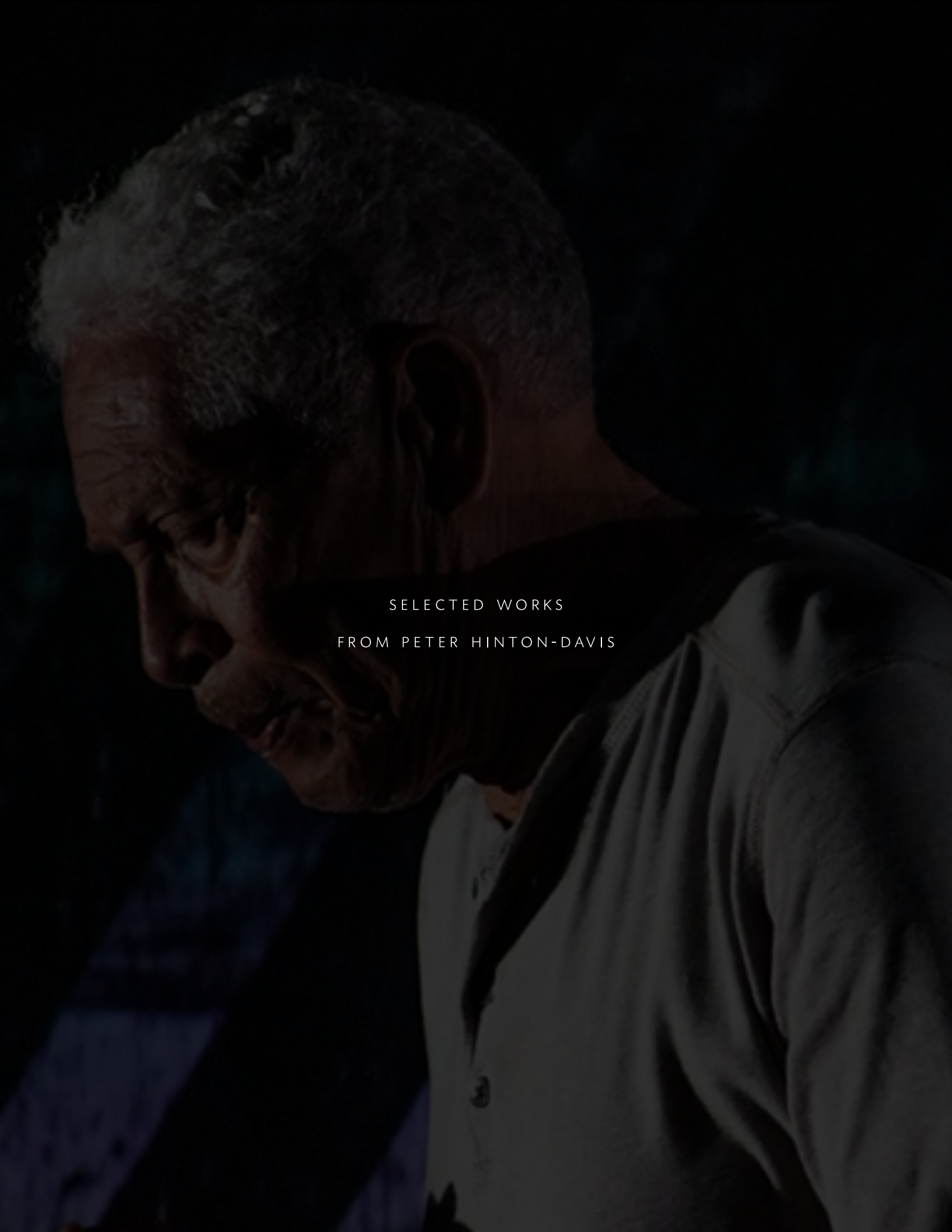


SELECTED WORKS

FROM PETER HINTON-DAVIS

SUZANNAH



PETER HINTON-DAVIS, ONE OF THIS COUNTRY'S FINEST AUTEURS, IS ALWAYS ONE TO WATCH — KNOWN FOR HIS BOLD ESTHETIC PAIRED WITH INCISIVE TEXTUAL ANALYSIS, HE SEEMS LIKE THE PERFECT FIT TO TAKE ON THE CANADIAN PREMIERE OF "SUZANNAH," A HIGHLY EXPERIMENTAL DRAMA BY NORWEGIAN PLAYWRIGHT JON FOSSE ABOUT HENRIK IBSEN'S WIFE, WHO HAD AN IMMEASURABLE IMPACT ON THE PLAYWRIGHT'S LIFE AND OUTPUT.

