

A CHRISTMAS CAROL

SHAW 20
FESTIVAL 23

2023 Ensemble

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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

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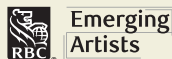
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Cast of Irving Berlin's *White Christmas* (2022). Photo by David Cooper Photography.

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BERNARD SHAW, *THE APPLE CART*



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RENE MAGRITTE, *DECLAMONIA*, 1966 (ALAMY IMAGES).

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SHAW 20 FESTIVAL 23

TIM CARROLL TIM JENNINGS
Artistic Director Executive Director

KIMBERLEY RAMPERSAD, Associate Artistic Director

A CHRISTMAS CAROL

by CHARLES DICKENS

with JASON CADIEUX, ÉLODIE GILLETT, MARLENE GINADER,
PATTY JAMIESON, GRYPHYN KARIMLOO, ANDREW LAWRIE,
ALLISON McCAUGHEY, SANJAY TALWAR, JONATHAN TAN,
JACQUELINE THAIR, KIANA WOO and SHAWN WRIGHT

Directed by BRENDAN McMURTRY-HOWLETT

Adapted and originally directed by TIM CARROLL

Set and costumes designed by CHRISTINE LOHRE

Lighting designed by KEVIN LAMOTTE

Original music by PAUL SPORTELLI

Music direction by RYAN deSOUZA

Original movement and puppetry by ALEXIS MILLIGAN

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

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FRONT COVER: A GHOST OF AN ILLUSTRATION BY SCOTT MCKOWEN

SANJAY TALWAR
AS SCROOGE.



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Kiana Woo is generously
sponsored by the RBC
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The Cast

IN ALPHABETICAL ORDER

| | |
|-------------------|-------------------|
| Mr Hubble | JASON CADIEUX |
| Christmas Past | ÉLODIE GILLETT |
| Belle | MARLENE GINADER |
| Mrs Dilber | PATTY JAMIESON |
| Swing | GRYPHYN KARIMLOO |
| Bob Cratchit | ANDREW LAWRIE |
| Swing | ALLISON McCAUGHEY |
| Scrooge | SANJAY TALWAR |
| Fred | JONATHAN TAN |
| Mrs Cratchit | JACQUELINE THAIR |
| Emily | KIANA WOO |
| Christmas Present | SHAWN WRIGHT |

Other parts played by members of the Ensemble.

Chapter 1: Marley's Ghost

Chapter 2: The First of the Three Spirits

Chapter 3: The Second of the Three Spirits

Chapter 4: The Last of the Three Spirits

Chapter 5: The End of It

| | |
|-----------------------------|----------------------|
| Stage Manager | ALLAN TEICHMAN |
| Assistant Stage Manager | KATHRYN URBANEK |
| Production Stage Manager | MEREDITH MACDONALD |
| Assistant Director | ÉLODIE GILLETT |
| Associate Lighting Designer | CHRIS MALKOWSKI |
| Original Sound Design | TREVOR HUGHES |
| Recording Engineer | FRED GABRSEK |
| Music Captain | PATTY JAMIESON |
| Puppetry Coach | ALEXANDRA MONTAGNESE |
| Movement / Puppetry Captain | ÉLODIE GILLETT |
| Voice and Dialect Coach | JEFFREY SIMLETT |

Special thanks to Agnete Haaland and everyone at the National Theatre of Bergen, Norway, where an earlier version of this show was staged, and to James Oxley for his contribution to that original production.

Cratchit family puppets crafted by Mandarava Butlin.

Additional puppets crafted in the workshops of Den Nationale Scene.

UNDERSTUDIES

JASON CADIEUX, Scrooge; GRYPHYN KARIMLOO, Mr Hubble, Bob Cratchit, Fred, Christmas Present; ALLISON McCAUGHEY, Christmas Past, Mrs Dilber, Belle, Mrs Cratchit, Emily

Running time is approximately 1 hour and 40 minutes including one intermission

ARTHUR RACKHAM'S ILLUSTRATION OF SCROOGE'S ENCOUNTER WITH JACOB MARLEY IN A 1915 EDITION OF A *CHRISTMAS CAROL* (BRITISH LIBRARY). OPPOSITE: DICKENS AT AGE 18, OIL PAINTING BY JANET ROSS, 1830 (DICKENS MUSEUM, LONDON/BRIDGEMAN IMAGES).



Charles Dickens, Man of the Theatre

BY TIM CARROLL

Charles Dickens, according to many contemporary judges, could just as easily have been a great actor as one of the giants of the English novel. In the last years of his life, before his early death at fifty-eight, he spent more time performing his books than writing them. As the actor Simon Callow, who has performed many of Dickens' public readings himself, notes in his biography *Charles Dickens and the Great Theatre of the World*, the writer's obsession with the stage began early. As a young man, Dickens tells us, he was obsessed with the 'monopolylogues' of Charles Matthews, a now-forgotten giant of the nineteenth-century theatre. In these one-man performances, Matthews would impersonate multiple characters, sometimes sticking his head out between the stage curtains and dazzling his audience by the facility with which he became each successive character merely by a change in one feature. Dickens used to go home from these and other performances determined to unlock the secret of impersonation. One time, he tells us, he spent many hours practicing the act of getting up from a chair and walking to a door, because he had seen one of his heroes do it on stage and couldn't get over how natural he had seemed.

