

SHAW 20
FESTIVAL 23

SPIEGELTENT



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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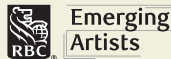
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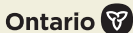
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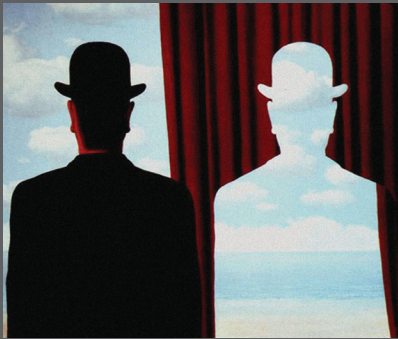
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BERNARD SHAW, *THE APPLE CART*



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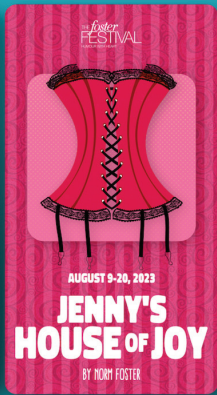
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Delf Dodge &
Tim Dodson

Photo by Ken Rowe.

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The Doherty-Rand
Legacy Circle

SHAW 20
FESTIVAL 23

SPIEGELTENT, JUNE 3 TO OCTOBER 7

SHAW 20
FESTIVAL 23

TIM CARROLL TIM JENNINGS
Artistic Director Executive Director

KIMBERLEY RAMPERSAD, Associate Artistic Director

MOTHER, DAUGHTER

by Selma Dimitrijevic

with VINNIE ALBERTO, SHANE CARTY,
PATTY JAMIESON and JADE REPETA

Directed by SELMA DIMITRIJEVIC

This play was first commissioned by A Play, A Pie and A Pint (Oran Mor) in 2007
and produced again by Greyscale in May 2012 at the Almeida Theatre, London.

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

FRONT COVER: PHOTO BY KEY GORDON

SHANE CARTY
AS MOTHER AND
VINNIE ALBERTO
AS DAUGHTER;
PATTY JAMIESON
AS MOTHER AND
JADE REPETA
AS DAUGHTER.
OPPOSITE: JADE
REPETA AS
DAUGHTER AND
PATTY JAMIESON
AS MOTHER.



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Vinnie Alberto is
generously sponsored
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The Cast

PATTY JAMIESON (Mother) and JADE REPETA (Daughter)

SHANE CARTY (Mother) and VINNIE ALBERTO (Daughter)

Stage Manager	DORA TOMASSI
Apprentice Stage Manager	KATHRYN URBANEK
Production Stage Manager	MEREDITH MACDONALD

Design Co-ordinator	ROSE TAVORMINA
Lighting Designer	MIKAEL KANGAS



Special thanks to Lorne Campbell, Sean Campion, Scott Turnbull and Oli Townsend.

Additional Properties assistance provided by
Whitney Braybrook-Byl, Maxine Felsbourg, Carol Lewis and Jennifer Side.

UNDERSTUDIES

LAURA LAKATOSH, Apprentice Stage Manager

Running time is approximately 45 minutes



CLOCKWISE FROM TOP: VINNIE ALBERTO AS DAUGHTER AND SHANE CARTY AS MOTHER; PATTY JAMIESON AS MOTHER; JADE REPETA AS DAUGHTER.

Director's Note

BY SELMA DIMITRIJEVIC

Fifteen years ago, I was commissioned to write a play for an Oran Mor theatre in Glasgow. It was a fantastic opportunity to write for an enthusiastic and friendly audience and to collaborate with a talented director. I was flattered and excited, and for months I couldn't write a single word. The writing deadlines would come and pass and the theatre's polite emails acquired an edge. About three months before the play was supposed to open, I had resigned myself to the fact that I would have to pay back the money and suffer the shame of being "that writer" that just didn't deliver.

