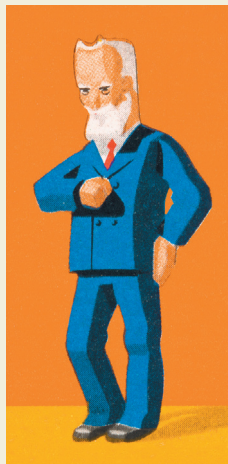


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FESTIVAL 23

GYPSY



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I WAS TALKING TO A FRIEND OF THE SHAW THE OTHER DAY:

TC: So, Shaw Friend, how do you pick which shows you see?

SF: *The first thing I do is to look for the hidden gems I would never get to see anywhere else...*

TC: ...by Bernard Shaw, for example...

SF: *True enough, these days.*

TC: All right, then what?

SF: *Well, I always book for the musical, because I know that a Shaw production will always take the piece seriously, like a play set to music.*

TC: Nicely put.

SF: *Thanks. Then, of course, the famous classics. It's surprising how often I realize "You know, I've never seen that play!" And even if I have, I know The Shaw will blow the dust off it.*



TC: So what you're saying is, you basically book for everything?

SF: *Well, I do have a Season Pass.*

TC: Of course you do. But if you could only pick one play?

SF: *Ah – then it has to be the play and the author that no one has ever heard of.*

TC: A bit counterintuitive...

SF: *Not at all. I think to myself, "Hang on, if TC has programmed this play, knowing full well that it will only get an audience if it is amazing – well, then it probably is."*

TC: May I quote you on that?

TIM CARROLL, ARTISTIC DIRECTOR

FESTIVAL THEATRE MAHABHARATA • GYPSY • Noël Coward's BLITHE SPIRIT • THE AMEN CORNER ROYAL GEORGE THEATRE PRINCE CASPIAN • ON THE RAZZLE • VILLAGE WOOING • THE SHADOW OF A DOUBT JACKIE MAXWELL STUDIO THEATRE THE PLAYBOY OF THE WESTERN WORLD • THE APPLE CART • THE CLEARING OUTDOORS @ THE SHAW MOTHER, DAUGHTER • THE GAME OF LOVE AND CHANCE • A GRAND NIGHT FOR SINGING – ONE ACT – IN CONCERT • A SHORT HISTORY OF NIAGARA HOLIDAY SEASON Lerner and Loewe's BRIGADOON • A CHRISTMAS CAROL



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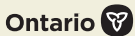
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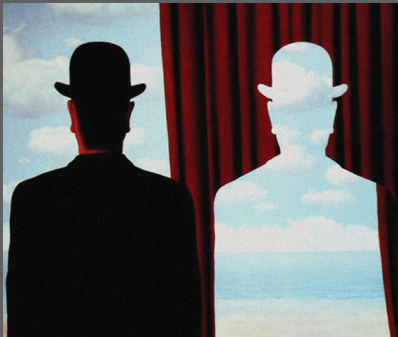
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BERNARD SHAW, *THE APPLE CART*



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Delf Dodge &
Tim Dodson

Photo by Ken Rowe.

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GYPSY

A Musical Fable

book by ARTHUR LAURENTS

music by JULE STYNE, lyrics by STEPHEN SONDHEIM

suggested by the memoirs of Gypsy Rose Lee

original production by David Merrick and Leland Hayward

entire production originally directed and

choreographed by Jerome Robbins

with ARIANA ABUDAQA, MATT ALFANO, ANDI BIANCANELLO, JENNI BURKE,
JASON CADIEUX, DEBORAH CASTRILLI, KRISTLE CHANCE, WREN EVANS,
KRISTI FRANK, ÉLODIE GILLETT, KYLE GOLEMB, DAMIAN GRADSON,
KATE HENNIG, JOEY HUMPHRIES, NATHANAEL JUDAH, GRAEME KITAGAWA,
MADELYN KRIESE, ALLAN LOUIS, JULIE LUMSDEN, AMANDA LUNDGREN,
CAITLYN MacINNIS, TAMA MARTIN, ALLISON McCAUGHEY, KEVIN McLACHLAN,
MIKE NADAJEWSKI, HANNAH OTTA, SOFIA OTTA, DREW PLUMMER,
SHAKEIL ROLLOCK, SEBASTIAN SAMUEL and JACQUELINE THAIR

Directed by JAY TURVEY

Music direction by PAUL SPORTELLI

Choreographed by GENNY SERMONIA

Set and costumes designed by CORY SINCENNES

Lighting designed by KEVIN FRASER

Sound designed by JOHN LOTT

Gypsy is presented by arrangement with Concord Theatricals on behalf of Tams Whitmark LLC. concordtheatricals.com

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

GYPSY is generously sponsored by **Mary E. Hill**

FRONT COVER: KATE HENNIG, PHOTO BY ANDREW LUSZTYK/KEY GORDON.

JULIE LUMSDEN AS LOUISE.



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Deborah Castrilli and
Tama Martin are generously
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RBC Foundation and
RBC Emerging Artists.

The Cast

IN ALPHABETICAL ORDER

Baby June / Ensemble	ARIANA ABUDAQA
Swing	MATT ALFANO
Balloon Girl / Urchin / Ensemble	ANDI BIANCANIELLO
Mazeppa / Ensemble	JENNI BURKE
Herbie	JASON CADIEUX
Swing	DEBORAH CASTRILLI
Cratchitt / Electra / Ensemble	KRYSTLE CHANCE
Samuel / Rich Son / Newsboy / Ensemble	WREN EVANS
Agnes / Showgirl / Ensemble	KRISTI FRANK
Tessie Tura / Ensemble	ÉLODIE GILLETT
L.A. / Ensemble	KYLE GOLEMBA
Scout / Ensemble / Swing	DAMIAN GRADSON
Rose	KATE HENNIG
Urchin / Newsboy / Ensemble	JOEY HUMPHRIES
Swing	NATHANAEL JUDAH
Angie / Ensemble	GRAEME KITAGAWA
June / Ensemble	MADELYN KRIESE
Jocko / Cigar / Bourgeron-Cochon / Ensemble	ALLAN LOUIS
Louise	JULIE LUMSDEN
Thelma / Showgirl / Ensemble	AMANDA LUNDRÉN
Marjorie-May / Showgirl / Ensemble	CAITLYN MacINNIS
Swing	TAMA MARTIN
Swing	ALLISON McCAUGHEY
Georgie / Weber / Mr Goldstone / Pastey / Ensemble	KEVIN McLACHLAN
Pop / Kringelein / Phil / Ensemble	MIKE NADAJEWSKI
Baby Louise / Ensemble	HANNAH OTTA
Scout / Ensemble / Swing	SOFIA OTTA
Tulsa / Ensemble	DREW PLUMMER
Yonkers / Ensemble	SHAKEIL ROLLOCK
Scout / Newsboy / Ensemble	SEBASTIAN SAMUEL
Delores / Renée / Showgirl / Ensemble	JACQUELINE THAIR
Chowsie	STANLEY

KEVIN McLACHLAN WITH THE ENSEMBLE IN "MR GOLDSTONE."



Stage Manager DORA TOMASSI
Assistant Stage Manager LEIGH McCLYMONT
Assistant Stage Manager THÉA PEL
Rehearsal Apprentice Stage Manager KATHRYN URBANEK
Production Stage Manager MEREDITH MACDONALD

Assistant Director ÉLODIE GILLET
Assistant Choreographer / Fight Captain MATT ALFANO
Assistant Designer ALEX SOBSCHAK
Assistant Lighting Designer NICK ANDISON
Assistant Sound Designer BEX TRALLI
Orchestral Adaptation PAUL SPORTELLI
Keyboard Programmer DAVID ATKINSON
Assistant Keyboard Programmer JAKE SCHINDLER
Metcalf Foundation Music Intern STEPHEN INGRAM
Music Copyist TOM SKUBLICS
Fight Director JOHN STEAD
Dance Captain ALLISON McCAUGHEY
Child and Dog Supervisors SUSAN McLAY, JESSICA SWEENEY
Burlesque Consultant BIANCA BOOM BOOM
Voice and Dialect Coach JEFFREY SIMLETT

Special thanks to Kimberley Rampersad, Tamara Marie Kucheran and La Duca Shoes.

