

SHAW

MAGAZINE FOR FRIENDS AND PARTNERS SPRING 2025



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“Mr. Tumnus: Daughter of Eve, from the far land of Spare Oom where eternal summer reigns around the bright city of War Drobe, how would it be if you came and had tea with me?”

Editor: Marion Rawson
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David Cooper Photography
Cover Photo: Jeff Irving, Dieter Lische-Parkes,
Alexandra Gratton and Kristi Frank in *The Lion, the Witch and the Wardrobe*
This page: Michael Therriault and Alexandra Gratton in *The Lion, the Witch and the Wardrobe*

Your comments are welcome.
Please call the Membership Office
at 1-800-657-1106 ext 2556

Shaw Magazine is a publication for the Friends and Partners of the Shaw Festival.

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DARK WISDOM

ON A COLD FEBRUARY DAY, JODEY PORTER AND SOCHI FRIED SAT DOWN TO TALK ABOUT *WAIT UNTIL DARK*. JODEY AND SOCHI HAD JUST STARTED ON A JOURNEY – MONTHS BEFORE REHEARSALS WERE SET TO BEGIN – SPECIFICALLY TO SHARE INSIGHTS ABOUT SUSAN, THE BLIND WOMAN AT THE HEART OF THIS THRILLER, PLAYED BY SOCHI. EVEN AT THIS EARLY STAGE OF THEIR CONVERSATIONS, IT WAS FASCINATING TO LISTEN IN.

BY MARION RAWSON



PHOTO OF JODEY PORTER BY COSMO CONDINA



PHOTO OF SOCHI FRIED BY SAM GAETZ

MARION: Let's start with how the two of you connected.

JODEY: TC [Tim Carroll] has been the matchmaker from the beginning on this one. My partner and I were innocently standing at a cocktail party when he approached me and wanted me to meet Sochi. I was struck by his genius in having a sighted actor play a blind role and a legally blind actor play a sighted role in this play.

MARION: I'm familiar with the movie, but I understand that this version has been adapted.

SOCHI: The bones of the play are basically the same. It's just that the adaptor, Jeffrey Hatcher, has set it in the 40s during World War II. It was originally written in 1966 and set in the 60s.

JODEY: I think it's fascinating that the original playwright – the very reclusive Mr. Knott – wrote this tightly sprung plot around an incredible issue, which really is the issue of blindness, with every pun intended. I think it's magnificent.

MARION: I understand TC introduced the two of you specifically to answer any questions Sochi might have about acting a blind role?

SOCHI: Yes! I have so many questions that have been popping into my mind as I'm reading the script. My starting off point is the text, but there are other things that I find equally interesting in terms of the complexities of this character, Susan. So, it is supremely useful to me as an actor to talk to Jodey about her lived experience as a blind person.

JODEY: It's the start of a wonderful friendship. We are reaching across, through the play, to those key issues about human behavior and philosophy. From the simplicity of, as a blind person, how do you move in space? Because as a blind person, a space like this [indicating the Rehearsal Hall] doesn't even exist for me. It's too big. All I have is the table and my chair and where I hear all of you.

SOCHI: We did start there and with questions of navigating space. We also talked about the set and how important having a contained space will be to this play.

JODEY: The stage setting is ideal, I think – a New York basement apartment and the floor above – ideal because the only way blind people can move around capably is in a linear manner, through edges and straight lines, through touching and knowing with your feet. Stairs are very easy for blind people – coming down the stairs is a linear transaction with space and time, and you can move forward in an orderly, even graceful way.

SOCHI: This play works with New York City in a lot of regards – it plays with our expectations and assumptions in an interesting way.

JODEY: We have that archetypal struggle between good and evil in a basement apartment in New York City with a very unlikely champion in Susan. I mean, wildly unlikely.

SOCHI: Right. All of this is new and recent to Susan. At the start of the play, we learn that a year and a half ago, she had a car accident and ended up in the hospital. Which is where she meets her husband, Sam.

JODEY: Sam is the brilliant counterpoint to Susan. He is a photographer who has come out of World War II with serious PTSD. Yes, Sam sees, but his vision of the world and the horrors of the war hurt him. But he's found in Susan, his partner, who can't see, a kind of anodyne to his suffering. And she finds in him someone who helps her, makes her be independent and doesn't let her wallow in grief.

