

SHAW

MAGAZINE FOR FRIENDS AND PARTNERS SPRING 2022



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Cover: Olivia Sinclair-Brisbane and Mike Nadajewski in *Damn Yankees*
This Page: Nicole Joy Fraser and Kristopher Bowman in *This is How We Got Here*

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Age is just a number, right?

Does it really matter that one has arrived at one's 60th birthday? In reality, one is only ever one day older. This is a question that - I hope - I myself will have to face quite soon, as I am only three and a half years away from turning sixty. (And to think, I was not even fifty when they offered me this job.) So, the Shaw Festival has been around longer than I have. And, just as I will, no doubt, find myself taking stock of life when I reach the next milestone, so we are here, at sixty, looking back over an incredibly rich and varied past and looking forward to what the next chapter might bring.



The look back has been given added poignancy by the fact that, just before the end of last year, we lost the artist whose name will always be associated with this Festival more than any other: Christopher Newton was Artistic Director for a barely believable twenty-three years, a period which has gone down in Canadian theatre history as a golden age. I was lucky enough to meet him several times, and to benefit from his kindness, wit and wisdom. I shall miss our cups of tea very much. But he, like our namesake himself, was never one to dwell on the past. Just as Shaw told Barry Jackson not to name the Malvern Festival the Shaw Festival because he didn't want to stand in the way of the new generation of writers, so Christopher always prefaced any remark he made with some such phrase as, "it was totally different then, so this may not be of any use to you..." His advice was always useful, of course, for the very reason that he knew that no one ever led a theatre to success by copying what went before.

There have been quite a few changes around here since I arrived, and last year brought even more. Some of them were forced on us – I doubt we would have built a theatre in the car park had it not been for Covid – but nothing we did in response to our changed circumstances was carried out without an eye to the future. I already knew that I wanted to use our outdoor spaces much more than hitherto; last year, among all the other, less welcome, things that it brought, did at least provide us with a kick in the pants to make it happen. And how wonderful the response was: whatever the event, whether one that had been created for the gardens, like *Fairground* and *Shawground*, or one that had been adapted to a new home, like *Charley's Aunt*, everything we did was met with a beautiful spirit of excitement and openness by you, the audience. It has given all of us a real whoosh of energy to make more such events happen, including all-new editions of *Fairground* and *Shawground* (so if you saw them last year, come again; if you didn't, what were you thinking?).

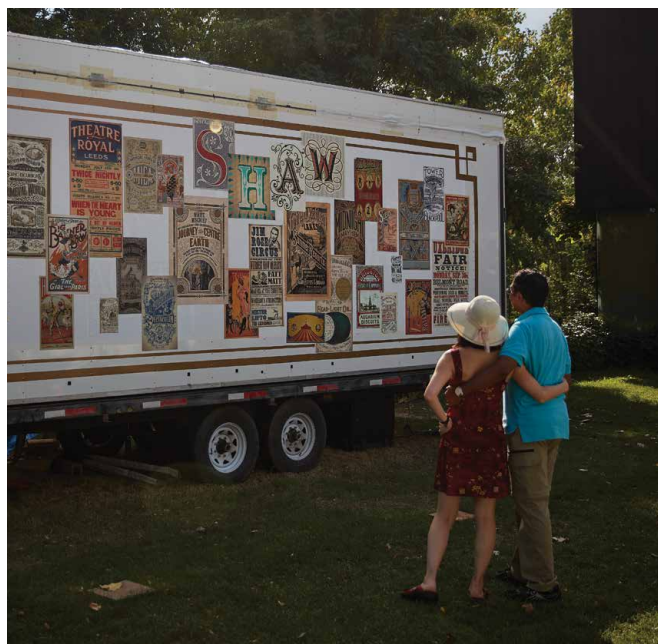


Previous page: Kiera Sangster, Alexis Gordon and Nafeesa Monroe in *Gatsby's Jazz*, *Sonny's Blues* (2021). This page from top: The BMO Stage; The Humeniuk Foundation Stage.

Only this year, we need to do it in addition to all our regular indoor theatre shows. It is a tall order, but what better time than a big anniversary to take on a big challenge?

Let us not wait to begin the work of reconnecting with our fellow humans. We may disagree on many things, but the joy of coming together to experience art is one that transcends all boundaries. You are already stepping beyond the easy and familiar by abandoning the TV and the internet to come to The Shaw. Let's make something special happen while you are here.

Tim Carroll
Artistic Director



THE GIFT OF YOUTH

BY KIMBERLEY RAMPERSAD

YOUNG PEOPLE HAVE ALWAYS BEEN MY FAVOURITE GROUP OF PEOPLE.

When exempted from exams in grade seven, we had to choose a workplace to explore. I chose my elementary school and worked with Mrs. Daly in her kindergarten classroom. Throughout my undergraduate degree I taught at various dance schools. Upon receiving my dance teacher certification through the Royal Winnipeg Ballet School, I taught in both their general and professional programs for several years. I also taught performing arts in high schools for six years in the Winnipeg School Division and helped write the dance curriculum for the Department of Education for the Province of Manitoba. Teaching continues to be one of my favourite activities in the arts. For the 2022 season I was given the responsibility of creating the Intensive and it was a delight.

This season's iteration of the Intensive welcomed nine ensemble members, six who are new to the company: JJ Gerber, Nathanael Judah*, Graeme Kitagawa*, Allison McCaughey, Jade Repeta* and Taurian Teelucksingh*. The three returning company members, Kevin "Koovy" McLaughlin*, David Andrew Reid+, and Olivia Sinclair-Brisbane*, shone as young leaders within this group. And we were happy to invite actors from Native Earth's production of *This Is How We Got Here* to participate as their schedules allowed.

The Intensive is a two-week in-person training program within The Slight Family Academy, this year held from February 7 – 18, for new and emerging ensemble actors at the Shaw Festival. This provides us with an opportunity to get to know one another through the art without the pressures of being in a formal rehearsal process. The participants are paid to participate.

In creating the program this season, the point of focus was To Deepen. Most instructors were scheduled at least twice over the two weeks, allowing both the teaching artists and participants to reinforce concepts and allow for more critical thinking. It was exciting to watch the participants gain courage as they re-visited the teachers and work, and especially wonderful to watch Kristopher Bowman (both a Shaw Festival Embedded Artist and company member of *This Is How We Got Here*) activate his teaching skills as he led the group in Improv classes.

Facilitating these sessions is a delight for me as it allows me to shamelessly hover and dote upon all the participants. And engaging ensemble members to lead classes both strengthens our relationship with them and provides opportunities for them to refine their skills as teaching-artists: listening to the participants buzz over the intellect and sound of Graeme Somerville's voice as he led them through Shavian text; watching them bound out of the space after dancing with Genny Sermonia; seeing them immerse themselves in the time of Bernard Shaw through the Manners class led gracefully by ensemble treasure, Sharry Flett and Guy Bannerman. To witness these intelligent artists from all backgrounds come together to explore, to critique, to embody and challenge the structures of the time by occupying space was both affirming and an expression of what it is we are trying to do with this work here at the Shaw Festival. I would be remiss if I did acknowledge Sharry and Guy's mentorship of embedded artists Keira Sangster and Travis Seetoo, who through assisting in these classes are learning how to teach this material to the next generation of theatre artists.

