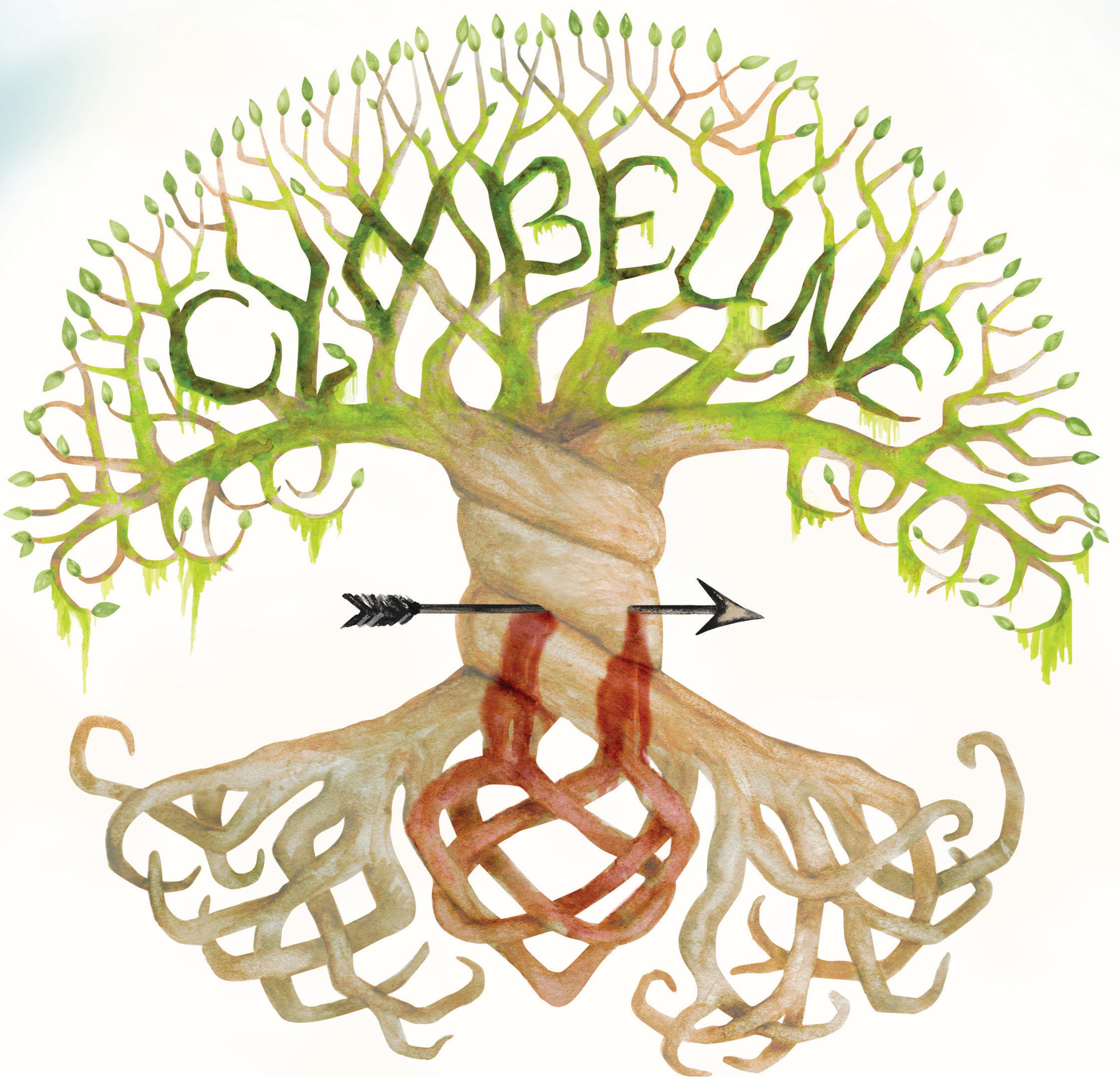




# REPERCUSSION THEATRE

présente

**SHAKESPEARE-  
IN-THE-PARK 2023**



# CYMBELINE

DE WILLIAM SHAKESPEARE

**Mise en scène** Amanda Kellock

**Adjointe mise en scène** Samantha Bitonti

**Régie** Elyse Quesnel

**Scénographie** Sabrina Miller

**Conception de costumes** Diana Uribe|

**Conception sonore** Gitanjali Jain

**Conception d'éclairage** Caite Clark

**Mentorat Shakespeare** Bryan Doubt

## **Distribution**

Ravyn R. Bekh, Nathan Bois McDonald,

Arash Ebrahimi, Alex Goldrich,

Adlin Loud, Anna Morreale,

Luigi Tiberio, Nadia Verrucci

**DU 13 JUILLET AU 6 AOÛT**

Illustration: Lindsay Fong





« *Ce verbiage est chez vous habitude ...* »

Il est maintenant possible de suivre  
*Cymbeline* en français ou en anglais.



Pour suivre la pièce, visitez :

**[theatre.plank.co](http://theatre.plank.co)**

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# ACKNOWLEDGING THE LAND

We acknowledge that Repercussion Theatre is located on unceded Indigenous land. Tiohtià:ke (Montréal), the island on which we work and create (and its surrounding areas), is recognized as traditional indigenous territory. It has been a dynamic convergence point between peoples for millennia, including the Kanien'kehá:ka (Mohawk), Abenaki, Anishinaabeg (Algonquin), and Huron-Wendat. Creativity and storytelling has flourished here since long before settlers arrived and Shakespeare wrote plays, and the Kanien'kehá:ka have been the care-takers of these lands and waters since long before we, as a theatre company, started performing those plays.

We acknowledge that acknowledging the land has become a part of mainstream consciousness only because of the diligent work of Indigenous peoples who have actively resisted being made invisible. And we acknowledge that we, collectively, still have a long way to go towards acknowledging the truth of our past and engaging in true reconciliation through concrete action.



# BEYOND ACKNOWLEDGMENT

Land acknowledgments have become an important part of our cultural context, which is as it should be, but it can sometimes feel as if, by acknowledging our indigenous brothers and sisters as the “caretakers of the lands”, we (as non-Indigenous people) are ignoring the responsibility we all share in taking care of this land – especially as we face the existential threat of the climate crisis. As a company that performs outdoors, on the land, we experience first-hand some of the effects of climate-change: extreme heat, unpredictable weather (from tornado warnings to torrential downpours) and more recently, smog from forest fires. These, for us, are not abstract ideas, but lived realities each summer. So we feel a keen responsibility to limit our ecological footprint, and to encourage - in whatever way we can - a deeper connection between each of us and the natural world that surrounds us, sustains us, and of which we are so intimately a part (whether we acknowledge it or not).

We invite you to think about the land under you, the air around you, the waters near you. Get to know the history of the land:

[native-land.ca](http://native-land.ca)

Learn about and support organizations like the Indigenous Leadership Initiative:

[ilinationhood.ca](http://ilinationhood.ca)

And if you’d like to read more about the ways in which we wove environmental awareness into this year’s show, check out

[repercussiontheatre.com](http://repercussiontheatre.com)



# **CYMBELINE BY WILLIAM SHAKESPEARE**

## ***THE CAST | LA DISTRIBUTION***

**Ravyn R. Bekh**  
**Nathan Bois McDonald**  
**Arash Ebrahimi**  
**Alex Goldrich**  
**Adlin Loud**  
**Anna Morreale**  
**Luigi Tiberio**  
**Nadia Verrucci**

