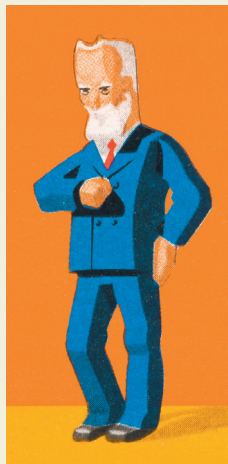


SHAW 20
FESTIVAL 23

THE APPLE CART



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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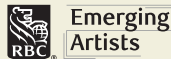
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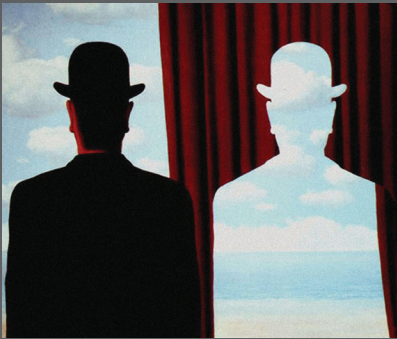
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that things that are bad for me do not tempt me."*

BERNARD SHAW, *THE APPLE CART*



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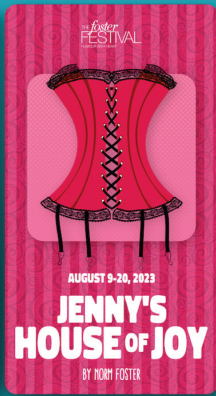
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Delf Dodge &
Tim Dodson

Photo by Ken Rowe.

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Legacy Circle

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FESTIVAL 23

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SHAW 20 FESTIVAL 23

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THE APPLE CART

A POLITICAL EXTRAVAGANZA

by Bernard Shaw

with NEIL BARCLAY, KRISTOPHER BOWMAN,
RAIS CLARKE-MENDES, SHARRY FLETT, SOCHI FRIED,
MARTIN HAPPER, RICHARD LAM, ANDRÉ MORIN,
REBECCA NORTAN, TOM ROONEY, TRAVIS SEETOO,
GRAEME SOMERVILLE, KELLY WONG, BAHAREH YARAGHI,
SANSKRUTI MARATHE and FRANCIS MASABA

Directed by EDA HOLMES

Set and costumes designed by JUDITH BOWDEN

Lighting designed by SOPHIE TANG

Original music and sound designed by RYAN deSOUZA

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

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 **PARADIGM**
CAPITAL

FRONT COVER: PHOTO BY KEY GORDON

TOM ROONEY AS KING MAGNUS
AND SOCHI FRIED AS ORINTHIA.



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Rais Clarke-Mendes is generously
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Sanskriti Marathe and
Francis Masaba are generously
supported by the Baillie Family
Fund for Education.

The Cast

IN ALPHABETICAL ORDER

Crassus	NEIL BARCLAY
Pamphilius	KRISTOPHER BOWMAN
Alice	RAIS CLARKE-MENDES
Lysistrata	SHARRY FLETT
Orinthia	SOCHI FRIED
Billy Boanerges	MARTIN HAPPER
Balbus	RICHARD LAM
Sempronius / Vanhattan	ANDRÉ MORIN
Amanda	REBECCA NORTHAN
King Magnus	TOM ROONEY
Nicobar	TRAVIS SEETOO
Joe Proteus (Prime Minister)	GRAEME SOMERVILLE
Pliny	KELLY WONG
Queen Jemima	BAHAREH YARAGHI

Scene: The Future.

ACT I: An office in the Royal Palace.

INTERMISSION

An Interlude: Orinthia's boudoir.

ACT II: A terrace overlooking the Palace Gardens.

Stage Manager	ALLAN TEICHMAN
Assistant Stage Manager	BECCA JORGENSEN
Rehearsal Assistant Stage Manager	MELANIA RADELICKI
Apprentice Stage Manager	LAURA LAKATOSH
Production Stage Manager	MEREDITH MACDONALD

Assistant Set Designer	YIMING LIU
Assistant Costume Designer	EMILY DOTSON
Assistant Lighting Designer	EMILIE TRIMBEE
Fight Director	JOHN STEAD
Fight Captain	ALLAN TEICHMAN
Voice and Dialect Coach	JENNIFER TOOHEY


Baillie Cohort Understudies	SANSKRUTI MARATHE FRANCIS MASABA
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UNDERSTUDIES

KRISTOPHER BOWMAN, Billy Boanerges; SHANE CARTY, Crassus; RAIS CLARKE-MENDES, Orinthia; SOCHI FRIED, Queen Jemima; MARTIN HAPPER, King Magnus; PATTY JAMIESON, Lysistrata; RICHARD LAM, Nicobar; ANDREW LAWRIE, Joe Proteus; MICHAEL MAN, Sempronius, Vanhattan; SANSKRUTI MARATHE, Alice; FRANCIS MASABA, Balbus; MARLA McLEAN, Amanda; TRAVIS SEETOO, Pliny; KELLY WONG, Pamphilius; MEREDITH MACDONALD, Stage Manager; SANG-SANG LEE, Assistant Stage Manager, Apprentice Stage Manager

Running time is approximately 2 hours and 50 minutes including one intermission



TOM ROONEY AS KING MAGNUS
WITH THE CABINET MINISTERS.
OPPOSITE: GRAEME SOMERVILLE
AS JOE PROTEUS WITH SHARRY
FLETT AS LYSISTRATA, REBECCA
NORTHAN AS AMANDA AND MARTIN
HAPPER AS BILLY BOANERGES.



