

SHAW

MAGAZINE FOR FRIENDS AND PARTNERS **SUMMER 2018**



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Editorial Committee: Tim Carroll, Kate Hennig, Tim Jennings, Marion Rawson

Artistic Director: Tim Carroll
Executive Director: Tim Jennings

Editor: Marion Rawson
Design: Key Gordon Communications
Production and Ensemble photography: David Cooper Photography
Backstage and Niagara photography: Cosmo Condina Photography
Special Thanks: Catharine Carr, Scott McKowen, Tina Schmidt

Your comments are welcome. Please call the Membership Office at 1.800.657.1106 ext 2556

Shaw Festival
10 Queen's Parade
Box 774
Niagara-on-the-Lake, ON L0S 1J0

For our American Friends
Shaw Festival Foundation
P.O. Box 628
Lewiston, NY 14092-0628

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Cover: Julia Course and Yanna McIntosh in *The Baroness and the Pig*.

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Right: James Daly and Michael Therriault with the cast of *Grand Hotel*.

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Back Cover: Jani Lauzon and the cast of *The Orchard (After Chekhov)*.

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 **PARADIGM
CAPITAL**



For one warm moment in
a world gone cold and crass
We'll take a glass - together!





Tim Carroll



Peter Hinton

World War I: A Trilogy



Kimberley Rampersad

What happens when you put Tim Carroll (TC), Kimberley Rampersad (KR) and Peter Hinton (PH) in a room together and ask them to expound on their plays – *Henry V*, *O’Flaherty V.C.* and *Oh What a Lovely War* respectively – as well as their plays’ connections to World War I and to each other? Read on to find out!

KR: When I first read *O’Flaherty V.C.* I thought it was a gem. It was subversive. It has a point of view that adds to a dialogue that we are having right now about war. Directing it has been relentless and scary and invigorating but also freeing because, as my first Shaw play, I can simply do it the way that I hear him.

PH: I love that *Oh What a Lovely War* takes on all of the horror of World War I and merges it with a vaudeville. I think it is an amazing idea. Joan Littlewood conceived of this production for Theatre Workshop – they had no script but they had all of the music hall songs of the period like “It’s a Long Way to Tipperary” and “Pack up your Troubles” – and her idea was to tell the story through this music.

TC: You can never say with Shakespeare what he intended. He is always mysterious. Matthew Arnold in his poem on Shakespeare says, “Others abide our question. Thou art free.” Which is right, you can never work out what Shakespeare thought he was doing. It is a puzzle. There is an additional to the puzzle in our production because it is being done as a group of soldiers in a trench rehearsing *Henry V*. Then without giving too much away, in the second half, they have some women with them who are helping them to rehearse.

PH: One thing that I have found particularly moving with *Oh What A Lovely War* is an initiative where we have invited people to send pictures of family who were in the war. Not only has there been this enormous response to it – people volunteering family photos – but people taking the time to write emails to me telling the story of the man who is in the photo. There is a need to tell that story and share something of that experience.

KR: Even though it is far in the past, the onus is on us to share it. If you don’t, it’s not going to roll forward.

TC: I think that is my justification for what otherwise you could say is numerological mumbo jumbo. So what that it is now 100 years? 100 is just another number. But there is something affecting about seeing something recede into what is undeniably now history. There is no longer anyone alive who fought in that war...

PH: 2018 is 100 years since Armistice, and the question is, what are we commemorating? What are we remembering when we remember World War I? *Lovely War* is challenging because you have to not make fun of loss but make fun of the politics that created it. That feels very current to our time too. One of the actors questioned whether hindsight is too easy. Littlewood said that, in theatre, hindsight is the whole point. What do we have to say, given that we can look back on something?

TC: I suppose what is interesting to me is that we are doing a play written before World War I, one written during and one written after. It does give hindsight its due but it also gives us, as the audience, hindsight on Shaw and his view of the war. He was so vehemently against it and that has largely been the verdict of history – that the First World War is this pointless ‘sending-young-men-to-their-deaths’ war and the Second World War is this heroic fight against Fascism. None of it is as simple as that, really. What I like about *Henry V* as a play is that it’s actually the least overtly anti-war of the three. *Henry V* takes war as a given and asks, ‘how do you respond given there is war?’ Your plays are both starting from the point of view that this particular war is wrong, whether or not war is always wrong.

PH: It’s funny, Joan Littlewood is by nature a contrarian but whenever she was directly confronted about the play being an anti-war piece she would deny it, but there’s no question that it does have a real agitprop heart – like the whole core beginning of her training and her company. Littlewood said on the first day of rehearsal for *Lovely War* in 1963 that they would start by reading the only good play ever written about World War I and that was *O’Flaherty V.C.* by George Bernard Shaw. This was such a wild coincidence and when I came across that in my research I said to myself, “That Tim Carroll, what a clever dog!”

TC: I wish I could say it was clever but you are the one who told me that!

PH: I also came across something in an essay called “Theatre of War” about soldiers reading *Henry V* in the trenches in the First World War. There is an incredible synchronicity of projects that isn’t just accidental – there is a real dialogue that exists between these three plays. I love Shaw talking about the war from the context of his time, Joan Littlewood looking at it forty or fifty years later from a point of irony, from a point of hindsight. And then to look at a classical work like *Henry V* and put it through this filter.



Littlewood said on the first day of rehearsal for *Lovely War* in 1963 that they would start by reading the only good play ever written about World War I and that was *O'Flaherty V.C.* by George Bernard Shaw.

