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# A MIDSUMMER NIGHT'S DREAM

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SUMMER 2024



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SHAKESPEARE IN THE RUINS PRESENTS

# A MIDSUMMER NIGHT'S DREAM

by William Shakespeare

## CAST

**Sharon Bajer** Titania / Hippolita  
**Joshua Beaudry** Bottom / Egeus  
**Melissa Langdon** Helena / Moth  
**Christine Leslie** Lysandra / Starveling / Peaseblossome  
**Arne MacPherson** Oberon / Peter Quince  
**Ross McMillan** Puck  
**Hera Nalam** Hermia / Snug / Mustardseed  
**Tom Soares** Theseus / Flute / Cobweb  
**Elio Zarrillo** Demetrius / Snout

## IAGO SPEAKS

by Daniel Macdonald

## CAST

**Joshua Beaudry** The Jailor  
**Arne MacPherson** Iago

## ARTISTIC & TECHNICAL TEAM

**Rodrigo Beilfuss** Director  
**Matthew Paris-Irvine** Associate Director & Movement Director  
**Kate George** Set & Props Design  
**Brenda McLean** Costume Design  
**Hera Nalam** Music Director, *A Midsummer Night's Dream*  
**Jacque Loewen** Fight Director  
**Christopher Brauer** Text Coach, *A Midsummer Night's Dream*  
**Steven Vande Vyvere** Production Manager & Running Crew  
*A Midsummer Night's Dream*  
**Evan King** Production Manager & Running Crew, *Iago Speaks*  
**Cari Simpson** Technical Director  
**Katie Hoppa** Production Stage Manager  
**Ridge Romanishen** Stage Manager  
**Samantha Sage** Assistant Stage Manager  
**Rachel Baziuk** Props & Set Coordinator  
**Julia Anderson** Wardrobe Coordinator  
**Claire Sparling** Cutter/Stitcher

Shakespeare in the Ruins is a not-for-profit theatre and an active member of the Professional Association of Canadian Theatres (PACT), and engages under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actors' Equity Association.



## ARTISTIC DIRECTOR'S MESSAGE

# ON THE NATURE OF TIME

"We're so bounded by time, by its order. But now I am not so sure I believe in beginnings and endings. There are days that define your story beyond your life..."

Those are the meditative words that begin Denis Villeneuve's 2016 sci-fi drama *Arrival*, a film that poetically explores our complicated relationship with Time. I've been thinking a lot about Time these days, as we celebrate 30 years of performances at SIR, and as I watch my small children grow, and grow, and grow...

This last Christmas, our 8-year-old boy finally confronted us: "Santa isn't really real, is he...? It just doesn't make sense. How would he have *time* to deliver presents to everyone, everywhere?"

In an attempt to retain some of his fleeting, sweet innocence, my wife and I found ourselves quoting Queen: "well, buddy, it's a kind of magic...", but he was not having it. He's at that age when things start to make "too much" sense, or no sense at all—the process of growing up. Finally, we settled on this resolution: "Santa may not be real, but he's still real for your sister, and now the magic lives in you, and you get to protect it for her".

She's turning 4 this June, during our opening week of *A Midsummer Night's Dream*. She still very much believes in magic. Fairies like Oberon, Titania and Puck are real in her colourful imagination. In her mind, the world remains full of possibilities and wonder. But one day, Time will do its thing, and... she will grow up, like all of us are eventually forced to do. I just hope that she retains some of that magic within—we all need a little bit of fairy dust in our lives from time to time.

The first time I worked with SIR was in 2007, in Chris Sigurdson's production of *The Merchant of Venice*. I was very young, full of

energy and dreams and totally covered in fairy dust—even at 23. Arne MacPherson was the company's leader at the time, and he emailed me with an offer to play Bassanio, the lusty, romantic lead who falls for Portia (played by the stunning Sarah Constible). I remember the moment I read that email with the offer so vividly. I was in Brazil for the Holidays, and I screamed in joy; I ran around the room and did a silly dance and later that day I jumped into the tropical sea and celebrated all night. I felt like a true, proper actor, having just landed my first professional gig. It was a magical moment. I still have Arne's email saved in my inbox.