Of course, notions of what is 'natural' on stage change from one generation to another, and what seemed natural to Dickens might well seem ridiculous to us now. I suspect Dickens would not have cared. Where Hamlet talks of the playwright holding the mirror up to nature, Dickens was always more likely to use the magnifying glass. Perhaps this reflected his immersion in the theatre of the early nineteenth century, a period which, unlike almost any other since Shakespeare, has bequeathed us nothing we consider worth producing. At its best, the drama of the period is horribly overblown and exaggerated. This is, of course, a criticism that is often levelled at Dickens' own writing; but Dickens was, himself, a larger than life character (his nickname was The Sparkler of Albion), and he knew that people are always performing themselves — so why not exaggerate? The question with his characters is not, 'is this person real?', but 'do I know the type?' The fact that we still talk of someone as a Scrooge, or a Micawber, or a Uriah Heep, suggests that Dickens had some gift in this direction.

He also had a knack for dialogue. One of my favourite passages in Dickens is from *The Pickwick Papers*, where a coachman warns his passengers of the danger if they don't

take care of your heads!... Five children – mother – tall lady, eating

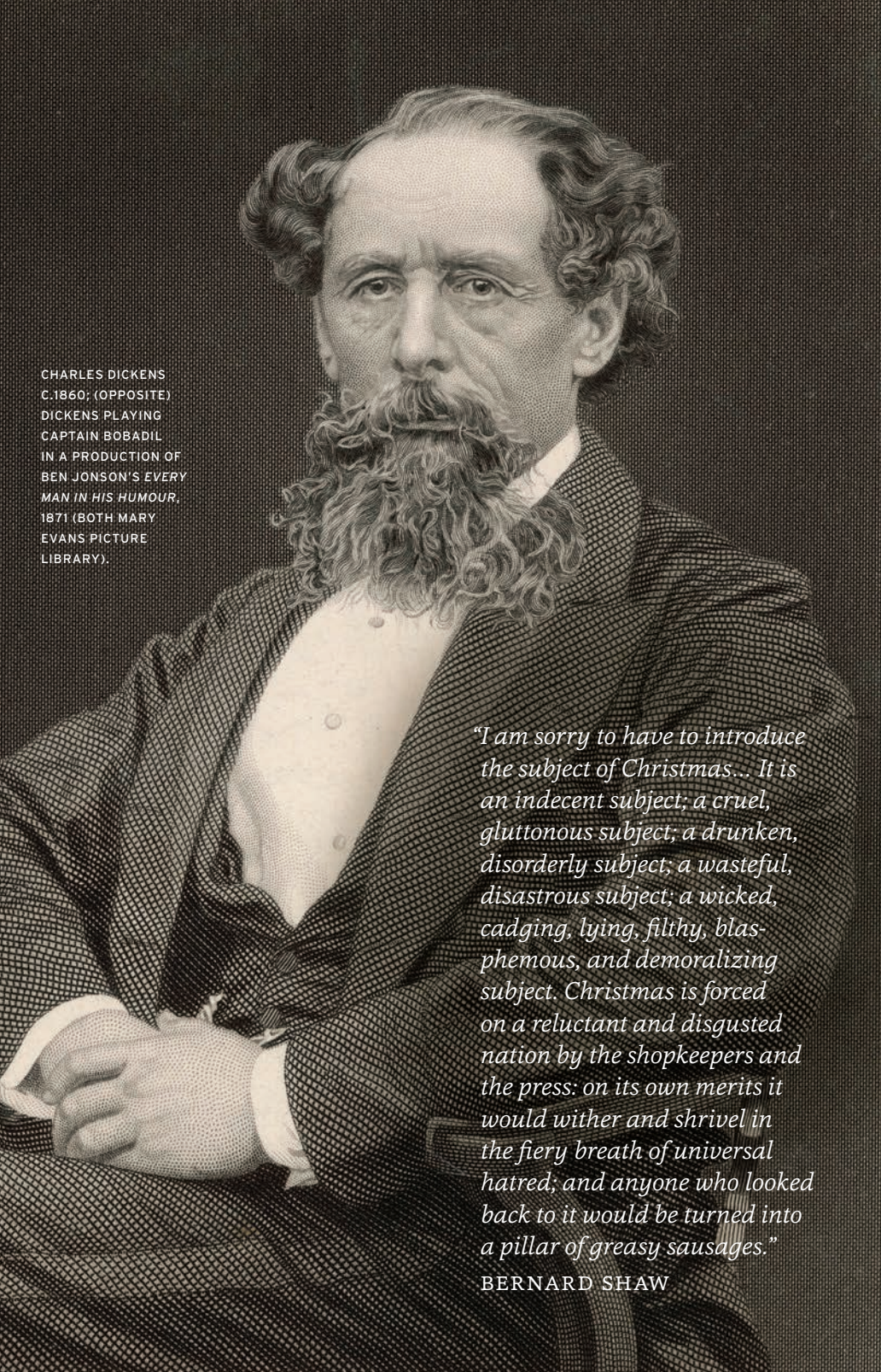




sandwiches – forgot the arch – crash – knock – children look round – mother’s head off – sandwich in her hand – no mouth to put it in!