Director's Note

BY EDA HOLMES

Bernard Shaw's prescience was truly remarkable. He wrote *The Apple Cart* in 1928, ten years after World War I which he and many others deemed to have been the war to end all wars. After that devastating international conflict Shaw believed that the next great threat on the horizon would be transnational corporations taking control of governments around the world. Thus, he wrote *The Apple Cart* as a work of speculative fiction imagining England forty years into the future under the reign of a constitutional monarch who resembles Shaw himself. In the play, the League of Nations is successfully keeping the world at peace and the global conglomerate Breakages Ltd has fully infiltrated the British Parliament eliminating all opposition in the government to its capitalist agenda. Our production is set in that fictitious 1967 Britain where the population has become so comfortably middle class on the back of cheap offshore labour that no one even votes or pays any attention to what the government is actually doing. There is no war on the horizon but there are global machinations that are worrying the King who is using every shred of his constitutionally limited power to warn everyone that all is not well in the kingdom.

Shaw spent his playwriting and political life as a radical socialist challenging the status quo with satire and provocative insights into society's foibles, both personal and political. Shaw's characters have exceptional intelligence which often expresses itself as irrational passion. They argue and fight and chase after ideal notions of how they believe the world should be. In 1928 Shaw wrote *The Apple Cart* to show us what might be ahead for society when private enterprise buys its way into control of the government – sound familiar? He put the charming and clever King Magnus in the almost untenable position of a constitutional monarch trying to defend an old notion of the common good from an assault on good government by capitalist progress at any cost. Even though we can't predict the future, Shaw asks us to consider what the best way forward might be, given what we know about the past. Just because we can't always see what is coming shouldn't we at least try to learn from our mistakes?

*“All progress is initiated
by challenging current
conceptions, and executed
by supplanting existing
institutions.”*

BERNARD SHAW, PREFACE,
MRS WARREN'S PROFESSION



CARICATURE OF CHARLES AT HIS
INVESTITURE AS THE PRINCE OF
WALES IN 1969, BY GERALD SCARFE.

OPPOSITE: POLITICIANS AND "BIG BUSINESS" CUT DOWN PARLIAMENTARY
DEMOCRACY, IN A CARTOON BY ARTHUR HORNER IN *THE NEW STATESMAN*,
JANUARY, 1968, ©HORNER ESTATE, SUPPLIED BY BRITISH CARTOON ARCHIVE,
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The Worm in the Apple

BY ROBERT A. GAINES

Most of us have heard the expression, “Don’t upset the apple cart,” meaning “Leave well enough alone” or “Don’t rock the boat.” It stems from the ancient Roman cautionary slogan, “Don’t upset the cart.” Who subsequently added the “apples,” however, is a mystery. Apples in the Western tradition have long symbolized a corrupting influence, all the way back to Eden, offering Shaw a distinguished pedigree with which to texture his tale of political rot.

Then again, political rot has long been a Shavian target. While he purposefully wrote to amuse, his goal was to expose the underlying miscarriages of justice to ridicule so as to invite corrective action. Shaw himself once referred to his laughter as the “medicine” that made his critiques more effective. At times he targeted rampaging social issues such as slum landlordism – in *Widowers’ Houses* (1892) – or small-p politics, but he also took on the deviltries of national governments – politics with a capital P – in *The Apple Cart*. Director Eda Holmes has emphatically stated that her production of *The Apple Cart* (written 1928, premiered 1929), while appearing to be political science fiction or performance art, solidly takes aim at political putrefaction.

In a cultural moment when a British prime minister is in office a mere six weeks, the American House of Representatives takes fifteen ballots to elect the Speaker, and Putin’s Russia attempts to redraw national boundaries, *The Apple Cart* finds itself very much at home – not only on the stage of the Jackie Maxwell Studio Theatre, but in our own topsy-turvy political world. While Shaw presciently set his play in the future, Holmes had considered setting it in the present day but decided against it so as not to burden the production with numerous contemporary non-related issues. Instead, she chose 1967, a world not unlike our own (minus cellphones and laptops, mind you), one of American dominance prior to the calamities of 1968, which included the assassinations of Martin Luther King, Jr and Bobby Kennedy.

In *The Apple Cart*, King Magnus of England faces three crises and is, in effect, offered three shiny apples: his Cabinet wants his power, his platonic “mistress” wants to supplant his wife, and America wants to rejoin the British Empire. While Shaw not only championed revolution on occasion – even branding himself a ‘revolutionist’ – too much revolution can have a destabilizing effect (don’t upset the apple cart!). Holmes envisioned Magnus engaged in a chess game – whether it will be mental or actual was still being debated – as he deals with these disruptions.

