

# LERNER & LOEWE'S BRIGADOON

**SHAW** 20  
**FESTIVAL** 23



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**IN MEMORIAM** Mark Burgess • Tom Burrows • Robin Craven • Robin Farmer • William Humphries • Marti Maraden • Peter McBoyle • Susan Moule • Christopher Newton • Barbara Proven • Victor A. Rice • Paxton Whitehead



Welcome to our Holiday Season! This has to be the best, and the easiest, decision that my partner Tim Jennings and I made since we arrived in Niagara seven years ago. “Why don’t we have a Christmas show?”, we wondered. And now we have two, and it already feels as though we can never go back. What a perfect town Niagara-on-the-Lake is for this time

of year and what a great opportunity for us to treat our audience to some really special experiences. I am thrilled to see, each year, how many people are having their first ever experience of Shaw – sometimes, their first encounter with live theatre. To anyone in that category, I say: I hope it will be the first of many. To all of you, I say: let this deepen your relationship with us. Come and see both our shows this season and everything next summer. Wherever you find it, make theatre part of your life. You’ll be glad you did.

TIM CARROLL, ARTISTIC DIRECTOR

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



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## ACKNOWLEDGEMENTS

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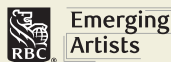
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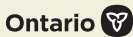
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For information on sponsorship opportunities and partnerships please contact Cindy Mewhinney, Director of Advancement, at 1-800-657-1106 ext 2339, or [cmewhinney@shawfest.com](mailto:cmewhinney@shawfest.com)



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BERNARD SHAW, *THE APPLE CART*



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## Lerner and Loewe's BRIGADOON

book and lyrics by                      music by

Alan Jay Lerner      Frederick Loewe

original dances created by Agnes DeMille

revised book by Brian Hill

with DAVID ADAMS, DARCEY BAKER, DEBORAH CASTRILLI, KRISTI FRANK,  
JJ GERBER, ALEXIS GORDON, ALEXANDRA GRATTON, JANE JOHANSON,  
JULIA JUHAS, CLAIRE JULLIEN, GRAEME KITAGAWA, MADELYN KRIESE,  
JORDAN MAH, JAWON MAPP, STEWART ADAM MCKENSY, KEVIN McLACHLAN,  
PETER MILLARD, MADELYN MIYASHITA, DREW PLUMMER,  
DAVID ANDREW REID, JADE REPETA, TRAVIS SEETOO,  
GENNY SERMONIA, JAY TURVEY, KELLY WONG and JENNY L. WRIGHT

Directed by GLYNIS LEYSHON

Music direction by PAUL SPORTELLI

Original Choreography by LINDA GARNEAU

Associate Choreographer MATT ALFANO

Set designed by PAM JOHNSON

Costumes designed by SUE LePAGE

Lighting designed by KEVIN LAMOTTE

Projections designed by CORWIN FERGUSON

Sound designed by JOHN LOTT

Fight direction by JOHN STEAD

Lerner and Loewe's *Brigadoon* is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. [MTIShows.com](http://MTIShows.com)

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STEWART ADAM MCKENSY  
AS TOMMY ALBRIGHT  
AND ALEXIS GORDON  
AS FIONA MacLAREN.



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# The Cast

IN ALPHABETICAL ORDER

Archie Beaton, Head of Clan	DAVID ADAMS
Isla MacIntosh	DARCEY BAKER
Catriona MacIntosh / Jane Ashton	DEBORAH CASTRILLI
Meg Brockie	KRISTI FRANK
Ian MacFarlane / Sword Dancer	JJ GERBER
Fiona MacLaren	ALEXIS GORDON
Ainsley MacGregor	ALEXANDRA GRATTON
Morag MacGregor	JANE JOHANSON
Kate MacFarlane	JULIA JUHAS
Mistress Lundie	CLAIRE JULLIEN
Angus MacGuffie, Head of Clan / Sword Dancer	GRAEME KITAGAWA
Jean MacLaren	MADELYN KRIESE
Swing	JORDAN MAH
Robbie MacGregor, Head of Clan / Frank	JAWON MAPP
Tommy Albright	STEWART ADAM MCKENSY
Jeff Douglas	KEVIN McLACHLAN
Andrew MacLaren, Head of Clan	PETER MILLARD
Swing	MADELYN MIYASHITA
Callum MacGuffie	DREW PLUMMER
Charlie Dalrymple	DAVID ANDREW REID
Anna MacGuffie	JADE REPETA
Harry Beaton	TRAVIS SEETOO
Maggie Anderson	GENNY SERMONIA
Stuart Dalrymple, Head of Clan	JAY TURVEY
Sandy Dean MacIntosh, Head of Clan	KELLY WONG
Aileen MacFarlane, Head of Clan	JENNY L. WRIGHT

SETTING: The Highlands of Scotland and New York City, 1946.

Stage Manager	DORA TOMASSI
Assistant Stage Manager	LEIGH McCLYMONT
	ANNIE McWHINNIE
Production Stage Manager	MEREDITH MACDONALD
Design Assistant	XIMENA PINILLA
Associate Lighting Designer	MIKAEL KANGAS
Assistant Sound Designer	BEX TRALLI
Dance Captain	GENNY SERMONIA
Fight Captain	DREW PLUMMER
Voice and Dialect Coach	JEFFREY SIMLETT

DAVID ANDREW REID AS CHARLIE DALRYMPLE WITH GRAEME KITAGAWA,  
JORDAN MAH AND THE ENSEMBLE IN "I'LL GO HOME WITH BONNIE JEAN."