This is the kind of writing that rolls off the tongue and that actors long to perform. And it is not surprising that Dickens’ characters speak in such immediate and vivid language: every conversation in his books is a record of a real dialogue — with himself. His daughter reported hearing a frightful scene going on in her father’s study. Fearing that the dispute she could hear was becoming so heated that it might erupt into violence, she crept to the door and opened it. Peering in, she saw that her father was on his own: he was playing out both parts in the scene he wanted to write, berating his imaginary adversary in the middle of the room before dashing back to the upright lectern he always used to capture the exact words he had spoken before he forgot them.

While he was still surprisingly young (he did everything surprisingly young), his remarkable gift for impersonation on paper had made him enough money to join the middle class. Not bad for a kid who had been reduced to working in a blacking factory at the age of eleven, because his father had gone bankrupt. As often happens, this early brush with destitution left him with a lifelong anxiety about money; but he was not by nature mean, so when the appeal came to do something to help indigent writers, Dickens was quick to combine charity with pleasure. He and Mark Lemon, the editor of the satirical magazine *Punch*, performed a farce called *Used Up* in a series of benefit performances that quickly became legendary. It is often hard with old comedies to work out exactly how they were made amusing by the actors who performed them, and *Used Up* is no exception; but Dickens and Lemon must have been genius *farceurs*, because many witnesses reported that people were in danger of falling out of the balconies from laughing so hard. Dickens was cock-a-hoop: a great deal of money was raised for a good cause, and he



CHARLES DICKENS
C.1860; (OPPOSITE)
DICKENS PLAYING
CAPTAIN BOBADIL
IN A PRODUCTION OF
BEN JONSON'S EVERY
MAN IN HIS HUMOUR,
1871 (BOTH MARY
EVANS PICTURE
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"I am sorry to have to introduce the subject of Christmas... It is an indecent subject; a cruel, gluttonous subject; a drunken, disorderly subject; a wasteful, disastrous subject; a wicked, cadging, lying, filthy, blasphemous, and demoralizing subject. Christmas is forced on a reluctant and disgusted nation by the shopkeepers and the press: on its own merits it would wither and shrivel in the fiery breath of universal hatred; and anyone who looked back to it would be turned into a pillar of greasy sausages."

BERNARD SHAW



A SCENE FROM *THE FROZEN DEEP* STAGED AT DICKENS' RESIDENCE AT TAVISTOCK HOUSE IN JANUARY, 1857 (*THE ILLUSTRATED LONDON NEWS*); CHARLES DICKENS WITH HIS WIFE AND HER SISTER, 1842 (BOTH MARY EVANS PICTURE LIBRARY).





had finally realized his dream of treading the boards. All he needed now was to try his hand at tragedy.

Never one to do things by halves, for his next appearance, Dickens was not only author, but director, designer, stage manager and indeed theatre owner. Theatre builder, more like: he had the bay windows of his house in Tavistock Square taken out to accommodate a purpose-built stage and the installation of state-of-the-art lighting and scenic effects. These were necessary for the ambitious play he was presenting, which came to its climax in the Arctic wastes. *The Frozen Deep* was, in fact, co-written with Wilkie Collins (so he did do *something* by halves), who is now remembered for his novels, including *The Woman in White*. Sharing Dickens' taste for melodrama, Collins gave Dickens a plum role as the tragic hero who is redeemed from sin by sacrificing his life for the woman he loves. As Dickens, who was apparently never happier than when putting on a play, died with great tragic intensity, his daughter, playing the woman he loved, wept over his body, carried away by the emotion of the moment. So successful was this public charity performance (it was reviewed glowingly in *The Times*) that Dickens

was invited to perform it for Queen Victoria at the charmingly-named Royal Gallery of Illustration. In a sign of the way that the status of actors has changed since those times, Dickens refused to allow himself and his family to be introduced to the Queen after the performance 'in the character of actors', insisting that he would rather they meet her another time, when they could appear as the respectable citizens they really were.

Perhaps in reaction to this experience, when Dickens was invited to play *The Frozen Deep* at the Free Trade Hall in Manchester, he decided it would be inappropriate to parade his own family, and so he hired another: Frances Ternan and her daughters Maria and Ellen took the roles, with long-lasting consequences: now it was the younger daughter, Ellen, who was weeping over Charles' heroic death. Stage intimacy, not for the first or last time in history, soon led to real intimacy, and Dickens' marriage was over.

Perhaps because his affair with an actress was such a deep secret (so well hidden that it was not made public until the twentieth century), Dickens never appeared on stage in a play again; but he was not done with performing. When he realized that he could hold an audience spellbound simply by reading from his novels (he admitted to revelling in the almost mystical power he had over his listeners), he gave a series of readings, first for charity, and then, in spite of his friends' snobbish misgivings, for his own profit. (The

old anxiety over his financial security had still not left him, for all his success.) Although the simple lectern at which he stood suggested no attempt at theatrical presentation (except for the gaslight that drew all eyes to the glowing figure of the reader), Dickens could not resist taking on his characters' voices and even physicality. His brilliant mimicry, inspired so many years earlier by Charles Matthews' monopolylogues, made his readings a money-spinning sensation, both in Britain and North America. One of his most-requested pieces was, of course, *A Christmas Carol*. When he reached the line about '...Tiny Tim, who did not die...!' (his performing script, complete with underlining, still survives), he could be sure of raising a huge cheer.