This page: Patrick McManus, Ben Sanders, Gabriella Sundar Singh and Tara Rosling in *O'Flaherty V.C.* **Next Page:** Allan Louis in *Oh What a Lovely War*.

KR: I love the energy of listening to all of us and the actors cross pollinating – they have these discussions about all three of these pieces – and watching it swirl and make connections. *Lovely War* is in a music hall and we are doing *O'Flaherty* in the style of a music hall. That's how Shaw saw the play at first – he didn't see its first professional production – but he went out into the fields and the soldiers performed it as a music hall, with a variety show and dancing. That's why we decided to do ours that way. There is a painted drop and props that look like props – we aren't trying to make them look real – and the screens with the movies and the clips of the times and the propaganda. We tried to put it in the context of that time.

TC: So *O'Flaherty* was performed during the war?

KR: It was, in 1915 I think.

TC: Which is another link to our take on *Henry V*.

PH: In my idealistic imagination, because we do refer to *O'Flaherty* in *Lovely War*, people who have seen Kimberley's play will be able to participate in that or people that haven't will go to see it. I don't mean in a commercial sense of selling tickets ...

TC: I do.

PH: ... but in that dialogue.

KR: Exactly! We even have some music that has cross pollinated.

TC: I'm going to use at least one of the songs from *Lovely War* in *Henry*.

PH: A thing that some of the audience might know, that has been a big inspiration for us, is the Royal George Theatre itself and its history; that in 1918 the Royal George was a theatre that provided entertainment for the troops that were training here. Niagara Camp was one of the largest training bases for soldiers in that war. A lot of big battles of World War I were rehearsed here: they dug trenches and rehearsed Vimy, Passchendaele and the Somme. That is an amazing thing for me to think that maneuvers that were executed in Europe were practiced here on the Commons. Then the soldiers would come to the George and watch music hall entertainment and moving picture shows.

TC: Something Kimberley is echoing with music and moving pictures in *O'Flaherty*.

KR: That's what I loved too. We really wanted to celebrate the space as it is, understanding that this is exactly the way that the characters in the play would have experienced it.

TC: It may be superstitious but it feels ghostly.

KR/PH: It does.

PH: That to me is an invitation of *Oh What a Lovely War* for the audience – that 100 years ago, a soldier sat right where you are.

TC: What I love about all three plays is that they demonstrate the variety of personal attitudes within the monolith of a country going to war. You have *O'Flaherty*, whose reasons for fighting are completely the opposite of the propaganda ones; you have Bardolph, Nim and Pistol in *Henry V* who are going to France expressly to make as much money out of the French as they can; then, there is that great scene in *Oh What a Lovely War* with the British politician who objected to the bombing of the Krupp armament factory because it was private property!

PH: It is easy to sentimentalize this war and that is what is so great about Shaw, Shakespeare and Littlewood – they are anything but sentimental. So you get these incisive imaginations taking on this thing that can be so overwhelming, you don't know what to do with it – a million casualties in one battle – it can just leave you winded.

TC: That's why theatre is so powerful, because it particularizes.

PH: It humanizes – brings it down to one story about a human who goes to war. So there are 1 million stories of the Battle of the Somme. What's interesting in this trilogy of plays is the dramatic viewpoint is so different in each one. I think these are a great trio. An audience will enrich each experience by seeing the others.

KR: It's healthy to come at this from different viewpoints. There isn't just one perspective. To experience all three will hopefully open it up and make for a more fulsome discussion, in terms of the complexities and the cost of war. We can't do enough about that and for that discussion.



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O'Flaherty V.C.



Henry V



James & Diane King

Oh What A Lovely War

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Making a Good First Impression

By Selma
Dimitrijevic



Director Selma Dimitrijevic shares her thoughts as a first-time director with *The Shaw*.



One of the first decisions I made when Tim Carroll (TC) asked me to direct *The Baroness and the Pig* was to come to Niagara-on-the-Lake and meet the audiences. A wise director once told me that in order to make good work - in addition to liking the play and the cast - you also need to like the audience and the space. So in May 2017 I came for a week, saw every show in the season and chatted to people sitting next to me.

They were nothing like what I imagined. The first person I talked to not only travelled to London, New York and various other international festivals to see interesting work, he also recently saw several pieces made by my theatre pals around the world. The next couple told me it's good to come and see a show several times, as that's the best way to enjoy its complexities. It turned out they were Seasons Pass holders, and if the weather is bad they just go and see a show for the second, third or the fifth time. How incredible. If there was any doubt in my mind that I should say yes to this job - there wasn't - I would have said yes after that visit.

It's a year later and we are about to share *The Baroness and the Pig* with The Shaw audiences. Of course, I hope the audiences like it, but more than that, I hope it surprises them. I love walking out of the show and thinking: well, this was not what I was expecting, and I hope our production does the same for audiences.

In many ways *Baroness* wasn't what I was expecting. Going into rehearsals I thought I knew the play, I thought I understood it, but that turned out not to be the case. On the surface *The Baroness and the Pig* is a story of a 19th century baroness trying to solve two of her problems with one clever solution. Her maids have been unexpectedly leaving the household (three in a year!) and she feels like she should - from her privileged position - do something for the lower classes. After reading Jean-Jacques Rousseau's *Emile*, a treatise about education, she realises that both problems can be solved with one clever move: she will find a child raised by animals, and therefore help the unfortunate,



Previous page: Yanna McIntosh and Julia Course. From top: Selma Dimitrijevic; Julia Course and Yanna McIntosh.

