

THE DOCTOR'S DILEMMA

SHAW
FESTIVAL60
2022 SEASON



2022 Ensemble

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IN MEMORIAM Tadeusz Bradecki • Richard Farrell • John Gilbert • Martha Henry • Wendy Jarry • Christopher Newton • Ada Slaight • Allan Slaight • Bob Vernon • Colin D. Watson



“BACK TO NORMAL.”

What do those words even mean now? There can be no doubt, after two years unlike any we have lived through, that the world is a different place. We have all learned a lot, about ourselves and each other. Here are some things we have learned at The Shaw:

To experience theatre, you need to be there, live, sharing a space with other people.

Theatre can happen in gardens and up trees as well as in theatres.

What happens before and after the show is just as important as the performance.

All of which explains why the computer can only supplement what we do, not replace it: what is the point of watching a play if, at the end, you simply click a button and go back into your online echo-chamber? Instead, here you are, about to watch a performance among people you don't know. Please don't waste the opportunity. Turn to your neighbour, in the interval, or at the end, and ask them: “What are you thinking?”

TIM CARROLL, ARTISTIC DIRECTOR

FESTIVAL THEATRE DAMN YANKEES • THE IMPORTANCE OF BEING EARNEST
• THE DOCTOR'S DILEMMA **ROYAL GEORGE THEATRE** CYRANO DE BERGERAC
• GASLIGHT • CHITRA • JUST TO GET MARRIED **JACKIE MAXWELL STUDIO
THEATRE** THIS IS HOW WE GOT HERE • TOO TRUE TO BE GOOD • EVERYBODY
• August Wilson's GEM OF THE OCEAN **OUTDOORS @ THE SHAW** FAIRGROUND
& SHAWGROUND • Outdoor Concerts & Events • A SHORT HISTORY OF NIAGARA
HOLIDAY SEASON A CHRISTMAS CAROL • Irving Berlin's WHITE CHRISTMAS

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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Paul Rodermond's internship in Music Direction is supported by The Shaw Guild. Nathanael Judah, Graeme Kitagawa, Caitlyn MacInnis, Kevin McLachlan, Jade Repeta, Olivia Sinclair-Brisbane and Taurian Teelucksingh are supported by the RBC Foundation and the RBC Emerging Artists Project. The 2022 Christopher Newton Interns are Beyata Hackborn and David Andrew Reid, generously supported by Marilyn and Charles Baillie.

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ACKNOWLEDGEMENTS

The Shaw Festival is a member of the Professional Association of Canadian Theatres, and engages professional artists who are members of the Canadian Actors' Equity Association and The Niagara Region Musicians' Association, American Federation of Musicians of the United States and Canada, Local 298.



The Shaw Festival engages stage technicians, audience sales and services staff, and facilities staff supplied by Local 461, and scenic artists supplied by Local 828, of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories, and Canada.

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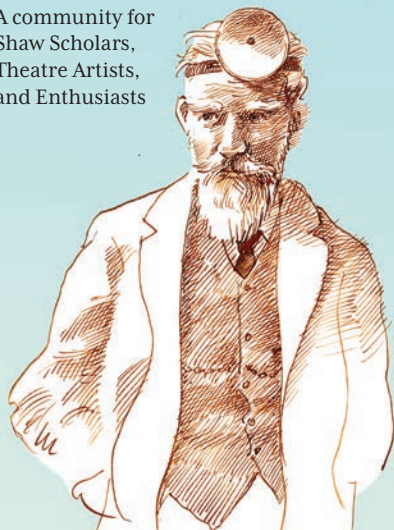


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A LASTING IMPACT

Thank you, Leo!



"The Shaw was a major part of our theatre experience for me and my late partner, Denny. I fondly reflect on our many lively discussions after every performance.

It became obvious to Denny and me, that we wanted to leave a legacy to ensure that The Shaw will continue to encourage such conversations and provide inspiration - something that is so needed in our world. Thank you, Shaw Festival."

- Leo Maloney

Patrick Galligan, Leo Maloney and Kimberley Rampersad. Photo by David Cooper.

To find out more about becoming a part of The Doherty-Rand Legacy Circle, contact Kim White at kwhite@shawfest.com or call 289-783-1924.



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SHAW
FESTIVAL 60

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ALEXIS GORDON, SANJAY TALWAR,
JOHNATHAN SOUSA and SHARRY FLETT in

THE DOCTOR'S DILEMMA

by BERNARD SHAW

with DAVID ADAMS, JASON CADIEUX,
KATHERINE GAUTHIER, NATHANAEL JUDAH,
CLAIRE JULLIEN, ALLAN LOUIS and MICHAEL MAN

Directed by DIANA DONNELLY
Set designed by GILLIAN GALLOW
Costumes designed by RACHEL FORBES
Lighting designed by MICHELLE RAMSAY
Sound designed by RYAN deSOUZA

IN MEMORIAM: CHRISTOPHER NEWTON, ARTISTIC DIRECTOR EMERITUS (1936-2021).

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

THE DOCTOR'S DILEMMA is generously sponsored by
Dorothy Strelsin Foundation

FRONT COVER: PHOTO BY KEY GORDON.

“All painting is about light; the obsession with light is at once visual, religious and erotic.”

KEHINDE WILEY (IN HBO'S *BLACK ART: IN THE ABSENCE OF LIGHT*)



ALEXIS GORDON AS
JENNIFER DUBEDAT
AND JOHNATHAN SOUSA
AS LOUIS DUBEDAT.

