

Stratford Shakespeare Festival

BACKGROUND BOOK

2008 Season

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Edited by Nicole Langlois and Joanne Wallace
May 6, 2008

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ROMEO AND JULIET

By William Shakespeare

Director – Des McAnuff
Set Designer – Heidi Ettinger
Costume Designer – Paul Tazewell
Lighting Designer – Robert Thomson
Composer – Michael Roth
Dramaturge – Robert Blacker
Choreographer – Kelly Devine
Associate Designer – Maria Zamansky

Festival Theatre
May 7 to November 8
Opens May 26, 2008

ABOUT THE PLAY

OVERVIEW

One of the most famous love stories of all time, *Romeo and Juliet* is a tragedy about the ill-fated romance of two young people caught in a bitter feud between their families.

Shakespeare is believed to have written the play around the same time as *Richard II* and *A Midsummer Night's Dream*. Some experts think it may have been written between 1593 and 1596.

SYNOPSIS

Two families of Verona, the Montagues and the Capulets, are embroiled in a long-standing feud. One night, Romeo, a Montague, gatecrashes a party being given by the Capulets, in hopes of encountering Rosaline, with whom he is infatuated. Thoughts of her are driven from his mind, however, when he catches sight of Juliet, the daughter of Lord Capulet. Juliet, who has been promised in marriage to Paris, is equally smitten with Romeo.

With the help of Friar Laurence, Romeo and Juliet are secretly married. No sooner is the ceremony concluded, however, than Romeo is drawn into a brawl, in which he kills Tybalt, Juliet's cousin. Under sentence of banishment, Romeo spends the night with Juliet before going into hiding; meanwhile, Capulet orders Juliet to marry Paris within three days.

Friar Laurence devises a plan: Juliet will take a potion that will make her appear to be dead, allowing Romeo to steal into her family vault and rescue her when she revives. But the message informing Romeo of the plan goes astray and, believing Juliet to be truly dead, he commits suicide over her seemingly lifeless body. Awakening to find her lover

dead beside her, Juliet too kills herself, leaving both families to mourn their children and abandon their feud.

SOURCES AND ORIGINS

Shakespeare's direct source was *The Tragical History of Romeus and Juliet* (1562), a long narrative poem by Arthur Brooke, based on a French story by Pierre (1559).

In 1476, Masuccio Salernitano wrote of the lovers in his *Il Novellino*, and Luigi da Porto retold the story in his *Istoria novellamente ritrovata di due Nobili Amanti* (circa 1530). In his version the feuding families were named the Montecchi and the Cappellati. They lived in Verona, and there was a balcony scene and a double suicide, plus a minor character called Marcuccio.

Other versions of the story include a play by Groto (1578), a prose novella by Matteo Bandello (1554) and a translation of Bioastuau in Painter's *Palace of Pleasure* (1567). The latter was known to Shakespeare.

STAGE HISTORY

Romeo and Juliet has always been one of Shakespeare's most popular plays. Even in Shakespeare's time it had "been often (with great applause) plaid publicly" [sic].

Its popularity continued throughout the 17th century, with one noteworthy production by William Davenant taking place in 1662. In the 1670s, a London production had two endings, which played on alternate nights. In one, the young lovers died, and in the other, they lived. Another 17th-century production called *Caius Marius* (1680, by Thomas Otway) was set in ancient Rome and played regularly for 70 years.

In the mid-18th century, rival adaptations by Colley Cibber and David Garrick enjoyed enormous popularity. In 1750, both productions played at the same time in what was called "The Romeo and Juliet War."

In the 1840s, Shakespeare's own text was again used on stage and continues to be performed frequently. Unusual productions include one in which sisters played both Romeo and Juliet. Henry Irving's 1880s production, John Gielgud's 1935 production and Zeffirelli's 1960 stage production were all highly acclaimed.

Only *Hamlet* has had more films made of it than *Romeo and Juliet*. At least twenty film versions and six television films have been made, in numerous languages.

STRATFORD STAGE HISTORY

This is the ninth production of *Romeo and Juliet* at the Stratford Shakespeare Festival.

1960 (Festival Theatre): Directed by Michael Langham with Bruno Gerussi as Romeo, Julie Harris as Juliet, William Needles as Benvolio, Christopher Plummer as Mercutio, Douglas Rain as Tybalt and Kate Reid as Nurse. Designed by Tanya Moiseiwitsch with music by Louis Applebaum. Fights arranged by Peter Needham.

1968 (Festival Theatre): Directed by Douglas Campbell with Christopher Walken as Romeo, Louise Marleau as Juliet, Leo Ciceri as Mercutio, Amelia Hall as Nurse and Christopher Newton as Paris. Designed by Carolyn Parker with music by Louis Applebaum. Fights arranged by Patrick Crean.

1977 (Avon Theatre): Directed by David William with Richard Monette as Romeo, Marti Maraden as Juliet, Florence Patterson as Nurse and Nicholas Pennell as Mercutio. Designed by John Ferguson with music by Berthold Carrière. Fights arranged by Patrick Crean.

1984 (Festival Theatre): Directed by Peter Dews with Colm Feore as Romeo, Seana McKenna as Juliet, Lewis Gordon as Friar Laurence, Elizabeth Leigh-Milne as Nurse, Stephen Russell as Paris and Richard Monette as Mercutio. David James Elliott played Anthony. Designed by David Walker with music by Louis Applebaum. Fights arranged by B.H. Barry.

1987 (Third Stage, now known as the Tom Patterson Theatre): Directed by Robin Phillips with Albert Schultz as Romeo, Susan Coyne as Juliet, Peter Donaldson as Capulet, Weston McMillan as Mercutio and Nancy Palk as Nurse. Designed by Patrick Clark with music by Laura Burton. Fights arranged by Jean-Pierre Fournier.

1992 (Festival Theatre): Directed by Richard Monette with Antoni Cimolino as Romeo, Megan (Porter) Follows as Juliet, Barbara Bryne as Nurse, Colm Feore as Mercutio, Lewis Gordon as Capulet, Bernard Hopkins as Friar Laurence, Kate Trotter as Lady Capulet. Designed by Debra Hanson, with music by Alan Laing. Fights arranged by John Stead.

1997 (Festival Theatre): Directed by Diana Leblanc with Jonathan Crombie as Romeo, Marion Day as Juliet, Graham Abbey as Paris, Benedict Campbell as Friar Laurence, Diane D'Aquila as Nurse, Geordie Johnson as Mercutio, Michael Mawson as Montague and Brad Rudy as Apothecary and Abram. Designed by Douglas Paraschuk (sets) and Dany Lyne (costumes) with music by André Gagnon. Fights arranged by John Stead and James Binkley.

2002 (Festival Theatre): Directed by Miles Potter with Graham Abbey as Romeo, Claire Jullien as Juliet; Wayne Best as Mercutio, Lally Cadeau as Nurse, Keith Dinicol as Friar Laurence, Sarah Dodd as Lady Montague, Caleb Marshall as Benvolio, Raymond O'Neill as Chorus/Escalus, Nicolas van Burek as Tybalt and Scott Wentworth as Capulet.

Designed by Patrick Clark, with lighting by Steven Hawkins, music by Mark Desormeaux, choreography by John Broome and fights directed by John Stead.

IN OTHER TERMS

The famous Stephen Sondheim/Leonard Bernstein Broadway musical *West Side Story* was based on *Romeo and Juliet*. The film version of the musical starred Natalie Wood and Richard Bohmer. The Stratford Festival presented the musical in 1999.

The BBC filmed *Romeo and Juliet* in 1978 as part of its project to record the entire Shakespeare canon. Jonathan Firth and Geraldine Somerville starred along with Jenny Agutter in the 1994 British Thames Video production of the play.

Franco Zeffirelli's 1968 version starring Leonard Whiting (then aged 17) and Olivia Hussey (aged 15) is one of the most popular Shakespearean movies ever made. Other versions include George Cukor's 1936 film starring Norma Shearer and Leslie Howard. John Barrymore played Mercutio. Laurence Harvey and Susan Shentall starred in a 1954 British/Italian film.

Silent films were made in 1912 and 1916 with Theda Bara starring as Juliet in the latter. In 1920 Ernst Lubitsch directed a black-and-white German version, *Romeo und Julia im Schnee* (*Romeo and Juliet in the Snow*). *Romeo i Julietta* (1955, Soviet Union) and *Los Amantes de Beronia* or *Guilietta e Romeo* (1964, Italy/Spain) were released.

In 1994, an award-winning documentary film, *Romeo and Juliet in Sarajevo*, was broadcast on PBS stations. The tragic story of real-life lovers Bosko Brekic and Admira Ismic, who died in Sarajevo during the civil war in Yugoslavia, captured the attention of the world's press, who dubbed them Romeo and Juliet.

1996's *William Shakespeare's Romeo + Juliet* (aka *Verona Beach*) directed by Baz Luhrmann (*Strictly Ballroom*, *Moulin Rouge*), stars Claire Danes and Leonardo DiCaprio as the lovers. John Leguizamo plays Tybalt.

A number of operas based on the play have been written. Vincenzo Bellini's *I Capuleti e I Montecchi* (1830) and Charles Gounod's *Roméo et Juliette* (1867) are notable and remain in the repertory today.

The 1936 ballet *Romeo and Juliet* by Serge Prokofiev, Hector Berlioz's "dramatic symphony" and Tchaikovsky's symphonic fantasy (1964) are all based on the tale.

OF INTEREST

Pyramus and Thisbe

The play-within-the-play of Pyramus and Thisbe that Shakespeare incorporated into *A Midsummer Night's Dream* uses a plot similar to that of *Romeo and Juliet*. The two plays were written about the same time.

What Ellen Terry said

Actress Ellen Terry said: “as soon as a woman is old enough to understand Juliet, she’s too old to play her.” Often the supposedly teenage lovers are played by much older actors.

ON THE INTERNET

Visit M.I.T.’s site for the e-texts of the works of William Shakespeare. For *Romeo and Juliet*: http://shakespeare.mit.edu/romeo_juliet/index.html

ABOUT THIS PRODUCTION

PERIOD AND SETTING

Romeo and Juliet takes place in Verona, Italy. Although Shakespeare does not specify an historical period, he seems to have had in mind the years between 1260 and 1387, when Verona was an independent principality. Feuds between families and their supporters were not uncommon during this period.

Our production will blend modern and Renaissance elements. The action is set in Italy.

CASTING

Romeo	Gareth Potter
Juliet.....	Nikki M. James
Mercutio.....	Evan Buliung
Friar Laurence.....	Peter Donaldson
Benvolio.....	Gordon S. Miller
Nurse.....	Lucy Peacock
Capulet.....	John Vickery
Lady Capulet.....	Sophia Walker
Prince Escalus	Wayne Best
Apothecary.....	David Collins
Peter	Paul Dunn
Montague	Roy Lewis
Lady Montague.....	Irene Poole
Abram	André Sills

Tybalt Timothy D. Stickney
Paris Steven Sutcliffe
Old Capulet Brian Tree

SELECTED ARTISTIC PERSONNEL

Gareth Potter has been at the Festival for the past four seasons, playing such roles as Edgar in *King Lear*, Gratiano in *The Merchant of Venice*, Pierrot in *Don Juan* and Malcolm in *Macbeth*. Gareth is a graduate of the Birmingham Conservatory for Classical Theatre and the National Theatre School of Canada.

Nikki M. James is a graduate of the prestigious Tisch School of the Arts at New York University. She appeared most recently as Dorothy in Des McAnuff's remount of *The Wiz* at the La Jolla Playhouse in La Jolla, California. This is Nikki's first appearance at the Festival. She will also appear as Cleopatra in this season's production of Shaw's *Caesar and Cleopatra*.

RUNNING TIME

Estimated running time: three hours with one interval.

PRODUCTION SPONSORS

Production sponsor: Sun Life Financial

Production support generously provided by John and Barbara Schubert

The appearances of Gareth Potter, Nikki M. James and Peter Donaldson in *Romeo and Juliet* are generously supported by the Birmingham family.

ABOUT THE PLAYWRIGHT

WILLIAM SHAKESPEARE (1564-1616)

Born in Stratford-upon-Avon in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but baptismal records point to it being the same as that of his death, April 23.

He probably attended what is now the Edward VI Grammar School, where he would have studied Latin literature. At 18, he married a farmer's daughter, Anne Hathaway, with whom he had three children: Susanna, born in 1583, and two years later, twins Hamnet (who died in childhood) and Judith.

Nothing further is known of Shakespeare's life until 1592, when his earliest known play, the first part of *Henry VI*, became a hit in London, where he was then working as an actor. Soon afterwards, an outbreak of plague forced the temporary closure of the theatres, and he turned for a while to writing poetry. By 1594, however, he was back in the theatre acting with the Lord Chamberlain's Men. He quickly established himself as one of London's most successful dramatists, with an income that enabled him, in 1597, to buy a mansion back in Stratford. In 1599, he became a shareholder in London's newly built Globe Theatre.

In 1603, Shakespeare's company was awarded a royal patent, becoming known as the King's Men. Possibly as early as 1610, Shakespeare retired to his home in Stratford-upon-Avon, living there – and continuing to invest in real estate – until his death on April 23, 1616. He is buried in the town's Holy Trinity Church.

HAMLET

By William Shakespeare

Director – Adrian Noble
Designer – Santo Loquasto
Lighting Designer – Michael Walton
Composer – Claudio Vena
Sound Designer – Todd Charlton

Festival Theatre
April 23 to October 26
Opens May 27, 2008

ABOUT THE PLAY

OVERVIEW

Hamlet has been performed more than any other play in the world and has had more written about it than any other literary work (and has had more translations, more spoofs, send-ups and spin-offs). “To be or not to be” is the most quoted phrase in the English language.

In Shakespeare’s time there were three different texts of *Hamlet* published. *The Revenge of Hamlet, Prince of Denmark* was entered in the Stationer’s Register in 1603 and is now known as the First Quarto. It is considered to have been a pirated edition and is full of inaccuracies.

In 1604 the Second Quarto appeared. It was inscribed: “newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie.” A revised, cut version of the Second Quarto appeared in the First Folio of 1623 which is believed to have been revised from a prompt book or actor’s copy of the script since the lines which have been cut are literary rather than dramatic.

SYNOPSIS

Hamlet, Prince of Denmark, is in mourning for his father – and deeply disturbed by the speedy remarriage of his mother, Gertrude, to Claudius, her deceased husband’s brother. When his father’s ghost reveals that he was murdered by Claudius, Hamlet decides to feign madness until an opportunity for revenge presents itself. Polonius, the Lord Chamberlain, thinks that Hamlet’s behaviour springs from love for his daughter, Ophelia, but Claudius suspects otherwise when he sees Hamlet savagely berating her.

The arrival of a travelling theatre company gives Hamlet the idea of re-enacting his father’s murder to startle Claudius into revealing his guilt. The performance causes an uproar, and as Gertrude remonstrates with her son, Hamlet kills the eavesdropping Polonius, mistaking him for Claudius. Ophelia, driven mad by grief, later commits

suicide. Having evaded one attempt by Claudius to have him put to death, Hamlet agrees to a fencing match with Ophelia's brother, Laertes – who secretly poisons the tip of his sword. Both combatants, however, receive wounds from the poisoned blade. The dying Laertes reveals the plot, whereupon Hamlet kills Claudius before succumbing to his own inevitable fate.

SOURCES AND ORIGINS

Hamlet was written in late 1599/early 1600 or 1601 immediately following *Twelfth Night*. Written midway through Shakespeare's career, *Hamlet* is often called the greatest play by the greatest playwright.

Shakespeare's source is *Ur-Hamlet* – a lost play popular in London in the 1580s. It was believed to have been written by Thomas Kyd, derived from a tale in François Belleforest's collection *Histoire Tragiques* (1580). It, in turn, was derived from a ninth-century saga about a pre-Viking prince called Amleth (or Amlothi or Amlethus depending on the source).

The saga was recorded by Danish monk Saxo Grammaticus in his *Chronicles of the Danish Realm*, written around 1200, and first published in 1514. "Amleth" means "dim-witted" or "simpleton" – a reference to the prince's feigned madness, which he assumed to protect himself from the uncle who killed his father.

Feigned madness was a popular theme in Icelandic and Viking folk tales. Aspects of the drama are in the tradition that grew from the first-century Roman playwright Seneca, whose complete works had been translated into English in 1571. Aspects such as a gloomy, introspective hero, ghosts urging revenge, treacherous horrors and violence all arose from Seneca's model.

Hamlet was first published in 1603 by Nicholas Ling and John Trundell in a quarto edition (known as Q1, or the First Quarto) – a mangled version assembled from the memories of the actors – and later supplanted by Q2, or the Second Quarto in 1604 and believed to have been printed from Shakespeare's own manuscript (or *Foul Papers*). This is the source of most modern editions. In 1623, *Hamlet* was published in the First Folio.

STAGE HISTORY

Hamlet has been performed continually since Shakespeare's day. The first recorded performance by the Lord Chamberlain's Men was in 1602. The play had already been acted "diverse times in the City of London; also in the Universities of Oxford and Cambridge and elsewhere." There is a record of it being performed at court in 1619 and 1637.

HAMLETS THROUGH THE AGES

In 1899, Max Beerbohm said that Hamlet was “a hoop through which every eminent actor must, sooner or later, jump.”

Eminent actors who have played the role

- Richard Burbage – date unknown, after 1600, possibly 1602
- Thomas Betterton – 1661 to 1709
- David Garrick – 1756 to 1776
- John Philip Kemble – 1757 to 1823
- Edmund Kean – 1814
- William Charles Macready – 1849
- Henry Irving – 1874
- Sarah Bernhardt – 1899 (in Paris, London and Stratford-upon-Avon)
- John Gielgud – 1930
- Laurence Olivier – 1937
- Alec Guinness – 1938
- Paul Scofield – 1948
- Michael Redgrave – 1950
- Richard Burton – 1953
- John Neville – 1957-58
- Peter O’Toole – 1963
- Christopher Plummer – 1957 (Stratford), 1964 (BBC)
- Nichol Williamson – 1969
- Kenneth Welsh – 1969
- Ian McKellen – 1971
- Ben Kingsley – 1975
- Albert Finney – 1975
- Richard Monette – 1976
- Nicholas Pennell – 1976
- Frances de la Tour – 1979
- Derek Jacobi – 1978 and 1980 (BBC)
- Jonathan Pryce – 1980
- Brent Carver – 1986
- Colm Feore – 1991
- Stephen Ouimette – 1994
- Paul Gross – 2000

STRATFORD STAGE HISTORY

This is our eighth production of *Hamlet*, and the fifth production to be presented on the Festival Stage (1957, 1969, 1991, 2000, 2008). In 1976 and 1986 it was presented at the Avon Theatre, and in 1994 at the Tom Patterson Theatre. A pre-season tour of our 1969 production travelled to the Studebaker Theatre in Chicago, the Mendelssohn Theatre in Michigan and Théâtre Maisonneuve in Montreal. The 1976 production toured to the Grand Theatre in Kingston, Place des Arts in Montreal and the National Arts Centre in Ottawa.

1957 (Festival Theatre): Christopher Plummer played Hamlet, directed by Michael Langham with design by Desmond Heeley. Music was by Louis Applebaum. Lloyd Bochner played Horatio, Douglas Campbell played Claudius, John Horton played Laertes, William Hutt played Polonius, Frances Hyland played Ophelia, Joy Lafleur played Gertrude, and Tony van Bridge was the First Gravedigger.