His Cabinet offers him the first apple as veto power over anything the King wishes to publicly say and/or do, claiming it is for the good of the people. As Shaw scholar Mathew Yde observes, the conflict is not between monarchy (Magnus) and democracy (the elected Cabinet)



but rather between both of these and Plutocracy (government by the wealthy). Although Prime Minister Proteus appears to lead the Cabinet's charge, the real power lies with Breakages Limited, a multinational corporation. To make matters worse, Breakages also controls the media by selling its agenda to the public through clever manipulation. It openly employs several Cabinet ministers, one of whom has its expense account at the Ritz. Big business merging with big government in one and the same personage is a toxic mix. Shaw believed big business leveraged profit over people, stating, "All British institutions were corrupted at the root by pecuniary interests." Meanwhile, the ministers squabble continuously among themselves, making it very clear they would be a far worse choice as holders of ultimate power.

The second apple comes in the form of Magnus's female confidant Orinthia, a seductive figure who appears only in the interlude between Acts 1 and 2. Orinthia is entreating Magnus to dispose of his wife, Jemima, and to marry her; in return, she has promised to help him gain the peoples' trust and support through her beauty and charisma – something his rather plain wife is unable to do. Magnus, however, disregards her entreaties, a warning by Shaw of the dangers of rulership through the beautiful people (as Michael Holroyd calls them) and the cult of personality. Holmes is considering making Orinthia the "Id" component of passionate King Magnus's (Shaw's?) psyche. For director Holmes, Orinthia is a Princess Diana figure trying to find her way around the palace: attracting attention by her enchanting personality and beauty yet constantly searching for a role to play.

The last apple includes a visit by an excited American ambassador who conveys his desire for his country to rejoin the British Empire – or as he describes the offer, "bringing the riches of the earth to [America's] ancestral home." Once again, however, Magnus finds the proffered fruit more decayed than delicious, for its real purpose is a redrawing of European and North American national boundaries that would defi-





nitely not be to England's advantage. In 1929, Holmes mused, the future as envisioned in this play was very different from the horrors that would unfold a mere decade later.

The 1920s found a mature Shaw working on themes involving corruption that had been fermenting in his mind over many years, arguments that found their way into *The Apple Cart* as the decade closed. He had completed his five-act epic *Back to Methuselah* (1922), a drama illustrating the evolution of society in which political corruption is the inevitable conclusion of the degradation of individual moralities. In *Saint Joan* (1924) he had penned a powerful drama about a French peasant girl captured by her own people and sold to the British.

Then came a five-year hiatus: no new plays. As Shaw turned seventy (July 1926), he even made noises about

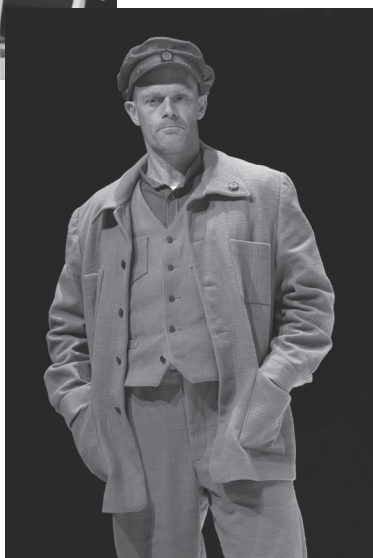
perhaps being finished as a playwright, bemoaning the “sweetness of the fruit that is going rotten.” Yet he would live another twenty-four years and write a dozen more plays, before dying in November 1950 at ninety-four, several days after falling from a ladder while trimming – ironically, given our context – an apple tree in his garden at Ayot St Lawrence.

Shaw's goal in *The Apple Cart* (and in many other plays) was to expose corruption. Early on, in the 1890s, Shaw espoused a political system called Fabianism, a milder version – gradual progress rather than abrupt revolution – of Socialism. But, as Holmes cautions us, Shaw's socialism bears little resemblance to the corrupted socialist system of Russia – or even of Western democracies such as England; some might even add Canada and the United States. Shaw took great pains to explain his political worldview in *The Intelligent Woman's Guide to Socialism and Capitalism* (1928), retitled for republication in 1937 *The Intelligent Woman's Guide to Socialism, Capitalism, Sovietism and Fascism*. With typical Shavian wit and more than a little irony, he proclaimed that in his utopia, “you would not be allowed to be poor, you would be forcibly fed, clothed, lodged, taught and employed.” And while you were alive, he concluded, “you would have to live well.” An apple without the worm this time?

ROBERT A. GAINES, PROFESSOR EMERITUS AT AUBURN UNIVERSITY AT MONTGOMERY (ALABAMA), IS PRESIDENT OF THE INTERNATIONAL SHAW SOCIETY. HE IS A FREQUENT CONTRIBUTOR TO THE SHAW FESTIVAL'S HOUSE PROGRAMMES.