And then I read John Steinbeck's *East of Eden* – a beautiful novel about people as complex and humane as they come. Just a few pages in, I found this paragraph: "When a child first catches adults out – when it first walks into his grave little head that adults do not always have divine intelligence, that their judgments are not always wise, their thinking true, their sentences just – his world falls into panic desolation. The gods are fallen and all safety gone. And there is one sure thing about the fall of gods: they do not fall a little; they crash and shatter or sink deeply into green muck. It is a tedious job to build them up again; they never quite shine. And the child's world is never quite whole again. It is an aching kind of growing." I read that paragraph and I knew I had my play. After a few feverish weeks, I submitted a play with the title *Gods Are Fallen And All Safety Gone*.

In these last fifteen years, that play has been translated into many languages and produced in over a dozen countries. I have directed it twice and toured it across the UK, in Georgia and Germany. *Mother and Daughter* have been played by women, and by men; *The Mother* has been played by a twenty-six-year-old in Russia and a seventy-year-old in Croatia; and when the Indian translator worked on translating it into Kannada, she asked to cut out all the conversations about the weather (and there are quite a few!) as audiences in India simply wouldn't believe people can talk about the weather that much.

In this Shaw Festival production of the play, we also have two special guests taking part in each performance. For every show, we have asked a real mother and daughter, from the community, to join us as guests and to watch the play from the stage. They won't be directed, or told what to do, they will be there just to be themselves and to watch the play, and by doing that to share in telling this story that is not about men or women, but about people.



VINNIE ALBERTO AS DAUGHTER;
SHANE CARTY AS MOTHER.

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

SELMA DIMITRIJEVIC

Playwright / Director

SHAW 2023: Playwright/director for *Mother, Daughter*; director for *Village Wooing*. I am a director, writer and mother. When I was growing up, our house was infused with sports and theatre. My parents were volleyball coaches and my aunt and uncles ballet dancers, and I so desperately wanted to be both. In a way that is exactly what I do. A bit of a coach and a bit of a performer; I am very fortunate that it is still as exciting walking into the rehearsal room as it was when I was eight.



SELMA DIMITRIJEVIC

VINNIE ALBERTO Daughter

SHAW 2023: Ensemble for *Mother, Daughter*; Baillie Cohort Understudy for *Prince Caspian* and *The Playboy of the Western World*; 1st season. Hi Folks! My name is Vinnie. I am an Indigenous artist born and raised on Treaty One Territory, which Winnipeg resides on. I was a late bloomer into the arts, but never shied away from performance. Early on, I found a love for performing through sports. That was until I got pulled into a choral room with my football jersey on and watched a choir of forty sing “Bohemian Rhapsody”, I got chills! After discovering how full a heart can become when surrounded by beautiful, brave and curious theatre folks, I swapped for a new playing field...the stage. I am incredibly fortunate and grateful to call my work “playing.” We all question, learn and challenge each day in order to grow, and I love it! I mean, aren't we all just kids in adult bodies?



SHANE CARTY

SHANE CARTY Mother

SHAW 2023: *Mother, Daughter, The Playboy of the Western World* and *Prince Caspian*; 2nd season. I'm from Kingston, Ontario. I was in a production of *Camelot* when I was fourteen years old, which got me hooked. When I was at Queen's University, I became interested in the theatre scene and changed my major from political science to drama. The head of the drama department at Queen's, Tim Fort, got me interested in Sondheim, among other geniuses, and I've been at it ever since. My first paid acting job was as Brad in a particularly saucy production of *The Rocky Horror Show*, directed by Peter Hinton. My parents were definitely shocked and possibly proud. We'll never know about the latter.



