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We all know there is a crisis of communication in our world. It manifests in so many ways: people turning in on themselves; the avoidance of opinions or even facts that contradict our position; the replacement of discussion by abuse. None of these things need be so. They have only happened because certain people have worked out that rage is more profitable than joy. Shame on us for letting them get away with it.

To watch a good play is to be reminded of the wonder of good words beautifully spoken. It may well be a wish-fulfilment fantasy – none of us really speaks as well as this in real life – but why not have something to aspire to? Not all of us can stand or move as gracefully as the people up on stage, either: but that doesn't stop us admiring them – and wishing we could have some of that presence ourselves. If only there were a way to learn how to communicate with such clarity and grace...

There soon will be. The Shaw is about to transform. Soon you will not only marvel at the eloquence and poise on our stages, but will have the chance to learn them yourself, from the best.

Watch this space.

TIM CARROLL, ARTISTIC DIRECTOR



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Glass case in Macdonald Heaslip Lounge contains material from the Shaw Archives located in Guelph, ON, celebrating the 60th anniversary of the Shaw Seminar. Research and arrangement by Barbara Inglesse, Secretary of the International Shaw Society and Shaw's Education Department.

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George Bernard Shaw from *Pygmalion* film campaign, 1938.
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Al Hirschfeld's Broadway
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David Leopold from the Al Hirschfeld Foundation hosts a fascinating presentation of the stories behind the lines of Hirschfeld's greatest theatre work. Following the event, a pop-up gallery will be available in the Macdonald Heaslip Lounge featuring limited, signed Hirschfeld prints.

Anecdotes and Stories from the Theatre

Hosted by Anthony Chase
August 9, 2025

**Theatre of Medicine:
Bedside Manner Returns**
September 27, 2025

For full list of events happening at the Shaw Festival this year, please visit...

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The Secret Garden workshop participants. Photo by Peter Andrew Luszyk.

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CELLULAR PHONES, SMARTWATCHES, CAMERAS AND RECORDING DEVICES During the performance, there is no photography or filming permitted, and cell phones ***must be turned off***. We do invite you to take photos when the house lights are on – pre-show, at intermission and post-show. Please ensure that wrist-watch/smartwatch notifications and other noisemakers are silenced during the performance. Alternatively, you can leave them with our staff at the Coat Check.

TALKING and candy wrappers are distracting to performers and fellow audience members. Please keep noise to a minimum during the performance.

ASSISTIVE LISTENING DEVICES for the hard of hearing are available at our indoor theatres only. There is no charge, but we do ask you to consider a donation at time of pick up. This donation helps with the cost to repair and replace these devices. Reserve early, limited availability. Please see the House Manager on duty.

IF YOU ARE LATE OR NEED TO LEAVE THE AUDITORIUM OR OUTDOOR SEATING AREA during the performance, you will be re-seated at a suitable break in the performance, at which time the seating location will be at the discretion of management.

FOR FIRST AID please see the House Manager or the nearest usher. At least one staff member on duty is trained in First Aid and CPR.

FOR YOUR SAFETY all of our theatres have the requisite exits and have been inspected. The theatres and exits from the buildings have emergency lighting in case of a power outage. In an emergency, our staff are trained to carry out an immediate and effective evacuation. You are requested to follow their instructions and remain calm. You will be directed to a marshalling area: please remain there until otherwise advised by our staff or emergency personnel. If you discover a fire you should activate the nearest alarm and, immediately following evacuation, identify yourself to a staff member and provide details of the alarm.



The Doherty-Rand
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Leaving a Legacy: MY GRANDCHILDREN ARE THE FUTURE

For 35 years, my husband Scott and I have understood what this Festival means to this town: theatre IS community. My grandchildren are the future of this community and the reason The Shaw has my enduring support.

- Ruth Aspinall, Governors Council and
Doherty-Rand Legacy Circle Member

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FESTIVAL THEATRE, APRIL 9 TO OCTOBER 4

SHAW 20 FESTIVAL 25

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KIMBERLEY RAMPERSAD, ASSOCIATE ARTISTIC DIRECTOR

THE LION, THE WITCH AND THE WARDROBE

Co-Adapted for the stage by
Selma Dimitrijevic and Tim Carroll
Based on the novel by **C.S. Lewis**

with DAVID ADAMS, LESLIE GARCIA BOWMAN,
ALANA BRIDGEWATER, KRISTI FRANK, ÉLODIE GILLET,
ALEXANDRA GRATTON, DANIEL GREENBERG, JEFF IRVING,
JADEN KIM, GRAEME KITAGAWA, DIETER LISCHÉ-PARKES,
MADELYN MIYASHITA, JADE REPETA, KIERA SANGSTER,
MIKAYLA STRADIOTTO, MICHAEL THERRIAULT,
KELLY WONG and SHAWN WRIGHT

Directed by SELMA DIMITRIJEVIC
Costumes designed by JUDITH BOWDEN
Lighting designed by KEVIN LAMOTTE
Scenic consultant JAMES LAVOIE
Pre-production design consultant BEYATA HACKBORN
Music direction, original music and sound designed by RYAN deSOUZA
Puppetry directed and designed by BRENDAN McMURTRY-HOWLETT
Choreographed by GENNY SERMONIA

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Christopher &
Jeanne Jennings

Front cover design by Key Gordon.



"The dreams which lure us
into the adventures from
which we learn are always
at bottom the same."

