

REPERCUSSION THEATRE'S  
**Shakespeare-in-the-Park Festival**  
**1990**  
presents



BY WILLIAM SHAKESPEARE

DIRECTED BY CAS ANVAR

SECOND DIRECTOR: MICHAEL CARLEY





# CJFM96

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# Repercussion Theatre

**Repercussion Theatre** is a non-profit, charitable theatre company formed in 1988 which performs classical theatre, primarily Shakespeare, outdoors, in the evenings, in residential parks, free of charge.

We wish to provide Montreal **theatre graduates**, from all Montreal-based educational theatre institutions, with a **local option** for professional experience; this includes actors, designers, technicians and directors. The graduate's experience would be complemented by the presence of **seasoned professionals** with whom they would work as peers.

We intend to implement the idea of **Non-Discriminatory** casting, and thus exploit one of Canada's greatest resources: it's **cultural diversity**. This mandate establishes talent as the deciding factor in casting.

Finally, we wish to expand our repertoire to include the gamut of classical greats such as Moliere, Beaumarchais and Goldoni, to accompany Shakespeare in our summer festival.

The company's long term goal is to establish **Repercussion Theatre** as an annual **summer festival** featuring both French and English classical productions, inspired by the success of New York and Toronto's Shakespeare-in-the-Park Festivals.

Following the notable success of its 1988 season, Repercussion Theatre enjoyed a 1989 season of **enthusiastic** audience and media response.

The company performed 16 shows in 1989, to over 5,000 spectators throughout Montreal.

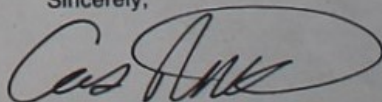
The downtown Montreal and West Island - area parks included Westmount, Cote St. Luc, Dollard Des Ormeaux, Beaconsfield. In addition, two shows were taken into the Eastern Townships for the Lac Brome Summer Theatre Festival.

This year **Repercussion Theatre's** season is an ambitious one, as we will present 21 performances of Shakespeare's *Macbeth* and *The Comedy of Errors*, reaching an estimated 15,000 people in seven Montreal area parks.

We are very confident in **Repercussion Theatre's** future endeavors, and the stunning success of our 1989 season brings us into 1990 with a renewed vigor and enthusiasm.

On behalf of the company, I would very much like to welcome you to our third annual Shakespeare-in-the-Park Festival and hope that you enjoy this year's line-up of *The Comedy of Errors* and *Macbeth*.

Sincerely,



Cas Anvar  
Artistic Director

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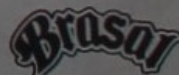
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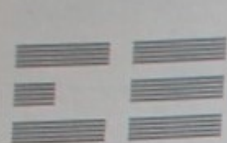
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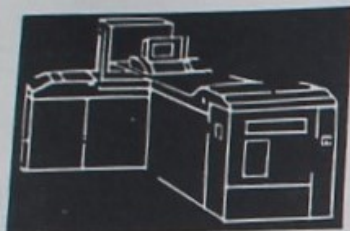


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# Members of the Troupe



**Angela Alston**  
(Stage Manager  
The Comedy of Errors)

Angela hails from McGill University's secret Drama program where she has been an active participant for three years; past credits include playing *Grusha* in *The Caucasian Chalk Circle*, *Thomas* in *The Rivals*, directing *No Exit* by J.P. Sartre, and even production management for *On the Verge*. Outside of school, our fearless S.M. continues to fight bad theatre by teaming up with Les Productions de la Lune Verte (for tune-theatre) and Realite Jeunesse (for kid-theatre.) Audiences may not recognize her but Angela also brought life to the character for Leonardo in this year's block-buster movie "Teenage Mutant Ninja Turtles" — or she'd like to think so anyway.

simultaneously Cas replies "I don't think a person's brain was ever meant to cope with both artistic and administrative stress at once. It causes one's mind to short out once in a while. (Ahem.)"



**Pierre Boudreau**  
(Dromio of Syracuse,  
Banquo,  
Doctor)

Pierre's formative years remain shrouded in a murky cloud of intrigue. He emerged suddenly from the Dalhousie University Acting Program where he stunned audiences with his almost lifelike portrayal of *Antigonus* in *The Winter's Tale* and terrible *Tybalt* in *Romeo and Juliet*. Pierre also co-founded The Halifax Popular Theatre Front, providing theatre for the stagnant mind. He has just finished an extensive tour of Ontario and Quebec with Geordie Productions earning himself a spot in the Children's Theatre Hall of Fame.



