

# SNOW IN MIDSUMMER

**SHAW** 20  
FESTIVAL 24







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TIM CARROLL, ARTISTIC DIRECTOR

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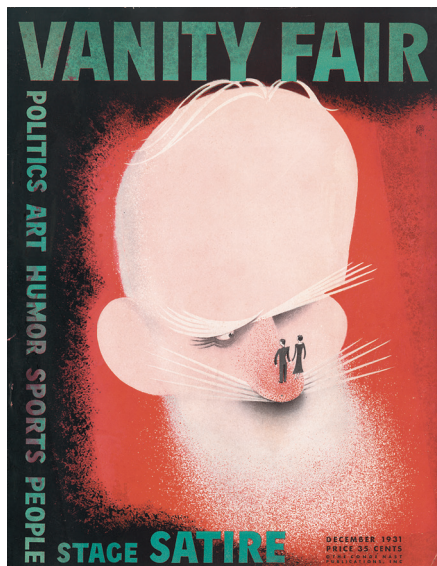
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Madelyn Kriesse and David Andrew Reid in Lerner and Loewe's *Brigadoon* (2023). Photo by David Cooper Photography.



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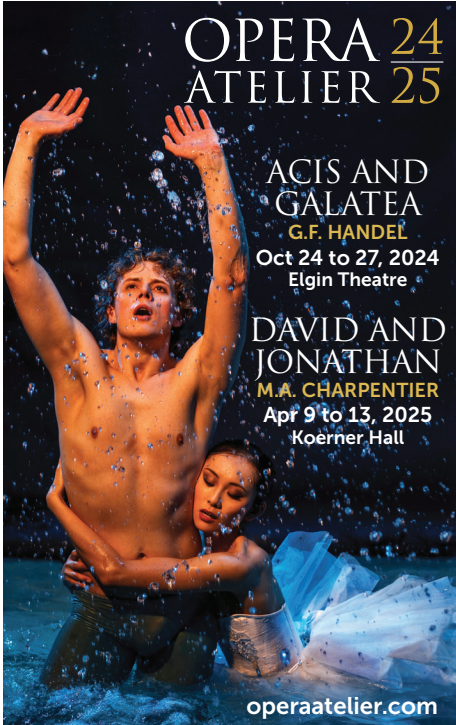
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**MASKS** are not currently required in our theatres. Though wearing a mask is optional, it is recommended; however, the choice remains at the discretion and comfort of the individual.



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"My journey with the Shaw Festival started many years ago with my parents. It has been one of the joys of my life to surround myself with friends, family and theatre that makes you smile, laugh and think. It is my honour to support The Shaw now and through a legacy gift in the future."

- Harriet 'Sis' Bunting Weld, Governors Council and  
Doherty-Rand Legacy Circle Member

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# SHAW 20 FESTIVAL 24

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Artistic Director      Executive Director

KIMBERLEY RAMPERSAD, Associate Artistic Director

# SNOW IN MIDSUMMER

by FRANCES YA-CHU COWHIG

based on the classical Chinese drama  
*The Injustice to Dou E that Moved Heaven and Earth*  
by GUAN HANQING

with COURTNEY CH'NG LANCASTER, COSETTE DEROME,  
MANAMI HARA, EPONINE LEE, RICHARD LEE, MICHAEL MAN,  
JOHN NG, TRAVIS SEETOO, DONNA SOARES,  
JONATHAN TAN, KELLY WONG and LINDSAY WU

Directed by NINA LEE AQUINO  
Set designed by CAMELLIA KOO  
Costumes designed by JOANNA YU  
Lighting designed by MICHELLE RAMSAY  
Original music and Sound designed by JOHN GZOWSKI

*Snow in Midsummer* was first presented by the Royal Shakespeare  
Company at the Swan Theatre on February 23, 2017.

US Premiere produced by Oregon Shakespeare Company, August 2018  
Produced off-Broadway by Classic Stage Company, John Doyle, Artistic Director.

*Snow in Midsummer* is presented by special arrangement with United Talent Agency.

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

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FRONT COVER: PHOTO BY KEY GORDON

COURTNEY CH'NG  
LANCASTER  
AS DOU YI.



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Eponine Lee is generously  
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The 2024 Christopher Newton  
Intern, Michael Man, is  
generously supported by  
Marilyn and Charles Baillie.

# The Cast

IN ALPHABETICAL ORDER

Dou Yi	COURTNEY CH'NG LANCASTER
Officer 2 / Ensemble	COSETTE DEROME
Nurse Wong / Mother Cai	MANAMI HARA
Fei-Fei	EPONINE LEE
Worker Huang / Ox-Head / Ensemble	RICHARD LEE
Handsome Zhang	MICHAEL MAN
Master Zhang / Judge Wu / Ensemble	JOHN NG
Worker Fang / Officer 1 / Ensemble	TRAVIS SEETOO
Tianyun Lin	DONNA SOARES
Rocket Wu / Ensemble	JONATHAN TAN
Doctor Lu / Worker Chen / Horse-Face / Ensemble	KELLY WONG
Officer 3 / Ensemble	LINDSAY WU

## SETTING:

New Harmony, a remote factory town in Jiangsu Province.  
Present day and three years earlier.

Stage Manager	JANE VANSTONE OSBORN
Assistant Stage Manager	SANG-SANG LEE
Production Stage Manager	KIM CHARLEEN SMITH
Assistant Director	MICHAH JONDEL DeSHAZER
Assistant Set Designer	AURORA JUDGE
Associate Costume Designer	XIMENA PINILLA
Assistant Lighting Designer	NATHAN BRUCE
Fight Designer / Fight Captain	RICHARD LEE
Movement Designer	KIMBERLEY RAMPERSAD
Movement Captain	TRAVIS SEETOO
Magic and Illusions Creator	PETER FERNANDES
Magic Captain	KELLY WONG
Voice and Dialect Coach	AUSAR STEWART

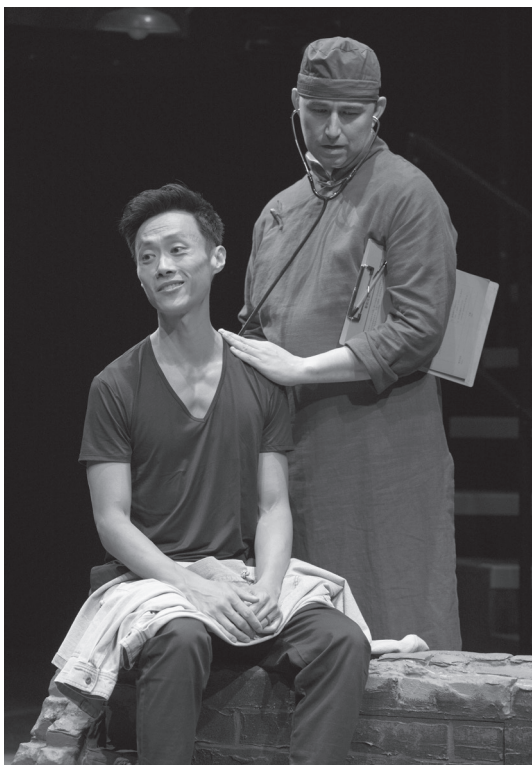
Special thanks to Clara Baumgart, Peyton Doer, Evelyn Gallo, Abigail Grebe.  
Micah Jondel DeShazer's engagement is supported and funded through the Canada Council for the Arts

