



HOPKINS CENTER
FOR THE ARTS

presents

Stratford Festival

Coriolanus

By William Shakespeare

Created in collaboration with Ex Machina

A special collaboration between Dartmouth College and the Stratford Festival, supported by Daniel S. Bernstein '87 and Claire Foerster, the Office of the President, the Office of the Provost and the Hopkins Center Bentley Fellows.

Fri • November 30 • 8 pm

Sat • December 1 • 2 & 8 pm

Sun • December 2 • 2 pm

2018 • The Moore Theater • Dartmouth College

Approximate duration: 2 hours, 55 minutes, including a 20-minute intermission.

Please note that this performance includes simulated gunshots and strobe-lighting effects.

Special thanks to Martha Austin, Dartmouth Associate Provost and Executive Officer; Joseph Helble, Provost; David Kotz, Champion International Professor of Computer Science; Julia Lane, Sourcing Manager – Travel, Procurement Services; Robert W. Lasher '88, Senior Vice President for Advancement; Richard G. Mills, Executive Vice President for Finance and Administration; Lorraine Sostowski, Associate General Counsel; Michael F. Wagner, Chief Financial Officer; Barbara Will, A. and R. Newbury Professor of English and Associate Dean for the Faculty of Arts and Humanities; and Mary-Ella Zietz, Assistant Provost for Fiscal Planning and Operations.

Cast

In alphabetical order

Tullus Aufidius, general of the Volscians.....	Graham Abbey
Host, Doctor, Father, Sentinel #1.....	Wayne Best
Cominius, general against the Volscians.....	Michael Blake
Old Senator, Old Man.....	David Collins
Daughter, Gentlewoman.....	Martha Farrell
Waiter, Deaf Woman’s Husband, Sentinel #2.....	Farhang Ghajar
Virgilia, wife to Coriolanus.....	Alexis Gordon
Menenius Agrippa, friend to Coriolanus.....	Tom McCamus
Young Martius, son to Coriolanus.....	Eli McCready-Branch
Bartender, Reporter.....	Nick Nahwegahbow
Junius Brutus, a tribune of the people.....	Stephen Ouimette
Volumnia, mother to Coriolanus.....	Lucy Peacock
Scinius Velutus, a tribune of the people.....	Tom Rooney
Caius Martius, afterwards Caius Martius Coriolanus.....	André Sills
Surrogate.....	E.B. Smith
Lieutenant, to Aufidius.....	Johnathan Sousa
Caller, Messenger, Caretaker.....	Emilio Vieira
Valeria, friend to Virgilia, Deaf Woman.....	Brigit Wilson
Senators, Soldiers, Citizens played by members of the company	

Understudies

Tullus Aufidius, Old Senator, Old Man.....	Wayne Best
Menenius Agrippa.....	David Collins
Virgilia, Valeria, Doctor.....	Martha Farrell
Cominius, Lieutenant, Host.....	Farhang Ghajar
Daughter, Deaf Woman.....	Alexis Gordon
Caller, Caretaker, Messenger, Waiter, Deaf Woman’s Husband, Sentinel #2.....	Nick Nahwegahbow
Coriolanus, Sentinel #1.....	E.B. Smith
Junius Brutus, Father, Surrogate.....	Johnathan Sousa
Scinius Velutus, Junius Brutus, Bartender, Reporter.....	Emilio Vieira
Volumnia.....	Brigit Wilson

Artistic Credits

Director and Set Designer Robert Lepage
Creative Director and Designer Steve Blanchet
Assistant Director Adèle Saint-Amand
Associate Set and Props Designer Ariane Sauvé
Costume Designer Mara Gottler
Lighting Designer Laurent Routhier
Composer and Sound Designer Antoine Bédard
Images Designer Pedro Pires
Fight Director John Stead
ASL Coach Elizabeth Morris

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

Assistant Director (Michael Langham Workshop) Mikaela Davies
Assistant Costume Designer Laura Delchiaro
Assistant Lighting Designer C.J. Astronomo
Associate Fight Director Anita Nittoly
Assistant Fight Director Geoff Scovell
Fight Captain Wayne Best

Stage Manager Brian Scott
Assistant Stage Managers Katherine Arcus, Melissa Rood

Technical Director Elissa Horscroft
Assistant Technical Director – Dartmouth Transfer C.J. Astronomo

Music

Original music recorded by
Keyboards Antoine Bédard

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

For Ex Machina

Producer Michel Bernatchez
Production Manager Marie-Pierre Gagné
Technical Director Catherine Guay
Assistant to Mr. Lepage Christian Garon

Production Team

Backstage

Head Carpenter.....	Sean Poole
Head Electrician	Greg Bride
Alternate	Andrew Rabbets
Head Property.....	Michael Izma
Head Sound	Andy Allen
Head of Automation.....	Chris Knarr
Crew	Paul Levaque, Nancy McCune, Christopher Wylie
Wardrobe Head	Mary-Lou Mason
Wardrobe Attendants.....	Margie Bell Bruer, Maxine Tubbe
Wigs and Makeup Show Head	Teddi Barrett
Wigs and Makeup Crew	Stanley Wickens

The props, scenery and costumes for Coriolanus were fabricated by the artisans of the Stratford Festival.

Production Credits

Director of Production.....	Simon Marsden
Production Administrator	Carla Fowler
Administrative Assistant	Cindy Jordan
Associate Technical Directors.....	David Campbell, Eleanor Creelman
Design Coordinator	Mary-Jo Carter Dodd
Technical Director – Scenic Construction.....	Andrew Mestern
Scene Shop Manager	Evan Bonnah-Hawkes
Technical Management Assistant.....	Michael Besworth
Transportation	Charlie Fox, Dirk Newbery, B.J. Shaver, James Thistle
Electronics Technologist	Chris Wheeler

Properties

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

Scenic Art

Head Scenic Artist	Duncan Johnstone
Assistant Head Scenic Artist.....	Daniel McManus
Assisted by.....	Kevin Kemp, Amparo Villalobos, Michael Wharran, Steve Wiseman, Blair Yeomans

