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Jessica B. Hill in *The Dark Lady*. Photo: Leif Norman

Behind every great man, there's an uncredited woman

THE DARK LADY

by Jessica B. Hill



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Welcome to The Dark Lady,



When theatres shut down in the Spring of 2020, my friend and often collaborator Jessica B. Hill was about to open a killer season at Stratford; she was set to play leading roles in two big Shakespearean productions—a dream season, as I remember her telling me. And then everything came crashing down.

There were plenty of jokes going around then, via cheeky online memes, about Shakespeare writing poems and *King Lear* during his plague days, but no one really took those unique achievements seriously as a possibility that someone else could do the same now. And then Jessica did it.

She became a playwright-actress, and I was lucky enough to be the friend, dramaturge and director that she shared her thoughts, desires and new plays with. Within the last three years of the plague, Jessica has written three plays and has so far scheduled four professional productions of her works (two of them are set to be published); with shows in Calgary, Ontario, Saskatoon and Winnipeg (this past Winter, with the hit one-woman show *Pandora* at PTE) all taking place between 2022 and 2024.

She's back now with *The Dark Lady* in a full production, after readings and script workshops of many drafts through the Here For Now Theatre (Ontario), the Stratford Festival (where we held a staged-reading inside their new Tom Patterson Theatre in 2021), Shakespeare on the Saskatchewan, and of course SIR.

This is the play's official world-premiere production, in a much-anticipated collaboration between Manitoba's SIR and Saskatoon's Shakespeare on the Saskatchewan. It is happening Now—the beauty of live Theatre: the present moment.

This important story about the complex nature of creation, and (alleged) complicated relationship between two titanic historical figures, has finally been written after four centuries of speculation.

Somewhere, up in the clouds, within the borders of the undiscovered country, Shakespeare is smiling and blushing.

Enjoy with great pleasure.

Muito amor, xo

A handwritten signature in black ink that reads "Rodrigo Beilfuss".

Rodrigo Beilfuss

ARTISTIC DIRECTOR, SHAKESPEARE IN THE RUINS (SIR)
DIRECTOR OF THE DARK LADY



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A CO-PRODUCTION WITH SHAKESPEARE ON THE SASKATCHEWAN

THE DARK LADY

by **Jessica B. Hill**

CAST

Jessica B. Hill Emilia Bassano

Eric Blais William Shakespeare

George Bajer-Koulack Musician

ARTISTIC

Rodrigo Beilfuss Director

Jessica B. Hill Playwright

Emma Welham Assistant Director

Daina Leitold Set & Props Design

Brenda McLean Costume Design

George Bajer-Koulack Music Director

PRODUCTION & TECHNICAL

Evan King Production Manager & Running Crew

Cari Simpson Technical Director

Paige Lewis Stage Manager

TL Kosinski Props & Set Coordinator

Claire Sparling Cutter & Costume Builder

Myren Mallory Philpot Wardrobe Assistant

The Dark Lady was commissioned and developed through SIR's Brave New Works new plays development program, with support from the Manitoba Association of Playwrights (MAP) and Shakespeare on the Saskatchewan.

The Brave New Works program fulfills SIR's mandate to create and present 'Shakespeare-adjacent' new works by emerging playwrights that address the hot-topics of our times.

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.



Playwright's Notes

It is pretty eerie: Emilia Bassano-Lanier's life story encompasses the breadth of Shakespeare's work.

It's riveting stuff, and the more research I did on her and her family of musicians, the more enthralled I became. The compounding coincidences of timelines, names, verses, characters, places, friends in common...are formidable.

But it was reading her own poetry (because, yes, she wrote too) that took my breath away.

There was something so familiar in her voice, a burning desire for a world where women

could be equal to men. In her poetry, I saw shades of Kate, Rosalind, Viola, Beatrice, Paulina, Cleopatra...Her infinite variety.