Dickens loved doing these readings, and his readers flocked to hear him; but it is almost certain that they robbed us of many of the books he might have written. He wrote a great deal less once he became a public reader, and the energy he put into his readings cost him dearly. But he was a trouper and hated to let down his public, often limping onto the platform against his doctor's advice. One night he pushed it too far. A particular audience favourite was Sikes and Nancy from *Oliver Twist*, in which Dickens would work himself up into a homicidal rage as Bill Sikes. On this occasion, when he came to the gruesome murder of Nancy, he not only read it but acted it out so full-bloodedly that, as he left the stage, he collapsed. He seemed to have had a stroke, a harbinger of the one that would kill him barely a year later.

When John Forster, his oldest friend, learnt of Dickens' death, he said 'the wine of life is drunk, and only the lees is left'. He was not the only one to feel that a great light had been snuffed out too early; but Dickens had always said that it was 'better to die doing', and he was as good as his word: only a week before his death he was as busy as ever. What was he doing? Putting on a play, of course.



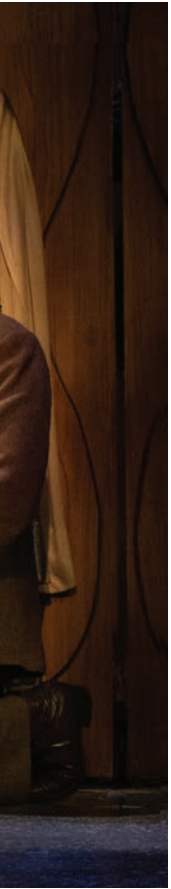
ARTHUR RACKHAM'S ILLUSTRATION OF THE FEZZIWIGS IN A 1915 EDITION OF *A CHRISTMAS CAROL* (BRITISH LIBRARY).



CLOCKWISE FROM TOP LEFT: ÉLODIE GILLET AS MARTHA CRATCHIT, KIANA WOO AS TINY TIM PUPPETEER, JACQUELINE THAIR AS MRS CRATCHIT AND ANDREW LAWRIE AS BOB CRATCHIT; SHAWN WRIGHT AS CHRISTMAS PRESENT; ANDREW LAWRIE AS BOB CRATCHIT; SANJAY TALWAR AS SCROOGE; PATTY JAMIESON, JONATHAN TAN AND JASON CADIEUX; JONATHAN TAN AS FRED.



A Christmas Carol, 2023





SANJAY TALWAR
AS SCROOGE AND
ÉLODIE GILLETT AS
CHRISTMAS PAST;
MARLENE GINADER,
ANDREW LAWRIE,
KIANA WOO,
JONATHAN TAN,
PATTY JAMIESON,
ÉLODIE GILLETT,
JASON CADIEUX
AND JACQUELINE
THAIR.





Director's Note

BY BRENDAN McMURTRY-HOWLETT

This story has been told over and over for 180 years. Many of you have experienced this story before. I myself have performed in theatre productions, taken part in charity readings, and seen several film adaptations. I keep coming back. We keep coming back. Why? There's no surprise ending, so...why? For me, it has to do with the wild and powerful thing that happens in this story: a person *changes*.

Admittedly, I have a pessimistic side that broods through the year. I suspect many of us do. It's a voice that says, "Nothing ever changes. Injustice, heartbreak, and inequality are inevitable. The best I can do is keep my head down and take care of myself." In fact, the voice inside my head sounds a lot like Scrooge. But then every Christmastime, when *A Christmas Carol* inevitably re-enters my life, I am reminded that change, yes, *transformation* is possible.

Change is such a strange thing, isn't it? One moment it seems impossible, but once you let go, it can feel like the easiest thing in the world. It is as easy, and as difficult, as belief. When we lose touch with our belief, the walls close in and we find ourselves staring at our feet rather than into our neighbour's eyes. We lose sight of the world around us. If we're lucky enough to have a friend like Marley or a nephew like Fred – someone who offers us a touch of their belief – suddenly the impossible seems easy, and before we know it, we transform.

And what is theatre, but belief? Reality and make-believe blur. Each year at this time, we *believe* that Scrooge can change, and so...he does. In turn, Scrooge reminds us that we still have our power to believe. He shows us the crack in our pessimism, giving us the opportunity to change. Yet, crucially, it remains a choice. As Scrooge *chooses* a different life, so must we. Our friends may open the door, but we must choose to walk through.

I encourage you to listen carefully this year to who Scrooge is at the beginning of this play. My hunch is that we all have more Scrooge in us than we'd like to admit. Watch for when Scrooge starts to believe. When do you start to believe? Does that belief last beyond the end of this play? Can that belief reveal the beauty, magic, and generosity that fill the world alongside the injustice, heartbreak, and inequality? What would it take to share some of that belief with someone else: a family member, a stranger, a friend? What would that change?

Merry Christmas.



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

BRENDAN McMURTRY-HOWLETT Director

SHAW 2023: Director for *A Christmas Carol*. One of my earliest theatre memories is performing in the Christmas pageant at the United church I grew up in. From what I remember, I had the lead role as a sheep in a shepherd's flock – at least my five-year-old self tried his darndest to *make* it the lead role. Unfortunately, someone had the idea to cast my older brother as one of the shepherds and gave him a big, long wooden crook. Suffice it to say that he did a *thorough* job of keeping me in line and making sure the show went on as planned. I have the scars to prove it. Alas, the world missed out on what could have been the greatest improvisational performance of *The Christmas Story: A Sheep's Yarn*. What would we do without family, eh? Merry Christmas to you and yours.



