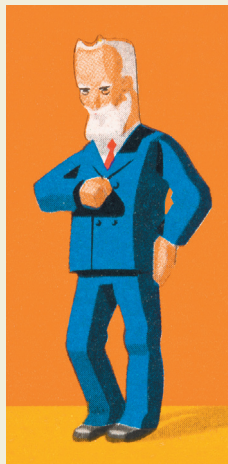


SHAW 20
FESTIVAL 23

THE SHADOW OF A DOUBT



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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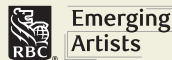
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Stephen Ingram's internship in Music Direction was made possible through an investment by the George Cedric Metcalf Charitable Foundation and the support of The Shaw Guild. Deborah Castrilli, Rais Clarke-Mendes, Dante Jemmott, Jawon Mapp, Tama Martin, Ryann Myers and Kiana Woo are supported by the RBC Foundation and RBC Emerging Artists. The 2023 Christopher Newton Interns are Alexandra Gratton and Taurian Teelucksingh, generously supported by Marilyn and Charles Baillie. The Baillie Cohort understudies Vinnie Alberto, Sanskruti Marathe, Frances Masaba and Sophie Smith-Dostmohamed are generously supported by the Baillie Family Fund for Education.

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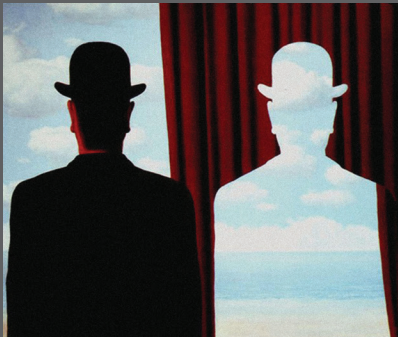
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A LASTING LEGACY FROM OUR U.S. FRIENDS

Thank you,
Delf & Tim!



"We appreciate how The Shaw has both persevered and progressed through years which have challenged us all. When the world shut down, Shaw actually managed to expand its presence in our lives.

Resilience and innovation are truly essential in a performing arts organization. We joined The Doherty-Rand Legacy Circle to foster this rare combination of perseverance and progress. We encourage you to join, and share in the personal experience that this Festival is for us. Thanks, Shaw!"

Delf Dodge &
Tim Dodson

Photo by Ken Rowe.

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



The Doherty-Rand
Legacy Circle

SHAW 20
FESTIVAL 23

ROYAL GEORGE THEATRE, JULY 16 TO OCTOBER 15

**SHAW 20
FESTIVAL 23**

TIM CARROLL TIM JENNINGS
Artistic Director Executive Director

KIMBERLEY RAMPERSAD, Associate Artistic Director

THE SHADOW OF A DOUBT

by EDITH WHARTON

with DAMIEN ATKINS, NEIL BARCLAY, CHLOE BOWMAN,
RAIS CLARKE-MENDES, PATRICK GALLIGAN,
KATHERINE GAUTHIER, CLAIRE JULLIEN, RICHARD LAM,
ANDRÉ MORIN, TARA ROSLING, TAURIAN TEELUCKSINGH,
JULIA THOMPSON and LINDSAY WU

Directed by PETER HINTON-DAVIS

Set and costumes designed by GILLIAN GALLOW

Lighting designed by BONNIE BEECHER

Live video designed by HAU

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

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FRONT COVER: KATHERINE GAUTHIER, PHOTO BY ANDREW LUSZTYK / KEY GORDON.

PATRICK GALLIGAN AS
LORD OSTERLEIGH WITH
KATHERINE GAUTHIER
AS KATE DERWENT.



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Rais Clarke-Mendes is
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The 2023 Christopher Newton
Intern, Taurian Teelucksingh,
is generously supported by
Marilyn and Charles Baillie.

The Cast

IN ALPHABETICAL ORDER

Dr Carruthers	DAMIEN ATKINS
Lord Uske	NEIL BARCLAY
Sylvia	CHLOE BOWMAN / JULIA THOMPSON
Mrs Lingard	RAIS CLARKE-MENDES
Lord Osterleigh	PATRICK GALLIGAN
Kate Derwent	KATHERINE GAUTHIER
Wilkins, a maid	CLAIRE JULLIEN
Captain Dullaston	RICHARD LAM
John Derwent	ANDRÉ MORIN
Lady Uske	TARA ROSLING
Robert Mazaret	TAURIAN TEELUCKSINGH
Clodagh Nevil	LINDSAY WU

ACT I: Spring. A drawing room in Lord Osterleigh's house in Park Lane.

