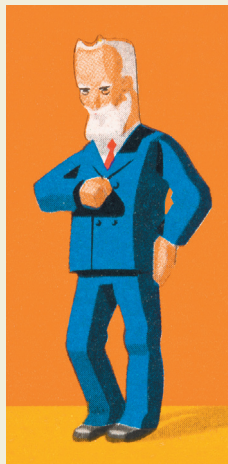


SHAW 20
FESTIVAL 23

ON THE RAZZLE



2023 Ensemble



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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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ACKNOWLEDGEMENTS

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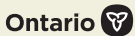
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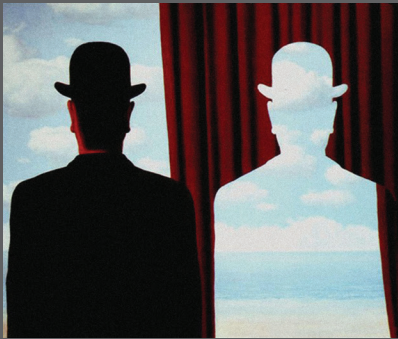
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Delf Dodge &
Tim Dodson

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For more about The Doherty-Rand Legacy Circle, contact Kim White at kwhite@shawfest.com or call 289-783-1924



The Doherty-Rand
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SHAW 20
FESTIVAL 23

ROYAL GEORGE THEATRE, APRIL 16 TO OCTOBER 8

SHAW 20 FESTIVAL 23

TIM CARROLL TIM JENNINGS
Artistic Director Executive Director

KIMBERLEY RAMPERSAD, Associate Artistic Director

ON THE RAZZLE

by TOM STOPPARD

adapted from *Einen Jux will er sich machen* by Johann Nestroy

with JASON CADIEUX, KRISTI FRANK, PATRICK GALLIGAN,
ÉLODIE GILLETT, ALEXANDRA GRATTON, CLAIRE JULLIEN,
GRAEME KITAGAWA, JULIE LUMSDEN, MIKE NADAJEWSKI,
DREW PLUMMER, RIC REID, TARA ROSLING,
JONATHAN TAN, TAURIAN TEELUCKSINGH, LINDSAY WU,
SANSKRUTI MARATHE and FRANCIS MASABA

Directed by CRAIG HALL

Set and costumes designed by CHRISTINA PODDUBIUK

Lighting designed by KIMBERLY PURTELL

Original music by ALESSANDRO JULIANI

Sound designed by MIKE RINALDI

Projections designed by JAMIE NESBITT

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KRISTI FRANK AS
CHRISTOPHER AND
MIKE NADAJEWSKI
AS WEINBERL.



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The Cast

IN ALPHABETICAL ORDER

Hupfer the Tailor / Waiter 1 / German Man	JASON CADIEUX
Christopher	KRISTI FRANK
Coachman / Scotsman	PATRICK GALLIGAN
Frau Fischer	ÉLODIE GILLETT
Lisette / Philippine / Scotswoman / Ragamuffin	ALEXANDRA GRATTON
Madame Knorr	CLAIRE JULLIEN
Belgian / Waiter 2 / Constable	GRAEME KITAGAWA
Gertrud	JULIE LUMSDEN
Weinberl	MIKE NADAJEWSKI
Sonders	DREW PLUMMER
Zangler	RIC REID
Fraulein Blumenblatt / German Woman	TARA ROSLING
Melchior	JONATHAN TAN
Waiter 3	TAURIAN TEELUCKSINGH
Marie	LINDSAY WU

ACT I: SCENE 1 – Zangler’s shop.

SCENE 2 – On the road.

SCENE 3 – Madame Knorr’s fashion house.

INTERMISSION

ACT II: SCENE 1 – The Imperial Gardens Café.

SCENE 2 – Miss Blumenblatt’s home.

SCENE 3 – Zangler’s shop.



RINGSTRASSE, OPERNRING, VIENNA



JONATHAN TAN AS MELCHIOR, DREW PLUMMER AS SONDERS AND LINDSAY WU AS MARIE; ALEXANDRA GRATTON AS LISETTE AND TARA ROSLING AS FRAULEIN BLUMENBLATT. OPPOSITE: KRISTI FRANK AS CHRISTOPHER AND MIKE NADAJEWSKI AS WEINBERL.

Stage Manager	AMY JEWELL
Assistant Stage Manager	MEGHAN FROEBELIUS
Production Stage Manager	MEREDITH MACDONALD
Assistant Director	JAMIE DUNSDON
Assistant Designer	ROSE TAVORMINA
Assistant Lighting Designer	JEFF PYBUS
Assistant Projection Designer	CAMERON FRASER
Fight Director	JOHN STEAD
Fight Captain	PATRICK GALLIGAN
Movement and Intimacy Director	ALEXIS MILLIGAN
Movement and Intimacy Captain	GRAEME KITAGAWA
Voice and Dialect Coach	JEFFREY SIMLETT
Baillie Cohort Understudies	SANSKRUTI MARATHE FRANCIS MASABA

Special thanks to Felsen Costumes and Industry Costumes, and to Jung-Hye Kim.

