



# Macbeth

SUMMER 2025



CONTEMPORARY CLASSICAL THEATRE



# WAITING FOR GODOT



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SHAKESPEARE IN THE RUINS PRESENTS

## MACBETH

by William Shakespeare  
Directed by Emma Welham

### THE PLAYERS

**Darren Martens** Macbeth  
**Lindsay Nance** Lady Macbeth  
**Tracy Penner** Banquo / Lady Macduff  
**Ray Strachan** Macduff  
**Tom Keenan** Duncan / Porter / Witch  
**Liam Dutiaume** Malcolm / Witch  
**Mackenzie Wojcik** Ross / Witch

## WAITING FOR GODOT

by Samuel Beckett  
Directed by Rodrigo Beilfuss

### THE PLAYERS

**Arne MacPherson** Vladimir  
**Cory Wojcik** Estragon  
**Tom Keenan** Pozzo  
**Liam Dutiaume** Lucky  
**Mackenzie Wojcik** a boy

### ARTISTIC & TECHNICAL TEAM

**Christine Leslie** Assistant Director, *Waiting for Godot*  
**Lovissa Wiens** Set & Props Design  
**Anika Binding** Costume Design  
**Jacque Loewen** Fight Director  
**Carly Rackal** Intimacy Director, *Macbeth*  
**Tom Soares** Text & Vocal Coach, *Macbeth*  
**Steven Vande Vyvere** Production Manager, *Macbeth*  
**Evan King** Production Manager & Running Crew, *Waiting for Godot*  
**Cari Simpson** Technical Director & Running Crew  
**Katie Hoppa** Production Stage Manager  
**Samantha Sage** Stage Manager  
**Larissa Shabaga** Assistant Stage Manager  
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**Alex Sinclair** Assistant Production Manager & Running Crew, *Macbeth*

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

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## DIRECTOR'S MESSAGE

“Something WICKED  
this way comes”



One of my favourite parts of high school was English class. Over the course of four years, we studied a number of plays (a source of endless joy for this theatre kid), including one Shakespeare a year. Starting off with comedies, grade eleven was a special year – we were entrusted with our first tragedy, *Macbeth*. As fate would have it, the same year I studied the text, SIR programmed the show for its school tour. Always having us watch clips from various productions for each Shakespeare we studied, my school booked the tour, and into the auditorium filed one hundred or so 16–17-year-olds. It was the very first SIR show I saw, and I've never forgotten it. As most of us had yet to actually study the play, the performance became a shared event of experiencing and decoding the story together for the first time. It was theatre magic in every sense of the word.

I've thought of being in that audience with my classmates often while working on this production. We were allied in a new way – in order to make ourselves fully available to the actors, we aided each other – insight and knowledge were whipped and whispered around the audience as we navigated the shifting loyalties and trust in the play. There was a fight, a determination within us to understand what was driving these characters, why they were behaving the way they were. There was a great deal of shared trust on the journey we embarked on together.

The idea of trust, and the question of who/what we put our trust in permeates this play. In a world that becomes increasingly filled with violence and terrible acts, knowing who you can trust becomes paramount. In multiple instances in this show, the all-important decision of where trust should be placed leads to either a character's rise or downfall.

Of course, trust is one of the most important ingredients in the alchemy that is making theatre. As creators onstage and off, we put our trust in the text, in the process and in each other. Particularly in outdoor theatre, where every day presents a mystery of what the elements will have in store for us, trust gives you the strength to keep moving forward, to reach out your hand on the journey with you and say “We're going to make it together.”

And now, much like in my high school auditorium all those years ago, we meet and extend our trust to you, the audience, who in turn have come here placing your trust in us. Thank you for coming.

Emma Welham

PHOTOS BY CHRISTINE LESLIE

## SYNOPSIS

### ACT I

#### The Moors → Performed in the Moors

In the midst of a civil war, three witches meet under a stormy sky and plan to confront Macbeth, a celebrated general. King Duncan, learning of Macbeth's valour, names him Thane of Cawdor. As Macbeth and Banquo, a fellow general, return from battle, the witches hail them with prophetic riddles: Macbeth shall be Thane of Cawdor, then King; Banquo the mother to a line of kings. When Macbeth swiftly learns he has been named Thane of Cawdor, his ambition begins to smolder. Reuniting with Macbeth, King Duncan announces that his son, Malcolm, will be the next King and that they will celebrate by heading to Inverness, Macbeth's castle.