BRENDAN McMURTRY-HOWLETT

TIM CARROLL

Adapter / Original Director

SHAW 2023: Adapter/original director for *A Christmas Carol*; director for *The Game of Love and Chance*. My earliest theatre experience? A Christmas show in Manchester, England. I must have been very young, because all I remember is that they threw orange parcels into the audience and I was cross that I was too far back to get one. I never even found out what was in them. The best thing about being a director is that I don't get to act. And that is good news for the audience, because I am a terrible actor. I tried at university and my friends told me I had to stop, because I was ruining every play I was in. Christmas to me means a chance to eat all the mince pies in the world. It also means seeing faces light up when I give the perfect gift, but if I had to choose, I would go for the mince pies.



TIM CARROLL

CHRISTINE LOHRE



CHRISTINE LOHRE

Set and Costume Designer

SHAW 2023: Set and costume designer for *A Christmas Carol*. My grandmother took all the family to the National Theatre in Oslo before Christmas to see *Searching for the Christmas Star*. I remember the warm light falling on the snow from the lanterns outside the old theatre. Inside, the theatre was decorated in gold and the stage was like looking into another world.

To build an atmosphere is what inspires me. I have a way of building my memories and imagination in shapes and colours; and, as a designer, I can also help tell a story with those tools. I like the design not to be too defined, to leave it open for the actors to play with and for the audience to fill in their own imaginations. My Christmas is celebrated with family and traditional food. We still make a circle around the tree and sing carols – it's a mid-winter ritual that I cannot be without.



KEVIN LAMOTTE

PAUL SPORTELLI



KEVIN LAMOTTE Lighting Designer

SHAW 2023: Lighting designer for *A Christmas Carol*, *Brigadoon*, *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.

RYAN deSOUZA



PAUL SPORTELLI Original Music

SHAW 2023: Original music for *A Christmas Carol*; music director for *Brigadoon*, *Gypsy* and *A Grand Night for Singing*; 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.

RYAN deSOUZA Music Director

SHAW 2023: Music director for *A Christmas Carol*; associate music director for *Brigadoon* and *A Grand Night for Singing*; associate conductor for *Gypsy*; composer/sound designer for *The Apple Cart*. Live theatre takes on a whole new meaning as I share it with my kids. Their excitement as the curtain goes up, the actors come out, and the show begins makes all the hard work so much more special. They notice every detail, ask questions about twists and turns in the plot, and love cheering on their friends. I hope you get to watch the show with the same innocence and imagination that they bring to it and that you get even a fraction of the joy they get from being in an audience with so many other theatre lovers!!!

ALEXIS MILLIGAN



ALEXIS MILLIGAN Original Movement and Puppetry

SHAW 2023: Original movement and puppetry for *A Christmas Carol*; movement for *Village Wooing*; movement director for *The Game of Love and Chance*. In my house, my children and I celebrate the dark. As the sun sets earlier and earlier, the candles are lit, the battery packs of the string lights are turned on, and we warm spiced apple cider on the stove. The three of us prioritize being as cozy as possible, changing into our “cozy clothes” as soon as we get home from school and work, and together we try to slow down the pace of the house, reclaiming it from the bright busyness of the open summer. And I am definitely one of those people who happily begins playing carols at the first hint of a drop in temperature and constantly looks out the window, wistfully waiting for the first snowflakes to fly.

JASON CADIEUX



JASON CADIEUX Mr Hubble

SHAW 2023: *A Christmas Carol*, *On the Razzle* and *Gypsy*; 5th season. My first memory of going to the theatre is a school trip to see *Hamlet* at the Stratford Festival in 1991. Colm Feore played Hamlet. I didn't understand every word, but I understood the behaviour. I was amazed by how big the theatre was and how many people gathered to watch the play. Last year, I saw Amaka Umeh play Hamlet at Stratford. It was a student matinee – they screamed at the scary parts and laughed at the sexy parts. They were a great audience. I was grateful to be a part of their experience of this story. To witness the power of behaviour and poetry, light and sound, to cast a spell and leave an indelible mark.

ÉLODIE GILLETT Christmas Past / Assistant Director

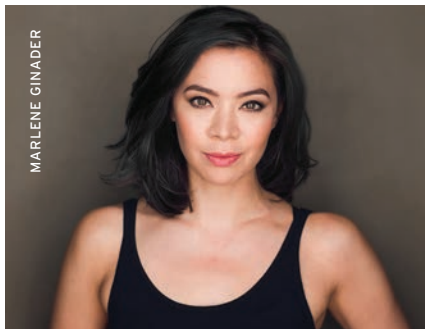
SHAW 2023: Assistant director and appearing in *A Christmas Carol* and *Gypsy*; appearing in *On the Razzle*; 13th season. We celebrate being together. We acknowledge the history behind it all. We honour the tradition. We are swept away by the magic. We are inspired to reflect on what it means to each of us. This has always been my experience with the theatre. It has also been my experience with the holidays. I couldn't be happier to be putting those things together by taking part in telling this classic Christmas story.