UNDERSTUDIES

JASON CADIEUX, Coachman, Scotsman; PATRICK GALLIGAN, Zangler; ALEXANDRA GRATTON, Christopher; CLAIRE JULLIEN, Fraulein Blumenblatt, German Woman; QASIM KHAN, Sonders; GRAEME KITAGAWA, Melchior; MADELYN KRIESE, Frau Fischer; JULIE LUMSDEN, Madame Knorr; SANSKRUTI MARATHE, Lisette, Philippine, Scotswoman, Ragamuffin, Gertrud, Marie; FRANCIS MASABA, Belgian, Waiter 2, Constable, Waiter 3; JONATHAN TAN, Weinberl; TAURIAN TEELUCKSINGH, Hupfer the Tailor, Waiter 1, German Man; BEATRICE CAMPBELL, Stage Manager; ANNIE McWHINNIE, Assistant Stage Manager

Running time is approximately 2 hours and 20 minutes including one intermission







Director's Note

BY CRAIG HALL

Tom Stoppard has described *On the Razzle* as a “lark”. I can tell you that after the tumult of the last three years, a bit of harmless fun sounded right up my alley.

The play is a situational comedy full of deception, mistaken identities and muddled words. While Stoppard’s deeper philosophical themes may be missing, it is thankfully still infused with his signature wit and love of language.

It has been a real treat to work with this wonderful ensemble on something that exists purely to bring pleasure. We hope you have as much fun as we had putting this Razzle together.

CLOCKWISE FROM TOP LEFT: MIKE NADAJEWSKI AS WEINBERL AND KRISTI FRANK AS CHRISTOPHER ATTEMPT TO BLEND IN WITH VIENNESE SOCIETY; KRISTI FRANK AS CHRISTOPHER; MIKE NADAJEWSKI AS WEINBERL WITH LINDSAY WU AS MARIE AND DREW PLUMMER AS SONDERS; CLAIRE JULLIEN AS MME KNORR, MIKE NADAJEWSKI AS WEINBERL AND ÉLODIE GILLET AS FRAU FISCHER.





CLOCKWISE FROM TOP: THE RESTAURANT SCENE IN *THE MERCHANT OF YONKERS*, 1938, WITH PERCY WARAM AND JANE COWL AT THE TABLE (NYPL); CAROL CHANNING IN *HELLO, DOLLY!*, 1964 (NYPL); GOLDIE SEMPLE AS DOLLY LEVI AND CRAIG ERICKSON AS AMBROSE KEMPER IN THE SHAW FESTIVAL'S PRODUCTION OF *THE MATCHMAKER*, 2000 (DAVID COOPER).

OPPOSITE: 1938 LITHOGRAPH OF JOHANN NESTROY AS BERTRAM IN *ROBERT DER TEUXEL* AT THEATRE AN DER WIEN (NYPL).

Goodbye, Dolly!

BY BOB HETHERINGTON

Though Johann Nestroy is virtually unknown to theatregoers today, in his native Vienna he was a celebrated writer of farce and comedy, as well as one of the foremost actors of the time. Like Molière, he wrote many comedies as vehicles for his own acting talents. He came to the theatre after a brief study of law and an unsuccessful attempt at opera singing. He loved wordplay, regional dialects and music, which he inserted in all his plays.

This play is one of six from the same premise, over three different cultures: First, there was John Oxenford's *A Day Well Spent* (1835), an almost completely forgotten one-act farce set in London. In 1842 came Nestroy's *Einen Jux will er sich machen* (*He's Out for a Fling*), set in Vienna. American Thornton Wilder made two adaptations of the Nestroy story set in New York: his Broadway flop *The Merchant of Yonkers* (1938), and his enormously successful 1955 rewrite, *The Matchmaker*, for which he created an entirely new character called Dolly Levi, the matchmaker of the title. Wilder's play was in turn adapted by Jerry Herman and Michael Stewart into the blockbuster musical *Hello, Dolly!* (1964). It is the most famous example of the story, beloved the world over. Unsurprisingly, on the original jacket of the vinyl record *Hello, Dolly!* Jerry Herman's name is displayed prominently, while only in very small print can we read that "*Hello, Dolly!* is based on *The Matchmaker* by Thornton Wilder." Nestroy's original contribution has been completely ignored in the credits.

In the sixth version of this material, Tom Stoppard made *On the Razzle* (1981) uniquely his own with "not much respect for the original text," as his official biographer Hermione Lee says in her recent 800-page opus. There are no songs, it's not set in New York, there's no Dolly Levi in sight. Working from a literal translation of the nineteenth-century work, and claiming not to understand any German himself, Stoppard – one of the most accomplished English language dispensers of antics with semantics – set out to create a story whose "prime consideration was to make the tale as comic an entertainment as possible." Most of the dialogue was his own invention and the piece is crammed with puns, spoonerisms, malapropisms and naughty sexual innuendo. (Farce, after all, means "stuffed") There is a heaping serving of jokes about the Scottish mania that has overtaken Vienna after the success of Verdi's *Macbeth*, involving kilts and puns: "Even the chocolate cake – Sachertartan!"