Additional costumes provided by Susan Dicks & Co, Philip Sparks Tailored Goods Inc, Knights Classic Bodywear, Charismatico Costumes, Monica Viani Costume Millinery

Running time is approximately 3 hours including one intermission

Musical Numbers

ACT I

OVERTURE	Orchestra
LET ME ENTERTAIN YOU	Baby June, Baby Louise
SOME PEOPLE	Rose
SEATTLE TO LOS ANGELES: SOME PEOPLE (REPRISE)	Rose, Scouts
SMALL WORLD	Rose, Herbie
BABY JUNE AND HER NEWSBOYS	Newsboys, Baby June
MR GOLDSTONE	Rose, Ensemble
LITTLE LAMB	Louise
YOU'LL NEVER GET AWAY FROM ME	Rose, Herbie
FARM SEQUENCE	Farmboys, June, Louise
BROADWAY	Boys, June
IF MOMMA WAS MARRIED	Louise, June
ALL I NEED IS THE GIRL	Tulsa
EVERYTHING'S COMING UP ROSES	Rose

INTERMISSION

ACT II

OPENING	Orchestra
TOREADORABLES	Girls, Louise
TOGETHER WHEREVER WE GO	Rose, Herbie, Louise
YOU GOTTA GET A GIMMICK	Mazeppa, Electra, Tessie Tura
SMALL WORLD (REPRISE)	Rose
LET ME ENTERTAIN YOU	Louise, Showgirls
ROSE'S TURN	Rose

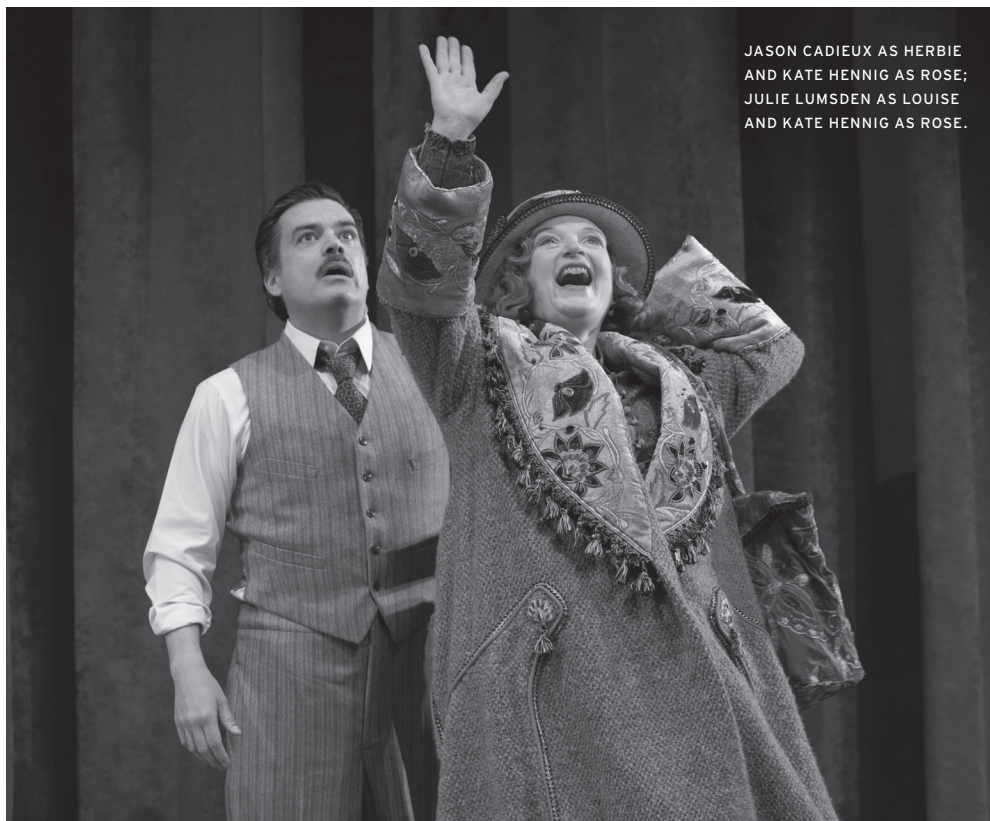
ORCHESTRA

PAUL SPORTELLI, conductor; RYAN deSOUZA, associate conductor/keyboards; ANDY BALLANTYNE, piccolo/flute/alto saxophone; ERICA BESTON, violin 2; SASHA BOYCHOUK, bass clarinet/baritone saxophone; ALEX GRANT, cello; STEPHEN INGRAM, substitute keyboard; MICHELE JACOT, clarinet, tenor saxophone; TOM JESTADT, drums/percussion; NANCY KERSHAW, violin 1/concertmaster (April 20 - June 25; September 4 - October 8); JEEWON KIM, viola; JASON LOGUE, trumpet 1; ROSS MacINTYRE, bass; SHAWN MOODY, trumpet 2; CHRISTINE PASSMORE, French horn; ROB SOMERVILLE, trombone; KATHRYN SUGDEN, violin 1/concertmaster (June 27 - September 3)

UNDERSTUDIES

MATT ALFANO, Angie, Yonkers, L.A. Pop, Kringelein, Phil, Jocko, Cigar, Bourgeron-Cochon, Ensemble;
ANDI BIANCANIELLO, Baby June, Baby Louise, Ensemble; DEBORAH CASTRILLI, Agnes, Louise, Marjorie-May, Thelma, Delores, Renée, Showgirl, Ensemble; KRISTI FRANK, Tessie Tura, Ensemble; ÉLODIE GILLET, Rose;
KYLE GOLEMA, Georgie, Weber, Mr Goldstone, Pasty, Tulsa, Ensemble; DAMIAN GRADSON, Samuel, Rich Son, Newsboy, Urchin, Ensemble; NATHANAEL JUDAH, Angie, Yonkers, L.A. Georgie, Weber, Mr Goldstone, Pasty, Pop, Kringelein, Phil, Jocko, Cigar, Bourgeron-Cochon, Ensemble; CAITLYN MacINNIS, June, Ensemble;
TAMA MARTIN, Agnes, Marjorie-May, Thelma, Delores, Renée, Showgirl, Ensemble; ALLISON McCAUGHEY, Cratchitt, Electra, Mazeppa, Tessie Tura, Ensemble; KEVIN McLACHLAN, Tulsa, Ensemble; MIKE NADAJEWSKI, Herbie; SOFIA OTTA, Balloon Girl, Baby June, Baby Louise, Ensemble; JACQUELINE THAIR, Cratchitt, Electra, Mazeppa, Ensemble; AMY JEWELL, Stage Manager; KATHRYN URBANEK, Assistant Stage Manager

JASON CADIEUX AS HERBIE
AND KATE HENNIC AS ROSE;
JULIE LUMSDEN AS LOUISE
AND KATE HENNIC AS ROSE.



Director's Note

BY JAY TURVEY

I first saw *Gypsy* in 1974 at the Royal Alex Theatre in Toronto. My parents pulled me and my sister out of school and we watched a matinee from the nosebleed seats in the balcony, with Angela Lansbury as Momma Rose. I remember that from our vantage point we could see all the spike marks on the stage – the pieces of tape that mark out where the furniture is placed in scene changes. That was one of my first insights into the inner workings of the theatre. I was hooked. My fourteen-year-old self was captivated by the songs and a story that placed itself squarely in the tinsel and trash world of the theatre. That night, I wrote a theatre song with lyrics in what I perceived as the acerbic sophisticated style of Stephen Sondheim. Fortunately, that song has never seen the light of day.

Arthur Laurents, the book writer and two-time director of *Gypsy*, says that above all, *Gypsy* is about “the need for recognition...the need is common to every character in the play.” I am in agreement. For some of the characters the need for recognition plays itself out as the pursuit of fame. For others, it is the need to give voice to talents that have long been repressed. At its most basic, the need for recognition is the need to be truly seen by another; most importantly in *Gypsy*, the need for a daughter to be seen – and loved – by her mother.

Gypsy is still recognized as one of the best musicals ever written. Decades after my first exposure to it, thanks to the extremely talented cast, orchestra and crew of this production, I still thrill at its power to move and to entertain.