The participants are also given the opportunity to work with directors of music, movement and text, and coaches during the two weeks: The Shaw's director of music Paul Sportelli left the artists feeling motivated and capable of more after working with them on their selected musical pieces; Allison Plamondon (choreographer of *Holiday Inn*, *Damn Yankees* and *White Christmas*)

imparted her wisdom of the body as they explored their acting-selves; and Alexander Coach Victoria Heart, was able to introduce many of the artists to the technique for the first time in their careers. Witnessing them feeling special after having classes with Tim Carroll the Artistic Director of the second-largest repertory theatre company in North America, and to hear them joking with him in the halls was simply tops. On a personal note, it was moving to see the artists experience Philip Akin in his scene study classes. To see him inspire these wonderful humans, in the same way he has inspired and continues to inspire me, was profound.

Because of the loosening of restrictions, we were able to bring some artists from the United States. Ausar Stewart, assistant professor of voice and acting at Carnegie Mellon University's School of Drama spent a full day with the participants accompanied by his teaching assistant Major Curda. And Sean Mayes, who is the Assistant Music Director of *Hadestown* (Broadway) and the assistant conductor of *MJ* (Broadway), the new Michael Jackson musical written by Lynn Nottage, spent a session with this group, too!

We introduced an orientation series where the participants were introduced to some of the other departments of the company and people they would be collaborating with in the immediate future. In a company with close to 600 people, where to go and who to speak to can be overwhelming, especially in your first season. Therefore, Dianne Gibbs (Director, Human Resources), Meredith Macdonald (Production Stage Manager) and Khan Bouba-Dalambaye (Wellness and Inclusion Facilitator) created an evening especially for this group regarding communication in its many facets in the company. Stéphanie Filippi (Company Manager) and Niki Poirer (Housing Manager) were able to meet with many of the new artists for the first time after numerous phone calls and emails arranging their travel and accommodations. They were able to provide them with support as they acclimatize themselves to Niagara-on-the-Lake and its nuances.

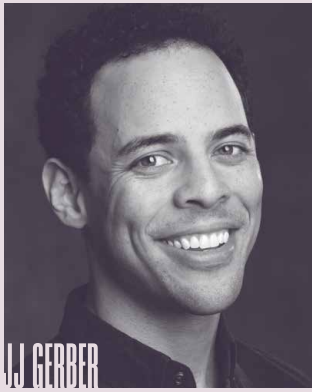
Suzanne Merriam (Senior Manager, Education), Ashley Belmer (Senior Manager, Communications) and Cindy Mewhinney (Director of Advancement) were all able to introduce themselves and their departments to the artists. A very good thing as these departments will be working closely with them. The Development department was also able to provide a financial wellness course for the artists through RBC.

What do you need to know for your first wig and wardrobe fittings? Never fear! Lorna Henderson (Head of Wigs and Make Up) and Jason Bendig (Head of Wardrobe) are here! I wonder if you could imagine the anxiety that might occur when going into a fitting room to be measured or to have someone working intimately with your hair? Having time to speak to Lorna and Jason is an important part of making the new artists feel safe and respected. And a special thanks to Embedded Artists Ryan DeSouza, Kristi Frank, Sanjay Talwar, and Jonathan Tan for making time to speak to the artists about life in the company and creating a virtual cocktail night – "Life on the Lake" – where they made space for fellowship.

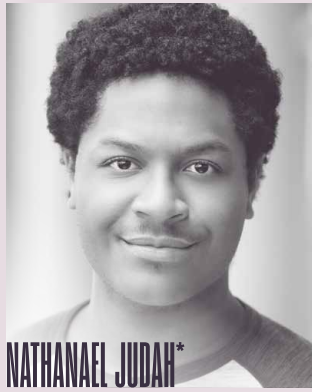
The end of the two weeks was marked with a signature Shaw Pizza Party and smiling faces. My gratitude to Jeff Cummings (Planning Director), Natalie Ackers (Producer), Meredith Macdonald, Sarah Fabiani (IT Director), and Stéphanie Filippi for collaborating with me on this task.

Working on the 2022 Intensive reminded me of the gift of working with young people, the good fortune I have to work at the Shaw Festival, and the unknown potential of putting the former and the latter together.

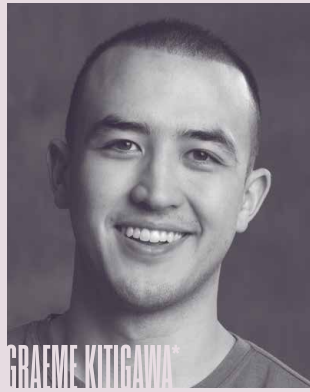
KIMBERLEY RAMPERSAD IS THE ASSOCIATE ARTISTIC DIRECTOR OF THE SHAW FESTIVAL. IN 2022 KIMBERLEY WILL BE DIRECTOR AND CHOREOGRAPHER FOR *CHITRA*, AND APPEARS IN *DAMN YANKEES*.



L.J. GERBER



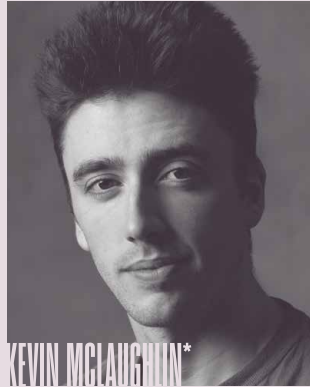
NATHANAEL JUDAH*



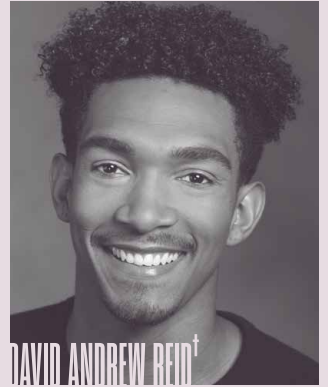
GRAEME KITIGAWA*



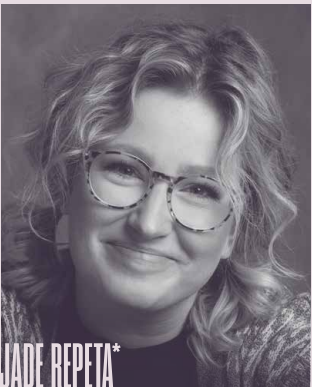
ALLISON MCCAUGHEY



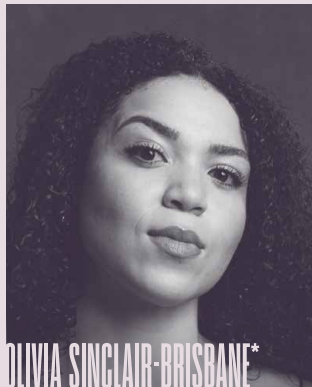
KEVIN MCLAUGHLIN*



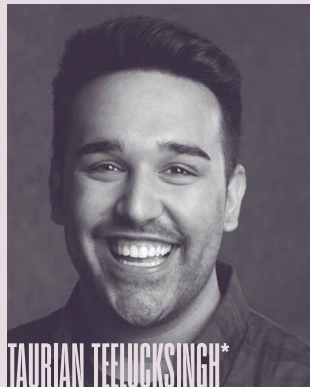
DAVID ANDREW REID†



JADE REPETA*



OLIVIA SINCLAIR-BRISBANE*



TAURIAN TEELUCKSINGH*

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Artists

†Christopher Newton Intern supported by

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The Intensive is part of The Slight Family Academy at the Shaw Festival, supported by The Slight Family Foundation.