TORONTO STAR

(SAINT) JOAN



DIRECTED BY THE ACCLAIMED PETER HINTON-DAVIS, THE PRODUCTION TAKES SHAW'S FOUR-HOUR EPIC AND TRANSFORMS IT INTO A TAUT, URGENT CONFRONTATION — PART INTERROGATION, PART CONFESSION, PART CINEMATIC DREAMSCAPE.

LONDON BORN AND BREAD

ANNIE



THIS NEW PRODUCTION DELIVERS JOY, EDGE AND INSPIRATION. DIRECTED BY AWARD-WINNING PETER HINTON-DAVIS

SUDBURY STAR

A MASTERPIECE PUT TOGETHER IN FIVE WEEKS UNDER THE DIRECTION OF THE AMAZING PETER HINTON-DAVIS.

MANITOULIN EXPOSITOR

POWERS & GLORIA



WHAT MAKES THIS REVIVAL WORTH THE TRIP TO BLYTH IS THE HANDSOME PRODUCTION DELIVERED BY DIRECTOR HINTON-DAVIS... THE TOUCH OF 'SHAW STYLE' THAT HE BRINGS TO THE PROCEEDINGS MAKES FOR A FASCINATING CONTRAST...

Ontario Stage

RESTRAINED AND SUBTLE WITH ITS WORK, ALL UNDER THE WATCHFUL EYE OF DIRECTOR PETER HINTON-DAVIS, WHO HAS MADE HIS MARK ALL OVER CANADIAN THEATRE...CULMINATING IN BEING NAMED AS A MEMBER OF THE ORDER OF CANADA

The Citizen

MAJOR BARBARA



HINTON-DAVIS HAS CRAFTED AN INCREDIBLY POWERFUL INTERPRETATION THAT HAS A RICHNESS AND DEPTH I HAVE NEVER EXPERIENCED BEFORE IN ANY OF THE SEVERAL PRODUCTIONS OF MAJOR BARBARA THAT I HAVE ATTENDED.

ludwigvan.

CANADIAN DIRECTOR PETER HINTON-DAVIS'S LEAN AND MODERN REVIVAL DEMONSTRATES THAT THIS COMEDY OF IDEAS CAN STILL SPEAK TO US TODAY.

TORONTO STAR

HINTON-DAVIS DRAWS ON A LIGHT SMATTERING OF BRECHTIAN TECHNIQUES — ACKNOWLEDGEMENTS OF ARTIFICE THAT ENRICH AND VIVIFY MAJOR BARBARA'S CLASH OF MORALS.

intermission



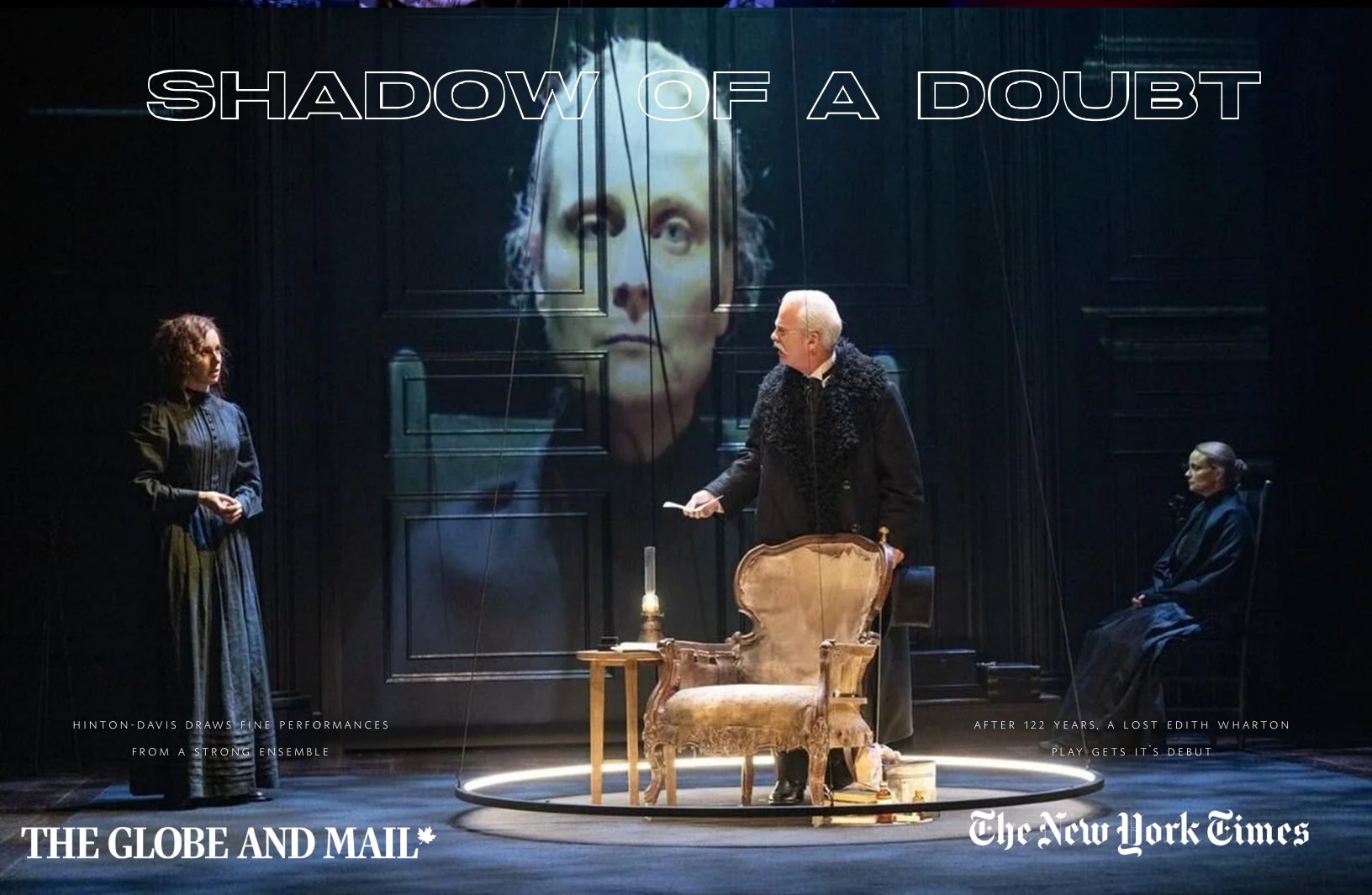
IN THIS CASE, CHAMBER DOESN'T MEAN SMALLER—IT MEANS MORE INTIMATE. IT'S AN OPPORTUNITY TO GET CLOSER TO THE CHARACTERS AND CLOSER INSIDE THE STORY.