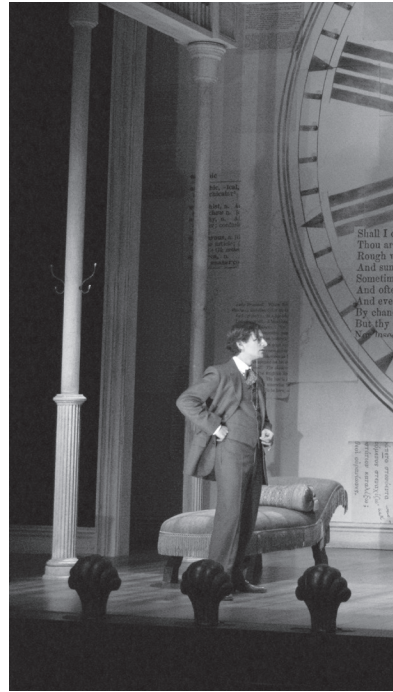
Stoppard calls his play "a new version because there already was a celebrated old one by Thornton Wilder." There is a famous passage in *Don Quixote* where Cervantes claims doing a translation is like examining the back of a rich and vivid tapestry – you can make out the image but not the texture and intensity. The tapestry metaphor is often debated by scholars interested in the issues of translation and the boundaries between authorship and adaptation.



It is useful here because it illustrates the relationship between the original and the translation as messy, knotty and not at all binary. When Stoppard discovered Wilder's adaptation, he looked at other Nestroy plays but "failed to find the qualities he was looking for." He also saw enough difference in his adaptation from Wilder's and was attracted by "the mystic quality" of this particular play: "Wilder's temperament, which serves *The Matchmaker* so well, made gentler and more dignified use of the original than I intended, while furthermore his adaptation of the plot was more free than anything I had in mind."

To some degree Stoppard's career depends on taking the work of other writers and reshaping it for his own purposes, either adapting Chekhov, Molnar and Schnitzler, or in several of his original plays. The play that first brought him worldwide acclaim, *Rosencrantz and Guildenstern Are Dead* (1967) was a revisionist version of *Hamlet* mashed up with *Waiting for Godot*'s existential landscape. It was an egghead version of the same premise found in *Abbott and Costello Meet Frankenstein: Hamlet Meets Godot*. In just a few years it had been translated into twenty-two languages and produced in twenty-three countries. Then in *Travesties* (1975), he took an obscure but real historical incident – a meeting with Lenin, James Joyce and Tristan Tzara in Switzerland during World War I – and folded it into an amateur production of Oscar Wilde's *The Importance of Being Earnest*. Stoppard's process of translating *On the Razzle* was detailed in the preface to the published play: "This text is not really a translation of Nestroy's play in the strictest sense. My method might be compared to cross-country hiking with map and compass, where one takes a bearing on the next landmark and picks one's own way towards it...which is why it was a holiday as well as hard work."

At the heart of every version is the city mouse and the country mouse story, where an adventure returns idealistic youths back home, richer for a liberating encounter with the mysteries of life. When a clerk in a fancy-food shop, desperate to "acquire a past before it gets too late," steals off to Vienna with his assistant to party down (or go "on the razzle" as the Brits say) Murphy's Law is discovered to be in full force: everything that *can* go wrong *does* go wrong. The play is filled with all the elements of a classic farce, including mistaken identities, double *entendres*, confused lovers, narrow escapes and sudden reversals. This is Stoppard just having fun: no philosophy, no swift intellectual undercurrents, not even any obtuse literary references. The Czech-born Englishman is often called Shaw's successor, but in *Razzle* the wordplay is positively vaudevillian:





SONDERS: (Kneeling): Herr Zangler!

ZANGLER: Unhand my foot sir!

SONDERS: I love your niece!

ZANGLER: (Outraged): My knees, sir? (Mollified) Oh, my niece.

Such wordplay owes more to the popular *Carry On* series of low budget British comedies of the '60s and '70s than *Man and Superman* – more Benny Hill than John Tanner.

By the by, Nestroy delighted in using a theatrical device known as “the breeches part,” where an actress was cast to play the role of a young man in knickers, or breeches. It was a much-loved theatrical tradition employed by many playwrights in many countries, and a favourite English convention since the Restoration when this was a prurient way of

showing off an actress' legs. Stoppard, too, preserved it in the first production where the great performer and comedienne Felicity Kendal created the role of the assistant clerk, Christopher. While rehearsing this play the actress and the playwright met and a few short years later divorce their spouses and move in together. On the razzle, indeed.

If, like me, you often feel that you are always one graduate degree short of being able to keep up with Tom Stoppard's brilliantly heady ideas, you've gotta love a Stoppard play with a scene set in a fancy German restaurant where a diner attempting to order sausage is told, “The wurst is yet to come.”

BOB HETHERINGTON IS A THEATRE DIRECTOR AND PROFESSOR EMERITUS AT THE UNIVERSITY OF MEMPHIS. HE IS AN EDITORIAL ASSISTANT AT THE SHAW FESTIVAL AND FREQUENT ESSAYIST, WHOSE RECENT CONTRIBUTIONS INCLUDE *BLITHE SPIRIT* (2023), *THE IMPORTANCE OF BEING EARNEST* (2022), *DAMN YANKEES* (2022), *CHARLEY'S AUNT* (2021), *ROPE* (2019) AND *HENRY V* (2018).