THE DOCTOR'S DILEMMA
is generously sponsored by
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Nathanael Judah is generously
supported by the RBC Foundation
and RBC Emerging Artists..

The 2022 Christopher Newton Intern
Beyata Hackborn is generously supported
by Marilyn and Charles Baillie.

The Cast

IN ORDER OF APPEARANCE

Redpenny	MICHAEL MAN
Emmy	CLAIRE JULLIEN
Dr Colenso Ridgeon	SANJAY TALWAR
Dr Patricia Cullen	SHARRY FLETT
Dr Cutler Walpole	ALLAN LOUIS
Dr Ralph Bloomfield Bonington	DAVID ADAMS
Dr Blenkinsop	JASON CADIEUX
Jennifer Dubedat	ALEXIS GORDON
Louis Dubedat	JOHNATHAN SOUSA
Minnie Tinwell	KATHERINE GAUTHIER
Newspaperman	NATHANAEL JUDAH

ACT I: Dr Colenso Ridgeon's condo.

ACT II: After dinner at the Star and Garter.

INTERMISSION

ACT III: The Dubedats' studio loft.

ACT IV: The same.

ACT V: An art gallery.

Stage Manager	ANDREA SCHURMAN
Assistant Stage Manager	ASHLEY IRELAND
Production Stage Manager	MEREDITH MACDONALD
Assistant Director	CHRISTOPHER MANOUSOS
Assistant Set Designer	BEYATA HACKBORN
Assistant Costume Designer	EMILY DOTSON
Assistant Lighting Designer	NICK ANDISON

Special thanks to Melanie McNeill.

Additional Properties assistance provided by Dana Cornelius and Blake Wilson.

Additional Wardrobe assistance provided by Nancy Clare Ferreira,
Deanna Herbert, Danielle Horton, Lise St Germain and Nancy Thiessen.

Additional Wigs assistance provided by Cindy Lou Taché.

UNDERSTUDIES

DAVID ALAN ANDERSON, Newspaperman; KRISTOPHER BOWMAN, Dr Colenso Ridgeon; JASON CADIEUX, Dr Ralph Bloomfield Bonington; JAMES DALY, Redpenny; KRISTI FRANK, Jennifer Dubedat; GABRIELLE JONES, Dr Patricia Cullen; NATHANAEL JUDAH, Dr Cutler Walpole; MICHAEL MAN, Louis Dubedat; KEVIN McLACHLAN, Dr Blenkinsop; MONICA PARKS, Emmy; SOPHIA WALKER, Minnie Tinwell; BEATRICE CAMPBELL, Stage Manager; ANNIE McWHINNIE, Assistant Stage Manager

Running time is approximately 3 hours including one intermission



CLOCKWISE FROM TOP: JASON CADIEUX AS DR BLENKINSOP, CLAIRE JULLIEN AS EMMY, DAVID ADAMS AS DR RALPH BLOOMFIELD BONNINGTON, ALLAN LOUIS AS DR CUTLER WALPOLE, SHARRY FLETT AS DR PATRICIA CULLEN AND SANJAY TALWAR AS DR COLENZO RIDGEON; MICHAEL MANN AS REDPENNY; DAVID ADAMS AS B.B. AND KATHERINE GAUTHIER AS MINNIE TINWELL; SANJAY TALWAR AS RIDGEON AND ALEXIS GORDON AS JENNIFER.



Director's Note

BY DIANA DONNELLY


This is a play about Death, Sex and Money. At the centre of the story is Jennifer: Shaw's Life Force in action. Everything happens because of her.

Louis Dubedat, her husband, is a dying artist in need of a cure. He has tuberculosis, which kills someone approximately every twenty-two seconds, according to the World Health Organization. If you were Dr Ridgeon, would you save him? *The Doctor's Dilemma* makes us take a hard look at who and what we value.

Our research in rehearsals was the daily news. Vaccine shortages in the Global South revealed who gets prioritized on the global stage. The treatment of Joyce Echaquan at the hands of the medical system did too. She wielded her cell phone like a sword, to show the world how little she was valued in a country that purported to be "hers."

This production is a cover song. Some laughs and beauty despite everything. After all we've collectively experienced, together, though apart. Carrie Fisher famously said: "Take your broken heart, make it into art." Thank you for leaving your home and deciding to be in this theatre with us. We all need this. Here's what we made with our broken hearts. For you.





DR ALMROTH WRIGHT IN HIS LAB.
OPPOSITE: XRAY OF PULMONARY
TUBERCULOSIS (ALAMY IMAGES).

*"Science never solves a problem
without creating ten more.*

BERNARD SHAW (IN A SPEECH AT THE SAVOY
HOTEL IN 1930 HONOURING ALBERT EINSTEIN)

Shaw on Medical Ethics: Who Lives and Who Dies

BY ROBERT A. GAINES

How many of the milestones in your life do you attribute to being in the right place at the right time? A brief snippet of conversation, a right turn instead of a left turn, and the ensuing result becomes a pivot that swings your life in a different direction. *The Doctor's Dilemma* owes its existence to just such a moment in time. Three "right-time-right-place" events converged to create an inflection point wherein Shaw broke down the deified status of the early-twentieth-century medical community and made it answer for its shortcomings. First, the play was requested by Harley Granville Barker for the most important outlet for new drama of the period, The Court Theatre; second, Shaw overheard a conversation while visiting the laboratory of one Dr Almroth Wright; and third, his friend and frequent critic, William Archer, challenged Shaw to confront death, the "King of Horrors," so he could claim the title of "Supreme Playwright." Barker's request is of little note. Shaw began writing in August 1906 and, upon seeing the script, Barker scheduled it for a six-week run that November. The other two events, however, produced far more profound ripples.