KATHRYN URBANEK



DORA TOMASSI

PATTY JAMIESON Mother
SHAW 2023: *Mother, Daughter* and *Prince Caspian*; 25th season. I'm frequently asked, "What's your favourite play that you've done?" I can list some I've loved, but what I really want to say is, "The one I'm working on right now!" I love to dig in and roll it around and love it for the length of time that I have been given to do it. Sometimes it's difficult and sometimes not. Recently, I attended a local Youth Symphony concert where I heard an eight-year-old play her violin magnificently! The audience held its breath and marvelled at how this young human had so clearly found the place where her passion and skill collided. She and this violin were meant to be. I don't claim to have her gift, but I am profoundly grateful to have found a place where I am always thrilled to persevere at the task at hand.



WINNIE ALBERTO



PATTY JAMIESON

JADE REPETA Daughter
SHAW 2023: *Mother, Daughter, The Playboy of the Western World* and *Prince Caspian*; 2nd season. I am so thrilled to be back here at the Shaw Festival for another wonderful season! I began my performing career in Winnipeg, my dear and chilly hometown. In fact, there are quite a few of us Winnipeggers here in the 2023 Shaw season, which makes me very proud! I have since graduated from theatre school and have been working in the Canadian theatre industry for over fifteen years. I am so thankful for the many people in my life that have encouraged and supported me in my pursuit of this incredibly odd and wonderful job that I am so grateful to do!

DORA TOMASSI Stage Manager
SHAW 2023: Stage manager for *Mother, Daughter* and *Gypsy*; 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.



JADE REPETA

KATHRYN URBANEK Apprentice Stage Manager
SHAW 2023: Apprentice stage manager for *Mother, Daughter*; rehearsal apprentice stage manager for *Gypsy*; 7th season. Growing up near Toronto and having theatre-loving parents meant that I was very lucky to see a lot of theatre. When I was around ten, my mom asked me to go see *The Phantom of the Opera* with her, because it was my favourite movie at the time. I remember looking up pictures and getting really scared of the Phantom dressed as a skeleton. On top of that, I worried that they would take me up on the stage! Instead of reassuring me that wouldn't happen, she took her friend, which always makes me laugh now. And even though I never actually got to see that production, I think about it often now and it was probably a pretty good indication of my desire to be backstage, and not on it.



CLOCKWISE FROM TOP: A TENT THEATRE ERECTED OUTSIDE THE HOTEL DE VILLE AT NEUFCHATEL-EN-BRAY IN NORMANDY, 1899 (MARY EVANS PICTURE LIBRARY); MARLENE DIETRICH IN MOROCCO, 1930 (ALAMY IMAGES); VAUDEVILLE DANCER LILLIAN BRODERICK, 1921 (NEW YORK PUBLIC LIBRARY); THE FAMOUS SPIEGEL TENT, BUILT IN 1920, WHERE MARLENE DIETRICH PERFORMED (PHOTO BY RICHARD MILNES / ALAMY IMAGES).

"Falling in Love Again"...with Spiegel tents

BY BOB HETHERINGTON

Along with chocolate and Tintin, Spiegel tents are among Belgium's great contributions to world culture. They began to appear around the turn of the twentieth century when the hand-hewn pavilions were used as portable dance halls, bars and entertainment salons that would pop up overnight in pre-war fields in Flanders. *Spiegel* means "mirror" in Flemish, and the point of all the mirrors is to facilitate flirty eye contact with strangers.

Since Marlene Dietrich sang "Falling in Love Again" on The Famous Spiegel tent stage in the 1930s, its magic mirrors have reflected thousands of images of artists, audiences and exotic gatherings. Painted come-hither reds, they are typically embellished with stained glass, framed by sumptuous rich woods, topped with dramatic canopies and bedazzled with mirrors. Around the perimeter, patrons in velvet and brocade upholstered booths enjoyed bottle service libations while others sat in the heady centre of all the action.



For town fairs and festivals, the tent components were shipped (likely by train or horse and carriage), assembled, enjoyed and then disassembled for transport to the next affair. Where dance halls were not available, Spiegel tents provided venue and shelter...but that wasn't all. They also offered ambience, romance, intrigue and magical places for people to interact with one another, apart from the rigours of daily life.

