

GASLIGHT

SHAW
FESTIVAL 60
2022 SEASON



2022 Ensemble

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IN MEMORIAM Tadeusz Bradecki • Richard Farrell • John Gilbert • Martha Henry • Wendy Jarry • Christopher Newton • Ada Slaight • Allan Slaight • Bob Vernon • Colin D. Watson



“BACK TO NORMAL.”

What do those words even mean now? There can be no doubt, after two years unlike any we have lived through, that the world is a different place. We have all learned a lot, about ourselves and each other. Here are some things we have learned at The Shaw:

To experience theatre, you need to be there, live, sharing a space with other people.

Theatre can happen in gardens and up trees as well as in theatres.

What happens before and after the show is just as important as the performance.

All of which explains why the computer can only supplement what we do, not replace it: what is the point of watching a play if, at the end, you simply click a button and go back into your online echo-chamber? Instead, here you are, about to watch a performance among people you don't know. Please don't waste the opportunity. Turn to your neighbour, in the interval, or at the end, and ask them: “What are you thinking?”

TIM CARROLL, ARTISTIC DIRECTOR

FESTIVAL THEATRE DAMN YANKEES • THE IMPORTANCE OF BEING EARNEST
• THE DOCTOR'S DILEMMA **ROYAL GEORGE THEATRE** CYRANO DE BERGERAC
• GASLIGHT • CHITRA • JUST TO GET MARRIED **JACKIE MAXWELL STUDIO
THEATRE** THIS IS HOW WE GOT HERE • TOO TRUE TO BE GOOD • EVERYBODY
• August Wilson's GEM OF THE OCEAN **OUTDOORS @ THE SHAW** FAIRGROUND
& SHAWGROUND • Outdoor Concerts & Events • A SHORT HISTORY OF NIAGARA
HOLIDAY SEASON A CHRISTMAS CAROL • Irving Berlin's WHITE CHRISTMAS

The Shaw wishes to acknowledge and honour the land upon which we gather as the historic and traditional territory of First Nations peoples. In particular, we recognize and thank the Neutral Nation, the Mississauga and the Haudenosaunee for their stewardship of these lands over millennia. We also wish to thank all of the First Nations peoples in Canada, and the Indigenous peoples of the United States, for their ongoing and important roles in the caretaking of the lands beneath our feet, wherever we travel on Turtle Island.



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SPECIAL THANKS

Paul Rodermond's internship in Music Direction is supported by The Shaw Guild. Nathanael Judah, Graeme Kitagawa, Caitlyn MacInnis, Kevin McLachlan, Jade Repeta, Olivia Sinclair-Brisbane and Taurian Teelucksingh are supported by the RBC Foundation and the RBC Emerging Artists Project. The 2022 Christopher Newton Interns are Beyata Hackborn and David Andrew Reid, generously supported by Marilyn and Charles Baillie.

The Shaw Festival Archives are housed at the University of Guelph and maintained by the staff of the L.W. Conolly Theatre Archives.

Lobby display materials courtesy of David Grapes II.

ACKNOWLEDGEMENTS

The Shaw Festival is a member of the Professional Association of Canadian Theatres, and engages professional artists who are members of the Canadian Actors' Equity Association and The Niagara Region Musicians' Association, American Federation of Musicians of the United States and Canada, Local 298.



The Shaw Festival engages stage technicians, audience sales and services staff, and facilities staff supplied by Local 461, and scenic artists supplied by Local 828, of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories, and Canada.

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pour le Sud de l'Ontario.



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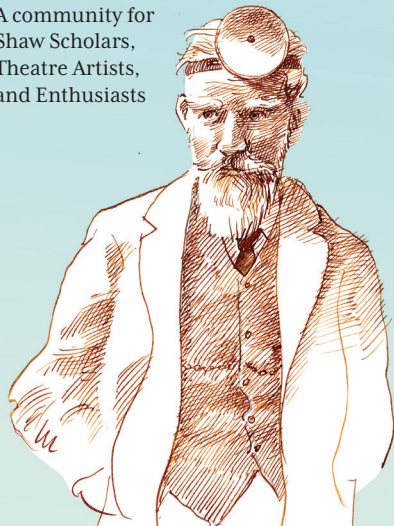


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Theatre Artists,
and Enthusiasts



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A LASTING IMPACT

Thank you, Leo!



