

University Musical Society



STRATFORD FESTIVAL

William Shakespeare's *A Midsummer Night's Dream*

Friday Evening, November 19, 1993 at 8:00

Saturday Afternoon, November 20, 1993 at 2:00

Saturday Evening, November 20, 1993 at 8:00

Sunday Afternoon, November 21, 1993 at 2:00

Power Center for the Performing Arts, Ann Arbor, Michigan

The Cast

(in order of appearance)

Theseus, Duke of Athens	WAYNE BEST
Hippolyta, Queen of the Amazons, betrothed to Theseus	ALISON SEALY-SMITH
Philostrate, Master of the Revels	MICHAEL MAWSON
Egeus, father to Hermia	LEON POWNALL
Hermia, daughter to Egeus	STEPHANIE MORGENSTERN
Demetrius, suitor to Hermia	SEAN POWER
Lysander, beloved of Hermia	MARC RUEL
Helena, in love with Demetrius	SHEILA MCCARTHY
Peter Quince, a carpenter	BRIAN TREE
Nick Bottom, a weaver	TED DYKSTRA
Francis Flute, a bellows-mender	JEFFREY KUHN
Robin Starveling, a tailor	BARBARA BRYNE
Tom Snout, a tinker	MICHAEL SIMPSON
Snug, a joiner	ROBERT KING
Puck	FRANK ZOTTER
First Fairy	YANNA MCINTOSH
Oberon, King of the Fairies	COLM FEORE
Titania, Queen of the Fairies	LUCY PEACOCK
Peaseblossom	GERRY MACKAY
Cobweb	STEPHEN BOGAERT
Mustardseed	MATTHEW PENN
Moth	DEREK SANGSTER
<i>Courtiers</i> FRANÇOISE BALTHAZAR, STEPHEN BOGAERT, GERRY MACKAY, YANNA MCINTOSH, SCOTT NICHOL, MATTHEW PENN	

UNDERSTUDIES FRANÇOISE BALTHAZAR (Hippolyta, Helena), STEPHEN BOGAERT (Demetrius), ROBERT KING (Egeus), GERRY MACKAY (Lysander, Tom Snout), MICHAEL MAWSON (Peter Quince), YANNA MCINTOSH (Titania), SCOTT NICHOL (Bottom, Snug), MATTHEW PENN (Theseus, Oberon), DEREK SANGSTER (Philostrate, Francis Flute, Fairy Swing)

SCENE: The court of the Duke of Athens and a wood nearby.

Large print programs are available from your usher upon request.

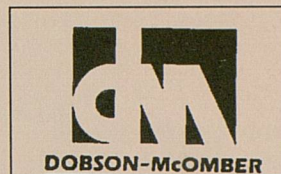
Special Performance Underwriters



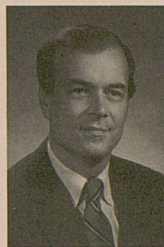
The Ann Arbor Area Community Foundation is now celebrating thirty years as a community trust organized to enrich the quality of life in the Ann Arbor area. It is part of the Foundation's mission to use its resources wisely and efficiently, responding to community needs. Its very generous support for the Stratford Festival youth performance of *A Midsummer Night's Dream* comes in the Foundation's interest to "be a partner in a new tradition not only for UMS but for the entire community."



TERRY FOSTER,
*Foundation President
and Chief Executive Officer*



Dobson-McOmber Agency, Inc. is now in its 100th year serving the insurance needs of this area. During this time it has grown in tandem with the city: thriving in good times, weathering the bad and sharing in Ann Arbor's historic moments. As part of its centennial observance, the Agency, which will soon occupy the landmark building (Dr. Chase's Steam Printing House) on the corner of Miller and Main, has provided



generous support for the opening evening performance of the Stratford Festival's *A Midsummer Night's Dream* in Ann Arbor.
STEPHEN B. DOBSON
President



TriMas Corporation is a leading manufacturer of proprietary, leadership products for commercial, industrial and consumer markets. Led by President Brian P. Campbell, the company's involvement is in industrial fasteners, towing system products, products for the containment and dispensing of liquid and gas, and precision tools. TriMas has provided generous support to UMS making the Saturday, November 20, 2:00 P.M. performance of *A Midsummer Night's Dream* possible, including special opportunities for youth tickets.

BRIAN P. CAMPBELL
President



First of America, an affiliate of First of America Bank Corporation headquartered in Kalamazoo, Michigan, is part of one of the largest bank holding companies in the Midwest and serves over 300 communities in Michigan, Indiana and Illinois. First of America-Ann Arbor has been a long-time supporter of the Musical Society and particularly its May Festival. First of America's generosity is making the Saturday evening *A Midsummer Night's Dream* presentation by the Stratford Festival possible.



DOUGLAS O. FREETH,
Chief Executive Officer and President

University Musical Society



STRATFORD FESTIVAL

Underwriters*

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Ann Arbor Area Community Foundation
Arts Midwest
Nancy Bishop, Associate Broker, Edward Surovell Co./Realtors
Chelsea Milling (Mr. and Mrs. Howard Holmes)
City of Ann Arbor
Mr. Ralph Conger (in memory of his brother, Graham)
Detroit and Canada Tunnel Corporation
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Other generous friends and supporters of the University Musical Society

The University Musical Society has been blessed with supporters who, when funding for this Stratford Festival residency was in question last spring, stepped forward as guarantors to assure the achievement of the required funding level. We are grateful to:

Catherine S. Arcure
Maurice and Linda Binkow
Ron and Sheila Cresswell
Ken, Penny and Matt Fischer
Charlotte McGeoch
Richard and Susan Rogel
Drs. Irving and Carol Smokler
Mrs. Elizabeth Stranahan
Ed Surovell
Estelle Titiev

and several other wonderful friends who wish to remain anonymous

*This list represents underwriting commitments received as of November 5, 1993. We regret the omission of names of supporters whose underwriting support came after that date.

A Midsummer Night's Dream

by William Shakespeare

Theseus, Duke of Athens, is about to marry Hippolyta. Hermia and her father, Egeus, arrive at the court. Egeus wants Hermia to marry Demetrius, but she favours Lysander. Both young men are in love with her but Demetrius was formerly in love with her friend Helena, who returned his love and still hopes to revive his affection for her. Egeus appeals to Theseus to settle the matter.

Threatened by strict Athenian law if she disobeys her father, Hermia arranges to meet Lysander in a neighbouring wood and run away with him. She confides in Helena, who in turn confides in Demetrius, hoping in this way to win him back. Demetrius follows the lovers into the wood, with Helena close on his heels.

The wood is also occupied by beings of a far different order. Titania and Oberon, the embattled Queen and King of the fairies, have come separately from India to celebrate the royal nuptials. They meet in the woods and continue their dispute over a changeling boy. To spite her, Oberon drops a magic liquid on Titania's eyelids as she sleeps so that, when she awakens, she will fall in love with the first creature she sees. This happens to be Bottom, a weaver, one of a group of simple artisans who have come to the wood to rehearse a play in honour of the forthcoming marriage of Theseus and Hippolyta. Puck, Oberon's mischievous servant, has given Bottom the head of an ass

but, to the bewitched Titania, his donkey's features make him all the more beautiful.

Meanwhile, overhearing the quarrel between Demetrius and Helena, Oberon decides to help them by having Puck anoint the sleeping Demetrius with the same magic liquid, so that he will wake to love Helena, as she loves him. But it is Lysander whom Puck mistakenly anoints, and who wakes to find himself in love with Helena. Seeking to correct the error, Oberon himself finds and drops the liquid on the sleeping Demetrius' eyes. He too wakes to see Helena. Now she has both young men at her feet and neither she, nor Hermia, can explain this sudden change.

At Oberon's command Puck pursues the human lovers in a thick fog and arranges that Lysander will wake to love Hermia once more and Demetrius to love Helena. Oberon also takes pity on Titania and removes the spell. They are reconciled

and she promises to give up the changeling boy.

Theseus and Hippolyta arrive in the wood and, discovering the young lovers, invite them to participate in a triple wedding to take place in the palace. At the ceremony the patient artisans, led by Bottom, present their play, the "most lamentable comedy" of Pyramus and Thisbe. The lovers retire, leaving the palace to the fairies, and the Epilogue to Puck.



William Shakespeare

1558 — Accession of Queen Elizabeth I.

1564 — William Shakespeare christened. He was one of five surviving children of John Shakespeare and Mary Arden of Henley Street, Stratford-upon-Avon. William probably attended the Edward VI Grammar School in Stratford.

1575/6 — John Shakespeare, who is believed to have been a glover, became an alderman of Stratford. Ten years later he lost his position, probably because he was in debt and dared not go out to perform his public duties for fear of arrest.

1582 — A marriage licence was issued for William Shakespeare and Anne Hathaway. Shakespeare was, at eighteen, eight years younger than Anne, who was pregnant at the time of their marriage.

1583 — The christening of Susanna Shakespeare, William's daughter.

1585 — Christening of Hamnet (who lived only nine years) and his twin Judith.

1585/91 — The 'lost years' for which we have no records relating to Shakespeare. He may have worked for his father or have become a teacher at the Grammar School. It is also possible that he spent part of his time in Italy.

1592 — Shakespeare's first known plays, *Henry VI Parts 1, 2 and 3*.

1592/3 — *Titus Andronicus*

1592 — *Venus and Adonis*

1593 — *Richard III*, death of Christopher Marlowe.

1593/4 — *Love's Labour's Lost*

1593/6 — The Sonnets probably written over this period. *The Comedy of Errors*, *The Taming of the Shrew*, *The Rape of Lucrece*, *The Two Gentlemen of Verona*, *The Lord Chamberlain's Men* established. In 1595, Shakespeare listed as an actor. Burbage and Kemp were also members of this company, *Richard II*.

1594/6 — *A Midsummer Night's Dream*, *Romeo and Juliet*, *King John*, death of Hamnet.

1596 — A coat of arms was granted to John Shakespeare.