“
In many ways
Baroness
wasn't what I
was expecting.
”

and through educating the poor girl herself she will make her into a perfect maid who won't leave her. The perfect plan, no? When it turns out that the reason the maids are leaving lies in the house itself, and what happens in it once the night falls, the Baroness has to make a choice about the part she plays in it all.

The most interesting part of rehearsals was discovering who these two characters are. As a director, you have a vague idea of what the characters will become through rehearsals, but it's the actors who make them who they are, both consciously and unconsciously. Yanna McIntosh and Julia Course, who play Baroness and Emily, have been fearless in exploring what their relationship is with each other, and more importantly what is each character's relationship with the audience.

The exciting thing about this play is that characters can see you. You, in the 3rd row, and you in the back row, and you in the white shirt. They talk to you, they share jokes with you, they complain to you and, above all, they need you. They can reach from the 19th century France to today because they need you to see them. To see what they are going through and to help them find the way out. In a way, it is Yanna, Julia and the audience who are the authors of the show as it happens every night.

We have been in regular contact with the actual author, playwright Michael Mackenzie, and he has been incredibly supportive. Sometimes he would answer our questions very directly and sometimes he would say: "Well, it's your job to figure that out, isn't it?" Both generous and right, at the same time.

Baroness has also been my first experience of having someone else choose the creative team for the show. When I direct for my company, Greyscale, I have both the responsibility and freedom to find the designer, composer, lighting designer or movement director. On this occasion, I just got a list of names and a message from TC that said, "Trust me". I did, and I do, but I was still terrified.

What if we don't like each other? What if we don't understand each other? And most importantly what if we don't like each other's work? Of course, by now I have learned to trust TC and not to worry about those things anymore. The team was incredible. Kevin Lamotte created the lighting design and has somehow managed to conjure up at the same time both the internal and external world these characters inhabit, and all that in a tiny, almost empty space. John Gzowski created sound that charges the space and lulls us into comfort at the most unexpected moments and makes our subconscious work in ways we don't recognise until after we leave the show. Camellia Koo, who has designed all three shows in the Studio space



This page: Yanna McIntosh and Julia Course. Next page: Julia Course.

“
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”

this year, has beautifully allowed most of the design work to be done by the audience and their imagination. The space she has created feels like the perfect playground for the actors and almost a blank page for us all to imagine our own version of their world. And finally, there was Alexis Milligan, who has been our rock throughout rehearsals. She would appear every few weeks, with her boundless generosity and energy, solve most of our problems, ask some difficult questions and leave challenging us to do better. We are now at the end of rehearsals and I am convinced they are magicians, all of them.

The process has been very different to the one I usually work with. In UK, where I am based, there are very few repertory theatres, so we usually rehearse for 4-5 weeks, squeeze all our creative team meetings (design, costume, sound, etc.) into early mornings and late nights and then 5 weeks later - for good or bad - we have a show. Working at The Shaw I have really enjoyed having this process turned inside out, and let's be honest, upside down.

All that is left to do is to share the show with you, the audiences. We hope you like it, we hope it surprises you and makes you think, but above all, I hope you see them, I hope you really see these two women, these two characters, who can't be what they are without you.

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**Christopher
Newton,
Artistic
Director
Emeritus,
reflects on
the murder
mystery series
at The Shaw.**



MURDER, THEY WROTE

By Christopher Newton



It wasn't until the mid-eighties - five years into my time as Artistic Director - that we developed a consistent pattern of programming for our three theatres. We had purchased the Royal George Theatre in 1980 when the Canadian Mime Theatre abandoned their attempt to maintain it as their home base and we opened The Shaw's first season at The George with *Puttin' On The Ritz*. This was a light-hearted compilation musical that Don Shipley had developed at The Belfry in Victoria. It proved to be a popular success. This auspicious beginning led me to program a miniaturized version of *Rose Marie* the next year, and a subsequent series of seldom seen light operatic hits from the Edwardian era and from between the wars. Our choices proved fortuitously popular. But there was a problem: the small musical ensemble was isolated from the actors who played at the Festival Theatre and at the Court House. I wanted to integrate this group into the large ensemble.

It was in 1985 that we came up with the idea of a series of murder mysteries. I wrote about our dilemma in the 1985 Souvenir Book.

"For the last few years I've felt that the members of the ensemble in the musical were too isolated at the Royal George. Eight times a week they play the same show: almost every other actor gets to be in at least two productions and they have the advantage of working with different material. But how could we integrate the musical ensemble without losing the revenue from the musical shows? The answer seemed to be to find another equally popular form, and it dawned on me last year that there was a perfect answer: the murder mystery."

The murder mystery was invented during the period from which we draw most of our material ... The between-the-war years are a wonderfully rich hunting ground for mysteries and thrillers either as novels or on the stage. Just think of the repertoire that few people have seen professionally performed for nearly half a century: On the Spot (Edgar Wallace), Busman's Honeymoon (Dorothy L. Sayers), The Shop at Sly Corner (Edward Percy), Ten Minute Alibi (Anthony Armstrong), Dangerous Corner (J.B. Priestley), Rope (Patrick Hamilton) and so many more beautifully crafted plays. The farce, the musical and the murder mystery were the three 'popular' forms of theatre and it seems right that we should take advantage of their continuing popularity to explore what is in this country, relatively unknown territory. They present a nice complement to the 'art' theatre of Shaw and his academically respectable contemporaries. With any luck the mysteries will be as much fun for the acting ensemble as are the farces and musicals."



Previous page from left: Barry McGregor in *The Silver King*; Jim Mezon as Sherlock Holmes. This page from top: Peter Krantz, Andrew Gillies and Jack Medley in *Ten Minute Alibi*; Sharry Flett and Wendy Noel in *Dangerous Corner*; The Cast of *The Shop at Sly Corner*.