What was the state of English medicine when Shaw visited Dr Wright's laboratory? In 1906, standard practices didn't exist, as doctors administered treatments based on personal theories and preferences. Even the few standards that did exist didn't always benefit the patient. Less than fifty years earlier, as Prince Albert, consort to Queen Victoria, lay dying in Windsor Castle, the best doctors decided to "bleed" him, just as they would have in the Middle Ages. This certainly weakened him and hastened his death. Although Louis Pasteur had articulated 'germ theory' in the 1850s, it was still a fringe practice and remained untested. Hygienic practices weren't yet standardized. The *Encyclopedia Britannica* reports that late into the nineteenth century, doctors routinely went into surgery unmasked and wearing bloody aprons.

Shaw sat on a local health committee during his stint in local St Pancras politics. Wright sent him a pamphlet on anti-thyroid inoculation, along with an invitation to visit and discuss it. During Shaw's visit, Wright was told that a man was asking for treatment; one of Wright's students lamented they couldn't take on any new patients. When Shaw asked what would happen if more people came asking for treatment than could be accommodated, Wright replied, "We should have to consider which life was worth saving." Shaw replied that he "smelt a drama."

Shaw genuinely came to like Wright and the two developed a warm life-long friendship. Indeed, thirty-five years later, Shaw asked Wright to read the first act of *Too True To Be Good* (also being staged in this 2022 Shaw Festival season) to see if he could determine from which microbe the characters might be suffering – while consoling himself that no microbe could explain an excess of fantasy, idleness and money. Despite their friendship,



however, Shaw never bought into Wright's inoculation theories. Indeed, Wright's theses, while generally correct, had to be modified, leading his colleagues to turn Sir Almroth Wright into "Sir Almost Right."

Nevertheless, Shaw was intrigued by Wright's theory. As he explained in a letter to critic A.B. Walkley, the entire first act of *The Doctor's Dilemma* laid out Wright's inoculation theory in detail, with Colenso Ridgeon a fictional stand-in for Wright himself. The arguments of the other doctors, Shaw explained, were his own inventions but founded on fact. The original longhand draft of Act One contains numerous adjustments to Wright's theory. The process was delicate: Shaw was satirizing Wright's theory yet wished to do so without offending him, while Wright was feeding Shaw medical information without making himself *persona non grata* among his own colleagues.

Although Shaw and Wright forged a true friendship, Shaw's opinion of the medical profession in England remained adamant. In 1911, he wrote a fiery, bellicose preface to *The Doctor's Dilemma* in which he blasted a medical system wherein doctors were paid directly by their patients, a practice, he argued, that incentivized overly long and expensive treatments that may or may not have been helpful. Moreover, such a system barred treatment for those who couldn't pay and completely ignored the poor housing and unsanitary conditions under which most of the urban dwellers (half of England's total population) languished.

William Archer's challenge was the third catalyst to the writing of *The Doctor's Dilemma*. But that story really begins with the death of Henrik Ibsen in 1906. William Archer, an Ibsen devotee, still reeling from the loss of his mentor, claimed that Shaw couldn't be a great playwright until he had taken on death. Although Shaw subtitled *The Doctor's Dilemma* "A Tragedy," it includes elements of comedy, farce, burlesque, satire and melodrama, among other genres. Indeed, Archer complained that the play was not serious enough to meet his challenge. Shaw replied with a quotation from the play: "Life does not cease to be funny when people die any more than it ceases to be serious when people laugh." (Shaw would eventually embrace the challenge some two decades later with *Saint Joan*.)

The classical definition of tragedy requires one like us, or better than we are, to be placed in a serious situation in which something of great value is lost. Shaw, idiosyncratic as ever, may or may not have decided to play by the classical rules. Various characters have been singled out as *The Doctor's Dilemma's* tragic hero, among them Louis Dubedat and his wife Jennifer, although Shaw himself, ever the careful wordsmith, points to the real tragic hero in his enigmatic title.

Regardless of how we feel about Dr Colenso Ridgeon as the final curtain comes down, several serious issues raised by Shaw's play remain pertinent to modern times and require our attention. In the late 1940s, the British government inaugurated the National Health Service, which paid for access to healthcare for all citizens. Soon afterward, Canada adopted a similar system, while her closest neighbour, the United States, continues to utilize a medical system funded in large part by patients, thus reflecting the system and inherent problems described in *The Doctor's Dilemma*.

The current pandemic has filled our hospitals to the breaking point: Which lives are worth saving when demand outstrips medical resources? Who decides which cancer treatments must be postponed so that Covid-19 patients may be given life-saving interventions? Who decides which critically ill patients get ventilators when these are in short supply? Just as critically, Shaw's play questions how we can be sure of the motivations of those deciders – all of whom, as human beings, have their own prejudices and biases. It is testimony

BODYWEB: DANIELA,
2020, BY SANDRO
KOPP (COURTESY
OF THE ARTIST).



to Shaw's ongoing relevance that 116 years after its premiere, we are still struggling with many of the same issues raised by *The Doctor's Dilemma*.

