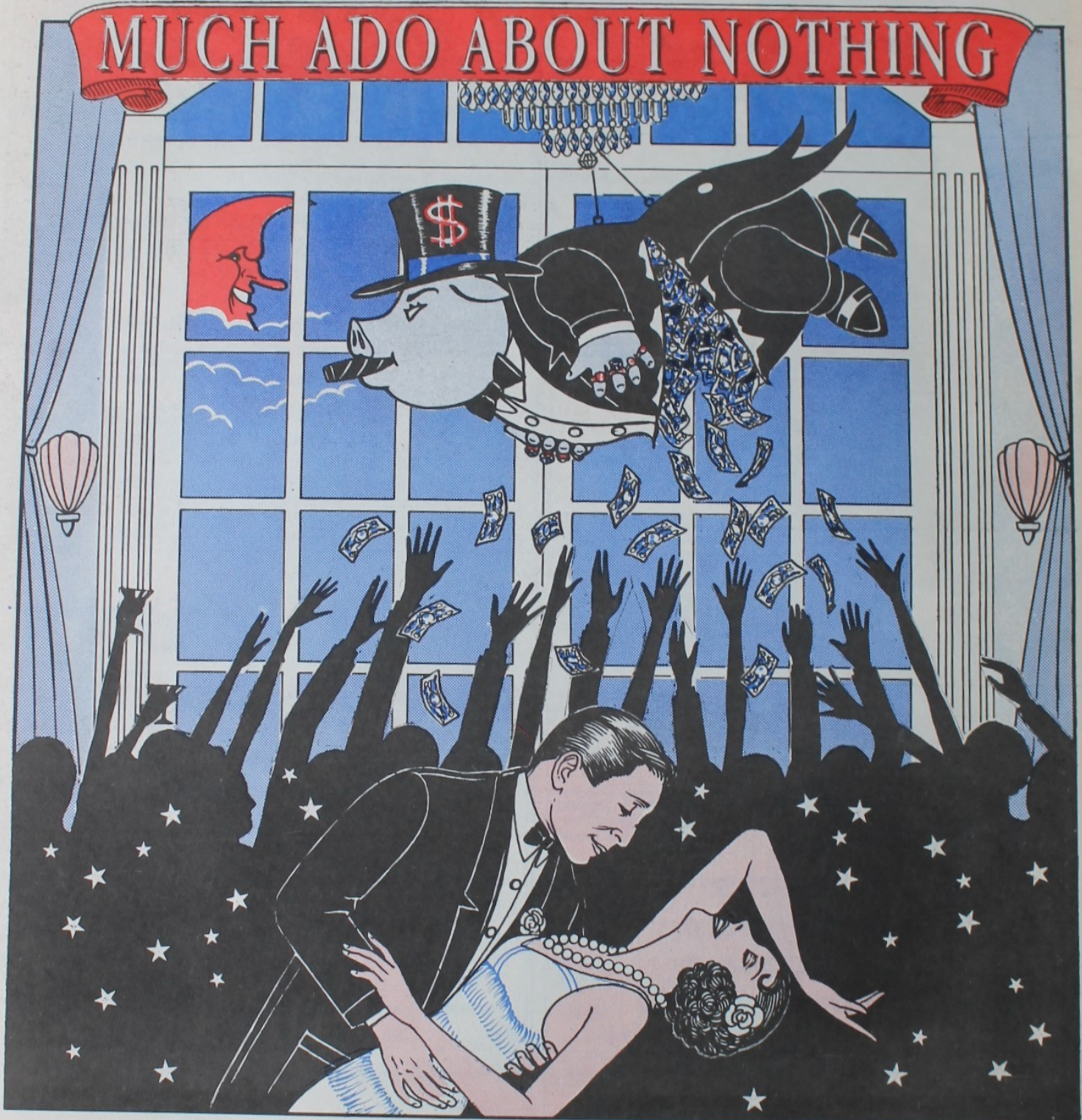


# Shakespeare-in-the-Park Festival 1991

PRESENTS

## MUCH ADO ABOUT NOTHING



BY WILLIAM SHAKESPEARE

DIRECTED BY MICHAEL DEVINE

MUSICAL DIRECTOR JENNIFER MOREHOUSE

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## JUILLET - JULY

DIM - SUN	LUN - MON	MAR - TUE	MER - WED	JEU - THU	VEN - FRI	SAM - SAT
					BAIE D'URFE Les Prés Fritz Fritz Meadow  The Tempest <b>12</b>	BAIE D'URFE Les Prés Fritz Fritz Meadow  Much Ado About Nothing <b>13</b>
BAIE D'URFE EN CAS DE PLUIE RAIN DAY <b>14</b>	<b>15</b>	WESTMOUNT Parc Westmount Westmount Park  The Tempest <b>16</b>	WESTMOUNT Parc Westmount Westmount Park  Much Ado About Nothing <b>17</b>	WESTMOUNT Parc Westmount Westmount Park  The Tempest <b>18</b>	WESTMOUNT Parc Westmount Westmount Park  Much Ado About Nothing <b>19</b>	WESTMOUNT Parc Westmount Westmount Park  The Tempest <b>20</b>
WESTMOUNT Parc Westmount Westmount Park  Much Ado About Nothing <b>21</b>	<b>22</b>	MONTREAL OUEST / WEST Champ Hodgson Hodgson Field  The Tempest <b>23</b>	BEACONSFIELD Parc Centennial Centennial Park  The Tempest <b>24</b>	BEACONSFIELD Parc Centennial Centennial Park  Much Ado About Nothing <b>25</b>	<b>26</b>	<b>27</b>
BEACONSFIELD EN CAS DE PLUIE RAIN DAY <b>28</b>	MONTREAL Parc Benny Benny Park  The Tempest <b>29</b>	MONTREAL Parc Benny Benny Park  Much Ado About Nothing <b>30</b>	MONTREAL Parc Benny Benny Park  The Tempest <b>31</b>			

## AOUT - AUGUST

DIM - SUN	LUN - MON	MAR - TUE	MER - WED	JEU - THU	VEN - FRI	SAM - SAT
				V.M.R. / T.M.R. Au terrain des loisirs Recreation Ground  The Tempest <b>1</b>	V.M.R. / T.M.R. Au terrain des loisirs Recreation Ground Much Ado About Nothing <b>2</b>	<b>3</b>