"The Shaw was a major part of our theatre experience for me and my late partner, Denny. I fondly reflect on our many lively discussions after every performance.

It became obvious to Denny and me, that we wanted to leave a legacy to ensure that The Shaw will continue to encourage such conversations and provide inspiration - something that is so needed in our world. Thank you, Shaw Festival."

- Leo Maloney

Patrick Galligan, Leo Maloney and Kimberley Rampersad. Photo by David Cooper.

To find out more about becoming a part of The Doherty-Rand Legacy Circle, contact Kim White at kwhite@shawfest.com or call 289-783-1924.



The Doherty-Rand
Legacy Circle

SHAW
FESTIVAL 60

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MANOUSOS

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ANDREA SCHURMAN
ALLAN TEICHMAN
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ASHLEY IRELAND
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Deck Electrician
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2nd Spot Operator
BRIAN SKELTON

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Electrician
PAUL TOYNE

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NICOLE GENGE

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Properties Runner
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Properties Runner
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Studio Stage
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Outdoor Stage Supervisor
KEVIN McGUIRE

Outdoor Stage Supervisor
KEVIN McGUIRE

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JULIA COURSE, KATE HENNIG,
JULIE LUMSDEN and ANDRÉ MORIN in

GASLIGHT

by JOHNNA WRIGHT and PATTY JAMIESON

based on the play *Angel Street* by PATRICK HAMILTON

Directed by KELLI FOX

Set and costumes designed by JUDITH BOWDEN

Lighting designed by KIMBERLY PURTELL

Original music and sound designed by GILLES ZOLTY

The videotaping or other video or audio recording of this production is strictly prohibited.

IN MEMORIAM: CHRISTOPHER NEWTON, ARTISTIC DIRECTOR EMERITUS (1936-2021).

Royal George Theatre regular season sponsor

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FRONT COVER: JULIE LUMSDEN, PHOTO BY ANDREW LUSZTYK/KEY GORDON.

*"In this world there is
always danger for those
who are afraid of it."*

BERNARD SHAW

JULIE LUMSDEN AS
BELLA. OPPOSITE:
ANDRÉ MORIN AS JACK.

Royal George Theatre
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The Cast

IN ORDER OF SPEAKING

Bella JULIE LUMSDEN
Elizabeth KATE HENNIG
Jack ANDRÉ MORIN
Nancy JULIA COURSE

SETTING:

The sitting-room of a middle-class house in a square in London, 1901.

Stage Manager AMY JEWELL
Assistant Stage Manager LEIGH McCLYMONT
Production Stage Manager MEREDITH MACDONALD
Assistant Lighting Designer JEFF PYBUS
Design Assistant PAIGE PRYSTUPA
Fight Co-ordinator JOHN STEAD
Fight Captain AMY JEWELL
Voice and Dialect Coach JEFFREY SIMLETT



The original music for this production was recorded by Kathryn Sugden (violin 1), Erica Beston (violin 2), Anna Redekop (viola) and Alex Grant (cello).

Additional Props assistance provided by Dana Cornelius, Cheryl Hughes and Blake Wilson.
Additional Wardrobe assistance provided by Nancy Clare Ferreira, Lise St Germain and Nancy Thiessen.

