

# SPIEGELTENT

The image shows the interior of a large, ornate tent. The ceiling is covered in red velvet with gold fringe along the edges. The walls are also lined with red velvet and feature numerous windows with colorful stained glass panes in shades of pink, blue, and yellow. The floor is made of light-colored wood. Several round wooden tables are arranged throughout the space, each surrounded by dark wooden chairs with red upholstered seats. A large, ornate chandelier hangs from the ceiling, and several spotlights are mounted on the walls. The overall atmosphere is elegant and theatrical.

**FEATURING:**

**DEAR LIAR**

**LA VIE EN ROSE**

**ELLA AND LOUIS**

**MAY I HAVE THE PLEASURE?**

**THE ROLL OF SHAW:  
THROUGH THE WARDROBE**

**SHAW 20  
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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...

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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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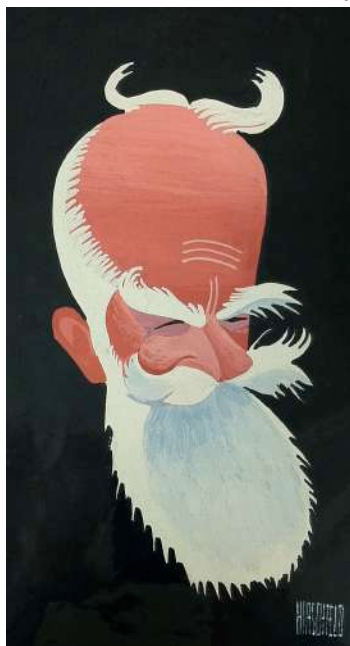
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George Bernard Shaw from *Pygmalion* film campaign, 1938.  
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"When the finger of Destiny suddenly points at a man in the middle of his breakfast, it makes him thoughtful."

Adolphus Cusins, Major Barbara



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



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Legacy Circle

**SHAW** 20  
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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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SPIEGELTENT, MAY 18 TO SEPTEMBER 27

# SHAW 20 FESTIVAL 25

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## DEAR LIAR

by JEROME KILTY

Adapted from the correspondence between

BERNARD SHAW and  
MRS PATRICK CAMPBELL

Created and performed by  
MARLA MCLEAN and  
GRAEME SOMERVILLE

Lighting designed by JEFF PYBUS  
Design Coordinator AURORA JUDGE  
Voice and Dialect Coach JEFFREY SIMLETT

DEAR LIAR is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.  
[www.concordtheatricals.com](http://www.concordtheatricals.com)

### THE CAST *In Alphabetical Order*

Mrs Patrick Campbell	MARLA MCLEAN
George Bernard Shaw	GRAEME SOMERVILLE

Stage Manager	AMY JEWELL
Production Stage Manager	LISA RUSSELL
Associate Production Stage Manager	LEIGH MCCLYMONT

SPECIAL THANKS TO: ANNA-MARIE BAUMGART, JANET ELLIS

#### UNDERSTUDIES

FIONA BYRNE, Mrs Patrick Campbell; TAURIAN TEELUCKSINGH, George Bernard Shaw;  
LISA RUSSELL, Stage Manager

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# DEAR LIAR CREATORS' NOTE

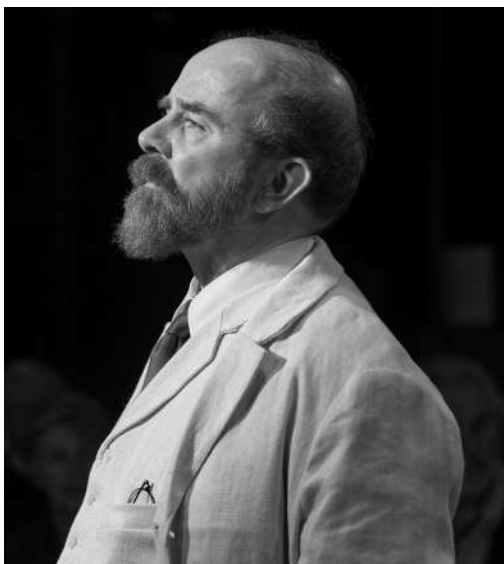
*by Marla McLean & Graeme Somerville*

As we are living in a time that has largely witnessed their extinction, let us take a moment to reflect upon the nature of letters.

"Joey" and "Stella", our protagonists, were formed in a world before instantaneous correspondence, when distance and time knew only a velocity coefficient of carriage, rail, steamship, and the punctual stride of the postman. To write a letter - not a two sentence spell-checked cc'd digital reply-all, but a missive of the signed, sealed, delivered variety - is a rather singular sort of communication. The pen scratches its way across the page and snares the moment between the loops and whorls of ink as it goes, pinning it, butterfly-like, beneath the dot of an "i": a frozen piece of the morning, the fossil of a sentiment, an evening's whim in amber.

To the imagined other is addressed a stream of constructed conversation, where the interjections, the blushes, the commiseration, and the ripostes are phantoms of a remembered character. The letter is posted, the delivery made, the envelope opened and a different phantom is summoned, who fills the reader's session of sweet silent thought with familiar cadences and melodies.

Collect and bundle these archived ephemera in an old hatbox, allow dust to gather on the graves of the authors, and you are left with a love story in punctuated rhythm; one that follows not the tidy arcs of romance in fiction, but which will speak in flashes of Edwardian Wednesday afternoons, of desire past 50, of a shining hope for things that might have - but never did quite come to pass - of tetchy vanities, and the fatigue of senescence. And, ultimately, of the complicity of silence shared between friends and lovers; of the silence we are left with once they, in the end, sign the page and seal the envelope.