<b>4</b>	MONTREAL Parc N.D.G. N.D.G. Park  The Tempest <b>5</b>	MONTREAL Parc N.D.G. N.D.G. Park  Much Ado About Nothing <b>6</b>	MONTREAL Parc N.D.G. N.D.G. Park  The Tempest <b>7</b>	BEACONSFIELD Parc Centennial Centennial Park  Much Ado About Nothing <b>8</b>	D.D.O. Parc Centennial Centennial Park  The Tempest <b>9</b>	D.D.O. Parc Centennial Centennial Park  Much Ado About Nothing <b>10</b>
D.D.O. EN CAS DE PLUIE RAIN DAY <b>11</b>	MONTREAL Parc McKenzie King Park Much Ado About Nothing <b>12</b>	MONTREAL Parc McKenzie King Park  The Tempest <b>13</b>	MONTREAL Parc McKenzie King Park Much Ado About Nothing <b>14</b>	HUDSON Parc St. Thomas St. Thomas Park  The Tempest <b>15</b>	HUDSON Parc St. Thomas St. Thomas Park  Much Ado About Nothing <b>16</b>	HUDSON EN CAS DE PLUIE RAIN DAY <b>17</b>
CORNWALL Parc Lamoureux Lamoureux Park  The Tempest <b>18</b>	CORNWALL Parc Lamoureux Lamoureux Park  Much Ado About Nothing <b>19</b>	KIRKLAND Parc Ecclestone Ecclestone Park  The Tempest <b>20</b>	KIRKLAND Parc Ecclestone Ecclestone Park  Much Ado About Nothing <b>21</b>	KIRKLAND EN CAS DE PLUIE RAIN DAY <b>22</b>	CORNWALL EN CAS DE PLUIE RAIN DAY <b>23</b>	D.D.O. EN CAS DE PLUIE RAIN DAY <b>24</b>



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**Ross Leslie**  
(Production  
Manager)

A veteran of both theater and film, this is Ross's first year as a participant in Repercussion Theatre. He is currently working with Geordie Productions as Production Stage Manager and has toured the province of Quebec providing schools with their first glimpses of theatre.