EDMONTON JOURNAL

THE CONCEIT OF THIS RENDITION, DIRECTED BY RENOWNED CANADIAN THEATRE DIRECTOR PETER HINTON-DAVIS, WAS THAT THE UNASSUMING, HARDLY HEROIC FIGURE NAPPING ON THE BED WAS WOTAN, DREAMING THE PLOT THAT WOULD UNFOLD.

OPERACANADA


DION
HERE WE HAVE VISIONARY DIRECTOR PETER HINTON-DAVIS AT THE HELM, GIVING ONE OF HIS ENDLESSLY IMAGINATIVE STAGINGS.
THE GLOBE AND MAIL
HINTON-DAVIS' ATTENTION TO DURATION IS WHAT MAKES HIM ONE OF CANADA'S BEST LIVING DIRECTORS.
intermission


SHADOW OF A DOUBT
HINTON-DAVIS DRAWS FINE PERFORMANCES FROM A STRONG ENSEMBLE
THE GLOBE AND MAIL
AFTER 122 YEARS, A LOST EDITH WHARTON PLAY GETS IT'S DEBUT
The New York Times

THE HOOVES BELONGED TO THE DEER



THE GREAT DIRECTOR PETER HINTON-DAVIS HAS COME UP WITH ONE THAT BRINGS ALL THE INGREDIENTS TOGETHER AND ADDS ITS OWN PASSION, MYSTERY AND VISION.

THE GLOBE AND MAIL

ONE OF THE YEAR'S BEST-DIRECTED AND -LIT SHOWS SO FAR WITH THE HELP OF HINTON-DAVIS'S DIVINE STAGE PICTURES AND AYACHE'S CRACKLING DEBUT SCRIPT

NEXT

TIGHTROPE TIME



BORDEN'S PERFORMANCE, HOWEVER, IS CONSISTENTLY ENGAGING AND IT GETS THE ARTFUL FRAMING WE'D EXPECT FROM VIRTUOSO DIRECTOR HINTON-DAVIS