INTERMISSION

ACT II: Summer, one year later.

The garden of the Derwents' house on the Thames.

ACT III: Winter, the following year.

A small room in an East End lodging house.

Production Stage Manager	MEREDITH MACDONALD
Assistant Stage Manager	BECCA JORGENSEN
Rehearsal Assistant Stage Manager	CAROLYN MACKENZIE
Assistant Designer	BEYATA HACKBORN
Assistant Lighting Designer	JEFF PYBUS
Sound Co-ordinator	TREVOR HUGHES
Intimacy Support	ALEXIS MILLIGAN
Child Supervisor	MARGOT DEVLIN
Voice and Dialect Coach	JENNIFER TOOHEY

Special thanks to Rob Clutton, Randi Helmers, Karin Randoja and Kaija Saariaho, and to Philip Sparks Tailored Goods.

UNDERSTUDIES

DAVID ADAMS, Lord Uske; DAMIEN ATKINS, John Derwent; NEIL BARCLAY, Lord Osterleigh; RAIS CLARKE-MENDES, Clodagh Nevil; JULIA COURSE, Lady Uske; RICHARD LAM, Dr Carruthers, Robert Mazaret; MICHAEL MAN, Captain Dullaston; DONNA SOARES, Mrs Lingard, Wilkins; LINDSAY WU, Kate Derwent; ALLAN TEICHMAN, Stage Manager; ANNIE McWHINNIE, Assistant Stage Manager

Running time is approximately 2 hours and 40 minutes including one intermission





Director's Note

BY PETER HINTON-DAVIS

Edith Wharton is one of the great satirists of nineteenth- and early twentieth-century society. In the novels and short stories, we are accustomed to her wry observation of people trapped within a repressive class system, and their struggle to beat it on their own terms. The aim of this “gilded age” was a far cry from our current aspiration for equity, diversity and inclusion. Hers was a world where the ruling class were preoccupied with maintaining its dominion and held in contempt any person who attempted to transgress its strict confinement. Indeed, its governing ethos is patriarchy, homogeneity and exclusion. *The Shadow of a Doubt* is a rare artefact from this exceptional writer, experimenting in drama. While the play offers many surprises and departures from her literary *oeuvre*, her “voice” is unmistakable. Wharton is both ironic and full of feeling, writing subversively against ideologies which seek to replace realities with shadows. A kind of “Plato’s Cave” of aristocracy in decline and the rising labouring class demanding reform.

I never thought one so privileged from the very society she critiques could be so disruptive in her pursuits. Perhaps it’s the immediacy of drama that does this. The form leaves little time to reflect and piece together its contradictions, and never the possibility to re-read a passage, while following a narrative that revels in ambiguity, paradox and silence. It’s as though she is daring the theatre to do more, and work in ways familiar and unexpected. It’s a dark and luminous play: a political ghost story – a genre in which Wharton excelled and wrote often, but here, the ghosts are not only the dead, but also the spirits of social change, that haunt her protagonists. To direct a play which was never performed in her lifetime, is an honour to tackle – but also a risk... maybe Edith Wharton never felt the play was ready or would ever be accepted. We may have an advantage in retrospect – but just.



CLOCKWISE FROM TOP: ANDRÉ MORIN AS DERWENT, KATHERINE GAUTHIER AS KATE, LINDSAY WU AS CLODAGH NEVIL AND TAURIAN TEELUCKSINGH AS ROBERT MAZARET; DAMIEN ATKINS AS DR CARRUTHERS; TARA ROSLING AS LADY USKE AND PATRICK GALLIGAN AS LORD OSTERLEIGH.



SOVEKAMMER, 1890, BY VILHELM HAMMERSHØI (HIRSCHSPRUNG COLLECTION, COPENHAGEN). OPPOSITE: *I WAS TOO YOUNG TO BE CARRYING YOUR ASHES*, 2018, BY TRACEY EMIN (©TRACEY EMIN. ALL RIGHTS RESERVED. DACS 2023).