Music Director's Note

BY PAUL SPORTELLI

The *Gypsy* Overture – one of the greatest in musical theatre – opens with the monumental “I had a dream” leitmotif. That theme then threads its way through “Some People,” “Small World,” “Everything’s Coming Up Roses” and finally “Rose’s Turn.” Appropriately, Rose’s last four notes (“for me, for me”) are the “I had a dream” motif.

Jule Styne’s music is full of yearning chords and aching melodies – dissonant notes resolving upwards in “Some People,” “If Momma Was Married,” “All I Need Is the Girl” and “Everything’s Coming Up Roses.” “Rose’s Turn” brings together song fragments from the entire score, and its bitonality (two keys at once) suggests conflict and breakdown. In the final “Let Me Entertain You,” Louise changes outfits, while in “Rose’s Turn,” Rose changes tunes. Louise strips clothes, Rose strips away psychological barriers. It is notable that Stephen Sondheim, not Styne, assembled the musical elements for “Rose’s Turn.” The tunes are Styne, but the cumulative effect is pure Sondheim.

Ideas in *Gypsy* fuelled later Sondheim works. *Gypsy* tracks the life of a song (“Let Me Entertain You”) through the years and various incarnations; *Merrily We Roll Along* (which we staged in 2002) tracks the song “Good Thing Going” as it evolves. The moment (and sentiment) when Louise sings to her animals in “Little Lamb” is echoed in *Sweeney Todd* (which we staged in 2016), when Johanna sings to her birds in “Green Finch and Linnet Bird.” And *Merrily We Roll Along*’s “Old Friends” seems an homage to “Together Wherever We Go.”

Both Styne’s score and Sondheim’s lyrics give life and expression to *Gypsy*’s characters in a most potent way, and create a vivid and compelling world. It has been a joy to revisit this piece, which was our first musical on the Festival Theatre stage in 2005.

*“No woman can shake
off her mother. There
should be no mothers:
there should only be
women, strong women
able to stand by them-
selves, not clingers.”*

BERNARD SHAW



KATE HENNIG AS ROSE, DREW PLUMMER AS TULSA,
JULIE LUMSDEN AS LOUISE, GRAEME KITAGAWA
AS ANGIE AND SHAKEIL ROLLOCK AS YONKERS.

Contextualizing the Term “Gypsy”

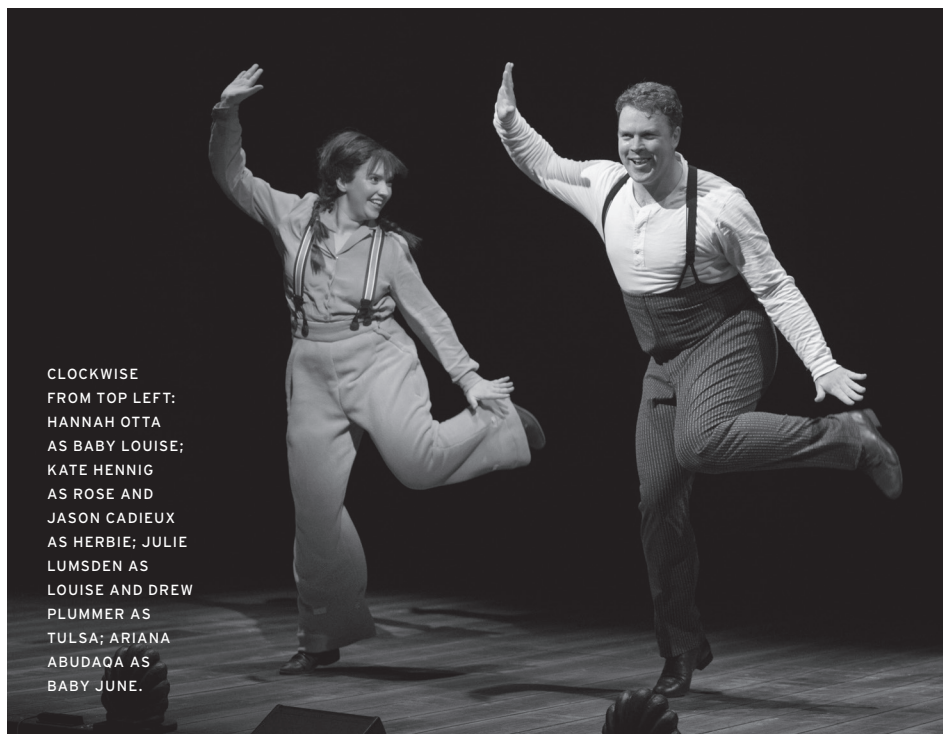
The first known use of the term “gypsy” dating back to mid-sixteenth century Europe, was in reference to the traditionally itinerant Romani (or Roma) peoples who originated in the Punjab region of northern India. As it was mistakenly believed that they arrived from Egypt, they were disparagingly called *gipcyan* (short for Egyptian), and then gypsy. Typically viewed with suspicion as troublesome outsiders, the Roma were despised and oppressed for centuries.

By the early twentieth century, the time period in which the musical *Gypsy* was written and based, the term was used without particular ethnic association to describe those who were free-spirited, unconventional and perhaps mystical. On a whim, Rose Louise Hovick chose “Rose Lee” as her burlesque stage name, adding “Gypsy” to it for an intriguing touch.

Musical-theatre chorus members, particularly dancers, had long been known as “gypsies.” The name, bestowed fondly and received as an honour, was inspired by the performers’ frequent moves from show to show on tour and on Broadway. The cherished “Gypsy Robe” tradition began in 1950 as a ritual celebration of the Broadway chorus continuum. In the light of increased social sensitivity, Actors’ Equity Association decided in 2018 that the name, although appropriated without malicious intent, was no longer suitable. Equity members voted in “Legacy Robe” as the new name.

The countries of residence of today’s Romani peoples span every continent except for Antarctica. Their cultural histories, identifying sub-group names and religious denominations are wide-ranging. The Romani voice has gained strength in recent years; most Romani now support the phasing out of the term “gypsy” – a reminder of centuries of discrimination – though some communities, including many travellers of Irish descent, embrace the name.

Rather than cancel such a landmark of stage history, Shaw Festival continues to celebrate the theatre of the past, for an audience that we know will watch it through the lens of the present.



CLOCKWISE
FROM TOP LEFT:
HANNAH OTTA
AS BABY LOUISE;
KATE HENNIG
AS ROSE AND
JASON CADIEUX
AS HERBIE; JULIE
LUMSDEN AS
LOUISE AND DREW
PLUMMER AS
TULSA; ARIANA
ABUDAQA AS
BABY JUNE.



ROSE LOUISE HOVICK, CLOCKWISE FROM TOP LEFT: AGE SEVEN WITH HER MOTHER, ROSE, IN 1918; WITH HER SISTER JUNE HAVOC AND AN UNIDENTIFIED MAN; A 1922 PUBLICITY PHOTO; AN UNDATED PORTRAIT (ALL NEW YORK PUBLIC LIBRARY).

OPPOSITE: *STAR BURLESQUE* BY REGINALD MARSH, 1933 (CURTIS GALLERIES/MINNEAPOLIS INSTITUTE OF ART).

Let Me Entertain You

BY LOIS KIVESTO

The trademark (or gimmick) of the striptease performances of legendary “Queen of Burlesque” Gypsy Rose Lee was her witty, charming repartee. A gifted writer, Lee’s engaging autobiographical essays appeared in *The New Yorker* in 1943, and formed part of the full-fledged *Gypsy: A Memoir* (1957). *The New York Times* called the memoir: “an honest, unsparring document, extraordinary Americana, a close-up on a doughty tribe.”

In her book, Lee (born Rose Louise Hovick) spins the captivating tale of her formative years in the 1920s and early 1930s initially spent performing alongside her younger sister, Ellen June. Led formidably by their mother, Rose Thompson Hovick, the sisters experienced the nomadic whirlwind of show-business life on the vaudeville circuits – a “real fairy-tale childhood” in their mother’s estimation, and a realization of her own unfulfilled performance aspirations. A naturally gifted dancer, June (later to become actress June Havoc) was the star and Louise, a supporting player in the small troupe’s act that remained virtually unchanged over the years. When vaudeville’s reign was dealt a savage blow by the Great Depression and with the rise of talking films and radio, bookings became scarce. Financial necessity prevailed, and the act (now starring Louise) agreed to perform “down a notch” in a burlesque theatre.