THE GLOBE AND MAIL

DIRECTOR PETER HINTON-DAVIS IMBUES WALTER BORDEN'S SOLO SHOW WITH A HYPNOTIC QUALITY

NEXT

SEX



SHAW FESTIVAL GIVES MAE WEST'S 1926 PLAY SEX A THRILLINGLY MODERN SENSIBILITY

TORONTO STAR

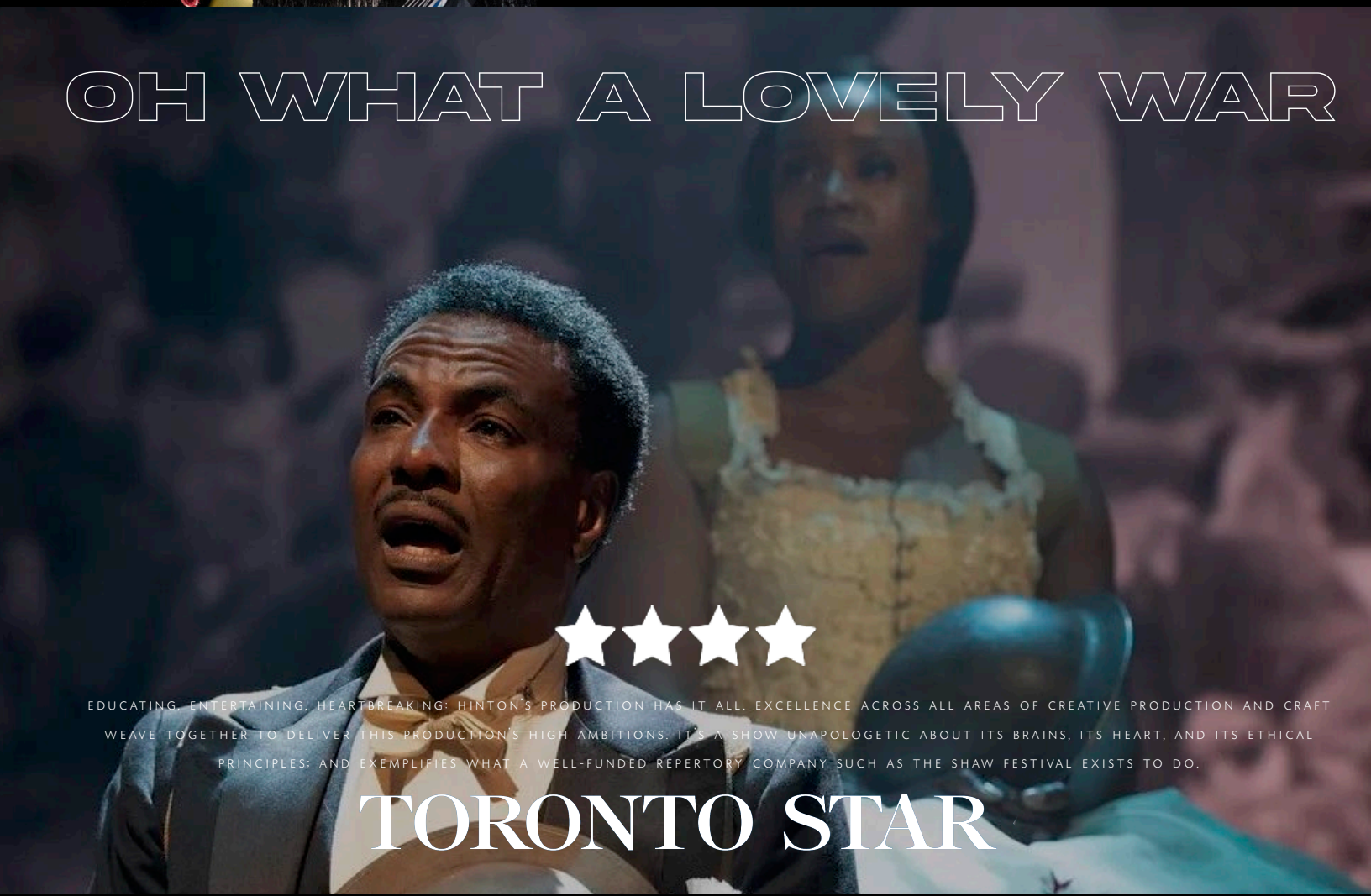
BEST THEATRE PRODUCTION OF 2019

THE GLOBE AND MAIL

DIRECTOR PETER HINTON-DAVIS'S PRODUCTION EVOKES THE PLAY'S PERIOD WHILE ALSO SEEMING BOLD AND CONTEMPORARY.

now.

OH WHAT A LOVELY WAR



★★★★

EDUCATING. ENTERTAINING. HEARTBREAKING: HINTON'S PRODUCTION HAS IT ALL. EXCELLENCE ACROSS ALL AREAS OF CREATIVE PRODUCTION AND CRAFT WEAVE TOGETHER TO DELIVER THIS PRODUCTION'S HIGH AMBITIONS. IT'S A SHOW UNAPOLOGETIC ABOUT ITS BRAINS, ITS HEART, AND ITS ETHICAL PRINCIPLES; AND EXEMPLIFIES WHAT A WELL-FUNDED REPERTORY COMPANY SUCH AS THE SHAW FESTIVAL EXISTS TO DO.