ÉLODIE GILLETT



MARLENE GINADER Belle

SHAW 2023: *A Christmas Carol*; 1st season. My first memory of seeing theatre is from high school, when my class drove all the way from Brandon, Manitoba to Winnipeg to see *King Lear*. The play was really long, and I had absolutely no idea what it was about or why the actors were talking like that. But I did think it was pretty cool that they got to wear costumes at their job. A few months later, we went back, and I saw my second play ever, *The Overcoat*. I loved it! I understood the whole thing! I should give context here and note that *The Overcoat* is a physical theatre piece with no dialogue at all. While I still don't totally understand *King Lear*, I'm happy to report that I have since come around to liking several of the plays with words.



PATTY JAMIESON Mrs Dilber

SHAW 2023: *A Christmas Carol*, *Prince Caspian* and *Mother, Daughter*; 26th season. In earlier incarnations of *A Christmas Carol*, we mingled with the audience. I asked, "What was the best Christmas present you ever got?" My favourite answer came from an elderly gentleman. I showed him my sailboat prop and asked him my question. He began that he didn't know, or that there wasn't one, but mid-sentence I saw the image of that Christmas present from long ago pop into his mind. His face changed. "We didn't have much you know, but my mother and father always took care of us at Christmas." We had to start the show suddenly, so he couldn't tell me what it was, but he was happy when he received it, and the memory of it made him happy again. I hope the show did too.



GRYPHYN KARIMLOO Swing

SHAW 2023: *A Christmas Carol*; 1st season. My earliest theatre memory is seeing *The Lion King* at the Princess of Wales Theatre in 2011. I went with my grandparents and brother, and I remember being amazed immediately by that iconic opening number and the incredible puppetry and inventiveness that brought the show to life. And I still remember that feeling today because that's my favourite part about being an actor: to be a part of something that, when all the pieces work together, is perceived as true magic. The winter season is something that also gives me a similar feeling. There's an indescribable atmosphere throughout the holiday months that brings us back to times and memories that we miss and hope to recreate. And as someone who is very nostalgic, the holidays have always been very dear to me.



ANDREW LAWRIE Bob Cratchit

SHAW 2023: *A Christmas Carol*, *Prince Caspian* and *The Playboy of the Western World*; 7th season. My earliest theatre memory is going to see *The Phantom of the Opera* with my uncle. I was seven years old and was mesmerized and invigorated by the performance. I suppose that's one of the best things about being an actor – to be able to invigorate, uplift, and delight those who come to see my work. And funnily enough, I also think that's what Christmas is about for me – people coming together to share in something that brings hope and joy.

ALLISON MCCAUGHEY Swing

SHAW 2023: Appearing in *A Christmas Carol*, *Gypsy* and *A Grand Night for Singing*; director/choreographer for *A Grand Night for Singing*; 4th season. My favourite time of year is the winter holiday season. The eve of Christmas was always the most magical: sneaking After Eight chocolates stuffed into the



ALLISON MCCAUGHEY



pockets of my wool dress for the evening church service. I watched the *White Christmas* movie with my sister, and as we drove home from our grandparents late at night, I admired the beautiful night sky and anticipated what the next day would bring. With renewed excitement, I watch Christmas through my daughter's eyes – the wonder and awe of children is the true magic of life.

SANJAY TALWAR Scrooge

SHAW 2023: *A Christmas Carol*, *Prince Caspian* and *The Playboy of the Western World*; 9th season. Decorating the tree, carols, presents (and so, shopping), *It's a Wonderful Life*, the Grinch, Scrooge, counting down to the big day (sometimes in minutes and seconds), playing games with my sister between 5 and 7 am so my parents could get some rest . . . but mostly Christmas has been about family for me since I was little. My parents, my sister, and at least one guest that my father would have brought to our house – an exchange student, a new Canadian, someone whose home was far away. It made me realize that family could mean more than I ever thought. Merry Christmas to you and your family.

SANJAY TALWAR



JONATHAN TAN Fred

SHAW 2023: *A Christmas Carol*, *On the Razzle* and *The Playboy of the Western World*; 13th season. In my first year of university, there was a serendipitous shortage of second basses – serendipitous because a baritone who drinks like a frosh wakes up with solid low-Cs. Those few extra notes got me into some choirs that – to be honest – were too good for my very green self, the most special of which was a group called Amabile. With them, I saw Europe, sang with symphonies, recorded albums, even performed for the Queen, all as an anonymous second bass amongst dozens – sometime hundreds – of singers. We made music out of nothing more than our bodies in space, weaving single voices into a harmonic whole so much greater than the sum of its parts. At this intersection of math and magic, there is no I – just us, the moment, and music. Long live the humble choir.

JACQUELINE THAIR Mrs Cratchit

SHAW 2023: *A Christmas Carol*, *Gypsy* and *A Grand Night for Singing*; 16th season. One of the things I love about theatre is that everyone who shows up gets to undergo something mysterious and fun together. Some of the most extraordinary teachers I've had are my co-workers and fellow ensemble members. It's been an honour to learn from them night after night on stage and day after day in life. The winter holidays are one of my favourite times of the year because I get to reconnect with extended family, watch my daughter experience its wonders, and share it all with my husband.