Spiegel tents recall the decadence of an era long gone. It's easy to imagine what they would have been like in their heyday: dark, smokey entertainment venues where people of all ages went to view light entertainment such as vaudeville and cabaret, whilst later in the night others went to indulge in the pleasures of burlesque. Only a handful of these unique and legendary "tents of mirrors" survive today. They are part of the colourful history of popular entertainment:



VAUDEVILLE

Vaudeville was a style of theatrical variety entertainment made popular in the USA and Canada in the nineteenth century. Its invention in the 1880s heralded the rise of a commercial form of popular theatrical entertainment that was widely accessible and targeted towards the rising middle class who were looking to spend their newly acquired entertainment dollars. Of course, theatre, comedians and other forms of live entertainment had been around for many years, but what set vaudeville apart was its variety. Typically, it contained many separate and unrelated acts, grouped together on a common bill for that night. These acts would be presented by a host and sometimes last all day – running up to twelve hours in

total! Types of acts ranged from popular and classical musicians, dancers, comedians, trained animals, magicians, female and male impersonators, acrobats, illustrated songs, jugglers, one-acts or scenes from plays, athletes, lecturing celebrities, minstrels and silent movies.

Vaudeville in the nineteenth century was characterized by its focus on the middle class rather than the rowdy working class, mixed gender audiences and its usually alcohol-free venues. However, as time went on vaudeville also led to acts which idealized and sexualized the female figure with female performers encouraged to wear tight or revealing clothing – turning the female body into a spectacle that would later define twentieth-century burlesque.

CABARET

Cabaret was a form of entertainment that was also popularized in the nineteenth-century and would go on to find fame during the roaring twenties. Owing its origins to France and Germany, cabaret was like vaudeville but was separated mainly by the types of acts it hosted and the venue they were performed in.

Cabaret featured entertainment from performers such as musicians, poets, comedians, dancers and actors which were all introduced by a master of ceremonies. Unlike vaudeville, which was usually performed in a theatre environment, cabaret was characterized by its intimate nightclub setting in venues such as restaurants, bars and pubs. The French word “cabaret” initially referred to any business that served alcohol, however it would later come to define the entertainment provided in these establishments. As the performer was on-stage, audience members sat at tables around the stage drinking or eating. The closeness of the performer to the audience meant that cabaret was also a very personal experience. Inevitably the closeness of audience members meant that they often became part of the show.

During the 1920s cabaret came to refer to Jazz music, loose morals and artistic expression. It was the hub of a rich artistic culture and for movements such as art deco, especially in the Weimar Republic era of Germany before World War II. However, the outlet this provided for artistic and political expression, as well as its nightclub setting which encouraged late nights and booze, meant that cabaret was often met with opposition in prohibition-era USA and censored in countries such as Germany for the radical satire and acts of protest that their performers presented. In modern times it has been immortalized in musicals such as Bob Fosse’s *Cabaret* and *Chicago*.





BURLESQUE

In its early history, Burlesque literally referred to any type of creative work that lampooned or caricatured more serious works or topics to cause laughter. It was originally characterized by its fusion of high and lowbrow humour that mocked social mores and social structures. However, during the early twentieth century the term came to be used to describe shows in a variety format that featured adult entertainment such as bawdy comedy, dancing girls and female stripteases.

Although you may have heard some refer to Burlesque dancers as simply “classy strippers” there was in fact much more to a burlesque act than one might imagine. Burlesque striptease was a type of performance art. These women often wore elaborate and colourful costumes and used props such as feather fans in their acts. Each act often followed some sort of storyline or theme, with costumes and props co-ordinated appropriately. Although these women performed a “striptease,” how much they could show was highly regulated and many women were often fined or arrested by police for flashing too much skin.