TORONTO STAR

HADRIAN

DORA

BEST NEW OPERA



LOUIS RIEL



THE BEST PRODUCTION ONE COULD EVER HOPE FOR...

PETER HINTON'S DIRECTION LENDS THE OPERA A COHESIVENESS AND SENSE OF PURPOSE...

now.


SILENCE
SILENCE AT THE NAC IS GOLDEN
artsfile.
ARTS. NOW MORE THAN EVER.


MISSING
BEST OPERA OF THE DECADE
OPERACANADA

AN OCTOROON



AN OCTOROON DIRECTED BY PETER HINTON, GOES BEYOND ENTERTAINMENT TO CHALLENGE AUDIENCE

byblacks™ .com

ALICE IN WONDERLAND



WHAT A THING OF BEAUTY IS PETER HINTON'S NEW ADAPTATION OF ALICE IN WONDERLAND.

THE GLOBE AND MAIL

BOMBAY BLACK



PETER HINTON'S EXQUISITE TAKE ON BOMBAY BLACK

THE GLOBE AND MAIL

CANADIAN CLASSIC WITH A SERIOUSLY GRITTY TWIST.

now.

FUNNY GIRL



PETER HINTON'S DAZZLING DIRECTION AND GABI EPSTEIN'S STAR POWER

MONTREAL GAZETTE

PYGMALION



PYGMALION, IN ITS EQUAL PARTS INTELLIGENT AND SPECTACULAR MODERN-DRESS PRODUCTION AT THE SHAW FESTIVAL BY DIRECTOR PETER HINTON, IS A REAL CONVERSATION STARTER.

NATIONAL POST

CABARET



PUT THE SHAW FESTIVAL'S CABARET ON YOUR LIST OF MUST-SEE THEATRE THIS SUMMER.

now.



LADY WINDERMERE'S FAN MAKES STAGE MAGIC

TORONTO STAR

LADY WINDERMERE'S FAN AN ESSENTIAL STOP AT THE SHAW FESTIVAL THIS SUMMER

THE GLOBE AND MAIL



WHEN THE RAIN STOPS FALLING:
HAUNTING, SIMPLE AND BEAUTIFUL

THE GLOBE AND MAIL

INTO THE WOODS



INTO THE WOODS

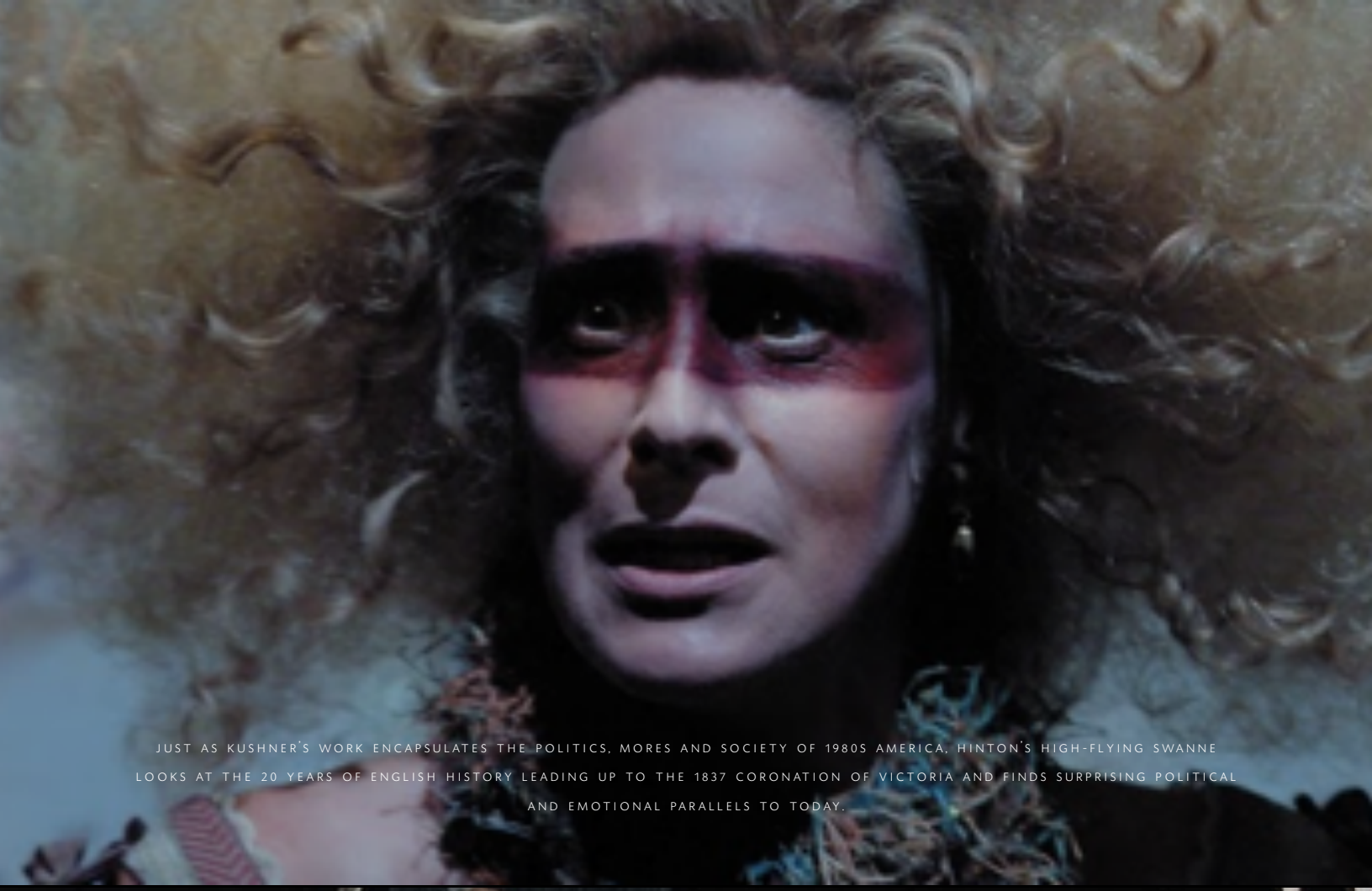
STUNNING DESIGN AND FIRST RATE PERFORMANCES