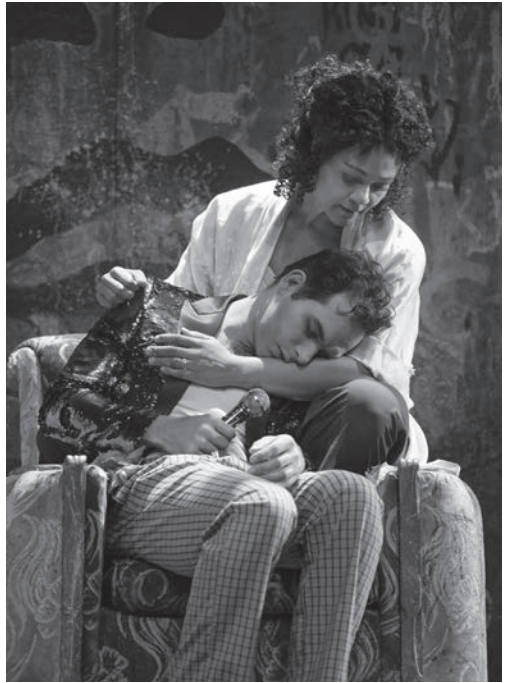
ROBERT A. GAINES IS PRESIDENT OF THE INTERNATIONAL SHAW SOCIETY, PROFESSOR EMERITUS AT AUBURN UNIVERSITY MONTGOMERY, AND EDITOR OF BERNARD SHAW'S *MARRIAGES AND MISALLIANCES* (PALGRAVE MACMILLAN, 2017).

*“Life etches itself onto our faces as we grow older,
showing our violence, excesses or kindnesses.”*

REMBRANDT HARMENZ VAN RIJN



The Doctor's Dilemma, 2022



CLOCKWISE FROM TOP: DAVID ADAMS AS B.B., JOHNATHAN SOUSA AS DUBEDAT, SANJAY TALWAR AS RIDGEON, ALLAN LOUIS AS WALPOLE AND SHARRY FLETT AS PATTY; ALEXIS GORDON AS JENNIFER AND JOHNATHAN SOUSA AS DUBEDAT; ALEXIS GORDON AS JENNIFER; CLAIRE JULLIEN AS EMMY AND SANJAY TALWAR AS RIDGEON; SHARRY FLETT AS PATTY.



CLOCKWISE FROM TOP:
THE ACT II DINNER;
JOHNATHAN SOUSA
AS DUBEDAT; SANJAY
TALWAR AS RIDGEON,
JASON CADIEUX AS
BLENKINSOP AND
DAVID ADAMS AS
B.B.; ALLAN LOUIS
AS WALPOLE AND
SANJAY TALWAR
AS RIDGEON.



Dispatches from the Front

Emails from medical consultant Maiko Igarashi (RN, MSc in Infectious Diseases at BC Children's Hospital, Pediatric Intensive Care Unit) to Diana Donnelly (director for *The Doctor's Dilemma*) during the research process:

OCTOBER 19, 2021

Just FYI, the Covid situation in BC is getting crazy again and all adult ICU beds are full – I may have to work a lot over the next little while! We're starting to see more cases of Covid in children and it's difficult to predict what impact that will have on...everything. That being said, I am super excited to read this script and will get back to you with all my questions. I quickly read the first twenty pages or so, and I think TB should be changed to multi-drug resistant TB as it is a huge challenge in modern medicine. Jennifer wouldn't be desperate for treatment for her husband and crying about his possible death if it was regular old TB. There is a fairly effective, free and easily accessible treatment regime available in Canada... but for multi-drug resistant TB, the treatment is arduous, complicated, expensive and not very successful. What do you think? Oh also, where is this contemporary story taking place? In Canada? Or just an imaginary place? — MAIKO

OCTOBER 24, 2021

One of the major things with TB is the socio-economic aspect of the disease. It is often seen as a "disease of poverty" due to overcrowded housing, inadequate nutrition, and lack of access to healthcare. Therefore, TB disproportionately affects populations living in Vancouver's Downtown East Side, or in Indigenous communities with a lack of access to healthcare. It's also very commonly seen in new immigrants or refugees who have had increased exposure to TB and have not received adequate healthcare in their home countries. — MAIKO

NOVEMBER 9, 2021

Treatment is very tricky. Standard first-line treatment is two months of the antibiotics Isoniazid, Rifampicin, Ethambutol and Pyrazinamide, followed by four additional months (minimum) of Isoniazid and Rifampicin. This initial intense phase is to kill all the fast growing, actively replicating TB...which is also the perfect time to develop drug resistant TB, if you are not absolutely meticulous with taking your daily antibiotic regime. The remaining four months is to kill off the slower replicating bacteria. That's an example of one treatment regime...but there are many different regimes depending on the type of TB, what drugs are available, if you are HIV positive (the TB drugs interact with the Antiretrovirals for HIV), whether you test negative after two months of intensive treatment, and so on. Things become infinitely more complicated (and less successful) with multi-drug-resistant TB. Tuberculosis was well under control until the HIV epidemic in the 1980s, which caused a lot of re-activation of dormant TB and subsequent ongoing transmission. The two diseases together have a synergistic effect, which makes everything worse. — MAIKO