**Carolyn P. Chinn**  
(Divorcee)  
(Dance Choreographer)

Fresh from a stint at the Folies Bergères, C.P. is cooling her heels in Montreal for her second season with Repercussion Theatre, having played *Olivia* in last summer's rendition of *Twelfth Night*. Other roles include: nasty femme fatale, *Lady Belaston* in a John Abbott Theatre Workshop production of *Tom Jones*, and love interest *Alice Kinnian* in *Flowers for Algernon*. She has also been spotted in the seldom seen independent film, *A Dollar For the Petty*. A performance artist at heart, C.P. plans to take her one woman show, *Brecht, Bach, Bullwinkle & Me*, on a tour of the West Coast early this fall... then again, having just completed a B.A. in Procrastination (Communication) Studies at Concordia University... she may not.



**Cas Anvar**  
(Producing Artistic Director,  
Director  
Macbeth)

Having completed his three years at The National Theatre School of Canada in the English acting section, Cas a native Montrealer is now embarking on his third season with Repercussion Theatre. Being part of Repercussion's conception Cas played the part of *Bottom* in Repercussion Theatre's first production; *A Midsummer Night's Dream*. Cas then proceeded, in his second year, to take on the role of Producing-Artistic Director for the company as well as directing *Twelfth Night* and playing *Roderigo* in *Othello* (whew!). Learning from last year's triumphant season Cas has opted not to perform this year in either show. Although he sometimes has trouble remembering it, Cas has had a life outside of Repercussion. Some of his favorite roles have been *Hamlet* in *Hamlet*, *Mr. Badger* in *Toad of Toad Hall*, *Pinch* in *The Comedy of Errors*, *Vlass* in *Summerfolk*, *Belarius* in *Cymbeline* (directed by Jean Asselin), *Cheribino* in *The Marriage of Figaro / Figaro Gets A Divorce*, *Mike* in Sam Shepards' *Lie of The Mind*, and most recently has just finished playing *Brian* in Youtheatre's production of *Inside Out*. His future plans are to embark on an extensive tour in Geordie Productions' fall season performing in 3 plays: *Paper Bag Princess*, *Going Back and Andrew's Tree*. When asked how he feels about producing the festival and directing one of the plays



**Daniel C. Brochu**  
(Dromio of Ephesus,  
Malcolm)

This is Danny's first appearance with Repercussion Theatre. He is currently attending the theatre program at Dawson College in his third and final year. His previous works include the role of *Robert Conklin* in a Lanford Wilson play called *The Rimers of Eldritch* and a Welsh man named *Jonesy* in an obscure play by Emlyn Williams called *The Corn is Green*. His ultimate acting dream is to play the title role in *Titus Andronicus* (he fancies himself quite a cook).



**Cathy Cochrane**  
(Co-Costume and Prop Designer)

Cathy has just completed her degree in Design for the Theatre at Concordia University. Recent credits include *Don Juan comes Back From The War* at the D.B. Clarke Theatre. She looks forward to being staff baby at the Centaur Theatre for their 1990-91 season; and her first solo flight at the Chameleon Theatre as Designer for *Crackwalker*.



**Michael Carley**  
(Second Director  
Macbeth)  
(Second Soldier)

Michael was born and raised in Montreal where he studied acting at Concordia, where he played *Antonio* in *Twelfth Night*, *Marco* in *A View From The Bridge*, where he joined Shakespeare in the park (last summer!) where he played *Sir Andrew* in *Twelfth Night* and *Iago* in *Othello* and where he made his directing debut (this summer!). Michael is moving to Toronto next year to get a Master's Degree in performance at York. Pray for him and



**Bruce Dinsmore**  
(Macbeth,  
Town Handyman)

Bruce is from Vancouver where he began acting Shakespeare with the Vancouver Shakespeare Festival playing small roles (with a blinding almost frightening facial intensity) in *A Midsummer Night's Dream*, *As You Like It*, *Othello*, *The Comedy of Errors* and *Richard The Third*. Since then he's done the Theatre school thing at the National Theatre School of Canada, and since graduating has managed lead a life of indulgence, working in two languages with Les Productions de La Lune Verte in



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Berliner *Songspiel*, playing **Sgt. Trotter** in the *Mousetrap* and will be playing **Billy Bishop** this fall for Geordie Productions' version of John Grey's *Billy Bishop Goes To War*. He's an actor 'cause it's fun and 'cause he can stay out late and go to cheezy bars.



**Madeleine Domingue**  
(Witch, Luce, Deputy)

This is Madeleine's third summer with Repercussion Theatre. Wheee! She was **Desdemona** last year in *Othello* and **Hermia** in the first year's run of *A Midsummer Night's Dream*. Other nifty plays that she has done are *God, Arsenic and Old Lace*, *Calm Down Mother*, *Overtones* and *Talking With*, the latter three she directed as well as acted in. All of these productions were performed at The New School in Montreal. Now she's in her third year at Concordia in InterRelated Arts. Wheee!