1969 (Festival Theatre): Kenneth Welsh played Hamlet, directed by John Hirsch, with design by Sam Kirkpatrick. Music was by Louis Applebaum, lighting by John Gleason, and Patrick Crean was the fight arranger. Anne Anglin played Ophelia, Mervyn Blake played the First Gravedigger, James Blendick played Horatio, Leo Ciceri played

Claudius, Neil Dainard played Laertes, Powys Thomas played Polonius, and Angela Wood played Gertrude.

1976 (Avon Theatre and on tour): Richard Monette and Nicholas Pennell alternated the role of Hamlet, with Pat Bentley-Fisher and Pat Galloway alternating as Gertrude. Robin Phillips and William Hutt co-directed, Daphne Dare (sets) and John Pennoyer designed, with music by Berthold Carrière and lighting by Gil Wechsler. Patrick Crean arranged the fights. Eric Donkin played Polonius, Michael Liscinsky played Claudius, Marti Maraden played Ophelia, Richard Partington played Laertes, Stephen Russell played Horatio and Richard Whelan was the first Gravedigger.

1986 (Avon Theatre): Brent Carver played Hamlet, directed by John Neville, designed by Sue LePage with lighting by Louise Guinand. Jean-Pierre Fournier was the fight arranger. James Blendick played Claudius, Richard Curnock played Polonius, Eric House played the First Gravedigger, Lorne Kennedy played Horatio, Lucy Peacock played Ophelia, Elizabeth Shepherd played Gertrude and Scott Wentworth played Laertes.

1991 (Festival Theatre): Directed by David William, designed by Debra Hanson, with music by Louis Applebaum and lighting by Harry Frehner. Edward Atienza played Polonius, Wayne Best played Horatio, Sidonie Boll played Ophelia, Patricia Collins played Gertrude, Colm Feore played Hamlet, with Leon Pownall as Claudius and Bradley C. Rudy as Horatio.

1994 (Tom Patterson Theatre): Directed by Richard Monette, designed by Debra Hanson, music by Louis Applebaum, lighting by Kevin Fraser with sound by Evan Turner and fights arranged by John Stead. Antoni Cimolino played Laertes, Peter Donaldson played Claudius, Sabrina Grdevich played Ophelia, William Hutt played Ghost and First Gravedigger, Tom McCamus played Horatio, Stephen Ouimette played Hamlet, Douglas Rain played Polonius and Janet Wright played Gertrude.

2000 (Festival Theatre): Directed by Joseph Ziegler, designed by Christina Poddubiuk, lighting designed by Louise Guinand, music composed by Laura Burton with sound by Jim Neil, fights by John Stead and choreography by John Broome. Paul Gross played Hamlet, Graham Abbey played Laertes, Damien Atkins played Osric, Domini Blythe played Gertrude, Evan Buliung played Rosencrantz, Benedict Campbell played Claudius, Juan Chioran played the Ghost, Player King and Gravedigger, Marion Day played Ophelia, Paul Dunn played Reynaldo and the Player Queen, Jerry Franken played Polonius, David Keeley played Horatio and David Kirby played Guildenstern.

IN OTHER TERMS

Hamlet has inspired 26 ballets, six operas and dozens of musical works from Tchaikovsky and Liszt to Shostakovich. There have been more than 45 movie versions of *Hamlet*, including those by Laurence Olivier and more recently, Mel Gibson.

OF INTEREST

The longest play

It is the longest play Shakespeare wrote, running 4 1/2 to 5 hours uncut. Hamlet has more lines than any other Shakespeare character: 1,530.

Women in tights

Women who have played Hamlet: Sarah Bernhardt, Sarah Siddons, Eva Le Gallienne, Siobhan McKenna and Judith Anderson.

Ghostwriter

Tradition says Shakespeare played the ghost in the original production.

The red queen

In his *Hamlet*, Henry Miller says of Gertrude: "Somehow I can't detach her from the image of the Red Queen in the *Alice* tale."

Savage or human?

According to Michael Pennington (who played Hamlet, 1980): "One of the reasons audiences admire the play so much is that everybody in their own lives almost every day faces the kind of crisis that Hamlet faces, that is, do you behave like a reactive savage or like a rational and sensitive human being?"

ON THE INTERNET

For the text of the play online:

<http://shakespeare.mit.edu/hamlet/index.html>

ABOUT THIS PRODUCTION

PERIOD AND SETTING

Shakespeare's play takes place in Denmark, during pre-Viking days. Some believe it was during the time of Canute (1014 to 1035). Asimov suggests 1050.

Our production will be set in a royal household during the Edwardian period, around 1910.

CASTING

Hamlet.....Ben Carlson
Polonius.....Geraint Wyn Davies
Gertrude.....Maria Ricossa

ClaudiusScott Wentworth
GhostJames Blendick
Player King/First
Gravedigger Victor Ertmanis
Laertes.....Bruce Godfree
Ophelia.....Adrienne Gould
HoratioTom Rooney
Osric.....Juan Chioran
Voltemand.....David Francis
Second Gravedigger.....Randy Hughson
PriestJohn Innes
ReynaldoRon Kennell
Bernardo.....Stephen Kent
Rosencrantz.....David Leyshon
FortinbrasJeff Lillico
Guildenstern.....Patrick McManus
MarcellusStephen Russell

SELECTED ARTISTIC PERSONNEL

Ben Carlson is a graduate of Toronto’s George Brown Theatre School, and has spent many seasons at the Shaw Festival. Ben played Hamlet at the Chicago Shakespeare Theatre to rave reviews in 2006, and has many television appearances to his credit, including *Slings and Arrows*, *The Eleventh Hour* and *Hemingway vs. Callahan*. His radio credits are extensive and include numerous CBC dramas. This is Ben’s first appearance at the Festival.

Distinguished British director **Adrian Noble** was artistic director of the Royal Shakespeare Company from 1990 to 2003.

RUNNING TIME

Estimated running time: three hours with one interval.

PRODUCTION SPONSORS

Production sponsor: Scotiabank Group
Production support generously provided by Mrs. Jarka Hradecky

ABOUT THE PLAYWRIGHT

Please see page 8 for our notes about William Shakespeare.

THE TAMING OF THE SHREW

By William Shakespeare

Director – Peter Hinton
Designer – Santo Loquasto
Lighting Designer – Robert Thomson
Composer – Allen Cole
Movement – Jo Leslie

Festival Theatre
May 19 to October 25
Opens May 31, 2008

ABOUT THE PLAY

OVERVIEW

It is believed the play was written sometime between 1590 and 1594, around the same time as *The Two Gentlemen of Verona* and *The Comedy of Errors*.

In 1594, an anonymous play, *The Taming of the Shrew*, was published. It is now believed to have been either a pirated, incorrect version of Shakespeare's play or a bad quarto of another play, which may have influenced Shakespeare.

First published in the First Folio of 1623.

SYNOPSIS

Baptista Minola, a wealthy widower of New Padua, has decreed that his younger daughter, the pretty and popular Bianca, cannot be married until a husband has been found for her elder sister, the evil-tempered Katherina. To the relief of everyone – especially Bianca's three rival suitors, Lucentio, Gremio and Hortensio – a would-be husband for Katherina actually appears, in the form of Hortensio's friend Petruchio, who professes himself willing to marry this "shrew" however sharp her tongue.

Turning up late for the wedding, dressed in an absurd costume, swearing at the priest and generally behaving in an outrageous manner, Petruchio refuses to stay for his own reception, but at once carries the protesting Katherina off to his house in Verona, where he subjects her to a series of farcical humiliations in a calculated effort to break down her shrewish disposition.

The results of his unorthodox program of "re-education" are made startlingly apparent at a subsequent celebration of Bianca's wedding, when a seemingly much changed Katherina offers the other women present some unexpected advice.

SOURCES AND ORIGINS

The “shrew” character was well known in literature of the period. The ballad *A Merry Jest of a Shrewd and Curst Wife Lapped in Morel’s Skin for Her Good Behaviour* was typical of the material that would have inspired the play. The Bianca plot is derived from a play by George Gascoigne, *Supposes* (1566), which is itself an adaptation of *I Suppositi* (1509) by Ludovico Ariosto.

STAGE HISTORY

The date of the first production of the play is not known; however, the play appears to have been quite popular at least until the 1630s.

The play was acted at the court of King Charles I in 1633, and revived in 1663. After that date, no productions took place for 180 years. Various adaptations did appear during that time, none very similar to Shakespeare’s. Shakespeare’s text was revived in 1844. The play has been very popular in the 20th century.

David Garrick’s *Catherine and Petruchio*, an abbreviated version of Shakespeare’s play, was regularly presented for a century. An opera was made of it in 1828.

Peter O’Toole and Peggy Ashcroft starred in the 1960 Royal Shakespeare Company production. Stratford alumnus Alan Bates and Susan Fleetwood played the lovers at the RSC in 1973 and Jonathan Pryce appeared in Michael Bogdanov’s 1978 RSC production with Paola Dionisotti as Katherine.

Joseph Papp’s 1978 production starred Raul Julia and Meryl Streep. Morgan Freeman and Tracey Ullman played the lovers in Papp’s 1990 production. The play was set in the Old West, with Kate as an Annie Oakley type.

STRATFORD STAGE HISTORY

This will be the ninth production of the play at Stratford, making it one of the most frequently performed Shakespearean plays here.

1954 (Festival Tent): William Needles played Petruchio and Barbara Chilcott played Katherine, with William Hutt as Hortensio, Douglas Rain as Biondello, William Shatner as Lucentio. Tyrone Guthrie directed with design by Tanya Moiseiwitsch.

1962 (Festival Theatre): John Colicos played Petruchio and Kate Reid played Katherine, with Mervyn Blake as Baptista, William Needles as Gremio, Bernard Hopkins as Tranio and Lewis Gordon as Biondello. Michael Langham directed with design by Tanya Moiseiwitsch.

1973 (Festival Theatre): Alan Scarfe played Petruchio and Pat Galloway played Katherine, with Lewis Gordon as Biondello, Barry MacGregor as Tranio, Richard

Monette as Lucentio and William Needles as Gremio. Jean Gascon directed with design by Desmond Heeley. The 1973 production toured Europe prior to the 1973 season.

1979 (Third Stage, now known as the Tom Patterson Theatre): Graeme Campbell played Petruchio and Margot Dionne played Katherine, with Lewis Gordon as Gremio and Tom Wood as Grumio. Pamela Hawthorne directed with design by John Pennoyer.

1981 (Festival Theatre): Len Cariou played Petruchio and Sharry Flett played Katherine, with Rod Beattie as Gremio, Keith Dinicol as Biondello, Colm Feore as Tranio, Lewis Gordon as Grumio. Peter Dews directed with design by Susan Benson. The production was filmed by CBC and is available on videocassette.

1988 (Festival Theatre): Colm Feore played Petruchio and Goldie Semple played Katherine, with Henry Czerny as Lucentio, Keith Dinicol as Grumio, Scott Wentworth as Tranio, Geraint Wyn Davies as Hortensio. Richard Monette directed with design by Debra Hanson. The production was broadcast by CBC but is not available on videocassette.

1997 (Festival Theatre): Peter Donaldson played Petruchio and Lucy Peacock played Katherine, with Benedict Campbell as Hortensio, Jonathan Crombie as Lucentio, Cynthia Dale as Bianca, and Stephen Ouimette as Grumio. Richard Rose directed with set and lighting design by Graeme Thomson and costumes by Charlotte Dean. Composer was Louis Applebaum.

2003 (Festival Theatre): Graham Abbey played Petruchio and Seana McKenna played Katherine, with Wayne Best as Grumio, Kyle Blair as Lucentio, Lally Cadeau as a Widow, Donald Carrier as Hortensio, Paul Dunn as Biondello, Jonathan Goad as Tranio, Deborah Hay as Bianca, Brad Rudy as Gremio and Paul Soles as Baptista Minola. Miles Potter directed with fight direction by John Stead, choreography by John Broome, design by Patrick Clark, lighting design by Steven Hawkins, music composed by Marc Desormeaux and sound by Jim Neil.

IN OTHER TERMS

Jonathan Miller (who directed *King Lear*, 2002 at Stratford) directed a BBC-television version of the play in 1980. John Cleese, of Monty Python fame, played Petruchio; John Franklyn-Robbins (Stratford alumnus) played Baptista and Sarah Badel was Kate. The production presented the play with an unapologetic Elizabethan perspective and made no attempts to soften the interpretation for modern audiences.

Franco Zeffirelli directed Elizabeth Taylor and Richard Burton in 1967's Italian/American *La Bisbetica domata*, also released as *The Taming of the Shrew*.

Husband-and-wife team Douglas Fairbanks Jr. and Mary Pickford starred in a 1929 silent film version of the play, which was later released with soundtrack and music. In 1908, a silent film was made. In all, eleven films have been made of the *Shrew*.

A film based on Cole Porter's musical *Kiss Me Kate* was released in 1953 and starred Kathryn Grayson and Howard Keel.

The Festival presented *Kiss Me Kate* in 1989.

OF INTEREST

Famous shrews

Famous Shrews include Ada Rehan, Edith Evans, Peggy Ashcroft, Vanessa Redgrave and Fiona Shaw. Famous Petruchios include Ralph Richardson, Peter O'Toole and John Cleese (on television).

The tamer tamed

Shakespeare's play was quite popular in his own time. In 1611, John Fletcher wrote a sequel called *The Women's Prize* or *The Tamer Tamed*. In the play, Petruchio's wife treats Petruchio exactly as he treated Katherine in Shakespeare's version.

ON THE INTERNET

For the text of the play:

http://Shakespeare.mit.edu/taming_shrew/index.html

ABOUT THIS PRODUCTION

PERIOD AND SETTING

The play is set in Padua and Verona, both cities in northeastern Italy.

Our production will be set in the Elizabethan period.

CASTING

PetruchioEvan Buliung
Katherina.....Irene Poole
TranioBen Carlson
BiancaAdrienne Gould
LucentioJeff Lillico
BaptistaStephen Ouimette
GrumioLucy Peacock

NicholasSean Baek

Gremio	Juan Chioran
Joseph.....	Ins Choi
Peter	Aidan deSalaiz
Curtis.....	Paul Dunn
Vincentio.....	Victor Ertmanis
Pedant.....	David Francis
Queen Elizabeth	Barbara Fulton
Nathaniel	Bruce Godfree
Hortensio.....	Randy Hughson
Haberdasher	John Innes
Tailor.....	Ron Kennell
Walter.....	David Leyshon
Biondello.....	Patrick McManus
Philip.....	Azeem Nathoo

SELECTED ARTISTIC PERSONNEL

Evan Buliung was last at the Festival in 2002 when he played Edgar in *King Lear* and appeared in the first part of Peter Hinton’s *The Swanne*. He originated the role of Aragorn in the world première of *The Lord of the Rings* in Toronto, and has spent three seasons at the Shaw Festival. Evan is a graduate of our Birmingham Conservatory for Classical Theatre.

Originally from Labrador, **Irene Poole** spent several years in Halifax where she worked at Shakespeare-by-the-Sea and Neptune Theatre and taught at Dalhousie University. Ms Poole is celebrated throughout Canada for her classical and contemporary theatre work. This is her first appearance at the Festival.

RUNNING TIME

Estimated running time: three hours with one interval.

PRODUCTION SPONSOR

Sponsor: Union Gas

ABOUT THE PLAYWRIGHT

WILLIAM SHAKESPEARE (1564-1616)

Please see page 8 for our notes about William Shakespeare.

ALL'S WELL THAT ENDS WELL

By William Shakespeare

Director – Marti Maraden
Designer – Christina Poddubiuk
Lighting Designer – Louise Guinand
Composer – Keith Thomas
Dramaturge – Robert Blacker

Festival Theatre
June 19 to August 23
Opens June 27, 2008

ABOUT THE PLAY

OVERVIEW

All's Well That Ends Well, along with *Troilus and Cressida* and *Measure for Measure*, is one of Shakespeare's so-called problem plays. It isn't really a comedy, nor is it a tragedy, but rather it is closer to satire or black comedy.

The play was probably written around 1604; however, since there is no mention of it before it was published in 1623, the date is uncertain. Other dates suggested have run from 1599 to after 1608. First published in the First Folio of 1623 and believed to have been printed from Shakespeare's own manuscript (or *Foul Papers*), the Folio has formed the basis of all subsequent editions of the play.

SYNOPSIS

Helena, orphan daughter of a famous physician, has been brought up in the house of the Countess of Rossillion. She falls in love with Bertram, the son of the countess.

At the French Court, on his way to war, Bertram finds the King of France dangerously ill of a supposedly incurable disease. Helena, hearing of the king's illness, comes to court and offers to cure him with one of her father's remedies on condition that, when cured, he will give her in marriage to the man of her choice. The king accepts her conditions; she cures him and chooses Bertram as her husband.

As the king's ward, Bertram must obey, but he accepts grudgingly. Immediately after the marriage, he and his boastful follower Parolles set off for Italy to enlist in the service of the Duke of Florence. Helena receives a letter with a cruel message: "When thou canst get the ring upon my finger which never shall come off, and show me a child begotten of thy body that I am father to, then call me husband."

Withdrawing secretly from the countess's house and coming to Florence disguised as a pilgrim, Helena discovers Bertram engaged in dalliance with Diana, the daughter of her

hostess. She arranges to replace Diana in Bertram's bed during his next visit. Taking a ring from him, she gives in exchange a ring given her by the king of France.

When the war is over, Bertram, hearing that Helena is dead, returns to France, still wearing the ring. The king sees it and, as Bertram cannot explain how he came to have it, the king accuses him of having killed Helena. Helena arrives and confronts Bertram with the ring given her by him in Florence. Pregnant by Bertram, she asks that he accept her as his wife now that the conditions of his letter have been met, and he agrees to do so.

SOURCES AND ORIGINS

The plot is strongly related to folk and fairy tale, being a combination of two traditional episodes: "the healing of the king" and "the fulfillment of the tasks." In the first tale, a person gains a desired goal by knowing the secret of a king's illness and by curing him. In the second, a person is set a series of apparently impossible tasks to be performed before she can live happily. Against all probability she performs these tasks and claims the reward, which is then granted. Other story elements such as the bed-trick, the exchange of rings and the association of virginity with magical power, have origins far back in the past.

The main plot about Bertram and Helena is from the *Decameron* (1353) of Giovanni Boccaccio. Shakespeare would have read the translation by William Painter of the story *The Palace of Pleasures* (1575). The story of Lord Lafew, the Countess of Rossillion and Parolles were all inventions of Shakespeare's. The plot about Parolles may have been influenced by Thomas Nashe's *The Unfortunate Traveller* (1594).

STAGE HISTORY

The first known performance of the play took place in 1740; however, several references suggest it had been performed in the early 17th century. Although it was popular in the 1740s, it was rarely revived in the rest of that century.

In the early 19th century, the play was presented occasionally in a version by actor John Philip Kemble that was heavily censored and abridged. In the 20th century, the Stratford Shakespeare Festival's 1953 production (and 1959 Stratford, England, revival) popularized the play. Directed as a farce by Tyrone Guthrie and featuring modern dress, the play was very controversial. At Stratford-upon-Avon, Zoe Caldwell played Helena with Edith Evans as the Countess. The production was set in an Edwardian world, with the Italian warriors in Legionnaire dress. It was very popular at Stratford, playing to sold-out crowds.

Trevor Nunn's 1981-83 Stratford-upon-Avon productions featured a similar Edwardian world. The production moved from Stratford to London to Broadway.

STRATFORD STAGE HISTORY

The play has been presented five previous times at the Stratford Shakespeare Festival.