UNDERSTUDIES

MARTIN HAPPER, Jack; GABRIELLA SUNDAR SINGH, Bella; DONNA SOARES, Nancy;
ALLAN TEICHMAN, Stage Manager; JORDINE DE GUZMAN, Assistant Stage Manager

Running time is approximately 2 hours and 35 minutes including one intermission



Gaslight's Legacies of Madness and Mystery

BY AOISE STRATFORD

Wright and Jamieson's *Gaslight* is both immediately familiar and yet also delightfully elusive. The ingredients seem simple enough: A house with a history, a young wife who suffers from some undefined illness and doesn't remember things, a doting husband who is regularly and mysteriously called away, a housekeeper charged with keeping an eye on her mistress, and a pretty new maid who seems to have her own agenda. Indeed, all the trappings of a good mystery. Yet in the Gothic – the literary form from which the mystery descends – there is always that sense that something else lurks beyond the edges of the knowable. And here too, as we follow our heroine's efforts to find explanations for the unexplained occurrences in her house, there is the uneasy sense that something doesn't quite add up. Bella feels it. And so do we.

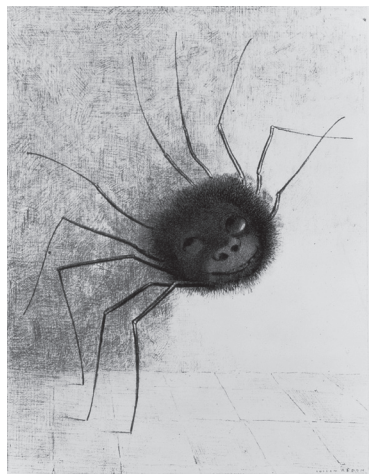
For us as an audience, part of that uneasy familiarity is generated by the trade-mark characteristics of genre, and part by the specific adaptation of existing literary material. *Gaslight* is an adaptation of Patrick Hamilton's *Gaslight* (sometimes performed in America under the title *Angel Street*), adapted to film, starring Ingrid Bergman in 1944. *Gaslight* presents itself as a Victorian mystery in manner, tone and theme. Though it was first produced in 1938, some years past the end of the Victorian era, Hamilton's *Gaslight* is set in "the latter part of the nineteenth century" in "a gloomy and unfashionable quarter of London." The action of the play takes place in an ordinary parlour complete with a fireplace and the tell-tale gas lights that had become standard in Victorian homes by the late nineteenth century. It is from this familiar domestic setting that the patriarch leaves for his club in the evenings, and where the dutiful wife waits submissively for his return.

Beneath this carefully curated surface, *Gaslight* traffics in the mystery and terror of the Victorian Gothic. This genre is known both for its thrills, and for its interrogation of the domestic ideal. The notion of domestic tranquility behind closed doors is held up to scrutiny in both big and small ways in literary works such as *Jane Eyre* (1847), *Great Expectations* (1861), *The Picture of Dorian Gray* (1890) and *The Turn of The Screw* (1898). As different as they may seem on first blush, these stories share a warning to the reader: things are not what they seem from the outside. Homes are vulnerable to intrusion, servants have secrets, mad women are kept in attics, and there are plenty of unexplained things that go bump in the night.

Hamilton was clearly drawn to Gothic themes and conventions (his other best-known play is *Rope*, which Hitchcock adapted to film in 1948). Yet while Hamilton's *Gaslight* fits right into a Victorian Gothic genealogy, it also bears the imprint of the period in



CLOCKWISE FROM TOP: HAMPSTEAD HILL, LOOKING DOWN HEATH STREET, 1881, BY JOHN ATKINSON GRIMSHAW; SMILING SPIDER, C.1881, BY ODILON REDON; TURNING OUT THE LIGHT, 1905, BY JOHN SLOAN (ALL BRIDGEMAN IMAGES).



which it was written. Noir as a literary genre was about to take off in America, and in England Agatha Christie's *Death On The Nile* had been published the year before. *Gaslight*'s plot mixes the Gothic's penchant for terror with a noir interest in the underbelly of human behaviour and a Christie-esque approach to plotting a carefully laid trail of clues. Things are definitely scary and amiss in Hamilton's world, but there is still a chance that all will be resolved and reason will triumph.

Yet reason itself is much at issue both in Hamilton's play and in this clever retelling. Recurrent in the Victorian period in which both plays are set, and in the Gothic genre from which they take their lead, is a concern with the instability of the mind. And Bella might be losing hers.