Curiosity and Compassion in the Age of Covid

I sat down with The Shaw's COVID Compliance Manager, Alison Peddie, to discuss her history with The Shaw, her love of the community, her current role at the Festival, and her never-ending curiosity. By Travis Seetoo



Alison Peddie sits across from me in the Christopher Newton Green Room drinking from her mug of tea. Alison is a familiar sight for anyone with any knowledge of the backstage and behind-the-scenes life at the Shaw Festival. Even more familiar than the sight of her is the sound of her voice: an ever-present one over the backstage speakers for almost twenty years calling, "Five minutes to top of show" or, "Places, please".

Alison first came to The Shaw in 2003 as a Stage Manager working with legendary director Neil Munro on his production of Sean O'Casey's *The Plough and the Stars*. Her transition from the busy Toronto theatre scene to the Shaw Festival was not necessarily an easy one: "I was in Toronto for years. I was used to being independent; working in an environment where you were on a team, where you were a part of something, felt weird. When you work in Toronto you are your own thing, you're like a lone wolf." Despite the culture shock she came back: "I came back a second year because I was offered both musicals - *Pal Joey* and *Floyd Collins* - and then I was hooked. That was it. That was the end. They reeled me in."

Following six seasons as a stage manager, Alison left The Shaw in 2008 to pursue an internship with General Manager Camilla at the Tarragon Theatre in Toronto. But when the position of Production Stage Manager opened up in 2012, she applied. "I was away for three years. I applied for the job because I missed my friends here." She goes on to say, "I keep leaving and coming back because I miss the community. You don't realise how it creeps into your heart and your psyche to be part of something, to belong somewhere. I wanted Amara, my daughter, to grow up here: for her to belong here like I felt like I belonged here. That's always been the draw of this place for me, more than anything else."

Alison returned to The Shaw in her new role as Production Stage Manager (PSM): a role she would inhabit from 2012 to 2019, managing the whole Stage Management department, coordinating with every other department, and attempting to organise actors. Discussing her time as The Shaw's PSM, Alison says, "I loved it. I love actors. It was really great. The problem for me always is that I get itchy. After six or seven years I get curious, and the curiosity always moves my feet. It's never about not liking the job or not liking Shaw; it's just my curiosity means that I need to grow somewhere else." In 2019 Alison left again - this time for the Stratford Festival: "I've left twice and come back twice. I leave to be curious and to learn more and then I come back because I want that sense of belonging."

Alison's second return to The Shaw brings us firmly into the present. Alison returned in 2021, this time as our first COVID Compliance Manager. Alison speaks to her role and passion for

taking on this new position: "I am Carol Covid," she jokes. "I was really interested from the Human Resources perspective on how to manage a health and safety crisis, which is what this is. It is crisis management in a broad sense, and it's been really interesting and very, very, very gratifying to look after people through this and create a safe work environment, which is very important to me."

Alison values the works she does with McMaster Health Labs (MHL) in Hamilton, Ontario. In partnership with MHL, Alison administers PCR tests to Shaw employees twice a week: "Last summer I had the MHL gals Nicole and Jodie. They've been great. They've been such a support. Nicole would come for free on Saturday mornings to help with testing in the fall. She came because she liked hanging out at the theatre. They've been amazing." She not only oversees and administers tests but manages the COVID protocols and COVID related decision making around the entire theatre. When I asked her about the challenges associated with her new role she answered simply: "The most challenging part is keeping up with the ever-changing landscape." But the position has its upsides, says Alison. "The nicest thing is connection, seeing everybody. I know more people now than I did as a Stage Manager or even as the PSM. It's good. I see the shop people, crew, cast, creatives, everybody. And I watch them put swabs up their noses."

I asked her about the biggest difference between her new role and her previous roles at The Shaw and she answered, "Well, the biggest difference is I have two days off every week and I don't have to work nights. I've discovered I'm a morning person. And I've spent 30 years as a night person!" When discussing the future of the COVID Compliance Department at The Shaw Alison says, "I hope that I am out of a job soon. I do. I hope things go the way that the province and the country think it's going. And that, slowly but surely, we can reduce all our restrictions and not have to do testing anymore. I think masking is going to be here for a bit longer, but I hope by the summer that we are all OK."

As for what is next for Alison, her interest in Human Resources and her curiosity continue to move her feet: "I have a Canada Council grant to do an internship with a friend of mine who has an HR consultancy business in Toronto. She does arts sector HR which is really lacking. The Shaw and Stratford Festivals and the National Ballet are the only types of places across Canada that have HR departments in the arts. So, I'm heading in that direction." Alison will be finishing her HR post graduate certificate course from York University in June.

Travis Seetoo is one of 11 Embedded Artists. You can see him in *Too True to be Good, Everybody* and various *Outdoors @ The Shaw* programs this summer. The Embedded Artists Program is supported by the Tim & Frances Price Risk Fund, Andy Pringle Creative Reserve and Roe Green.

Khan, Meet Theatre: Theatre, Meet Khan

By Jude Jones

One sunny afternoon a few years ago I stepped out back for a break and saw, for the first time, a Pride flag hanging. With Land Acknowledgments before shows and the Iroquois Six Nations Flag proudly displayed out front, I knew times were changing and it made me cry and I felt an eagerness to participate, to help The Shaw in leading our amazing region in recognizing the benefits of diversity and inclusion.

It's a lot for a Company to want to look at itself regarding its Equity, Diversity, and Inclusion policies otherwise known as EDI. It's about having honest, raw, affirming conversations within a Company: creating goals and making plans to achieve those goals.

Every successful Company knows when to seek help from the professionals. At a theatre company, the talents and skills are across the board, from cooks (which is my role here) to cutters to carpenters to cast. If there's one thing The Shaw does best, it's finding the right people for the right positions, and that includes its EDI committee.

The EDI committee, now in its second year, would not be what it is without the committee facilitator Khan Bouba-Dalambaye.

I recently had the pleasure of speaking to Khan and asking him a little bit about himself and his thoughts on The Shaw.

J: Where were you born and raised and where do you live now?

K: Born and raised as a Montrealer. I've thought of living other places, but it's never been a serious thought because I love Montreal. Like other places it has its pros and cons but overall, it's my home.



J: What is your education and employment background?

K: I have a Masters in Counselling Psychology. In my career I have been a Guidance Counsellor at a High School for 10 years, I teach psychology at the College level, am a consultant and I've had my own private practice for four years. I was an EAP (Employee Assistance Program) counsellor for seven years and that's how I began working with the Shaw Festival.

J: Why did you get into your chosen field?

K: Desire and passion to help and support people. I always have been fascinated with people. I'm really interested in human behaviour, culture and dynamics. I get a level of authenticity and intimacy I feel people don't always have the privilege of experiencing regularly in their lives. To have that as part of my week is stimulating and helps keep me from stagnation. I've learned a lot about people from working with them.

J: What would be some advice you'd give to a business interested in starting their own EDI program?

K: I would tell them to have a clear sense of why they're doing it. What are the issues you are currently aware of? Where do you identify needs relative to your culture? What values do you have or are trying to create that require these changes to be made? Why are these values important and what is driving the movement? A committee is valuable if it can create change and have the power to move things forward. Also, outside help, using professional lenses, helps see the culture with fresh eyes.