From top left: The cast of *The Busman's Honeymoon*, Anthony Bekenn and David Schurmann in foreground; Jim Mezon in *Sherlock Holmes*; Sharry Flett and Stuart Hughes in *The Silver King*; the cast of *The Silver King*. Next page from top: Barry McGregor and Peter Krantz in *Ten Minute Alibi*; Peter Hutt, Wendy Noel and Sharry Flett in *Dangerous Corner*; Sharry Flett and David Schurmann in *Busman's Honeymoon*.





Well, the series of murder mysteries did exactly what we had hoped, and as an added bonus these pieces were often given productions far better than they received when they were written. Actors and directors who were happily expert in Shaw and Granville Barker gave the murder mystery the kind of hard examination that they would have given to Chekhov. The result was a fluency and attention to detail that, much to our delight, attracted the kind of audience who would sit down on a wet afternoon with a novel by Louise Penny or Peter Robinson.



The programming at The George developed its own special character. We thought of it as designed for that part of our audience who didn't want to attempt the rigours of a full scale production of G.B. Shaw or who simply came to Niagara without any great interest in the theatre but who wanted something entertaining and light-hearted to pass the time. Unfortunately for the actors there was a downside. The murder mysteries were often technically difficult because they were essentially plot driven. In a fine play by a great playwright the characters are let loose. They follow a pattern defined and driven simply by who they are. In a murder mystery a character sometimes has to do things that, left to their own devices, would be unthinkable. The characters are merely creatures of the plot. It takes a very fine acting technique to make these characters rich and true while at the same time intensifying the pressure of



the narrative. Our actors became aware of the traps and most of the time managed to circumvent the problems.

There was another happier side effect of the murder mystery series. We discovered that when our audience was delighted by David Schurmann in *Busman's Honeymoon* then they were often tempted to watch David and Mary Haney and Jenny Phipps in something by Coward or Shaw or Arthur Miller. Our audience grew in size and developed a more generous understanding of the productions that we had to offer.

We did manage to produce many of the great mysteries and taking a big leap, we even programmed William Gilette's *Sherlock Holmes* - an adventure with dozens of characters - in the Festival Theatre. And the murder mystery encouraged us to be curious about and ultimately revive the most popular melodrama of the late nineteenth century: *The Silver King* by Henry Arthur Jones.

There are so many more of these entertainments to be re-discovered. Last year we had a disturbing small scale version of *Dracula*. This year sees an adaptation of *The Hound of the Baskervilles* directed by that master of the genre, Craig Hall, and I understand that a production of Patrick Hamilton's *Rope* is in the offing.

I always want to be thrilled when I go to the theatre and the very best of these mysteries offer something more than passing time. They offer suspense and revelation and when they are well done, they give us a satisfying introduction to the society of the world as it once was. We can connect past and present and wonder how we got here.

“I always want to be thrilled when I go to the theatre and the very best of these mysteries offer something more than passing time.”

THE MYSTERY RETURNS TO THE SHAW WITH *THE HOUND OF THE BASKERVILLES* ON THE FESTIVAL STAGE FROM AUGUST 1 TO OCTOBER 27.



Then, we have a well-established, world-class voice and dialect team: Edda Sharpe is an internationally renowned teacher and author of *How To Do Accents* who has been with the Shaw Festival for over twenty years. Sarah Shippobotham is a professor in the Department of Theatre at the University of Utah and has spent sixteen seasons at Shaw. They have been joined this year by Jeffrey Simlett, who trained at York University, works in the film and television business in Toronto, and has expertise in the Klingon accent and dialect! (True!) The ears and mouths of this team are extremely important to the success of the voices and accents on our stages.

Other ongoing coaching is provided by Victoria Heart, our Alexander Technique teacher, who has been working with Shaw actors for fifteen years; individual singing sessions in the techniques of the master teacher Cornelius Reid, are given by Carol Forte who started as a performer at the Shaw in 1981 and has been teaching here for twenty-two seasons, and Eileen Smith, a highly experienced teacher, who has joined Carol in the last three years.

Due to TC's "extreme" rehearsal schedule this season, our directors stepped in to teach several of his regular Wednesday morning slots: Selma Dimitrijevic, director of *The Baroness and the Pig*, led a fascinating class in her own two-way theatre practice; Ravi Jain, director of *The Orchard (After Chekhov)*, led a playful and laugh-filled class in mask work and "le jeu"; Peter Hinton, director of *Oh What a Lovely War*, worked with the Ensemble on script reading and text etymology; and Kevin Bennett, co-director of *Henry V*, will bring his work with classical text to the Ensemble before heading off to work in England.



From top: Cameron Grant; Krystal Kiran.

The great American saxophone player, Charlie Parker, once said, "Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn." I could discourse on the practical, philosophical, and pedagogical objectives for the acting training that Tim Carroll and I are providing for the Ensemble, but, suffice it to say, we want our actors to experience their practice, to think their craft, and to find wisdom in their art.

For the busy actors of the Shaw Festival, the ability to gain insight and inspiration from external sources is limited. Tim and I share the same priority: to take advantage of great regional, national and international theatre teachers and practitioners without ever leaving the building. The Slight Family Academy allows this priority to become manifest in some tried and true ways, and in some exciting and new ways.