Bernard Shaw,
From the Preface on Doctors
in *The Doctor's Dilemma*

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From top: Jeff Irving as Peter,
Dieter Lische-Parkes as Edmund,
Alexandra Gratton as Lucy and
Kristi Frank as Susan.

THE CAST

In Alphabetical Order

Professor Kirke/Ensemble	DAVID ADAMS
Ensemble	LESLIE GARCIA BOWMAN
Spirit of Narnia/Ensemble	ALANA BRIDGEWATER
Susan	KRISTI FRANK
White Witch/Ensemble	ÉLODIE GILLETT
Lucy	ALEXANDRA GRATTON
Troll/Ensemble	DANIEL GREENBERG
Peter	JEFF IRVING
Ensemble	JADEN KIM*
Fenris Ulf/Ensemble	GRAEME KITAGAWA
Edmund	DIETER LISCHÉ-PARKES*
Ensemble	MADELYN MIYASHITA*
Mrs Beaver/Ensemble	JADE REPETA
Mrs Macready/Ensemble	KIERA SANGSTER
Ensemble	MIKAYLA STRADIOTTO*
Mr Tumnus/Ensemble	MICHAEL THERRIAULT
Aslan/Ensemble	KELLY WONG
Mr Beaver/Ensemble	SHAWN WRIGHT

Setting:

London

The Professor's House

Narnia

Stage Manager	LEIGH McClymont
Assistant Stage Managers	BECCA JORGENSEN, ANNIE McWHINNIE
Production Stage Manager	LISA RUSSELL
Associate Production Stage Manager	LEIGH McClymont
Assistant Director	ALLISON McCaughey
Associate Designer	ROSE TAVORMINA
Assistant Lighting Designer	JEFF PYBUS
Assistant Choreographer	GRAEME KITAGAWA
Original Music Recording Engineer	FRED GABRSEK
Fight Director	JOHN STEAD
Fight Captain/Puppetry Captain	JEFF IRVING
Dance Captain	GRAEME KITAGAWA
Voice and Dialect Coach	JEFFREY SIMLETT

Music for this production recorded by ANDY BALLANTYNE, Clarinet;
RYAN deSOUZA, Keyboards; ROSS MacINTYRE, Bass; TIM MULLIGAN, Drums

Additional Props assistance provided by Field, Paige Laporte and Ryan Mahon.

Additional Wardrobe assistance provided by Karen Nolan and Kathryn Urbanek.

Additional Scenic Art assistance provided by Kim Brown and Mathilda Pich.

* The Baillie Cohort is generously supported by the Baillie Family Fund for Education.

UNDERSTUDIES

MATT ALFANO, Mr Tumnus/Ensemble; LESLIE GARCIA BOWMAN, Fenris Ulf/Ensemble; ALANA BRIDGEWATER, White Witch/Ensemble; JASON CADIEUX, Professor Kirke/Ensemble; CELESTE CATENA, Susan; DANIEL GREENBERG, Peter, Mr Beaver/Ensemble; JADEN KIM, Lucy; GRAEME KITAGAWA, Edmund; MADELYN MIYASHITA, Mrs Beaver/Ensemble; CHERYL MULLINGS, Spirit of Narnia/Ensemble; MIKAYLA STRADIOTTO, Mrs Macready/Ensemble; SHAWN WRIGHT, Aslan/Ensemble;
LISA RUSSELL, Stage Manager; GEORGIA HOLLAND, Assistant Stage Manager;
BECCA JORGENSEN, Assistant Stage Manager

Running time is approximately 2 hours and 15 minutes including one intermission

A CONVERSATION BETWEEN ADAPTERS

SELMA DIMITRIJEVIC AND TIM CARROLL

Tim Carroll: Selma, did you know this book growing up in Croatia?

Selma Dimitrijevic: No! I hope it's okay to say that?

TC: Of course it's okay!

SD: No, I hadn't read it until I got an email from you saying "Would you like to come and work on it?" I'd known of the books mostly because of – well, because of here. Because I'd seen a couple of the adaptations here. But I'd never read any of them. So they were completely new to me. And I think that's actually useful. There is something about coming to it anew and having to look at it as a new play, rather than "How do I tell this story that everyone knows so well and has loved and admired and respected for generations?" So perhaps I've had the luxury of having a bit more freedom. Something might work beautifully in a book but what do we do with it now? How do we make it more dramatic? Or not more dramatic, but stage dramatic, rather than novel dramatic.

TC: And presumably there are books like this in Croatian children's literature?

SD: I have been thinking about that. There is certainly no series like Narnia, but there are books with similarities, of course. The thing that I find interesting is that every book I thought of had one thing in common: it's always a tight-knit group of kids, whether it's a family, or a gang who live on the same street. And always something big is happening outside that they have no power to change. So they find something in their lives – or that thing finds them – where they get to have an adventure, where they have agency. Sometimes it's to do with World War II, because obviously that was a big thing in our part of the world, but I think all those writers, both consciously and subconsciously, understand how big a thing it is for a kid to be given some agency when you think you have none.

TC: So, what were your first impressions reading *The Lion, the Witch and the Wardrobe*?

SD: I thought it was incredibly contemporary. The main thing that spoke to me was: "How do you choose the right side?" There is that moment where Edmund says: "How do we even know which is the right side?" And then even more interestingly: once you realize you have chosen the wrong side, how do you find your path back? And for us, when someone has chosen the wrong side, how do we allow and invite them and help them to find their way back, rather than go "Well, you're the bad one now, so we are done with you, thank you very much"?