NOVEMBER 24, 2021

Regarding Act II: No doctor would invite and dine with a patient with active TB. The patient is still contagious at this point. Could Louis Zoom? Or have extra-pulmonary TB so he isn't necessarily infectious, but could still be dying? Let me know when you're free to meet up for coffee. — MAIKO

Production History

The Doctor's Dilemma premiered on November 20, 1906, at the Royal Court Theatre, London, directed (with Shaw's help) by Harley Granville Barker, who also played Dubedat. Lillah McCarthy, who had married Barker in April 1906, was Jennifer Dubedat. Vivien Leigh and Cyril Cusack (succeeded by John Gielgud) played the Dubedats at the Haymarket Theatre in 1942, and at the same theatre in 1963 Anna Massey and Brian Bedford played the roles. There have been several major revivals in England since then, including an acclaimed Almeida Theatre production in 1998, directed by Michael Grandage in his first London production, and a high-profile revival on the Lyttelton stage at the National Theatre in 2012, directed by Nadia Fall.

In America, a 1927 Theatre Guild production featured Alfred Lunt as Dubedat while the cast at the Shubert Theatre in 1941, directed by Guthrie McClintic, included Katharine Cornell (Jennifer), and Raymond Massey (Ridgeon).

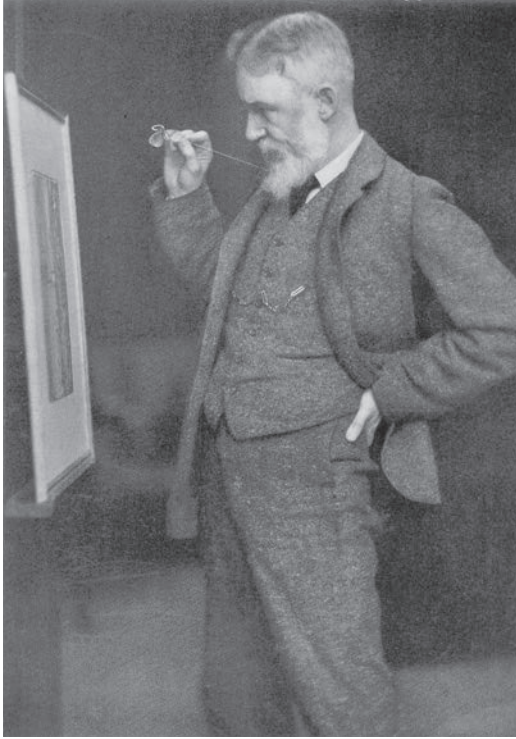
The Canadian premiere was at Toronto's Princess Theatre on April 2, 1923, in a British touring production directed by Cameron Matthews who also played Sir Ralph Bloomfield Bonington. There have been four previous Shaw Festival productions – in 1969, 1991, 2000 and 2010 directed, respectively, by Dillon Evans, Paul Lampert, Christopher Newton and Morris Panych.

A film adaptation of the play was made in 1958, directed by Anthony Asquith, starring Leslie Caron and Dirk Bogarde.



FOR THE SHAW'S 2000 PRODUCTION OF *THE DOCTOR'S DILEMMA*, DIRECTOR CHRISTOPHER NEWTON AND DESIGNER SUE LePAGE DEvised A SERIES OF "NIGHTMARE ENTR'ACTES," AS A FRAME FOR THE ACTION OF THE PLAY, BASED ON THE MEXICAN TRADITION OF THE DAY OF THE DEAD. CAST MEMBERS WORE SKULL MASKS WHILE DANCING TO MUSIC BY MEXICAN COMPOSER ARTURO MARQUEZ.

The Author



GEORGE BERNARD SHAW (1856-1950) the acclaimed dramatist, critic and social reformer, was born in Dublin where he grew up in an atmosphere of genteel poverty. He attended four schools and was tutored by a clerical uncle, but left his formal schooling behind him at the age of 15. He developed a wide knowledge of music, art and literature under the influence of his mother, a singer and vocal music teacher, and as a result of his visits to the National Gallery of Ireland. In 1876 he moved to London, where he spent his afternoons in the British Museum, and his evenings pursuing his informal education in the form of lectures and debates. Shaw declared himself a socialist in 1882 and joined the Fabian Society in 1884; soon he distinguished himself as a fluent and effective public speaker and an incisive and irreverent critic of music, art and drama.

Shaw's first play, *Widowers' Houses*, was produced privately in 1892, for the members of a progressive theatre club called the Independent Theatre Society. It was followed by *The Philanderer* and *Mrs Warren's Profession*. Published in *Plays Unpleasant* (1898), these reflect Shaw's admiration for the "new drama" of Ibsen. More palatable, though still rich with challenges to conventional middle-class values, were his *Plays Pleasant* (1898) which included *Arms and The Man*, *Candida*, *The Man of Destiny* and *You Never Can Tell*. In 1897 Shaw attained his first commercial success with the American premiere of *The Devil's Disciple*, which enabled him to quit his job as a drama critic and to make his living solely as a playwright. In 1898 he married Charlotte Payne-Townshend, an Irish heiress whom he had met through his Fabian friends Beatrice and Sidney Webb.