Orchestral Adaptation	PAUL SPORTELLI
Associate Music Director / Rehearsal Pianist	RYAN deSOUZA
Keyboard Programmer	DAVID ATKINSON
Metcalfe Foundation Music Intern	STEPHEN INGRAM
Music Copyist	TOM SKUBLICS

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

#### ORCHESTRA

PAUL SPORTELLI, conductor; RYAN COWL, associate conductor/keyboard; KELLY LIN, assistant conductor; ALISON ANDREWS, bagpipes (recorded); ERICA BESTON, violin 2; CAITLIN BOYLE, viola (from November 29); ALEX GRANT, cello (to November 19); REBECCA HENNESSY, trumpet 2; STEPHEN INGRAM, substitute keyboard; JEEWON KIM, viola (to November 26); ROSS MacINTYRE, bass; DOUG MILLER, flute/piccolo; SHAWN MOODY, trumpet 1; CHRISTINE PASSMORE, French horn; CLARE SCHOLTZ, oboe/English horn; TOM SKUBLICS, clarinet/bass clarinet; CRAIG SNOWDEN, drums/percussion; WENDY SOLOMON, cello (from November 22); ROB SOMERVILLE, trombone; KATHRYN SUGDEN, concertmaster/violin 1

Kelly Lin appears courtesy of Tapestry Opera's Women in Musical Leadership Program

#### UNDERSTUDIES

DEBORAH CASTRILLI, Fiona MacLaren; JJ GERBER, Charlie Dalrymple; ALEXANDRA GRATTON, Maggie Anderson; JANE JOHANSON, Mistress Lundie; GRAEME KITAGAWA, Harry Beaton; JORDAN MAH, Archie Beaton, Ian MacFarlane, Sword Dancer, Angus MacGuffie, Robbie MacGregor, Frank, Callum MacGuffie, Stuart Dalrymple, Sandy Dean MacIntosh; JAWON MAPP, Andrew MacLaren; MADELYN MIYASHITA, Isla MacIntosh, Catriona MacIntosh, Jane Ashton, Ainsley MacGregor, Morag MacGregor, Kate MacFarlane, Jean MacLaren, Anna MacGuffie, Aileen MacFarlane; DREW PLUMMER, Tommy Albright; JADE REPETA, Meg Brockie; KELLY WONG, Jeff Douglas

# Musical Numbers

## ACT I

INTRODUCTION	Orchestra
PROLOGUE	Ensemble
BRIGADOON	Ensemble
VENDORS' CALLS / DOWN ON MacCONNACHY SQUARE	Ensemble
WAITIN' FOR MY DEARIE	Fiona, Female Ensemble
I'LL GO HOME WITH BONNIE JEAN	Charlie, Ensemble
THE HEATHER ON THE HILL	Tommy, Fiona
THE LOVE OF MY LIFE	Meg
JEANNIE'S PACKIN' UP	Female Ensemble
COME TO ME, BEND TO ME	Charlie, Jean
ALMOST LIKE BEING IN LOVE	Tommy, Fiona
ENTRANCE OF THE CLANS	Ensemble
WEDDING DANCE / SWORD DANCE AND REEL	Ensemble

## INTERMISSION

## ACT II

THE CHASE	Ensemble
MY MOTHER'S WEDDIN' DAY	Meg, Ensemble
THE FUNERAL	Maggie, Ensemble
FROM THIS DAY ON	Fiona
THERE BUT FOR YOU GO I	Tommy
FINALE	Ensemble



DAVID ANDREW REID AS CHARLIE DALRYMPLE AND MADELYN KRIESE AS JEAN MacLAREN; DAVID ADAMS AS ARCHIE BEATON, KEVIN McLACHLAN AS JEFF DOUGLAS AND KRISTI FRANK AS MEG BROCKIE.

# Director's Notes

BY GLYNIS LEYSHON

*Brigadoon's* Utopian idyll might, on the surface, seem impossibly disconnected from the struggles of real life; however, it came as a very personal response by Lerner to a whole generation shaped by the horrors of World War II. Lerner felt compelled to write about a place where a simple act of faith makes miracles possible — a brief and shining ideal that was to haunt him his entire life. So he begins his tale by placing two men, fresh from the battlefields of Europe, into the Highlands of Scotland. Lost both physically and metaphorically, they find themselves drawn into a mysterious place called Brigadoon. During one magical day, these strangers witness both the simple joys of community and the horror of violence; and, despite their differences, Fiona and Tommy discover a love powerful enough to transcend time and, at journey's end, a lost man finally finds a home.

It is both an honour and a challenge to share this classic musical with you. While aware of the strengths of the beloved original, we have sought to reimagine key elements of the story. Indeed, this production is part of a wave of music theatre productions that are, with care and respect, seeking to bring fresh approaches to many Golden Age musicals. Working with Brian Hill on his sensitively revised book, our *Brigadoon* takes us from the original's fairy-tale world of vengeful witches and places the village in the time of the cultural genocide of the Highland Clearances. Against this profound threat, the struggle of the village for survival gains a powerful resonance and allows the many love stories found in *Brigadoon* to reach out to us all.

GENNY SERMONIA AS MAGGIE ANDERSON,  
ALEXIS GORDON AS FIONA MacLAREN,  
KRISTI FRANK AS MEG BROCKIE, MADELYN  
KRIESE AS JEAN MacLAREN WITH JENNY  
L. WRIGHT AS AILEEN MacFARLANE.



## Production History

*Brigadoon* premiered at New York's Ziegfeld Theatre on March 13, 1947 where it ran for 581 performances, starring Marion Bell as Fiona MacLaren and David Brooks as Tommy Albright in a cast of sixty. There were Broadway revivals in 1950, 1957, 1963 and 1980. A 1992 touring production played in seven different states. Chicago's Goodman Theatre based its 2014 production on a revised book by Brian Hill. Cyd Charisse and Gene Kelly starred in a 1954 film version, and Sally Ann Howes and Robert Goulet in a 1966 television version. The British premiere opened on April 14, 1949 at His Majesty's Theatre in London, directed by Robert Lewis, with Patricia Hughes and Philip Hanna in the lead roles. David Brooks also starred (this time opposite Priscilla Gillette as Fiona) in the Canadian premiere at Toronto's Royal Alexandra Theatre on March 28, 1949.





## Music Director's Notes

BY PAUL SPORTELLI

Composer Frederick Loewe certainly knew how to write a melody. He knew how to compose for the voice; singers love to sing the songs from *Brigadoon*. It must have something to do with the contour of Loewe's long melodic lines, his skill in keeping the music aloft and spinning, that allows singers to thrill us with these songs. He also knew how to write for the listener: these are melodies we have an easy time getting inside of and a hard time getting out of our heads afterward. Take my advice: surrender to the earworms.