## UNDERSTUDIES

COSETTE DEROME, Nurse Wong, Mother Cai, Tianyun Lin; RICHARD LEE, Master Zhang, Judge Wu,  
Doctor Lu, Worker Chen, Horse-Face, Officer 2 / 3; JOHN NG, Worker Huang, Ox-Head, Worker Fang,  
Officer 1; TRAVIS SEETOO, Handsome Zhang, Rocket Wu; LINDSAY WU, Dou Yi, Fei-Fei.  
AMY JEWELL, Stage Manager; BECCA JORGENSEN, Assistant Stage Manager

Running time is approximately 2 hours and 10 minutes including one intermission





CLOCKWISE FROM TOP LEFT: MANAMI HARA AS NURSE WONG; JONATHAN TAN AS ROCKET WU AND KELLY WONG AS DOCTOR LU; JOHN NG AS MASTER ZHANG; EPONINE LEE AS FEI-FEI AND DONNA SOARES AS TIANYUN LIN; DONNA SOARES AS TIANYUN LIN AND MANAMI HARA AS MOTHER CAI; MICHAEL MAN AS HANDSOME ZHANG AND COURTNEY CH'NG LANCASTER AS DOU YI.

*“Nature holds no brief for the human experiment: it must stand or fall by its results.”*

BERNARD SHAW,  
PREFACE TO *BACK  
TO METHUSELAH*









COURTNEY CH'NG  
LANCASTER AS DOU YI.  
OPPOSITE: EPONINE  
LEE AS FEI-FEI.



# The Tell-Tale Heart

BY CHRISTINE MOK

What happens when the world ends, but the world keeps revolving? When your husband dies? And your son passes? When injustice persists? What happens when the machines stop working? When work stops? When the lakes dry up? And the air fills with smoke and haze? What happens when the world as you know it ends? What happens when the world keeps ending? What happens after that?

Frances Ya-Chu Cowhig explores these afterworlds in *Snow in Midsummer*, the final play in her China trilogy. Along with *World of Extreme Happiness* and *King of Hell's Palace*, *Snow in Midsummer* is part of an extended exploration of the forces of global capital as they shape, constrain, and explode within the lives of everyday people in contemporary China.

Most recently a recipient of the 2024 Whiting Award, which is given annually to ten emerging writers in fiction, non-fiction, poetry, and drama, Cowhig uses the theatre, a space of play and collective attention, to provide an unflinching look at the consequences of human actions and the possibilities for speaking truth to power. In *Snow in Midsummer*, Cowhig returns to the contemporary Chinese factory town, the setting of *World of Extreme Happiness*, to weave together the historical with the contemporary, the mythological with the ecological. *Snow in Midsummer* is a ghost story, murder mystery, detective story, post-apocalyptic, supernatural adventure — all in the pursuit of justice, hope, and future possibility.

As a ghost story, *Snow in Midsummer* is haunted by a past that is never really, past. One of the pasts to Cowhig's play that ghosts it is the 13th century play by Guan Hanqing, known as *Dou E Yuan* (or *The Injustice to Dou E* and *Snow in Midsummer*). *Snow in Midsummer* is an adaptation of a 13th century play. It is the first commission of the RSC's Chinese Translations Project, a cultural-exchange program that brings Chinese classics to a new audience. The Chinese Translations Project draws a lineage between Shakespeare and works written in China that were performed or adapted within Shakespeare's lifetime (1564–1616) in the Yuan, Song, Tang, and Ming dynasties — exceptionally rich periods in Chinese artistic and cultural history. With research on more than 45 classical Chinese titles nominated by scholars, academics, theatre-makers, playwrights and translators from across the world, the RSC matched Cowhig with translator Gigi Chang.



When Cowhig sifted through the stories of several golden age Chinese plays, the story of Dou E, a woman executed for a crime she did not commit, whose ghost returns to seek justice, caught her eye. Cowhig then built her adaptation from Chang's literal translation of the original play, keeping some elements and radically revising others. The central love story is no longer between Dou E and her dead husband. Cowhig shifts our attention to the love between two men, Rocket and Handsome (who gets all of Dou E's most romantic lines), between mothers and daughters, and between sisters. Guan Hanqing's Dou E ruffles some papers to get her father's attention so that he might right the wrongs of the past; Cowhig's Dou Yi takes vengeance into her own hands, quite literally.

Cowhig also built her adaptation from conversations and interviews with British East Asian actors because another past haunts Cowhig's *Snow in Midsummer*, the historic underrepresentation of Asian actors on British and American stages, in addition to political censorship. Cowhig situates herself as a writer in an interview from 2014 in the following ways: "because Chinese writers who try to write about social or political truths are often punished by the government, because there aren't many plays about contemporary China, and because there aren't very meaty roles for Asian actors in the us or the uk, by writing a few plays on China, I can address multiple 'gaps' at once."

For *Snow in Midsummer*, Cowhig traversed one of these gaps by undertaking a listening tour in London, in the aftermath of RSC's 2012–2013 production of the classical Chinese play, *The Orphan of Zhao*, which elicited criticism over its casting of only three actors of East Asian descent to play a servant and two dogs. In her listening tour, she was interested not just in how British East Asian actors felt about representation, she wanted to hear from them the kinds of roles they dreamed for themselves, using their wish list to populate the world of *Snow in Midsummer*. For Cowhig, there is a direct connection between writing about China from outside, as a member of the diaspora, and writing dream roles for actors of Asian descent. Though the characters are Chinese, the actors are Asian North American and British East Asian.

For the Shaw Festival's production of *Snow in Midsummer*, an even more recent past may haunt the stage. The play's stage directions name the time and place of the play as "New Harmony, a remote factory town in Jiangsu Province. Present day and three years earlier." From the vantage point of today, "three years earlier" was still the early days of the global outbreak of coronavirus, when life and work looked very different. The play's us and





UK premieres were before the pandemic, in 2017 at Stratford-upon-Avon, produced by the RSC, and in 2018 at the Oregon Shakespeare Festival in Ashland, Oregon.

The play's then and now, *now* feel very different. We will never look at a face mask the same way. We understand the end of work as we know it differently. We *hope* we understand communal care differently. Some of us worked from home, whereas others were essential workers, often without adequate protections. Cars stayed off highways in garages, airplanes were left in hangers, and ships remained docked. Scientists found that, in some places, air and water quality improved. On the one hand, it seemed as if human-disturbed habitats began to recover. On the other, the pandemic was not a disruption but rather part of climate change's disastrous effects, just like wildfires, heat waves, floods, and storms.

