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LADY



MY FAIR LADY

SHAW 20  
FESTIVAL 24



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This might lead you to think that, if we were to let you in on what we do, some of the magic would be lost. But in fact, everyone who sits in on our work comes away not only with a deeper appreciation for what is involved, but with more excitement for, and wonder at, the work on stage. So, if you have never had a glimpse behind the curtain, make sure you go to our “Beyond the Stage” page on [shawfest.com](http://shawfest.com) and learn how many different ways you could enhance your experience of The Shaw.

TIM CARROLL, ARTISTIC DIRECTOR

**FESTIVAL THEATRE** Lerner & Loewe’s MY FAIR LADY • ONE MAN, TWO GUVNORS • SHERLOCK HOLMES AND THE MYSTERY OF THE HUMAN HEART **ROYAL GEORGE THEATRE** Agatha Christie’s WITNESS FOR THE PROSECUTION • THE SECRET GARDEN • THE ORPHAN OF CHAO • CANDIDA **JACKIE MAXWELL STUDIO THEATRE** THE HOUSE THAT WILL NOT STAND • SNOW IN MIDSUMMER **SPIEGELTENT KABARETT** • COTTON CLUB • THE ROLL OF SHAW • THE SHAW VARIETY SHOW **HOLIDAY SEASON** A CHRISTMAS CAROL • Lerner & Loewe’s MY FAIR LADY



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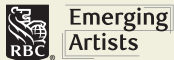
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Athena So's internship in Music Direction was made possible through an investment by the George Cedric Metcalf Charitable Foundation and the support of The Shaw Guild. Tat Austria, JJ Gerber, Eponine Lee, Lawrence Libor, Tama Martin and Ruthi Nkut are supported by the RBC Foundation and RBC Emerging Artists. The 2024 Christopher Newton Interns are Michael Man and Jade Repeta, generously supported by Marilyn and Charles Baillie. The 2024 Baillie Cohort: Deborah Castrilli, Rais-Clarke Mendes, Cosette Derome, Graeme Kitagawa, Gryphyn Karimloo, Ryann Myers, Ruthie Nkut, Taurian Teelucksingh and Lindsay Wu are generously supported by the Baillie Family Fund for Education.

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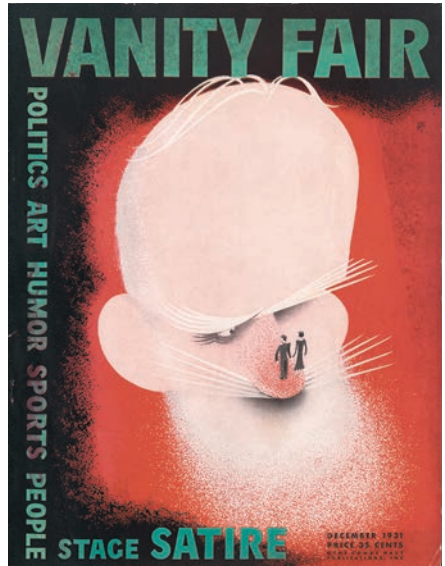
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Madelyn Kriese and David Andrew Reid in Lerner and Loewe's Brigadoon (2023). Photo by David Cooper Photography.



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

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Photo by Peter Andrew Juszyk

FESTIVAL THEATRE, MAY 4 TO DECEMBER 22

# SHAW 20 FESTIVAL 24

TIM CARROLL      TIM JENNINGS  
Artistic Director      Executive Director

KIMBERLEY RAMPERSAD, Associate Artistic Director

## Lerner and Loewe's MY FAIR LADY

book and lyrics by

music by

Alan Jay Lerner      Frederick Loewe

Adapted from Bernard Shaw's Play and  
Gabriel Pascal's Motion Picture *Pygmalion*  
Original Production Directed by Moss Hart

with DAVID ADAMS, MATT ALFANO, DAVID ALAN ANDERSON,  
TAT AUSTRIE, ALANA BRIDGEWATER, SHANE CARTY, SHARRY FLETT,  
KRISTI FRANK, JJ GERBER, ÉLODIE GILLETT, PATTY JAMIESON,  
GRYPHYN KARIMLOO, GRAEME KITAGAWA, ALLAN LOUIS,  
TAMA MARTIN, ALLISON McCAUGHEY, ANDRÉ MORIN, RUTHIE NKUT,  
DREW PLUMMER, JADE REPETA, TOM ROONEY, KIERA SANGSTER,  
JEREMIAH SPARKS, GABRIELLA SUNDAR SINGH,  
TAURIAN TEELUCKSINGH and JACQUELINE THAIR

Co-Directed by TIM CARROLL and KIMBERLEY RAMPERSAD

Choreographed by KIMBERLEY RAMPERSAD

Music direction by PAUL SPORTELLI

Set designed by LORENZO SAVOINI

Costumes designed by JOYCE PADUA

Lighting designed by MIKAEL KANGAS

Sound designed by JOHN LOTT

Lerner and Loewe's *My Fair Lady* is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. [www.MTIShows.com](http://www.MTIShows.com)

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FRONT COVER: KRISTI FRANK AND TOM ROONEY (to October 12) /  
ALLAN LOUIS (from October 17) ILLUSTRATION BY KEY GORDON.

TOM ROONEY AS HENRY  
HIGGINS AND KRISTI FRANK  
AS ELIZA DOOLITTLE.

*"You have learnt something. That always  
feels at first as if you had lost something."*

BERNARD SHAW, MAJOR BARBARA



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2024 Christopher Newton Intern, Jade Repeta,  
is generously supported by Marilyn and  
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# The Cast

IN ALPHABETICAL ORDER

Alfred P Doolittle	DAVID ADAMS
Swing	MATT ALFANO
Colonel Pickering	DAVID ALAN ANDERSON
Ensemble	TAT AUSTRIE
Mrs Eynsford-Hill / Ensemble	ALANA BRIDGEWATER
Harry / Ensemble (Cockney Quartet / Zoltan Karpathy / Ensemble from October 17)	SHANE CARTY
Mrs Higgins	SHARRY FLETT
Eliza Doolittle	KRISTI FRANK
Cockney Quartet / Ensemble	JJ GERBER
Ensemble	ÉLODIE GILLETT
Mrs Pearce / Queen of Transylvania / Ensemble	PATTY JAMIESON
Cockney Quartet / Ensemble	GRYPHYN KARIMLOO
Cockney Quartet / Ensemble	GRAEME KITAGAWA
Cockney Quartet / Zoltan Karpathy / Ensemble (Henry Higgins from October 17)	ALLAN LOUIS
Ensemble	TAMA MARTIN
Ensemble	ALLISON McCAUGHEY
Swing (Harry / Ensemble from October 17)	ANDRÉ MORIN
Swing	RUTHIE NKUT
Jamie / Ensemble	DREW PLUMMER
Swing	JADE REPETA
Henry Higgins (to October 12)	TOM ROONEY
Ensemble	KIERA SANGSTER
Bartender George / Ensemble	JEREMIAH SPARKS
Ensemble	GABRIELLA SUNDAR SINGH
Freddy Eynsford-Hill	TAURIAN TEELUCKSINGH
Ensemble	JACQUELINE THAIR
Stage Manager	ALLAN TEICHMAN
Assistant Stage Managers	KELLY BOUDREAU ANNIE McWHINNIE
Rehearsal Apprentice Stage Manager	GEORGIA HOLLAND
Production Stage Manager	KIM CHARLEEN SMITH
Production Stage Management Consultant	MEREDITH MACDONALD

TOM ROONEY AS HIGGINS; ALLAN LOUIS AS ZOLTAN KARPATHY AND KRISTI FRANK AS ELIZA WITH THE ENSEMBLE.



Assistant Director	ÉLODIE GILLETT
Assistant Set Designers	ANGEL EVERETT, XIMENA PINILLA
Assistant Costume Designer	ROSE TAVORMINA
Assistant Lighting Designer	JEFF PYBUS
Assistant Sound Designer	BEX TRALLI
Dance Captain	MATT ALFANO
Orchestral Adaptation	PAUL SPORTELLI
Keyboard Programmer	DAVID ATKINSON
Music Copyist	TOM SKUBLICS
Music Transcription	DARRYN deSOUZA
Metcalf Foundation Music Intern	ATHENA SO
Voice Consultant	JAMES OXLEY
Voice and Dialect Coach	JEFFREY SIMLETT

Special thanks to Sharry Flett and Kiera Sangster.