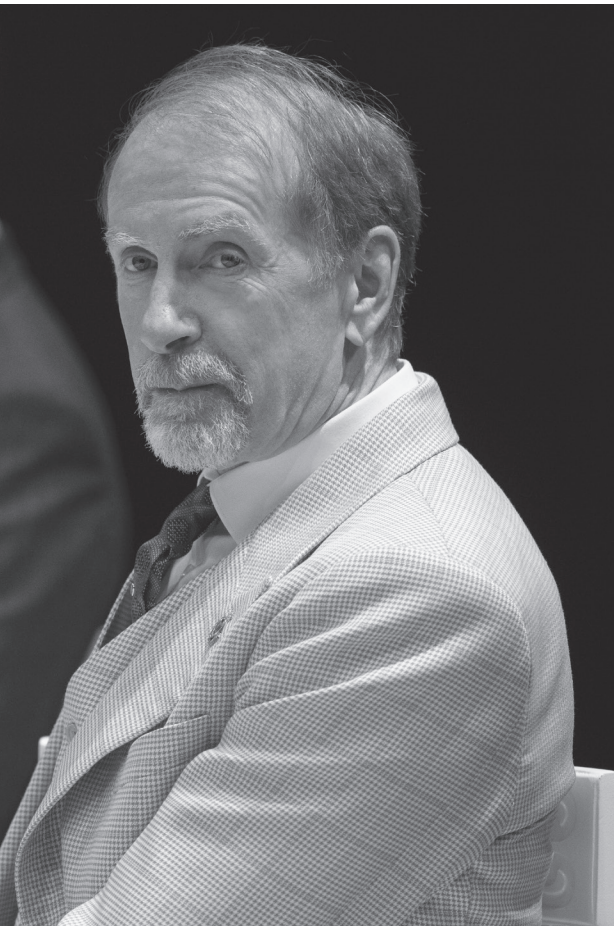
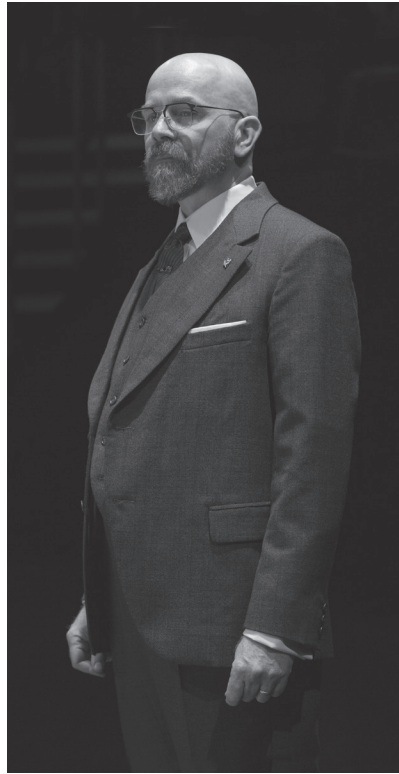
THE VIETNAM WAR PROTEST IN LONDON, 1967 (RICHARD BRADLEY COLLECTION / ALAMY IMAGES); QUEEN ELIZABETH II AND PRINCE PHILIP, DUKE OF EDINBURGH, IN OTTAWA DURING A 1967 ROYAL TOUR (© ILLUSTRATED LONDON NEWS LTD / MARY EVANS PICTURE LIBRARY).



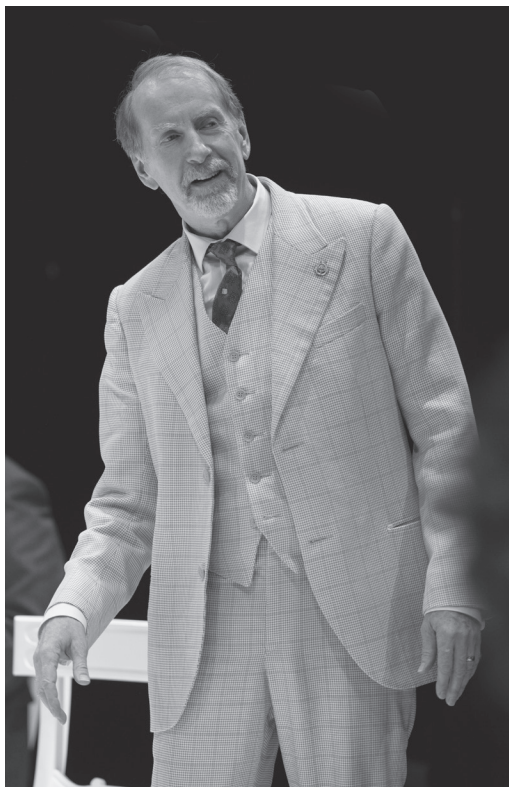


CENT
CRAS
LYSIS
FRIED

The Apple Cart, 2023



RE: TOM ROONEY AS KING MAGNUS. CLOCKWISE FROM TOP LEFT, AROUND HIM: KELLY WONG AS PLINY, NEIL BARCLAY AS BALBUS; REBECCA NORTHAN AS AMANDA; SHARRY FLETT AS STRATA; GRAEME SOMERVILLE AS JOE PROTEUS; BAHAREH YARAGHI AS QUEEN JEMIMA; ANDRÉ MORIN AS VANHATTAN; SOCHI D AS ORINTHIA; MARTIN HAPPER AS BILLY BOANERGES.



CLOCKWISE FROM TOP LEFT: KRISTOPHER BOWMAN AS PAMPHILIUS AND ANDRÉ MORIN AS SEMPRONIUS; TOM ROONEY AS KING MAGNUS; BAHAREH YARAGHI AS QUEEN JEMIMA AND RAIS CLARKE-MENDES AS ALICE; TOM ROONEY AS MAGNUS AND SOCHI FRIED AS ORINTHIA.

