

THE MAN, TO, GUVNORS

SHAW 20
FESTIVAL 24

ONE
MAN,
TWO
GUVNORS





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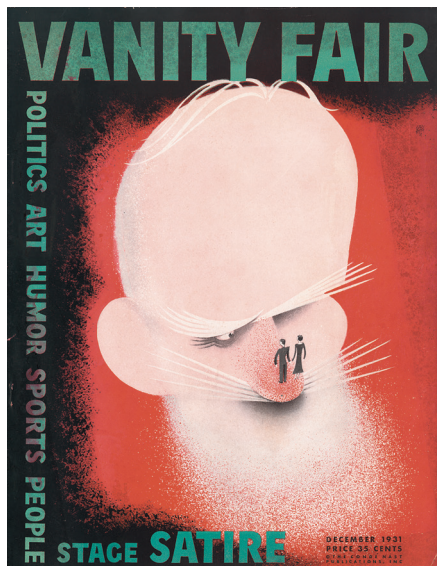
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Madelyn Kriesse and David Andrew Reid in Lerner and Loewe's *Brigadoon* (2023). Photo by David Cooper Photography.

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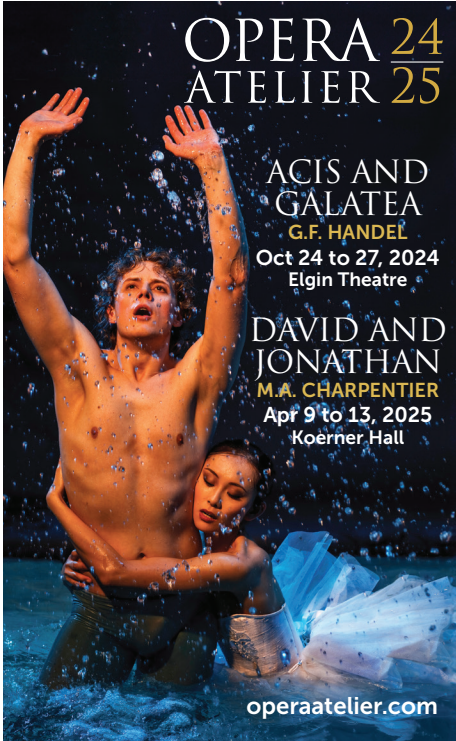
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MASKS are not currently required in our theatres. Though wearing a mask is optional, it is recommended; however, the choice remains at the discretion and comfort of the individual.



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- Harriet 'Sis' Bunting Weld, Governors Council and
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Photo by Peter Andrew Lustig

FESTIVAL THEATRE, JUNE 6 TO OCTOBER 13

SHAW 20 FESTIVAL 24

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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

with MATT ALFANO, FIONA BYRNE, PETER FERNANDES,
PATRICK GALLIGAN, MARTIN HAPPER, ANDREW LAWRIE,
LAWRENCE LIBOR, ALLAN LOUIS, ALLISON McCAUGHEY,
ANDRÉ MORIN, JADE REPETA, TOM ROONEY,
KIERA SANGSTER and GRAEME SOMERVILLE

Directed by CHRIS ABRAHAM

Set and Costumes designed by JULIE FOX

Lighting designed by KIMBERLY PURTELL

Sound designed by THOMAS RYDER PAYNE

Fight direction by JOHN STEAD

Movement direction by ALEXIS MILLIGAN

"Tomorrow Looks Good from Here" Music by Grant Olding, Lyrics by Richard Bean and Grant Olding.

One Man, Two Guvnors is presented by special arrangement with Dramatists Play Service, Inc., New York.

Any video and/or audio recording, streaming or distribution of this production is strictly prohibited.

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is generously sponsored by

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*"The only honest art
form is laughter...
you can't fake it."*

LENNY BRUCE,
1960S COMIC AND
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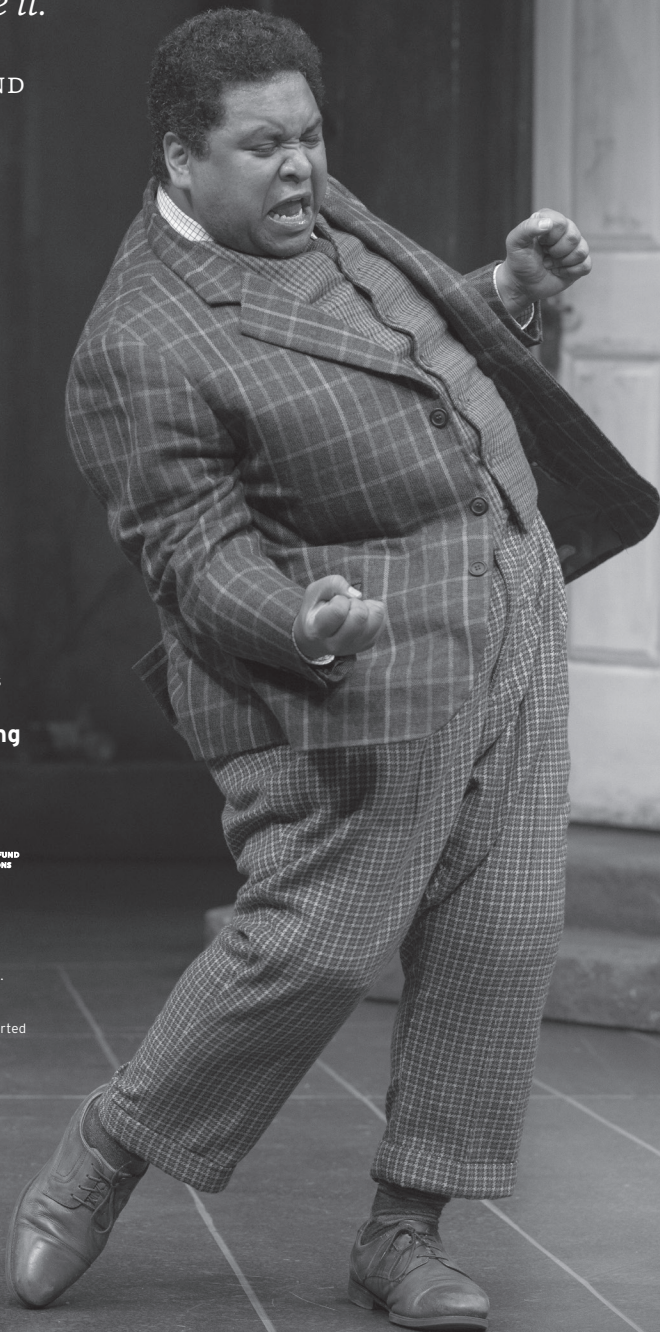


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Lawrence Libor is generously
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2024 Christopher Newton Intern,
Jade Repeta, is generously supported
by Marilyn and Charles Baillie.

PETER FERNANDES AS
FRANCIS HENSHALL.