Many years later I now find myself leading the company as its Artistic Director, having navigated choppy waters during the pandemic and somehow making it through because of the tenacity, kindness, generosity, and brilliant guidance of friends, partners, and supporters. Indeed, Community is a kind of magic.

And now, we are here. Inside this moment. Celebrating Art and joy and Theatre by rediscovering a playwright from four centuries ago—talk about magic: it's time-travelling!

Shakespeare's Time was a tricky one, full of political conspiracies and machinations, and an intense expansion of language and empires. It was a time of transformation. Like us, he lived through plagues; like us, he straddled two centuries that saw the Crown go from an Elizabeth to a King. And I can't think of two better plays to celebrate his transformative legacy than *Dream* and *Iago Speaks* – a classic and a new work; a conversation through time, bridged by Shakespearean magic.


Daniel Macdonald's *Iago Speaks*, the witty and thrilling sequel to *Othello*, is simply one of the most exciting Canadian plays I have seen since the pandemic. It tackles big philosophical questions



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PHOTOS: *Merchant of Venice* 2007 and *The Player King* 2022

about self-determination while completely shattering conventional theatrical forms and putting the audience centre stage. While in *Dream*, Shakespeare writes a play-within-a-play, and we get to see actors playing actors – one of them transforms into a donkey! Can you get a more “meta” or magical playbill than that?

I think the key to how we experience Time and Magic lies within our power of imagination. In Shakespeare's time, imagination was a fearful thing; a source of instability and lustful desires that had the power to challenge the status quo. In our time, we romanticize our ability to transform ourselves anew with our imaginations –

we build online shrines to ourselves and record our gym workouts and broadcast our lives to strangers.

I envy my daughter, so innocent and powered by a boundless sense of play; going through her days in a perpetual state of wonder in search of mirth; completely immersed in the moment she finds herself in; living in the Now, through imagination.

If only we could retain that magic...forever...

XO, Rodrigo

*Rodrigo B. 1/4/11*



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## SYNOPSIS

# A MIDSUMMER NIGHT'S DREAM

### ACT 1

#### The Gardens & Surroundings of Duke Theseus's Castle (the park's "Grove")

As Duke Theseus prepares to marry Hippolyta, Queen of the Amazons, he is interrupted by a courtier named Egeus. Egeus asks the Duke to intercede in a quarrel. His daughter, Hermia, refuses to marry Demetrius (whom Egeus had picked for her) because she prefers a woman named Lysandra. The Duke asks Hermia to obey her father. He gives her one of two options: death or banishment. Lysandra and Hermia, understandably offended by the offer, decide to elope and reveal their secret to Helena, Hermia's friend.

Helena is hopelessly in love with Demetrius, but he appears to have abandoned her in favour of Hermia. Lysandra and Hermia flee Athens at night, but they quickly become disoriented in the woods. After Helena informs him of their plan to break the law, Demetrius resolves to follow the lovers into the woods.

Helena, for her part, pursues Demetrius in the hopes that he will abandon Hermia and pick her.

Meanwhile, a group of labourers, the "rude mechanicals" plot to rehearse a play intended to be performed at the Duke's wedding celebrations!

### ACT 2

#### The Forest of Arden (the park's "Moors")

Oberon, the King of the Fairies, has recently quarrelled with his queen, Titania. She obtained a magical child from one of her waiting women, and now refuses to send him over to Oberon for use as a knight. Oberon thinks it's time the boy became a "tough man", and begins to plot revenge against Titania for her disobedience. He sends his fairy attendant, Puck, to retrieve a purple flower containing juice that causes people to fall in love with the next creature they encounter.

Later, Oberon overhears Helena and Demetrius bickering in the wilderness. Oberon overhears Demetrius mistreating Helena and orders Puck to anoint 'the Athenian', so that Demetrius will fall in love with the first person he sees. Puck mistook the Athenian and applied flower juice on the sleeping Lysandra's eyes. Helena wakes her up, and Lysandra quickly falls in love with her, rejecting Hermia. When Demetrius is then resting in the woods, Oberon applies magic juice to his eyes, causing him to fall in love with Helena as well.

