THE SECRET GARDEN







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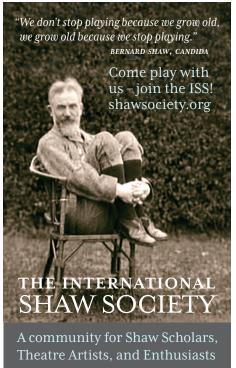
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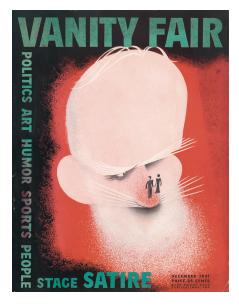
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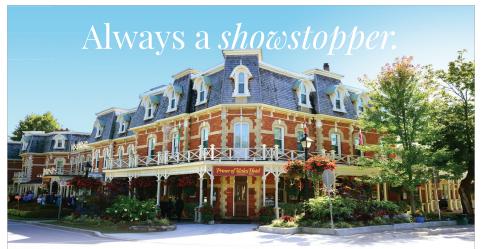


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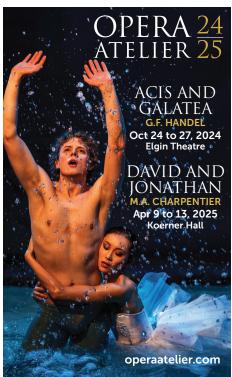


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THE SECRET GARDEN

A Play with Songs

Based on the novel by
FRANCES HODGSON BURNETT

Adapted for the stage by
JAY TURVEY and PAUL SPORTELLI

with DAVID ADAMS, DAVID ALAN ANDERSON, SHARRY FLETT, PATTY JAMIESON, GRYPHYN KARIMLOO, TAMA MARTIN, DREW PLUMMER, GABRIELLA SUNDAR SINGH and JACQUELINE THAIR

Directed by JAY TURVEY
Music direction by RYAN deSOUZA
Set designed by BEYATA HACKBORN
Costumes designed by JUDITH BOWDEN
Lighting designed by KEVIN LAMOTTE
Movement direction by LINDA GARNEAU

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124 | Q | HOTEL 8 SPA Tama Martin is generously supported by the RBC Foundation.

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The Cast IN ALPHABETICAL ORDER

Ben Weatherstaff / Ensemble DAVID ADAMS

Archibald Craven / DAVID ALAN ANDERSON

Mrs Medlock / Ensemble SHARRY FLETT

Mrs Sowerby / Ensemble PATTY JAMIESON

Colin / Ensemble GRYPHYN KARIMLOO

Robin / Ensemble TAMA MARTIN

Dickon / Ensemble DREW PLUMMER

Mary GABRIELLA SUNDAR SINGH

Martha / Ensemble JACQUELINE THAIR

Stage Manager AMY JEWELL

Assistant Stage Manager KELLY BOUDREAU

Production Stage Manager KIM CHARLEEN SMITH

PSM Consultant MEREDITH MACDONALD

Assistant Lighting Designer THEO BELC

Orchestrations PAUL SPORTELLI

Arrangements JAY TURVEY, PAUL SPORTELLI

Keyboard Programmer DAVID ATKINSON

Metcalf Foundation Music Intern ATHENA SO

Movement Captain TAMA MARTIN

Voice and Dialect Coach JEFFREY SIMLETT

MUSICAL QUINTET

RYAN deSOUZA, Conductor / Keyboard; ALEX GRANT, Cello; ERICA GOODMAN, Harp; TIM MULLIGAN, Drums / Percussion; DOUG MILLER / ANDY BALLANTYNE, Flute (alternating)

 ${\bf Additional\ Props\ assistance\ provided\ by\ Tribecca\ Blascik\ and\ Dani\ Horton.}$

Special thanks to Sarah Shippobotham, Barrington Brolley and the Flower Ladies: Libby Bullock, Lois Flatley, Mary Mizen, Margaret Walker and Brenda Weafer