J: Take me through your journey with the Shaw Festival.

K: I started as one of the counsellors providing support for the Employee Assistance Program.

From there I was asked to be a supporter and co-facilitator, with Ravi Jain, holding Town Hall discussions about privilege. Then I was asked to be part of the Task Force that occurred last year. One of the Task Force recommendations was the creation of the EDI Facilitator position which I was recommended for. My full title is Wellness and Inclusion Facilitator.

J: What are your thoughts on the town of Niagara-on-the-Lake?

K: I've been so busy with work when I come into town, I have not yet had the full Niagara-on-the-Lake experience. I've met friends at the Sandtrap for a meal and gone to Balzac's for coffee.

J: Have you tried the local gelato places? What's your favourite type of gelato?

K: I have never had gelato - let me think - no, I've never had it. I'm not a big ice cream or dessert guy.

J: Never had gelato? Promise me you'll keep an open mind and try some next time you're here! It's not ice cream.

K: Well, I can't say no to keeping an open mind, so I'll give it a try.

J: What was your impression of everyone here at The Shaw?

K: Everybody seems really immersed, engaged and passionate about the arts, no matter what department. That is something that has really shone through in my short time getting to know you all.

J: What are your thoughts about theatre, from a psychological point of view?

K: Art can be a form of escape or an appropriate degree of levity in hard times, a source of joy, optimism, or hope. Seeing how art can capture life, it can be a voice for those who need one. It is freeing, cathartic.

J: What productions have you seen so far at the Shaw Festival?

K: The Shaw has been my first experience with live theatre. I've seen *Trouble in Mind*, *Charley's Aunt*, *Holiday Inn*, and *A Christmas Carol*. The novelty of it all is hitting me. What goes into a production is what I'm focussing on. The absorption of all the different departments and what goes into making a play. It's been quite an introduction for never having experienced the theatre world in any type of fashion before!

Khan and the Shaw Festival EDI committee, including Jude Jones, meet once a month to discuss solutions and create plans for a more inclusive theatre company.

Unsung Heroes

By Julie Lumsden

For as long as I can remember, I've been receiving applause. Whether it was from my grandparents on the sidelines of my ringette games, or the audiences at my first professional acting gigs in Winnipeg, I've grown accustomed to the sound. It's a facet of my job, as an ensemble member here at The Shaw, that becomes a part of the everyday routine once we are performing. It's a shame, really, that the actors are the only ones who get to receive that act of acknowledgement and gratitude. Today, I want to applaud a group of women here at The Shaw: our Housekeeping team. Please join me in celebrating these women, and when you see them, give them a round of gratitude, appreciation, and yes, applause.



This page: Back row (left to right) Pat McAuley, Sue Sims, Lori-Ann McAllister. Front row (left to right) Donna Smith, Carmela Sapienza, Donna Inglis. Next page: (left to right) Agata Mielezarek, Melissa Vila. No photograph for: Pam Brazeau, Marie Dumoulin, Judy Sobieraj, Dorothy Carter.

When the pandemic came around in 2020, our buildings were shut down. Almost left empty, save for a few key roles, including our stellar team of Housekeepers. This team is made up of Donna Smith, our Head of Housekeeping, and Pam Brazeau, Dorothy Carter, Marie Dumoulin, Donna Inglis, Lori-Ann McAllister, Pat McAulay, Agata Mielczarek, Carmela Sapienza, Sue Sims, Judy Sobieraj and Melissa Vila. Once we were allowed back in the building, and began rehearsing and putting together our 2021 season, their role in our safety became as imperative and important as our testing and mask protocols. This team of women touch every space we work in, they see every inch of every building: from rehearsal halls to offices to the Prop Shop to Wardrobe. They see it all, and keep every surface clean and safe.



Donna Smith and her team have worked tirelessly, sometimes short staffed, to make sure our buildings and spaces remain tidy, clean and most of all safe, so we can continue to work, rehearse, build, sing, prep and put on shows for our patrons. I sat down with three members of the team - Donna Smith, Sue Sims, and Pat McAulay - to talk about their time here at The Shaw.

Donna started on March 27, 1995 but transitioned into her current position as Head of the Department in December 2019, right before the pandemic. Donna spoke to me about her time working in the building while it was shut down due to Covid: "It was very, very quiet, that was the biggest difference that we noticed, I missed all the hustle and bustle. When it became that quiet, I would take pictures of the tulips when they came up and post it on my Facebook to say, 'You know, there's still life at The Shaw!' Tim Carroll called me in 2020 during the pandemic to see how I was doing. And to get a personal call from the Artistic Director to see how I was doing through this, that made me feel really, really good. I felt like part of the family." I asked Donna what has kept her coming back after all these years? "All the people," she said, "I love being able to see everybody and I look forward to you guys coming back, all the ensemble members. You're all so happy all the time. It's the people that keep me here. We've always been behind the scenes, but over the years, more and more people have recognized that we do exist and it's nice to be appreciated... so that has changed and that's made us feel a lot more part of this place." Appreciation doesn't quite encapsulate the gratitude we hold for how well these women do their jobs. They keep us safe, and have long before the pandemic, "Before the pandemic began, in the winter, we did a lot more high-touch spaces to keep colds down. But since the pandemic we're disinfecting everything, all the time. The show areas are going to be priority even if we're short, we're going to keep our patrons and our show areas the safest." So, how do you keep yourself and a team of busy women motivated, day in and day out? I asked Donna, "Being a part of a team when everyone knows they are working together, it keeps everyone happy and doing their best!"

Sue Sims began her journey at The Shaw as an usher a "long time ago" at the Court House, then she was in Housekeeping, then in Distribution, and now back in Housekeeping. I asked Sue what kept her coming back? She said, "You know what: it's home away from home, that's how I look at it because I know a lot of people and everybody's friendly. That's what I like, is happy people. I'm here to do my job. I love my job, everyone is friendly and that's good enough for me." Being the only current afternoon housekeeping staff member, Sue is usually the receiver of most compliments, as her schedule isn't as early as the rest of her team. "People actually compliment me that the washrooms look so good, but I always say it's the girls in the morning. I don't take the compliment myself. The girls, they do a good job in the morning, you just don't see them."

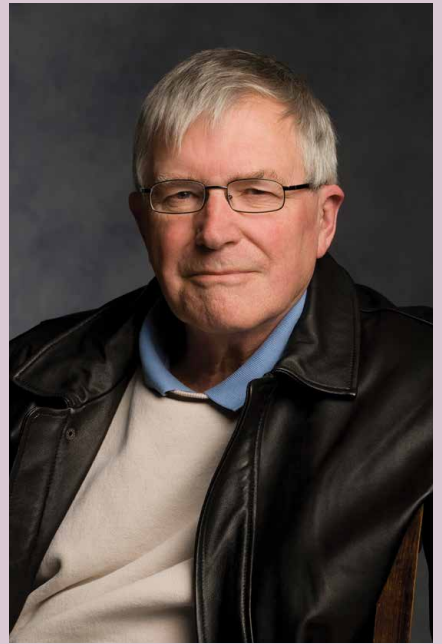
Pat McAulay is a part of that morning team Sue is speaking about. "I've been here 17 years. I signed up to stay one season, 17 years ago," Sue told me. "I like the job, I like the people I'm working with. It scares a lot of people off, but I like the early hours, because I've got a whole shift under my belt by 11 o'clock in the morning."