We start with the group of first rate practitioners on staff: our Artistic Director, Tim Carroll, is an exceptional acting teacher, and provides weekly classes in his challenging and lively technique; Alexis Milligan, movement director on *The Magician's Nephew* and *Oh What a Lovely War*, teaches an invigorating physical class called Actor's Gym; Eda Holmes, director of *Grand Hotel*, led weekly ballet barre during her rehearsal period; while I offer Voice, Acting, and Text classes, coachings and warm-ups throughout the season.



From top: Ravi Jain and Cameron Grant; Kristi Frank.

Photographs of Ravi Jain's workshop by Emily Cooper.

The biggest change to the Academy this year is the addition of amazing guest teachers: Esie Mensah, afro-fusion choreographer, and last year's movement director on *1837: The Farmer's Revolt*, has taught deeply inspiring work in body awareness; Lorne Campbell, the Artistic Director of Northern Stage in Newcastle UK, led a class in Roy Hart vocal technique; Thomas Morgan Jones will teach a physical technique class in the Tadashi Suzuki Method as he heads to his new post as Artistic Director of Prairie Theatre Exchange in Winnipeg; Daniele Bartolini of Dopo Lavoro Teatrale from Florence, Italy, will come to teach his innovative and experimental multi-disciplinary artistic practices; Juno nominated musician, Suba Sankaran, will lead a south Indian singing and vocal percussion workshop; Broadway and Canadian Opera Company singer, Van Abrahams, will teach a singing technique masterclass; Beth Beech comes from Hamilton to grace us with her stabilizing yoga/anatomy work for warding off injury and fatigue; Rebecca Northan, multi-award winning international improviser, will come to teach a series of improv classes with the Ensemble; and there will be more to come as the season unfolds.

Phew! When I look at it all put together in this way, I realize what a wealth of training we are able to offer our Ensemble through the support of The Slight Family Foundation! It is part of what makes the Shaw Festival a deeply desirable place for an actor to spend a season...or twenty.

Inspiration, education, and creative encouragement: this is the way to live the art of the theatre, and to make it come out of our horns.

Amazing News from The Slight Family Foundation

In our spring issue of the magazine, we included some information about The Slight Family Foundation and their transformative gift in 2009 of \$5 million over 10 years to establish The Slight Family Academy. Part of their gift also created The Slight Family Endowed Fund which provides ongoing funding for initiatives such as the ones that Kate Hennig describes on these pages.

The Shaw Festival is thrilled to announce that The Slight Family Foundation has made a new gift: an additional \$5 million over the next 10 years to sustain and grow both their Endowed Fund and these Academy programs. This tremendous commitment will support Artistic Director Tim Carroll's very strong commitment to professional development for the Company:

"The ongoing training for actors is a field that is severely under-resourced at every theatre I have been involved with. I believe we could create a school at The Shaw that would be unique, by virtue of being embedded in a working theatre company. My dream is that we could, one day, be a centre for training with the best teachers from Canada and around the world: a dream now made more conceivable thanks to the remarkable generosity of The Slight Family Foundation."



*THE SHAW IS
GRATEFUL FOR THE
GENEROUS SUPPORT
TO OUR EMERGING
ARTISTS BY



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Project

Giving Back



The Shaw is part of the community here in Niagara. The 500 employees, and the 250,000 people that come each season from across Canada, the United States and internationally, generate over \$200 million into the local economy. While we benefit from that greatly, most of that is in shopping, hotel and B&B stays, restaurant visits and, of course, all of the money we ourselves spend here in Niagara on supplies, artist housing and the like.

It may be, therefore, surprising to learn that the Niagara region, with its wineries, fine dining and world renowned tourist attractions like Niagara Falls, has one of the highest levels of poverty in Ontario.

It is important to us that we are good citizens in our community. That we make a positive difference. Under the direction of Artistic Director Tim Carroll and myself, we have added, and will continue to add, several initiatives to help us be just that. Tim Carroll's vision is to transform Shaw into a more human, more connected theatre: A Two-Way Theatre where our audiences and our community are more involved with each other and where we can come together to discuss the world around us, with theatre as a catalyst for those conversations.

Outreach into our community is a fundamental part of that vision.

One of our newest initiatives is **Shaw in the Community**. What does that mean? It means we are a party to which everyone is invited, whoever they are. Whether they be our regular ticket buyers; or migrant farm workers who save up every dollar they make to send back to their families at home and can now come to see a show at no cost to them; or maybe women in crisis, living with their children in a local shelter; or a child confined to a hospital for long term care; or the students who need subsidy just to join their classmates on the annual school field trip. Many of these people have been working and living in Niagara for years, decades, or their

whole lives, but until last year they had never been to The Shaw before. That is something we want to correct.

Sometimes we take productions out into communities that can't come to us, such as homeless shelters, youth at risk shelters, prisons and hospitals. Last year *Wilde Tales* went to a group of 'at risk' youth known as Rose City Kids in Welland, and later to children in long term care at Sick Kids Hospital in Toronto (among other locations). Performances of *1979* played for prisoners at Maplehurst Correctional Complex in nearby Milton (the first time a theatre had played in the prison), as well as the Southridge Community Church homeless shelter in St. Catharines and many other places.

So far in 2018 we have had several community groups join us, providing transportation that could have been a barrier in itself, and we have taken *O'Flaherty V.C.* to Southridge Community Church. We are excited to shortly take it to several Royal Canadian Legions in the area. On the 100th anniversary of the conclusion of World War I, this seemed a fitting tribute to the many from this area who lost their lives serving in wars far from home.

Writing this feels a bit like tooting our own horn, however, I am very proud of our artists and company members who do this work with all the heart and dedication they bring to every performance here.

We recognize that The Shaw is not an island: We, like our many local corporate partners, play a vital role in the life of this community and we are proud to commit ourselves to giving back whenever and wherever we can.