A signal feature of Guan Hanqing's play that remains in Cowhig's is the natural world's attunement to the injustices done to Dou Yi. The natural world bears witness to Dou Yi's innocence through the following anomalies: first snow falls in midsummer, then three years of drought, and finally a dust storm and plague of locusts that halts New Harmony's factories, transforming the engine of economic growth into "ten thousand tons of broken,

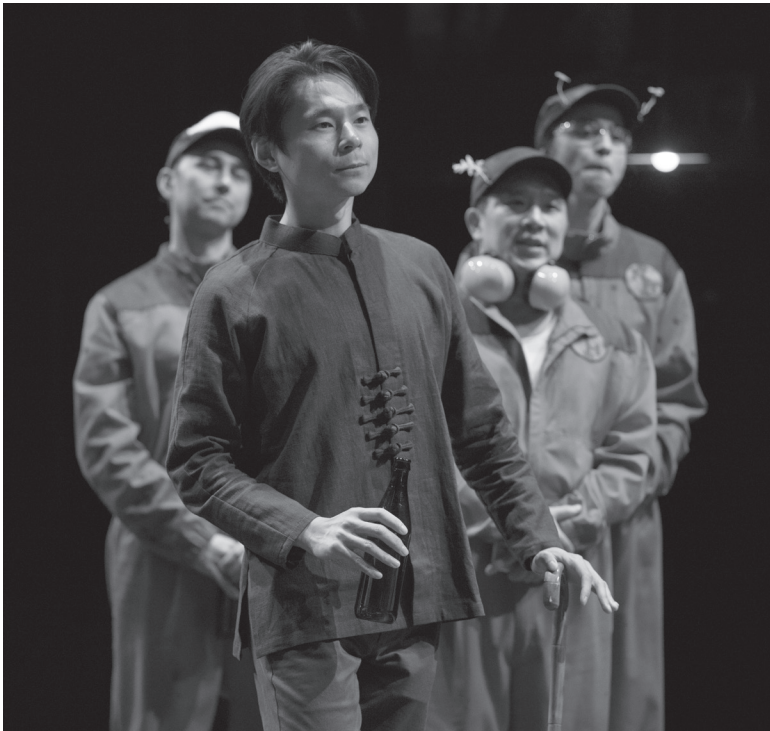
dust and locust clogged machinery." Many of the characters ignore the world, even as it speaks out in snow, haze, and locusts. These characters may refuse to see, but we, as the audience, cannot ignore the effects of injustice as it unfolds in front of us on the stage. In unravelling a mystery, *Snow in Midsummer*, at its heart, is not just a whodunnit but ponders a telling of how and why. With Tianyun Lin, we embark on a journey of discovery, driven by vengeance, with the promise of justice, so that rather than the past continuing to haunt the present, we can better build a future of never again.

CHRISTINE MOK, AN ASSOCIATE PROFESSOR OF ENGLISH AT THE UNIVERSITY OF RHODE ISLAND, RECEIVED HER PHD IN THEATRE AND PERFORMANCE STUDIES FROM BROWN UNIVERSITY, AND HOLDS AN MFA IN DRAMATURGY AND DRAMATIC CRITICISM FROM THE YALE SCHOOL OF DRAMA. SHE WAS THE DRAMATURG FOR THE US PREMIERE OF *SNOW IN MIDSUMMER* AT THE OREGON SHAKESPEARE FESTIVAL AND IS THE CO-EDITOR WITH JOSHUA TAKANO CHAMBERS-LETSON TO FRANCES YA-CHU COWHIG'S *CHINA TRILOGY: THREE PARABLES OF GLOBAL CAPITAL* (2021).

JONATHAN TAN AS ROCKET WU AND MICHAEL MAN AS HANDSOME ZHANG.



*Snow in*





Midsummer, 2024



CLOCKWISE FROM TOP  
LEFT: DONNA SOARES  
AS TIANYUN LIN AND  
COURTNEY CH'NG  
LANCASTER AS DOU  
YI; THE ENSEMBLE;  
JONATHAN TAN AS  
ROCKET WU; MICHAEL  
MAN AS HANDSOME  
ZHANG WITH KELLY  
WONG AS WORKER  
CHEN, RICHARD LEE  
AS WORKER HUANG  
AND TRAVIS SEETOO  
AS WORKER FANG.



## Production History

*Snow in Midsummer* was commissioned and produced by the Royal Shakespeare Company as the first of the RSC's Chinese Translations Project, a cultural exchange program to adapt Chinese plays that were written during Shakespeare's time (1564–1616). In 2012, international headlines were made when their adaptation of *The Orphan of Zhao* employed only three actors of East Asian descent out of seven cast members. The British East Asian acting community reacted swiftly, demanding change that led to a complete overhaul of the company's Chinese Translations project. Then, in 2015, the RSC contacted Frances Ya-Chu Cowhig about a new adaptation for their current project. It premiered in February 2017 at the Swan Theatre in Stratford-upon-Avon, England.

In 2018, the US premiere was held at the Oregon Shakespeare Festival. The first New York production occurred in June 2022 at the Classical Stage Company, in part to respond to increasing violence against the East Asian community since the start of the COVID-19 pandemic.

A Malaysian, Singaporean and Taiwanese film adaptation of some themes found in *Snow in Midsummer* was selected to open the 2023 Golden Horse Film Festival in Taipei, a parallel section of the Venice International Film Festival, where it had its global premiere.



KATIE LEUNG AS DOU YI, ROYAL SHAKESPEARE COMPANY, 2017 (PHOTO BY IKIN YUM); OLIVIA PHAM AS FEI-FEI AND JESSICA KO AS DOU YI, OREGON SHAKESPEARE FESTIVAL, 2018 (PHOTO BY JENNY GRAHAM). OPPOSITE: LOKAPALA, A HEAVENLY GUARDIAN AND "TRAMPLING GHOST," EARLY 8TH CENTURY TANG DYNASTY FIGURINE (DALLAS MUSEUM OF ART/BRIDGEMAN IMAGES).

# The Golden Age of Chinese Drama

BY CHRISTINE MOK

*Snow in Midsummer* is a contemporary adaptation of a canonical Chinese drama, *Dou E Yuan* a beloved play from the Yuan dynasty. Though millennia of recorded theatre history prior to the Yuan dynasty exists — with Chinese actors, even today, tracing their craft to the famous Pear Orchard Conservatory established during the Tang dynasty (618–907) — Yuan drama is considered the golden age of Chinese theatre. Within the span of a century, some of the greatest works of classical Chinese drama were written and produced. Today, more than 160 plays, known as *zaju*, from this era are extant. *Zaju* flourished under Mongolian rule and especially during the reign of Kublai Khan (1260–1294), becoming the dominant dramatic form, thus taking on the name of the dynasty, Yuan drama.



When Mongols invaded and conquered China, they unified north and south, connecting people and cultures through trade and empire across Asia, Eurasia and Europe. The Yuan dynasty was an era of unprecedented cultural and artistic advances in a variety of fields, including poetry, theatre, painting, mathematics and medicine. While many enjoyed peace and prosperity, educated Han Chinese elite found their social and political power greatly diminished under the Mongols. The civil-service examinations that had determined court positions and organized bureaucratic imperial life were abolished. Displaced Confucian scholar-officials turned to the arts, especially poetry and play-writing, to make a living and seek glory.