Emilia was one of the first women in England to publish her own poetry and most likely the very first to call herself a professional poet and adamantly seek patronage.

What if these two great artistic minds did more than cross paths? What if they learnt from and influenced each other? What if they fell in love?

Many of Shakespeare's plots are sourced from Italian novellas, many of which hadn't even been translated into English. ...What if he had help?

One of the themes in this play is legacy. What lives on, whose story gets told, what can never be destroyed?

Musicality runs deep in Emilia's genetic line, all the way up to this present day. Perhaps that's the legacy she's left for us.

Quincy Jones is a relative of hers.

So was Tennessee Williams.

So is the former trombonist and conductor of the Royal Philharmonic Orchestra in London, Peter Bassano, who, upon discovering he was a descendant of Emilia's court musician uncle, Antonio Bassano, was immediately swept up by the story and went on to write his own book about it a few years ago. It's well worth a read, if you too are intrigued!

The harmonious concordance between Bassano's and Shakespeare's lives and their works is extraordinary. It has led me to believe she truly is both the mysterious lady from the sonnets and a likely inspiration for Shakespeare's most witty, fiery, female characters.

I've spent three years falling in love with Emilia, her fervor. This play is my attempt to bring her out of the dark, and give her the chance to reclaim her story.

Thank you:

A particular heartfelt thank you to Rodrigo Beilfuss for being my guiding light during every step of the creation of this piece, thank you for leading us here!

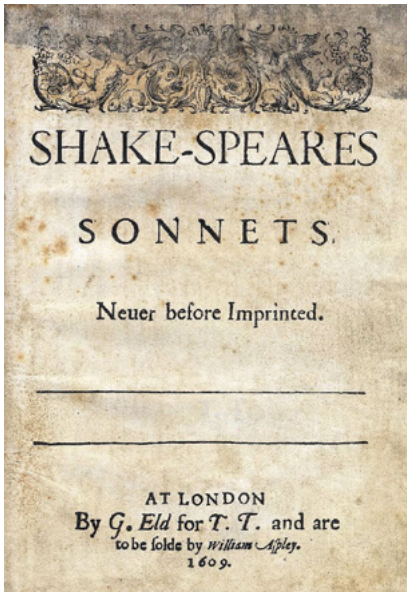
To our magical team: Eric Blais, George Bajer-Koulack, Paige Lewis, Emma Welham, Daina Leitold, and Brenda McLean thank you for the wealth of your creativity, love and care as you brought this new play to life.

Thank you to everyone at Shakespeare in the Ruins, and Kayvon Khoshkam and everyone at Shakespeare on the Saskatchewan for their warm welcome, kindness, and support; Thank you Sara Malabar, Evan King, Skye Brandon, Yvette Nolan, The Stratford Festival, Antoni Cimolino, Kate Hennig, Bob White, Keith Barker, Rylan Wilkie, Michael Hart, Fiona Mongillo and Here for Now Theatre.

Note:

The first draft of *The Dark Lady* was commissioned by Here for Now Theatre in Stratford, Ontario, for an outdoor staged reading at the height of the pandemic in August 2020. It is poetically fitting for the play to return outdoors for its proper premiere production!

"One touch of nature makes the whole world kin"—Ulysses in *Troilus and Cressida*



Shakespeare's Sonnets

by Emma Welham

In 1609, Shakespeare had 154 sonnets published in quarto (a book in which each printed sheet is folded twice—in half, and then in half again—to produce eight pages). His sonnets are poems that contain themes including the passage of time, mortality, love, lust, beauty, infidelity and jealousy.

Almost all the sonnets are composed of three quatrains followed by a final couplet and use a ABAB CDCD EFEF GG rhyme scheme. Often at the end of the third quatrain a volta (or turn) occurs where the mood of the poem shifts and the poet expresses a turn of thought. With a few exceptions, the sonnets are written in iambic pentameter which is the

metre used in Shakespeare's plays.