All photos: Marla McLean  
as Mrs Patrick Campbell,  
and Graeme Somerville  
as George Bernard Shaw.  
Photos by Michael Cooper.

# SEALED WITH A CURTAIN CALL

## DEAR LIAR AND THE PERFORMANCE OF CORRESPONDENCE

by Howard Sherman

When Jerome Kilty staged his epistolary play *Dear Liar* on Broadway in 1960, it did not look like it was going to be a generation-spanning success. Despite an estimable cast consisting of the acclaimed Katharine Cornell and Brian Aherne, the production played only 52 performances. It was Cornell's final Broadway appearance, after more than three dozen productions dating back to 1921. Playing George Bernard Shaw's muse Beatrice Rose Stella Tanner, better known by her stage name Mrs Patrick Campbell, was a fitting swan song for the legend, whose resume included *Saint Joan*, *The Doctor's Dilemma* and four separate runs as *Candida*. *Dear Liar* ultimately proved popular, and went on to be translated into dozens of languages, done on television multiple times and endlessly staged in the US and abroad.

*Dear Liar* was likely the first notable epistolary play, made possible by the preservation of the letters between Shaw and Mrs Pat, published after both had passed. Yet even after the success of *Dear Liar*, there wasn't necessarily a rush of similar plays, factual or fictional. Kilty himself would try his hand at two others: *Dear Love*, from the poems and letters of Elizabeth Barrett and Robert Browning; and *Dear Life*, from the letters of Anton Chekhov and Olga Knipper, which debuted in a college production but was little seen thereafter.

After *Dear Liar*, the most successful epistolary play was entirely original: A.R. Gurney's *Love Letters*. Set in the privileged, tradition-bound world of White Anglo-Saxon Protestantism, echoing the Buffalo NY of Gurney's own youth, *Love Letters* progresses from compulsory thank-you notes for childhood birthday parties to letters detailing the vicissitudes of adulthood and loss, as the

two characters Melissa and Andrew form a decades-long friendship that sees them through boarding schools, brief romantic connections with one another, marriages to other people and the ups and downs of life within and beyond the wealthy enclave of their upbringing. It was intended to be read by its actors, not memorized, and performed seated side by side at a table, making *Dear Liar* look like an extravaganza in comparison.

Despite letters themselves being out of fashion for many, supplanted by email and then texting, epistolary plays are, if anything, on the upswing. American playwright Sarah Ruhl first explored the form in 2012 by echoing Kilty's plays, weaving an evening from the letters of eminent US poets Elizabeth Bishop and Robert Lowell, titled *Dear Elizabeth*. Ruhl



Brian Aherne as George Bernard Shaw and Katharine Cornell as Mrs Patrick Campbell in *Dear Liar* (1960). Photo by Vandamm © The New York Public Library, courtesy Museum of the City of New York.

returned to the form in 2023 with *Letters From Max*, using her own real life correspondence with an aspiring writer, Max Ritvo, whom she met as a student when he was struggling with cancer treatments.

Rajiv Joseph's fictional *Letters of Suresh* is constructed as a series of extensive letters - yielding lengthy monologues - written by Melody, an American who discovers a cache of letters from a great-uncle - a Catholic priest in Japan - whom she never knew. After discovering his letters to a person named Suresh, Melody attempts to reach Suresh and - not unlike *Citizen Kane* - unravel the secret of who Suresh was and what connection he had with her uncle.

Earlier this year, Off-Broadway had two epistolary works running simultaneously. First seen in 2019, Ken Ludwig's *Dear Jack, Dear Louise* draws from the unlikely wartime romance that blossomed in letters between the author's parents during World War II, the play ending when they finally meet and no longer need to communicate via the written word. The fictional *Pen Pals* by Michael Griffo

imagines the friendship of two women, begun in the era when tweens were matched by pen pal programs, who become close entirely through their letters, with one in the US and the other in England.

Consuming these plays en masse through a combination of scripts and performance, one is reminded why the epistolary play is appealing but challenging. For it to succeed, it has often been necessary for the conceiver/arranger to add material beyond the letters. In *Dear Liar*, Kilty inserts narrative bridges to cover gaps in time, or to introduce context and facts not revealed by the letters alone. Indeed, were it not for such material, the audience might not realize that they're hearing from George Bernard Shaw, or appreciate where his career was at the start of the correspondence, when Mrs Pat was a star, and he was still ascendent.

The writing of letters is, in a sense, the devising of a text, and a constant choice about what to reveal and what to hold back: an interpretation of life that is edited for its effect on the reader. There is no doubt that a performative element exists in the correspondence between Shaw and his Stella, even if it was never intended to reach more than a reciprocal audience of one and one (although Mrs Pat recognized late in life the potential for the letters to be read for a larger audience).

Yet it is precisely the *literary* quality of the letters - the careful, perhaps calculated, crafting of phrase and its intended impact on its solo consumer - that make the form difficult, so unless one inserts telegrams, or - more recently, email and texts - there is no true dialogue. Letter-writing creates a hermetically sealed view of the world that can be revelatory, conspiratorial and even false, according to the whims of the creators. Though in all these plays, there seems to be at least an assumption of veracity of thought and emotion, both by the correspondents and the audience, whether real or invented, since we don't always have the ability to determine just what is truth, and what is the invention of the letter-writers themselves.



Jerome Kilty as George Bernard Shaw and Cavada Humphrey as Mrs Patrick Campbell in *Dear Liar* © Houghton Library, Harvard University.