UNDERSTUDIES

ALANA BRIDGEWATER, Mrs Medlock, Ensemble; SHANE CARTY, Ben Weatherstaff, Ensemble; KRISTI FRANK, Martha, Ensemble; JJ GERBER, Dickon, Ensemble; ÉLODIE GILLETT, Robin, Ensemble; GRAEME KITAGAWA, Colin, Ensemble; TAMA MARTIN, Mary; ALLISON MCCAUGHEY, Mrs Sowerby, Ensemble; TAURIAN TEELUCKSINGH, Archibald Craven, Dr Craven, Ensemble; MYRA MALLEY, Stage Manager; FERNE HUDSON, Assistant Stage Manager







CLOCKWISE FROM TOP LEFT: DAVID ALAN ANDERSON AS ARCHIBALD CRAVEN; GABRIELLA SUNDAR SINGH AS MARY AND DREW PLUMMER AS DICKON; SHARRY FLETT AS THE CROW; GRYPHYN KARIMLOO AS COLIN AND GABRIELLA SUNDAR SINGH AS MARY.





Songs

WHITHER MUST I WANDER Ralph Vaughan Williams / Robert Louis Stevenson

MISTRESS MARY, QUITE CONTRARY
Traditional

UP IN THE MORNING EARLY Traditional / Robert Burns

SCARBOROUGH FAIR Traditional

> COUNTRY LIFE Traditional

WORKING LIFE OUT TO KEEP LIFE IN

Traditional

BLUE BELLS, COCKLE SHELLS
Traditional

BRISK AND BONNY LAD
Traditional

I SOWED THE SEEDS OF LOVE Traditional

> MAY GARLAND Traditional

WHEN SPRING COMES IN
Traditional

LITTLE ROBIN REDBREAST Traditional

OH ROWAN TREE Traditional / Carolina Oliphant

THE MAN IN THE MOON
Traditional

ADAM THE POACHER
Traditional

SUMER IS ICUMEN IN Traditional

HAIL, SMILING MORN Reginald Spofforth

THE WATER IS WIDE



Nature's Transformative Power in The Secret Garden

BY AOISE STRATFORD

Frances Hodgson Burnett (1849-1924) is best known for her children's novels, *Little Lord Fauntleroy* (1886) and *The Secret Garden* (1911), but she was a prolific writer, working across forms in short story, poetry, personal essay, the novel, and the stage play. She adapted many of her own fictional works for the theatre as well as collaborating on original pieces for the stage, and so it is perhaps unsurprising that her writing displays a keen eye for the theatrical as well as a strong sense of place and character. Even more distinctive, though is the central role of children in her writing, and her knack for capturing their perspectives and voices in ways that speak to readers and audiences of all ages. In Hodgson Burnett we are invited to see the world with the same fears and fascinations that children do — an invitation that Jay Turvey's and Paul Sportelli's adaptation of *The Secret Garden* takes full advantage.

A particularly consistent feature over much of her work is the figure of the parentless child. Families are incomplete in both *Little Lord Fauntleroy* and *A Little Princess*, for example, and in *The Secret Garden* all three children at the centre of the story lack a complete set of parents. Hodgson Burnett's own father died suddenly when she was a child, leaving her family in difficult circumstances and prompting their eventual move to America, and in much of her work we can trace the influence of those twin events: death and relocation.

Maternal mortality was not uncommon during Hodgson Burnett's lifetime, leaving many children to be raised in households without a mother — the task often falling to siblings or to household staff in families of middle or higher class. The potential loss of a child to illness also looms in Hodgson Burnett's work and Colin in *The Secret Garden* is a key example of that all-too familiar possibility. The death of the author's own son, Lionel, from tuberculosis when he was a teen left a huge impact on her and may account for some of this thematic preoccupation in her work.

Cholera, which sets the stage for *The Secret Garden*, was also a serious problem in Hodgson



Burnett's lifetime. During her childhood there were significant outbreaks in India and in England where the disease spread due to colonial traffic and the British military presence in India. Large outbreaks caused widespread loss of life and uprooted surviving family members. The last significant outbreak of cholera in America also coincided with the publication of *The Secret Garden*. One might imagine it was much on the author's mind.