#### UNDERSTUDIES

MATT ALFANO, Cockney Quartet, Jamie, Ensemble; SHANE CARTY, Cockney Quartet, Zoltan Karpathy, Ensemble; PATTY JAMIESON, Mrs Higgins; ALLAN LOUIS, Henry Higgins; ALLISON McCAUGHEY, Mrs Eynsford-Hill, Ensemble; ANDRÉ MORIN, Alfred P Doolittle, Colonel Pickering, Harry, Bartender George, Ensemble; RUTHIE NKUT, Ensemble; DREW PLUMMER, Freddy Eynsford-Hill; JADE REPETA, Mrs Pearce, Queen of Transylvania, Lady Tarrington, Ensemble; JACQUELINE THAIR, Eliza Doolittle; MYRA MALLEY, KIM CHARLEEN SMITH, Stage Managers; GEORGIA HOLLAND, KELLY BOUDREAU, Assistant Stage Managers

Running time is approximately 3 hours including one intermission



# Musical Numbers

## ACT I

OPENING SCENE	Orchestra and Ensemble
WHY CAN'T THE ENGLISH?	Higgins
WOULDN'T IT BE LOVERLY?	Eliza, Cockney Quartet
WITH A LITTLE BIT OF LUCK	Doolittle, Jamie, Harry
I'M AN ORDINARY MAN	Higgins
WITH A LITTLE BIT OF LUCK (REPRISE)	Doolittle, Jamie, Harry, Ensemble
JUST YOU WAIT	Eliza
THE SERVANTS' CHORUS	Servants
THE RAIN IN SPAIN	Eliza, Higgins, Pickering
I COULD HAVE DANCED ALL NIGHT	Eliza, Servants, Mrs Pearce
ASCOT GAVOTTE	Ensemble
ON THE STREET WHERE YOU LIVE	Freddy
ELIZA'S ENTRANCE	Orchestra

## INTERMISSION

## ACT II

ENTR'ACTE / WALTZ	Orchestra
MARCH / EMBASSY WALTZ	Orchestra
YOU DID IT	Pickering, Higgins, Mrs Pearce, Servants
JUST YOU WAIT (REPRISE)	Eliza
ON THE STREET WHERE YOU LIVE (REPRISE)	Freddy
SHOW ME	Eliza
WOULDN'T IT BE LOVERLY? (REPRISE)	Cockney Quartet, Eliza
GET ME TO THE CHURCH ON TIME	Doolittle, Harry, Ensemble
A HYMN TO HIM	Higgins
WITHOUT YOU	Eliza, Higgins
I'VE GROWN ACCUSTOMED TO HER FACE	Higgins

## ORCHESTRA

RYAN deSOUZA, Associate Conductor / Keyboard 1; BENJAMIN KERSEY, Assistant Conductor / Keyboard 2; ATHENA SO, Substitute Keyboards 1 and 2; KATHRYN SUGDEN / ERICA BESTON, Violin / Concertmaster (alternating); ANDY BALLANTYNE / MICHELE JACOT, Clarinet (alternating); ERICA GOODMAN, Harp; ALEX GRANT, Cello; JEEWON KIM / CAITLIN BOYLE, Viola (alternating); JASON LOGUE, Trumpet; ROSS MACINTYRE, Bass; DOUG MILLER / ANDY BALLANTYNE, Flute (alternating); TIM MULLIGAN, Drums / Percussion; CHRISTINE PASSMORE, Horn; CLARE SCHOLTZ, Oboe; ROB SOMERVILLE, Trombone



# Music Director's Note

BY PAUL SPORTELLI

"We finally arrived at those moments where music and lyrics could reveal what was implied and not repeat what was already in the text, and could catch the drama at the hilltops where it could ascend no further without the wings of music and lyrics."

ALAN JAY LERNER, *THE STREET WHERE I LIVE*

Everyone writing a musical based on pre-existing material should have a good reason why that material will benefit from musical treatment. Lerner and Loewe grappled long and hard with this while writing *My Fair Lady*, as had Rodgers and Hammerstein before them. While Rodgers and Hammerstein concluded it couldn't be done, Lerner and Loewe found a way of using music to enlarge our understanding of Shaw's characters.

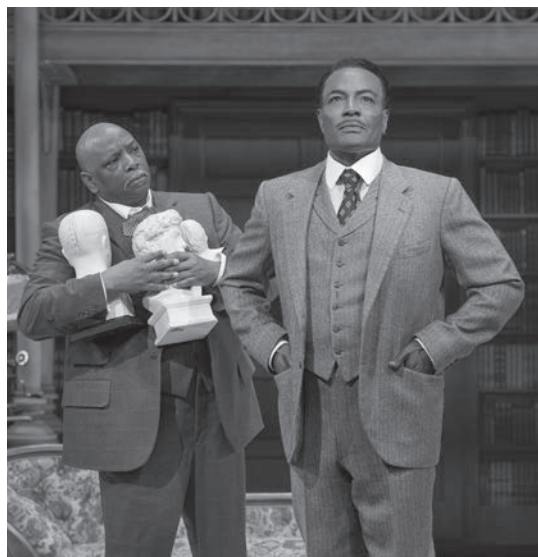
Music has a way of striking at the core of an emotion and is often more able than words to capture a sense of the indescribable. Eliza sings, "I'll never know what made it so exciting," and Higgins sings, "I've grown accustomed to the trace of something in the air." What is it Eliza thinks she'll never know? What is in the air that Higgins can't pinpoint? The answer is never given through text, but the music gives us strong clues. Consider how Higgins' music shows character development: Higgins always sings up-tempo, but in "I've Grown Accustomed to Her Face," he sings a ballad. He continues to wrestle his way out of it with up-tempo interludes, but ultimately returns to the ballad. I love that Eliza and Higgins never sing a duet. They sing a trio with Pickering; the only time they sing to each other, his singing interrupts hers and she walks out.

Having music directed *My Fair Lady* in 2011, I must admit I still love that they wrote "I Could Have Danced All Night" in 24 hours, and that "an unexpected visitation from the muses" allowed them to write "The Rain in Spain" in ten minutes. This time around I am struck by the harmonic boldness and complexity of the score — how quickly and effortlessly we are transported to faraway, unexpected tonal centres. And like last time, I'm revelling in the marriage of music and lyrics. Or as Lerner aptly calls it, "the wings."



CLOCKWISE FROM TOP: KRISTI FRANK AS ELIZA WITH GRYPHYN KARIMLOO, ALLAN LOUIS, GRAEME KITAGAWA AND JJ GERBER; TOM ROONEY AS HIGGINS AND KRISTI FRANK AS ELIZA; TOM ROONEY AS HIGGINS AND ALLAN LOUIS AS ZOLTAN KARPATY; DREW PLUMMER AS JAMIE, DAVID ADAMS AS ALFRED P. DOOLITTLE AND SHANE CARTY AS HARRY.

THIS PAGE: KRISTI FRANK AS ELIZA.



## Co-Directors' Note

**TC:** So, Kimberley, what made you want to do *My Fair Lady*?

**Kimberley:** Apart from the wonderful songs and the greatest-ever script, you mean?

**TC:** Good point. It doesn't hurt when the dialogue is all straight out of one of Shaw's best plays, does it?

**Kimberley:** *Pygmalion* is a stunning play, yes, but I'd go so far as to say that, in places, they have *improved* on it. What a great idea, for example, to transform Eliza's first test from a simple social visit to a day at Ascot Races.

**TC:** You have musical theatre in your bones, and you directed a wonderful Shaw production (*Man and Superman*). The question really should be, what am I doing here?

**Kimberley:** Well, you've directed Shaw...

**TC:** Yes, and I love it; but I have never really directed a musical.

**Kimberley:** You don't like them?

**TC:** It's not that. I think it's something to do with the transition from dialogue into song. I don't know how to stop it feeling clunky.

**Kimberley:** That's where you are in luck: Yes, Lerner and Loewe have made a piece where every song seems inevitable: speech simply has to give way to song, and sometimes even singing isn't enough and you need to dance.

**TC:** I feel lucky to be doing this piece with someone who knows how to bring that out.

**Kimberley:** Is that why I am not just choreographer but co-director?

**TC:** You got it.



TOP: TOM ROONEY AS HIGGINS AND PATTY JAMIESON AS MRS PEARCE WITH THE SERVANTS. MIDDLE: ASCOT. BOTTOM ROW: DAVID ALAN ANDERSON AS COLONEL PICKERING AND ALLAN LOUIS AS HIGGINS; SHARRY FLETT AS MRS HIGGINS AND KRISTI FRANK AS ELIZA; DAVID ADAMS AS DOOLITTLE AND KRISTI FRANK AS ELIZA.



PYGMALION AT THE SHAW, CLOCKWISE FROM TOP RIGHT: ELIZABETH SHEPHERD AS ELIZA AND TONY VAN BRIDGE AS DOOLITTLE, 1975 (PHOTO BY ROBERT C. RAGSDALE); NICOLA CAVENDISH AS ELIZA WITH BARRY MacGREGOR AS HIGGINS AND RICHARD FARRELL AS PICKERING, 1982; MICHAEL BALL AS PICKERING AND SEANA McKENNA AS ELIZA, 1992; TARA ROSLING AS ELIZA, 2004 (PHOTOS BY DAVID COOPER).

OPPOSITE: SHEET MUSIC COVER FOR A POPULAR SONG FROM *THE CHOCOLATE SOLDIER*, 1910.

# Accustomed to the Trace of Something in the Air

BY BOB HETHERINGTON

“Music is a prophecy: It makes audible the new world that will gradually become visible.”

JACQUES ATTALI, *NOISE: THE POLITICAL ECONOMY OF MUSIC*

Bernard Shaw was nobody’s fool. Without his authorization, Oscar Straus had turned his play *Arms and the Man* into the 1908 musical *The Chocolate Soldier* (a title he must have found revolting!) but the experience was so upsetting that when Kurt Weill and the Theatre Guild approached him more than thirty years later about making *The Devil’s Disciple* into a musical, he replied “Nothing will ever induce me to allow any other play of mine to be degraded into an operetta or set to any music except my own.” It was not just a lack of appreciation for the musical theatre form that prompted his ban — he had financial apprehensions, too. *The Chocolate Soldier* was cutting into the income stream from its source material, and GBS was determined not let that to happen to his lucrative play, *Pygmalion* — “my most steady source of income,” he confessed. “It saved me from ruin during the war, and still brings in a substantial penny every week. To allow a comic opera to supplant it is out of the question.” But suitors came knocking anyway. Gertrude Lawrence, who had played Eliza on Broadway in 1945, wanted Noël Coward to write the music for her, an idea Shaw dismissed as “crazy nonsense.”

