

IRVING BERLIN'S WHITE CHRISTMAS

SHAW60
FESTIVAL
2022 SEASON



2022 Ensemble

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*CHILD ACTOR

IN MEMORIAM Tadeusz Bradecki • Mark Burgess • Richard Farrell • John Gilbert • Martha Henry • William Humphries • Wendy Jarry • Peter McBoyle • Christopher Newton • Victor Rice • Ada Slaughter • Allan Slaughter • Bob Vernon • Colin D. Watson



Welcome to our Holiday Season! This has to be both the best, and the easiest, decision that my partner Tim Jennings and I made since we arrived in Niagara six years ago. “Why don’t we have a Christmas show?”, we wondered. And now we have two, and it already feels as though we can never go back. What a perfect town Niagara-on-the-Lake is for this time of year; and what a great opportunity for us to treat our audience to some really special experiences. I am thrilled to see, each year, how many people are having their first ever experience of Shaw – sometimes, their first encounter with live theatre. To anyone in that category, I say: I hope it will be the first of many. To all of you, I say: let this deepen your relationship with us. Come and see both our shows this season, and everything next summer. Wherever you find it, make theatre part of your life. You’ll be glad you did.

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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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.

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ACKNOWLEDGEMENTS

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Thank you for joining us for our 60th Season!

We are so proud of all that our teams here have achieved on stage and off, and we couldn't have done it without you, OUR AUDIENCES.

Cheers to past successes and future achievements!

From everyone at The Shaw



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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 Calligan, Leo Maloney and Kimberley Rampersad. Photo by David Cooper.

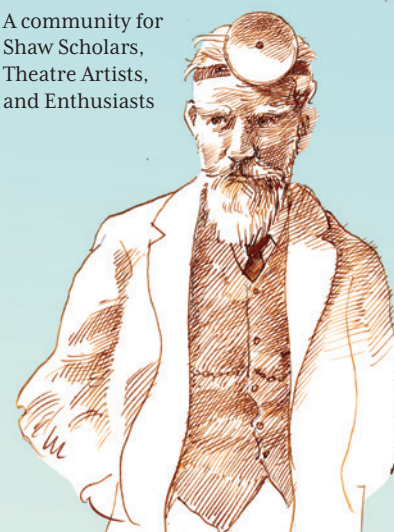
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FOR YOUR SAFETY all of our theatres have the requisite exits and have been inspected. The theatres and exits to the buildings have emergency lighting in case of a power outage. In an emergency, our staff are trained to carry out an immediate and effective 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.

FESTIVAL THEATRE, NOVEMBER 18 TO DECEMBER 23

SHAW
FESTIVAL 60

TIM CARROLL TIM JENNINGS
Artistic Director Executive Director

KIMBERLEY RAMPERSAD, Associate Artistic Director

DAVID ALAN ANDERSON, MARY ANTONINI, JENNI BURKE,
ALEXIS GORDON, JEFF IRVING and KEVIN McLACHLAN in

Irving Berlin's WHITE CHRISTMAS

based upon the Paramount Pictures film

Written for the screen by Norman Krasna, Norman Panama and Melvin Frank

Music and Lyrics by IRVING BERLIN

Book by DAVID IVES and PAUL BLAKE

Original stage production directed by Walter Bobbie

Orchestrations by Larry Blank; vocal and dance arrangements by Bruce Pomahac

with DAVID ADAMS, MATT ALFANO, MATTHEW ARMET,
CATHERINE DUBOIS, KRISTI FRANK, ÉLODIE GILLET,
KYLE GOLEMBIA, ALEXANDRA GRATTON, JULIA JUHAS, TARAN KIM,
GRAEME KITAWAGA, CAITLYN MacINNIS, PAYTON MILLS,
MADELYN MIYASHITA, DREW PLUMMER, ADAM SERGISON,
OLIVIA SINCLAIR-BRISBANE, KELLY WONG, ALEXANDER BATYCKI,
CELESTE CATENA, NICHOLAS CUNHA, JORDAN MAH,
ALLISON McCAUGHEY and ALI POWELL

Directed by KATE HENNIG

Music direction by PAUL SPORTELLI

Choreographed by ALLISON PLAMONDON

Set and costumes designed by JUDITH BOWDEN

Lighting designed by KEVIN LAMOTTE

Sound designed by JOHN LOTT

WHITE CHRISTMAS is presented by arrangement with Concord Theatricals. concordtheatricals.com

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

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

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Sponsor



Irving Berlin's
WHITE CHRISTMAS
is generously sponsored by

Mary E. Hill

Holiday Season
Hotel Partner



FRONT COVER: PHOTO BY KEY GORDON.