### ACT 3 (Continued, same location)

Puck overhears the mechanicals' rehearsals in the wood, and pulls a joke on them, giving Bottom an ass's head. After driving the others away, Bottom is drawn to the sleeping Titania, whom Oberon has anointed with Puck's magical flower juice. Upon awakening, the fairy queen falls in love with the ass and entertains him with her fairies.

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## INTERMISSION!

### Another part of the Forest of Arden (continue in the 'Moors', but in different orientation)

Demetrius and Lysandra, still enchanted by the flower juice, chase Helena. Hermia is envious and perplexed over the lack of attention shown to her. Oberon and Puck observe the chaos, and Oberon orders Puck to restore order. The lovers' disputes have exhausted them all as they chased each other into the woods. Puck eventually distracts Lysandra and Demetrius from their pursuit of Helena by imitating their voices, and they end up lost in the woods. The four lovers fall asleep, tired. Puck applies restorative juice to Lysandra's eyes.

### ACT 4 (Continued)

Bottom falls asleep next to Titania after being treated by her fairies for the afternoon. Oberon restores Titania's vision and awakens her (thank goodness). After expressing her dismay at the sight of Bottom, she reconciles with Oberon and they end up sharing the small Indian prince as a 'fairy family'.

The lovers are roused by Theseus and Hippolyta's hunting group. Lysandra sees Hermia and falls in love with her once more. All is sorted.

Bottom's ass head is removed, and he heads back to the city to join his buddies as they prepare for their play.

### "On the road" transition (audience heads over to the concrete-pad by the dog-leg; no need to sit down!):

Bottom's buddies are searching for him, and when he finally arrives, he announces that it's time to head over to the Duke's castle and to put on a show for his post-wedding reception!

### ACT 5

#### A great hall at Theseus's castle (the Ruins "bowl")

The play 'Pyramus and Thisbe' is performed for the wedding guests. As the three couples go to bed, Puck returns to bless the palace and the audience, and to see us free...

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## THE PLAYERS



**Sharon Bajer** she/her  
Titania / Hippolita

Sharon's bucket list includes doing a show at SIR! She fell in love with Shakespeare (even though there is quite an age difference) in her high school English Lit class. Sharon is a graduate of Studio 58 in Vancouver

and trained as a director at Stratford Festival's Michael Langham Program. She is also a playwright (*Afterlight*, *The Outside Inn*) and Winnipeg's first certified Intimacy Director and Coordinator. Last seen as Mrs. Peacock in *Clue* at RMTC/The Grand, Sharon is most often seen these days running around with Baby Mavis in Wolseley and sleeping in her camper beside her house or hosting backyard fires. Sharonbajer.com



**Joshua Beaudry** he/him  
Bottom / Egeus,  
*A Midsummer Night's Dream*  
The Jailor, *Iago Speaks*

Joshua is a Treaty 6 based actor/director/improviser who calls Saskatoon Home. Joshua is a founding member of the Saskatoon independent

theatre collective Live Five. As well he is a proud member of one of Western Canada's longest running Improv companies The Saskatoon Soaps since 2001.

Recent acting credits include *The Art of War* (Hardly Art Theatre), *Macbeth* (Shakespeare on the Saskatchewan), *Butcher* (Persephone) and *The Hobbit* (Globe Theatre Regina).

Joshua is thrilled to work with all the talented artists and terrific people at SIR. He is especially grateful to be returning to Winnipeg, his childhood hometown and to share these shows with his many friends and family here. He would like to express his eternal gratitude to his Partner Angela and his son Beau for all their love and support.



**Melissa Langdon** they/she  
Helena / Moth

Melissa is excited to return to The Ruins for their 3rd production!

Selected credits include *The Three Musketeers*, *The Mountaintop*, *Trouble in Mind*, *Orlando* (RMTC); *Voice* (PTE); *Spelling 2-5-5* (MTYP); *School Girls*;

*or the African Mean Girls Play* (Obsidian/Nightwood); *Twelfth*

*Night, Hamlet* (SIR); *Blink* (One Trunk/Walk & Talk); *Home 2.0*, *The Game*, *New Beginnings* (Sarasvati); *Animosity* (Winnipeg Fringe); *Time and the Conways*, *Concord Floral* and *Rosencrantz and Guildenstern are Dead* (UofW).