The sonnet quarto is dedicated to a "Mr. W.H.", the identity of whom is the source of great speculation. Some popular theories believe him to be the author's patron, or perhaps that he was both the patron and the Fair Youth character in the sonnets. William Herbert, the Earl of Pembroke, is the dedicatee of the First Folio and a likely candidate for the true identity of W.H. Another contender is Henry Wriothesley, the 3rd Earl of Southampton. He was the dedicatee of Shakespeare's poems *Venus and Adonis* and *The Rape of Lucrece*.

When analysed as characters, the subjects of the sonnets are usually referred to as the Fair Youth, the Rival Poet and the Dark Lady. Much like Mr. W. H., the real-life identities of these characters (if they were in fact real people) remain a mystery.

The first 126 sonnets are addressed to a man: The Fair Youth. The young man is handsome, self-centred, universally admired and much sought after. The sequence begins with the Poet urging the young man to marry and father children (sonnets 1–17). It continues with the friendship developing between the two. The Poet's loving admiration, which at times is homoerotic in nature is at the forefront of these sonnets. Then comes a set of betrayals by the Fair Youth, as he is seduced by the Dark Lady, and they maintain a liaison (sonnets 133, 134 & 144), all of which the Poet struggles to abide. It concludes with the Poet's own act of betrayal, resulting in his independence from the Fair Youth (sonnet 152). The most popular theories in regards to the identity of the Fair Youth is that he is either Henry Wriothesley, the 3rd Earl of Southampton, whose

physical features, age, and personality match the young man in the sonnets or William Hughes, a seductive young actor who played female roles in Shakespeare's plays.

The Rival Poet is found within the Fair Youth sonnets and is a competitor for fame, wealth and patronage. There is debate whether the Rival Poet is a singular person such as Christopher Marlowe, Edmund Spenser, or George Chapman, or if they are an amalgamation of several of Shakespeare's contemporaries.

The Dark Lady (though she is never referred to as such in the sonnets themselves) is the subject of sonnets 127-152. She received the moniker "Dark Lady" because the poems make it clear that she has black wiry hair, and dark skin. This collection of sonnets differentiates itself from the Fair Youth sequence with its overt sexuality. When the Dark Lady appears, she and the Poet are in a sexual relationship. From the moment she enters the narrative, she instantly becomes the object of the Poet's desire. From the Poet's perspective, he is treated badly by the Dark Lady. She is a temptress, described in sonnet 114 as "my female evil" and "my bad angel" who ultimately causes anguish for the Poet. She seems to be linked to the Fair Youth in some way, and some sonnets suggest that she is having a passionate affair with him. As the Poet's frustrations build, he begins to use the word "black" to describe her evil rather than her beauty. For example, later on in the sequence, the Poet sees the Dark Lady with another man and his jealousy boils to the surface. The collection of sonnets ends with the Poet rejecting the Dark Lady.

The question of the identity of the Dark Lady is an unsolved, controversial issue because of the insufficiency of historical detail. Some believe that she might be of Mediterranean descent, with the dark hair and dark eyes common in Greece, Spain, Italy, and southern France. Other scholars have suggested, given Shakespeare's description of her dark, dun-coloured skin and black wiry hair, that the Dark Lady might have been a woman of African descent. One of the most popular theories behind her identity, and the one that our production uses is that the Dark Lady was Emilia Bassano.

Emilia Bassano was an English poet and the first woman in England to assert herself as a professional poet through her volume *Hail, God, King of Jews*, published in 1611. She lived a rich life in the English Court, and many events that suggest she and Shakespeare may have known each other. To detail those occurrences within this note would spoil aspects of *The Dark Lady*, and we encourage you, once you've seen the play, to do a little digging of your own!

