selected): Sir Toby Belch, Sir Peter Teazle, Falstaff, Fluellen, Claudius, Möbius, Cook (*Mother Courage*), Antony, Duke Vincentio, Leicester, Cymbeline, Malachi Stack, King Arthur, Stephano, Dylan Thomas, Julius Caesar, Bottom, Polonius, Henry Higgins, Henry V, Bassanio, Tom Fashion, D'Artagnan, Richmond, Edward IV, Hortensio, Antipholus of Syracuse, Pericles. **Elsewhere**: New York: *King Lear* (Lincoln Center); *Poetic License*; *Do Not Go Gentle*; *Women Beware Women* (Red Bull); Canadian Stage's *Liv Stein*, *The Elephant Man*; Shaw Festival, five seasons; Prospero, Richard III, Cyrano (Shakespeare Theatre Company); *Love's Labour's Lost* (RSC); *Hamlet*, *Henry VIII* (Chichester); *An Enemy of the People* (Lyric Hammersmith, London); two seasons, Theatre Cwyd's artistic associate (Welsh National Co.). **Film/TV** (selected): *The Scottish Play*, *ReGenesis*, *Murdoch Mysteries*, *24*, *Slings and Arrows*, *Black Harbour*, *Airwolf*, *Forever Knight*, *American Psycho II*, *Hypercube*, *One of the Hollywood Ten*, *Conspiracy of Fear*.

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



THE MICHAEL LANGHAM WORKSHOP FOR CLASSICAL DIRECTION

Overseen by Antoni Cimolino, Artistic Director, and Martha Henry, Director of the Michael Langham Workshop, this program offers an unparalleled opportunity for directors in the mid-stages of their careers to develop their craft within the rich artistry of the Stratford Festival. Each participant works as the assistant or associate director on one production in the season, as well as being offered classes focused on the classics. In the fall, selected participants direct a short piece of classical theatre performed for an invited audience.

Participants this season: Rodrigo Beilfuss, Mikaela Davies, Brad Hodder, Ash Knight, Andrew Kushnir, Julia Nish-Lapidus, Jennifer Stewart. Alumni this season: Graham Abbey, Alan Dilworth, Peter Pasyk, Zack Russell, Birgit Schreyer Duarte, Ted Witzel.

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

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



The Michael Langham Workshop for Classical Direction is sponsored by



ARTISTIC COMPANY



MARION ADLER



MEGHAN CALLAN



BERTHOLD CARRIÈRE



ANTONI CIMOLINO

MARION ADLER

2019: Grandma Elliot in *Billy Elliot the Musical*, lyricist for *The Merry Wives of Windsor* and a member of the Second Track. Ninth season. **Stratford:** Lady Markby in *An Ideal Husband*, Mrs. Dubose in *To Kill a Mockingbird*, Cicero, Volumnius in *Julius Caesar*, Lady Capulet in *Romeo and Juliet*, Gabrielle in *The Madwoman of Chaillot*, Diana in and lyricist for *The Adventures of Pericles*. **Elsewhere:** Paulina and Hermione in *The Winter's Tale*, Queen Marguerite in *Exit the King*, Beatrice in *Much Ado About Nothing*, Philaminte in *The Learned Ladies*, Titania in *A Midsummer Night's Dream* (Shakespeare Theatre of New Jersey); Princess of France in *Love's Labour's Lost*, Emilia in *Othello*, Mistress Quickly in *Henry IV Part 2* (Shakespeare Santa Cruz). **Et cetera:** In addition to acting, Ms Adler is an internationally acclaimed, award-winning lyricist.

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 Soulepper, 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.