BRENT CARVER AS HAMLET WITH KEITH DINICOL AND WILLIAM DUNLOP AS THE TITLE CHARACTERS IN *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*, STRATFORD FESTIVAL, 1986, DIRECTED BY JOHN WOOD, DESIGNED BY SUE LePAGE, LIGHTING DESIGN BY MICHAEL J. WHITFIELD (PHOTO BY ROBERT C. RAGSDALE). JORDAN PETTLE, DAVID STORCH, SARA WILSON, DIEGO MATAMOROS AND KEVIN BUNDY IN *TRAVESTIES*, SOULPEPPER THEATRE COMPANY, 2009, DESIGNED BY CHRISTINA PODDUBIUK.

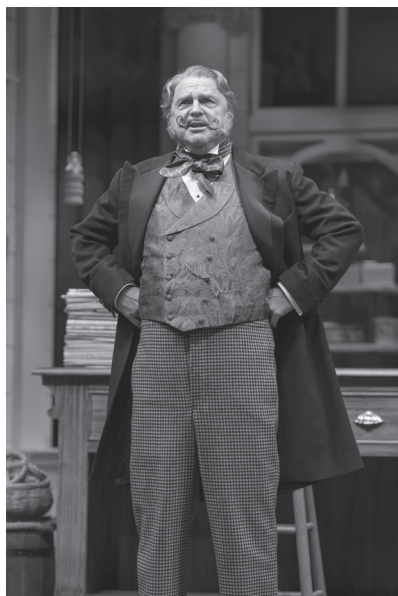
On the Razzle, 2023



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CLOCKWISE FROM TOP LEFT: MIKE NADAJEWSKI AS WEINBERL, KRISTI FRANK AS CHRISTOPHER; GRAEME KITAGAWA AS THE MAN, CLAIRE JULLIEN AS MME KNORR, RIC REID AS ZANGLER, JULIE LUMSDEN AS GERTRUD, LINDSAY WU AS MARIE AND DREW PLUMMER AS SONDERS; TARA ROSLING AS FRAULEIN BLUMENBLATT, JONATHAN TAN AS MELCHIOR, KRISTI FRANK AS CHRISTOPHER, MIKE NADAJEWSKI AS WEINBERL AND DREW PLUMMER AS SONDERS; MIKE NADAJEWSKI AS WEINBERL, KRISTI FRANK AS CHRISTOPHER, CLAIRE JULLIEN AS MME KNORR AND ÉLODIE GILLET AS FRAU FISCHER.

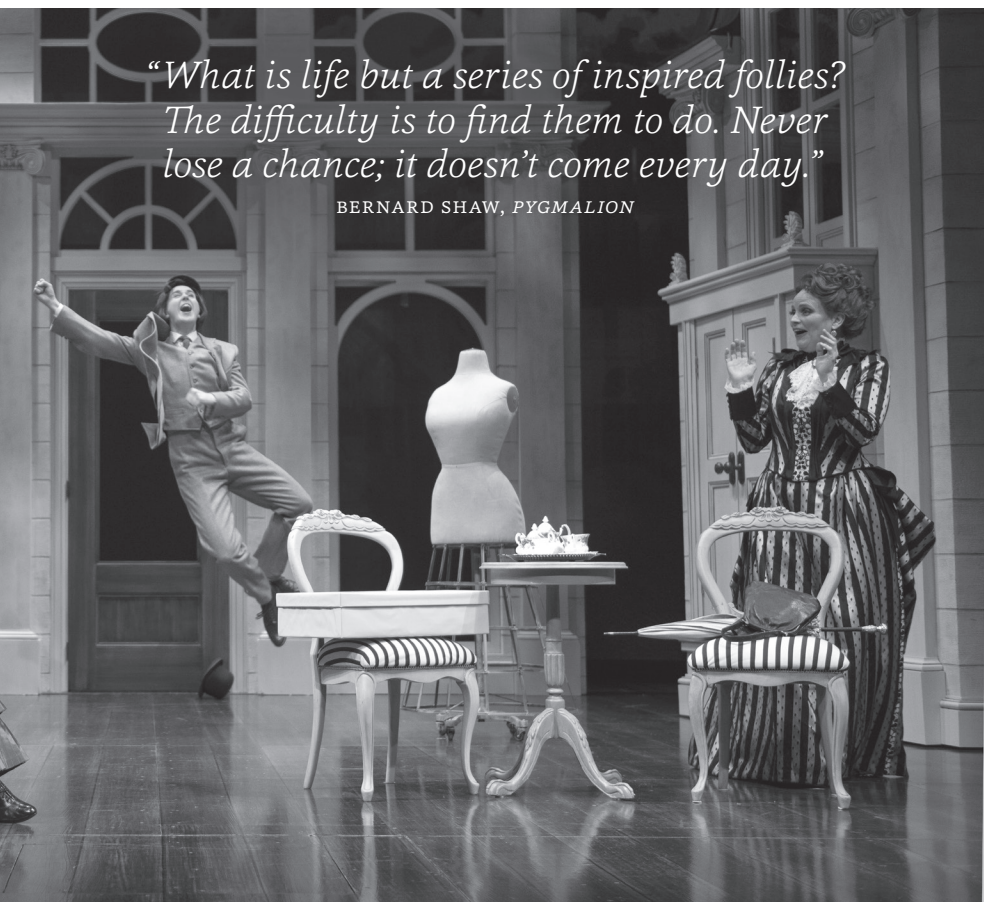


CLOCKWISE FROM TOP LEFT: RIC REID AS ZANGLER;
MIKE NADAJEWSKI AS WEINBERL AND KRISTI FRANK AS
CHRISTOPHER; JASON CADIEUX AS HUPFER THE TAILOR AND
RIC REID AS ZANGLER; ÉLODIE GILLETT AS FRAU FISCHER, MIKE
NADAJEWSKI AS WEINBERL, KRISTI FRANK AS CHRISTOPHER
AND CLAIRE JULLIEN AS MME KNORR; RIC REID AS ZANGLER
AND PATRICK GALLIGAN AS THE COACHMAN.