VARIETY

THE SWANNE TRILOGY

WITH THE SWANNE, PETER HINTON HAS WRITTEN A WORK THAT'S AS EPIC, CHALLENGING AND THEATRICAL AS TONY KUSHNER'S CELEBRATED ANGELS IN AMERICA.





JUST AS KUSHNER'S WORK ENCAPSULATES THE POLITICS, MORES AND SOCIETY OF 1980S AMERICA, HINTON'S HIGH-FLYING SWANNE LOOKS AT THE 20 YEARS OF ENGLISH HISTORY LEADING UP TO THE 1837 CORONATION OF VICTORIA AND FINDS SURPRISING POLITICAL AND EMOTIONAL PARALLELS TO TODAY.

JUXTAPOSING THE LIVES OF GAYS, REBELS AND THEATRE FOLK AGAINST THE LARGER POLITICAL PICTURE OF THE MONARCHY, HINTON HAS CREATED A RICHLY TEXTURED SAGA THAT DESERVES A FESTIVAL MAINSTAGE PRODUCTION.

now.

CREDITS

SUZANNAH BY JON FOSSE • HERE FOR NOW THEATRE • DIRECTED BY PETER HINTON-DAVIS • LIGHTING BY LOUISE GUINAND • COSTUMES BY CHRISTINA PODDUBIUK • STAGE MANAGED BY SAM SNYDER • PHOTO OF MAEV BEATY, ROSEMARY DUNSMORE + BRIANNA RODRIGUES • PHOTO BY ANN BAGGLEY

(SAINT) JOAN BY GEORGE BERNARD SHAW ADAPTED BY PETER HINTON-DAVIS & RUTHIE BLACK • RUTHIE BLACK PRODUCTIONS • DESIGNED BY PETER HINTON-DAVIS • STAGE AND PRODUCTION MANAGED BY MORGAN COOK • PHOTO OF RUTHIE BLACK • PHOTO BY HAUI

ANNIE BY THOMAS MEEHAN (BOOK), CHARLES STROUSE (MUSIC) AND MARTIN CHARNIN (LYRICS) • YES THEATRE • DIRECTED BY PETER HINTON-DAVIS • SET DESIGN/COSTUME CONSULTANT BY ANAHITA DEHBONEHIE • COSTUME DESIGN BY NILOUFAR ZIAEE • LIGHTING BY FRANK DONATO • CHOREOGRAPHY BY CAMERON CARVER • STAGE MANAGED BY SARAH MILLER • PHOTO OF THE COMPANY OF ANNIE

POWERS AND GLORIA BY KEITH ROULSTON • BLYTH FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • COSTUMES BY AMANDA WONG • SOUND BY LYON SMITH • PHOTO OF RANDY HUGHSON + MADELINE KENNEDY

MAJOR BARBARA BY BERNARD SHAW • SHAW FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • SET AND COSTUMES BY GILLIAN GALLOW • LIGHTING BY BONNIE BEECHER • ORIGINAL MUSIC BY ALLEN COLE • STAGE MANAGED BY MICHAEL DUGGAN • PHOTO OF THE COMPANY OF MAJOR BARBARA • PHOTO BY DAVID COOPER