BERTHOLD CARRIÈRE

2019: Director of Music Emeritus. Composer for *The Merry Wives of Windsor*. 42nd season. **Stratford:** Director of Music, 1975-2009; composed/arranged/conducted over 90 productions, including *The Mikado* (U.S./Broadway/London), *HMS Pinafore* (U.S. tour), *The Gondoliers*, *The Pirates of Penzance*, *Iolanthe*, *Patience in Concert*. Composer for Christopher Plummer's *King Lear* and Brian Bedford's *The Importance of Being Earnest* (Lincoln Center). **Elsewhere:** Theatre Royal Haymarket: Dame Maggie Smith's *Virginia*. **Film/TV/Radio:** NBC's *Little Gloria... Happy at Last*, TVO's Canadian Literature series (composer); numerous CBC radio and television productions. **Training:** Université de Montréal, B.Mus.; Western University, M.Mus. **Awards:** Dora: *The Boy Friend* (1981), *The Mikado* (1987). Tyrone Guthrie Award, contribution to theatre at large, 1973. Western University Alumni Professional Achievement Award, 2000; Faculty of Music Wall of Fame, 2001; Doctor of Music degree, Western University, 2015. Member of the Order of Canada, 2001. **Et cetera:** Bert dedicates this season to the memory of Stewart Robinson.

ANTONI CIMOLINO

2019: Artistic Director of the Stratford Festival. Director of *The Merry Wives of Windsor* and *Birds of a Kind*. 32nd season. **Stratford:** Directing credits include *The Tempest*; *Napoli Millionaire!*; *The School for Scandal*; *Macbeth*; *The Hypochondriac*; *Hamlet*; *The Alchemist*; *King Lear*; *The Beaux' Stratagem*; *Mary Stuart*; *The Merchant of Venice*; *Cymbeline*; *The Grapes of Wrath*; *Bartholomew Fair*; *Coriolanus*, with Colm Feore and Martha Henry; *As You Like It*, featuring original music by Barenaked Ladies; *King John*; *Love's Labour's Lost*, with Brian Bedford; *Twelfth Night*, with William Hutt; *The Night of the Iguana*; and *Filumena*, with Richard Monette. Among his other accomplishments, Mr. Cimolino was instrumental in establishing the Festival's Endowment Foundation, which now stands at \$81 million, as well as in the renovation of its Avon Theatre and the creation of its Studio Theatre. In January 2018, Mr. Cimolino and Executive Director Anita Gaffney launched a \$100-million campaign to build a glorious new Tom Patterson Theatre, a campaign that had already achieved 70% of its target at the time of its public launch. **Elsewhere:** The Canadian première of *ENRON* (Theatre Calgary); *Twelfth Night* (Attic Theatre, Detroit); *A Woman of No Importance* (Hilberry Theater, Detroit). A champion of the arts and culture, Mr. Cimolino served as the Founding Chair of Culture Days, a nation-wide celebration of arts and culture in Canada. He has initiated collaborations with several prestigious theatre companies, including Montreal's Théâtre du Nouveau Monde, Ottawa's National Arts Centre, New York's Lincoln Center and City Center, San Francisco's American Conservatory Theater and the Chicago Shakespeare Theater. He also spearheaded the Festival's involvement in a joint project with CUSO International, Canada's international volunteer co-operation agency, to establish a performing arts and educational centre in the city of Suchitoto, El Salvador.

ARTISTIC COMPANY



JUDY FARTHING



JULIE FOX



JASON HAND



ANDREW KUSHNIR



VALERIE MOORE

JUDY FARTHING

2019: Stage manager of *Othello* and assistant stage manager of *The Merry Wives of Windsor*. Fifth season. **Stratford:** Stage manager of *To Kill a Mockingbird*, *The Changeling*, *Breath of Kings: Redemption and Oedipus Rex*. **Most Recently:** Stage manager of *The Runner* with Human Cargo. **Elsewhere:** 17 seasons with the Shaw Festival, production stage manager from 2003 to 2011. Favourite productions with the Shaw Festival include *My Fair Lady*, *Gypsy*, *You Can't Take It With You*, *Detective Story*, *All My Sons*, *Chaplin*, *The Madras House*, *Man and Superman*, *Peter Pan* and *Lady Windermere's Fan*. Productions with The Grand Theatre, Drayton Entertainment, Canadian Stage, Manitoba Theatre Centre, Mirvish Productions, National Arts Centre, Blyth Festival, Factory Theatre, Tarragon Theatre.