#### Macbeth's Castle at Inverness → Performed in Front of the Ruins

At home, Lady Macbeth reads of the prophecy and calls upon dark forces to “unsex” her, so she might spur Macbeth into action to obtain the throne. When King Duncan arrives, the couple offers him warm hospitality—but their smiles mask deadly intent. Macbeth, hesitant at first, is eventually persuaded by his wife: the king must die that night.

### ACT II

#### Inside Inverness → Performed in the Ruins

Late at night, in the quiet halls of their castle, Macbeth goes to murder Duncan, and sees a vision of a floating dagger leading him to Duncan's chamber. He murders the sleeping king, and Lady Macbeth smears the guards with blood to frame them. At dawn, Macduff arrives to rouse Duncan and finds the body. The alarm is raised, and in the chaos that follows, Malcolm flees—leaving Macbeth to seize the throne.

### ACT III

#### The Royal Castle of Scone → Performed in the Ruins

Now king, Macbeth is tormented by the witches' prophecy about Banquo's descendants. He hires murderers to kill Banquo and her son, Fleance.

Banquo and Fleance are set upon by assassins. Banquo is mortally wounded but cries out for Fleance to flee and avenge her death.

### INTERMISSION

#### A Banquet at Scone → Performed in the Grove

The newly crowned Macbeth hosts a feast for all the Thanes. But the celebration curdles as Banquo's ghost appears, visible only to Macbeth. His frenzied outburst unsettles the court. Lady Macbeth urges calm, but whispers of madness and guilt begin to ripple through the gathering.

### ACT IV

#### The Witches' Realm → Performed in the Grove

Macbeth returns to the witches, demanding more answers. They summon spirits who give cryptic assurances: Macbeth cannot be harmed by anyone “of woman born,” and he will not fall until Birnam Wood comes to Dunsinane. Fueled by this false confidence, Macbeth orders the slaughter of Macduff's wife and children.

Meanwhile, in England, Macduff joins Malcolm to raise an army. The Thane of Ross arrives to tell Macduff of his family's slaughter, and Macduff vows to end Macbeth's life.

### ACT V

#### Dunsinane, Macbeth's Fortress & the Battlefield → Performed in the Ruins

Lady Macbeth, overcome with guilt, sleepwalks through the dark corridors of the castle, tormented by visions of blood that cannot be washed away. As her mind unravels, Macbeth braces for battle. He clings to the witches' riddles, even as an army—disguised with branches from Birnam Wood—advances.

In the final confrontation, Macduff reveals he was “from his mother's womb untimely ripped.” He kills Macbeth, and Malcolm takes the crown, restoring hope for the future of Scotland.

## DIRECTOR'S MESSAGE

During rehearsals for this monumental and wonderfully bizarre play, everyone in the room kept voicing with relentless astonishment how *Waiting for Godot* was unlike any play any of us had ever worked on. It was, at times, driving us mad - especially after the lunch break.

There is no plot. There is no sense of time. There are only rhythms, the love and cruelty between men, and 'vibes'.

When the play was first performed over 70 years ago, reactions from audiences and critics were passionate. There were protestations and even riots - and the occasional thoughtful literary review that picked apart the existentialism of it all. No one had ever seen a play quite like it back then. Beckett's sparse and poetic nonsense was overwhelming for the senses - it changed theatre and our understanding of 'dramatic action' forever. It was medicinal, lyrical, Irish 'trolling'.

Since then, *Godot's* reputation has grown tremendously, and it is now often hailed as the greatest play of the 20th century - indeed, one of the supreme masterpieces of western dramatic literature.

So, where do you even begin to attempt to dare to start rehearsals in the face of so much weight and history?

One must be a goldfish, and forget it all, and just. Do. The. Play. Word by word. Page by page. Lego piece after Lego piece. Or, as we discovered in the first two weeks of rehearsals: it's like assembling IKEA furniture. You must follow the instructions carefully - very carefully.

It's an act of surrender, a constant letting go - without ever feeling too offended about being confused at times and embracing the nonsense of it all wholeheartedly.