With the Confucian literati joining theatrical troupes as playwrights, the plays fused a new narrative tradition with older musical performance practices to create Yuan drama: popular variety plays with songs, dance, monologues, farce and probably acrobatics. Yuan playwrights found inspiration in literary tales, histories from earlier dynasties, and popular tales passed through oral traditions

that imparted Confucian values. Yuan drama mixed both high and low culture, reflecting the literary aspirations of their authors, without neglecting the entertaining high jinks that their non-elite audiences demanded. The plays are full of romance, adventure and the supernatural. Enough plays deal with the criminal justice system to suggest that the exiled scholar-playwrights wove critiques of their diminished experience under Mongolian rule into plays that grappled with morality and injustice.



## The Authors

GUAN HANQING (c.1245–c.1322) is the best known of all the dramatists working during the Golden Age of Chinese Drama. He is the first playwright listed in *A Register of Ghosts*, a record of poets and playwrights, published in 1330. He was a prolific writer, playing a large role in theatrical innovation and the cultural boom of a decisive historical age.

Guan is often acknowledged in Western texts as “China’s Shakespeare.” Considering that Guan preceded Shakespeare by more than 300 years, Shakespeare may be Britannia’s Guan Hanqing. Either trained for a life in medicine or a practicing court physician, he lived in Yen-Ching, the site of modern-day Beijing. He began writing plays in 1260 and wrote more than 60, 18 of which have survived. These extant works are now exemplary forms of classical Chinese drama, with a robust history of revival and adaptation. His best-known play is *Dou E Yuan*, or *The Injustice to Dou E that Moved Heaven and Earth*, the source play for Cowhig’s *Snow in Midsummer*.



FRANCES YA-CHU COWHIG is an internationally produced playwright known for *The China Plays: Three Parables of Global Capital*. The plays in the trilogy, *The World of Extreme Happiness*, *The King of Hell's Palace*, and *Snow in Midsummer*, have been produced in the UK at the Royal Shakespeare Company, Hampstead Theatre and the National Theatre, and in the US at the Oregon Shakespeare Festival, Manhattan Theater Club, Classic Stage and Chicago's Goodman Theatre. Her recent audio musical *Last Words of Uncle Dirt* was produced by Playwrights Horizons (NYC) and is a collaboration with composer Michael Roth.

Frances was born in Philadelphia, and raised in Northern Virginia, Okinawa, Taipei and Beijing. She received an MFA in Writing from the James A. Michener Center for Writers at UT Austin, a BA in Sociology from Brown University, and a certificate in Ensemble-Based Physical Theatre from the Dell'Arte International School of Physical Theatre.

Her body of work has been honoured with the Wasserstein Prize, the Yale Drama Series Award (selected by David Hare), an Edinburgh Fringe First Award, the Keene Prize for Literature, and a United States Artist Fellowship. She has taught at Bennington College and was formerly an Associate Professor of Drama at UC Santa Barbara, where she mentored undergraduate playwrights and directed the New Works Lab.

Frances lives in Southern Appalachia, where she enjoys growing vegetables and dramatic worlds. She is currently working on a middle-grade fantasy trilogy, an opera libretto, and new play commissions for Yale Rep and the Perelman Center.



NINA LEE AQUINO



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

## NINA LEE AQUINO Director

SHAW 2024: Director for *Snow in Midsummer*; 1st season. I was born in the Philippines and, as a diplomat's child, grew up in various places, including Texas and Toronto. Now, I call Ottawa my home. My first theatre experience was also my professional debut, playing Annie in the musical *Annie*. After an early retirement from musical theatre, mentors like Ric Knowles, Judith Thompson, Brian Quirt, Allen MacInnis, and Yvette Nolan inspired me to shift my focus to directing, dramaturgy, and artistic leadership. You might recognize my work from Factory Theatre, Cahoots Theatre, and fu-GEN Asian Canadian Theatre. Recently, my directorial venture brought me back to my musical roots with *Prison Dancer*, Canada's first Filipino-Canadian musical, which premiered at the Citadel Theatre and toured to the National Arts Centre, where I now serve as Artistic Director of English Theatre. I'm thrilled to embark on my first season with you at The Shaw.

## CAMELLIA KOO Set Designer

SHAW 2024: Set designer for *Snow in Midsummer*. One of my grandfathers, Ting Koo, founded the Peking Opera Group of Toronto. As a kid, instead of watching the shows, I was always running around backstage with my cousins, not really paying attention to the crew setting up and the performers applying their face make-up. My other grandfather, Dragon Lee, was also sometimes one of those performers playing Guang Gung, the god with the fierce red face. Years later, I still get such a thrill hanging out backstage and watching the show from the wings whenever I'm allowed to. I love watching the backstage hubbub and organized chaos of scene changes and costume quick-changes, because it always reminds me of my grandfathers.

CAMELLIA KOO



## JOANNA YU 余頌恩

Costume Designer

SHAW 2024: Costume designer for *Snow in Midsummer*. I have spent my life being asked the question "where are you from?"

In most cases the folks who ask simply want to know if they're right and they move on; but you're reading this programme, so here goes; I am from the many who choose to immigrate, seeking a better life than what our homeland might offer. I am Canadian, born in another colonized land to parents of amazing imagination, determination and heart. I am from a small suburb where I learned that embracing the cultures of the people around you is vital. And now, I also think I am from the artists I get to spend time in the room with — countless hours talking about plays and creating worlds from them. I am from this art form that allows me a place to create and imagine.

JOANNA YU



## MICHELLE RAMSAY

### Lighting Designer

SHAW 2024: Lighting designer for *Snow in Midsummer*. I was born and raised in Prince George, BC. My first theatre experience is not one that I remember, but rather a story that my family tells. When I was five, we were visiting my mother's family in New York, and they took me to see *Peter Pan* on Broadway. As it finished, I turned to my dad and asked if we could see another "movie." As children, my siblings and friends and I would put on plays for our families around holiday time and I would do a lot of the organizing, including lighting them with whatever lamps I found around the house. The adults in the house were always very supportive despite the (probably questionable) quality. My dorky lighting ways were solidified when I picked the colour of my high-school graduation dress from a gel swatch book.



## JOHN GZOWSKI

### Original Music and Sound Designer

SHAW 2024: Original music and sound designer for *Snow in Midsummer*, sound designer for *Sherlock Holmes and the Mystery of the Human Heart*. Born and raised in Toronto, I originally planned to be a guitarist, but kept getting asked to write music for shows, which I fortunately learned is just as fun and interesting. My pandemic pivot has been going back for my master's in composition, studying the application of the predictive mind model to music and creativity, which has now progressed to a PhD. Here at The Shaw, *Mahabharata*, *The Divine*, *Dracula* and *The Hound of the Baskervilles* are a few shows that I've worked on that have really made me proud.



## RICHARD LEE

### Worker Huang / Ox-Head / Ensemble / Fight Designer / Fight Captain

SHAW 202: *Snow in Midsummer* and *The Orphan of Chao*; 1st season. I'm an Actor, Fight Director, Film Maker, Educator, Producer and Sound Designer. My first memorable experience in theatre was watching a production of *The Mousetrap*. I loved how I felt so seen and heard as an audience member, especially with the plea at the end from the cast to keep the ending of the play a secret. It sparked a love of theatre that could seek to break walls and connect with audiences beyond the story. This led to the creation of one of my most favourite theatre pieces, *Monday Nights* — an interactive and immersive



basketball play that I co-created with members of The 6th Man Theatre Collective. *Monday Nights* was a part of the 2019 Luminato Festival, which epically coincided with the championship of the Toronto Raptors.