**Alain Goulem**  
(Macduff, Antipholus of Ephesus)

Born in a small fishing village on the coast of Belgium, Alain Goulem did children's Theatre for years before the scholarships started pouring in as a result of his high school production of *Macbeth* in which he played the Porter, **Menteith** and various Murderers. While deciding on which offer to accept Alain played an acne infested **Dennis** in Double Talk's production of *Habeus Corpus*. His fishing family was happy when he finally accepted the scholarship from Dawson's Dome Theatre in beautiful St-Henri, Quebec. He was most happy in the summer of '86 studying in Banff where he played **Puck** in Bernard Hopkins version of *A Midsummer Night's Dream*. Other than his recent tour of Quebec and Ontario with Geordie Productions, he has played various hoodlums in film and TV.



**Alexandria Haber**  
(Witch, Lady Macduff's Son, Abbess)

Alex is a recent graduate of Concordia University's Specialization in Theatre Performance program. Her previous experience includes *Don Juan Comes Back From the War* directed by Joel Miller and

the role of **Medea** in Noco productions' *Jason and Medea*. Noco is a new company consisting of graduates and students of Concordia's Theatre department. Last summer Alex played **Feste** and **Bianca** in Repercussion's *Twelfth Night* and *Othello*. She is looking forward to directing *The Crackwalker* which will be part of the Concordia Theatre program's fall season.



**J.M. Henry**  
(Associate Director)

J.M. Henry graduated from the English acting section of the National Theatre School of Canada. While attending N.T.S.C., he played **Dauber** in *The Cradle Will Rock*, **Pisanio** in *Cymbeline*, **Figaro** in *Figaro Gets a Divorce*, and **Owen** in *The Melville Boys*. Since then, he has worked for different Montreal theatre companies in productions such as Lune Verte's *Berliner Songspiel*, Centaur's *Scarpone*, Imago's *Fields of the Bomb*. As associate director of Repercussion Theatre, J.M. Henry eagerly awaits Repercussion's first *bilingual Shakespeare-in-the-Park* festival.



**Mónica Herédi**  
(Costume and Set Designer)

Mónica has recently graduated from the Design section of The National Theatre School of Canada, where she designed costumes for *As You Like It*, *Dog On A Leash* by G. Feydeau and *I am yours* by Judith Thompson. She has been Repercussion Theatre's designer for the three years of its existence. In September she will be studying German at McGill and will then go to Europe somewhere to study filmmaking. In the future, Mónica promises to never laugh at actors during fittings again. (well, maybe once in a while)



**Jennifer Heywood-Jackson**  
(Lady Macbeth, Balthasar)

Jennifer Heywood-Jackson's second love, teaching, led her to give numerous drama workshops this year at both the primary and secondary levels. Her first love

saw her graduate from the English Acting section of the National Theatre School of Canada. It has led her to such roles as **The Queen**, in *Cymbeline*; **Mary**, in *The Melville Boys*; and **Elmire**, in *Tartuffe*. Since she has grown up and left school—she spent last summer with Repercussion Theatre stage managing *Othello* and playing **Viola**, in *Twelfth Night*. This winter she played **Lucie Manette**, in Geordie Productions' *A Tale of Two Cities*; and **Scarlett O'Hara**, in a little known Canadian remake of *Gone With the Wind* filmed in Rimouski. Her newest love is being Artistic Director of the newly formed Théâtre Unique Theatre, dedicated to a bilingual way of life and theatre. Liberty! Égalité! Poutine and Dulse!



**Marcel Jeannin**  
(Antipholus of Syracuse, Witch)

Marcel has asked that you the reader write his biography for him. Just be sure to mention that he is a graduate of Dawson College's Dome theatre in Montreal, and has appeared on the Dome stage as **Prospero** in *The Tempest* and **The Marquis de Sade** in *Marat/Sade*. Professional jobs have included the maniacal son in *Veronica's Room* at Théâtre Lac Brome in 1989, as well as **Rick** in *Woman in mind* at The Centaur Theatre. Although he has done numerous film and television projects, the soon-to-be-released-critically-acclaimed-sure-fire-Academy-award-winning film *Godfather part III*, starring Al Pacino, is not one of them.



**Kathryn Kirkpatrick**  
(Angelo)

Is biting her nails on her first Shakespearean endeavor. Having just come off an extensively long and hot gig as a clown at a sidewalk sale; she found skills like making balloon animals and talking through a kazoo to be fun but somewhat useless in her present role. So Kathryn is trying to pull from her previous experience with Concordia University's Theatre Department and the Quebec Drama Festival '88 where she received a best supporting actress award for her portrayal of a crotchety old bag. Unfortunately the role of **Miss Lovette** doesn't really relate to Angelo either... oh well.