Deepest love to Matt for their constant support, Emily for being there from day 1, M & I, and the prayer plant currently thriving in its new home.



**Christine Leslie** she/her  
Lysandra / Starveling /  
Peaseblossome

Christine is an actor, director and graphic designer from Winnipeg, Manitoba (Treaty 1). She is currently the Programming and Communications Coordinator at Theatre Projects

Manitoba and holds a B.A.H. Acting-Theatre & Film, from the University of Winnipeg and a Graphic Design and Interactive Media Diploma from Toronto Film School.

Recent credits include *among men* (RMTC/TPM), *Yaga* (RMTC); *Love's Labour's Lost* (UofW) and *School of Rock* (WST). You can also catch Christine's directorial work in *A Taste of Blood in the Mouth*, a brand-new Canadian play by Kinsey Donald, this summer at the Winnipeg Fringe Festival!

She is beyond excited to be making her SIR debut this season in *A Midsummer Night's Dream*, and sends a huge thank you to her family and friends for their constant support and generosity!



**Arne MacPherson** he/him  
Oberon / Peter Quince,  
*A Midsummer Night's Dream*  
*Iago*, *Iago Speaks*

Arne is a Winnipeg-based theatre maker who has dedicated his career as an artist to creating live performance, starting out as an actor,

then moving into theatre direction, and then into collaborative, experimental work. He has also, through his association with sick + twisted theatre, worked extensively with the Deaf and disability performance community. In 2022, he co-produced and directed *Antigone*, a new rock musical adapted from Anne Carson's translation of *Sophokles*, which featured a cast of deaf, blind, disabled, and able-bodied performers, and music by The Mariachi Ghost.

Arne was a founding member of SIR and was very active with the company for the first decade of its existence, including playing Hamlet, Richard III, and Iago, and directing *The*



*Threepenny Opera* and *The Tempest*. The last time he performed at the ruins was in 2016, when his partner Deb Patterson played Richard III.

Arne lives with Deb and Slinky the dog in the Wolseley neighborhood, and in a cabin on the shore of Lake Winnipeg. His kids, Gislina and Solmund, are both brilliant artists.



**Ross McMillan** he/him

Puck

Ross is a Winnipeg actor who has been performing his head off for over thirty years. He previously worked for SIR in *As You Like It* and *Julius Caesar*. Ross will be performing at the Winnipeg Fringe festival this summer in a show

called *The History of Edinburgh*. He is very pleased to be part of this happy company.



**Hera Nalam** she/they

Hermia / Snug / Mustardseed  
Music Director,  
*A Midsummer Night's Dream*

Born and raised in the Philippines, Hera first came to Treaty One Territory in the year 2011 when she was 16 years old. Ever since, she has

immersed herself in local creative platforms. From music and theatre to film and fashion she is making waves as a true interdisciplinary artist.

Hera attended the University of Winnipeg and acquired her Bachelor of Arts with Honours for Theatre and Film Performance in 2019. She wowed audiences with her charm when she first performed in university productions such as *Rosencrantz and Guildenstern are Dead*, *Concord Floral* and *Time and The Conways*.

Coming out of university, she was quick to book performances all over the city. Selected credits include *Timon of Athens* (SIR), *Torn Through Time* (MTYP), *Romeo & Juliet* (Pocket Frock), *QUEST* (Meraki Theatre), *A Dance to the End of the World* (PTE), *Much Ado About Nothing* (SIR), *The Three Musketeers* (RMT), *Twelfth Night* (SIR), *The Last Garden* (Walk&Talk), *Everything Has Disappeared* (UNIT Productions/Mammillian Driving Reflex) and *End of the Line* (TPM / Walk & Talk).

Hera would like to dedicate her 4th season at SIR, to her mother, though she be but little, she is fierce!