COSETTE DEROME



EPONINE LEE



COURTNEY CH'NG LANCASTER

## COURTNEY CH'NG LANCASTER Dou Yi

SHAW 2024: Appearing in *Snow in Midsummer*, director of *The Orphan of Chao*; 2nd season. I grew up in the country outside of Antigonish, Nova Scotia — fields, hills, evergreens, dirt roads. I was a weird kid, child of immigrants, bookish, a bit grubby. As a kid, I saw shows at Festival Antigonish Summer Theatre — pure wonder! Later, I performed with the local community theatre and found my people and my love for this art form and the empathy it inspires. I've now been making my living in the theatre for nearly 20 years. As an actor, I've performed at Soulpepper, Canadian Stage, Tarragon, the Citadel — all over. In recent years, I've been directing and teaching more. It's nice to be back at The Shaw — I was in my first season in 2019 and was pregnant with my son at the time. A good place to gestate!

## COSETTE DEROME

Officer 2 / Ensemble

SHAW 2024: *Snow in Midsummer* and *The Shaw Variety Show*; 1st season. Acting with The Shaw has always been a dream of mine, but I'd let that dream fall to the wayside. Film and tv work, childcare, other projects kept coming up. Then last fall I was hosing chicken poop off my bee frames with the indomitable Jenny Wright, and I mentioned how much I'd enjoyed seeing her in last year's *The Game of Love and Chance* and that I wished I could do something like that. She said, basically, "Ya dummy, go send in your stuff." I did. Thanks for the kick in the pants, Jenny. I like it here.

## MANAMI HARA Nurse Wong / Mother Cai

SHAW 2024: *Snow in Midsummer* and *The Shaw Variety Show*; 1st season. I'm delighted to debut at The Shaw and share a little bit about myself with you. At 18, I moved from Tokyo, Japan alone to pursue my dream of becoming a theatre artist in North America. I settled my roots in Vancouver, BC and graduated from Studio 58 at Langara College. Despite being a young Asian female actor, I was given incredible opportunities to play roles such as Juliet in *Romeo and Juliet* at Carousel Theatre for Young Audiences and Miranda in *Tempest* at Globe Theatre in Regina to kick off my career. Since then, I've been growing my artistry as an actor, playwright, instructor, interpreter/translator, dramaturge and director for over three decades.

## EPONINE LEE Fei-Fei

SHAW 2024: *Snow in Midsummer* and *The Orphan of Chao*; 1st season. I'm incredibly honoured to be in this year's Shaw Festival season. I was born in Toronto and spent much of my childhood attending my parents' workshops, rehearsals, and closing night celebrations, creating a uniquely profound relationship with theatre. I began performing when I was offered to be in David Yee's *carried away on the crest of a wave* at Tarragon in 2013. Since then, I've had the privilege of working alongside many talented and inspiring theatre artists that have helped me grow as a performer. My favourite comment from an audience member was when I was in Stratford Festival's *R+j* and heard it was a little girl's first time seeing a play with a lead that looked like her. When she imagines Juliet now, she'll think of my version of the character: a fiercely independent Asian Juliet.

**MICHAEL MAN** Handsome Zhang  
 SHAW 2024: *Snow in Midsummer* and *Sherlock Holmes and The Mystery of the Human Heart*; Playwright, *The Orphan of Chao*; 4th season. I'm inspired by those who act in the face of uncertainty — in situations big and small — leaders of social change, or children learning fearlessly. My nephew, who turns two this year, was helping his mother with yard work discarding weeds into paper bags. These bags are taller than he is, which is adorable, but I digress ... He reaches but misses the opening. "Uh oh" says he, sans judgement or frustration. With some maternal encouragement, he picks up the dandelions, tries a few more times before successfully throwing it out. I admire this "keep on keeping on" attitude, not knowing how things turn out so long as we try our best. I hope as creators and consumers of arts and culture, we are contributing, in some ways, to a better world for the generations to come.



**JOHN NG**  
 Master Zhang / Judge Wu / Ensemble  
 SHAW 2024: *Snow in Midsummer* and *The Orphan of Chao*; 1st season. Originally from Hong Kong, and after a brief period living in the Bahamas, I grew up and settled in Ottawa which remains, to this day, my home. My initial introduction to theatre came early thanks to my mother, who was a huge fan of Cantonese opera and would often take us to special live performances; I was mesmerized by the pageantry and spectacle witnessing it all. Years later, I would experience that same magic from the perspective onstage for the first time, as an ensemble member in a university production of *The Caucasian Chalk Circle*. The director of the show, Lib Spry, gave me the kickstart and encouragement to take this craft further from that point. And now, here we are, I am honoured to be making my debut at the Shaw Festival this season.



**TRAVIS SEETOO**  
 Worker Fang / Officer 1 / Ensemble  
 SHAW 2024: appearing in *Snow in Midsummer*, appearing in and music director for *The Shaw Variety Show* and creator of *The Roll of Shaw*; 11th season. When I was in grade 7, I was approached by some classmates to play a game called *Dungeons & Dragons*. "It's kind of like being in Lord of the Rings" they said. So, every recess we played D&D. We went on adventures, performed heroics and fought dragons in our imaginations. I loved creating characters and telling stories with my friends, which is what I luckily ended up doing for a living.



DONNA SOARES

**DONNA SOARES** Tianyun Lin  
 SHAW 2024: *Snow in Midsummer* and *The Orphan of Chao*; 4th season. I am from Vancouver: the traditional, ancestral and unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwx\_wú7mesh (Squamish), and Sel il witulh (Tsleil-Waututh) Nations. As I write this, I have yet to begin rehearsals for either of my shows. I wonder. What will the plays, characters, and collaborators that I encounter this season teach me? What will they ask of me? What aspects of my self, my history, my ancestry, and my imagination will I discover and reveal? I don't have the answers to these questions and may not find them until the end of the season. Or perhaps after. And as I delve into this murkiness along with my two directors, I want to recognize two directors/leaders who saw something in me when I was a baby actor, supporting me in my growth: Maiko Yamamoto and Sherry J. Yoon. Thank you.



TRAVIS SEETOO

**JONATHAN TAN** Rocket Wu / Ensemble  
 SHAW 2024: *Snow in Midsummer* and *The Orphan of Chao*; 14th 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.



KELLY WONG



JOHN NG

**KELLY WONG**  
 Doctor Lu / Worker Chen / Horse-Face / Ensemble  
 SHAW 2024: *Snow in Midsummer* and *Sherlock Holmes and the Mystery of the Human Heart*; 16th season. For my tenth birthday, my parents took me to see a matinee of *The Phantom of the Opera*. I vividly remember my excitement as I watched those actors bring that story to life. That was the precise moment I

fell in love with theatre. For months afterwards, I couldn't stop thinking about the show. I obsessed over the cast recording, re-enacting all the parts on my own ... hoping, wishing that one day I'd become an actor. My ten-year-old self wouldn't have believed that this is how things would turn out. Today, I get to dress up and make believe. I am a professional pretender.