Edith Wharton's new/old drama: *The Shadow of a Doubt*

BY AOISE STRATFORD

EDITH WHARTON, PLAYWRIGHT

While Edith Wharton is arguably one of the best-known names in twentieth-century literature she is not particularly well known as a playwright. We have, of course, long known from her own papers and memoir that Wharton wrote for the stage. Yet like Henry James she struggled to find production. Her adaptation of Hermann Sudermann's *Es Lebe das Leben*, *The Joy of Living* (1902), brought Wharton modest royalties for years but had only a short run. Another adaptation, *Manon Lescaut*, written around the same time, was cancelled before it opened when it struggled to secure a leading lady. Wharton's own "brief dialogues," were not necessarily intended to be produced, and her other original full-length plays were in some cases abandoned part way through, and in others lost all together.

It is this troubled and partial history that makes the 2016 discovery of *The Shadow of a Doubt* all the more significant. Two scholars, Laura Rattray and Mary Chinery, were spurred to investigate when they came across a brief mention of a rehearsal for *Shadow* in a 1901 letter to Wharton and found a *New York Times* article about a 1901 production of the play being cancelled. Their search paid off and they found the unpublished script in the Playscripts and Prompt-books Collection at the Harry Ransom Center at the University of Texas at Austin. *The Shadow of a Doubt* is (as of now) Wharton's only extant original full-length play. Given how prolific and noteworthy Wharton is as a literary figure, the discovery of this play not only promises a rich albeit delayed future for Wharton in the theatre, but its thematic and structural resonances also provide us with an important window into Wharton's other works and into the ways in which her writing for the theatre played a role in shaping the fiction that followed.

MARRIAGE AND MONEY

The sharp social observation and interest in the lives of women that would go on to be so characteristic of Wharton's novels is evident in *The Shadow of a Doubt*. While Kate Derwent, our principled and charismatic heroine, doesn't necessarily serve as a direct model for Lily Bart (*The House of Mirth*) or Ellen Olenska (*The Age of Innocence*), she is nonetheless recognizably their kin. The patriarchal mores and expectations surrounding marriage and money in stratified East Coast society pose problems for Kate Derwent, just as they will later do for Lily and Ellen. Such problems and the circumstances they produced were often the fodder of melodrama at the time. Yet, Wharton's skill as a novelist allows her to move beyond devices for formulaic plot complication, right to the heart of character. And it is through character that the themes of marriage, financial independence and divorce take centre stage. Marriage was, at the time Wharton was writing, an institution on shifting ground. Divorce, a common



theme in Wharton's later work, was on the rise and women's ability to support themselves in the workforce was redefining the roles of homemaker and wife.

DOUBT AND DOMESTICITY

The figure of the wife is significantly linked to another Whartonian hallmark to look for in *The Shadow of a Doubt*: the playwright's talent for the ghostly. Wharton is the author of many short ghost stories, including *The Lady's Maid's Bell* (written around the same time as *The Shadow of a Doubt*), and later tales such as *Bewitched* and *Pomegranate Seed*. *The Shadow of a Doubt* shares with these stories a thematic and structural dependance on uncertainty and that which challenges belief. As is so often the case in the ghost story genre, the home is subverted as a site of suspense, strangeness, vulnerability and fear. Like this play, Wharton's ghost stories feature troubled heroines, moral dilemmas, suspicious pasts, previous marriages, unexplained deaths, sudden disappearances, cryptic letters, and plenty of secrets and doubt. *The Shadow of a Doubt* is not a supernatural tale, but it is a suspenseful one, and its story is haunted by the figure of John Derwent's first wife, who occupies a kind of uncanny absent presence in the story.

INFLUENCE AND INNOVATION

Dramaturgically, *The Shadow of a Doubt* shares many structural conventions with the well-made play, or *pièce bien faite*, made popular by the prolific French playwright Eugène Scribe and his followers. The form dominated stages in Europe and the USA around the end of the nineteenth century, and was easily recognized by its tendency to privilege somewhat formulaic and intricately causal plotting over character development. Suspense was key here too, and the resolution to the problem – often some affair of the heart – was typically delayed by conveniences of stage traffic, misunderstandings, and secrets contained in letters and other lost, hidden or intercepted documents. Wharton works with these characteristic devices in ways that owe a debt to Scribe's theory of the well-made play, serving as they do to complicate and prolong the action.