*“What is life but a series of inspired follies?
The difficulty is to find them to do. Never
lose a chance; it doesn’t come every day.”*

BERNARD SHAW, *PYGMALION*





Production History

On the Razzle opened on September 18, 1981, at the Royal National Theatre in London, following a premiere at the Edinburgh International Festival. It starred Dinsdale Landen and Felicity Kendal. Peter Wood won the Olivier Award for Best Director. The production later was filmed in association with Channel 4 and aired on PBS's Great Performances in the USA in 1986. Peter Wood directed a new production in 2001 at the Chichester Festival, this time starring Desmond Barrit.

The American premiere was at Arena Stage in Washington, DC in 1982, and featured Yeardley Smith, directed by Douglas C. Wager.

It has had a long afterlife in regional theatres and the USA at the Williamstown Theatre Festival (2005) starring Michael McKean, the Wilma Theater in Philadelphia (1998), and it opened the newly renovated St Lawrence Centre for the Centre Stage production in 1983, with a young actor, Tom McCamus, playing Sonders.



TOM McCAMUS, LUBOMIR MYKYTIUK AND CHRISTINA COLLINS IN *ON THE RAZZLE* IN TORONTO, 1986 (PHOTO BY ROBERT C. RAGSDALE); JENNY QUAYLE AND DANIELLE KING IN PETER WOOD'S 2001 PRODUCTION AT CHICHESTER (ARENAPAL). OPPOSITE: TOM STOPPARD (ALAMY).

The Author

TOM STOPPARD (b.1937) was born Tomáš Straussler in Czechoslovakia (now the Czech Republic). His family was Jewish and they fled Czechoslovakia to Singapore in 1939, the day the Nazis invaded. Two years later, they were forced to flee again when the Japanese invaded Singapore. This time, Stoppard relocated to Darjeeling, India, with his mother and brother, while his father remained behind and was eventually killed in a Japanese prison camp. His mother married Kenneth Stoppard, a British army major, and the family settled in England



in 1946. Although Stoppard is generally considered one of the most intellectual of modern playwrights, he never went to university. He left school at the age of seventeen and began work as a journalist for the *Western Daily Press* (1954-58) and the *Bristol Evening World* (1959-60).

By 1960, he quit journalism to become a playwright and began working as a drama critic for *Scene*, a British literary magazine. His first major success came with *Rosencrantz and Guildenstern Are Dead* (1966), originally produced at the Edinburgh Fringe Festival by a group of Oxford undergraduates. When the play was praised by critics, it came to the attention of Kenneth Tynan, literary manager at the National Theatre, and its production in 1967 made Stoppard the youngest playwright ever to have a play produced there. The play was equally well-received in the USA, where it won the Tony Award for the best play of 1967-68.

Stoppard's next plays – *Jumpers* (1972) and *Travesties* (1974) – won both critical praise and many awards, and it was clear by this point that he was becoming a major figure in contemporary playwriting. In 1977, his work underwent a shift in subject matter after a visit to Russia with Amnesty International and visiting imprisoned Czech playwright Václav Havel. From this time forward, Stoppard's work began to focus on social justice issues, such as in *Every Good Boy Deserves Favour* (1977), which focused on issues of human rights.

Stoppard's work also began to lean toward the emotional side of his stories, while still incorporating elements of social change and philosophy as he had in his earlier work: *The Real Thing* (1982), *Arcadia* (1993), *The Invention of Love* (2001), *The Coast of Utopia* trilogy (2002), *The Hard Problem* (2015) and his loosely autobiographical *Leopoldstadt* (2020), which follows a Jewish family in Vienna from the early twentieth century through the Holocaust. It is currently playing on Broadway to much acclaim.

He has also written extensively for film and television, including the screenplay for *Shakespeare in Love* (1998) for which he won an Academy Award. He was knighted in 1997.

Stoppard summed up his life's work as an attempt to "make serious points by flinging a custard pie around the stage for a couple of hours," which is as good a description of *On the Razzle* as any.

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

CRAIG HALL Director

SHAW 2023: Director for *On the Razzle*. My first theatre memory is playing the singer in a re-enactment of the music video for *One Night in Bangkok*. It was grade seven. There was a platinum wig. There was a crop top. You can imagine the rest. The performance earned me the only scholastic award that I received in grade school. My parents were so proud. Thirty-four years later and I have tried my hand at almost every job in the theatre. There have been wigs, but happily crop tops have not been common. I owe so much of this extraordinary life to Kathryn Shaw, the former head of Studio 58. Thanks Kathryn, for allowing me to find my own way. Thanks to Tim Carroll for having me back once again. Thanks to Anna and my kids for allowing me to take the time.