(Biographies continued in *The Comedy of Errors* programme)



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## Director's Notes

When assessing the state of the world it is very easy to say that its problems are a symptom of our 'society'. This implies that society is separate from the individual, and conveniently removes any immediate blame. But society is only as flawed as the people that make it up: One cannot have an unhealthy organism and profess the cells within are healthy. The reality of this is a pertinent theme in our production of Shakespeare's *Macbeth*.

The social structure of the time was Feudalism where a man was measured by title and accumulated land, with only a select few able to alter their position. Within this system there were those who were willing to go to any lengths to achieve their goals; they were willing to act regardless of whether it would disturb the 'natural order'. Within the play the negative repercussions, brought on by the first murder, are seen as the chaos that erupts in the natural world surrounding *Macbeth* (e.g. the horses eating each other). Others, though desiring their own ends, knew the proper limits to which one could go before the 'natural order' of things would become disrupted.

The people of *Macbeth*'s time had hierarchies for everything and believed that all things, both animate and inanimate, were connected. In our own time we know that life interconnects on all levels, but that it is not as much a 'chain' which connects in a linear fashion, but rather an interweaving of all things stemming from, and living on, the Earth: we know that the slaughter of trees in Brazil, the discharge of spray cans in Canada, the death of a politician in Russia all have consequences; we know that unnatural and unconsidered actions could have repercussions that will affect the whole World. Shakespeare was trying to tell us that almost 400 years ago.

A lesson that can be taken from the story of *Macbeth* is that those who make expedient decisions, who have a 'live for the present/take as much as you can' attitude, are the ones responsible for our social and environmental breakdowns; they are literally the 'unhealthy cells'. Whereas those who take even a few moments to think about our planet's future cannot but act, starting on an individual level, to secure it.

Cas Anvar



# Macbeth

Cast  
in order of appearance



Soldier Number One  
Soldier Number Two  
Malcolm  
Bloody Sergeant  
Witches

Duncan  
Macbeth  
Banquo  
Ross  
Lady Macbeth  
Macduff  
Fleance  
Priest  
Lady Macduff  
Son of Macduff  
Doctor  
Seiyward

Robert van der Linden  
Michael Carley  
Daniel Brochu  
Marcel Jeannin  
Madeleine Domingue  
Alexandria Haber  
Marcel Jeannin  
Steven Ross  
Jane Wheeler\*  
Scott Nichol  
Bruce Dinsmore\*  
Pierre Boudreau  
Mike Roy  
Jennifer Heywood-Jackson  
Alain Goulem\*  
Madeleine Domingue  
Scott Nichol  
Lisa Lenihan  
Alexandria Haber  
Pierre Boudreau  
Scott Nichol

\*Appearing by courtesy of The Canadian Actors' Equity Association

## Production

Producing Artistic Director, Repercussion Theatre **Cas Anvar**  
Associate Director, Repercussion Theatre **J.M. Henry**

Director	<b>Cas Anvar</b>	Co-Costume and Props Designer	<b>Cathy Cochrane</b>
Second Director	<b>Michael Carley</b>	Lighting Designer	<b>Howard Mendelsohn</b>
Resident Musical Director	<b>Jennifer Morehouse</b>	Technical Director	<b>Thomas Mennier</b>
Production Manager	<b>Michael O'Hara</b>	Musical Director	<b>Scott Nichol</b>
Sound Designer	<b>Michael O'Hara</b>	Composer of Original Music	<b>Steven Ross</b>
Stage Manager	<b>Elaine Normandeau</b>	Fight Director	<b>Barbara Poggemiller</b>
Assistant Production Manager	<b>Elaine Normandeau</b>	Assistant Fight Director	
Costume and Set Designer	<b>Mónika Herédi</b>	Witch Workshops	
Public Relations Committee	<b>Allison Zell</b> <b>Lynn Calliste</b> <b>Jim Meier</b> <b>Joan Bailey</b> <b>Dominique Flynn</b>	Publicity	<b>Jim Meier</b> <b>Allison Zell</b> <b>Scott Nichol</b> <b>Richard Horne</b> <b>Martin Davis</b> <b>Leslie Brohman</b>
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## Director's Notes

*The Comedy of Errors* was written in the early 1590's, and is derived in part from Plautus' *Manacchi* (Latin for twins.)

The story starts with Egeon, a merchant from Syracuse, arriving in the town of Ephesus looking for his son, Antipholus, who, with his servant Dromio, has been off looking for his twin brother from whom he was separated shortly after they were born. Now comes the confusing part; Dromio also has a twin brother from whom he was separated at the same time, and both sets of twins share the same name. Add to this the fact that the missing brother, Antipholus, and his servant twin, Dromio, live in the town of Ephesus. He doesn't know his father is in town, and is oblivious to the existence of his brother; but sure enough who should arrive on the morning boat? You guessed it.