## ***THE TEAM***

**Samantha Bitonti**  
Assistant Director

**Caite Clark**  
Lighting Designer

**Elisabeth de Medeiros**  
Head of Wardrobe

**Bryan Doubt**  
Shakespeare Coach

**Oliver Gullikson**  
Production Crew

**Banafsheh Hassani**  
Head of Props

**Georgia Holland**  
Assistant Production Manager

**Gitanjali Jain**  
Sound Designer & Musical Director

**Amanda Kellock**  
Director & Artistic Director

**Carmen Mancuso**  
Head of Sound

**Ian McCormack**  
Assistant Technical Director

**Sabrina Miller**  
Set Designer



## ***THE TEAM (CONT.)***

**Sarah Pattloch**

Lighting Technician

**Annalise Peterson-Perry**

Production Manager

**Elyse Quesnel**

Stage Manager

**Nicole Roberge**

Technical Director

**Abi Sanie**

Assistant Stage Manager

**Catherine Sargent**

Production Crew

**Dave Surette**

Head Carpenter

**Diana Uribe**

Costume Designer

**Lia Wright**

Apprentice Stage Manager

## **REPERCUSSION THEATRE and SHAKESPEARE-IN-THE-PARK**

### ***STAFF & TOUR TEAM***

**Amanda Kellock**

Artistic & Executive Director

**Stephanie Greene**

General Manager

**Christopher Chaban**

Director of Communications

**Penina Simon**

Communications Assistant

**Laurence Côté**

Hospitality & Outreach Coordinator

**Madeline Savoie**

Concessions Assistant

**Mahin Sekendra**

Volunteer Coordinator



## ***SUPPORT TEAM***

**Lindsay Fong**

Graphic Design

**Patricia Saxton**

Bookkeeping

## ***BOARD OF DIRECTORS***

**Stephen Bird**

President

**Christopher Kent, PhD**

Interim Treasurer

**Mary Poland**

Secretary

**Gina Beltrán**

**Stephen Bird**

**Natalka Haras**

**Liliana Korosi**

**Elias Makos**

## ***MISSION***

Repercussion Theatre's mission is to deliver professional, classically based, visually dynamic theatre that is accessible to all, regardless of income, culture, language, age and education.

Repercussion Theatre

is a non-profit organisation.

Incorporation date: October 6, 1989

Charity number: 125098871RR000

*Repercussion Theatre is a member of the Professional Association of Canadian Theatres and engages professional Artists who are members of Canadian Actors' Equity Association under the terms of the jointly negotiated Canadian Theatre Agreement.*



## ***SPECIAL THANKS***

We acknowledge the support of the Conseil des arts de Montréal, the Conseil des arts du Québec, the Power Corporation of Canada, the Birks Family Foundation, and the Zeller Family Foundation.

Repercussion would also like to extend gracious thanks to: APL Multimedia, Légaré Rentals, the National Theatre School of Canada, the City of Côte Saint-Luc, and Marie-Anne Gagnon.

Particular special thanks to honorary crew members Amelia, Evelyn, and Joseph Miller.



# ARTISTIC DIRECTOR'S MESSAGE & DIRECTOR'S NOTES



**Amanda Kellock**  
Artistic & Executive  
Director

Last summer, we explored how living through the plague might have affected Shakespeare's life and his writing in a new creation called *All Shall Be Well*. During that creation process, one play kept coming up but never made it into the show, and I realized at some point it was because we were meant to do the whole thing. That play is *Cymbeline*. It's one of Shakespeare's last plays, written at a time in his career when he was defying the usual classifications of genre. So it's tragical and comical, historical and pastoral, with folk tale elements to boot. Scholars call it a Romance, shoulder-to-shoulder with plays like *The Tempest* and *The Winter's Tale*. Critics of the play call it a mash-up of every plot device the Bard ever employed (possibly a result of the playwright's boredom). But I prefer the idea that "romances" like *Cymbeline* take us to a place beyond tragedy – daring to ask us to imagine what happens after our world falls apart?

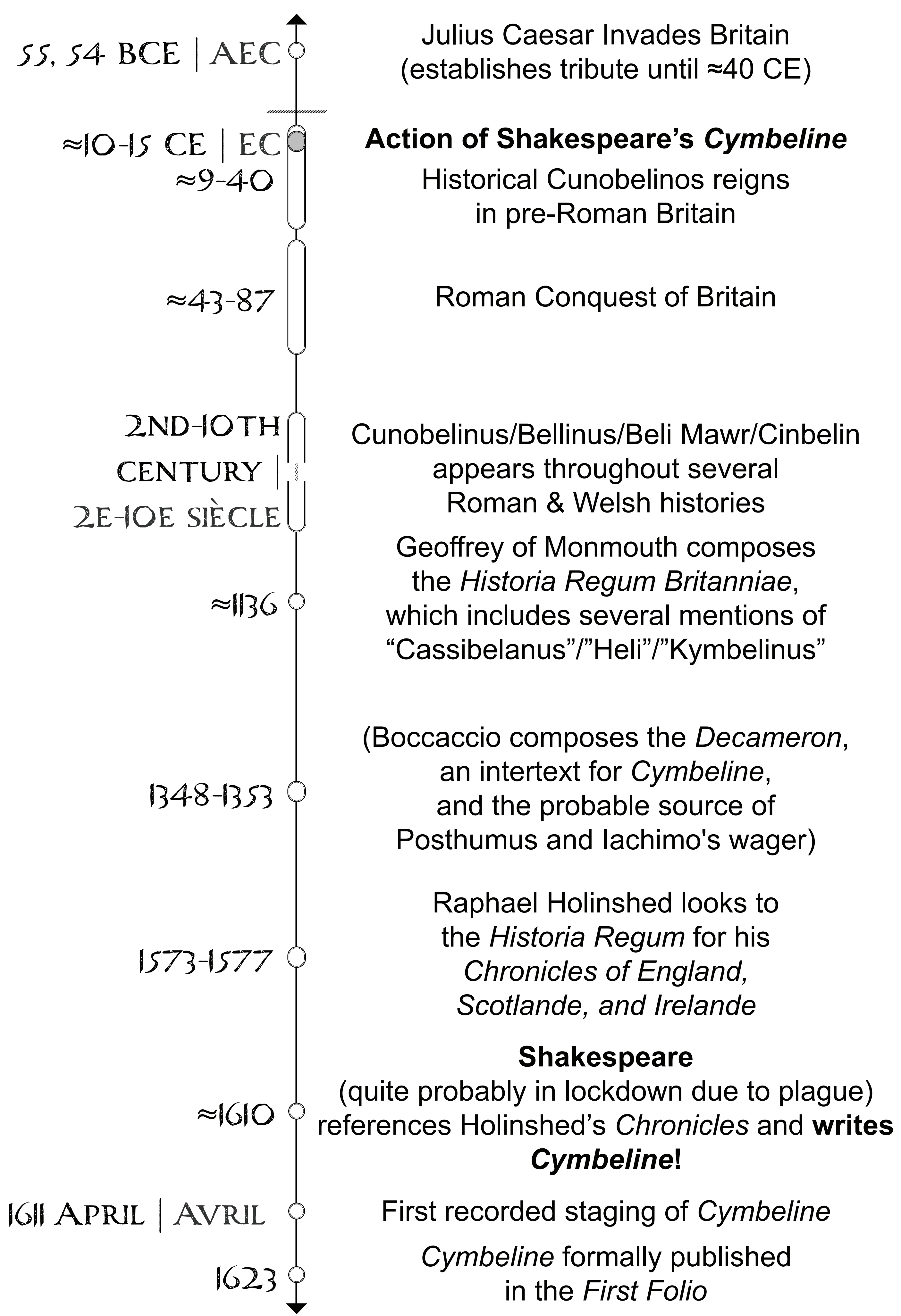
## **ARTISTIC DIRECTOR'S MESSAGE & DIRECTOR'S NOTES (CONT.)**

The world of this play has at its centre a dichotomy between those in court whose walls are arched so high that they never need to bow their heads to walk through life, and those who live closer to the Earth in such a way that they must (and choose to) stoop in humility as they greet the sun each morning. I've been thinking a lot about that difference, and how much it affects everything else. In the first instance, land and people are means to an end — an opportunity for resource extraction — and you can't (or shouldn't) trust anyone. The second is a world of genuine relationships, built on honesty and mutual care. At court, one can pretend there is such a thing as certainty, while those in the forest know that life is a coin toss of the gods...