SOCHI: That's right. She's not feeling sorry for herself and never leaving the apartment. But the playwright plays to the fears that people have about big cities and home invasions: What do you do? How do you protect yourself?

JODEY: It's like the fears have emerged from Sam's subconscious: terrifying, violent, murdering nightmares out of his wartime world. They emerge into the peaceful world of this little apartment where they're trying to establish peace, order and domestic routine. And that's even more frightening.

SOCHI: Yes, it plays on our deepest primal fears.

“... WHEN THINGS ARE DIFFERENT, IT'S A RED FLAG THAT SOMEONE HAS COME INTO THE SPACE. THERE'S SOMETHING ABOUT THAT MOMENT THAT IS SO INTERESTING...”

JODEY: Sochi and I talked about the fact that I lost my vision only about three years ago. What was a shock to me was, your hearing doesn't get better. People always ask me that and it actually pisses me off! What you do get is this other perception. It's almost like a sonar. It's not exactly hearing, it's a sense of presence: a perceptual capability that is more like vision and works with how your brain works. Without the visual aspect it is a different sensibility and sensation and comprehension of space and time and other people. And then I get onto my hobby horse: disabled people have an obverse ability, and I call it a dark wisdom. There is another side of what we consider, "normal" humanity and "normal" capability: another side that has a richness, a strength, a wisdom, a capability that is kind of shocking. And the wonderful thing about this play is that it is her blindness that gives her the capability to take on three terrifying thugs. If she were a sighted housewife in that situation, she'd be –

SOCHI: Dead. But Susan knows that apartment and where everything is supposed to be. So, when things are different, it's a red flag that someone has come into the space. There's something about that moment which is so interesting...

JODEY: That is dark wisdom: you can sense something in your atmosphere has changed. Sochi and I also talked about how the three criminals are almost fairy tale gremlin characters. That brings up instant horror and makes them more frightening. But *Wait Until Dark* is not just a thriller with a plot twist, which the playwright does use because you need those. It is philosophically and psychologically complex: a deep probing of what is true humanity.

MARION: Any final thoughts?

SOCHI: My hope is we will be able to achieve as close to complete darkness as we legally can in the auditorium by the end of the play. I am excited for the audience reaction to being without light. It literally happens inside the fiction of the play on stage, and if we can include the whole theatre, it will put the audience in the same position as Susan.

JODEY: It turns the whole audience into empaths. It does more for DEI [diversity, equity and inclusion] than a thousand Human Rights Commission findings. You're not feeling sorry for Susan. She's not a pathetic little blind girl. You're in there with her, trying to understand her vulnerability and feeling her fragility – that's the edge on which this part must be played. Not every play elicits empathy that easily but, to me, that's what theatre is all about – it's pulling us out of who we are into a full and extraordinary comprehension of the 'other'. That's transformative. That is theatre as transformative art.

SOCHI FRIED IS A SHAW ENSEMBLE MEMBER, APPEARING IN *WAIT UNTIL DARK* AND *MURDER-ON-THE-LAKE* IN 2025. PREVIOUS SHAW PRODUCTIONS INCLUDE *THE APPLE CART* (2023) AND *CANDIDA* (2024).

JODEY PORTER IS ON THE SHAW'S BOARD OF DIRECTORS. SHE HAS BEEN A POLICY MAKER, AN INNOVATOR, A PHILANTHROPIST AND IS A LIFETIME ADVOCATE FOR HUMAN AND CIVIL RIGHTS.

“THAT ARCHETYPAL STRUGGLE BETWEEN GOOD AND EVIL IN A BASEMENT APARTMENT IN NEW YORK CITY WITH A VERY UNLIKELY CHAMPION IN SUSAN. I MEAN, WILDLY UNLIKELY.”

Tap Dancers on Deck



By Kimberley Rampersad

Anything Goes is a trinity of American art forms – the musical, jazz music, and tap dance. And we needed a bevy of actors who were also exceptional tap dancers for our production, especially those portraying the Angels and the Sailors. The audition process began in February 2024, and we cast the last artist in the second week of February of 2025 – mere days before the beginning of rehearsals. One full year of auditioning.



It is unusual to have such an extended audition process. There is an abundance of talented actors who practice musical theatre. There are numerous post-secondary institutions that specialize in musical theatre education. And there is a plethora of actors who have an extensive background in competitive dance. Yet it proved challenging to identify and book advanced tap dancers.