He was immovable on this idea until he died, and then Gabriel Pascal, a Hungarian producer Alan Jay Lerner once described as “circular in shape, with an accent that defied any known place of natural origin,” began to entertain requests to turn it into a musical. His relationship with GBS had produced three films, *Pygmalion*, *Caesar and Cleopatra*, and *Major Barbara*. Following *South Pacific*, Mary Martin asked Rodgers and Hammerstein to write it for her, but that attempt went nowhere after a year. Others who were approached included Betty Comden and Adolph Green, Frank Loesser, Cole Porter, and Irving Berlin. Finally, Pascal approached Lerner, who was at work on the screenplay for *Brigadoon* in Hollywood. Lerner recalled in his autobiography that after a bizarre lunch date, as they waited outside for valet parking, “Pascal opened his fly, extracted the contents, and proceeded to relieve himself. I have not been able to be embarrassed since.” Lerner and Loewe soon discovered the identical difficulties that had plagued those who had come before: *Pygmalion* was essentially a drawing room comedy largely confined to Higgins’s study and his mother’s house. There did not appear to be any opportunities for a chorus or for dance numbers, and they were having trouble deciding where the dialogue could be interrupted to insert a song. After several weeks’ frustration, they, too, gave up.

Time passed, Gabriel Pascal died in 1954, and the rights transferred to Chase Bank. MGM expressed an interest in the property. Chase felt ill-equipped to handle the artistic negotiations and secured the eminent literary agent Harold Freedman to resolve things. Lerner and Loewe shrewdly hired Freedman to represent them. He agreed and then awarded the rights to his new clients. They decided to use much of Shaw’s original dialogue



and to expand the action to include scenes at the Ascot races, Tottenham Court Road, and the Embassy Ball (a feature of Pascal's film). They were scrupulous to maintain that the lyrics appear a continuation of Shaw's dialogue. By musicalizing *Pygmalion* Lerner and Loewe turned gold into gold.

*My Fair Lady* views Edwardian optimism through the prism of that other most optimistic era — the 1950s. From Edwardian England to 1950s Broadway to *Grease*, the premise remains the same: an overbearing male bully transforms a vulnerable woman from her meager, inadequate self into his personal ideal of womanhood. And there is nothing very “loverly” about that. It does not help that most of these shows were written by men and directed by men and based on source material mostly by men, whose female protagonists can seem to succumb cheerily to being beaten, bullied, rescued, or tamed by their male counterparts. A measure of these times is a debate over what to do with theatrical legends that now seem disconcerting to modern sensitivities.

But thanks to Lerner and Loewe's songs, *My Fair Lady* critiques the Cinderella-like makeover drama as much as it upholds it. Their musical is not about a sexually ambiguous monster attempting to transform a weak woman. It's about a strong woman attempting to retain her agency despite the controlling machinations of an emotionally damaged man. As Raymond Knapp says, “Lerner and Loewe, by adding music to the play in a particularly strategic way, moved it away from Shaw's conception and closer to what its casts and audiences had always been predisposed to take it for: a version of Cinderella. An earlier candidate for the title, *Lady Liza*, would have thrown the emphasis more completely onto her. Indeed, an alternative ironic reading of *My Fair Lady* retains that emphasis (*Mayfair Lady*, with the first word pronounced in a cockney accent).” More obviously, the title phrase comes from the familiar nursery song “London Bridge Is Falling Down” (quoted by the orchestra during the opening scene in Covent Garden), often serving as the basis for a children's “capturing” game in which two individuals (Higgins and Pickering) form a “bridge” with their arms, lowering them to capture their victim at the key phrase. In this sense, the title describes the basic situation of the show more broadly, while focusing the attention squarely on Eliza.

Of course, the whole Eliza-is-a-strong-woman argument gets compromised by the same ending used in Pascal's film that so angered Shaw. For all her proclamations that she can “do without you,” Lerner and Loewe's Eliza does come back to Higgins. And when he asks, “where the devil are my slippers?” there are “tears in her eyes.” It's an ending that leaves the same ashy taste as Sandy's transformation in the musical *Grease*, because it seems so







incongruous: Eliza has no business being with Higgins, and it's clear she's independent-minded enough to know it. Sandy's love song in *Grease*, "Hopelessly Devoted to You" is not emotionally so far from Eliza's "I Could have Danced All Night," which underscores the final moments of the musical.

Except, it's 1912. And Eliza has no family connections, no money, and no formal education, which means she has nowhere to go but back to the streets (or away with the insipid and financially dubious Freddy). She isn't brainwashed or stupid — when given the choice between an emotionally abusive man and destitution, she chose the man. Choosing the man doesn't make *My Fair Lady* a sexist musical; it makes it a musical about a sexist time. Artists and scholars have been thinking about how to grapple with the apparent misogyny in the masterful mid-century musicals since long before "#MeToo" became a hashtag.

Man, they say, was created in God's image. Eliza, in some ways, was created in Higgins'. And the voices of Artificial Intelligence will be created in ours. Languages and cultures are not static. They are learned and changeable. The idea is that, until the machines can learn in an unsupervised manner, they have to be carefully taught by an elite, in-house team of PhD speech experts — essentially, a team tasked with shaping the future of communication. Which is why, at the Artificial Intelligence Unit of MIT, the originator of an early computer program in the 1960s that responded sympathetically in counterpoint to a human speaking to it called his new program "Eliza" — after Eliza Doolittle, as he explained. The musical *My Fair Lady* heralds the voice of change, anticipating the new wave of social progress that Shaw, for all his reservations about musicalizing *Pygmalion*, no doubt would have applauded.

BOB HETHERINGTON IS A THEATRE DIRECTOR AND PROFESSOR EMERITUS AT THE UNIVERSITY OF MEMPHIS. HE IS EDITING THIS SEASON'S SHAW PROGRAMMES AND A FREQUENT ESSAYIST, WHOSE RECENT CONTRIBUTIONS INCLUDE *BLITHE SPIRIT* (2023), *ON THE RAZZLE* (2023), *THE IMPORTANCE OF BEING EARNEST* (2022), *DAMN YANKEES* (2022), AND *CHARLEY'S AUNT* (2021).

AL HIRSCHFELD'S CARICATURE OF JULIE ANDREWS AS ELIZA AND REX HARRISON AS HIGGINS IN THE ORIGINAL 1956 PRODUCTION, BEING MANIPULATED BY A HEAVENLY GBS ©THE AL HIRSCHFELD FOUNDATION, [alhirshfeldfoundation.org](http://alhirshfeldfoundation.org). THIS PAGE: HARVEEN SANDHU AS ELIZA AND PATRICK McMANUS AS HIGGINS IN THE SHAW FESTIVAL'S 2015 PRODUCTION OF *PYGMALION* (PHOTO BY DAVID COOPER).



CLOCKWISE FROM TOP LEFT: KRISTI FRANK AS ELIZA;  
DAVID ADAMS AS DOOLITTLE WITH THE ENSEMBLE;  
PATTY JAMIESON AS MRS PEARCE AND TAURIAN  
TEELUCKSINGH AS FREDDY; TOM ROONEY AS HIGGINS  
AND DAVID ALAN ANDERSON AS PICKERING; KRISTI  
FRANK AS ELIZA AND TOM ROONEY AS HIGGINS.



*My Fair Lady*, 2024





THIS PAGE: ROBERT COOTE AS PICKERING, JULIE ANDREWS AS ELIZA AND REX HARRISON AS HIGGINS IN THE ORIGINAL PRODUCTION, 1956; AUDREY HEPBURN AS ELIZA IN THE 1964 FILM VERSION (BOTH PHOTOS BY CECIL BEATON, COURTESY OF THE CECIL BEATON STUDIO ARCHIVE AT SOTHEBY'S).

OPPOSITE: PAXTON WHITEHEAD AS PICKERING AND RICHARD CHAMBERLAIN AS HIGGINS IN THE 1993 BROADWAY REVIVAL (PHOTO BY MARTHA SWOPE); BENEDICT CAMPBELL AS HIGGINS AND DEBORAH HAY AS ELIZA IN THE SHAW FESTIVAL'S 2011 PRODUCTION (PHOTO BY DAVID COOPER).





## Production History

*My Fair Lady* premiered on Broadway at the Mark Hellinger Theatre (now the Times Square Church) on March 15, 1956. The role of Higgins was initially offered to Noël Coward, who declined but suggested Rex Harrison, who eventually accepted. The role of Eliza was offered to Julie Andrews after Mary Martin declined. Directed by Moss Hart, *My Fair Lady* ran for 1717 performances, a record at the time. The production won six Tony Awards. By the start of 1959, it was the largest grossing Broadway show of all-time. By the mid-60s, when the revenues from the various productions, recordings, and the movie were calculated, the show had grossed just over six billion dollars in today's currency. Lerner and Loewe owned thirty percent of the show.

There have been several Broadway revivals and tours including a 1993 staging where Richard Chamberlain played Higgins opposite Melissa Errico's Eliza and former Shaw Festival artistic director, the late Paxton Whitehead, played Colonel Pickering. More recently a much-heralded Lincoln Center revival directed by Bartlett Sher starred Harry Haddon-Paton (from *Downton Abbey*) as Higgins, Lauren Ambrose (of *Six Feet Under*) as Eliza, and Diana Rigg as Mrs. Higgins. It toured a year later, starring Stratford's Laird Macintosh as Higgins.