I met Jerry Kilty and worked with him on three occasions at the start of my career, at Connecticut's Westport Country Playhouse. The local Westport arts community would gather every Monday night for an opening, and Kilty, ever chatty and cordial to all, was part of that circle, and he even did a benefit performance as Shaw in *Dear Liar* for WCP. Meeting Jerry, one might have thought him the perfect Englishman, but he was American-born, and raised on the Pala Indian Reservation in Southern California where his father worked. Indeed, he modelled himself very much on Shaw, whom he admired unstintingly. One afternoon I asked him whether he'd ever met Shaw, and he related a tale of being stationed in England during World War II and, on a short leave, making a pilgrimage to Shaw's home at Ayot St. Lawrence in hopes of being received.

He was, to his disappointment, turned away.

But what remains vivid in my recollection of Kilty's telling was what came next. He told me, almost conspiratorially, as if he'd managed a jewel heist, that as he left down a gravel path, he stooped to pick up a few of the stones before scurrying off. He said that these sacred relics, about which he remained gleeful, were on his mantel at home that very day. Such was his devotion that I have no doubt they remained there as long as Kilty did. He didn't quite match his idol in longevity, but came close, passing away in 2012 at age 90.

*Howard Sherman is an arts administrator, educator and writer who has served as Executive Director of the Eugene O'Neill Theater Center, General Manager of Goodspeed Musicals and Executive Director of the American Theatre Wing. He is the US columnist for The Stage newspaper in London and author of Another Day's Begun: Thornton Wilder's Our Town in the 21st Century. Since 2022 he has been Managing Director of the Baruch Performing Arts Center in New York City.*





Top: Travis Seetoo (centre) with audience in *The Roll of Shaw* (Shaw Festival, 2024). Photo by Katie Galvin.  
Bottom: Outdoor dancing at Sopot, Poland. Photo Mary Evans Picture Library/Steve Rumney.



# THE ROLL OF SHAW THROUGH THE WARDROBE

SPIEGELTENT, JUNE 5 TO SEPTEMBER 25

created by TRAVIS SEETOO

with COSETTE DEROME

Design Coordinator BARRY LIU

Stage Manager SANG-SANG LEE

Apprentice Stage Manager JAMIE ANDERSON

Apprentice Stage Manager GEORGIA HOLLAND

Production Stage Manager LISA RUSSELL

Associate Production Stage Manager LEIGH MCCLYMONT

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# MAY I HAVE THE PLEASURE?

SPIEGELTENT, JUNE 18 TO SEPTEMBER 26

created by ALEXIS MILLIGAN

with JASON CADIEUX, SHARRY FLETT,  
TARAN KIM\* and ALLISON MCCAUGHEY

Stage Manager SANG-SANG LEE

Apprentice Stage Manager JAMIE ANDERSON

Production Stage Manager LISA RUSSELL

Associate Production Stage Manager LEIGH MCCLYMONT

SPECIAL THANKS TO: WARREN BAIN, TIM CARROLL, MANDI GOULD

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Any video and/or audio recording, streaming or distribution of these productions is strictly prohibited.

\* RBC Emerging Artists are generously supported by the RBC Foundation

2025 SEASON SPIEGELTENT  
PROGRAMMING SPONSORED BY

Tim & Frances Price  
Risk Fund

Andy Pringle  
Creative Reserve

# THE ROLL OF SHAW THROUGH THE WARDROBE CREATOR'S NOTE

by Travis Seetoo



Alexandra Gratton as Lucy Pevensie in *The Lion, the Witch and the Wardrobe* (Shaw Festival, 2025). Photo by David Cooper.

I first visited Narnia as an adult, in The Shaw's production of *The Magician's Nephew*. I read the whole series to prepare and found them compelling, hopeful and earnest. They also struck me as incredibly topical. *The Last Battle* stood out to me - what do you do when a mob has bought into misinformation and is willing to kill for it?

I wanted to explore C.S. Lewis and his work through the lens of games. Clark C. Abt wrote that "A game is a particular way of looking at something" and I wondered "If we played *Dungeons and Dragons* set in Narnia, what stories would we find hidden between the pages, waiting to be told?"

I was inspired by how Lewis responded to children when asked if there were any more Narnia stories. He wrote, "Why not write stories for yourself and fill up the gaps in Narnian history? I've left you plenty of hints." He left Narnia unfinished for us. J.M. Barrie wrote that "everyone has their own Neverland," and every child hearing a story has always had their own landscape as unique as themselves.

So I've stripped Narnia down to its base elements, and with those pieces we will construct a new story together. What is central to a Narnia story? Magical locations, fantastic creatures, brave heroes, and the need to put wrong right again. And all of it is infused with hope: the hope that if I do the right thing - no matter how hard that may be - things will turn out alright.

Theatre, like gaming, is collective storytelling. It's how humans have always made sense of a chaotic world. Our ability to believe in shared fictions - nations, money, Narnia - lets us cooperate and survive. Storytelling isn't just entertainment. It's what makes us human. So let's tell a story together.

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SPECIAL THANKS TO: Everyone at Brock University, especially David Fancy, Jennfier Roberts-Smith, Catherine Parayre and the whole Evans clan. Thanks to Larry Switzky, Kyle Blair and Joe Pagnan who invited me to workshop this piece at the University of Toronto Mississauga, St. Lawrence College and Queen's University. Thanks to all the playtesters who jumped in with both feet and both paws. Thanks to TC for programming this and the Shaw Embedded Artist program for giving me a platform and a space to create. And of course to Professor Emma Dirks.