Production Team *continued*

Scenic Carpentry

Head Carpenter..... Ryan Flanagan
Assistant Head Carpenter..... Paul Cooper
Head of Automation..... Ian Phillips
Assisted by..... Simon Aldridge, David Bedford, Mark Card, 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 – Festival Theatre..... Bradley Dalcourt
Head of Wardrobe – Avon Theatre..... Elizabeth Copeman
Interim Head of Wardrobe – Studio Theatre..... Linda Sparks
Costume Coordinator..... Kimberly Catton
Cutters..... Johanna Billings, Kim Crossley, Terri Dans, Melanie Farrar-Jackson
First Hands..... Monica Berg, Krista Nauman, Gina Schellenberg
Sewers..... Susy Arnold, Denise Bott, Rachel Buhler, Caroline Broadley,
Victoria Bruer, Rebecca Forsyth, Sharon Gashgarian, June Gunn,
Shona Humphrey, Jordan Johnstone, Olga M. Kouzmina,
Debbie Kschesinski, Anna Lach, Elisabeth Mastrandrea, Karen Merriam,
Emma Pawluk, Cynthia E. Rusak, Catherine Weber, Silvia Widmer
Bijoux/Decoration..... Kathi Posliff
Assisted by..... Rebecca Dillow, Liane Guttadauria, Tami MacDonald
Boots and Shoes..... Sarah Cook
Assisted by..... Karen Beames, Michael Karn, Connie Puetz
Dyeing..... Linda Pinhay
Assisted by..... Sylvia Minarcin
Costume Painting..... Lisa Hughes
Millinery..... Kaz Maxine
Assisted by..... Helen Flower, Monica Viani
Apprentice Milliner..... Chantal Laurendeau
Purchasing Coordinator..... Chevy Barlow
Purchasing Assistant..... Erin Michelle Steele
Toronto Wardrobe Buyer..... Susan Rome
Wardrobe Apprentice..... Hanna Litster
Warehouse Supervisor..... William Schmuck
Warehouse Assistant..... Michael Piscitelli

Production Team *continued*

Wigs and Makeup

Head of Wigs and MakeupGerald Altenburg
Construction Crew Teddi Barrett, Anna Burton McEwin, Brigitte Clark-Carmichael,
Erica Croft, Jessica Elsbrie, Lena Festoso, Tracy Frayne, Dave Kerr,
Angela Moncur, Sherri Neeb, Barbara Newbery, Mallory Reeves,
Alana Scheel, Julie Scott , Stanley Wickens

For the Stratford Festival

Artistic DirectorAntoni Cimolino
Executive Director Anita Gaffney
Director of AdvancementRachel Smith-Spencer
Administrative Director..... Shelley Stevenson
Director of Human Resources Anne Kircos
Director of Finance.....Darryl Huras
Interim Director of Marketing Trudy Watson
Publicity Director..... Ann Swerdfager
Director of Education Lois Adamson
Associate ProducerBonnie Green
Associate Producer – The Forum and The Laboratory..... Keira Loughran
Assistant Producer – The Forum Julie Miles
Company ManagerPaul Shaw
Directors’ Office Co-ordinator Shira Ginsler
Assistant to the ProducerSusan Lemenchick

For the Hopkins Center

Senior Production Manager Keely Ayres
Master Carpenter Kevin Malenda
Master Sound Todd Hendricks
Assistant Audio/RF Dave Haggerty
Master ElectricianColin Roebuck
Master PropsEthan Williams
Master Projection..... Robin Grant
Master Wardrobe..... Will Cleland
Assistant Wardrobe Janine Thoma
Wardrobe Maintenance..... Jenny Fulton
Wardrobe Maintenance.....Dana Kit Evans
Wigs..... Denise Gordon

Production Team *continued*



The Stratford Festival wishes to express its appreciation to Arden Ryshpan and Chris Blanchenot of Canadian Actors' Equity Association for their support of this engagement.

With gratitude to all Stratford Festival personnel for the original 2018 production: Caroline Broadley, Brigitte Clark-Carmichael, Timothy Hanson, Dan Hoodless, Scott King, William C. Kraft, John Lowe, Sherri Neeb, Kathleen Orlando, Julie Scott, Michael Watters, Judith Williams.

Special thanks to Michel Bernatchez, Théâtre du Nouveau Monde, Peggy Zehr, ASL Interpreter, and Joshua Quinlan.

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. Stratford Festival stage crew, scenic carpenters, drivers and wigs and make-up attendants 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 Toronto Musicians' Association, Local 149 of the American Federation of Musicians of the United States and Canada.

Program Notes

The Story

Although renowned as a fearless military leader, Caius Martius is unpopular among the plebians, the common people of Rome, who resent his arrogance and equate him with the patrician elite whom they believe to be responsible for the current food shortage. Martius in turn despises the plebians as cowardly, fickle and untrustworthy. For his extraordinary heroism in defeating the Volscians, enemies of Rome, and capturing the Volscian city of Corioles, Martius is honoured with the name of Coriolanus; he is also prevailed upon by his friends, and by his strong-willed mother, to run for consul, Rome's highest public office. But the warrior is no politician – and he faces unaccustomed enemies in the form of two tribunes of the people, Sicinius Velutus and Junius Brutus, who fan the flames of populism against him, with catastrophic results.

Stratford at Dartmouth: Art Meets Academia in a Creative Partnership

The collaboration between Dartmouth and the Stratford Festival extends beyond mounting this cutting-edge production in Hanover. Rather, the two organizations have activated *Coriolanus* as a springboard for multidisciplinary learning, involving students and the broader campus community in deep dialogue and immersive experiences.

The performing arts are a cauldron in which creative discourse can meet scholarship. When you add the fire of the highest caliber artistic and creative minds (not to mention the “meat” of Shakespeare), out comes a potent stew for a community meal.

The Hop is harnessing the richness of this production of *Coriolanus* to engage in ongoing conversations

Program Notes *continued*

about the startlingly contemporary political themes of the play, the alchemy of technology meeting theatrical storytelling in the digital age, and how classical theater remains relevant and even urgent today. In the six weeks leading up to opening night, the Hop has partnered with Stratford and colleagues across campus to host a series of public talks on themes ranging across the humanities that are inspired by the show. Stratford company members participated in talks about diversity on stage, interpretations of Shakespeare's female characters in the modern age, and the high-tech digital design of the show. Dartmouth professors spoke about the role of media in politics and the place of women in warring societies. Stratford company members also visited classes and led workshops for student actors and local teachers.

Earlier this fall, a group of students and faculty took a trip to Stratford, Ontario, to see the production and experience the full swing of the Festival, meeting artists, seeing plays, and taking part in scholarly discussions. Now, with the company in residence on campus, we have dubbed the week leading up to the production "Experiential Week," or "E-Week" for short. Eighteen Dartmouth students, representing the Theater, English and Film & Media Studies departments, are participating in the week-long program. Film and media students are making a documentary about the collaboration; English students are learning about production dramaturgy, writing program essays and hosting public interactions; theater students are participating in acting workshops and learning about careers in professional theater through intimate conversations with Stratford company members.

Both the Stratford Festival and Dartmouth see the collaboration around *Coriolanus* as the first iteration of an ongoing partnership. As the Festival continues to produce adventurous works of theater, the Hop is eager to make space for rich connections to flourish.

Universities need art just as art needs scholarship. Together, Dartmouth and Stratford are embarking on an enriching partnership.

* * *

"Power and the People"

Director Robert Lepage in conversation with Stratford Festival Literary and Editorial Director David Prosser

David Prosser: You've staged this play in a very distinctive way. What inspired your approach?