SHAW 2024: *Snow in Midsummer* and *The Orphan of Chao*; 2nd season. Originally from Regina, Saskatchewan, I pursued my acting dreams in Ontario. Now based in the GTA, I've been captivated by storytelling since stepping on stage in the third grade. Connecting with audiences and sharing narratives fuel my passion. Every performance is a chance to sync heartbeats and create lasting connections. I am forever grateful for the opportunity to live my dream daily.



SHAW 2024: Stage manager for *Snow in Midsummer*, *The Shaw Variety Show* and *The Roll of Shaw*; 7th season. The first show I saw was at YPT Colonnade in Toronto. My first ASM gig was *Grease* at York University. What a strange job – arrive early, sweep the floor, hold the curtain for a car, and stay late. I was hooked. I enjoy the collaborative, creative, puzzle-solving nature of this work. I love watching ideas come to life and hearing the audience take part. One of my favourite shows was *Up to Low* at Ottawa's Arts Court, where I sat amongst the audience and could feel their responses as I whispered cues to the crew.

**SHAW 2024:** Assistant stage manager for *Snow in Midsummer* and *Sherlock Holmes and the Mystery of the Human Heart*; 2nd season. I was born and raised in Amiskwaciwâskahikan (ᐱᓄᓴᑦᕈᕐᕋᓴᑦᕐᕗᑦ), also known as Edmonton, in Treaty 6 Territory and the Métis Nation of Alberta Region 4. It's the traditional land of many Indigenous peoples, including the Cree, Dene, Saulteaux, Blackfoot, Nakota Sioux and Métis. I acknowledge those who came before us, those who have stewarded this land since time immemorial so that we may have a life here. It's a reminder that the responsibility of stewardship has been passed to each of us, and that I must do more to care for this land so that future generations can enjoy the beauty and bounty that we have benefitted from. I'm missing those amazing, long summer days where it seems like you have all the time in the world and the sun barely sets. I still call Edmonton home.



# Shaw Staff

## EXECUTIVE TEAM

Artistic Director  
TIM CARROLL

Executive Director  
TIM JENNINGS

Executive Assistant  
(from April)  
PETRICE CUSTANCE

Interim Executive Assistant  
(to April)  
PATTY JAMIESON

## CREATIVE MANAGEMENT

Associate Artistic Director  
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

Editor – 2024  
House Programmes  
BOB HETHERINGTON

Assistant Producer  
THOM MARRIOTT

Ensemble and  
Housing Liaison  
SUZIN SCHIFF

## THE SLAIGHT FAMILY ACADEMY

Voice and Dialect Coaches  
JEFFREY SIMLETT  
AUSAR STEWART

Alexander Technique  
VICTORIA HEART

Singing Coaches  
VAN ABRAHAMS  
PATRICK BOWMAN  
EILEEN SMITH

Movement Coach  
ALEXIS MILLIGAN

Education Co-ordinators  
WARREN BAIN  
MATT RATELLE

Education Assistants  
JESS GORMAN  
NINA TAYLOR

Metcalf Music Intern  
ATHENA SO

Neil Munro Intern Directors  
PETER FERNANDES  
TARA ROSLING

## PRODUCTION

Production Director  
DON FINLAYSON

Production Administrator  
MARGARET FERENCZ

Assistant Production  
Administrator  
ALISON PETTEN

Technical Directors  
MARK CALLAN  
ANRITA PETRAROIA  
JASON WOODGATE

Assistant Technical  
Director – Logistics  
DAN GALLO

## Design

Design Co-ordinator  
LAUREN REBELO

Design Assistants  
ANGEL EVERETT  
AURORA JUDGE  
ARIANNA MOODIE  
XIMENA PINILLA  
ALEX SOBSCHAK  
ROSE TAVORMINA  
SARAH YUEN

Design Mentor  
JUDITH BOWDEN

Lighting Design Director  
KEVIN LAMOTTE

Assistant Lighting Designers  
THEO BELC  
NATHAN BRUCE  
JEFF PYBUS

Assistant Sound Designer  
BEX TRALLI

Stage Management

Production Stage Manager  
KIM CHARLEEN SMITH

PSM Consultant  
MEREDITH MACDONALD

Stage Managers  
BEATRICE CAMPBELL  
AMY JEWELL  
CAROLYN MACKENZIE  
LEIGH McCLYMONT  
ALLAN TEICHMAN  
DORA TOMASSI  
JANE VANSTONE OSBORN

Assistant Stage Managers  
KELLY BOUDREAU  
KEVIN ETHERINGTON  
FERNE HUDSON  
BECCA JORGENSEN  
SANG-SANG LEE  
ANNIE McWHINNIE  
KATHRYN URBANEK

Apprentice Stage Managers  
KAITLYN ALDERSON  
GEORGIA HOLLAND

## Properties

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ANNA-MARIE BAUMGART

Assistant Head of Properties  
ALEXA MACKENZIE

Properties Buyer  
BRENT HICKEY

Warehouse/Driver  
BLAKE WILSON

Properties Builder 2  
SAMANTHA FELSBOURG

JASON JENNINGS  
MATT LECKIE  
JENNA PURNELL  
WAYNE REIERSON  
ANDREA WILLETTE

Properties Builder 1  
DANA CORNELIUS  
EMILY DYCK  
RACHELLE GARRETT  
MAC HILLIER  
AMY WILLIS

## Wardrobe

Head of Wardrobe  
JASON BENDIG

Associate Head of Wardrobe  
JANET ELLIS

Wardrobe Co-ordinator  
KENDRA COOPER

Wardrobe Apprentice/Dyer  
and Fabric Arts Apprentice  
EVELYN LOCKWOOD

Wardrobe Apprentice  
KRISTINA OJAPERV

Buyer  
MAUREEN GURNEY

Milliner  
MARGIE BERGGREN

## Millinery Crafts

TRULY CARMICHAEL

Accessories  
MICHELLE HARRISSON

Boots/Shoes  
STACEY BONAR

Boots/Shoes Apprentice  
KATE STEINBACH

Cutters  
PAT GLINKA  
CHERYL HUGHES  
MORGAN MACKINTOSH  
LISE St-GERMAIN

Junior Cutter  
ERIN HUITEMA

Tailors  
MONIQUE MacNEILL  
DENIS PIZZACALLA

First Hands  
AUDREY-JOY BERGSMAN  
PILLING  
REBECCA BOYD  
DARLENE HENDRY  
ANDREA MACKENZIE  
KATHY SCOZZAFAVA  
VERONICA WATKINS

Sewers  
CASEY BROWN  
CAROL FARNAN  
DEANNA HERBERT  
SILKE JABLONKA  
CHRYIS KALOUDIS  
SANDRA LEROSE  
MIRANDA LUMLEY  
ALLISON MacISAAC  
KAYLEN McCormack  
KAREN MERRIAM  
DARLENE NASZADOS  
LILLIAN PASQUA  
KATE STEINBACH  
EMMA TANSLEY  
NANCY THIESSEN  
KATHLEEN VAN DYKE  
MADISON WATSON  
HAILEE WHITE