All my Best to you all, and thank you for everything you do for our communities.

Tim Jennings
Executive Director

WE ARE SINCERELY GRATEFUL TO THE FOLLOWING FOR THEIR SUPPORT OF **SHAW IN THE COMMUNITY** IN 2018

NIAGARA
COMMUNITY FOUNDATION

THE NEW CRITELLI'S
Furniture - Rugs - Mattress

A Christmas Carol Returns

Tim Carroll's production of *A Christmas Carol* sold out before it even hit the stage in 2017. Now the smash hit will be returning due to this popular demand. This year *A Christmas Carol* will be directed by Molly Atkinson, who assisted Tim Carroll last year.

We are delighted to announce the casting for the 2018 production, including the welcome return of Michael Therriault in the role of Ebenezer Scrooge. When asked about this, Michael said:

"I was stunned by how beautiful Niagara-on-the-Lake is at Christmas time. It feels as if you've stepped inside a snow globe. Being in the cosy, intimate Royal George Theatre amidst an audience whose ages span four to ninety-four is magical. What I love most about Tim's production is that it isn't stuffy. Its playfulness and humour winks to the kid in all of us."

Book your tickets before they disappear!
1.800.511.7429 or shawfest.com

The Cast (in alphabetical order)

Patty Jamieson
Andrew Lawrie
Marla McLean
Sarena Parmar
PJ Prudat
Graeme Somerville
Jonathan Tan
Michael Therriault

Production Sponsor

**SHAW
GUILD**

Additional support from

HodgsonRuss
ATTORNEYS

Official Hotel Partner

V
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HOTELS



From top: Michael Therriault; the cast of *A Christmas Carol*, 2017.

“... my favourite is the mid-day heat, it's dry and hot. And the dirt smells like the fuzz of a peach”

– Sarena Parmar, *The Orchard* (After Chekhov)



AUGUST

Pre-show Talks

MAY-OCTOBER | 7:30PM, 6:30PM ON SUNDAYS

An introduction to the evening's performance by a company member. **Free**

Tuesday Q&A

Supported by The Guarantee Company of North America.

Informal and informative sessions with Company members following Tuesday evening performances (except those marked P, O or OC). **Free**

Niagara-on-the-Lake Foodie Tour

WEDNESDAYS-SUNDAYS THROUGH SEPTEMBER

Embrace your inner foodie! Taste Niagara cuisine and meet chefs while learning about the area's history and cultural landmarks, farm-to-table, food and wine trends, and Niagara VQA wines. Vegetarian options available with advanced request. **\$65 per person**

Scene Study Sundays

LAST SUNDAY OF EVERY MONTH
APRIL-SEPTEMBER | 10AM-12PM

Delve into the actor's process and explore a scene from our 2018 Season in this interactive, up-on-your-feet session. Led by a member of the Shaw Ensemble. **\$40 | \$35 for Shaw Friends**

Backstage Tours - Exclusive backstage access

TUESDAYS, WEDNESDAYS, SATURDAYS | 11AM
AND SUNDAYS | 10AM

An hour-long guided tour of the Festival Theatre. **\$10 | ticket holders \$5**

Cocktails with Kate

FRIDAY EVENINGS IN AUGUST

Join our new Associate Artistic Director, Kate Hennig, on the beautiful patio following Friday evening performances at the Festival Theatre. Cocktails (\$) and casual conversation! **Complimentary**

The Magician's Nephew Backstage Tours

THURSDAYS AND FRIDAYS IN AUGUST | 11AM

Discover the magic involved in the creation of Narnia. Fun for the whole family! **\$10 | ticket holders \$5**

Meet our Festival Directors and Designers

FRIDAY AUGUST 10 | 11AM

The Hound of the Baskervilles.
\$20. \$15 for Shaw Friends

Peach Festival

SATURDAY AUGUST 11 | 10AM - 5PM

Niagara-on-the-Lake's 28th annual Peach Festival. Enjoy live music, a sidewalk sale, and peach delights from local bakeries and restaurants. Don't forget to sample local growers' fresh peaches! **Free**

St Vincent de Paul Peach Festival

SUNDAY AUGUST 12 | 10AM - 3:30PM

Annual peach festival at the St. Vincent de Paul Church on Picton Street. Kids can enjoy face painting, crafts, balloon animals, live reptiles and a clown. Bake tables will offer various peach items for sale. **Free**

For Friends

The Changeover

SATURDAY AUGUST 18

Watch as our Production team transforms the Festival stage from one play to the next.

Contributing level and above (\$400+) and Corporate Partners **Free**

Escape Room

AUGUST 18 & 24 | 6PM

An immersive, puzzle-solving adventure on the grounds of the Festival Theatre. **\$30. \$25 for under 30s and Shaw Friends**

Speakeasy

AUGUST 24 | 11:15PM

A late evening of superb jazz and drinks (\$) at the Courthouse. Plus, meet the musicians. **\$15**

Deeper Dialogues

SATURDAY AUGUST 25 | 11AM

Join a panel of Shaw professionals in our new Gallery Space (behind the Royal George Theatre) for a talk on History and Theatre: is theatre an effective lens through which to examine history? **\$20. \$15 for Shaw Friends**

Party in the Vineyard - Peller Estates

SATURDAY AUGUST 25 | 6-10:30PM

Party with Canadian country favourites, The Road Hammers! Enjoy dancing, mechanical bull rides and country-inspired fare from a variety of food trucks along with chef Jason Parsons. **\$49**