Production History

The play was completed in December 1928 and first performed in Warsaw (in Polish) the following June. Its English premiere was at the very first Malvern Drama Festival in August 1929 transferring to London the next month with Cedric Hardwicke and Edith Evans reprising their roles as Magnus and Orinthia. There was a Coronation Year Production in 1953 which toured, starring Noel Coward and Margaret Leighton.

In 1985-1986 Val May directed a production starring Peter O'Toole as King Magnus and Susannah York as Orinthia at the Theatre Royal, Bath and the Theatre Royal Haymarket, London. *The Apple Cart* was presented as part of the BBC Television's Play of the Month series in 1975, with Nigel Davenport and Helen Mirren. The Canadian premiere was at the Grand Opera House, Hamilton, on January 30, 1931.

This is the fourth production of *The Apple Cart* at the Shaw Festival: Edward Gilbert's 1966 production starred Paxton Whitehead as Magnus and Zoe Caldwell as Orinthia; Noel Willman's 1976 production also starred Whitehead, Roberta Maxwell and Kate Reid; and Richard Greenblatt directed the 2000 production with David Schurmann and Pamela Rabe.

THE APPLE CART AT THE SHAW: PAXTON WHITEHEAD AS KING MAGNUS AND ZOE CALDWELL AS ORINTHIA, 1966 (PHOTO BY ROBERT C. RAGSDALE); PAXTON WHITEHEAD AS KING MAGNUS AND ROBERTA MAXWELL AS ORINTHIA, 1976 (PHOTO BY ROBERT C. RAGSDALE); PAMELA RABE AS ORINTHIA AND DAVID SCHURMANN AS KING MAGNUS, 2000 (PHOTO BY DAVID COOPER).

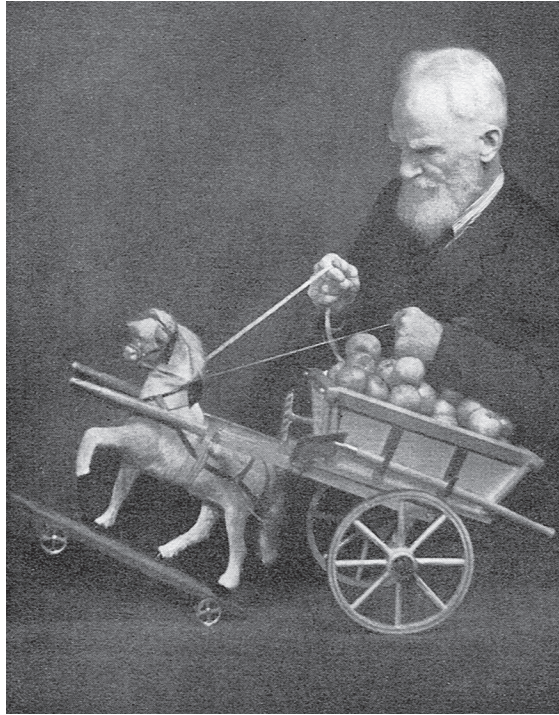


The Author

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

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

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





EDA HOLMES

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

EDA HOLMES Director

SHAW 2023: Director for *The Apple Cart*. Born in Beaumont, Texas, my first time in the theatre was at the age of four – a movie of the Royal Ballet doing *Sleeping Beauty*. My favourite part was the Puss'n Boots *pas de deux*. I was inspired to become a director twenty-six years later, near the end of my ballet career when I saw Robert LePage's *The Dragons' Trilogy* in London. I learned the most about directing here at Shaw from Neil Munro and Jackie Maxwell. My production of *Arcadia* in 2013 is still one of the highlights for me – even when I heard a couple in the audience say, "What were they thinking?!" as they left at intermission.



JUDITH BOWDEN

JUDITH BOWDEN

Set and Costume Designer

SHAW 2023: Set and costume designer for *The Apple Cart* and *The Playboy of the Western World*. My first experience on-stage was as a flame around a cauldron in a production of a very condensed version of *Macbeth* at Rodding primary school. I can still remember the witches' song. I bet that fire costume and the song I still have memorized led to twenty-some years of designing. I always treasure the words that float around in my head long after the performance of a juicy piece of theatre.



SOPHIE TANG

SOPHIE TANG Lighting Designer

SHAW 2023: Lighting designer for *The Apple Cart*. I am originally from Shanghai, China, currently living in Vancouver. I started as a visual-arts major in the contemporary art department at SFU. As part of the requirement, we all had to take one music course, one dance course, one film course, and one theatre course. That's how I got into theatre. Following that, I completed my MFA at UBC. I find stage design is just like visual art, but on a larger scale and more collaborative form, and lighting is just like painting on-stage with different instruments and colours. I stumbled upon Mary Overlie's six viewpoints, and since then I have been using those viewpoints: space, shape, time, emotion, movement and story as a guideline for my designs, to help add some magic to the stage as well as support and enhance the story.



RYAN deSOUZA

RYAN deSOUZA Composer / Sound Designer

SHAW 2023: Composer/sound designer for *The Apple Cart*; associate conductor for *Gypsy*; 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.