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Graeme Kitagawa,
Caitlyn MacInnis,
Kevin McLachlan and
Olivia Sinclair-Brisbane
are sponsored by the
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JEFF IRVING AS BOB WALLACE, ALEXIS GORDON
AS BETTY HAYNES, MARY ANTONINI AS JUDY
HAYNES AND KEVIN McLACHLAN AS PHIL DAVIS.

The Cast

IN ALPHABETICAL ORDER

Ed Sullivan Announcer / Mr Snoring Man / Scooter / Ensemble	DAVID ADAMS
Gale / Train Conductor / Dance Captain / Ensemble	MATT ALFANO
General Henry Waverly Judy Haynes	DAVID ALAN ANDERSON MARY ANTONINI
Marty / Ensemble	MATTHEW ARMET
Martha Watson	JENNI BURKE
Susan Waverly Rhoda / Ensemble	CATHERINE DUBOIS / PAYTON MILLS KRISTI FRANK
Mrs Snoring Man / Ethel / Assistant Seamstress / Ensemble	ÉLODIE GILLETT
Jimmy / Mike Nulty / Ensemble	KYLE GOLEMBA
Betty Haynes	ALEXIS GORDON
Gloria / Cigarette Girl / Ensemble	ALEXANDRA GRATTON
Bob Wallace	JEFF IRVING
Rita / Ensemble	JULIA JUHAS
Ervyn / Ensemble	TARAN KIM
Connie / Ensemble	GRAEME KITAGAWA
Loretta / Cigarette Girl / Ensemble	CAITLYN MacINNIS
Phil Davis	KEVIN McLACHLAN
Dottie / Ensemble	MADELYN MIYASHITA
Ezekiel Foster / Ensemble	DREW PLUMMER
Max / Ensemble	ADAM SERGISON
Tessie / Seamstress / Ensemble	OLIVIA SINCLAIR-BRISBANE
Ralph Sheldrake	KELLY WONG
Swing	ALEXANDER BATYCKI
Swing	CELESTE CATENA
Swing	NICHOLAS CUNHA
Swing	JORDAN MAH
Swing	ALLISON McCAUGHEY
Swing	ALI POWELL

SETTING: Christmas Eve, 1944 - The Western Front; the week leading up to Christmas Eve, 1954 -
The Ed Sullivan Show, Jimmy's nightclub, New York, a train car, The Columbia Inn, Pinetree, Vermont,
The Regency Room, New York, and back to The Columbia Inn

Stage Manager	ALLAN TEICHMAN
Assistant Stage Managers	BEATRICE CAMPBELL MEGHAN FROEBELIUS LEIGH McCLYMONT ANNIE McWHINNIE
Rehearsal Apprentice Stage Manager	KATHRYN URBANEK
Production Stage Manager	MEREDITH MACDONALD
Assistant Director	THOMAS ALDERSON
Assistant Choreographer	ALLISON McCAUGHEY
Associate Lighting Designer	MIKAEL KANGAS
Assistant Set and Costume Designer	ROSE TAVORMINA
Orchestral Adaptation	PAUL SPORTELLI
Keyboard Programmer	DAVID ATKINSON
Music Copyist	MICHAEL LERNER
Dance Captain	GRAEME KITAGAWA
Singing Coach	EILEEN SMITH
Voice and Dialect Coach	JEFFREY SIMLETT

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

Musical Numbers

ACT I

OVERTURE	Orchestra
HAPPY HOLIDAY - 1944	Bob, Phil
WHITE CHRISTMAS	Bob, Phil, Sheldrake, Ensemble
HAPPY HOLIDAY / LET YOURSELF GO	Bob, Phil, Ensemble
LOVE AND THE WEATHER	Bob, Betty
SISTERS	Betty, Judy
THE BEST THINGS HAPPEN WHILE YOU'RE DANCING	Phil, Judy, Ensemble
SNOW	Phil, Judy, Mr & Mrs Snoring Man, Bob, Betty, Ensemble
WHAT CAN YOU DO WITH A GENERAL?	Martha, Bob, Phil
LET ME SING AND I'M HAPPY	Martha
COUNT YOUR BLESSINGS	Bob, Betty
BLUE SKIES	Bob, Ensemble