For Friends

Post-show Chat/Reception

WEDNESDAYS AND THURSDAYS IN AUGUST,
EXCEPT THOSE MARKED P AND OC

Exclusive chats with the cast or creative team after select Festival Theatre matinees. **Free**

SEPTEMBER

Deeper Dialogues

SATURDAY SEPTEMBER 8 | 11AM

Join a panel of Shaw professionals in our new Gallery Space (behind the Royal George Theatre) for a talk on Art as War Propaganda: what is the role and responsibility of artists when confronted by war? \$20. \$15 for Shaw Friends

Escape Room

SEPTEMBER 8 & 22 | 6PM

An immersive, puzzle-solving adventure on the grounds of the Festival Theatre. \$30. \$25 for under 30s and Shaw Friends

Coffee Concerts

SEPTEMBER 9 | 10:30AM

Sunday morning concert performed by members of the Shaw Festival's Orchestra at the Festival Theatre. By donation

Music of the Great War

SEPTEMBER 15 | 11AM

Join a member of Shaw's Music Department to learn about and sing the songs of WWI. \$20. \$15 for Shaw Friends

Niagara Grape & Wine Festival Discovery Pass Program

SEPTEMBER 15-16, 22-23 & 29-30

Explore Niagara at its most colourful with the Discovery Pass. Sip & savour local cuisine paired with local wines at wineries across the Niagara Region.

See more at: niagarawinefestival.com

Niagara Wine Festival Montebello Park Experience

SEPTEMBER 21-23 & 28-30

Celebrate the harvest with the largest wine festival and street parade in Canada! Events include live all-Canadian entertainment and activities for the whole family.

See more at: niagarawinefestival.com

For Governors Council

Governors Council Weekend

SEPTEMBER 22 & 23

An enhanced weekend of activities, including the Directors Project, a panel discussion with our Intern Directors, workshops, and dining with the Ensemble and special guests. \$200

The Directors Project

SEPTEMBER 22 | 10AM

Experience two short plays by our Intern Directors. Book early, space is limited! Free

Fall Play by Play

SEPTEMBER 26-28 | 9AM - 5PM

Exclusive access to the creative minds who bring our productions to life. Four plays, three lunches, presentations, and parking. \$440. \$410 for Shaw Friends

WWI Weekend - Immerse yourself in history

SEPTEMBER 29 & 30

Experience the history of WWI through the lens of theatre with plays, tours, talks and music. Includes three Shaw productions and presentations at the Shaw Festival, the Niagara Historical Society Museum and Park Canada. \$225

The Reading Series

SEPTEMBER 30 | 11AM

Gnit by Will Eno – A rollicking and very cautionary tale about, among other things, how the opposite of love is laziness. *Gnit* is a faithful, unfaithful reading of Henrik Ibsen's *Peer Gynt*. \$25

OCTOBER

Escape Room

OCTOBER 5 & 20 | 6PM

An immersive, puzzle-solving adventure on the grounds of the Festival Theatre. \$30. \$25 for under 30s and Shaw Friends

Grown-up Theatre Club

SUNDAYS OCTOBER - DECEMBER 16 | 1-3PM

Working with a team of mature theatre-lovers, discover the tools actors use to make text and characters come alive. Delve into text from the era of Bernard Shaw, culminating in a final performance. Ten theatre classes led by Shaw Ensemble members. \$385

Speakeasy

OCTOBER 12 | 11:15PM

A late evening of superb jazz and drinks (\$) at the Festival Theatre. Plus, meet the musicians. \$15

NOVEMBER

A Christmas Carol

NOVEMBER 14 - DECEMBER 23

The timeless story returns to the Royal George. Prices from \$35.

Taste the Season

FRIDAY NOVEMBER 2 | 11AM - 5PM

"Taste the Season" passport allows you to sample a wine and food pairing at 26 wineries of Niagara-on-the-Lake.

See more at: niagaraonthelake.com

Candlelight Stroll

FRIDAY NOVEMBER 30 | 6:30 - 9PM

A guided stroll winding through NOTL's historical town. Accompanied by local choirs and seasonal entertainment. Stroll begins at the Old Courthouse building located at 26 Queen Street, Niagara-on-the-Lake.

For more information call: 905-468-1950

DECEMBER

Christmas Parade

SATURDAY DECEMBER 8 | 11AM - 2PM

Santa is coming to town! The town of Niagara-on-the-Lake Parade Committee presents one of Ontario's best Santa Clause Parades.

For further details visit: notl.org/content/parks-rec-special-events for a parade route map and a registration form if interested in submitting an entry for the parade.

Fort George Garrison Christmas

SATURDAY DECEMBER 8 | 12 - 4PM

A holiday event that includes activities, crafts and games for the whole family. Hot drinks and treats, as well as scheduled musket demonstrations.

For more information, call Parks Canada at 905-468-6614 or email Ont.Niagara@pc.gc.ca.

Plan your visit to The Shaw and Niagara:

Shawfest.com/planyourvisit or niagaraonthelake.com.

To book Shaw events
1.800.511.7429



Shaw News

“We are thrilled to offer a warm welcome to our newest Governors Council members and Corporate supporters. Thank you!”

- **Tim Carroll, Artistic Director and Tim Jennings, Executive Director**

as of July 15, 2018

Helen Barberian	Maureen & Robin Ollerhead
Barbara Gage Bolton	Richard & Nadine Osborn
Ronald James Boone	Sara & Michelle Sirkin
Margaret Fairman	Evelyn M. Spielmann
Frank Mersch	Elizabeth Stirling & Tom Millward
Florence Minz	Ruth Watts-Gransden



Kim White

EXCITING NEWS!