At the time the story is set, women were seeking a new level of independence in England. Suffrage had become a national movement in the 1870s and by the end of the century women had far greater access to education, employment, property and divorce. And yet also at this time, there was the pervasive view that women were particularly susceptible to mental weakness. For better or worse Sigmund Freud had revolutionized ideas about mental health, making hysteria a household word. By the latter part of the century, American doctor S. Weir Mitchell's "rest cure" for women had become increasingly popular. This 'cure,' designed to treat nervous disorders such as female neuralgia and hysteria, was based on the theory that all this new-found independence and activity was not good for women. Rather, Mitchell and his followers believed women didn't have the capacity for the level of mental, social or physical activity that men performed, and worse, by trying to match men, women were rendering themselves nervous wrecks incapable of performing the duties of wife and mother.

Charlotte Perkins Gilman's Gothic masterpiece, *The Yellow Wallpaper* (1892), stands as a particularly emblematic cautionary tale in this regard, and one that bears some kinship to *Gaslight*. Gilman's unnamed narrator is infantilized both by her husband and by the medical experts he has consulted. She is advised – or rather ordered – to avoid any kind of activ-





ity, stimulation or company, in order to preserve her health and calm her mind. Isolated in a room with an intricately patterned wallpaper, she finds herself obsessing about the details of her domestic surroundings to the point that she wonders if she is going mad, just as Bella does. Having been treated with the rest cure for nervousness herself, Gilman says she wrote *The Yellow Wallpaper* as a warning about the dangers of denying women agency and activity and in the hopes that her story might help “save people from being driven crazy.”

Wright and Jamieson’s compelling feminist adaptation of Hamilton’s *Gaslight* both honours this rich and complicated heritage and transcends



it. Operating somewhere at the intersection of Gilman, Christie, Hamilton and contemporary feminist drama, this play stages and interrogates nineteenth-century anxieties about female stability, makes good use of the tropes of Victorian Gothic fiction, and offers all the satisfaction of the carefully plotted detective story. But Bella, our heroine, is more even than the sum of these parts. Like all the characters in the play, there is more to her than meets the eye. And sometimes, even what meets the eye is overlooked.

Feminist interventions in the suspense genre have continued to

grow through the latter half of last century and into this one. Contemporary domestic noir, a genre that literary and cultural studies scholar Deborah Phillips suggests owes a great deal to Hamilton’s original play, has enjoyed huge and wide-spread popularity in recent years. Best-selling fiction has produced a good number of complex and flawed heroines who have seemingly ordinary home lives but who face strange and dire circumstances and must refute victimhood in favour of agency. Yet, fewer of these narratives seem to end up on-stage, despite the aptness of the domestic setting and the draw of complex female characters for theatrical representation. Luckily for us, Wright and Jamieson’s *Gaslight* has.

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

CLOCKWISE FROM TOP: INGRID BERGMAN IN THE FAMOUS MGM FILM VERSION, 1944 (ALAMY); VINCENT PRICE AND JUDITH EVELYN IN *ANGEL STREET* ON BROADWAY, 1941 (NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS); ROSAMUND PIKE AS BELLA AT THE OLD VIC, 2007 (GERAINT LEWIS/ARENAPAL); KATE HENNIG AS BELLA AT THEATRE CALGARY, 2000 (TRUDIE LEE).



CLOCKWISE FROM TOP LEFT:
JULIE LUMSDEN AS BELLA;
ANDRÉ MORIN AS JACK AND
JULIE LUMSDEN AS BELLA;
JULIA COURSE AS NANCY;
ANDRÉ MORIN AS JACK;
KATE HENNIG AS ELIZABETH.