The Cast

IN ALPHABETICAL ORDER

Alfie / Barman / Skiffle Band	MATT ALFANO
Rachel Crabbe / Trio	FIONA BYRNE
Francis Henshall	PETER FERNANDES
Harry Dangle / Skiffle Band	PATRICK GALLIGAN
Stanley Stubbers / Skiffle Band	MARTIN HAPPER
Cab Driver / Ensemble	ANDREW LAWRIE
Policeman / Skiffle Band / Ensemble	LAWRENCE LIBOR
Lloyd Boateng	ALLAN LOUIS
Ensemble / Trio	ALLISON McCAUGHEY
Alan Dangle	ANDRÉ MORIN
Pauline Clench / Skiffle Band / Trio	JADE REPETA
Charlie Clench	TOM ROONEY
Dolly	KIERA SANGSTER
Gareth / Policeman / Skiffle Band	GRAEME SOMERVILLE

SETTING: Brighton, 1963

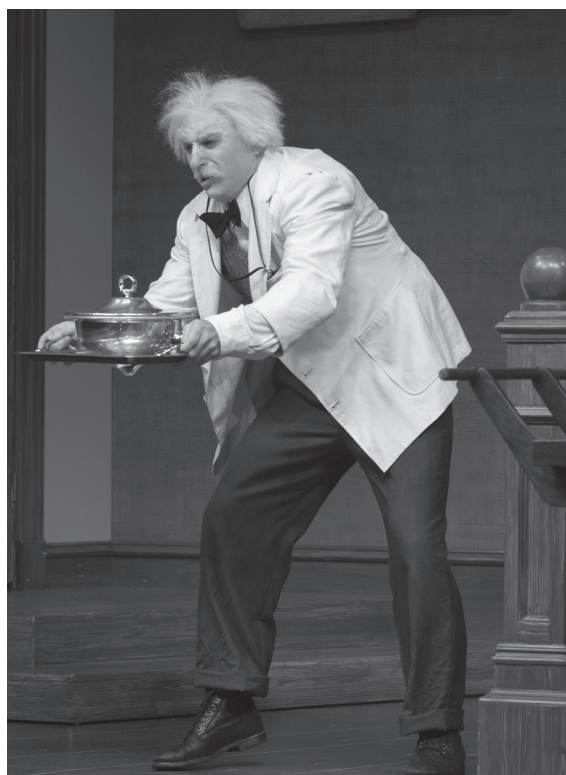
Stage Managers	BEATRICE CAMPBELL (to June 19) ALLAN TEICHMAN (from June 20)
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Production Stage Manager	KIM CHARLEEN SMITH
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Assistant Set Designer	ANGEL EVERETT
Assistant Costume Designer	ARIANNA MOODIE
Assistant Lighting Designer	JEFF PYBUS
Fight Captain	MARTIN HAPPER
Music Captain	LAWRENCE LIBOR
Voice and Dialect Coach	JEFFREY SIMLETT

Special thanks to Christopher Manousos, to Niagara One Stop Scooter Shop,
Niagara Falls, and to Niagara Race Crafters Inc, Virgil.

UNDERSTUDIES

KRISTOPHER BOWMAN, Stanley Stubbers; PATRICK GALLIGAN, Charlie Clench; JJ GERBER, Policeman, Band,
Ensemble; GRAEME KITAGAWA, Alfie; ANDREW LAWRIE, Francis Henshall; LAWRENCE LIBOR, Alan Dangle;
TAMA MARTIN, Dolly; ALLISON McCAUGHEY, Pauline Clench; JEREMIAH SPARKS, Lloyd Boateng;
TAURIAN TEELUCKSINGH, Ensemble; SHAWN WRIGHT, Gareth KIM CHARLEEN SMITH, Stage Manager;
ANNIE McWHINNIE, BECCA JORGENSEN, SANG-SANG LEE, Assistant Stage Manager

Running time is approximately 2 hours and 35 minutes including one intermission



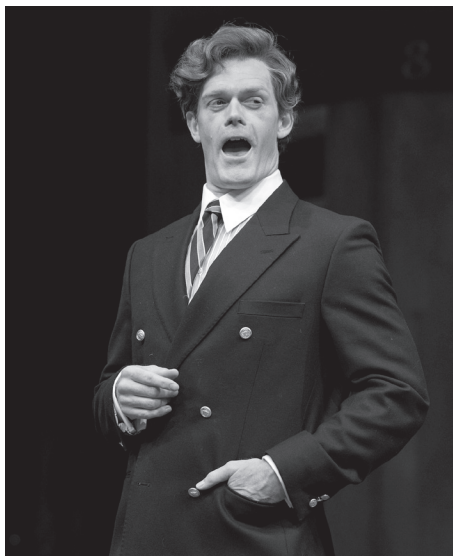
Director's Note

BY CHRIS ABRAHAM

I love to laugh. As I've gotten older, I've started to appreciate how important it is to be able to laugh, and how necessary it is to laugh with other people. I've chased the deep pleasure of making plays that make other people laugh for much of my career. I'm not particularly adept at making people laugh myself, but it's almost impossible for me to pass up an opportunity to direct a play that has the potential to get a thousand people rolling in the aisles. Richard Bean's *One Man, Two Guvnors* is one of these gems. And when Tim Carroll invited me to direct it, I couldn't say no.

What is it about comedy that keeps me coming back for more? Maybe it's the simple affirmation found in the audience's laughter. Maybe it's because I love a challenge and comedy is hard. And the hardest things to do are often the most fun, right? Well, rehearsing a comedy feels like chasing a greasy snake around a room. That doesn't sound like much fun, I know, but it sure keeps you in the moment. It is endlessly slippery and demands that the creators constantly stay alive to the possibilities of the ever-present now. And, paradoxically, comedy also seduces with the illusion of perfectibility — is it possible to build the perfect bit, the perfect punchline, the perfect pratfall? Some days it feels like it is. Some days not. It is a maddening pursuit but completely addictive — especially because it's something that I get to do with other people. And maybe that's the most important part of the answer — the other people part.

Richard Bean's *One Man, Two Guvnors* is a kind of crazy meditation/experiment about this hunger, this search to find community in laughter. The play's protagonist, Francis Henshall and his empty stomach aren't just looking for the next meal; it's his search for love, purpose, and a sense of belonging through communal laughter that propels him and the comedy forward. In the end, maybe it's the community I find amongst my collaborators — and then with the audience in performance — that has emerged as something irreplaceable in my life. It's why I keep coming back. It's also one of the many reasons I'm so grateful to the show's team on stage and behind it, as well as the audience here today. I hope you share as many laughs with us watching the show, as we had making it.



