

THE NATIONAL ARTS CENTRE PRESENTS
AN NAC ENGLISH THEATRE PRODUCTION IN COLLABORATION WITH
ARRAYMUSIC ENSEMBLE (TORONTO)

He ran from his fate
but it tracked
him down!

The Wrong Son

WRITTEN AND COMPOSED BY ALLEN COLE

World
Premiere

DIRECTED BY PETER HINTON

David Keeley, Actor, *The Wrong Son* • Photograph: Laird Mackintosh • Illustration: Lino



A BRAND NEW JAZZ MUSICAL THRILLER IN THE FILM NOIR GENRE
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SEPTEMBER 19 – OCTOBER 7
NAC THEATRE



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

Peter A. Herrndorf

President and Chief Executive Officer/Président et chef de la direction

06-07 season
The Artist
in Society
English Theatre
Peter Hinton artistic director



The National Arts Centre English Theatre
presents
the World Premiere of

A National Arts Centre English Theatre production
in collaboration with
the Arraymusic Ensemble (Toronto)

|| THE WRONG SON ||

Written and Composed by ALLEN COLE
Directed by PETER HINTON



We want to hear from you. Please write
and tell us how you feel about your
experience at the National Arts Centre
English Theatre at etheatre@nac-cna.ca
or at National Arts Centre English Theatre
P.O. Box 1534, Stn. B Ottawa, ON K1P 5W1

Cast (in order of appearance)

Sgt Douglas/Chorus RANDI HELMERS
Lt Dice/Chorus JOHN MILLARD
Ryle Rawlins DAVID KEELEY
Cornell Tremble III (the son) MARTIN JULIEN
Peg CORRINE KOSLO
Maggie Lennox TAMARA BERNIER
Cornell Tremble II (the father) FRANK MOORE

Set/Costume Designer DANY LYNE
**Orchestra Music Director and
Artistic Director of Arraymusic** BOB STEVENSON
Orchestration ALLEN COLE
Vocal Music Director RICHARD EVANS
Lighting Designer JOHN (JOCK) MUNRO
Sound Designer PETER MCBOYLE
Movement Director JO LESLIE
Fight Director JOHN KOENSGEN
Assistant to the Director AMANDA KELLOCK

The Arraymusic Ensemble:

Clarinet, Bass Clarinet BOB STEVENSON
Piano STEPHEN CLARKE
Percussion 2 BLAIR MACKAY
Contrabass PETER PAVLOVSKY
Percussion 1 RICHARD M SACKS
Violin REBECCA VAN DER POST
Trumpet AMY HORVEY

Stage Manager LAURIE CHAMPAGNE
Assistant Stage Manager STÉFANIE SÉGUIN
Fight Captain MARTIN JULIEN
Assistant Lighting Designer JOSHUA HIND
Rehearsal Pianists RICHARD EVANS, MARK FERGUSON

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MORE MORE MORE



Opening Night Party - Please join us after the performance on opening night, Friday, September 22 for a post-show party with the cast at the luxurious Metropolitan Brasserie, located at 700 Sussex Avenue.

Hinterview: Join Peter Hinton and guest Allen Cole, writer and composer of *The Wrong Son*, at the first Hinterview of the season on Saturday, September 23 at 13:00 in the Panorama Room. This event is free.

Talkbacks: in the Theatre Sept. 27 & 28 and Oct. 4 & 5 – remain in your seat following the performance to enjoy a question and answer session with the actors or members of the production team.

Bartoks: post show bars at the NAC with the artists – Fri. Sept. 29 and Fri. Oct. 6 – Miss the crush in the parking lot, enjoy a glass of wine, and get to know members of the company.

WWW: More background information on all the shows, including design sketches, artists’ notes, study guides, audio clips of the artists, Peter Hinton talking about the plays, and lots more, visit www.nac-cna.ca and follow the links to English Theatre

Student Club still taking members! Join the NAC Student Club on Friday nights. If you’re between 16 and 22 years of age, become a club member and enjoy discounted ticket prices to all the productions, and all kinds of behind-the-scene events. Contact Martina Kuska at (613) 947 7000 ext. 522

Friends of English Theatre: Support the English Theatre, enjoy social events, theatre excursions and moderate fundraising activities, and meet new people. Call (613) 947 7000 ext. 605.

Don’t forget your exclusive Subscriber perks!

- Free ticket exchanges – New this season!
- Half price tickets to see a play a second time!
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- 10% off weekday lunch at the NAC’s Le Café (with free parking for 2 hours when you show your subscriber card.)

CELEBRITY SPEAKERS SERIES

Paul Gross joins **Ann-Marie MacDonald** and **Michael Ondaatje** in the Celebrity Speakers Series lineup!

Hear highly respected television arts personality and journalist **Laurie Brown** speak with beloved Canadian actor, producer, writer **Paul Gross**, playwright and novelist **Ann-Marie MacDonald**, and internationally acclaimed novelist and poet **Michael Ondaatje** in informal chats about the arts in Canada, and the role of the Artist in Society.



Monday November 20 at 20:00 in the Studio
PAUL GROSS

Monday January 29 at 20:00 in the Studio
ANN-MARIE MACDONALD

Monday May 14 at 20:00 in the Studio
(from the set of *7 Important Things*)
MICHAEL ONDAATJE

Subscriptions to this series are still available at the box office or www.nac-cna.ca/subscribe.

Please Be a Good Neighbour: We request that you kindly turn off watch beepers, pagers and cellular phones, and refrain from talking during the performance. We also remind you that fragrances can cause allergic reactions. *Thank you for your cooperation.*

New! Subscriber Zone:
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Subscribers to the NAC Orchestra, English Theatre, French Theatre or Dance 2006-2007 seasons are eligible to receive news items and special offers by email through the new Subscriber Zone on the NAC website. The Subscriber Zone offers you front-of-the-line purchase opportunities, special perks, discounts and an insider’s view from behind the curtain. See your enclosed renewal form to sign up for the NAC Subscriber Zone today!