This fall, Ross will be on the road once again with Geordie Production travelling across Quebec, Labrador and New Brunswick.

A native Montrealer, Ross spent four years working in Toronto, mainly acting in industrial training films for Bell Canada and Consumers Gas. He has been involved in production for Paramount's Friday the Thirteenth television series as well as Emu TV. Ross has also stage managed two seasons at Ontario Place. While in Toronto he met his future wife Cathy. He returned with her to Montreal last year to raise their best production to date, their daughter Lauren.



**Pierre Marinier**  
(Props  
Designer)

Pierre is hoping and praying to be a graduate of the Concordia theatre design program soon! A research specialist, Pierre has provided both the university and Repercussion with information and visuals on period detail, decoration, costumes and lifestyles.

Pierre is proud to be a part of Repercussion Theatre as the official design dramaturge, technical advisor, builder and properties and costumes coordinator.

Thanks to Repercussion Theatre for bringing free outdoor theatre to the public.



**Dean Marshall**  
(Assistant  
Stage  
Manager -  
The  
Tempest)

Dean Marshall has recently graduated from the world

famous school for actors at the Dawson Dome Theater. He is now working as a cook at "Chez Thigh", receiving less than the minimum wage!

Dean's acting credits include *I Shot the Sheriff*, which tells the story from the Bullet's point of view. Dean played the Bullet. Dean is presently looking for funding for his own show, *Desperately Seeking Money*.



**Louisa Martins-Collins**  
(Ariell /  
Balthasar)

Louisa graduated from the Concordia Performance Program in 1989 and has blossomed into a stressed out professional actress.

Her credits include *Viola/ Sebastian* in *Twelfth Night*, where she had the pleasure of working with the late Joseph T. Casalet. She also played *Regan* in A.P.A.'s *King Lear*, *Perdita* in Pigeon International's *Le Reverber* and *Simp* in Youtheatre's *Peacemaker*.

Future plans include working in music, her second love, and world domination.

Radio Drama Workshop. Jennifer has had great fun doing character research for *Trinculo*, the drunken jester (urp!), and hopes that she has not been type cast in the role of Beatrice, the family saucy-puss!



**Daniel Mroz**  
(Assistant  
Production  
Manager /  
Technician)

Daniel is entering his third year as a Drama and Theatre major at McGill University. He most recently appeared as *Sebastian* in the University's production of *Twelfth Night*, directed by Myrna Selkirk. Other roles he has had include *Woyzeck*, and *Bursitis*, in Woody Allen's *God*.

While not in school he helps run circulation for *Brick: a Literary Journal*. This is Daniel's first professional production experience.



**Pam Nichol**  
(Technical  
Director)

A recent graduate of the National Theatre School Technical Production Program, Pam was born and raised in Saskatoon, Saskatchewan. She was Head Electrician at Persephone Theatre in Saskatoon, where she also designed lights for *How I Got That Story* and *The Crackwalker* for Persephone's short lived Second Stage Series. At the School, Pam designed lights for *The Rivals* and *Not Wanted on the Voyage*. Her plans for September include finding a job.



**Robert Reid**  
(Head  
Designer)

Robert Reid designs and directs for theatres and films. Currently working on a screenplay with Les Productions de la Simple Conduite and a one man show with Christopher Leavins. Previous work includes *The Fairground Booth* (Alexander Blok), *The Grand March* (Milan Kundera), *Echo* (adapted by Robert Lepage), *If Looks Could*



**Jennifer Morehouse**  
(Resident  
Musical  
Director /  
Beatrice /  
Trinculo)

Jennifer is a John Abbott College Professional Theatre Acting graduate of '86, and has been the resident Musical Director for Repercussion Theatre since '88. She has musically directed several shows for the Company such as *Twelfth Night*, and *The Comedy of Errors*. Her other musical director credits include *Blood Wedding*, *Uncommon Women and Others*, and *A Chorus of Disapproval*.