# MAY I HAVE THE PLEASURE?

## CREATOR'S NOTE

*by Alexis Milligan*

There was a time, not long ago, when everyone danced. We danced for joy, we danced for the seasons, we danced for death. Before we had formal languages we danced, made music, and painted on cave walls. And yet today, we find ourselves far from the time when swirling and twirling in someone's arms, in time with others, was a regular Friday night.

When was the last time you asked someone to dance? How would you feel if someone asked you? Why does it feel so terrifying when the urge to move together is so clearly in our DNA? This project is asking the question: How can we find our way back to dancing together? May we have the pleasure?



Left: Couple dancing at Savoy Ballroom, Harlem, New York, 1947. Photo © Bridgeman Images.  
Right: Jullien's Celebrated Polkas No. 9: The Queen and Prince Albert's Polka by M. and N. Hanhart (Chromolitho). Photo © Bridgeman Images.





Top: Yves Montand and Édith Piaf © Archives Charmet/Bridgeman Images.

Bottom: Ella Fitzgerald with Louis Armstrong during a recording, New York, 1950. Courtesy Bridgeman Images.



# LA VIE EN ROSE

SPIEGELTENT, JUNE 6 TO SEPTEMBER 25

directed by JAY TURVEY

music direction by PAUL SPORTELLI<sup>+</sup>

with MATT ALFANO<sup>\*\*\*</sup>, ALEXANDER BATYCKI\*, CELESTE CATENA\*,  
PATTY JAMIESON, CHERYL MULLINGS, ÉAMON STOCKS<sup>\*\*</sup>,  
TAURIAN TEELUCKSINGH and JAY TURVEY

musicians ROSS MacINTYRE, Bass; TIM MULLIGAN,  
Drums/Percussion; PAUL SPORTELLI, Pianist

SUBSTITUTE PIANISTS: SHANE O'REGAN, ETHAN ROTENBERG

Lighting Designer    JEFF PYBUS  
Choreographer       MATT ALFANO<sup>\*\*\*</sup>

Stage Manager        ALLAN TEICHMAN  
Apprentice Stage Manager    JAMIE ANDERSON

Production Stage Manager    LISA RUSSELL

Associate Production Stage Manager    LEIGH McCLYMONT

SPECIAL THANKS TO: EMMANUELLE BABIN, EVE LEGAULT

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# ELLA AND LOUIS

SPIEGELTENT, JULY 20 TO SEPTEMBER 28

directed by KIMBERLEY RAMPERSAD

with ALANA BRIDGEWATER  
and JEREMIAH SPARKS

MICHAEL SHAND, Pianist

Stage Manager        LISA RUSSELL  
Associate Production Stage Manager    LEIGH McCLYMONT

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Any video and/or audio recording, streaming or distribution of these productions is strictly prohibited.

\* RBC Emerging Artists are generously supported by the RBC Foundation

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

\*\*\* The 2025 Christopher Newton Intern is generously supported by Marilyn and Charles Baillie.

+ Music Director, Paul Sportelli, is supported by David & Amy Fulton.

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ELLA AND LOUIS  
SPONSORED BY

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# LA VIE EN ROSE CREATOR'S NOTE

by Jay Turvey

Paris is an idea as much as it is a place. Say the word "Paris" to most people and they think: baguettes, bottles of wine, poets and lovers walking by the River Seine, all the clichés associated with that city. But it's surprising how many of those clichés are true. Paris really does have a preponderance of baguettes and bottles of wine. And poets and lovers really do stroll along the Seine. Most of us dream of going to Paris to get a taste of that romantic bohemian life, to sit in a crowded bar and listen to jazz, or hear a cabaret singer pour their heart out in song.

French cabaret began in Paris in 1881 when *Le Chat Noir* opened its doors in Montmartre. Later, Black performers like Josephine Baker moved to Paris and found a more accepting, even adoring audience. Gay artists like James Baldwin and Langston Hughes spent formative years there, freed from the constraints of North American norms. Cabarets also featured jugglers, dancers, fortune tellers, and soon included political satire and drag performers. But Parisian cabaret's success ultimately grew out of the French popular song.



French singer and actor Maurice Chevalier (1888-1972). © Mary Evans /Sueddeutsche Zeitung Photo.

And what a rich and varied song catalogue it is! It was a joy to take a deep dive into this material, and painful to choose which songs to leave behind. And so the space that you are being welcomed into is a fantasy French cabaret spanning the decades from the 1890s to the 2010s. There are songs written by French composers and songs from an Anglo-American perspective. There are songs that originated in French and then became hits in English, and vice-versa. Like the Portuguese *fado* tradition, the French harbour a nostalgia for the past, for the golden glow of youth. At the same time they revel in the present, grabbing all the joy that life allows.

Édith Piaf, the quintessential *chanteuse réaliste*, embodies these opposing qualities. Piaf makes suffering beautiful and joy boundless. She and others, like Charles

Aznavour and Yves Montand make us want to live life the way they do in song: to laugh loud and fight hard and fall into each others' arms at the end of it all.

"In France they kiss on Main Street," sings Joni Mitchell, "*Amour*, mama, not cheap display". That's why we dream of Paris too. We're seeking the freedom that the City of Light may illuminate in us: the heightened sense of being alive, to kiss on Main Street, to live in the pink glow of *La Vie en Rose*.

I haven't even touched on Paris the coquette, Paris the sly fox, insouciant, blasé, sophisticated, you name it. Our idea of Paris is so many things but importantly, none of them half-way. I guess that's it: Paris is a glass full of wine, of love, of sorrow, of joy, of romance. *La Vie en Rose* is a life totally consumed. Come fill up your glass with us.