Robert Lepage: Mainly, it has to do with the idea of media. Coriolanus's antagonists in Rome are the common people—"the beast with many heads," as he calls them—and the tribunes who represent them. So productions of the play have usually had a lot of people on stage to portray the rioters and so on. But nowadays, public opinion is mostly represented not by tribunes and mass assemblies but by mass media and social media. If you want to know what the public feels, you count the number of likes on Facebook, or you look at people's tweets. It's the Twittersphere that decides success or failure. Even the president of the United States communicates by tweets. That's how democracy expresses itself now.

DP: So in today's world, the role of the mob as depicted in Shakespeare's play has been taken by social media. What do you feel are the implications of that?

RL: Social media presents us with a new problem in society: we want freedom of expression, yes, but the shape and form it has taken now makes Coriolanus sound like a prophet. He's opposed to giving power to the people, because what do they know, what do they bring to a debate? Likewise, although you can encounter some very interesting opinions on social media, much of the time the opinions expressed are ill informed. People in a democracy need to be free to speak their minds—but how do you use that freedom, and what impact does it have on society? And when you

Program Notes *continued*

elect people to speak in your name, are they the right people? Are they corrupt? What are their own agendas?

DP: How would you answer those questions?

RL: For me, it's a question of balance. A well-balanced society relies on freedom of expression but also on putting political decisions in the hands of specialists, people who are educated. We should always be able to criticize those decisions, but we're in a world right now where it's a bit out of whack. We talk about a politician "playing to his base"—which means making decisions based not on principle but on the opinions expressed by the majority of his supporters. And those opinions may be formed by "fake news," another expression we use all the time now. For me, all this puts the discourse of Coriolanus in a different perspective. Suddenly I seem to want to root for him more than I used to, even though he's a complex and problematic character, and he makes a lot of bad decisions that get him into trouble. But his integrity, I think, is not well understood.

DP: In many ways, he's the product of the upbringing he's had from his mother, Volumnia. How does she fit into your view of the play?

RL: *Coriolanus* depicts a society that's changing—trying for the first time in its history to establish a republican system. These are people who have been ruled by kings; suddenly they have to deal with a new thing called democracy, the fact that people can have their say and elect representatives to speak in their name. One of the greatest scenes in the play is the one in which Volumnia convinces her son to go to the forum and try to reconcile himself with the people. She comes from the old establishment of how things used to be, the hierarchy, but she's able to adapt to the new system. She represents compromise. But Coriolanus doesn't understand compromise. He feels she's asking him to betray the very principles she raised him to believe in.

DP: The complexity of that mother-son relationship reminds us that this isn't just a political drama.

RL: There's a whole layer of psychological motivations in the relationships between the characters that are a microcosm of the political power struggle. That's why it was important for me to explore the more intimate parts of this play: Coriolanus's relationship with his mother, his wife and his son. And where does Valeria fit in? As we were rehearsing, we discovered there are many layers at the family level that illuminate the bigger social picture.

DP: One notable member of that family is Young Martius, Coriolanus's son. He seems set to become a soldier like his father.

RL: What's interesting about that is that not only is there a warrior within the child, there's also a child in Coriolanus. This is a guy who reacts strongly to maternal love or ire. So you have two interesting forces: a child acting like a grown man and a grown man acting like a child.

DP: What might we learn from this play about our own changing times?

RL: It's a great political allegory, and an ideal one for the times in which we live. We're at a time right now when you really can't say that one system is better than another. Any system can work, if it's in the hands of the proper leader. If you read *The Twelve Caesars* by Suetonius, you start out thinking the Roman empire was a horrible system—then you get to the life of Claudius, and it looks like a great system. And then it's a disaster again when Caligula comes in and then Nero. And then after that Vespasian comes in, and it's an amazing system. So we have to stop blaming the system; we have to understand that what matters is the leader. Who's the king, who's the prime minister, who's the president—that's what makes a government good or not. It's all ruled by human nature.

About the Artists

Cast

Graham Abbey

Stratford 2018: Antonio in *The Tempest* and Tullus Aufidius in *Coriolanus*. 20th Season. Stratford: Orgon (*Tartuffe*), Bolingbroke/Henry IV, conceiver, adaptor, associate director (*Breath of Kings*), Philip the Bastard (*King John*), Iago (*Othello*), Posthumus (*Cymbeline*), Henry V, Macbeth, Romeo, Henry VIII, Jaques, Prince Hal, D'Artagnan (*The Three Musketeers*), Petruccio (*The Taming of the Shrew*), Aufidius (*Coriolanus*), Berowne (*Love's Labour's Lost*), Algernon (*The Importance of Being Earnest*). Elsewhere: Hamlet (Resurgence); Jeff Skilling (*Enron*, Theatre Calgary); Sam Byck (*Assassins*, Talk Is Free/Birdland); Charles (*School for Scandal*, Chicago). TV: Series lead: *The Border*. Recurring: *Degrassi*, *Murdoch Mysteries*, *Covert Affairs*, *Republic of Doyle*. Guest star: *Flashpoint*, *Lost Girl*, *Rookie Blue*, *Warehouse 13*, *Bomb Girls*, *Remedy*. Film: *Take This Waltz*, *Casino Jack*, *Defendor*, *Stealing Paradise*, *Angels and Ornaments*, *Milton's Secret*, *Frontier*. Radio: *Afghanada* (CBC). Awards: Dora, Monte Carlo Television Festival nomination. Directing: *The Winter's Tale*, *Measure for Measure*, *King Lear* (Groundling). Et cetera: Artistic Director, Groundling Theatre (Groundlingtheatre.com). Artistic Director, Festival Players of Prince Edward County (festivalplayers.ca).

Wayne Best

Stratford 2018: Master in *The Tempest*, Host in *Coriolanus* and understudy in *Napoli Milionaria!* 23rd season. Stratford: Friar Laurence (*Romeo and Juliet*), The Prospector (*The Madwoman of Chaillot*), Duke of Gloucester, Worcester, Archbishop of Canterbury, King Charles (*Breath of Kings*), Antiochus, Simonides (*Pericles*), Surly (*The Alchemist*), Capulet (*Romeo and Juliet*), Axel Oxenstierna (*Christina, The Girl King*), Hubert (*King John*), Caliban (*The Tempest*), Don John (*Much Ado About Nothing*), Buckingham (*Richard III*), Macduff (*Macbeth*), Fluellen (*Henry V*), Gratiano (*The Merchant of Venice*), Cornwall (*King Lear*), Leontes (*The Winter's Tale*), Grumio (*The Taming of the Shrew*),

Agamemnon (*Troilus and Cressida*), Mercutio (*Romeo and Juliet*). Elsewhere: Brutus (*Julius Caesar*), Antonio (*The Tempest*), Captain Keller, Karl (*Heaven*), Abbott (*Inexpressible Island*), Anderson (*Observe the Sons of Ulster Marching Toward the Somme*), Quinn (*The Affections of May*), Johnny (*Balconville*), Jacob Mercer (*Salt-Water Moon*), Taylor (*K2*), Billy (*The Collected Works of Billy the Kid*).