Indeed, a valuable lesson for life itself.

I've never worked on a play that has made me feel this grateful for being alive. I'm endlessly astonished by the text. Constantly flabbergasted by what it asks us to do, by its sound(s), by what it ultimately reveals, by its stubbornness and releases. In rehearsals, *Godot* demands one to get out of its way while also completely forcing you to merge with it. It is Faith in its purest dramatic form.

I don't know what planet Beckett was from, but I'm deeply grateful he came to Earth to show us how ridiculous and divine human beings are.

"Silence"

Rodrigo



PHOTO: *Waiting for Godot* 2025



PHOTOS BY CHRISTINE LESLIE



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## THE PLAYERS



**Liam Dutiaume** he/him  
Malcolm / Witch, *Macbeth*  
Lucky, *Waiting for Godot*

Liam Dutiaume is a recent graduate from the U of W's Theatre and Film program, having left with his Bachelor of Arts with honours. Liam's love of performance began in middle school

after joining drama class. Having done musicals and taken dance classes in high school, he decided that performing was something he wanted to pursue with more vigour, which led him to the U of W for theatre. Since then, Liam has worked several jobs serving, working for his dad's business, as well as doing calls for lighting and theatre companies working backstage.

In recent years Liam has performed in *Two Gentlemen of Verona* with Indifferently Reformed, Winnipeg Mennonite Theatre's production of *One Stoplight Town*. Previously, he performed at university in several shows, some of which being *Stupid Fucking Bird*, and *From Up Here*.

Liam wants to thank his teachers, classmates, friends, and family for helping him to become the performer he is today, as well as Rod and Emma for their trust with his first professional shows.



**Tom Keenan** he/him  
Duncan / Porter / Witch, *Macbeth*  
Pozzo, *Waiting for Godot*

Tom Keenan has been acting on stages across Canada for over twenty years. This is his sixth season at SIR (most recently having played Malvolio in *Twelfth Night*), and he is delighted to

be back. Recent credits include *Among Men* and *Little Women* at RMT, *Romeo and Juliet* at Magnus Theatre in Thunder Bay, and *Snow White* at MTYP. Recently he co-starred in a locally written and produced feature film called *Melaleuca*, which is now available to stream on Apple TV and Vimeo. His music (under the name Tommy Douglas Keenan) can be found at [tommydouglaskeenan.com](http://tommydouglaskeenan.com) or on any of the streaming services.



**Arne MacPherson** he/him  
Vladimir, *Waiting for Godot*

Arne MacPherson is a Winnipeg-based theatre maker who has dedicated his 35-plus years as an artist to creating live performance, starting out as an actor, then moving into theatre direction, and then into collaborative,

experimental work.

He was a founding member of SIR, and worked on many productions in the early years, including playing *Hamlet* and *Richard III*, and directing *The Tempest* and *Much Ado About Nothing*. Last year, he performed in *Iago Speaks* for SIR, a career highlight. He has also, through his association with sick + twisted theatre, worked extensively with the Deaf and disability performance community. In 2022, he co-produced and directed *Antigone*, a new musical adapted from Anne Carson's translation of *Sophocles*, which featured a cast of deaf, blind, disabled, and able-bodied performers. Watch for *Glory!* this September, a new contemporary dance docudrama, produced by We Quit Theatre, where he will play Shel Silverstein.

Arne lives with Deb Patterson in Wolseley in a little cabin at Beaver Creek. Their kids are Gisлина and Solmund, both brilliant artists.



**Darren Martens** he/him  
Macbeth, *Macbeth*

Darren Martens is a celebrated actor, singer, and fight director. His highlight productions on stage include *Twelfth Night* (SIR); *Jersey Boys* (Arts Club Theatre); *The Three Musketeers* (Arts Club Theatre/Citadel Theatre/RMTC);

*Beautiful: The Carole King Musical* (Segal Centre/RMTC); *Miss Bennett: Christmas at Pemberley*, *A Christmas Carol*, *Alice Through the Looking Glass* (RMTC); *Cinderella*, *Beauty and the Beast*, *Breaking Up is Hard to Do*, *A Chorus Line*, *Little Shop of Horrors*, *Les Miserables*, *The Producers* (Rainbow Stage); *Reefer Madness*, *Avenue Q*, *Heathers the Musical* (WST); *Another Way Home* (WJT); *A Little Night Music*, *The Addams Family* (Dry Cold); and *Danny and the Deep Blue Sea* (The Keep Theatre).