TC: For the reader, it's very satisfying that, when Edmund has made the wrong choice, he is more or less immediately forced to see the error of his ways. There's no way he can deny it to himself. But that's kind of a wish-fulfilment fantasy, because we know that, in real life, when people have made a bad choice, more often than not they will double down and take up more and more insane positions sooner than admit they were wrong. Edmund isn't really given the chance to do that. He's immediately treated so terribly by the White Witch that he realizes he's made a mistake. I sometimes think, looking at the world now, that it would be lovely if we could all be confronted with the consequences of our mistakes as directly and immediately as Edmund is.

SD: Yes, that would be nice, wouldn't it? But you can't blame Edmund for being taken in to begin with. When he first meets the Witch, her true nature is not so obvious that he can't easily deceive himself.

TC: Oh yes, Lewis makes that first encounter very beguiling. And I don't at all blame Edmund for thinking "This is great! Endless Turkish Delight! A beautiful lady making much of me!" I mean ... what's not to like?

SD: Thinking "I'm the cleverest boy ever!"

TC: Of course. But there is almost no interval between his going back to her and saying "They're over at the beavers' house," and his realising "Oh, I shouldn't have done that." And



Clockwise from top: Illustration by Pauline Baynes of Mr Tumnus and Lucy Pevensie in *The Lion, the Witch and the Wardrobe*; © AF Fotografie/Bridgeman Images. Children evacuated from London during World War II; © Illustrated London News Ltd/Mary Evans. Public information poster circa 1942; © Mary Evans Picture Library/Onslow Auctions Limited.



that's why I think your focus on "What do you do when you know you've made a mistake?" is an interesting one because in the book the answer is: not very much. There's an offstage conversation between Aslan and Edmund (which you've cleverly brought onstage), which is clearly something along the lines of "Do you understand what you did wrong? Are you ready to make amends?" And then this rather unsatisfactory, very English, reconciliation scene - all it takes is a handshake and a "Sorry" - and then on we go. So I think lingering on that a bit, on the reality of the pain that is left by betrayal, the embarrassment...

SD: The shame...

TC: The shame, yes, there is a lot of dramatic potential in seeing that play out.

SD: And hopefully we prolong it, not by just having him say "I'm sorry," but by having him earn that forgiveness through his actions. That allows us to take that particular strand of the story almost all the way to the end, to the battle. Because it's only through his heroism there that he is fully welcomed back into the fold.

TC: Yes, I think that's very important. Earlier on, you used the word "agency." An objection that a lot of writers like Philip Pullman have to C.S. Lewis is that the kids don't have any agency. They say that Lewis is so busy constructing an allegory of Christianity, with its doctrine of "Just surrender everything to Christ and He'll take care of you," that it doesn't really matter what anyone does. Even though Peter does fight the wolf and they do all behave quite bravely in the battle, ultimately it doesn't matter because, like Christ, Aslan will sort it all out in the end.

SD: But not in our version.

TC: Not in our version. And I think that's really important for the feeling of redemption at the climax.

SD: I'd say we've allowed the battle to be as exciting and dangerous as the moment when Aslan first steps back and lets Peter fight the wolf and says "Let the boy earn his..."

TC: "Spurs."

SD: "Spurs!" That's the word. In my mind, it almost feels like it would be better if the kids lost this battle - as long as they could still be together to fight another one - than for Edmund not to be accepted back into the family. So what Aslan is doing - what I think every good leader does - is to create space for them to be the best they can be and have agency. It's a test. He's saying "I'm not necessarily going to let you get killed, but I may let you get badly injured, if that's how you need to learn." He may be there to rescue them if it all goes wrong, but we mustn't be allowed to be sure of that, because then there is no jeopardy. The Christian allegory doesn't matter to me. But dramatically, in a story or a play, if you have someone whose job is just to show up and resolve everything, there is no drama.

TC: I think we agree that the allegory is neither here nor there in terms of what we need to make a stage play. I only mentioned it because it is the only way I can understand why Lewis would employ such a dramatically unsatisfying *deus ex machina*. I suppose, for Lewis, Aslan stands for a genuine deus.

SD: I think you're right.

TC: And then the other thing that we've changed at the end is the defeat of the White Witch. In the novel, the Witch is killed, so there is a real danger that one thinks "Well, she's gone, therefore evil has left our world." Now, to be fair to Lewis, I think he actually makes it very clear, over the course of the whole Narnia series, that the defeat of evil is not so straightforward, and that evil has to be confronted in every generation. But it was important to both of us, wasn't it, to incorporate that idea into our version. I think, without giving anything away, that we have done that.

SD: We have also added to Lewis in the way we have slightly resolved Tumnus' story arc. Or at least enhanced it?

TC: Mr. Tumnus is such a popular character. Everyone who's read the book remembers Mr. Tumnus, so to have him disappear from the story and almost never return - apart from a tiny



Clockwise from above: Michael Therriault as Mr Tumnus and Alexandra Gratton as Lucy; The Ensemble; Ensemble member Mikayla Stradiotto; Élodie Gillett as the White Witch with Ensemble member; Alana Bridgewater as the Spirit of Narnia.





Above: The Ensemble of *The Lion, the Witch and the Wardrobe*. Below: Graeme Kitagawa as Fenris Ulf; Michael Therriault as Mr Tumnus, David Adams as Professor Kirke; and Kelly Wong as Asian.



line or two at the end - would be such a pity. I won't say how you've done it, but I think your idea for bringing Tumnus back into the story halfway through, and in a way that makes a huge impact spiritually, is really brilliant. I think people will enjoy that.