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Staged by Denise Clarke

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– Robert Cushman, National Post

NAC STUDIO: OCTOBER 17-28

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Opening Night: Oct. 19; Previews Oct. 17 & 18

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06-07 season
The Artist
in SOCIETY
English Theatre
Peter Hinton artistic director

Illustrations: Lino

06-07 season.
The Artist
in SOCIETY
NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS
English Theatre Peter Hinton artistic director

Welcome to the National Arts Centre English Theatre and to the World Premiere of Allen Cole's The Wrong Son - the first show of our 2006-2007 Season: The Artist in Society. Thank you for choosing to spend a couple of hours with us, and I look forward to meeting you before or after the show, perhaps at one of our Talkbacks or more informally at the bar. I am sincerely interested in talking about our theatre and welcome your comments and observations. Your coming tonight shows a sense of spirit and interest in contemporary theatre and also I think a sense of occasion. This year marks the NAC's very first season dedicated entirely to work by Canadian Playwrights, and indeed we have much to celebrate. I am very excited to begin my tenure as artistic director with this show. Allen and I have worked together on many productions over the past twenty years, and on many workshops of The Wrong Son, so it is indeed a dream come true to at last bring it to you in a full production. I also welcome the artists from across Canada who appear in the show, the incredible design team, and especially The Arraymusic Ensemble from Toronto. I consider myself very blessed. I hope you enjoy the music and the mystery – and hope you will come again. There is a theatre in here.

PETER HINTON Artistic Director.

The Story

Ryle Rawlins has returned from the war and is working as a piano player in a dockside bar in Halifax in 1949. His singer girlfriend Maggie has the kind of voice that melts butter. Things are looking up for the couple – the gigs are good, they have a hit song on their hands, and their romance is still sizzling. One dark night, at the end of their set, Ryle's ex-wife shows up, having left town almost a decade before, and she wants her man back! Before you know it, a murder has been committed and Ryle is thumbing a ride on the highway running from a crime he may or may not have committed. He's picked up by Cornell Tremble III, a man on a journey to meet the father who gave him up for adoption when he was a small child. Cornell is hoping that all his troubles are behind him, but fate and a terrible car crash intervene to alter the destiny of each man.

The Wrong Son: A BRIEF DEVELOPMENT HISTORY

By Allen Cole *Writer and Composer*

Allen Cole. Photo: Laird Mackintosh



The first draft of the libretto of The Wrong Son was written in a beautiful cabin on the Bay of Fundy in Nova Scotia in the summer of 1990. Throughout the creation of this piece, narrative and lyric has come before composition of music. In the fall of 1990, I travelled to Paris, where the first draft of the music for Act 1 was composed.

When I returned to Toronto in 1991, Tapestry Music Theatre decided to commission the completion of The Wrong Son.

Over the next two years I worked with Wayne Strongman and Banuta Rubess as dramaturges. This period culminated in a workshop of the first act through Tapestry in 1994.

Peter Hinton became interested on behalf of Canadian Stage at this point, and the decision was made to shift gears dramaturgically to working with Peter. This was a crucial move in the development of The Wrong Son, as Peter's affinity with the piece, his insight both formally and thematically, have been invaluable to the process.

In 1995 I produced an independent workshop in Toronto. This workshop culminated in a performance of the whole musical, fully orchestrated. Many of the actors I now see as central to the production were first involved in this workshop. (Holly Cole, Ted Dykstra, Frank Moore, John Millard, Randi Helmers, Martin Julien).

At this point in its development, The Wrong Son was essentially a traditional book musical, with a few experimental sections that extended the form to a more through-composed work. It became clear to Peter and I that these through-composed sections were the most original and dramatically effective parts of the play. So I set about taking almost all of the dialogue and setting it to music, using a kind of jazz groove film noir recitative. This was the last big piece of the puzzle that completed the journey of the writing of The Wrong Son.

In 1997, Peter produced a workshop of The Wrong Son at Playwright's Theatre Centre in Vancouver.

This National Arts Centre production of The Wrong Son is the world premiere.

I'd like to thank everyone who made this production possible.

The Wrong Son: THE INSPIRATION

By Allen Cole *Writer and Composer*

For a long time I had been reading novelists of the "roman noir" school of the 1940s and 50s (Cornell Woolrich, Jim Thompson, James M. Cain). What appealed to me about these novels was the epic narrative style, the outrageous coincidences, the insane romanticism, the dangerous psychological underpinnings, the "dime store existentialism".

One novel in particular, I Married a Dead Man, by Cornell Woolrich (known to many as the writer of Rear Window), became a point of departure for me.

This inevitably led me to the films of this period, (directors such as Orson Welles, Alfred Hitchcock, Billy Wilder, etc.) as well as their composers (Bernard Herrmann, Elmer Bernstein, Henry Mancini, etc.).

I discovered that one important narrative strand of the noir genre is that of "everyman on the run, accused of a crime he did not commit." The subtext of this type of story always involves the discovery by the fleeing protagonist that, despite his apparent innocence, he has the potential within himself to have committed the criminal act.

Like a character in a Greek tragedy, the protagonists of these films inevitably run headlong into the violence they've been trying to escape. This struggle to escape the inescapable is the motor for the suspense so crucial to the genre, and it is the central thrust of The Wrong Son.

Noir is also clearly born out of the "guilty conscience" of post-war, late 40s North America. The atrocities of the Holocaust and Hiroshima had not yet been glossed over by the happy faces of the 50s. This was particularly true for the young men of that period, so many of whom had difficulties returning to reality at home.

My grandparents, who grew up on the Bay of Fundy, occasionally spoke of this dark period. So many young Nova Scotia men died in the war, so many others, like Ryle in The Wrong Son, came home damaged. And those who didn't go to war (like my grandfather, who had polio as a child and was deemed unfit), often felt enormous guilt.

The complexities of this period of history, along with the foggy streets of Halifax and the lonely coastline of the Bay of Fundy, is what led me to marry the noir genre to my home province.



Allen Cole. Photo: Laird Mackintosh

About Toronto's Arraymusic Ensemble

A longstanding pillar of the new music community, the Arraymusic Ensemble is a virtuosic eight-member chamber ensemble that exists to rebel against constraints and extend the boundaries of musical expression. Arraymusic's instrumentalists express 'what it means to be alive' through fierce, highly focused, finely finessed performances of music that range from the delicate and lyrical to an orchestrated mayhem of 'the possible' – as eight-star a collective of soloists and composers as can be experienced.

Recognized worldwide for performing contemporary chamber music that demonstrates the intellectual aesthetic rigour of distinguished innovative composers and risk-taking young composers alike, Arraymusic Ensemble is uniquely comprised of clarinet, trumpet, double percussion, piano, violin, and double bass, and also employs amplification and electronics at times. The ensemble works closely with composers to ensure they realize the ultimate concert performance experience.

Arraymusic has premiered hundreds of works written for the group by such contemporary masters as Christian Wolff, Terry Riley, Jo Kondo, Walter Zimmermann, James Tenney, and Claude Vivier. Collaborators also include a 'who's who' of Canadian composers spanning from the 1970s to today.