INTERMISSION

ACT II

ENTR'ACTE	Orchestra
I LOVE A PIANO	Phil, Judy, Ensemble
FALLING OUT OF LOVE CAN BE FUN	Martha, Betty, Judy
SISTERS (REPRISE)	Bob, Phil
LOVE YOU DIDN'T DO RIGHT BY ME / HOW DEEP IS THE OCEAN	Betty, Bob
THE OLD MAN	Bob, Ensemble
LET ME SING AND I'M HAPPY (REPRISE)	Susan
HOW DEEP IS THE OCEAN (REPRISE)	Betty, Bob
THE OLD MAN (REPRISE)	Bob, Phil, Sheldrake, Ensemble
WHITE CHRISTMAS	Bob, Ensemble
I'VE GOT MY LOVE TO KEEP ME WARM	Ensemble

ORCHESTRA

PAUL SPORTELLI, conductor; RYAN deSOUZA, associate conductor/keyboard 1; ANDY BALLANTYNE, piccolo/flute/alto saxophone; ERICA BESTON, violin; SASHA BOYCHOUK, clarinet/tenor saxophone; TROY DOWDING, trumpet 1; ALEX GRANT, cello; KELSLEY GRANT, trombone 2; ROSS MacINTYRE, bass; SHAWN MOODY, trumpet 2; TIM MULLIGAN, drums/percussion; PAUL RODERMOND, substitute keyboard; TOM SKUBLICS, bass clarinet/baritone saxophone; ATHENA SO, substitute keyboard; ROB SOMERVILLE, trombone 1; MICHAEL VIEIRA, keyboard 2

UNDERSTUDIES

DAVID ADAMS, General Henry Waverly; MATT ALFANO, Ralph Sheldrake; MATTHEW ARMET, Phil Davis; ALEXANDER BATYCKI, Gale, Train Conductor, Dance Captain, Max, Ensemble; CELESTE CATENA, Loretta, Ensemble; NICHOLAS CUNHA, Erynn, Connie, Ensemble; ÉLODIE GILLET, Martha Watson; ALEXANDRA GRATTON, Tessie, Seamstress; GRAEME KITAGAWA, Jimmy, Mike Nulty, Ensemble; CAITLYN MacINNIS, Judy Haynes; JORDAN MAH, Ed Sullivan Announcer, Mr Snoring Man, Scooter, Marty, Ezekiel Foster, Ensemble; ALLISON McCaughey, Rhoda, Rita, Ensemble; MADELYN MIYASHITA, Ethel, Mrs Snoring Man, Assistant Seamstress; DREW PLUMMER, Bob Wallace; ALI POWELL, Gloria, Cigarette Girl, Dottie, Ensemble; OLIVIA SINCLAIR-BRISBANE, Betty Haynes; MEREDITH MACDONALD, Stage Manager; MEGHAN FROEBELIUS, KATHRYN URBANEK, Assistant Stage Manager



Music Director's Note

BY PAUL SPORTELLI

Israel Beilin came from Russia to America with his family in 1893 at age five, escaping pogroms against Jews. In America, his first published song (“Marie from Sunny Italy”) spelled his name wrong on the sheet music, and he decided to stick with it. Irving Berlin, the quintessential American composer, was an immigrant.

In New York City, Berlin became one of many Tin Pan Alley composers – most of them Jews from Europe – who were part of the creation of American popular song. Part of, because they borrowed heavily from the music of the African American community, whose ragtime, cakewalks and blues were springboards for Tin Pan Alley composers. Often these Jewish immigrants worked alongside the descendants of enslaved people to create this entirely new music.

In the twentieth century, popular music began superseding Western classical music in popularity; this happened first in America, with Berlin at the centre of the phenomenon. Berlin’s admirers range from Jerome Kern (“Berlin has no place in American music – he is American music.”) to Stephen Sondheim (“...his technique is impeccable... he knows how to fuse music and lyrics into an organic, monolithic whole...”).