The Players

Jessica B. Hill Playwright & Emilia Bassano

Hailing from Montreal, Jessica has spent seven seasons with the Stratford Festival, most recently starring as Helena in *All's Well That Ends Well* and *Lady Anne in Richard III* last summer. She braved the cold in Winnipeg this past January for the world premiere of her solo show, *Pandora*, a co-production between Prairie Theatre Exchange and Shakespeare in the Ruins. The production also marked her playwrighting debut.

Past Stratford credits include *The Comedy of Errors*, *The Crucible*, *All My Sons* and *The Alchemist*, as well as several Canadian premieres including Kate Hennig's *Mother's Daughter*, Jordi Mand's *Brontë: The World Without*, Erin Shields' *Paradise Lost* and Hannah Moscovitch's *Bunny*. Selected Film, TV & videogame credits include *Five Days at Memorial*, *The Boys*, *Kings of Napa*, *30 vies*, *Assassin's Creed: Origins* and *Watchdogs*. Jessica trained at Stratford's Birmingham Conservatory and graduated from McGill University and Dawson College. She co-teaches Shakespeare and Chekhov at the National Theatre School and works on stage and screen in both English and French.



Eric Blais William Shakespeare

Eric Blais is a Winnipeg based artist who has worked in theatre, film and television for over 20 years as an actor, director and producer. He has performed across Canada and his film and television work has been distributed internationally. He has been nominated for numerous awards and in 2020 was awarded outstanding director for his production of Vern Thiesen's *Shakespeare's Will*. Eric holds an MFA in Theatre Arts from York University and has taught in the theatre departments at York University and the University of Winnipeg.



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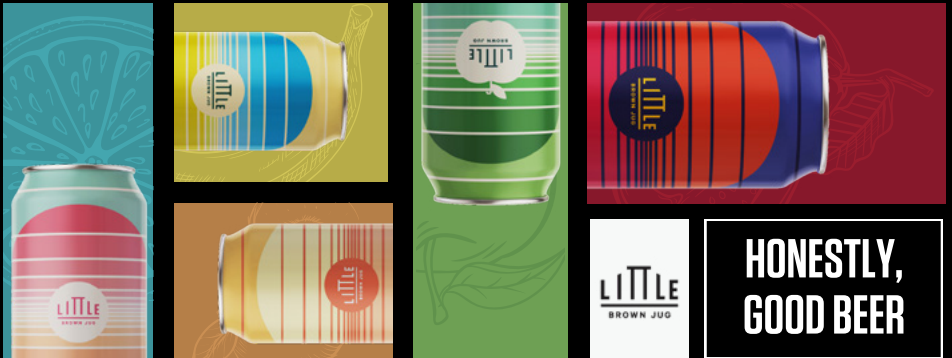


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FROM OUR HOUSE TO YOUR HOME

George Bajer-Koulack Musician

George Bajer-Koulack's father is a professional musician and he grew up listening to the sounds of top tier musicians rehearsing in his living room. He studied piano for about 8 years when he was a child, but was more motivated to play the drum kit. His first serious performance/recording experiences came from playing in a group called the Klezmer Kids that was organized and rehearsed by His father. After discovering a wonderful book called "*West African Rhythms for Drumset*" he became much more interested in hand percussion and became quite proficient at the Pandeiro, Congas, Djembe, Cajon and various other percussion instruments. Around this time he also discovered a love for fingerstyle guitar which eventually led him to study Spanish flamenco music very seriously. In 2014 he sang with the University singers, conducted by Elroy Friesen. The experience was so profound that he decided to audition for the Faculty of Music, Vocal program at the University of Manitoba and pursue a music degree. In 2018 he took a year off of school to study flamenco guitar in Spain, where he stayed for 8 months, followed by a two month trip to Ghana to study West African Percussion. Following the completion of his first undergrad he moved to Toronto and began playing guitar with flamenco dancers there with the intention of eventually moving back to Spain. However, the pandemic hit and his plans were disrupted, prompting him to shift gears and begin studying Jazz guitar. Since then he has moved back to Winnipeg and is becoming an established Music Teacher and Performer in the community as well as continuing to pursue further studies.