Michael Blake

Stratford 2018: Caliban in *The Tempest*, Cominius in *Coriolanus* and Errico in *Napoli Milionaria!* Seventh season. Stratford: *Tartuffe*, *School for Scandal*, *Macbeth*, *All My Sons*, *Twelfth Night*, *King Lear*, *Dream*, *Beaux' Stratagem*, *Romeo and Juliet*, *The Three Musketeers*, *The Merchant of Venice*, *Much Ado About Nothing*, *Henry V*, *The Merry Wives of Windsor*. Elsewhere: Lincoln, *Topdog/Underdog* (Arts Club); James, *Superior Donuts* (Coal Mine); Beast/Prince, *Beauty and the Beast* (Theatre Aquarius); MLK, *The Mountaintop* (Theatre Kingston); Edmund, *King Lear* (Theatre Calgary/Bard on the Beach); Simba, *The Lion King* (Mirvish/Disney); Othello, *Othello* (Bard on the Beach); *Clybourne Park* (Citadel); Mercutio, *Romeo and Juliet*; Eilif, *Mother Courage*; Nativity, *A Christmas Carol* (NAC); Gratiano/Morocco, *The 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: *The Expanse*, *Senior Trip*, *YTV Rocks*, *Degrassi Junior High*. Training: NTS, Soulpepper Academy, St. Michael's Choir School. Online: Twitter and Instagram: @samo_crown.

David Collins

Stratford 2018: Alonso in *The Tempest*, Old Senator in *Coriolanus* and Part-Time Priest in *Napoli Milionaria!* 10th season. Stratford: *The Changeling*, *Timon of Athens*, *Macbeth*, *As You Like It*, *The Adventures of Pericles*, *The Alchemist*, *King Lear*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Henry V*,

About the Artists *continued*

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, Jean of the Joneses, Saving Hope, Murdoch Mysteries, Nikita, The Firm, ReGenesis, Owing 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.*

Martha Farrell

Stratford 2018: Donna Peppenela in *Napoli Milionaria!* and appears in *The Tempest* and *Coriolanus*. Ninth season. Stratford: Highlights include *The Misanthrope, Camelot, Peter Pan, Dangerous Liaisons, Don Juan, As You Like It, The Tempest, A Midsummer Night's Dream, The Birds, Richard III, Romeo and Juliet* and *The Winter's Tale* (Birmingham Conservatory). Elsewhere: *The 39 Steps* (Stage West); *Romeo and Juliet* (Atlantic Ballet Theatre/Theatre New Brunswick); *The Graduate* (Theatre New Brunswick); *Somewhere in the World* (Charlottetown Festival); Norwegian and Renaissance Cruises. Training: Sheridan College Music Theatre Performance Program, Birmingham Conservatory for Classical Theatre. Awards: Jean A. Chalmers Apprentice Award, Mary Savidge Award (Stratford), Rosemary Burns Award, Greg Bond Award (Theatre Sheridan).

Farhang Ghajar

Stratford 2018: Federico in *Napoli Milionaria!* and appears in *The Tempest* and *Coriolanus*. Second season. Stratford: *The School for Scandal, Twelfth Night* and understudy in *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* (FXX); *Dark Matter* (Syfy); lead in *Capture Kill Release*, lead in *Something to Hide*, principal in *Uncle Brian* (independent feature films). Training: 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). Et cetera: Forever grateful for this good fortune.

Alexis Gordon

Stratford 2018: Ceres in *The Tempest*, Virgilia in *Coriolanus* and appears in *Napoli Milionaria!* Fourth season. Stratford: Sarah Brown in *Guys and Dolls*, Anne Egerman in *A Little Night Music, The Lion, the Witch and the Wardrobe*, Julie Jordan in *Carousel*, Sister Sophia in *The Sound of Music*, Clara in *Passion*. Elsewhere: Belle in *A Christmas Carol* (Grand Theatre); Celeste #2/Elaine in *Sunday in the Park With George* (TIFT); Iris in *The Gravitational Pull of Bernice Trimble* (Factory Theatre/Obsidian Theatre); *Starbright Christmas, Canada Sings, Godspell* (Victoria Playhouse Petrolia); Titania in *A Midsummer Night's Dream* (Driftwood Theatre). Film/TV: *Motives & Murders, The Worst Thing I Ever Did*. Awards: Banks Prize for Emerging Artists (Musical Stage Company). Online: Twitter: @AlexisLGordon. Training: BFA Acting, University of Windsor. Et cetera: Love and thanks to my parents, fiancé, family, friends, mentors, the creative teams and the gang at TH.

Tom McCamus

Stratford 2018: Stephano in *The Tempest*, Menenius Agrippa in *Coriolanus* and Gennaro in *Napoli Milionaria!* 16th season. McCamus has spent 15 seasons with the Festival appearing in roles ranging from Richard III and King John to King Arthur and Captain Hook. He has performed in many theaters in Toronto and across Canada, most recently with the Groundling Theatre Company's productions of *The Winter's Tale* and

About the Artists *continued*

Measure for Measure. He is also fortunate to have been a part of the Canadian film and television industry for many years, appearing in such films as *The Sweet Hereafter*, *Long Day's Journey Into Night* and *Room*. Last summer he returned to the Shaw Festival after an absence of almost 30 years but is thrilled to be back at the Stratford Festival with his wife, Chick Reid, and their four dogs.

Eli McCready-Branch

Stratford 2018: Young Martius in *Coriolanus*. Stratford debut. Elsewhere: Children's Chorus in *Honk!*, Drayton Entertainment (2017). Et cetera: McCready-Branch is a student at Forest Hill Public School in Kitchener. He is also a student at Spot On Dance Studio, where he takes competitive ballet, jazz, tap and musical theater classes. He is thrilled to be here and excited to learn more about theatre. He would like to thank his brother, Brent, for introducing him to the world of theatre, and the Stratford Festival for giving him this fantastic opportunity. An additional sincere thank-you to Rae Crossman for his passion and encouragement. Enjoy the show!

Nick Nahwegahbow

Stratford 2018: First Guard in *Napoli Milionaria!* and appears in *The Tempest* and *Coriolanus*. Second season. Stratford: Gregory in *Romeo and Juliet*, Tom Morgan, understudied/appeared as Jim Hawkins in *Treasure Island* and Qiluniq, Dufort in *The Breathing Hole*. Birmingham Conservatory: *King Lear*, *Arden of Faversham*, *As You Like It*, *Dido: Queen of Carthage*. Elsewhere: The Doctor in *Vacuum*, Laertes and Player Queen in *Hamlet*, Queen Elizabeth in *Orlando*, Dave in *Total Liquidation* (National Theatre School); Camp Follower in *King Lear* (National Arts Centre). Film/TV: Chat Ka in *Canada: The Story of Us*. Training: Advanced Shakespeare (Kristin Linklater, Orkney, Scotland), Birmingham Conservatory for Classical Theatre under the direction of Stephen Ouimette, National Theatre School of Canada; BA in Theatre Studies, University of

Guelph. Et cetera: Meegwetch/Nia:wen/Thank you to my parents for their undying love and support.