Lyricist Alan Jay Lerner writes beautifully about nature in *Brigadoon*; his lyrics vividly evoke a sense of "other." A favourite lyric personifies heather as "curtseyin' gently in the breeze." He writes astutely about the nature of romance: the phrase "Almost like being in love" is a very clever construct, the "almost" giving actors much to play with, just as Rodgers and Hammerstein's "If I Loved You" does with that potent "if." And I find it refreshing that in a song like "Come to Me, Bend to Me" neither composer nor lyricist is afraid to be simple.

I enjoy that *Brigadoon* is a place where music is part of the fabric of the community: they wed, they dance, they mourn to music. I wish we had a greater sense of communal music in our twenty-first-century lives. I like that the story of *Brigadoon* bravely tackles things supernatural and that the score meets this challenge head-on. How many musicals have a melody labelled "Mystic Theme"? But what I admire most is that the writers explore the idea of transcendental love, using music and lyrics to sweep us up as only musicals can. Skies may be "sable," but that doesn't stop *Brigadoon* from "bloomin'" under them.

*"You see things, and you say  
'Why?' But I dream things  
that never were, and I say  
'Why Not?'"* BERNARD SHAW,  
*BACK TO METHUSELAH*



ALAN JAY LERNER AND FREDERICK LOEWE,  
PHOTOGRAPHED IN 1956 BY GORDON PARKS  
(LIFE PICTURE COLLECTION/GETTY IMAGES).  
OPPOSITE: ILLUSTRATION FROM AN 1893  
EDITION OF *A WINDOW IN THRUMS* BY J.M.  
BARRIE (ALAMY).



# Once in the Highlands

BY LOIS KIVESTO

The long-standing, distinguished collaboration of Alan Jay Lerner (book and lyrics) and Frederick Loewe (music) began in 1942, on the cusp of what came to be known as the “Golden Age” of the American musical. The age was ushered in by Richard Rodgers and Oscar Hammerstein II’s *Oklahoma!* (1943) and prevailed until the mid-1960s. With songs and dances that developed the characters and furthered the action of its cohesive story line, *Oklahoma!* initiated the integration of all components of musical theatre. Rodgers and Hammerstein’s contemporaries, including Lerner and Loewe, embraced this innovative style in their own musical creations.

*The Day Before Spring*, Lerner and Loewe’s third collaboration, opened in 1945 and had a modest Broadway run. While working on that musical, Loewe happened to utter the familiar Bible-based phrase “faith can move mountains,” prompting Lerner to consider writing a play about faith literally moving a mountain. The collaborators then considered a variety of miracles inspired by faith. “Eventually,” said Lerner, “faith moved a town.”

Their new musical centred on a mythical town named Brigadoon that miraculously emerges unchanged from the mist of the Scottish Highlands for just one day every hundred years before returning back into the mist. Two Americans on a hunting vacation encounter Brigadoon by chance on the day of the town’s emergence in 1946. One of the Americans quickly falls in love with a local young woman and is faced with the alternative of leaving her or staying in Brigadoon and abandoning the modern world.

The Scottish setting was inspired by Lerner’s affinity for the writing of J.M. Barrie, best known as the creator of the character Peter Pan. Lerner was drawn particularly to the works set in Barrie’s native Scotland and savoured the author’s depiction of nineteenth-century life in a small Highland town in the short story collection *Auld Licht Idylls* (1888) and the novel *A Window in Thrums* (1889).

*Brigadoon* opened on Broadway in March 1947. With a compelling storyline and a radiant score ranging from Gaelic-influenced jigs and reels to soaring ballads, it became Lerner and Loewe’s first hit.

“To the growing list of major achievements of the musical stage add one more – *Brigadoon*,” proclaimed Brooks Atkinson in the *New York Times*. “For once, the label ‘musical play’ has a precise meaning, for it is impossible to say where the music and dancing leave off and the story begins in this beautifully orchestrated Scottish idyll.”



PETER MILLARD AS ANDREW MacLAREN, JAY TURVEY AS STUART DALRYMPLE, ALEXIS GORDON AS FIONA MacLAREN AND KRISTI FRANK AS MEG BROCKIE WITH THE ENSEMBLE IN "DOWN ON MacCONNACHY SQUARE" (2019 PRODUCTION).



*The New York Daily Mirror's* Robert Coleman acknowledged the daring spirit necessary to produce this "unconventional musical show of marked originality. As artistic as a modern dance recital, it still manages to pack a tartan full of popular appeal."

One week after *Brigadoon's* triumphant Broadway premiere, drama of another sort unfolded. A theatre history student wrote a lengthy letter to the editor of the *New York Times*, claiming that the storyline of *Brigadoon* bore an uncanny and uncredited resemblance to that of a German tale: Friedrich Wilhelm Gerstäcker's "Germelshausen" (1862), about a mythical village that falls under a magic curse. Lerner responded in the *Times*, pointing out that he learned of the existence of the Gerstäcker story only after the first draft of *Brigadoon* was completed, and in further research discovered stories of disappearing towns in the folklore of numerous countries. He dismissed any similarities as one of the "unconscious coincidences" of literary history.

Later in *Brigadoon's* successful Broadway run, critic George Jean Nathan, who had praised the musical initially, went so far as to attack Lerner for "barefaced plagiarism" of "Germelshausen." Lerner vehemently denied the accusation and remained steadfast in defending the originality of the work. Noting that those who chronicle musical theatre typically cite Nathan as their source regarding *Brigadoon's* roots, Lerner declared: "So much





for the accuracy of theatrical historians. As Voltaire said: ‘History is a collection of agreed upon lies.’”

*Brigadoon* inspired an Academy Award–nominated film adaptation (1954), New York City Opera productions, and many international revivals.

In 2014, Goodman Theatre, Chicago’s Tony Award–winning regional company, took a new approach with its revival of *Brigadoon*. With the permission of the estates of Lerner and Loewe, and the endorsement of Lerner’s daughter Liza, a rejuvenation and revision of the book was undertaken. This revision by esteemed book writer Brian Hill (*The Story of My Life*, as well as director of last season’s *Damn Yankees*) is used in the Shaw Festival production. Hill approached the revision “with the care and respect that a classic deserves” and the goal of retaining “all of the magic, passion and spectacle” cherished in the original.