The response to such illnesses was, much like the recent global response to the COVID-19 pandemic, one of enforced isolation. And yet in *The Secret Garden*, the physical and the emotional can't be separated and isolation becomes part of the problem, not the solution. This insightful understanding might be one reason why Hodgson Burnett's work has displayed such longevity and resonates so strongly today, challenging us to think about





responses to physical and mental health in ways that are surprisingly contemporary. At the time, however, isolation was used to treat both contagious disease and psychological distress. One particularly problematic example was Doctor S. Weir Mitchell's "rest cure" for nervous disorders, which had become increasingly popular as a treatment for women whose independence was considered dangerously overstimulating. While *The Secret Garden* is in many ways considered to be children's literature, it is not devoid of social commentary and the story takes a critical stance on the infantilizing and isolationist tactics of patriarchal medical practice.

However, despite the characters' bleak backstories, *The Secret Garden*, both as a novel and in this adaptation, takes an unconventional approach to narrative conflict by driving the plot with unwavering optimism. It is not disease that is contagious in this world: it is growth. And at the centre of that optimistic world of change is the garden itself.

Frances Hodgson Burnett had a great love of the English garden. When the family relocated to Manchester after the death of her father, the house they lived in had a large, enclosed garden. As an adult, returning to England, Hodgson Burnett lived in Great Maytham Hall in Kent. The country house had a series of walled gardens, and it was in the rose garden that Hodgson Burnett wrote *The Secret Garden*. In her short autobiographical essay *My Robin*, she describes the garden as "a lovesome, mystic place, shut in partly by old red brick walls against which fruit trees were trained and partly by a laurel hedge with a wood behind it. It was my habit to sit and write there under an aged writhen tree, gray with lichen and festooned with roses." The garden was a restorative place for Hodgson Burnett, who two years before her move to Maytham Hall had entered a sanatorium in America and ended her second marriage.

The Secret Garden's emphasis on the natural world's transformative power and our ability to form a meaningful relationship with it forms a direct line from Hodgson Burnett's

own life to this production. The garden is of course a character in this story, and like any good character it has its own transformation. But more than simply undergoing change, the garden changes the characters, and gives them what they need to act as agents of change for each other. The representation of ecology as something that shapes the future lives of people makes *The Secret Garden* in some respects ahead of its time. A growing number of plays in the late twentieth and early twenty-first century have been classified as ecodramas, using theatre to respond to concern over the environment. As the environmental the-



atre organization Earth Matters on Stage defines it "ecodrama stages the reciprocal connection between humans and the more-than-human world." This definition is expansive, including not just political dramas pushing for change but all plays that might be read, staged, and understood as actively exploring this important relationship between people and nature — a body of work to which *The Secret Garden* clearly belongs.

The Secret Garden, then, holds up very well and this adaptation is faithful to the original while underscoring its contemporary elements. The illnesses that must have loomed large in Frances Hodgson Burnett's lived experience have declined markedly in the century since The Secret Garden was written. Yet while the circumstances that fixed the image of the isolated child in Hodgson Burnett's imagination have changed, the story's concern with isolation, loss and youthful resilience still resonates in today's world of mass migration, climate change and

mental health crises. Whatever the catalytic circumstances, however, what resonates most is the power of nature to heal. The story's enduring and timely optimism reminds us that the thrill of watching a bird build a nest or the simple pleasure of seeing flowers bloom with the sudden determination of Spring still has the power to move us — and to matter. Perhaps this lovely play resonates most for its wise reminder that sharing those experiences with others can build moments of connection, community, even family, and make us stronger together than we are alone.

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

THREE OF CHARLES ROBINSON'S ILLUSTRATIONS TO THE 1911 FIRST EDITION OF *THE SECRET GARDEN*: "A BOY WAS SITTING UNDER A TREE PLAYING A ROUGH WOODEN PIPE," "'WHO ARE YOU?' HE SAID AT LAST" AND "A BOY BURST THROUGH IT AT FULL SPEED."















CLOCKWISE FROM TOP LEFT: JACQUELINE THAIR AS MARTHA AND GABRIELLA SUNDAR SINGH AS MARY; JACQUELINE THAIR AS MARTHA, DREW PLUMMER AS DICKON. GRYPHYN KARIMLOO AS COLIN. PATTY JAMIESON AS MRS SOWERBY, GABRIELLA SUNDAR SINGH AS MARY AND DAVID ADAMS AS BEN WEATHERSTAFF; GABRIELLA SUNDAR SINGH AS MARY WITH MISSELTHWAITE AN-CESTORS; GABRIELLA SUNDAR SINGH AS MARY AND DAVID ADAMS AS BEN: TAMA MARTIN AS THE ROBIN AND **GABRIELLA SUNDAR** SINGH AS MARY.