The London premiere was at Drury Lane Theatre on April 30, 1958, still with Rex Harrison and Julie Andrews in the lead roles. A 2001 National Theatre production directed by Trevor Nunn, with Jonathan Pryce as Higgins and Martine McCutcheon (Hugh Grant's secretary in *Love Actually*) as Eliza, subsequently transferred to Drury Lane where it enjoyed another long run prior to UK and US tours (with different casts.) Bartlett Sher's latest revival played London in 2022, with the addition of Vanessa Redgrave as Mrs. Higgins.

The Canadian premiere was a Moss Hart touring production with Diane Todd as Eliza and Michael Evans as Higgins. It opened at Her Majesty's Theatre in Montreal on September 26, 1960.

The 1964 film version, directed by George Cukor, starred Rex Harrison as Higgins, but Audrey Hepburn, judged to be a greater box office attraction than Julie Andrews, was cast as Eliza. The film won eight Oscars. (Hepburn was not nominated, but in the same ceremony Julie Andrews won an Oscar for best actress in *Mary Poppins* — presented to her by Audrey Hepburn.)

This is the second production of the musical at The Shaw. In 2011 Benedict Campbell schooled Deborah Hay (or vice versa) in a production directed by Molly Smith.

## The Authors

ALAN JAY LERNER (1918–1986), FREDERICK (FRITZ) LOEWE (1901–1988). The 40-year writing partnership of Lerner and Loewe spawned hit musicals, memorable songs and a style of American musical theatre that combines the witty lyrics and books by the Harvard-educated Lerner with the rich melodies of the Vienna-born Loewe. Their musicals include *My Fair Lady*, *Camelot*, *Brigadoon*, *Paint Your Wagon*, the film musical *Gigi*, and their catalogue is full of hits and standards like “Almost Like Being in Love,” “The Rain in Spain,” “On the Street Where You Live,” “They Call the Wind Mariah,” “I Could Have Danced All Night,” “Thank Heaven for Little Girls,” “Camelot,” “If Ever I Would Leave You,” and “I’ve Grown Accustomed to Her Face.”

They met in 1942 at The Lambs Club in New York — home to America’s first professional theatrical club. Writer Alan Jay Lerner had written sketches and lyrics for the club’s annual show, and the older musician Loewe first heard his work there. Loewe had joined the club in order to meet more people in the musical theatre scene and when he saw Lerner at the club later, he approached him: “You’re Alan Jay Lerner. I hear you write lyrics.” Lerner answered, “I try.” Loewe said, “I write music, and I don’t have a lyric writer. Why don’t we try it together?”

Their first shows together, *The Life of the Party* (1942) and *What’s Up?* (1943) were complete failures. Their next, *The Day Before Spring* (1945) did slightly better, running for five months and included the song “You Haven’t Changed At All.” Then came their first universally acclaimed hit, *Brigadoon* (1947), the fairy tale about a Scottish town that comes to life for one day every hundred years, which ran for 17 months on Broadway. In 1951 came *Paint Your Wagon*, a musical western that spent nine months on Broadway and included the song “They Call the Wind Mariah.”

On March 16, 1956, *My Fair Lady* opened, and it became one of the longest running musicals on Broadway, running for 2717 performances over more than six years. By 1960, \$19 million worth of recordings of the score had been sold. The 1964 film version, with a screenplay by Lerner, won seven Oscars. The musical brought Lerner and Loewe their greatest acclaim and their greatest fame and afforded them lavish lifestyles, with homes in Paris and the Cote d’Azur — and for Lerner, eight wives.

In 1958, Lerner wrote the screenplay and lyrics for the classic film *Gigi*, with music by Loewe and directed by Vincente Minelli. The score included “Thank Heaven for Little Girls” and “I Remember It Well” and won nine Academy Awards, including Best Screenplay and Best Song. Their final major Broadway success came with *Camelot* in 1960. By this time, Loewe was 60 years old and retired from composing — although the two worked together one final time on the unsuccessful 1974 film *The Little Prince*. After Loewe’s retirement, Lerner went on to write the screenplay (and win an Oscar) for *An American in Paris* (1951) and perhaps his most successful post-Loewe musical was *On a Clear Day You Can See Forever* (1965).





KIMBERLEY RAMPERSAD AND TIM CARROLL

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

### TIM CARROLL Co-Director

SHAW 2024: Co-director for *My Fair Lady*; director for *Kabarett* and *Footlights*. I have been Artistic Director for eight years now. I've done some big shows — *Saint Joan*, *Ladykillers*, *The Magician's Nephew* — but this is my first musical. I started out at university directing Shakespeare productions; I thought I would never do anything else. Then I stumbled into opera and have since done almost thirty of them. So you never know. I didn't really train to do any of this; my degree was in Ancient Greek and Latin. At that time, you became a theatre director by calling yourself one and repeating it until other people started to call you a director, too. So now I am a director of musicals.



PAUL SPORTELLI

### KIMBERLEY RAMPERSAD

Co-Director and Choreographer

SHAW 2024: Co-director and choreographer for *My Fair Lady*; director for *Cotton Club*; 9th season. I was born and raised in the community of North Kildonan, in Winnipeg, Manitoba, Treaty 1, and fortunate to grow up in a place where the arts went hand-in-hand with hockey; where creativity was as practical as any other virtue. While excellence and education were the mantras of our parents, so was generosity of spirit as they freely opened our home to others, showering their guests with stories, music, dance, and love. I think theatre may be a natural convergence of all these elements, and perhaps that is why I am here at the Shaw Festival.



### PAUL SPORTELLI Music Director

SHAW 2024: Music director for *My Fair Lady*, *Kabarett*, *Cotton Club* and *Footlights*; co-adaptor for *The Secret Garden*. My 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. Many thanks to my dad for driving me to all those piano lessons over the years. Shaw productions of *Tristan* and *Maria Severa* — two musicals I co-wrote with Jay Turvey — have been two of many highlights at Shaw.



LORENZO SAVOINI

### LORENZO SAVOINI Set Designer

SHAW 2024: Set designer for *My Fair Lady*. I am originally from Thornhill, Ontario. My first time in the theatre was going to see a touring production of *Peter Pan* at the Elgin Theatre. That experience really ignited my imagination around visual storytelling. I always had an interest in architecture and the visual arts, but what inspired me to become a designer was the joy for collaboration, and a desire to tell stories through a visual language. My training allowed me to explore all aspects of the theatre, which I am very grateful for, but design's ability to transform an audience on a visceral level was the most exciting to me.

## JOYCE PADUA Costume Designer

SHAW 2024: Costume designer for *My Fair Lady*. Several years ago, while working on a production with children in the cast, I met the mother of one of these actors — a young girl who had never acted before. The girl was ecstatic trying on her costume for the first time. Amid the fitting, she turned to me, very seriously, and asked, “Is this your job?” I told her, “Yes, I’m a costume designer.” Her eyes lit up. “I didn’t realize playing dressing up was a JOB!” She was giddy as she left. Opening night, her mother very grimly informed me that her daughter no longer wanted to act, but, instead, wanted to be a costume designer. I still laugh about it to this day.



## MIKAEL KANGAS Lighting Designer

SHAW 2024: Lighting designer for *My Fair Lady*. I walked into the theatre at my high school and never left. Designing lighting for theatre has become my passion and also, luckily, my career. The teamwork, creativity, and dedication of everyone involved in producing a show has inspired me since the first show I ever worked on. Working with light is a unique challenge, and I am grateful to be able to share my work at the Shaw Festival again this season. Our time away from in-person gatherings, has reinforced for me how important the shared experience of performance is for everyone.



## JOHN LOTT Sound Designer

SHAW 2024: Sound designer for *My Fair Lady*. I’ve been sound designing for live theatre for the past twenty-five years throughout North America. I’ve had the good fortune to be a part of several on and off-Broadway shows, and to have designed sound for thirteen seasons at the Shaw Festival, as well as seasons with the Stratford Festival, Soulpepper, Canadian Stage and Charlottetown Festival. I’ve been involved with many commercial musicals and plays through Mirvish, Livent, Starvox and, most recently, *Rock of Ages* with More Entertainment. I have had the pleasure of touring internationally with different mega-musical productions of *The Phantom of the Opera*, *Show Boat*, *Sunset Boulevard* and many others.



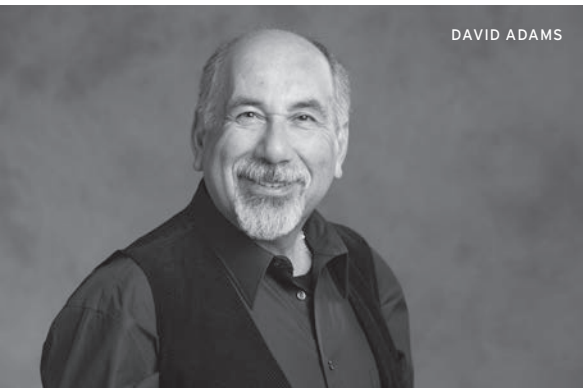
## RYAN deSOUZA

Associate Conductor / Keyboard 1

SHAW 2024: Associate conductor for *My Fair Lady*; music director for *The Secret Garden*. Growing up in Mississauga, my parents always made sure music was a huge part of our lives. It led me to this career in the theatre, and now I get to watch my kids fall in love with music and art as they experience it as audience members here at The Shaw! All three of my kids — aged 13, 12 and 10 have loved watching the shows here over the last few seasons, graduating from the concerts to musicals to now seeing the plays as well. Can’t wait to see what their favourite show will be this year!!