The most important thing for any burlesque dancer was to have a gimmick, as each gimmick defined that dancer’s act and made her stand out. American Burlesque queens such as Gypsy Rose Lee (whose biography can be seen this season in *Gypsy* on the Festival stage) combined their witty humour and comedic talents with striptease, while others such as Zorita preferred to dance on-stage with snakes.

A NEW ERA

It’s fair to say that the advent of film and television, and their increasing popularity in the 1950s, sealed the fate of the Spiegeltent as well as the industries that it supplied – vaudeville, cabaret and burlesque. Travelling entertainment which reached small country towns and villages was no longer needed as cinemas were built and television was beamed into households around the world. Although the heyday of those eras may be past, Spiegel tents such as those which continue to tour across the world bring these old forms of entertainment and their beautiful surrounds to generations of new admirers. Lately, Spiegel tents have made a surprising comeback.



CLOCKWISE FROM TOP: THE FRENCH DANCER AND CABARET SINGER LA MISTINGUETT IN 1931 (MARY EVANS PICTURE LIBRARY / SZ PHOTO / SCHERL); 1946 POSTER FOR A PERFORMANCE OF ZORITA’S BURLESQUE ACT IN BUFFALO, NEW YORK; CABARET DANCERS 1926 (BRIDGEMAN IMAGES).



The Spiegel tent is the very essence of a festival club, “kabaret salon” and intimate performance hall. Like every old theatre, her ghosts travel with her, woven into ballooning velvet canopies, a circular dance floor stage and bevelled mirrored columns that hold a thousand secrets. There is something about the tent’s convergence of twinkle and intimacy that lends a conspiratorial comfort to the performances therein. Surrounded by the audience, a show often feels intimate and more authentic – an experience that could only have happened there and then. More than most kinds of theatre experiences, you might say that “what happens in the Spiegel tent stays in the Spiegel tent!”

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 *ON THE RAZZLE AND BLITHE SPIRIT* (2023), *THE IMPORTANCE OF BEING EARNEST AND DAMN YANKEES* (2022), *CHARLEY’S AUNT* (2021), *ROPE* (2019) AND *HENRY V* (2018).

THE SHAW’S SPIEGEL TENT, FROM BELGIUM, WAS BUILT IN 1921-22 (PHOTO BY MICHAEL COOPER).

SPIEGELTENT, JUNE 28 TO OCTOBER 8

SHAW 20 FESTIVAL 23

TIM CARROLL TIM JENNINGS
Artistic Director Executive Director

KIMBERLEY RAMPERSAD, Associate Artistic Director

THE GAME OF LOVE AND CHANCE

A romantic comedy by Pierre de Marivaux
Improvised by the Shaw Festival Ensemble

with KRISTOPHER BOWMAN, SOCHI FRIED,
MARTIN HAPPER, DEBORAH HAY,
REBECCA NORTHAN, TRAVIS SEETOO,
GRAEME SOMERVILLE and JENNY L. WRIGHT

Directed by TIM CARROLL

Set and costumes designed by SIM SUZER

Lighting designed by MIKAEL KANGAS

Original music and sound designed by JAMES OXLEY

Movement directed by ALEXIS MILLIGAN

Improv coaching by REBECCA NORTHAN

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

THE GAME OF LOVE AND CHANCE is generously sponsored by

James F. Brown

*"It is not pleasure that makes life worth living.
It is life that makes pleasure worth having."*

BERNARD SHAW, IN GOOD KING CHARLES'S GOLDEN DAYS



Season Sponsor



THE GAME OF LOVE AND CHANCE
is generously sponsored by

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The Ensemble

IN ALPHABETICAL ORDER

KRISTOPHER BOWMAN

SOCHI FRIED

MARTIN HAPPER

DEBORAH HAY

REBECCA NORTHAN

TRAVIS SEETOO

GRAEME SOMERVILLE

JENNY L. WRIGHT

Stage Manager MARTINE BELAND
Assistant Stage Manager ASHLEY IRELAND
Production Stage Manager MEREDITH MACDONALD

Assistant Director ARTHI CHANDRA
Assistant Designer EMILY DOTSON

To create the music for this production, we have borrowed from the so-called "parody-masses" technique, adapting from the work "Au joli bois" by the French composer Claudin de Sermisy (1490-1562).