The play's central themes revolve around (besides unbelievable coincidence) blinding prejudices and unquestioning acceptance of authority. Unlike Shakespeare's other plays, the characters in this one mostly belong to the mercantile class.

The circumstances and values presented in *The Comedy of Errors* share a marked similarity to those present in the 1950's: it was a post-war period, a time of economic prosperity, a time when people were willing to accept without question what was offered. Specifically, the law within the play generally condemning all Syracusians parallels the McCarthy communist "Witch Hunts" of the 1950's. This is the reason we decided to set the play in the "fifties", and also because we want to show how remarkably little people have changed in the last 400 years (and remarkably big people too!)

Jennifer Morehouse and Robert van der Linden

# The Comedy of Errors

## Cast

Dromio of Syracuse  
Dromio of Ephesus  
Divorcée  
Town Handyman  
Deputy Dick  
Antipholus of Ephesus  
Abbess/Pinch's Assistant  
Deputy Balthazar  
Antipholus of Syracuse  
Angelo  
Adriana  
Sailor/Deputy Jim  
Sheriff Duke/Pinch's Assistant  
Egeon/Pinch the Evangelist  
Luciana

Pierre Boudreau  
Daniel Brochu  
Carolyn Chinn  
Bruce Dinsmore\*  
Madeleine Domingue  
Alain Goulem\*  
Alexandria Haber  
Jennifer Heywood-Jackson  
Marcel Jeannin  
Kathryn Kirkpatrick  
Lisa Lenihan  
Scott Nichol  
Steven Ross  
Michael Roy  
Jane Wheeler\*

\*Appearing by courtesy of The Canadian Actors' Equity Association

## Production

Producing Artistic Director, Repercussion Theatre **Cas Anvar**  
Associate Director, Repercussion Theatre **J.M. Henry**

Co-Director  
Resident Musical Director  
Composer of Original Music

**Jennifer Morehouse**

Co-Director

**Robert van der Linden**

Production Manager  
Sound Designer

**Michael O'Hara**

Assistant Production Manager

**Elaine Normandeau**

Stage Manager

**Angela Alston**

Costume and Set Designer

**Mónika Herédi**

Co-Costume and  
Props Designer  
Lighting Designer  
Technical Director

**Cathy Cochrane**

Fight Director  
Assistant Fight Director  
Live Accompaniment

**Howard Mendelsohn**

**Scott Nichol**

**Steven Ross**

**Jennifer Heywood-Jackson**

**Eddie B. Slush**

**Robert van der Linden**

**Carolyn Chinn**

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# Members of the Troupe (Continued from Macbeth programme)



**Lisa Lenihan**  
(Adriana,  
Lady  
Macduff)

Lisa is a graduate of Dawson College's Professional Theatre program and has earned her BFA from Concordia University in Theatre Performance. She has performed in *A Midsummer Night's Dream*, *Les Belles Soeurs*, *Lysistrata*, *Fen*, *Diary of a Scoundrel*, *Romeo and Juliet*, *The Dining Room*, *The Pile* and a lot of other stuff including a stint in an improv soap opera called *Destiny*. Lisa would like to dedicate her performance to all those prestigious schools she would like to have attended... but didn't.



**Jennifer Morehouse**  
(Composer/  
Musical  
Director,  
Co-Director  
The  
Comedy  
of Errors)

Jennifer is a native Montrealer who has been performing for various theatre companies in town for the past three years. Her favorite roles include **Wife** in *The Jewish Wife* from Berthold Brecht's *Brecht on Brecht* (try to say that ten times fast), **Woman/Irene** in Caryl Phillips *The Shelter* with Black Theatre Workshop, and **Echo** in Bulldog's production of *Eleemosynary* (from which she's best known for playing a two month old baby!) She has also been involved with Geordie Productions this past year performing in their three-show tour which included *Thin Ice*, *Night Light*, and *From You To Us To You—Two*, in which she played various interesting roles. Last year, Jennifer was Musical Director and Composer for both of Repercussion Theatre's productions (*Twelfth Night* and *Othello*), and this year has decided to accept the position again, being Composer for *The Comedy of Errors*, and Resident Musical Director for the whole festival. This is, however, her first real crack at directing Shakespeare, which ain't exactly easy, but is one heck of a good time. She hopes *The Comedy* is as much fun for the audience as it has been for her and Robert and not as predictable as that last sentence! Snort, snort.)

having fun with Repercussion Theatre, and is looking forward to playing **Skin/Eddie** and the **Drunken Soldier** in *Road* at The National Theatre School of Canada in October. At N.T.S. Mr. Nichol has appeared in *The Marriage of Figaro/Figaro Gets a Divorce*, as **Paul** in *Loose Ends*, Oswald/King of France in *King Lear*, **Trigorin** in *The Seagull* and as **Keen** and **Jones** in the touring production of *The Cat*. He also played the title role in the Toronto bilingual production of *The Makbeth Chronikyls/Les Chroniques de Makbeth*.