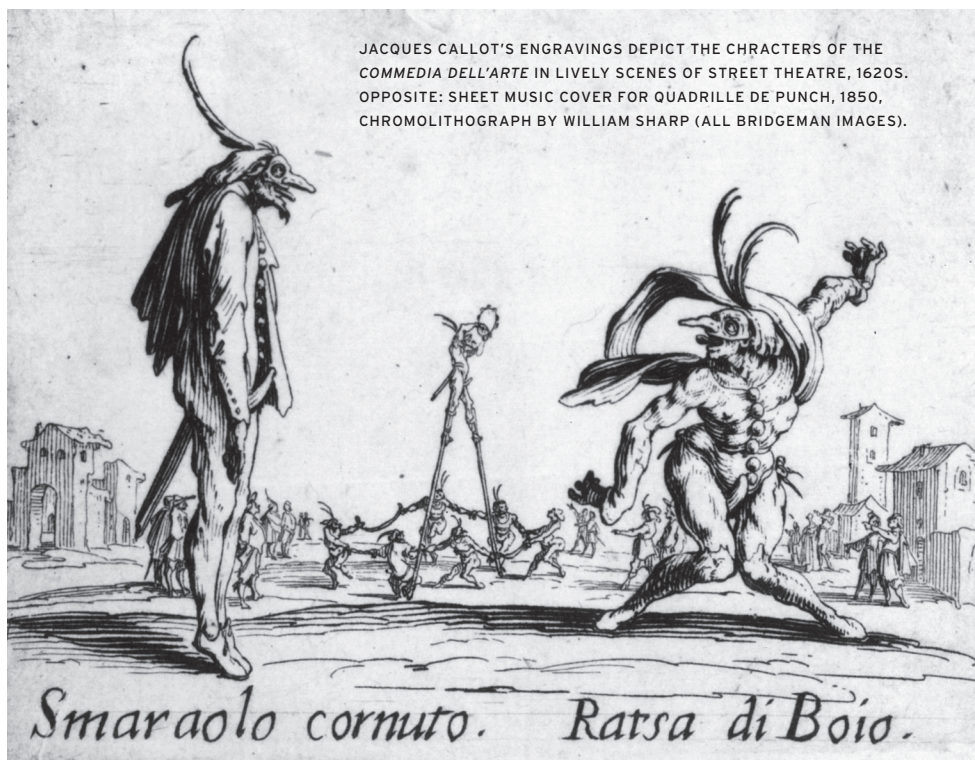
CLOCKWISE FROM TOP LEFT: JADE REPETA AS PAULINE CLENCH AND FIONA BYRNE AS RACHEL CRABBE; TOM ROONEY AS CHARLIE CLENCH; KIERA SANGSTER AS DOLLY; MATT ALFANO AS ALFIE. THIS PAGE: MARTIN HAPPER AS STANLEY STUBBERS.



"You are wrong to scorn the farcical comedy. It is by jingling the bells of a jester's cap that I have made people listen to me."

BERNARD SHAW, IN A LETTER TO ACTRESS FLORENCE FARR, 1892

JACQUES CALLOT'S ENGRAVINGS DEPICT THE CHRACTERS OF THE COMEDIA DELL'ARTE IN LIVELY SCENES OF STREET THEATRE, 1620S. OPPOSITE: SHEET MUSIC COVER FOR QUADRILLE DE PUNCH, 1850, CHROMOLITHOGRAPH BY WILLIAM SHARP (ALL BRIDGEMAN IMAGES).



The Ghosts in the Wings: The Timeless Appeal of *Commedia*

BY ROBERT A. GAINES

One Man, Two Guvnors began life as a 1743 comedy set in Venice called *The Servant of Two Masters* (*Il Servitore di due Padroni*), crafted in the *commedia dell'arte* style by the Italian playwright Carlo Goldoni. Thanks to its wild popularity, the piece has undergone numerous revisions and reinterpretations, including a 1955 Italian film version, and succeeding generations continue to recast it in their own image by updating its jokes, contemporizing its characters, revising its plot, and modernizing its costumes and settings. However, no one could have anticipated Richard Bean's reimagined version, *One Man, Two Guvnors*. From London's *Daily Mail*, which proclaimed it "The most glorious comedy on the planet," to *The Hollywood Reporter's* assertion that, "If you're not having a good time at this show, you may be on the wrong medication," Bean's production has tickled the funny bone of English-speaking audiences since its premiere on May 24, 2011.



While the *commedia* flourished between the sixteenth and eighteenth centuries, most prominently in Italy and France, it pervaded all of Western Europe and has never completely disappeared. The endearingly rude English Punch and Judy theatrical tradition is one of many examples. Most importantly, *commedia* was "street" theatre, the theatre of the common people, as opposed to the more "learned" plays performed in the courts of the nobility. And because audiences had little to no formal education, the *commedia* provided stereotypical or "fixed" characters painted in a few broad strokes with easily recognizable virtues and perhaps even more noticeable faults. Once the

character types were well defined, they did not thereafter vary from play to play, even when the texts in which they appeared were written by different authors in diverse countries. Richard Bean's script retains many of the zany *commedia* elements that made *Il Servitore di due Padroni* such a sensation. Although he has chosen a contemporary setting and character names, Bean has lovingly shepherded his characters from the *commedia* right into the modern era. Indeed, it is almost as if each character has a doppelganger in the wings that both undergirds and imbues the production with the rich history of the play's *commedia* origins. We, like Goldoni's original audience, need only spend a few seconds in the company of each character to instantly grasp her or his personality — warts, and all! Shaw director Chris Abraham relishes the opportunity to dig into those *commedia* roots, which, he reminds us, go all the way back to the comedies of Shakespeare and Molière.

The script had a curious journey to the Shaw Festival. When English director Nicholas Hytner wanted to stage an undated account of *The Servant of Two Masters* for London's National Theatre, he contacted Richard Bean and asked him to write a new script, only to discover that Bean did not know the Goldoni original. Hytner and Bean had previously

worked together on Dion Boucicault's *London Assurance* (1841), with Hytner taking the script and marking all the lines that would have generated laughter in Boucicault's Victorian audiences but failed to amuse modern ones. He then asked Bean "to fix" them. The resulting 2011 National Theatre production was so successful it was simulcast to cinemas around worldwide. Hence, in undertaking this new project, Hytner wanted Bean as his playwright. After reading and rereading the Goldoni text, Bean wrote approximately half the script and then workshopped it so the tone and text could be refined organically. As a result, Bean, Hytner, and leading actor (as well as popular British comedian and former host of *The Late Late Show*) James Corden decided "to go full bore comedy" — with outstanding results.

As the title implies, the difficulty — indeed the source of humour for the audience — comes from a single person contracted to do the bidding of two bosses at the same time. The original 1743 production featured the quick-witted "servant" Truffaldino, whose intelligence allows him to out-manuever both of his slow-witted masters. The "clever servant" motif, an example of comic inversion, confronted the audience with the *opposite* of their expectations, and the device continues to delight audiences in both drama and opera. *The Barber of Seville*, by French playwright Pierre-Augustin Caron de Beaumarchais, is a good example. His beloved comic inversion figure, Figaro, was such a crowd-pleaser that just five years later Beaumarchais wrote *The Marriage of Figaro*. Because of their huge successes as dramas, the plays also became operas, whose enduring popularity attests to the timeless power of comic inversion to amuse us.