Shaw's plays first attained popularity in London through a famous repertory experiment at the Royal Court Theatre from 1904 to 1907. Among his plays presented there were the premieres of *John Bull's Other Island* (1904), *Man and Superman* (1905), *Major Barbara* (1905) and *The Doctor's Dilemma* (1906). His best-known play *Pygmalion*, was first performed in 1913. During World War I, Shaw's anti-war pamphlets and speeches made him very unpopular as a public figure. In *Heartbreak House* (performed 1920) he exposed the spiritual bankruptcy of the generation responsible for the carnage. Next came *Back to Methuselah* (1922) and *Saint Joan* (1923), acclaim for which led to his receiving the Nobel Prize for Literature for 1925. Shaw continued to write plays and essays until his death in 1950 at the age of 94.

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

DIANA DONNELLY Director

SHAW 2022: Director for *The Doctor's Dilemma*; 12th season. Years ago, my husband and I were at the Vancouver Art Gallery. We happened upon a professor surrounded by a group of students. He was standing beside an enigmatic piece of contemporary art that took up the whole room, hollering: "THIS DOESN'T HELP ME FIND MY WAY!" I never forgot it. Recently, my son was climbing a ladder at the very same gallery. At the top of the ladder was a magnifying glass. On the ceiling above was a tiny word: "YES." He looked down at me and said: "Oh that's the answer to the question I asked you." My eyes widened. His question, on the first rung of the ladder, had been a pragmatic one: "Is this art?" That tiny "yes" was apparently the clincher for John Lennon. He immediately fell in love with the artist behind the concept – Yoko Ono.



GILLIAN GALLOW Set Designer

SHAW 2022: Set designer for *The Doctor's Dilemma* and *The Importance of Being Earnest*. I was born and raised in Oakville, Ontario. The first show I was ever in was during first grade when I played the Apple of Monday. In high school, my drama class included a design assignment for which we had to build a maquette. The set I designed ended up being used for our Sears Drama production that year, and after that I was hooked on designing. This is my fifth production with the Shaw Festival; I previously designed set and costumes for *An Octoroon*, *The Russian Play* and *Stage Kiss*; and costumes for *The Devil's Disciple*.



RACHEL FORBES Costume Designer

SHAW 2022: Costume designer for *The Doctor's Dilemma*. I was born and raised in Mississauga. My family before that hailed from Africville in Halifax, Trinidad and Jamaica. I don't remember the first piece of theatre that I experienced, but I do have an idea of what made me fall in love with it. Growing up, my mother instilled in me a great love of reading and storytelling. Storytelling in all forms has been a part of my life. I'm certain a direct link can be made between my childhood Lego worlds, elaborate paper dolls, and my work today. I found myself interested in the theatrical form in high school, and once I discovered I could be a storyteller in theatre without doing any public speaking, I was in. After university I was mentored at Obsidian Theatre Company and with Astrid Janson. I learned countless lessons from them both.



MICHELLE RAMSAY Lighting Designer

SHAW 2022: Lighting designer for *The Doctor's Dilemma*. I was born and raised in Prince George, BC. My first theatre experience is not one that I remember, but rather a story that my family tells. When I was five, we were visiting my mother's family in New York, and they took me to see *Peter Pan* on Broadway. As it finished, I turned to my dad and asked if we could see another 'movie'. As children, my siblings and friends and I would put on plays for our



RYAN deSOUZA

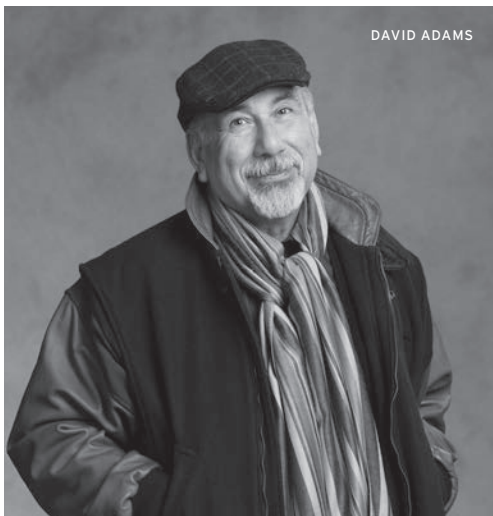


families around holiday time and I would do a lot of the organizing, including lighting them with whatever lamps I found around the house. The adults in the house were always very supportive despite the (probably questionable) quality. My dorky lighting ways were solidified when I picked the colour of my high-school graduation dress from a gel swatch book.

RYAN deSOUZA Sound Designer

SHAW 2022: Sound designer for *The Doctor's Dilemma*; co-composer/sound designer for *Chitra*; associate conductor for *Damn Yankees*; music director for *A Year With Frog and Toad in Concert*. Growing up in Mississauga, my parents always made sure music was a huge part of our lives. It led me to this career in the theatre, and now I get to watch my kids fall in love with music and art as they experience it as audience members here at The Shaw! They got to see their first live show in two years – *A Short History of Niagara* – here last summer, and seeing their faces delighted by the show reminded me why we do what we do.

DAVID ADAMS



DAVID ADAMS Dr Ralph Bloomfield Bonington

SHAW 2022: *The Doctor's Dilemma*, *Cyrano de Bergerac* and *Just to Get Married*; 6th season. I'm very happy to be back at the Shaw Festival in tranquil Niagara-on-the-Lake, after surviving the pandemic, a major flood, a deadly heat dome, an atmospheric river, smoke from a nearby major pier fire, and a burst pipe in the ceiling of my condo! My home is on the Fraser River, in New Westminster, BC, with my wife (of forty years!), multi-talented Suzanne Ouellette and kitty, Pippa. Inspired by Christopher Newton's Playhouse Theatre Company in 1970s Vancouver (I'm mightily indebted to his mentorship and support), I've been blessed with a varied career in theatre, television, film and voice-over. I'm most proud to be dad to Kate and Siobhan, and am in the process of receiving my certification as a wine sommelier.