Darren's Fight Direction credits include *Volare* (PTE); *The Secret to Good Tea*, and *New* (RMTC); and *The Farmer and the Cowman* (U of M).

Darren also has a burgeoning film career, playing supporting roles in *Psycho Killer*, *Polarized*, *Christmas by Starlight*, *Merry and Bright*, among others.

When not on the stage or behind a camera, Darren can be found either baking sourdough delicacies, or spending time with his wife, Ana, and their cat, Winnie. He would like to dedicate this performance to his late father, Gary.



**Lindsay Nance** she/her  
Lady Macbeth, *Macbeth*

Lindsay Nance is an actor and educator with an MFA in Acting from the University of Tennessee. She returns to Winnipeg after spending much of the last 20 years in the U.S.A. teaching, acting, and producing for

theatre and film.

Selected theatre credits: *Medea*, *Much Ado About Nothing*, Titan Theatre (New York, NY); *A Midsummer Night's Dream*, *Titus Andronicus*, *The Open Hand*, the Clarence Brown Theatre (Knoxville, TN); *Romeo & Juliet*, *GoShakes Theatre* (Goshen, IN).

Selected film credits: *Clem*, *Made for Each Other*, *Francesca Quinn, P.I.*, *The Blurry World of Marcello Casagrande*. Lindsay has also performed as Nerea in the English-language dub of *Valeria* (Netflix).

Lindsay loves working with actors and has taught acting across the US and now Canada, including at the University of Winnipeg, the American Academy of Dramatic Arts (New York, NY), and the University of Tennessee.

Lindsay is thrilled to be making her Winnipeg theater debut with SIR and is so very grateful to be working on this play in this moment. All my love to T, E & M.



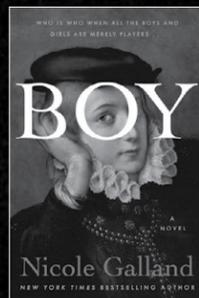
**Ray Strachan** he/him  
Macduff, *Macbeth*

Ray Strachan is a Theatre Artist of Grenadian and Filipino descent, born and based in Winnipeg. Ray trained with the Black Hole Theatre Company at the University of Manitoba and at The Banff Centre, and has worked as

an actor on Canadian stages and in Film & TV, and has taught at the University of Winnipeg, Prairie Theatre Exchange, Manitoba Theatre for Young People, The Village Conservatory and at the Rainbow Stage Intensive.

Ray is happy to be returning to SIR, enjoy the show.

## Recommended Reading



### Boy by Nicole Galland

From critically acclaimed author Nicole Galland comes a vibrant and thought-provoking historical tale of love, political intrigue, and gender-swapping set in the theatre world of Elizabethan London. Alexander "Sander" Cooke is the most celebrated "boy player" in the Chamberlain's Men, William Shakespeare's theatre company. And yet, now at the height of his fame, he teeters on the cusp of adulthood, his future uncertain. Brimming with heart, curiosity, and rich historical detail, *Boy* offers an intimate glimpse of the moral complexities of a singular artistic era, and the roles we all choose to play on the world's stage.

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**Tracy Penner** she/her  
Banquo / Lady Macduff, *Macbeth*

Tracy Penner graduated from the University of Alberta's BFA Acting Program with honours. Since then, she has acted with various theatre companies in both Edmonton and Winnipeg. She is also a playwright and continues to work on her writing.

Tracy has acted with local companies, including the Royal Manitoba Theatre Centre, Dry Cold Productions, Theatre Projects Manitoba, the Winnipeg Jewish Theatre, and zone41 Theatre. Edmonton credits include playing Lucy in Catalyst Theatre's *Frankenstein*.

Most recently you may have seen her at the Prairie Theatre Exchange, performing Andraea Sartison's one-woman show, *Ponderosa Pine*.

Tracy's thrilled to be working with Shakespeare in the Ruins once again. In 2020, her play *Awaken* was produced by zone41 with SIR for RMTC's Shakespearefest, and featured Tracy as Paulina.