JONATHAN TAN

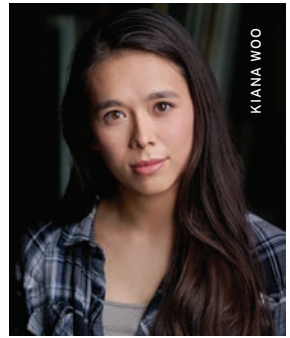


JACQUELINE THAIR



KIANA WOO Emily

SHAW 2023: *A Christmas Carol*, *Prince Caspian* and *The Playboy of the Western World*; 1st season. For me, the winter holidays are about time with family. For as long as I can remember, we have opened our stockings on Christmas morning: me, my little brother, my mom, and my dad. But when I was about sixteen, I realized my mom had been filling her own stocking for years and hadn't ever really had a surprise on Christmas morning. So I went over to the mall and picked up a few things to put in and snuck them in there when she wasn't looking the night before. When she opened it the next morning, she had the brightest smile on her face and gave me a knowing look. It felt really special and warm. I hope that this production can bring that same warm feeling to everyone this holiday season.



SHAWN WRIGHT Christmas Present

SHAW 2023: *A Christmas Carol*; 7th season. As a child, I never enjoyed the hustle and bustle of Christmas. I felt overwhelmed by the commotion and could easily slip into mild melancholy until January. Maybe it was the commercialism, but I couldn't give it a name at that age. Sensing this, my mother would have my father take my six siblings to midnight mass while she and I wrapped gifts quietly while watching our favourite film, *Miracle on 34th Street*. I loved when we'd laugh at exactly the same time, when skeptical little Natalie Wood gave Kris Kringle the side-eye. No matter where I was in the world, I flew home on the twenty-fourth to continue this tradition with her, even in the nursing home, until she passed in 2014. I now watch *Miracle on 34th Street* with my new beloved family: Dann, Phoebe, Pepper, and Hugo.



ALLAN TEICHMAN Stage Manager

SHAW 2023: Stage manager for *A Christmas Carol*, *The Apple Cart* and *The Clearing*; production stage manager for *Mahabharata*; 37th season. Christmas is not part of my family or religious tradition. Consequently, all my most meaningful experiences of it have been vicarious: through partners and their families, friends, and work. Several of the most memorable involved *Réveillon*, an elaborate Christmas Eve dinner, common in French-speaking cultures. These have ranged from large events with extended family to a much more modest one I participated in at a small farm, where the meat course had been wandering around outside the day before. Midnight mass at St Mary of the Angels finished the evening. Christmas arrives in many ways – I'm glad you have made us part of yours.



KATHRYN URBANEK Assistant Stage Manager

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

Staff

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TIM CARROLL

Executive Director
TIM JENNINGS

Executive Assistant
JANET HANNA

CREATIVE MANAGEMENT

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KIMBERLEY RAMPERSAD

Planning Director
JEFF CUMMINGS

Producer
NATALIE ACKERS

Director, Community
Engagement and Outreach
PRAGNA DESAI

Senior Administrator, Creative
Management
SARAH PHILLIPS

Music Director
PAUL SPORTELLI

Associate Music Director /
Company Pianist
RYAN deSOUZA

Publications Co-ordinator
JEAN GERMAN

Publications Intern
KYLE GOLEMA

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THOM MARRIOTT

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SUZIN SCHIFF

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MARGOT DEVLIN
SUSAN McLAY
JESSICA SWEENEY

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AUSAR STEWART
JENNIFER TOOHEY

Alexander Technique
VICTORIA HEART

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VAN ABRAHAMS
PATRICK BOWMAN
EILEEN SMITH

Movement Coach
ALEXIS MILLIGAN

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SUZANNE MERRIAM

Education Co-ordinators
WARREN BAIN
MATT RATELLE

Education Assistant
NINA TAYLOR

Women in Musical Leadership
Assistant Conductor
KELLY LIN

Metcalfe Music Intern
STEPHEN INGRAM

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JAMIE DUNSDON

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Production Director
DON FINLAYSON

Production Administrator
MARGARET FERENCZ

Assistant Production
Administrator
ALISON PETTEN

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MARK CALLAN
ANRITA PETRAROIA
JASON WOODGATE

Assistant Technical Director –
Logistics
DAN GALLO

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Design Co-ordinator
LAUREN REBELO

Design Assistants
EMILY DOTSON

BEYATA HACKBORN
YIMING (BARRY) LIU

XIMENA PINILLA
ALEX SOBSCHAK
ROSE TAVORMINA

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JUDITH BOWDEN

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KEVIN LAMOTTE

Associate Lighting Designer
MIKAL KANGAS
CHRIS MALKOWSKI

Assistant Lighting Designers
NICK ANDISON
AMBER HOOD

JEFF PYBUS
EMILIE TRIMBEE

Assistant Sound Designer
BEX TRALLI

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Production Stage Manager
MEREDITH MACDONALD

Stage Managers

MARTINE BELAND
BEATRICE CAMPBELL
AMY JEWELL

JANE VANSTONE OSBORN
ALLAN TEICHMAN
DORA TOMASSI

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MEGHAN FROEBELIUS
ASHLEY IRELAND

BECCA JORGENSEN
SANG-SANG LEE
CAROLYN MacKENZIE

LEIGH McCLYMONT
ANNIE McWHINNIE
THÉA PEL

MELANIA RADELICKI
KATHRYN URBANEK

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COLIN TATLOCK

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Assistant Head of Properties
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BLAKE WILSON