1596/7 — *Henry IV Part 1*, *The Merchant of Venice*

1597 — William Shakespeare, obviously enriched by his earnings as one of London's most successful playwrights, bought New Place, one of the finest houses in Stratford. There is no indication that he spent very much time in Stratford at this period.

1597/8 — *Henry IV Part 2*, *Much Ado About Nothing*, *The Merry Wives of Windsor*.

1599 — The opening of the Globe Theatre, in which Shakespeare was a 'sharer' (i.e. part owner). The Globe was built from the materials used in The Theatre which was dismantled and rebuilt on Bankside to become the home of the Lord Chamberlain's Men. *Henry V*, *Julius Caesar*

1600 — *As You Like It*

1601/3 — *Hamlet*. Shakespeare probably sold this play outright, like the others for about £12. *Twelfth Night*, *The Phoenix and the Turtle*, *Troilus and Cressida*, *All's Well That Ends Well*.

1603 — On the accession of James I, the Lord Chamberlain's Men, with which Shakespeare was still associated, became the King's Men.

1604 — *Measure for Measure*, *Othello*.

1605/7 — *Macbeth*, *King Lear*, *Antony and Cleopatra*, *Timon of Athens*.

1607 — The marriage of Shakespeare's daughter Susanna to Dr. John Hall. Hall's Croft in Stratford became their home.

1607/8 — *Pericles*, *Coriolanus*.

1609 — The Blackfriars Theatre became the winter home of the King's Men while in summer they remained at the Globe, which, being open-roofed, was exposed to the weather. Shakespeare paid £100 for his share in Blackfriars.

1609/11 — *Cymbeline*, *The Winter's Tale*, *The Tempest*

1612 — Shakespeare described as 'of Stratford-on-Avon, gentleman'.

1612/13 — *The Two Noble Kinsmen*, *Henry VIII*. The Globe Theatre burned down during its first performance.

1616 — Shakespeare's daughter Judith married Thomas Quinney. Death of Shakespeare aged 52. He is buried in Stratford Parish Church. Most of his estate was left to Susanna.

1642 — The Playhouse closed by the Puritans. The theatre remained suppressed until the restoration of Charles II.

THE COMPANY

FRANÇOISE BALTHAZAR

Stratford debut: Alcandre in *The Illusion* and appears in *Antony and Cleopatra* and *A Midsummer Night's Dream*. **THEATRE:** Includes the Witch in *Into the Woods*, Chloe Trapp in *Museum*, Mephistopheles in *Dr. Faustus* and Roberta in *Danny and the Deep Blue Sea* (Ryerson Theatre School); Ki/Shona in *Top Girls* (Unicorn Theatre); Mother in *The Twenty Second Day*, Hilda Boggs in *When the Wind Blows* and appeared in *Electra* (University of Ottawa). **TRAINING:** Graduate of Ryerson Theatre School, with a B.A. in Drama from the University of Ottawa.

WAYNE BEST

Third season: Theseus in *A Midsummer Night's Dream*, Major Anderson in *Fair Liberty's Call* and 2nd Messenger in *Bacchae*. **STRATFORD:** 1992: Caliban in *The Tempest*, Astro in *Uncle Vanya* and First Gentleman in *Measure for Measure*; 1991: Horatio in *Hamlet*, Morgan in *Treasure Island* and Watch (George Seacoal) in *Much Ado About Nothing*. **THEATRE:** Includes The Doctor in *The Kite*, David in *My Darling Judith*, Dad in *Trafford Tanzi* and Johnny Regan in *Balconville* (Theatre Aquarius); Quinn in *The Affections of May* (Theatre New Brunswick); Tim in *Odd Jobs* (Canadian Stage Company); Anderson in *Observe the Sons of Ulster Marching Toward the Somme* (CentreStage Company); Ben in *Of the Fields Laty* and Jacob Mercer in *Salt-Water Moon* (Gryphon Theatre); Roy in *Lone Star* (Toronto Arts Productions); Billy in *The Collected Works of Billy the Kid* (Saide Bronfman Centre); Matt Munn in *John and the Missus*, Marcus Brutus in *Julius Caesar*, Antonio in *The Tempest* (National Arts Centre); and Phil Moss in *The Motor Trade* (Theatre Aquarius). **FILM/TELEVISION:** *Street Legal*, *For the Record*, *Seeing Things* and *Homefires* (CBC); *Katts and Dog* (Katz '90 Inc.); *Queen of Mean*, *Night Heat* and *Top Cops* (CBS); *Friday the 13th* and *War of the Worlds* (Triumph Ent.); *The Ruling Passion* (NBC); *Verdict* (Global); and *Counterstrike* (Matrix). **TRAINING:** Graduate of Ryerson Theatre School.

STEPHEN BOGAERT

Third season: Thidias in *Antony and Cleopatra*, Cobweb in *A Midsummer Night's Dream* and Clindor in *The Illusion*. **STRATFORD:** 1992: Forester in *Love's Labour's Lost*, Workman in *Uncle Vanya* and Angelo's Servant in *Measure for Measure*; 1991: Second Equerry in *Hamlet*, Hugh in *Treasure Island* and appeared in *Much Ado About Nothing*. Recipient of a 1992 Tyrone Guthrie Award. **THEATRE:** The Guard in *Museum*, Martino in *Dr. Faustus*, Leading Player in *Pippin*, Cassius in *Julius Caesar* and Danny in *Danny and the Deep Blue Sea* (Ryerson Theatre School); Doc in *Crimes of the Heart* (Much More Theatre Co.); Orlando in *As You Like It*, Don Pedro in *Much Ado About Nothing* and Starbuck in *The Rainmaker* (University of Western Ontario). **TRAINING:** Graduate of Ryerson Theatre School.

BARBARA BRYNE

Seventh season: Starveling in *A Midsummer Night's Dream*, Miss Prism in *The Importance of Being Earnest*; Chorus Leader in *Bacchae* and performs in the Words and Music Concert *Infinite Variety*. **STRATFORD:** 1992: Juno in *The Tempest*, The Nurse in *Romeo and Juliet* and Kath in

Entertaining Mr. Sloane; 1991: Rose in *Les Belles Soeurs*, Bonnie in *Homeward Bound* and Katherine Stockmann in *An Enemy of the People*; 1990: First Witch in *Macbeth*, Kathleen in *Home and Lily in Ah, Wilderness!*; 1968: Puck in *A Midsummer Night's Dream* and Mme. Pernelle in *Tartuffe*; 1967: Duchess of York in *Richard III*; 1966: Maria in *Twelfth Night*. Recipient of the 1990 Derek F. Mitchell Artistic Director's Award, given annually to an individual chosen by the Artistic Director as having made an outstanding contribution during the course of the Festival season. **THEATRE:** Canadian stage credits include *Smereldina in The Servant of Two Masters* (Royal Alexandra Theatre); Mrs. Biederman in *The Firebugs* (The Canadian Players); and Ginnie Gogan in *The Plough and the Stars* (Manitoba Theatre Centre). On Broadway Ms. Bryne created the roles of George's Mother and Blair Daniels in *Sunday in the Park with George* and Jack's Mother in *Into the Woods* and appeared in the television versions and on the RCA recordings of these shows. She also played Clara in *Hayfever* at the Music Box Theatre. She spent 10 seasons with the Guthrie Theatre, where she played such roles as Amanda Wingfield in *The Glass Menagerie*, Dolly Levi in *The Matchmaker*, Paulina in *The Winter's Tale*, and Queen Elizabeth I in *Mary Stuart*, for which she won a Kudos Award. Received a 1981 Drama Desk Award nomination for her performance as Kath in *Entertaining Mr. Sloane*, in New York. She repeated the role in 1987 at the Mark Taper Forum in Los Angeles, where she won a Drama Loge Award. **FILM/TELEVISION:** The movies *Amadeus* and *The Bostonians*; *The Best of the West* (ABC); *Svengali*, *Maid in America* and *Mystery at Fire Island* (CBC); and *Love Sydney* series (NBC).

TED DYKSTRA

Third season: Bottom in *A Midsummer Night's Dream*, Pentheus in *Bacchae*; Daniel in *Fair Liberty's Call* and performs in the Words and Music Concert *The Beat Goes On*. **STRATFORD:** 1992: Ariel in *The Tempest*, Young Magnus in *World of Wonders* and Sloane in *Entertaining Mr. Sloane*; 1985: Appeared in *Antigone* and *The Beaux' Stratagem*. **THEATRE:** Includes Mozart in *Amadeus* (Theatre Calgary); Robert Sideway in *Our Country's Good* (Centaur Theatre Company/Neptune Theatre); Shostakovich in *Masterclass* (Manitoba Theatre Centre); Monterone in *Rigoletto* and Cale Blackwell in *Fire* (Theatre Passe Muraille); for which he received a 1989 Dora Mavor Moore Award; Seymour in *Little Shop of Horrors* and Willie Moore in *Observe the Sons of Ulster Marching Toward the Somme* (Centaur Theatre Company); and Daniel in *Souvenirs* (Factory Theatre/Shaw Festival). Shaw Festival credits include Jerry Highland in *Once in a Lifetime*, Napoleon Bonaparte in *War and Peace*, Michael in *Peter Pan*, Snobby Prince in *Major Barbara*, Jones in *Banana Ridge*, Richard Amory in *Black Coffee* and Adolphus Bastable in *Passion, Poison and Petrification*. He has composed music for theatres across Canada. **FILM/TELEVISION:** *Giant Steps* (Giant Steps Prod.); *Street Legal*, *Home Free*, *Seeing Things*, *Life With Billy* and *The Cuckoo Bird* (CBC); *Secret Service* and *Amber Waves* (ABC). **TRAINING:** Graduate of the National Theatre School.

