

FLUSH

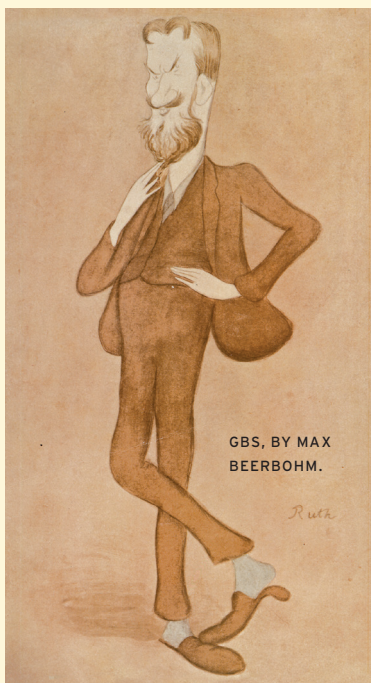


Sonnet 43

*How do I love thee? Let me count the ways—
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's
Most commonplace, when I walk with thee
I love thee just as I love myself,
I love thee with the passion for right
To my old griefs, and with my childhood's faith,
I love thee with a love I cannot see,
With my last wastes, I love thee with the breath,
Smiles, tears, of all my life; and, if I have
I shall but love thee better after death.*

2021 Ensemble

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IN MEMORIAM Zoe Caldwell • dawn e. crysler • Richard Farrell • Ann Ferencz • Mary Haney • Martha Mann • Jennifer Phipps • David Schurmann • Bob Vernon • Colin D. Watson



WELCOME TO A SEASON UNLIKE ANY YET SEEN at The Shaw. That's not surprising, is it? This year and a bit has been unlike anything any of us have lived through before. The frustration, for anyone who works in the field of live performance, has at times been overwhelming. But if one looks for a silver lining, it isn't hard to find: I think I will never again hear anyone say that live theatre is dying, or an unnecessary luxury. The sparkling eyes of the audiences who came to our concert series last fall tell a different story. Even with masks on, there could be no mistaking the smiles on their faces.

Human connection will never be a luxury. However we gather this year (and of course our priority will be keeping everyone safe), let's take a moment to look at each other, to smile with our eyes, and to feel grateful for the chance to experience something together. We can't make it on our own.

TIM CARROLL, ARTISTIC DIRECTOR

FESTIVAL THEATRE THE DEVIL'S DISCIPLE • SHERLOCK HOLMES AND THE RAVEN'S CURSE **ROYAL GEORGE THEATRE** CHARLEY'S AUNT • FLUSH **JACKIE MAXWELL STUDIO THEATRE** DESIRE UNDER THE ELMS • TROUBLE IN MIND **HOLIDAY SEASON** A CHRISTMAS CAROL • HOLIDAY INN

The Shaw wishes to acknowledge and honour the land upon which we gather as the historic and traditional territory of First Nations peoples. In particular, we recognize and thank the Neutral Nation, the Mississauga and the Haudenosaunee for their stewardship of these lands over millennia. We also wish to thank all of the First Nations peoples in Canada, and the Indigenous peoples of the United States, for their ongoing and important roles in the caretaking of the lands beneath our feet, wherever we travel on Turtle Island.



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Rachel O'Brien's internship in Music Direction was made possible through an investment by the George Cedric Metcalf Charitable Foundation and the support of the Shaw Guild. Julie Lumsden, Kevin McLachlan, Drew Plummer and Shauna Thompson are supported by the RBC Foundation and the RBC Emerging Artists Project. The 2021 Christopher Newton Intern is Olivia Sinclair-Brisbane, generously supported by Marilyn and Charles Baillie.

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ACKNOWLEDGEMENTS

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FACE COVERINGS are required by all patrons, in conjunction with regional requirements and internal safety protocols.

CELLULAR PHONES, CAMERAS AND RECORDING DEVICES During the performance, there is no photography or filming permitted, and we ask that you turn off your cell phones. We do invite you to take photos when the house lights are on – pre-show, at intermission and post-show. Please ensure that wristwatch alarms and other noisemakers cannot sound during the performance. Alternatively, you can leave them with our staff at the Coat Check.