NEIL BARCLAY Crassus

SHAW 2023: *The Apple Cart* and *The Shadow of a Doubt*; 33rd season. Grade ten at Loyola High School in Montreal was proving a struggle. My report card wasn't showing much promise, but one teacher, Father Jim Peck, knew of my interest in theatre and insisted I try out for the spring presentation of *Our Town*. (I booked it!) He also told me I needed to visit the two big theatre festivals in Ontario, which I did that summer seeing five shows, including Denise Coffey's production of *Pygmalion* at Shaw, featuring Herb Foster as GBS. Once I'd scraped through grade eleven functions and graduated (thanks to Dr Nish Mukerji), I ended up at John Abbott College's Theatre Workshop where I was introduced to what life in theatre might be like by Murray Napier and Ian Smith – two men of boundless enthusiasm, wit and curiosity. There was no turning back. These teachers, and many more, are why I'm here today.

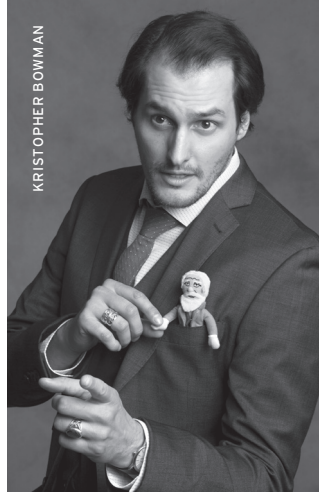


NEIL BARCLAY

KRISTOPHER BOWMAN

Pamphilius

SHAW 2023: *The Apple Cart* and *The Game of Love and Chance*; 7th season. Mine is the most ridiculous and delightful job on the planet (Earth). It's my pleasure to get to do it at you (or someone like you). Tonight's performance may include such genuine internal struggles as "What's my next line?", "Boy this guy's speech is loooong...", and the chef's special, "Would anyone even notice if I left the stage to use the bathroom?!" Acting's not for the faint of heart or the delicately bladdered; but, at this point, beyond pie, it's all I know. I feel blessed to be here, though I worry people will think me disingenuous for saying so, because of my habit of always joking about everything, and my job as a professional pretender. Three fun facts about ME: A) I've never been convicted of a (major) crime (in Canada) (recently). And, B) I resent structure.



KRISTOPHER BOWMAN



SHARRY FLETT

RAIS CLARKE-MENDES Alice

SHAW 2023: *The Apple Cart* and *The Shadow of a Doubt*; 1st season. One of my earliest seeds of inspiration was seeing the touring production of *The Lion King* in Montreal at twelve years old. I was visiting from the Caribbean, and I was in awe of Nala's rendition of "Shadowland", showcasing her strength, determination and dedication to her roots and her family. I connect deeply to Nala's pride in her home. I'm from Trinidad and Tobago, twin islands where theatre is at the heart of our culture. Prior to coming to the Shaw Festival this season, I experienced Carnival in Trinidad for the first time in ten years. I danced to soca, listened to steel pan with my parents, and reunited with close friends. I bring this piece of me to classical theatre.



SOCHI FRIED

SHARRY FLETT Lysistrata

SHAW 2023: *The Apple Cart* and *The Clearing*; 31st season. What makes the difference? Mentors, teachers, fellow artists? Curiosity, passion, discipline, relentless faith and happy accidents? All of it helped to carve a profession in the arts. I thought it was going to be medicine, but an elementary school teacher guided me toward music. I picked up an instrument and my high school music teacher became a mentor and friend. Music led me to McGill University and Edith Della Pergola, with her passion, devotion and talent, shared the arts torch. I combined music and theatre through a profession of now more than forty years. Coaching young actors completes the circle and celebrating thirty seasons at the Shaw Festival brings joy.

RICHARD LAM



SOCHI FRIED Orinthia

SHAW 2023: *The Apple Cart* and *The Game of Love and Chance*; 1st season. I grew up in New York City and Ottawa, on a steady diet of old movies, dreaming of being Fred Astaire, Judy Garland and Cyd Charisse all wrapped up in one. Much of my childhood and youth was dedicated to dance, but I turned to acting when I started touring the parks of Ottawa during summers as a teenager with a Shakespeare Young Company. After attending The American Musical and Dramatic Academy, followed by training at Toronto Metropolitan University, I stayed in Toronto working steadily on-stage and on screen. 2023 is my first season at the Shaw Festival and I am delighted to be here collaborating with such wonderful artists.

MARTIN HAPPER



MARTIN HAPPER Billy Boanerges

SHAW 2023: *The Apple Cart* and *The Game of Love and Chance*; 18th season. One of the first times anyone gave me money to perform was for a gig in which I played a robot of my own invention that walked around a Shoppers Drug Mart during an after-hours cosmetics application workshop. My performance concluded with the robot rapping about its love for and subsequent addiction to cosmetics, because applying them to its face made the robot feel more human. I thought the piece was quite clever and subversive. This could have been noteworthy for the five full-of-regret audience members, had I better resembled a robot and, perhaps more crucially, remembered the words to the rap. A tough lesson learnt in a Chilliwack drug store, and one that I aim not to repeat for you today.