COLM FEORE

12th season: Oberon in *A Midsummer Night's Dream*, Dionysus in *Bacchae*, John Worthing in *The Importance of Being Earnest*



Françoise Balthazar



Barbara Bryne



Wayne Best



Ted Dykstra



Stephen Bogaert



Colm Feore

and performs in the Words and Music Concert *My Shakespeare*. An Associate Director of the Stratford Festival. **STRATFORD:** Includes 1992: Mercutio in *Romeo and Juliet*, Berowne in *Love's Labour's Lost* and Angelo in *Measure for Measure*; 1991: the title role in *Hamlet*, Benedick in *Much Ado About Nothing* and Horace in *The School for Wives*; 1990: Frank Ford in *The Merry Wives of Windsor*, Valentine in *Love for Love*, Hippolytus in *Phaedra* and Cassius in *Julius Caesar*; 1988: the title role in *Richard III*, Petruchio in *The Taming of the Shrew* and Athos in *The Three Musketeers*; 1987: Iago in *Othello*, Joseph Surface in *The School for Scandal* and Yasha in *The Cherry Orchard*; 1986: Iachimo in *Cymbeline* and Leontes in *The Winter's Tale*; 1985: Orsino in *Twelfth Night* and Charles Marlow in *She Stoops to Conquer*; 1984: Romeo in *Romeo and Juliet*. **THEATRE:** Valmont in *Les Liaisons Dangereuses* (Theatre Calgary); Edmund Tyrone in *Long Day's Journey into Night* (Citadel Theatre); and James Tyrone in *A Moon for the Misbegotten* (Grand Theatre). **FILM/TELEVISION:** *Beautiful Dreamers* (Cineplex); *Bethune, The Making of a Hero* (Film Line); *Iron Eagle II* (Alliance Films); *Friday the 13th* and *War of the Worlds* (Triumph Entertainment); *Diamonds* (CBS/CTV); and *A Nest of Singing Birds*, *Skate*, *Adrienne Clarkson's Artemisia* (CBC); *Beyond Reality* and Francois Girard's *Thirty-Two Short Films About Glenn Gould* (Rhombus).

ROBERT KING

Fourth season: 3rd Soldier/ Menacres in *Antony and Cleopatra* and Snug in *A Midsummer Night's Dream*. **STRATFORD:** 1991: Marcellus/Second Gravedigger in *Hamlet*, Antonio in *Twelfth Night* and Captain Billy Bones in *Treasure Island*; 1990: Hanzuk in *One Tiger To A Hill*, Bartender in *Ah, Wilderness!*, Alfred in *Home* and the Host in *The Merry Wives of Windsor*; 1989: Hammon's Servant in *The Shoemakers' Holiday*, Michael Williams/Captain McMorris in *Henry V* and Jailer/Ratman in *The Merchant of Venice*. **THEATRE:** Includes Owen in *Amigo's Blue Guitar* and Henry Stimson in *The Third Ascent* (Prairie Theatre Exchange); appeared in *The Perils of Persephone* (The Grand Theatre); Joe in *The*

Crackwalker (The Under Grand, The Grand Theatre); Jamie Cregan in *A Touch of the Poet* and Duncan/Ross in *Play Memory* (Theatre Plus Toronto); Nat McIlwaine in *Observe the Sons of Ulster Marching Toward the Somme* (Centaur Theatre Company); Quinn in *Affections of May* (Manitoba Theatre Centre); Owen in *The Melville Boys* (Theatre New Brunswick); and Stanley in *A Streetcar Named Desire* (Persephone Theatre). Enjoyed five seasons with the Blyth Festival where he played Westley in *Hometown Boy*, Sam/McNab/the Couper in *Yankee Notions*, George in *I'll Be Back Before Midnight*, Pete in *Another Season's Promise*, Snag in *Country Hearts*, Frank in *Garrison's Garage*, Doug Boom in *Blue City and Drunk Dick in Lily Alta*. Other roles include Jimmy Wilson in *Moving and Jacky in On the Job* (Centaur Theatre Company); Milo Crawford in *Knights of the White Magnolia* (Theatre Plus); and Cletis T. Fullerton in *Lone Star* (Solar Stage, Toronto). **FILM/TELEVISION:** *CBC's Seeing Things*, *Homefires*, *Backstretch*, *The Judge and Friday the 13th: Heroes of Hold C (NFB)*; *Verdict*, *One Magic Christmas*, *Tomorrow Never Comes*, *Tulips*, *In Praise of Older Women* and *Kung Fu: The Legend Grows*. **TRAINING:** Dome Theatre, Dawson College in Montreal.

JEFFREY KUHN

Third season: Scarus in *Antony and Cleopatra*, Flute in *A Midsummer Night's Dream* and Dorante in *The Illusion*. **STRATFORD:** 1992: Dumaine in *Love's Labour's Lost*, Paris' Page in *Romeo and Juliet* and appeared in *The Tempest*; 1991: Cupid in *Timon of Athens*, Alan in *Treasure Island* and appeared in *Twelfth Night*. Recipient of a 1991 Jean A. Chalmers Theatre Training Award and a 1992 Tyrone Guthrie Award. **THEATRE:** Jack in *Into the Woods*, the title role in *Dr. Faustus*, Will Willard in *Museum*, Romeo in *Romeo and Juliet*, Cale Blackwell in *Fire*, Young Bellair in *The Man of Mode* and Alan in *The Crackwalker* (Ryerson Theatre School); and appeared in *Kiss Me Kate*, *Celebration* and *Sweet Charity* (Rainbow Stage Theatre, Winnipeg). **FILM/TELEVISION:** *Romeo and Juliet* (CBC). **TRAINING:** Graduate of Ryerson Theatre School. Recipient of the Ryerson's Faculty and Staff Scholarship.

GERRY MACKAY

Stratford debut: Adraste in *The Illusion*, Varrus/Taurus in *Antony and Cleopatra* and appears in *A Midsummer Night's Dream*. **THEATRE:** Georg Bamburger in *Black Comedy*, Creon in *Oedipus*, The Bishop in *Robin Hood* and Tybalt in *Romeo and Juliet* (Citadel Theatre); Lauren Harris/The Soul Turner in *The Magnificent Voyage of Emily Carr* and Aramis in *The Three Musketeers* (The Belfry Theatre); Antonio in *Twelfth Night* and Ferdinand in *The Tempest* (Bard on the Beach); August Strindberg in *Beyond the Night Café* (Writers' Theater, New York); Lar in *A Life* (The New Bastion Theatre); Macbeth in *The Black Bonspiel of Wullie MacCrimmon* (The Globe Theatre); Lysander in *A Midsummer Night's Dream* (Full House Theatre); Sebastian/Malvolio in *Twelfth Night*, Angelo in *Measure for Measure*, Mark Antony in *Julius Caesar* and assorted characters in *Suddenly Shakespeare* (Carousel Theatre); and First Lord in *All's Well That Ends Well* (Shakespeare Plus). **TRAINING:** B.F.A. from the University of Victoria.

MICHAEL MAWSON

Stratford debut: Agrippa in *Antony and Cleopatra* and Philostrate in *A Midsummer Night's Dream*. **THEATRE:** Acting credits include appearances in *Woman In Mind* and *Born Yesterday* (The Grand Theatre); *Falling Back Home* (Factory Lab Theatre); *Corpe* (Thousand Islands); *Master Class* (Theatre Plus); *Twelfth Night* (Skylight); *Smell of Grass* (New Play Centre); *Buchanan* (Toronto Free Theatre); *Richard III* (Young People's Theatre); *Wars of the Roses* (Canadian Stage Company); and *Catlover* (Tarragon Theatre). Directing credits include *Marat/Sade* and *The Real Inspector Hound* (Neptune Theatre); *Spokesong* and *The Homecoming* (Manitoba Theatre Centre); *Hosanna* (Festival Lennoxville); *Talley's Folly* (Centaur Theatre); *Street Scene* and *Punch and Judy* (Banff Centre); *Trebol Dark* (NDWT); *The Gods are Not to Blame* (Somerset, England); and *The Caretaker* (Theatre New Brunswick).

SHEILA MCCARTHY

Second season: Helena in *A Midsummer Night's Dream*, Toinette in *The Imaginary Invalid* and performs in the Words and Music Concert *Early Days*. **STRATFORD:** 1987: Margaret in *Much Ado About Nothing*, Lady Teazle in *The School for Scandal* and Sally Bowles in *Cabaret*. **THEATRE:** Ophelia in *Hamlet* (Toronto Free Theatre); Audrey in *Little Shop of Horrors*, for which she received a 1986 Dora Mavor Moore Award (Crest Theatre); Piggy/Beryl in *Tonight at 8:30* (CentreStage); Norah Case in *Wrong for Each Other*, Eve in *Waiting for the Parade* and Timandra in *Timon of Athens* (The Grand Theatre); Rosie in *Really Rosie*, for which she received a 1983 Dora Mavor Moore Award (Young People's Theatre); Elvira in *Blithe Spirit* and Gittel in *Two for the Seesaw* (Arbour Theatre); Nettie in *Farther West* (Theatre Calgary); Amanda in *Private Lives* (Western Canada Theatre Company); Myrtle May in *Say Hello to Harvey* (Royal Alexandra Theatre); Mailey in *The Boyfriend* (Errant Prod.); and appeared in *Puttin' in the Ritz* (Shaw Festival). **FILM/TELEVISION:** Includes *I've Heard the Mermaids Singing*, for which she received a 1988 Genie Award, *A Private Matter*, *Paradise*, *Stepping Out*, *Die Hard II*, *Street Legal*, *Mount Royal* and *A Nest of Singing Birds*. **TRAINING:** HB Studio, University of Victoria and the National Ballet.

YANNA MCINTOSH

Second season: Iras in *Antony and Cleopatra*, first fairy in *A Midsummer Night's Dream*, and Lise in *The Illusion*. **STRATFORD:** 1992: Lucetta/Musician in *The Two Gentlemen of Verona*, and appeared in *The Tempest* and *Romeo and Juliet*. Recipient of a 1992 Tyrone Guthrie Award. **THEATRE:** Includes Zee/Marge/Erica/ Ms. Martel in *A Fertile Imagination* (Theatre Passe Muraille); Beatrice in *The Servant of Two Masters* and Tracy in *On My Own Two Feet* (Young People's Theatre); Penny Sewell in *The Writing Game*, Asta in *Little Eyolf*, Pauline in *The Seagull*, Herald in *Orestes/Electra* and Joy/Brother in *Swagger and Something that Thumps* (American Repertory Theatre); Medea in *The Impossible Can Happen* (The Other Theatre of Toronto) and recently appeared in *Wake and See Me Now* (National Story Telling Theatre). **FILM/TELEVISION:** *Street Legal* and *Hangin' In* (CBC) for which she received a duMaurier Award



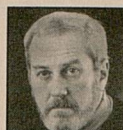
Robert King



Jeffrey Kuhn



Gerry MacKay



Michael Mawson



Sheila McCarthy



Yanna McIntosh

nomination for for Best Newcomer to Canadian Television. **TRAINING:** Studied at the American Repertory Theatre Institute and received a B.A. and a B.Ed. from the University of Toronto.