Special thanks to Keith Johnstone (1933-2023) for inspiring generations of improvisors.

Additional Properties assistance provided by
Whitney Braybrook-Byl, Maxine Felsbourg, Carol Lewis and Jennifer Side.

UNDERSTUDY ASHLEY IRELAND, Stage Manager

Running time: Anytime from 1 hour to eternity, including two intermissions.



THE ENSEMBLE (REHEARSAL PHOTOS BY DAVID COOPER).



Director's Note

BY TIM CARROLL

I didn't grow up wanting to be in the theatre. I grew up wanting to play for Manchester United, a destiny that was cruelly snatched from me by lack of talent. When I got into theatre, I always wished that it could be as exciting as football: wouldn't it be great if the actors knew as little of what was going to happen as footballers in a big game? It was in quest of this that, in 2006, I started a company, The Factory, whose shows were different every night: we did a *Hamlet* where we had no set, props or indeed anything, and to which each audience member was asked to bring an object. Whatever the actors needed to play the play – be it a skull for Yorick or something with which to have a fencing match – had to be taken from the audience. In another production, *The Odyssey*, we had twenty-four shards of pottery in a bowl, each with a different obstruction: Radio Play, Opera, One Word Speeches, and so on. For each book of *The Odyssey*, a new shard was drawn, and that was how the story of that book would have to be told – in the dark, sung, and so on. In all our Factory shows, each of which ran for over a hundred performances, we had some nights that were pure magic, and others when, for whatever reason (tiredness, complacency, nerves), it didn't catch fire. Like in football.

I knew, when I came to The Shaw, that I wanted to bring the spirit of that work to this extraordinary company. In my first season we did *Androcles and the Lion*, in which actors were randomly required to improvise: a ball thrown from the audience might be the cue for a personal reminiscence, or for a glimpse into what the actor was thinking at the moment the ball hit the ground. Other balls denoted "Sing a song" or "Speak part of Shaw's prologue." Sometimes the ball would land at an uncannily perfect time, or in front of just the actor one would wish it to; at other times, you could almost hear the audience groaning as they thought "*Really?*" The ratio of inevitable failures to glorious successes was about the same as with The Factory; and, as before, the successes were all the more sweet for being unrepeatable. Since then, although we have tried many adventurous things here at The Shaw, I personally have not directed anything with the same level of risk. It is time to take the plunge again. The great Nigerian playwright Wole Soyinka says there is nothing so beautiful to witness as something being born. That is what you are going to see tonight: the birth of an unplanned (and unplannable), one-time-only version of Marivaux's play. All we know is what the characters want, not what words they will use to get it. It could all go wrong. But then, why do we watch sport? Because, until the game starts, every result is possible.





CLOCKWISE FROM TOP LEFT: KRISTOPHER BOWMAN; DEBORAH HAY; THE ENSEMBLE; SOCHI FRIED AND GRAEME SOMERVILLE; TRAVIS SEETOO, REBECCA NORTAN (REHEARSAL PHOTOS BY DAVID COOPER).

The Game of Love and Chance, 2023





CLOCKWISE FROM TOP: SOCHI FRIED WITH MARTIN HAPPER; DEBORAH HAY; GRAEME SOMERVILLE (REHEARSAL PHOTOS BY DAVID COOPER).