JULIE FOX

2019: Designer of *The Merry Wives of Windsor*. 10th season. **Stratford:** *Napoli Milionaria!*, *Tartuffe*, *The School for Scandal*, *Macbeth*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Othello*, *Best Brothers*, *The Little Years*, *For the Pleasure of Seeing Her Again*. **Elsewhere:** *The Full Light of Day* (Electric Company); *A&R Angels*, *The Wedding Party*, *The Watershed*, *The Seagull*, *Someone Else*, *Seeds, I*, *Claudia*, *The Country* (Crow's Theatre); *Arigato*, *Tokyo*, *The Maids*, *Blasted*, *Breakfast* (Buddies in Bad Times); *Within the Glass*, *The Patient Hour*, *Faust*, *The Designated Mourner*, *The Cryptogram* (Tarragon); Soulpepper, Canadian Stage, Necessary Angel, Theatre Passe Muraille, Segal Centre, MTC, Citadel. **Opera:** Volcano. **Dance:** adelheid, Susanna Hood, Chartier Danse. **Training:** National Theatre School. **Awards:** Four Dora Awards for set design; Virginia Cooper Award for costume design; META and Sterling Award nominations. **Teaching:** National Theatre School.

JASON HAND

2019: Lighting designer of *The Merry Wives of Windsor*. Second season. **Stratford:** *The Trespassers*. **Elsewhere:** Operas for the Canadian Opera Company (*Carmen*), Minnesota Opera (*Macbeth*), Tapestry Opera (*M'Dea Undone*, *Oksana G.*), Edmonton Opera (*The Tales of Hoffmann*), Rockport Music Festival (*Ayre*), as well as productions for the Vancouver Opera, Shaw Festival, Theatre Calgary, Banff Centre, Young People's Theatre, Grand Theatre, Royal Conservatory of Music, Ottawa Chamberfest, Drayton Entertainment, Canadian Stage, Tarragon Theatre, Soulpepper, Charlottetown Festival, and eight productions as Resident Lighting Designer for Against the Grain (most recently *Ayre*, *Kopernikus*, *A Little Too Cozy*). **Awards:** Five Dora Award nominations (Toronto) and a META (Montréal) for Outstanding Lighting Design, as well as a Siminovitch Prize protégé recipient. **Online:** jasonhandlighting.com; Instagram: @JH_Lighting. **Et cetera:** For my girls: Emma, Naomi and Zoe.

ANDREW KUSHNIR

2019: Assistant director of *The Merry Wives of Windsor*. Second season. **Stratford:** Assistant director of *Napoli Milionaria!*, playwright residency (2010). **Elsewhere:** As director: *Towards Youth* (Project: Humanity/Crow's Theatre with Chris Abraham); *Shirley Valentine* (Thousand Islands Playhouse); *Freedom Singer* (Project: Humanity, national tour); *If/Then* (Sheridan); *The Watershed* (Porte Parole/Crow's, associate director). As playwright: *Towards Youth*, *Small Axe* (Project: Humanity); *The Gay Heritage Project* (with Paul Dunn/Damien Atkins, Buddies in Bad Times); *Wormwood* (Tarragon Theatre); *The Middle Place* (Project: Humanity/Theatre Passe Muraille/Canadian Stage). **Training:** University of Alberta BFA (Acting), Loran Scholar. **Awards:** Four Dora Award nominations (two for Outstanding New Play) and one award (*Passion Play*, Ensemble), Toronto Theatre Critics Award Outstanding Production (*The Middle Place*), University of Alberta Alumni Horizon Award. **Online:** projecthumanity.ca. **Et cetera:** Andrew is artistic director of Project: Humanity and former associate artistic director in residence at Crow's Theatre.