ANDRÉ MORIN



RICHARD LAM Balbus

SHAW 2023: *The Apple Cart* and *The Shadow of a Doubt*; 1st season. Spring break 2008: I was on the run from my day-to-day life as a political science student at a prestigious Paris university. I had a battered copy of *On the Road* in my pocket and I was wondering why my favourite part of my political education had been performing in my school's musical. Visiting Marseille, I found a corner with four bars on it, whose patrons had spilled out into the street. A tambourine player was leading a jam and a joyous crowd had circled him. He led us in songs, dances and chants.

I felt an energy inside me – like lightning longing to burst out – and I knew then I wanted to spend my life with people channelling the same energy. I mentally apologized to my parents and decided that I would go to theatre school.

ANDRÉ MORIN Sempronius / Vanhatten

SHAW 2023: *The Apple Cart* and *The Shadow of a Doubt*; 2nd season. I grew up in a little place called Read, which is north of a medium place called Belleville; however, at the moment, I live farther north than Read on a farm in Tweed – it all rhymes and that's just fine. I live up there with my partner Daniel and our dog Biscuit. Biscuit is a Border Collie and he's too smart for his own good, but he's a loveable scamp so that's all right. All of this is in Ontario, by the way. You'll definitely have passed by Belleville on the 401, if you've ever made the trek east to Ottawa, Montreal, and so on. I love it out there. It reminds me a lot of the vineyards and farmland that surround Niagara-on-the-Lake, just with more rolling hills, exposed granite and weeping limestone.

RAIS CLARKE-MENDES



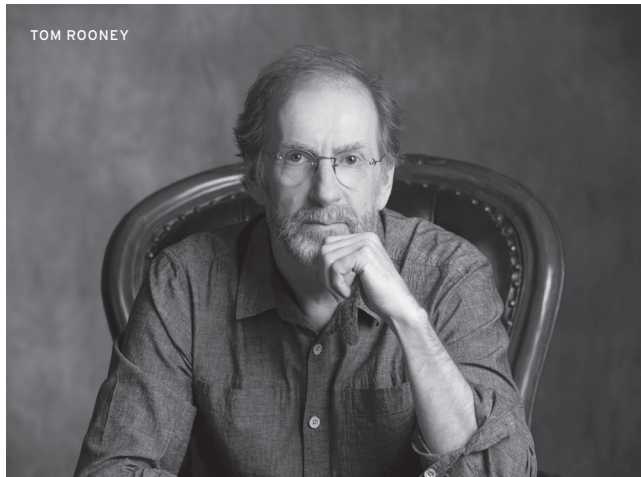
REBECCA NORTAN Amanda

SHAW 2023: *The Apple Cart* and *The Game of Love and Chance*; 1st season. I was born and raised in Calgary, Alberta, and had my first theatrical experience there. A Quest Theatre touring production played my elementary school gymnasium. I remember clearly the electricity of 300 students focussed and laughing our heads off... at something to do with an alien and a houseplant. The details matter far less than the effect on the audience. I'm certain it was that collective feeling of joy that made such a profound impression on seven-year-old me. I've continued to chase, and occasionally catch, that feeling in the work I do as an actor, director, playwright and improviser. It's so intoxicating hearing a collective gasp, seeing nods of agreement, or feeling a wave of laughter coming your way. There's nothing better in my books than an audience member approaching you after a show to say, "You transported me."



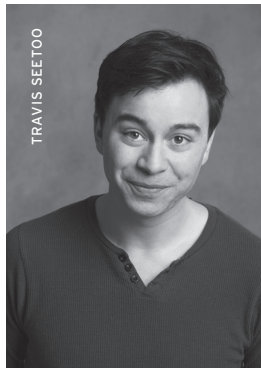
TOM ROONEY King Magnus

SHAW 2023: *The Apple Cart* and *The Clearing*; 3rd season. The year I graduated from the University of Saskatchewan with a music degree, I took a six-month trip to Australia with a buddy. We financed the trip by busking in outdoor malls in Brisbane, Sydney and Melbourne, performing a thirty-minute comedy/juggling routine. We weren't brilliant, but we made enough coin to pay for our hostel and pints at the end of the day. It was terrifying and exhilarating; a mix of happy accidents and utter chaos. We would begin surrounded by a group of strangers but would end surrounded by a group of people who had a bit more in common: a few laughs from a street show. I'm inspired by the community-building potential of theatre. We experience a story together, but we also experience each other experiencing that story. By the end, we're a bit more of a community, with a bit more in common.



TRAVIS SEETOO Nicobar

SHAW 2023: *The Apple Cart* and *The Game of Love and Chance*; 10th season. My first theatre memory was of my older brother playing the Frog Prince in his grade-three school play. I sat in a classroom at J.E. Horton Public School in Kingston, Ontario enthralled by the magic taking place. When my brother emerged from the cardboard wishing-well, wearing the frog hat my mum had made him, I truly believed he had come from a tremendous depth, not a crouch on the classroom carpet. I would like to think the play spoke to me with its themes of love, redemption and transformation. However, it probably had more to do with my brother getting his own song, a shiny vest and a kiss on the cheek from a girl in his class.