Those possessing these skills are booked well in advance and retained by theatres with the resources to do so. Fewer post-secondary programs are teaching the form with sufficient rigour, nor is it as popular as other stage disciplines in dance schools. It seems that tap dance is moving from a fundamental language within musical theatre to a speciality skill. Tap dancing appears to be a dying art amongst those pursuing careers in musical theatre.

And to make things even more challenging, Associate Choreographer Matt Alfano and I were looking for dancers who could execute both styles of tap – Broadway and Rhythm. Broadway tap is the style entrenched in musicals approaching the Golden Age – think *42nd Street*. Rhythm tap walks hand in hand with the evolution of jazz music – think of Cab Calloway and the Nicholas Brothers in *Stormy Weather*.

Previous page: Mary Antonini with the Ensemble. This page (clockwise from top): Mary Antonini and Matt Alfano; Celeste Catena and Jeff Irving (top of photo) with the Ensemble; Kristi Frank with the Sailors; Éamon Stocks, Taran Kim, Leslie Garcia Bowman and Graeme Kitagawa. Next page (from top): Mary Antonini with the Ensemble; The Sailors; Graeme Kitagawa, Éamon Stocks, Taran Kim, Leslie Garcia Bowman.



Throughout the year we held auditions in Toronto, here in Niagara-on-the-Lake, and accepted tapes from across Canada and the United States. And as we come to the end of our rehearsal period, I could not imagine our production without every artist in our company today.

In many musicals, the dance ensemble is the first to take their bow in the curtain call. Alex, Leslie, Alexandra, Jaden, Taran, Graeme, Madelyn, Jade, Kiera, Mikayla, and Éamon take their bows third from the end, not because they need time to quick change into their tap shoes (though this is a practicality) but because of the parts they play as individuals and as a collective in the telling of our story. Tap dancing is an essential language in *Anything Goes* and no one speaks it better than they.



Anything Goes
Production Sponsors



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How to Watch a Play

By Tim Carroll



Recently, Tim Carroll was the featured speaker for *The Art of Ideas*. We thought you would enjoy reading some excerpts from that presentation, cheekily titled "How to Watch a Play."

A Bit Of Theory

I'm here to talk about what we think we're doing when we watch a play. And of course, to answer that, you have to get a bit theoretical about where theatre comes from. What need does theatre satisfy in us? If I were to ask you, you might say entertainment, diversion, taking us out of ourselves, all of which would be absolutely true. Or at least I hope it would here.

But we do have to ask ourselves: "Okay, but why does it please us?" And here is where this talk is going to start lurching towards pretentiousness. You have to ask what evolutionary advantage did watching drama give us, or arise from? I'm going to give you a couple of thoughts of mine and then you can tell me that they make no sense in terms of evolution.

One of the most important things that humans needed to evolve is the ability to predict the future. Basically, those who could predict the future survived a lot better than those who could not. And that doesn't just mean knowing what that bear over there is likely to do now that I have stumbled across it and its cubs or knowing what this enemy that I have just come across in an unexpected place is likely to do. Well, you already see that these are dramatic situations. It's also knowing what that potential mate is likely to do if I do or say X or Y. It stands to reason that the people who were better at predicting what a potential mate would do were the ones who got to procreate. It's rather wonderful to think that we are the result of so many successful predictions.

So, already we can see that several of the dramatic situations that we like to watch, scenes of seduction, conflict, jeopardy etc., are connected with the fundamental evolutionary adaptation that is predictive ability. To be good at prediction, you have to develop the habit of seeing patterns – whether that's the seasons, the movement of the caribou, or whatever. You also have to understand that other people have intentions and motivations. Since ancient times we have known that it was better to be safe than sorry and to assume, for example, that a mother bear is motivated by the desire to protect her cubs. We also assumed, again, probably because it's better to be safe than sorry, that nature has some sort of intention. A lightning strike looks like it was motivated by anger; sunshine and rain in the right proportions must be tokens of goodwill. Whose anger? Whose goodwill? For most of history, this was what 'god' was: a reflection of the fact that we assume – and this is crucial for drama – that things don't just happen for no reason.

Plot or Character?

If you combine this desire for patterns with the habit of seeing intention and motivation everywhere, you already see how drama starts to satisfy deep desires in us. The task of the writer is to show causes, to make the events meaningful, essentially to say, "It's not just one damn thing after another." We don't like the *deus ex machina* – the Latin term meaning 'the god from the machine'. It derives from Aristotle who argued that the denouement of the play has to arise from within the plot and cannot just be brought about by a Greek god coming out to fix everything just in time for the ending. Whether in terms of pattern or motivation – in drama we might call

them Plot and Character – we are only satisfied when we see that the end was implicit in the beginning.