MICHAEL LANGHAM WORKSHOP, 2018/19

2019: Assistant director of *The Merry Wives of Windsor*. Second season. **Stratford:** Assistant director of *Napoli Milionaria!*, playwright residency (2010). **Elsewhere:** As director: *Towards Youth* (Project: Humanity/Crow's Theatre with Chris Abraham); *Shirley Valentine* (Thousand Islands Playhouse); *Freedom Singer* (Project: Humanity, national tour); *If/Then* (Sheridan); *The Watershed* (Porte Parole/Crow's, associate director). As playwright: *Towards Youth*, *Small Axe* (Project: Humanity); *The Gay Heritage Project* (with Paul Dunn/Damien Atkins, Buddies in Bad Times); *Wormwood* (Tarragon Theatre); *The Middle Place* (Project: Humanity/Theatre Passe Muraille/Canadian Stage). **Training:** University of Alberta BFA (Acting), Loran Scholar. **Awards:** Four Dora Award nominations (two for Outstanding New Play) and one award (*Passion Play*, Ensemble), Toronto Theatre Critics Award Outstanding Production (*The Middle Place*), University of Alberta Alumni Horizon Award. **Online:** projecthumanity.ca. **Et cetera:** Andrew is artistic director of Project: Humanity and former associate artistic director in residence at Crow's Theatre.

VALERIE MOORE

2019: Movement director for *Henry VIII* and *The Merry Wives of Windsor*. Sixth season. **Stratford:** Choreography for *Much Ado About Nothing*, *Macbeth*, *The Cherry Orchard*, *A Midsummer Night's Dream*, *Love's Labour's Lost*. Shaw Festival (selected): *Sweeney Todd*, *Peter and the Starcatcher*, *Ragtime*, *Gypsy*, *A Little Night Music*, director of *Follies: In Concert*. **Elsewhere** (selected): Directed Rufus Wainwright's *Gentlemen Prefer Broadway*; *Side by Side by Sondheim*; *Rock and Roll*; *Dancing in Poppies*; *Little Shop of Horrors*; *Cabaret*; *Berlin to Broadway*; *Jacques Brel Is Alive and Well and Living in Paris*. **Choreography** (selected): *Anything That Moves*; *Pal Joey*; *Assassins*. **Film/TV:** Choreographic consultant for *So You Think You Can Dance Canada*; *Sugar Time* for HBO; Jim Carrey's *Unnatural Acts*. **Teaching:** Stratford Festival's Birmingham Conservatory for nine years.

ARTISTIC COMPANY



ANNE MURPHY



HILARY NICHOL



ANITA NITTOLY



THOMAS RYDER PAYNE



JOSHUA QUINLAN

ANNE MURPHY

2019: Stage manager of *The Merry Wives of Windsor*. 27th season. **Stratford:** Anne is pleased to be back for the 2019 season. **Elsewhere:** *Cabaret* (MTC), *Sleeping Beauty* (Globe Theatre), *Orpheus Descending* (MTC, Royal Alexandra Theatre), toured the Belfry Theatre's *The Year of Magical Thinking* to the Tarragon Theatre and the National Arts Centre, toured with *Joseph and the Amazing Technicolor Dreamcoat* and the NAC's *The Mikado* and worked on *The Lion King* and *Jane Eyre* in Toronto. She has had the pleasure of working across Canada at the Grand Theatre, Vancouver Playhouse, Neptune Theatre (production manager for two years), Manitoba Theatre Centre and Expo '86 in Vancouver. **Et cetera:** Anne lives in Stratford with her partner, Anne; their son, Callum; daughter Brianna; Lucy, the cutest Maltipoo ever; and three beautiful cats.