**Cory Wojcik** he/him  
Estragon, *Waiting for Godot*

Cory Wojcik is an actor, writer, director, educator and dad born and raised here in Winnipeg.

Other Selected theatre credits include *Mix Tapes from My Mom* (also as writer), *The Comeback*, *Beautiful: The Musical*, *A Doll's House*, *Kill Me Now*, *Billy Elliot* (RMTC); *Butcher*, *The Wedding Party* (PTE); *Strike! The Musical*, *The Producers*.

Selected film credits include *Champions*, *Acting Good*, *Dark Harvest*, *The Porter*.

Cory is also a proud Red River Metis citizen and is honoured to have been commissioned by Rainbow Stage to co-write a new adaptation of a *Manitoba Christmas Carol*.

He is thrilled to be returning to Shakespeare in the Ruins. He was last seen as Benedick in the 2022 production of *Much Ado About Nothing*. He is extra excited to be sharing the stage with his son, Mackenzie who plays the part of the Boy. Enjoy the show!



**Mackenzie Wojcik** he/they  
Ross / Witch, *Macbeth*  
a boy, *Waiting for Godot*

Mackenzie Wojcik is an actor and singer-songwriter. He is a graduate of the acting program at The National Theatre School of Canada (2023).

Recent credits include *Tree Boy*, *Tuhkiyawolotipon* (TNB), *Bad Hats' Peter Pan*, *1939* (YES Theatre), *Appropriate* (Coal Mine Theatre).

As a child, Mackenzie was seen on stages in Winnipeg with such companies as RMTC, Rainbow Stage, and Dry Cold. He is thrilled to be performing with SIR back in his hometown. Much love to my family and Fatima.



**ARTISTIC TEAM**

**Rodrigo Beilfuss** he/him  
Director, *Waiting for Godot*

Rodrigo Beilfuss is a theatre director, actor, and educator. Since 2019, he has been the Artistic Director of Shakespeare in the Ruins. A former member of the Stratford Festival (2015-2019), Rodrigo has trained at the University of Winnipeg, the Birmingham Conservatory, and LAMDA in the UK. He has participated in over 20 Shakespeare productions and is a graduate of Stratford's Michael Langham Workshop in Directing. Rodrigo has taught at Canada's National Theatre School and has led workshops across Canada and in his native Brazil. His work focuses on language as a sonic and sensual experience, with a passion for translations and cultural adaptations.

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**Emma Welham** she/her  
Director, *Macbeth*

Emma is delighted to be working at SIR once again! In addition to assistant directing *The Dark Lady* for SIR/SOTS, she has worked across the country at theatres including Royal MTC, The Arts Club, Citadel, Vertigo Theatre, Theatre

Projects Manitoba, Dry Cold Productions, Prairie Theatre Exchange, and Manitoba Theatre for Young People. Currently, Emma is a directing student at the National Theatre School of Canada, where she was mentored in Shakespeare direction by Seana McKenna. She is immensely grateful to her circle, and to everyone at NTS and SIR who made this opportunity possible. emmawelham.com



**Christine Leslie** she/her  
Assistant Director,  
*Waiting for Godot*

Christine Leslie is an actor, director and graphic designer from Winnipeg, Manitoba (Treaty 1). She currently works in Marketing and Communications at both Theatre Projects Manitoba and Fête

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

Recent Credits include *A Midsummer Night's Dream* (SIR), *A Taste of Blood in the Mouth* (Cerridwen Productions), *among men* (RMTC/TPM), *Yaga* (RMTC), *Love's Labour's Lost* (UofW) and *School of Rock* (WST).

Christine is beyond excited to return for her second season at the Ruins! She would like to send out a huge thank you and acknowledgment to the Canada Council for the Arts for their support on this project and to her family and friends for their constant generosity. Christine would like to dedicate her work on this wacky, wonderful play to her dad—making people laugh was his way of life.



**Lovissa Wiens** they/them  
Set & Props Designer

Lovissa Wiens is a multidisciplinary theatre artist from Treaty 1 territory with experience in set, projection, and lighting design. They graduated from the University of Winnipeg Department of Theatre and Film in 2024 and have

been avidly pursuing a professional career in the arts. Lovissa is especially interested in the collaborative nature of theatre and how every aspect and element works together to create the piece as a whole.