There's so much in this play, and discovering it with this wonderful team of collaborators has been a rollercoaster of love. I hope you enjoy discovering it as much as I have.



# CYMBE(TIME)LINE - A TEXTUAL/HISTORICAL CHRONOLOGY



# **PLOTTING THE ACTION**

As Rome demands tribute, King Cymbeline and the Queen exile Princess Innogen's husband Posthumous - outraged by their daughter daring to marry a man of lower social rank. Posthumous finds himself in Italy where he makes a dubious wager about his wife's chastity...

Soon, Innogen finds herself forced to flee to Wales, while the Queen continues her scheming. All the while, war marches ever closer.

How do they all come back together? How do they right their wrongs?...



# **REPERCUSSION THEATRE NEEDS YOUR SUPPORT**

As we continue to “emerge” from the pandemic, the performing arts are facing an existential crisis.

If you want Repercussion Theatre to keep creating Shakespeare-in-the-Park, then we need your help, now more than ever.

We offer our shows free of charge to audiences. But the reality is, they cost money to create.

We want to continue making quality theatre as accessible as possible.

We want to continue being able to offer our actors, creators, crew members and employees fair compensation for all of their hard work.

We want to be able to have another Shakespeare-in-the-Park in 2024.

Please, if you can, donate at our concessions tent, on our web app, or at

[repercussiontheatre.com/support/](https://repercussiontheatre.com/support/)

**Any amount is appreciated!**

And if you’d like to discuss sponsorship opportunities, contact

*outreach@repercussiontheatre.com*

**THANK YOU**

For more on the challenges facing Theatres in general and Repercussion in particular, visit

[repercussiontheatre.com](https://repercussiontheatre.com)

# THE COMPANY

## (ALPHABETICAL ORDER)



### Ravyn R. Bekh

*Pisanio, the Frenchman*

Montreal-born and Dawson Dome-raised, Ravyn R. Bekh is an emerging creative with fierce intentions towards acting, writing, and directing. Fresh out of the Geordie Theatre tour van, she hopes to continue solidifying her place in the Montreal community through Repercussion and beyond. Inspired by writers like Lorraine Hansberry and Suzan-Lori Parks, Ravyn aims to bring to life those homegrown stories of grime and grit through her own intersectional perspective. Navigating young adulthood and solidifying her values and morals, Ravyn hopes to tell these stories with the optimism and beauty she has found life to be full of.



## THE COMPANY (CONT.)



### Samantha Bitonti

*Assistant Director*

Samantha Bitonti (she/her) is an actor, creator, and instructor with a passion for embodied movement and dramaturgy. She has a BFA in Theatre Performance from Concordia University, and enjoys crafting characters through her love of clown. A sense of play, spontaneity, and risk is at the core of her work. Samantha's artistic pursuits include introducing classical music to kids through puppetry, clown, and storytelling (Platypus); investigating heightened text and our relationship to Shakespeare in contemporary playing (Repercussion); and cultivating creativity for young people at Geordie Theatre School. Select credits include: *How the Gimquat Found Her Song* (Platypus), *All Shall Be Well* (Repercussion), *Measure for Measure* (Repercussion), *The Trophy Hunt* (Rabbit in a Hat); *Maggie & Bianca Fashion Friends* (voice); *The Lower Plateau* (Dépanneur Films). She is thrilled to return to the Repercussion team and bring *Cymbeline* to life in a park near you.



## THE COMPANY (CONT.)



### **Nathan Bois McDonald**

*Posthumus, Cloten*

Nathan McDonald is a bilingual (French and English) 20-year-old actor from the Mauricie region, currently based in Montreal. After initially pursuing a DEC in sciences, Nathan has graduated from Dawson College's Professional Theater Program. He has recently made his professional debut as a lead role in an upcoming documentary produced by Intuitive Pictures. Nathan has a passion for guitar, dance, and clowning. He is excited to be diving into Montreal's vibrant arts scene.



## THE COMPANY (CONT.)



### Caite Clark

#### *Lighting Design*

As a young teen, Caite was caught mouthing along with everyone's dialogue when her English class read *Twelfth Night*, and she's been hooked on Shakespeare ever since.

Caite Clark (she/her) is a theatre artist and educator based in Tiohtià:ke/Montreal. Recent lighting projects include *Illumine La Nuit* (Orchestre Symphonique de Drummondville), as well as *What If* and *Poof* (Geordie Theatre Fest 2023). When she's not running Geordie Theatre's 2Play tour, Caite can be found designing lights and mentoring the student stage crew at St George's School of Montreal. Big thanks to Amanda and the Repercussion team for this incredible opportunity!



## THE COMPANY (CONT.)



### **Bryan Doubt**

#### *Shakespeare Coach*

This is Bryan's seventh season as text coach with Repercussion Theatre and sixth with Amanda Kellock as its leading light and director. Collaborating with talented actors and artists on Shakespeare's tragic-comic-historical-pastoral-allegorical Cymbeline with its rich stylistic experimentation has been a particular delight. Other teaching and coaching highlights include The Stratford Conservatory, The National Theatre School, the Banff Centre, the National Arts Centre, Concordia University and various theatre companies across Canada. Any opportunity to champion live theatre and the enduring community it fosters is a gift.



## THE COMPANY (CONT.)



### Arash Ebrahimi

*Iachimo, Cornelius*

Arash Ebrahimi (He/Him) is an actor, singer and an upcoming playwright. He is an alumnus of the theatre program at Dawson College (Dome), where he was the recipient of the Victor Knight Memorial Scholarship for Perseverance. Arash was exposed to theatre at a very young age in Iran. However, he soon faced the political obstacles of becoming a performer in his country. At the age of 17, he made the tough decision of leaving his family behind to pursue his passion. He found the Montreal theatre community very welcoming and it did not take him long to feel home. Selected performance credits include Shapoor in *Counter Offence*, Fernan Gomez in *After Fuenteovejuna*, Menachem in *Our Class*, and Oberon in *A Midsummer Night's Dream*.



## THE COMPANY (CONT.)



### Alex Goldrich

*Cymbeline, Philario*

Alex Goldrich (he/him/il) was born in Ottawa, grew up in Saint John, New Brunswick, and has lived in Montreal since 2007. Stage credits include Horatio in *Hamlet* (Persephone Productions), Darcy in *Pride & Prejudice* (Saint John Theatre Company), the title role in *Macbeth* (Montreal Shakespeare Theatre Company) Will Shakespeare in *Shakespeare in Love* (Saint John Theatre Company), and Angelo in *Measure For Measure* (Repercussion Theatre). His work as director includes *Closer* (RAW Productions) and *Moby Dick* (Persephone Productions).



## THE COMPANY (CONT.)



### Gitanjali Jain

*Sound Design,  
Musical Direction*

Gitanjali Jain is a multidisciplinary artist specializing in music and theatre. An alumna of l'École Internationale Jacques Lecoq, she spent six years as an aerialist, actor, and dancer in the award-winning production *'Ulalena* on Maui. As a vocalist she has performed with Joe Bataan, Roma Carnivale and Matana Roberts to name a few. Her theatre credits include multiple productions with Scapegoat Carnivale, Segal Centre, Imago Theatre, and Repercussion Theatre as actor, singer and composer. Born in Mexico City to her Mexican mother and East Indian father, she is the co-creator of *Alicuanta*, a staged song cycle which recounts the legacy of her great-grandfather. Gitanjali is focusing a large part of her work these days on vocal improvisation and music.