Jennifer has toured three times with Geordie Productions playing anything from a goose to a goat, has looked for shelter with the Black Theatre Workshop in *The Shelter* (ahem), and has played a two-month old baby girl named 'Echo' in Lee Blessing's *Eleemosynary* with Bulldog Productions. Her recent thrill has been working with CBC Radio on the production of *Little Miss Easter Seals*, and in their Spring Multicultural CBC

Kill (Warner Brothers), *Enemies*, *A Love Story*, (Paul Mazursky) *Scanners II* (Rene Malo). I would like to thank La Milagrosa for favours obtained. Protect me from what I want.



**Mike Roy**  
(Sound Designer / Technician)

Mike, a Montreal actor and filmmaker enjoys the prestigious status of fourth year veteran with Repercussion. A private soul, Mike has declined to tell us more about himself, wondering if anyone really reads biographies anyway!



**Celena Scheede**  
(Stage Manager - The Tempest, Oatcake)

For the past four years, Celena has been trying to escape from the John Abbott Theatre Program. She has finally succeeded and joins Repercussion Theatre for the first time this year.



**Hali Schwartz**  
(Hero / Antonio)

Hali is a recent graduate of Concordia's Theatre Department. She is also co-founder of Spirit Theatre. She was last seen in Joel Miller's production of *Don Juan Comes Back from the War*, in which she displayed her chameleon nature. She hopes to dedicate her years as a theatre artist to the development and integration of the body, mind and spirit.

Much love and thanks to the cast and crew of Repercussion!



**Edith Tankus**  
(Spirit / Margaret)

After a very unsuccessful blind date in her home town of Toronto, Edith packed her bags and

came to Concordia University, "Where they play computer games for real", and enrolled in the performance program.

She was last seen in *The Killing Game* and has played *Sandy* in *Crackwalker* and *Thelma* in *After Magritte*.

This is Edith's first year with Repercussion Theatre and she's very excited about it.



**Jonathan Tanner**  
(Stephano / Claudio)

Born in Malaysia but raised in Hertfordshire, England, Jonathan has since lived and acted in Africa where his first professional job was a school tour covering 15,000 km. in eleven weeks doing 3 or 4 shows a day, often in 110 degree heat. Then back to London where he trained at Webber Douglas Academy. For the last four years in Canada his high points include *Romeo et Juliette* in Saskatoon, *Road* in Toronto and an appearance on Quebec T.V. in Denise... Aujourd'hui.



**Tennyson**  
(Spirit / Nevins)

Last summer Tennyson was Repercussion's number one fan, and this year she joins the company with roles in *One Flew Over the Cuckoo's Nest*, *Peer Gynt* and *Cosmeticians* under her belt.

In September she will be completing her third and final year at Concordia University in performance.



**Jim Tupper**  
(Ferdinand / Benedict)

Jim arrived in Montreal an unemployed actor from the east coast. While his skills in Jigging Cod and making Baked Had-dock Finnian are unmatched, the company has yet to put them to use.

Jim would like to say hello to Stan Rodgers and Jasmine.



**Karen Turner**  
(Miranda / Conrade)

Born and raised west of Winnipeg but east of Edmonton, Karen is a newcomer to this 'brave new world' of Shakespeare-in-the-Park and couldn't be more tickled about it if she'd landed in a bed of hyperactive goose feathers. While in Saskabush, Karen toured the province for a year with Persephone Youth Theatre and appeared in many roles, including *Puck* in *A Midsummer Night's Dream* and *Babe*, in *Crimes of the Heart*.

Karen has just finished her second year at the National Theatre School of Canada, where she played *Speed* in *Two Gentlemen of Verona* and *Emily* in *Our Town*.

Karen looks forward to graduation and the hot buffet of real life.



**Robert van der Linden**  
Resident Technical Director, Boatswain, Antonio

Born and raised in New Brunswick, Robert has been working in theatre for many years. As an actor he has played a wide variety of roles such as *Ferdinand* in *The Tempest*, *Ivan Vassilyitch Lomov* in *The Marriage Proposal* and *Ham* in *Endgame*. In six short years he has been involved in over twenty plays, performing in most, directing five, as well as writing and directing one for the Saint-John Literacy Council called *This is not a soap*. He moved to Montreal and became a part of Repercussion Theatre, performing *Oberon* in *A Midsummer Night's Dream*, *Malvolio* in *Twelfth Night* and *Rosencrantz* in *Rosencrantz and Guildenstern are Dead*. Robert has also directed *Othello* and co-directed *The Comedy of Errors* for Repercussion Theatre.