## Scenic Art

Head of Scenic Art  
JANA BERGSMAN

Assistant Head of Scenic Art  
ANDREA HARRINGTON

Scenic Artists  
KIM BROWN  
REBECCA LEE  
JESSICA MacDUFF

Assistant Scenic Artist  
MATHILDA PICH

Scenic Construction

Head of Scenic Construction  
LESSLIE TUNMER

Assistant Head of Scenic  
Construction  
MYRON JURYCHUK

Trades  
ROB BROPHY  
GEORGE GALANIS  
KEVIN HARTE  
MICHAEL HASLEHURST  
ROB MAZZA  
MIKE PALMIERI

Shop Administrator  
SHANNON ENGEMANN

Construction Electrics

Head of Construction  
Electrics  
JOHN VANIDOUR

Assistant Head of  
Construction Electrics  
ANTHONY BLASCHUK, JR

Audio

Head of Audio  
COREY MACFADYEN

Assistant Head of Audio  
KAITLYN MacKINNON

Festival Audio Operator  
FRED GABRSEK

Royal George Audio Operator  
WAYNE BERGE

Studio Audio Operator  
TREVOR HUGHES

Festival RF Tech 2/2nd Royal  
George Audio Operator  
JULIAN MAINPRIZE

3rd Royal George Audio  
Operator  
ANTHONY MANCINI

Outdoor Audio Operator  
PAUL MOCSAN

Electrics

Head of Electrics  
STUART WILLIAMSON

Royal George Electrician  
GEOFF INWOOD

Studio Electrician  
MEL THIVIERGE

Video Tech/Deck LX  
PRATIK TAYADE

Festival Deck Electrician  
PAUL TOYNE

1st Spot Operator  
JEAN ST-ONGE

2nd Spot Operator  
LAURIE PENNER

Festival Changeover  
Electrician  
SARAH PENNER

Stage Crew

Head Stage Carpenter  
JEFF BINGLEY

Festival Stage Carpenter  
DAVID SCHILZ

Royal George Stage Carpenter  
ARCHIE MACKENZIE

Royal George Lunchtime  
Stage Carpenter  
JERRY NUNN

Studio Stage Carpenter  
JOE BONAR

Festival Properties Runner  
JOY BEELEY

Royal George  
Properties Runner  
LAURA MASCITELLI

Studio Stage  
Properties Runner  
ANTHONY BLASCHUK, SR

Festival Flyperson  
DAVID DiFRANCESCO

Festival Stage Trade  
MICHAEL NASZADOS

Outdoor Stage Supervisor  
KEVIN McGUIRE

Changeover Crew

Festival Changeover  
Supervisor  
PAUL TIMMERMAN

Festival Changeover  
Flyperson  
DANIEL BRIDGMAN

Festival Changeover Hands  
FELIX HIGH  
JOSH JANTZ

Royal George  
Changeover Supervisor  
ROB GRINDLAY

Royal George  
Changeover Trade  
DAVID KESSLER

Royal George  
Changeover Hand  
WAYNE BOLGER

Wardrobe Running

Head of Wardrobe Running  
MARGARET MOLOKACH

1st Festival Wardrobe  
Supervisor  
JOANNE BLASCHUK

Royal George  
Wardrobe Supervisor  
PAM GALLOP

2nd Royal George  
Wardrobe Supervisor  
JULIAN VALENTIN

3rd Royal George  
Wardrobe Supervisor  
KATE STEINBACH

Studio Wardrobe Supervisor  
SHEILA RADOVANCEVIC

2nd Studio  
Wardrobe Supervisor  
SADIE DUCROIX

Festival Wardrobe Trades  
ALEX ANDERSON  
CHRISTINA GALANIS  
DOT WARD

Royal George  
Wardrobe Trades  
STACEY BONAR

### **Wigs and Make-up**

Head of Wigs and Make-up  
LORNA HENDERSON

Festival Wigs Supervisor  
FLO LEWIS

Royal George Wigs Supervisor  
LORENA GHIRARDI

Studio Wigs Supervisor  
EMMA DIRKS

2nd Festival Wigs Supervisor  
JEANETTE WARD

2nd Royal George Wigs  
Supervisor  
CINDY LOU TACHÉ

3rd Royal George Wigs  
Supervisor  
ROSE HENDRIE

1st Festival Wigs Trade  
MELISSA MOTTOLA

1st Royal George Wigs  
Trade/3rd Festival Wigs Trade  
MAUREEN POSADAS

2nd Festival Wigs Trade  
JOE PAONESSA

## **MANAGEMENT**

### **Human Resources**

Director  
DIANNE GIBBS

### **Housing**

Manager  
NEIL SMITH

Maintenance  
LARRY BENNETT

### **DEVELOPMENT**

Director of Advancement  
CINDY MEWHINNEY

Associate Director  
MARION RAWSON

Associate Director,  
Individual Giving  
KIMBERLEY WHITE

Senior Development and  
U.S. Relations Ambassador  
CHARLIE OWENS

Senior Officer, Major and  
Corporate Gifts  
DAN HICKEY

Senior Officer,  
Individual Giving  
COLLEEN MONFILS

Manager, Governors Council  
CHRISTINE PELLERIN

Manager, Membership  
Services  
TIM CZABAN

Stewardship Officer  
HEATHER SARGESON-  
CALLARA

Senior Events Associate  
STEPHANIE BROWN

Associate, Development  
Communications  
TINA SCHMIDT

Co-ordinator, Gift Processing  
MADELINE MAMBELLA

Administrative Co-ordinator  
TYLER COOK

Events Co-ordinator  
LAURA GRAY

Administrative Assistant  
TRUDY CARR

RACHAEL LILLIE

Supervisor,  
Membership Services  
JEFF MacKAY

Membership Representatives  
ELIZABETH ABRAHIM  
THERESA FEOR  
ASHLEY NOBLE  
CHRISTIAN ROETHLING  
JULIA VENTRESCA  
ANNE WILSON