**Tom Soares** he/him

Theseus / Flute / Cobweb

Tom is a longtime lover of Shakespeare's text. Over the past decade, he has worked as a voice, dialect, or text coach on several productions, including *Hamlet* and *Richard III* (SIR) and *Trouble in*

*Mind and The Rez Sisters* (RMT). Since 2011, he has taught introductory to advanced level courses in voice and performance for the Department of Theatre and Film at the University of Winnipeg. He has an MFA in Acting with a Voice Specialization from York University and an undergraduate degree in Theatre from the University of Winnipeg. Tom is grateful to tread the boards (or lawn) with such wonderful artists and to be performing once again.

Recent credits include *A Gentleman's Guide to Love and Murder* (Dry Cold), *Hamlet* (Bunchback'd Toads) and as Text Coach for *Twelfth Night* and *The Winter's Tale* (SIR).

When not engaged in theatre life, he spends time with his wife Erin and son Aedan in their Wolseley home, both of whom bring him much joy and to whom he is thankful for teaching him to be a better human!



**Elio Zarrillo** they/them

Demetrius / Snout

Elio spends their days making plays and poems with and for their loved ones. Originally from Treaty 1 territory, they are currently based on the unceded lands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh

(Squamish), and Səlilwətaʔ (Tsleil-Waututh) Nations, pursuing their MFA in Creative Writing at the University of British Columbia.

Recent nice times on stage include productions of *Narrow Bridge* (WJT), *The Outside Inn* (PTE/ Festival Antigonish) and last year's *Twelfth Night*!

## ARTISTIC TEAM



### Daniel Macdonald

Playwright, *Iago Speaks*

Daniel is a multiple award-winning playwright and theatre artist. His plays include *Iago Speaks*, *Blow Wind, A History of Breathing*, *Velocity*, *MacGregor's Hard Ice Cream and Gas*, and *Pageant* and have been produced

across Canada, The U.S., and U.K. He is the author or co-author of numerous plays for young people including *The Romeo Project*, *These Things I Know*, *Radiant Boy*, and *HERE*. He has worked extensively with emerging artists in the areas of new play development and creative writing and is the co-ordinator/dramaturge of the New Voices program at Gordon Tootoosis Nîkânîwin Theatre (Saskatoon), where he is directing the world premiere of *Tayen and The Mimi Kwesak* in 2024. His work is published by Playwrights Canada Press and Bloomsbury Plays in the U.K. He lives in Saskatoon with Melanie, Xavier, Augie, and Fenster.



### Rodrigo Beilfuss he/him

Director

Rodrigo is a theatre director, an actor working on stage and screen, and a committed educator. He has been the Artistic Director of Shakespeare in the Ruins (SIR) since 2019. Rodrigo was a member of the Stratford Festival

between 2015 and 2019, working as an actor and director. He trained at the University of Winnipeg (BA Honours) and at the Birmingham Conservatory for Classical Theatre in Stratford; and he also holds an MA in Classical Acting from the London Academy of Music & Dramatic Art (LAMDA) in England. As a director, Rodrigo is a graduate of the Michael Langham Workshop for Classical Direction from Stratford. Born in Santa Maria, Brazil, Rodrigo left his tropical Home in 2001 when he was 18 and relocated to Canada, discovering and falling in love with Shakespeare in High School—it's all Mr McLeod's fault. Teachers: they shape our worlds.

Recent credits include *The Year of Magical Thinking* (PTE); *The Dark Lady* (SIR/SOTS), *Pandora* (SIR/PTE), *The Three Musketeers* (RMTC) & *The Santa Summit* (Hallmark).



### Matthew Paris-Irvine he/they

Associate Director & Movement Director

Matthew is a Director and Playwright proudly born and raised in Winnipeg's North End. He received an Honours Degree in Theatre and Film from the University of Winnipeg.

Recent credits include *Macbeth* (Stratford Directing Project) *Bastard* (OFUR), *The Show* (RMTC/Tiny Plays Big Ideas) *A Wrinkle in Time* (Stratford Festival), *Feast* (PTE) and *Three Musketeers* (RMTC)

Thank you to Rodrigo, Thom, Philip, Esther, Bonnie, Melissa and all the shoulders I stand on. An extra thank you to my father, Jamie, you were right, Shakespeare IS cool.