*Cat*. Steve returns to N.T.S. in the fall for one more year and looks forward to playing **Jerry** and **Curt** in *Road* in October.



**Mike Roy**  
(Egeon,  
Pinch,  
Ross)

A stage actor since the age of ten, Mike has been in productions such as, *Fiddler on the Roof* (**Mendel**), *Gaillieo* (**The little Monk**) and *Dining Room* (**1st Actor**). Shakespeare credits include **Ariel**, *Tempest* and **Francis Flute/Thisbe** *A Midsummer Night's Dream*. Heck, he's even done *Tom Jones* and *Auntie Mame*. Is he hot? Is he real?? You betcha.

hope of leading a normal life was lost when he moved to Montreal and became part of the conception and growth of Repercussion Theatre, performing **Oberon** in *A Midsummer Night's Dream*, **Malvolio** in *Twelfth Night* as well as directing last season's *Othello*. Most recently he toured with Geordie Productions' *A Tale of Two Cities*. Now he lives humbly, though showing the outer sleeve of contentment, with nothing but a marginal vocabulary and a small dog.



**Elaine Normandeau**  
(Stage  
Manager  
*Macbeth*,  
Asst.  
Production  
Manager)

Elaine hails from Quebec City from whence she emerged with a law degree and a passion for courtroom theatrics. Deciding to combine both, she moved to Montreal and entered the Concordia Theatre Department where she has stage managed, assistant directed, dramaturged and bailed friends out of jail. Future projects include dramaturgy of Ibsen's *Peer Gynt* at the D.B. Clarke in December and apprentice stage managing at Centaur in January.



**Robert van der Linden**  
(Co-Director *The Comedy of Errors*)  
(First soldier)

His New Brunswick farm-boy upbringing led Robert to seek sanctuary in Words: first Comics, then mysteries (Nancy Drew, The Hardy Boys, etc.), then straight on to the harder stuff (Classic novels, twentieth century Utopian fiction), and just as it appeared he could go no further, Theatrical Literature grabbed him. From there on in he cared little for monetary gain, preferring rather to perform for free in such roles as **Ferdinand** in *The Tempest*, **Ivan Vassilyitch Lomov** in *The Marriage Proposal* and **Ham** in *Endgame*. In six short years Robert has been involved in over twenty plays: performing in most, directing five, and even writing and staging one for the Saint John Literacy Council called *This Is Not A Soap*. All



**Jane Wheeler**  
(Luciana,  
Witch)

Originally from Montreal, Jane has spent the past seven years in Toronto, (no rotten tomatoes please), where she trained at Ryerson Theatre School. After graduating, she worked on various television and film projects, including CBC's *Chasing Rainbows*. Her favorite role in film as that of an officer recruit for the Armed Forces - on *Day 1*, she had to run the *real* obstacle course with the *real* recruits. Alive and reasonably well, Jane went on to spend two seasons at the *Shaw Festival*, appearing in such productions as *You Never Can Tell* and *Berkeley Square*. Jane is happy to be back in Montreal and performing with Repercussion Theatre.



**Thomas Mennier**  
(Composer/  
Musical  
Director  
*Macbeth*)

Thom Mennier was born in Saint John, New Brunswick. He has been living in Montreal for the past five years pursuing performance studies at McGill, and concertizing as a solo pianist, chamber musician and accompanist both locally and in other centres, including Toronto. He also was guest soloist with the McGill and Saint John Symphony Orchestras last fall and his graduation recital was broadcast on CBC's "Music in Montreal" series last June. In the immediate future Thom will be assuming the role of Musical Director for the summer season of Neptune Theatre. This is Thom's second summer with Repercussion Theatre. Last year he was heard haunting set changes in *Othello* with his tin whistle. This year he created the soundtrack for *Macbeth* on his synthesizer.



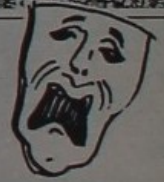
**Scott Nichol**  
(Duncan,  
Priest,  
Seyward/  
Deputy,  
Sailor  
(Fight guy))

Confused on whether to write about acting or fight guy stuff, Scott Nichol will just say that he's



**Steven Ross**  
(Witch/  
Sheriff  
Duke)  
(Assistant  
fight guy)

Steve joins Repercussion with a song in his heart and water on the knee. Before this Montreal has seen him as **Edgar** in the National Theatre School's production of *King Lear*, as **Medvedenko** in *The Seagull* and as **Lord Puff** in the Bond/Keenan musical *The*



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# Heidi's country gift shop

A fourth generation wood decoy carver in rural Quebec continues in his forefathers' tradition. The grandchildren of a Verdun confectioner makes more of his world-famous humbugs. A retired Montreal financier painstakingly reproduces beautiful antique pine furniture in his workshop in the countryside. A West Island homemaker occupies her fleeting extra time toll painting traditional country folk art, while a young lady in Toronto designs and hand sews luxurious Victorian accessories for today's woman. Artisans in the Orient create handsome jewellery from remnants of 300-year-old Ming dynasty pottery. Young couples in Val Morin, Quebec, and Anola, Manitoba, establish family businesses to create gourmet foods and enchantingly scented natural handmade soaps.