Sue brought up a point that I was ignorant of. When I think about our housekeeping staff and their roles, I think of our three main buildings here in Old Town, but of course these women are responsible for the shops out of town as well. "At the height of the pandemic, we were going out to the Scene Shop, and the Prop Shop three times a day, keeping them all disinfected too. For the outdoor stuff, we'd go out there and all those chairs at every one of those tents were disinfected several times a day too." Pat summed up my admiration and gratitude perfectly when she said to me; "To a certain extent, we are the unsung heroes of this place."

Please, the next time you're in any of our buildings, take a moment and say thanks to our wonderful housekeeping heroes. They deserve a standing ovation, everyday.

Julie Lumsden is one of 11 Embedded Artists. In 2022, you can catch her in *Gaslight* and *Everybody*. The Embedded Artists Program is supported by the Tim & Frances Price Risk Fund, Andy Pringle Creative Reserve and Roe Green.

In Their Own Words



We remember ↑Christopher Newton (1936-2021) and ←Tadeusz Bradecki (1955-2022), two giants of the theatre world, the first based in Canada, including 23 years as the Artistic Director of the Shaw Festival, and the other primarily in Poland, as director of such companies as the Stary Theater in Krakow and the National Theater in Warsaw.

“Let me end with what the old actor-managers used to say to the owners of the theatres where they played: “Thanks for the use of the hall.””

† Christopher Newton. From the Introductory note to 2002 Season Brochure.



↓ Excerpt from Christopher Newton's introductory note to the 2002 Season Brochure (Christopher's last season as Artistic Director).

It's well known that when I arrived at The Shaw in 1979, I liked Shaw's times rather better than I liked Shaw himself. Twenty-three seasons later, I still like the times, but I find myself affirming – to occasional amazement – that after Shakespeare, Shaw is the most important playwright in the English language. His range of subjects is astonishing, his ability to create memorable characters could be happily compared to Dickens', and his technique, at his best, is flawless...

↓ Excerpt from Christopher Newton's report in the 2000 Annual Report.

As Artistic Director I've had a nervous year. We had a strange season at the Box Office, with patterns unlike anything we've experienced before. Our figures ended up where we predicted they'd end up, but the journey was nerve-racking. On the stage we suffered a similar roller-coaster. Directors had difficulties where we never anticipated any. Plays we considered accessible proved to be nothing of the kind. Productions we had seen as potential succès d'estime turned out to be crowd-pleasers. All very odd indeed. Of course, it just confirms one important lesson: in the arts we should never take anything for granted because we are always in the changing present, always at the mercy of whatever is happening in the world. The only constant things are our beliefs, and these at least are clear.

Above all, The Shaw believes in the importance of art, that imaginative expression of ideas which reveals the subtlety and greatness of life. It's ultimately all that we have, all that we can bequeath to our descendants.

↓ Excerpt from *Globe & Mail* interview with Tadeusz Bradecki in 2009 by Michael Posner.

When Jackie Maxwell [then Artistic Director] asked Tadeusz Bradecki to direct *The Devil's Disciple* for the 2009 season, she presented him with a substantial challenge. Although George Bernard Shaw's play is 112 years old, it was, in Bradecki's opinion, un *pièce bien faite*, a work masterfully constructed. “To deconstruct such a jewel is always an option,” Bradecki explained in an extended e-mail interview. “But the question arises: What for?”

Maxwell had invited him to direct another play at The Shaw [the previous] summer, but Bradecki had only recently assumed artistic control of the Slaski Theatre in Katowice “and could not vanish for two months in the middle of my first season.” But when Maxwell offered him *The Devil's Disciple*, “I accepted with no hesitation, for the pure pleasure of being once again with the Shaw tribe.”

Bradecki holds a special place in his heart for Shaw, which he says “was and still is a source of the deepest, professional pleasure and joy. What a great ensemble of wonderful actors. And how expertly this complicated puzzle of stages is organized. I confess, unashamed, that for some time, I think about the Shaw Festival as I do about my own theatre.”

Will Bradecki be back next season? He isn't sure. It wasn't easy finding 10 weeks to steal away from his responsibilities in Katowice, he says. “So, if I am not back at Shaw next season, I wouldn't cry. But if somebody told me that I shall never be there again, I would be crying for months.”

Tadeusz directed several productions at The Shaw between 1994 and 2013 including: *Guys and Dolls* (2013), *Happy End* (2003, 2005) and *The Crucible* (2006).

Bonding Through Theatre

I recently asked Leo to be the featured Legacy donor for our Doherty-Rand Legacy Circle promotion in our house programmes. It required a photo, and I was immediately convinced of the perfect image – Leo being kissed on either cheek by two of his favourite artists – Kimberley Rampersad and Patrick Galligan. The results were magic!

By Kimberley White



Leo's love of theatre started as a young man in Gander, Newfoundland. His mother introduced him to live theatre at the Arts and Culture Centre. He later went on to teach in the York region where, along with his usual classroom activities, Leo worked on annual theatre productions with the students. Dennis, a fellow teacher and partner had also immersed himself in theatre, taking in productions whenever possible as a young man. Leo loved the behind-the-scenes processes, set design and lighting and Dennis loved the finished product, sitting back thoughtfully taking it all in, analyzing the stories and how they relate to our everyday lives. A beautiful partnership.

During their teaching careers, one school production was a highlight for them both. Dennis had given Leo a book called *The Christmas Miracle of Jonathan Toomey*. This heart-warming story inspired Leo, along with other school staff, to tell this story where every student, kindergarten to grade 8, could participate: an unforgettable Christmas production for the school and the highlight of Leo's career. It was a beautiful story of the Christmas spirit, how goodwill and kindness can mend a broken heart and a beautiful collaboration.

It's no surprise that the Shaw Festival became a major part of Dennis and Leo's life. Their all-time favorite productions were *A Man and Some Women* and *Me and My Girl* - drama and a little merriment! After retirement the pair moved to Port Dover. During the long drive home from Niagara-on-the-Lake, many lively conversations were had about the production they had just seen. It was during one of these conversations they discussed the need to give back to this community that had become so special to them. They decided to leave a legacy to The Shaw - giving back to a theatre company that had brought them closer and had provided so much joy. Sadly in 2020, we lost Denny, but Leo remains committed to The Shaw both for the promise to give back and in honour of Denny.

We asked Leo to tell the story about how this photo shoot came about that it might inspire others. The shoot was both intimidating for Leo but also exhilarating, spending a short time with two Shaw actors he has admired for years. It certainly seemed like they were having fun! In Leo's own words, "We wanted to ensure that The Shaw will continue to encourage conversations and provide inspiration for all, something that is so needed in our world." Touché!

Live theatre transports us to new worlds, presents new ideas that we hope will continue to encourage those lively conversations. A legacy gift to The Shaw supports our work both on the stage and behind the scenes. Every gift, no matter the amount makes this all possible. Here at The Shaw, we are both honoured and humbled by our Legacy supporter's generosity. Thank you to members of The Doherty-Rand Legacy Circle and to you, Leo!

"Through this tangible act, Leo is ensuring that others well after him may also partake in the intangible and life-affirming experience of theatre."