Uniquely characterized by its distinctive vigour that is full of wit, humanity and imagination, Arraymusic unites an eclectic group of musicians consisting of piano monster Stephen Clarke, double-deft percussionists Blair Mackay and Richard Sacks, breathtaking clarinetist Bob Stevenson (who is also artistic director), violin giant (Becky) Rebecca van der Post, the ever gorgeous bassist Peter Pavlovsky, and heaven's trumpeter Amy Horvey.

Now in its 34th season, Arraymusic presents an annual concert series that includes SCRATCH!, an annual festival exploring experimental music, and the celebrated Young Composers Workshop, that attracts emerging composers from around the world who compete to work with the ensemble in the creation of a new work for performance. The Arraymusic Ensemble tours, records its repertoire on Compact Disc, presents a creative online presence at www.arraymusic.com, and performs outreach and educational concerts. Tours have included appearances at the Athens, Huddersfield, Belfast, and Vienna Modern Festivals, Festival Musiques en Scène in Lyon, New Music America, and the North American New Music Festival.

Arraymusic has released six compact discs under its name on the Artifactmusic label (www.artifactmusic.com) – Strange City/Ville Étrange, Chroma, New World, Music from Big Pictures, 25 Miniatures, and Arraylive – all acclaimed for their artistic excellence and high production quality. Additional performances by the Arraymusic Ensemble are also available on compilation discs.

Arraymusic maintains an affordable studio that is also home to many of Toronto's finest jazz, improvisational and experimental musicians.

Visit the Arraymusic website at www.arraymusic.com



A brief primer on Film Noir...

The years immediately following the end of World War Two marked the start of a crucial phase in the creation, definition and popularizing of both literary and cinematic noir. There were several concurrent developments: the Hollywood production of a growing number of pessimistic, downbeat crime films, the post-war release in Europe of a large backlog of American films, the publication in France of a new series of crime novels and the appearance in America of a new kind of book, the paperback original. Films released in America just before the end of the war, such as Billy Wilder's Double Indemnity and Edward Dmytryk's Murder, My Sweet (both 1944), were taken as evidence, when they appeared in France, that 'the Americans are making dark films too'.

Discussions of noir often centre on visual and specifically cinematic elements – on things like low-key lighting, chiaroscuro effects, deep focus photography, extreme camera angles and expressionist distortion. But it is essential as well to take account of themes, mood, characterisation, point of view and narrative pattern. Both literary and cinematic noir are defined by: (i) the subjective point of view; (ii) the shifting roles of the protagonist; (iii) the ill-fated relationship between the protagonist and society (generating the themes of alienation and entrapment); and (iv) the ways in which noir functions as a socio-political critique.

The representation of the protagonist's subjectivity is crucial - his perceptions (both accurate and deluded), his state of mind, his desires, obsessions and anxieties. The need for attending to the handling of perspective in film noir is concisely summed up in Fritz Lang's explanation of his subjective camera work: 'You show the protagonist so that the audience can put themselves under the skin of the man'; by showing things 'wherever possible, from the viewpoint of the protagonist' the film gives the audience visual and psychological access to his nightmarish experiences. *

We are brought close to the mind of a protagonist whose position vis a vis other characters is not fixed. Treacherous confusions of his role and the movement of the protagonist from one role to another constitute key structural elements in noir narrative. The victim might,

for example, become the aggressor; the hunter might turn into the hunted or vice versa; the investigator might double as either the victim or the perpetrator. Whereas the traditional mystery story, with its stable triangle of detective, victim and murderer, is reasonably certain to have the detective as the protagonist, noir is a deliberate violation of this convention.

Shared guilt is often the only common bond amongst noir characters, who are usually doomed to be isolated and marginalised. The main themes are generalisations of the ill-fated relationship between the protagonist and his society. Characters suffer either from failures of agency (powerlessness, immobilising uncertainty) or from loss of community (isolation, betrayal). Obsessed, alienated, vulnerable, pursued or paranoid, they suffer existential despair as they act out narratives that raise the question of whether they are making their own choices or following a course dictated by fate.

The noir narrative confronts the protagonist with a rift in the familiar order of things or with a recognition that apparent normality is actually the antithesis of what it seems to be: it is brutal rather than benign, dehumanised not civilised. In the course of the story, it becomes clear that the things that are amiss cannot be dealt with rationally and cannot ultimately be put to rights. The dispersal of guilt, the instability of roles, and the difficulties of grasping the events taking place all mean that there can be no 'simple solution'. Even if there is a gesture in the direction of a happy ending, the group reformed is damaged and cannot return to prior innocence. It is in the nature of noir that guilt never disappears, and any resolution will be coloured by the cynical, existentially bitter attitude that is generally taken to be one of the hallmarks of noir, creating a tone that can be blackly comic but that, if it modulates too far towards light humour, or becomes upbeat or sentimental, will lose its 'noirish' quality.



Selected from an article by Lee Horsley. To read the article in its entirety, please visit <http://www.crimeculture.com/Contents/Film%20Noir.html>

* in The Wrong Son the chorus acts as a way for the audience to enter Ryle's mental universe – they reflect his thoughts and fears, giving the action a subjectivity associated with Film Noir.

IF YOU LIKE THIS, YOU'LL LOVE THAT! - recommended books, films and music to add to your enjoyment of The Wrong Son:

Allen Cole's brilliant jazz thriller is inspired by film noir. The design for the show has been influenced by the paintings of Christopher Pratt. The following is a list of novels, films, art and music that might enhance your enjoyment of The Wrong Son.

Novels: Anything by Raymond Chandler - try The Big Sleep (1939) (and rent the movie too – it's a classic), Farewell, My Lovely (1940), or The Long Goodbye (1954) to name just a few. Or try picking up some James M. Cain, Dashiell Hammett (The Maltese Falcon 1930, and also made into a terrific film starring Humphrey Bogart as the quintessential noir detective Sam Spade), Cornell Woolrich (particularly influential to Allen Cole), and W.R. Burnett.

Books: The Jazz Book by Joachim Berendt; Early Film Noir: Greed, Lust and Murder, Hollywood Style by William Hare; Jazz Anecdotes by Bill Crow; Beneath the Underdog by Charles Mingus; Meet Me at Jim & Andy's by Gene Lees; From Satchmo to Miles by Leonard Feather.

Films: There are almost too many to choose from. Almost anything by Hitchcock is terrific, particularly Vertigo and North by Northwest. Here are a few other films to whet your appetite for film noir: L.A. Confidential (1997); The Best of Film Noir (1999) – Documentary; The Third Man (1949); Double Indemnity (1944); Notorious (1946) **And of course, let's not forget the music?** Jazz (2001) – Ken Burns Documentary series; Bird (1988); Lady Sings the Blues (1972); The Majestic (2001).