Genres can almost be defined by the balance they strike between plot and character. In a farce the balance of pattern and motivation is very much tilted towards pattern. The plot is everything. The characters can be paper thin. At each moment the plot is only required to give the briefest nod towards motivation: as long as we don't think, "Wait a minute! You'd never do that" then you get away with it. This is because the success of a farce depends upon the piling up of coincidences and complications. As long as the coincidences are possible, they can be as outrageous as you like. Look at *Tons of Money*. It is, of course, utterly absurd that people who look exactly like Mike Nadajewski keep turning up on the same day – but is it actually impossible? No. It's just, as Douglas Adams would say, very, very, very unlikely.

Plot and Character?

Musicals are interesting because we almost never care about the plot in a musical. When I say that for *Anything Goes* the clue is in the title, I don't mean any disrespect to it, because I programmed it. It's sort of notorious, isn't it, that a musical is just an excuse for some songs? The problem all musicals face is how to justify the fact that characters keep bursting into song (it's more jarring than opera, where they just sing all the time). One way you can justify it is the time-honoured expedient of using the 'Let's Do The Show Right Here!' plot. The musical about putting on a musical. If you don't use that trick, you either have to make the speech sound like song and the song sound like speech, as *My Fair Lady* does with Henry Higgins, who is talking and then he's singing and we're into a different mode without even noticing; or you have to have the character earn the right emotionally to burst into song. Both solutions, but especially the second, show that what really matters in a musical is not plot but character. We have to believe that Eliza is sufficiently ecstatic to sing "I Could Have Danced all Night" or furious enough to sing "Just You Wait, Henry Higgins."

Your Part To Play

The key to all of this is that a play is not like a movie or a painting. It isn't something that is happening up here, and you are down there watching it. The play is something that happens in mid-air, between the stage and you, and is created by you as much as by the actors. Therefore – and I don't mean this in a lecturing way – you have to take responsibility for what you bring that night. You have to accept that your own mood will affect the event. I can tell you now, our actors come off stage from one show to the next saying, "Wow, they were in a funny mood today. What was that about?" Or "They really hated me." Or "They were up for fun, weren't they?" You, the audience, change everything about the experience.

THE ART OF IDEAS SERIES CONTINUES THROUGH SEPTEMBER.
FOR INFORMATION GO TO SHAWFEST.COM/BEYOND-THE-STAGE OR
CHECK OUT THE CALENDAR ON PAGES 18 AND 19 OF THIS MAGAZINE.

The Art of Ideas is
Sponsored by

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Return to Narnia

THIS YEAR MARKS THE 75TH ANNIVERSARY OF THE BOOK *THE LION, THE WITCH AND THE WARDROBE*, BY C.S. LEWIS. HERE AT THE SHAW, WE ARE CELEBRATING THAT MILESTONE WITH A BRAND-NEW ADAPTATION OF THE PLAY BY SELMA DIMITRIJEVIC AND TIM CARROLL. THIS NEW PRODUCTION IS THE SHAW'S 4TH JOURNEY TO THE MAGICAL WORLD OF NARNIA. HERE ARE A FEW PHOTOS TO SHOWCASE BOTH PAST AND PRESENT PRODUCTIONS.



The Lion, the Witch and the Wardrobe
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Previous page: *The Lion, the Witch and the Wardrobe*. This page (clockwise from top): Prince Caspian (2023); Élodie Gillett in *The Lion, the Witch and the Wardrobe*; Kristi Frank and Dieter Liches-Parkes in *The Lion, the Witch and the Wardrobe*; *The Magician's Nephew* (2018); Jay Turvey in *The Horse and His Boy* (2019); Matt Nethersole in *The Magician's Nephew* (2018).

A Lasting Love for the Arts

*Doherty-Rand Legacy Circle member
Joanna Manning recounts her life
as an art critic and journalist – a
journey that directly inspired her
support for The Shaw.*

Thank you, Joanna!



I was about ten when I first heard classical music, on the former Third Programme radio in Britain. It thrilled me beyond anything I thought possible and began a lifetime of joy and exceptional experiences.