### Kate George she/her

Set & Props Design

Kate is a Theatre artist working on Treaty One Territory. She is a graduate of the University of Winnipeg's Theatre Design Program. When not designing she works in costume production for dance and stage.

Recent credits include *Sound of Music* (RMTC), *Something Rotten!* and *The Arsonists* (MTYP) and *The Magic Flute* (LOC).

Kate is excited to be back with SIR this summer! She'd like to thank her family and friends for their continued support and hopes you all enjoy the show!



### Brenda McLean she/her

Costume Design

Brenda is a professional theatre designer, creator, and director working on Treaty 1 Territory in Winnipeg, MB. She has a Bachelor of Clothing and Textiles from the University of Manitoba and an Honors Theatre

Degree in Design and Performance from the University of Winnipeg. Brenda received an Evie Award for Outstanding Set and Costume Design on *Deserter* with Moving Target Theatre.

Recent credits include *The Year of Magical Thinking*, *Everything Has Disappeared*, and *Feast* (PTE), *Antigone* (Sick and Twisted) and *AA Battery and Phase 4.0* (Alexandra Elliott Dance).

Brenda is happy to be back costume designing for SIR and doing outdoor theatre. Last year, she was the costume designer on *The Dark Lady*. Other SIR credits include *Antony and Cleopatra*, *Comedy of Errors*, *Othello*, *Merry Wives of Windsor* and *Hamlet*.



## Jacquie Loewen

Fight Director

### Best Ever Banana Chocolate Chip

#### Muffins:

Wet Ingredients

1/2 C veg. oil

1 tsp. Vanilla

2 eggs

1C mashed banana (3 bananas)

3/4 C white sugar

Dry Ingredients

1 C flour

1 C bran

1 tsp salt

1 tsp Baking soda

1 C Chocolate Chips

Mix dry ingredients, mix wet ingredients, add to each other and mix.

Put in muffin tin.

Bake at 350 for 20-25 min

Enjoy!

## Christopher Brauer he/him

Text Coach, *A Midsummer Night's Dream*

Christopher is delighted to be back in the Ruins with the wonderful, generous artists and craftspeople of Shakespeare

in the Ruins. Helping actors speak Shakespeare's vigorous language with specificity and boldness is one of his greatest pleasures.



Recent credits include *Stupid F\*\$king Bird* (UofW), *Twelfth Night* (SIR), *The Three Musketeers* (RMTC) and *John* (RMTC).

He is also an Associate Professor at the University of Winnipeg where he is Chair of the Department of Theatre and Film.



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## PRODUCTION & TECHNICAL TEAM



**Steven Vande Vyvere** he/him  
Production Manager & Running Crew, *A Midsummer Night's Dream*

Steven graduated from the production stream of the University of Winnipeg's Department of Theatre and Film in 2010, and since that time has worked

as a freelance Production Manager, Props Coordinator, Set Builder and Technician for many Independent Theatre groups in Winnipeg, in addition to being the Head Carpenter at Prairie Theatre Exchange until very recently.

Recent credits include *Clue* (RMTC), *The War Being Waged* and *Prairie Nurse* (PTE).

Steven is overjoyed to be back at the Ruins this spring, and this year marks his 21st project with Shakespeare in the Ruins since 2012. Steven is eternally grateful for the support of his wife, Robin, and is exceedingly proud of his daughter, Charlie, who will be making her debut at this year's Winnipeg Fringe Festival.



**Cari Simpson** she/her  
Technical Director

Cari has an honours degree in production from the University of Winnipeg. When not at the ruins she is Head of Lights and Sound at Prairie Theatre Exchange, a Venue Technician at the Winnipeg Fringe and takes calls

as a member of I.A.T.S.E. Local 63.

Cari is thrilled to be back with SIR for a tenth year and sends love and thanks to her cats and her PTE family. Enjoy the show!



**Katie Hoppa** she/her  
Production Stage Manager

Katie Hoppa is back in the park for her 6th season, this time as the Production Stage Manager for SIR's first repertory season. Raised and trained on Treaty 1 Territory, Katie is a queer, neurodivergent stage manager based

in Winnipeg.