### **FINANCE AND ADMINISTRATION**

Director (to May)  
ROY REEVES

Controller  
JULIE ALLEN-SARGENT

Assistant Controller  
KIM EPP

Senior Manager, Payroll  
RICK FOKKENS

Senior Accounting Clerk  
GREG McARTHUR

Payroll and Project  
Co-ordinator  
SUSAN ASHUKIAN

Accounts Payable Clerks  
MONICA BUDD  
TRISH FEDOROWICH

### **Audience Services and Facilities**

Senior Manager  
CHUCK MEWETT

Manager, Food and Beverage  
JULIANNA UGUCCIONI

Administrative,  
Front-of-House Manager  
WILL CROTHERS

Managers, Front-of-House  
SUSAN DYER

VERA LENC  
GREG McARTHUR

ROSS RINGLER  
MURIEL TRIANO

Head of Housekeeping  
DONNA SMITH

Head of Maintenance/  
Security  
GREIG HUNTER

Front-of-House/Food  
and Beverage Staff  
JEANNIE BERG

LEA BOWMAN  
KAIT BOYER

OWEN BROWN  
LYNN COATES

MOLLY CUMMINGS  
SHARANYA DEB

JUDY DENNIS  
ROXANNE DiFRANCESCO

SAM DiFRANCESCO  
ELISH DONNELLY

SUSAN DYER  
ELIZE EARWICKER

DARCY ELLISON  
WENDY FRASER

KOTE GALANIS  
HANNAH GILCHRIST

JANE HANNA  
GAIL HEWITT

ANN HILL  
DAVE HUNTER

ANNE JACKSON  
SHARON JEAN

DYLAN KING  
GREGG KIRCHOFER  
KAREN KITNEY  
ANTHONY KUCHAR  
ANNE MARIE LENC  
VERA LENC  
ISAAC LILLIE  
LIAM MARRIOTT  
MARY MATHEWS  
ALLISON MAZUR  
AMANDA McDONNELL  
SARAH McDOUGALL  
JULIES MOORE  
HANNAH PATTERSON  
JOANNE PRIESTMAN  
ROSS RINGLER  
KATHERINE ROBERT  
JAMIE SCHILZ  
ELEANOR SNIDER  
PAUL SNIDER  
SANDRA SPROUL  
KEITH SUTHERLAND  
MARIE SWEETMAN  
MELANIE THOMPSON  
JOCE WARD  
BRENDA WEAVER  
KATHRYN WILSON  
DENI ZAKOOR

Housekeeping Staff  
JANICE BOCCABELLA  
DARLENE BOWSLAUGH  
DOROTHY CARTER  
MARIE DUMOULIN  
DONNA INGLIS  
LORI-ANN McALLISTER  
AGATA MIELCZAREK  
CARMELLA SAPIENZA  
SUE SIMS  
JUDY SOBIERAJ  
MELISSA VILA

Maintenance Lead Hand  
DAVID McCARTHY

Maintenance Crew Heads  
ANDY LOUTER

Maintenance Crew  
CHRISTIAN SHUGAN

Grounds Crew  
TYLER LEYLAND

### **Distribution**

Supervisor  
PAUL RODGERS

### **Information Technology**

Director  
SARAH FABIANI

Senior Software Manager  
VIKTOR STREMLER

Software Developer  
TOMMY YANG

Network Administrator  
JOHN CHRISTIAN

Security Administrator  
TONY RICHES

### **Reception**

Supervisor  
LEEANNE PRICE

Database-Maintenance  
Receptionists  
MAUREEN BUTLER

ANNE JACKSON  
GAIL KERR

### **MARKETING, COMMUNICATIONS AND SALES**

Director  
VALERIE TAYLOR

Senior Marketing  
and Brand Manager  
MARY CLARE LAMON

Direct Marketing  
Co-ordinator  
CATHERINE TAIT

Graphic Designer  
CHRISTINE MORRIS

Creative Agency  
KEY GORDON

## **Communications**

Senior Manager  
JENNIFER ANAND

Co-ordinator  
MATTHEW BICKERTON

Social Engagement Specialist  
KATIE SCARLETT GALVIN

Publisher  
B-REBEL  
COMMUNICATIONS

Production Photographers  
DAVID COOPER

EMILY COOPER  
MICHAEL COOPER

### **Sales**

Senior Manager, Ticketing  
and Analytics  
AARON BOYD

Managers, Sales and  
Box Office  
CARI GOSNELL

RYAN HULL

Assistant Manager,  
Sales and Box Office  
MICHELLE CHASE

Co-ordinator, Reports  
and Scheduling  
SARAH RODGERS

Co-ordinator,  
Sales Technology  
PIPPA BARWELL

Box Office Staff  
ZACHARY BIGGS

BRYAN BROOME  
ELIZABETH HARVEY

SUSANNE HESLOP  
JENNIFER PALABAY

JOEL RENNER  
JESSICA SWEENEY

ANTONETTA TREMONTÉ  
VICTORIA WILLEMS

Senior Manager,  
Group and On-site Sales  
WES BROWN

### **Green Room**

Cook  
JUDE JONES

Staff  
CHASE CRAWFORD

TOM KUBOW  
ERIKA LOFFELMANN

IMANT MALINS  
MICHAEL THOMSON

Manager, Retail Sales  
and Shaw Express  
MATT WEAVER

Staff  
MARCUS ANDREWS

SAMARA BALL  
GENY COLICCHIO-QUINN

MARK FRIESEN  
TESSA GROOMBRIDGE

DANA PERESSOTTI  
CHELSEA TOTTEN

OLIVIA TRIVIERI

### **Special Ticketing**

Senior Manager  
ALLISON COCHRAN

Assistant Co-ordinator  
JANE McINTYRE

Group Sales and Special  
Ticketing Assistant  
VICKI BRADLEY

Assistant  
JULIE JONES

House Programmes  
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Special thanks to the 400+ volunteers who contribute more than 15,000 hours to this Festival – without their support, many of our programs and events would not be possible.

**THE SHAW GUILD** Mary Mizen++, *President* • Alan Walker+, *Past President*

The Shaw Guild is a large group of volunteers who support and promote the Shaw Festival. They are involved in many activities including greeting patrons, taking tickets, leading backstage tours, beautifying the theatre gardens, running successful fundraising events, and building awareness and engagement for The Shaw. Collectively, they donate more than 15,000 volunteer hours each year.

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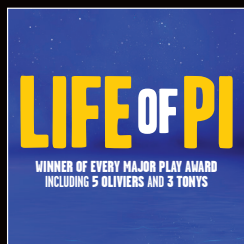
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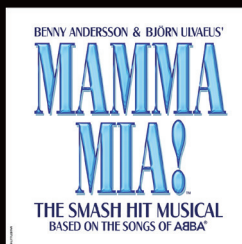
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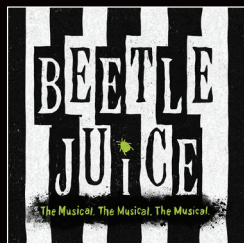
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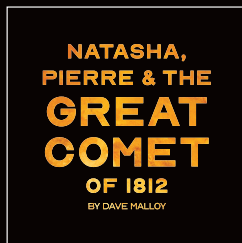
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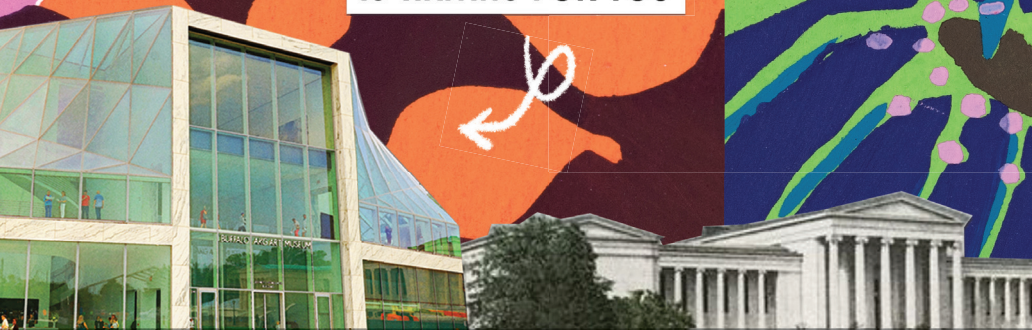
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