Director's Note

BY IAY TURVEY

Paul Sportelli and I began adapting the novel *The Secret Garden* in the winter of 2019. A few months later, life changed for all of us: the world was forced to spend more time in isolation. Going out for walks became a ritual. We were fortunate enough to live in a part of the world with beautiful old trees and fields and water nearby. Nature as a calming and redemptive force moved closer to the centre of our day-to-day life. We became more aware of the changing of seasons, the shortening and lengthening of days, the first green shoots of spring. I will admit that I even hugged a tree or two. The story of *The Secret Garden* — of the children Mary, Colin, and Dickon reclaiming their lives, growing happier, healthier and more respectful of nature — began to resonate more deeply with me. Inspired, we curated songs from the British folk tradition that echo an appreciation of the natural world that runs through the story.

I love the children in *The Secret Garden*. They are imperfect: headstrong, scared, sneaky, adventuresome, and full of longing. They learn to parent each other in a world where death hovers over their heads. They triumph by placing friendship first and throwing themselves into giving life to a little "piece of earth." The mysterious garden rewards them in ways they could never have imagined; but isn't that always the way with a passion project? We get back much more than we give. Maybe you're not a gardener or a tree-hugger but I do believe that, as Mary says, if we listen to nature, it will tell us what it wants. And it may direct us toward what we need.





DAISY EAGAN AS MARY AND JOHN BABCOCK AS COLIN IN THE 1991 BROADWAY MUSICAL (PHOTO BY BOB MARSHAK/NYPL); HEYDON PROWSE AS COLIN, KATE MABERLY AS MARY AND ANDREW KNOTT AS DICKON IN THE 1993 FILM VERSION (ALAMY).

Production History

While Frances Hodgson Burnett was also a playwright who penned stage versions of more than a dozen of her books and stories (most notably *Little Lord Fauntleroy*), *The Secret Garden* was not among the works she adapted for the stage herself. Nevertheless, it has proved popular in numerous adaptations. It made its film debut in a 1919 silent movie, before MGM took it on in a 1949 version starring Margaret O'Brien and Dean Stockwell. Several BBC versions exist, and Maggie Smith lent her star power to the role of Mrs Medlock in Agnieszka Holland's 1993 film.

The best-known stage version was a Broadway musical written by Marsha Norman and Lucy Simon (Carly's older sister) and directed by Susan H. Schulman. The musical played a total of 709 performances, closing on January 3, 1993. At age 11, Daisy Eagan was the youngest female recipient of a Tony Award to date.

This new Shaw Festival version is a world premiere.

The Authors

FRANCES HODGSON BURNETT was born on November 24, 1849, in Manchester England. After the death of her father, Frances's mother decided to sell the home décor business and move to America. At nearly sixteen, Frances and her family moved into an abandoned log cabin in Tennessee. Frances's once prosperous family found themselves in more humble circumstances, and Frances began to employ her pen to help her struggling family. Although her writing credits at this time in her life were numerous, it was her best-selling novel, *Little Lord Fauntleroy* (1886) that cemented her reputation.

The Secret Garden began as a serial in The American Magazine in 1910 and was published as a book in 1911. Eventually publishing fifty-two books and thirteen plays, Frances Hodgson Burnett might be surprised to discover that she is remembered today for a handful of children's books, but most of all for The Secret Garden. She made and spent a fortune in her lifetime, reinventing for herself and for generations to come the magic and the mystery of the childhood she never had.

JAY TURVEY (b.1960) received his Bachelor of Arts in French and English at McMaster University in Hamilton. Jay has appeared across Canada and in the USA in such productions as *Les Misérables* and *The Lion King*. Jay's first season with the Shaw Festival was in 2000. Last season, Jay directed *Gypsy*.