STEPHANIE MORGENSTERN

Stratford debut: Hermia in *A Midsummer Night's Dream* and Isabelle in *The Illusion*. **THEATRE:** Allison in *Look Back in Anger*, Martha in *Quiet in the Land* and Natalya in *Vassa* (Centaur Theatre); Sara in *Taking Liberties* (Factory Theatre/ Alumnae Theatre/CBC); Maria in *Yankee Notions* and Peggy in *Hometown Boy* (Blyth Festival); Gwendie in *The Love Talker* (Women's Theatre Works); Angelique in *Le Malade Imaginaire* (Théâtre Français); Juliet in *Romeo and Juliet* and Laura in *The Glass Menagerie* (Globe Theatre); Marlene in *Top Girls* (McGill University); the Virgin Mary in *The Fairies are Thirsty* (National Theatre School); and the Twirler in *Talking With ...* (Street People Theatre). **FILM/TELEVISION:** *Without Fear* (Breakthrough Films); *Partners in Love*, *Diary of a Teenage Smoker* and *White Lies* (Atlantis); *Not By Choice*, *Deadlines* and *Wednesday's Children*, *A Gift for Kate*, *Pour Tout Dire* and *Laura in Forbidden Love* (NFB); *A Question of Justice* and *Chemical Solutions* (TVOntario); and *Smoggies* (Cinar).

SCOTT NICHOL

Second season: First Roman Soldier in *Antony and Cleopatra*, Geronte/Jailer in *The Illusion* and appears in *A Midsummer Night's Dream*. **STRATFORD:** 1992: Outlaw in *The Two Gentlemen of Verona* and appeared in *The Tempest* and *Romeo and Juliet*. **THEATRE:** Duncan/Old Seward in *Macbeth* and Merchant Traveller in *The Comedy of Errors* (Repercussion Theatre, Quebec); and appeared in *Born Yesterday* (The Grand Theatre). National Theatre School credits include Inspector Oswald in *The Voice in the Mirror*, Shem in *Not Wanted on the Voyage*, Sir Anthony in *The Rivals*, Skin/Eddie in *Road*, Keen/Jones in *The Cat*, Trigorin in *The Seagull* and Oswald in *King Lear*. **FILM/TELEVISION:** *Material World* (CBC). **TRAINING:** Graduate of the National Theatre School.

LUCY PEACOCK

Ninth season: Titania in *A Midsummer Night's Dream*, Gwendolen Fairfax in *The Importance of Being Earnest*, Chorus Member in *Bacchae* and performs in the Words and Music Concert *The Beat Goes On*. **STRATFORD:** 1992: Princess of France in *Love's Labour's Lost*, Yelena in *Unde Vanya* and performed in Words and Music 1: *Family Experience*; 1990: Rosalind in *As You Like It*, Aricia in *Phaedra* and Lady Macduff in *Macbeth*; 1989: Masha in *Three Sisters*, Lavinia in *Titus Andronicus*, Luciana in *The Comedy of Errors* and Titania in *A Midsummer Night's Dream*; 1988: Eliza Doolittle in *My Fair Lady*, Lady Anne in *Richard III* and Helena in *All's Well That Ends Well*; 1987: the title role in *Nora*, Olga Knipper in *Intimate Admirations* and Cassandra in *Troilus and Cressida*; 1986: Singing Gentlewoman in *Henry VIII*; Ophelia in *Hamlet* and Ophelia in *Rosencrantz and Guildenstern are Dead*; 1985: Goneril's Daughter in *The Two Noble Kinsmen*, Mrs. Sullen in *The Beaux Stratagem* and Second Messenger in *Antigone*; 1984: Lucetta in *The Two Gentlemen of Verona*. **THEATRE:** Mina in *Dracula* (Young People's Theatre). Theatre credits throughout Canada include appearances at Centaur Theatre Company, Globe Theatre, Phoenix Theatre and Toronto Free Theatre. **FILM/TELEVISION:** *Street Legal*, *The Road to Avonlea* and *Material World* (CBC). **TRAINING:** Graduate of the National Theatre School.

MATTHEW PENN

Stratford debut: Demetrius/ Canidius/4th Soldier in *Antony and Cleopatra*, Mustardseed in *A Midsummer Night's Dream* and Matamoré in *The Illusion*. **THEATRE:** Kevin Emmery in *Inspecting Carol* (Boars Head Theatre); David/Poppy in *The Voice of the Prairie* and Trisotin in *The Learned Ladies* (St. Croix Festival Theatre); Colonel Brady in *Inherit the Wind* (Pacific Alliance Stage Co.); the Executioner in *The Balcony* (Hudson Guild Theatre); Laertes in *Hamlet*, Tybalt in *Romeo and Juliet*, Azolan in *Les Liaisons Dangereuses*, Carbon de Cassell in *Cyrano de Bergerac* and Leonine in *Pericles* (Alabama Shakespeare Festival); Shrdlu in *The Adding Machine* (Merrimack Theatre); German in *Night of the Iguana* (Hartman Theatre); Mason in *The Magnificent Yankee* (Meadowbrook Theater); Lysander in *A Midsummer Night's Dream* (Empire State Theatre); the title role in *Cyrano de Bergerac*, Christy Mahon in *Playboy of the Western World* and Medvedenko in *The Seagull* (Hilberry Repertory); Nicky Kistunov in *The Good Doctor* (Center Theatre); and Cody in *Geography of a Horse Dreamer* (Schreiber Studios). **FILM/TELEVISION:** *Passing Shots* (PBS) and *You're Never Too Old* (ABC).

SEAN POWER

Stratford debut: Demetrius in *A Midsummer Night's Dream* and Bonnefoy's Clerk in *The Imaginary Invalid*. **THEATRE:** Appeared in *New Order* (Fringe Festival). National Theatre School credits include Tereus in *The Love of the Nightingale*, Tye McCool in *Vieux Carre*, Lysander in *A Midsummer Night's Dream*, Mosholem in *Village of Idiots*, Lotte in *Not Wanted on the Voyage*, Mr. Webb in *Our Town*, Launce in *The Two Gentlemen of Verona* and Sgt. Rooney in *Streamers*. **FILM/TELEVISION:** *Life With Mikey* (Disney). **TRAINING:** National Theatre School.

LEON POWNALL

14th season: Antony in *Antony and Cleopatra* and Egeus in *A Midsummer Night's Dream*. **STRATFORD:** Includes 1992: Dunstan Ramsay in *World of Wonders* and Escalus in *Measure for Measure*; 1991: Claudius in *Hamlet*, Don Pedro in *Much Ado About Nothing*, and Long John Silver in *Treasure Island*; 1990: Theseus in *Phaedra*; 1986: King Henry in both *Henry VIII* and *A Man for All Seasons*. Recipient of the 1991 CFCA Tyrone Guthrie Workshop Award. An Associate Director of the Stratford Festival in 1992. **THEATRE:** Includes Big Daddy in *Cat on a Hot Tin Roof* (Manitoba Theatre Centre); Captain in *The Father* (Tarragon Theatre); Old Elvis in *Are You Lonesome Tonight?* and Matthew in *Anne of Green Gables* (Charlottetown Festival); Sergeant Toomey in *Biloxi Blues* (Royal Alexandra Theatre); Stalin in *Masterclass*, Falstaff in *Henry IV* and Elyot in *Private Lives* (The Vancouver Playhouse); and also a one-man show entitled *Dylan Thomas* written and performed by Mr. Pownall. Directing credits include *The Homecoming*, *Of Mice and Men*, *The Tower*, *The Threepenny Opera*, *Slueth*, *The Firebugs*, *Oh! What a Lovely War!*, *Cabaret*, *Romeo and Juliet*, *Irma La Douce* and a season as Guest Artistic Director of White Rock Summer Theatre. He is also the Founding Artistic Director of Nanaimo's Shakespeare Plus (1984/85), where he developed and directed the premiere production of *Goodnight Disgrace* by Michael Mercer, subsequent winner of a 1985 Chalmers Award. **FILM/TELEVISION:** Includes principal roles in *Dead Poets Society*, *Bye Bye Blues*, *Bekune: The Making of a Hero*, *Termini Station*, *Angel Square*, *44 Days*, *Love and Hate*, *Conspiracy of Silence*, *Wiseguy*, *Adlerly*, *The Beachcombers*, *Danger Bay*, *Alfred Hitchcock Presents*, *Street Legal*, *E.N.G.*, *The Road to Avonlea* and *Beyond Reality*.

MARC RUEL

Second season: First Guard in *Antony and Cleopatra*, Lysander in *A Midsummer Night's Dream* and Footman in *The Importance of Being Earnest*. **STRATFORD:** 1992: Serge in *Bonjour, là, Bonjour*, Busker in *World of Wonders* and appeared in *Love's Labour's Lost*. **THEATRE:** C.D. in *Stark* and Estragon in *Waiting for Godot* (Generic Theatre Inc.); The Duke in *Man of La Mancha* and Jeffrey in *Godspell* (Association of Producing Artists, Quebec/Théâtre Lac Brome); Des in *Thin Ice* and The Monster in *Night Light* (Geordie Productions Inc.); Stephen in *Line* (Line Productions), for which he received the Most Promising Young Performer Award, 1988 Quebec Drama Festival. Concordia University credits include Herr Gabor in *Spring Awakening*, Le Vieux Monsieur in *Les Chaises*, Peter in *The Zoo Story*, The Policeman in *Blood on a Cat's Neck* and Balthasar in *Much Ado About Nothing*. **FILM/TELEVISION:** *Map of the Human Heart* (Working Title Films); *SnakeEaters III* (Cineplex Productions); *Pagan the Ungodly* (Shalites Inc.); *Starting from Scratch* (Molstar); *The Classic* (Telescinema Taurus); and *Sacred Land* (Lande Film). **TRAINING:** B.F.A. from Concordia University. DEC in Music, CEGEP St. Laurent.