JASON CADIEUX Dr Blenkinsop

SHAW 2022: *The Doctor's Dilemma*, *Cyrano de Bergerac* and *Gem of the Ocean*; 4th season. My first memory of being in a theatre is the gymnasium of George R.

Gauld, Jr School. Vinyl floors, retracting basketball hoops and proscenium stage. We had our weekly assembly there, Jeff Healey's high school band played for us, and that's where we put on our school plays. My first role ever was the Cowardly Lion in *The Wizard of Oz*. I was nine and terrified of performing. Opening night, the moment the powerful Oz was revealed, I cowered with all my might. The audience laughed. The laughter gave me courage to speak louder and, yes, to shamelessly go for more laughs. Of course, that didn't work and that fascinated me – it still does.

JASON CADIEUX



SHARRY FLETT Dr Patricia Cullen

SHAW 2022: *The Doctor's Dilemma*, *Cyrano de Bergerac* and *Everybody*; 30th season. What makes the difference? Mentors, teachers, fellow artists? Curiosity, passion, discipline, relentless faith and happy accidents? All of it helped to carve a profession in the arts. I thought it was going to be medicine, but an elementary school teacher guided me toward music. I picked up an instrument and my high school music teacher became a mentor and friend. Music led me to McGill University and Edith Della Pergola, with her passion, devotion

and talent, shared the arts torch. I combined music and theatre through a profession of now more than forty years. Coaching young actors completes the circle and celebrating thirty seasons at the Shaw Festival brings joy.

KATHERINE GAUTHIER

Minnie Tinwell

SHAW 2022: *The Doctor's Dilemma*, *Cyrano de Bergerac* and *Just to Get Married*; 4th season.

If you are reading this: You made it! Thank you for braving these strange times to sit in a dark room and listen to our stories. It means more than I can say. Thanks also to my beloved grandmother for taking me to the theatre for the first time – dressing me and my sisters in our hand-me-down faux-furs and settling into the nosebleeds for *The Phantom of the Opera* ("cue Phantom theme"). I finally got my turn at the coveted family binoculars well into the second act, just as the Phantom took off his mask. As Christine gasped, I distinctly remember thinking, "All this suffering for a little bit of acne? Somebody better tell him that he's fine." I performed in my first play the following year at eight years old as Sophie, a talking television.

ALEXIS GORDON

Jennifer Dubedat

SHAW 2022: *The Doctor's Dilemma*; *A Year With Frog and Toad in Concert*; 3rd season. Growing up in London, Ontario, I always loved to sing. Before I knew who I was or what I liked, singing always helped make my heart happy. After attending my first theatre performance I dreamed of stepping on-stage, but didn't believe I could. No one looked like me. Then, when I was sixteen, I finally saw a piece of me in someone on-stage. From that moment, I decided to try and be the voice of encouragement for anyone who, like me, wants to pursue whatever makes their heart happy too.

NATHANAEL JUDAH

Newspaperman

SHAW 2022: *The Doctor's Dilemma* and *Gem of the Ocean*; 1st season. I was born in Kingston, Jamaica, but was raised most of my life in Brantford, Ontario. My inspiration for becoming an actor happened by chance when a friend asked me to audition for the school musical in high school. You may have seen me in *A Few Good Men* for Drayton Entertainment, or *Hairspray* at Theatre Aquarius.

SHARRY FLETT



KATHERINE GAUTHIER



NATHANAEL JUDAH



MICHAEL MANN



ALEXIS GORDON



CLAIRE JULLIEN

**CLAIRE JULLIEN** Emmy

SHAW 2022: *The Doctor's Dilemma* and *Just to Get Married*; 14th season. Creativity. Expression. Collaboration. Connection...a few of the reasons I love being an actor. Experiencing the surprise and thrill of those intimate and immediate connections on-stage with my fellow actors and you, our audience. My time here at Shaw has given me the opportunity to play and grow as an actor – to challenge and express myself. I am grateful for that. I have many favourite roles at Shaw, but I most enjoyed playing heroine Lois Relp in *The Stepmother* (my first season!), the unapologetic and ambitious Pearl Grayson in *Our Betters*, and the woman of principles, Lesbia Grantham in *Getting Married*.

ALLAN LOUIS

**ALLAN LOUIS** Dr Cutler Walpole

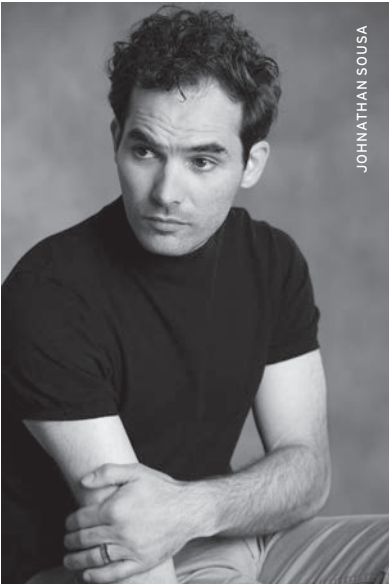
SHAW 2022: *The Doctor's Dilemma* and *Gem of the Ocean*; 4th season. I was born in Cap-Haïtien, Haiti. I immigrated to America with my mom. Naturally, most immigrant parents want their children to become doctors or lawyers; but, in grade nine I made my theatrical debut on a green skateboard in the musical *Runaways* by Elizabeth Swados. At the time, my mom didn't think much of my artistic pursuits and was not in the audience to see me get a standing ovation. However, the elation I felt in that instant set me on my path to prove her wrong!