PAUL SPORTELLI (b.1961) received his Bachelor of Music at the Eastman School of Music in Rochester, New York and continued his studies at the Manhattan School of Music in New York City where he earned both his Masters and Doctorate of Music. In 1985, while playing keyboards for a Us/Canadian tour of Evita, he saw his first production at the Shaw Festival, *The Women*. He began working at The Shaw as Music Director in 1999.

Sportelli and Turvey began writing pop songs together in 1996 as the jaypaul project. Their musicals include: *Little Mercy's First Murder* (Tarragon Theatre, 2003) *Tristan* (Shaw Festival, 2007), *Maria Severa* (Shaw 2011, followed by its European premiere





in Krakow, Poland), and 33 1/3 (Dobama Theatre, 2019). For the Shaw Festival, they co-created *The Next Whisky Bar: a Kurt Weill Cabaret* (2015), *Gatsby's Jazz, Sonny's Blues* (2021), and 1922 (2022). A selection of their recordings is available on iTunes and at the Shaw Shop.



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

JAY TURVEY Director

SHAW 2024: Director for *The Secret Garden*; 24th season. My favourite Shaw memories: directing last season's *Gypsy*, creating and directing 1922 in Concert in 2022, curating Gatsby's Jazz, Sonny's Blues in 2021, performing the title role in Floyd Collins, directing The Light in the Piazza, Trouble in Tahiti and The Next Whisky Bar; and having two musicals, Tristan and Maria Severa (co-written with Paul Sportelli) staged here. I've received four Dora awards for my work in Toronto. I have directed and co-produced three plays with Theatre Animal (Alice the Magnet, Grimly Handsome, This Isn't Happening), and I have directed One Night Stand and The Greatest Gift at Talk Is Free Theatre.

LINDA GARNEAU Movement Director

SHAW 2024: Movement director for *The Secret Garden*. My first dance performances were for my grandparents: living room, record player, shag rug. Since then, I've had the privilege of creating in spacious halls with live music — high five to younger me! She continues to remind me to approach

the work with an open hand, a readiness to collaborate, and a curiosity for new perspectives. Our playful process has reminded me of the resonant power of theatre to gather and unclench our grip on a single perspective. I hope each child, both young and old, will enjoy our conjurings.



RYAN deSOUZA Conductor / Keyboard

SHAW 2024: Music Director of *The Secret Garden*, Associate Conductor / Keyboard 1 for *My Fair Lady*; Growing up in Mississauga, my parents always made sure music was a huge part of our lives. It led me to this career in the theatre, and now I get to watch my kids fall in love with music and art as they experience it as audience members here at The Shaw! All three of my kids — aged 13, 12 and 10 have loved watching the shows here over the last few seasons, graduating from the concerts to musicals to now seeing the plays as well. Can't wait to see what their favourite show will be this year!!





BEYATA HACKBORN

Set Designer

SHAW 2024: Set designer for The Secret Garden. I'm just a small-town Albertan girl who reads too many picture books and has a penchant for doodling. I enjoy meandering forest walks during torrential storms, reading in dimly lit spaces, strong cups of black, milky tea and weirdo-shows that embrace theatricality and trust their audiences. When I'm on their good side, my friends would describe me as "unabashedly curious," and on their bad side as "an interminable snoop." I'd like to think that I haven't grown into having enemies yet, but I still have some time to develop some quality nemeses (physical applications currently being considered). Aquarius

Sun with a Scorpio Moon, INTJ, Chaotic-Neutral, Live-Laugh-Love, my drink of choice is chocolate milk, and I can marginally juggle.

JUDITH BOWDEN Costume Designer SHAW 2024: Costume designer for *The Secret Garden* and *Witness for the Prosecution*. My first experience on-stage was as a flame around a cauldron in a very condensed production of *Macbeth* at Roding primary school. I can still remember the witches' song. I bet that fire costume and the song I still have memorized led to twenty-some vears of designing. I always treasure the words that float around in my head long after the performance of a juicy piece of theatre.