DEREK J. SANGSTER

Stratford debut: Appears in *Antony and Cleopatra*, *A Midsummer Night's Dream* and *Gypsy*. **THEATRE:** Appeared in the opening of *En Vogue Concert* (Kingswood); *Spring Fling '92* (Skydome); *Live Unity '92* (Massey Hall); and *The Lotus* (Royal Wintergarden



Stephanie Morgenstern



Matthew Penn



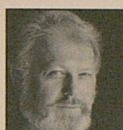
Scott Nichol



Sean Power



Lucy Peacock



Leon Pownall

Theatre). **FILM/TELEVISION:** *The Dini Petty Show* and *YTV Video Special*. **TRAINING:** Ryerson Theatre School and Randolph Dance Theatre.

ALISON SEALY-SMITH

Second season: Charmion in *Antony and Cleopatra* and Hippolyta in *A Midsummer Night's Dream*. **STRATFORD:** 1992: Ceres in *The Tempest* and Rosaline in *Love's Labour's Lost*. Recipient of a 1992 Tyrone Guthrie Award. **THEATRE:** Desperate Lady in *Wonder of Man* (Nightwood Theatre); Doreen in *Tartuffe* (Canadian Stage Company); Maggie in *Mirror Game*, Robin in *The Groundworld Adventure* and Titania in *A Midsummer Night's Dream* (Young People's Theatre); Dame Lorraine in *Carnival is Marse*, Djanet in *Africa Solo* and Georgie in *Invisible Kids* (Theatre Fountainhead); Muriel in *Golden Girls* (Theatre Calgary); and appearances in various productions with Company of Sirens Theatre. Directing credits include *Martha and Elvira* (Nightwood Theatre); and *To Pack a Suitcase and Go* (Company of Sirens). **FILM/TELEVISION:** *Death Wish V*; *E.N.G.* (Alliance Entertainment); *Street Legal* and *Two Men* (CBC). **TRAINING:** Honours B.A. from Mount Allison University.

MICHAEL SIMPSON

Third season: Snout in *A Midsummer Night's Dream* and Menas in *Antony and Cleopatra*. **STRATFORD:** 1992: Master in *The Tempest*, Peter in *Romeo and Juliet* and Launce in *The Two Gentlemen of Verona*; 1982: Bulgarian in *Arms and the Man*, Mariner/Spirit in *The Tempest* and Plebian in *Julius Caesar*. **THEATRE:** Ernest in *The Anger in Ernest* and Ernestine (Magnus Theatre, Thunder Bay); Tusebach in *Three Sisters*, for which he was nominated for a Dora Mavor Moore Award and Azolan in *Les Liaisons Dangereuses* (The Banff Centre); Kepler in *A Short History of Night* (Crow's Theatre, Toronto); Will in *Wildlife*, Toby Belch in *Twelfth Night* and Barry in *Paranoia*, for which he received a Dora Mavor Moore Award (Theatre Columbus); Angelo in *Crime on Goat Island* (Persephone Theatre, Saskatoon); The Painter in *The Europeans* (Necessary Angel Theatre); Dougall/Wally/Mr. McDowell in

Moo (Factory Theatre); *Egeus/ Snout in A Midsummer Night's Dream* (Young People's Theatre); and *Billy in Unexpected Moves* (Tarragon Theatre). **FILM/TELEVISION:** *Top Cops, Secret Service, Kung Fu, Romeo and Juliet, Street Legal* and *The Tempest* (CBC); and *The Transparent Man* (Folie à Deux).

BRIAN TREE

Seventh season: *Euphronius in Antony and Cleopatra*, Peter Quince in *A Midsummer Night's Dream* and Lane in *The Importance of Being Earnest*. **STRATFORD:** 1992: Telegin in *Uncle Vanya* and Elbow in *Measure for Measure*; 1991: Verges in *Much Ado About Nothing*, Israel Hands in *Treasure Island* and Painter in *Timon of Athens*; 1990: Seyton/Third Murderer in *Macbeth*, Trapland in *Love for Love*, Cecil Stocker in *One Tiger to a Hill* and Nym in *Henry V*; 1989: Tubal in *The Merchant of Venice* and Hodge in *The Shoemakers' Holiday*; 1988: Gremio in *The Taming of the Shrew*, Coquenard in *The Three Musketeers* and Lord Mayor in *Richard III*; 1987: Agamemnon in *Troilus and Cressida* and a Sergeant in *Mother Courage*. **THEATRE:** Includes Jim in *Passion* (The Grand Theatre and The Bastion Theatre); Derek Meadle in *Quartermaine's Terms* and Bob Cratchit in *A Christmas Carol* (Theatre Calgary); Bri in *A Day in the Death of Joe Egg* (Citadel Theatre). Spent three consecutive seasons with the National Arts Centre, where his roles included Nick Bottom in *A Midsummer Night's Dream*, Lord Hastings in *Richard III*, Lieutenant Trotter in *Journey's End*, Charles Condomine in *Blithe Spirit* and Dad in *Trafford Tanzi* (National Arts Centre/Toronto Free Theatre). **TRAINING:** Trained in England under Joan Littlewood. Started his career as a stunt driver for British television before working for repertory theatres in England.

FRANK ZOTTER

Stratford debut: *Eros in Antony and Cleopatra*, Puck in *A Midsummer Night's Dream* and appears in *The Importance of Being Earnest*. **THEATRE:** Bobby in the world premiere of George F. Walker's *Tough!* (Green Thumb Theatre); The Beast in *Beauty and the Beast* (Young People's Theatre); Paul/Getutio in *Power Play* (Mulroney Prod.); Allan in *Flesh and Blood* (Theatre Direct); Seymour in *Dead Serious* (Arts Club/Western Canada Theatre Company); Cleante in *The Miser* (Vancouver Playhouse); Kane in *Unidentified Human Remains and the True Nature of Love* (Touchstone Theatre/Arts Club); Fred in *A Christmas Carol* (Theatre Calgary); Lupu in *Baal* (The Banff Festival); Byron in *Bloody Poetry*, Arnold in *The Cat* (Western National tour); Betty/Edward in *Cloud 9*, Touchstone in *As You Like It*, De Flores in *The Changeling* and Myshkin in *The Idiot* (National Theatre School); Pugachev in *The Suicide* (York University Theatre); and Gary in *No Earthy Business* (Kawartha Summer Theatre). Played Mike in *Peacekeeper* (CBC-Radio's Sunday Matinee Series). **TRAINING:** National Theatre School, York University and Banff Advanced Actor's Workshop.

DIRECTOR

JOE DOWLING

Second season: Director of *A Midsummer Night's Dream*. **STRATFORD:** 1992: Director of *Uncle Vanya*. **THEATRE:** Directing credits include *A Midsummer*

Night's Dream (The Acting Company, New York); *Juno and The Paycock*, *Blithe Spirit*, *Fathers and Sons*, *Aristocrats*, *Twelfth Night* and *Our Country's Good* (Gate Theatre, Dublin); *Faith Healer* and *Moving* (Abbey Theatre, Dublin); *She Swoops to Conquer* and *Juno and The Paycock*, which received nine Helen Hayes Award nominations (Arena Stage); *Othello* (New York Shakespeare Festival); *Our Country's Good* and *Observe the Sons of Ulster Marching Toward the Somme* (Centaur Theatre Company); and *The Plough and the Stars* (The Banff Centre). Founder of Ireland's first theatre-in-education group, The Young Abbey, in 1970. Director of the Peacock Theatre from 1973 to 1976. Artistic Director of the Irish Theatre Company from 1976 to 1978 and Artistic Director of the Abbey Theatre, Ireland's National Theatre, from 1978 to 1985. Managing Director of the Gaity Theatre from 1986 to 1989 and Founder of the Gaity School of Acting in 1986. During his tenure at the Gaity Theatre, plays produced included *Death of a Salesman*, *Philadelphia Here I Come!*, *Borstal Boy* and *The Plough and the Stars*. Acting credits include Peer in *Peer Gynt* (Gate Theatre, Dublin); Leopold Bloom in *Ulysses in Nighttown* and Boss in *Plebeians Rehearse the Uprising* by Günther Grass (Abbey Theatre, Dublin).

DESIGNER

HAYDEN GRIFFIN

Stratford debut: Designer of *A Midsummer Night's Dream*. **THEATRE:** Mr. Griffin has worked extensively in theatre, opera and ballet in Britain, Europe and the United States. He won the Plays and Players Award for *Madras House* at the National Theatre and was nominated for an Olivier Award for *Still Life at the Penguin Café* for the Royal Ballet. His recent work in London includes Ken Hill's *Invisible Man*, Arthur Miller's *After the Fall* at the National Theatre and a full length ballet of *Cyrano de Bergerac* by David Bintley which premiered at Covent Garden last year. Hayden has designed *The Taming of the Shrew* for Teatro di Gil Incamminati in Italy, together with *The Voyage Inheritance* directed by William Gaskill which opened the 1992 Edinburgh Festival at the Lyceum Theatre. **FILM/TELEVISION:** Designer of *South Bank Show*, *Wetherby*, *Comrade Lady*, *Still Life at the Penguin Café*, *Hobsons Choice* and *Six Characters in Search of an Author*. **TRAINING:** Studied under Margaret Harris (Motley) Sadler's Wells Design Course.