## THE COMPANY (CONT.)



### Amanda Kellock

*Director & Artistic Director*

Amanda (she/her) is a director, actor, writer and teacher with a BFA in Theatre and Development (Concordia University) and an MFA in Directing (University of Ottawa). She started as an actor with Repercussion in 2004, and was hired as Artistic Director in 2015. She's worked on many projects with Repercussion, and with other companies like Geordie, Centaur, and Playwrights' Workshop Montréal, and has taught at Concordia University, Dawson College, McGill University, and The National Theatre School of Canada. She's grateful, as always, to the many hearts and minds that come together each summer to make Shakespeare-in-the-Park come to life.



## THE COMPANY (CONT.)



### Adlin Loud

*Arviragus, Lord, Caius Lucius*

Adlin Loud is an emerging theatre practitioner. She was raised in Cambridge, Massachusetts where she discovered the stage at the age of eight and hasn't looked back since.

Currently based in Tiohtià:ke/

Montreal, she is now entering her third year of Concordia University's BFA specialization in Acting for the Theatre. Her recent practice has found her diving into the world of movement and kinesthetic response to create realistic and honest performances. She also has an abiding love for the technical elements of theatre with experience in carpentry, costuming, crew and stage management. Whether onstage or off, outdoors or in, the theatre is her home and she is absolutely thrilled to be a part of *Cymbeline* this summer.



## THE COMPANY (CONT.)



### Sabrina Miller

#### *Set Design*

Sabrina is a set, costume and puppet designer originally from the west coast. Production designs in Montréal include *From the Stars in the Sky to the Fish in the Sea* and *Around the World in 80 Days* (Geordie Theatre), *Birthmark* (Teesri Duniya), and *Bluenose* (Black Theatre Workshop). Set designs include *The Times They are A Changin'* (Segal Centre), *Ayibobo III: Little Dollhouse on the Prairie* (Danse-Cité), *Alice in Wonderland* (Dawson College), *Little Shop of Horrors* and *Cabaret* (Côte Saint-Luc Dramatic Society) and *Much Ado About Nothing*, their first design with Repercussion Theatre. Sabrina recently won the META for Outstanding Costume Design (*From the Stars in the Sky to the Fish in the Sea*, 2022).



## THE COMPANY (CONT.)



### Anna Morreale

*Innogen*

Anna Morreale is a multidisciplinary actor and artist, based in Montreal and southern Ontario. Before attending the National Theatre School of Canada for Acting, they spent a semester at the London Academy of Music and Dramatic art studying Shakespeare and classical text. Since graduating school in 2021, Anna has been working professionally in the theatre, film and voice acting industries as well as behind the scenes producing a Cabaret for queer emerging artists in Montreal called SEANCE.

This is Anna's first performance with Repercussion and they are so stoked to dive in!



## THE COMPANY (CONT.)



### **Annalise Peterson-Perry**

#### *Production Manager*

Annalise Peterson-Perry is a Montreal-based theatre practitioner and graduate of Concordia University's Theatre and Development program. Having worked in theatre and film for over ten years, Annalise is interested in multiple avenues of creating and supporting great storytelling. Recent credits include: Stage Manager for *The Flick* (Persephone Productions), *Celestial Bodies* (Geordie Theatre tour to Young People's Theatre Toronto), and *Strawberries in January* (Hudson Village Theatre), Apprentice Stage Manager for *Sir John A: Acts of a Gentrified Ojibway Rebellion* (Globe Theatre Regina), *All Shall Be Well* (Repercussion Theatre), and *From the Stars in the Sky to the Fish in the Sea* (Geordie Theatre), Assistant Stage Manager for *The Blond, the Brunette and the Vengeful Redhead* (Hudson Village Theatre), and Tour Manager for part of Geordie Theatre's 2Play Tour (2022). Annalise has been part of the Repercussion family for five summers now and is happy to be back in a new role, one where she thinks she can help others fall in love with the company as much as she has!



## THE COMPANY (CONT.)



### Elyse Quesnel

#### *Stage Management*

Elyse is a Montreal based stage manager. Selected stage management credits include: *The Sound Inside*, *Between Riverside and Crazy*, *Category E*, and *Orphans* (Coal Mine Theatre), *The Covenant* (Theatre Ouest End), *Meet Me* (LATP/Teesri Duniya Theatre), *Omi Mouna* (Infini theatre), *The Blonde*, *The Brunette and the Vengeful Redhead* (Hudson Village/Lac Brome), *Twelfth Night*, *As You Like It*, *Taming of the Shrew* and *Anthony and Cleopatra* (St-Lawrence Shakespeare Festival). Selected assistant stage management credits include: *At the Beginning of Time* and *Playing with Fire* (Centaur Theatre), *April Fools*, *Indecent*, and *Top Girls* (Segal Centre for Performing Arts) and *The Snow Queen* (Theatre New Brunswick). She has also worked as a technical coordinator for Just For Laughs. She is thrilled to be working outdoors this summer with Repercussion and this incredible team.



## THE COMPANY (CONT.)



### Abi Sanie

#### *Assistant Stage Manager*

Abi Sanie (she/they) is a 22 year old director, stage manager, educator, and theatre maker based in Tio'tia:ke/Montreal. She recently graduated from Concordia University's Performance Creation Specialization, with a dual focus in her passions of Directing and Stage Management. Abi's performance work focuses on queerness, time, love, and dreams. Their last year of work has taken them on many journeys, as Director of *HAIR* at AUTS, Stage Manager of *GRIEF* directed by Jessica Carmichael, Stage Manager of *Therapy Was a Mistake* with Penina Productions, Assistant Stage Manager of *The Rocky Horror Show* at Mainline Theatre, Production Management Intern at Infinitheatre, a Puppeteer at the Bread and Puppet Theater in Vermont, Chair of the Concordia Association of Students in Theatre, and working as a technician in various venues throughout Montreal. This summer alongside *Cymbeline*, they had the honor of working as the Director/SM of *AfterGrim* at the Montreal Fringe Festival, ASM of *I Kid You Nosh* at the Segal Centre for Performing Arts, and returning to the Bread and Puppet Theater. Abi is thrilled to be doing what she loves at Repercussion this summer, and looks forward to exploring the city and meeting the incredible Shakespeare in the Park community!



## THE COMPANY (CONT.)



### Luigi Tiberio

*Guiderius, Lord, Cornelius*

Luigi Tiberio is a 20 year old actor born in Montreal, Quebec. In the Fall of 2022, Luigi Tiberio starred as the titular role of Macbeth in a Dawson production of *The Tragedy of Macbeth*. Fast forward to this summer and he will be playing the role Guiderius in Repercussion's production of *Cymbeline*. He trained for three years in the Dawson College professional theatre program. There, he learned how to hone his craft and adapt to a plethora of techniques within the acting landscape. In addition, he learned far more than general acting; he also attained the acquired skills of art forms such as voice over work, stage combat as well as dance.

Before pursuing an acting career, Luigi Tiberio played ice hockey for roughly 15 years. He played at a high competitive level for 5 years, playing in leagues such as the RSEQ and QIHL (D1). Luigi believes that there is only one thing more important than to dream, but to follow that dream. That is why he chose to respect that maxim and become an actor and put down the ice skates.



## THE COMPANY (CONT.)



### Diana Uribe

#### *Costume Design*

*“Like colors stain paper, images stain my mind, which then become the constructions of my hands that design, paint and write; I’m responsible for what I decide to see and for what I create with it.”*

Diana is a Colombian theatre designer, plastic artist, interior designer and an eternal child based in Tiohtià:ke/Montreal. She has worked for over 30 years in design and arts. In 2000 she moved to the United States where she created, along with three fellow Colombian artists, Interrorism, an art movement that denounced violence and injustice in her native country. In 2005, Diana moved to Canada and found a second home; In 2011, she graduated from the Theatre Design program at The National Theater School of Canada and launched a new career. Diana is interested in the way that theatre reaches people, in the world of possibilities, dreams and change that are inherent to the theatre practice. Her passion for space and its relationship to humans, and how this affects the body and mind have inspired her work, creating spaces and costumes that evoke a metaphor of our environment. As an artist and a human, she is aware of the imprint that we leave and the importance to engage in the exploration of ecological materials and renewed theatrical practices.