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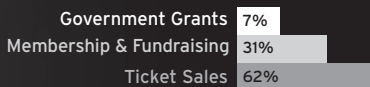
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At The Shaw, we rely on our Friends to make up the difference between ticket sales and our total operating costs.



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Kelly Wong and Jacqueline Thair backstage (Brigadoon, 2019). Photo by Peter Andrew Luszyk.

SHAW
FESTIVAL **21**

THE HUMENIUK FOUNDATION STAGE, JULY 10 TO AUGUST 6
ROYAL GEORGE THEATRE, AUGUST 17 TO OCTOBER 2

SHAW 21 FESTIVAL

TIM CARROLL TIM JENNINGS
Artistic Director Executive Director

JULIE LUMSDEN, DREW PLUMMER,
JONATHAN TAN and JACQUELINE THAIR in

FLUSH

based on the novella by VIRGINIA WOOLF
adapted by TIM CARROLL

Directed by TIM CARROLL
Designed by HANNE LOOSEN
Lighting designed by NICK ANDISON
Puppetry by ALEXANDRA MONTAGNESE

The videotaping or other video or audio recording of this production is strictly prohibited.

FLUSH is generously sponsored by
James & Diane King

THE HUMENIUK
FOUNDATION STAGE
is sponsored by the
Humeniuk Foundation

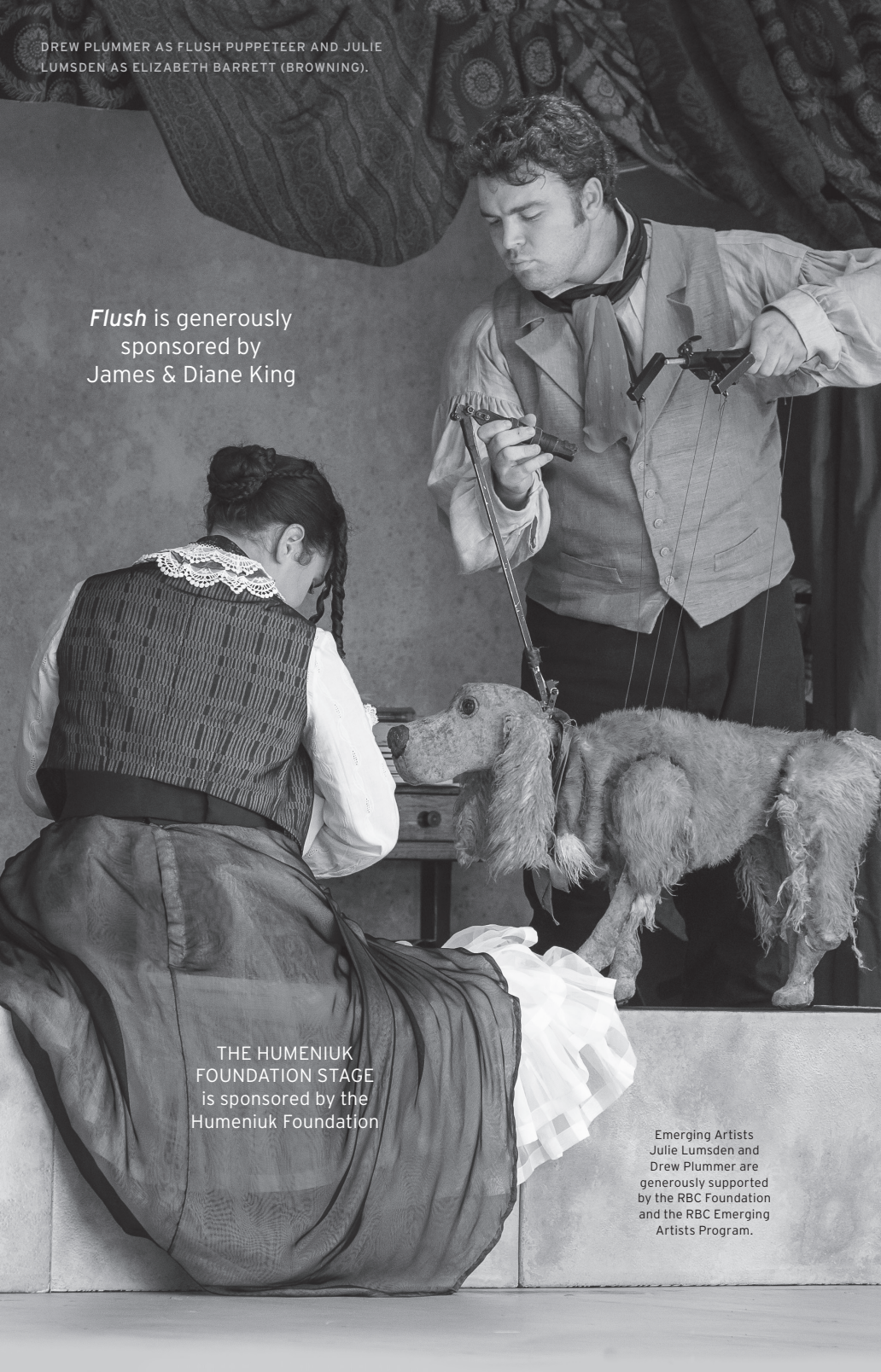
Emerging Artists Julie Lumsden
and Drew Plummer are generously
supported by the RBC Foundation and
the RBC Emerging Artists Program.