As a work both written and set immediately after the end of World War II, Lerner and Loewe understandably created in *Brigadoon* an escapist fantasy with no mention of war by the Scottish or American characters. The town’s disappearance in 1746 is to avert corruption by witchcraft and sorcery. This significant year in Scottish history, that of the Battle of Culloden, is not highlighted in the original version.

In Hill’s revision, the American who falls in love in *Brigadoon* is a World War II veteran. Although Culloden is not named specifically, the Highlands are

described as having been “stricken with the plague of war,” with “near two thousand sons slain” in one battle, as they were at Culloden. *Brigadoon* now disappears as protection from the world’s woes. In the light of historical context, *Brigadoon* disappears to escape the post-Culloden banning by the victorious British of the Scottish rights to bear arms, wear clan tartans, and remain on their own lands.

When *Brigadoon* received the 1947 New York Drama Critics’ Circle Award for Best Musical, it was cited for “its taste, discretion and thoughtful beauty” that would mark “a high note in any season.” Its return to Broadway in the 1980 season was alongside the many “Golden Age” revivals flourishing there and on other major stages at that time. Lerner’s interpretation of that resurgence could not resonate more strongly today: “In this computerized, dehumanized, directionless society we have created for ourselves — or allowed others to create for us — there is once again a longing for feeling, melody and a more affectionate view of humanity.”

In any and in all seasons, “*Brigadoon*, in thy valley there’ll be love.”



KRISTI FRANK AS MEG BROCKIE (2019); THE ENSEMBL  
McKENZY AS TOMMY AND ALEXIS GORDON AS FIONA;  
HARRY BEATON; MADELYN KRIESE AS JEAN AND DAV  
AS CHARLIE; CLAIRE JULLIEN AS MISTRESS LUNDIE;  
McKENZY AS TOMMY AND KEVIN McLACHLAN AS JEFF





LE; STEWART ADAM  
TRAVIS SEETOO AS  
ID ANDREW REID  
STEWART ADAM

# Brigadoon, 2023



## The Authors

BRIAN HILL has written the book for Disney's *Bedknobs & Broomsticks* (UK tour), *The Story of My Life* (Booth Theatre, Broadway; four Drama Desk Award nominations), *Something Wicked This Way Comes* (eleven Barrymore Award nominations), the English adaptation of *Les Belles-Sœurs* (Canadian tour), *You Are Here* (Off West End), *The Adventures of Pinocchio* (Chicago Shakespeare Theater / YPT), *Senza Luce* and *The Theory of Relativity*, all with composer/lyricist Neil Bartram. He wrote the new book for NBCUniversal's *October Sky* and the revised book for the Goodman Theatre's *Brigadoon*. Directing credits include Disney Theatrical Productions, Mirvish Productions, Chicago Shakespeare Theater, Goodspeed Musicals, TheatreWorks, 5th Avenue Theatre, the Segal Centre, the Shaw Festival and the Stratford Festival. He helmed the early developmental workshops and production of *Come From Away*. He was resident director of the Toronto and Broadway companies of *The Lion King* and associate director of Broadway's *The Little Mermaid*.



ALAN JAY LERNER (1918–1986) and FREDERICK (FRITZ) LOEWE (1901–1988) met in 1942 at The Lambs Club in New York — home to America's first professional theatrical club. Writer Alan Jay Lerner had written sketches and lyrics for the club's annual show. Loewe had joined the club in order to meet more people in the musical theatre scene; he approached Lerner and they agreed to try working together.

Their first shows, *The Life of the Party* (1942) and *What's Up?* (1943), were complete failures. Their next, *The Day Before Spring* (1945), did slightly better. Then came their first unqualified hit, *Brigadoon* (1947). In 1951 came *Paint Your Wagon*, a musical western that included the song "They Call the Wind Mariah."

On March 16, 1956, *My Fair Lady* opened and became one of the longest-running musicals on Broadway, running for 2717 performances over more than six years. By 1960, \$19 million worth of recordings of the score had been sold. The 1964 film version, with a screenplay by Lerner, won seven Oscars. The musical brought Lerner and Loewe their greatest acclaim and their greatest fame, and afforded them lavish lifestyles with homes in Paris and the Cote d'Azur — and for Lerner, eight wives.

In 1958, Lerner wrote the screenplay and lyrics for the classic film *Gigi*, with music by Loewe and directed by Vincente Minelli. Their final major Broadway success came with *Camelot* in 1960. By this time, Loewe was sixty years old and he retired from composing — although the two worked together one final time on the unsuccessful 1974 film *The Little Prince*. After Loewe's retirement, Lerner went on to write the screenplay (and win an Oscar) for *An American in Paris* (1951), and perhaps his most successful post-Loewe musical was *On a Clear Day You Can See Forever* (1965).





For full biographical information about our cast and creative team, please visit [shawfest.com/ensemble](http://shawfest.com/ensemble).

### GLYNIS LEYSHON Director

SHAW 2023: Director for *Brigadoon*. I first came to The Shaw in the nineties, when Christopher Newton, a hugely influential mentor of mine, invited me to direct *Mrs Warren's Profession*. As a young director, it was both a daunting and an exhilarating opportunity. Christopher challenged me again with *Lady, Be Good!* and *The Devil's Disciple*, and I loved it all. Now I'm back, joyously re-embracing a company that I once knew intimately. Unlike *Brigadoon*, time here has not stood still, and I see today's Shaw Festival engaging in a dynamic new perspective.

I am both returning home and exploring *terra incognita* – a challenge I'm deeply grateful to accept.

### PAUL SPORTELLI Music Director

SHAW 2023: Music director for *Brigadoon*, *Gypsy* and *A Grand Night for Singing*; original music for *A Christmas Carol*; musical collaborator for *The Amen Corner*. My mom starred in community theatre, and my parents took me to rehearsals when I was quite young. Other parents brought their kids too; but while the other kids were in the parking lot playing, I was inside watching rehearsal, mesmerized. Years later, I was music directing *Gypsy* at the

same community theatre, with my mom as Mamma Rose. Many thanks to my dad for driving me to all those piano lessons over the years. Shaw productions of *Tristan* and *Maria Severa* – two musicals I co-wrote – have been two of many highlights at Shaw.