DAS RHEINGOLD BY RICHARD WAGNER • EDMONTON OPERA • DIRECTED BY PETER HINTON-DAVIS • SET, LIGHTING AND PROJECTIONS BY ANDY MORO • COSTUMES BY BRIANNE KOLYBABA • CONDUCTED BY SIMON RIVARD • PHOTO OF THE COMPANY OF DAS RHEINGOLD • PHOTO BY ADANYA DUNN

DION BY TED DYKSTRA & STEVEN MAYOFF • COAL MINE THEATRE • DIRECTED BY PETER HINTON-DAVIS • SET AND COSTUMES BY SCOTT PENNER • LIGHTING BY BONNIE BEECHER • MUSIC DIRECTED BY BOB FOSTER • STAGE MANAGED BY FIONA JONES • PHOTO OF THE COMPANY OF DION • PHOTO BY DAHLIA KATZ

SHADOW OF A DOUBT BY EDITH WHARTON • SHAW FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • SET AND COSTUMES BY GILLIAN GALLOW • LIGHTING BY BONNIE BEECHER • LIVE VIDEO DESIGN BY HAUI • STAGE MANAGED BY MEREDITH MACDONALD • PHOTO OF ANDRÉ MORIN + KATHERINE GAUTHIER • PHOTO BY HAUI AND DAVID COOPER

THE HOOVES BELONGED TO THE DEER BY MAKRAM AYACHE • TARRAGON THEATRE / BUDDIES IN BAD TIMES • DIRECTED BY PETER HINTON-DAVIS • SET AND COSTUMES BY ANAHITA DEHBONEHIE • LIGHTING BY WHITTYN JASON • STAGE MANAGED BY FIONA JONES • PHOTO OF THE COMPANY OF THE HOOVES BELONGED TO THE DEER • PHOTO BY CYLLA VON TIEDEMANN

TIGHTROPE TIME (THE LAST EPISTLE OF TIGHTROPE TIME) WRITTEN AND PERFORMED BY WALTER BORDEN • NATIONAL ARTS CENTRE / NEPTUNE THEATRE / TARRAGON THEATRE • DIRECTED BY PETER HINTON-DAVIS • SET, LIGHTING, COSTUME AND PROJECTION DESIGN BY ANDY MORO • STAGE MANAGED BY FIONA JONES • PHOTO OF WALTER BORDEN • PHOTO BY HAUI

SEX BY MAE WEST • SHAW FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • SET AND COSTUME BY EO SHARPE • LIGHTING BY BONNIE BEECHER • MUSIC DIRECTION BY RYAN DESOUZA • PHOTO OF DIANA DONNELLY • PHOTO BY DAVID COOPER

OH WHAT A LOVELY WAR BY JOAN LITTLEWOOD, THEATRE WORKSHOP AND CHARLES CHILTON • SHAW FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • DESIGNED BY TERESA PRZYBYLSKI • LIGHTING BY BONNIE BEECHER • PROJECTIONS BY HAUI • MOVEMENT BY ALEXIS MILLIGAN • PHOTO OF THE COMPANY OF OH WHAT A LOVELY WAR • PHOTO BY DAVID COOPER

HADRIAN BY RUFUS WAINWRIGHT, LIBRETTO BY DANIEL MACIVOR • CANADIAN OPERA COMPANY • DIRECTED BY PETER HINTON-DAVIS • CONDUCTED BY JOHANNES DEBUS • SET BY MICHAEL GIANFRANCESCO • COSTUMES BY GILLIAN GALLOW • LIGHTING BY BONNIE BEECHER • PROJECTIONS BY LAURIE-SHAWN BORZOVOY • PHOTO OF THE COMPANY OF HADRIAN • PHOTO BY MICHAEL COOPER

LOUIS RIEL BY HARRY SOMERS • CANADIAN OPERA COMPANY • DIRECTED BY PETER HINTON-DAVIS • SET BY MICHAEL GIANFRANCESCO • COSTUMES BY GILLIAN GALLOW • LIGHTING BY BONNIE BEECHER • PHOTO OF THE COMPANY OF LOUIS RIEL • PHOTO BY MICHAEL COOPER

SILENCE BY TRINA DAVIES • GRAND THEATRE / NATIONAL ARTS CENTRE • DIRECTED BY PETER HINTON-DAVIS • SET AND COSTUMES BY MICHAEL GIANFRANCESCO • LIGHTING AND PROJECTIONS BY BETH KATES • SOUND BY RICHARD FEREN • PHOTO OF GRAHAM CUTHBERTSON + TARA ROSLING • PHOTO BY CLAUS ANDERSEN