Artistic, Production & Technical

Rodrigo Beilfuss Director

Born and raised in Brazil, Rodrigo moved to Winnipeg in 2001 as an exchange student, discovering Hamlet in high-school. Mr Gord McLeod, his English teacher then, is to be blamed for everything, for Rodrigo hasn't stopped pursuing Shakespeare since. In Winnipeg, Rod has directed and acted in several productions at various local theatres; most recently, he played Athos at the Royal Manitoba Theatre Centre's production of *The Three Musketeers*, and directed Jessica B. Hill's solo piece *Pandora* for Prairie Theatre Exchange. Rod also has a passion for teaching, and he has been a theatre instructor at various organizations and universities. He holds a BA (Honours) from the University of Winnipeg, an MA in Classical Acting from England's LAMDA, and he's a graduate of Stratford's two flagship programs: the Birmingham Conservatory for Classical Theatre and the Michael Langham Workshop for Classical Direction. Rodrigo spent four seasons at the Stratford Festival, where he met Jessica. The rest is history!



Emma Welham Assistant Director

Emma is delighted to be working at Shakespeare on the Saskatchewan for the first time! Her previous credits include: Director: *To: Morrow* (Sarasvati); Co-Director/Actor: *Inhibition Exhibition* (ViC); Associate Director: *Sexual Misconduct of the Middle Classes* (Royal Manitoba Theatre Centre); Assistant Director: *Escaped Alone* (Full of Days), *Meet Me at Dawn* (Theatre by the River); Apprentice Director: *A Gentleman's Guide to Love and Murder* (Dry Cold); Production Dramaturg: *Orlando* (Royal Manitoba Theatre Centre); Actor: *House at Pooh Corner* (MTYP). Emma has been mentored in directing by Ashlie Corcoran, Krista Jackson and Sarah Garton Stanley and recently was one of ten artists selected from across Canada to partake in The Canadian Guild of Stage Directors and Choreographer's Inaugural Assistant/Associate Program. Many thanks to the Canada Council for the Arts for their funding, and to her circle for everything.



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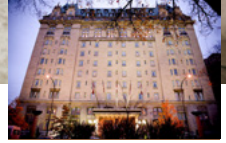
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The draw will take place on July 2nd, 2023 before the 2 pm performance of *The Dark Lady* at Trappist Monastery Provincial Heritage Park. Winner does not have to be present at the draw.

Daina Leitold Set & Props Design

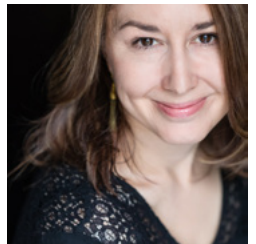
Daina Leitold (she/her) is a theatre-maker living and working on Treaty 1 Territory. Favourite design credits: *Red Earth** (One Trunk Theatre & Theatre Projects Manitoba), *Fame* (Winnipeg Studio Theatre), *Twelfth Night*, *Hamlet* and *Timon of Athens* (Shakespeare in the Ruins), *Narrow Bridge* (Winnipeg Jewish Theatre), *Awaken* (Zone41 and SIR), *Edward II* (Theatre by the River), *The Cherry Orchard* (TBTR and Echo Theatre).

Coming up: *RENT* (Rainbow Stage), *Glad to be Here* (TBTR). *Evie Award for Outstanding Production Design



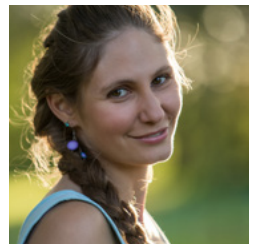
Brenda McLean Costume Design

Brenda is a theatre designer, creator, and director working on Treaty 1 Territory in Winnipeg, MB. Recent work has included: set and costume design on *Phase 4.0* (Alexandra Elliott Dance); set and costume design on *Antigone* (Sick and Twisted Theatre and AA Battery Theatre); costume design on *None of This is Happening* (Theatre Project Manitoba); costume design on *Bad Parent* (Prairie Theatre Exchange/ Soulpepper Theatre/ Vancouver Asian Canadian Theatre); co-creator/co-director/co-production designer on *Bike and Circuses* (GreenKids). Brenda received an Evie Award for Outstanding Set and Costume Design on *Deserter* (Moving Target Theatre).