DREW PLUMMER AS FLUSH PUPPETEER AND JULIE LUMSDEN AS ELIZABETH BARRETT (BROWNING).

Flush is generously sponsored by James & Diane King

THE HUMENIUK FOUNDATION STAGE is sponsored by the Humeniuk Foundation

Emerging Artists Julie Lumsden and Drew Plummer are generously supported by the RBC Foundation and the RBC Emerging Artists Program.



The Cast

IN ALPHABETICAL ORDER

Narrator / Elizabeth Barrett (Browning)	JULIE LUMSDEN
Narrator / Flush Puppeteer	DREW PLUMMER
Narrator / Robert Browning	JONATHAN TAN
Narrator / The Barretts' Maid	JACQUELINE THAIR

The play takes place in London and Florence,
in the middle of the 19th century.

Stage Manager	DORA TOMASSI
Assistant Stage Manager	ANNIE McWHINNIE
Production Stage Manager	MEREDITH MACDONALD
Assistant Director	ROB KEMPSON
Assistant Set Designer	BEYATA HACKBORN
Assistant Costume Designer	KARA PANKIW
Assistant Lighting Designer	JEFF PYBUS
Voice and Dialect Coach	JEFFREY SIMLETT

UNDERSTUDIES

JAMES DALY, narrator, Flush puppeteer; TRAVIS SEETOO, narrator, Robert Browning;
JENNY L. WRIGHT, narrator, Elizabeth Barrett (Browning), The Barretts' Maid

Running time is approximately 1 hour





Director's Note

BY TIM CARROLL

I've always been a fan of Virginia Woolf's writing, so when my eye fell on *Flush*, a book I had never heard of, I was intrigued. On reading it, I could see why I had not come across it before: it's very unlike her normal style, and she herself felt that it was a bit of a sell-out. It certainly is a much easier read than any of her great stream-of-consciousness novels; and it is also shorter than any of them. But I soon realized, as I read it, that it has a lot in common with her supposedly greater works, particularly its fascination with point of view.

Woolf is always interested in the way the world unfolds to us, moment by moment. Often she tries to capture the thoughts that drift through our minds as we negotiate our day. In the case of *Flush*, she is fascinated by the impossibility of knowing what is going through the mind of a dog. She sometimes tries it, but I suspect the absurdity of her speculations (as, for example, Flush's dark night of the soul as he wrestles with his hatred for Mr Browning) is deliberately fashioned to make us realize that, actually, we will never know what it is like to be a dog. Even Elizabeth Barrett, with whom *Flush* has an intense love relationship, has to accept that, as Woolf puts it, "Between them lay the widest gulf that can separate one being from another."