Music: Movie scores: Consider John Barry (Body Heat), Elmer Bernstein (The Grifters), Don Davis (Bound), Jerry Goldsmith (L.A. Confidential), Bernard Herrmann (Taxi Driver), Henry Mancini (Touch of Evil), John Ottman (The Usual Suspects), David Raksin (Laura), Dimitri Tiomkin (Strangers on a Train), Franz Waxman (Sunset Boulevard) and Roy Webb (Journey into Fear).

Jazz: Anything by Charlie Parker, Billie Holiday, Nina Simone; Miles Davis, Gerry Mulligan, Sonny Stitt, Dave Brubeck. Listen to Frank Sinatra, Lennie Tristano, Lee Konitz, Dizzy Gillespie, Peggy Lee, Sarah Vaughan, and on and on and on!

WWW:

<http://www.arraymusic.com/>

<http://www.jazzcorner.com/>

<http://vancouverjazz.com/canada/>

<http://www.crimeculture.com/Contents/Film%20Noir.html>

For more information about the 2006-2007 English Theatre season, to hear interviews with the artists, see video clips and find great background information visit www.nac-cna.ca/en/theatre

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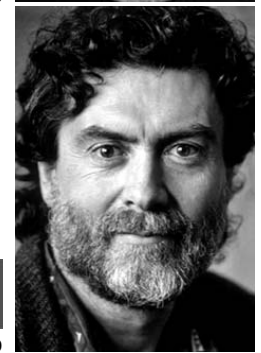
Peter Hinton



Richard Evans



Allen Cole



John (Jock) Munro



Dany Lyne



Peter McBoyle



Bob Stevenson

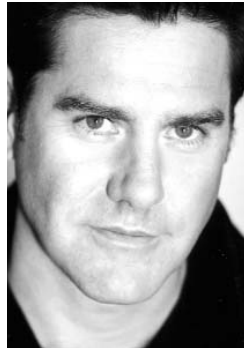


Jo Leslie





John Koensgen



David Keeley



Amanda Kellock



Martin Julien



Randi Helmers



Corrine Koslo



John Millard



Tamara Bernier



Frank Moore



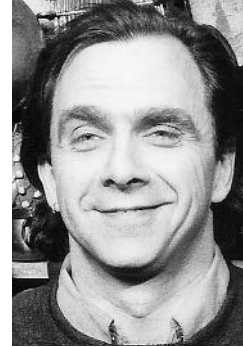
Peter Pavlovsky



Stephen Clarke



Richard M Sacks



Blair Mackay



Rebecca Van Der Post



Amy Horvey



Laurie Champagne



Stéfanie Séguin



Our Company

PETER HINTON

Director

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, working as an Associate Artist of the Stratford Festival of Canada, 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, and Dramaturg 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 Churette, Maristella Roca, 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). Peter 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. Recently, his trilogy of three full length plays entitled The Swanne premiered at the Stratford Festival of Canada to great critical and audience acclaim. Mr. Hinton has also 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.

In November 2005, Mr. Hinton took the helm of the National Arts Centre English Theatre as Artistic Director, and in March of 2006, he announced his first season, The Artist in Society. In the 2006-2007 season, Mr. Hinton will direct the world premiere of Allen Cole's The Wrong Son, Gloria Montero's Frida K., and Marie Clements' Copper Thunderbird.

The flags represent the country or place of birth of our company!

ALLEN COLE **Writer and Composer**

Originally from Nova Scotia, Allen Cole has worked variously as composer, musical director, lyricist and/or book writer on musicals such as Hush (Theatre Passe Muraille), The Crimson Veil (directed for the Caravan Farm Theatre by Peter Hinton), and Anything That Moves (Tarragon Theatre, co-created with Ann-Marie MacDonald and Alisa Palmer). His musical Pélagie (co-created with Vincent de Tourdonnet) was first co-produced by the NAC and CanStage in 2004, and toured the Maritimes both in English and en français for Two Planks and a Passion in 2005. Allen has won numerous awards, including four Doras and a Best Film Score Award from the Atlantic Film Festival. With librettist Maristella Roca, he composed an opera, How It Storms, for the Evergreen Club, a Toronto based gamelan orchestra. Allen is also a regular musical contributor to

the Shaw Festival. He is currently writing and composing a music theatre piece for glass instruments, called The Sandman. He's also co-writing a musical comedy called La Marquise with his partner, Melody Johnson, and playwright Rick Roberts (a different sort of partner). Allen would like to dedicate The Wrong Son to his late grandparents, Nanny and Bompie, and to his boy Dashiell, the right son.

DANY LYNE **Set and Costume Design**

Dany has designed 72 productions in Canada, the United States & Europe. Her collaboration with director Peter Hinton in 2005 at the Stratford Festival resulted in the highly acclaimed Into the Woods. Dany is proud to have created work for and with many respected companies and artists. Some favourites include director Nicholas Muni: Macbeth and Pelleas et Melisande at the

Canadian Opera Company, 2005-2000, and The Maids, The Emperor of Atlantis, La Voix Humaine, Seven Deadly Sins, Medusa, and Elektra at Cincinnati Opera, (USA) 2002-2004. With director Tim Albery: Rodelinda at the Canadian Opera Company, 2005; Nathan the Wise at Soulpepper Theatre, 2004; Idomeneo at National Reis Opera (Netherlands) and Opera North (England), 2002; and The Abduction from the Seraglio at De Vlaamse Opera (Belgium), 2001. With director Catherine Malfitano: Madama Butterfly at Central City Opera (USA), 2005. With director Tom Diamond: Norma at Pacific Opera, 2004; Facing South and Iron Road at Tapestry New Opera Works 2001-2003, and Giasone at the Canadian Opera Company, 1998. With director Daniel Brooks: Half Life for Necessary Angel Theatre and Tarragon Theatre, 2005, and Phèdre for Soulpepper Theatre,

2003. With director Jeannette Lambermont: Henry V, Pride and Prejudice, and The Miracle Worker at the Stratford Festival, 1997-2001. Dany has just returned from the Burning Man festival in the Black Rock Desert, Nevada. In her one week there, sharing in the creative energy of the thousands of people who come together to build a city of art, she has been inspired, amazed and changed – and she took over 2000 photos!

RICHARD EVANS **Vocal Music Director and Rehearsal Pianist**

An Ottawa native, Richard is excited to be back in town after 23 years, and delighted to be working on the NAC production of The Wrong Son. Most recently he was assistant conductor for Mamma Mia on Broadway after spending two years as associate musical director of Mamma

Mia in Toronto.