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ROB HILLIER

MATT LECKIE
JENNA PURNELL
WAYNE REIERSON

ANDREA WILLETTE

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EMILY DYCK

MAC HILLIER
JASON JENNINGS
AMY WILLIS

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JASON BENDIG

Associate Head of Wardrobe
JANET ELLIS

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KENDRA COOPER
ANGELA THOMAS

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ALEXANDRA NICOLESCU
KRISTINA OJAPERV

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MAUREEN GURNEY

Milliner
MARGIE BERGGREN

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MICHELLE HARRISSON
BRENDAN RILEY

Boots/Shoes
STACEY BONAR

Fabric Art/Dyer
JEAN RUMNEY

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TRULY CARMICHAEL
PAT GLINKA

MORGAN MacKINTOSH
LISE ST-GERMAIN

AVRIL STEVENSON
(Mentor Cutter)

Junior Cutter
ERIN HUIITEMA

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MONIQUE MacNEILL
DENIS PIZZACALLA

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REBECCA BOYD
AUDREY-JOY BERGSMAN
PILLING

DARLENE HENDRY
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KATHY SCOZZAFAVA

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JASMINE ADOMEIT
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VIVIAN CHEUNG
NANCY CLARE FERREIRA

DEANNA HERBERT
SILKE JABLONKA
AURORA JUDGE

CHRYSS KALOUDIS
SANDRA LeROSE
MIRANDA LUMLEY

ALLISON MacISAAC
KAYLEN McCormACK
DARLENE NASZADOS

LILLIAN PASQUA
KATE STEINBACH
EMMA TANSLY

NANCY THIESSEN
HAILEY URBANOSKI
KATHLEEN VAN DYKE

MICHELLE WARREN
MADISON WATSON
HAILEE WHITE

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Head of Scenic Art
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MARK CARREIRO

Scenic Artists
ANDREA HARRINGTON
REBECCA LEE

JESSICA MacDUFF

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Head of Scenic Construction
LESSLIE TUNMER

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KEVIN HARTE
MICHAEL HASLEHURST

ROB MAZZA
MIKE PALMIERI

Shop Administrator
SHANNON ENGEMANN

Construction Electrics
Head of Construction Electrics
JOHN VANDOUR

Assistant Head of Construction
Electrician
ANTHONY BLASCHUK, JR

Head of Audio
COREY MACFADYEN

Assistant Head of Audio
KAITLYN MacKINNON

Festival Audio Operator
FRED GABRSEK

Royal George Audio Operator
JULIAN MAINPRIZE

Studio Audio Operator
WAYNE BERGE

2nd Studio Audio Operator
TREVOR HUGHES

2nd Festival RF Technician
WAYNE BERGE

ANTHONY MANCINI

Outdoor Audio Operator
PAUL MOCSAN

Electrics

Head of Electrics
JOHN MARSHALL

Assistant Head of Electrics
MIKE WALSH

Festival Electrician
STUART WILLIAMSON

Royal George Electrician
GEOFF INWOOD
PAUL McMANIS

Studio Electrician
ZACH VIOLA

Outdoor Electrician
JASON CHESWORTH

Video Supervisor
PRATIK TAYADE

2nd Studio Electrician
MEL THIVIERGE

Festival Deck Electrician
JASON CHESWORTH
MEL THIVIERGE

PAUL TOYNE

2nd Festival Deck Electrician
MICHAEL NASZADOS

1st Spot Operator/Deck
Electrician
JEAN ST-ONGE

2nd Spot Operator
HAL HARLEY
LAURIE PENNER

Festival Changeover Electrician
IAN MIDDLETON
MIKE SCOTT
PAUL TOYNE

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JEFF BINGLEY

Festival Stage Carpenter
DAVID SCHILZ

Royal George Stage Carpenter
ARCHIE MacKENZIE

Studio Stage Carpenter
ROB MAZZA

Festival Properties Runner
JOY BEELEY

Royal George Properties Runner
ROB GRINDLAY
LAURA MASCITELLI

Studio Stage Properties Runner
JOE BONAR

Royal George Stage Swing
DAVID KESSLER

Studio Stage Swing Supervisor
DAVID TORRES

Festival Flyperson
DANIEL BRIDGMAN
JERRY NUNN

Festival Stage Trade
FRANK ZALOKAR

Royal George Stage Hand/
Lunchtime Stage Carpenter
JERRY NUNN

Outdoor Stage Supervisor
KEVIN McGUIRE

Changeover Crew
Festival Changeover Supervisor
PAUL TIMMERMAN

Festival Changeover Flyperson
DAVID DiFRANCESCO

Festival Changeover Hands
SHAWN GILBERT
JOSH JANTZ

DAVID KESSLER
SARAH PENNER

Royal George Changeover
Supervisor
ROB GRINDLAY

Royal George Changeover Trade
MIKE PALMIERI

Royal George Changeover Hand
ROLF LIEDTKE

Wardrobe Running

Head of Wardrobe Running
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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
Gabriel Pascal's Motion Picture *Pygmalion*

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

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Julia Course backstage, (Noël Coward's *Blithe Spirit*). Photo by Peter Andrew Luszyk.

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