Enthralled by the memoir, Broadway producer David Merrick envisioned a musical with the focus not on Lee, but on Rose, her “quintessential stage mother.” He saw the role of Rose as the perfect vehicle for “quintessential stage dame” Ethel Merman. Metro-Goldwyn-Mayer had already made a lucrative offer for the screen rights to the book, but displaying the financial acumen of her mother, Lee realized that a film version could always be made after the stage version.

Merrick, in partnership with producer Leland Hayward, approached a veritable “who’s who” of musical theatre in order to assemble *Gypsy*’s creative team. Betty Comden and Adolph Green (book and lyrics) and Jule Styne (music) were invited, but Comden and Green’s difficulty in approaching the adaptation of Lee’s memoir prompted all three artists to move on to other projects. Irving Berlin declined the composing of *Gypsy*’s score because of disinterest in the story line, as did Cole Porter owing to ill health.

Director-choreographer Jerome Robbins was offered *Gypsy* before his current production, *West Side Story* (1957), had opened. The backstage story of the Hovick entourage was of great interest to Robbins, but he agreed to participate only on the condition that *Gypsy*’s book be written by Arthur Laurents, the book writer of *West Side Story*.

Although Laurents found Lee’s memoir an amusing, “kind of jazzy” read, he was at first not



enthused, noting that the “simple stage-mother story had been done fifty million times.” But a character began to take shape for Laurents: “a mother who has to learn that if you try to live your children’s lives, you’ll destroy yourself – a larger-than-life mother, a mythic mesmerizing mother, a monster of a mother sweetly named Rose.” Much of Laurents’ book was invention inspired by the memoir, prompting the subtitle, “A Musical Fable.”

Stephen Sondheim, *West Side Story*’s young lyricist, had shared with Robbins some of his music and lyrics for a new “Roman comedy” project, *A Funny Thing Happened on the Way to the Forum* (1962). A captivated Robbins recommended Sondheim for *Gypsy*’s score, but Merman, although willing to have Sondheim as lyricist, was reluctant to take a chance on an unknown composer. Sondheim, eager to work once more with Laurents and Robbins, set aside his disappointment at again writing lyrics for another composer’s music.

Styne, the producers’ original choice, was again favoured as *Gypsy*’s composer, but Laurents, sensing the changing tide of musical theatre in the 1950s, was unsure that Styne was the right composer for what would be a dramatic score. At Robbins’ suggestion, Styne “auditioned” for Laurents, whom he completely convinced with the great range demonstrated in the gracious sharing of his hits and various numbers cut from other scores.

Styne and Sondheim were not only a generation apart, but were as Sondheim explained: “different species, he the spontaneous ‘tunesmith’ as he called himself, and I the austere revolutionary. But if Arthur supplied the character, Jule supplied the atmosphere with a score redolent not only of vaudeville and burlesque but of the old-fashioned character-driven musical play, of which *Gypsy* was one of the last examples and probably the best.”

While Robbins envisioned the musical’s story as overlaid by “a panorama of vaudeville and burlesque,” Laurents saw that approach as a “background” that removed focus from the central theme: “the need for recognition. Obvious in Rose, the need is common to every character in the play.”





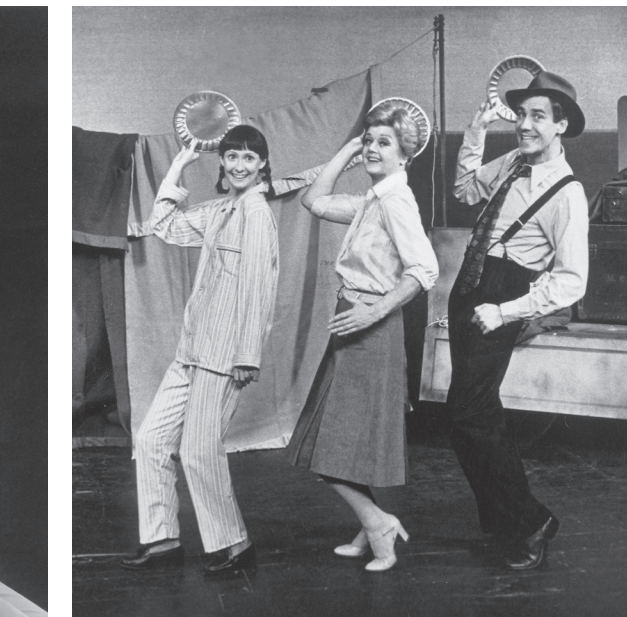
When the writing of *Gypsy* began, Robbins was away preparing the London company of *West Side Story*. At his request, Hayward hired an array of former vaudeville and burlesque troupers – acrobats, jugglers, animal acts, comics and strippers. Robbins and Hayward were astounded to learn that *Gypsy* was, in fact, a “small-story musical.” As late in the process as the out-of-town tryout in Philadelphia, Robbins remained reluctant to abandon the panorama concept, until Laurents eventually overruled.

Upon *Gypsy*'s triumphant 1959 Broadway premiere, *New York Herald Tribune*'s Walter Kerr proclaimed it “the best damn musical I’ve seen in years” – an impressive response during musical theatre’s prolific “Golden Age.” At the 1989 Broadway revival, *The New York Times*' Frank Rich, “once again swept up in *Gypsy*'s goosebump-raising torrents of laughter and tears,” reflected on the show’s powerful, perpetual impact: “*Gypsy* may be the only great Broadway musical that follows its audience through life’s familial passages. It speaks to you one way when you are a child, then chases after you to say something else when you’ve grown up. If *Gypsy* is the musical most beloved by theatre fanatics, that may be because it forces those on both sides of the footlights to remember exactly why they turned to the theatre as a home away from home.”

This writer’s indelibly-etched first experience of musical

theatre was an early childhood viewing of the Merman-led *Gypsy* on tour at Toronto’s O’Keefe Centre in 1961.

LOIS KIVESTO, PH.D TEACHES MUSICAL-THEATRE HISTORY COURSES IN McMASTER UNIVERSITY’S LEARNING CONTINUUM AND 55+ PROGRAM. SHE IS A LONG-SERVING ESSAYIST FOR THE SHAW FESTIVAL, MOST RECENTLY FOR *WHITE CHRISTMAS* (2022), *BRIGADOON* (2019) AND *GRAND HOTEL* (2018).



GYPSEY ON BROADWAY, CLOCKWISE FROM TOP LEFT: GYPSY ROSE LEE AND ETHEL MERMAN DURING REHEARSALS FOR THE ORIGINAL 1959 PRODUCTION (ALAMY); TYNE DALY AND CRISTA MOORE, 1989 (PHOTO BY MARTHA SWOPE); ZAN CHARISSE, ANGELA LANSBURY AND REX ROBBINS, 1974 (PHOTO BY MARTHA SWOPE); JOHN DOHETT, BERNADETTE PETERS AND TAMMY BLANCHARD, 2003 (PHOTO BY JOAN MARCUS).

Gypsy, 2023



CLOCKWISE FROM TOP LEFT: JULIE LUMSDEN AS LOUISE AND MADelyn KRIESE AS JUNE; JASON CADIEUX AS HERBIE, KATE HENNIG AS ROSE AND JULIE LUMSDEN AS LOUISE; KATE HENNIG AS ROSE AND MIKE NADAJEWSKI AS POP; JULIE LUMSDEN AS LOUISE; KATE HENNIG AS ROSE AND JASON CADIEUX AS HERBIE.







CLOCKWISE FROM TOP LEFT: ALLAN LOUIS AS JOCKO; JULIE LUMSDEN AS LOUISE; ÉLODIE GILLET AS TESSIE TURA; JENNI BURKE AS MAZEPPA; KRISTLE CHANCE AS ELECTRA; JULIE LUMSDEN AS LOUISE AND KATE HENNIG AS ROSE; MADELYN KRIESE AS JUNE WITH SHAKEIL ROLLOCK, KYLE GOLEMBA, DREW PLUMMER AND GRAEME KITAGAWA; CAITLYN MacINNIS, KRISTI FRANK, AMANDA LUNGGREN AND TAMA MARTIN IN "TOREADORABLES."