### LINDA GARNEAU Original Choreographer

SHAW 2023: Original choreographer for *Brigadoon*. My first dance performances were for my grandparents. What a joy it is to continue this creative play! From those early basement rehearsals with my record player to now having the privilege of rehearsing in spacious halls accompanied by live music. A highlight of mine was working on Shaw's lunchtime show *Trouble in Tahiti* and discovering how rich and nuanced the threads of storytelling are. What I value most is when audience members tell me they feel moved in some way, yet can't describe exactly how. I've learned to observe their body language... I'll take an inhale and a smile over words any day!

### MATT ALFANO Associate Choreographer

SHAW 2023: Associate choreographer for *Brigadoon*; appearing in *Gypsy* and *A Grand Night for Singing*. Growing up in the prairies, I studied dance from a young age. I was pulled to it: the energy, movement and expression. Early stand-out influences were Gene Kelly, Bob Fosse

GLYNIS LEYSHON



PAM JOHNSON

LINDA GARNEAU



MATT ALFANO



and Jerome Robbins, amongst other greats. Narrative of dance through both a technical and performative approach. Storytelling through creative exploration. Dance is a universal language, through artistry and intention. The art form adds and translates further than just dance. It's instilled in all I do and guides me through my own artistic voice. I'm grateful and fortunate to continue exploring this and to share it with you all. Happy holidays.

### PAM JOHNSON Set Designer

SHAW 2023: Set designer for *Brigadoon*. I'm from Vancouver. I got the theatre bug in grade five, when we presented *The Wizard of Oz* at my school. I played the third flower on the right. In 1985, I was one of the first design

apprentices here at Shaw. During my apprenticeship, I helped create one of my favourite shows, *Cavalcade*. To this day, Cameron Porteous is an inspiration to me – from the early days at the Vancouver Playhouse to the Shaw Festival and beyond. I am thrilled to be back revisiting fond memories and dear friends.

### SUE LePAGE Costume Designer

SHAW 2023: Costume designer for *Brigadoon*. I have been a theatre designer for more than forty years, so it must suit me. I love stories and ideas, and every day I work with tailors, carpenters, actors and directors who love these things too. My design work evolved gradually with lots of learning on the job, as well as training. The Shaw shows I've designed that are most vivid in my memory are *You Can't Take It With You*, *Born Yesterday* and *Ragtime* – not because of how they looked but because of how they felt. I could name many, many more, so it's a pretty great way to make a living.



### KEVIN LAMOTTE Lighting Designer

SHAW 2023: Lighting designer for *Brigadoon*, *A Christmas Carol*, *Mahabharata*, *The Playboy of the Western World*, *Blithe Spirit* and *The Clearing*. My earliest theatre memories are of being in school plays. The best thing about being a lighting designer is collaborating with other artists from many disciplines to create something new. Christmas to me means family and the joy of being with all who are present, as well as remembering family and friends who have passed.

### CORWIN FERGUSON Projection Designer

SHAW 2023: Projection designer for *Brigadoon*. My first foray into theatre occurred in grade eight, as backstage crew on my high school production of *The Forgotten Door* by Gregory A. Falls. When an actor quit shortly before opening, I was offered the role of Second Farmer – a magnificent challenge I nervously accepted. When I stepped under those stage lights, I was hooked and, from that day forward, my career trajectory was sealed. After completing my post-secondary acting training, I shifted gears back to working behind the scenes. When my daughter was born in 2018, I moved to Niagara, which I now call home and where I continue to work behind the scenes.



### JOHN LOTT Sound Designer

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



### JOHN STEAD Fight Director

SHAW 2023: Fight director for the season. The first time I saw a play was at the University of Saskatchewan's Greystone Theatre. I was in my second year, and I

JOHN STEAD



remember thinking how fantastic it was and that pursuing the arts was something I wanted to do. I then added theatre as my second major and later graduated with a double major in Theatre and Political Science. During my time in the drama program, I started choreographing fight scenes, as I was competitive in both sabre and martial arts. I found that I loved it, and upon graduation I headed off to Toronto to make my way as a stunt man and a fight director.

#### RYAN COWL Associate Conductor / Keyboard

SHAW 2023: Associate conductor/keyboard for *Brigadoon*; composer/sound designer for *A Short History of Niagara*. My earliest theatre memory is being six or seven and sitting at the back of the Hummingbird Centre, listening to the stage manager cue the pre-show. She sounded like an air traffic controller with all those random letters and numbers. To some, knowing the “magic” of how it comes

RYAN COWL



together could ruin it. To me, it was – and still is – the actual magic of theatre. Gathering people into one space to turn ink on a page into instruments and voices is nothing short of magical. Theatre is people coming together, and I’m incredibly grateful to get to be one of them.

DAVID ADAMS Archie Beaton  
SHAW 2023: *Brigadoon*, *Village Wooing* and *Blithe Spirit*; 7th season. Last Christmas, due to COVID and a horrendous snowstorm, I didn’t make it home to the West Coast until



DARCEY BAKER

December 28, but my family waited patiently, and we had our celebrations and gift-giving the next day. This year I have petitioned the Fates to allow me to make my scheduled flight and get home on time! I relish my memories of Christmas from when my daughters were growing up and have a soft spot for Christmas carols, *A Christmas Carol* and, of course, Christmas dinner! May your days be merry and bright!

DAVID ADAMS



DEBORAH CASTRILLI



DARCEY BAKER Isla MacIntosh  
SHAW 2023: *Brigadoon*; 1st season. I grew up in a little town in the middle of nowhere with my parents and two brothers. The three of us

grew up like wild children, running free on our two acres of land, with the Grand River running right through our property. We were lucky to be home-schooled by our mother, who allowed us to focus our studies on the things we were interested in. For me, that was performing. Once I got a real taste of the stage at twelve years old, I was hooked. No going back, just one foot in front of the other – and dance a little while you’re at it if you can.

#### DEBORAH CASTRILLI Catriona MacIntosh / Jane Ashton

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



## KRISTI FRANK Meg Brockie

SHAW 2023: *Brigadoon*, *On the Razzle* and *Gypsy*; 11th season. I hail from the beautiful Battlefords, Saskatchewan, the land of the living skies. The holidays are a definite highlight of the year for me. I am not a huge fan of the gift exchange aspect of it: too stressful. Do you want a book or a sweater? I just don't know. My favourite moments are the times spent with family and friends, particularly while sharing a meal. There is nothing better than old and new friends, each bringing their favourite dish, crowding around a table elbow-to-elbow. Throw in someone playing carols on the piano, and I am living my dream!