Berlin’s compositional genius lies in infectious rhythms combined with strong melodies that seem inevitable. (Earworm alert!) His lyrical genius dazzles with its conversational simplicity. English may not have been Berlin’s first language, but he quickly became supremely comfortable with a playful English that captured the American zeitgeist in such lyrics as: “Come, get together. Let the dance floor feel your leather. Step as lightly as a feather. Let yourself go.” And “Love and the weather, birds of a feather, can’t be depended upon. One day it’s sunny, next day the sunshine has gone.” And who can resist the rhyme “I know a fine way to treat a Steinway”? Not me.



Director's Note

BY KATE HENNIG

What is it about winter that conjures feelings of love? Is it the fireside and sharing its warmth? Is it bundling up for a sleigh ride? Making snow angels? How about a rough and ready snowball fight with lots of screaming and laughter? Tobogganing? Hot cocoa, anyone? So many of our memories and associations with winter – I guess, because we live in Canada – centre around snow and cold, and then... what we do to get away from the snow and cold! And when we do get inside it's not just the temperature that warms us up; it's the people we surround ourselves with at this time of year.

White Christmas is a beautiful love story set around the winter holidays in Vermont. It's not only a romantic story about the love that develops between two couples – there are many kinds of love in this play: the love that a group of soldiers has for their commanding officer; the love between two sisters; the love between a grandfather and his granddaughter; the love and devotion of comrades in arms; the love and camaraderie of "show folks;" love found later in life, when it's least expected; the love of dance; the love of music... have I missed any? Oh yes! the love of snow! So, Irving Berlin knew what he was talking about when he wrote the song that inspired our story: it really is about love... and the weather.



CLOCKWISE FROM TOP:
THE ENSEMBLE IN "SNOW";
CATHERINE DUBOIS AS SUSAN
WAVERLY; KRISTI FRANK AS
RHODA AND JULIA JUHAS AS
RITA; KEVIN McLACHLAN AS
PHIL AND JEFF IRVING AS BOB.

OPPOSITE: MARY ANTONINI AS
JUDY AND ALEXIS GORDON AS
BETTY IN "SISTERS."

Production History

Irving Berlin's *White Christmas*, based on the 1954 Paramount Pictures film, premiered at The Muny in St Louis in 2000 starring Lara Teeter, Karen Mason and Lee Roy Reams. It next appeared in San Francisco in 2004 with Brian D'Arcy James, Anastasia Barzee and Jeffrey Denman, and has since played in a number of venues across Canada and the U.S. In 2008 it played a limited engagement on Broadway at the Marquis Theatre, directed by Walter Bobbie, with a cast that included Stephen Bogardus, Kerry O'Malley and Jeffrey Denman (all of whom had performed it in regional productions). It returned the following year with James Clow, Melissa Errico and Tony Yazbeck and then began a national tour ending in Kansas City, Missouri in 2010.

In 2014 it played the Dominion Theatre in London, returning there five years later in 2019. From 2007-19 brief tours played the holiday season across the U.S. usually directed by Randy Skinner, the original choreographer of the earlier productions. Skinner was nominated for a Tony Award in 2009 for his choreography.

The Arts Club in Vancouver ran a popular production for four holiday seasons in a row beginning in 2009, directed by Bill Millerd and choreographed by Valerie Easton.



“A perpetual holiday is a good working definition of hell.”

BERNARD SHAW, PREFACE TO *MISALLIANCE*

KEVIN McLACHLAN AS PHIL, MARY ANTONINI AS JUDY, ALEXIS GORDON AS BETTY AND JEFF IRVING AS BOB; JENNI BURKE AS MARTHA WATSON, MARY ANTONINI AS JUDY AND ALEXIS GORDON AS BETTY.

OPPOSITE: IRVING BERLIN WRITING LYRICS FOR *WHITE CHRISTMAS*, 1954 (ALAMY).

Merry and Bright

BY LOIS KIVESTO

An Orthodox Jewish cantor, his wife and their eight children left White Russia (now Belarus) in 1893 in search of opportunity in America, the “golden land.” The family settled, along with countless other immigrants, in New York City’s gritty, crowded Lower East Side. There, the cantor’s youngest child was introduced to the traditions of Christmas by kindly Irish-Catholic neighbours.

That child was Irving Berlin, who years later reflected on his first sight of a Christmas tree. “As I grew used to the O’Haras’ annual tree,” he recalled, “I realized they had to buy one with broken branches and small height, but to me that first tree seemed to tower to heaven.”