We all know, of course, that we can't help ascribing intentions to our pets, without really having any idea what they are thinking. This, it seems to me, is basically what we do when we watch a play. When we watch a puppet, especially, we know that we are watching an object with no consciousness; but we project on to it the whole range of possible emotions. These were the reflections that led me to the idea of *Flush* as a puppet play. I hope that the combination of Woolf's delicious prose with the intensely detailed vocal and physical work of this remarkable team will give you as much delight as we have had in the making of this piece.

CLOCKWISE FROM LEFT: JULIE LUMSDEN, JONATHAN TAN AND JACQUELINE THAIR AS NARRATORS; DREW PLUMMER AS FLUSH PUPPETEER.





JEAN DE LA FONTAINE'S FABLE *THE DOG WHO CARRIES HIS MASTER'S DINNER ROUND HIS NECK (LE CHIEN QUI PORTE COU LE DINER DE SON MAITRE)* WAS FIRST PUBLISHED IN 1678; GUSTAVE DORÉ ILLUSTRATED IT IN THE 1870S.

"There is great wisdom in the simplicity of a beast, let me tell you; and sometimes great foolishness in the wisdom of scholars."
BERNARD SHAW

“He is worth loving”: The Value of a Dog’s Life

BY BARBARA SEEBER

In *Dog Songs*, Pulitzer-Prize-winner Mary Oliver writes, “if you are holding this book you should know / that of all the sights I love in this world... / ...very near the top of / the list is this one: dogs without leashes.” If you are holding this Shaw Festival programme, you might share this love. Flush, our hero, most certainly would agree with Oliver although his primary sense is scent, not sight. Virginia Woolf’s *Flush: A Biography*, first published in 1933, gives us the story of the cocker spaniel who inspired Elizabeth Barrett Browning to write poems about him and who featured prominently in her letters. Having read the Victorian poet’s correspondence, Woolf recorded that “the figure of the dog made me laugh so I couldn’t resist making him a Life.” In her adaptation of this source material, Woolf places the dog at the centre. Flush has a solid upbringing in the English countryside with writer Mary Mitford; he then adapts to London when Mitford gives him as a gift to her friend Elizabeth Barrett; like any nineteenth-century English gentleman, he expands his horizons with travel to the continent; and he ends his days happily, without a leash, in Florence with an equally happy Elizabeth Barrett Browning and Robert Browning. Woolf, at times, adopts a comic touch, but this does not necessarily trivialize her biographical subject; we all know that humour allows us to say serious things.

To speak of Elizabeth Barrett Browning as Flush’s owner, while factually true, seems inadequate. Woolf presents Flush and Elizabeth as companions; they “co-operate” and both are changed through their interactions. While their plots coincide, Flush also has a life of his own. Some of his experiences are as inaccessible to Elizabeth as some of hers are to him. “Vast gaps in... understanding” occur between them (but they also happen between the human actors in Woolf’s narrative). The value of Flush’s



1859 PORTRAIT DRAWING OF ELIZABETH BARRETT BROWNING (1806–1861) BY FIELD TALFOURD; ENGRAVED PORTRAIT OF ROBERT BROWNING (1812–1889) IN 1835 (BOTH ALAMY).

life thus is not exclusively predicated on its similarity to a human life. Flush and Elizabeth are “closely united” as well as “immensely divided.” Moreover, Woolf does not gloss over the asymmetry of their relationship: Flush, giving up “the air and the sun for her sake,” no doubt sacrifices more than Elizabeth does. There also are times when Elizabeth fails Flush, forgetting about him and treating him as an understudy for the real thing – human love – which wounds him. Overall, however, theirs is a relationship which is as important as the one between Elizabeth and Robert. Elizabeth is loyal to Flush, taking an unpopular stand and siding with him during “the most terrible experience of his life”: “Her duty was to him.” Perhaps the best way to characterize their bond is to borrow Elizabeth Barrett Browning’s own description of Flush as “my friend.” Renowned anthropologist and psychologist Barbara Smuts encourages us to relate to animals as “nonhuman persons,” arguing that this “has nothing to do with whether or not we attribute human characteristics to them. It has to do, instead, with recognizing that they are social subjects.” This is the remarkable feat at the heart of Woolf’s narrative: Elizabeth perceives that Flush is a nonhuman person...and he recognizes her as a noncanine person.