However, even under this influence we see the mark of experimentation and of Wharton's interest in social realism, which would define so much of her later work. Ibsen's masterful "thesis play," (as Shaw termed it), *A Doll's House*, seems a probable influence. *A Doll's House*, too, has a structural reliance on well-made dramaturgy, but like Wharton, Ibsen puts this in the service of tackling the social problems of illness, money, and in particular the ways in which these issues impact women and their dependence on marriage. Wharton's insight and criticism are also balanced with a sharp wit, making *The Shadow of a Doubt* feel more like Ibsen than Scribe, but with a clever nod to Oscar Wilde as well.





EVERY OLD PLAY WAS ONCE NEW WORK

What is remarkable about this play, then, is how resonant it is and how complexly situated it is. On the one hand it foreshadows themes and events from the author's own novels, particularly *The Fruit of The Tree* (1907), and to other well-known doubt-driven masterpieces of marital discord like Daphne du Maurier's *Rebecca* (1938) and Hitchcock's *Suspicion* (1941). On the other hand, it looks backwards to Scribe, and perhaps most strikingly to Ibsen and Wilde. And yet the play, while clearly marked by its theatrical predecessors, is not derivative. It feels like Wharton. It is wholly the work of a novelist exploring the theatre and finding in the many challenges of the dramatic form a mode for troubling the social mores and ethics of her time and for giving voice to a complex and memorable heroine. So too it helps us to better understand the development and arc of Wharton's career, coming as it does before the great novels and working through many of their themes and concerns. And perhaps, too, it encourages us to keep looking. Wharton's papers are extensive and who's to say that other lost plays, such as *The Tightrope*, (which may owe its title to Wharton's oft quoted "life is always either a tightrope or a feather bed. Give me the tightrope") may still be out there somewhere. Ultimately, for us as an audience, the joy of a recently discovered classic like *The Shadow of a Doubt* is that we get to both read it with the benefit of history and hindsight while still experiencing it as brand new, just as audiences would have done in 1901 had fate played out differently.

AOISE STRATFORD IS A PLAYWRIGHT, DRAMATURG AND THEATRE SCHOLAR. SHE TEACHES WRITING AND THEATRE HISTORY AT CORNELL UNIVERSITY. HER SCHOLARSHIP (AND MUCH OF HER OWN WORK) FOCUSES ON THE INTERSECTION OF THE GOTHIC WITH CONTEMPORARY FEMINIST THEATRE.

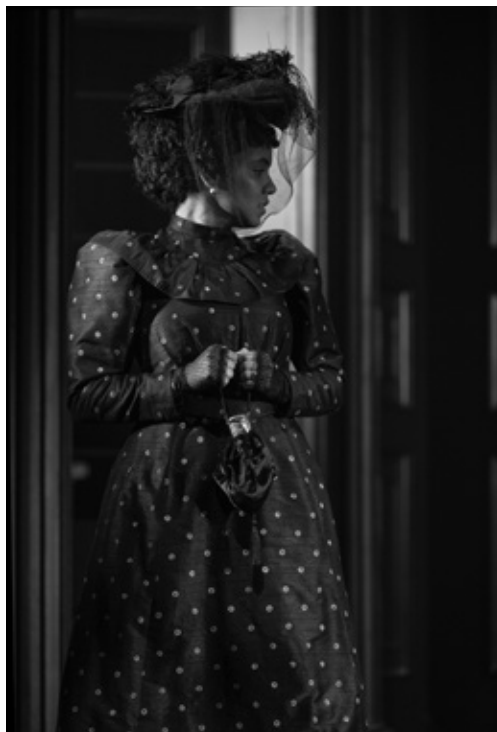
LA LECTURE, 1887, BY HENRI FANTIN-LATOUR (MUSEUM OF FINE ARTS, LYON). OPPOSITE: ALLA NAZIMOVA AS NORA WITH LIONEL ATWILL AS TORVALD IN A *DOLL'S HOUSE*, PLYMOUTH THEATRE, NEW YORK, 1918 (NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS).