Other theatre credits include the Toronto productions of The Lion King, Fosse, Jolson, Blood Brothers, Ragtime, Sunset Boulevard, Miss Saigon, Tommy, Joseph, Chicago, and Phantom of the Opera.

As a composer for TV he is currently scoring the W Network series, Rescue Mediums. Other television credits include Suite and Simple, Caillou, The Adventures of Paddington Bear, and The Busy World of Richard Scarry.

As an instrumental artist he has composed and produced 15 CDs ranging from jazz to new age for the Avalon/Solitudes labels.

In a past life he toured Canada and the US with Canadian rock artists, Amanda Marshall, Partland Brothers, Rik Emmett, and Strange Advance, among others. He currently resides in Los Angeles with his wife Tamara, who plays Maggie, and 11

month old daughter Meredith. Big thanks to the grandparents and auntie Trista for babysitting during rehearsals.

BOB STEVENSON **Artistic Director, Arraymusic and Orchestra Music Director, clarinet, bass clarinet**

Bob Stevenson has performed with most of the contemporary music ensembles that have existed in Toronto since the 1970s, and he has been a founding member of several (Evergreen Club, Hemispheres, musicdance orchestra, Critical Band). Bob was Artistic Director and conductor of the improvising new music ensemble Hemispheres from 1997 - 1999. During his long relationship with the dance community he has collaborated with choreographers such as Holly Small, Terill Maguire, Joan Phillips, Maxine Heppner and Bill

James. He has toured nationally and internationally, and is featured as soloist in Steve Reich's "New York Counterpoint" on ARRAYMUSIC's CD, *Chroma*. Mr. Stevenson's own compositions focus on issues relating to performance practice and physical space, and recently involve improvisation and inter-disciplinary collaboration. He was appointed Artistic Director of Arraymusic in August 2005. He lives in downtown Toronto with his partner the visual artist Moira Clark, his son Jesse, a large tank of tropical fish, a pond full of Koi, and Muezza, the best of all possible cats. He is an avid chess player, playing correspondence chess under the moniker "Wuh".

**JOHN (JOCK)
MUNRO Lighting
Designer**

John (Jock) Munro has worked in Canada, the U.S. and Europe in the

fields of theatre, opera and dance. His 25-year design career includes credits in most major theatres across Canada, with over 60 productions for the National Arts Centre, thirteen seasons with The Stratford Festival, eleven world premiere ballets for Les Grands Ballets Canadiens de Montreal. His long association with acclaimed choreographer Edouard Lock includes creations for the Nederlands Dans Theatre, L'Opéra National de Paris and LaLaLa Human Steps. His extensive musical theatre credits include Allen Cole's *Ratbag* and *Pelagie, Hair, Into the Woods, A Little Night Music, Dreamland* for CanStage, *Oliver* and *Threepenny Opera* for The Stratford festival, and *Annie Get Your Gun* with Louise Pitre. Jock's love of woodworking has produced two houses at Meech Lake where he lives with his wife Paula, son Chris and daughter Genny. The

family spent four years sailing their sloop throughout the Caribbean. Jock sneaks south to Florida in between shows to work on his current passion, Shanghai Lily, a twenty-six ton retired steel cargo schooner.

**PETER MCBOYLE
Sound Design**

Peter is thrilled to return to the NAC to kick off the Peter Hinton era with the debut of this wonderful musical. Previously Peter has designed the sound for *The Real Thing, After the Orchard, Trying, Arms and the Man, Mary's Wedding* and *An Enemy of the People*. He is currently the Resident Sound Designer at the Stratford Festival of Canada where he has designed over 30 productions. Highlights there include *Oliver!*, *The Liar, Hello Dolly!, Orpheus Descending, The Lark, Guys and Dolls, Anything Goes, The King & I, Gigi, Pericles, My Fair Lady, The Threepenny*

Opera, King Lear, The Sound of Music, Fiddler on the Roof, West Side Story, Dracula, Man of La Mancha, Camelot, The Night of the Iguana, Equus, and Barrymore. Other favorites include *High Society* and *Gypsy* for The Shaw Festival, *West Side Story, Cabaret* and *Into the Woods* for The Citadel Theatre, *The House of Martin Guerre* for CanStage, *Annie* and *It's a Wonderful Life* at The Grand Theatre and *A Streetcar Named Desire* and *Macbeth* at the ATF. Peter is a member of the Audio Engineering Society and the Associated Designers of Canada. He holds a degree in Music and a Master's in Sound Recording from McGill and currently teaches theatre sound at Ryerson. Peter lives in Stratford with his wife Meghan and their beautiful daughter Ella.

**JO LESLIE
Movement
Director**

Jo began dancing at age 4 in the Glebe (nod to Madame Bolff) and dove into theatre in the NAC's Student Young Company. She danced across Canada in her own solo choreographies, opened Studio 3030 in Montreal, and wrote a dance column for *Hour Magazine*. Jo's first show as movement director in theatre was the Allen Cole musical *Strange Medicine* (Caravan Theatre, BC). She has since worked on over 40 productions across Canada including *Hamlet, Love's Labour's Lost, A Winter's Tale, The Vaudevilles of Chekhov, A Room of One's Own* for NAC English Theatre, and *The Odyssey* (NAC/Ottawa Children's Festival), *Joan Henry* (Caravan Theatre), the new operas *L'Arche* (coups de theatre, Montreal), and *A Chair in Love* (Taleisin Theatre, Swansea, Wales and Espace Go, Montreal).

Jo was principal movement teacher and coach at the National Theatre School (1990-2001). This summer she was guest company movement coach for The Stratford Festival. Next up, Jo is directing a new show by Solid State, a Montreal urban dance company. She lives in Montreal with painter Jeevan Fortier and sons Daven and Jonah. This production is dedicated to mum, Thelma, from whom Jo inherited her dancing genes and love of the stage.

**JOHN KOENSGEN
Fight Director**

John makes his home in Ottawa, where he lives with his family. Although most people know him as an actor and director, he has a secret life as a fight director. He studied with the Society of American Fight Directors and then apprenticed with Stratford's late renowned Maître d'Armes, Mr. Patrick Crean. This led to teaching positions at

The National Theatre School and Dawson College. He has choreographed over 100 productions for l'Opéra de Montréal, Le Théâtre de Nouveau Monde, The Stratford Festival, Centaur Theatre, Le Théâtre du Trident, Sayde Bronfman Centre, GCTC, NAC and many other theatres.