Great pride in their work is one thing they all have in common. Another is that they are but a few of the many creative people who have caught the eye of a Swiss lady named Heidi. Their wares have been brought together and lovingly displayed in a century-old home in Hudson, called Heidi's Country Gift Shop. It is here where the total country look can be found with country wallpapers and lace curtains, as well as high quality braided rugs and buttermilk paints in



antique colours for sale at reasonable prices. And it is here where Montreal's largest dollhouse and miniatures displays can be found. As anyone who has visited Hudson will attest - It's just a lot of fun to browse through Heidi's

# Repercussion Theatre



## The Story so far



Repercussion Theatre began its Shakespeare-in-the-Park Festival four years ago in the summer of 1988. The first festival was a production of *A Midsummer Night's Dream* and totalled only four performances. The show was put on by a dedicated group of fifteen actors and one technician. The next year, the troupe put on two shows. *Othello* and *Twelfth Night* were played by the same number of actors with the addition of a technician and a designer. Aside from the challenges of mounting such large shows with so few people, one particular performance of *Twelfth Night* occurred at the same time as a lunar eclipse. The eclipse caused such a commotion in the audience that the actors incorporated it into the play so as not to break the rhythm of the show.

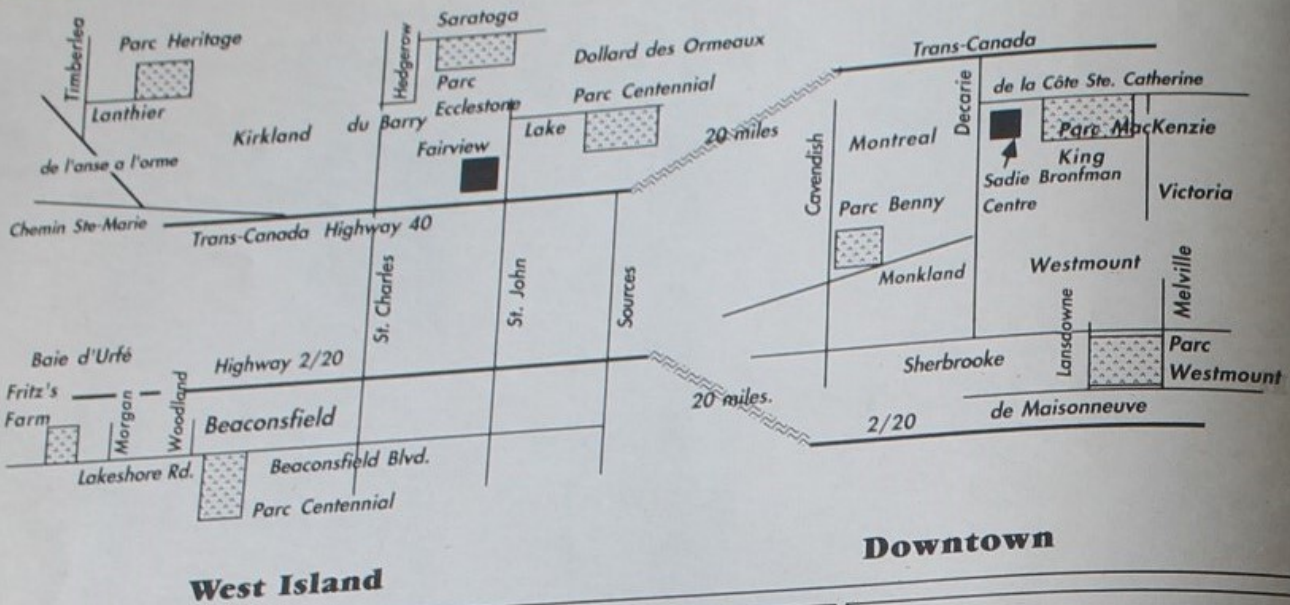
Repercussion's next festival featured productions of *Macbeth* and *The Comedy of Errors*. An enlarged company of about thirty participants staged twenty-two shows in the greater Montreal area. Repercussion's *Macbeth* highlighted the play's theme of man in conflict with nature, giving the show a contemporary angle on our present environmental problems. One performance of *The Comedy of Errors* was plagued by a power loss. The show went on, to the crowd's delight, illuminated by torches and car headlights. The most exciting part of last year's festival is the number of people who turned out to see the shows. The company performed for, on average, between five and seven hundred people a night.