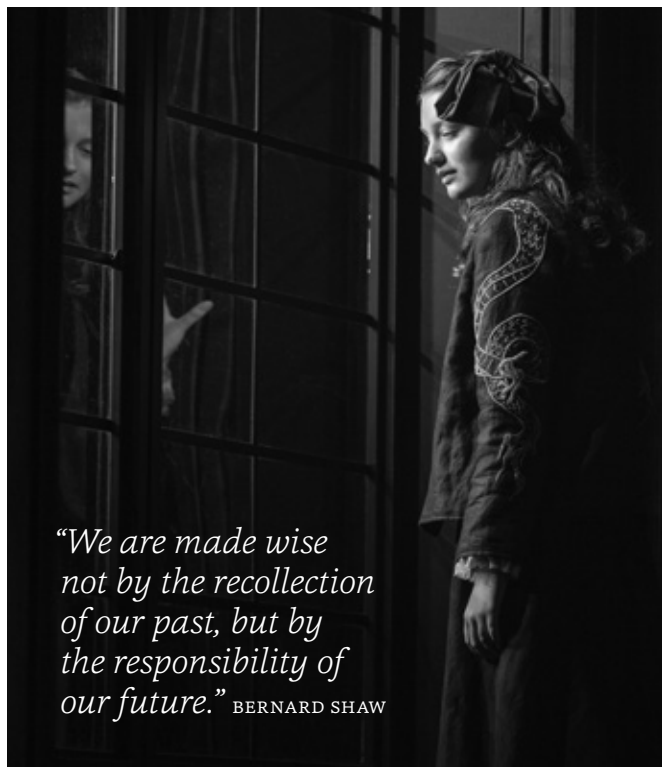
The Shadow of a Doubt, 2023



CLOCKWISE FROM TOP LEFT: TARA ROSLING AS LADY USKE; ANDRÉ MORIN AS DERWENT AND KATHERINE GAUTHIER AS KATE; DAMIEN ATKINS AS DR CARRUTHERS AND ANDRÉ MORIN AS DERWENT; CLAIRE JULLIEN AS WILKINS; PATRICK GALLIGAN AS LORD OSTERLEIGH WITH CLAIRE JULLIEN AS WILKINS.



CLOCKWISE FROM TOP LEFT: NEIL BARCLAY AS LORD USKE; RAIS CLARKE-MENDES AS MRS LINGARD AND RICHARD LAM AS CAPTAIN DULLASTON WITH CLAIRE JULLIEN AS WILKINS; CHLOE BOWMAN AS SYLVIA; LINDSAY WU AS CLODAGH AND KATHERINE GAUTHIER AS KATE; TAURIAN TEELUCKSINGH AS MAZARET; JULIA THOMPSON AS SYLVIA; RAIS CLARKE-MENDES AS MRS LINGARD.



CHLOE BOWMAN AS SYLVIA AND
KATHERINE GAUTHIER AS KATE.



Production History

The Shadow of a Doubt has virtually no production history of note because it was an unknown play until discovered in 2016 at the Harry Ransom Center at the University of Texas at Austin by two scholars – Laura Rattray, a reader in American literature at the University of Glasgow, and Mary Chinery, a professor of English at Georgian Court University in New Jersey. Wharton scholars have been travelling to the Ransom Center for decades to research Wharton's papers. What they missed was hidden, in plain sight, in the Center's Playscripts and Promptbooks Collection (Performing Arts): "two typescript copies of *The Shadow of a Doubt*, by Edith Wharton."

Rattray and Chinery have been able to establish that *The Shadow of a Doubt* was not only completed, but in production by early 1901 with theatrical impresario Charles Frohman producing, and Elsie de Wolfe in the leading role. Later, Frohman would die onboard the British ocean liner *Lusitania* off the coast of Ireland in May 1915, when a German U-boat torpedoed it. For reasons not yet known, the production was abandoned.

A number of theories about why the play was cancelled have been put forth, such as the leading lady and the writer had a falling out; or possibly the failure to raise sufficient funds for the play with a theme that revolves around extortion and euthanasia. Its withdrawal from the stage in 1901 remains a mystery.

The Author

EDITH WHARTON (1862-1937) was born into a tightly controlled society at a time when women were discouraged from achieving anything beyond a proper marriage. Author of more than forty volumes – novels, short stories, poetry, authoritative works on architecture, gardens, interior design and travel – Wharton had a long and remarkable life. She was born during the Civil War and raised in old New York society, the youngest child of affluent and socially prominent parents.