Gaslight, 2022





Director's Note

BY KELLI FOX

"In broad long streets where the vista of lamps stretches far far away into almost endless perspective; in courts and alleys, dark by day but lighted up at night by this incorruptible tell-tale... bright, silent, and secret...not a houseless night-wanderer, not a homeless dog, shall escape that searching ray of light which the gas will lend him, to see and to know." – G.A. SALA

Gaslight brought illumination to Victorian society. In an article describing its many blessings, journalist and contributor to the *London Illustrated News*, G.A. Sala, wrote of the warmth, and the feeling of security it offered to city dwellers for whom the night was now a time for venturing out and enjoying company and entertainment. I love the way Sala personifies the light, making it an active seeker of truth, from whom no evil can hide. In our modern vernacular the word "gaslight" has changed from a noun describing a form of artificial illumination, capable of shining light into dark and dangerous corners, to a verb describing a specific type of malicious and abusive behaviour. This is largely due to therapists keen to run with a good metaphor, but either not entirely clear on, or not particularly bothered about, the role gaslight actually played in its origin story. I think Sala's idea is nearer the mark, both in the original play, and in Wright and Jamieson's re-imagined version.

We have been absolutely delighted to dive into this world, and to do as Elizabeth advises in the play: to pay attention, to ask ourselves questions about what we see and hear, and to trust our own thoughts about what is what.

This production is dedicated to the memory of my longtime friend and mentor, Christopher Newton.

Playwrights' Note

BY JOHNNA WRIGHT AND PATTY JAMIESON

Gaslighting. We hear that word a lot recently. You're told that what you're seeing and hearing – what you think you know – simply isn't so. Are your eyes being opened to reality? Or is someone deliberately making you doubt what you know to be true?

The expression comes from Patrick Hamilton's play, *Angel Street*, which was adapted for film in 1944 as *Gaslight*. It's a great, suspenseful story: the mysterious dimming of the lights; the seemingly loving and debonair husband; the dark secret that lurks beneath; the fragile and neurotic woman whose reality is being upended.

We love a good thriller, but like many stories from this era, Hamilton's *Angel Street* can be difficult for a modern audience to navigate because it is based on some dated ideas about how women operate. It's frustrating to see Bella, the heroine, so easily dismissed. In *Angel Street*, a police inspector explains the mystery to her while she reacts with surprise and dismay. Bella does a lot of listening in the play, but doesn't have the opportunity to take much action.

Still, the idea at the centre of *Angel Street* is compelling, and Bella's struggle resonated for us in so many ways that we thought it could have meaning for others as well. Would it be possible to re-imagine *Angel Street* as a story about Bella's strength and resourcefulness?

Our version starts off much the same as the original. But part way through something changes, something that puts Bella at the centre of a story many of us are living right now, in one way or another. No spoilers here, but in this version there is no police inspector. No one is coming to save Bella. The question is, can she find the strength to save herself?

ANDRÉ MORIN AS JACK AND JULIE LUMSDEN AS BELLA; ANDRÉ MORIN AS JACK, JULIA COURSE AS NANCY AND KATE HENNIG AS ELIZABETH.

The Authors

A former Intern Director at the Shaw Festival, JOHNNA WRIGHT has always been drawn to theatre for the chance to tell a story that connects people both to each other and to the storytellers. And after a bruising few years, she still believes in the power of that storytelling to change the way we see the world.

Johnna grew up in Western Canada, where in 1990 she was a co-founder of the Bard on the Beach Shakespeare Festival (now Canada's largest Shakespeare festival outside of Stratford). Most recently for Bard she co-directed, with Rohit Chokhani, a landmark production of *All's Well That Ends Well* set in India. She is a two-time recipient of Vancouver's Jessie Richardson Awards for Outstanding Direction and Outstanding Production, as well as other directing awards. Johnna was also Associate Artistic Director at Blackbird Theatre, Vancouver's classical theatre company.

As Literary Manager at Persephone Theatre, Johnna supported the development and premiere of quite a few new Canadian plays, including Christopher Cook's Governor General's Award-nominated *Quick Bright Things*. As co-Artistic Director of Solo Collective in Vancouver (with Aaron Bushkowsky), she was responsible for the development and premiere of about twenty-five new plays by Canadian playwrights.

Johnna would like to send special thanks to family and friends for their unflinching support, and to Patty for teaming up with her.

PATTY JAMIESON is thrilled to call herself a "first-time playwright" at the Shaw Festival, although her true playwriting career began in grade three and never stopped as she pursued her busy acting career. With the Rude Players, she wrote numerous plays at the University of Winnipeg, influenced by British director Mike Leigh, under the guidance of actor and director Alan Williams.