SD: He is such a good character and his complexity is again at the heart of what we're talking about. When he first meets Lucy, he has promised to do a bad thing and now he has to try to live with himself.

TC: What was the first image that came to mind when you read this script?

SD: Singing and dancing. I felt if you think of Narnia under the Witch, as an icy, silent place where nothing is really full of life... I was trying to imagine: what kind of world did she do that to? And it felt like Narnia was once full of singing and dancing and partying and - as Tumnus says: "They danced all night in the spring and summer!" So one of the things that we've done is to introduce the idea of the Spirit of Narnia, which is trying to get back and not managing until the very end. It feels to me that when Narnians can be who they are, there's a lot of singing and dancing and eating and partying.

TC: And what do you want the feeling at the end of the show to be?

SD: It feels incredibly simple but I want people to be filled with joy that the good guys won. It's very, very simple, but there's something about giving us a little bit of "Sometimes you can do the right thing, and be kind and generous, and you will get your reward."

TC: And then there's this weird sort of double coda where they become grown-up kings and queens in Narnia, speaking cod Shakespeare, followed by the genius coup de théâtre of them tumbling through the wardrobe back into the house and finding no time has elapsed and they're kids again. I mean it's a great opportunity in the theatre, of course, we love the kind of magic where someone enters as one person and emerges as another, but what does that do to the feeling at the end?

SD: Well, that's what we're wrestling with in rehearsal this week! How do you make a big



Above: Jade Repeta as Mrs Beaver and Shawn Wright as Mr Beaver.
Below: The Ensemble, including Jaden Kim, David Adams and Madelyn Miyashita.



celebratory climax of that coronation, and then go "Oh and here's another bit!", especially when that other bit is not the start of something new but the end of the story? I think you do it by making sure that what they find in "real life" (when they come back through the wardrobe) is as big, if not bigger, than what they had in Narnia.

TC: As you say that, I'm thinking that the kids in the audience really need to see them become kids again in the real world. You mentioned earlier those Croatian novels where the threat is outside and there's nothing the kids can do about it. So coming back to that world - where there's a war going on that they can't do anything about - and having them re-encounter their lives in the light of their Narnian experiences - is actually, I think, very powerful for children. But I would also argue that the reason to keep the bit where they are spouting cod Shakespeare is because it's a great set-up. For a moment the kids are thinking "What?? They just become boring farts like my parents?" And then they get the relief of going "Oh, hurrah! It was only a game! They're really still cool like us." Which they are, but now they have the knowledge of such possibility.

SD: Being changed.

TC: Being changed. You know the way all children think that they're changelings? When they hear "Narnia will summon you again at some point." All children know that in their hearts. As adults, we're all dealing with the disappointment that it turned out not to be true. Because we all thought it would happen, didn't we? "My greatness will be called upon, my inner hero will be summoned and I will rise to the challenge." And then it turns out you just have to pay the mortgage.

Selma Dmitrijevic and Tim Carroll are the adapters of this production of The Lion, the Witch and the Wardrobe.



NARNIA AT THE SHAW FESTIVAL

Top to bottom: Travis Seetoo as Diggory, Vanessa Sears as Polly with a masked Matt Nethersole as Strawberry in *The Magician's Nephew*, 2018;. Photo by Emily Cooper. Matt Nethersole as Shasta, Jay Turvey as Bree, Madelyn Kriese as Aravis and Kristi Frank as Hwin with members of the Ensemble, *The Horse and His Boy*, 2019. Photo by Emily Cooper. Michael Man as Prince Caspian, with Qasim Khan as Glenstorm and Marla McLean as Susan in *Prince Caspian*, 2023. Photo by David Cooper.



PRODUCTION HISTORY

The Lion, the Witch and the Wardrobe by C.S. Lewis (with illustrations by Pauline Baynes) was published by Geoffrey Bles on October 16, 1950, the first title in the series of seven books that would eventually become known as *The Chronicles of Narnia*. (In the timeline of the stories it is generally regarded as the second installment after *The Magician's Nephew*.)

The book proved enormously popular with young readers, and has since inspired a myriad of stage adaptations around the world, including a musical version in the Philippines, a puppet production in Australia, a two-actor version seen across the United States, two productions at Minneapolis' Children's Theatre Company, and an adaptation by Adrian Mitchell that premiered at the Royal Shakespeare Company in 1998, and which was subsequently produced at the Stratford Festival in 2016 directed by Tim Carroll. A production that originated in 2017 at the West Yorkshire Playhouse in Leeds transferred to the Bridge Theatre in London, and subsequently undertook a tour which arrived at the West End's Gillian Lynne Theatre in July 2022, before heading back out on the road.

On December 7, 2005 the Royal Albert Hall hosted the World Premiere of Andrew Adamson's film version of *The Lion, the Witch and the Wardrobe* produced by Walt Disney Pictures and Walden Media starring William Moseley, Anna Popplewell, Skandar Keynes and Georgie Henley as the four Pevensie Children, supported by Tilda Swinton, James McAvoy, Jim Broadbent and Liam Neeson.

This is the Shaw Festival's first production of *The Lion, the Witch and the Wardrobe*.