But playwright Richard Bean pushes the envelope and turns the "clever servant" tradition on its ear: instead of a perceptive servant, he gives us a total dimwit. His "Francis" survives by blundering awkwardly through a series of crises which send him mentally and physically careening from one sequence of catastrophes to another, until finally by happenstance he arrives, through no guile of his own, at a happy ending. The two guvnors Bean fashioned as foils for Francis appear even more obtuse and self-absorbed than their Goldoni counterparts. The same sense of inversion characterizes the setting, which Bean transposes from Goldoni's Enlightenment-era Venice to the shadier side of the English coastal town of Brighton in 1963. Fifty miles from staid and solid London, Bean's characters inhabit a dark and brooding world devoid of rationality, one that exudes danger. Indeed, that world might have turned menacing but for the chaotic incompetence of Bean's butterfingers characters spinning their own web of uproarious misadventures.

The Italian *commedia* also contained songs, jokes, and *lazzi* (fixed bits of comic business), all of which carry over into tonight's reimagined version. While the play comes with





its own set of songs, Chris Abraham and his company must create the rest. But Abraham remains mysteriously silent as to exactly how he accomplishes this feat, saying only, “The play unwraps its own gifts in its own way as it moves along,” presumably without editorial comments or spoiler alerts. Although audiences love to laugh, directors and actors recognize the pitfalls inherent in the process of bringing a comedy to life. As Abraham confided to me, “comedy is one of the hardest things I do.” While he hopes the play sails along smoothly, multiple problems lie below the waterline. No matter how absurd the plot, for example, it must grow out of believable situations to elicit empathy from the viewers. Even in a farce such as this one, the dangers present, albeit absurd perhaps, must appear as a real threat to the characters (comic inversion). Comedy demands precision, and precision begins with detail, such as the proximity of a chair or door to an actor at a particular moment; a couple of inches to the right or left can affect comic timing. Abraham calls such details “the science of comedy.”

One might well ask, “What purpose do all these hijinks serve?” In published interviews and podcasts, Richard Bean has continually stressed his desire to entertain us — to make us laugh. The curative power of laughter has been recognized and treasured as empowering as far back as the ancient Greeks. Why is laughter “the best medicine”? Perhaps because it lifts us out of the (sometimes glum) reality of the everyday — before returning us refreshed and renewed to live life more joyously.

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

GEORGE CRUIKSHANK INCLUDED SEVERAL COMMEDIA CHARACTERS IN THE MAYHEM OF BARTHOLOMEW FAIR, HIS SATIRICAL ENGRAVING FROM 1811. OPPOSITE: LUIGI LABLACHE AS FIGARO IN *THE BARBER OF SEVILLE*, CARICATURE BY JEAN-PIERRE DANTAN (BOTH BRIDGEMAN IMAGES).



How Skiffle Changed the World

BY BOB HETHERINGTON

Skiffle, for those who don't know, was a form of pop music that was popular in England in the years before The Beatles changed everything. Its closest analogue, maybe, is American rockabilly. It drew upon jazz, folk, blues, and country music and was often played on homemade or improvised instruments. That's right. Get a bunch of junk from mom's pantry and dad's garage, grab grandpa's dusty beat-up old guitar in the attic, and let 'er rip.

The origin of the name is a bit of a mystery. Both "Skiffle" and "Boogie" were slang for rent parties in the 1920s, where musicians passed the hat at house parties to help "make the rent." Though it was first played in the American South in the early 20th century it found a resurgence and heyday in England in the 1950s. With simple lyrics, easily sourced instruments and room for improvisation, there were an estimated 30,000 to 50,000 skiffle groups in Britain in the late '50s.

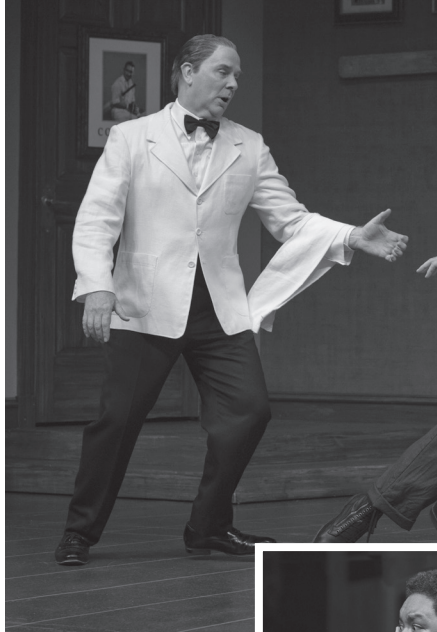
Why this sudden interest? Certainly, there was an appetite for musical styles originating in the American South which was whetted by access to American radio during World War II and musical variety television shows of the '50s. Some suggest it had something to do with skiffle's playful informality: the lyrics are often simple, the music has room for improvisation, and the instruments aren't expensive or hard to come by. Inspired by the likes of Woodie Guthrie, jazz musician Lonnie Donegan brought skiffle to England by picking up the banjo and playing "skiffle breaks" in between sets. His recording of Lead Belly's "Rock Island Line" shot to the top of British and American charts in 1956, and soon Donegan was releasing full albums of skiffle and playing on the *Perry Como Show*. Skiffle exploded the idea of what music is and who could make it at a moment in history when people were ready for change.

Though the mania for the form ended with the '60s, many of the twentieth century's most popular musicians got their starts in a skiffle band. After moderate success at a few neighbourhood gigs, Jimmy Page of Led Zeppelin, Van Morrison, The Spinners, and Mick Jagger all began in skiffle, as well as a little group called The Quarrymen. In 1956, a teenaged John Lennon learned how to play banjo from his mother and started practicing skiffle songs with a few other boys from "Quarry High School" in his backyard air raid shelter. Lennon convinced a budding guitarist Paul McCartney to join the band and brought in 15-year-old George Harrison in 1958. By the 1960s The Beatles were born, and the British invasion was in full force. No lesser musical deity than British songwriter/activist Billy Bragg concurs wholeheartedly about the importance of skiffle, of which he says; "It's viral — three chords and the truth!"

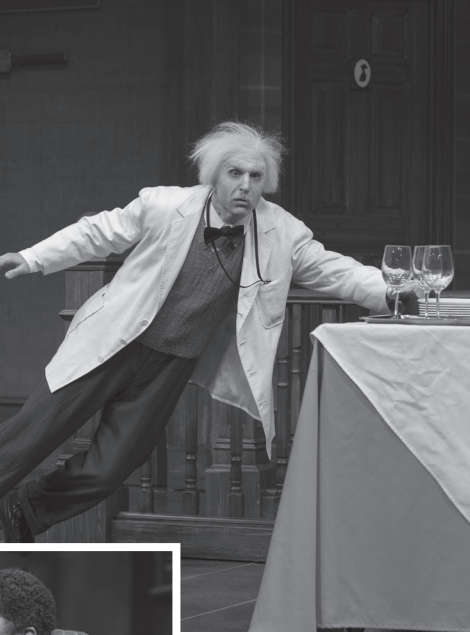


OPPOSITE: SKIFFLE GROUP IN GORTON MANCHESTER IN 1957; LONNIE DONEGAN, GUITAR, WITH HIS BAND.