The entirely self-taught Berlin would become one of the most successful composer-lyricists of popular and theatre music in American history; publishing over a thousand songs, many of which became enduring hits.

Prolific musical-theatre composer Jerome Kern acknowledged Berlin’s innate ability: “to absorb the vibrations emanating from the people, manners and life of his time, and give these impressions back to the world – simplified – clarified – glorified. In short, Irving Berlin has no place in American music. He is American music.”

Over the span of many years, Berlin considered ideas for a song inspired by the memory of his childhood rapture with that first “towering” Christmas tree. When the song was completed, Berlin declared it, “not only the best song I ever wrote, but the best song anybody ever wrote.” The song was entitled “White Christmas,” and was intended for a revue that Berlin planned to produce. Instead, the song was put aside until it was used in the uplifting Berlin-scored film, *Holiday Inn*, released in 1942 while the Second World War raged.

As performed by Bing Crosby both in the film and as a recorded single, “White Christmas” became a special beacon of hope and comfort for the military servicemen and women stationed overseas, and for all those waiting at home for their safe return. “We didn’t think it was the big song of the picture,” said Berlin, “but it became a runaway. You see, a war song doesn’t have to be about wars. This is really a peace song.”

Berlin had no idea in 1942 that the popularity of “White Christmas” would be further enhanced by a film of the same title, yet one of his stage musicals may have been the starting point for that very film. With score by Berlin and book by Norman Krasna, the unproduced 1948 musical entitled *Stars on My Shoulder* centres on an Eisenhower-like retired general who is persuaded to run for President of the United States.

White Christmas premiered in cinemas in 1954 graced, as *Holiday Inn* had been, with a score comprised entirely of Berlin songs. Krasna was one of its three screenwriters.



In this bright new film, Crosby's rendition of the title song was again a stellar hit.

It's noteworthy that both *Holiday Inn* and *White Christmas* were adapted for the musical stage in the twenty-first century. The generous spirit and exuberant optimism that propel these classic films have a definite appeal in the present time. Far more than mere retro curiosities, the musical adaptations provide a refreshing escape into a kinder, gentler way of living. They open the door for the audience's own fond recollections of festive seasons past, just like the ones they used to know. As proof, *Holiday Inn* has been a warmly received success at the Shaw Festival in this theatre!

The book of the stage adaptation of *White Christmas* was written by David Ives and Paul Blake. For Ives, the focal point of the musical is a sense of community responsibility – "in the army, in show business, in running an inn together, in friendship, in sisterhood, in 'the spirit of Christmas.'"

Ives recalled a moment of great revelation early in the rehearsal process for the 2004 stage premiere of *White Christmas*. Work was underway on the scene in which the two leading characters – former army pals now show-business stars – plan to help their former general out of a difficult situation. The scene was not landing well, and Ives contemplated rewriting it.