Most recently Robert has stage managed *Wheelie* and *Peacemaker* for Youththeatre and become famous for his hat acting in the pilot of *Urban Angel*.

Frank Gabrielli

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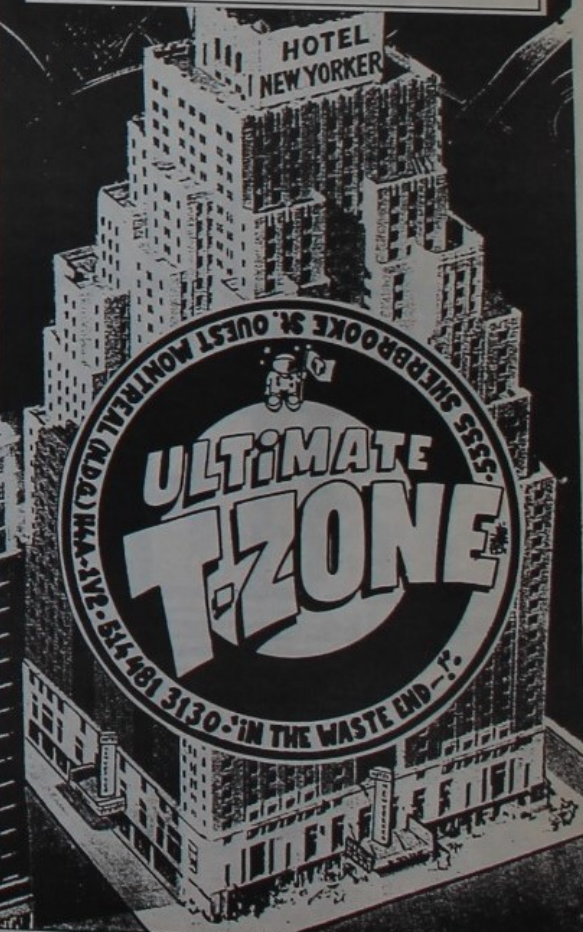
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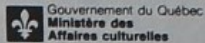
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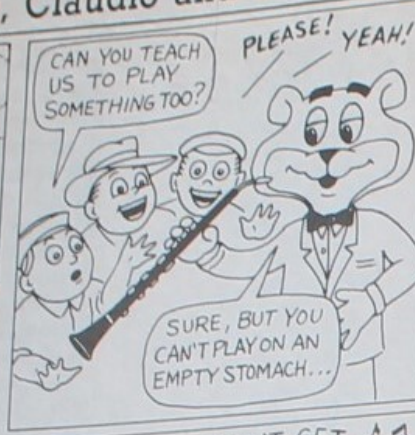
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One Day Benedict, Claudio and Leonato Were Sitting Around...



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# And Now...

**OTHELLO**  
1989



**TWELFTH NIGHT**  
1989



**THE COMEDY OF ERRORS**  
1990



**MACBETH**  
1990

The Shakespeare-in-the-Park Festival of 1991 promises to be the most challenging season yet for Repercussion Theatre. This year the largest company yet assembled will tour more shows than ever before to more municipalities in the Montreal area. *The Tempest* and *Much Ado About Nothing* will be presented thirty-one times by a company of forty-five. The tour will include regular stops in Baie d'Urfe, Westmount, Beaconsfield, Hudson and Kirkland. The expanded tour will also visit Montreal West, the Town of Mount Royal, N.D.G. and cross the border for a show in Cornwall, Ontario.

After the Shakespeare-in-the-Park Festival finishes its tour, Repercussion hopes to remount the immensely popular *Rosencrantz and Guildenstern are Dead* in September of 1991. Other projects in the works include a production of Georg Buchner's *Woyzeck*, *Scapone* by Moliere, and *Amadeus* by Peter Schaeffer. Next year's Shakespeare-in-the-Park Festival is to be a co-lingual festival. One company of actors will perform one show in both English and French. This would give francophone and anglophone actors the opportunity to perform texts in both their original and translated forms. The play that has tentatively been chosen is *A Midsummer Night's Dream*, to be directed by the National Theatre School's Artistic Director, Perry Schneiderman.