Born in Fredericton, Patty grew up a well-travelled "army brat". This was good training for acting work that took her to Germany and across Canada before joining the Shaw Festival ensemble in 1994. Favourite roles at The Shaw include Mother in *Ragtime*, Charlotte in *A Little Night Music*, Fraulein Osterloh in *Tristan*, Ilona in *She Loves Me* and The Fly in *Happy End*. These roles provided a rich background and genesis for *Gaslight*, which Patty and Johnna collaborated on over a period of three years, largely over Skype, as they live in separate provinces.

Patty also works with many local arts organizations, as producer, writer and performer, and teaches arts, music and theatre for Brock University, Music Niagara and the Niagara



Catholic District School Board. She received her M.Ed in 2015 from Niagara University, and is proud to call Niagara-on-the-Lake home for herself and her son.

PATRICK HAMILTON (1904–1962) was one of the more successful playwrights and novelists of the 1930s and '40s and saw his two greatest plays turned into extremely popular movies. (*Rope*, produced at The Shaw in 2019 is the other.) He made his stage debut in 1921 at the age of seventeen but failed at this career and soon turned to working as a typist and stenographer in London, writing in his spare time.

Gas Light (sometimes produced as *Angel Street*) was written during a dark period in Patrick Hamilton's life. Six years prior to the play Hamilton was hit by a drunk driver and dragged through the streets of London, leaving him with a limp, a paralyzed arm and a disfigured face. Two years later, Hamilton's mother committed suicide.

The play put Hamilton on the map permanently, enjoying a long run in London and becoming the first of his works to reach the screen. Hamilton was inactive during the second half of the 1950s as his health failed. He died in 1962, at the age of 58. Hamilton was a man uniquely attuned to the dark side of human relations as a motivating force and, in many ways, was far out in front of the popular sensibilities and perceptions of his era, a fact reflected in the continued popularity of his work sixty years after his death.



Production History

Premiering at the Richmond Theatre in London on December 5, 1938, *Gas Light* closed after six months and 141 performances, but it has endured through an impressive list of incarnations, most notably *Five Chelsea Lane* (1941 American play), *Angel Street* (1944 American play) and *Gaslight* (1944 MGM film).

In 1941, Vincent Price saw *Gas Light* performed in Los Angeles as a three-hander titled *Five Chelsea Lane* and secured the rights. Judith Evelyn, the Canadian actress who played the role of Mrs Manningham in Los Angeles, joined the Broadway production. The name of the play changed to *Angel Street* and premiered at the John Golden Theatre the day before the attack on Pearl Harbor. It remains one of the longest-running non-musicals in Broadway history, with 1295 performances.

MGM's *Gaslight* (1944), a George Cukor film, starred Ingrid Bergman and Charles Boyer. Their maid was played by 18-year-old Angela Lansbury, making her screen debut. It was a smash hit, garnering a sizable handful of Oscar nominations and a 'Best Actress' win for Bergman, who noted in her autobiography that, for one of her romantic scenes with Charles Boyer, who was shorter than she, he had to stand on a box.

This adaptation of *Gaslight* at the Shaw Festival is a world premiere.

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

KELLI FOX Director

SHAW 2022: Director for *Gaslight*. I first visited The Shaw in 1988 to visit a boyfriend. I saw Neil Munro's production of *The Voyage Inheritance* and was so bowled over that I vowed that I would somehow become part of this brilliant company; that I would work with and learn from these extraordinary artists. In 1995, I was invited to join the ensemble and was blessed with ten amazing seasons in a row. Recently I have been acting less and focused on building my practice as a director. Much of that has happened out west, where I spent two years as an associate with Globe Theatre in Regina. Most recently, just before the world changed, I worked with Coal Mine Theatre in Toronto, earning a Dora nomination as director for *Between Riverside and Crazy*, by Stephen Adly Guirgis. I'm thrilled to be returning to The Shaw in this new role.