Stephen Ouimette

Stratford 2018: Trinculo in *The Tempest* and Junius Brutus in *Coriolanus*. Director of the Birmingham Conservatory for Classical Theatre. 24th season. Stratford: *Shakespeare in Love*, *The Hypochondriac*, *The Alchemist*, *King Lear*, *A Midsummer Night's Dream*, *Waiting for Godot*, *Twelfth Night*, *The Homecoming*, *The Importance of Being Earnest*, *All's Well That Ends Well*, *The Tempest*, *King John*, *No Exit*, *Hamlet*, *Richard III*, *Amadeus*, *Julius Caesar*. Director: *Timon of Athens* (2004, 2017). Elsewhere: *The Iceman Cometh* (Goodman Theatre, 2012; BAM, 2015); *The Alchemist* (Yale Rep); *Endgame* (NAC); *Troilus and Cressida*, *The Taming of the Shrew* (Chicago Shakespeare); *La Bête* (Broadway/West End); leading roles across Canada. Film/TV: *Cardinal*, *Slings and Arrows*, *Conspiracy of Silence*, *The Top of His Head*. Awards: Gemini (*Slings and Arrows*), Blizzard (*Heater*), Doras (*Danny and the Deep Blue Sea*, *Seven Stories*, *B Movie: The Play*), Ottawa Critics Circle (*I Am My Own Wife*), Sterling (*La Bête*), Queen's Golden Jubilee Medal.

Lucy Peacock

Stratford 2018: Juno in *The Tempest*, Volumnia in *Coriolanus* and Satan in *Paradise Lost*. 31 seasons at Stratford Festival including *Agave/Bakkhai*, *Maria/Twelfth Night*, *Kate Keller/All My Sons*, *Mary Stuart/Mary Stuart*, *Gunhild/John Gabriel Borkman*, *Mrs. Hardcastle/She Stoops to Conquer*, *Judith Bliss/Hay Fever*, *Mrs. Sullen/The Beaux' Stratagem*, *Elora/The Thrill*, *Masha/Three Sisters*, *Dolly/Hello, Dolly!*, *Anna/The King and I*, *Nana/For the Pleasure of Seeing Her Again*, *The Blonde, the Brunette and the Vengeful Redhead*, *Rosalind*, *Viola*, *Portia*, *Lady Macbeth*, *Beatrice*, *Desdemona*, the *Duchess of Malfi*, *Late Night with Lucy*. Elsewhere: *Winnie/Happy Days* (National Theatre School), *Paulina/The Winter's Tale*, *Duchess/Measure for Measure* (Groundling Theatre), *Queen Lear*

About the Artists *continued*

(University of Northern Colorado). Training: National Theatre School. Et cetera: Author of *Limericks by Lucy Peacock as the Duchess of Malfi: Written as She Lay Dead on the Stage*.

Tom Rooney

Stratford 2018: Sicinius Velutus in *Coriolanus* and Riccardo Spasiano in *Napoli Millionaria!* 11th season. Stratford: *Twelfth Night*, *The School for Scandal*, Tartuffe in *Tartuffe*, *Breath of Kings*, *The Taming of the Shrew*, *Love's Labour's Lost*, *Crazy for You*, *Man of La Mancha*, *Measure for Measure*, *Waiting for Godot*, *Wanderlust*, *The Merry Wives of Windsor*, *As You Like It*, *The Winter's Tale*, *For the Pleasure of Seeing Her Again*, *Macbeth*, *Julius Caesar*, *Midsummer Night's Dream*, *All's Well That Ends Well*. Elsewhere: *The Wedding Party* (Crow's Theatre/TIFT); *Who's Afraid of Virginia Woolf?* (Citadel); *The Seagull*, *Someone Else* (Crow's); *My Mother's Feet* (Munich); *Hairspray* (Toronto, Broadway); *Hamlet* (NAC); *Roméo et Juliette* (Shakespeare on the Saskatchewan). Film/TV: CBC's *This Is Wonderland*; *The Gilda Radner Story*; *The Day After Tomorrow*; *Flash of Genius*. Awards: Two Gemini nominations; Dora Award, Outstanding Actor, 2013; Sterling Award, Best Actor, 2016.

André Sills

Stratford 2018: Sebastian in *The Tempest*, Coriolanus in *Coriolanus* and Brigadiere Ciappa in *Napoli Millionaria!* Fifth season. Elsewhere: Pitts in *The Madness of George III*, BJJ/George/M'Closky in *An Octoroon*, Black Bearer in *The Adventures of a Black Girl in Her Search for God* (Shaw Festival); Sam in *"Master Harold" ... and the Boys* (Shaw Festival and Obsidian Theatre); various roles in *Kim's Convenience* national tour (Soulpepper); Othello in *Shakespeare's Nigga*, *Ruined* (Obsidian Theatre); George in *Intimate Apparel* (Alberta Theatre Projects); *Othello*, *Radio Golf* (St. Louis Black Repertory Company). Film/TV: *Double Crossed*, *Karma's a B*tch*, *Suits*, *Sensitivity Training I and II*. Training: Birmingham Conservatory, George Brown Theatre School. Awards: Dora Award and Toronto Theatre Critics Award for

"Master Harold" ... and the Boys (Shaw Festival and Obsidian Theatre). Online: Twitter: @andresills373. Et cetera: Resident Artist of ARC.

E.B. Smith

Stratford 2018: Boatswain in *The Tempest*, Surrogate in *Coriolanus* and Doctor in *Napoli Millionaria!* Eighth season. Stratford: 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: Dr. Martin Luther King Jr., *The Mountaintop* (Grand); Big Sam, *Gone With the Wind* (RMTTC); Seyton, *Macbeth*; Friar Laurence, *Romeo and Juliet* (Chicago Shakespeare); Macduff, *Macbeth* (First Folio Theatre); 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* (Sony), *Ask Gilby*, *Maybe By Then*, *Thunder Bay*. Training: Ohio University, Birmingham Conservatory. Et cetera: E.B. would like to dedicate his work to his parents and grandmother, and to the memory of his Papa, who will always be in the front row.

Johnathan Sousa

Stratford 2018: Francisco in *The Tempest*, Lieutenant in *Coriolanus* and Amedeo in *Napoli Millionaria!* Third season. Stratford: 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. Online: Twitter/Instagram: @jsousa29. Et cetera: Thanks to Alicia Jeffery, my family and friends, and my new wife, Brittany, for always supporting me.