Western culture has built a great divide between humans and all other animals. From worms to squirrels to dogs to orcas, all animals are lumped together, erasing vast differences and enshrining human exceptionalism. To focus a narrative on an individual dog, whom we get to know as a nonhuman person, is an important challenge to the Western objectification of animals. Woolf delineates Flush’s preferences, capabilities and tremendous resilience. Language, so long held as the marker of human superiority over all the other animals, here is not exclusive to our species: Flush has “his own language” and, at times, it is more effective than ours. Elizabeth wonders, “Do words say everything? Can words say anything?” Flush makes sense of his world in multiple ways. He “reads” his environment, interpreting tone of voice, physical gesture, emotion as well as scent; there are times when his findings are more accurate than those of humans. The narrative convinces us that Flush is a sentient being, with feelings and consciousness, whose life is significant.

Woolf quotes a question Elizabeth Barrett Browning posed about Flush in her correspondence – “He is worth loving, is he not?” – and adds that Elizabeth “was positive of her own” answer: “she loved Flush, and Flush was worthy of her love.” Woolf develops this question and prompts us to think about the lives of human others who are “low” on the social hierarchy.

Elizabeth Barrett Browning is the story’s main underdog, whose poetry, at the time Woolf was writing, was neglected; her readers are “non-existent.” Elizabeth leads a restricted life under her father’s roof in London, and there are parallels between the position of animals and women; in one of the crucial scenes, “it was almost as difficult for her to go to Flush as for Flush to come to her.” The emphasis on Flush’s purebred status – he is an “aristocrat” and a bit of a “snob” until he sheds his bias – is a satirical comment on the English class system. Lily Wilson, the servant, speaks “almost as seldom as Flush” and London is divided between the haves and the have-nots. Woolf’s depiction of hierarchy and tyranny also resonates in the 1930s context of the rise of fascism.

This is not to say that we should value *Flush* because it is “really” about the oppression of humans. Flush, the dog, matters. Woolf’s narrative is compelling in its specificity *and* in its implications. Woolf describes Elizabeth Barrett Browning as “a wilful breaker of rules whether of art or of love,” and we could say the same of her. To write about animals

THE ONLY KNOWN PHOTOGRAPH OF ELIZABETH BARRETT BROWNING WITH HER SON, PEN (ROBERT WIEDEMANN BARRETT BROWNING), FROM AN ALBUM KEPT BY THE BROWNING'S' FRIEND IN FLORENCE, GEORGINA ELIZABETH FORBES. FRATELLI D'ALESSANDRI, 1860 (NATIONAL PORTRAIT GALLERY, LONDON)



with love is a risk. The charge of sentimentality continues to be levelled against those of us whose care for an animal, or the cause of animals, transgresses the socially accepted human-animal hierarchy. The label of sentimentality reeks with sexism, of course, and Woolf's diary records her anticipation of such a response: "*Flush* will be out on Thursday and I shall be very much depressed, I think, by the kind of praise. They'll say it's 'charming,' delicate, ladylike." While the novel attracted a popular readership, its literary value has been considered far below Woolf's other modernist works and it has been dismissed. Fortunately, the advent of Literary Animal Studies, a field engaged with representations of the nonhuman, has brought new understanding of *Flush*'s complexity. Rather than patronizing it as "charming, delicate, ladylike," we now can recognize *Flush* as moving, subtle and incisive, and, yes, worthy of our attention and love.

BARBARA K. SEEBER IS PROFESSOR OF ENGLISH AT BROCK UNIVERSITY IN ST CATHARINES. SHE IS AUTHOR OF *JANE AUSTEN AND ANIMALS* (2013) AND CO-AUTHOR OF *THE SLOW PROFESSOR: CHALLENGING THE CULTURE OF SPEED IN THE ACADEMY* (2016).



Production History

Flush was first published in serial form in the July, August, September and October 1933 issues of the *Atlantic Monthly*. The first edition in book form was published simultaneously in London and New York on October 5, 1933. The 2021 Shaw Festival production is a world premiere of the adaptation by Tim Carroll.