LIGHTING DESIGNER

LOUISE GUINAND

11th season: Lighting Designer of *King John*, *A Midsummer Night's Dream* and *The Wingfield Trilogy*. **STRATFORD:** Includes 1992: Lighting Designer of *Love's Labour's Lost*, *The Wingfield Trilogy*, *Uncle Vanya* and *Shirley Valentine*; 1991: *Much Ado About Nothing*, *Les Belles Soeurs* and *An Enemy of the People*; 1990: *Julius Caesar*, the double bill of *The Grand Inquisitor/Swan Song* and *Home*; 1989: the double bill of *Titus Andronicus/The Comedy of Errors* and *A Midsummer Night's Dream*; 1988: the double bill of *Oedipus/The Critic*, *Twelfth Night*, *The Taming of the Shrew* and *King Lear*; 1987: *Journey's End*, *Romeo and Juliet*, *As You Like It* and *Mother Courage*; 1986: *The Resistable Rise of Arturo Ui*; *Macbeth* and *Hamlet*; 1985: *The Beaux Strategem* and



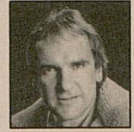
Marc Ruel



Michael Simpson



Derek J. Sangster



Brian Tree



Alison Sealy-Smith



Frank Zotter

Antigone; 1984: *I Henry IV* and *Romeo and Juliet*; 1983: *When That I Was...*. **THEATRE:** Has designed lighting for most major Canadian theatres. Credits include *Aspects of Love* (The Elgin Theatre and U.S. Tour); *Richard III* (New York Shakespeare Festival); *Our Country's Good* (Centaur Theatre Company/ Neptune Theatre); *Macbeth* and *A Streetcar Named Desire* (The Vancouver Playhouse); *A Christmas Carol* (Young People's Theatre); *Fire* and *A Woman in Mind* (The Grand Theatre); *Man of La Mancha*, *Royal Hunt of the Sun*, *Hamlet*, *As You Like It*, *Romeo and Juliet* and *The Crucible* (The Citadel Theatre); *The Legend of the Avro Arrow* (National Arts Centre/Canadian Stage Company); *The Voyage Inheritance* (Shaw Festival); and *Who's Afraid of Virginia Woolf?* (Neptune Theatre). Member of the Associated Designers of Canada. **TRAINING:** Graduate of the National Theatre School.

COMPOSER

KEITH THOMAS

Eighth season: Composer for *A Midsummer Night's Dream* and *The Illusion*. **STRATFORD:** Composition credits include; 1992: *The Two Gentlemen of Verona*; 1990: *Forever Yours*, *Marie-Lou* and the double bill of *The Grand Inquisitor/Swan Song*. Acting credits include; 1988: *Frangipane in Irma La Douce*, Lord Dumaine in *All's Well That Ends Well* and Murderer in *Richard III*; 1987: the Sax Player in the all-girl band in *Cabaret*, Claudio in *Much Ado About Nothing* and Careless in *The School for Scandal*; 1986: Dromio of Ephesus in *The Boys from Syracuse*, Florizel in *The Winter's Tale* and Guiderius in *Cymbeline*. **THEATRE:** Composer, Musical Director and Lyricist of *The Servant of Two Masters* and *On My Own Two Feet* (Young People's Theatre); as well as of *Bedtimes and Bullies* and *Julius Caesar* (The Citadel Theatre). Composer and Musical Director of *Bag Babies* (Theatre Passe Muraille). As a Composer, he has worked on numerous productions including *The Cambodia Pavilion* (Theatre-

Republic, Edmonton); *Amigo's Blue Guitar*, for which he received a Dora Mavor Moore Award (Tarragon Theatre); and *The Miracle Worker* (The Citadel Theatre); and the film *10 Ways to Abuse an Old Woman*. Stage credits include Owen in *The Melville Boys* (CentreStage Company); Kittel in *Ghetto* (Toronto Workshop Productions); and Yock Bauman in *Quiet in the Land* (Blyth Festival/Toronto Free Theatre). **TRAINING:** Graduate of the National Theatre School.

CHOREOGRAPHY/ FIGHTS

JOHN BROOME

12th season: Resident Movement Coach and Choreographer. **THEATRE:** An accomplished Director, Choreographer and Tutor of Movement. Trained as a dancer at England's Royal Ballet School and Germany's Kurt Jooss/Sigurd Leeder School of Modern Dance. Taught for nine years at the Royal Academy of Dramatic Art in London and subsequently conducted workshops in England, the United States and Canada. Choreography credits include *Stop The World, I Want To Get Off* (London and Broadway); *The Damnation of Faust* (English National Opera); *Pericles* (Comédie Française, Paris); and *Eugene Onegin* (Netherlands Opera). Director of Movement at the Royal Shakespeare Company from 1969 to 1974. Directing credits include *Mother Courage* (Adelaide, Australia); *The Dybbuk* (American National Theatre of the Deaf); *Happy End* (RADA); *The Country Wife*, *The Festival of Women* and *Oh! What a Lovely War!* (London, England); *The Medium and Der Jasager* (Detroit Institute of the Arts); *Carmina Burana* (Theatre Clwyd, Wales); *As You Like It* (Perseverance Theater, Alaska); *The Importance of Being Earnest* (Denver Center Theater Co.); and *The Threepenny Opera* (Boulder, Colorado). A founding member of Shakespeare and Company in Lenox, Mass., and their Master Teacher and Choreographer.

JOHN STEAD

Fourth season: Fight Director of *Antony and Cleopatra*, *King John*, *A Midsummer Night's Dream*, *Bacchae*, *Fair Liberty's Call* and *The Illusion*. **STRATFORD:** 1992: Fight Director of *The Tempest*, *World of Wonders*, *Romeo and Juliet* and Stunt Co-ordinator of *H.M.S. Pinafore* and *Entertaining Mr. Sloane*; 1991: Fight Director of the 1991 and 1990 seasons. Acting credits include 1991: First Sailor in *Hamlet*, *Watch* (William Kemp) in *Much Ado About Nothing* and Harry in *Treasure Island*; 1990: Appeared in *Macbeth*, *As You Like It* and *Julius Caesar*. Recipient of the 1991 Derek F. Mitchell Artistic Director's Award. **THEATRE:** Has been the Fight Director/Choreographer of more than 100 productions including *Escape from Happiness* (Factory Theatre); *Silver Dagger* (Canadian Stage Company); *The Castle and The Possibilities* (Necessary Angel Theatre Company); *Pinnocchio*, *Count Dracula*, *The Prince and The Pauper*, *The Groundworld Adventure* and *Jacob Two-Two and the Dinosaur* (Young People's Theatre); *Under the Skin* (Theatre Passe Muraille); *Isabella's Fortune* and *King Stag* (Odyssey Theatre, Ottawa); *Treatment* (Toronto Free Theatre); and *The Collected Works of Billy the Kid* (Tarragon Theatre) as well as productions at the National Ballet and Opera Hamilton.

FILM/TELEVISION: Includes Fight Choreographer and performer on *Beyond Reality*, *Maniac Mansion*, *Street Legal* and *Kung Fu: The Legend Continues*. Feature films include *Life with Billy*, *The Arena* and *The Freshman*. **TRAINING:** B.A. from the University of Saskatchewan (1984) and studied at the Society of American Fight Directors.

STAGE MANAGEMENT

HILARY GRAHAM

Eighth season: Production Stage Manager at the Avon Theatre and Stage Manager of *The Importance of Being Earnest*. Assistant Stage Manager for Ann Arbor residency of *A Midsummer Night's Dream*. **STRATFORD:** Stage management credits include 1992: Stage Manager of *Love's Labour's Lost* and *Measure for Measure*; 1991: *Love Letters* and *Timon of Athens*; 1990: *Forever Yours*, *Marie-Lou*; 1989: *Love's Labour's Lost*; 1987: *The School for Scandal* and Assistant Stage Manager of *Cabaret*; 1986: Stage Manager of *Pericles* and Assistant Stage Manager of *Cymbeline*; 1985: Assistant Stage Manager of *The Government Inspector*. Production Stage Manager of the Avon Theatre in 1988, the Third Stage from 1989 to 1990 and the Tom Patterson Theatre in 1991. **THEATRE:** Stage Manager of the Belgrade Theatre, Coventry; Assistant Stage Manager of Marlene Dietrich's 1973 British tour; and also worked in stage management with the Royal Shakespeare Company for seven years on such productions as *The Comedy of Errors*, *Henry IV, Part I* and *Part II*, *Much Ado About Nothing*, *Uncle Vanya*, *Piaf*, *Richard III*, *Babes Grow Old*, *Macbeth* and *The Merchant of Venice*. Was Casting Co-ordinator of the World University Games in Edmonton and has also worked at the Citadel Theatre, where she was Production Stage Manager for the Young Company (1990) as well as Stage Manager of *Jacob Two-Two and the Dinosaur* (Citadel Theatre/Young People's Theatre). Other stage management credits include *Peter Pan*, *Long Day's Journey into Night*, *King Lear*, *Guys & Dolls* and *Amadeus* (Citadel Theatre); *Shirley Valentine*, *A Change of Mind* and *Panther and Jaguar* (Alberta Theatre Projects); and *A Christmas Carol* and *Les Liaisons Dangereuses* (Theatre Calgary). **TRAINING:** London Academy of Music and Dramatic Art, England.

ANN STUART

12th season: Stage Manager of *A Midsummer Night's Dream*, *The Illusion*, and the Words and Music Concert *Infinite Variety*. Assistant Stage Manager for Ann Arbor residency of *The Importance of Being Earnest*. **STRATFORD:** Credits include Stage Manager of 1992: *The Tempest* and *The Two Gentlemen of Verona*; 1991: *Hamlet* and *Homeward Bound*; 1990: *Macbeth* and *Phaedra*; 1989: *The Proposal* and *The Changeling*; 1980: *Virginia* (which transferred to the Haymarket Theatre in London, England); 1979: *Barren/Yerma* and *Ned and Jack*. Assistant Stage Manager of 22 productions including *Romeo and Juliet*, *Antigone* and *The Winter's Tale* directed by David William; *The Guardsman*, *King Lear* and *Cymbeline* directed by Robin Phillips; and *Richard II* directed by Zoe Caldwell. Won the Artistic Director's Award in 1980. **THEATRE:** Member of the 1983/84 Grand Theatre Company, where she stage managed *The Doctor's Dilemma* and assisted on four pro-

ductions including *Arsenic and Old Lace* and *Dear Antoine*, and later stage managed *Night Mother*, directed by Martha Henry. Other credits include Stage Manager of Wendy Lill's *The Occupation* of Heather Rose, Don Hannah's *In the Lobster Capital of the World*, Daniel MacIvor's *somewhere i have never travelled* and John Murrell's *Waiting for the Parade* (Tarragon Theatre); *The Recruiting Officer* and *Our Country's Good* (Royal Court Theatre at Canadian Stage); *The Idler* (Theater Plus); and Robertson Davies' *Leaven of Malice* (Hart House Theatre, Toronto).