About the Artists *continued*

Emilio Vieira

Stratford 2018: Adrian in *The Tempest*, Caller in *Coriolanus* and Peppe “The Jack” in *Napoli Milionaria!* Third season. Stratford: Curio and understudied/ appeared as Sir Toby Belch in *Twelfth Night*, Damis in *Tartuffe*, *The School for Scandal*, *Macbeth*, *All My Sons*, *Bunny*. Birmingham Conservatory: *As You Like It*, *Dido: Queen of Carthage*, *Six Characters in Search of an Author*, *Richard III*. Elsewhere: Andrew in *Towards Youth: a cycle of plays on radical hope* (Project Humanity/Crow’s Theatre); Benvolio in *Romeo and Juliet* (Guild Festival Theatre); Charles/Amiens in *As You Like It*, Lucius Andronicus in *Titus Andronicus* (Canadian Stage). Training: Birmingham Conservatory for Classical Theatre under the direction of Martha Henry and Stephen Ouimette; BFA Specialized Honours in Acting, York University; Intermediate Actor-Combatant, Rapier Wit. Et cetera: It’s 2018: TIME’S UP!

Brigit Wilson

Stratford 2018: Valeria in *Coriolanus*, Amalia in *Napoli Milionaria!* and appears in *The Tempest*. 13th season. Stratford: *School for Scandal*, *Macbeth*, *As You Like It*, *The Hypochondriac*, *Pericles*, *The Alchemist*, *Swanne*, *All’s Well That Ends Well*, *Quiet in the Land*, *The Hunchback of Notre Dame*, *The Count of Monte Cristo*, *The Triumph of Love*, *Cat on a Hot Tin Roof*, *Orpheus Descending* (Stratford, MTC, Mirvish), *The Merchant of Venice*, *The Comedy of Errors*, *An Ideal Husband*, *Three Sisters*, *Bartholomew Fair*, *Peter Pan*, *The 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 @HOOPOOHEART.

Artistic Staff

Katherine Arcus

2018: Assistant stage manager of *The Tempest* and *Coriolanus*. Ninth season. Stratford: *The School for Scandal*, *Tartuffe*, *Breath of Kings*, *She Stoops to Conquer*, *The Last Wife*, *Mother Courage*, *Antony and Cleopatra*, *Cymbeline*, *Elektra*, *The Winter’s Tale*, *Three Sisters*, *Bartholomew Fair*, production assistant for the TPT’s 2008 season. Elsewhere: *Blue Remembered Hills* U.K. tour (Northern Stage); *Anne of Green Gables: The Musical*, *The Full Monty* (Charlottetown Festival); *Head à Tête* (Theatre Direct); *The Sound of Music* (Mirvish); *Cinderella* (Ross Petty Productions); *Homebody/Kabul* (Berkeley Street Theatre). Film/TV: Writers’ assistant for *Kids in the Hall: Death Comes*

to Town (CBC), story coordinator for *Less Than Kind* (HBO Canada), *Picnicface* (Comedy Network), *Zerby Derby* (TVO). Training: technical theater program at the London Academy of Music and Dramatic Art. Et cetera: Thank you to mom and dad for all your love and support.

C.J. Astronomo

2018: Assistant lighting designer of *The Rocky Horror Show*, *Coriolanus* and *Napoli Milionaria!* Seventh season. Stratford (selected): *The School for Scandal!*; *HMS Pinafore*; *The Breathing Hole*; *The Komagata Maru Incident*; *All My Sons*; *Alice Through the Looking-Glass*; *Blithe Spirit*; *42nd Street*; *Charlie Brown*; *Wanderlust*.

About the Artists *continued*

Elsewhere: Selected lighting design: *Acha Bacha* (Theatre Passe Muraille); *The Crucible* (Hart House); *the marquise of O* (the red light district); *The Rocky Horror Show* (Sudbury Theatre Centre); *Post Eden* (Suburban Beast); *Oh, the Humanity...* (Outside the March); *Serious Money* (Nightwood Theatre). Selected associate lighting: *Alice Through the Looking-Glass* (Charlottetown Festival); *Gimme Shelter* (Why Not Theatre); *HER2* (Nightwood Theatre). Training: BFA – Ryerson Theatre School. Awards: 2015 SummerWorks Award for Design; T.H.E.A.T.R.E. Award (RTS 2009); Paul Eck Award (RTS 2008); Audit Stub Award (RTS 2008); Astronomo has also been nominated for the Pauline McGibbon Award. Et cetera: “Mahal kita, Nanay.”

Antoine Bédard

2018: Composer and sound designer of *Coriolanus*. Second season. Elsewhere: A composer and musician from Montreal, Bédard is also known for his electro-pop solo music project called Montag, has released several albums and has toured internationally. He started working as a sound designer for theater and dance in 2005 while living in Vancouver. Since moving back to Montreal in 2008, he has scored over 20 theater and dance productions presented throughout Canada, and has worked with theater directors such as Chris Abraham and Serge Denoncourt. 2015 marked his first collaboration with Robert Lepage on *Quills*, a play by Doug Wright. Bédard is delighted to be working with him again on *Coriolanus*, as well as on *Frame by Frame*, a co-production of the National Ballet of Canada and Ex Machina, choreographed by Guillaume Côté.

Steve Blanchet

2018: Creative director and designer of *Coriolanus*. Stratford debut. Elsewhere: Creative director at Ex Machina, Blanchet has worked in the artistic, cultural and advertising world for 20 years. Trained as a graphic designer, he completed his education at ÉFAP in France in 1994 and worked as a designer at the Carré

Noir agency in Paris. From 1996 to 2013, he worked at Cossette, where several of his social campaigns received national and international awards. He began his collaboration with Ex Machina in 2005 with the creation of the architectural projection *The Image Mill*. He helped to create *887*, Robert Lepage’s most recent solo show, and *The Library at Night*, an immersive exhibition using virtual reality inspired by Alberto Manguel’s work. His career is punctuated with various collaborations on numerous short films, shows, plays and publications.

Mikaela Davies

2018: Assistant director of *Coriolanus* (Michael Langham Workshop). Third season. Stratford: Beatrice-Joanna, *The Changeling*; Irma, the Kitchen Girl, *The Madwoman of Chaillot*; ensemble, *Timon of Athens*; Katherine, Dauphin, *Breath of Kings: Rebellion and Redemption*. Elsewhere: *Leonora in The Libertine* (TIFT); Nurse Jane/Faith Matheny in *Spoon River*, Rossignol in *Marat/Sade* (Dora nominations, Best Ensemble); Gittel in *The Dybbuk*, Mary Warren in *The Crucible*, Flipote in *Tartuffe*, Mrs. Cherry in *Idiot’s Delight*, Natasha in *The Thirst of Hearts*, Molly Ivors in *The Dead* (Soulpepper Theatre). Other: Canadian Stage RBC Emerging Artist Program: Director Development Residency. Director: *The Mess*, *How We Are*, *Earth 2.0* (Davies and Phokeev), *Richard the Second* (Secret Shakespeare), *Seams* (SummerWorks), *Blackbird* (Shadowbox), *The Shape of Things* (Xposed). Training: Soulpepper Academy, Dome Theatre. Awards: Tyrone Guthrie Award, Brian Cloutte Memorial Bursary. Online: @MikaelaLily. Et cetera: “Whether you think you can or you can’t—you’re right.”