Flush or Faunus

ELIZABETH BARRETT BROWNING

You see this dog. It was but yesterday
I mused, forgetful of his presence here,
Till thought on thought drew downward tear on tear;
When from the pillow, where wet-cheeked I lay,
A head as hairy as Faunus, thrust its way
Right sudden against my face,—two golden-clear
Large eyes astonished mine,—a drooping ear
Did flap me on either cheek, to dry the spray!
I started first, as some Arcadian
Amazed by goatly god in twilight grove:
But as my bearded vision closelier ran
My tears off, I knew Flush, and rose above
Surprise and sadness; thanking the true Pan,
Who, by low creatures, leads to heights of love.



COVER BY FRANZ VON STUCK (1863–1928) FOR PAN. PUBLISHED IN BERLIN BY A CO-OPERATIVE OF ARTISTS, POETS AND CRITICS BETWEEN 1895 AND 1915, THE GERMAN ARTS MAGAZINE FOCUSED ON LITERATURE, THEATRE AND MUSIC, “WITHOUT REFERENCE TO COMMERCIAL, MORAL, PERSONAL OR POLEMICAL QUESTIONS, APPRECIATING ONLY THE PURELY AESTHETIC VIEWPOINT.”

OPPOSITE: SPANIEL AND HARE, COPPERPLATE ENGRAVING BY J. SCOTT IN *THE SPORTING MAGAZINE, OR MONTHLY CALENDAR OF THE TRANSACTIONS OF THE TURF AND THE CHASE*, LONDON, 1797 (ALAMY).



Flush, 2021
THE HUMENIUK
FOUNDATION STAGE



CLOCKWISE FROM TOP LEFT: JULIE LUMSDEN,
DREW PLUMMER, JACQUELINE THAIR AND
JONATHAN TAN; JULIE LUMSDEN AS ELIZABETH
BARRETT (BROWNING) WITH FLUSH;
JONATHAN TAN; JACQUELINE THAIR AS THE
BARRETT'S MAID WITH FLUSH AND DREW
PLUMMER AS FLUSH PUPPETEER.

The Author

VIRGINIA WOOLF (1882-1941) was born Adeline Virginia Stephen in London, England. Her father was Sir Leslie Stephen, an eminent historian and literary critic who was the first editor of the *Dictionary of National Biography*. After his first wife Harriet died (she was the daughter of novelist William Thackeray), Leslie Stephen married a beautiful widow named Julia Jackson Duckworth. Between them they already had four children, and together they had four more: Vanessa, Thoby, Virginia and Adrian. Virginia Woolf's novel *To the Lighthouse* is considered, among other things, a character study of her parents. Her mother died in 1895, and her father in 1904.

The Stephen home was a centre of learning and literature, and there Virginia (who was educated at home) met many of the outstanding literary and intellectual figures of late Victorian England. After the death of their father, the four Stephen orphans moved to a house in the Bloomsbury district of London where a new generation of artists and intellectuals formed around them, beginning with the brothers' fellow students from Cambridge. Key figures of the "Bloomsbury Group" included artists Roger Fry and Duncan Grant, writers E.M. Forster and Lytton Strachey, critics Desmond MacCarthy and Clive Bell (who married Vanessa Stephen), and economist John Maynard Keynes.

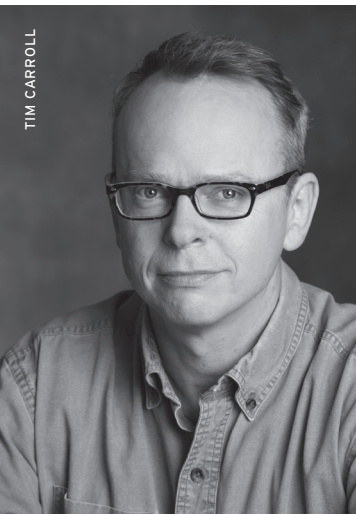
In 1912 Virginia married another member of the Bloomsbury Group, Leonard Woolf (1880-1969); and in 1917, with just a single handpress, they founded their own publishing house, the Hogarth Press. Under this imprint they brought out the early works of T.S. Eliot, E.M. Forster, Katherine Mansfield, and the first English editions of Freud. Woolf herself, who had been writing since childhood, then produced a series of groundbreaking novels that included *Jacob's Room* (1922), *Mrs Dalloway* (1925), *To the Lighthouse* (1927), *Orlando* (1928), *The Waves* (1931) and *Between the Acts* (1941). She also wrote a great deal of literary criticism, including *The*