Production History

Gypsy opened at the Broadway Theatre in New York on May 21, 1959, with Ethel Merman as Momma Rose. It ran for 702 performances. Subsequent Broadway revivals were in 1974, 1989, 2003 and 2008, with, respectively, Angela Lansbury, Tyne Daly, Bernadette Peters and Patti LuPone as Rose. The touring version of the 1959 production, still with Ethel Merman as Rose, played at Toronto's O'Keefe Centre (now Meridian Hall) in May 1961. Imelda Staunton starred in a 2015 production at London's Savoy Theatre.

A 1962 film of *Gypsy* starred Rosalind Russell (with Natalie Wood and Karl Malden), and a 1993 CBS television version starred Bette Midler.

This is the Shaw Festival's second production. The first, in 2005, directed by Jackie Maxwell, starred Nora McLellan as Rose, with Kate Hennig appearing in several performances as McLellan's alternate.



The Authors

Gypsy is loosely based on the 1957 memoirs of GYPSY ROSE LEE (1911-1970). Born in Seattle, Rose Louise Hovick started as a child performer in vaudeville with her sister June (b. 1912) and later began working in burlesque. H.L. Mencken coined the term “ecdyasiast” to describe her sophisticated style. Lee’s sister, though never as famous, had a long career as an actress, director and playwright under the stage name June Havoc. Her play *Marathon 33*, derived from her experiences as a marathon dancer during the Depression, was produced at the Shaw Festival in 1987.

ARTHUR LAURENTS (1918-2011) was born in New York City and attended Cornell University before starting to write for radio. After serving in the U.S. army during World War II, Laurents wrote his first produced play, *Home of the Brave* (1945). Laurents’ greatest successes came with books from Broadway musicals such as *West Side Story* (1957) and *Gypsy* (1959), and with screenplays such as *Rope* (1948), *Anastasia* (1956), *The Way We Were* (1973) and *The Turning Point* (1977, which he also produced). Laurents also directed several Broadway productions, including the hit musical *La Cage aux Folles* (1983) for which he won a Tony Award.

JULE STYNE (1905-1994) was born Julius Stein in London, England, and moved to Chicago as a boy. A child prodigy, he gave up classical music for dance-band music in his teens. He moved to New York in 1934, and then to Hollywood as a vocal coach and accompanist. Gradually he began placing his own songs in movies, working with such well-known lyricists as Frank Loesser and Sammy Cahn. Returning to New York, he wrote revues with lyricists Betty Comden and Adolph Green, along with such hit musicals as *High Button Shoes* (1947), *Gentlemen Prefer Blondes* (1949), *Bells Are Ringing* (1956), *Gypsy* (1959) and *Funny Girl* (1964). The Songwriters Hall of Fame lists over 500 titles for Styne, including not only show tunes but also pop standards such as “Let It Snow” and the Oscar-winning “Three Coins in a Fountain.”

The name of composer/lyricist STEPHEN SONDHEIM (1930-2021) has become synonymous with experimentation and excellence in musical theatre. Born in New York City, he was raised in rural Pennsylvania where his neighbours included Oscar Hammerstein II. Hammerstein became his mentor, and persuaded Sondheim to overcome his reluctance to accept the offer to write only lyrics for Leonard Bernstein’s music in *West Side Story* (1957). The success of Sondheim’s lyrics for *Gypsy* (1959) and *Do I Hear a Waltz* (1965), and of his music and lyrics for *A Funny Thing Happened on the Way to the Forum* (1962), established him as a new leader on the Broadway scene. Soon came a spectacularly successful series of productions directed by another Broadway legend, Hal Prince. These included *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *Pacific Overtures* (1976) and *Sweeney Todd* (1979). In 1981, the failure of the Broadway premiere of *Merrily We Roll Along* brought an end to the Sondheim-Prince partnership, and Sondheim’s subsequent hits included three productions with director/writer James Lapine – *Sunday in the Park with George* (1984), which won the Pulitzer Prize for drama, *Into the Woods* (1987) and *Passion* (1994). A rewarding collaboration with librettist John Weidman began with *Pacific Overtures*, and has also included *Assassins* (1990) and *Road Show* (2003). In addition to his Pulitzer Prize, Sondheim has won eight Tony Awards, eight Grammy Awards and an Oscar. In 2008, he received the Special Tony Award for Lifetime Achievement in the Theatre, and the Presidential Medal of Freedom in 2015.

JEROME ROBBINS, STEPHEN SONDHEIM, GYPSY ROSE LEE, ARTHUR LAURENTS, AND JULE STYNE DURING REHEARSALS FOR THE ORIGINAL 1959 PRODUCTION. GYPSY ROSE LEE CONFESSED THAT SHE FELT “LIKE A GHOST AT A BANQUET.” (NYPL).

NORA McLELLAN AS ROSE IN THE SHAW FESTIVAL’S 2005 PRODUCTION.

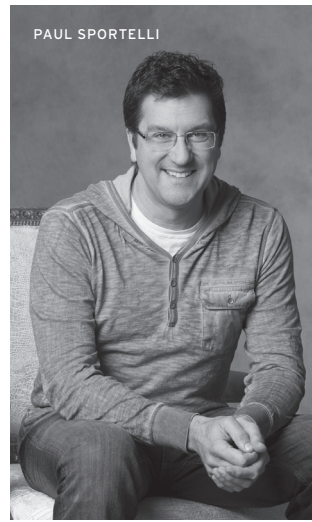
For full biographical information about our cast and creative team, please visit shawfest.com/ensemble.

JAY TURVEY Director

SHAW 2023: Director for *Gypsy*; 23rd season. My favourite Shaw memories: creating and directing last season's *1922 in Concert*, curating the 2022 season's *Gatsby's Jazz*, *Sonny's Blues*, performing the title role in *Floyd Collins*, directing *The Light in the Piazza*, *Trouble in Tahiti* and *The Next Whisky Bar*; and having two musicals, *Tristan* and *Maria Severa* (co-written with Paul Sportelli) staged here. I've received four Dora awards for my work in Toronto. I have directed and co-produced three plays with Theatre Animal (*Alice the Magnet*, *Grimly Handsome*, *This Isn't Happening*), and I have directed *One Night Stand* and *The Greatest Gift* at Talk Is Free Theatre.



PAUL SPORTELLI



PAUL SPORTELLI Music Director

SHAW 2023: Music director for *Gypsy* and *A Grand Night for Singing*; musical collaborator for *The Amen Corner*. My mom starred in community theatre and my parents took me to rehearsals when I was quite young. Other parents brought their kids too; but while the other kids were in the parking lot playing, I was inside watching rehearsal, mesmerized. Years later, I was music directing *Gypsy* at the same community theatre, with my mom as Mamma Rose. Many thanks to my dad for driving me to all those piano lessons over the years. Shaw productions of *Tristan* and *Maria Severa* – two musicals I co-wrote – have been two of many highlights at Shaw.

CORY SINCENNES



GENNY SERMONIA Choreographer

SHAW 2023: Choreographer for *Gypsy*. Born in Scarborough, grew up in Mississauga, lives in Toronto and raised by two music-loving-twinkle-toe-immigrant parents from the Philippines. You might have seen me last in *Brigadoon*, performing the "Funeral Dance" in the role of Maggie, choreographed by Linda Garneau, or as Florence, the pregnant best friend in *Poof!*, a Directors Project directed by Cherissa Richards. Both roles, completely different, have been my favourite roles that I've played here at the Shaw Festival. I am eternally grateful to Gillian Saunders, mentor, colleague and friend, who has made a life-changing difference in my training, and has time and again reminded me who I am and my true potential.

CORY SINCENNES Set and Costume Designer

SHAW 2023: Set and costume designer for *Gypsy* and *Prince Caspian*. I am originally from Ottawa, Ontario, but now reside in Charlottetown, PEI. The first time I can remember being in the theatre was at a production of *Anne of Green Gables* in Charlottetown. After the performance, I also went on a backstage tour. Thinking back now on this experience, I'm sure it was the very moment that solidified my career in the arts. Many years later, in 2016, I had the great privilege of reimaging the set and costume design of that very production in Charlottetown. It is a gift to get to relive that first magical experience in the theatre annually on that production.