Laura Delchiaro

2018: Assistant costume designer of *Long Day’s Journey Into Night* and *Coriolanus*. Second season. Stratford: Assistant costume designer for *Tartuffe*. Elsewhere: Costume design: *Poison* (Coal Mine Theatre), *Romeo and Juliet* (Lost & Gone), *Spring Moon*

About the Artists *continued*

(Mixed Company Theatre), *Little Thing, Big Thing* and *Don't Misunderstand Me* (Festival Antigonish), *The Death of Mrs. Gandhi* (Anything but the Bard, NSTF), *The Wild Duck Project* (Re:Current Theatre), *This Play Wins* (Shaker Secessionists/SummerWorks Festival), *The Land of Promise* (Theatre Doubletake). She has worked as head of wardrobe for theaters such as Crow's Theatre, Obsidian Theatre, The Musical Stage Company, Factory Theatre, Festival Antigonish Summer Theatre, and Canada's Ballet Jörgen; and as a stitcher for the Canadian Opera Company, Canadian Stage, Young People's Theatre, Tarragon Theatre, Neptune Theatre, and the Royal Nova Scotia International Tattoo. Training: Costume Studies Diploma, Dalhousie University; HBA, University of Toronto. Online: lauradelchiaro.com.

Mara Gottler

2018: Costume designer of *Coriolanus*. Stratford debut. Elsewhere: *The Nightingale* (Ex Machina/COC/Festival d'Aix/de Nederlands Opera); *Pauline* (City Opera); *Così Fan Tutte* (Pacific Opera Victoria); *La Tempete* (Ex Machina/la Nation Huron-Wendat); *Studies in Motion, Brilliant* (Electric Theatre Company); *The Idiot, Old Goriot, Crime and Punishment* (Push International Festival); *The Last Wife, Romeo and Juliet* (Regina Globe Theatre); *Fall Away Home, Photog* (Boca del Lupo); *The King of the Yeas* (Gateway Theatre/NAC); *Jitters, Baskerville* (The Arts Club); *The Romeo Initiative, Little Mercy's First Murder, Unity 1918, Emphysema* (Touchstone Theatre); *A Christmas Carol, Dead Reckoning* (Vancouver Playhouse). Awards: Numerous Jessie and Dora awards for outstanding costume design. Work showcased at World Stage Design, Cardiff. Et cetera: Founding member and Artistic Associate at Bard on the Beach Shakespeare Festival, Vancouver, B.C. Designed over 75 productions there since its inception in 1990.

Robert Lepage

2018: Director and set designer of *Coriolanus*. Stratford debut. Theater (selected): *Dragons' Trilogy*

(1985), *Needles and Opium* (1991), *The Far Side of the Moon* (2000), *The Andersen Project* (2005), *Lipsynch* (2007), *887* (2015), *Quills* (2016). Currently: *Kanata*, *Le Théâtre du Soleil*. Film: *Le Confessional* (1995), *Polygraph* (1996), *Nô* (1997), *Possible Worlds* (2000), *The Far Side of the Moon* (2003), *Triptych* (2013). Multimedia: *KÀ* (2004), *TOTEM* (2010), *Cirque du Soleil*; *The Image Mill* (2008), *The Library at Night* (2012); Peter Gabriel's Secret World Tour (1993), *Growing Up Tour* (2002). Opera: *The Damnation of Faust* (1999), *The Nightingale and Other Short Fables* (2009), *Der Ring des Nibelungen* (2010), *L'Amour de loin* (2015). Training: Conservatoire d'art dramatique de Québec. Awards (selected): Légion d'honneur, Stanislavski Award, Prix Europe, Governor General's Performing Arts Award, Eugene McDermott Award, Glenn Gould Prize, Compagnon des Arts et des lettres du Québec. Online: @ex_m; exmachina.ca.

Anita Nittoly

2018: Associate fight director of *The Tempest, The Music Man, Long Day's Journey Into Night, The Comedy of Errors, To Kill a Mockingbird, Brontë: The World Without, Coriolanus, Julius Caesar* and *Paradise Lost*. Third season. Stratford: 2013: assistant fight director; 2017: associate fight director. Elsewhere: *Outside the March/The Company Theatre*, 2018: *Jerusalem*. Centaur Theatre, 2018: *Successions*; 2017: *The 39 Steps*. Film/TV: Lead stunt double in *Dark Matter*, stunt actor in *KIN*; other stunt credits include *Teen Titans, 12 Monkeys, Murdoch Mysteries*. Elsewhere: Fight director and stage combat instructor at the National Theatre School in Montreal.

Pedro Pires

2018: Images designer of *Coriolanus*. Stratford debut. Elsewhere: After collaborating with François Girard and Robert Lepage, visual artist Pedro Pires directed the short films *Danse Macabre*, in 2008, which won 43 awards internationally, and *HOPE*, in 2010, which won a Telefilm Canada prize for outstanding Canadian short. In 2011 he collaborated with Cirque du Soleil,

About the Artists *continued*

designing the video projections for the show *TOTEM*. In 2012, he partnered with Lepage to co-direct the feature *Triptych*. The film received an “Honourable mention of the Ecumenical Jury” at the Berlinale International Film Festival. In 2016, he designed the video projections for an MGM immersive show in Cotai, Macau.

Melissa Rood

2018: Assistant stage manager of *An Ideal Husband* and *Coriolanus*. 18th season. Stratford: More than 30 productions: favorites include *Shakespeare in Love*, *The Diary of Anne Frank*, *The Last Wife*, *Christina*, *the Girl King*, *Tommy*, *Jesus Christ Superstar*, Christopher Plummer’s *A Word or Two* and *Henry V*. Elsewhere: Rood stage-manages for theater, dance and opera; on new translations and world premieres; on one-woman shows to casts of thousands; in Inuktitut and Ummonian; from the Middle East to the Arctic to Southern California. Training: Sheridan College (Technical Production) and University of Waterloo (Social Development Studies). Awards: Proud recipient of the KP Hay Award.