KEVIN LAMOTTE Lighting Designer SHAW 2024: Lighting designer for The Secret Garden and The House That Will Not Stand. One of my earliest experiences in theatre was watching Cyrano de Bergerac here at the Shaw Festival in 1982. The set and costumes by Cameron Porteous, as well as the lighting design by Robert Thomson, were so inspiring to me at the time. The design of that show has remained with me. In 1988, I returned to the Shaw Festival as an assistant lighting designer and had the great opportunity to work with Artistic Director, Christopher Newton. He said, "I put creative people together and point them in the right direction," he did a great deal more. Christopher's passion and respect for all aspects of theatre and the arts continue to inspire. Memories of him and his work keep me pointed in the right direction!

DAVID ADAMS

Ben Weatherstaff / Ensemble

SHAW 2024: The Secret Garden and My Fair Lady; 8th season. I will always be grateful to my English Professor, Dr Errol Durbach, for encouraging me to audition for Marlowe's Doctor Faustus, when he wisely stated that, "dramatic literature is meant to be performed, not just studied academically!" I landed my first role and was hooked for life on live theatre! I was also inspired at the time by Christopher Newton's Vancouver Playhouse Company of actors and watched in awe the artistry and genius of seminal productions of King Lear, Travesties, Oedipus, Equus, and so on. Subsequently, I was fortunate to be directed by Newton on several occasions and am eternally grateful for his mentorship and support.

DAVID ALAN ANDERSON

Archibald Craven / Dr Craven / Ensemble

SHAW 2024: The Secret Garden and My Fair Lady; 5th season. I was born and raised in Indianapolis, Indiana, where our house was filled with creative energy — my mother's drawings; music she played on her childhood piano; soul music being played in the family room, coming from the band my dad managed as they rehearsed. I first stepped onto a stage when I was about nine; I attended a wedding reception at the Madam Walker Legacy Center in Indianapolis. While exploring, I got lost. While trying to find my way back, I found the stage.















GRYPHYN KARIMLOO



SHARRY FLETT

Mrs. Medlock / Ensemble

SHAW 2024: The Secret Garden and My Fair Lady; 32nd season. What makes the difference? Mentors, teachers, fellow artists? Curiosity, passion, discipline, relentless faith, and happy accidents? It all helped to carve a profession in the arts. It was almost medicine, but an elementary school teacher guided me toward music. Highschool brought musical mentors and friends. Music brought McGill University and many guides. With their passion, devotion and talent, we shared the arts torch. As an actor, I combined theatre and music through a profession of more than forty years. Coaching young actors completes the circle and celebrating over thirty seasons at the Shaw Festival brings joy.

PATTY JAMIESON

Mrs. Sowerby / Ensemble

SHAW 2024: The Secret Garden and My Fair Lady; 27th season. I went to university in the '80s and studied theatre at the University of Winnipeg. I got an entrance scholarship for \$500, and I graduated with a gold medal in line beside the singer from the Crash Test Dummies who got two gold medals. One of his was in philosophy. But I've been studying philosophy my whole life by studying theatre. Is it possible for something to be real and illusory at the same time? Yes, of course — if you go to the theatre, you know that's true. That's part of the thrill. And the illusion can make reality better.

GRYPHYN KARIMLOO

Colin / Ensemble

SHAW 2024: The Secret Garden and My Fair Lady; 2nd season. While in drama school I walked by a frame on the wall everyday which had written inside of it: "Be simple... and rediscover the world." In the theatre we have the opportunity to change ourselves, to escape the mundane, and experience the sacred. For all involved, the theatre is a place of great discipline because making art is a very serious matter. Making art is also pure play. And somewhere between the two is the invitation to the artist to strive for still higher and deeper levels. Because through art we bring into existence something that did not previously exist, we enlarge the universe.

TAMA MARTIN Robin / Ensemble

SHAW 2024: The Secret Garden and My Fair

Lady; 2nd season. I was born and raised on the Caribbean Island, Saint Kitts. From a toddler, dance was sweet escapism and the stage: home. I'd have family watch me "do a performance." My introduction to theatre was later, when I stumbled on a YouTube performance from Matilda: the Musical. Twenty-three-year-old me, finishing a business degree, would dance around my apartment singing "Revolting Children." Jeremy Webb and Ray Hogg gave me my first, unforgettable theatrical experience as an apprentice choreographer. Delighting and moving people through theatre fulfils me. Once an audience member told me, "Thanks for such healing. [Your character] inspired me to restart therapy."