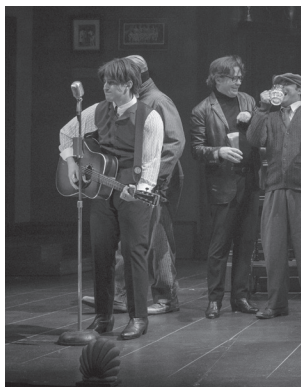
THIS PAGE: JOHN LENNON AND THE QUARRYMEN IN LIVERPOOL ON JULY 6, 1957 – THE DAY HE WOULD MEET PAUL MCCARTNEY (ALL ALAMY).



One Man, Two Guvners, 2024



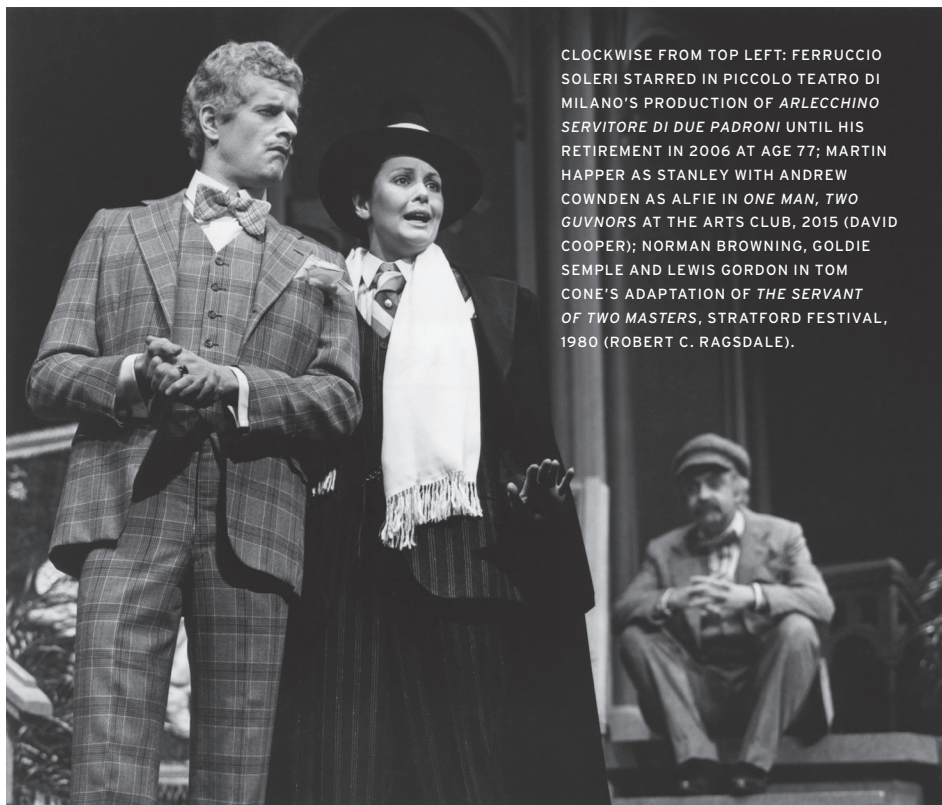
CLOCKWISE FROM TOP LEFT: PETER FERNANDES AS FRANCIS AND MARTIN HAPPER AS STANLEY; GRAEME SOMERVILLE AS GARETH AND MATT ALFANO AS ALFIE; FIONA BYRNE AS RACHEL AND ANDRÉ MORIN AS ALAN DANGLE; ALLAN LOUIS AS LLOYD BOATENG, PATRICK GALLIGAN AS HARRY DANGLE AND TOM ROONEY AS CHARLIE; FIONA BYRNE AS RACHEL, KIERA SANGSTER AS DOLLY, ANDRÉ MORIN AS ALAN AND JADE REPETA AS PAULINE. CENTRE INSET: PETER FERNANDES AS FRANCIS.





CLOCKWISE FROM TOP LEFT: LAWRENCE LIBOR WITH MARTIN HAPPER, JADE REPETA AND GRAEME SOMERVILLE IN THE SKIFFLE BAND; MATT ALFANO AND PATRICK GALLIGAN IN THE SKIFFLE BAND; PETER FERNANDES AS FRANCIS; PETER FERNANDES AS FRANCIS AND MARTIN HAPPER AS STANLEY; PATRICK GALLIGAN AS HARRY AND ALLAN LOUIS AS LLOYD; PETER FERNANDES AS FRANCIS AND KIERA SANGSTER AS DOLLY; ALLISON MCCAUGHEY, FIONA BYRNE AND JADE REPETA IN THE TRIO; PATRICK GALLIGAN WITH THE ENSEMBLE.





CLOCKWISE FROM TOP LEFT: FERRUCCIO SOLERI STARRED IN PICCOLO TEATRO DI MILANO'S PRODUCTION OF *ARLECCHINO SERVITORE DI DUE PADRONI* UNTIL HIS RETIREMENT IN 2006 AT AGE 77; MARTIN HAPPER AS STANLEY WITH ANDREW COWNDEN AS ALFIE IN *ONE MAN, TWO GUVVORS* AT THE ARTS CLUB, 2015 (DAVID COOPER); NORMAN BROWNING, GOLDIE SEMPLE AND LEWIS GORDON IN TOM CONE'S ADAPTATION OF *THE SERVANT OF TWO MASTERS*, STRATFORD FESTIVAL, 1980 (ROBERT C. RAGSDALE).

Production History

Based on the classic Italian comedy *The Servant of Two Masters* by Carlo Goldoni, *One Man, Two Guvnors* opened at the Royal National Theatre in May 2011 to critical acclaim, confirming the star status of James Corden.

Its West End debut was at the Adelphi Theatre in 2011 with James Corden still in the leading role and, after a three-year run, began its first of several national tours. The play premiered on Broadway at the Music Box Theatre in 2012, again with James Corden headlining. He would go on to win the Tony Award for Best Actor in a Play, and the production received six other Tony nominations.

The Canadian premiere was at Theatre Calgary in September 2014, directed by Dean Paul Gibson and starred Kevin Corey. The play has been produced around the world often, including a Vancouver Arts Club production in 2015 directed by David Mackay, which included Shaw's Martin Happer among the leading roles; and a production in Victoria, BC, at the Langham Court Theatre in 2017.

The original director Nicolas Hytner revealed in an interview last year that he and James Corden were planning a London revival of the play following Corden's return to England after his hosting the CBS *Late Late Show* came to an end.