French singer and songwriter Charles Aznavour (1924-2018) at Moulin Rouge, 1955. Photo © AGIP/Bridgeman Images.

# ELLA AND LOUIS DIRECTOR'S NOTE

by Kimberley Rampersad



The Spiegeltent has quickly become a favourite performance venue here at the Shaw Festival. And the space has in turn inspired the creation of many bespoke pieces by artists in our company. Indeed, it sparked the imaginations of ensemble artists Alana Bridgewater and Jeremiah Sparks who have created *Ella and Louis* - a concert of jazz and blues.

Alana and Jeremiah combine their talents to bring one of the most popular and successful musical collaborations to life. Ella Fitzgerald and Louis Armstrong were at the zenith of their craft and popularity when they teamed up in 1956 for their duets album *Ella and Louis* in collaboration with another jazz giant, Canadian Oscar Peterson leading the Oscar Peterson Quartet. Why were we then, and why are we now, still thrilled to witness collaborations between legendary artists? What did they seek and find in one another that inspired them to create two more such albums? What does respect, generosity and competitiveness beget within artistic collaboration?

Accompanied by pianist Michael Shand, we will make our way through the Great American Songbook, where familiar standards are transformed into hymns of love and loss, flirtation and vexation, through the interpretation of two iconic singers, entrenching them in our culture for generations to come. True modern classics.



Al Hirschfeld portraits of Ella Fitzgerald (1993) and Louis "Satchmo" Armstrong BMG Cover (1996). © Al Hirschfeld Foundation [www.alhirschfeldfoundation.org](http://www.alhirschfeldfoundation.org).



# SPIEGELTENT FAREWELL

by Tim Carroll

This is the third and, for the time being, the last season of the Spiegeltent. It has been a remarkable ride that created a series of unforgettable memories: *The Game Of Love And Chance*, *Mother/Daughter*, *Kabarett*, *The Cotton Club*, *Variety Show*, *Roll of Shaw...* if success is measured in terms of special moments, there can be no doubt that the Spiegeltent has been a hit.

So why, I hear you cry, are we sending it back to Belgium? Well, partly because it does still belong in - and to - Belgium. We have rented it from a museum group there for these last three years, and we all know that, at a certain point, renting is throwing money down the drain. If we want a spiegeltent, we really should buy one of our own. Or, even better, build one. We have the people with the skills to do it. And if we were to build our own, we could solve some of the problems that we have wrestled with over the last two years of putting on shows in all weathers in a tent.

But if we were to build our own spiegeltent, where should it go? I love our new location, but it's not our only option. We have, as you may have noticed, just taken over a big chunk of land next door to the Festival campus. The new Shaw Artists' Village will come on line next year. My guess is that, as we get used to that new venue and all its possibilities, we will be inspired by the new outdoor spaces available to us. Might our own version of the spiegeltent appear there? Might that be where we put our lovely concert stage? Who knows what magical memories we might make?

Tim Carroll is Artistic Director of the Shaw Festival.



## BIOGRAPHIES

Please scan for full biographical information.



### MARLA MCLEAN

### CREATOR/MRS PATRICK CAMPBELL

SHAW 2025: *Dear Liar* and *Tons of Money*; 19th season. Growing up in Nova Scotia, I had the great fortune of finding my regional theatre early in life. The company created an apprenticeship of sorts that allowed me (who couldn't afford to train) a chance to learn on my feet. More companies should endeavour to find creative ways to support young actors from a working-class background. If you find yourself able, search out ways to facilitate this in your own community. It can change a young artist's life. Inspiration in our work comes from many places, and I'm eternally grateful for, and inspired by, my partner and our wee boy. *"This is the true joy in life; the being used for a purpose recognized by yourself as a mighty one, the being a force of nature."* - GBS.



### ALEXIS MILLIGAN

### CREATOR

SHAW 2025: *Creator of May I Have the Pleasure?*, Movement Director for *Gnit*. One of the greatest discoveries I've had as a parent was learning to shrug my shoulders when my children would say, "I'm bored." Always within minutes they start a project, or make up a game, far more interesting and fun than any "proactive activity" I could ever come up with. From my daughter defying physics by attempting to climb up the stairs while sitting inside a cardboard box, to my son reinventing the microwave in a post-apocalyptic Lego world, I witness advancements in science and technology that extend far beyond logic and reason and into the worlds of dreams and possibilities... and how delightful that my work as an artist is also just that.





### **KIMBERLEY RAMPERSAD**

### **DIRECTOR**

SHAW 2025: Director of *Ella and Louis and Blues for an Alabama Sky*, Director and Choreographer for *Anything Goes*; 10th season. In Grade 3 my music teacher Ms McRorie cast me as Goldilocks in *Goldilocks and the Three Bears*. In middle school, Mr Olafson's art room became my de facto home room. In high school, Mr Zalis taught me about life through music. The River East School Division in Winnipeg, Manitoba gave me one of the best arts educations anyone could ever have. Along with my dance teacher, Mrs Daurie, and my choir master, Mr Greig, these adults were surrogate parents, who nurtured the artist in me and have led me to this place. I could never thank them enough for what they have given me.



### **TRAVIS SEETOO**

### **CREATOR**

SHAW 2025: Creator of *The Roll of Shaw: Through the Wardrobe* and appearing in *Murder-on-the-Lake*; 12th season. In Grade 7, I was approached by some classmates at recess. They asked if I'd like to play a game. "It's called *Dungeons and Dragons*. It's kind of like being in *Lord of The Rings*." I was very much in. We went on perilous adventures, performed heroic feats, fought dragons and saved kingdoms in our imaginations. I loved creating and playing characters, and telling stories with my friends, which is what I'm lucky enough to do for a living. Every step from that recess on, was a step on my path to become a professional storyteller, and I feel so lucky to be on that path. Be brave and enjoy the adventure!