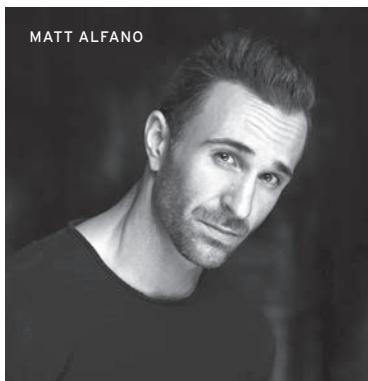


DAVID ADAMS

**DAVID ADAMS** Alfred P. Doolittle  
SHAW 2024: *My Fair Lady* and *The Secret Garden*; 8th season. I will always be grateful to my English Professor, Dr Errol Durbach, for encouraging me to audition for Marlowe's *Doctor Faustus*, when he wisely stated that, "dramatic literature is meant to be performed, not just studied academically!" I landed my first role and was hooked for life on live theatre! I was also inspired at the time by Christopher Newton's Vancouver Playhouse Company of actors and watched in awe the artistry and genius of seminal productions of *King Lear*, *Travesties*, *Oedipus*, *Equus*, and so on. Subsequently, I was fortunate to be directed by Newton on several occasions and am eternally grateful for his mentorship and support.



TAT AUSTRIE



MATT ALFANO

**MATT ALFANO** Swing  
SHAW 2024: *My Fair Lady* and *One Man, Two Guvnors*; 3rd season. Growing up in the prairies, I studied dance from a very young age. I was pulled to it; the energy, movement, and expression. Early stand-out influences were Gene Kelly, Bob Fosse, and Jerome Robbins, amongst other greats. Dance is a universal language, translating much more than just movement, as story and emotion drive the narrative. Storytelling through creative exploration informs both my technical

and performative approach to my 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.



DAVID ALAN ANDERSON

**DAVID ALAN ANDERSON** Colonel Pickering  
SHAW 2024: *My Fair Lady* and *The Secret Garden*; 5th season. I was born and raised in Indianapolis, Indiana, where our house was filled with creative energy — my mother's drawings; music she played on her childhood piano; soul music being played in the family room, coming from the band my dad managed as they rehearsed. I first stepped onto a stage when I was about nine; I attended a wedding reception at the Madam Walker Legacy Center in Indianapolis. While exploring, I got lost. While trying to find my way back, I found the stage.

**TAT AUSTRIE** Ensemble  
SHAW 2024: *My Fair Lady*, *Cotton Club* and *Footlights*; 2nd season. I've always been a GTA baby; born in Mississauga, lived in Oakville, Brampton, and finally Georgetown. Growing up, music and theatre were always a large part of my life, but it wasn't until high school that I caught the performing bug. When my school brought us to see *Ragtime*, here at the Shaw Festival, something inside me shifted. Never before had I experienced a show like that one. It showed me just how deeply music and storytelling could resonate within oneself. It is a feeling that I have kept with me to this day, and is one of the many things that drive me every time I am lucky enough to step out on stage.

## ALANA BRIDGEWATER

Mrs Eynsford-Hill / Ensemble

SHAW 2024: *My Fair Lady*, *Cotton Club* and *Footlights*; 2nd 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.



ÉLODIE GILLET

## SHANE CARTY Harry / Ensemble

(Cockney Quartet / Zoltan Karpathy / Ensemble from October 17)

SHAW 2024: *My Fair Lady*, *Kabarett* and *Footlights*; 3rd season. I'm from Kingston, Ontario. I was in a production of *Camelot* when I was fourteen years old, which got me hooked. When I was at Queen's University, I became interested in the theatre scene and changed my major from political science to drama. The head of the drama department at Queen's, Tim Fort, got me interested in Sondheim, among other geniuses, and I've been at it ever since. My first paid acting job was as Brad in a particularly saucy production of *The Rocky Horror Show*, directed by Peter Hinton-Davis. My parents were definitely shocked and possibly proud. We'll never know about the latter.

## SHARRY FLETT Mrs Higgins

SHAW 2024: *My Fair Lady* and *The Secret Garden*; 32nd season. What makes the difference? Mentors, teachers, fellow artists? Curiosity, passion, discipline, relentless faith, and happy accidents? It all helped to carve a profession in the arts. It was almost medicine, but an elementary school teacher guided me toward music. High school brought musical mentors and friends. Music brought McGill University and many guides. With their passion, devotion and talent, we shared the arts torch. As an actor, I combined theatre and music through a profession of more than forty years. Coaching young actors completes the circle and celebrating over thirty seasons at the Shaw Festival brings joy.

## KRISTI FRANK Eliza Doolittle

SHAW 2024: *My Fair Lady*, *Kabarett* and *Footlights*; 12th season. I hail from the beautiful Battlefords, Saskatchewan, the land of the living skies. Growing up I was fortunate that my mother regularly took my sister and me to see everything from touring shows to gallery exhibits, to week-long fringe-festival extravaganzas. A few highlights here at The Shaw have been playing the feisty Georgiana in *Just to Get Married*, and Johanna in *Sweeney Todd* opposite my fella.





## JJ GERBER

Cockney Quartet / Ensemble

SHAW 2024: *My Fair Lady*, *Kabarett* and *Footlights*; 3rd season. I always dreamed of performing. And strangely before I was born my mother dreamed I'd be jumping and joyful. So, she named me JJ. My family danced, sang and limboed at every function. Now I carry the joy they imparted with me. It's a wonderful thing we get to do: paint a picture through words and movement. The further I delve into this thing called art, the more I find myself in it. As we say these words, the universality of life can't help but sneak in and connect the actor to the audience through the work. Thank you for joining me in this experience of connectivity.



## ÉLODIE GILLETT Ensemble

SHAW 2024: Assistant director and appearing in *My Fair Lady*, appearing in *Cotton Club* and *Footlights*; 14th season. I live a double life. I walk away from pillow fights and mud pies with my 3 sons, slap on my false eyelashes and get on stage. Even though these two worlds feel very different, they have a fair bit in common. They both require me to make myself available to those who need me, to put a great deal of care towards doing my best, and to always remain playful and curious. Both worlds fill me with profound gratitude.

## PATTY JAMIESON

Mrs Pearce / Queen of Transylvania / Ensemble

SHAW 2024: *My Fair Lady* and *The Secret Garden*; 27th season. I went to university in the '80s and studied theatre at the University of Winnipeg. I got an entrance scholarship for \$500, and I graduated with a gold medal in line beside the singer from the Crash Test Dummies who got two gold medals. One of his was in philosophy. But I've been studying philosophy my whole life by studying theatre. Is it possible for something to be real and illusory at the same time? Yes,

of course — if you go to the theatre, you know that's true. That's part of its thrill. And the illusion can make reality better.



## GRYPHYN KARIMLOO

Cockney Quartet / Ensemble

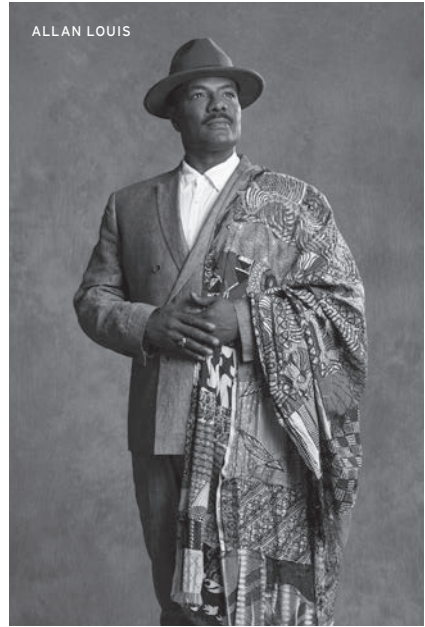
SHAW 2024: *My Fair Lady* and *The Secret Garden*; 2nd season. While in drama school I walked by a frame on the wall everyday which had written inside of it: "Be simple... and rediscover the world." In the theatre we have the opportunity to change ourselves, to escape the mundane, and experience the sacred. For all involved, the theatre is a place of great discipline because making art is a very serious matter. Making art is also pure play. And somewhere

between the two is the invitation to the artist to strive for still higher and deeper levels. Because through art we bring into existence something that did not previously exist, we enlarge the universe.

**GRAEME KITAGAWA** Cockney Quartet / Ensemble  
SHAW 2024: *My Fair Lady*, *Cotton Club* and *Footlights*; 3rd season. Growing up in small town Alberta, my exposure to theatre was limited, however, through competitive dance I was able step on the stage at an early age and never looked back. One year, I played the role of the Genie in a production number based on *Aladdin*. Getting the opportunity to sing "Friend Like Me" meant a lot to me. Of course, no one could hear me over the 15 pairs of tap shoes onstage, but I didn't care. Today, I feel very privileged to be able to perform for a living. Also, they give me a mic now, which is very appreciated!