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



TIM CARROLL

TIM CARROLL Director

SHAW 2023: Director for *The Game of Love and Chance*. I was so lucky growing up. Not just because my mother was a passionate lover of language, who dragged me to plays that I was far too young to understand (something I have come to believe every parent should do), but because there was an amazing theatre just down the road from us in Manchester. It wasn't until much later, at university, that I decided to go into the theatre; but the seeds were sown in the shows I saw at the Royal Exchange. This is why all theatre, everywhere, is to be cherished; and why we must tell our political leaders to invest in access to art for young people. Education is not about creating a workforce; it is about creating a society.

SIM SUZER Set and Costume Designer

SHAW 2023: Set and costume designer for *The Game of Love and Chance* and *A Grand Night for Singing*. The sound of afternoon prayers settling across the city, the never-ending stream of people being ferried across the Bosphorus, the feeling of biting into a freshly-baked simit and sipping tea from a thin-waisted glass. This is the crazy but beautiful city I was born in, Istanbul, Turkey. As the daughter of a visual artist and interior designer, I was always surrounded by art and creativity, and this definitely inspired me to become a set and costume designer. I love using visual elements to support the story being told and give new perspectives to everyday materials. One of my favourite parts of design is when months of hard work finally come together and meet the characters on-stage. At that moment, every choice I made starts to get its true meaning.



SIM SUZER



MIKAEL KANGAS

MIKAEL KANGAS Lighting Designer

SHAW 2023: Lighting designer for *The Game of Love and Chance*, *Mother, Daughter, The Amen Corner* and *A Grand Night for Singing*. I walked into the theatre at my high school and never left. Designing lighting for theatre has become my passion and also, luckily, my career. The teamwork, creativity and dedication of everyone involved in producing a show has inspired me since the first show I ever worked on. Working with light is a unique challenge, and I am grateful to be able to share my work at the Shaw Festival again this season. Our time away from in-person gatherings, has reinforced for me how important the shared experience of performance is for everyone.

JAMES OXLEY Composer / Sound Designer

SHAW 2023: Composer/sound designer for *The Game of Love and Chance*. I grew up in the east of England, with a choirmaster father and a violinist mother, so I was making music from a very early age, singing in choirs and playing the cello. It was as a cellist that I attended



the Royal College in London, and then continued on to Oxford to study musicology, composition and singing. My first job was at the Queen's Chapel, Windsor Castle, and then I was in numerous professional ensembles and became a soloist in 1994. From there I sang in concert and opera world-wide, from English National Opera to the Sydney Opera House. It was with The Factory in London that I first began to coach actors in Voice and from there devised, with Tim Carroll, the music for productions of *The Odyssey* and *A Christmas Carol* for DNS Bergen, Norway.

ALEXIS MILLIGAN Movement Director

SHAW 2023: Movement director for *The Game of Love and Chance*; movement for *Village Wooing*. One of the greatest discoveries I've had as a parent is learning to shrug my shoulders when my children say, "I'm bored." Always within minutes they start a project, or make up a game, far more interesting and fun than any "proactive activity" I could ever come up with. From my daughter defying physics by attempting to climb up the stairs while sitting inside a cardboard box, to my son reinventing the microwave in a post-apocalyptic Lego world, I witness advancements in science and technology that extend far beyond logic and reason and into the worlds of dreams and possibilities... and how delightful that my work as an artist is also just that. Follow me at alexismilligan.com or transitus.ca.

KRISTOPHER BOWMAN Ensemble

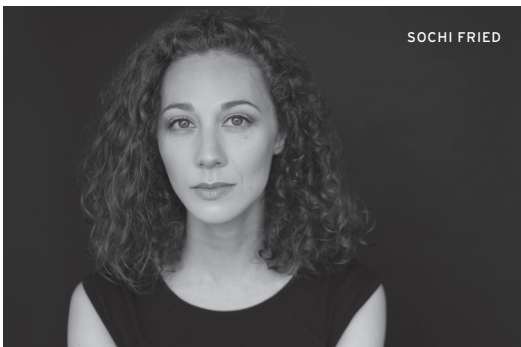
SHAW 2023: *The Game of Love and Chance* and *The Apple Cart*; 7th season. Mine is the most ridiculous and delightful job on the planet (Earth). It's my pleasure to get to do it at you (or someone like you). Tonight's performance may include such genuine internal struggles as "What's my next line?", "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.