DREW PLUMMER Dickon / Ensemble

SHAW 2024: The Secret Garden and My Fair Lady; 6th season. When I was six, my mother enrolled me in a retelling of the nativity scene at our local church. Being my first time on-stage, 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." The day of the show I suddenly came down with the flu. 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, and here I am today!

GABRIELLA SUNDAR SINGH Marv

SHAW 2024: The Secret Garden and My Fair Lady; 6th season. My mother was a dancer growing up and has always shared her love of storytelling through dance with me and my sister. At four years old, she introduced me to Bharathanatyam, a form of drama-dance from the south of India. It is a highly expressive and epic art form and I have loved learning how to translate what I know to my work in theatre. I was fourteen when I performed in my first musical, as a dancer in Crazy for You, and it finally all clicked: my training, my love for performing, and the spaces that I knew I felt at home in.

JACQUELINE THAIR Martha / Ensemble

SHAW 2024: *The Secret Garden* and *My Fair Lady*; 17th 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. A few of my favourite productions that I've been a part of include The Importance of Being Earnest, Oh What a Lovely War, The Light in the Piazza, Cabaret and The Lady from the Sea.

AMY JEWELL Stage Manager

SHAW 2024: Stage manager for *The Secret Garden* and *The Orphan of Chao*; 25th season. My parents used to take my brother and me into Toronto for dinner and a show. And although astounded by the talent I saw onstage, I never could have fathomed just how much work goes into making each production become the living, breathing entity that you will see today. It was while I was in high school that I decided to pursue theatre as a career. While I initially began university with an acting focus, I quickly fell in love with the technical side. Although I ultimately chose a career in stage management, my love of building was born, and in my spare time you can find me in my workshop.

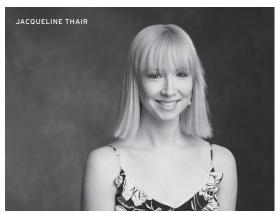
KELLY BOUDREAU Assistant Stage Manager

SHAW 2024: Assistant Stage Manager for *My Fair Lady* and *The Secret Garden*; 1st season. Growing up in Erin, Ontario, I spent a lot of my childhood watching musicals and plays on TV. It wasn't until high school that I discovered stage management was a career path. This path has led me to study and work in theatres across Canada, England, and Wales. I'm fortunate that my job allows me to travel and experience different countries all while getting to do a job that I love. I'm grateful this journey has now led me to beautiful Niagara-on-the-Lake and the Shaw Festival.













MUSICAL QUINTET

TIM MULLIGAN (Drums / Percussion) After 22 years touring internationally with shows such as Wicked, West Side Story, Cats, Evita and many others, I am honoured to join the Shaw Company. ALEX GRANT (Cello) is in his 25th season. He freelances in Toronto and has been a member of the Blue Spruce Quartet since 2002. ERICA GOODMAN (Harp) Juno winning solo and recording harpist; she plays classical, contemporary, and chamber music. Recent productions at The Shaw include Sweeney Todd and A Grand Night for Singing. ANDY BALLANTYNE (Flute; April 19 - July 22) has been active for over three decades as a performer, arranger, and composer in a wide range of musical styles, including jazz and musical theatre. NOT PICTURED: DOUG

MILLER (Flute; July 22 – December 22) returns for his 11th season. He is Principal Flute, Niagara Symphony; performs with Mirvish Productions and Gallery Players of Niagara, and toured North America with various productions. PHOTO BY MICHAEL COOPER







The Game of Love and Chance, 2023: Martin Happer and Jenny L. Wright (top); Travis Seetoo (middle) by Peter Andrew Lusztyk. Exterior by Michael Cooper.

shawfest.com 1-800-511-7429

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JULY 6, AUGUST 3, AUGUST 24, SEPTEMBER 21, SEPTEMBER 27, OCTOBER 5 Members of the Shaw Ensemble guide us down 42nd Street as we revisit the golden age of Broadway. Join us as we celebrate this American art form and the shows and songs which made us fall in love.

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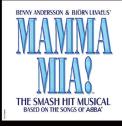
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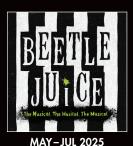
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