## THE COMPANY (CONT.)



### Nadia Verrucci

*The Queen, Belarius*

Nadia is an actor, singer, voice over artist, director, choreographer and artistic director. Loyal video game enthusiasts know her as the voice of Juno in the *Assassin's Creed* franchise.

Other voice/tv/film highlights include *Far Cry*, *Deus Ex*, *Transplant*, *Being Human*, *Mohawk Girls*, *Target Number One*, and *Mirror Mirror*.

Nadia's theatre career has spanned three decades, with companies such as Repercussion Theatre, Centaur Theatre, The Segal Centre for Performing Arts, Talisman Theatre, Kaleidoscope Theatre, and le Centre des Auteurs Dramatiques. In 2013, she had the honour of winning a META Award for Outstanding Lead Performer in *Jacques Brel is Alive and Well and Living in Paris*.

Nadia is also in demand as a choreographer, working in the past with Dames in Disdress Burlesque, The Dukes of Drag and various musical theatre companies across Montreal. Her own theater company, In Your Face entertainment, has produced both mainstage musical theatre as well as touring TYA shows since its inception in 2010.



## THE COMPANY (CONT.)



### Lia Wright

#### *Apprentice Stage Manager*

Lia Wright is an emerging theatre practitioner based in Montreal. She is thrilled to be spending her summer outdoors in the sunshine with Repercussion! She is a student entering her 3rd year at the National Theatre School of Canada in the Production Design and Technical Arts program. She is also a graduate from John Abbott College's Professional Theatre Technical program (2021).

She feels very fortunate to be able to continue telling stories and creating with some amazing theatre artists. Recent credits include: Assistant Stage Manager for *Feather Gardens* (Hudson Village Theatre), Production Assistant for *From the Stars in the Sky to the Fish in the Sea* (Geordie Theatre), Assistant Stage Manager for *Strawberries In January* (Hudson Village Theatre), Production Assistant for *Every Brilliant Thing* (Hudson Village Theatre).

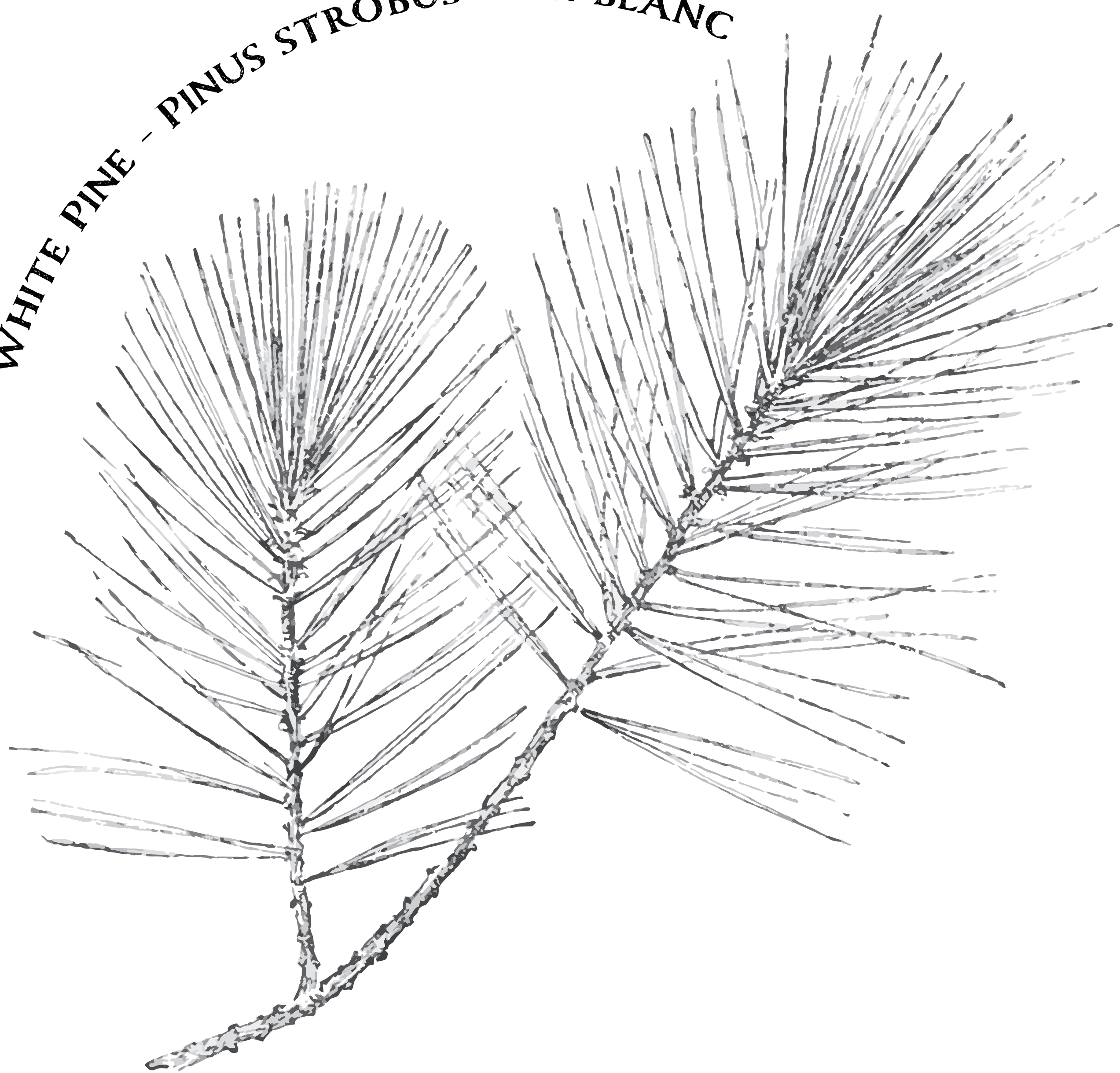


# CYMBE-LEAVES - TREES-IN-THE-PARK

*Cymbeline* is full of nature, and imagery that evokes natural elements - from Belarius's cave, and the Queen's herbs, to mentions of dogs, eagles, flowers, and even dragons!

As you've come to join us for an evening of outdoor theatre, we thought we'd invite you to root yourself in the moment, and take some time to appreciate the nature that surrounds us! How many sorts of trees can you identify this evening?