SOCHI FRIED Ensemble

SHAW 2023: *The Game of Love and Chance* and *The Apple Cart*; 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 Ensemble

SHAW 2023: *The Game of Love and Chance* and *The Apple Cart*; 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





KRISTOPHER BOWMAN



TRAVIS SEETOO



DEBORAH HAY



ALEXIS MILLIGAN

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.

DEBORAH HAY Ensemble

SHAW 2023: *The Game of Love and Chance* and *Blithe Spirit*; 10th season. A performing troupe came to our town when I was a child. There was a sad clown at the centre of it all and when I watched him, I felt like laughing and crying at the same time. I've never forgotten him; he somehow let a small kid know that life is both those things, happy and sad, hilarious and tragic, and that there is comfort in gathering in a room together to laugh and cry. So many people have been my teachers, especially other actors. Actors fall down and get back up, over and over, dancing with their fragile selves, learning to be brave.

REBECCA NORTAN

Improv Coach / Ensemble

SHAW 2023: *Improv Coach / Ensemble* in *The Game of Love and Chance*; appearing in *The Apple Cart*; 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."

TRAVIS SEETOO Ensemble

SHAW 2023: *The Game of Love and Chance* and *The Apple Cart*; 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 Ensemble

SHAW 2023: *The Game of Love and Chance* and *The Apple Cart*; 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 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.

JENNY L. WRIGHT Ensemble

SHAW 2023: *The Game of Love and Chance* and *Blithe Spirit*; 27th season. Thank you for coming to this special place, where stories have been shared for millennia. I am here because of Christopher Newton. In my younger days, through a variety of circumstances that led from community theatre in Montreal to a chance audition for the Shaw Festival, I met the late, great thespian. He was very kind, and I was shocked to find myself hired as an apprentice for the 1996 season. I can't begin to list all the things I learned from Chris, but his voice still rings in my mind: "Actors think in quarter seconds...don't think-speak." One favourite memory is of him directing *Peter Pan*. I flew through the air as Tinkerbell. Until I was grounded because I was pregnant. Newton kept me on for the rest of that 2001 season, nonetheless. The following year he babysat for me.

MARTINE BELAND Stage Manager

SHAW 2023: Stage manager for *The Game of Love and Chance* and *Blithe Spirit*; 1st season. I began my career as an apprentice at Shaw Festival back in 1982-1984. I was an apprentice to the Production Manager, and the following year an apprentice stage manager. I was told to get some experience and come back. Forty years later, I'm back! When I'm not working, I call Mascouche, Quebec my home. Some of my favourite gigs were touring across Canada with Canada's Ballet Jørgen and stage managing the Asian Games in Qatar, and, of course, the twelve years I was at Stratford Festival. I feel blessed to have a career in stage management where I get to meet and work with some amazing people.

ASHLEY IRELAND

Assistant Stage Manager

SHAW 2023: Assistant stage manager for *The Game of Love and Chance*, *Mahabharata* and *Blithe Spirit*; 6th season. When I was a little girl, my Nana would take my sister and me to the theatre. Whether it was a large-scale production in Toronto or a small community theatre production I didn't know the difference, it was always so thrilling. On one of these occasions, while reading through a programme, we saw that my sister and I could volunteer backstage as crew members. Having no idea what we were getting into, my sister convinced me to sign up with her. Nervously we were assigned our off-stage roles and I quickly fell in love. As cast members, props and set pieces whirled around me backstage, I realized that this is where I had to be.



JENNY L. WRIGHT



GRAEME SOMERVILLE



MARTINE BELAND



ASHLEY IRELAND

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