### **GRAEME SOMERVILLE    CREATOR/GEORGE BERNARD SHAW**

SHAW 2025: *Dear Liar* and *Tons of Money*; 22nd season. The entreaty of *Henry V's* Chorus to "eke out our performance with your mind" is what enthralled me from a young age to this life in the theatre. Raised in Cambridge, Ontario, I spent many summer evenings of my youth being driven to Shaw and Stratford and then, for a few hours, being transported into Illyria or Rome, down into the alleys of Canning Town, or up into West End drawing rooms. As the Chorus suggests, the audience never really forgets that they are sitting in a theatre of an evening; that the marble is a cunning paint job, the stars are electric, and the characters are but players with a memorized script. But every so often, our imaginations intertwine and together we transcend.



### **JAY TURVEY**

### **DIRECTOR/ENSEMBLE**

SHAW 2025: Director for *La Vie en Rose*, appearing in *Anything Goes*; 25th season. This is my first full season as a Shaw ensemble actor in a few years and I'm looking forward to being a full-time company member again. I'm excited to create and direct *La Vie en Rose* in the Spiegeltent. My favourite Shaw memories include co-creating and directing last season's *The Secret Garden*, directing *Gypsy* in 2023 and performing the title role in *Floyd Collins*. I am proud to have directed and co-produced (along with Jeff Irving!) three plays with Theatre Animal (*Alice the Magnet*, *Grimly Handsome*, *This Isn't Happening*).



### **PAUL SPORTELLI**

### **MUSIC DIRECTOR**

SHAW 2025: Music Director for *La Vie en Rose*, *Anything Goes* and *White Christmas*. 27th season. Mom starred in community theatre and my parents took me to rehearsals when I was quite young. Other parents brought their kids, too, but while the other kids were in the parking lot playing, I was inside watching rehearsal, mesmerized. So I caught the theatre bug early. Thanks to Dad for all those years of driving me to piano lessons. Shaw productions of *Tristan* and *Maria Severa* - two musicals I co-wrote - have been two of many highlights at Shaw. I'm thankful for many wonderful teachers in my life, and I'm happy to mentor up-and-coming music directors at The Shaw.

**JEFF PYBUS****LIGHTING DESIGNER**

SHAW 2025: Lighting Designer for *Dear Liar*, *La Vie en Rose* and *Murder-on-the-Lake*; assistant lighting designer: *Anything Goes*, *The Lion*, *the Witch and the Wardrobe*, *Wait Until Dark*; 7th season. My mother has been involved with the Yorkminstrels since before I was born (though she wouldn't care to tell you just how long ago). When I was about 8 or 9 they had need of some kids to round out the cast of *Oliver!*, and ever since I've been in or around the theatre. By high school I'd become relatively disinterested in being onstage and completely obsessed with being backstage - and here we are. Highlights at the Shaw for me include assisting on *The Russian Play* and *Desire Under the Elms*.

**AURORA JUDGE****DESIGN COORDINATOR**

SHAW 2025: Design Coordinator for *Dear Liar*, Assistant Set Designer for *Tons of Money* and *Murder-on-the-Lake*; 6th season. A St Catharines local since 2020, I spent the previous years meandering through southern Ontario on my journey towards theatrical design. The seed of childhood make-believe sprouted into true creative drive under the care of artistic sisters and seamstress grandmothers, who painted and sewed my daydreams into the tangible world. In costumes and sets for the stage, I've found my place to pass along a little piece of their magic.

**MATT ALFANO****CHOREOGRAPHER/ENSEMBLE**

SHAW 2025: *La Vie en Rose* and *Anything Goes*; 4th season. Growing up in the prairies, I studied dance from a very young age. I was pulled to it: the energy and expression. Early stand-out influences were Gene Kelly, Bob Fosse, and Jerome Robbins, amongst other greats. Dance is a universal language, translating into much more than just movement, as character and emotion drive the narrative. Storytelling through creative exploration informs both my technical and performative approach to the craft. It's instilled in all I do and guides me through my own artistic voice. I'm grateful and fortunate to continue exploring this in my life and to share it with you all here.

**MICHAEL SHAND****PIANIST**

SHAW 2025: Pianist for *Ella and Louis*; 1st season. Over 30 years of performance worldwide has earned Michael Shand his place in the upper echelon of keyboardists in all of Canada. His musicality is rooted in jazz, having been immersed in it since birth in the home. He studied jazz at York University where he was the recipient of the Oscar Peterson Scholarship Award. The diversity of his musical influence has uniquely moulded his playing style and made him a top choice for so many artists, across so many genres. He is currently music director for Johnny Reid, with whom he has completed six sold-out Canada-wide tours over 11 years.



Please scan  
for a podcast  
about this  
production.





### ALEXANDER BATYCKI

### SWING

SHAW 2025: *La Vie en Rose* and *Anything Goes*; 1st season. Where I grew up - and the place I call home - is a small acreage outside of Saskatoon, Saskatchewan. When I was young my parents were both quite involved in the local theatre community, and I have a distinct memory of sitting in a rehearsal hall as a kid watching my mom direct a production of *Seussical*. This is my first full season at The Shaw, but I was also here in 2022 as part of the production of *White Christmas*, which was, and still is, one of my favourite shows that I've been a part of to date.