Wharton was encouraged in her childhood literary endeavours by Henry Wadsworth Longfellow, and devoted to such varied friends as Henry James and Theodore Roosevelt;



EDITH WHARTON, 1907

yet she had also read William Faulkner, James Joyce and T.S. Eliot. She began writing from a very young age, with a volume of poems, *Verses*, published privately when she was just sixteen. In 1901, eager to escape Newport, RI, Wharton bought 113-acres in Lenox, MA, then designed and built The Mount, a home that would meet her needs as designer, gardener, hostess, and above all, writer. Every aspect of the estate – including its gardens, architecture and interior design – evokes the spirit of its creator. At the age of twenty-three she married Edward (Teddy) Wharton of Boston, twelve years her senior and mentally unstable, eventually divorcing him after twenty-eight years and setting up a permanent home in France.

In the 1890s her early publications included short stories, often appearing in *Scribner's Magazine*, poetry, a co-authored influential book on interior design, *The Decoration of Houses*, a translation of the drama *Es Lebe das Leben*, and her first volume of stories, *The Greater Inclination*. She wrote almost every day of her life, becoming one of America's most popular and prolific novelists. After the success of *The House of*

Mirth (1905) and *Ethan Frome* (1911), *The Age of Innocence* (1920) made her the first woman awarded the Pulitzer Prize for Fiction. A dramatization of Wharton's novella *The Old Maid* won the Pulitzer Prize for Drama (1935).

She received a full membership in the American Academy of Arts and Letters, and was awarded France's highest decoration, the *Légion d'honneur*, for her relief work during the First World War. Wharton returned to the United States only twice after moving to France, the final time in 1923 to receive an Honorary Doctorate from Yale. She died in France in August 1937 leaving behind a final, unfinished novel, *The Buccaneers*.

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

PETER HINTON-DAVIS Director

SHAW 2023: Director for *The Shadow of a Doubt*. I have made Niagara-on-the-Lake my home since 2012. My early life was inspired by the plays I saw in the city; at the Tarragon, the Phoenix, Toronto Free, Passe Muraille and CentreStage. But every summer our family made trips to Stratford and to Shaw, where so many of my dreams were born. My first trip here, was to see Dana Ivey in *The Great Catherine* in 1977 – I remember years later returning to see *The Skin of Our Teeth*, all the Harley Granville Barker plays and, more recently, plays as varied as *Uncle Vanya*, *Victory* and *Chitra*. I am proud to have directed nine productions for The Shaw. Last time out it was *Sex by Mae West* – now Edith Wharton. It's the breadth of the repertoire that redefines the presumptions about our past.



GILLIAN GALLOW Set and Costume Designer

SHAW 2023: Set and costume designer for *The Shadow of a Doubt*; costume designer for *Mahabharata*. I was born and raised in Oakville, Ontario. The first show I was ever in was during first grade when I played the Apple of Monday. In high school, my drama class included a design assignment for which we had to build a maquette. The set I designed ended up being used for our Sears Drama production that year, and after that I was hooked on designing. For the Shaw Festival, I've designed set and costumes for *An Octoroon*, *The Russian Play* and *Stage Kiss*; costumes for *The Devil's Disciple*; set for *The Importance of Being Earnest* and *The Doctor's Dilemma*.



BONNIE BEECHER

Lighting Designer

SHAW 2023: Lighting designer for *The Shadow of a Doubt*. I had no idea what I wanted to do with my life after I graduated from high school. After travelling and then enrolling at university in every liberal arts course possible, deep loneliness found me. The theatre department took me in and gave me community and happiness. I knew theatre was what I wanted. I went from having no idea what I wanted to do, to becoming very focused on learning lighting design. I cannot believe that it has been almost thirty years since I lit my first play. As long as I continue to learn and love it like I do, I will keep lighting plays, operas and ballets.



HAU Live Video Designer

SHAW 2023: Live video designer for *The Shadow of a Doubt*. Being mixed is integral to my DNA and artistic practice. With a diverse cultural and ethnic background, my creative journey is woven with a tapestry of inspirations and influence. As a director, designer, and deviser of new work, I often begin my process embracing the granular details, allowing the form to unfold organically, like sand filling a bucket. This approach has led to some pretty unconventional sandcastles. At the Shaw Festival, I've had the privilege to explore various artistic roles from performance to designing. My favourite show to date was *An Octoroon*, directed by Peter Hinton (who I'm lucky to call my husband). This show fearlessly amplified the mixed-race experience, a world I encounter and understand profoundly. Looking ahead, I'm thrilled to be stepping into directing my operatic opus centred around renowned Canadian singer Portia White, produced by Canadian Opera Company in 2024.