MISSING BY MARIE CLEMENTS & BRIAN CURRENT • CITY OPERA VANCOUVER / PACIFIC OPERA VICTORIA • DIRECTED BY PETER HINTON-DAVIS • SET AND PROJECTIONS BY ANDY MORO • COSTUMES BY CARMEN THOMPSON • LIGHTING BY JOHN WEBBER • CONDUCTED BY TIMOTHY LONG • PHOTO OF THE COMPANY OF MISSING • PHOTO BY DEAN KALYAN

AN OCTOROON BY BRANDEN JACOBS-JENKINS • SHAW FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • SET AND COSTUMES BY GILLIAN GALLOW • LIGHTING BY BONNIE BEECHER • PHOTO OF KIERA SANGSTER, STARR DOMINGUE + LISA BERRY • PHOTO BY DAVID COOPER

ALICE IN WONDERLAND ADAPTED FROM LEWIS CARROLL • SHAW FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • SET BY EO SHARPE • COSTUMES BY WILLIAM SCHMUCK • LIGHTING BY KEVIN LAMOTTE • PROJECTIONS BY BETH KATES & BEN CHAISSON • MUSIC BY ALLEN COLE • CHOREOGRAPHY BY DENISE CLARKE • PHOTO OF THE COMPANY OF ALICE IN WONDERLAND • PHOTO BY DAVID COOPER

BOMBAY BLACK BY ANOSH IRANI • FACTORY THEATRE • DIRECTED BY PETER HINTON-DAVIS • LIGHTING BY JENNIFER LENNON • PHOTO OF KAWA ADA, HAUI + ANUSREE ROY • PHOTO BY JOSEPH MICHAEL PHOTOGRAPHY

FUNNY GIRL BY JULE STYNE & BOB MERRILL • SEGAL CENTRE • DIRECTED BY PETER HINTON-DAVIS • SET AND COSTUMES BY MICHAEL GIANFRANCESCO • LIGHTING BY BONNIE BEECHER • MUSICAL DIRECTION BY ALLEN COLE • CHOREOGRAPHY BY DAYNA TEKATCH • PHOTO OF THE COMPANY OF FUNNY GIRL • PHOTO BY ANDRÉE LANTHIER

PYGMALION BY BERNARD SHAW • SHAW FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • SET BY EO SHARP • COSTUMES BY CHRISTINA PODDUBIUK • LIGHTING BY KEVIN LAMOTTE • PROJECTIONS BY BETH KATES & BEN CHAISSON • PHOTO OF THE COMPANY OF PYGMALION • PHOTO BY DAVID COOPER

CABARET BY KANDER & EBB • SHAW FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • SET BY MICHAEL GIANFRANCESCO • COSTUMES BY JUDITH BOWDEN • LIGHTING BY BONNIE BEECHER • PHOTO OF THE COMPANY OF CABARET • PHOTO BY DAVID COOPER

LADY WINDERMERE'S FAN BY OSCAR WILDE • SHAW FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • SET BY TERESA PRZYBYLSKI • COSTUMES BY WILLIAM SCHMUCK • LIGHTING BY LOUISE GUINAND • SOUND BY RICHARD FEREN • PHOTO OF THE COMPANY OF LADY WINDERMERE'S FAN • PHOTO BY DAVID COOPER

WHEN THE RAIN STOPS FALLING BY ANDREW BOVELL • SHAW FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • SET AND COSTUMES BY CAMELLIA KOO • LIGHTING BY KEVIN LAMOTTE • SOUND BY RICHARD FEREN • PHOTO OF KRISTA COLOSIMO + JEFF MEADOWS • PHOTO BY DAVID COOPER

INTO THE WOODS BY STEPHEN SONDHEIM & JAMES LAPINE • STRATFORD FESTIVAL • DIRECTED BY PETER HINTON-DAVIS • SET AND COSTUMES BY DANY LYNE • LIGHTING BY ROBERT THOMSON • SOUND BY JIM NEIL • MUSICAL DIRECTION BY BERTHOLD CARRIÈRE • PHOTO OF THE WOLF (THOM ALLISON) + LITTLE RED RIDINGHOOD • PHOTO BY DAVID HOU

THE SWANNE TRILOGY WRITTEN AND DIRECTED BY PETER HINTON-DAVIS • STRATFORD FESTIVAL • SET BY EO SHARP • COSTUMES BY CAROLYN SMITH • LIGHTING BY ROBERT THOMPSON • PHOTO OF DIANNE D'AQUILA • PHOTOS BY DAVID HOU AND RICHARD BAIN