1953 (Festival Tent): Tyrone Guthrie directed a production designed by Tanya Moiseiwitsch which featured Alec Guinness as the King of France, with Irene Worth as Helena. The cast also featured Michael Bates as Lafew, Lloyd Bochner as Longaville, Douglas Campbell as Parolles, Robert Christie as Minister of State, Timothy Findley as French Officer, Amelia Hall as Widow, Donald Harron as Bertram, William Hutt as Minister of State, William Needles as Rinaldo, Eleanor Stuart as Countess Rossillion and Bruce Swerdfager as Minister of State. Douglas Campbell was also the fight arranger. Music was by Louis Applebaum.

1977 (Festival Theatre): David Jones directed a production designed by Tanya Moiseiwitsch featuring William Hutt as the King of France and Martha Henry as Helena. Other performers included Bob Baker as 4th Suitor, Graeme Campbell as Duke of Florence, Peter Donaldson as Page to Bertram, Lewis Gordon as Rinaldo, Frank Maraden as Dumain (younger), Richard Monette as Parolles, Nicholas Pennell as Bertram, Margaret Tyzack as Countess Rossillion, Ian White as Gentleman Stranger, Tom Wood as Lavatch and Leslie Yeo as Lafew. Patrick Crean directed movement and Donald Himes was the choreographer. Music was by Louis Applebaum.

1982 (Third Stage, now known as the Tom Patterson Theatre): Richard Cottrell directed and Christina Poddubiuk designed a production featuring Joseph Shaw as the King of France and Fiona Reid as Helena. The cast also featured Nicky Guadagni as Widow, Thomas Hauff as Gentleman and Messenger, Eric Keenleyside as Dumain (elder), Charmion King as Countess Rossillion, Paul Massie as Lafew, Diego Matamoros as Parolles, Seana McKenna as Diana, John Novak as Bertram and William Vickers as Dumain (younger). Patricia Arnold was the choreographer, and music was by Gary Kulesha.

1988 (Avon Theatre): Peter Moss directed and Christina Poddubiuk designed the production featuring Joseph Shaw as the King of France with Lucy Peacock as Helena. The cast also featured Antoni Cimolino as 1st soldier and 3rd Lord, Richard Curnock as Lafew, Allan Gray as Lavatch, Nigel Hamer as Bertram, Bernard Hopkins as Parolles, Richard March as 1st Lord and Officer, Eric McCormack as Dumain (younger), Keith Thomas as Dumain (elder) and Susan Wright as Countess Rossillion. John Broome was the choreographer, with music by Raymond Pannell.

2002 (Festival Theatre): Richard Monette directed with design by Ann Curtis and lighting design by Kevin Fraser. William Hutt played the King of France with Lucy Peacock as Helena. Domini Blythe played the Countess of Rossillion, Evan Buliung played Elder Dumaine, Benedict Campbell played Lavatch, Bernard Hopkins played Lafew, Tim MacDonald played Parolles, David Snelgrove played Bertram, Stephen Russell played the Duke of Florence, Sara Topham played Diana and Brigit Wilson

played Widow Capilet. Music was composed by Berthold Carrière, sound design by Jim Neil, choreography by John Broome and fight consultant was John Stead.

IN OTHER TERMS

The play has been produced twice for television: Tyrone Guthrie's version in 1968 and another in 1981.

OF INTEREST

Love's labour's won?

In the 18th century, *All's Well* was thought to be the "mysterious" *Love's Labour's Won* which Frances Meres had mentioned in 1598. However, Samuel Taylor Coleridge suggested that an early version of the play was "indeed *Love's Labour's Won* but that Shakespeare rewrote and re-titled it between 1604 and 1606." Another researcher found a printer's list that suggested *Love's Labour's Won* was a possible sequel to *Love's Labour's Lost*. Others have suggested that the play was perhaps an early version of *The Taming of the Shrew*!

A hit!

The Stratford Festival's 1953 production was so popular that its run was extended due to heavy demand for tickets. It was performed 21 times that first season, from July 14 to August 22. The production was controversial since Guthrie directed it as a farce, in modern dress.

ON THE INTERNET

For the text of the play online: <http://shakespeare.mit.edu/allswell/index.html>

ABOUT THIS PRODUCTION

PERIOD AND SETTING

The action of the play occurs in France and Italy (although when Shakespeare wrote his play, Rossillion was part of Spain, not France). Our production will be set during the mid-Victorian era of the 1880s.

CASTING

Parolles.....Juan Chioran
King of FranceBrian Dennehy
Countess of RossillionMartha Henry
BertramJeff Lillico
LafewStephen Ouimette

Lavatch.....Tom Rooney
Helena.....Daniela Vlaskalic
First Lord Dumaine..... Ben Carlson
Duke of Florence..... Victor Ertmanis
Mariana Michelle Fisk
Interpreter..... Randy Hughson
Rynaldo John Innes
Second Lord Dumaine Patrick McManus
Diana Leah Oster
Widow..... Fiona Reid

SELECTED ARTISTIC PERSONNEL

Daniela Vlaskalic joins the Festival for the first time after working extensively across western Canada. Past credits include *Love's Labour's Lost*, *Romeo and Juliet*, *The Merchant of Venice* and *Twelfth Night*, among many others. Daniela is also co-writer of several award-winning plays, including *The Drowning Girls*, *Comrades*, *The Last Train* and *Mules*.

Jeff Lillico also makes his Stratford debut this year, playing Fortinbras in *Hamlet*, Lucentio in *Shrew* and Bertram in *All's Well*. Jeff has spent the last two years at Soulpepper, and the previous five years at the Shaw Festival. Other credits include extensive work in Toronto, Rochester, N.Y., Alberta and Charlottetown.

RUNNING TIME

Estimated running time: three hours with one interval.

PRODUCTION SPONSORS

Production support generously provided by anonymous donors.

ABOUT THE PLAYWRIGHT

WILLIAM SHAKESPEARE (1564-1616)

Please see page 8 for our notes about William Shakespeare.

CAESAR AND CLEOPATRA

By George Bernard Shaw

Director – Des McAnuff
Set Designer – Robert Brill
Costume Designer – Paul Tazewell
Lighting Designer – Robert Thomson
Composer – Rick Fox
Sound Designer – Jim Neil
Dramaturge – Robert Blacker
Movement – Lisa Shriver

Festival Theatre
August 7 to November 9
Opens August 17, 2008

ABOUT THE PLAY

OVERVIEW

This five-act play was written in 1898 and first published in *Three Plays for Puritans* in 1901. It was first staged in 1907 and starred legendary Shakespearean actor Johnston Forbes-Robertson as Julius Caesar. In fact, Shaw specifically wrote the part of Caesar for Forbes-Robertson. Shaw's version of this classic story focuses on the idea that the impetus for the relationship between the great Roman general and the Egyptian queen was politics, rather than love.

SYNOPSIS

The year is 706 BCE (46 BCE by the Christian calendar). The setting is the Syrian border of Egypt. The great commander Julius Caesar travels to Egypt and encounters a young and immature Cleopatra. The political master acts as a mentor to the young queen, guiding and shaping her into a powerful monarch, though it soon becomes clear that Cleopatra has some firmly held opinions of her own.

In this version Caesar is portrayed in Shaw's image, and the character of Caesar is often acknowledged as Shaw's first "superman" hero. Shaw plays with the historical record in other ways too: while it is generally accepted that Cleopatra met Caesar when she was 21, and had a son by him, this play shows no hint of a sexual relationship between the two.

SOURCES AND ORIGINS

Shaw's major source for this play was German historian Theodore Mommsen's *History of Rome*, published in the 1850s. His work was known for the contemporary feel it gave to Roman life and the image he gave Julius Caesar as a democrat, republican and social reformer. Shaw maintained that he stuck closely to Mommsen's description of Caesar as a hero while writing the play.

STAGE HISTORY

The first London production of *Caesar and Cleopatra* was at the Savoy Theatre, opening November 25, 1907, starring Johnston Forbes-Robertson and his wife, Gertrude Elliott. Another early production took place at Drury Lane Theatre, opening in April 1913.

Forbes-Robertson and Gertrude Elliott played 49 performances of the play at the New Amsterdam Theatre in New York in 1906.

Sir Laurence Olivier and Vivien Leigh played the title roles in 1951 at the St. James Theatre and later on Broadway.

A 1977 revival featured Rex Harrison and Elizabeth Ashley at the Palace Theatre on Broadway. The play has also been presented at the Shaw Festival, Ontario.

STRATFORD STAGE HISTORY

This is the first production of *Caesar and Cleopatra* at the Stratford Shakespeare Festival. Stratford has produced two Shaw plays in the past: *Saint Joan* in 1975, directed by William Hutt, and *Arms and the Man* in 1982, directed by Michael Langham. There was also a one-performance workshop reading of *The Man of Destiny* in 1972.

IN OTHER TERMS

According to author Jonathan Croall, Sir John Gielgud turned down the role of Caesar in a film after meeting director Gabriel Pascal and taking an instant dislike to him. (Croall, Jonathan, *Gielgud: A Theatrical Life 1904-2000*.)

The film was eventually made in 1945 with Claude Rains and Vivien Leigh. Shaw collaborated closely on this production.

There have been two major television productions of the play. The first was in 1956, produced as part of the anthology series *Producers' Showcase*, on NBC. It starred Claire Bloom, Cedric Hardwicke, Farley Granger, Jack Hawkins and Judith Anderson.

The second version, shown in 1976, was also telecast by NBC and starred Geneviève Bujold, Alec Guinness, Clive Francis, Margaret Courtenay and Iain Cuthbertson. It was telecast on the *Hallmark Hall of Fame*.

OF INTEREST

Nobels and Oscars

George Bernard Shaw remains the only person to have received both a Nobel Prize for his contribution to literature and an Oscar (*Pygmalion*, 1938.)

ON THE INTERNET

For an online downloadable version of the play:

<http://www.gutenberg.org/etext/3329>

For a good overview of the play and past productions and films, visit Wikipedia:

http://en.wikipedia.org/wiki/Caesar_and_Cleopatra_%28play%29

ABOUT THIS PRODUCTION

PERIOD AND SETTING

The production will be set in period, during the Roman occupation of Egypt.

CASTING

Caesar.....	Christopher Plummer
Cleopatra.....	Nikki M. James
Ftataetea.....	Diane D'Aquila
Rufio.....	Peter Donaldson
Pothinus.....	Timothy D. Stickney
Britannus.....	Steven Sutcliffe
Lucius Septimius.....	John Vickery
Theodotus.....	David Collins
Ptolemy Dionysus.....	Paul Dunn
Iras.....	Michelle Monteith
Achillas.....	Roy Lewis
Apollodorus.....	Gordon S. Miller
Charmian.....	Sophia Walker

SELECTED ARTISTIC PERSONNEL

Christopher Plummer is a legend at the Stratford Shakespeare Festival and around the world. He last appeared in Stratford as King Lear in 2002 as part of our 50th-anniversary celebrations, in a production that later moved to New York.

Nikki M. James is a graduate of the prestigious Tisch School of the Arts at New York University. She appeared most recently as Dorothy in Des McAnuff's remount of *The Wiz* at the La Jolla Playhouse in La Jolla, California. This is Nikki's first appearance at the Festival. She will also appear as Juliet.

Broadway actress **Anika Noni Rose** was originally cast as Cleopatra, but scheduling conflicts related to *The No. 1 Ladies' Detective Agency* prevented her from coming to Stratford for the season.

RUNNING TIME

Estimated running time: three hours with one interval.

PRODUCTION SPONSORS

Production co-sponsors: CIBC World Markets and TSX Group.

Peter Donaldson's performances in the 2008 season are generously supported by the Birmingham family.

ABOUT THE PLAYWRIGHT

GEORGE BERNARD SHAW (1856-1950)

World-renowned Irish author and playwright George Bernard Shaw was born in Dublin, the son of grain merchant/civil servant George Carr Shaw and singer Lucinda Elizabeth Shaw (née Gurly). He had two sisters.

Shaw was educated in a number of Dublin schools, ending his formal education at the Dublin English Scientific and Commercial Day School. When he turned twenty, Shaw moved to London, where he lived with his elder sister, his mother and her friend George Vandeleur Lee. Rejecting formal schooling, Shaw taught himself by studying in the reading room of the British Museum.

Although he began his career by writing novels (unsuccessful, but later published), Shaw first tasted success as a music and literary critic. He turned to drama, however, and wrote more than sixty plays during his career. His output as a novelist, critic, pamphleteer, essayist and private correspondent was prodigious. He is known to have written more than 250,000 letters!

Shaw was an ardent socialist and wrote brochures and speeches supporting the Fabian Society, whose causes included equal political rights for men and women and alleviating abuses of the working class.

Shaw married Charlotte Payne-Townshend, a fellow Fabian, in 1898, and in 1906 they moved to a house (now called Shaw's Corner) in Ayot St. Lawrence, a small village in Hertfordshire. They remained there their entire lives, although they also maintained a flat in London.

Shaw's first financial success as a playwright came from an American production of *The Devil's Disciple* in 1897. He went on to write 63 plays, most full-length. The most popular of his plays are: *Mrs. Warren's Profession* (1893), *Arms and the Man* (1894 – presented at the Stratford Shakespeare Festival in 1982), *Candida* (1894) and *You Never Can Tell* (1897).

Although Shaw is celebrated for his comedy, his most important role was in revolutionizing British drama. Shaw made the usually frothy, sentimental London theatre scene into a forum for the discussion of moral, political and economic issues – crediting Henrik Ibsen, who pioneered modern realistic drama.

During his “middle period,” Shaw wrote *Caesar and Cleopatra* (1898), *Man and Superman* (1903), *Major Barbara* (1905) and *The Doctor's Dilemma* (1906). In 1908, a musical adaptation of his play *Arms and the Man*, called *The Chocolate Soldier*, was presented. He hated it and forbade the musicalization of his work for the rest of his life. It was only after his death that the Broadway musical *My Fair Lady*, based on his *Pygmalion* (1912), could be produced. His *Saint Joan* (1923; presented at the Stratford Shakespeare Festival in 1975) is generally considered to be one of his better plays. It was an international success.

In his old age, Shaw's had become a household name in Britain, and famous throughout the world. Shaw remains the only person to have been awarded both a Nobel Prize (1925) for his contribution to literature, and the Academy Award (1938) for writing an adapted screenplay for *Pygmalion*. Shaw donated his Nobel Prize money towards the publication of an English edition of the work of the Swedish playwright August Strindberg, whose work had never been honoured by the Swedish Academy in charge of the awards.

Shaw died at his home in Hertfordshire in 1950, at age 94, from chronic injuries suffered from a fall while pruning a tree. His ashes, mixed with those of his wife, were scattered along the footpaths and around the statue of Saint Joan in their garden. His home is owned by the National Trust and is open to the public. The Shaw Festival, founded in 1982 in Niagara-on-the-Lake, Ontario, is dedicated to producing the works of Shaw and his contemporaries.

Plays (selected)

The Philanderer (1893)
Mrs. Warren's Profession (1893)
Arms and the Man (1893-94)
Candida (1894)
The Man of Destiny (1895)
You Never Can Tell (1897)
The Devil's Disciple (1897)
Caesar and Cleopatra (1898)
Captain Brassbound's Conversion
(1899)
Man and Superman (1902-03)
John Bull's Other Island (1904)
How He Lied to Her Husband (1904)

Major Barbara (1905)
The Doctor's Dilemma (1906)
Misalliance (1910)
Dark Lady of the Sonnets (1910)
Pygmalion (1912)
Heartbreak House (1916-17)
Saint Joan (1923)
Too True to be Good (1931)
The Millionairess (1931-32)
In Good King Charles's Golden Days
(1938-39)

OF INTEREST

Shaw wrote under the pseudonym "Corno di Bassetto" (basset horn) for the *Wolverhampton Star* and as GBS for *Dramatic Review*, *Our Corner* and *The Pall Mall Gazette*. He served as the drama critic for Frank Harris's *Saturday Review*.

Shaw admired the Norwegian playwright Henrik Ibsen (*A Doll's House*, *Ghosts*) and championed him in his influential *The Quintessence of Ibsenism*.

Shaw was not to the podium born. In fact, he suffered from a stammer and stage fright (the latter most likely the result of the former). However, his passion for socialism led him to public speechmaking, which in turn transformed the stage-shy Shaw into a dynamic speaker.

IN THE AUTHOR'S WORDS

"What is the use of writing plays, what is the use of writing anything, if there is not a will which finally moulds chaos itself into a race of gods."

– George Bernard Shaw

Meredith Willson's

THE MUSIC MAN

Book, music and lyrics by Meredith Willson
Story by Meredith Willson and Franklin Lacey

Director – Susan H. Schulman
Music Director – Berthold Carrière
Choreographer – Michael Lichtefeld
Designer – Patrick Clark
Lighting Designer – Kevin Fraser
Sound Designer – Jim Neil

Avon Theatre
April 26 to November 1
Opens May 28, 2008

ABOUT THE PLAY

OVERVIEW

Set in 1912, *The Music Man* tells the story of charming con artist Harold Hill, who is ultimately reformed after he meets and falls in love with small-town librarian Marian Paroo. Regarded as one of the best musical comedies of its time, the production includes some of the most beloved Broadway show tunes, including *Seventy-Six Trombones* and *Till There Was You*.

SYNOPSIS

Con man “Professor” Harold Hill travels from town to town selling band instruments. When he arrives in River City, Iowa, he convinces the citizens he can teach their children to play the instruments and help them form a marching band. There is only one problem: Hill doesn't know how to play. His plan is to take the money from the pre-paid orders and skip town.

His scam is moving along nicely until he falls in love with the town librarian and piano teacher, Marian Paroo, who sees him for the fraud he really is. However, even though Marian knows that Hill is a con-man, she falls for him too. A rival salesman exposes Hill's scheme; but, inspired by his love for Marian, Hill stays in town to face the music. Hill reveals his scam to the townspeople and all is forgiven when the people in River City hear their children play in the newly formed band.

MUSICAL NUMBERS

- *Rock Island*
- *Iowa Stubborn*
- *Trouble*
- *Piano Lesson*
- *Goodnight, My Someone*
- *Seventy-Six Trombones*
- *Sincere*
- *The Sadder-But-Wiser Girl*
- *Pickalittle*
- *Goodnight Ladies*
- *Marian the Librarian*
- *My White Knight*
- *The Wells Fargo Wagon*
- *It's You*
- *Shipooopi*
- *Lida Rose*
- *Will I Ever Tell You*
- *Gary, Indiana*
- *Till There Was You*

AWARDS

- The original production won eight Tony Awards including Best Musical and Best Actor.
- The 2000 production garnered eight Tony nominations and eight Drama Desk Award nominations, including nominations for acting, choreography and directing.
- The 1962 movie version of the musical won the Academy Award for Best Musical Score.
- The original cast recording of *The Music Man* won the first-ever Grammy for Best Original Cast Album at the 1958 Grammy awards.

SOURCES AND ORIGINS

The musical is based on the book by Meredith Willson and Frank Lacey. Willson referred to the musical as “an Iowan’s attempt to pay tribute to his home state,” and it was indeed the stories of Willson’s childhood in Mason City, Iowa which formed the basis for the story. It was Frank Loesser, composer-lyricist for *Guys and Dolls*, who encouraged Willson to write about his experiences growing up. Willson spent eight years writing more than thirty drafts and forty songs for the show which would eventually become *The Music Man*.