CHRISTINA PODDUBIUK

Set and Costume Designer

SHAW 2023: Set and costume designer for *On the Razzle*. I was liberally supplied with drawing paper as a child, and it was my favourite activity, besides reading. I particularly enjoyed illustrating the fairy stories and folk tales I loved. My father worked in the engineering industry, so blueprints were regularly lying around unfurled, and I recall trying to understand how they worked. In the 1970s, I also worked weekends in the beautiful Montreal branch of Holt Renfrew, and learned about fine accessories, couture clothing, and demanding customers! Perversely, I began university in the sciences (and finished in English Literature), but soon discovered what the great designer François Barbeau, an unlikely Polonius, meant when I was later enrolled at the National Theatre School: “to thine own self be true.” Once I reconciled art, literature and design, I really did find “me.”

KIMBERLY PURTELL

Lighting Designer

SHAW 2023: Lighting designer for *On the Razzle*. I'm from Thornhill, Ontario, and first fell in love with theatre in elementary school. We were often taken on field trips to Young People's Theatre in Toronto. In university I originally wanted to become a director; to be more informed I asked an instructor in the technical department to teach me about lighting design. He was very generous and spent a few years mentoring me. I fell in love with the idea of helping to tell stories with light. Over the years, as my lighting design career grew, I'm proud to say I've had the opportunity to work at YPT numerous times and always enjoy the reactions from the younger patrons. One of my most favourite productions I've designed at Shaw was *Our Town*, directed by Molly Smith.

CRAIG HALL



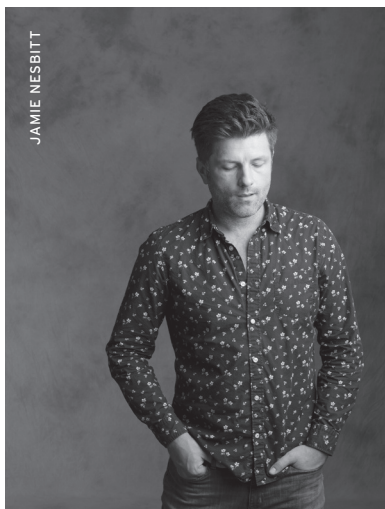
CHRISTINA PODDUBIUK



KIMBERLY PURTELL



JAMIE NESBITT



MIKE RINALDI Sound Designer

SHAW 2023: Sound designer for *On the Razzle*. I've lived in Quebec, Alberta, BC, and now Ontario. My first theatre experience was my grade three Christmas play, *The Little Elf*, where I played the titular little Elf. When I was at theatre school, I used to record elaborate answering machine messages. Later, I bought a four-track cassette recorder and created strange sonic sketches for the amusement of myself and my closest friends. One day, based on those recordings, one of those friends talked his other friends into hiring me as Sound Designer for a puppet show called *Famous Puppet Death Scenes*, by the Old Trout Puppet Workshop. That show has now been touring the globe for almost twenty years, and I've done many sound designs since. My biggest theatre influence was my movement instructor, Kaz Piezowocky. Beneath his intimidating, strict teaching style was the sweetest, most supportive mentor.

ALESSANDRO JULIANI Composer

SHAW 2023: Composer for *On the Razzle*; composer/sound designer for *Prince Caspian*. West Coast Kid. Theatre Family. Only Child. Chinese/Italian. Really Good Noodles. Choirboy. Amsterdam. Swashbuckler. Opera School. Montreal. New York. Back to Van. Romeo and Juliet. Meg Roe. Dead Dad. Lots and Lots and Lots of Shows. Air-locked. Little House. Daughter Ida. More Shows. Twins Otto and Alma. Highs and Lows and Even More Shows. Happy to be Here. Happy to Leave. Not Taika Waititi.

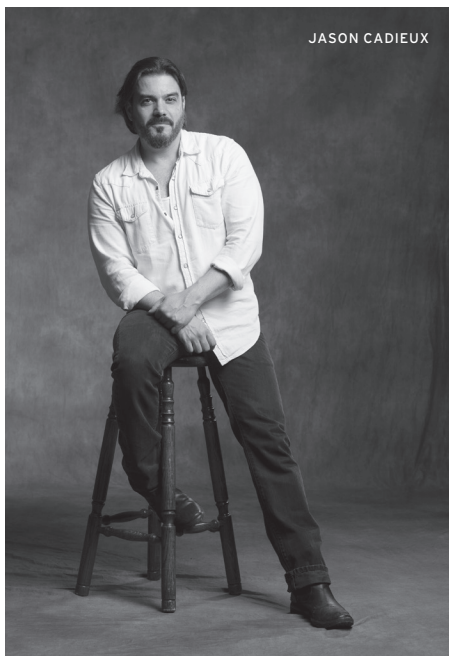
MIKE RINALDI



JAMIE NESBITT Projection Designer

SHAW 2023: Projection designer for *On the Razzle*. When I was an eleven-year-old boy, I saw my first live stage performance. It felt like alchemy to witness everyday life change into magic before my eyes. I've been creating for the stage ever since. Throughout my career I have worked and trained in every level of performance: acting, directing, writing, and especially design. Projection design has been my bread and butter professionally for over twelve years.

JASON CADIEUX



JASON CADIEUX

Hupfer the Tailor / Waiter 1 / German Man
SHAW 2023: *On the Razzle* and *Gypsy*; 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.