We hope you enjoy this summer's festival and invite you to join us again in the future.



**ROSENCRANTZ AND GUILDENSTERN ARE DEAD**  
1991



**CROWDS... AND CROWDS... AND CROWDS...**  
1989... 1990... 1991...

Repercussion Theatre

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## Director's Notes

Shakespeare's later plays are a glorious mixture of styles and ideas. *The Tempest* in particular combines beautiful scenes whose joyous fun equals any of the comedies, scenes of energetic young love as passionate as *Romeo and Juliet* and scenes of incredible intensity comparable to any of the great tragedies. All of these aspects are skillfully entwined into one of the shortest plays in the canon. Above all perhaps *The Tempest* brings to life for us the a world that is full of magic and powerful natural elements.

We live in an age of technology. We rely on our huge technological creations in every area of our lives; most children can now use a computer before they leave elementary school and our days are full of microwaves, telephones, lasers, nuclear power, mind boggling weapons and faster means of travel and communications. Our new knowledge and technology is not inherently evil in itself, it is in fact an inevitable result of the evolution of our brains. The problem as I see it is that our left brain, our rational, logical, technological self has evolved much faster than our right brain; our intuitive, spiritual and irrational self ("irrational" has even become a dirty word). Our technology has made some wonderful advances in medicine for example but sometimes we are not sure how to use it. The abortion issue and environmental issues are examples of humankind creating amazing new technologies and medical abilities that we are not spiritual-ly equipped to deal with.

We have made these huge technological leaps at the expense of our magical and spiritual selves. We see around us now a new interest in Eastern and Native North American spirituality and new "movements" like the environmental movement and the new age movement these are healthy signs that we are searching to develop that vital part of ourselves.

Shakespeare was writing at a time when people had a very healthy balance between their practical, technological selves and their magical and spiritual selves. This is very evident in *The Tempest*. Prospero's journey to the island to gain a wisdom and understanding of the magical, natural and spiritual world is the journey that all of us must now embark upon. The process for our *Tempest* is a small step for us to start to rediscover that magic for ourselves.

Angus Ferguson

## What the Play is About

All of the action in *The Tempest* takes place on an enchanted island. This island is home to many fantastic creatures not seen in the civilized world. Also living on the island is Prospero, deposed duke of Milan, and his daughter Miranda. During his long sojourn on the island, Prospero has become a magician of great ability, so much so that he controls all of the magical creatures around him.

As the play commences, Prospero has conjured an awesome storm to trap a boat carrying his old enemies from Milan, on the island. The story that unfolds in the wake of the storm is a tale of romance, drama and comedy.

# The Tempest

## Cast



Prospero  
Sebastian/Earth Spirit  
Alonso/Water Spirit  
Master/Fire Spirit  
Air Spirit  
Caliban  
Air Spirit  
Gonzalo/Earth Spirit  
Ariel  
Trinculo/Earth Spirit  
Antonio/Water Spirit  
Earth Spirit  
Stephano/Earth Spirit  
Fire Spirit  
Ferdinand/Fire Spirit  
Miranda/Water Spirit  
Boatswaine/Fire Spirit

Cas Anvar  
Jeff Clarke  
Joe De Paul  
Barbara Diabo  
Madeleine Domingue  
Alain Goulem\*  
Melissa Holland  
George Krump  
Louisa Martins-Collins  
Jennifer Morehouse  
Hali Schwartz  
Edith Tankus  
Jonathan Tanner\*  
Tennyson  
Jim Tupper  
Karen Turner  
Robert van der Linden



Scripts for *The Tempest* provided by Folio Scripts • Edited by Neil Freeman

## Production

Artistic Director  
Stage Manager  
Assistant Stage Manager  
Technical Director

Cas Anvar  
Celena Scheede  
Dean Marshall  
Pam Nichol

Production Manager  
Assistant  
Production Manager  
Dramaturge

Ross Leslie  
Daniel Mroz  
Neil Freeman

## Concepts and Design

Director  
Head Designer  
Musical Composition,  
Arrangement & Direction  
Set Design  
Lighting Design  
Costume Design  
Assistant Costume Design  
Props Design  
Sound Design