THIS PAGE: JAMES CORDEN AS FRANCIS HENSHALL
IN THE 2012 BROADWAY PRODUCTION (SARA
KRULWICH/THE NEW YORK TIMES/REDUX);
POSTER IMAGE FOR THE 2014 THEATRE CALGARY
PRODUCTION FEATURING KEVIN COREY (DAVID
COOPER/PUNCH & JUDY INC).

The Authors

CARLO GOLDONI (1707–1793) was born into a middle-class family in Venice. As a child, he was fascinated by theatre, playing with puppets and writing his first play at the age of twelve. His path to stardom was not smooth; his first play was a flop. He threw the manuscript in the fire. Over the next ten years, Goldoni took up a succession of resident dramatist roles at various large theatres and opera houses, writing librettos and tragic works, before discovering comedy was his ideal form.

His first major comedy, *The Man of the World*, premiered in 1738 and he followed it with a succession of hits, including, in 1743, what is now regarded as his comic masterpiece: *The Servant of Two Masters*. Eventually, Goldoni eliminated the traditional masks used in the commedia dell'arte, making it more realistic. Of all his plays, *Servant* has been the most frequently produced in both the US and UK. Goldoni lived a colourful life: he was often involved in disputes over money and women, and many of his experiences ended up in his plays. He wrote 200 plays, including 150 comedies, redefining Italian theatre.



RICHARD BEAN was born in East Hull in 1956. He worked as an occupational psychologist for fifteen years, until age thirty-five, when he decided to become a stand-up comedian. After six years Bean turned his attention to theatre where he found major success as a playwright. *One Man, Two Guvnors* (2011), won the Best New Play award from the Evening Standard Awards – a joint winner with his play *The Heretic*. With these wins, Bean became the first playwright to win the Evening Standard Award for Best Play for two plays in the same year. Other plays include *Mr England* (2000), *The God Botherers* (2003), *Honeymoon Suite* (2004), *Harvest* (2005), *The Hypochondriac* (2005), *English People Very Nice* (2009), *The Heretic* (2011), *Made in Dagenham* (2014), *The Nap* (2016), *The Hypocrite* (2017), *Young Marx* (2017), and *Jack Absolute Flies Again* (2023) among others.



When asked about his writing process, Bean explains that he writes in a wooden hut in his garden and if he comes up with a plot or funny line that he really likes, he rewards himself by going back to his house and making a cup of tea.

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

CHRIS ABRAHAM



CHRIS ABRAHAM Director

SHAW 2024: Director for *One Man, Two Guvnors*. I was born in Montreal and grew up mostly in St Bruno, Quebec. I stumbled into directing by staging recreations of Michael Jackson music videos in my basement. In 1985, at age eleven, I attended a production of *Romeo and Juliet* in High Park, directed by Guy Sprung — it sealed the deal for me. As a teen, I was lucky enough to find my tribe amongst a community theatre scene in Markham, Ontario. I spent my summers doing bottle drives to raise money for shows, learning about directing through trial and error, and cementing my love for the theatre. These years made me a lifelong believer in the enormous power of young people. Mentors made my life in the theatre possible, especially Daniel Brooks, who changed my life by helping me see space and time in the theatre anew.

KIMBERLY PURTELL



JULIE FOX



JULIE FOX

Set and Costume Designer

SHAW 2024: Set and costume designer for *One Man, Two Guvnors*. I grew up in the village of Waterdown, Ontario. I got hooked on theatre after landing the part of the Bunny in *The Bunny Who Believed* at my first audition with a local theatre troupe. By the time I was sixteen, I realized I was actually a terrible actor, and I drifted away from theatre until years later when I accidentally got a job as a stagehand at the Sydney Opera House. I was exposed to a lot of very heavy and very interesting scenography there and found my calling.

THOMAS RYDER PAYNE



KIMBERLY PURTELL Lighting Designer

SHAW 2024: Lighting designer for *One Man, Two Guvnors*. I'm from Thornhill, Ontario, and first fell in love with theatre in elementary school. We were often taken on field trips to Young People's Theatre in Toronto. In university I originally wanted to become a director; to be more informed I asked an instructor in the technical department to teach me about lighting design. He was very generous and spent a few years mentoring me. I fell in love with the idea of helping to tell stories with light. Over the years, as my lighting design career grew, I'm proud to say I've had the opportunity to work at YPT numerous times and always enjoy the reactions from the younger patrons. One of my most favourite productions I've designed at Shaw was *Our Town*, directed by Molly Smith.

THOMAS RYDER PAYNE Sound Designer

SHAW 2024: Sound designer for *One Man, Two Guvnors* and *Candida*. I'm from Toronto and have been working as a composer and sound designer for theatre and film for about fifteen years. As a teenager, I played guitar in bands and, after getting my first four-track recorder at seventeen, started recording music and making soundscapes. I studied composition at York University and then toured and recorded with the band Joydrop. In 2003, I was asked to participate in a workshop for a production by Soheil Parsa and discovered my second career.

JOHN STEAD Fight Director

SHAW 2024: Fight director for *One Man, Two Guvnors* and *Witness for the Prosecution*. I was born in Saskatchewan, and the first time I saw a play was at the Greystone Theatre at the University of Saskatchewan. I was in my second year of a bachelor degree, and I remember thinking how fantastic it was and that pursuing the arts was something I wanted to do. The next day I added theatre as my second major, and three years later I completed my degree with a double major in Theatre and Political Science. During my three years in the drama program, I would end up choreographing the fight scenes, as I was competitive in both sabre and martial arts. I found that I had a great love for it, and upon graduation, I headed off to Toronto to make my way as a stuntman and a fight director.



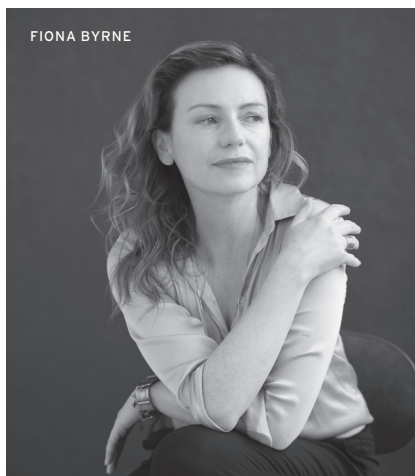
ALEXIS MILLIGAN Movement Director

SHAW 2024: Movement director for *One Man, Two Guvnors*, *Witness for the Prosecution* and *The House That Will Not Stand*. One of the greatest discoveries I've had as a parent is learning to shrug my shoulders when my children say, "I'm bored." Always within minutes they start a project or make up a game, far more interesting and fun than any "proactive activity" I could ever come up with. From my daughter defying physics by attempting to climb up the stairs while sitting inside a cardboard box, to my son reinventing the microwave in a post-apocalyptic Lego world, I witness advancements in science and technology that extend far beyond logic and reason and into the worlds of dreams and possibilities... and how delightful that my work as an artist is also just that. Follow me at alexismilligan.com or transitus.ca.