## JJ GERBER

Ian MacFarlane / Sword Dancer  
SHAW 2023: *Brigadoon*, *The Amen Corner* and *The Clearing*; 2nd season. I am thrilled to be back at Shaw and doing *Brigadoon*! After last season, I took time to explore the beautiful Highlands of Scotland. Everything about the land felt magical and rooted in history. The people were full of vibrancy and heart. Now getting to explore the Highlands in *Brigadoon* feels like a homecoming. Recently, I was asked what home is to me: I realized it's not just the people I carry in my heart or the landscape of my childhood but also the community we build. I am so honoured to get to share a little of that with you in *Brigadoon*.



## ALEXIS GORDON

Fiona MacLaren  
SHAW 2023: *Brigadoon*; 5th season. Growing up in London, Ontario, I always loved to sing. Before I knew who I was or what I liked, singing always helped make my heart happy. After attending my first theatre performance, I dreamed of stepping on stage but didn't believe I could. No one looked like me. Then, when I was sixteen, I finally saw a piece of me in someone on stage. From that moment, I decided to try and be the voice of encouragement for anyone who, like me, wants to pursue whatever makes their heart happy too.



## ALEXANDRA GRATTON Ainsley MacGregor

SHAW 2023: *Brigadoon*, *On the Razzle* and *The Playboy of the Western World*; 2nd season. The best part of my work is the community it creates. Our community consists of everyone you see on stage (and don't see) and all of you! It grows stronger with each occasion, so thank you for sharing this moment and being a part of something special this holiday season. I'm grateful to have a beautiful family that I get to hold so close to my heart. Christmas is a time when I can do that without them thinking I'm too gushy. It also reminds me to share my love with them, not just on holidays but all the time.







JANE JOHANSON

**JANE JOHANSON** Morag MacGregor  
SHAW 2023: *Brigadoon*; 21st season. Putting on shows and performing is in my DNA. From the backyard to the gym to the living room at my parent's parties – the stage has forever been in my blood. Flying through the air as Tinkerbell or silently embracing the role of Ivona, I am in my happy place. Sharing this creative gift with the audience is a place I call home. I believe I inherited this from my beloved mom, Sue, and for this I shall remain ever grateful.



JULIA JUHAS

**JULIA JUHAS** Kate MacFarlane  
SHAW 2023: *Brigadoon*; 2nd season. My earliest theatre memory was at the age of eleven, when my parents took me to see *The Who's Tommy*. It was riveting, colourful and amazingly loud! Twenty years later, I had the pleasure of performing in the remount of *Tommy* at the Stratford Festival with the original creators and some of the original cast. In a family of musicians and performing artists, the holidays have been a very precious and meaningful time of year. It's one of the rare opportunities we have to be together under one roof to share stories and laughter, and enjoy a bountiful meal.



GRAEME KITAGAWA

**CLAIRE JULLIEN** Mistress Lundie  
SHAW 2023: *Brigadoon*, *On the Razzle* and *The Shadow of a Doubt*; 15th season. Creativity. Expression. Collaboration. Connection . . . a few of the reasons I love being an actor. Experiencing the thrill of those intimate and immediate connections on stage with my fellow actors and with you, our audience. My time at Shaw has given me the opportunity to 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 Beters*, and the woman of principles, Lesbia Grantham, in *Getting Married*.

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



MADELYN KRIESE

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

CLAIRE JULLIEN

## JORDAN MAH Swing

SHAW 2023: *Brigadoon*; 3rd season. My earliest theatre memory is seeing *Mamma Mia!* with my mom and sister in Edmonton. I was enthralled by the energy and happiness that show brings to life. I think that's the best thing about being an actor – telling a story that engulfs an audience. Letting the audience forget about any issues or problems they have on their minds and giving them an escape to just enjoy. Seeing the faces of audience members light up is truly one of the best things. Christmas has that same energy for me. It's all about family, food and having a good time.

## JAWON MAPP

Robbie MacGregor / Frank

SHAW 2023: *Brigadoon*, *The Amen Corner* and *A Grand Night for Singing*; 1st season. I grew up in the town of Keswick, Ontario. My mother enrolled me in theatre camp: mostly to occupy my time, but part of me believes she knew what I had in me. From my first bow, I was hooked. A memory that lives deep in my soul took place just at the beginning of 2023. I was blessed with playing the Baker in *Into the Woods*. A dream role, and it was my first contract out of theatre school. Taking that bow on opening night took me back to my first bow when I learned the stage is my home!



## STEWART ADAM MCKENSY

Tommy Albright

SHAW 2023: *Brigadoon*; 4th season. Originally from Richmond Hill, Ontario, the first show I ever saw was *Ragtime* with the original Broadway cast at the Ford Centre (now Meridian) in North York. I saved up some money and took myself to the show, where I was blown away with all the talent I saw on that stage and learned it was okay to let go of your emotions and cry in public. That started me on an emotional journey, learning how to connect with my family, friends and myself. Needless to say, once the box office reopened the next day, I had to buy another ticket to try to see the show with drier eyes.

## KEVIN MCLACHLAN Jeff Douglas

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



PETER MILLARD



**PETER MILLARD** Andrew MacLaren

SHAW 2023: *Brigadoon*; 35th season. I grew up in the country. I ran . . . jumped . . . tumbled . . . rolled around . . . got to see the stars and the moon a lot! A large backyard of undisturbed, glistening snow in winter . . . the river across from my house . . . a wooded area behind. My mother would tether me on the terrace, so I wouldn't be underfoot. I could undo every one of her knots. The woods taught me adventure. Church taught me drama; my family, music; my father, love. Things to remember: We don't live alone in this world. We don't survive alone; we don't function alone; we don't succeed alone: we need each other. That's not only life . . . that's theatre.