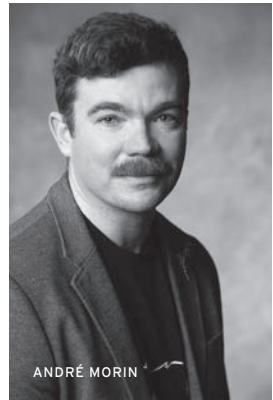
**ALLAN LOUIS** Cockney Quartet / Zoltan Karpathy / Ensemble  
(Henry Higgins from October 17)  
SHAW 2024: *My Fair Lady* and *One Man, Two Guvnors*; 6th season. I was born in Cap-Haïtien, Haiti. I immigrated to America with my mom. Naturally, most immigrant parents want their children to become doctors or lawyers but, in grade nine I made my theatrical debut on a green skateboard in the musical *Runaways* by Elizabeth Swados. At the time, my mom didn't think much of my artistic pursuits and was not in the audience to see me get a standing ovation. However, the elation I felt in that instant set me on my path to prove her wrong!



**TAMA MARTIN** Ensemble  
SHAW 2024: *My Fair Lady* and *The Secret Garden*; 2nd season. I was born and raised on the Caribbean Island, Saint Kitts. From a toddler, dance was sweet escapism and the stage: home. I'd have family watch me "do a performance." My introduction to theatre was later, when I stumbled on a YouTube performance from *Matilda: The Musical*. Twenty-three-year-old me, finishing a business degree, would dance around my apartment singing "Revoluting Children." Jeremy Webb and Ray Hogg gave me my first, unforgettable theatrical experience as an apprentice choreographer. Delighting and moving people through theatre fulfils me. Once an audience member told me, "Thanks for such healing. [Your character] inspired me to restart therapy."

**ALLISON McCAUGHEY** Ensemble  
SHAW 2024: *My Fair Lady* and *One Man, Two Guvnors*; 5th 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.

**ANDRÉ MORIN** Swing  
(Harry / Ensemble from October 17)  
SHAW 2024: *My Fair Lady* and *One Man, Two Guvnors*; 3rd 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. Enjoy the Show!



**RUTHIE NKUT** Swing  
Shaw 2024: *My Fair Lady*, *Kabarett* and *Footlights*; 1st season. I'm thrilled to be at The Shaw working on one of my all-time favourites (*My Fair Lady*) and some new favourites. It's been a blast to work with so many inspiring artists here in stunning Niagara-on-the-Lake. I was raised in Sudbury, ON and am the Associate Artistic Director and Head of Marketing at YES Theatre where I saw my first show (*Spring Awakening*) and began my onstage career in *Jesus Christ Superstar*. I've worked in

TOM ROONEY

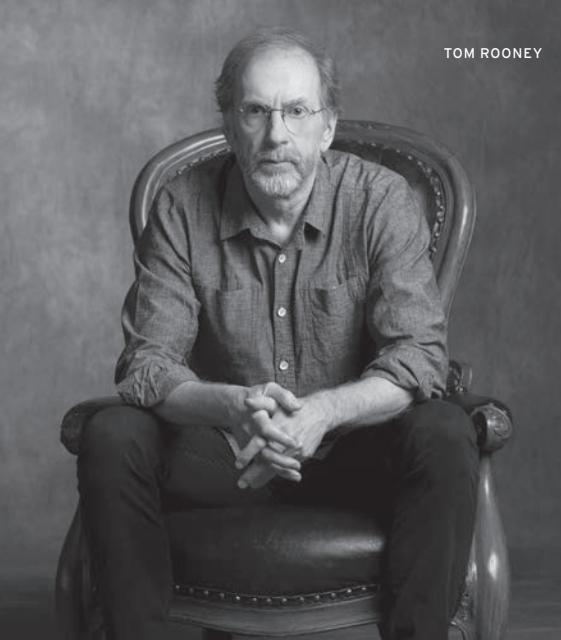
theatre for over 12 years. I am lucky having been able to have grown with YES as both an artist and producer; last year we opened a new theatre in Sudbury and this year I'm at The Shaw!

**DREW PLUMMER** Jamie / Ensemble  
SHAW 2024: *My Fair Lady* and *The Secret Garden*; 6th season. When I was six, my mother enrolled me in a retelling of the nativity scene at our local church. Being my first time on-stage, I was given the crucial role of Ernie Evergreen, the often-overlooked pine-acle part of the show. I was so excited to share my rousing rendition of "Silent Night." The day of the show I suddenly came down with the flu. My mother ran to the store to pick up some good ol' diapers and a bucket, once again saving the day. Thankfully the show went off without a hitch, and here I am today!

**JADE REPETA** Swing  
SHAW 2024: *My Fair Lady* and *One Man, Two Guvnors*; 3rd season. I am so thrilled to be back here at the Shaw Festival for another wonderful season! I began my performing career in Winnipeg, my dear and chilly hometown. In fact, there are quite a few of us Winnipeegers here in the 2024 Shaw season, which makes me very proud! I have since graduated from theatre school and have been working in the Canadian theatre industry for over fifteen years. I am so thankful for the many people in my life that have encouraged and supported me in my pursuit of this incredibly odd and wonderful job that I am so grateful to do!

**TOM ROONEY**  
Henry Higgins  
(to October 12)  
SHAW 2024: *My Fair Lady* and *One Man, Two Guvnors*; 3rd season. The year I graduated from the University of Saskatchewan; I took a trip to Australia with a

buddy. We financed the trip by busking; performing a comedy/juggling routine. We weren't brilliant, but we made enough to pay for our hostel and pints. We'd begin the show surrounded by strangers but by the end, those strangers had a bit more in common: a few laughs from a street show. I'm inspired by the community-building potential of theatre. We experience a story together, but we also experience each other experiencing that story. By the end of a show we're a community.



ALLISON MCCAUGHEY



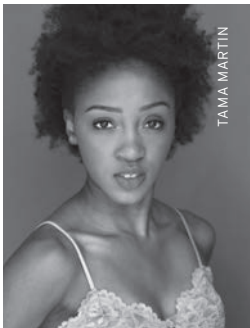
DREW PLUMMER



JADE REPETA



RUTHIE NKUT



TAMA MARTIN

## KIERA SANGSTER Ensemble

SHAW 2024: *My Fair Lady* and *One Man, Two Guvnors*; 18th season. Raised in Toronto, Ontario, my elementary school, R.J. Lang, was a “project” school for the district - meaning all students were exposed to many unique programs most other schools didn’t offer. Our school had a stage, which meant that anytime a cool new song came out (Tiffany’s “I Think We’re Alone Now” comes to mind), I seized the opportunity to teach my friends something that could be performed during our school assemblies. Mr Cole was a teacher who changed the trajectory of my life. He encouraged my mother to enroll me in an arts-focused school, which I continued throughout my elementary and secondary education. Thankfully it worked out.



## JEREMIAH SPARKS

Bartender George / Ensemble

SHAW 2024: *My Fair Lady*, *Cotton Club*, *Footlights*; music director for The Shaw’s Gospel Choir; 5th 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!



## GABRIELLA SUNDAR SINGH Ensemble

SHAW 2024: *My Fair Lady* and *The Secret Garden*; 6th season. My mother was a dancer growing up and has always shared her love of storytelling through dance with me and my sister. At four years old, she introduced me to *Bharathanatyam*, a form of drama-dance from the south of India. It is a highly expressive and epic art form and I have loved learning how to translate what I know to my work in theatre. I was fourteen when I performed in my first musical, as a dancer in *Crazy for You*, and it finally all clicked: my training, my love for performing, and the spaces that I knew I felt at home in.



## TAURIAN TEELUCKSINGH

Freddie Eynsford-Hill

SHAW 2024: *My Fair Lady*, *Kabarett* and *Footlights*; 3rd season. Hello! My name is

Taurian (think Taurus and Ian combined) and I’m a Trinidadian-Canadian artist, born and raised in Brampton, Ontario. An introduction to the arts at a young age helped fuel my wild imagination: piano lessons, dancing, singing, and playing pretend were favourite creative outlets of mine. I was fortunate to frequent plays and musicals with my family, and since hearing the overture to *Phantom*, I’ve been hooked! My work as an actor is fuelled by my need to connect



JACQUELINE THAIR



with others. Theatre to me is the epitome of artistic prowess; it commands and demands attention. Besides, who doesn't like playing pretend?

### JACQUELINE THAIR Ensemble

SHAW 2024: *My Fair Lady* and *The Secret Garden*; 17th season. One of the things I love about theatre is that everyone who shows up gets to undergo something mysterious and fun together. Some of the most extraordinary teachers I've had are my co-workers and fellow ensemble members. It's been an honour to learn from them night after night on-stage, and day after day in life. A few of my favourite productions that I've been a part of include *The Importance of Being Earnest*, *Oh What a Lovely War*, *The Light in the Piazza*, *Cabaret* and *The Lady from the Sea*.

### ALLAN TEICHMAN Stage Manager

SHAW 2024: Stage manager for *My Fair Lady* and *One Man, Two Guvnors*; 38th season. The most wonderful thing about working at the Shaw Festival is the wide range of theatrical topics, writing styles and presentation formats that I get to engage with year after year. Beyond that, I also get to work with an amazing spectrum of skilled performers, other creative artists, and production support teams in bringing those shows to life. When I meet with student groups or host someone on a "shadowing" opportunity as I run a show, the most common question I get asked is: "Do you have a favourite show that you've done?" The answer is: "All of them."

### KELLY BOUDREAU Assistant Stage Manager

SHAW 2024: Assistant Stage Manager for *My Fair Lady* and *The Secret Garden*; 1st season. Growing up in Erin, Ontario, I spent a lot of my childhood watching musicals and plays on tv. It wasn't until high school that I discovered stage management was a career path. This path has led me to study and work in theatres across Canada, England, and Wales. I'm fortunate that my job allows me to travel and experience different countries all while getting to do a job that I love. I'm grateful this journey has now led me to beautiful Niagara-on-the-Lake and the Shaw Festival.