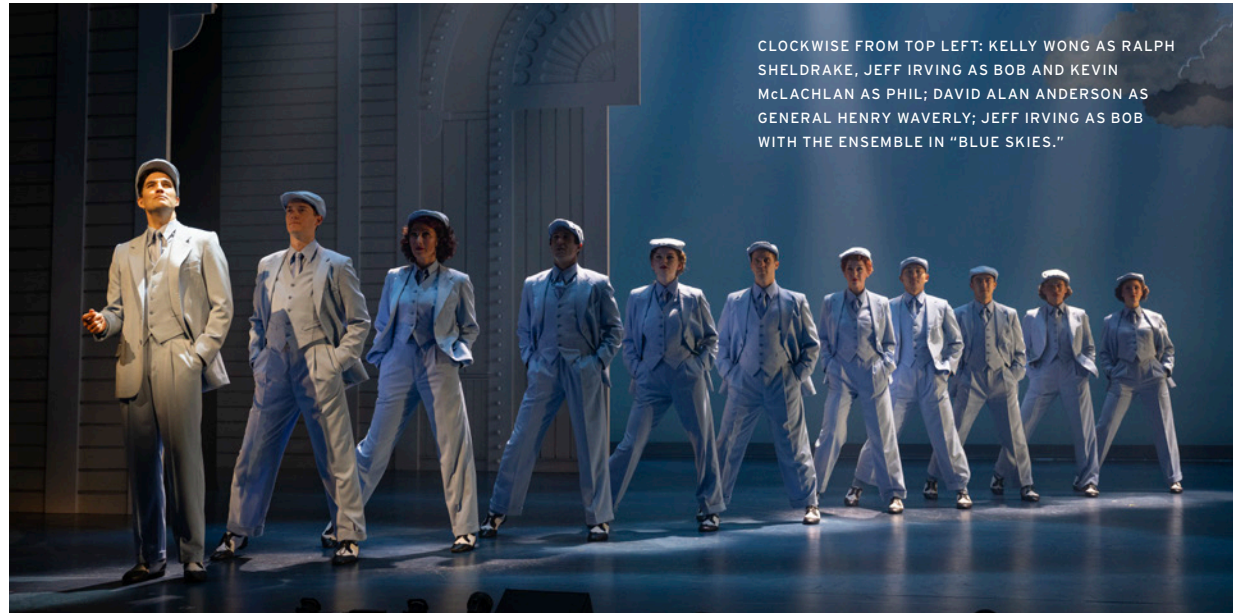
Walter Bobbie, the musical's original director, reminded his cast that the show is not contemporary. Instead, it's rooted firmly in the 1950s, in the time of the film on which it's based. Describing the musical's style as "pre-neurotic," Bobbie explained that the scene should not be complicated or burdened by the characters' displaying their feelings. What was needed was a straightforward sense of decency in wanting to assist the general, "the same way they'd help each other out of a jam, without thinking." Bobbie had illuminated the essence of *White Christmas*, and Ives noted that the scene began to sparkle with a natural, joyful freedom, as did the rest of the show.

The presence of *The Ed Sullivan Show* in the musical provides a special source of delight. It offers pleasant nostalgic time travel for those who watched the legendary variety show on television every Sunday evening, or a chance for those of later generations to sample some history of popular culture.

In addition to the title song, the musical's all-Berlin score includes hits such as "Sisters," "Snow," "Count Your Blessings Instead of Sheep" and "I Love a Piano," along with other songbook gems. "Happy Holiday" is "borrowed" from the film and stage versions of *Holiday Inn* as an appropriate festive addition to the stage score.

The wistful charm of the musical's title song and its universal accessibility across generations and religious denominations have much to do with its popularity. Crosby's original single version of "White Christmas" is regarded now as the best-selling recording of all time.

In December 1942, the song was as fresh as newly fallen snow or as a young boy's first glimpse of a "towering" Christmas tree. Carl Sandburg, the award-winning American poet, highlighted in a *Chicago Times* essay, "the song of a thousand jukeboxes and the tune whistled in streets and homes. 'I'm dreaming of a white Christmas.' When we sing



CLOCKWISE FROM TOP LEFT: KELLY WONG AS RALPH SHELDRAKE, JEFF IRVING AS BOB AND KEVIN McLACHLAN AS PHIL; DAVID ALAN ANDERSON AS GENERAL HENRY WAVERLY; JEFF IRVING AS BOB WITH THE ENSEMBLE IN "BLUE SKIES."

that, we don't hate anybody. The hopes and prayers are that we will see the beginnings of a hundred years of white Christmases." Sandburg's heartfelt eloquence resonates unquestionably now exactly eighty years later. May the stage world of *White Christmas* bring you peace, comfort and joy.

LOIS KIVESTO, PH.D., TEACHES MUSICAL-THEATRE HISTORY COURSES IN McMASTER UNIVERSITY'S LEARNING CONTINUUM AND 55+ PROGRAM. SHE IS A LONG-SERVING ESSAYIST FOR THE SHAW FESTIVAL, MOST RECENTLY FOR *BRIGADOON* (2019) AND *GRAND HOTEL* (2018).



CLOCKWISE FROM TOP LEFT: KEVIN McLACHLAN AS PHIL AND MARY ANTONINI AS JUDY IN "THE BEST THINGS HAPPEN WHILE YOU'RE DANCING"; KEVIN McLACHLAN AS PHIL AND MARY ANTONINI WITH THE ENSEMBLE IN "I LOVE A PIANO"; JENNI BURKE AS MARTHA AND DAVID ALAN ANDERSON AS GENERAL WAVERLY; KYLE GOLEMBE AS MIKE NULTY AND DREW PLUMMER AS EZEKIEL FOSTER; ALEXIS GORDON AS BETTY IN "HOW DEEP IS THE OCEAN"; JEFF IRVING AS BOB AND PAYTON MILLS AS SUSAN WAVERLY IN "COUNT YOUR BLESSINGS."