MAXWELL T. WILSON

Fourth season: Assistant Stage Manager of *Antony and Cleopatra*, *A Midsummer Night's Dream*, *Gypsy* and *The Imaginary Invalid*. Assistant Stage Manager for Ann Arbor residency of *The Importance of Being Earnest*. **STRATFORD:** Assistant Stage Manager of 1992: *Unde Vanya*, *Shirley Valentine* and *The Two Gentlemen of Verona*; 1991: *Timon of Athens*, *The Rules of the Game*, *The Knight of the Burning Pestle* (also 1990) and *Love Letters*; 1990: *Forever Yours*, *Marie Lou*, *Phaedra* and the double bill of *The Grand Inquisitor/Swan Song*. **THEATRE:** Credits include Stage Manager of *The Rich Man* (Work-shop West Playwrights Theatre); Assistant Stage Manager of *Dialogues of the Carmelites* (Manitoba Opera); *Albert Herring* and *Roméo et Juliette* (Canadian Opera Company); *Die Fledermaus*, *The Flying Dutchman*, *Eugene Onegin* and *The Marriage of Figaro* (Edmonton Opera); and *A Midsummer Night's Dream*, *The Crucible* and *The Lion, The Witch and The Wardrobe* (Citadel Theatre). Other credits include Stage Management Co-ordinator of the 1989 Edmonton Teen Festival of the Arts and Production Co-ordinator of the 1989 Edmonton Children's Festival (Citadel Theatre); as well as numerous productions for the Edmonton Fringe Festival. **TRAINING:** B.A. from the University of Lethbridge, Alberta, and also studied Theatre Production at Grant MacEwan Community College in Edmonton.

The Story Behind the Stratford Festival Residency in Ann Arbor

by Ken Fischer, UMS Executive Director

It's the spring of 1991. University Musical Society Development Director Catherine Arcure and I are having lunch with Canadian Consul General Anne Charles and members of her staff in Detroit. Whenever a Canadian artist or ensemble appears under the auspices of the Musical Society, Ms. Charles supports the performance by inviting special guests and hosting social events. She loves the performing arts and is proud to introduce local leaders in business, politics, education, and the media to outstanding Canadian artists. Anne Charles has boundless energy and enthusiasm and is a joy with which to work.

On this bright spring day, we're looking over offerings for the the upcoming 1991/92 season and beginning to make preliminary plans for the November visit by the Canadian Brass. Anne recounts recent conversations she has had with the people at the Stratford Festival in Ontario centering on their interest in developing new audiences and in developing new relationships with presenters. Anne says, "I think you two ought to talk with the folks at Stratford." And before we know it — in typical Anne Charles fashion — we adjourn to Anne's office where she places a call to Stratford...and, as they say, the rest is history.

Conversations began with our colleagues at Stratford. We spoke by phone and learned about their commitment to developing new audiences for their work. We learned that 15% of Stratford's audience comes from the state of Michigan and that they'd like to see that figure grow. We discussed their past week-long residency at Dartmouth College and the educational activities that supplemented the performances. Stratford learned about the Musical Society's interest in exploring new genres of presentations beyond music and dance. They discovered that while there is good resident theater in Ann Arbor, there is very little touring theater. We told them of our new educational initiatives including the *Michigan MozartFest*, Philips Educational

Presentations, and our opera and dance programs for young people. They also learned of our desire to be working more closely with area schools and with University academic units in collaborative projects that would benefit students and faculty.

Stratford Artistic Director David William and Producer Colleen Blake visited Ann Arbor in the fall of 1991 to become familiar with the theaters, to meet with community and University representatives, and to meet with leaders of the UMS Board of Directors and staff to discuss next steps. There was much excitement about the prospect of the residency and the planning continued. It was determined that the productions would be mounted in the Power Center.

During the 1991/92 season, the UMS was developing a long-range plan. Among its many objectives, the plan called for the Society to explore new art forms, to reach out to new audiences, and to find new ways to work collaboratively with the University and community. The Stratford Residency would fit these objectives perfectly. But there was one other critical factor: all of the above must be accomplished in a fiscally responsible manner. To make it's last objective very clear, the plan required "up-front" funding for any new artistic ventures. The belief was that if the new venture held enough promise for success, then the Society should be capable of finding sufficient outside support for it. We were willing to take risks with new ventures, but we were not in a position to sustain heavy losses if the venture failed. Board and staff agreed that before we could announce the Stratford residency, we would need to raise \$150,000.

Fund-raising efforts began in earnest in the summer of 1992. We began conversations with a major corporation which had expressed interest in the Stratford Residency as an exclusive underwriter. The corporation would not be able to commit, however, until after January 1993.

In July of 1992, six members of the UMS staff visited Stratford to learn as much about theater presentation as possible, recognizing that theater was a new art form for us to present. Arts Midwest, an interstate consortium that supports the arts in the midwest, provided an "arts exploration" grant that enabled us to see performances, observe the technical crew at work, visit the production shops, and meet with key Stratford staff. We had known of Stratford's reputation for producing the highest quality of theater, and our site visit helped us understand how they do it — through talent, hard work, teamwork, and a commitment to excellence in everything they do. They are also creative, positive, and fun-loving people.

I returned in September of 1992 to negotiate the final terms with producer Colleen Blake. I will always remember three special features of this negotiation, because it speaks volumes about our wonderful colleagues

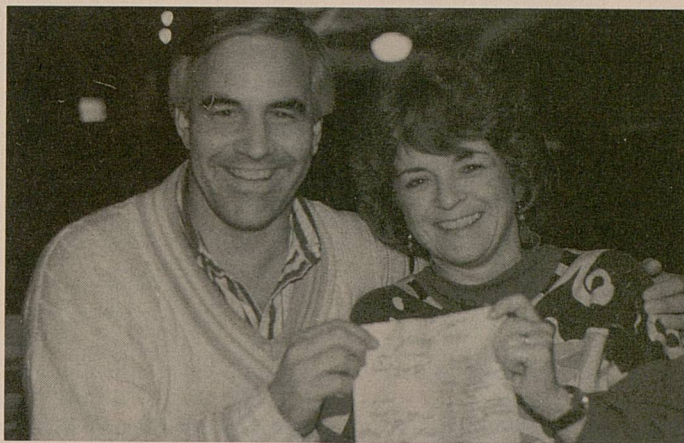
from Canada. First of all, we held our discussion not in Colleen's office, but at Bentley's, a favorite gathering place for cast and crew (and audience, too) to unwind after performances. (A warm and friendly place, reminiscent of the Pretzel Bell in the late 60s.)

Second, Colleen put on the negotiating table the expectation that UMS would organize a sufficient number of educational activities to engage Stratford cast and crew an additional five hours per week, per person, during the residency. "By the way, Ken, we're offering this service at no extra cost. It's part of our investment in audience development." I was totally disarmed. More often than not, I have had to beg touring artists to create extra time for educational activities. But with Stratford, they were offering their extra time as a gift to the University and community and letting us know in no uncertain terms that they

expected us to deliver on our end. What a refreshing new approach — to have artists express as deep a commitment to high-quality education as to high-quality performance.

The third feature was how we documented "the deal." It was all done on the back of a Bentley's napkin. We determined what the two shows would be, when they'd be performed, and agreed to a fee, noting everything on the napkin. Then we signed it. With all the attention that the Bo Schembechler/Tom Monaghan napkin deal had gotten in the press, Colleen and I agreed to photograph the napkin just in case we needed to check the details later.

In the fall of 1992, UMS hosted our



University Musical Society Executive Director Ken Fischer and Stratford Producer Colleen Blake with "the deal."

Stratford colleagues over the Michigan/Illinois football weekend. The weekend began Friday afternoon with a meeting to introduce the Stratford team to key faculty from the English department, Residential College,

Theater Department, School of Music, Humanities Institute, and other campus units. Our Stratford friends urged the faculty to begin thinking about how cast and crew members could assist with classes, workshops, seminars, and other activities during the residency. The next day, the technical people from Stratford, with clipboards firmly in hand, thoroughly examined the stage of the Power Center to see what changes would be required to enable our space to accommodate the Stratford sets. We did find time to catch a few tailgate parties and to see the game, too.

It is now mid-February of 1993, and we are eager to hear from our prospective sponsor. The 1993/94 season brochure must go to press at the latest by mid-March to be available for mailing to patrons in early April. But before we can announce the Stratford Residency as part of the upcoming season, the UMS Board must approve a

business plan for the residency that includes \$150,000 in underwriting. We have a four-week window.

The prospective sponsor calls. But instead of a "yes," we learn that the company has had a particularly difficult quarter and does not feel it can participate in the Stratford Residency as the exclusive sponsor.

What happened in the next four weeks was truly remarkable and demonstrated just how extraordinary this community is. We began to talk with local corporations, foundations, and individuals about the Stratford Residency project and our need to raise \$150,000 in 28 days. We found them excited to learn that the Stratford Festival — an organization that everyone knew by reputation to be one of the finest theater companies in the world — would be coming to Ann Arbor. What particularly impressed them, however, was the offer of each member of the Stratford company to give an additional five hours during the week to educational activities in the university and community. Checks and pledges began to come in. Every gift that came in during this time was a critically important gift, but one stand out because of the level of commitment and the hundreds of people the gift represents.