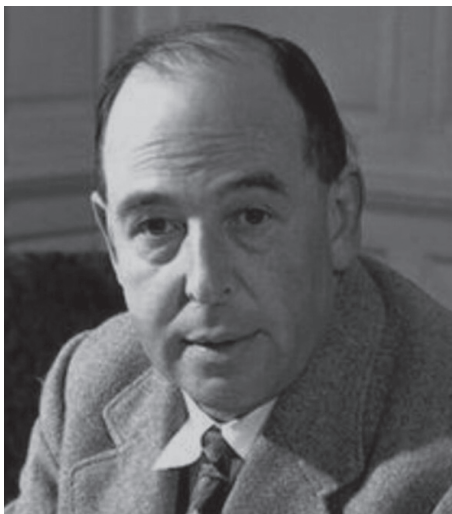


Top to bottom:

Keziah Joseph, Femi Akinfolarin, Shalisha James-Davis and John Leader as the Pevensie children in *The Lion, the Witch and the Wardrobe* (Bridge Theatre, 2019). © Brinkhoff/Moegenburg. Dean Holt as Mr Tumnus (Children's Theatre Company, Minneapolis, 2008). Ruby Joy, Sara Farb, Gareth Potter and André Morin as the Pevensie children with Tom McCamus (middle) as Professor Kirke in *The Lion, the Witch and the Wardrobe* (Stratford Festival, 2016). Photo by David Hou.

THE AUTHOR

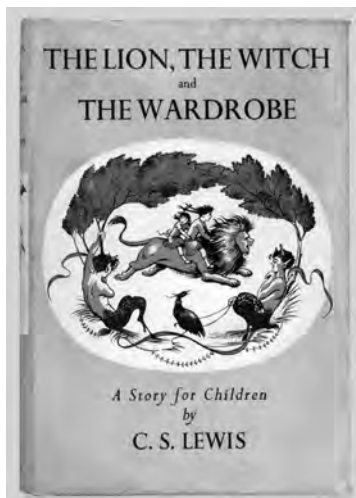
Clive Staples Lewis was born in Belfast on November 29, 1898, into a family that prized education and the written word. His parents – both university graduates – schooled Clive and his brother Warren at home, where he was reading by the age of three and writing by the age of five, crafting anthropomorphic tales inspired by Beatrix Potter. Following his mother's death in 1908, he was sent by his father to Wynard College on the outskirts of London, an unhappy beginning to his scholastic life, a life that gradually brightened after he transferred, first to Campbell College, and then Cherbourg House and, finally, to Malvern College, although that school proved an awkward fit socially, and he withdrew prematurely to study with a private tutor, W.T. Kirkpatrick, in preparation for entrance exams to the University of Oxford, where he won a scholarship to study classics at University College.



At the height of the First World War – shortly after beginning his studies – he enlisted in the army, joined the Officers' Training Corps and rose to Second Lieutenant in the Somerset Light Infantry, before being shipped to the front, reaching the Somme on the day of his 19th birthday. After five scarring months in battle, an injury at Riez du Vinage resulted in his being returned to England and eventually demobbed by the end of 1918. Diving back into academic life at Oxford, he achieved three first-class degrees by 1924, and in 1925 became a Fellow of Magdalen College, tutoring in English Literature for the next 30 years, while simultaneously writing works of epic poetry, lyric verse, academic studies, science fiction and, increasingly, inquiries into the Christian faith. His titles include: *Spirits in Bondage* and *Dymer* (both written under the name Clive Hamilton); *The Pilgrim's Regress*, *The Space Trilogy*, *The Problem of Pain*, *The Screwtape Letters* and *Mere Christianity*.

His most popular success, *The Lion, the Witch and the Wardrobe*, was published in 1950, and, along with its six companion novels, became known as *The Chronicles of Narnia*, estimated to have sold over 100 million copies in almost 50 languages.

Later in life, C.S. Lewis embarked on two major adventures: in 1954, after nearly three decades, he left Oxford for Cambridge, accepting a new chair in Medieval and Renaissance Literature at Magdalene College; and in 1956, he was married for the first time in his life to the American writer Joy Davidman Gresham, a relationship documented in the play and film *Shadowlands*. The union was fated to be short-lived, however: Gresham lost a battle with cancer on July 13, 1960, and, three years later, on November 22, 1963, C.S. Lewis passed away at the age of 64.



Front cover of *The Lion, the Witch and the Wardrobe* (1950). Photo by Christie's Images/Bridgeman Images

THE ADAPTERS

Selma Dimitrijevic is a writer, director, and dramaturg whose work has been performed internationally, with productions across Europe, India, Canada, Australia, and the USA. She specializes in bold adaptations of classic texts, including *Hedda Gabler* and *Dr. Frankenstein* - the latter touring the UK and receiving international acclaim. From 2018 to 2020, she was dramaturg on *The Last Ship*, Sting's musical, which premiered in the UK before touring Canada and the USA. She also wrote a new version of *Berenice* for the Royal Opera House, directed by Adele Thomas, which was Olivier-nominated. At the Shaw Festival, she wrote *Mother, Daughter* (2023). Beyond theatre, Selma has translated over 20 works of fiction and is currently writing a feature film screenplay with Lorne Campbell and Dave Stewart (Eurythmics) about a young boy growing up in Sunderland, set to shoot next year. Her work spans theatre, film, and literature, always placing audiences at the heart of the experience. She is currently a Creative Director at 59 Productions.



Tim Carroll has adapted a number of pieces for the stage, including the award-winning *Spike Milligan's Adolf Hitler: My Part in His Downfall* which opened in London and toured the UK in 2009. Other adaptations include *A Christmas Carol* (2017), *Flush* (2020), and with Michael O'Brien, *The Magician's Nephew* (2018), all for the Shaw Festival. He is Artistic Director at the Shaw Festival.