MICHAEL MAN Redpenny

SHAW 2022: *The Doctor's Dilemma*, *Cyrano de Bergerac* and *Everybody*; 2nd season. My family remains a constant source of inspiration. My ancestors who migrated

across China, my familial roots in Hong Kong, my immigrant parents, my sister growing up between cultures, and newly, my sister's baby. Holding this newborn gives me a new perspective: their surrender to their environment, and their strength of simply being alive – powerfully powerless. I am awestruck watching this child express so honestly their needs, and inspired by their insatiable curiosity. I strive to be as open, innocent, non-judgemental, and fearless as this little one, and to be as playful and alive when I am on-stage. I do not take for granted this opportunity to do what I love. We can foster empathy and provoke discourse by the stories we tell and how we tell them. I invite you to engage in ours today.

JOHNATHAN SOUSA

**JOHNATHAN SOUSA** Louis Dubedat

SHAW 2022: *The Doctor's Dilemma* and *Just to Get Married*; 3rd season. I come from a family of Portuguese tobacco farmers. People with little formal education, but the highest form of emotional intelligence. Hardworking, honest people with a knack for telling great stories. My grandfather was an incredible storyteller. He's the reason I'm keeping the tradition alive. Over the course of my career, I've had the pleasure of being taught by some of the world's best in the industry, but Ian Watson and Janine Pearson are probably

the biggest influences for me. Most recently, you may have seen me in *Desire Under the Elms* or *The Devil's Disciple*; or on *Frankie Drake Mysteries* on CBC. I have to say that my favourite comment from an audience member was "This play was lots of fun, but how do you bear to do the other one four days a week. It's terrible!"

SANJAY TALWAR Dr Colenso Ridgdon

SHAW 2022: Appearing in *The Doctor's Dilemma* and *Chitra*; director for *Too True To Be Good*; 8th season. I was inspired to pursue professional acting by a professor in university, who asked me if I was interested in auditioning for the acting program there. I was majoring in another subject and taking her theatre course as an elective. I was interested and, sensing I needed a push, she told me I'd fail her course if I didn't at least apply for an audition. I thought it was a nice compliment...until I got my marks and saw the "F." I applied for an audition the next day, and three years later completed the program and began a journey that has led to the Shaw Festival.

ANDREA SCHURMAN Stage Manager

SHAW 2022: Stage manager for *The Doctor's Dilemma* and *Gem of the Ocean*; 7th season. As stage managers, we learn so much of what we do "on the job" from our stage manager and assistant stage manager teammates. Over the course of my career, I've had the greatest fortune to work with, and learn from, some of the best stage managers in the country. Without people like my mentor, Michael Sinclair, guiding me and my craft along the way, I wouldn't be here now. Marinda de Beer, Rick Rinder, Crystal Salverda, Robert Harding, Kelly Luft, Maria Costa, Janet Gregor, Bruno Gonsalves, Dora Tomassi, Beatrice Campbell, Meredith Macdonald, Kinnon Elliott, Al Gadowsky, Laura Baxter, Sandi Becker, Andrea Baggs, Annie McWhinnie, Crystal Macdonnell, Théa Pel, Ashley Ireland, Maxwell Wilson, Debbie Read, Megan Callan, Myra Malley, and naturally the entire stage management team here at Shaw to name just a few, but certainly not all... Thank you.

ASHLEY IRELAND Assistant Stage Manager

SHAW 2022: Assistant stage manager for *The Doctor's Dilemma* and *Cyrano de Bergerac*; 5th season. When I was a little girl, my nana would take my sister and me to the theatre. Whether it was a large-scale production in Toronto or a small community theatre production I didn't know the difference, it was always so thrilling. On one of these occasions, while reading through a programme, we saw that my sister and I could volunteer backstage as crew members. Having no idea what we were getting into, my sister convinced me to sign up with her. Nervously we were assigned our off-stage roles and I quickly fell in love. As cast members, props and set pieces whirled around me backstage, I realized that this is where I had to be.

SANJAY TALWAR



ANDREA SCHURMAN



ASHLEY IRELAND



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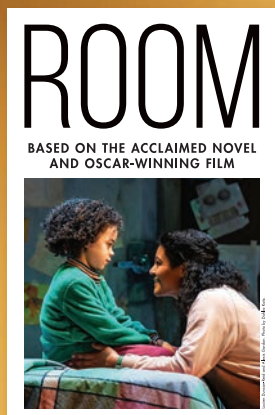
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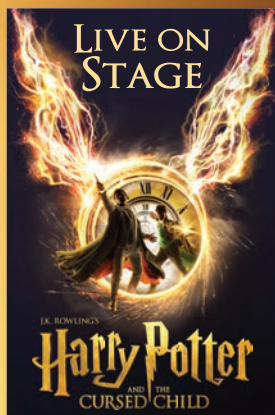
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