The Ann Arbor Area Community Foundation is a thirty-year-old philanthropic institution that makes grants to non-profit organizations in the community and whose Board is made up of leading citizens in the Ann Arbor area. Over the years, hundreds of individuals, families, local businesses, and other organizations from the community have made gifts to the Foundation and have entrusted it to invest and utilize the income for the betterment of the community. The Foundation's Board and staff learned of our project on one day and — realizing that we were under enormous time constraints — invited us to submit a proposal by noon of the next day so that they could consider it immediately and not wait until the next grant period which was several months away. In less than a week, the Foundation put our proposal through its rigorous evaluation process and notified us that we would receive a grant of \$25,000 which — up to that time — was the largest grant the Foundation had ever awarded. That the AAACF grant came so early in our intensive fund-raising effort and at such a significant level encouraged other organizations and individuals to make gifts to us.

A week before the deadline we had raised in cash and pledges only about half of what we needed. We then invited special friends to consider becoming guarantors, meaning individuals who, if we were not successful in raising all of the funds by November's curtain time, would together contribute what would be required to reach \$150,000. Twelve guarantors made such a commitment. When the deadline arrived, we had, in hand, cash, pledges, and guarantor commitments totaling \$150,000. The Board approved the business plan at the March meeting, and the Stratford Festival project became part of our season announcement in early April. (A list of all contributors to the Stratford Residency is included in this program book.)

Visits back and forth continued throughout the spring and summer of 1993. The two productions Stratford chose to bring to Ann Arbor received excellent reviews during Stratford's season. Ticket sales for the Ann Arbor performances are strong enough that we have added another performance of *A Midsummer Night's Dream* on Saturday afternoon, November 20, in spite of the competing Ohio State game. We sold 400 student-priced tickets to that performance in the first 24 hours.

As of this writing, the educational component of the Stratford Residency has become a virtual mini-semester. More than 35 artists from the Stratford company are sharing their time and expertise with students from the University of Michigan as well as with pupils in the Ann Arbor Schools. University students will participate in discussions on all aspects of theater production from acting to text interpretation, from stage design to actual production methods. In addition, Ann Arbor public and private schools will be visited by Stratford Festival artists who will present several programs including the Festival's famous "Stratford in a Trunk" presentation for younger children. The enthusiasm and generosity of the Stratford participants is only equalled by the joyous anticipation of the students as they await the arrival of Stratford on Ann Arbor.

Thank you for coming to this performance. By your wonderful support of this project, we hope to be able to make the Stratford Residency an annual occurrence. And please thank the underwriters whose support at a critical time assured that the project could be realized.

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(The services of Janelle

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sible by the Professional

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of Theatre Ontario, funded

by the Ontario Arts Council.)

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Special Thanks to Wilfrid

Laurier University

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Hilary Graham

Stage Manager

Marylly Moyer

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Catherine Russell

Stage Managers

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Janet Sellery

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Bradley Dalcourt

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Jennifer Macdonald
Brian McLeod
Mark Ostien
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Lorraine Senecal
The Stratford Festival
would like to acknowledge
Mr. Doug Grass, Senior
Properties Maker, who
passed away this
year while working on our
1993 productions.
Dougie, we miss you.

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Alec Cooper
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Ted Derry
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Art Fortin
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Gerald Van Sickle
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Stage Carpenter
Jay Klassen
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Bruno Hacquebard
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Chris Shaw
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Jeremy Lach
Crew
Gord Balmain
Mark Fisher
Dan Hoodless
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Michael Ellsworth
Master Electrician
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The University Musical Society thanks the following individuals, departments, and businesses for their assistance in making the Stratford on Ann Arbor performances possible.

Gregg Alf
Kathy M. Anderson
Carol Amster
Herb Amster
Martha Aulse
Barbara Bach
Milli Baranowski
Linda Bennett
Anne Benninghoff
Sara Billmann
Polly Binder
Carmel Borders
Janice Stevens Botsford
Enoch Brater
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Robert Weisbuch
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Phyllis Wright
James Winn
Elizabeth Yhouse
Nancy Zimmerman

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Ellie and Dennis Serras of Maude's
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at late night hours

Ede Bookstein for hosting the "Farewell
Brunch" for the Stratford Company.

Alice Irani for her *pro bono* legal counsel.

Special thanks to all the actors and
members and of the Stratford Festival
Company who participated in the Phillips
Educational Presentations throughout
the week.



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by Eugene O'Neill

HAMLET

by William Shakespeare

IN THE RING

a new play by Jean-Marc Dalpé, translated by Robert Dickson

THE COMEDY OF ERRORS

by William Shakespeare

Festival Member orders will be processed beginning December 1, 1993.

Previous ticket buyers will receive their brochure and mail order priority information in mid-January.
Box office telephone lines open February 26, 1994. To receive your season brochure call 1-519-273-1600.

Stratford-on-Ann Arbor Public Events

FRIDAY, NOVEMBER 19

A Midsummer Night's Dream

8 PM Power Center

THIS PERFORMANCE MADE POSSIBLE BY THE DOBSON-McOMBER
AGENCY INC.

Post-Performance Chat

Immediately following the 8 PM performance of *A Midsummer Night's Dream*, audience members are invited to join cast members for an informal chat, Power Center Theatre

Opening Night Reception

Meet with cast members and share in post-performance refreshments. \$10.00 per person.

Call 747-1175 to RSVP. Power Center Green Room

SATURDAY, NOVEMBER 20

A Midsummer Night's Dream

2 PM Power Center

THIS PERFORMANCE MADE POSSIBLE BY TRIMAS

Post-Performance Chat

Immediately following the 2 PM performance of *A Midsummer Night's Dream*, audience members are invited to join cast members for an informal chat. Power Center Theatre

A Midsummer Night's Dream

8 PM Power Center

THIS PERFORMANCE MADE POSSIBLE BY FIRST OF AMERICA

Post-Performance Chat

Immediately following the 8 PM performance of *A Midsummer Night's Dream*, audience members are invited to join cast members for an informal chat. Power Center Theatre

SUNDAY, NOVEMBER 21

A Midsummer Night's Dream

2 PM Power Center

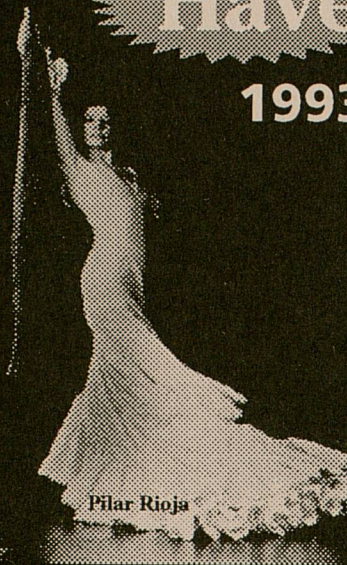


Have it All!

UMS

1993 94 Winter Season

Borodin String Quartet



Pilar Rioja



Trio Tchaikovsky

Saturday, January 15, 8 P.M.
Rackham Auditorium

Shostakovich String Quartet Cycle

Borodin String Quartet*

Tuesday, January 25, 8 P.M.,
Rackham Auditorium

Wednesday – Friday,
January 26–28, 8 P.M.,
U-M Museum of Art

Saturday, January 29, 8 P.M.,
Rackham Auditorium

*Made possible by a gift from
Edward Surovell Co./Realtors*

Moscow Virtuosi

Vladimir Spivakov, conductor

Thursday, February 3, 8 P.M.
Rackham Auditorium

Hungarian State Folk Ensemble

Friday, February 11, 8 P.M.
Power Center

Pilar Rioja and Company*

Saturday, February 12, 8 P.M.
Power Center

James Galway, flutist*

Christopher O'Riley, pianist

Sunday, February 13, 4 P.M.
Hill Auditorium

Lincoln Center Jazz Orchestra*

Tuesday, February 15, 8 P.M.
Hill Auditorium

New York City Opera National Company*

Puccini's *Madama Butterfly*

Tuesday, March 1, 7 P.M.

Thursday-Friday, March 3–4, 8 P.M.

Saturday, March 5, 2 P.M.

Power Center

*Made possible by a gift from Joe
O'Neal and O'Neal Construction*

Chicago Symphony Orchestra*

Kenneth Jean, conductor

Philip Sabransky, pianist

Tuesday, March 8, 8 P.M.

Hill Auditorium

*Made possible by a gift from
Jacobson's*

Urban Bush Women*

Friday, March 11, 8 P.M.

Power Center

*This project is supported by Arts
Midwest members and friends in
partnership with Dance on Tour, the
National Endowment for the Arts, and
the Michigan Council for Arts and
Cultural Affairs.*

Kronos String Quartet

with Hermeto Pascoal et Grupo

Saturday, March 12, 8 P.M.

Power Center

Moscow Philharmonic

Vassily Sinaisky, conductor

Gil Shaham, violinist

Friday, March 18, 8 P.M.

Hill Auditorium

U-M School of Music Faculty

Artists Concert

Sunday, March 20, 4 P.M.

Rackham Auditorium

Guitar Summit*

Pepe Romero, Leo Kottke,

Joe Pass, Paco Peña

Monday, March 21, 8 P.M.

Rackham Auditorium

*Made possible by a gift from
Regency Travel*

Murray Perahia, pianist

Wednesday, March 23, 8 P.M.

Hill Auditorium

Emerson String Quartet*

Friday, March 25, 8 P.M.

Rackham Auditorium

Joshua Bell, violinist

Tuesday, April 5, 8 P.M.

Rackham Auditorium

Detroit Symphony Orchestra

Neeme Järvi, conductor

University Choral Union

Thomas Sheets, music director

Sunday, April 17, 4 P.M.

Hill Auditorium

Beaux Arts Trio

Monday, April 18, 8 P.M.

Rackham Auditorium

Dresden Staatskapelle*

Giuseppe Sinopoli, conductor

Thursday, April 21, 8 P.M.

Hill Auditorium

101st Ann Arbor

May Festival

Thursday – Saturday

May 12–14, 1994

Watch for details!

For more information, call or write:

University Musical Society

of the University of Michigan • Burton Memorial Tower • Ann Arbor, MI 48109-1270

313.764.2538

* Philips Educational Presentation offered in conjunction with this performance. Free and open to the public. See page 23 for details.