### ALANA BRIDGEWATER

### ELLA

SHAW 2025: *Ella and Louis* and *The Lion, the Witch and the Wardrobe*; 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.



### JASON CADIEUX

### ENSEMBLE

SHAW 2025: *May I Have the Pleasure?* and *Anything Goes*; 5th season. I was born and raised in Toronto. An early memory of going to the theatre: seeing Michael Healey perform his solo-show *Kicked* at the Toronto Fringe Festival. It was an incredible show and a towering performance that inspired me to pursue my own writing. Some highlights from my time here at the Shaw Festival include playing Herbie in *Gypsy* and Selig in *August Wilson's Gem of the Ocean*.



### CELESTE CATENA

### ENSEMBLE

SHAW 2025: *La Vie en Rose* and *Anything Goes*; 2nd season. I originate from beautiful Kelowna, BC. Although I've been based in Ontario since 2017, home to me is still reading a book by the lake, surrounded by the mountains. I first grew up dancing, and later found my voice, a part of my craft that I love so dearly, and am overjoyed to share on this Shaw Festival stage. I continue to explore other visual and written forms of creative self-expression in my spare time. Previously, I swung the 2022 production of *White Christmas*, which was an experience that filled me with love, warmth, and laughter. I am grateful to be engrossed in the Shaw community once more for this 2025 Season.



### COSETTE DEROME

### ENSEMBLE

SHAW 2025: *The Roll of Shaw: Through the Wardrobe and Murder-on-the-Lake*; 2nd season. One of the first plays I saw as a teenager was *The Collected Works of Billy the Kid* at the GCTC in Ottawa. This show had everything: six shooters, an alcoholic sheriff, full nudity! Jeepers! 13-year-old me was enthralled. At one point in the show, a woman walked into a waist-high square of light, facing out, and gestured as though closing window shutters. The square light dimmed. I thought, "Ah." They had made shutters with lights and a wave of the hand. Magic. This was straight up magic. They built a whole world with words and bodies and light and my - the audience's - mind. I thought, yep, that's what I want to do.



**SHARRY FLETT**

SHAW 2025: *May I Have The Pleasure?* and *Anything Goes*; 33rd season. What makes the difference? Family, mentors, teachers, fellow artists? Curiosity, passion, discipline, relentless faith? All of it. I thought it was going to be medicine. Teachers influenced the path to music at Montreal's McGill University. London, England brought theatre school. Canada from east to west brought an enriched performing arts career with cherished homes at Stratford and Shaw Festival. To Christopher Newton, Jackie Maxwell and Tim Carroll - thank you. Thirty-three seasons at the Shaw Festival has brought a "wonder full" ride.

**ENSEMBLE****PATTY JAMIESON**

SHAW 2025: *La Vie en Rose* and *Major Barbara*; 28th season. The first play I remember performing in was *Tom Sawyer* in sixth grade. I played Aunt Polly at Strathmillan School in Winnipeg. The day of the show I had to go to the dentist in the morning and I think they thought I wasn't coming because I had a tooth out. When I got there, they'd given my part to another kid. I got it back, and I can still remember the song I had to sing: "Tom, Tom, you'll drive me to desperation. Tom, Tom, you'll be my ruination..." Maybe I remember the song because I loved the theatre, but ask anyone - they remember their school play, they remember the choir and the band that they played in. It's special.

**TARAN KIM**

SHAW 2025: *May I Have the Pleasure?* and *Anything Goes*; 2nd season. One of my drama teachers in high school told me after she saw me in the fall musical that I was very natural on stage and that I should pursue musical theatre. I've always loved performing but it was definitely this comment (from a teacher whom I honestly wasn't sure liked me very much) that inspired me to take this wonderful art form seriously as a career. I am incredibly grateful for these simple words and probably wouldn't be on stage with these incredible artists (including my little sis) without them.

**ALLISON McCAGHEY**

SHAW 2025: *May I Have the Pleasure?*, Assistant Director for *Murder-on-the-Lake* and *The Lion, the Witch and the Wardrobe*; 6th season. My ultimate happy place is collaborating with my people - theatre people in the rehearsal hall. The theatre has been my home for many years, and I find daily inspiration from my colleagues. The theatre is alive; it is exciting and allows me to live in the moment, connect with others, and create something to remember. I will always be grateful that I get to do what I love and work alongside other incredible artists. Sharing our work with the Shaw Festival audiences is a great pleasure.

**ENSEMBLE****NEW! SPIEGELTENT****QUIZ NIGHTS**

June 14, July 25,  
Aug 22, Sept 12

**LATE NIGHT OPEN MIC**

June 28, Aug 2,  
Aug 23, Sept 30

**CHERYL MULLINGS****ENSEMBLE**

SHAW 2025: *La Vie en Rose* and *Anything Goes*; 2nd season. Born and raised in Mississauga, ON, I spent many years dreaming of and working towards treading the boards here at the Shaw Festival and I'm thrilled to return for my second season! I live in NYC now and I've worked at theatres throughout Canada and the US, including several summers at The Barnstormers Theatre in New Hampshire, where we used to do eight shows in eight weeks! I'm grateful for the many opportunities, lessons, and friendships forged in those times of frenzied theatre-making. Excited for another season, I'm thankful to be home and feeling extremely fortunate to be part of this prestigious theatre company.

**ÉAMON STOCKS****ENSEMBLE**

SHAW 2025: *La Vie en Rose* and *Anything Goes*; 1st season. I was born and raised in the suburbs of Toronto, and was inspired to take up theatre after seeing a production of *Rent* at the Hummingbird Centre for the Performing Arts when I was six years old (perhaps not the most appropriate musical for a kindergartener... but I digress). After a childhood of having fun in local community theatre, I lucked out with a professional contract in Winnipeg as a teenager, and realized that performing was a viable way to make a living: I haven't looked back since.