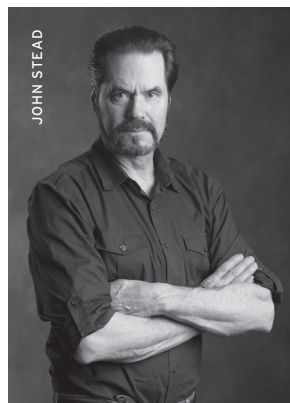
MATT ALFANO Alfie / Barman / Skiffle Band

SHAW 2024: *One Man, Two Guvnors* and *My Fair Lady*; 3rd season. Growing up in the prairies, I studied dance from a very young age. I was pulled to it; the energy, movement, and expression. Early stand-out influences were Gene Kelly, Bob Fosse, and Jerome Robbins, amongst other greats. Dance is a universal language, translating much more than just movement, as story and emotion drive the narrative. Storytelling through creative exploration informs both my technical and performative approach to my craft. It's instilled in all I do and guides me through my own artistic voice. I'm grateful and fortunate to continue exploring this in my life and to share it with you all here.



FIONA BYRNE Rachel Crabbe / Trio

SHAW 2024: *One Man, Two Guvnors* and *Witness for the Prosecution*; 21st season. I started here in 1997, very young, excited and incredibly scared. I had dreamed of coming here since attending *The Marrying of Ann Leete* on a field trip in drama school years before, and watching the love scene between theatre talents Ann Baggley and Roger Honeywell. From the back row of the Court House, I barely breathed so I wouldn't miss a word. Neil Munro had brilliantly directed this beautiful twosome connecting in candlelight and creating magic. A few years later, sitting in the dressing room with Ann, having been cast alongside her my first season in *The Shop at Sly Corner* and *The Lady's Not for Burning*, I couldn't believe my good fortune. I still get a thrill whenever I get to stand on the stage and be part of the magic. I am beyond grateful for these twenty-one seasons.

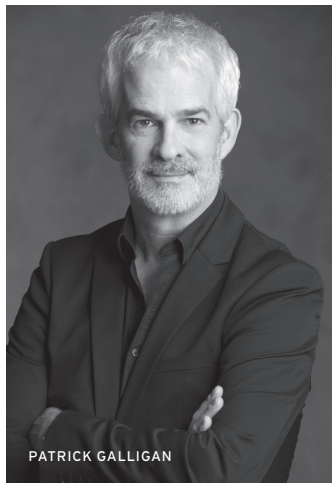


MARTIN HAPPER



PETER FERNANDES Francis Henshall

SHAW 2024: Appearing in *One Man, Two Guvnors*, assistant directing for *Witness for the Prosecution* and *Sherlock Holmes and the Mystery of the Human Heart*; 5th season. I was born in Awali, Bahrain, raised in Edmonton, and now call Toronto home. Before moving to Canada I wasn't exposed to a lot of theatre, but my parents encouraged my siblings and me to sing a lot of karaoke. Little did they know that all three of us would become performers. In grade six, I made my theatre debut in my school's production of *The Wizard of Oz*. I played the Cowardly Lion, because I was so nervous during the audition that I kept stuttering. In the show, I had to faint — this made the audience laugh and I've been trying to make people laugh ever since.



PATRICK GALLIGAN

PATRICK GALLIGAN

Harry Dangle / Skiffle Band

SHAW 2024: *One Man, Two Guvnors* and *Witness for the Prosecution*; 21st season. In the fall of 1985, I was in my fourth year of undergraduate studies at the University

of Toronto and awaiting the results of the Law School Admissions Test I had recently written. At the same time, I had been cast as Fedotik, one of the junior officers in Anton Chekhov's *Three Sisters*, at U of T's Hart House Theatre. Entering Chekhov's world of heartache and hope and immersing myself in the rich history of that theatre, changed everything for me. Any thoughts I had of following my father, and his father before him, into the legal profession were put on hold while I asked myself: "If I could do anything professionally for the rest of my life, what would it be?" Soon after, I began applying to theatre schools, one of which (thank God) accepted me.



PETER FERNANDES

MARTIN HAPPER Stanley Stubbers / Skiffle Band

SHAW 2024: *One Man, Two Guvnors* and *Witness for the Prosecution*; 19th season. One of the first times anyone gave me money to perform was for a gig in which I played a robot of my own invention that walked around a Shoppers Drug Mart during an after-hours cosmetics application workshop. My performance concluded with the robot rapping about its love for and subsequent addiction to cosmetics, because applying them to its face made the robot feel more human. I thought the piece was quite clever and subversive. This could have been noteworthy for the five full-of-regret audience members, had I better resembled a robot and, perhaps more crucially, remembered the words to the rap. A tough lesson learnt in a Chilliwack drug store, and one that I aim not to repeat for you today.



ANDREW LAWRIE

ANDREW LAWRIE Cab Driver / Ensemble

SHAW 2024: *One Man, Two Guvnors* and *Witness for the Prosecution*; 8th season. Once, after a show, someone told me, "Seeing this production made my day." This was my favourite comment that I've ever heard from an audience member. By itself it seems to just be a simple and lovely sentiment, but to me, it resonated with why I chose to become an actor. I feel that my job as an actor is to affect others with my work. Whether that means to provoke important discourse, to instigate different ways of thinking or simply to make someone's day special, that's why I do what I do. That's why I'm an actor.

LAWRENCE LIBOR

Policeman / Skiffle Band / Ensemble

SHAW 2024: *One Man, Two Guvnors* and *Witness for the Prosecution*; 1st season. I am thrilled to be joining this incredible company of artists and creators in such a beautiful setting. Originally from Nottingham, England, I moved to Canada six years ago and have had the privilege of travelling and working on all sides of the country ever since. Before hopping over the pond, I had studied in Glasgow, Scotland and then worked in and around London in shows such as *American Idiot* in the West End. From an early age, theatre and music have been a discipline and passion central in my life, led mostly by a string of inspiring female educators and mentors that have propelled me forward. You may recognise me from some of my more recent appearances in *Natasha*, *Pierre & the Great Comet of 1812* at Crows Theatre or *MAGGIE* at the Charlottetown Festival.



ALLAN LOUIS Lloyd Boateng

SHAW 2024: *One Man, Two Guvnors* and *My Fair Lady*; 6th season. I was born in Cap-Haitien, Haiti. I immigrated to America with my mom. Naturally, most immigrant parents want their children to become doctors or lawyers but, in grade nine I made my theatrical debut on a green skateboard in the musical *Runaways* by Elizabeth Swados. At the time, my mom didn't think much of my artistic pursuits and was not in the audience to see me get a standing ovation. However, the elation I felt in that instant set me on my path to prove her wrong!