The Shaw is delighted to announce that Kim White will be moving into a newly established role as ‘Senior Development Officer, Individual Gifts & Legacy Giving’.

This important role will focus on building awareness about planned giving and encouraging donors to consider a lasting legacy gift to the Shaw, in the form of a bequest or contribution to the Endowment Fund.

Kim has worked at the Shaw for over 13 years and her love of theatre, and of the many donors she has worked with over the years, will continue to be an integral part of her role. Stay tuned in the coming weeks as we look to hire a new Governors Council Manager.



Wayne and Wendy Smith

As long time donors Wayne and Wendy Smith said: “Our planned gift to the Brian Doherty Legacy Society ensures that the Shaw Festival will continue to provide thought-provoking theatre for future generations. The lessons of theatre have brought us such joy - we want to give back!”

THE WORLD REMEMBERS

Celebrated Canadian actor R. H. Thompson has created a commemoration that displays the names of those who lost their lives in World War One. This exhibit started in 2014, the 100th anniversary of the beginning of the war, and each year displays only the names of those killed in that year.

The 2018 display of the names of those killed in 1918 will commence on September 12 in venues across the globe, including our own Festival Theatre, as a companion piece to our three productions connected to this war (see pages 2-5).

Those who lost their lives in the 1914-1918 war have been remembered collectively but forgotten personally. *The World Remembers* asks you to reflect on the humanity of each of the men and women who lost their lives. The 2018 display will show the names of more than 1 million soldiers killed in 1918, including 23,732 Canadians - more killed than in any year of any war in which Canada has participated.

The displays will run daily so that by sunrise November 11 2018 the last of the names will appear, time zone by time zone, around the world.



THEWORLDREMEMBERS.CA

Canada

LEMONDESESOUVIENT.CA

Don't forget your two-for-one tour voucher at both Peller Estates and Trius wineries with every ticket purchase!



Corinne and Victor Rice

Help us raise \$100,000 in 100 days!

MATCHING GIFT CHALLENGE

Through the generosity of long-time Shaw supporters Victor and Corinne Rice you can make your gift count twice!

Help us to continue generating thoughtful, engaging theatre.

As Victor says, "Tim Carroll has the gift to inspire his performers to challenge the audience, providing an exceptional two-way theatre experience."

All NEW or INCREASED* donations or pledges to membership, up to a total of \$100,000 received, will be matched from May 25 until September 1, 2018.

New Friends: donate today and your ENTIRE donation will be matched and recognized.

*Increases up to the next membership level will qualify for matching along with gift increases of \$1000 or more.

To donate or learn more: CALL 1.800.657.1106 ext 2556 or EMAIL membership@shawfest.com

Governors Council 1.800.657.1106 ext 2213 or kwhite@shawfest.com

THE SHAW'S PRODUCTION OF MIDDLETOWN

by Will Eno returns to the stage with the original creative team and cast in partnership with Crow's Theatre in Toronto. A critic and audience favourite of the 2017 Season. See it again or for the first time!

CROWSTHEATRE.COM
or **CALL 647.341.7390**

November 12 - December 1, 2018



Gray Powell and Moya O'Connell in *Middletown*, 2017.

TRAFALGAR - Real Ease, Real Connections, Real JOY!

For four years now, Trafalgar guided vacations has been our Official Travel Partner and we are delighted to have them back for 2018. With a shared drive to provide unique and immersive experiences to our patrons, The Shaw and Trafalgar are a perfect match. Their passion for providing patrons an insider's look at a unique destination is unrivaled in the industry and part of the Trafalgar difference that you come to expect. Where all the details are taken care of so you are free to be - be happy, be in the moment and be inspired.

On our stages we bring to worlds to life, and we would not be surprised if these settings inspired you to travel the globe to discover these worlds for yourself. Though there are no magic rings to take you to Narnia as they do in *The Magician's Nephew*, there are plenty of magnificent options just a plane ride away.

Our mainstage musical *Grand Hotel* sparkles with the glamour of 1920's Berlin and if that ignites the desire to travel to Germany, Trafalgar's Best of Germany trip will show you all the highlights. Stephen Fry's one-man show *Mythos* takes you all around Greece while he spins the tales of the gods, heroes and men of ancient times. Trafalgar's Best of Greece trip will have you exploring the mighty kingdom of ancient Greece, from the Temples of Zeus and Hera, the Parthenon and Delphi on the slopes of Mount Parnassos. Or maybe you've just seen *The Orchard (After Chekov)* set in the Okanagan Valley of British Columbia and are now being pulled to Western Canada? The Spectacular Canadian Rockies trip will have you experiencing Canadian hospitality at its best from the cosmopolitan city of Vancouver to the heart of the Rocky Mountains. Wherever your imagination can take you, Trafalgar can connect you to your most memorable vacation!

Only Trafalgar brings your destinations to life while making it effortless! Every trip is planned with precision, passion and decades of expertise, to bring you the very best vacation. Trafalgar created the Be My Guest experience, now in its 10th year, where guests can truly appreciate their destination through genuine connections like dining with locals in their homes. Enjoy and uncover moments that turn into the memories and stories you cherish for a lifetime. We are proud to partner with a company that shares our desire to give our patrons a world-class experience, whether it be here in Niagara-on-the-Lake or the other side of the world.

Taking advantage of this exclusive offer is easy! Simply quote promo code **PPTSHAWFEST19** for \$100 off (per person) towards your next 2018/19 Trafalgar Guided Vacation. Call 1.800.352.4444 to speak with an experienced agent or visit trafalgar.com



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