HILARY NICHOL

2019: Assistant stage manager of *The Merry Wives of Windsor* and the Michael Langham Workshop Directors' Workshop Presentation. Fourth season. **Stratford:** Assistant stage manager of the Directors' Workshop Presentation, 2018. *The School* (apprentice stage manager); Festival Theatre production assistant, 2016. **Elsewhere:** Stage manager: *Mules* (Theatrefront), *Plaid Tidings* (Sudbury Theatre Centre), *Tales of an Urban Indian* (Talk Is Free Theatre). Assistant stage manager: *Prairie Nurse* (Thousand Island Playhouse). CAEA apprentice credits: *Sir John A: Acts of Genitified Ojibway Rebellion* (NAC), *Angels Square*, *The Public Servant*, *The Boy in the Moon* (Great Canadian Theatre Company), *The Comedy of Errors* (a Company of Fools), *Bingol!* (Factory). **Training:** Algonquin College Theatre Arts 2009, Peterborough Collegiate and Vocational School Integrated Arts Program 2006. **Awards:** Jean A. Chalmers Apprentice Achievement Award (2016); Prix Rideau Award Winner Emerging Artist 2010; Prix Rideau Award Nominee, Stage Management, 2010, *A Flea in Her Ear* (SeventyThree Productions).

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*.

THOMAS RYDER PAYNE

2019: Sound designer of *Private Lives* and *The Merry Wives of Windsor*. 11th season. **Stratford:** *The Tempest*, *Napoli Milionaria!*, *Timon of Athens*, *The School for Scandal*, *Tartuffe*, *Macbeth*, *The Hypochondriac*, *Hamlet*, *The Taming of the Shrew*, *The Alchemist*, *King Lear*, *A Midsummer Night's Dream*, *The Beaux' Stratagem*, *Othello*, *The Matchmaker*, *The Little Years*. **Elsewhere:** Designs for Mirvish, BIBT, Souleppper, Shaw, Canadian Stage, Tarragon, Factory, TPM, NAC, Blyth Festival, RMT, Theatre Calgary, GCTC, Nightwood, Modern Times, Aluna, Crow's and many others. **Film:** *7A*, *Blood Harvest*, *Hero.Traitor.Patriot*, *Alegra & Jim*, *Robert's Circle*. **Training:** Studied composition with James Tenney, Honours BA, York University. **Awards:** 19 nominations and two Dora Awards for Sound Design and Composition. **Et cetera:** Started as a songwriter with a four-track tape machine and still endlessly fascinated with the storytelling possibilities of layered sound.

JOSHUA QUINLAN

2019: Assistant designer of *The Front Page* and assistant set designer of *Othello*, *Billy Elliot the Musical* and *The Merry Wives of Windsor*. Third season. **Stratford:** Assistant designer: *Paradise Lost*; assistant set designer: *The Rocky Horror Show*, *An Ideal Husband*, *Napoli Milionaria!*, *HMS Pinafore*, *Treasure Island* and *The School for Scandal*. **Elsewhere:** Set design: *Love and Information*, *Bedtime Stories*, *Lion in the Streets*, *Blue Stockings*, *Nine Girls* (University of Windsor); *Book Club*, *Five Alarm*, *This One*, *The Drawer Boy*, *The Melville Boys* (Port Stanley Festival Theatre); *An Enemy of the People*, *Don Giovanni*, *As You Like It* (OSU). Costume design: *Stupid F'cking Bird*, *Spring Awakening*, *The Norwegians* (OSU). **Training:** MFA Theatre – Design, The Ohio State University; BA Honours Drama, University of Windsor; Off the Wall Theatre Production Arts Program. **Awards:** 2017 Ian and Molly Lindsay Design Fellow, Stratford Festival; Peggy Ezekiel Award of Distinction in Set Design, USITT. **Online:** joshuaquinlan.com.