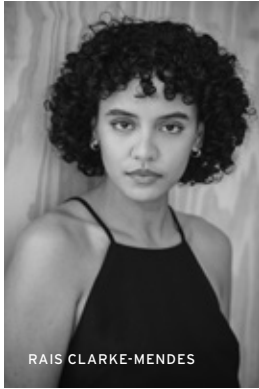
NEIL BARCLAY



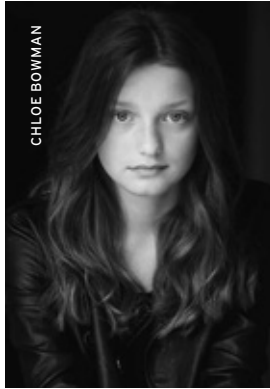
DAMIEN ATKINS Dr Carruthers

SHAW 2023: *The Shadow of a Doubt* and *Blithe Spirit*; playwright/adaptor for *Prince Caspian*; 6th season. Near the end of my first season at the Stratford Festival, I did a reading of a new play I was working on: *Good Mother*. Seana McKenna read the leading part. It was fun, and we had jolly cocktails afterwards – I remember that much! The artistic director of the Festival at that time, Richard Monette, heard about the play and asked me to do another reading. I thought he was just being nice, so I ignored the request. Exasperated, he asked again. And so we did *another* reading, with Richard attending hours after having a root canal. Months later, he pulled me aside to tell me he'd programmed the play, to be directed by Miles Potter, for the following season. That production was lovely, but the real (and lasting) gift that Seana, Richard and Miles gave me was taking me seriously as a young artist.

RAIS CLARKE-MENDES



CHLOE BOWMAN



NEIL BARCLAY Lord Uske

SHAW 2023: *The Shadow of a Doubt* and *The Apple Cart*; 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 G.B.s. 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.

SHAW 2023: *The Shadow of a Doubt*; 1st season. I'm thirteen years old and reside in St Catharines, Ontario. In early childhood, I was involved in many extracurricular activities, including dance, kickboxing and skating, but for me they were "just" activities. In 2020, I attended my first musical theatre production, and it was then that I realized THAT'S what I wanted to do, be on-stage! I auditioned for a local musical theatre company and the rest is history; I can't imagine life off-stage. Musical theatre became my passion.

CHLOE BOWMAN Sylvia

SHAW 2023: *The Shadow of a Doubt*; 1st season. I'm thirteen years old and reside in St Catharines, Ontario. In early childhood, I was involved in many extracurricular activities, including dance, kickboxing and skating, but for me they were "just" activities. In 2020, I attended my first musical theatre production, and it was then that I realized THAT'S what I wanted to do, be on-stage! I auditioned for a local musical theatre company and the rest is history; I can't imagine life off-stage. Musical theatre became my passion.

I've always loved singing and have been taking vocal lessons since I was six years old. I love travelling, music and attending as many theatre productions as possible. I'm beyond grateful for this opportunity to be a part of the Shaw Festival. Working with so many talented professionals, there is no doubt I will grow as an actor with this experience.

RAIS CLARKE-MENDES Mrs Lingard

SHAW 2023: *The Shadow of a Doubt* and *The Apple Cart*; 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.

DAMIEN ATKINS



PATRICK GALLIGAN Lord Osterleigh

SHAW 2023: *The Shadow of a Doubt* and *On the Razzle*; 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.

KATHERINE GAUTHIER Kate Derwent

SHAW 2023: *The Shadow of a Doubt* and *Blithe Spirit*; 5th season. When you grow up with siblings as formidable as mine, you spend a lot of time in awe. When I was seven, my sister Patricia auditioned for a local play in Kingston, directed by the "Great Peter Hinton". Did I know who Peter was at the time? No, but I heard he was "brilliant" and "fun": I wanted in. You can imagine my disappointment that I was "too young to audition". While my sister went to rehearsals, I would create monologues alone in my bedroom (a recurring one was about my love being sent off to war), singing "On My Own" with the earnestness of a six-year-old who feels her emotions very strongly. Decades later, I'm in my own Peter Hinton-Davis show (and Mike Payette too!) working with the best of the best and feeling awfully lucky.