STAGE HISTORY

The Music Man opened at the Majestic Theatre on December 19, 1957, with Robert Preston playing Harold Hill and Barbara Cook as Marian Paroo. Directed by Morton DaCosta, the show ran for 1,375 performances.

In 1958, a successful national tour of the show began in Los Angeles.

On March 16, 1961, the show opened at the Adelphi Theatre in London. The production featured Van Johnson as Harold Hill and Patricia Lambert as Marian Paroo and ran for almost 50 weeks.

Two revivals of the show have also been staged on Broadway. In 1980, a version directed by Michael Kidd starred Dick Van Dyke as Hill and Christian Slater as Winthrop Paroo. The 2000 revival, which ran for 699 shows, was staged at the Neil Simon Theatre in New York and was directed and choreographed by Susan Stroman. Eric McCormack, of *Will and Grace* fame, played the role of Harold Hill while on hiatus from the television show.

STRATFORD STAGE HISTORY

This is the second time *The Music Man* has been produced in Stratford. The first production was staged at the Festival Theatre in 1996 and was directed and choreographed by Brian Macdonald. It starred Dirk Lumbard as Harold Hill and June Crowley as Marian Paroo.

No other musicals by Meredith Willson have been performed at Stratford.

IN OTHER TERMS

Warner Brothers released a film of *The Music Man* in 1962. Morton DaCosta directed the film and Robert Preston reprised his role as Harold Hill. Shirley Jones played Marian and Ron Howard played Winthrop.

A 2003 made-for-television movie version starred Matthew Broderick as Harold Hill and Kristin Chenoweth as Marian Paroo.

OF INTEREST

Imitation is the sincerest form of flattery

The song *Till There Was You* was covered by Peggy Lee in 1961 and by the Beatles in 1963 on their second album, *With the Beatles*. It was the only show-tune the Beatles ever covered.

Anachronisms

The story is thought to be set in 1912, but the song *Trouble* contains a reference to *Captain Billy's Whiz-Bang*, a humour magazine which didn't begin publication until 1919. There is also a reference in the song to the non-alcoholic beer, Bevo, which was not available until 1916.

Musical notes

Goodnight, My Someone is the same tune, in waltz time, as *Seventy-Six Trombones*.

Willson wrote the song *It's Beginning to Look a Lot Like Christmas* in 1951. It was made famous by Perry Como and used in Willson's musical called *Here's Love*.

Pop culture

The Music Man is spoofed in *The Simpsons* episode called "Marge vs. The Monorail," written by Conan O'Brien. At some point, O'Brien was approached about playing the role of Harold Hill for a brief run in one of the revivals, but he ultimately could not fit it into his schedule.

In an episode of the television sitcom *Happy Days*, character Marion Cunningham comments that the little boy in *The Music Man* looks "so much like Richie when he was little." Both the character of Richie Cunningham on *Happy Days* and Winthrop Paroo in the 1962 film of *The Music Man* were played by Ron Howard, who has gone on to become an Academy Award-winning director.

In the *Family Guy* episode "Patriot Games," Peter sings *Shipooopi* with the entire stadium at a New England Patriots game.

ON THE INTERNET

Take an online tour of *Music Man Square – A Celebration of the Life and Music of Meredith Willson*.

<http://www.themusicmansquare.org/index.htm>

ABOUT THIS PRODUCTION

PERIOD AND SETTING

Our production will be set in period as written, in Iowa around 1914-1915.

CASTING

Harold Hill	Jonathan Goad
Marion Paroo	Leah Oster
Marcellus Washburn	Eddie Glen
Mayor Shinn	Lee MacDougall
Eulalie Mackecknie Shinn	Fiona Reid
Constable Locke	Matt Cassidy
Conductor.....	Stephen Cota
Zanetta Shin	Rachel Crowther
Mrs. Paroo.....	Michelle Fisk
Maud Dunlop	Christina Gordon

Ewart Dunlop Laird Mackintosh
 Charlie Cowell W. Joseph Matheson
 Jacey Squires Jonathan Monro
 Olin Brit Marcus Nance
 Tommy Djilas Eric S. Robertson
 Mrs. Squires Eliza-Jane Scott
 Alma Hix Shelley Simester
 Gracie Shinn Lindsay Thomas
 Ethel Toffelmier Sara Topham
 Oliver Hix Shawn Wright

SELECTED ARTISTIC PERSONNEL

Jonathan Goad is well-known to Festival audiences as a classical actor, performing such Shakespearean roles as Iago, Edmund, Pericles and Hotspur. He has also won rave reviews for his work with the Company Theatre’s production of *A Whistle in the Dark*, and his performance as Valentine Xavier in the Festival’s production of *Orpheus Descending*, also seen at Toronto’s Royal Alexandra Theatre. This is the first time Mr. Goad has appeared in a musical at the Stratford Shakespeare Festival.

Leah Oster makes her Stratford debut playing Marian Paroo in *The Music Man* and Diana in *All’s Well That Ends Well*. Leah has worked extensively across Western Canada, appearing in such roles as Sarah Brown in *Guys and Dolls*, Laurey in *Oklahoma!* and Maria in *The Sound of Music*. She has also appeared at the Shaw Festival.

RUNNING TIME

Estimated running time: Approximately three hours with one interval.

ABOUT THE PLAYWRIGHT

MEREDITH WILLSON (1902-1984)

Born in Mason City, Iowa, on May 8, 1902, Meredith Willson learned to play the flute as a child and began to play semi-professionally while still in high school. He studied at the Juilliard School and later joined the New York Philharmonic Orchestra. He became a musical director for various radio programs in the 1930s, ’40s and ’50s, including Tallulah Bankhead’s program *The Big Show*. He also composed the music for the 1941 film version of Lillian Hellman’s *The Little Foxes*. His work for films also included the music for Charlie Chaplin’s 1940 film *The Great Dictator*, for which he received an Academy Award nomination.

Willson was also a major in the U.S. Army during World War II and was the musical director for the Armed Forces Radio Service.

The idea for *The Music Man*, Willson's first Broadway show, was first suggested to him in 1949 by Frank Loesser, composer-lyricist for *Guys and Dolls*, who had enjoyed hearing Willson tell stories of growing up as a boy in Iowa. The show was originally entitled *The Silver Triangle*, and Willson spent eight years perfecting the script and songs.

Willson's other stage works include *The Unsinkable Molly Brown* (1960) and *Here's Love* (1963). He also wrote a novel, two autobiographical works and a memoir about the making of *The Music Man* entitled *But He Doesn't Know the Territory*. Meredith Willson died on June 15, 1984, at the age of 82.

CABARET

Book by Joe Masteroff

Based on the play by John Van Druten and stories by Christopher Isherwood

Music by John Kander, lyrics by Fred Ebb

Director – Amanda Dehnert

Music Director – Rick Fox

Choreographer – Kelly Devine

Set Designer – Douglas Paraschuk

Costume Designer – David Boechler

Lighting Designer – Kevin Fraser

Sound Designer – Jim Neil

Avon Theatre

May 13 to October 25

Opens May 29, 2008

ABOUT THE PLAY

OVERVIEW

Cabaret began life as the play *I Am a Camera*. First produced by Harold Prince in 1966, *Cabaret* ran on Broadway for 1,166 performances and won the Tony for best musical. It has had numerous revivals in both London and in the United States. A film version, starring some of the original Broadway cast, won numerous Oscars.

SYNOPSIS

Berlin in the 1920s and '30s was a city in extraordinary ferment. Communists and socialists fought in the streets, while film, art, music, architecture and *kabarett* mirrored the fragmented society that eventually gave rise to the Nazis and the Third Reich.

Based on the British novelist Christopher Isherwood's *Berlin Stories*, *Cabaret* is the story of a young American, Cliff Bradshaw, who travels to Germany seeking inspiration for his new novel. En route he is befriended by Ernst Ludwig who is smuggling what he refers to as "baubles from Paris" into Germany. On New Year's Eve, Cliff's first night in Berlin, the penniless writer visits the Kit Kat Klub, where a mysterious and knowing Master of Ceremonies presides over the decadence. There he meets Sally Bowles.

The next morning Sally charms her way into Cliff's room in Fraulein Schneider's colourful boarding house, where he has already begun teaching English. Cliff is attracted by Sally's eccentricity and vivacity, and before long she moves in.

Fraulein Schneider is also being wooed by one of her boarders, a Jewish fruit merchant, Herr Schultz. He proposes and they make plans to marry. Sally becomes pregnant; she and Cliff also decide to marry. To earn more money Cliff joins Ernst in his smuggling game, unaware that he is supporting the Nazi party.

The Kit Kat Klub continues to reflect the growing violence and prejudice outside; Fraulein Schneider rejects Herr Schultz and Cliff decides he and Sally should leave Berlin. When Sally disagrees, things begin to sour between the lovers. At the Klub an incident occurs between Cliff and Ernst, and Cliff is badly beaten by Nazi thugs. Sally and Cliff break up and the threat to everyone's future is increasingly clear.

MUSICAL NUMBERS

Act I

- *Willkommen*
- *Welcome to Berlin*
- *So What*
- *Telephone Song*
- *Don't Tell Mama*
- *Telephone Dance*
- *Perfectly Marvellous*
- *Two Ladies*
- *It Couldn't Please Me More*
- *Tomorrow Belongs to Me*
- *Why Should I Wake Up?*
- *Sitting Pretty & Money*
- *Married*

- *Fruit Shop Dance*
- *Meeskite*
- *Reprise: Tomorrow Belongs to Me*

Act II

- *Entr'Acte*
- *Kick Line*
- *Reprise: Married*
- *If You Could See Her*
- *What Would You Do?*
- *Mein Herr*
- *Cabaret*
- *Finale*

SOURCES AND ORIGINS

Cabaret is based on Joe Masteroff's adaptation of Christopher Isherwood's *Berlin Stories* (*Goodbye to Berlin*, 1939) and the John Van Druten play *I Am a Camera*, with a score by John Kander and lyrics by Fred Ebb.

STAGE HISTORY

Cabaret premiered on Broadway at the Broadhurst Theatre in 1966, running for 1,166 performances (some sources say 1,165). The Broadway hit was produced and directed by Harold Prince.

It opened at London's Palace Theatre on February 28, 1968, and ran for 336 performances.

The musical has been revived a number of times, including a 1993 production featuring Alan Cumming as the Emcee.

STRATFORD STAGE HISTORY

This is the second production of the play at Stratford. The musical appeared on the Festival Stage in 1987 with Sheila McCarthy as Sally, Brent Carver as the Emcee and Scott Wentworth as Clifford. Also in the production were Stephen Russell as Ernst Ludwig, Denise Fergusson as Fraulein Schneider, Richard Curnock as Herr Schultz and Bradley C. Rudy as a German Sailor. Also cast was Eric McCormack, who went on to star as Will in television's hit comedy *Will and Grace*. The musical was directed and choreographed by Brian Macdonald, with musical direction and additional music by Berthold Carrière, design by Susan Benson and lighting by Michael J. Whitfield.

IN OTHER TERMS

Bob Fosse directed a brilliant film version of *Cabaret* in 1972, starring Liza Minnelli as Sally Bowles, Joel Grey as the Emcee and Michael York as Clifford. It won eight Academy Awards, including wins for Minnelli, Grey and director Fosse. It was also nominated for Best Picture. The film won more than 23 other awards, including Bafta Awards (UK) for Best Film, Golden Globes (Best Film, and for Minnelli and Grey), and other Guild Awards.

Director Sam Mendes directed a filmed version of the stage musical in 1993. Jane Horrocks played Sally with Alan Cumming as the Emcee.

OF INTEREST

Stratford connections

Stratford alumna Julie Harris played the lead in *I Am a Camera* in the première production in New York City. The play was a huge success, and it was later as successful in London with Dorothy Tutin in the lead role. Julie Harris reprised her role as Sally Bowles in the 1955 film version of *I Am a Camera*.

ON THE INTERNET

Photos of the film version of the play can be viewed on the Internet Movie Database:

<http://www.imdb.com/find?s=all&q=Cabaret&x=12&y=8>

Watch Liza singing "Life is a Cabaret" on You Tube here:

<http://www.youtube.com/watch?v=opi1da2FzbE>

Wikipedia has a good listing:

[http://en.wikipedia.org/wiki/Cabaret_\(musical\)](http://en.wikipedia.org/wiki/Cabaret_(musical))

ABOUT THIS PRODUCTION

PERIOD AND SETTING

The play is set in Berlin in 1929 and 1930. Our production will be in period.

CASTING

Emcee.....Bruce Dow
Sally BowlesTrish Lindström
Clifford Bradshaw.....Sean Arbuckle
Fraulein SchneiderNora McLellan
Herr SchultzFrank Moore
Ernst Ludwig.....Cory O'Brien
Fraulein Kost.....Diana Coatsworth

SELECTED ARTISTIC PERSONNEL

Trish Lindström has worked in theatres all over Canada, including appearances as Miss Jean Brodie and Helen Keller at the Stratford Shakespeare Festival, and many principal roles at Shaw. Her film and television credits are extensive, and she is also an accomplished photographer. Trish graduated from the National Theatre School in 2002.

Bruce Dow has entertained Festival audiences for over nine seasons, playing musical roles such as Luther Billis in *South Pacific*, Mr. Bumble in *Oliver!*, the Baker in *Into the Woods* and Nicely-Nicely Johnson in *Guys and Dolls*. Broadway credits include *Jane Eyre*, *The Music Man* and *Anything Goes*. Bruce is also an accomplished classical actor and a talented composer and lyricist. *Wilde Tales*, his musical adaptation of fairy tales by Oscar Wilde, was produced this spring by the Pittsburgh Irish & Classical Theatre Company.

RUNNING TIME

Estimated running time: 2:40 with one interval.

PRODUCTION SPONSORS

Production co-sponsor: The Dominion of Canada General Insurance Company

ABOUT THE COMPOSER AND WRITERS

CHRISTOPHER ISHERWOOD (1904-1986)

Christopher Isherwood, who wrote the book on which the play is based, was born in England in 1904. He left Cambridge University without graduating, tried briefly to study medicine and in 1928 published *All the Conspirators*, followed by a second novel, *The Memorial*, in 1932. From 1928 onwards, he lived mostly out of England: four years in Berlin and five in various European countries, including Portugal, Holland, Belgium and Denmark. His Berlin experiences produced two novels: *Mr. Norris Changes Trains* (1935) and *Goodbye to Berlin* (1939). He is the author of numerous other works.

JOE MASTEROFF (b. 1919)

Joe Masteroff, who wrote the book of the musical, is a native of Philadelphia and a graduate of Temple University. He also wrote *The Warm Peninsula*, which starred Festival alumna Julie Harris, June Havoc, Farley Granger and Larry Hagman on Broadway. Collaborating with lyricist Sheldon Harnick and composer Jerry Bock, he wrote the musical *She Loves Me*, which won him a Tony Award nomination for Best Author of a Musical.

Hal Prince hired him to write the book for a new musical being written by Kander and Ebb based on John Van Druten's play *I Am a Camera* and *The Berlin Stories* by Christopher Isherwood. The musical *Cabaret* won the Tony for Best Musical and ran for 1,166 performances. His next and final Broadway project was *70, Girls, 70* (1971). It closed one month after opening.

FRED EBB (1933-2004)

Musical theatre lyricist Fred Ebb was born in Manhattan. He graduated from New York University in 1955 with a BA in English literature. Two years later he earned his MA from Columbia University. One of Ebb's early songs was recorded by Judy Garland, mother of his future protégée, Liza Minnelli.

Fred Ebb and John Kander met in 1962, and after their first musical collaboration, *Golden Gate*, went nowhere, they wrote a second, *Flora, the Red Menace*. It closed quickly but won Liza Minnelli a Tony Award. Their second collaboration to be produced was *Cabaret* – considerably more successful, running three years on Broadway.

The multi-award winning Ebb died of a heart attack at home in New York City on September 11, 2004. When he died he was working on a new musical with Kander, *Curtains: A Backstage Murder Mystery Musical Comedy*. This show's librettist and the orchestrator both died while the project was underway. Coincidentally, the show is about a series of deaths during the production of a Broadway musical. Eventually Kander finished the show, and it premièred to positive reviews in Los Angeles in July 2006 with David Hyde Pierce, Debra Monk and Edward Hibbert starring. It transferred to Broadway in February 2007.

John Kander (b. 1927)

American composer John Harold Kander was born in Kansas City, Missouri. He attended The Pembroke Hill School and Oberlin College before earning a master's degree at Columbia University. He began his Broadway career as substitute rehearsal pianist for *West Side Story*. Eventually he met choreographer Jerome Robbins, who invited him to write dance music for *Gypsy* (1959) and later for *Irma La Douce* (1960). Mr. Kander also wrote the scores for the films *Kramer vs. Kramer* (1979), *Places in the Heart* (1984), *Breathing Lessons* (1994) and *The Boys Next Door* (1996), and for numerous other films and television projects. Mr. Kander has won Tony, Emmy, Grammy and Laurence Olivier Awards.

Kander's meeting with Fred Ebb led to a very successful collaboration. Together the pair created the words and music for many theatre, film and television productions. In 1998, the pair was honoured by the Kennedy Center with a Lifetime Achievement Award.

Selected Works of Ebb & Kander

For Theatre:

Flora, the Red Menace
Cabaret
The Happy Time
Zorba
70, Girls, 70
Chicago
The Act
Woman of the Year
The Rink
Kiss of the Spider Woman
Fosse

For Film:

Cabaret
Norman Rockwell, A Short Subject

Lucky Lady
New York, New York
Funny Lady
A Matter of Time
French Postcards
Chicago

For Television:

Liza (Liza Minnelli)
Gypsy in My Soul (Shirley MacLaine)
Goldie and Liza Together (Goldie Hawn and Liza Minnelli)
Baryshnikov on Broadway
An Early Frost
Liza in London

EMILIA GALOTTI

By Gotthold Ephraim Lessing

Director – Michael Thalheimer
Designer – Olaf Altmann
Music – Bert Wrede

Avon Theatre
November 5 to November 9
Opens November 6, 2008

Six shows only
Presented in German with English surtitles

ABOUT THE PLAY

OVERVIEW

A classic work presented to great success in numerous theatres in Europe, *Emilia Galotti* will be presented at the Avon Theatre with its German cast. This internationally acclaimed production by the Deutsches Theater Berlin will be presented in German with projected English translations as surtitles.

SYNOPSIS

At the heart of this play is Emilia, an innocent young beauty who catches the eye of the unscrupulous Prince Gonzaga. Emilia's engagement to Count Appiani is no object to Prince Gonzaga. Enlisting the services of his chamberlain, Marinelli, the prince arranges for the count's murder on the morning of the wedding, and for Emilia and her mother to be kidnapped and brought to the prince. Once there, Emilia must face not only her fears of what might be done to her, but also her shame at what she fears she might do.

Emilia Galotti is more than a story of one man's obsessive love gone awry. It casts a cold light on the so-called nobility, which was for centuries the cornerstone of European civilization, as it begins to crumble under the weight of the growing bourgeoisie. Isn't nobility a quality of mind and soul, asks the playwright, rather than a title bestowed by an accident of birth?

SOURCES AND ORIGINS

Director Michael Thalheimer specializes in paring complex classics down to their core, and omitting secondary characters, superfluous exposition and most props and furniture. With Lessing's play *Emilia Galotti*, he has streamlined the work to focus on sex and the compulsions that form and rage within a disastrous love triangle. Mr. Thalheimer further diminishes the importance of the words so that bodily movement and gesture convey the "true action." The play is set to stunning light and sound effects on a bare stage.