Recent work includes *Blue Beads and Blueberries* at MTYP, *Sous les Tilleuls* at Théâtre Cercle Molière, and *Oh, the Humanity! And Other Good Intentions* at the University of Winnipeg.

This is Lovissa's first time working with Shakespeare in the Ruins and they are beyond excited about the opportunity! SIR has given them a chance to explore the challenging world of designing for outdoor theatre, making choices that enhance and complement the beautiful built and natural environment that the ruins offer.



**Anika Binding** she/her  
Costume Designer

Anika Binding is a multidisciplinary theatre artist born and raised in Winnipeg. She graduated from the University of Winnipeg's Honours Theatre program and now works as a Lighting and Costume Designer and

dabbles in Stage Management and Directing.

Selected credits include: Lighting design for *Prophecy* (TPM), *Women of the Fur Trade* (Magnus), lighting and costume design for *Miss Shakespeare* (WST), and costume design for *Liars at a Funeral* (Magnus).

Anika is so excited to be working with SIR for her first engagement, and would like to thank her family, friends, and mentors for their endless support.

# Shakespeare: Say It!

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**Jacquie Loewen**

Fight Director

Jacqueline has done a lot of fight choreography in Winnipeg—and elsewhere—over the last 20 years. She loves creating it with the performers and sharing that physical story with the audience. This is her 7th *Macbeth*, and she hopes that by the time she gets to her 10th, she'll get a free coffee. This is her first *Godot*.



**Carly Rackal** she, they  
Intimacy Director, *Macbeth*

Carly is an Intimacy Director and Actor currently living and working on Treaty 1 Territory in Winnipeg, MB. She holds a Bachelor of Arts Honours in Theatre & Film Acting from the University of Winnipeg, studied Intimacy Direction with IDC, and is an alumna of the Village Conservatory for Music Theatre's inaugural program.

Recent intimacy credits include *Indecent* (RMTC), *Assistance* (Winnipeg Fringe), *Just Friends* (Winnipeg Fringe).

Carly is very excited to be working with SIR this summer for the first time! Lots of love to her friends, family, and dog Waffle for all of their support over the years.



**Tom Soares** he/him  
Text & Vocal Coach, *Macbeth*

Tom has an MFA in Acting with a specialization in Voice from York University. He has taught voice and acting in the Department of Theatre and Film at the University of Winnipeg for over a decade. He has produced several local workshops and teaches and coaches privately.

He was last seen as an actor in SIR's production of *A Midsummer Night's Dream*. Previous SIR coaching credits include *Twelfth Night*, *The Winter's Tale*, *Hamlet*, and *Richard III*. Other coaching credits include *Murder for Two*, *The Waitress*, *The Recipe*, and *among men* (RMTC), as well as the Stephen King film adaptation of *The Long Walk* (Lionsgate).

Tom is delighted to support the actors and creative team on this haunting exploration of ambition and fate.

**PRODUCTION & TECHNICAL TEAM**



**Steven Vande Vyvere** he/him  
Production Manager, *Macbeth*

Steven has been working on the production side of theatre in Winnipeg since 2008, and this year marks his 22nd production with SIR. During the regular theatre season, in recent years Steven has been found either in the carpentry shop at Prairie Theatre Exchange, or as the Assistant Technical Director at Royal Manitoba Theatre Centre. Steven is trying to corner the market in summertime theatre this year, and besides working on *Macbeth*, he will also be building sets for Rainbow Stage.

Recent project credits include *Clue*, *Elevate* (RMTC), *The War Being Waged* (PTE).

Steven is happy to be working with SIR once more, but that work is bittersweet this year as for the first time, he won't be out at the park working on the show as part of the running crew team. Steven would like to gratefully acknowledge the support of his wife, Robin, and their daughter, Charlie. SIR has played an instrumental role in igniting a passion for acting in Charlie which has blossomed into a burgeoning acting career at Grant Park High School.