Angus Ferguson\*  
Robert Reid  
Jennifer Morehouse  
Paloma Boilés & Robert Reid  
Pam Nichol  
Lea Carlson  
Madeleine Domingue  
Pierre Marinier & Bob Paquette  
Michael Roy

Mask Building  
Masks  
Head Carpenter  
Apprentice Head Carpenter  
Carpenter  
Carpenter  
Giant Puppets  
Scenic Painter  
Set and Props Assistant

Stuart Newton  
Katie M. Curtain  
Gilbert Garcia  
Robert Finnestad  
George Venkus  
Simon Baker  
Bob Paquette  
Julian Gray  
Tiziana Rossi

\*Appearing courtesy of The Canadian Actors' Equity Association

## Publicity

Ross Leslie  
Kathryn Kirkpatrick

Cover Art  
Programme Design  
Typesetting

Richard Horne  
Martin Davis  
Leslie Brohman



Photo by Lynn Habel

**Director's Notes**

This play is about status, and convention.

Status is our measure for self-worth as defined by others, i.e., society.

Convention is what everyone else, i.e., society, comes up with to prevent us from murdering each other to increase our status.

Immediately one senses a correlation between the two. In both terms, there is an implication that one's life is defined or controlled by others. As North Americans, we're so used to thinking of ourselves as rugged individualists that we sometimes lose sight of the bargains we strike to ensure our survival - often at the expense of the more rugged aspects of individualism, or what we might call identity.

We all always tell ourselves it's what's inside that counts, not to listen to gossip or what others think. But we do listen, and we spend the greater part of our waking hours ensuring that the world sees us as we want to be seen.

Hence the title, *Much Ado About Nothing*. Shakespeare wasn't deriding his play or his audience; he was wryly pointing out unwillingness to acknowledge that fixation.

The world of *Much Ado* is a hardscrabble world, where the pleasures are rough and tumble and only the hard or the resilient survive. Every character has to work hard to better themselves, and they make sure that everyone else has to work hard, too. There is humour, sexuality, and violence.

That's why we set it in a jazz club owned by Leonato. Conceptually it's just this side of our universe; the references are familiar, but they come from various eras. At the heart of it is the insatiable human will to survive.

Michael Devine

**What the Play is About**

Leo and Antonio have achieved financial success. Longing for respect and status, they invite the renowned Don Pedro and his entourage to stay for a lengthy visit.

Love is in the air: the ambitious Claudio falls for Leo's daughter Hero, and their friends plot to reunite Leo's niece Beatrice with the redoubtable man-about-town, Benedict. Don Pedro's bastard brother, Don John, and his scruffy helpers conspire to ruin everyone's plans, and the verbal mangler Dogberry and his thoroughly unimpeachable constabulary foil his plans, by luck.

In the end Leo, who has learned a few lessons himself, teaches Don Pedro and Claudio a lesson about values based on appearances; both sets of lovers are united, and Don John is in a broken down Chevy on the highway out of town.

**Much Ado About Nothing**



**Cast**

Borachio	Cas Anvar	Beatrice	Jennifer Morehouse
Don Pedro	Jeff Clarke	Oatcake	Celena Scheede
Leonato	Joe De Paul	Hero	Hali Schwartz
Ursula	Barbara Diabo	Margaret	Edith Tankus
Verges	Madeleine Domingue	Claudio	Jonathan Tanner*
Don John	AJain Goulem*	Nevins	Tennyson
Seacole	Melissa Holland	Benedict	Jim Tupper
Dogberry	George Krump	Conrad	Karen Turner
Balthasar	Louisa Martins-Collins	Antonio	Robert van der Linden

**The Band**

Saxophone	David Eves	Bass	Christophe Papadimitriou
Flute	Madeleine Domingue	Piano	Anne Marie Desrochers

Scripts for *Much Ado About Nothing* provided by Folio Scripts • Edited by Neil Freeman