Laurent Routhier

2018: Lighting designer of *Coriolanus*. Stratford debut. Theater (selected): *Lucky Lady*, La Bordée (2018); *L’Avaro*, La Bordée (2017); *Lapin Lapin*, Trident (2016); *Bousille et les justes*, La Bordée (2016); *887*, Ex Machina (2015); *Norge*, Théâtre Humain (2015); *Les Fées ont soif*, La Bordée (2014); *Le Projet Laramie*, Trident (2012); *Les Enrobantes*, Trident (2013); *L’Odyssée*, Trident (2012). Circus: *Oracle*, Mysteract (2015); *Luz*, Mysteract (2014); *Mana*, Mysteract (2013); *Delirium* (automation), Cirque du Soleil (2005). Music/TV/Special Event: *Petite Vallée*, Videotron Centre (2017); Tribute to Joe Dasin, Sun Careno (2016); Skatemanía, Alain Goldberg (2015); New Year’s Day, Quebec City, APGA (2009-2018); *Où tu vas quand tu dors en marchant*, Carrefour de théâtre de Québec (2010-2018); *Vintage*, Gregory Charles (2015).

Beth Russell

2018: Casting director of the Stratford Festival. 10th season. Elsewhere: Russell’s varied career spans more than 30 years. In addition to casting, she 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, 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.

Adèle Saint-Amand

2018: Assistant director of *Coriolanus*. Stratford debut. Elsewhere: *Os – la montagne blanche* (Théâtre Jésus, Shakespeare et Caroline), *100% Montreal* (Rimini Protokoll and Festival TransAmérique), *Far Away* (Théâtre Blanc), *Frame by Frame* (National Ballet of Canada and Ex Machina), *Quills* (Ex Machina), *887* (Ex Machina), *Viande à chien* (Théâtre des Fonds de tiroirs), *Needles and Opium* (Ex Machina), *Hamlet | Collage* (Theatre of Nations, Moscow, and Ex Machina), *Tout ce qui tombe* (Théâtre des Fonds de tiroirs), *Les trois exils de Christian E.* (Théâtre Sortie de secours), *C.H.S.* (Théâtre Péri), *Vie et mort du roi boiteux* (Théâtre des Fonds de tiroirs), *Shopping and F**king* (Théâtre Péri). Training: National Theatre School of Canada. Et cetera: She wishes to thank her best friend, Frank, with whom she has shared many pies.

Ariane Sauvé

2018: Associate set and props designer of *Coriolanus*. Stratford debut. Elsewhere: Sets and properties for *Félicité*, *The Impostures of Scapin*, *Feydeau* and *À toi, pour toujours, ta Marie-Lou*, and property designer

About the Artists *continued*

of *Endgame* and *Servant of Two Masters* (Théâtre de la Bordée); property designer of *887* (Ex Machina); circus set and properties for *Transit* (Flip Fabrique); set and properties for *Venir au Monde* (Théâtre du Trident); set and properties for *Mourir tous les jours* and *le désordre* (Les Écornifleuses, both presented during the Carrefour international de théâtre in Quebec City); set designer of *L'Emmerdeur* and *Les Visiteurs* (Théâtre Petit Champlain); L'Gros Show and Hôtel-Dieu (Théâtre Périscope); *Charme* (Théâtre Premier Acte). TV: Property designer of *Complexe G* (TVA). Upcoming: Co-associate designer of *Kanata* with Robert Lepage (Ex Machina, Le théâtre du Soleil, 2017-2018 season). Training: Conservatoire d'art dramatique de Québec.

Brian Scott

2018: Stage manager of *Coriolanus*. 24th season. Stratford: 26 productions including *The Who's Tommy*, *Jesus Christ Superstar* (Stratford/La Jolla/N.Y.C.) and the Miller-Plummer *King Lear* (Stratford/N.Y.C.). Et cetera: It's been an amazing experience working with Robert Lepage and Ex Machina here at the Avon. Brian would like to thank and acknowledge assistant director Adèle Saint-Amand and technical director Elissa Horscroft for their stellar work, both seen and unseen, on this production.

Geoff Scovell

2018: Assistant fight director of *Coriolanus*. Eighth season. Stratford: Associate fight director (selected): *Macbeth*, *The Lion, the Witch and the Wardrobe*, *Shakespeare in Love*, *A Little Night Music*, *Breath of Kings: Rebellion and Redemption*, *Hamlet*, *The Physicists*, *Pericles*, *The Taming of the Shrew*, *Oedipus Rex*, *King Lear*, *Crazy for You*, *King John*, *Man of La Mancha*, *Romeo and Juliet*, *The Three Musketeers*,

Othello. Elsewhere: Fight director: *Peter and the Starcatcher*, *Sweet Charity* (Shaw); *Don Giovanni*, *War and Peace* (COC); *The Godot Cycle* (Yes Let's Go); *Romeo and Juliet* (ShakespeareWorks). Film/TV: Stunts (selected): *X-Men: Dark Phoenix*, *Titans*, *Umbrella Academy*, *Impulse*, *The Expanse*, *Designated Survivor*, *Suicide Squad*, *Dark Matter*, *Killjoys*, *12 Monkeys*, *Bitten*, *The Strain*, *Pompeii*, *Robocop*, *Reign*, *Orphan Black*, *Carrie*, *Total Recall*. Training: BFA, Ryerson University. Awards: Paddy Crean. Online: @GeoffScovell. Et cetera: This season is dedicated to the memory of Peter Scovell.

John Stead

2018: Head of Stage Combat. Fight director of *The Tempest*, *The Music Man*, *Long Day's Journey Into Night*, *The Comedy of Errors*, *To Kill a Mockingbird*, *Brontë: The World Without*, *Coriolanus*, *Julius Caesar* and *Paradise Lost*. 25th season. Stratford: Fight director, 200+ productions. Elsewhere: 600+ productions, including 20 seasons with Shaw Festival. Film Director: *Cyborg Soldier*, *Troubled Waters*, *Good Morning Tomorrow*, *The Waking*, *The Hot Flash*, *End Game*, *Charon's Obal*. TV Director: *Designated Survivor*, *Dark Matter*, *Bitten*, *The Bobby Buck Show*, *XIII*, *Lost Girl*, *Earth: Final Conflict*, *Tracker*, *Mutant X*, *The Dresden Files*, *The Adventures of Sinbad*. 500+ film/TV credits as stunt coordinator/action director. Awards: Award of Excellence (Canadian International Film Festival); Genre Award for Best Suspense (BNFF); Derek F. Mitchell Artistic Director's Award, Tyrone Guthrie Award (Stratford); Judges' Choice Award (15 Minutes of Fame International Film Festival); Best Short Award nominee (Directors' Guild of Canada). Online: johnstead.com; IMDB: imdb.com/name/nm0824093.

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Sarah Westney, Production Office Business Coordinator
Megan Whitlock, Events Manager
Milena Zuccotti, Academic Assistant, Department of Theater



Please turn off your cell
phone inside the theater.



Assistive Listening Devices
available in the lobby.



If you do not wish to keep your playbill,
please discard it in the recycling bin
provided in the lobby. Thank you.