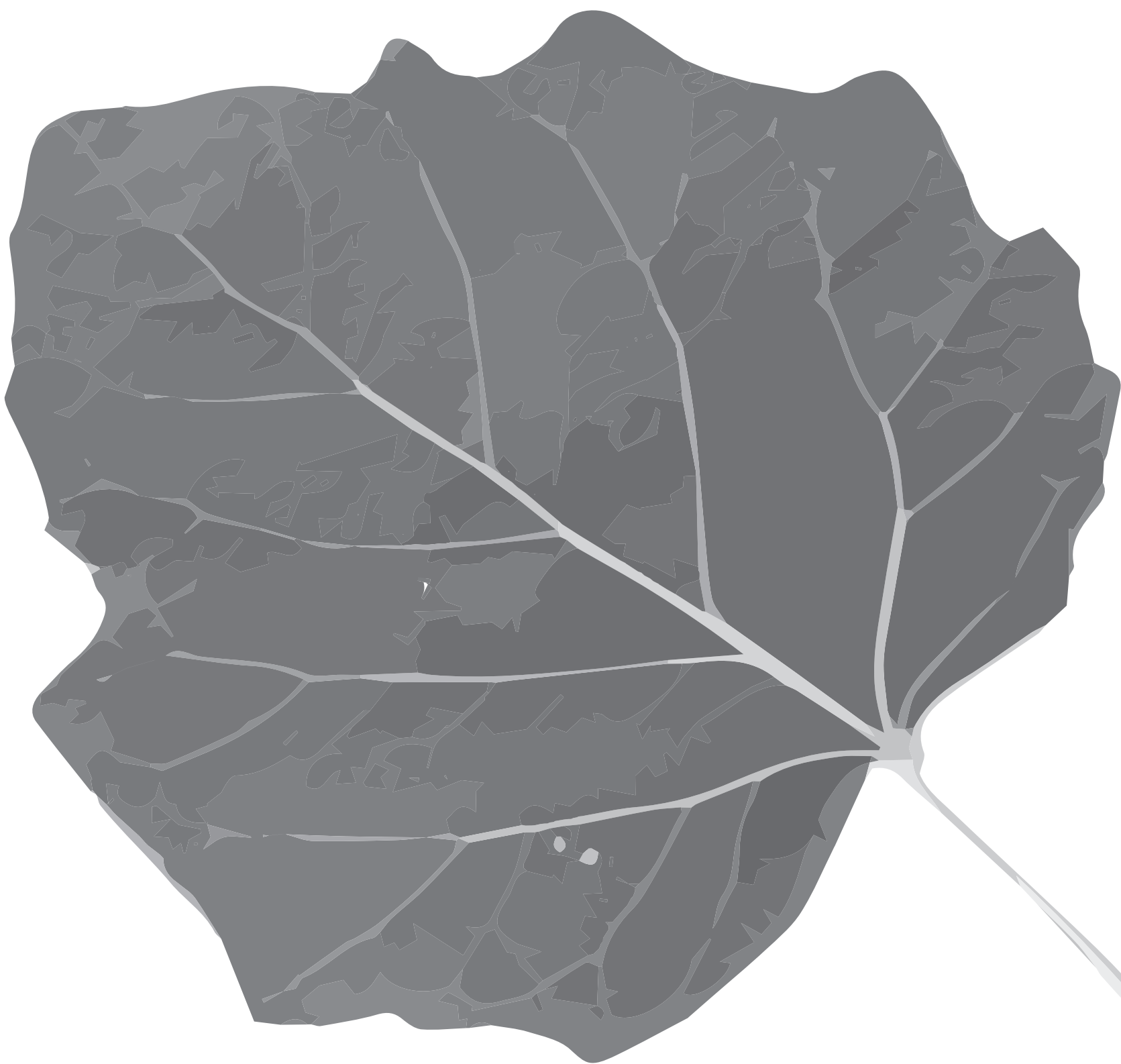
WHITE PINE - PINUS STROBUS - PIN BLANC





# CYMBE-LEAVES (CONT.)

WHITE POPLAR - POPULUS ALBA - PEUPLIER BLANC

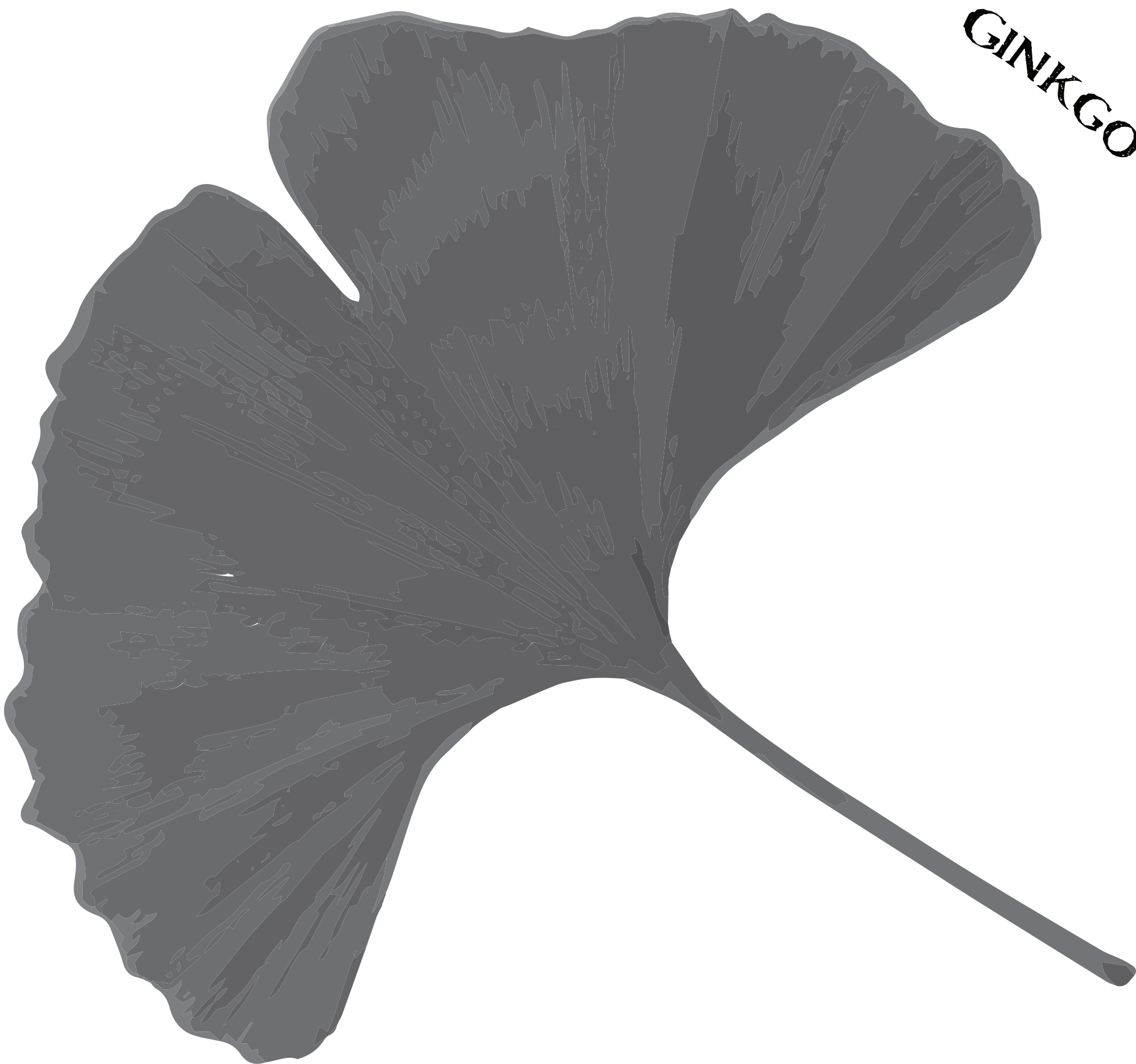


SILVER MAPLE - ACER SACCHARINUM - ÉRABLE ARGENTÉ

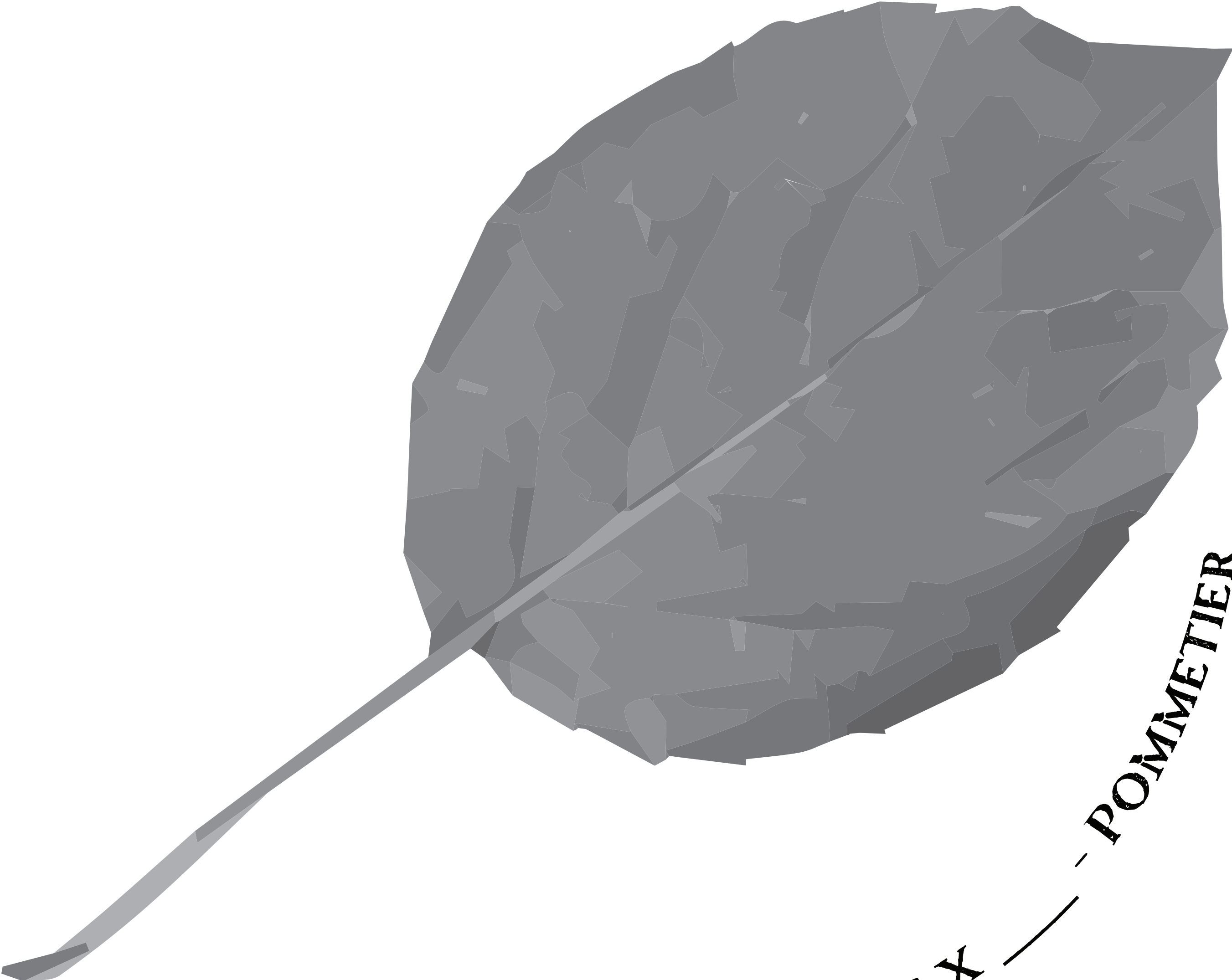




CYMBE-LEAVES (CONT.)



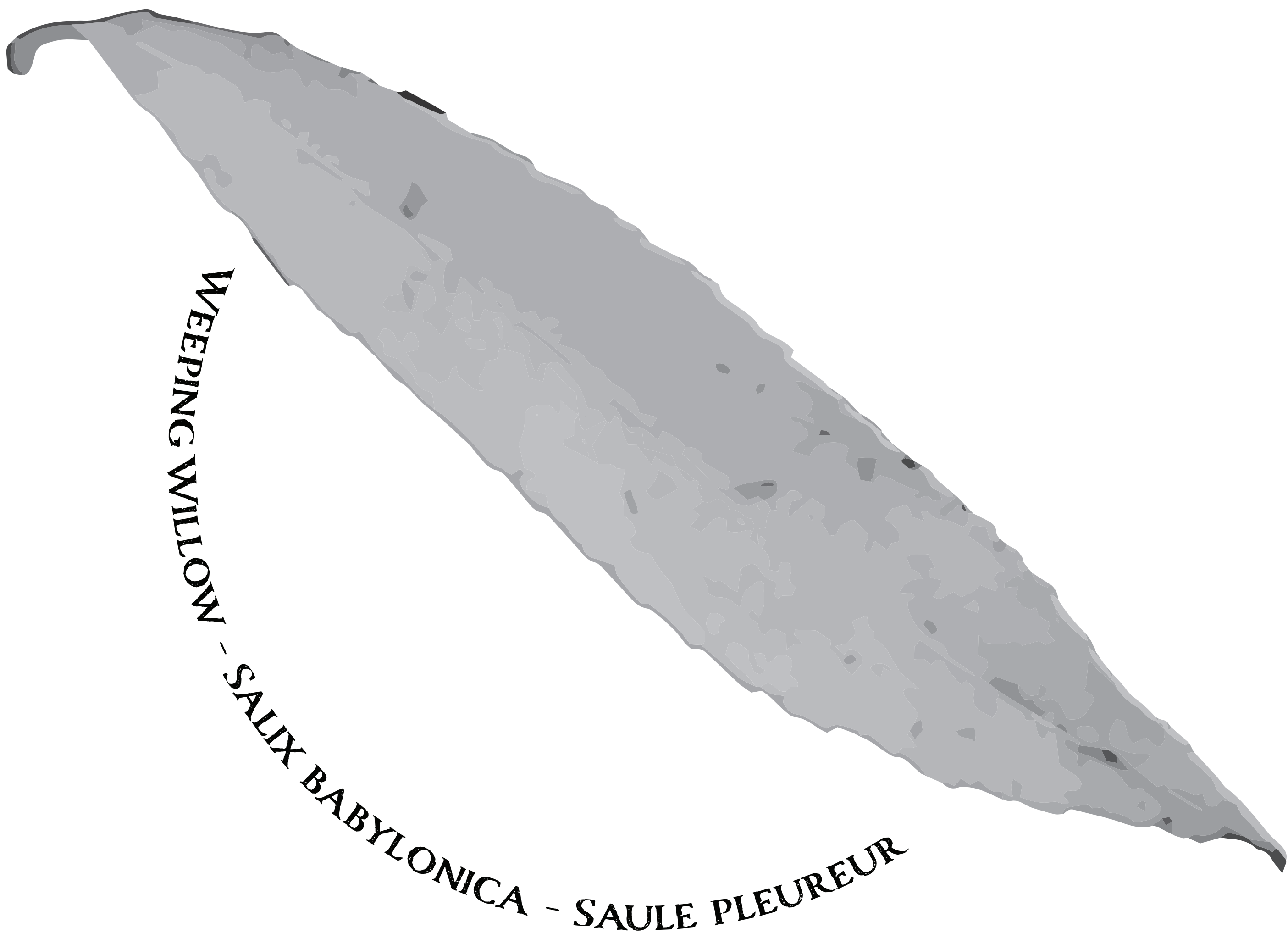
GINKGO - GINKGO BILOBA - GINKGO



CRAB APPLE - MALUS X - POMMETIER



# CYMBE-LEAVES (CONT.)



Sources :  
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quebio.ca/fr/arbresmtl  
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APRIL 23 – MAY 12  
CENTAUR THEATRE IN  
PARTNERSHIP WITH REPERCUSSION  
AND TABLEAU D'HÔTE PRESENTS