Select recent credits include *The Year of Magical Thinking* (PTE), *The Mountaintop* (RMTC), *Afterlight* (Walk&Talk/The Keep/Rainbow Stage) and Disney's *The Little Mermaid* (Rainbow Stage).

She sends her love to Kristjan, Rupert & Juniper for all their support this season!



**Ridge Romanishen** he/him  
Stage Manager

Ridge is a CAEA Stage Manager and graduate of the University of Winnipeg's Theatre & Film Department with honours in Stage Management. He loves working in all forms of live performance and is thrilled to be with

SIR for the full season this year.

Recent credits include *among men* (RMTC), *Narnia* (MTYP), *The Comeback* (RMTC) and *Feast* (PTE).

He would like to thank all the great folks at SIR and of course his "Lovey" for all their support!

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### Samantha Sage

Assistant Stage Manager

Samantha returns to the Ruins for her second season as an assistant stage manager, with her first appearance being *Much Ado About Nothing* in 2022. As a 2019 graduate of the University of Winnipeg, she studied

theatre production and stage management. She began her apprenticeship career stage managing in 2022.

Recent credits include *The Lehman Trilogy* (RMTC), *Glad to be Here* (Theater by the River), *Cet été qui chantait* (Théâtre Cercle Molière) and *Space Girl* (PTE).

"I am so grateful to be given the opportunity to work on such an amazing show with even more amazing people. Enjoy the show!"



### Rachel Baziuk she/her

Props & Set Coordinator

Rachel is excited to return for her second year working with SIR! She attended the University of Winnipeg where she received a Bachelor of Arts Honours degree in Theatre Production and Stage Management. Rachel

recently finished up her season working as the props buyer for RMTC working on shows such as *The Comeback*, *The Sound of Music*, and *Clue*. She thanks her family for their endless love and support!



### Julia Anderson she/her

Wardrobe Coordinator

Julia graduated with a Bachelor of Arts Honours in Design for Theatre and Film at University of Winnipeg, was a part of the inaugural year of The Village Conservatory and the 2023/24 Creative Manitoba Mentorship

Program.

Some of her recent works include Apprentice Set & Costume Designer on *Clue* (RMTC); Scenic Designer on *From Up Here* (UofW); Design Assistant on *A Gentleman's Guide to Love and Murder* (DryCold) and on *Twelfth Night* (SIR); Associate Designer on *The Arsonists* and *Something Rotten* (MTYP); upcoming, Scenic Designer on *Miss Shakespeare* (WST).

She would like to thank her soon-to-be husband for all his kindness and support.



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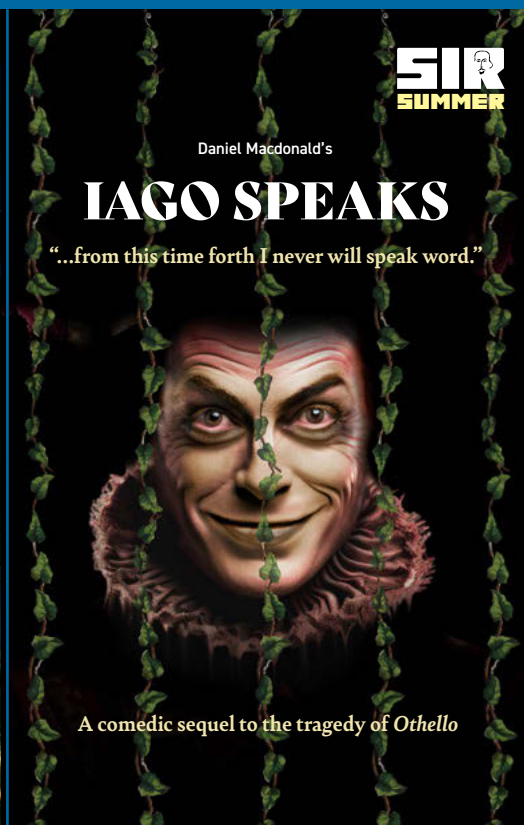
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