**MADELYN MIYASHITA** Swing

SHAW 2023: *Brigadoon*; 2nd season. At the age of four, I played Mrs Santa in my preschool Christmas play, where I entered the stage via playground slide through a cardboard chimney to save the day and help Santa. I remember being quite nervous about the whole ordeal, but I knew a) you can't stop once you're on the slide, b) I have one line that's been practiced thoroughly, and c) there are cookies after the performance. Since then, the combination of winter holidays and theatre has brought joy to my heart, and I am honoured to share this moment with you.

MADELYN MIYASHITA



DAVID ANDREW REID

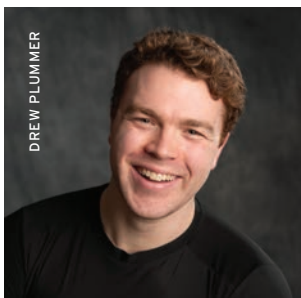


**DREW PLUMMER**

Callum MacGuffie

SHAW 2023: *Brigadoon*, *On the Razzle* and *Gypsy*; 5th season. When I was six, my mother enrolled me in a retelling of the Christmas nativity scene at our local church. I was given the crucial role of Ernie Evergreen, the often overlooked *pine-acle* part of the show. I was so excited to share my rousing rendition of "Silent Night"; however, the day of the show I suddenly came

DREW PLUMMER



down with the flu. In true Christmas spirit, my mother ran to the store to pick up some good ol' diapers and a bucket, once again saving the day. Thankfully the show went off without a hitch. Happy holidays!

**DAVID ANDREW REID** Charlie Dalrymple

SHAW 2023: *Brigadoon*; 5h season. My artistry is influenced by two Jamaicans, my grandfather (one of the island's most renowned tenors), also named David Reid, and my dance teacher, Tony Wilson. I performed my first musical when I was sixteen at the Jamaica Musical Theatre Company (my grandfather was a founding member), and the resident choreographer was Mr Wilson, who invited me to train and perform with his dance company two years later. So I juggled university, community theatre and a dance company for four years. My mother joked that I majored in extra-curricular activities. Instagram @davidandrewreid.

**JADE REPETA** Anna MacGuffie

SHAW 2023: *Brigadoon*, *Prince Caspian*, *The Playboy of the Western World* and *Mother, Daughter*; 2nd season. I am so thrilled to be back here at The Shaw for another wonderful season! I began my performing career in Winnipeg, my dear and chilly hometown. In fact, there

JADE REPETA





are quite a few of us Winnipeegers here this 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!

### TRAVIS SEETOO Harry Beaton

SHAW 2023: *Brigadoon*, *The Game of Love and Chance* and *The Apple Cart*; 10th season. Every Christmas Eve, my mom and I would watch *A Christmas Carol*, and without fail I would fall asleep before the end. As I got older, I would fall asleep later into the movie, until one fateful Christmas Eve I stayed up the whole time. When I turned to tell my mom I finally made it... she was asleep. Every year, I'd get taller and stay up later and my mom would get shorter and start falling asleep earlier. I think of that often as I grow older and begin new traditions with my own family.

### GENNY SERMONIA Maggie Anderson

SHAW 2023: *Brigadoon*; choreographer for *Gypsy*; 3rd season. I was born in Scarborough, grew up in Mississauga, live in Toronto, and was raised by two music-loving-twinkle-toe-immigrant parents from the Philippines. My earliest theatre memory is seeing Ma-Anne Dionisio in *Miss Saigon*. I was in grade four, awkward and introverted. I remember feeling a sense of connection and representation for the first time. Over the past several winter holidays, I have traditionally performed in many holiday shows whilst being able to spend time with family. Being a mama now, the holidays bring a deeper importance to that, and I am grateful to keep my tradition alive here this season at the Shaw Festival. Happy holidays, everyone!

### JAY TURVEY

Stuart Dalrymple

SHAW 2023: Appearing in *Brigadoon*; director for *Gypsy*; 23rd season. The best thing about working here at Shaw is that I've been able to do many different jobs: I've been an actor, a playwright, a lyricist, a co-composer, a singer and a director. What an opportunity. An early, vivid theatrical memory is seeing *Gypsy*, starring Angela Lansbury, at the Royal Alexandra Theatre in Toronto, from way up in the second balcony. My parents took me out of school to go to the matinee. And this season, I got to direct my own *Gypsy*, right here at Shaw. I am so grateful they took me to the show that day!

### KELLY WONG

Sandy Dean MacIntosh

SHAW 2023: *Brigadoon*, *The Apple Cart* and *The Clearing*; 15th season.

Christmas memories? Groggily opening presents in my childhood living room; piling into the car to go see my grandparents; my mom making "Christmas Morning Wife-Saver" for breakfast (in retrospect, a dish that could've used a rebranding...); my dad helping me assemble the toys Santa delivered; watching the Disney World parade with my brother; late-night board games with my Girlf; a pre-Christmas cruise with Li'l Bao in tow. This year, all I care about is experiencing Christmas through the eyes of my remarkable daughter. All of the clichés are true, and I'm incredibly grateful that I'm along for the ride.

TRAVIS SEETOO



JAY TURVEY



GENNY SERMONIA



KELLY WONG





JENNY L. WRIGHT



**JENNY L. WRIGHT** Aileen MacFarlane  
SHAW 2023: *Brigadoon, The Game of Love and Chance* and *The Apple Cart*; 27th season. Although I come from a couple generations of atheist stock, Christmastime has always been meaningful to me. It's a time of being with family, whether it was a day spent skiing with my folks or a big dinner at the farm, prepared by Gramma Marie. Nowadays it's being cozy at home in Niagara-on-the-Lake with my spouse, kids and animals. I love the ritual of decorating a tree with ornaments from my childhood, my children's homemade trinkets, and old family photographs that jog my memory in the best way. Have a wonderful time in the theatre today. Merry Christmas!

**DORA TOMASSI** Stage Manager  
SHAW 2023: Stage manager for *Brigadoon, Gypsy* and *Mother, Daughter*; 22nd season. As a little girl growing up in Toronto, theatre companies would perform at my school. I loved it so much that I would beg my teacher to let my friends and me put on a play we had "made up" during recess. I knew from a young age that I wanted to work in the world of make-believe. I'm happy sharing my love for theatre with my children thirty 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 tear-jerker.