KRISTI FRANK Christopher SHAW 2023: *On the Razzle* and *Gypsy*; 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.

PATRICK GALLIGAN

Coachman / Scotsman

SHAW 2023: *On the Razzle* and *The Shadow of a Doubt*; 20th season. In the fall of 1985, I was in my fourth year of undergraduate studies at the University of Toronto and awaiting the results of the Law School Admissions Test I had recently written. At the same time, I had been cast as Fedotik, one of the junior officers in Anton Chekhov's *Three Sisters*, at U of T's Hart House Theatre. Entering Chekhov's world of heartache and hope and immersing myself in the rich history of that theatre, changed everything for me. Any thoughts I had of following my father, and his father before him, into the legal profession were put on hold while I asked myself: "If I could do anything professionally for the rest of my life, what would it be?" Soon after, I began applying to theatre schools, one of which (thank God) accepted me.

ÉLODIE GILLETT

Frau Fischer

SHAW 2023: *On the Razzle*; assistant director for and appearing in *Gypsy*; 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.

ALEXANDRA GRATTON

Lisette / Philippine / Scotswoman / Ragamuffin

SHAW 2023: *On the Razzle* and *The Playboy of the Western World*; 2nd season. I am delighted to be joining the Shaw Festival for another season. I had two wonderful experiences through *Damn Yankees* and Irving Berlin's *White Christmas* last year, and I'm overjoyed to share



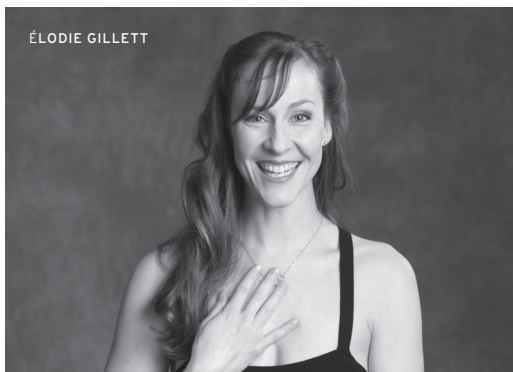
KRISTI FRANK



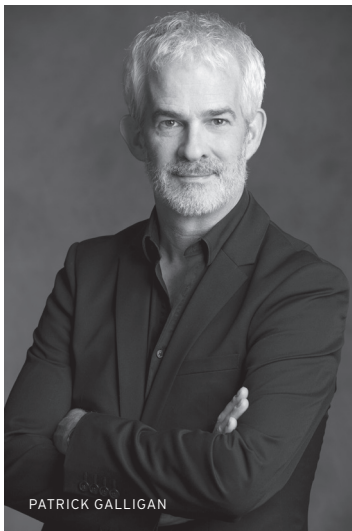
GRAEME KITAGAWA



ALEXANDRA GRATTON



ÉLODIE GILLETT



PATRICK GALLIGAN

more stories on these stages. It's a big "thumbs up" from me to be doing what I love. I would like to thank my family and friends for their undying support and love. Let's make some theatre magic! Follow me through @alex_gratton.

CLAIRE JULLIEN Madame Knorr

SHAW 2023: *On the Razzle* and *The Shadow of a Doubt*; 15th 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 with 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 Relph in *The Stepmother* (my first season!), the unapologetic and ambitious Pearl Grayson in *Our Bitters*, and the woman of principles, Lesbia Grantham in *Getting Married*.

GRAEME KITAGAWA Belgian / Waiter 2 / Constable

SHAW 2023: *On the Razzle* and *Gypsy*; 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.



CLAIRE JULLIEN

JULIE LUMSDEN Gertrud

SHAW 2023: *On the Razzle* and *Gypsy*; 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!"



JULIE LUMSDEN

MIKE NADAJEWSKI Weinberl

SHAW 2023: *On the Razzle* and *Gypsy*; 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, TheIncredibly AwesomeExtraordinarilyModestThespian, Mike Nadajewski.

DREW PLUMMER Sonders

SHAW 2023: *On the Razzle* and *Gypsy*; 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!

RIC REID Zangler

SHAW 2023: *On the Razzle* and *The Playboy of the Western World*; 20th season. This season marks my twentieth at Shaw. A few other brave souls are also marking the same. When I arrived, I had a full head of hair. Gone. I could see without the aid of glasses. I was newly married and the stepfather to two great boys. My wife, Kelly, and I have added another to the group, and I can't see the road up ahead. Three boys over six feet will do that. Does wisdom come with age? No. Nor patience. It is a long road and I strain to learn either. However, my co-workers from all departments have made the time fly by and worth every second. It is a grand place this Shaw Festival, where arguments, passion, silliness, and hard work come together, and where we pass it all on to you.

TARA ROSLING

Fraulein Blumenblatt / German Woman

SHAW 2023: *On the Razzle* and *The Shadow of a Doubt*; 12th season. Mine was a small and incredibly nomadic family – my mom, my younger brother, and myself relocating almost every year of my childhood. At one point, my mom fell in love with a farmer and we moved to his small cabin on an aboriginal reserve just outside of Vernon, B.C. We had no running water and would take baths in a metal bathtub that sat over an open fire. I remember my aunt Sarah visiting – she travelled with the circus,



MIKE NADAJEWSKI



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RIC REID



TARA ROSLING



read tarot cards and had a crystal ball. Her laugh was like warm honey and her eyes sparkled with life. She was MAGIC and I was intoxicated! I believe she planted a seed in me...a seed which later grew and blossomed into my desire to also run away and join the magical circus. And here I am.