— Kimberley Rampersad,
Associate Artistic Director

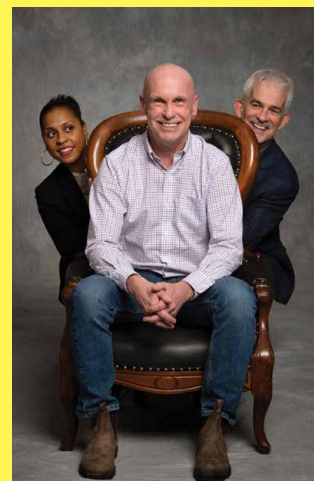
I vividly remember when I first met Leo and his partner, Dennis. We were in the audience for a performance of Studio 180's wonderful production of *My Night with Reg* in February 2017. During the interval they approached me and introduced themselves, referring to me as "Mr. Galligan." We spoke briefly but enthusiastically about theatre, and I was left with an impression of them as people of warmth, wit, intelligence and impeccable courtesy.

Not long after that, during one of our open rehearsals at The Shaw, I saw them in attendance. I am embarrassed to admit that when I said hello to them, I couldn't remember their names, but I couldn't forget the impression they had made on me when we first met, so I simply called them "The Gentlemen."

I have had the pleasure of getting to know Leo during the intervening years and am aware of some of the immense challenges he has had to face in that time. Throughout it all, he has never failed to show warmth and generosity to the friends he has made at The Shaw, myself included.

That he has chosen to support the Shaw Festival through our Legacy Giving Program, at a time when arts organizations face such uncertainty, is yet another example of the generosity of this wonderful man. Thank you, Leo - you are indeed a "Gentleman", in every respect.

— Patrick Galligan,
Ensemble Member



Kimberley White is the Senior Development Officer, Individual Gifts and Legacy Giving.

To help plan for your Legacy Gift or for more information, contact Kimberley White:

289-783-1924 or 1-800-657-1106 ext 2397

kwhite@shawfest.com

A warm welcome to
our newest Governors
Council members and
Corporate Partners.
Thank you!



Tim Jennings,
Executive Director



Tim Carroll,
Artistic Director



→ As of May 1, 2022

124 on Queen Hotel & Spa

Philip Akin**

Allstream

Mr Ronald R. Andersen

Carroll & Ted Baker

Mr Gerry & Mrs Elizabeth Baranecki

Ms Abigail Bennett

Dr Larry Biddison

John R. Birkett

Steve & Helen Bittner

Mr Tim Blake

Johnny Blue

Judith Bowden* & Jeff Cummings*

John Butler & Susan Murray

Philip & Carol Cali

Mr Aaron Carlson

Doreen & Terry Carroll

William Charnetski & Kerry Stewart

Briana Chen

James T. Collie & Ellen S. Parkes

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Ms Marianne Thomson

Brian & Christine Thorne

Mr Quentin Toderick & Mrs Eva Sorbara-Toderick

Chris Watson

4 anonymous donors

‡ Board Member † Board Alumni * Shaw Company Member

Outdoors @ The Shaw

Sponsored by



Fairground

July 2 - September 28
Festival Theatre Gardens
Directed by Molly Atkinson

Come to the fair!

Not just any old fair, mind you. This one has been created by a rather special bunch—the Shaw Ensemble. Presenting you with an hour-long array of songs, music, dance, visual arts and more – our goal is to surprise you with the hidden talents of the Ensemble to celebrate the arts and the connectedness of the human spirit. All set amid the backdrop of the Festival Theatre's lush grounds. Wonderful for all, young and not-so-young! **\$35 / \$30 under 30 / Youth \$10**

Shawground

July 20 - October 6
Festival Theatre Gardens
Directed by Marla McLean

It's not just a fair—it's a Shavian affair!

If you love Bernard Shaw, the spoken word, and wrestling big ideas to the ground, this one-of-a-kind fair is for you! Join us on the lush grounds of the Festival Theatre. The stage will be set for an enchanting hour-long event curated by the Shaw Ensemble. Welcomed by troubadours, you will move from one buoyant, forward-thinking, and joyful entertaining number to the next. This is a GBS-focused affair featuring art, moments of magic, lively music and a few surprises from the period of GBS, his contemporaries, and from other periods that connect to Shavian themes and ideas. It will have all the splendid charm and wit of a Victorian fair, with lots of surprises. **\$35 / \$30 under 30 / Youth \$10**

Shawground is sponsored by **Mary E. Hill**

Coffee Concerts

June 5, August 28, October 2 | 10:30am
Classical music concerts performed by members of the Shaw Festival Orchestra. **\$10**

A Year with Frog and Toad – In Concert

June 12 - July 24
The BMO Stage
Directed by Jonathan Tan
Music direction by Ryan deSouza

Frog (Drew Plummer) and Toad (Mike Nadajewski) are very different from one another yet the best of friends. Hop into their eccentrically funny lives while tapping your toes to this critically-acclaimed musical score. Based on the beloved children's books by Arnold Lobel, this charming one-hour concert celebrates the enduring bonds of friendship ... warts and all. Perfect for families and all ages. **\$35 / \$30 under 30 / Youth \$10**

Sponsored by **Christopher and Jeanne Jennings**

What's in your Songbook?

June 15, August 31, September 16 | 8pm
East Lawn Tent

An intimate and interactive evening of songs and stories. Accompanied by Ryan deSouza, Associate Music Director, Company members sing songs from their audition songbooks and tell the stories that go with those songs. **\$20**

Speakeasies

July 16, August 27, September 24 | 7pm
The BMO Stage

An evening of Jazz featuring Associate Music Director Ryan deSouza, members of the Shaw Orchestra and special guests. **\$20**

Sponsored by

Crittelli's Fine Furniture

Spirit in Niagara - Small Batch Distillers

Gospel Choir

July 17 - September 3
The Humeniuk Foundation Stage
Directed by Jeremiah Sparks

Big, beautiful uplifting vocals! Enjoy this euphoric and inspirational musical experience performed by the glorious voices in our Ensemble. It will take your breath away. **\$20**

A Short History of Niagara

Created by Alexandra Montagnese and Mike Petersen
Directed by Tim Carroll
With original sound design by Ryan Cowl
Commissioned and presented by the Shaw Festival in partnership with Parks Canada
July 21 - August 4: Fort George
August 5 - 14: Market Room, Court House
11am and 1pm

Returning for a second season! Perfect for all ages, *A Short History of Niagara* is a presentation in sophisticated artistry. From the Maid of the Mist to Laura Secord to the founding of the Shaw Festival, *A Short History of Niagara* tells the history of the beautiful Niagara Region through clever puppetry, woven together through vignettes that will captivate young and old alike. Don't miss out on this unique and charming thirty minutes of pure storytelling. **\$10 | \$5 Youth**

Sponsored by

Humeniuk Foundation James & Diane King

1922 – In Concert

August 17 - October 2
The BMO Stage
Written and directed by Jay Turvey
Music direction by Paul Sportelli
Choreography and movement by Kiera Sangster

1922: What happened 100 years ago? A cultural and artistic explosion, that's what! It's the dawn of flappers and the jazz age. It's the rise of Louis Armstrong and George Gershwin. James Joyce's *Ulysses* and TS Eliot's *The Waste Land* are published. The horror movie classic *Nosferatu* hits the screen along with Rudolph Valentino's *Blood and Sand*. "T'Ain't Nobody's Biz-ness if I Do" and Fanny Brice's "My Man" rule the radio. Picasso and The Group of Seven explode the visual world. Hear the music and words, feel the frenzy that was 1922 in a one-hour concert celebrating the year the world said "yes". **\$35 / \$30 under 30 / Youth \$10**

The BMO Stage
is sponsored by



The Humeniuk Foundation
Stage is sponsored by

Humeniuk Foundation

The Shaw and Niagara: Explore it all

The Shaw consciously appeals to an audience that wants to think, an audience that wishes to use time rather than waste it.