**Production**

Artistic Director	Cas Anvar	Production Manager	Ross Leslie
Stage Manager	Kathryn Kirkpatrick	Assistant Production Manager	Daniel Mroz
Assistant Stage Manager	Carolyn P. Chinn	Dramaturge	Michael Devine
Technical Director	Pam Nichol		

**Concepts and Design**

Director	Michael Devine*	Sound Design	Michael Roy
Head Designer	Robert Reid	Props Design	Pierre Marinier
Musical Composition, Arrangement and Direction	Jennifer Morehouse	Assistant Props	Stuart Newton
Choreographer	Carolyn P. Chinn	Head Carpenter	Gilbert Garcia
Set Design	Paloma Bollés & Robert Reid	Apprentice Head Carpenter	Robert Finnestad
Lighting Design	Robert Reid	Carpenter	George Venkus
Costume Design	Francesca Callow	Carpenter	Simon Baker
Assistant Costume Design	Madeleine Domingue	Scenic Painter	Julian Gray

\*Appearing courtesy of The Canadian Actors' Equity Association

**Publicity**

Ross Leslie  
Kathryn Kirkpatrick

Cover Art  
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Typesetting

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## Repercussion Theatre



Word from the Artistic Director,

Good evening and welcome to **Repercussion Theatre's** 4th annual Shakespeare-in-the-Park Festival!

Following the unprecedented success of last year's Festival — 20 performances in 6 municipalities, to over 12,000 audience members — **Repercussion Theatre** is entering 1991 wide-eyed and excited.

In spite of financially hard times, this is proving to be our biggest season ever. In addition to our regular stops in Beaconsfield, Baie d'Urfe, Kirkland, Dollard des Ormeaux, Westmount and Montreal which asked us to do an additional three performances in N.D.G. Park this year, we have been invited to perform in 4 **new municipalities** this year: Hudson, Town of Mount Royal, Montreal West and Cornwall, Ontario.

Our **season** has grown from 20 performances in 1990 to 31 performances in 1991.

Our **company** has grown from 30 members in 1990 to 45 in 1991.

One of **Repercussion Theatre's** most recent and exciting accomplishments took place in March of 1991 when we presented our first **indoor production**. The play was *Rosencrantz and Guildenstern are Dead* by Tom Stoppard, and was met with sold-out performances and rave reviews. **Repercussion Theatre** is planning a remount of this production in the fall of 1991, since we received hundreds of phone calls requesting its revival.

Looking to the future, **Repercussion Theatre** is eagerly awaiting its 1992 Shakespeare-in-the-Park Festival as it will be our first presentation of a co-lingual production. This event will expose both the francophone and anglophone public to Shakespeare, and provide young francophone actors with the rare opportunity to work on a Shakespearean play in its original language. The term 'co-lingual' differs from 'bilingual', in that, as opposed to presenting **one** play which contains both French and English text, we will be presenting **two** renditions of the same play (one in french, one in English), using the same actors for both shows. This exciting project will coincide with Montreal's 350th Anniversary Celebration.

As a footnote, our audience last year was more than double from the year before, however our donation level dropped. **Repercussion Theatre** depends on donations to keep it above water. This year, because of the recession, cash sponsors were virtually non-existent. Due to these two financial tensions, I am put in the position where, for the future of this company, I must ask you please, if you can afford it, to make a contribution to one of our donation bins. This will ensure our return next year with the calibre of talent and quality of performance you have grown accustomed to. We are extending this year to a full-year season, so our need for support is even greater!

Again, on behalf of the company, I would very much like to welcome you to our fourth annual Shakespeare-in-the-Park Festival and hope that you enjoy *The Tempest* and *Much Ado About Nothing*.

Sincerely,

Cas Anvar  
Artistic Director



Repercussion Theatre, 482 Lakeshore Road, Beaconsfield, Québec H9W 4J5 (514) 485-8875

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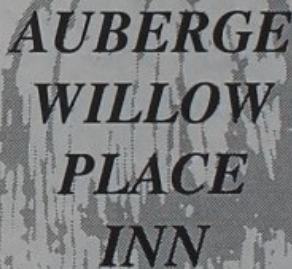


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Repercussion Theatre's

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DIRECTED BY ANGUS FERGUSON

MUSICAL DIRECTOR JENNIFER MOREHOUSE

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