RYAN deSOUZA

KEVIN FRASER Lighting Designer

SHAW 2023: Lighting designer for *Gypsy*. I am from Toronto, but now live in Stratford, Ontario. While in high school I worked as a semi-professional magician, and decided to learn about stage lighting to improve my magic act. Very quickly, lighting design became far more interesting than magic and the act disappeared. Recent examples of my work, which you may have seen, include *Grand Hotel* at Shaw, and Stratford Festival's production of *Treasure Island*.

JOHN LOTT Sound Designer

SHAW 2023: Sound designer for *Gypsy*. I've been sound designing for live theatre for the past twenty-five years throughout North America. I've had the good fortune to be a part of several on and off-Broadway shows, and to have designed sound for thirteen seasons at the Shaw Festival, as well as seasons with the Stratford Festival, Soulpepper, Canadian Stage and Charlottetown Festival. I've been involved with many commercial musicals and plays through Mirvish, Livent, Starvox and, most recently, *Rock of Ages* with More Entertainment. I have had the pleasure of touring internationally with different mega-musical productions of *The Phantom of the Opera*, *Show Boat*, *Sunset Boulevard* and many others.



JOHN LOTT



KEVIN FRASER

RYAN deSOUZA Associate Conductor

SHAW 2023: Associate conductor for *Gypsy*; composer/sound designer for *The Apple Cart*; associate music director for *A Grand Night for Singing*. 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.



MATT ALFANO

ARIANA ABUDAQA Baby June / Ensemble

SHAW 2023: *Gypsy*; 1st season. Born in Winnipeg, Manitoba and raised in Abu Dhabi, UAE, I'm a Middle Eastern Canadian who started dancing and singing at eighteen months old. I was raised in my mother's dance studio and fell in love with the stage at a very young age. I am a competitive dancer and vocalist, and have competed in Singapore, Dubai, Malaysia,

USA, UK and Canada, winning many performance awards and scholarships. I love to travel, watch theatre (especially Broadway) and play with my four siblings and dance-team besties. I am thrilled to be part of the Shaw ensemble this season!



ARIANA ABUDAQA

MATT ALFANO Swing

SHAW 2023: *Gypsy* and *A Grand Night for Singing*; 2nd season. Growing up in the prairies, I studied dance from a very young age. I was pulled to it; the energy, movement and expression. Early stand-out influences were Gene Kelly, Bob Fosse and Jerome Robbins, amongst other greats. Dance is a universal language, translating much more than just movement, as story and emotion drive the narrative. Storytelling through creative exploration informs both my technical and performative approach to my craft. It's instilled in all I do and guides me through my own artistic voice. I'm grateful and fortunate to continue exploring this in my life and to share it with you all here.

JENNI BURKE Mazeppa / Ensemble

SHAW 2023: *Gypsy* and *The Amen Corner*; 2nd season. I grew up in Oakville, Ontario. I remember my high school theatre class attending a production of *Oklahoma!* at Sheridan College – THAT was the day I discovered that being an actor was something I could be. I studied there and have been grateful to get to work in a field that I admire and love. It has unlocked fullness in my life. It has turned what I have into enough and more. It has turned denial into acceptance, confusion to clarity, and strangers into friends. It has been a passport to happiness as was playing Martha in *White Christmas*, truly one of my favourite theatrical experiences here to date.



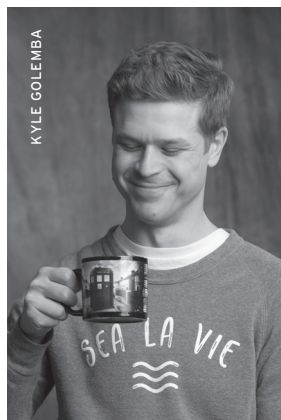
JASON CADIEUX Herbie

SHAW 2023: *Gypsy* and *On the Razzle*; 5th season. My first memory of going to the theatre is a school trip to see *Hamlet* at the Stratford Festival in 1991. Colm Feore played Hamlet. I didn't understand every word, but I understood the behaviour. I was amazed by how big the theatre was and how many people gathered to watch the play. Last year, I saw Amaka Umeh play Hamlet at Stratford. It was a student matinee – they screamed at the scary parts and laughed at the sexy parts. They were a great audience. I was grateful to be a part of their experience of this story. To witness the power of behaviour and poetry, light and sound, to cast a spell and leave an indelible mark.



DEBORAH CASTRILLI Swing

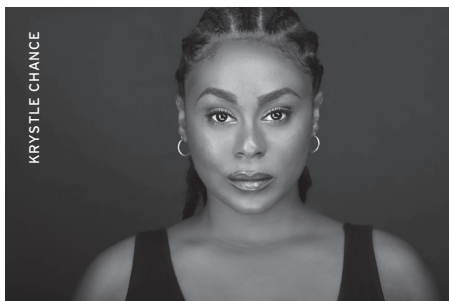
SHAW 2023: *Gypsy* and *The Amen Corner*; 1st season. My first real memory of being in a theatre was when I was around five years old, seeing my parents perform at a community event. Both of my parents are multi-instrumentalists, and my mother happily shared her favourite musicals with me from a young age. I am continually inspired by the community that is fostered through storytelling: the learning and loving, the healing, the collective joy! But also, I am brought back to the little girl in me who loved to dance through the grocery store aisles, and would get lost in her make-believe worlds for hours. I do this for her, ultimately.



KRYSTLE CHANCE

Cratchitt / Electra / Ensemble

SHAW 2023: *Gypsy* and *The Amen Corner*; 1st season. I'm from Toronto, Ontario and began my career in 2015 after booking my first role in a production of *Da Kink in My Hair*. I fell in love with theatre and performing from that experience and have been actively pursuing the craft ever since. Every production I've worked on has been instrumental to my artistry, but playing Effie in *Dream Girls* (Lower Ossington Theatre) has a special place in my heart. That role allowed me to grow as an artist and as a person, and for that I am forever grateful. I'm looking forward to exploring my next phase of artistic and personal growth here at Shaw!



KRISTI FRANK



ÉLODIE GILLETT

KRISTI FRANK Agnes / *Showgirl* / Ensemble SHAW 2023: *Gypsy* and *On the Razzle*; 11th season. I hail from the beautiful Battlefords, Saskatchewan, the land of the living skies. Growing up I was fortunate that my mother regularly took my sister and me to see everything from touring shows, to gallery exhibits, to week-long fringe-festival extravaganzas. A few highlights here at The Shaw have been playing the feisty Georgiana in *Just to Get Married*, and Johanna in *Sweeney Todd* opposite my fella.

ÉLODIE GILLETT Tessie Tura / Ensemble SHAW 2023: *Gypsy* and *On the Razzle*; 13th season. When he hears music, my baby dances. He can't help himself and feels a need to involve everyone around him. It reminds me that when adults get up on-stage to dance and sing and tell stories, it comes from that same instinct. I believe we all have it and some of us dedicate ourselves to listening to that impulse. It's a joy to be in the company of colleagues who share that urge to express themselves, and with audiences who feel compelled to participate in it.

KATE HENNIG



KYLE GOLEMBA L.A. / Ensemble SHAW 2023: *Gypsy* and *A Grand Night for Singing*; 7th season. I recently listened to the musical revue Sondheim on Sondheim. I was struck by how many of the songs I knew intimately, how many lyrics were like gospel to me, how many of his shows I've treasured over the years. Sondheim has been a part of my life since I was ten, when – like all typical ten-year-olds – I endlessly re-watched *West Side Story* in my basement. So, to get to do one of his pieces this season is a thrill. And none of this would be possible without my teachers, Andorlie and Rob, who introduced me to his music and my passion.