ALLISON MCCAUGHEY Ensemble / Trio

SHAW 2024: *One Man, Two Guvnors* and *My Fair Lady*; 5th season. My ultimate happy place is collaborating with my people — theatre people in the rehearsal hall. The theatre has been my home for many years, and I find daily inspiration from my colleagues. The theatre is alive; it is exciting and allows me to live in the moment, connect with others, and create something to remember. I will always be grateful that I get to do what I love and work alongside other incredible artists. Sharing our work with the Shaw Festival audiences is a great pleasure.



ANDRÉ MORIN Alan Dangle

SHAW 2024: *One Man, Two Guvnors* and *My Fair Lady*; 3rd season. I grew up in a little place called Read, which is north of a medium place called Belleville; however, at the moment, I live farther north than Read on a farm in Tweed — it all rhymes and that's just fine. I live up there with my partner Daniel and our dog Biscuit. Biscuit is a Border Collie and he's too smart for his own good, but he's a loveable scamp so that's all right. Enjoy the Show!



JADE REPETA Pauline Clench / Skiffle Band / Trio

SHAW 2024: *One Man, Two Guvnors* and *My Fair Lady*; 3rd season. I am so thrilled to be back here at the Shaw Festival for another wonderful season! I began my performing career in Winnipeg, my dear and chilly hometown. In fact, there are quite a few of us Winnipeggers here in the 2024 Shaw season, which makes me very proud! I have since graduated from theatre school and have been working in the Canadian theatre industry for over fifteen years. I am so thankful for the many people in my life that have encouraged and supported me in my pursuit of this incredibly odd and wonderful job that I am so grateful to do!



TOM ROONEY

TOM ROONEY Charlie Clench

SHAW 2024: *One Man, Two Guvnors* and *My Fair Lady*; 3rd season. The year I graduated from the University of Saskatchewan; I took a trip to Australia with a buddy. We financed the trip by busking; performing a comedy/juggling routine. We weren't brilliant, but we made enough to pay for our hostel and pints. We'd begin the show surrounded by strangers but by the end, those strangers had a bit more in common: a few laughs from a street show. I'm inspired by the community-building potential of theatre. We experience a story together, but we also experience each other experiencing that story. By the end of a show we're a community.

KIERA SANGSTER Dolly

SHAW 2024: *One Man, Two Guvnors* and *My Fair Lady*; 18th season. Raised in Toronto, Ontario, my elementary school, R.J. Lang, was a "project" school for the district — meaning all students were exposed to many unique programs most other schools didn't offer. Our school had a stage, which meant that anytime a cool new song came out (Tiffany's "I Think We're Alone Now" comes to mind), I seized the opportunity to teach my friends something that could be performed during our school assemblies. Mr Cole was a teacher who changed the trajectory of my life. He encouraged my mother to enroll me in an arts-focused school, which I continued throughout my elementary and secondary education. Thankfully it worked out.



JADE REPETA



KIERA SANGSTER

GRAEME SOMERVILLE

Gareth / Policeman / Skiffle Band
SHAW 2024: *One Man, Two Guvnors* and *Witness for the Prosecution*; 22nd season. The entreaty of *Henry V*'s chorus to "eke out our performance with your mind" is what enthralled me from a young age to this life in the theatre. Raised in Cambridge, Ontario, I spent many summer evenings of my youth being driven to Shaw and Stratford and then, for a few hours, being transported into Illyria or Rome, down into the alleys of Canning Town, or up into West End drawing rooms. As the chorus in *Henry* suggests, the audience never really forgets that they are sitting in a theatre of an evening; that the marble is a cunning paint job, the stars are electric, and the characters are but players with a memorized script. But every so often, our imaginations intertwine and together we transcend.



GRAEME SOMERVILLE

BEATRICE CAMPBELL

Stage Manager (to June 19)

SHAW 2024: Rehearsal stage manager for *One Man, Two Guvvners* (March 27 – June 30); 20th season. Reflecting on my life in the theatre, in order to fulfil the requirements of this bio, I realize how lucky I've been to work with so many interesting, talented, odd, entertaining, intelligent, silly, and fabulous people over my many decades as a stage manager. The main highlight has been working with my family — parents Douglas and Moira, brother Ben, and sister-in-law Jackie; but my theatre family has been equally wonderful. It might be tiring, but it's never dull. Thank you for spending your time with us.



ALLAN TEICHMAN

Stage Manager (from June 20)

SHAW 2024: Stage manager for *One Man, Two Guvvners* and *My Fair Lady*; 38th season. The most wonderful thing about working at the Shaw Festival is the wide range of theatrical topics, writing styles and presentation formats that I get to engage with year after year. Beyond that, I also get to work with an amazing spectrum of skilled performers, other creative artists, and production support teams in bringing those shows to life. When I meet with student groups or host someone on a "shadowing" opportunity as I run a show, the most common question I get asked is: "Do you have a favourite show that you've done?" The answer is: "All of them."



KEVIN ETHERINGTON

Assistant Stage Manager

SHAW 2024: Assistant Stage Manager for *One Man, Two Guvvners*, *Witness for the Prosecution* and *Candida*; 1st season. I was born and raised in St Catharines and at the age of eleven I wanted to be an actor, so my parents suggested that I audition for Garden City Productions. It was during a production of *Anne of Green Gables* that director Alan Lund whisked me off to the Charlottetown Festival, and thus began my career in the theatre. As an actor I was able to travel the country performing in several different theatre productions. After I got married, my wife suggested I try stage management. I have a logical type of brain and good attention to detail, so it made sense to give it a try. Stage management allowed me the opportunity to explore the other side of the theatre that makes what you see on stage work. Enjoy the show!



ANNIE McWHINNIE Assistant Stage Manager

SHAW 2024: Assistant stage manager for *One Man, Two Guvvners* and *My Fair Lady*; 16th season. Growing up just north of Toronto, I was privileged to see lots of theatre since childhood. Musicals were always my favourite, seeing the talented triple-threat performers create magical worlds with music and dancing. I started stage managing through a co-op program in high school and continued by studying Theatre Production at Humber College. My most influential training came from the many talented stage managers I apprenticed under. I have enjoyed working on many of the productions throughout my sixteen seasons at the Shaw Festival. Some of my favourites include *Sunday in the Park with George*, *Maria Severa* and *Cabaret*.

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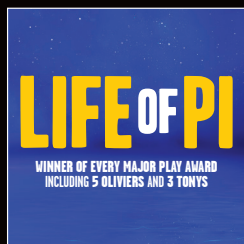
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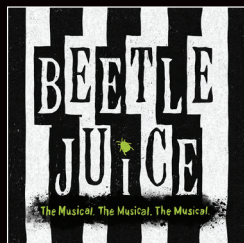
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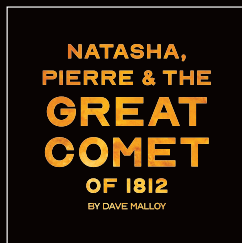
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