Cari Simpson Technical Director

Cari is so happy to be outside again for another amazing year at the Ruins, and hopes you enjoy the show!



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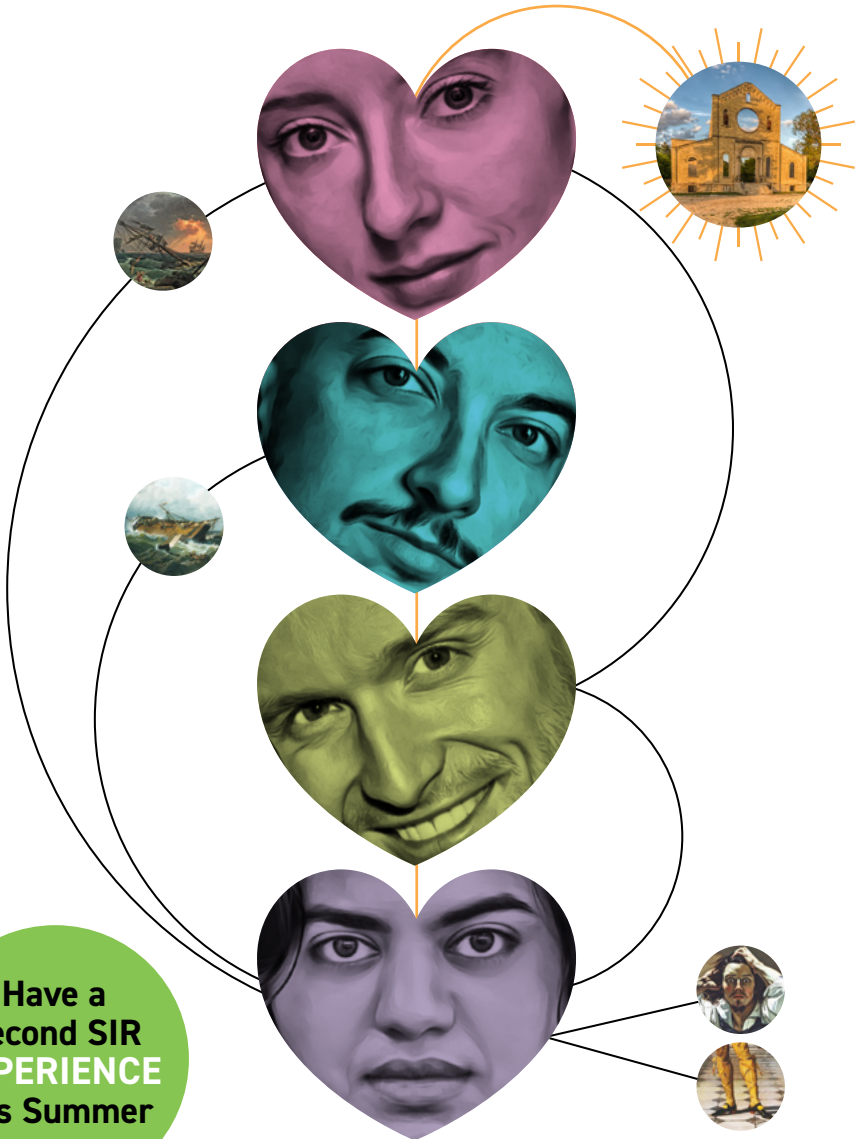
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