Emilia Galotti is called Lessing's major "bourgeois tragedy." Lessing adapted Roman historian Titus Livius's tale of Virginia, a Roman girl killed by her father because he feels this is the only way to protect her from the Decemvir Appius Claudius. In the Roman version, this causes a national uprising; Appius has to step down and is thrown into prison, where he kills himself.

Playwright Lessing chose a less political path for his play. He wrote the following to his brother: "You understand, it should be nothing but a modernized Virginia, who is freed from all interest of the state." Still, the play will seem to some to be directly discussing the struggles and contrasts between different classes. Others may feel it is a political drama in the way it shows how aristocracy and leadership can suppress lower classes.

STAGE HISTORY

The play of *Emilia Galotti* has been produced many times over the years. It is among the best-known, and most widely taught, plays in the German-speaking world.

This production by Michael Thalheimer was first staged in 2001 and is one of the most successful productions in recent German theatre. It has sold out more than a hundred times at the Deutsches Theater in Berlin and has travelled around the world playing in countries as diverse as Serbia, Italy, Mexico, Columbia, Russia and the USA.

STRATFORD STAGE HISTORY

This is the first production of a work by Gotthold Ephraim Lessing at the Stratford Shakespeare Festival, and the first presentation here of a work completely in German.

IN OTHER TERMS

A 2002 film was made of the stage production. It starred stage star Regine Zimmermann as Emilia and was directed by Michael Thalheimer.

A 2003 German television production called *Emilia Galotti* was directed by Andrea Breth and Andreas Morell.

A 2005 Swiss-German collaboration presented a version of Lessing's drama in modern-day Germany but retained the "Lessing-German" language. It was called *Emilia*.

Other screen versions include a 1913 silent film, plus three other made-for-television films (1960, 1970, 1971).

OF INTEREST

Sleepy head

One legend about playwright Lessing was that he was able to fall asleep instantly and never dreamed.

Review

The New York Times reviewer Jonathan Kalb said: “the production is powerful and haunting – like an emotionally extravagant fever dream.”

Awards

An award for artistic excellence in Germany is called the Lessing-Medaille, named for the playwright.

Museum

A museum celebrating the writer, the Lessing Museum, was built in Kamenz, his home town, in Germany.

ON THE INTERNET

An e-book of *Emilia Galotti* can be downloaded here:

<http://www.gutenberg.org/etext/9108>

On You Tube, you can view a Lego-animated version of the story, in German:

<http://www.youtube.com/watch?v=jUtpVRks1vw>

A link to the Lessing Museum:

<http://www.lessingmuseum.de/index2.html>

ABOUT THIS PRODUCTION

PERIOD AND SETTING

The play itself is set in Guastalla and Sabionetta, two mythical principalities in Italy in the early 18th century – the time of the Enlightenment. This production of the play is set in the present time and the action takes place in the morning and evening of a single day.

Some productions feature an unpainted wooden trapezoid with high side walls and a single opening upstage that makes all the characters enter as if they were models on a fashion runway. Touring productions sometimes use a completely bare stage.

CASTING

Emilia Galotti.....Regine Zimmermann
Hettore Gonzaga..... Sven Lehmann
Marinelli.....Ingo Hülsmann
Gräfin Orsina..... Nina Hoss
Odoardo Galotti..... Peter Pagel
Claudia Galotti..... Katrin Klein
Graf Appiani..... Henning Vogt

RUNNING TIME

Estimated running time: 1:20 with no interval.

PRODUCTION SPONSOR

Support provided by the Goethe-Institut, Toronto.

ABOUT THE PLAYWRIGHT

GOTTHOLD EPHRAIM LESSING (1729-1781)

German writer, philosopher, publicist and art critic Gotthold Ephraim Lessing was a leading representative of the German Enlightenment. Lessing was born in Kamenz in Saxony, Germany, where his father was a clergyman who wrote on theological subjects.

Lessing was educated at a Latin school in Kamenz, and the Fürstenschule St. Afra in Meissen, and later studied theology and medicine in Leipzig. For more than a decade he worked as a reviewer and editor. In 1752, he received his master's degree in Wittenberg. Moving to Hamburg in 1767, he worked for three years as dramaturge and adviser at the German National Theatre (which he helped to found), and then as a librarian at the Herzog-August-Bibliothek in Wolfenbüttel. In 1776, he married the widow Eva König, who died two years later giving birth to their short-lived son.

Lessing's theoretical and critical writings, including the influential Hamburgian Dramaturgy, are highly regarded. His early interest in theatre led him to write critically about theatre and to write his own plays, thus contributing to the development of a new bourgeois theatre in Germany. In particular, Lessing criticized the German theatrical tendency to follow the lead of French classical theatre. Lessing loved Shakespeare, and he also encouraged the study of Aristotle.

His plays *Miss Sara Sampson* and *Emilia Galotti* are considered the first bourgeois tragedies. *Minna of Barnhelm* is his classic and influential comedy.

Lessing died in 1781 at the age of fifty-two and is buried at Braunschweig, Germany.

Works (selected)

The Young Scholar (Der junge Gelehrte) (1748)

The Freethinker (Der Freigeist) (1749)

The Jews (Die Juden) (1749)

Miss Sara Sampson (1755)

Philotas (1759)

Fables (Fabeln) (1759)

Laokoon oder Ueber die Grenzen der Malerei und Poesie (1766)

Minna of Barnhelm (Minna von Barnhelm) (1767)

Emilia Galotti (1772)

Anti-Goeze (1778)

Nathan the Wise (Nathan der Weise) (1779)

Ernst und Falk - Gespräche für Freymäurer (1776-1778)

The Education of Humankind (Die Erziehung des Menschengeschlechts) (1780)

THE TROJAN WOMEN

By Euripides

in a new translation by Nicholas Rudall

Director – Marti Maraden
Designer – John Pennoyer
Lighting Designer – Michael J. Whitfield

Tom Patterson Theatre
May 14 to October 5
Opens May 30, 2008

ABOUT THE PLAY

OVERVIEW

Euripides' play follows the fates of the women of Troy after their city has been sacked, their husbands killed, and their remaining families about to be taken away as slaves.

The play is also a commentary on the consequences of war, the actions of the victors and the fate of those defeated, presented from the point of view of the conquered.

SYNOPSIS

On the second morning after the fall of Troy and the massacre of all its male inhabitants, Poseidon appears to lament the ruins and vow vengeance against the Greeks. To his surprise, Pallas Athena, the goddess who had aided the Greeks, joins him in plotting a disastrous homeward voyage for the victors who have despoiled her temple in Troy. They withdraw as Hecuba rises from the sleeping Trojan women to mourn the burning city and her dead sons and husband.

Talthybius, herald of the Greeks, arrives to announce the women are to be distributed among the victors: Cassandra to Agamemnon, Polyxena to the tomb of Achilles, Andromache to Achilles' son Neoptolemus, and Hecuba herself to Odysseus, king of Ithaca and conceiver of the wooden horse that had led to the fall of the city.

Amid the cries of the grieving women, the prophetess Cassandra appears, foretelling the disasters which will come upon the conquerors. Hecuba, broken with grief, collapses to the ground. From the city comes a Greek-drawn chariot loaded with the spoils of war and bearing Andromache and her infant son Astyanax. Talthybius returns to carry off Astyanax, whose death has been ordered by the Greeks to ensure he will never grow to avenge the death of his father, Hector.

King Menelaus arrives, demanding his faithless wife Helen be returned to Greece, where the relatives of those who died for her sake may have the pleasure of stoning her to death. Helen follows, pleading her innocence. Talthybius returns, bearing the crushed body of Astyanax on Hector's shield; the city of Troy is set on fire, and its mighty towers collapse as the women are led away into captivity.

From "Critical Evaluation" by James Weigel, Jr.. "The Trojan Women." Masterplots, Revised Second Edition. Salem Press, 1996. eNotes.com. 2006. 28 Apr, 2008 <<http://www.enotes.com/trojan-women-salem/trojan-women-9560000914>>

SOURCES AND ORIGINS

Euripides based his stories on the myths and legends of his time. The play begins at the culmination of the Trojan War, after the Greeks have defeated the Trojans and are looking to divide the spoils of war.

HISTORICAL BACKGROUND

The Trojan Women is often considered a commentary on the capture of the Aegean island of Melos and the subsequent slaughter and subjugation of its populace by the Athenians earlier in 415 B.C.E., during the Peloponnesian war. This was also the same year in which the play premièred.

STAGE HISTORY

Euripides first competed in the Dionysia, the famous Athenian drama festival, in 455 B.C.E.

The Trojan Women premièred in 415 B.C.E. at the Dionysia, although it did not win the competition. It was the third play in a trilogy dealing with the tragedy of the Trojan War.

STRATFORD STAGE HISTORY

This is the first production of Euripides' *The Trojan Women* at Stratford. *Medea* has been produced twice at Stratford, once in 1978 and again in 2000. In 1993, the Festival presented Euripides' *Bacchae* at the Tom Patterson Theatre.

Stratford has presented other classical Greek drama including: Sophocles' *Oedipus Rex* (1954, 1997), *Oedipus the King* (1955), *Oedipus* (1988), and *Antigone* (1985). Aeschylus' *Agamemnon* was produced in 2003 and *The Eumenides: Scene and Chorus One* was workshopped in 1978.

IN OTHER TERMS

Greek director Michael Cacoyannis used Euripides' play as the basis for his 1971 film, *The Trojan Women*. The movie starred Katharine Hepburn as Hecuba and Vanessa Redgrave as Andromache. Canadian actress Geneviève Bujold was cast as Cassandra.

A 2004 film based on the play was directed by Brad Mays.

Jean-Paul Sartre wrote a version that remains largely faithful to the original text. It adds veiled references to European imperialism and there is an emphasis on existentialist themes.

Trojan Women: The Musical is a modern take on the play. The show is set in 1929 and based on gangland shootings and the St. Valentine's Day Massacre. It was written by Gareth Hides and Gavin Thatcher, with music by Nick Jeavons, and was first performed at King Edward VI College in Stourbridge, England.

OF INTEREST

In the chorus

Greek tragedies had both sung and spoken text and usually it was the actors who spoke their lines and the chorus who sang. Where *spoken* lines were marked "Chorus," it was assumed that only the chorus-leader would speak. The use of the chorus was in decline towards the end of the period when Euripides was writing.

Seven out of 10

In 1980, when the Royal Shakespeare Company presented a ten-play cycle called *The Greeks*, seven of the plays were by Euripides.

Mourning becomes Electra

Eugene O'Neill wrote a very free adaptation of the *Oresteia*, the trilogy called *Mourning Becomes Electra*. This very successful adaptation of the Greek tragedy premiered in 1931. It ran for five hours and was performed in a single evening with a dinner break between the first and second plays. The three plays were *Homecoming*, *The Hunted* and *The Haunted*.

ON THE INTERNET

Look at the video footage and still shots of Brad Mays' stage play of *Trojan Women*: http://www.bradmays.com/gallery/trojan_women.html

Mortal Women of the Trojan War – information on some of the female characters in the play: <http://www.stanford.edu/~plomio/women.html>

ABOUT THIS PRODUCTION

SETTING AND PERIOD

The play is set in ancient Greece. Our production will be set in a non-specific time and place; something that evokes the timeless tragedy of war. Designer John Pennoyer describes the design as “ancient modern.” Some characters will be dressed in centuries-old designs and some in newer clothing. Troy, located in western Turkey, will feature a colour palette inspired by the sands and landscape of that area. The character Helen will be glamorous, while the soldiers will be dusty and scarred. Pennoyer says contemporary photographer Sebastião Salgado’s books were an inspiration to him.

Salgado’s homepage:

<http://www.terra.com.br/sebastiaosalgado/>

CASTING

HecubaMartha Henry
TalthybiusSean Arbuckle
CassandraKelli Fox
Poseidon.....David W. Keeley
Helen.....Yanna McIntosh
Andromache.....Seana McKenna
Athena.....Nora McLellan
Menelaus.....Brad Rudy

SELECTED ARTISTIC PERSONNEL

Yanna McIntosh studied at the American Repertory Theatre and spent three seasons at the Stratford Shakespeare Festival, playing Maria in *Twelfth Night*, Lyse in *The Illusion*, Iras in *Anthony and Cleopatra* and first fairy in Joe Dowling’s production of *A Midsummer Night’s Dream*.

Kelli Fox is an accomplished classical actor. She has worked in theatres all over North America, including regular appearances at the Shaw Festival and the National Arts Centre, as well as the Chicago Shakespeare Festival. Film and TV credits include *Wind at My Back*, *Moonlight and Valentino*, *Time Cop*, *Side Effects*, *Double Double Toil & Trouble*, *The X-Files*, *The Commish*, and the CBC TV production *Sisters in the Wilderness*, as well as several movies-of-the-week and CBC radio dramas.

RUNNING TIME

Estimated running time: One hour 30 minutes with no interval.

ABOUT THE PLAYWRIGHT AND TRANSLATOR

PLAYWRIGHT: EURIPIDES (480 BCE–406 BCE)

Life

Euripides was probably born in the 480s B.C.E. likely on the Athenian island of Salamis. One legend states he was born on September 23, 480 B.C.E., the day of the Persian war's greatest naval battle. He was born into an influential and wealthy family but as an adult was very reclusive and did not participate in Athenian affairs. He had unorthodox views on religion and was often called a misogynist despite his sympathy for the rights of women. His life of seclusion, unpopular ideals and liberal views made him a target for many of his contemporary comic playwrights, including Aristophanes, who made Euripides the butt of many jokes.

Tradition has it that later in life he would spend his days sitting in a cave on Salamis, writing. He passed his final years in Macedon (northern Greece) although the reason for this self-exile has never been determined. Euripides continued to write in Macedon and died in 407-6 B.C.E. The popular account of Euripides' death is as dramatic as the plays he wrote: he was said to have been attacked by a pack of ferocious dogs, dying shortly thereafter. Most believe, however, that he died as a result of the harsh Macedonian winter.

Aristotle called him "the most tragic of the tragic poets" and in the modern world, he is one of the most acclaimed of the ancient playwrights.

Theatre career

Euripides wrote about 92 plays, leaving some unproduced at his death. Among the unproduced plays were *Iphigenia at Aulis*, *Alcmaeon in Corinth* and *Bacchae*, which won him a final posthumous prize at the drama competitions in Athens.

Only seventeen of his plays are still extant, including the only known satyr-play, *Cyclops*. Sixteen of the plays are tragedies. Although they are called tragedies, some of them, in the modern world, would be classified as black comedies, romantic dramas or melodramas.

We have more than twice as many extant plays by Euripides than we have for either of the other famous Greek playwrights, Sophocles or Aeschylus.

Euripides entered his first drama competition, the Dionysia, at Athens in 455 B.C.E. He came in third. One of his plays presented was *Daughters of Pelias*, his first attempt at telling the story of Medea.

During his lifetime, his plays won only four times at the Dionysia. Of the other famous playwrights, Aeschylus won thirteen victories and Sophocles had eighteen. A late-bloomer, Euripides was 43 when he won for the first time.

Euripides was known as a “realist” playwright. He used everyday language and humanized drama by introducing sentiment, romance and comedy. Rather than dealing with the larger themes of morals and religion, he brought his drama down to a more human scale using popular music and colloquialisms to explore themes involving personal emotions and passion. Although his characters were based on myth and legend, he wrote them so that they were recognizable as 5th-century citizens.

He was the first playwright to champion the rights of women, and the first to explore such topics as madness, repression and women in love.

His plays often had women and/or “deadly avengers” at their centre. Examples would include *The Trojan Women*, *Medea*, *Hippolytus*, *Andromache*, *Hecuba* and *Electra*.

The playwright Aristophanes portrayed Euripides in his play *Frogs* as “an intellectual iconoclast who insisted on confronting the darker and more disturbing aspects of everyday reality.” (Source: *Oxford Companion to Classical Civilization*) He made fun of Euripides’ compulsive innovating and constant subverting of dramatic traditions.

Aristotle quoted Sophocles saying that while he (Sophocles) presented men “as they ought to be,” Euripides presented them “as they are.”

Plays

The first ten plays are found complete in medieval manuscripts along with notes and comments from the ancient world called *scholia*.

Alcestis (438 B.C.E.)

Medea (431 B.C.E.)

Hippolytus (428 B.C.E.)

Andromache (about 426 B.C.E.)

Hecuba (about 424 B.C.E.)

Trojan Women (415 B.C.E.)

Phoenissae (409 B.C.E.)

Orestes (probably 408 B.C.E.)

Bacchae (probably 408-406 B.C.E.)

Rhesus (may not be by Euripides)

Euripides’ other nine plays are found in two 14th-century manuscripts without *scholia* and are believed to represent the chance survival of what would have been one volume of a pair of his works. Note that the plays which survived were apparently in Greek alphabetical order, and therefore the first volume represented only the first half of the alphabet. This suggests that there were other volumes of his “complete works.”

Helen (412 B.C.E.)

Electra (about 416 B.C.E.)

Heraclidae (about 430 B.C.E.; also known as *The Children of Heracles*)

Heracles (about 414 B.C.E.)

Suppliant Women (about 422 B.C.E.)

Iphigenia at Aulis (probably 408-406 B.C.E.)

Iphigenia among the Taurians (about 413 B.C.E.; also known as *Iphigenia in Tauris*)

Ion (about 410 B.C.E.)
Cyclops (a satyr play written about 408 B.C.E.)

Fairly large fragments exist for the following plays (possibly in chronological order).

Telephus
Cretans
Cresphontes
Erechtheus
Phaethon

Alexander
Oedipus
Hypsipyle
Archelaus

TRANSLATOR: NICHOLAS RUDALL (b. 1940)

Nicholas Rudall was born in Llanelli, Wales, in 1940. He is Professor Emeritus, Classics, at the University of Chicago, where he began his career as an Assistant Professor in 1966. He received his BA in Classics from Clare College, Cambridge (1962) and his Ph.D. in classics from Cornell University (1969).

Dr. Rudall served as Artistic Director of the University of Chicago's Court Theatre, 1972 to 1994, after which he held the title of Founding Director.

As an actor Rudall has appeared in leading roles at Steppenwolf Theatre and at the Court Theatre, both in Chicago. Roles have included Sir in *The Dresser*, Richard III, Macbeth, Hamm in *Endgame*, Archie Rice in *The Entertainer*, Doolittle in *Pygmalion* and Tobias in *A Delicate Balance*.

As a translator he has published many of the classic plays of Euripides, Aristophanes and Sophocles including *Antigone*, *The Bacchae*, *Electra*, *Lysistrata*, *The Trojan Women*, *Oedipus the King*, and *Medea*. He has also adapted, edited or translated the works of Ibsen, Chekhov and Strindberg, among many others.

LOVE'S LABOUR'S LOST

By William Shakespeare

Director – Michael Langham
Designer – Charlotte Dean
Lighting Designer – Michael J. Whitfield

Tom Patterson Theatre
May 21 to October 4
Opens May 31, 2008

ABOUT THE PLAY

OVERVIEW

A comedy written by William Shakespeare, *Love's Labour's Lost* is sometimes described as difficult because it is full of in-jokes that Shakespeare's contemporaries would have loved. For the modern audience, however, there is plenty of fun due to many comical sketches and a well-constructed plot full of lyrical language, romance and festive games.

SYNOPSIS

The King of Navarre and three of his lords, Dumaine, Longaville and Berowne, swear an oath to study for three years, during which time no woman shall come within a mile of their court. They are disconcerted almost at once by the arrival of the Princess of France and three of her ladies, who have come to discuss her father's debts to the king.