— Christopher Newton

June

Tuesday Q & A

Tuesday Evenings | Post-Show

An informal question-and-answer session with actors following Tuesday evening performances (except Previews & Openings), in all three theatres. [Complimentary](#)

Continue the Conversation

Multiple Dates | Post-Show

Following Tuesday, Friday, and Saturday matinees and all *Chitra* performances (except Previews and Openings). See calendar online for dates/times. [Complimentary](#)

Sponsored by
Riverview Cellars Estate Winery

For Members

Friends Post-Show Chats

Wednesdays and Thursdays starting in June

Engage in exclusive conversations with the cast or creative teams after the Festival Theatre matinee performances. [Complimentary](#) | For all Friends, Governors Council members and Corporate Partners.

For Members

Backstage Tours for Friends

Every other Tuesday: June - September | 10am

A guided tour of the Festival Theatre, especially curated for Friends of The Shaw. [Complimentary](#) | For all Friends, Governors Council members and Corporate Partners

Outdoors @ The Shaw

What's in your Songbook?

June 15, August 31 & September 16 | 8pm

An intimate and interactive evening of songs and stories. Accompanied by Ryan deSouza, Associate Music Director, Company members sing songs from their audition songbooks and tell the stories that go with those songs. [\\$20](#)

Strawberry Festival

June 18 | 9:00am-3pm

Celebrate the annual Strawberry Festival on the grounds of St. Andrew's Church. Enjoy strawberry shortcakes, pies and family activities. [905.468.3363](#)

Monologue Master Class: Voice and Text Intensive

June 20-24 | Time TBD

NEW! Exclusive access to Shaw professional artists, coaches, and teachers with a focus on process and refreshing your actor's toolkit. A week-long online program for post-secondary theatre school students and recent grads. Cost does not include theatre tickets. [\\$165](#) | [Online Programming](#)

The Art of Ideas

June 25, July 16, Sept 17, Oct 1, Nov 19 & 20, Dec 7 & 8

NEW! You know TED Talks? Join us for Shaw Talks! Two speakers - one an academic and one an artist - reflecting on big ideas connected to our 2022 productions. A two-hour morning program. Head to The Shaw's website for detailed descriptions and more information. [\\$50](#) | [\\$40 for Shaw Friends](#)

Happy Hour

June 30 | 5pm

Participate in virtual conversations with the people who help make our season possible. It's like bumping into an old Shaw friend...online. Watch your inbox one week prior to each date for registration information [Complimentary](#)

July

Canada Day Celebrations

July 1

Enjoy your day discovering the historic site of Fort George. Or join us for an exciting evening of programming, including music and fireworks. [Friendsoffortgeorge.ca](#) or [905.468.6621](#)

Outdoors @ The Shaw

Pop-up Patio

Thursdays in July & August | 4:30pm

Food! Refreshments! Live Music!

Thursdays in July & August following matinee performances at the Festival & Studio Theatres. Open to all, no theatre ticket required. Food & beverages available ([\\$](#))

Artistry by the Lake

July 1-3 | 10am-5pm

Come see a variety of artists showcasing paintings, fibre arts, jewelry, sculptures, photography, pottery, glass, wood and more. A juried show presented by the Niagara-on-the-Lake Chamber of Commerce set in picturesque Queen's Royal Park, overlooking the mouth of the Niagara River and Lake Ontario. [Complimentary](#) | [niagaraontheLake.com](#)



St. Mark's Cherry Festival

July 9 | 9am-2pm

An annual favourite for parishioners, local residents, and visitors alike...BBQ breakfast and lunch served, designer and nearly new clothing, treasures, jewelry, music, bake table, children's activities, and more. [905.468.3123](tel:905.468.3123)

30th Annual Niagara-on-the-Lake Garden Tour

July 9 | 10am-5pm

To celebrate our 30th Anniversary Tour, and in recognition of the town's proclamation that 2022 is the Year of the Garden, this tour will be an Open Garden Tour, FREE admission, and a self-guided tour for all! [Free | notlhortsociety.com](https://notlhortsociety.com) or notlhortsociety@gmail.com

Governors Council

Governors Council Rehearsal

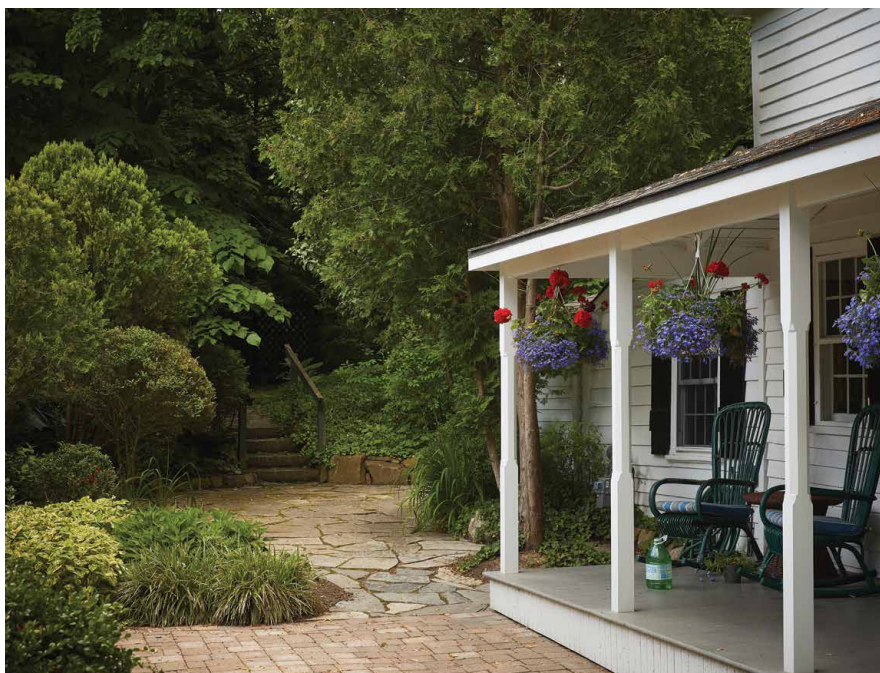
July 15 & July 31

Experience the play a little further along in the rehearsal process, incorporating staging elements such as set, lighting and sound.

The Doctor's Dilemma - July 15

Gem of the Ocean - July 31

Governors Council members and above (\$2000+) choose one of the above. Founders Circle and above can book all three.