ARTISTIC COMPANY



PATRICIA REILLY



CORINNE RICHARDS



BETH RUSSELL



CYNTHIA TOUSHAN



IMOGEN WILSON

PATRICIA REILLY

2019: Assistant costume designer of *Private Lives* and *The Merry Wives of Windsor*. Third season. **Stratford:** Assistant costume designer of *An Ideal Husband*; assistant designer of *Bakhtai*. **Elsewhere:** Blue Bridge Repertory Theatre (*The Drawer Boy*, *Our Town*, *Judy!*, *The Glass Menagerie*, *Brighton Beach Memoirs*, *Of Mice and Men*); Chemainus Theatre Festival (*Glorious!*, *Falling: A Wake*); Pacific Opera Victoria (*Rattenbury*, *La Voix Humaine*); Theatre SKAM (*Concord Floral*, *Joan*, *Shop Talk*); Puente Theatre (*Fado*); Story Theatre (*The Great Bearstalk Conspiracy*, *Rhymes Reasons and Rascals*). **Film/TV:** *Dashcam*, *Cold Camping*, *Hattie's Heist*. **Training:** Master's Degree in Theatre Design (Wimbledon College of Arts, University of the Arts, London), BFA in Theatre Design and Technology (University of Victoria), Diploma in Technical Theatre Production (Red Deer College). **Online:** patriciareilly.com.

CORINNE RICHARDS

2019: Assistant stage manager of *The Merry Wives of Windsor* and *The Front Page*. 32nd season. **Stratford:** Festival productions include 20 Shakespearean plays (some multiple times) plus *Napoli Milionaria!*, *The School for Scandal*, *All My Sons*, *The Physicists*, *The Beaux' Stratagem*, *The Thrill*, *Wanderlust*, *The Grapes of Wrath*, *The Homecoming*, *For the Pleasure of Seeing Her Again*, *Home*, *Memoir*, *Les Belles-Soeurs*, *Alice Through the Looking-Glass*, *Amadeus*, *Little Women*, *The Country Wife*, *Pride and Prejudice*, *An Ideal Husband*, *Ghosts*, *The Lark* and a 1998 run at the City Center in New York City of *Much Ado About Nothing* and *The Miser*. **Elsewhere:** Corinne has also worked for the Grand Theatre, Manitoba Theatre Centre, the National Arts Centre, the Red Barn Theatre and Douglas Beattie Productions. **Training:** University of Waterloo. **Et cetera:** Hi, Timothy! I hope you enjoy the show.

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.

CYNTHIA TOUSHAN

2019: Production stage manager of the Festival Theatre. Stage manager of *Billy Elliot the Musical*. 23rd season. **Stratford:** Shows include *A Chorus Line*, *Crazy for You*, *Fiddler on the Roof*, *Camelot*, *Oklahoma!*, *West Side Story*, *My Fair Lady*, *Man of La Mancha*, *Hello, Dolly!*, *The King and I* and others. **Elsewhere:** Over 35 years as a stage manager; over 25 years with the Canadian Opera Company as a stage manager and choreographer; production stage manager and resident director of *Jersey Boys*, Toronto; 25 years as a singer/dancer and choreographer in Canadian theatre; associate director/choreographer to her mentor, Alan Lund. Cynthia has worked in many forms of live entertainment including gala events, music concerts, opening ceremonies and variety-show fundraisers. **Et cetera:** Love to her fiancé, Paul, daughters, Stephanie and Jennifer, son-in-law, Andrew, and her grandchildren, Kennedy, Koston and Connor. Being a grandmother is the best job in the world!

IMOGEN WILSON

2019: Assistant lighting designer of *Billy Elliot the Musical*, *The Merry Wives of Windsor* and *The Front Page*. Second season. **Stratford:** Assistant lighting designer of *Long Day's Journey Into Night* and *Brontë: The World Without*. **Elsewhere:** Lighting designer of *Slow Dance* (Toronto Dance Theatre); lighting designer of *What I Call Her* (Crow's Theatre); lighting designer of *No Clowns Allowed* (Bloodpact Theatre); lighting designer of *A Girl Lives Alone* (SummerWorks); lighting designer of *Love in Space* (Cat and the Queen); lighting designer of *Dark Heart* (Thought for Food Productions); lighting and set designer of *Trunk!* (Kerploding Theatre). Associate lighting designer of *A Beautiful View* (Festival Players of Prince Edward County). Assistant lighting designer of *Bat Outta Hell* (Mirvish); *Every Brilliant Thing* (Canadian Stage). **Film/TV:** Art Department for *Voitolla Yöhön* and *The Voice of Finland* (MTV3 Finland). **Training:** Lighting design intern at Canadian Opera Company, Bangkok University, University of Victoria.



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