Not long after this, I was thrown out of a theatre in Liverpool, UK, because I was responding too emotionally to the play. The family members who had taken me were equally embarrassed and perplexed. That was possibly when my reviewing began, though I try hard not to cry in theatres anymore.

At University in Wales, I studied art history and was involved in theatre, once having a play written for me. But after that, it was the other side of the footlights. I love the moment when the theatre or concert hall lights dim, the audience's murmurs hush – those minutes as the fourth wall dissolves before suspension of disbelief and we enter another magical world.

As with many aspects of my life, I began reviewing by accident. After coming to Guelph, Ontario, I volunteered with the prestigious Guelph Spring Festival, writing a few pro-bono advance articles in the local daily paper, doing other freelance writing. It was suggested I might freelance for the daily

Guelph Mercury, and I went to see the Managing Editor, Gary Manning. He was delighted to meet someone with an arts background, having long wanted to cover the robust arts community in Guelph.

For six years I was the Mercury's performing and visual arts reviewer and feature writer. I also wrote for Music Magazine, Opera Canada and local publications. Meeting many national and international musicians and artists was an honour, and fun; one interview was done at 1am after a Wagner opera.

Back in Britain for eight years, I worked with Oundle International Music and Organ Festival and the Oundle winter series.

In 1994 I returned to Canada, and married my former editor from Guelph, then at the Welland Tribune. We spent our first Christmas together in Niagara-on-the-Lake, staying in Evans Cottage, re-discovering our shared interest in writing and the arts.

Then followed many wonderful years together. Reviewing great seasons at the Shaw Festival was the main highlight: meeting Christopher Newton, interviewing Jackie Maxwell and other actors, the energizing intermission gatherings and discussion. Gary's first love

in the arts was theatre, so he was as thrilled as I was. But we strictly never discussed performances during the drive home.

Happily, music was back in my reviewing life as performances in Niagara-on-the-Lake proliferated, some connected to the Shaw Festival, others in local churches and vineyards. Then Jackson-Triggs winery built their lovely outdoor amphitheatre. Orchestral performances, black and white films with newly commissioned music. Life was such a delight.

I also reviewed local performances and art shows in the Welland area. Some professional, others amateur; all part of the community we lived in and supported.

In 2004 we moved to New Brunswick, where Gary continued journalism work and I continued teaching yoga and did some writing. Theatre is not very prominent here, but the Music Department at Mount Allison offers many hours of excellent music – I am on the Board of the annual Festival of Early Music held there.

Gary died in 2020. I established a Journalism Scholarship in his memory at his alma mater, University of Western Ontario, and a gift in memory to The Shaw.

Celebrating our binational founders, Brian Doherty of Niagara-on-the-Lake and Calvin Rand of Buffalo, The Doherty-Rand Legacy Circle is comprised of individuals from all walks of life who happen to share a common love of theatre and the arts. We recognize their commitment to future support of the Shaw Festival through bequests, insurance gifts, trusts and other legacy gifts.



TO HELP PLAN FOR YOUR LEGACY GIFT, OR FOR MORE INFORMATION, VISIT SHAWFEST.COM/SUPPORT-US/LEGACY-GIVING OR CONTACT KIM WHITE, ASSOCIATE DIRECTOR, INDIVIDUAL GIVING, AT 289-783-1924 OR KWHITE@SHAWFEST.COM.

WE ARE THRILLED TO OFFER A WARM WELCOME TO OUR NEWEST GOVERNORS COUNCIL MEMBERS AND CORPORATE PARTNERS. THANK YOU!

Tim Jennings,
Executive Director

Tim Carroll,
Artistic Director

— AS OF MAY 1, 2025

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MAJOR FUNDING ANNOUNCEMENT FOR THE ROYAL GEORGE THEATRE

On a bright but crisp April morning, the Honourable Stan Cho, Minister of Tourism, Culture and Gaming, announced \$35 million in funding from the Province of Ontario for the Shaw Festival. This grant allows us to move forward with the next stage of planning for rebuilding the Royal George Theatre.

The long list of dignitaries attending included MPPs Sam Oosterhoff and Wayne Gates, MP Tony Baldinelli, Lord Mayor Gary Zalepa and Deputy Lord Mayor Erwin Wiens, Chair Jim Bradley of the Niagara Region, several Mayors, Regional & Town Councillors and members of the Shaw Board past and present including Board Chair Ian Joseph. The turnout speaks to the level of commitment this project has generated from our community.