John is currently teaching in the Musical Theatre Arts Department of St. Lawrence College and has recently taught for the Theatre Arts program of Algonquin College. He was the recipient of the 2001 Ottawa Critics Circle Award for Contribution to English Theatre.

AMANDA KELLOCK Assistant to the Director

Amanda is delighted to be working with the NAC family for the first time, and is especially grateful to Peter Hinton for the opportunity to be part of the amazing Wrong Son experience. A Montreal native, Amanda has spent the

past three summers there with Repercussion Theatre, playing Helena in A Midsummer Night's Dream (2004/2005), and Beatrice in Much Ado About Nothing (2006). Never content to do only one thing, Amanda has also taught acting workshops at Concordia University and at the Saidye Bronfman Centre for the Arts, has assistant-directed with the Centaur and Geordie theatres, and has worked as an Artist-in-Residence with Playwrights' Workshop Montreal. She has a BFA in Theatre and Development from Concordia University, and is in the final year of her MFA in Directing for the Theatre at the University of Ottawa, where she will direct the musical Pippin this spring.

TAMARA BERNIER Maggie

Tamara is delighted to be making her debut at the National Arts Centre! She recently enjoyed performing on

Broadway as Tanya in Mamma Mia! During her fifteen year career, Tamara has had the pleasure of performing at The Stratford Festival (four seasons), in Toronto for Necessary Angel Theatre Company (Seven Lears), at Tarragon Theatre (It's All True), for Nightwood Theatre in The World Stage Festival (Anything That Moves), and for The Canadian Stage Company (Outrageous and Proof). She then went on to play Tanya in Mamma Mia! at the Royal Alexandra Theatre in Toronto, which subsequently sent her to Broadway.

She was a recurring voice for the cartoon series' Maggie and the Ferocious Beast, Timothy Goes to School, Ace Lightning and Brace Face.

Tamara is delighted to share this gig with her husband, Richard Evans (Vocal Music Director), and is terrified to leave her new baby girl, Meredith, with a sitter every night she is

performing here!! In the last three years, Richard and Tamara have called Toronto, Vancouver, New York, Las Vegas and Los Angeles home! One day they'll settle down. Love to all the Ottawa and North Bay family that are here to help us with Meredith.

RANDI HELMERS Sgt.

Douglas/Chorus

Actor and singer Randi Helmers has created roles in numerous new Canadian plays and musicals over the past twenty years. Some of her favourites include: Strange Medicine, The Ballad of Weedy Peetstraw, Cyrano of the Northwest (Caravan Farm Theatre), The Swanne: Part Two (Stratford Festival of Canada), Hush (Theatre Passe Muraille), Capture Me (Tarragon Theatre), and The Danish Play (Nightwood Theatre), which enjoyed an engagement at the NAC Studio as part of an international tour in 2004.

Randi has had the pleasure of exploring Canada through the folk festival circuit as a singing member of the band "John Millard and Happy Day," and of the vocal duo/bass ensemble, "Kavli."

Creating abstract paintings on large canvasses, strumming her ukulele, delving into Norwegian folklore, and serving the legendary "Krumkake" at Christmastime are among Randi's joys in life. Add to that list the privilege of working with Mr. Hinton and this distinguished company, on Mr. Cole's remarkable work, in this beautiful city.

MARTIN JULIEN Cornell

Martin's career as a professional performer began at the age of ten in the family musical Be Prepared! presented above an auto-body shop by Toronto's fledgling Factory Theatre Lab. Essaying the central role of Buddy the Wolf Cub,

he is well-remembered for wetting his pants while being piggy-backed by Scout Leader John Candy during a dance sequence. Due to this formative experience, he has assiduously attempted to keep his own two sons out of the theatre racket. He lives by Lake Ontario in the Beach neighbourhood of Toronto, where he stares for hours at the wavy expanse while contemplating re-writes for his play The Unanswered Question, to be produced in March here at the NAC.

DAVID KEELEY Ryle

David last performed at the NAC nearly 20 years ago when he played the Prince to Karen Kain's Snow White. Since then, he has married a wonderful woman, Laura Burton, and they have had two great kids, Aidan and Leah. Oh yes, and he has continued to act. He originated the role of Sam in Mamma Mia on Broadway and he won a Dora Award for his

portrayal of Officer Lockstock in Urinetown.

A number of years at the Stratford Festival saw him in Hamlet, Richard III, Love's Labour's Lost, The Changeling, Coriolanus, and The Three Musketeers.

While in Edmonton at The Citadel Theatre under Robin Phillips, David was seen in Oedipus, As You Like It, Fallen Angels, and Oliver.

He learned the part of Benvolio in 3 days to step into Robert Lepage's storied production of Romeo and Juliet that saw an actor lose a battle with a tire-iron. Not surprising!

Film and TV credits include Hotel, Missing, Due South, Robocop, Sue Thomas, Forbidden Secrets, A Sainly Switch, FX, Powerplay, and he had the time of his life playing the "bad" Secret Service Agent Anderson in Jonathan Demme's remake of The Manchurian Candidate with Meryl Streep and Denzel Washington.

CORRINE KOSLO Peg

Corrine is the daughter of RCAF fighter pilot Patrick Koslo and water colorist Reta May Gretzinger. She was born in France, and grew up in Halifax, C.F.B. Southport, Manitoba and C.F.B. Edmonton with her 3 older brothers (all of whom are artists). After a year of music college in Edmonton, Corrine set out to study at the Vancouver Playhouse Acting School headed by David Latham. After graduating in 1981, Corrine has spent the last 25 years working in theatres across this great country, from the Caravan Farm Theatre, to seven seasons at the Shaw Festival.

Until 2003, Corrine made her home on the West Coast. She appeared in many productions with the Vancouver Playhouse, favourites include Love & Anger (Jessie Award), Fallen Angels, Private Lives, Waiting for the Parade, Much Ado About

Nothing and The Cherry Orchard (Jessie Award). Other favourite roles included Mrs. Lovitt in Sweeney Todd (Jessie Award), for the Arts Club Theatre; and Shirley Valentine and Search for Signs of Intelligent Life in the Universe, both for Alberta Theatre Projects. Before relocating to Toronto to appear as Rosie in the Mirvish production of Mamma Mia in 2003, Corrine appeared in The Memory of Water for the Tarragon Theatre, The River (a theatrical concert of Joni Mitchell songs), for PTE in Winnipeg. Last season, Corrine received a Sterling Award for her performance of Madama Arcati in Blythe Spirit for the Citadel Theatre, and a Dora Award, for Chester the Cat in Bunnacula for LKTYP in Toronto.

Corrine's favourite film and television credits include Made in Canaada, The Rick Mercer Report, The

Cathy Jones Special and Best in Show, and Hard Core Logo.