Common Reader (a series of editions beginning in 1925) and *A Room of One's Own* (1929), as well as volumes of short stories, diaries and a biography. A landmark of modern literature, Woolf's fiction is best known for its use of "stream of consciousness," a technique of interior monologue that Woolf felt was especially suited to women writers. In her novels, plot is de-emphasized in favour of intricate psychological detail.

Virginia Woolf was plagued by depression and nervous breakdowns for much of her life, beginning with the death of her mother when Woolf was just 13. In 1941, deeply depressed by the onset of another war and fearful of another breakdown, Virginia Woolf committed suicide by drowning. Biographies have been written by her nephew Quentin Bell (1972) and more recently by James King (1994) and Hermione Lee (1996).



TIM CARROLL



For full biographical information about our cast and creative team, please visit shawfest.com/ensemble.

TIM CARROLL Adapter / Director

SHAW 2021: Adapter/director for *Flush*; director for *Charley's Aunt*. My first full-time job in the theatre was as Associate Director of the Northcott Theatre, Exeter. The first play I directed there was *Charley's Aunt*. It was designed by Roger Butlin, a famous opera director, whom I had only just met. He became my mentor and the person who taught me most about theatre. He was a brilliant psychologist: if he didn't like something I had staged, or a moment I was attached to, he would simply say, "I don't think it's quite up to Carroll standard." I would insist that I was right, then, eventually and with bad grace, I would change it. And, of course, it would be better. Everyone should be lucky enough to meet someone like Roger early in their journey.

HANNE LOOSEN Designer

SHAW 2021: Designer for *Flush*. In high school, when I expressed an interest in theatre design, I was invited to see a performance with my teachers. The kids in school thought it was very odd that I chose to spend my free evening with my teachers to see a show; but that didn't stifle my enthusiasm.

I wondered how the costumes would be... Well, there were none. It was a nude dance performance by Wim Vandekeybus and his company, Ultima Vez. Although there were no costumes worn that evening, I knew then that working in theatre was what I wanted to do. The performance was fascinating, but watching my teachers blush and question their decision to invite me was amusing.

HANNE LOOSEN



NICK ANDISON Lighting Designer

SHAW 2021: Lighting designer for *Flush*. I am thrilled to be designing *Flush* in the Royal George Theatre this season. I have fond memories of coming to the Shaw Festival with my family over the years. *The Mystery of Edwin Drood* in the Royal George was a personal favourite when I was young. It has since been a pleasure to be involved with numerous productions there, including the seasonal favourite *A Christmas Carol*. Growing up in the performing arts world as a dancer, with a keen interest in design and production, I was fortunate to meet, learn from and collaborate with designers, including Graeme S. Thomson and Roelof P. Snippe. Their kindness in sharing their craft, experience and knowledge not only shaped the beginning of my theatrical journey, it also inspires me to collaborate thoughtfully with my colleagues and to illuminate the minds of young aspiring designers as they did for me.

NICK ANDISON



ALEXANDRA MONTAGNESE Puppetry

SHAW 2021: Puppetry for *Flush*. You may have seen my name on the Shaw website for the past year, as I've been preparing to present *A Short History of Niagara* puppet show. One of the first performances I ever saw was a black light puppet show set under the sea. It came all the way to Northern Ontario, where I grew up. I remember the feeling of wonder as I watched these fish puppets swim, appearing and disappearing. I knew there were people operating the puppets, but wanted to believe that they were moving on their own and that I was in the dark sea with them. That show opened my eyes to the infinite possibilities puppets can bring to live storytelling. It's not easy to ask an audience to suspend their disbelief when putting life to an object, but their willingness to do so is a beautiful act of faith.