With many donors, partners and Company members also in attendance, it was truly an exciting and celebratory event. The Shaw had previously announced that the 2025 Season will be the last for the current Royal George. This investment is the first major step on a path to rebuilding a theatre that will retain the beloved character of the old jewel-box theatre, while bringing it into the 21st century – a theatre that is accessible, green and welcoming for all. Stay tuned for more in the coming months on the final design and features of this new Royal George Theatre.



WATCH FOR MORE INFORMATION
ABOUT THE ROYAL GEORGE THEATRE
AND THE LAUNCH OF OUR ALL.
TOGETHER.NOW. CAMPAIGN IN A
SPECIAL ISSUE OF THE MAGAZINE
LATER THIS SUMMER.

You might notice something different about the Festival Theatre next time you are here. We have been busy over the winter adding an elevator to the upper levels of the theatre. Construction commenced on our brand-new accessible elevator the day after *My Fair Lady* closed last December and was completed in time for the first performances of *The Lion, the Witch and the Wardrobe* in April.

Located near the Main Lobby Bar, the elevator will assist those in need of a lift to the balcony and mezzanine areas, making for an even more enjoyable Shaw Festival experience.

Funded by the Government of Canada
Financé par le gouvernement du Canada



IMPROVING ACCESSIBILITY IN OUR SPACES: THE FESTIVAL THEATRE GETS AN ELEVATOR



THE SHAW AND NIAGARA: EXPLORE IT ALL!

“IT’S DELIGHTFUL, IT’S DELICIOUS, IT’S DE-LOVELY!”

—COLE PORTER

JUNE

FRIENDS

Friends Post-Show Chats

Various Wednesdays through October

Wednesday after select Festival Theatre matinees (except those marked P or O) please check the website for dates. Post show chats begin approx. 10 minutes after the show.

Free | For all Friends, Governors Council and Corporate Partners

Continue the Conversation

Multiple Dates | Post-Show, through October

Following Tuesday, Friday, and Saturday matinees (except those marked P or O). Join fellow patrons for engaging guided discussion. See calendar online for dates/times. Free

Sponsored by Riverview Cellars Estate Winery

Tuesday Q & A

Tuesday Evenings | Post-Show, through October

An informal question-and-answer session with actors following Tuesday evening performances (except Previews & Openings), in all theatres. Free

Coffee Concert

June 8 | 10:30am | Festival Theatre Lobby

Classical music concerts performed by members of the Shaw Festival Orchestra. \$10 | General Admission

The Shaw Guild Garden Tour

June 14 | 10am-4pm

A self-guided tour of gardens throughout Niagara-on-the-Lake. \$30 until June 13 | \$35 on event day

Quiz Night

June 14 | 7pm | Spiegeltent

Come and test your knowledge of Shaw, theatre and other trivia. Free. First come, first served

Father's Day Whiskey Tasting

June 15 | Spiegeltent

Raise a glass and share a toast to celebrate Dad with a curated whiskey flight and a performance of *Tons of Money*. Paired with tastings prepared by our in-house culinary team, you'll have no problem proclaiming, "Here's to you, Dad!" Tasting \$60. Show tickets extra

GOVERNORS COUNCIL

Onstage Rehearsal

June 18

Experience an onstage rehearsal for *Wait Until Dark*. Free | For Governors Council and above

Al Hirschfeld's Broadway VIP Lunch

June 20 | 1pm | Macdonald Heaslip Lounge

A unique opportunity to connect with David Leopold, from the Al Hirschfeld Foundation, in advance of the presentation at 4:30pm.

\$175 (includes presentation)

Al Hirschfeld's Broadway

June 20 | 4:30pm

Jackie Maxwell Studio Theatre

A fascinating presentation about the legendary theatre caricaturist Al Hirschfeld AKA 'The Line King'. Followed by a pop-up gallery of limited edition, signed Hirschfeld prints. \$30

Speakeasy

June 21 | 7pm | Spiegeltent

An evening of jazz hosted by Ryan deSouza, Associate Music Director. Featuring members of the Shaw Orchestra and special guests. \$30 | General Admission

Sponsored by Spirit in Niagara - Small Batch Distillers

The Art of Murder

June 22 | 10am | Court House Main, 26 Queen St.