CLAIRE JULLIEN Wilkins, a maid

SHAW 2023: *The Shadow of a Doubt* and *On the Razzle*; 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 Bette's*, and the woman of principles, Lesbia Grantham in *Getting Married*.

RICHARD LAM Captain Dullaston

SHAW 2023: *The Shadow of a Doubt* and *The Apple Cart*; 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.



KATHERINE GAUTHIER



RICHARD LAM



TAURIAN TEELUCKSINGH



ANDRÉ MORIN John Derwent

SHAW 2023: *The Shadow of a Doubt* and *The Apple Cart*; 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.

TARA ROSLING



TARA ROSLING Lady Uske

SHAW 2023: *The Shadow of a Doubt* and *On the Razzle*; 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, BC. 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, 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.

JULIA THOMPSON



TAURIAN TEELUCKSINGH Robert Mazaret

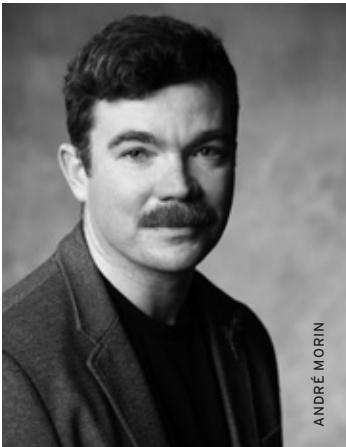
SHAW 2023: *The Shadow of a Doubt* and *On the Razzle*; 2nd season. Hello! My name is Taurian (think Taurus and Ian combined) and I'm a Trinidadian-Canadian artist, born and raised in Brampton, Ontario. I was introduced to the arts at a young age, which helped fuel my wild imagination: piano lessons, 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?

CLAIRE JULLIEN

JULIA THOMPSON Sylvia

SHAW 2023: *The Shadow of a Doubt*; 2nd season. My very first time having a speaking role in a production was as Pugsley in *The Addams Family*. At the end of the first act, I had to run out, sing a solo, and recite a scene I couldn't remember for the life of me. I was eleven years old at the time and had only done one show prior, in the ensemble, so the thought of singing alone terrified me. I was hysterical right until the moment I stepped on-stage. The encouragement from my family, friends, peers and the audience, helped me realize just how amazing performing is. That was the day I decided this is something I want to do for the rest of my life.

PATRICK GALLIGAN



ANDRÉ MORIN

LINDSAY WU Clodagh Nevil

SHAW 2023: *The Shadow of a Doubt* and *On the Razzle*; 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.



LINDSAY WU

MEREDITH MACDONALD Production Stage Manager

SHAW 2023: Stage manager for *The Shadow of a Doubt*; 29th season. In 1979, the King Tut exhibition came to the Art Gallery of Ontario, and I went with my mother to see it. I spent a long time staring at the death mask before deciding to crawl onto the floor and wedge myself between the plexiglass case and the wall. I wanted to see if there was any gunk left on the inside. The security guard practically dragged me out from behind the case by the ankles. I was horrified and embarrassed, but decided that when I grew up, I was going to be an archaeologist, or a museum curator so that I could check for gunk with impunity. Plans changed and I became a stage manager. Every day I get to look inside the hidden crevices and, unlike the guards at the AGO, I'm happy to show them to anyone who asks.



MEREDITH MACDONALD

BECCA JORGENSEN

Assistant Stage Manager

SHAW 2023: Assistant stage manager for *The Shadow of a Doubt* and *The Apple Cart*; 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 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.



BECCA JORGENSEN



CAROLYN MACKENZIE

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Rehearsal Assistant Stage Manager

SHAW 2023: Rehearsal assistant stage manager for *The Shadow of a Doubt*; stage manager for *A Short History of Niagara*; 25th season. My earliest memories are of being taken to the theatre. Growing up in Montreal, we were a stop for touring Broadway-style productions. I have vivid memories of both *The Sound of Music* and *My Fair Lady* from the age of four. When I turned thirteen, my mother put me on a clothing allowance, which I spent on a season subscription to Centaur Theatre. Theatre has always been more important than how I dress; working backstage, I'm usually dressed in dark clothes. The Shaw Festival is where I began my professional career as a stage manager and I have returned, after two decades working elsewhere, to bookend a varied, exciting and happy way to earn a living.

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