JUDITH BOWDEN

Set and Costume Designer

SHAW 2022: Set and costumes designer for *Gaslight*. 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' song. I bet that fire costume and the song I still have memorized led to twenty-some years of designing. I always treasure the words that float around in my head long after the performance of a juicy piece of theatre.

KIMBERLY PURTELL

Lighting Designer

SHAW 2022: Lighting designer for *Gaslight* and *Cyrano de Bergerac*. I'm from Thornhill, Ontario, and first fell in love with theatre in elementary school. We were often taken on field trips to Young People's Theatre in Toronto. In university I originally wanted to become a director; to be more informed I asked an instructor in the technical department to teach me about lighting design. He was very generous and spent a few years mentoring me. I fell in love with the idea of helping to tell stories with light. Over the years, as my lighting design career grew, I'm proud to say I've had the opportunity to work at YPT numerous times and always enjoy the reactions from the younger patrons. One of my most favourite productions I've designed at Shaw was *Our Town*, directed by Molly Smith.

KELLI FOX



JUDITH BOWDEN

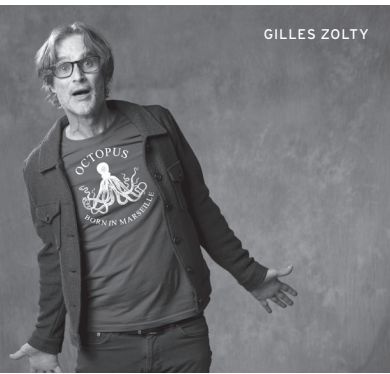


KIMBERLY PURTELL



JULIA COURSE

KATE HENNIG



GILLES ZOLTY

GILLES ZOLTY Composer / Sound Designer

SHAW 2022: Composer/sound designer for *Gaslight*. I am originally from Montreal, Quebec; but have been based in Saskatoon for the past fifteen years. I was introduced to theatre in 2007, when I composed for a community play named *Unity 1918*. It was love at first sight and sound, and that love continues to this day. Having composed and sound designed over sixty professional theatre productions, there have been many along the way that have inspired me. I first worked with Kelli Fox in 2015 on *The Drowning Girls* at Globe Theatre in Regina, and it became one of my favourite productions. This is my first show at the Shaw Festival, and I am thrilled to work with and meet everyone that is involved with this production and throughout the theatre.



JULIA COURSE Nancy

SHAW 2022: *Gaslight* and *The Importance of Being Earnest*; 13th season. My first theatre experience was on my seventh birthday. I memorized the box office phone number for *The Phantom of the Opera* and begged my parents to take me. My dad bought Phantom-shaped wine gums, and I can still remember the dress I wore. It was all very exciting and, as I watched the show, I knew that's what I wanted to do. But, it wasn't until my high school drama class that I truly fell in love with playing pretend. Our teacher, Debra McLauchlan, inspired in us curiosity and creativity. She became a mentor and dear friend, and still inspires the way I approach my theatre work.



KATE HENNIG Elizabeth

SHAW 2022: Appearing in *Gaslight* and *The Importance of Being Earnest*; director for *White Christmas*. I was born in England, in a house called "Wit's End", in a cul-de-sac, on a housing estate, in a "new-town" that had been built up after the bombing of London during the Second World War.



JULIE LUMSDEN

This random circumstance has allowed me a certain set of dubious credentials: firstly, I am an "Essex Girl" (if you don't know the meaning of this pejorative saying, it's worth a little Siri search); and secondly, since my parents are both Canadians, my citizenship was registered as: "Canadian-born abroad" – or "born a broad"! I kind of like having official documentation of that fact.