The country youth, Costard, told to deliver two letters, muddles them so that a letter from Armado, a "fantastical Spaniard," to the village wench, Jaquenetta, is read to the princess and her ladies, and a love sonnet from Berowne to the lady Rosaline is read (for Jaquenetta) by Sir Nathaniel, the curate. Holofernes, the schoolmaster, tells Jaquenetta to show the letter to the king. She does so just when, in succession, the young men have overheard each other reciting love-rhymes. Berowne justifies this oath-breaking by claiming that women's eyes are "the books, the arts, the academe/That show, contain, and nourish all the world" and are therefore the proper course of study for young men.

The king and his fellows decide to woo the ladies by disguising themselves and presenting a "Russian Entertainment." The women are warned, however, and play an elaborate trick on the men. After mocking the lords the women agree to join them in watching the masque of the Nine Worthies, arranged by Armado and Holofernes. The merriment is interrupted when a French lord, Marcade, brings unexpected news. The play ends with farewells and new vows, and a song of spring and winter.

SOURCES AND ORIGINS

The play is based on general events of the day, although its story is not derived from historical or literary sources. The plot is Shakespeare's own invention.

HISTORICAL BACKGROUND

The play is not based on history; however, it does allude to some actual historical events, including the French Wars of Religion, in which English troops participated (1591-93).

The rebel leader in France at that time was Henri, King of Navarre (later Henri IV of France). Shakespeare used his title but renamed him Ferdinand. He also used the names of other well-known political figures for the names of his characters.

The Russian masquerade may have been inspired by a pageant of Russians that Shakespeare would have seen during the Christmas revels at Gray's Inn in 1594.

STAGE HISTORY

Love's Labour's Lost was performed during the 1597 Christmas festivities before Queen Elizabeth's court, although it had probably been performed previously.

It was presented several times more and then disappeared from the stage for 200 years. Some of its songs were presented in other plays.

The play was finally presented in 1839 at Covent Garden, and a number of times during the 19th century.

It is now considered one of Shakespeare's most important early plays. There have been a number of important productions during the 20th century.

STRATFORD STAGE HISTORY

This is the ninth production of the play at Stratford.

1961 (Festival Theatre): The production featured Zoe Caldwell as Rosaline, Leo Ciceri as Navarre, John Colicos as Berowne, Jack Creley as Holofernes, Peter Donat as Longaville, Michael Learned as Katharine, Joy Parker as the Princess of France, Douglas Rain as Boyet, Kate Reid as Jaquenetta, and Paul Scofield as Don Armado. Michael Langham directed and Tanya Moiseiwitsch designed with music by John Cook. Lighting design by John Cook.

1974 (Festival Theatre): The production featured Edward Atienza as Boyet, Pat Bentley-Fisher as Jaquenetta, Pat Galloway as Rosaline, Lewis Gordon as Costard, Dawn Greenhalgh as Princess of France, William Hutt as Don Armado, Marti Maraden as Katharine, Nicholas Pennell as Berowne, Briain Petchey as Navarre, Powys Thomas as

Holofernes, and Gordon Thomson as Longaville. Michael Bawtree directed and Sam Kirkpatrick designed with music by Alan Laing. Lighting design by Gil Wechsler.

1979 (Festival Theatre): The production featured Paul Batten as Longaville, Domini Blythe as Rosaline, Max Helpmann as Holofernes, Martha Henry as the Princess of France, Frank Maraden as Don Armado, Richard Monette as Berowne, Alan Scarfe as Navarre, Gregory Wanless as Dumaine, and William Webster as Boyet. Robin Phillips and Urjo Kareda directed, Daphne Dare designed with music by Berthold Carrière. Lighting design by Michael J. Whitfield.

1983 (Third Stage, now known as the Tom Patterson Theatre): The production featured David Ferry as Dumaine, Diana Fajrajsl as Jaquenetta, John Franklyn-Robbins as Holofernes, Garrick Hagon as Navarre, Daniel Libman as Longaville, John Neville as Don Armado, Nicholas Pennell as Boyet, Maria Ricossa as Princess of France, Sally Singal as Rosaline and Joseph Ziegler as Berowne. Michael Langham directed with design by John Pennoyer, and music by Stanley Silverman. Lighting design by Steven Hawkins.

1984 (Festival Theatre): The 1983 production at the Third Stage was remounted on the Festival stage, with some cast changes: Benedict Campbell as Navarre, Douglas Campbell as Costard, Torquil Campbell as Moth, Rosemary Dunsmore as Rosaline, Colm Feore as Longaville, Mary Haney as Jaquenetta, Richard Monette as Boyet, Nicholas Pennell as Holofernes. The production was also directed by Michael Langham, with design again by John Pennoyer. Music was by Stanley Silverman and Gary Kulesha. Lighting design by Steven Hawkins.

1989 (Third Stage, now known as the Tom Patterson Theatre): The production at the Third Stage (now the Tom Patterson Theatre) featured Andrew Akman as Boyet, Chris Heyerdahl as Don Armado, Camille James as Rosaline, Paul Miller as Longaville, David New as Navarre, Jennifer Rockett as Jaquenetta, J. Craig Sandy as Holofernes, Julia Smith as the Princess of France, and Steve Yorke as Berowne. Bernard Hopkins directed with design by Charlotte Dean and music by Laura Burton. Lighting design by Kevin Fraser.

1992 (Festival Theatre): The production featured Peter Donaldson as Don Armado, Colm Feore as Berowne, Carolyn Hay as Jaquenetta, Jeffrey Kuhn as Dumain, Diego Matamoros as Navarre, Paul Miller as Longaville, Lucy Peacock as the Princess of France, Douglas Rain as Holofernes, Alison Sealy-Smith as Rosaline, Tom Wood as Boyet. Marti Maraden directed, with design by Christina Poddubiuk and music by Louis Applebaum. Lighting design by Louise Guinand.

2003 (Festival Theatre): The production featured Graham Abbey as Berowne, Brian Bedford as Don Armado, James Blendick as Boyet, Shane Carty as Ferdinand, Stephen Gartner as Longaville, Jonathan Goad as Costard, Dana Green as Princess of France, Michelle Giroux as Rosaline, Adrienne Gould as Jaquenetta, Deborah Hay as Katharine, Jacob James as Moth, Barry MacGregor as Nathaniel, Caleb Marshall as Dumain, Sarah

McVie as Maria and Brian Tree as Holofernes. Antoni Cimolino directed with design by Santo Loquasto, lighting design by Steven Hawkins, music by Craig Bohmler, sound by Peter McBoyle, choreography by Donna Feore and fights directed by John Stead.

IN OTHER TERMS

A 1965 black and white version by the BBC starred Richard Pasco as Berowne and Barbara Leigh-Hunt as Rosaline.

The BBC's *The Complete Dramatic Works of William Shakespeare: Love's Labour's Lost*, filmed in 1985, featured Jenny Agutter as Rosaline and Mike Gwilym as Berowne. David Warner played Don Armado.

Kenneth Branagh's 2000 movie-musical version of the play starred himself as Berowne, with Natascha McElhone as Rosaline and Nathan Lane as Costard.

OF INTEREST

Shakespeare's name

The 1598 text of the play, the earliest to survive, is also the earliest to actually carry Shakespeare's name on the title page.

Love's labour's won?

A possible lost play attributed to Shakespeare is called *Love's Labour's Won*. Francis Meres listed it in 1598 as one of Shakespeare's comedies. Many people believed the play was actually *The Taming of the Shrew* with a different title.

ON THE INTERNET

For the text of the play:

<http://Shakespeare.mit.edu/lll/index.html>

ABOUT THIS PRODUCTION

PERIOD AND SETTING

This production will be set in the Cavalier period (1630s) with a *Three Musketeers* feeling.

CASTING

RosalineDalal Badr
Dull.....David Collins
Dumain.....Jon de Leon
Don Armado.....Peter Donaldson
LongavilleJesse Aaron Dwyre

Princess of France	Alana Hawley
Maria	Melanie Keller
Berowne	Ian Lake
Katharine	Michelle Monteith
King of Navarre	Trent Pardy
Nathaniel	Gareth Potter
Marcade	André Sills
Jaquenetta.....	Stacie Steadman
Boyet	Steven Sutcliffe
Costard.....	Brian Tree
Holofernes.....	John Vickery
Moth.....	Abigail Winter-Culliford

SELECTED ARTISTIC PERSONNEL

Director **Michael Langham** was the second artistic director of the Stratford Shakespeare Festival, succeeding Tyrone Guthrie in 1955. During his tenure the acting company grew in stature to international recognition. Despite an extensive career in both Britain and the United States, Mr. Langham has often returned to stage plays at Stratford, including this fresh new production of what some call his signature piece.

Principal roles will be undertaken by the extremely talented graduates of the 2007-2008 Birmingham Conservatory for Classical Theatre.

RUNNING TIME

Estimated running time: three hours with one interval.

PRODUCTION SPONSORS

Support is provided by members of the Conservatory Circle: Leland and LaRita Boren; Sylvia Chrominska, Margaret and Jim Fleck, Dr. Dennis and Mrs. Dorothea Hacker; Dr. M. Lee Myers and Dr. Philip Hayman; Robert Summers-Gill and members of the Board of Governors of the Stratford Shakespeare Festival.

Peter Donaldson's appearances in the 2008 season are generously supported by the Birmingham Family..

ABOUT THE PLAYWRIGHT

WILLIAM SHAKESPEARE (1564-1616)

Please see page 8 for our notes about William Shakespeare.

FUENTE OVEJUNA

By Lope de Vega
in a new English version by Laurence Boswell

Director – Laurence Boswell
Designer – Peter Hartwell
Lighting Designer – Michael J. Whitfield
Composer – Ed Henderson

Tom Patterson Theatre
June 19 to October 4
Opens June 27, 2008

ABOUT THE PLAY

OVERVIEW

“Harmony is pure love, for love is complete agreement” ~ from *Fuente Ovejuna*

Written between 1612 and 1614, *Fuente Ovejuna* was published as part of the *Collected Plays of Lope de Vega (Docena Parte de las Comedias de Lope de Vega)*, in 1619 in Madrid. The play is based upon an actual historical incident that took place in the village of Fuente Ovejuna (Sheep’s Well) in Castile, Spain, in 1476, and reflects the playwright’s interest in writing historical plays based on national legends or stories.

PRONUNCIATION

Foo-WEN-tay Ovay-HOON-a

SYNOPSIS

King Ferdinand has granted authority over the town of Fuente Ovejuna to the nobleman Fernán Gómez de Guzmán. Guzmán is a brutal tyrant, who importunes Laurencia, a young virgin. When he finds her in the woods, he attempts to rape her and is fought off by Frondoso, the son of a rich farmer.

Despite having formerly rejected him, Laurencia is now so impressed by Frondoso's bravery that she agrees to marry him. However, the ceremony is rudely interrupted by Guzmán, who immediately throws the lovers into captivity and has Laurencia’s father beaten. Outraged by this tyrannical behaviour and incited by Laurencia, who manages to free herself, the townspeople storm Guzmán's castle, where he is about to torture Frondoso to death.

Guzmán is killed by the mob, and the populace awaits judgment from King Ferdinand. It is agreed that everyone must share responsibility for this act of rebellion, and all attempts by the judge to establish who killed Guzmán are answered by: ‘Fuente Ovejuna did it.’

From "Fuente Ovejuna." The Oxford Dictionary of Plays. Ed. Michael Patterson. Oxford University Press, 2005. eNotes.com. 2006. 28 Apr, 2008 <<http://www.enotes.com/odp-encyclopedia/fuente-ovejuna>>

SOURCES AND ORIGINS

The play is based upon an historical event that took place in the village of Fuente Ovejuna in Castile in 1476. The villagers rebelled against their tyrannical overlord, Fernán Gómez de Guzmán, killing him. They were eventually pardoned by the king after his magistrate was unable to find the guilty party.

HISTORICAL BACKGROUND

Seven years prior to the events at Fuente Ovejuna, the marriage of King Ferdinand and Queen Isabella had brought together the two major kingdoms of Spain: Castile and Aragón. Isabella ascended the throne upon the death of her half-brother, Henry IV, in 1474. Isabella's brother, Alfonso V of Portugal, wanted to secure the Spanish throne for Juana, princess of Castile. This led to a battle for the throne.

At the Battle of Toro, in 1476, the year in which the play is set, Isabella and Ferdinand's forces defeated the forces of Juana and Alfonso of Portugal.

In the same year, Ciudad Real was attacked by knights of the Order of Calatrava under the leadership of its Grand Master, 17-year old Rodrigo Téllez Girón, who supported the claims to the throne by Alfonso and Juana. The city was of strategic importance due to its location near the border of Castile.

It was common practice for Spanish rulers to grant loyal soldiers parcels of conquered land in payment for their loyalty and service. The town of Fuente Ovejuna was under the command of a soldier named Fernán Gómez de Guzmán. An overlord like Guzmán would often use his army to control and oppress the villagers on his land. Starvation, rape and murder were not uncommon and locals were often not much more than slaves to the ambition of the overlord.

It was during the invasion of Ciudad Real that Commander Guzmán was killed by the villagers of Fuente Ovejuna for his cruel treatment of its citizens. The recorded history of Fuente Ovejuna tells how local men and women stormed the castle, threw him from a window and hacked his body to pieces.

STAGE HISTORY

The National Theatre in London produced the show in 1989 under the direction of Declan Donnellan. Translated by Adrian Mitchell, this seems to be the first major attempt to bring the play to the attention of an English-speaking audience.

Fuente Ovejuna is popular with university theatre groups in North America. The universal themes of love, class struggle, collective action and revolution still resonate with contemporary audiences.

STRATFORD STAGE HISTORY

This is the first production of *Fuente Ovejuna* at the Stratford Shakespeare Festival. No other plays by Lope de Vega have been presented here.

IN OTHER TERMS

The play has been filmed several times in Spanish and other European languages. It has never been filmed in English.

OF INTEREST

Power to the people

In Russia, the play, which is essentially based on a peasant uprising, has been hailed as the first true proletarian drama. However, it should be acknowledged that the people of Fuente Ovejuna are spared only by the goodwill of the absolute monarch. Although the play is ground-breaking by placing at its centre the collective protagonist of the townspeople and by acknowledging that peasants may possess a greater sense of justice than the nobility, harmony is finally restored by reconciling the monarchy with the people – not through any suggestion of continuing revolution against authority.

A knight's tale

Established in Castile in the 12th century, the first Calatrava Knights were actually Cistercian monks who promised to defend Spanish towns and fortresses against the “enemies of Christ.” They were the first military order founded in Spain and, much like the Knights Templar, were soldiers of the cross who were struggling to maintain a Christian presence in their country.

The papal bull confirming the Order of Calatrava as a militia was given by Pope Alexander III on September 26, 1164.

In 1487, a bull signed by Innocent VIII gave King Ferdinand full authority to administer the Order, which ended the political autonomy of the Calatrava Knights and brought them under the power of the Spanish crown.

All in the family

Princess Isabella was originally promised to the Master of the Calatrava Knights by her brother, King Henry IV of Castile, in order to secure the support of the Order. However, on the way to the wedding, Master Pedro Girón fell ill and died. Consequently, Isabella married King Ferdinand of Aragón.

Coincidentally, it was Pedro Girón's son, Rodrigo Téllez Girón, who ordered the attack on Ciudad Real and fought against the forces of Ferdinand and Isabella in the name of Alfonso and Juana of Portugal.

ON THE INTERNET

Wikipedia's page on the play:

http://en.wikipedia.org/wiki/Fuente_Ovejuna

ABOUT THIS PRODUCTION

PERIOD AND SETTING

The action of the play occurs in 1476 in Spain. Our production will be set in 17th century Spain.

CASTING

Esteban	James Blendick
Fronoso	Jonathan Goad
Mengo	Robert Persichini
Pascuala	Severn Thompson
Laurencia	Sara Topham
Commander Guzman	Scott Wentworth
Don Manrique	Dan Chameroy
King Ferdinand	Geraint Wyn Davies
Cimbranos	Kevin Hanchard
Captain Flores	David W. Keeley
Rodrigo	Stephen Kent
Alonso	Lee MacDougall
Leonelo	Laird Mackintosh
Queen Isabella.....	Seana McKenna
Sergeant Ortuno	Stephen Russell
Jacinta	Lindsay Thomas
Barrildo	Nigel Shawn Williams

RUNNING TIME

Not available at press time.

PRODUCTION SPONSOR

Production support generously provided by Delia M. Moog.

ABOUT THE PLAYWRIGHT

LOPE DE VEGA (1562-1635)

Born in Madrid, Spain, on November 25, 1562, Félix Lope de Vega was the son of an embroiderer from a noble but poor family. Lope's gifts were apparent at an early age; at five years old he was reading Spanish and Latin, and by twelve he had written his first play.

Originally, de Vega studied under the Jesuits in Madrid. Recognizing Lope's talents, the Bishop of Ávila helped him enroll in the University of Alcalá. Lope had planned to follow in his patron's footsteps and join the priesthood, but after graduating from university he changed his mind. In 1583 he joined the military where he saw action with the Spanish navy. Upon returning to Madrid, he began his career as a playwright and also fell in love with Elena Osorio, an actress and the daughter of a leading theatre owner. When the relationship turned sour, Lope's attacks on Elena and her father landed him in jail for libel, and as punishment he was banished for eight years from Castile.

Almost immediately, Lope eloped with Isabel de Urbina, daughter of a prominent courtier, only to abandon her shortly thereafter when he joined the Spanish Armada in 1588. His ship, the *San Juan*, was one of the few vessels to make it home to Spanish harbours in the aftermath of the failed expedition to England.

Back in Spain, he settled in the city of Valencia to live out the remainder of his exile. This was where he had his most prolific period as a playwright. In fact, more than one theatrical producer became dependent on the plays of Lope de Vega.

Lope married again in 1598 but his affairs continued. Both his marriages and affairs produced children, to whom, by all accounts, he was very devoted. In fact, when his wife died in 1613, he brought all of his children together under one roof.

In 1614, he joined the priesthood, the influence of which is seen in the heavier religious tone of his later writing. Tragedies involving four of his most beloved children haunted Lope de Vega to his last days.

He died in Madrid of scarlet fever on August 27, 1635. His state funeral lasted for nine days.

Work

Lope de Vega is considered one of the greatest writers of his time. As Spain's most prolific playwright, he may have penned more than one thousand plays, of which over 400 have survived to the present day.

Writing during the Spanish Golden Age (c.1492 to 1659) when art and literature were flourishing in that country, Lope de Vega wrote prose, poetry and also established the basis for the Spanish commercial drama or "Comedia."

A contemporary of Cervantes, Lope de Vega has been called the Spanish Shakespeare, not only for the volume of his output but also because of the popular and commercial success of his plays during his lifetime. He was also renowned for his ability to bring morality, drama and comedy together to entertain the masses.

Lope was also well known for his ability to compose plays quickly and many of them were of the made-to-order variety. It was said that Lope de Vega once composed five plays in a two-week period.

Most of Lope de Vega's plays revolve around the themes of love and honour. Class struggle and attacks on the feudal system of government are also evident in his work. He also wrote 21 volumes of non-dramatic works in verse and prose, including *The New Art of Writing Plays* (1609).