Corrine is thrilled to be appearing in The Wrong Son and to be taking part in Peter Hinton's inaugural season.

JOHN MILLARD Lt. Dice/Chorus

Mostly self-taught, John Millard has been active in the Canadian music and theatre scenes for the last fifteen years. He has worked with many Canadian theatre companies including: Theatre Columbus, Necessary Angel, Theatre Direct Canada, Mulgrave Road Co-op, The National Theatre School, The National Ballet, Manitoba Theatre Centre, Alberta Theatre Projects, Canadian Stage Company and Caravan Farm Theatre to name a few. He has composed soundtracks for the CBC and National Film Board. Collaborators include: Martha Ross, Richard Greenblatt, Susan McKenzie,

Tomson Highway, Leah Cherniak, Peter Froehlich, Richard Rose, Jennifer Brewin, Martin Julien, Peter Froehlich, Colin Heath and Peter Anderson. He has toured Canada and Europe with his bands The Polka Dogs and John Millard & Happy Day. He has released five cds through Festival Records and has just released a collection of Canadian folk songs entitled "A People's Fame". He is looking forward to a tour of BC and Alberta, and a concert at the Glenn Gould Studio in Toronto.

John lives in Toronto with his wife, performer Martha Ross, and their daughter Lillian.

FRANK MOORE Mr. Tremble

Fresh out of high school in the mid-60s in Toronto, Frank began what he thought would be a lifelong career as a singer/songwriter. Inspired by Gordon Lightfoot and mentored by Ronnie Hawkins, he played

folk clubs such as L'Hibou, then here in Ottawa. But in 1970, his career path made an unforeseen segue. The late Bill Glassco saw him in Hair at the Royal Alexandra in Toronto and offered him one of the leads in a new Canadian play called Creeps, to open his Tarragon Theatre. Frank consequently went on to work in many more original Canadian plays such as Leaving Home, Battering Ram, Damn  Manon, Sacred Sandra, Eighteen Wheels, The Crackwalker, One-Eyed Kings, Russell Hill, and The Drowsy Chaperone. He has also appeared in the musicals Les Mis rables, Tommy, and Urinetown, and has been nominated for Dora Awards for the latter two. He has won a Genie Award for his work in the feature film The Far Shore, and was nominated for a Gemini Award for the series Twice in a Lifetime. Recently, he was nominated for a Betty Mitchell Award in Alberta for his work in the play Trying.

THE ARRAYMUSIC ENSEMBLE

AMY HORVEY

Trumpet

Trumpeter Amy Horvey (1980) has worked internationally with a wide range of performance projects specializing in cutting-edge contemporary music. In 2004 she performed works by Peter Hatch, Roger Doyle, and Stanley Friedman at the "Link" Music Competition in the Netherlands, winning the Jury Prize; and, in 2005, appeared as a featured soloist with the Nederlands Blazers Ensemble, performed in the Holland Festival's production of John Tavener's The Veil of the Temple, and premiered Philip Matuczewski's Concerto for Trumpet. In 2006 she toured Canada with a solo program which was featured at the Vancouver Jazz Festival and Open Space Victoria, among other venues. She will be a featured soloist at this year's Festival

of New Trumpet Music in New York, organized by Dave Douglas.

She has commissioned works from many composers, including Marc Yeats, Cecilia Arditto, Christopher Butterfield, Isak Goldschneider, Ryan Purchase, and Daisuke Terauchi.

Amy received her BMus. at the University of Victoria with Lou Ranger, and also studied at the Glenn Gould School with Andrew McCandless. Her other major teachers included Vincent Cichowicz and Larry Knopp, and Marco Blaauw. She completed her MM with Andre Heuvelman at the Rotterdam Conservatory, graduating with the highest possible honors.

RICHARD M. SACKS

Percussion I

Composer and musician Rick Sacks performs with Arraymusic, The Glass Orchestra, New Music Concerts, Canadian Opera Company,

Ensemble Noir, Red Sky, Tapestry New Opera, Evergreen Club Gamelan, Queen of Puddings and others, and has toured extensively throughout Africa, Asia, Europe and North America.

Rick's theatre music and sound design range from award winning childrens shows (Dib and Dob and Danny, King of the Basement Roseneath Theatre) to works for all ages - Red Sky's Caribou Song, Factory theatres Trout Stanley Canadian Stages Shakespeare in the Park at High Park, Theatre Passe Murailles Three Squares and Tarragons hit shows Sibs and 'Care'. Rick is also the Arraymusic computer nerd and has created educational video master classes of each Arraymusic member at www.arraymusic.com. During a tour to Asia with The Glass Orchestra a translation of a compliment by an esteemed Chinese diplomat that meant "I was put into a lovely

dream" was translated as "I never slept so well". Rick is waiting for the family of skunks to vacate underneath his deck and the bumble bees to leave his garage. <http://www.vex.net/rikscafe>

BLAIR MACKAY

Percussion II

Blair Mackay's eclectic performance career as a percussionist and a drummer has been highlighted in a wide range of musical contexts. He frequently performs for radio, television, and film soundtracks as well as performing and recording with many orchestras and small ensembles in Toronto. In 1988, Blair completed his Master of Music degree in performance at the University of Toronto. Since 1994, Blair has toured with the Dangerous Kitchen Ensemble performing the music of Frank Zappa in Europe, the United States, and Canada. He has been a featured soloist premiering new works for drum set in a

variety of instrumental contexts. Blair is a performer with and Artistic Director of the Evergreen Club Gamelan Ensemble and a co-composer for Mosaic.

STEPHEN CLARKE

Piano

Stephen Clarke has performed in festivals in Europe, Canada and the United States. He has worked with a number of ensembles, in a duo with violinist Marc Sabat and as a soloist. He has performed with the Los Angeles Philharmonic New Music Group, the Toronto Symphony Orchestra, the Composers' Orchestra and the Orchestra of S.E.M. Ensemble. Recordings include a recently released CD of works by Giacinto Scelsi (Mode Records). Stephen studied composition at the University of Toronto and has written works for various ensembles.