JONATHAN TAN Melchior

SHAW 2023: *On the Razzle* and *The Playboy of the Western World*; 13th season. In my first year of university, there was a serendipitous shortage of second

TAURIAN TEELUCKSINGH



basses – serendipitous because a baritone who drinks like a frosh wakes up with solid low-Cs. Those few extra notes got me into some choirs that – to be honest – were too good for my very green self, the most special of which was a group called Amabile. With them, I saw Europe, sang with symphonies, recorded albums, even performed for The Queen, all as an anonymous second bass amongst dozens – sometime hundreds – of singers. We made music out of nothing more than our bodies in space, weaving single voices into a harmonic whole so much greater than the sum of its parts. At this intersection of math and magic, there is no I – just us, the moment, and music. Long live the humble choir.

TAURIAN TEELUCKSINGH

Waiter 3

SHAW 2023: *On the Razzle* and *The Shadow of a Doubt*; 2nd season. Hello! My name is Taurian (think Taurus and Ian combined) and I'm a Trinidadian-Canadian artist, born and raised in Brampton, Ontario. I was introduced to the arts at a young age, which helped fuel my wild imagination: piano lessons, dancing, singing, and playing pretend were my favourite creative outlets during my childhood. I was one of those kids who could sing before they could talk...sorry mom! I was fortunate to frequent plays and musicals with my family, and ever since hearing the overture to *Phantom*, at the age of four, in my family minivan, I've been hooked! My work as an actor is fuelled by my need to connect with others. Theatre to me is the epitome of artistic prowess; it commands and demands attention. Besides, who doesn't like playing pretend?

LINDSAY WU



LINDSAY WU Marie

SHAW 2023: *On the Razzle* and *The Shadow of a Doubt*; 1st season. I grew up in Regina, Saskatchewan, moved to Ontario for training, and have since resided all over the GTA and the province. I've wanted to be an actor since I was young, and I remember performing for the school drama club in the third grade and stepping on-stage for the first time: I was hooked. I love interpreting and telling stories, connecting with audiences, syncing heartbeats, and I'm so grateful to be able to do this every day.

JONATHAN TAN



AMY JEWELL Stage Manager

SHAW 2023: Stage manager for *On the Razzle* and *Village Wooin'*; 24th season. While I was growing up in Ajax, my parents used to take my brother and me into Toronto for dinner and a show. I was in awe. The talent I saw on-stage, not only by the performers, but also the set, props and costumes, was outstanding. I was hooked. In high school, I worked on productions both at school and in the community. After graduating, with the support of my family, I decided to pursue theatre as a career. And while I initially began university with an acting focus, I quickly fell in love with the technical side. Although I ultimately chose a career in stage management, my love of building was born, and in my spare time you can find me in my workshop.



MEGHAN FROEBELIUS

Assistant Stage Manager

SHAW 2023: Assistant stage manager for *On the Razzle* and *The Playboy of the Western World*; 5th season. There are three distinct memories I have of coming to Shaw throughout my schooling. The first was at the end of high school – that was the trip where I fell in love with theatre. The second trip was during my time at Queen's, when I decided to pursue theatre professionally. The third was at the end of theatre school, when I was hired here as an apprentice stage manager. My entire career set its course, at different points, through the Shaw Festival and its community of artists. I owe so much of who I am to this theatre and now with every production I work on here, I like to think about the audience and wonder if it's doing the same for someone else.



SANSKRUTI MARATHE

Baillie Cohort Understudy

SHAW 2023: Baillie Cohort Understudy for *On the Razzle* and *The Apple Cart*; 1st season. Namaste! I was born and raised in Mumbai and moved here ten years ago in the pursuit of an arts education. Dance and drama have helped me find community and a sense of belonging in Canada. Dance was my first love and window into the world of the arts. I have been learning Indian Classical Dance forms such as Kathak and Bharatnatyam for the last fifteen years, and they add tremendous value to my various endeavours in theatre. This is my first year at the Shaw Festival and I am super excited to be part of the Baillie Cohort! My other selected credits include *At the End of Kaliyuga* at Forward March Festival (Theatre District) and *Just Pervs* at Toronto Fringe. Lastly, I am filled with gratitude for my family, friends and the land that holds me so dearly.



FRANCIS MASABA Baillie Cohort Understudy

SHAW 2023: Baillie Cohort Understudy for *On the Razzle* and *The Apple Cart*; 1st season. I am an emerging actor from Richmond Hill, Ontario. My passion for theatre was birthed in drama class during my junior year of high school, where I discovered a natural ability and commitment to the stage. Since then, the theatre has provided me both a playground for a limitless imagination and a place of refuge from the often-uninvited burdens of reality. Versed in both comedy and drama, I am known to deliver the laughs and the heat with authentic craftsmanship. I remain inspired by the great actors of old and new Hollywood and foreign cinema; as well as the live performance artists from the various venues of Ontario, including those whom I now have the immense pleasure of sharing space with at The Shaw. Lastly, I am most inspired by the unwavering strength, love and support of my mom and three siblings.

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