Most recently Repercussion Theatre launched its first indoor production. Tom Stoppard's *Rosencrantz and Guildenstern are Dead* met with packed houses and rave reviews. All this has added to the excitement surrounding this year's festival, which promises to be the best yet.



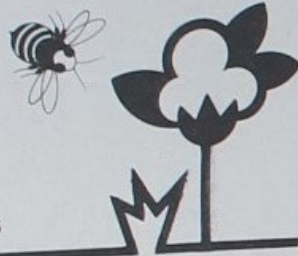
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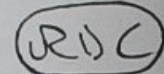
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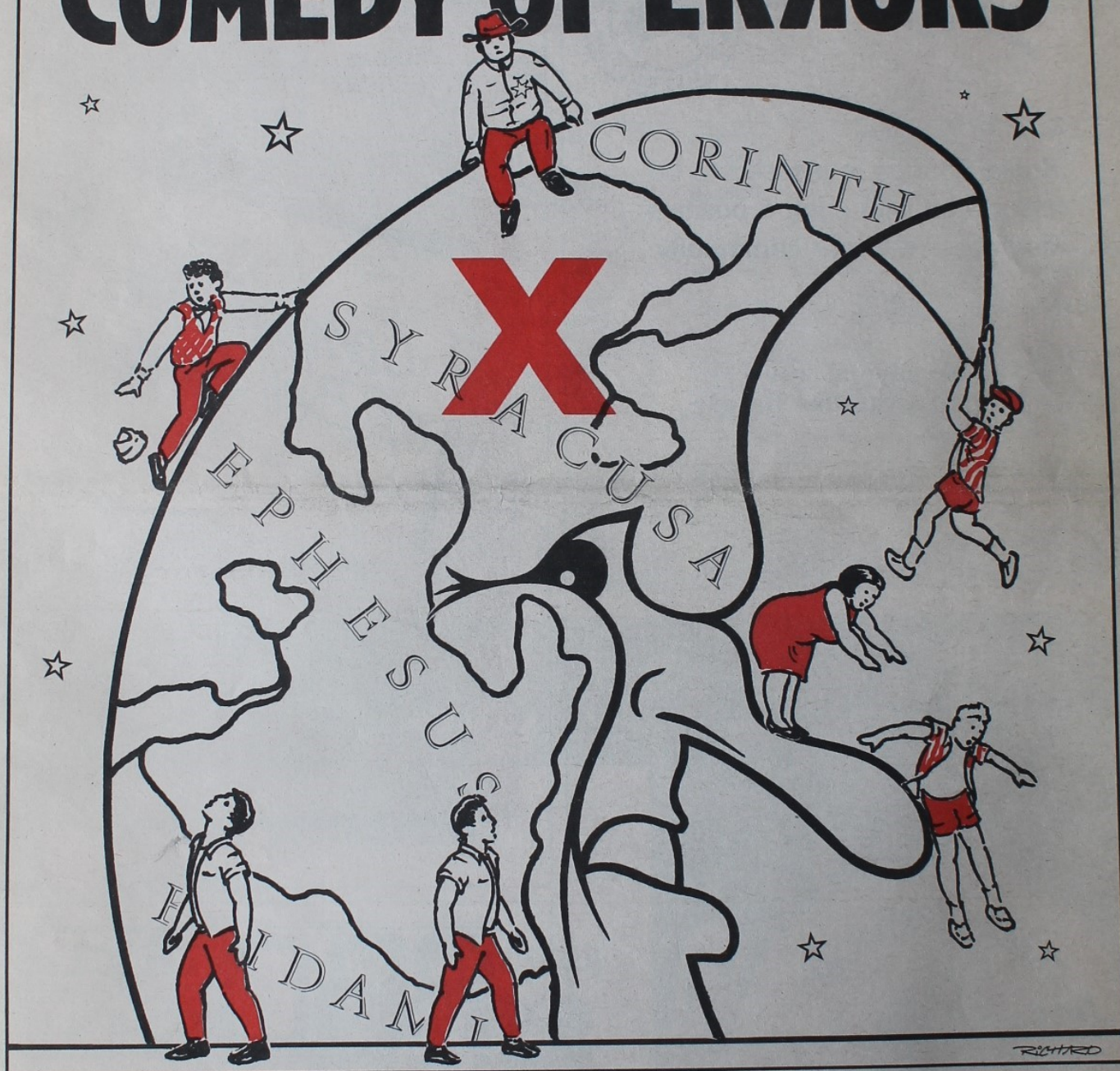
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