Selected Works - Plays

Fuente Ovejuna (The Sheep's Well) – 1614

La Dama Boba (The Foolish Lady) – 1613

Finding Truth Through Doubt – 1620-24

The Knight from Olmeda – 1622

El Castigo sin venganza – 1631

Poetry

La Dragontea – 1598 (A history in verse of Sir Francis Drake's last expedition and death)

La Arcadia – 1598

El Isidro – 1599

La Hermosura de Angélica – 1602

Rimas Sacras (Religious Sonnets) – 1614

THERE REIGNS LOVE

Devised and performed by Simon Callow

Director – Michael Langham
Set and Costume Designer – Charlotte Dean
Lighting Designer – Michael J. Whitfield

Tom Patterson Theatre
July 11 – August 3
Opens July 13, 2008

ABOUT THE PLAY

OVERVIEW

Acclaimed writer-actor-director Simon Callow was commissioned by the Stratford Shakespeare Festival to write a play “inspired by Shakespeare’s sonnets.” This original creation is still in development.

SYNOPSIS

Shakespeare’s sonnets are the Sphinx of English literature. Their exploration of complex relationships between a man, his mistress and a golden young aristocrat seems to imply an overall narrative – the shape of which remains tantalizingly unclear. Or does it? Looked at in the right way, might not these famous poems indeed reveal to us the inner life of that most celebrated yet most concealed of all writers?

SOURCES AND ORIGINS

The work is inspired by the 154 sonnets of William Shakespeare. Mr. Callow says: “[They] seem to tell an intimate story of a man’s erotic relationship with his mistress and with a beautiful young man. Every poem in the collection (among them some of the most famous in the language) seems to speak of some intensely lived experience: there are characters; there are dramatic incidents. But as published in 1609, with its famous dedication to the mysterious Mr. WH – ‘the only begetter of these insuing sonnets’ – there is no coherence to the poems; the narrative, insofar as there is one, is disjointed, unclear; there is no logical emotional or intellectual progression. It is as if the poems had been deliberately scrambled.

“Why? By whom? Thirty years ago the distinguished British psychoanalyst, John Padel, using a variety of approaches – numerological, literary-analytical and historical – re-ordered the sonnets, uncovering what he believed to be the real story behind them. His theory was highly controversial, and remains so, but what it did to thrilling effect was to liberate their meaning. Giving the cycle for the first time a coherent and cumulative pattern, Padel laid bare an unparalleled history of obsessive love, perhaps the greatest account in literature of the devastating course of Eros – the longing of the unattainable, for the thing which by its very nature cannot be attained: Aschenbach’s longing for Tadziu; Phaedra’s for Hippolytos; a desire which can lead to madness – a desire which is itself a form of madness because it can never be resolved. Padel’s version reveals for the

first time a complex of passionate relationships between a poet, his mistress, and a golden young aristocrat; between a younger man and an older; between a patron and an artist; between poetry and life. The poems themselves are an integral part of the story, not just recording it – being used as weapons, as levers. Finally, all passion spent, the poet wages war on Time itself. The Elizabethan world comes alive in all of its rich strangeness.”

STAGE HISTORY

This work was commissioned by Stratford and so has not been presented elsewhere.

STRATFORD STAGE HISTORY

This is the first presentation of this work, and the first production of a work by Simon Callow at Stratford. It is also Simon Callow’s first appearance as an actor at Stratford.

IN OTHER TERMS

There Reigns Love has not been published, performed, filmed or broadcast elsewhere.

OF INTEREST

Simon Callow, in addition to being an acclaimed stage and film actor, is also an accomplished writer. His biographies of actors Charles Laughton and Orson Welles are particularly acclaimed.

He has previously brought to the stage the lives of Oscar Wilde and Charles Dickens.

Perhaps Mr. Callow is best known as Gareth, the friend who dies in the popular 1994 British film *Four Weddings and a Funeral*. He has appeared in at least seven Merchant Ivory Films as well.

Controversy arose following publication of his book *Being an Actor* (1984). The book was a critique of “director dominated” theatre, although it also contained autobiographical sections relating to his career as a young actor.

Dr. Who fans can see Simon Callow in a 2005 episode, “The Unquiet Dead,” as Charles Dickens. Also on TV he appears in the acclaimed series *Rome* (2005).

ON THE INTERNET

For an interview on BBC Four with Simon Callow about creating Charles Dickens:

www.bbc.co.uk/bbcfour/features/feature_simon_callow_interview.shtml

ABOUT THIS PRODUCTION

PERIOD AND SETTING

Still to be determined, but may be a simple tuxedo and a bare stage.

CASTING

This is a one-man show written by and starring Simon Callow.

RUNNING TIME

Not available at press time.

ABOUT THE PLAYWRIGHT

SIMON CALLOW (b. 1949)

Writer, director and actor Simon Phillip Hugh Callow was born June 15, 1949, at Streatham, London, England. He studied at Queen's University of Belfast, Northern Ireland, before turning to acting at the Drama Centre in London.

An established and respected stage actor, he has also appeared in films such as *Amadeus* (after having played Mozart in the original stage production at the Royal National Theatre), *A Room With a View* (1985), *Maurice* (1987), *Howards End* (1991) and *Four Weddings and a Funeral* (1994) in which the funeral of the title was for his character, Gareth. He has also appeared in *Shakespeare in Love* (1998), *Bright Young Things* (2003), *The Phantom of the Opera* (2004) and in 2007, *Chemical Wedding*.

A successful director and writer, he has published a number of books on theatre including *Being An Actor* (1984), and biographies of Orson Welles and Charles Laughton. He has also written numerous works on Charles Dickens, whom he has played in a one-man show, on film and television. In 1999, he was awarded the CBE for his services to acting.

KRAPP'S LAST TAPE

By Samuel Beckett

Director – Jennifer Tarver
Designer – Patrick Clark

Studio Theatre
June 18 to August 31
Opens June 28, 2008

Runs as a double-bill with *Hughie* by Eugene O'Neill

ABOUT THE PLAY

OVERVIEW

Beckett's one-act, one-man play was first published in 1958 in *Evergreen Review* 2.5 (Summer 1958). Beckett wrote it in English and later translated it into French as *La Dernière Bande*. Beckett directed the play himself a number of times and made significant revisions over the years. It is considered to be autobiographical.

SYNOPSIS

Every year on his birthday, Krapp has tape-recorded an assessment of his life so far. Now, having just turned 69, he listens with mixed emotions to the tape he made 30 years earlier. Anger and regret entwine in ironic counterpoint with a memory of epiphany, just as the voice of Krapp's long-ago self counterpoints the new recording he now begins to make.

SOURCES AND ORIGINS

The play was inspired by Beckett's experience of listening to Northern Irish actor Patrick Magee's reading of extracts from *Molloy* and *From an Abandoned Work* on the BBC Third Programme broadcast in December 1957. Beckett wrote it for Magee, titling it *Magee Monologue*.

STAGE HISTORY

The play was first performed at the Royal Court Theatre in London on October 28, 1958. It was directed by Donald McWhinnie and played by Patrick Magee. It premiered as a curtain raiser to *Endgame* from October 28 to November 29, 1958 at the Royal Court Theatre in London. It ran for thirty-eight performances.

Its American première was on January 14, 1960, directed by Alan Schneider and starring Donald Davis.

STRATFORD STAGE HISTORY

The Festival has produced Beckett's most famous work, *Waiting for Godot*, four times; however, this is the first production of *Krapp's Last Tape* at Stratford.

WAITING FOR GODOT AT STRATFORD

1968 (Avon Theatre): William Hutt directed Eric Donkin as Estragon, Powys Thomas as Vladimir, James Blendick as Pozzo, Adrian Pecknold as Lucky and Douglas Birkenshaw as the Boy. Brian Jackson was the designer.

1984 (Third Stage, now known as the Tom Patterson Theatre): Leon Rubin directed Brian Bedford as Vladimir, Edward Atienza as Estragon, Andreas Katsulas as Pozzo, Paul Zimet as Lucky and Adam Poynter as the Boy. Jun Maeda designed the sets and Debra Hanson designed the costumes.

1996 (Tom Patterson Theatre): Brian Bedford directed Tom McCamus as Vladimir, Stephen Ouimette as Estragon, James Blendick as Pozzo, Tim MacDonald as Lucky and Joe Dinicol as the Boy in a production with sets designed by Ming Cho Lee.

1998 (Tom Patterson Theatre): A remount of the 1996 production. Phillip Psutka played the Boy in this production.

The Stratford Shakespeare Festival presented *Four Plays by Samuel Beckett* in 1978 at the Third Stage (Tom Patterson Theatre). Beckett's *Endgame* was workshopped here in 1967. Richard Monette played Clov.

IN OTHER TERMS

Krapp's Last Tape has been recorded in several film versions, though none are widely available today. The play has been broadcast on radio, turned into an opera and has been filmed as part of the *Beckett on Film* project.

The BBC recorded a production in 1963, directed by Prudence Fitzgerald and starring Cyril Cusack; another BBC production was filmed in 1972, starring Patrick Magee and directed by Donald McWhinnie. An American version was filmed in 1970, directed by Alan Schneider and starring Jack MacGowran. As part of the *Beckett Directs Beckett* series, *Krapp's Last Tape* was produced and recorded in 1988 at the San Quentin Drama Workshop, directed by Walter Asmus and starring Rick Cluchey.

Composer Marcel Mihalovici asked Beckett to write a libretto for him. Although Beckett tried, he finally suggested that Mihalovici write music for an existing work. He chose *La Dernière Bande* (*Krapp's Last Tape*). Hungarian composer Gyula Csapó created *Krapp's Last Tape – after Samuel Beckett*, 1975, loosely based on the play.

English experimental composer Michael Parsons adapted the play in 1999. It featured a piano, two pre-recorded pianos and voice on tape. Written for John Tilbury, it was called *Krapp Music*.

OF INTEREST

Notable Krapps

Numerous actors have played the role of Krapp: Patrick Magee (the first Krapp, 1958); John Hurt (in Atom Egoyan's adaptation, 2000/2001); Cyril Cusack (BBC, 1963); Harold Pinter (Royal Court Theatre, October 2006).

ON THE INTERNET

The script can be found here:

<http://www.msu.edu/~sullivan/BeckettKrapp.html>

ABOUT THIS PRODUCTION

PERIOD AND SETTING

Contemporary Beckett, set in 1950s/60s America.

CASTING

This is a one-man show, starring internationally renowned stage and screen actor **Brian Dennehy**. Mr. Dennehy has had a long career in film, television and theatre, winning two Tony Awards, one for best lead actor in *Death of a Salesman* in 1999, the other for best lead actor in *Long Day's Journey Into Night* in 2003. Mr. Dennehy has made frequent appearances in the Chicago theatre world. This is his first season at the Stratford Shakespeare Festival.

RUNNING TIME

Estimated running time: 50 minutes (with interval between *Krapp's Last Tape* and *Hughie*.)

PRODUCTION SPONSOR

The sponsor of this production is the Aecon Group Inc.

ABOUT THE PLAYWRIGHT

SAMUEL BECKETT (1906-1989)

Samuel Barclay Beckett was born at Foxrock, County Dublin, Ireland, on April 13, 1906, to a wealthy family. He began his education at Dublin's Trinity College where he received his B.A. in French and Italian in 1927. In 1928, he went to Paris as an exchange teacher. It was there he became acquainted with James Joyce and joined his circle. His first publication, *Whoroscope*, appeared in 1930.

After receiving his M.A. in 1931, Beckett moved among France, London and Germany. In 1941, he joined an underground resistance group and in 1942 he fled to unoccupied France to escape the Gestapo. He worked as a day labourer in farming for the next two years. In 1945, he returned to Paris permanently and in 1945 and 1946 he worked as a storekeeper and interpreter with the Irish Red Cross Hospital at St. Lô.

Beckett did not start writing plays until his early 40s, but by his mid 50s he was internationally recognized as one of the most revolutionary and influential dramatists of the contemporary period. In 1969, Beckett received the Nobel Prize for Literature but did not attend the ceremony. He published his last play, *Catastrophe*, in 1983 and died six years later on December 22, 1989, in Paris.

Publications and plays

- *Whoroscope* (1930) – poetry
- *Proust* (1931) – literary criticism
- *More Pricks Than Kicks* (1934) – short story collection
- *Echo's Bones and Other Precipitates* (1935) – poetry
- *Murphy* (1938) – novel
- *Molloy* (1951) – part of a prose narrative trilogy including *Malone meurt* and *L'Innommable*
- *Malone meurt* (1951) – *Malone Dies*
- *En Attendant Godot* (1952) – *Waiting for Godot*
- *L'Innommable* (1953) – *The Unnamable*
- *Watt* (1953) – novel
- *Fin de partie* (1957) – play translated as *Endgame*
- *Krapp's Last Tape* (1959) – play
- *Comment C'est* (1961) – novel
- *Happy Days* (1961) – play
- *The Old Time* (1964) – one-act play
- *Come and Go* (1967) – “playlet” or “dramaticule” as he called it, contains only 121 words
- *Breath* (originally the opening sketch in Kenneth Tynan's *Oh! Calcutta!*, 1969)
- *Not I* (1972) – play
- *That Time* (1976) – play
- *Footfalls* (1976) – play
- *All That Fall* (1957) – radio play
- *Embers* (1957) – radio play
- *Acts Without Words* (1958 and 1959) – play series
- *Rough for Radio* (1976) – radio play
- *Ghost Trio* (1977) – television play
- *But the Clouds* (1977) – television play
- *Rockaby* (1980) – fifteen-minute play

HUGHIE

By Eugene O'Neill

Director – Robert Falls
Designer – Patrick Clark

Studio Theatre
June 18 to August 31
Opens June 28, 2008

Runs as a double-bill with *Krapp's Last Tape* by Samuel Beckett

ABOUT THE PLAY

OVERVIEW

Hughie is a one-act play featuring two characters. Written by Eugene O'Neill, it is essentially a long monologue delivered by a small-time hustler named Erie Smith to the hotel's new night clerk, Charlie Hughes, lamenting how Smith's luck has gone bad since the death of Hughie, Hughes' predecessor.

SYNOPSIS

In the wee hours of the morning, a small-time Broadway gambler regales the weary night clerk of a run-down hotel with self-aggrandizing yarns of booze, broads and big wins. Even as he brags, another narrative unfolds: the story of his relationship with Hughie, the clerk's recently deceased predecessor. A funny, poignant and brilliantly written study of character – both seen and unseen – by a master of American drama.

STAGE HISTORY

The play was written in 1942 but did not premiere until 1958, when it was staged in Sweden. It was first staged in English at the Theatre Royal in Bath, England, in 1963 with Burgess Meredith as Erie Smith.

Its first American production was in 1964, starring Festival alumnus Jason Robards as Erie and directed by José Quintero. Robards received a Tony nomination for his performance and later revived the production at Berkeley, California, in 1975. Robards later played the role at the Hyde Park Festival Theatre in 1981 and the Trinity Repertory Theater in Providence, Rhode Island, in 1991, both times with Jack Dodson as Charlie Hughes. The performance was also televised in 1984 for PBS.

Hughie has been presented on Broadway in 1975 with Ben Gazzara as Erie (won a Tony nomination for the role) and in 1996 at the Circle in the Square Theatre with Al Pacino starring and directing.

STRATFORD STAGE HISTORY

This is the first production of *Hughie* at the Stratford Shakespeare Festival.

IN OTHER TERMS

Festival alumnus Jason Robards reprised his role as Erie, and Jack Dodson played Charlie Hughes in a production televised for PBS in 1984.

The play has been televised four times: Jason Robards/Jack Dodson in 1984; in 1959 on Swedish television; 1960 on Norwegian television and in 1983 for French television.

ON THE INTERNET

The Wikipedia listing for the play:

<http://en.wikipedia.org/wiki/Hughie>

ABOUT THIS PRODUCTION

PERIOD AND SETTING

The action of the play takes place in the lobby of a small hotel on a West Side street in midtown New York during the summer of 1928, between 3 and 4 a.m.

CASTING

Erie Smith.....Brian Dennehy

Night Clerk.....Joe Grifasi

SELECTED ARTISTIC PERSONNEL

Brian Dennehy has had a long career in film, television and theatre, winning two Tony Awards, one for best lead actor in *Death of a Salesman* in 1999, the other for best lead actor in *Long Day's Journey Into Night* in 2003. Mr. Dennehy has made frequent appearances in the Chicago theatre world.

Joe Grifasi makes his Stratford debut as the night clerk in *Hughie*. Joe has worked extensively in New York and Toronto, and has over 70 feature films and many television appearances to his credit.

RUNNING TIME

Estimated running time: 1 hour (with interval between *Krapp's Last Tape* and *Hughie*.)

ABOUT THE PLAYWRIGHT

EUGENE O'NEILL (1888-1953)

Eugene Gladstone O'Neill, third son of Irish-born James O'Neill and Ella Quinlan, was born on October 16, 1888, in New York City. His father was a celebrated but unhappy actor who took his family on tour with him, and his mother was a morphine addict, having become addicted following Eugene's birth. O'Neill's home life was unhappy and unstable.

In 1909, he married and had a son. He attempted suicide in 1910, and by 1912 he was divorced. In 1912, he entered a sanatorium with tuberculosis. While recuperating there he made the decision to become a playwright. In 1914, he entered Harvard to study playwriting. He joined the Provincetown Players as an actor. The group, which was devoted to producing American drama, moved to Greenwich Village in 1916. In 1918, he married again and had two children. He separated from his wife in 1927. He married his third wife, actress Carlotta Monterey, and travelled and moved frequently with her.

O'Neill had strained relationships with his children. Both of his sons eventually committed suicide. He disowned his daughter, Oona, when at 18 she married the English actor-director Charlie Chaplin.

He became a major figure in 20th-century theatre with a career spanning more than thirty years. Although some of his work is uneven, five of his plays are considered among the finest written this century: *Desire Under the Elms*, *Strange Interlude*, *Mourning Becomes Electra*, *The Iceman Cometh* and *Long Day's Journey Into Night*. He wrote thirty long plays and a dozen short ones, plus many unproduced works. Through his constant experimentation, he conditioned audiences to welcome novelty. Through him, "off Broadway" theatre firmly established itself. *Time* magazine said: "Before O'Neill, the U.S. had theater; after O'Neill, it had drama."

O'Neill was influenced by Ibsen, Strindberg, Gorky and Toller; however, he drew on his own life for inspiration and content in his plays—in fact, *Long Day's Journey Into Night* is based on his experience with his own unhappy family. Of his play *Ah, Wilderness!* (presented at the Festival in 1990) O'Neill said it was "a sort of wishing out loud. That's the way I would have liked my boyhood to have been."

He won the Pulitzer Prize for his plays *Beyond the Horizon*, *Anna Christie*, *Strange Interlude* and posthumously for *Long Day's Journey Into Night*. He also won the Nobel Prize for Literature in 1936 – the first and still only American playwright to be so honoured.

His last years were marked by physical suffering (his hands were paralyzed and he could no longer write), by increasing isolation, by family trouble and dissension. He died on November 27, 1953.