JULIE LUMSDEN Narrator / Elizabeth Barrett (Browning)

SHAW 2021: *Flush*; 3rd season. I was born and raised in Treaty 1 Territory, the homeland of the Metis Nation, in *Win-Nipi*, which means muddy waters in Cree; you may know it as Winnipeg, Manitoba. I feel very grateful to be here, on this land, telling stories and learning from and alongside Canada's best humans and storytellers. My work is a reflection (and mimic) of the astounding artists I've been around thus far in my career – specifically the resilient, strong, gracious and trailblazing women I've had the distinct privilege of learning from. Maarsii!



DREW PLUMMER

Narrator / *Flush* Puppeteer

SHAW 2021: *Flush*; 3rd season. When I was six, my mother enrolled her little redhead in a retelling of the nativity scene at our local church. Being my first time on-stage, I was given the crucial role of Ernie Evergreen, the often overlooked pine-acle part of the show. I was so excited to share my rousing rendition of "Silent Night"; however, the day of the show I suddenly came down with the flu. My mother ran to the store to pick up some good ol' diapers and a bucket for me, once again saving the day. Thankfully the show went off without a hitch, and here I am today!

JONATHAN TAN Narrator / Robert Browning

SHAW 2021: *Flush*; 11th season. When I worked with puppets in *Wilde Tales*, I was always struck by our audience's enthusiasm and generosity. With open hearts and imaginations, they extended such goodwill to these little beings of fabric and feathers – extensions of us, but also of them. One of these puppets was a little boy named Buster who oscillated between fear and wonder. One day, I recognized a CBC television anchor in the front row. While fleeing from the Selfish Giant, I ran Buster off the stage and up to him, grabbed his foot with my little puppet hand and hollered, "Ahhhhh! This is breaking news, buddy!" Puppets unleash a sense of mischief and joyful curiosity that we in our fleshy, fumbly, awkward awareness so often forget. I still never know what to do with my own limbs, but I always seem to know what to do with a puppet's.



JACQUELINE THAIR



JACQUELINE THAIR Narrator / Wilson
 SHAW 2021: *Flush*; 14th season. One of the things I love about theatre is that everyone who shows up gets to undergo something mysterious and fun together. Some of the most extraordinary teachers I've had are my co-workers and fellow ensemble members. It's been an honour to learn from them night after night on-stage, and day after day in life. A few of my favourite productions that I've been a part of include *Oh What a Lovely War*, *The Light in the Piazza*, *Cabaret* and *The Lady from the Sea*.

DORA TOMASSI Stage Manager

SHAW 2021: Stage manager for *Flush*; 20th season. As a little girl growing up in Toronto, theatre companies would perform at my school. I loved it so much that I would beg my teacher to let my friends and me put on a play we had 'made up' during recess. Fast forward many years, I returned to my old elementary school with the coc's school production of *The Magic Flute*. My first show here at Shaw was working with director Neil Munro on *The Man Who Came to Dinner*. Two of my favourite shows here were *Floyd Collins* and *When the Rain Stops Falling*.

DORA TOMASSI



ANNIE MCWHINNIE Assistant Stage Manager

SHAW 2021: Assistant stage manager for *Flush*; 13th season. Growing up just north of Toronto, I started stage managing through a co-op program in high school. My most influential training came from the many talented stage managers I apprenticed under, some of whom I'm lucky to continue to work with here at The Shaw. I have enjoyed working on many of the productions throughout my thirteen seasons at the Shaw Festival. Some of my favourites include *Sunday in the Park with George*, *Maria Severa* and *Cabaret*.

DREW PLUMMER



ANNIE MCWHINNIE



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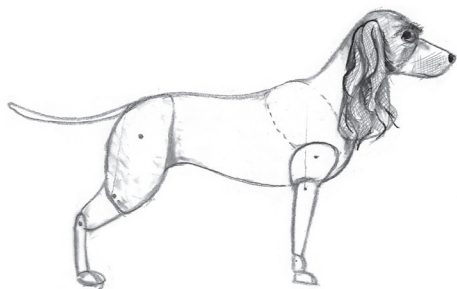
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