KATE HENNIG Rose SHAW 2023: *Gypsy*; 9th season. I feel very passionate about voice training for the theatre. I teach voice (something I enjoyed greatly during my time in creative management at The Shaw), and am firmly committed to my own

NATHANAEL JUDAH



growth and discipline as a professional voice user. Wayyyy back in 1988 and 1989, I received Guthrie Awards from the Stratford Festival to seek further training. I had the great good fortune to study privately with the great Patsy Rodenburg, a name synonymous with voice training for the theatre, and I love thinking back to those days in her south London home, or in her studio at the Guildhall, and my first real breakthroughs in speaking Shakespearean text. Great memories!

NATHANAEL JUDAH Swing SHAW 2023: *Gypsy* and *The Amen Corner*; 2nd season. I was

born in a small city on the south coast of Jamaica, and moved to Canada when I was a child. My first time in the theatre was in ninth grade to see my high school production of *Spelling Bee*. I remember being surprised that I was enjoying myself and wanting to be on that stage. Constantly learning from this ensemble of artists only reminds me we could be making someone's day.

GRAEME KITAGAWA Angie / Ensemble

SHAW 2023: *Gypsy* and *On the Razzle*; 2nd season. I grew up in Brooks, Alberta. Upon graduation, I moved to Vancouver, BC, where I am now based. I started my career as a commercial dancer and have appeared on film for Disney, Nickelodeon, NBC and more. Along the way, I discovered theatre and slowly fell in love with it. However, my first experience with theatre was seeing a touring production of *Cats* as a kid. I remember being so in awe of what the actors were doing up there, that it left me thinking about how amazing it would be to be up on that stage.



MADLYN KRIESE June / Ensemble

SHAW 2023: *Gypsy* and *A Grand Night for Singing*; 4th season. Nineteen years ago, on the beautiful West Coast, my parents introduced me to theatre when I was just curiously eight years old. I cannot thank them enough. I am still that curious eight-year-old. I'm also the earnest fourteen-year-old who just got her first lead role in a community theatre, the apprehensive seventeen-year-old starting theatre school, and the aching twenty-five-year-old artist straining to keep hold of all this during a global pandemic. All of this is always on-stage with me, collaborating live with the histories of all these other amazing players, sharing with this audience, this temporary network of souls. I'm so happy you're here.

ALLAN LOUIS

Jocko / Cigar / Bourgeron-Cochon / Ensemble

SHAW 2023: *Gypsy* and *The Amen Corner*; 5th season. I was born in Cap-Haitien, 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!



JULIE LUMSDEN Louise

SHAW 2023: *Gypsy* and *On the Razzle*; 5th season. I was born and raised in Treaty 1 Territory, the homeland of the Metis Nation, in Win-Nipi, which means muddy waters in Cree; you may know it as Winnipeg, Manitoba. I feel very grateful to be here, on this land, telling stories and learning from and alongside Canada's best humans and storytellers. My work is a reflection (and mimic) of the astounding artists I've been around thus far in my career – specifically the resilient, strong, gracious and trailblazing women I've had the distinct privilege of learning from. As Uncle D always says, "Onward and upward!"

AMANDA LUNDGREN Thelma / Showgirl / Ensemble

SHAW 2023: *Gypsy* and *The Amen Corner*; 3rd season. My earliest memory of theatre was getting to watch a Panto from the pit. It was amazing! My uncle brought me, his little dancing niece, and entered via the stage door. I followed him around, meeting as many cast and crew as we could before it started. It was the worst possible "view" because I was under the stage, but the MD let me get as close to him as possible so I could try to see anything I could. My neck was craned all the way up and cramping, but it didn't matter because Jeff Hyslop from *Today's Special* was in it – my favourite show.

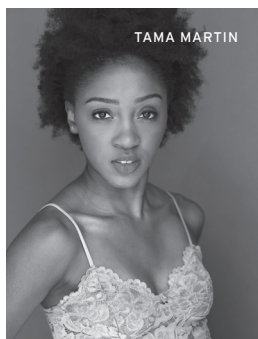




CAITLYN MacINNIS Marjorie-May / Showgirl / Ensemble
SHAW 2023: *Gypsy* and *The Amen Corner*; 2nd season. I grew up in the Niagara Region, and before I could walk, I danced. I think that's where it all started. I took a career quiz in high school, but my mind was already made. There's nothing I love more than sharing stories through art. My mom bought me the 1999 movie musical *Annie*; and when I saw that little curly-haired girl alongside who I'd later learn was Audra McDonald, I dreamed of being like them. In 2014, the same year I took that career quiz, *Annie* was cast as a Black girl in the movie revival! I like to think that was a wink to little Caitlyn.



TAMA MARTIN Swing
SHAW 2023: *Gypsy* and *The Amen Corner*; 1st season. I was born and raised on the Caribbean island, Saint Kitts. From a toddler, dance was sweet escapism and the stage: home. I'd have my family watch me "do a performance". My introduction to theatre was later, when I stumbled on a YouTube performance from *Matilda: the Musical*. Twenty-three-year-old me, finishing a business degree, would dance around my apartment singing "Revolting Children". Jeremy Webb and Ray Hogg gave me my first, unforgettable theatrical experience as an apprentice choreographer. Delighting and moving people through theatre fulfils me immensely. Once an audience member told me, "Thanks for such healing. [Your character] inspired me to restart therapy."



ALLISON MCCAUGHEY Swing
SHAW 2023: Appearing in *Gypsy* and *A Grand Night for Singing*; director/choreographer for *A Grand Night for Singing*; 4th season. My ultimate happy place is collaborating with my people – theatre people in the rehearsal hall. Theatre has been my home for many years, and I find daily inspiration from my colleagues. The theatre is alive; it is exciting and allows me to live in the moment, connect with others, and create something beautiful to remember. I am delighted to share some of my creative ideas this season – grateful for the opportunity to work alongside incredible artists and share our efforts with the Shaw Festival audiences.



KEVIN MCLACHLAN
Georgie / Weber / Mr Goldstone / Pастey / Ensemble
SHAW 2023: *Gypsy* and *Troubadour*; 5th season. I can still remember sitting in the Yukon Arts Centre, back home in Whitehorse, Yukon, watching *Singin' in the Rain*. While Gene and Debbie were brilliant, it was Donald O'Connor's number "Make 'Em Laugh" that made me realize just how special theatre is. Years later, I'm in the privileged position of working as an actor and getting to do the same thing Donald O'Connor did for me many years ago – make 'em laugh. It is a gift to be able to do this job, and to bring joy and laughter to so many people. And hey, with a bit more practice I might even be good one day!

MIKE NADAJEWSKI Pop / Kringlein / Phil / Ensemble
 SHAW 2023: *Gypsy* and *On the Razzle*; 8th season. My teachers, Bryna Kates, Carol Welton, Joanne Fagan, Dene Cohen and Jeff Weismiller changed my life. In grade ten, I was cast as the Emcee in *Cabaret* and never looked back. I was shy, uninterested in sports and bored with what many of my peers thought important – when I found theatre, I grabbed hold and never let go. Everything suddenly clicked. I was obnoxiously obsessed. Dripping with hubris, I even nauseatingly signed friends' yearbooks, "Thespian, Michael J. Nadajewski." Insufferable. Today, I am forever grateful for my teachers and to you for being here with us right now. Signed, TheIncrediblyAwesomeExtraordinaryModestThespian, Mike Nadajewski.



HANNAH OTTA Baby Louise / Ensemble
 SHAW 2023: *Gypsy*; 1st season. I am twelve and from St Catharines, Ontario. As a little girl, I loved singing, dancing and music. I began dance lessons when I was three and started dancing competitively shortly after. I have a passion for musical theatre and have had the opportunity to play a variety of lead roles in various Yellow Door Theatre Project productions, such as *Hansel and Gretel* (2020-21) and *Nobody's Children* (2022). I am extremely grateful to have been mentored by Andorlie Hillstrom, Lezlie Wade, Scott Christian, Kerry Ann Doherty and Christoph Ibrahim. *Gypsy* is my first performance with the Shaw Festival, and I am very thankful to be working with amazing professionals.



DREW PLUMMER Tulsa / Ensemble
 SHAW 2023: *Gypsy* and *On the Razzle*; 5th season. When I was six, my mother enrolled me in a retelling of the nativity scene at our local church. Being my first time on-stage, I was given the crucial role of Ernie Evergreen, the often-overlooked pine-acle part of the show. I was so excited to share my rousing rendition of "Silent Night". The day of the show I suddenly came down with the flu. My mother ran to the store to pick up some good ol' diapers and a bucket, once again saving the day. Thankfully the show went off without a hitch, and here I am today!