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about this
production



BIOGRAPHIES

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for full
biographical
information!



SELMA DIMITRIJEVIC

DIRECTOR

SHAW 2025: Director for *The Lion, the Witch and the Wardrobe*. I grew up in Croatia and spent a lot of my childhood in theatre rehearsals - three of my aunts and uncles were ballet dancers, so I thought everyone lived like that! I started as a dancer myself but quickly realized my real passion was storytelling and creating live experiences. The best training I ever had? Coaching volleyball. Directing is just coaching in disguise - my job is to make sure the team has the best conditions to do their best work. At the Shaw, I've worked on *Mother, Daughter* and had a fantastic time on *Baroness and The Pig*. My favourite audience review? A kid once shouted, "It's like movies but better!" I'll take it.



JUDITH BOWDEN

COSTUME DESIGNER

SHAW 2025: Costume Designer for *The Lion, the Witch and the Wardrobe*, Set and Costume Designer for *Tons of Money*, Set Designer for *Murder-on-the-Lake* and Set and Costume Designer for *White Christmas*. My first experience on stage was as a flame around a cauldron in a production of a very condensed version of *Macbeth* at Roding Primary School. I can still remember the witches' lines. That fire costume and the song that I still have memorized led to twenty-some years of designing.



KEVIN LAMOTTE

LIGHTING DESIGNER

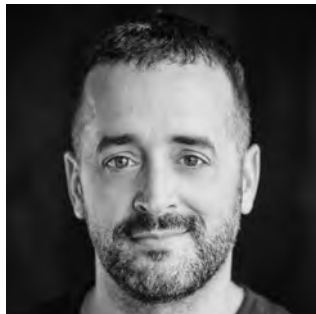
SHAW 2025: Lighting Designer for *The Lion, the Witch and the Wardrobe*, *Tons of Money* and *Gnit*. One of my early theatre experiences was watching *Cyrano de Bergerac* here at the Shaw Festival in 1982. The design by Cameron Porteous with lighting design by Robert Thomson, was so inspiring. In 1988, I returned to the Shaw Festival as an Assistant Lighting Designer and had the great opportunity to work with Artistic Director, Christopher Newton. One of my earliest lighting designs at The Shaw was for Ibsen's *Peer Gynt*. This year, I will be working on Will Eno's *Gnit*, a contemporary adaptation of the same play. I can't wait to be a part of that world again.



JAMES LAVOIE

SCENIC CONSULTANT

SHAW 2025: Scenic Consultant for *The Lion, the Witch and the Wardrobe*. The first memory I have of going to the theatre was in the early '90s, I had begged my mom to pull me out of school and take me to a matinee of a touring production of *The Phantom of the Opera* at the National Arts Centre. My little mind was blown by the drama and the spectacle of it all. Looking back now, I'm able to see how the work I do today connects back to this moment. With every show I design, I am always striving to spark even a fraction of the awe that I remember feeling that afternoon, sitting next to my mother in the theatre.



**RYAN DESOUSA****MUSIC DIRECTOR/COMPOSER/
SOUND DESIGNER**

SHAW 2025: Music Director, Composer and Sound Designer for *The Lion, the Witch and the Wardrobe*, Associate Music Director for *Anything Goes*, . 25th season as Associate Music Director and Company Pianist. Driving in the car with my three kids - Ella (14), Sienna (13), and Micah (11) is a constant battle for the radio. They love the pop music station and try to convince me how good "their" music is. They are also now my harshest critics. They tell me when they like my music or when they think it sounds too much like someone else's song. But when they love it and tell me they think it works - I know I got it right!!

**BRENDAN McMURTRY-HOWLETT****PUPPETRY**

SHAW 2025: Puppetry Director and Designer for *The Lion, the Witch and the Wardrobe*. I first encountered puppetry when I was cast in a one-man-show called *...and stockings for the ladies* while still in theatre school. I played 30 characters, three of which were puppets. I'd never touched a puppet before. But writer Attila Clemann and director Zach Fraser, both experienced puppeteers, taught me patiently. We toured periodically for 7 years and I fell in love with how the puppets would make a whole audience lean-in and sit on the edge of their seats, no matter their age. It's one of the most magical things I've ever felt in a theatre.

**GENNY SERMONIA****CHOREOGRAPHER**

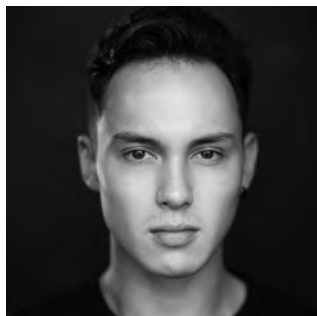
SHAW 2025: Choreographer for *The Lion, the Witch and the Wardrobe*. Born in Scarborough, raised and lives in Mississauga. My two music-loving-twinkle-toe Filipino parents threw me into dance classes at the age of 4, and I haven't stopped dancing and making up dances since. You might have seen me last in *Brigadoon*, performing the "Funeral Dance" in the role of Maggie, choreographed by Linda Garneau. I was also the choreographer for *Gypsy* on the Festival Stage that same season. I am eternally grateful to Gillian Saunders, mentor, colleague and friend, who has made a life-changing difference in my training and has time and again reminded me who I am and my true potential.