GRAEME SOMERVILLE Joe Proteus (Prime Minister)

SHAW 2023: *The Apple Cart* and *The Game of Love and Chance*; 21st season. The entreaty of *Henry V*'s chorus to "eke out our performance with your mind" is what enthralled me from a young age to this life in the theatre. Raised in Cambridge, Ontario, I spent many summer evenings of my youth being driven to Shaw and Stratford and then, for

KELLY WONG



a few hours, being transported into Illyria or Rome, down into the alleys of Canning Town, or up into West End drawing rooms. As the chorus in *Henry* suggests, the audience never really forgets that they are sitting in a theatre of an evening; that the marble is a cunning paint job, the stars are electric, and the characters are but players with a memorized script. But every so often, our imaginations intertwine and together we transcend.

KELLY WONG Pliny

SHAW 2023: *The Apple Cart* and *The Clearing*; 15th season. I'm an introvert. There's a common misconception that all actors must be the life of the party. However, most of the artists I've encountered in this remarkable community are just like me – shy, awkward and introverted. Yet when I step on-stage, a transformation occurs. I'm free to explore all facets of myself, embodying boldness, eloquence and bravery. Let's be real. The world these days is challenging. We're all doing our best to navigate its complexities. The characters you see in our play, like us all, are flawed and simply trying their best. As you leave the theatre, I hope you might consider how you would react if you were in their shoes. That kind of empathy just might remind us of our shared humanity. Flaws and all.

GRAEME SOMERVILLE



BAHAREH YARAGHI Queen Jemima

SHAW 2023: *The Apple Cart* and *The Clearing*; 1st season. I was drawn to acting because I've always been fascinated by the human experience – what drives us? what scares us? what leads us to self-abandon? what makes us courageous? what patterns of behaviour are running the show that we may not be aware of? Simply put: I'm forever curious about the full potential that exists in our holistic intelligence, in the wisdom of the body, and in our inner/spiritual knowing. Theatre is filled with pure joy: the people, the stories, the teamwork, the talent, the camaraderie, the humour, the magic, the depth, the search for truth, the shared experience with the audience. It's pure, pure joy. I'm very lucky to be doing what I deeply love. So, thank you. For being here, for sharing your journey with me. It's a privilege and an honour to share space and stories with you.

ALLAN TEICHMAN Stage Manager

SHAW 2023: Stage manager for *The Apple Cart* and *The Clearing*; production stage manager for *Mahabharata*; 37th season. Coming out of my last three shows, *White Christmas*, *Karma* and *Dharma*, my assignments this season are a complete change of pace. *The Apple Cart* is one of my favourite Shaw pieces: lots of well-written arguments delivered as his characters do so well. And timely? The recent coronation of a new King; the attendant debates about the monarchy; and no shortage of contemporary politicians about whom one can say, "their mouth is the most efficient part of their head". Hard to believe this play wasn't written yesterday. *The*



BECCA JORGENSEN

Clearing is another gem. Set in the time of Oliver Cromwell's vengeful conquest against the Irish, it resonates in an astounding number of ways with the history of Canadian Indigenous populations. Both are perfect for people who like to think.

BECCA JORGENSEN

Assistant Stage Manager

SHAW 2023: Assistant stage manager for *The Apple Cart* and *The Shadow of a Doubt*; 1st season. When I was in eleventh grade, my drama class went to a matinee performance of *The Trespassers* by Morris Panych. Nearing the end of my secondary education, the pressure to think about the rest of my life had become more present in my mind. As I walked into the Belfry Theatre that Wednesday afternoon, I realized people were working – taking tickets, serving drinks and snacks, sitting behind an intricate lighting board, scurrying up a steep set of

ALLAN TEICHMAN



stairs with an enormous binder. Having come from a family of nine-to-five workers, it had never occurred to me that the extracurricular activities I loved so much could be an actual real job. As the lights went down on the set full of peaches and wooden planks, I knew where I was meant to be.

MELANIA RADELICKI

Rehearsal Assistant Stage Manager

SHAW 2023: Rehearsal assistant stage manager for *The Apple Cart*; 3rd season. Art and performance of some form or another have always been an integral part of my life; I'd be hard-pressed to find the moment when I started on this path myself. While studying music and commerce at the University of British Columbia, I stumbled into stage management. This allowed me to combine my skills in effectively managing both people and things, with my passion for the performing arts. I've been lucky to collaborate with many wonderfully talented, creative and interesting people, on a wide variety of productions in theatre, musicals and opera for audiences of all ages, all across Canada.



LAURA LAKATOSH Apprentice Stage Manager

SHAW 2023: Apprentice stage manager for *The Apple Cart*; rehearsal apprentice stage manager for *Prince Caspian*; 1st season. I began my work in theatre while attending the University of Toronto by volunteering as an ASM at Hart House Theatre. Although I was pursuing a degree unrelated to theatre at the time, I quickly developed a passion for theatrical productions and stage management during my time there. Being involved in theatre widened my appreciation for performance, diverse storytelling, as well as the hard work and creative technical elements that go into building a production. I love being one of the many people who help support the process of bringing a show to the stage, from the first rehearsal to the time that it's ready for an audience.



SANSKRUTI MARATHE Baillie Cohort Understudy

SHAW 2023: Baillie Cohort Understudy for *The Apple Cart* and *On the Razzle*; 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 *The Apple Cart* and *On the Razzle*; 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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