Meet Shaw Directors and Designers

July 16 & 26, August 5, November 9 & 19 | 11am

Intimate conversations with our Directors and Designers who share their visions and work. [\\$20](#) | [\\$15 for Shaw Friends and under 30 & Online](#)

Just to Get Married (July 26), *Gem of the Ocean* (Aug 5), *A Christmas Carol* (Nov 9), *White Christmas* (Nov 19)

Outdoors @ The Shaw

Speakeasies

July 16, August 27 & September 24 | 7pm

Join us for an evening of Jazz hosted by Associate Music Director Ryan deSouza, featuring members of the Shaw Orchestra and special guests. [\\$20](#)

Sponsored by **Critelli's Fine Furniture, Spirit in Niagara - Small Batch Distillers**

For Friends

The Changeover

May 26 & July 21 | Post-Show

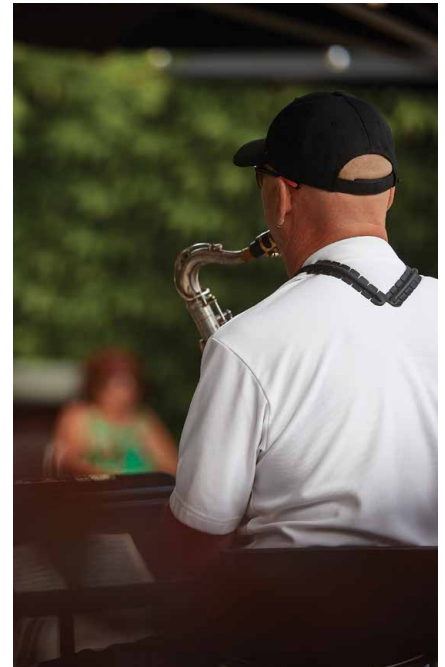
For Contributing level and above (\$400+) and Corporate Partners.

See the Festival Theatre stage change from one play to the next. Limit of 2 tickets per membership. The event will last approximately one hour. [Complimentary](#)

Shaw Symposium

July 22-24

A three-day event for anyone wishing to learn more about Bernard Shaw. Co-hosted by the Shaw Festival and the International Shaw Society focusing on *The Doctor's Dilemma* and *Too True to Be Good*. Includes reception, picnic lunch and parking. [\\$175](#) | [\\$100 for Students & Online](#)



What Comes Next?

July 28, Sept 1 & Oct 7 | 10am

NEW! What comes first? Actors read Act One of a play. What comes next? A facilitated discussion about what we think will occur in Act Two. What follows? A rich and engaging two-hour morning experience. Directed and hosted by Marla McLean. Cost does not include theatre tickets. [\\$40](#) | [\\$30 for Shaw Friends & Online](#)

August

2022 Canada Summer Games

August 6 - 21

Events across Niagara including Niagara-on-the-Lake. Plan for additional time to travel, park and dine during this time. niagara2022games.ca

Outdoors @ The Shaw

Coffee Concerts

August 28, & October 2 | 10:30am

Classical music concerts performed by members of the Shaw Festival Orchestra. [\\$10](#)

Outdoors @ The Shaw
is sponsored by



Plan your visit to The Shaw and Niagara:
shawfest.com/plan-your-visit/ or
niagaraonthelake.com

To book Shaw events: 1.800.511.7429

Beyond the Stage at the Shaw Festival



Kelly Wong backstage (Brigadoon, 2019)

It is a truism that there is no theatre without an audience. Of course, we know that even better after the last two years. But it was already more true at The Shaw than anywhere else, because one of the great joys of this Festival is the engaged, committed, vocal nature of our audience. For example, every year we expand our Continue the Conversation series, and every year the demand rises to meet it.

So, don't just come and watch a show, come and hear what others made of it. Two brains are better than one. Let the diversity of response and opinion, that our work aims to create, enrich your own experience of The Shaw this season.

**— Tim Carroll,
Artistic Director**

The Art of Ideas

All events begin at 10am.

What do theatre and behavioral psychology have in common? What about theatre and bioethics? Theatre and podcasting? Come find out!

Connect big ideas found in our 2022 productions with experts and artists.

\$50 | \$40 for Shaw Friends

Saturday June 25

Hidden Identities

Connect the Ideas with Dr. Jason Deska, Assistant Professor of Psychology, Ryerson University. Connect the Art with Alexis Milligan, Shaw Festival Movement Coach, and David Adams, Shaw Festival Ensemble Member.

Saturday July 16

Moral Obligation and Responsibility

Connect the Ideas with Dr. Dianne Godkin, PHD Senior Ethicist, Regional Ethics Program, Trillium Health Partners, Mississauga. Connect the Art with Tim Jennings, Shaw Festival Executive Director.

Saturday September 17

Myths and Modern Storytelling

Connect the Ideas with Tim Carroll, Shaw Festival Artistic Director. Connect the Art with Leah-Simone Bowen, Writer, Producer, Director, Podcaster.

Saturday, October 1

Celebrating Women's Voices — Then and Now

Connect the Ideas with Marlis Schweitzer, Associate Professor, Theatre and Performance Studies, York University, Toronto. Connect the Art with Kimberley Rampersad, Shaw Festival Associate Artistic Director; Judith Bowden, Shaw Festival Designer; and Nicole Joy-Fraser, Shaw Festival Ensemble Member.

Visit shawfest.com/event/the-art-of-ideas for more 'The Art of Ideas' events in November and December.

What Comes Next?

July 28, September 1, October 7 | 10am

What comes first? Shaw actors read Act One of a play. What comes next? A facilitated discussion about what we think will happen in Act Two. Directed and hosted by Marla McLean, Shaw Festival Ensemble Member. **\$40 | \$30 for Shaw Friends and online attendees**

2022 Ensemble

*Embedded Artists. Supported by

Tim & Frances Price Risk Fund Andy Pringle Creative Reserve Roe Green

*Christopher Newton Intern. Supported by

Marilyn and Charles Baillie

*Supported by



David Adams[†]



David Alan Anderson



Neil Barclay



Kyle Blair



Kristopher Bowman[†]



Andrew Broderick



Jason Cadieux



Shane Carty



Julia Course



James Daly



Kerry Anne Doherty



Peter Fernandes



Jonathan Fisher



Sharry Flett



Jenn Forge



Kristi Frank[†]



Patrick Galligan



Katherine Gauthier



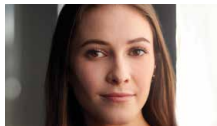
JJ Gerber



Élodie Gillett



Alexis Gordon



Alexandra Gratton



Martin Happer



Deborah Hay



Kate Hennig



Jeff Irving



Patty Jamieson



Gabrielle Jones



Nicole Joy-Fraser



Nathanael Judah^{*}



Claire Jullien



Graeme Kitagawa^{*}



Andrew Lawrie



Allan Louis



Connor Lucas



Julie Lumsden[†]



Caitlyn MacInnis^{*}



Marie Mahabal



Michael Man



Allison McCaughey



Kevin McLachlan^{*}



Marla McLean^{*}



Nafeesa Monroe



Alexandra Montagnese



André Morin



Mike Nadajewski



Monica Parks



Mike Petersen



Drew Plummer



Kimberley Rampersad



Alana Randall



David Andrew Reid[†]



Ric Reid



Jade Repeta^{*}



Tom Rooney



Kiera Sangster[†]



Travis Seetoo[†]



Adam Sergison



Olivia Sinclair-Brisbane^{*}



Gabriella Sundar Singh



Donna Soares 陸明慧



Graeme Somerville



Johnathan Sousa



Jeremiah Sparks



Sanjay Talwar[†]



Jonathan Tan[†]



Taurian Teelucksingh^{*}



Jacqueline Thair



Jay Turvey



Sophia Walker



Kelly Wong[†]



Jenny L. Wright

SHAW

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FEBRUARY – DECEMBER

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FESTIVAL



André Morin, Julia Course and Kate Hennig in *Gaslight*



Gaslight
Production
Sponsor:

1
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4
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& SPA