**DAVID ADAMS****PROFESSOR KIRKE/ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe*, *Anything Goes*; 9th season. As a young theatre student, my first real stage experience was in a production of Marlowe's *Doctor Faustus* starring the great Canadian actor Alan Scarfe. I was also able to see amazing productions during the golden years of Christopher Newton's Vancouver Playhouse and The West Coast Actors Collective, which inspired my own career and eventually landed me here at The Shaw in 1991 for three glorious seasons. I didn't return until 2018, when I was re-inspired by TC's encouragement to really engage the audience with the humanity of theatre. My favourite roles have been Roebuck Ramsden/The Statue in the epic *Man and Superman* and of course the rascal, Alfred P. Doolittle in *My Fair Lady*.

LESLIE GARCIA BOWMAN**ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 1st season. I am originally from Wellington, New Zealand, where I found a passion for dance at a young age. When I was 16 I moved to the UK to study at Laine Theatre Arts in Southwest London. Since graduating in 2015 I have had the privilege of working with many incredible creatives in theatres around the West End and throughout the country, and most recently under director Kimberley Rampersad for the Royal Shakespeare Company - which has led me here to beautiful Niagara-on-the-Lake. I'm excited for this opportunity to work in repertory theatre for the first time at this prestigious festival.

**ALANA BRIDGEWATER****SPIRIT OF NARNIA/
ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Ella and Louis*; 3rd season. I'm delighted to be back at The Shaw Festival this season. From a young age, the theatre has held a special place in my heart. One of my earliest memories was playing Rachel Lynde in *Anne of Green Gables*. It was during that production that Don Harron, who adapted the original production, praised my potential for a bright future in the performing arts. You may recognize me from my work at Soulpepper in shows like *Ma Rainey's Black Bottom* and *On A Night Like This*. Excited for another great season at the festival.

**KRISTI FRANK****SUSAN**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 13th season. I hail from the beautiful Battlefords, Saskatchewan, the land of the living skies. Growing up I was fortunate that my mother regularly took my sister and I to see everything from touring shows to gallery exhibits, to week-long fringe-festival extravaganzas. Some highlights here at Shaw have been playing the lovely Eliza in *My Fair Lady*, the feisty Georgiana in *Just to Get Married*, and Johanna in *Sweeney Todd* opposite my fella.

**ÉLODIE GILLETT****WHITE WITCH/ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 15th season. When I first started seeing live theatre, I was little enough that no matter how hard I tried, I couldn't stay awake until the end of the show. Even so, I was hooked. By age 16, my life was changed when I started working on my first show: *West Side Story* at Theatre Under The Stars in Vancouver. I've had many more adventures in theatre since then, most of them here at the Shaw Festival. Highlights include *Trouble In Tahiti* and *Me and My Girl*. When I'm on stage, I enjoy believing that the next generation of artists are out there watching... hopefully all the way to the end.





ALEXANDRA GRATTON

LUCY

SHAW 2025: *The Lion, the Witch and the Wardrobe*, *Anything Goes* and *White Christmas*; 3rd Season. I was inspired by my parents to dream big and never stop, which has brought me to places like the Shaw Festival. A highlight role for me within these past seasons has been playing Lisette (and others) in *On The Razzle*. I'm ecstatic to be joining this company for another season and sharing everything we've worked on with you all. I'm dedicating this season to some of my former teachers, especially the late Kevin Dashney, who taught me to trust myself; that I can be more than I am.



DANIEL GREENBERG

TROLL/ENSEMBLE

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 1st season. Toronto is home and it's where I've spent my entire adult life. It also happens to be where I had my first theatre memory - my bubbie taking me to see *Beauty and the Beast* in the '90s. Thinking about it now, I bet she'd be super happy to see what I'm doing with my life all these years later. Some of my favourite roles and theatre experiences have been playing Monty in *A Gentleman's Guide to Love and Murder* and also Marc Chagall in *The Flying Lovers of Vitebsk*.



JEFF IRVING

PETER

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 14th season. The first time I had the "I Wanna Do This For A Living" feeling was when I was 16 years old and I saw the Canadian Tour of *2 Pianos, 4 Hands* with Ted Dykstra and Richard Greenblatt. They performed at the Globe Theatre in Regina, Saskatchewan (my hometown). They were hilarious, they were heartbreaking, they were playful, they were skillful, and they had the audience in the palm of their hand. I was struck.



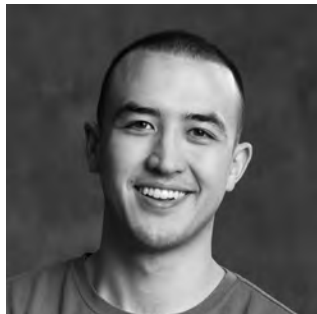
JADEN KIM

ENSEMBLE

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 1st season. Born and raised in Mississauga, Ontario, I began my performing journey in dance. I grew up surrounded by my older brothers who were pursuing performing arts, which inspired me to follow in their footsteps and attend the same arts high school as them; this led me to join my first-ever musical and made me interested in the singing and acting side of performing. Now, as I am wrapping up my time at Sheridan College's Music Theatre program, I am so excited to be joining the Shaw Festival for my first season!

GRAEME KITAGAWA**FENRIS ULF/ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 4th season. Growing up in small town Alberta, my exposure to theatre was limited, however, through competitive dance I was able to step on the stage at an early age and never looked back. One year, I played the role of The Genie in a production number based on *Aladdin*. Getting the opportunity to sing "Friend Like Me" meant a lot to me. Of course, no one could hear me over the 15 pairs of tap shoes on stage but I didn't care. Today, I feel very privileged to be able to perform for a living. Also, they give me a mic now, which is very appreciated!