# THY WOMAN'S WEEDS

Written by Erin Shields  
Directed by Amanda Kellock

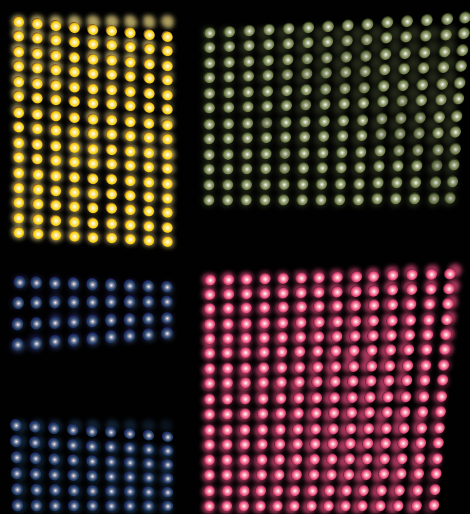
BUILDING  
THE FUTURE

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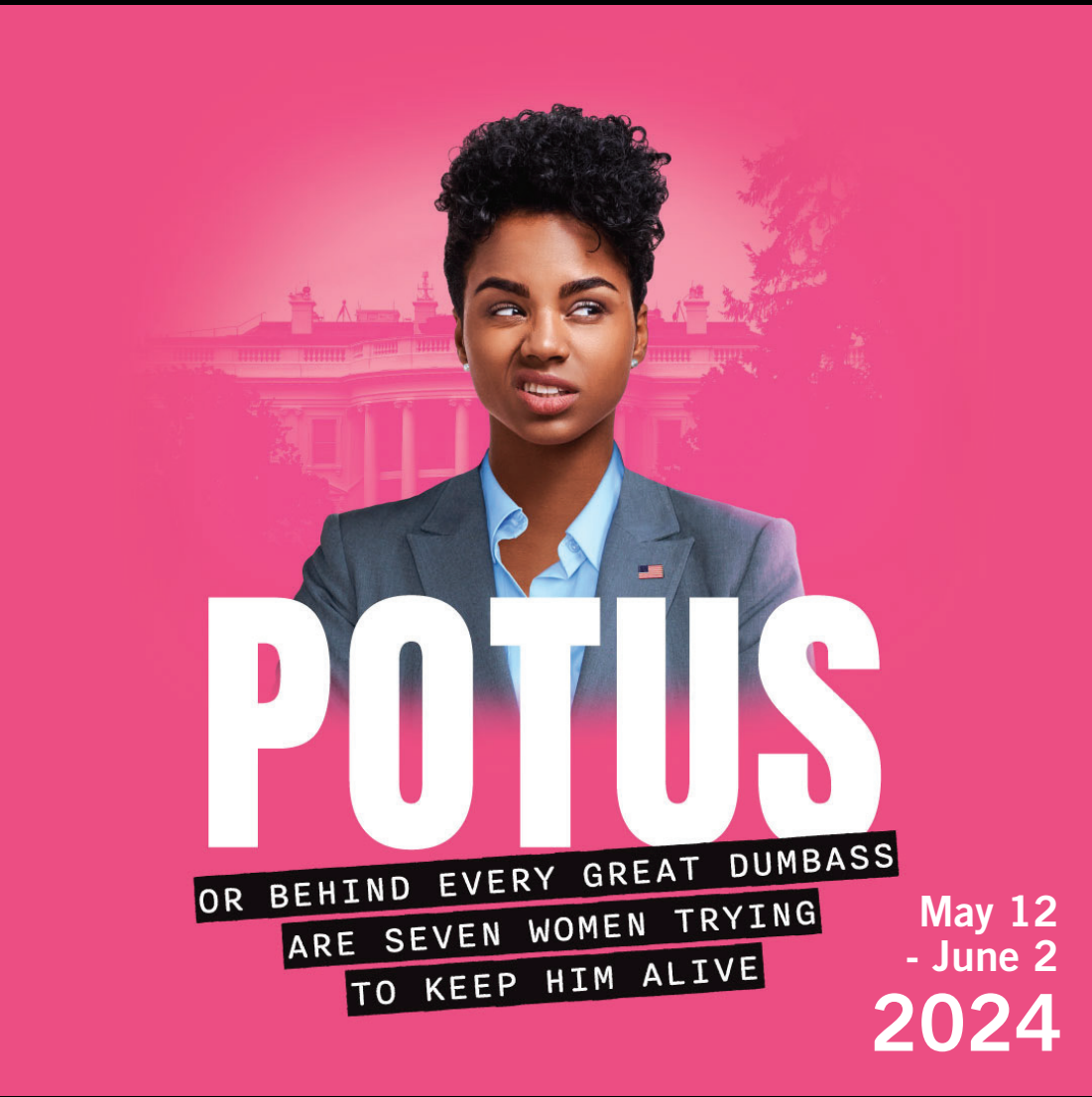
Pictured: 1st row: Espoir Segbeaya, Felicia Shulman, Julie Tamiko Manning, Warona Setshwaelo. 2nd row: Deena Aziz, Leni Parker, Joy Ross-Jones

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## SEGAL CENTRE

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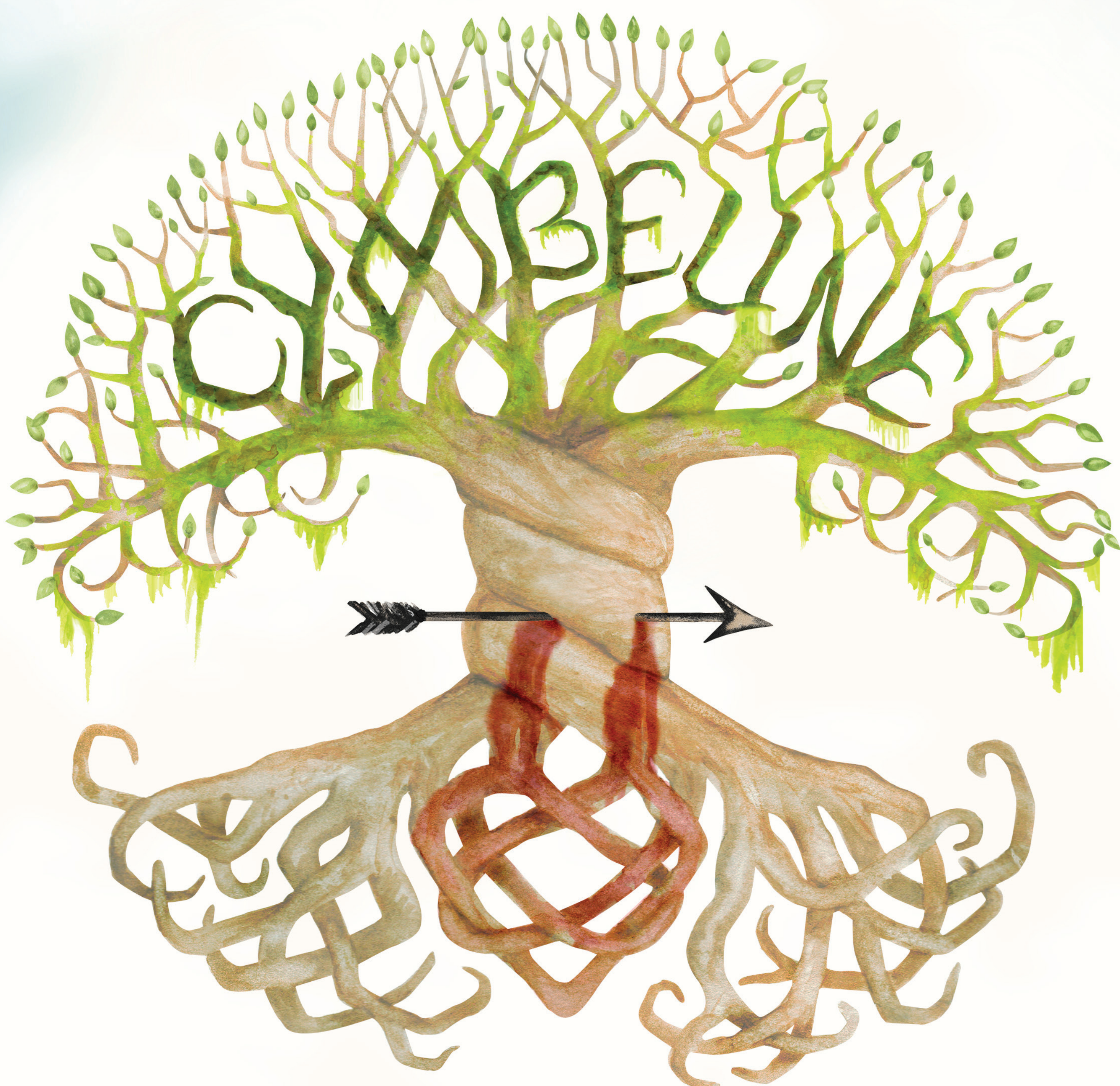
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