Selected works: one-act plays

The *Glencairn Plays*, which all feature characters on the fictional ship

Glencairn:

Bound East for Cardiff

In the Zone

The Long Voyage Home

Moon of the Caribees

Other one-acts:

A Wife for a Life

Fog

Thirst

Before Breakfast

The Sniper

Full-length plays:

Beyond the Horizon (1920), Pulitzer Prize

The Emperor Jones (1920)

The First Man (1921)

The Hairy Ape (1922)

Anna Christie (1922), Pulitzer Prize

The Fountain (1923)

Marco Millions (1923-25)

All God's Chillun Got Wings (1924)

Desire Under the Elms (1925)

Lazarus Laughed (1925-26)

The Great God Brown (1926)

Strange Interlude (1927), Pulitzer Prize

Dynamo (1929)

Mourning Becomes Electra (1931)

Ah, Wilderness! (1933)

Days Without End (1933)

The Iceman Cometh (1939)

Hughie (1941, 1959)

A Moon for the Misbegotten (1941-43)

A Touch of the Poet (1942)

More Stately Mansions (1967)

Long Day's Journey Into Night (1957), Pulitzer Prize

The Calms of Capricorn (1983)

PALMER PARK

By Joanna McClelland Glass

Director – Ron O. J. Parson
Set Designer – Jessica Poirier-Chang
Costume Designer – Katherine Lubienski
Lighting Designer – Alan Brodie
Sound Designer – Todd Charlton

Studio Theatre
August 8 to September 21
Opens August 16, 2008

ABOUT THE PLAY

OVERVIEW

This new play was written by Canadian-born Joanna McClelland Glass. She lived in Detroit, after the race riots of 1967.

SYNOPSIS

In the six months after the Detroit race riots of 1967, nearly 300,000 names left the Detroit phone book. This exodus to the suburbs was called “white flight.” In the aftermath, the large, beautiful houses of Palmer Park sold at bargain-basement prices, and the city's schools, funded by property taxes, became peripheral victims. Detroit's tax base was so eroded that the Board of Education found itself with a deficit of seven million dollars.

In 1968, a young white couple, Martin and Kate Townsend, move to Detroit and buy a house alongside a young black couple, Fletch and Linda Hazelton. Martin is a professor of physics; Fletch is a pediatrician. The neighbourhood of Palmer Park is middle and upper middle class. The racial ratio is 65 per cent white, 35 per cent black. The elementary school, Hampton, has the same ratio.

The young, idealistic parents of Palmer Park know all too well the real estate mantra of the day: “Integration is what occurs between the first black moving in and the last white moving out.” They unite and mount a campaign to disprove the slogan. Determined not to be a neighbourhood “in transition,” they're passionate in their fight to maintain an integrated community. They want to send their children to the local school, Hampton, rather than bus them out to well-funded suburban schools. They knock on doors throughout Palmer Park, raising money for school supplies that the Board of Education is unable to provide. They spend an inordinate amount of time and energy persuading white suburbanites to return to the city.

For a brief, shining moment, they triumph. Conflict occurs when a nearby, severely overcrowded school threatens to send 130 black children to Hampton. Suddenly, the

battle to maintain integration at Hampton expands beyond Palmer Park and uncovers schisms within the African-American community itself.

SOURCES AND ORIGINS

Joanna Glass's memories of growing up in Saskatchewan are the basis for many of her plays. The isolation of the Canadian prairie and its debilitating emotional effects are common themes in her work, and have contributed to its distinctive Canadian flavour.

Her 40-year stay in the United States has influenced Glass as well. Comparisons of values and attitudes between Canadian and American families are also evident in Glass's work.

STAGE HISTORY

The play was previously read at the Goodman Theatre in Chicago. Its world première as a full production will take place at the Stratford Shakespeare Festival.

STRATFORD STAGE HISTORY

This is a world première of the work. It is also the first play by Joanna McClelland Glass presented at the Stratford Shakespeare Festival.

OF INTEREST

Film

Both *Reflections on a Mountain Summer* and *Woman Wanted* have been adapted as screenplays by Glass, for Lorimar (Warner Bros).

Woman Wanted was produced in 1998, directed by Kiefer Sutherland. It starred Holly Hunter, Michael Moriarty and Kiefer Sutherland.

First-hand research

Glass served as a personal secretary to Francis Biddle (one-time attorney general of the United States and primary American judge during the Nuremberg trials) in the late 1960s, and this formed the basis for her play *Trying*. The play had its first production at the Victory Gardens Theater in Chicago, followed by another forty-four productions over the past three years.

On Joanna Glass

Her papers are archived in the Special Collections unit of the University of Calgary Library.

ON THE INTERNET

Biocritical essay by Diane Bessai – Archives, University of Calgary Library
www.ucalgary.ca/lib-old/SpecColl/glassbioc.htm

ABOUT THIS PRODUCTION

PERIOD AND SETTING

The production is set in period, in 1968-72 Detroit, Michigan.

CASTING

Martin Townsend.....Dan Chameroy
Kate TownsendKelli Fox
Linda Hazelton.....Yanna McIntosh
Fletcher HazeltonNigel Shawn Williams
Alice Marshall.....Lesley Ewen
Ron Marshall.....Kevin Hanchard
Phil Lamont.....David W. Keeley
Sol Rifkin.....Brad Rudy
Harriet Rifkin.....Jane Spidell
Gretta LamontSevern Thompson

RUNNING TIME

Not available at press time.

ABOUT THE PLAYWRIGHT

JOANNA MCCLELLAND GLASS

Joanna McClelland Glass was born in Saskatoon, Saskatchewan. Her plays have been produced in many North American regional theatres, as well as in England, Ireland, Australia and Germany. Her one-act plays, *Canadian Gothic* and *American Modern*, were first produced at the Manhattan Theatre Club in New York City in 1972.

Artichoke, starring Colleen Dewhurst, was first produced at Long Wharf Theatre, New Haven, Connecticut, in 1974. *To Grandmother's House We Go*, starring Eva LeGallienne, was first produced at the Alley Theatre, Houston, Texas, moving to Broadway in 1980. *Play Memory*, directed by Harold Prince, was first produced at the

McCarter Theatre Center, Princeton, New Jersey, moving to Broadway in 1984. *Play Memory* won a Tony Award nomination that year.

Yesteryear was originally produced by the Canadian Stage Company in Toronto in 1989. *If We Are Women* premiered in the United States in the summer of 1993, at the Williamstown Theatre Festival, Williamstown, Massachusetts. The Canadian premiere was a co-production between the Vancouver Playhouse and Canadian Stage Company, Toronto, 1994. The British premiere was in London, starring Joan Plowright, directed by Richard Olivier.

Ms Glass has written two novels, *Reflections on a Mountain Summer*, published by Alfred A. Knopf in 1975, and *Woman Wanted*, published by St. Martin's Press in 1984. She has adapted both novels into screenplays for Lorimar Studios (Warner Bros). *Woman Wanted* was filmed in 1998, starring and directed by Kiefer Sutherland, also starring Holly Hunter and Michael Moriarty.

In 1984-85, Ms Glass was awarded a Rockefeller grant. She was playwright-in-residence at Yale Repertory Theatre. Other grants have included the National Endowment for the Arts in 1980, and a Guggenheim Fellowship in 1981. Ms Glass won the Francesca Primus Award in 1994 and the Berrilla Kerr Award in 2000.

Trying was first presented by Victory Gardens Theater in Chicago in spring 2004; the play won Chicago's prestigious Jefferson Award for Best New Play. *Trying* was then produced in New York City at the Promenade Theater, in the fall/winter of 2004-05. The Canadian premiere was at the National Arts Centre in Ottawa in September 2004, followed by a Canadian Stage Company production in Toronto in April 2005. *Trying* has now enjoyed more than forty productions in both the United States and Canada.

SELECTED WORKS

Plays

American Modern (1972)
Canadian Gothic (1972)
Artichoke (1974)
To Grandmother's House We Go (1980)
Play Memory (1983)
Yesteryear (1989)
If We Are Women (1993)
Trying (2004)
Palmer Park (2008)

Novels

Reflections on a Mountain Summer
(Knopf, 1975)
Woman Wanted (St. Martin's Press,
1984)

MOBY DICK

Based on the novel by Herman Melville

Adapted by Morris Panych

Director – Morris Panych
Set Designer – Ken MacDonald
Costume Designer – Dana Osborne
Lighting Designer – Alan Brodie
Creative Associate, Movement – Wendy Gorling
Choreographer – Shaun Amyot

Studio Theatre
July 22 to October 18
Opens August 17, 2008

ABOUT THE PLAY

OVERVIEW

A dramatic adaptation of Herman Melville's classic tale of revenge. The play makes liberal use of music and movement to tell the story. This will be the world première of this new Canadian play.

SYNOPSIS

Having signed on as a harpooner aboard the *Pequod*, a whaling ship commanded by the mysterious Captain Ahab, the former schoolteacher Ishmael gets more than he bargained for when Ahab, obsessed with the great white whale that took his leg, turns the voyage into a personal quest for revenge. Music and movement help tell the story in this world première of a new Canadian play by the co-creator of *The Overcoat*.

SOURCES AND ORIGINS

Based on Herman Melville's classic tale *Moby Dick*.

STAGE HISTORY

This is the world première of a new work commissioned by the Stratford Shakespeare Festival.

STRATFORD STAGE HISTORY

This is the first production of a play by Morris Panych at the Festival.

IN OTHER TERMS

This production has not been filmed.

The novel of *Moby Dick* has been filmed a number of times, starring various famous actors in the role of Captain Ahab: John Barrymore (1930); Gregory Peck (1956); Jack Aranson (1978); and Patrick Stewart (1998).

ON THE INTERNET

Wikipedia's site on Moby Dick, the novel:

<http://en.wikipedia.org/wiki/Moby-Dick>

For the e-text of the Melville novel:

<http://www.gutenberg.org/etext/2701>

ABOUT THIS PRODUCTION

PERIOD AND SETTING

Still in development at press time, this new work may be set in the early Victorian era. The production, featuring the music of French impressionist composer Claude Debussy, will tell its story mostly through movement and music.

Creative use of furniture and props will allow actors to use benches as boats, and ladders as masts. Costumes will be in the flavour of the early Victorian period (1840s), although they will not be strictly authentic. Actors will also portray sirens, seabirds and whales with a slightly balletic look in the costuming. The colour palette will give the piece the feel of a silent film reel, with broad use of greys accented by the whale's blood reds.

CASTING

Captain AhabDavid Ferry
Ishmael.....Shaun Smyth
StarbuckW. Joseph Matheson
QueequegMarcus Nance
Daggoo.....Matt Alfano
Stubbs.....Matt Cassidy
Doughboy.....Stephen Cota
Flask.....Eddie Glen
Pip.....Ryan Wilson

RUNNING TIME

Estimated running time: 2:30 with an interval (to be confirmed).

PRODUCTION SPONSOR

The sponsor of this production is TD Bank Financial Group.

ABOUT THE PLAYWRIGHT AND THE AUTHOR

PLAYWRIGHT: MORRIS PANYCH (b. 1952)

Award-winning Vancouver playwright, actor and director Morris Panych has directed more than eighty productions and written twenty plays. His plays have been produced across Canada, Britain and the United States.

Born in Calgary, Alberta, in 1952 – one of seven children – he grew up in Edmonton, Alberta. In 1973, he received a diploma in radio and television arts from the Northern Alberta Institute of Technology and then studied creative writing at the University of British Columbia, receiving his BFA in 1977. He studied theatre at East 15 acting school in London, England.

Mr. Panych partnered with composer/designer Ken MacDonald to produce his first play, *Last Call – A Post-Nuclear Cabaret*, which premièred at Tamahnous Theatre in Vancouver, 1982. The play was nominated for three Dora Mavor Moore Awards (Toronto). As the artistic director of Tamahnous, Panych co-wrote two more musicals with his partner, Mr. MacDonald.

He has acted in more than fifty plays and in television series such as *The X-Files* and *Cold Squad*. He has won the Jessie Richardson Theatre Award fourteen times for acting and directing. He has been nominated eight times for the Dora Mavor Moore Award, winning twice. He was nominated three times for the Chalmers Award. He won the Governor General's Award for Drama for *The Ends of the Earth* (1994) and for *Girl in the Goldfish Bowl* (2004). He has also been awarded three Sidney Riske Writing Awards. A talented director on both stage and screen, he has directed an episode of *Da Vinci's Inquest*, filmed in Vancouver.

Mr. Panych's plays have been described as “characterized by existential themes” and a “theatre of the absurd” style and sensibility and as “black comedies that oscillate between hope and despair.” Regarding the latter statement, Mr. Panych says: “I don't necessarily agree with that. I think I use despair to find a kind of hope. I don't think my plays ever use despair as a final answer.”

His play *Vigil* (1995) played in London's West End in 2003, in Paris *en français* in 2004, as well as in the United States and in more than thirty Canadian cities. One of his most popular (and most produced) plays, *7 Stories* (1989) was staged in Japan in 2003. *The Overcoat* (1997) toured Canada and the US after being remounted in Vancouver in 2001. It has also been adapted for video, directed by Mr. Panych and broadcast on CBC.

Morris Panych's papers are held by the University of British Columbia Archives. Mr. Panych maintains homes in Vancouver and Toronto with his spouse, set designer Ken MacDonald, who will also work on the Festival's production of *Moby Dick*.

WORKS (selected plays)

Last Call – A Post-Nuclear Cabaret
(1982)

Contagious (1984)

Cheap Sentiment (1985)

Simple Folk (1987)

7 Stories (1989)

The Necessary Steps (1991)

Other Schools of Thought: published in 1994, included three plays for young people: *The Cost of Living* (1990); *2B WUT UR* (1991); *Life Science* (1994)

The Story of a Sinking Man (1993)

The Ends of the Earth (1994 Governor General's Award)

Vigil (1995; published 1997; also known as *Auntie & Me*)

The Company (1995)

The Overcoat (1997 – a reinterpretation of two short stories by dramatist Nikolai Gogol; co-conceived with Wendy Gorling)

Lawrence and Holloman (1998)

Earshot (2001)

Girl in the Goldfish Bowl (2004), Governor General's Award

The Dishwashers (2005)

What Lies Before Us (2006)

Benevolence (2007)

Anatol (new adaptation of Schnitzler's *Anatol*, Vancouver Playhouse, 2008)

Moby Dick (2008)

PLAYWRIGHT'S WEBSITE

www.2x2ltd.com

IN THE PLAYWRIGHT'S WORDS

"I'm always interested in anything that ultimately turns into isolation and loneliness."
– *Toronto Star* interview with Richard Ouzounian, January 14, 2007

"I have a limited interest in temporal issues. I'm looking for my plays to have a broader reach and to not be construed as political models. What I'm really interested in is human dynamics, relationships and interactions between human beings."

– *theatrebooks.com* interview with Kim Blackwell

AUTHOR: HERMAN MELVILLE (1819-1891)

American novelist, short story writer, essayist and poet Herman Melville was born on August 1, 1819, in New York City to Allan and Maria Gansevoort Melvill (an "e" was later added by Maria).

Melville worked briefly as a surveyor on the Erie Canal and as a cabin boy on a New York ship headed for Liverpool. He also worked as a teacher for three years. In 1841, he sailed from Fairhaven, Massachusetts, on the whaler *Acushnet*, headed for the Pacific

Ocean. They sailed around Cape Horn and travelled to the South Pacific. Events during this eighteen-month cruise are believed to have informed his most famous novel *Moby Dick; or, the White Whale*. His works were enormously popular at first and then fell quickly from favour. Although he wrote a number of other works including *Billy Budd, Sailor* (made into an opera by Benjamin Britten, a play and a film by Peter Ustinov), Melville spent nineteen years as a customs inspector for the City of New York. He was married to Elizabeth Shaw, and lived with her in New York City.

Melville died in New York City after a lengthy illness in 1891 at the age of 72. *Moby Dick* became his most famous work and is often considered one of the greatest literary works of all time. It was dedicated to his friend Nathaniel Hawthorne. Its initial printing of 3,000 copies did not sell out, and Melville's total earnings from the American edition amounted to only \$556.37.

SHAKESPEARE'S UNIVERSE (HER INFINITE VARIETY)

by Peter Hinton

Director – Peter Hinton
Designer – Carolyn M. Smith
Composer – Laura Burton

Festival Pavilion (opposite Festival Theatre)
Dates: July 22 to September 28
Opens July 25, 2008

*Eight performances weekly at 11:30 a.m. and 5:30 p.m.
July to September 2008 – weather permitting*

ABOUT THE PLAY

OVERVIEW

Still in development at press time, this new work by playwright-director Peter Hinton will explore Shakespeare's world from a woman's point of view. A brand-new outdoor performance space will be created on parkland outside the Festival Theatre to house the work.

Combining history, swordplay, music, song and dance, *Shakespeare's Universe* will illuminate the world in which Shakespeare lived and wrote, and provide an exciting prelude to the five Shakespearean productions anchoring our 2008 season.

SYNOPSIS

In Elizabethan England, women were seen as the chattels of men – yet the woman who sat on the throne was hailed as one of the greatest rulers of history. No actresses appeared on the stage – yet Shakespeare's plays contain some of the greatest female roles ever written. This unique, open-air presentation will use drama, song, dance and more to explore the many-faceted and sometimes paradoxical role of women in Shakespeare's world.

STRATFORD STAGE HISTORY

This will be the première presentation of the work and the inaugural presentation at the new Festival outdoor pavilion.

SOURCES AND ORIGINS

Peter Hinton will draw on the works of William Shakespeare, in addition to historical research for the production.

IN OTHER TERMS

The production is a première and as such has not been filmed, recorded, published or broadcast before.

ABOUT THIS PRODUCTION

PERIOD AND SETTING

The production will offer a glimpse into Shakespeare's England in the late 16th and early 17th century – a country on the verge of leaping into the modern world. It will also explore Shakespeare's place in recording and perhaps helping to create that history.

THE COMPANY

Peggy Coffey
Laura Condlln
Matthew MacFadzean
Karen Robinson
Michael Spencer-Davis
Dayna Tekatch

RUNNING TIME

Approximately 75 minutes, with no interval.

PRODUCTION SPONSOR

Support for *Shakespeare's Universe* is generously provided by the Government of Ontario, Ontario Cultural Attractions Fund and the Birmingham family.

ABOUT THE PLAYWRIGHT

PETER HINTON

Peter Hinton is one of English Canada's most respected playwrights, directors and dramaturges. In his twenty-year career, he has been an integral part of the Canadian theatre landscape. Since 2005, he has been Artistic Director of English Theatre at the National Arts Centre. He has worked as an Associate Artist of the Stratford Shakespeare Festival, Associate Director and Dramaturge at Theatre Passe Muraille, Associate Director and Head of the New Play Development Program at the Canadian Stage Company in Toronto, Artistic Director and Dramaturge of the Playwrights Theatre Centre in Vancouver, and Dramaturge in Residence at Playwrights' Workshop Montreal. He is passionate about Canadian theatre, and is proud to have developed new works by

John Mighton, Guillermo Verdecchia, Marie Clements, Larry Tremblay, Blake Brooker, Normand Chaurette, Maristella Roca, Allen Cole and Greg MacArthur, to name a few.

An accomplished playwright, Mr. Hinton's early plays include *Façade*, which was nominated for a Dora Mavor Moore Award for Artistic Innovation and Excellence, and *Urban Voodoo* (co-written with Jim Millan). He was writer and dramaturge on the Canadian Stage Hour Company collective creations *i.d.* and *Tabu*, which both received Dora Awards for outstanding new play for theatre for young audiences. His trilogy of full-length plays entitled *The Swanne* premiered at the Stratford Shakespeare Festival to great critical and audience acclaim. Mr. Hinton has written the librettos for two operas with composer Peter Hannan: *The Diana Cantata*, and *120 Songs for the Marquis de Sade*, which was awarded the Alcan Performing Arts Award.

A respected teacher, Mr. Hinton has taught play creation for actors at the Ryerson Theatre School and playwriting and period study at the National Theatre School of Canada. Mr. Hinton's critical and dramaturgical essays have been published in *Theatrum*, *The Canadian Theatre Review* and *Between the Lines*, a collection of interviews and articles on dramaturgy in Canada, edited by Judith Rudakoff.