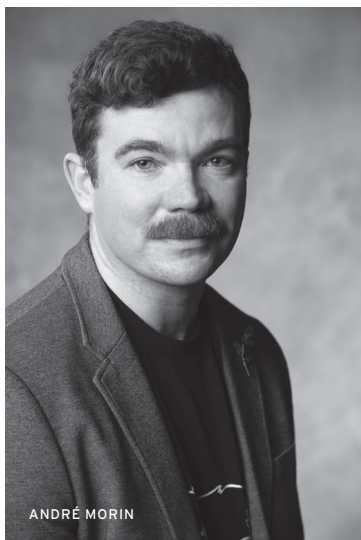
JULIE LUMSDEN Bella

SHAW 2022: *Gaslight* and *Everybody*; 3rd season. I was born and raised in Treaty 1 Territory, the homeland of the Metis Nation, in Win-Nipi, which means muddy waters in Cree; you may know it as Winnipeg, Manitoba. I feel very grateful to be here, on this land, telling stories and learning from and alongside Canada's best humans and

storytellers. My work is a reflection (and mimic) of the astounding artists I've been around thus far in my career – specifically the resilient, strong, gracious and trailblazing women I've had the distinct privilege of learning from. Maarsi!!

ANDRÉ MORIN Jack

SHAW 2022: *Gaslight* and *The Importance of Being Earnest*; 1st season. I grew up in a little place called Read, which is north of a medium place called Belleville; however, at the moment, I live farther north than Read on a farm in Tweed – it all rhymes and that’s just fine. I live up there with my partner Daniel and our dog Biscuit. Biscuit is a Border Collie and he’s too smart for his own good, but he’s a loveable scamp so that’s all right. All of this is in Ontario, by the way. You’ll definitely have passed by Belleville on the 401, if you’ve ever made the trek east to Ottawa, Montreal, and so on. I love it out there. It reminds me a lot of the vineyards and farmland that surround Niagara-on-the-Lake, just with more rolling hills, exposed granite and weeping limestone.



AMY JEWELL Stage Manager

SHAW 2022: Stage manager for *Gaslight*; assistant stage manager for *The Importance of Being Earnest*; 23rd season. Although I grew up in Ajax, Ontario, I have spent most of my adult life in the Niagara Region. The first professional production I remember seeing was *The Phantom of the Opera* at the Pantages Theatre. I loved it so much (the effects! the singing!) I saw it three times, and my love of theatre began. In high school I worked on productions both at school and in the community and ultimately, with the support of my family, decided to pursue theatre as a career. I initially began university with an acting focus, but I quickly fell in love with the technical side. Although, in the end, I ultimately chose to pursue a career in stage management, in my spare time I continue to make use of the carpentry and sewing skills I learned at school.



LEIGH McCLYMONT Assistant Stage Manager

SHAW 2022: Assistant stage manager for *Gaslight* and *Everybody*; 14th season. I grew up in small-town Ontario and began dancing when I was three. From there it was a natural transition to theatre and studying drama at the University of Waterloo, with a focus on stage management. My dream job was working for the Shaw Festival, and in 2009 that dream came true. In my winter seasons I have worked westward in Manitoba, Saskatchewan, Alberta and British Columbia, but always love returning home to Shaw when spring arrives.



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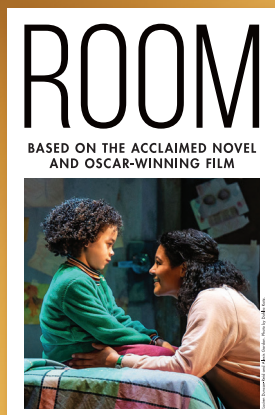
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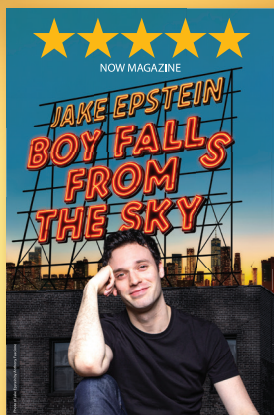
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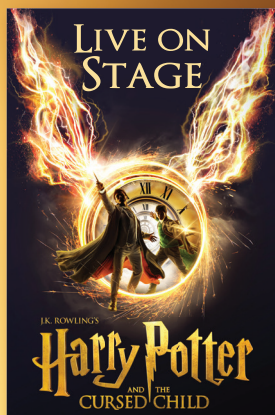
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