DORA TOMASSI



**LEIGH McCLYMONT**  
Assistant Stage Manager  
SHAW 2023: Assistant stage manager for *Brigadoon* and *Gypsy*; stage manager for *The Amen Corner*; 15th season. I grew up in small-town Ontario and began dancing when I was three. From there it was a natural transition to theatre and studying drama at the University of Waterloo, with a focus on stage management. My dream job was working for the Shaw Festival, and in 2009 that dream came true. In my winter seasons, I have worked westward in Manitoba, Saskatchewan, Alberta and British Columbia, but always love returning home to Shaw when spring arrives.

LEIGH McCLYMONT



**ANNIE McWHINNIE**  
Assistant Stage Manager  
SHAW 2023: Assistant stage manager for *Brigadoon, Prince Caspian* and *Village Wooing*; 15th season. My earliest theatre memory is seeing musicals as a child and then going home to play the cassette recordings on repeat until I had learned every word. One of my favourite things about working in stage management is collaborating with all the different departments, creative and technical, from the rehearsal process all the way through to the closing of the show. For me, growing up in an interfaith household, the holiday season has always been about celebration and spending time with those I love.

ANNIE McWHINNIE



## ORCHESTRA



BACK ROW: SHAWN MOODY (trumpet 1) has played for many notable artists, including Diana Krall and Frank Sinatra, Jr. Theatre productions include *The Producers* and *Aladdin*. This is his 25th season. CLARE SCHOLTZ (oboe/English horn) enjoys a wide-ranging performing career, from soloist to chamber collaborator to orchestral musician, and is very happy to again be a part of the Shaw Festival. CRAIG SNOWDEN (drums/percussion) performs throughout Ontario with symphony orchestras, choirs and musical theatre, including the Shaw Festival, Niagara Symphony, Drayton Entertainment, Hamilton Philharmonic Orchestra and Theatre Aquarius. STEPHEN INGRAM (substitute keyboard) is an emerging music director and educator, as well as a performer and singer/songwriter. He released his debut album, *Fridge Magnet Symphony*, earlier this year. JASON LOGUE (trumpet 2 substitute). ROSS MacINTYRE (bass) has performed worldwide and is featured on over a hundred recordings, including thirteen Juno-nominated albums. His musical theatre credits include productions with Mirvish, Drayton and Canadian Stage. DAVID ATKINSON (keyboard programmer) has been a music director (*Hamilton*, North American tour), associate music director (*Dear Evan Hansen*, Mirvish) and composer (*The Belle of Winnipeg*, Keystone Theatre; Dora Award). ROB SOMERVILLE (trombone) works in jazz/pop and theatre idioms in Toronto and has performed with many artists, including Natalie Cole, Paul Anka, and productions of *The Producers* and *Chicago*. CHRISTINE PASSMORE (French horn) performs with groups including the National Ballet, Hamilton Philharmonic, the Esprit Orchestra and the Hannaford Street Silver Band. This is her 12th season. KATHRYN SUGDEN (concertmaster/violin 1) is in her 20th season at The Shaw and also performs regularly as an orchestral and chamber musician in the Toronto area. FRONT ROW: TOM SKUBLICS (clarinet/bass clarinet), a 26-year Shaw veteran, has backed Ella Fitzgerald, Mel Tormé and Tony Bennett. He has performed in Toronto productions of *The Phantom of the Opera* and *Cats*. KELLY LIN (assistant conductor) is a Vancouver-based conductor. Recently named as fellow of Tapestry Opera's Women in Musical Leadership Program, she enjoys an active performing career across Canada. DOUG MILLER (flute/piccolo) returns for his 10th season. He is Principal Flute, Niagara Symphony, performs with Mirvish Productions and Gallery Players of Niagara, and toured North America with various productions. ALEX GRANT (cello/to November 19) is in his 24th season. He freelances in Toronto and has been a member of the Blue Spruce Quartet since 2002. ERICA BESTON (violin 2) was a member of the Canadian Opera Company. Shows in Toronto include *The Lion King*, *Les Misérables*, *Wicked*, *Young Frankenstein* and many more. NOT PICTURED: ALISON ANDREWS (recorded bagpipes); CAITLIN BOYLE (viola/from November 29) is based in Hamilton, teaches violin and viola, and plays in the Isabel Quartet and with orchestras throughout Southern Ontario. This is her 1st season. REBECCA HENNESSY (trumpet 2) played trumpet in the North American premiere of *Strictly Ballroom: The Musical* in Toronto and has performed with Adele, Ron Sexsmith, Feist and Andy Kim. JEEWON KIM (viola/to November 26) returns for his 8th season. Freelancer in the GTA and second violinist with the Madawaska Quartet. WENDY SOLOMON (cello/from November 22) has played with many Mirvish productions and on many feature film scores and recordings. She's enjoyed coming to Shaw, when needed, for ten seasons. PHOTO BY PETER ANDREW LUSZTYK.

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### LERNER AND LOEWE'S MY FAIR LADY

Book and Lyrics by Alan Jay Lerner  
Music by Frederick Loewe  
Adapted from Bernard Shaw's Play and  
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### ONE MAN, TWO GUVNORS

By Richard Bean  
Based on *The Servant of Two Masters* by Carlo Goldoni  
With songs by Grant Olding

### SHERLOCK HOLMES AND THE MYSTERY OF THE HUMAN HEART

By Reginald Candy  
Based on characters by Sir Arthur Conan Doyle

## ROYAL GEORGE THEATRE

### WITNESS FOR THE PROSECUTION

By Agatha Christie

### THE SECRET GARDEN

A Play with Songs  
Based on the novel by Frances Hodgson Burnett  
Adapted for the stage by Jay Turvey and Paul Sportelli

### THE ORPHAN OF CHAO (LUNCHTIME ONE-ACT)

Adapted by Michael Man  
Based on the classical Chinese drama,  
*The Great Revenge of the Zhao Orphan*  
By Ji Junxiang

### CANDIDA

By Bernard Shaw

## JACKIE MAXWELL STUDIO THEATRE

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By Marcus Gardley

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By Charles Dickens  
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### LERNER AND LOEWE'S MY FAIR LADY

Book and Lyrics by Alan Jay Lerner  
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Julia Course backstage, (Noël Coward's *Blithe Spirit*). Photo by Peter Andrew Luszyk.

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