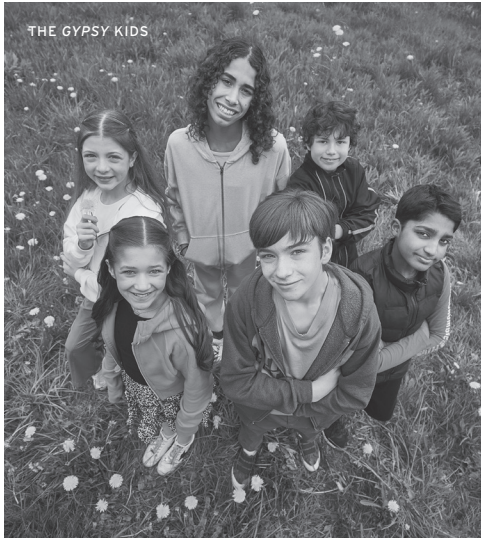


SHAKEIL ROLLOCK Yonkers / Ensemble
 SHAW 2023: *Gypsy* and *A Grand Night for Singing*; 1st season. Born in Barbados, my journey to the theatre hasn't been so linear. I caught the theatre bug in high school, but fell into dance years later when I missed my bus home. There was a boys' dance team audition that I did just to waste time; three years later the woman who started it helped get me a full scholarship to York University for dance. Since then, I've encountered movement geniuses such as Esie Mensah and Hollywood Jade, who have mentored me through my experiences in this industry. I'm beyond words to be given this opportunity to be part of this 2023 season!



JACQUELINE THAIR Delores / Renée / Showgirl / Ensemble
 SHAW 2023: *Gypsy* and *A Grand Night for Singing*; 16th season. One of the things I love about theatre is that everyone who shows up gets to undergo something mysterious and fun together. Some of the most extraordinary teachers I've had are my co-workers and fellow ensemble members. It's been an honour to learn

THE GYPSY KIDS



from them night after night on-stage, and day after day in life. A few of my favourite productions that I've been a part of include *The Importance of Being Earnest*, *Oh What a Lovely War*, *The Light in the Piazza*, *Cabaret* and *The Lady from the Sea*.

CLOCKWISE FROM TOP: DAMIAN GRADSON (Scout/Ensemble/Swing) is fourteen and attends grade nine at a performing arts school. His interests include dancing, acting and singing. One day he hopes to become a "triple threat". This is his first play! JOEY HUMPHRIES (Urchin/Newsboy/Ensemble) is ten years old. He enjoys playing video games and camping with his family. He is excited to be performing and wants to pursue acting as his career. SEBASTIAN SAMUEL (Scout/Newsboy/Ensemble) is eleven years old. He enjoys building Lego, playing piano, singing and painting. He has a passion for musical theatre. WREN EVANS (Samuel/Rich Son/Newsboy/Ensemble) is fourteen years old. He likes to write Dungeons & Dragons campaigns, draw, act, dance and sing. He previously appeared at Shaw in *Holiday Inn* (2021). SOFIA OTTA (Scout/Ensemble/Swing) is ten years old. She loves to dance, sing and act. She played a primary role in YDTP's 2022 fall production of *Nobody's Children* and is excited to perform with the Shaw Festival. ANDI BIANCANIELLO (Balloon Girl/Urchin/Ensemble) is twelve years old. She enjoys singing, dancing and acting. She also plays sports, chess and loves to learn new things. PHOTO BY PETER ANDREW LUSZTYK.

DORA TOMASSI



DORA TOMASSI Stage Manager

SHAW 2023: Stage manager for *Gypsy* and *Mother, Daughter*; 22nd season. As a little girl growing up in Toronto, theatre companies would perform at my school. I loved it so much that I would beg my teacher to let my friends and me put on a play we had 'made up' during recess. I knew from a young age that I wanted to work in the world of make-believe. I'm happy sharing my love for theatre with my children twenty-eight years later. My first show working at Shaw was *The Man Who Came to Dinner*. *Floyd Collins* and *When the Rain Stops Falling* are still my two favourites. I love a good tearjerker.

LEIGH McCLYMONT



THÉA PEL



LEIGH McCLYMONT Assistant Stage Manager

SHAW 2023: Assistant stage manager for *Gypsy*; stage manager for *The Amen Corner*; 15th season. I grew up in small-town Ontario and began dancing when I was three. From there it was a natural transition to theatre and studying drama at the University of Waterloo, with a focus on stage management. My dream job was working for the Shaw Festival, and in 2009 that dream came

true. In my winter seasons I have worked westward in Manitoba, Saskatchewan, Alberta and British Columbia, but always love returning home to Shaw when spring arrives.

THÉA PEL Assistant Stage Manager

SHAW 2023: Assistant stage manager for *Gypsy* and *A Grand Night for Singing*; 9th season. My earliest memories of stage management are from when I was four years old, sitting under the production tables at the Canadian Opera Company in Toronto. My father would dump out his tool kit and task my sister and me with reassembling it as quietly as possible. I think this started my love for post-its; a love that I would rediscover years later after university. The chaotic, quiet, hilarious magic of sitting in a rehearsal hall watching a production be assembled before your eyes, brings me renewed joy with each show I meet.



ORCHESTRA

BACK ROW: ALEX GRANT (cello) is in his 24th season. He freelances in Toronto and has been a member of the Blue Spruce Quartet since 2002. JASON LOGUE (trumpet 1) is a five-time Juno-award-winner, who has performed with Aretha Franklin, Dave Brubek, Frankie Valli, the Toronto Symphony Orchestra and his own band, *ENNEAD*. TOM JESTADT (drums/percussion) has performed in night clubs, jazz concerts, symphony concerts, and musicals such as *Cats*, *Crazy for You* and *The Producers*. He returns for his 26th season. ROB SOMERVILLE (trombone) works in jazz/pop and theatre idioms in Toronto; and has performed with many artists, including Natalie Cole, Paul Anka, and productions of *The Producers* and *Chicago*. SHAWN MOODY (trumpet 2) has played for many notable artists, including Diana Krall and Frank Sinatra, Jr. Theatre productions include *The Producers* and *Aladdin*. This is his 25th season. ROSS MacINTYRE (bass) has performed world-wide and is featured on over a hundred recordings, including thirteen Juno-nominated albums. His musical theatre credits include productions with Mirvish, Drayton and Canadian Stage. **FRONT ROW:** JEEWON KIM (viola) returns for his 8th season. Freelancer in the GTA and second violinist with the Madawaska Quartet. ANDY BALLANTYNE (piccolo/flute/alto saxophone) has been active for over three decades as a performer, arranger and composer in a wide range of musical styles, including jazz and musical theatre. ERICA BESTON (violin 2) was a member of the Canadian Opera Company. Shows in Toronto include *The Lion King*, *Les Misérables*, *Wicked*, *Young Frankenstein* and many more. MICHELE JACOT (clarinet/tenor saxophone) performs regularly in pit orchestras, symphony orchestras, chamber ensembles and as a soloist, in addition to teaching privately, adjudicating and conducting. CHRISTINE PASSMORE (French horn) performs with groups including the National Ballet, Hamilton Philharmonic, the Esprit Orchestra and the Hannafoord Street Silver Band. This is her 12th season. KATHRYN SUGDEN (violin 1/concertmaster; June 27-September 3) is a Toronto-based musician. When not at The Shaw, she performs with the National Ballet, Esprit Orchestra and numerous other ensembles. This is her 20th season. SASHA BOYCHOUK (bass clarinet/baritone saxophone) studied music at St Petersburg Conservatory and worked with Moscow Symphony. In Canada, Sasha works in genres of jazz, classical, pop, and musical theatre. **PHOTO BY PETER ANDREW LUSZTYK**

NOT PICTURED: NANCY KERSHAW (violin 1/concertmaster; April 20-June 25 / September 4-October 8) is a member of the Canadian Opera Company and National Ballet of Canada orchestras. Previous productions include *The Light in the Piazza* and *Damn Yankees*.

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