**DIETER LISCHÉ-PARKES****EDMUND**

SHAW 2025: *The Lion, the Witch and the Wardrobe*; 1st Season. I was born in Toronto, Ontario and grew up between there and Sudbury, Ontario. The way I discovered the arts was a bit odd. When I was 14, I planned on attending a sports high school, but my mother insisted I go to a performing arts high school (which didn't give me much of a choice). So, in the summer of 2016 I auditioned for my local arts high school, majoring in the Dramatic Arts, as well as Dance and Vocal Music. I am so happy to have my first season at the Shaw Festival this year. From seeing shows to being on the stage myself is so surreal. I am truly grateful to be here today!

**MADelyn MIYASHITA****ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 3rd season. The curious combination of being in a high school production of *The Pajama Game*, seeing Bernadette Peters in concert, and ingesting a good dose of MGM movie musicals alchemized and made me a performing artist. I've experienced a medley of this country's climates having lived in Winnipeg, Kelowna, and now Toronto. It is an honour to return to The Shaw for my first full season.

**JADE REPETA****MRS BEAVER/ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 4th season. I am so proud to tell stories for a living, and I am honoured that I get to do it on the Shaw Festival stage again this year. I was born and raised in Winnipeg, just like a few other Shavians I know, and I'm very proud of that too. Winnipeg has taught me that great art can be found everywhere if you know where to look. It has also taught me that no temperature is too cold if you have ski pants and a can-do attitude. Thank you to every person who knows and loves me. Your support means everything. And thank you to YOU, for keeping live theatre alive. There's really nothing else like it!



**KIERA SANGSTER****MRS MACREADY/ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 19th season. Raised in Toronto, Ontario, my primary/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 any time 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!

**MIKAYLA STRADIOTTO****ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 1st Season. I grew up in British Columbia and now call Toronto home, with a big Italian family in Guelph, Ontario. I was lucky enough to be raised and surrounded by vibrant storytellers, passionate educators, and musicians, so it's no surprise I ended up in the performance world. The arts have always been in my blood, and I feel incredibly lucky to have such a strong support system. Becoming a company member at the Shaw Festival has been my biggest professional dream, and I'm beyond thrilled to be joining for my first season. It's an incredible honor to step into this new chapter.

**MICHAEL THERRIAULT****MR TUMNUS/ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 4th Season. My earliest theatre memory is playing a tap-dancing dog in a recital when I was five. I didn't do much tapping as I recall. I located a coloured mark on the stage, panted a bit, and walked in a circle; a performance you are likely to see echoes of tonight! Some years later, I desperately wanted to attend a performing arts high school in Toronto. Unbeknownst to me, my grade school principal found out, sought funding for my commute and convinced my hesitant parents to let me go. That single act of kindness changed my life.

**KELLY WONG****ASLAN/ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 17th 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 in my bedroom... 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'm a professional pretender.

SHAWN WRIGHT**MR BEAVER/ENSEMBLE**

SHAW 2025: *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 9th season. I have had the great pleasure of acting at the Shaw Festival under the unique and dynamic visions of the last three Artistic Directors: Tim Carroll, Jackie Maxwell and Christopher Newton. Each era was thrilling in its own particular way. Over the course of my career, I have humbly rehearsed with these great playwrights in person: Robertson Davies, Timothy Findley, Morris Panych, Daniel MacIvor, Terrence McNally, Norm Foster and Anne Rice. I have stood under the bright lights with Martha Henry, Gordon Pinsent, Joel Grey, Sutton Foster, Brent Carver, Sheila McCarthy and Audra McDonald. I love being an actor. I love being a singer. Whether onstage or in the audience, I love the magic of a warm Niagara evening, walking to the car afterward and feeling like I'm walking on air.

**LEIGH MCCLYMONT****STAGE MANAGER**

SHAW 2025: Stage Manager for *The Lion, the Witch and the Wardrobe* and *Ella and Louis*, Associate Production Stage Manager for 2025 Season; 17th season. I hail from small town Southern Ontario but since completing my Bachelor of Honours Drama at the University of Waterloo back in 2004 I have worked all over Canada. Niagara-on-the-Lake has been my homebase for 16 years and I always love how early spring flowers bloom here and how it signals the return to rehearsals and loads of life at the festival. I love delving into the intellectual work of the plays we do here or being in music and choreography rehearsals with so many incredibly talented people. It's hard not to love your workday when it's filled with singing, dancing and tons of laughter.

**BECCA JORGENSEN****ASSISTANT STAGE MANAGER**

SHAW 2025: Assistant Stage Manager for *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 3rd season. In Grade 9, my school's drama class put on a production of *Anything Goes*. I was too anxious to join at the beginning of the year, feeling intimidated by the big change of high school. When I went to see it, I was in awe of my peers. I kept going back again and again, and the next year I signed up for every Performing Arts class I could get into. Reno Sweeney from that production went on to get her Masters in Business, and I finally get to be a part of *Anything Goes*.

**ANNIE MCWHINNIE****ASSISTANT STAGE MANAGER**

SHAW 2025: Assistant Stage Manager for *The Lion, the Witch and the Wardrobe* and *Anything Goes*; 17th season. Musicals were always my favourite growing up. Watching 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 with when I first started working professionally. I have enjoyed working on many of the productions throughout my years at the Shaw Festival. Some of my favourites include *Sunday in the Park with George*, *Maria Severa*, *Cabaret* and *One Man, Two Guvnors*.



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Kevin McLachlan and Jeff Irving and the cast of Irving Berlin's *White Christmas* (2022). Photo by David Cooper.

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