### ANNIE McWHINNIE Assistant Stage Manager

SHAW 2024: Assistant stage manager for *My Fair Lady* and *One Man, Two Guvnors*; 16th season. Growing up just north of Toronto, I was privileged to see lots of theatre since childhood. Musical were always my favourite, seeing the talented triple-threat performers create magical worlds with music and dancing. I started stage managing through a co-op program in high school and continued by studying Theatre Production at Humber College. My most influential training came from the many

talented stage managers I apprenticed under. I have enjoyed working on many of the productions throughout my sixteen seasons at the Shaw Festival. Some of my favourites include *Sunday in the Park with George*, *Maria Severa* and *Cabaret*.

ALLAN TEICHMAN



KELLY BOUDREAU



ANNIE McWHINNIE





LEFT TO RIGHT: CLARE SCHOLTZ (Oboe) enjoys a wide-ranging performing career, from soloist to chamber collaborator to orchestral musician, and is very happy to again be a part of the Shaw Festival. DAVID ATKINSON (Keyboard Programmer) is thrilled to be back for his 7th season. Other recent credits: music director, *Hamilton* (National Tour); associate music director, & *Juliet* (Mirvish); programming, *Great Comet* (Crow's). MICHELE JACOT (Clarinet; April 19–July 21) performs regularly in pit orchestras, symphony orchestras, chamber ensembles and as a soloist, in addition to teaching privately, adjudicating and conducting. TIM MULLIGAN (Drums/ Percussion) After 22 years touring internationally with shows such as *Wicked*, *West Side Story*, *Cats*, *Evita* and many others, I am honoured to join the Shaw Company. ROB SOMERVILLE (Trombone) has performed in many musical styles over a long and varied career in the GTA and surrounding area. Rob returns for his 15th season at The Shaw. ANDY BALLANTYNE (Flute; April 19–July 22/ Clarinet July 22–December 22) has been active for over three decades as a performer, arranger, and composer in a wide range of musical styles, including jazz and musical theatre. ERICA GOODMAN (Harp) Juno winning solo and recording harpist; she plays classical, contemporary, and chamber music. Recent productions at The Shaw include *Sweeney Todd* and *A Grand Night for Singing*. BENJAMIN KERSEY (Assistant Conductor/Keyboard 2) is a Toronto-based Franco-Ontarian musician in his first season at The Shaw. He is thrilled to be working with the amazing people credited here. CHRISTINE PASSMORE (Horn) performs with groups including the National Ballet, Hamilton Philharmonic, the Esprit Orchestra, and the Hannaford Street Silver Band. This is her 13th season. JEEWON KIM (Viola; April 19–May 25; September 30–December 22) returns for his 10th season. Second violin for 8 seasons. Freelancer on both instruments in the GTA. ERICA BESTON (Violin/Concertmaster; April 19–July 14; October 16–November 17) former member of the Canadian Opera Company. Shows in Toronto include *The Lion King*, *Les Misérables*, *Wicked*, *Young Frankenstein* and many more. JASON LOGUE (Trumpet) is a five-time Juno-award-winner, who has performed with Aretha Franklin, Dave Brubeck, Frankie Valli, the Toronto Symphony Orchestra and his own band, ENNEAD. ALEX GRANT (Cello) is in his 25th season. He freelances in Toronto and has been a member of the Blue Spruce Quartet since 2002. ROSS MacINTYRE (Bass) has performed worldwide and is featured on over a hundred recordings, including thirteen Juno-nominated albums. His musical theatre credits include productions with Mirvish, Drayton and Canadian Stage. PHOTO BY KATIE SCARLETT GALVIN

NOT PICTURED: CAITLIN BOYLE (Viola; May 27–September 23) is based in Hamilton where she teaches violin and viola, plays in the Isabel Quartet, and with orchestras throughout Southern Ontario. DOUG MILLER (Flute; July 22–December 22) returns for his 11th season. He is Principal Flute, Niagara Symphony; performs with Mirvish Productions and Gallery Players of Niagara, and toured North America with various productions. KATHRYN SUGDEN (Violin/Concertmaster; July 16–October 12; November 19–December 22) is in her 20th season at The Shaw and also performs regularly as an orchestral and chamber musician in the Toronto area.



# Shaw Staff

## EXECUTIVE TEAM

Artistic Director  
TIM CARROLL

Executive Director  
TIM JENNINGS

Executive Assistant  
(from April)  
PETRICE CUSTANCE

Interim Executive Assistant  
(to April)  
PATTY JAMIESON

## CREATIVE MANAGEMENT

Associate Artistic Director  
KIMBERLEY RAMPERSAD

Planning Director  
JEFF CUMMINGS

Producer  
NATALIE ACKERS

Director, Community  
Engagement and Outreach  
PRAGNA DESAI

Senior Administrator,  
Creative Management  
SARAH PHILLIPS

Music Director  
PAUL SPORTELLI

Associate Music Director /  
Company Pianist  
RYAN deSOUZA

Editor – 2024  
House Programmes  
BOB HETHERINGTON

Assistant Producer  
THOM MARRIOTT

Ensemble and  
Housing Liaison  
SUZIN SCHIFF

## THE SLAIGHT FAMILY ACADEMY

Voice and Dialect Coaches  
JEFFREY SIMLETT  
AUSAR STEWART

Alexander Technique  
VICTORIA HEART

Singing Coaches  
VAN ABRAHAMS  
PATRICK BOWMAN  
EILEEN SMITH

Movement Coach  
ALEXIS MILLIGAN

Education Co-ordinators  
WARREN BAIN  
MATT RATELLE

Education Assistants  
JESS GORMAN  
NINA TAYLOR

Metcalf Music Intern  
ATHENA SO

Neil Munro Intern Directors  
PETER FERNANDES  
TARA ROSLING

## PRODUCTION

Production Director  
DON FINLAYSON

Production Administrator  
MARGARET FERENCZ

Assistant Production  
Administrator  
ALISON PETTEN

Technical Directors  
MARK CALLAN  
ANRITA PETRAROLA  
JASON WOODGATE

Assistant Technical  
Director – Logistics  
DAN GALLO

## Design

Design Co-ordinator  
LAUREN REBELLO

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

Design Mentor  
JUDITH BOWDEN

Lighting Design Director  
KEVIN LAMOTTE

Assistant Lighting Designers  
THEO BELC  
NATHAN BRUCE  
JEFF PYBUS

Assistant Sound Designer  
BEX TRALLI

## Stage Management

Production Stage Manager  
KIM CHARLEEN SMITH

PSM Consultant  
MEREDITH MACDONALD

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

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

Apprentice Stage Managers  
KAITLYN ALDERSON  
GEORGIA HOLLAND

## Properties

Head of Properties  
ANNA-MARIE BAUMGART

Assistant Head of Properties  
ALEXA MACKENZIE

Properties Buyer  
BRENT HICKEY

Warehouse/Driver  
BLAKE WILSON

Properties Builder 2  
SAMANTHA FELSBOURG  
JASON JENNINGS  
MATT LECKIE  
JENNA PURNELL  
WAYNE REIERSON  
ANDREA WILLETTE