**JEREMIAH SPARKS****LOUIS**

SHAW 2025: *Ella and Louis*; 6th season. I come from Preston, a small community in Nova Scotia, and within Preston, my town is Cherrybrook. I began my theatre career in Halifax, Nova Scotia with Ships Company Theatre in *A World Without Shadows*, a play about Maud Lewis in the early nineties. It is such a joy to be back at Shaw again. My favourite shows that I've been in here were *Gem of the Ocean* and *The Amen Corner*. Another gem emerged from 2017, when I was asked to create the Shaw Gospel Choir, which performed at the last Secret Theatre about Bernard Shaw. I am delighted to bring back the Gospel Choir once again!

**TAURIAN TEELUCKSINGH****ENSEMBLE**

SHAW 2025: *La Vie en Rose* and *Major Barbara*; 4th season. My mother's humming is the first memory I have of sound and of its ability to impact me in a meaningful way. While it was off-key, it was, like her, very beautiful. Coincidentally, my first car ride as a tyke solidified my career choice: the Original Canadian Company of *Phantom* was playing and I was enamoured. I remember crying after Colm Wilkinson finished singing "The Music of the Night" and being perplexed as to why. When my mother inquired, I could only manage to mutter something about "big feelings." "Feelings" which, upon reflection, tapped into the divinity of artistry: the need to connect, to inspire, to live fully and authentically in the moments we create. I knew right then that I wanted to perform. I've been following that instinct ever since.

**AMY JEWELL****STAGE MANAGER**

SHAW 2025: Stage Manager for *Dear Liar* and *Tons of Money*; 26th season. As a teenager, my parents used to take my brother and me into Toronto for dinner and a show. Although astounded by the talent I saw onstage, I never could have fathomed just how much time and hard work go into making each production become the living, breathing entity that you will see today. It was while I was in high school that I decided to pursue theatre as a career. And while I initially began university with an acting focus, I quickly fell in love with the technical side. Although I ultimately chose a career in stage management, my love of creating was born, and in my spare time you can find me in my workshop.

**SANG-SANG LEE****STAGE MANAGER**

SHAW 2025: Stage Manager for *May I Have the Pleasure?* and *The Roll of Shaw: Through the Wardrobe*, Assistant Stage manager for *Gnit*; 3rd season. I'm born and raised in Amiskwaciwâskahikan, also known as Edmonton, in Treaty 6 Territory and the Métis Nation of Alberta Region 4. The traditional land of many Indigenous peoples, including the Cree, Dene, Saulteaux, Blackfoot, Nakota Sioux and Métis. I acknowledge those who came before us, 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.

**LISA RUSSELL****PRODUCTION STAGE MANAGER**

SHAW 2025: Stage Manager, *Ella and Louis*, Production Stage Manager; 1st season. Originally from Calgary, I started my professional career 30 years ago at the Citadel Theatre in Edmonton and have worked in events, dance, theatre, and musical theatre across Canada. My first trip to NOTL was to cheer on the Stratford cricket team (sorry!) at the annual Shaw/Stratford cricket match over 20 years ago and I am thrilled to now be fulfilling a longtime bucket list item of joining the Stage Management team at the Shaw Festival. With the move to NOTL, I have also been able to further my pursuit of a more recent passion by setting up a home pottery studio with the future dream of becoming a full-time potter.

**ALLAN TEICHMAN****STAGE MANAGER**

SHAW 2025: Stage Manager for *La Vie en Rose* and *Anything Goes*; 39th season. Most people have some experience of making theatre, even if long ago. You took a story that existed only in the telling of it, and brought it to life with siblings, friends or schoolmates, or perhaps all by yourself. Maybe there was music or puppetry involved. Perhaps the story stayed the same from one telling to the next, or maybe not. As you sit back in your seat and let today's story draw you in, I invite you to tap into your own memories and find your place in our show. You bring the final ingredient to our work: an audience.

**JAMIE ANDERSON****APPRENTICE STAGE MANAGER**

SHAW 2025: Apprentice Stage Manager for *La Vie en Rose*, *May I Have the Pleasure?*, *The Roll of Shaw: Through The Wardrobe* and *Anything Goes*; 1st season. My family immigrated to Canada from Scotland when I was a child, and I grew up in Winnipeg, Manitoba. After stumbling into backstage work during a high school drama class, I got hooked on the high of live theatre. I've been lucky enough to pursue multiple paths in theatre but always return to stage management. SM work is eternally fulfilling and exciting, and I am grateful every day for the chance to pursue it full-time. Working at The Shaw has been an instant highlight in my career. Alongside theatre, I work as a poet, with work published in literary magazines across Canada.

**GEORGIA HOLLAND****APPRENTICE STAGE MANAGER**

SHAW 2025: Apprentice Stage Manager for *The Roll of Shaw: Through The Wardrobe* and *Wait Until Dark*; 2nd season. I've been savouring my experience at The Shaw while honing my craft with such remarkable teams. I moved here from Montreal with a passion for what can be created for the stage and how to support such creation. As early as two years old, I have been involved in the arts in some capacity; with endless and persistent support from my mom, who never let me run off in the face of fear, I have been able to dive headfirst into my experience of theatre to find my place in stage management. I am happy to be a part of The Shaw's 2025 season.



# SHAW STAFF

As of March 31, 2025

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Company Pianist  
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KEVIN ETHERINGTON  
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