**Cari Simpson** she/her  
Technical Director & Running Crew

Cari is a graduate from the University of Winnipeg with an Honours degree in Theatre and Film Production. When not out at the Ruins, Cari is the Head of Lights and Sound at Prairie Theatre Exchange, a Venue Technician at the Fringe Festival, and a member of IATSE Local 63.

Cari would like to thank her family and her PTE family for their support over the last couple of years, and thank you all for coming out to the beautiful ruins for another summer. Enjoy the show!



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

Raised and trained on Treaty 1 Territory, Katie Hoppa is a queer, Winnipeg-based Stage Manager. Receiving her theatrical training from the University of Winnipeg, Katie has also led many previous lives working in outdoor education as a kayak instructor and camp director, managing a movie theatre, and as a member and leader with Girl Guides for 20 years, travelling to dozens of provincial and national parks both at home and internationally.

Select recent credits include: *Raised by Women* (PTW), *Waitress* (RMTC), *Mary Poppins*, *The Little Mermaid* (Rainbow Stage). This is Katie's 7th season working with SIR.

Love to Kristjan, Rupert, and Juniper for all their support this season.



**Samantha Sage** she/her  
Stage Manager

Samantha Sage returns to the Ruins for her third season on the stage management team, after her work on *Much Ado About Nothing* (2022) and *A Midsummernight's Dream* (2024). She is a graduate of the University of Winnipeg with a degree in Stage Management and Theatre Production where she also received the William Murphy Scholarship.

Recent credits include: *Casey and Diana*, *Mixtape from My Mom* (RMTC), *Ô Canada te qui toi?, Cet été qui chantait* (TCM).

The best way to spend a summer is running around the Ruins with props in one hand and costumes in the other! Sending love to my friends and family who always share their support. Enjoy the show!



**Larissa Shabaga** she/her  
Assistant Stage Manager

Larissa is a graduate of the University of Winnipeg with a Bachelor of Arts in Theatre and Film. Larissa works as both a Stage Manager and a Scenic Artist in Winnipeg.

Recent Stage Management credits include: *Murder for Two* (RMTC), *Mary Poppins* (Rainbow Stage), *Mix Tapes from My Mom* (RMTC Tour), *James and the Giant Peach JR* (WST).

Larissa is very excited to be out in the ruins and working with SIR for the first time. She would like to thank her parents, friends, and colleagues for their never-ending support and guidance.



**Rachel Baziuk** she/her  
Props & Set Coordinator

Rachel Baziuk is thrilled to be back for her third season working with SIR! Rachel attended the University of Winnipeg where she received her Bachelor of Arts Honours degree in Production and Stage Management.

She recently has been back at the U of W where she works as the master carpenter's assistant in the theatre department.

Rachel has worked with other theatre companies in the props department across the city such as Royal Manitoba Theatre Centre, Winnipeg Studio Theatre, Winnipeg Jewish Theatre, and Sick and Twisted Theatre.

Rachel feels so lucky to be surrounded by her wonderful family and friends and throws an extra shoutout to her amazing partner for all of his love and support!



**Amelia Carlson** she/her  
Costume Coordinator  
Amelia Carlson is a designer and seamstress with a passion for textile arts and fantastical costume design. She holds a BA in theatre design from the University of Winnipeg.

Recent credits include *Prophecy* (TPM), *Indecent* (RMT), *Oh the Humanity and other Good Intentions* (University of Winnipeg), *Little Bird*, *Crave*.



**Alex Sinclair** they/them  
Assistant Production Manager & Running Crew, *Macbeth*

Alex Sinclair is a theatre professional hailing from beautiful Saint John, New Brunswick. He is a recent graduate of the National Theatre School of Canada and just completed a tenure as Assistant Production Manager at Royal MTC. This time last year, Alex was driving around Montreal with another Shakespearean show – he’s very happy to be returning to the bard with such wonderful company.

Other credits include Technical Director on *Infinite Variety* (Repercussion Theatre), Video Designer on *Macbeth* (NTS), Production Manager on *Antigonick* (NTS) and Stage Manager on *The Outhouse of Atreus* (NTS).

Alex has a bad habit of whistling backstage and saying Macbeth out loud. He’s currently deliberating on the best spot to string up his hammock (if you have any suggestions), and whether the ruins’ ghosts would appear if he lured them out with some canned sardines.

To thine own self be true - HAMLET



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