REBECCA VAN DER POST

Violin
British Violinist Rebecca van der Post studied with Pauline Scott at the Guildhall school in London and with professor Igor Ozim in Switzerland. She also studied in masterclasses with Franco Gulli, Herman Krebbers, Oliver Knussen, Paul Zukofsky, and Gyorgy Kurtag. While based in London she performed throughout Europe with duo partners including Thomas Ades and Sophia Rahman. She gave the first performances of Peter Cowdreys' 'Concerto for Violin and Orchestra' in the Purcell Room and Queen Elizabeth Hall, conducted by Thomas Ades, which she later performed in a live televised performance at the Istanbul Festival. With her piano trio (pianist Maria Antonia Garcia and cellist Joseph Luptak) she toured Puerto Rico, Venezuela and Colombia, and broadcast for Slovak Radio. As principal violinist with the

Ensemble di Quaderni Perugini in Italy, and Ensemble Corrente in London, she appeared regularly in Italy, the Slovak Republic, Switzerland, and the U.K., with artists such as Jurg Wyttenbach, and Siegfried Palm, and gave live performances for BBC radio from the Belfast Sonorities and Aldeburgh Festivals.

In Toronto Rebecca is a founding member of the Madawaska Quartet, playing repertoire from the baroque to the present day, and appearing in festivals such as the Elora Festival and Toronto International Chamber Music Festival, and broadcasting for CBC, as well as traveling further afield, both within Canada, and overseas, and appearing with artists such as David Louie, Measha Breuggergosman and Diana Makintosh. Rebecca has also appeared with Groups such as Autumn Leaf Theatre, Ensemble Noir, and the Composer's Ensemble,

as well as performing as Concert Master of Symphony Nova Scotia. She can be heard on CD playing solo and duo works by Michael Hynes.

PETER PAVLOVSKY

Contrabass

Peter has been a freelancing bassist in Toronto for the past ten years. He currently plays Principal Bass for Toronto Philharmonia and Arraymusic, and has performed with the Toronto Symphony Orchestra, the National Arts Centre Orchestra, the National Ballet of Canada, Via Salzburg, Kingston Symphony, Windsor Symphony, and Regina Symphony. Peter has also premiered numerous contemporary works with Arraymusic, Tapestry New Opera Works, New Music Concerts, Continuum, Esprit Orchestra, Queen of Puddings Productions and The Banff Centre. Most importantly, however, he has a beautiful and intelligent 2 year old daughter named Ivy

who shares ruling over her daddy with her gorgeous mommy, who is expecting to give birth to a bouncing baby boy around Christmas time this year. Anybody with a fantastic idea for a name that goes well with Ivy can submit their suggestion, along with a 6-pack of Corona beer, to Peter after the show. Of course, no family is complete without the family pet, which, in this case, happens to be a 5 pound Yorkshire Terrier named Layla.

Laurie CHAMPAGNE

Stage Manager

Laurie began her stage management career as an apprentice with Jean Roberts' company at the National Arts Centre – since then she has, between stints across the country, been a member of John Wood's company, worked with Andis Celms, Marti Maraden and is now delighted to be part of Peter Hinton's first season here.

For the NAC: After the Orchard (2006) Love's Labour's Lost (2005), Trying (NAC/CanStage) (2005), Simpl (NAC/Tarragon 2004), Hamlet (2004), The "Vaudevilles" of Chekhov (2003), The Winter's Tale (2003), Twelfth Night (2002), The Secret Garden (1999, 2001), and numerous other productions over 30 years with the NAC. When not at the NAC, Laurie has been Production Stage Manager for the Shaw Festival (1988-2004); Artistic Coordinator, English Galas at Just for Laughs, Montreal (2005); Production Stage Manager for Theatre Calgary, and Stage Manager for Mirvish Productions, the Stratford Festival, Theatre New Brunswick, The Grand Theatre (London), and Manitoba Theatre Centre. Laurie's passions are her partner Patrick, her family, her garden and her books.

STÉFANIE SÉGUIN **Assistant Stage Manager**

Stéfanie is glad to be back home after spending her summer traveling around Africa. She has been fortunate to work at the NAC for the past 5 years on shows such as Recovery; Crowns (with MTC and CanStage); Vanya (with Citadel Theatre); Love's Labour's Lost and Written on Water (with CanStage). Other Credits: Stage manager for Talking With (CanPlay Productions) 2006; Democracy (GCTC) 2006; Lady M (A Company of Fools) 2004; Hockey Mom, Hockey Dad (Factory Theatre) 2003; Measure for Measure (Resurgence Theatre Company) 2003. Assistant Stage Manager for The Thirteenth One, The Ginkgo Tree, Test Drive and Salt-Water Moon (Blyth Festival). Stéfanie is looking forward to leaving her home in Vankleek Hill to work at the Tarragon this fall.

ENGLISH THEATRE

Artistic DirectorPeter Hinton
Managing Director.....Victoria Steele
Artistic AssociatesJennifer Brewin, Diane D'Aquila, Kate Hurman, Janet Irwin
Company Manager.....Alexandra Lunney
Education and Outreach Coordinator.....Martina Kuska
Communications OfficerLaura Denker
Marketing OfficerJennifer Millar
Associate Marketing OfficerJennifer Covert
Marketing CoordinatorOdette Laurin
Administrative Coordinator, Youth Programs.....Andrée Larose
Administrative AssistantSuzanne Roy
Secretary and Assistant to Mr. Hinton.....Richard Cliff
Study Guide WritersJamieson Findlay, Deborah James
Jim McNabb, Bonnie Tully-Adams
Touring Representation.....Menno Plukker Theatre Agent Inc.

PRODUCTION

Production DirectorAlex Gazalé
Technical DirectorMike D'Amato
Assistant Technical DirectorAaron Newbert
Production AssistantScottie Mitchell, Ron Muise
Production AdministratorLucie Bélanger-Hughson
Administrative AssistantShanan Hyland

Head Scenic Carpenter Doug Orr
Assistant Scenic Carpenter.....David Strober
CarpentersJack, Goodsell, Peter Van Duynhoven,
Head Scenic Painter.....Karen Phillips-Curran
Scenic Painters..... Nancy Solman, Geoff Sangster
Head of Properties.....Victor Elliott
Prop BuildersPaul Whitbread, Terry Kittmer
Head of WardrobeNormand Thériault
Senior Cutter.....Claude Tanguay
StitchersJudy de Boer, Beverly Hughes-Rowley
WigsDonna Gliddon
Wig MistressSandra Harris

THEATRE STAGE STAFF

Head CarpenterZygmunt Galko
Head Electrician.....Marc Vaillant
Assistant ElectricianPat O'Leary
Property Master.....Michel Sanscartier
Head Sound EngineerDenis Redmond
Assistant Sound EngineerTom Stubinsky
FlymanTerry McNamarra

SPECIAL THANKS

White Radio, Stratford Festival of Canada
Mario Cadieux, Hertz Equipment Rentals
Gilles Lavergne, United Rentals of Canada
Ottawa International Jazz Festival
Xavier Forget; Kevin Ryan

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