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

## Wardrobe

Head of Wardrobe  
JASON BENDIG

Associate Head of Wardrobe  
JANET ELLIS

Wardrobe Co-ordinator  
KENDRA COOPER

Wardrobe Apprentice/Dyer  
and Fabric Arts Apprentice  
EVELYN LOCKWOOD

Wardrobe Apprentice  
KRISTINA OJAPERV

Buyer  
MAUREEN GURNEY

Milliner  
MARGIE BERGGREN

## Millinery Crafts

TRULY CARMICHAEL

Accessories  
MICHELLE HARRISSON

Boots/Shoes  
STACEY BONAR

Boots/Shoes Apprentice  
KATE STEINBACH

Cutters  
PAT GLINKA  
CHERYL HUGHES  
MORGAN MACKINTOSH  
LISE St-GERMAIN

Junior Cutter  
ERIN HUITEMA

Tailors  
MONIQUE MacNEILL  
DENIS PIZZACALLA

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

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

## Scenic Art

Head of Scenic Art  
JANA BERGSMAN

Assistant Head of Scenic Art  
ANDREA HARRINGTON

Scenic Artists  
KIM BROWN  
REBECCA LEE  
JESSICA MacDUFF

Assistant Scenic Artist  
MATHILDA PICH

Scenic Construction  
Head of Scenic Construction  
LESSLIE TUNMER

Assistant Head of Scenic  
Construction  
MYRON JURYCHUK

## Trades

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

Shop Administrator  
SHANNON ENGEMANN

Construction Electrics  
Head of Construction  
Electrics  
JOHN VANIDOUR

Assistant Head of  
Construction Electrics  
ANTHONY BLASCHUK, JR

## Audio

Head of Audio  
COREY MACFADYEN

Assistant Head of Audio  
KAITLYN MacKINNON

Festival Audio Operator  
FRED GABRSEK

Royal George Audio Operator  
WAYNE BERGE

Studio Audio Operator  
TREVOR HUGHES

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

3rd Royal George Audio  
Operator  
ANTHONY MANCINI

Outdoor Audio Operator  
PAUL MOCSAN

## Electrics

Head of Electrics  
STUART WILLIAMSON

Royal George Electrician  
GEOFF INWOOD

Studio Electrician  
MEL THIVIERGE

Video Tech/Deck LX  
PRATIK TAYADE

Festival Deck Electrician  
PAUL TOYNE

1st Spot Operator  
JEAN ST-ONGE

2nd Spot Operator  
LAURIE PENNER

Festival Changeover  
Electrician  
SARAH PENNER

## Stage Crew

Head Stage Carpenter  
JEFF BINGLEY

Festival Stage Carpenter  
DAVID SCHILZ

Royal George Stage Carpenter  
ARCHIE MacKENZIE

Royal George Lunchtime  
Stage Carpenter  
JERRY NUNN

Studio Stage Carpenter  
JOE BONAR

Festival Properties Runner  
JOY BEELEY

Royal George  
Properties Runner  
LAURA MASCITELLI

Studio Stage  
Properties Runner  
ANTHONY BLASCHUK, SR

Festival Flyperson  
DAVID DiFRANCESCO

Festival Stage Trade  
MICHAEL NASZADOS

Outdoor Stage Supervisor  
KEVIN McGUIRE

## Changeover Crew

Festival Changeover  
Supervisor  
PAUL TIMMERMAN

Festival Changeover  
Flyperson  
DANIEL BRIDGMAN

Festival Changeover Hands  
FELIX HIGH  
JOSH JANTZ

Royal George  
Changeover Supervisor  
ROB GRINDLAY

Royal George  
Changeover Trade  
DAVID KESSLER

Royal George  
Changeover Hand  
WAYNE BOLGER

## Wardrobe Running

Head of Wardrobe Running  
MARGARET MOLOKACH

1st Festival Wardrobe  
Supervisor  
JOANNE BLASCHUK

Royal George  
Wardrobe Supervisor  
PAM GALLÖP

2nd Royal George  
Wardrobe Supervisor  
JULIAN VALENTIN

3rd Royal George  
Wardrobe Supervisor  
KATE STEINBACH

Studio Wardrobe Supervisor  
SHEILA RADOVANECVIC

2nd Studio  
Wardrobe Supervisor  
SADIE DUCROIX

Festival Wardrobe Trades  
ALEX ANDERSON  
CHRISTINA GALANIS  
DOT WARD

Royal George  
Wardrobe Trades  
STACEY BONAR

### Wigs and Make-up

Head of Wigs and Make-up  
LORNA HENDERSON

Festival Wigs Supervisor  
FLO LEWIS

Royal George Wigs Supervisor  
LORENA GHIRARDI

Studio Wigs Supervisor  
EMMA DIRKS

2nd Festival Wigs Supervisor  
JEANETTE WARD

2nd Royal George Wigs  
Supervisor  
CINDY LOU TACHÉ

3rd Royal George Wigs  
Supervisor  
ROSE HENDRIE

1st Festival Wigs Trade  
MELISSA MOTTOLA

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

2nd Festival Wigs Trade  
JOE PAONESSA

## MANAGEMENT

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Director  
DIANNE GIBBS

### Housing

Manager  
NEIL SMITH

Maintenance  
LARRY BENNETT

### DEVELOPMENT

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CINDY MEWHINNEY

Associate Director  
MARION RAWSON

Associate Director,  
Individual Giving  
KIMBERLEY WHITE

Senior Development and  
U.S. Relations Ambassador  
CHARLIE OWENS

Senior Officer, Major and  
Corporate Gifts  
DAN HICKEY

Senior Officer,  
Individual Giving  
COLLEEN MONFELS

Manager, Governors Council  
CHRISTINE PELLERIN

Manager, Membership  
Services  
TIM CZABAN

Stewardship Officer  
HEATHER SARGESON-  
CALLARA

Senior Events Associate  
STEPHANIE BROWN

Associate, Development  
Communications  
TINA SCHMIDT

Co-ordinator, Gift Processing  
MADELINE MAMBELLA

Administrative Co-ordinator  
TYLER COOK

Events Co-ordinator  
LAURA GRAY

Administrative Assistant  
TRUDY CARR  
RACHAEL LILLIE

Supervisor,  
Membership Services  
JEFF MacKAY

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

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ROY REEVES

Controller  
JULIE ALLEN-SARGENT

Assistant Controller  
KIM EPP

Senior Manager, Payroll  
RICK FOKKENS

Senior Accounting Clerk  
GREG McARTHUR

Payroll and Project  
Co-ordinator  
SUSAN ASHUKIAN

Accounts Payable Clerks  
MONICA BUDD  
TRISH FEDOROWICH

### Audience Services and Facilities

Senior Manager  
CHUCK MEWETT

Manager, Food and Beverage  
JULIANNA UGUCCIONI

Administrative,  
Front-of-House Manager  
WILL CROTHERS

Managers, Front-of-House  
SUSAN DYER  
VERA LENC  
GREG McARTHUR  
ROSS RINGLER  
MURIEL TRIANO

Head of Housekeeping  
DONNA SMITH

Head of Maintenance/  
Security  
GREIG HUNTER

Front-of-House/Food  
and Beverage Staff  
JEANNIE BERG  
LEA BOWMAN  
KAIT BOYER  
OWEN BROWN  
LYNN COATES  
MOLLY CUMMINGS  
SHARANYA DEB  
JUDY DENNIS  
ROXANNE DiFRANCESCO  
SAM DiFRANCESCO  
ELISH DONNELLY  
SUSAN DYER  
ELIZE EARWICKER  
DARCY ELLISON  
WENDY FRASER  
KOTE GALANIS  
HANNAH GILCHRIST  
JANE HANNA  
GAIL HEWITT  
ANN HILL  
DAVE HUNTER  
ANNE JACKSON  
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DYLAN KING  
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KAREN KITNEY  
ANTHONY KUCHAR  
ANNE MARIE LENC  
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KEITH SUTHERLAND  
MARIE SWEETMAN  
MELANIE THOMPSON  
JOCE WARD  
BRENDA WEAVER  
KATHRYN WILSON  
DENI ZAKOOR

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

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DAVID McCARTHY

Maintenance Crew Heads  
ANDY LOUTER

Maintenance Crew  
CHRISTIAN SHUGAN

Grounds Crew  
TYLER LEYLAND

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Supervisor  
PAUL RODGERS

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VIKTOR STREMLER

Software Developer  
TOMMY YANG

Network Administrator  
JOHN CHRISTIAN

Security Administrator  
TONY RICHES

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LEEANNE PRICE

Database-Maintenance  
Receptionists  
MAUREEN BUTLER  
ANNE JACKSON  
GAIL KERR

### MARKETING, COMMUNICATIONS AND SALES

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and Brand Manager  
MARY CLARE LAMON

Direct Marketing  
Co-ordinator  
CATHERINE TAIT

Graphic Designer  
CHRISTINE MORRIS

Creative Agency  
KEY GORDON

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Senior Manager  
JENNIFFER ANAND

Co-ordinator  
MATTHEW BICKERTON

Social Engagement Specialist  
KATIE SCARLETT GALVIN

Publicist  
B-REBEL  
COMMUNICATIONS

Production Photographers  
DAVID COOPER  
EMILY COOPER  
MICHAEL COOPER

### Sales

Senior Manager, Ticketing  
and Analytics  
AARON BOYD

Managers, Sales and  
Box Office  
CARI GOSNELL  
RYAN HULL

Assistant Manager,  
Sales and Box Office  
MICHELLE CHASE

Co-ordinator, Reports  
and Scheduling  
SARAH RODGERS

Co-ordinator,  
Sales Technology  
PIPPA BARWELL

Box Office Staff  
ZACHARY BIGGS  
BRYAN BROOME

ELIZABETH HARVEY  
SUSANNE HESLOP

JENNIFFER PALABAY  
JOEL RENNER

JESSICA SWEENEY  
ANTONETTA TREMONTE

VICTORIA WILLEMS

Senior Manager,  
Group and On-site Sales  
WES BROWN

### Green Room

Cook  
JUDE JONES

Staff  
CHASE CRAWFORD  
TOM KUBOW

ERIKA LOFFELMANN  
IMANT MALINS  
MICHAEL THOMSON

### Retail

Manager, Retail Sales  
and Shaw Express  
MATT WEAVER

Staff  
MARCUS ANDREWS  
SAMARA BALL

GENY COLICCHIO-QUINN  
MARK FRIESEN

TESSA GROOMBRIDGE  
DANA PERESSOTTI

HELSEA TOTTEN  
OLIVIA TRIVIERI

### Special Ticketing

Senior Manager  
ALLISON COCHRAN

Assistant Co-ordinator  
JANE McINTYRE

Group Sales and Special  
Ticketing Assistant  
VICKI BRADLEY

Assistant  
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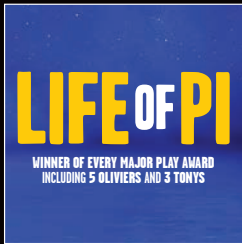
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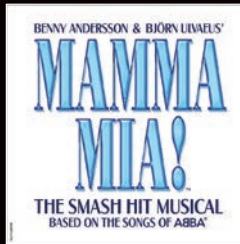
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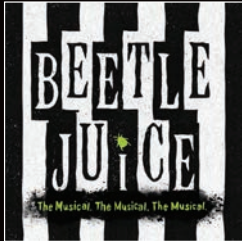
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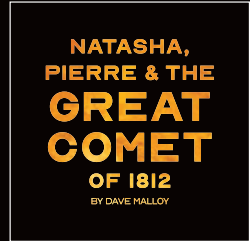
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