Explore our fascination with true crime and the classic whodunit. How is it wrapped in morality and sensationalism? Why are we fascinated with nefarious characters? Can you get away with murder? \$40, \$20 for students

FRIENDS

Happy Hour

June 26 | 5pm | Online

Watch your inbox one week prior to each date for registration information. Free

James Daily (Shanground, 2022)



JULY

Celebrate Canada Day

July 1

For more information, visit Friendsoffortgeorge.ca or 905-468-6621

Backstage Tours

Various Dates & Times | Through December

Peek behind the stage curtain! An hour-long guided tour of the Festival Theatre. \$10, \$5 with a ticket to a performance

Pop-up Patio

Thursdays in July | 4:30pm

Food! Refreshments! Live Music! Thursdays in July following matinee performances at the Festival and Studio Theatres. Open to all, no theatre ticket required. Food & beverages available (\$)

GOVERNORS COUNCIL

Onstage Rehearsal

July 17

Experience an onstage rehearsal for *Murder-on-the-Lake*. Free | For Governors Council and above

Speakeasy

July 19 | 7pm | Spiegeltent

An evening of jazz hosted by Ryan deSouza, Associate Music Director. Featuring members of the Shaw Orchestra and special guests. \$30 | General Admission

Sponsored by Spirit in Niagara - Small Batch Distillers

The Art of Invention

July 20 | 10am | Shaw Scene Shop

“Necessity is the mother of invention.” Each season The Shaw’s Scenic Construction, Scenic Arts and Props departments are tasked with turning dreams into reality on stage. Join us for this talk on embracing creative solutions. \$40, \$20 for students

Quiz Night

July 25 | 7pm | Spiegeltent

Come and test your knowledge of Shaw, theatre and other trivia. Free. First come, first served

Shaw Symposium

July 25-27

Revel in the works of Shaw and contemporaries with thought-provoking presentations curated and co-hosted by the International Shaw Society and sessions with Shaw Festival artists over three days. Includes daily sessions, reception, a picnic lunch and on-site parking. Select sessions will also be available online. Free to ISS Members, \$200 for non-members, \$75 for students, \$50 online

FRIENDS

Onstage Rehearsal

July 27

Experience an onstage rehearsal for *Blues for an Alabama Sky*. Free | For all members of The Doherty-Rand Legacy Circle

Coffee Concert

July 27 | 10:30am | Festival Theatre Lobby

Classical music concerts performed by members of the Shaw Festival Orchestra. \$10 | General Admission

FRIENDS

Happy Hour

July 31 | 5pm | Online

Watch your inbox one week prior to each date for registration information. Free

What's In Your Songbook?

July 31 | 7pm | Spiegeltent

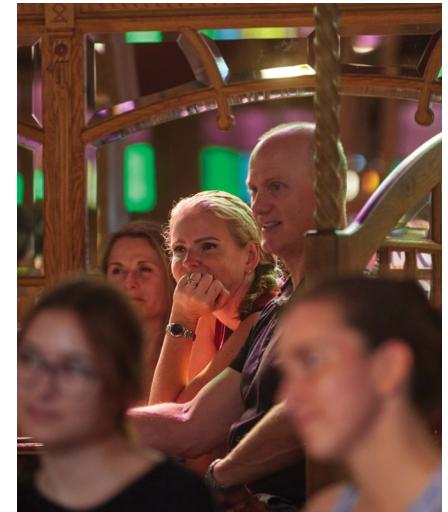
An intimate evening of songs and stories. Hosted by Ryan deSouza, Associate Music Director, Company members sing songs from their audition songbooks and talk about all things musical theatre, from what inspires their song choices to stories from the audition and rehearsal rooms. \$20 | General Admission

FRIENDS

Happy Hour

August 28 | 5pm | Online

Watch your inbox one week prior to each date for registration information. Free



SEPTEMBER

Speakeasy

September 6 | 7pm | Spiegeltent

An evening of jazz. \$30 | General Admission

Sponsored by Spirit in Niagara - Small Batch Distillers

What's in your Songbook?

September 11 | 7pm | Spiegeltent

An intimate evening of songs and stories. \$20 | General Admission

Quiz Night

September 12 | 7 pm | Spiegeltent

Test your knowledge. Free. First come, first served

Bedside Manner Returns

September 27 | 10:30 am | Spiegeltent

Join us for an ongoing discourse about the integration of arts and medicine. \$40, \$20 for students

The Art of Ideas series

is sponsored by **Humeniuk Foundation**

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