The Authors

IRVING BERLIN (1888-1989) described by George Gershwin, who knew a thing or two about American music, as “the greatest songwriter that has ever lived,” had an inauspicious professional beginning when he worked as a singing waiter in New York’s Chinatown, having arrived in New York in 1893 from Russia with his parents and seven siblings. Berlin was a self-taught singer and pianist who wrote and performed scores of songs in Tin Pan Alley before the sensational success of “Alexander’s Ragtime Band” in 1911 made him a Broadway regular in the Ziegfeld Follies and other reviews. His first complete Broadway score (music and lyrics) was for *Watch Your Step* in 1914.

During World War I, Berlin served in the U.S. Army, but was assigned to song writing rather than military duties. In World War II, Berlin was closer to the action, touring U.S. bases around the world with his show *This is the Army*, featuring the showstopper, sung by Berlin himself, “Oh! How I Hate to Get Up in the Morning.” After the war, Berlin wrote scores to thirteen Broadway musicals, contributed to seven revues, wrote songs for twelve classic Hollywood movie musicals and created many of the most well-known popular songs of the twentieth century, including “Easter Parade,” “Heat Wave,” “What’ll I Do,” “Always,” “Blue Skies” and “Puttin’ on the Ritz.”

He was awarded the Congressional Gold Medal in 1954 and a 1977 Presidential Medal of Freedom. Berlin received the ultimate Broadway honour when theatre marquee lights were dimmed following the announcement of his death, at the age of 101, in September 1989.

DAVID IVES (b. 1950) was nominated for a Tony Award for Best Play for *Venus In Fur*, which has been produced all over the country and the world, and was turned into a film by Roman Polanski. He is also well known for his evenings of one-act comedies *All In The Timing* and *Time Flies*. Other plays include *New Jerusalem: The Interrogation of Baruch de Spinoza*; *The Liar* (adapted from Corneille); *The School For Lies* (adapted from Molière); *Is He Dead?* (adapted from Mark Twain); *Ancient History* and *Polish Joke*. A Chicago native, he lives in New York City.

PAUL BLAKE (b. 1941) served as Executive Producer of the St Louis Muny for twenty-two years. With 11,350 seats, the Muny is America’s largest theatre, and in Summer 2000 Irving Berlin’s *White Christmas* began there. He served as lead producer of *Beautiful: The Carole King Musical* (2014) and also lead producer for the 2017 Palace Theatre Broadway revival of Andrew Lloyd Webber’s *Sunset Boulevard* starring Glenn Close.



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

KATE HENNIG Director

SHAW 2022: Director for *White Christmas*; translator/adaptor for *Cyrano de Bergerac*; appearing in *Gaslight* and *The Importance of Being Earnest*.

My first public performance was in the Christmas pageant at our church in England where my dad was the minister. I was four... maybe five. I sat on a foldaway bed and arranged a crèche while singing a Christmas lullaby. All the very small children were gathered around me – the two- and three-year-olds – and I distinctly remember feeling very mature and accomplished. For four... or five.



PAUL SPORTELLI

Music Director

SHAW 2022: Music director for *White Christmas* and *Damn Yankees*; 1922 in *Concert*; original music for *A Christmas Carol*. My mom starred in community theatre and my parents

took me to rehearsals when I was quite young. Other parents brought their kids as well, but while the other kids were in the parking lot playing, I was inside watching rehearsal, mesmerized. So it’s no surprise that I now find myself working in theatre. During the pandemic, I’ve discovered a love of nature through long walks and now enjoy, as Richard Powers puts it in *The Overstory*, “The music of the trees, too, tuning the wind.”

ALLISON PLAMONDON Choreographer

SHAW 2022: Choreographer for *White Christmas* and *Damn Yankees*. For me, Christmas is a time to relax and reflect, eat delicious food and spend time with family – as with *White Christmas*, this very often means my theatre family!



JUDITH BOWDEN Set and Costume Designer

SHAW 2022: Set and costume designer for *White Christmas* and *Gaslight*; designer for *A Year With Frog and Toad in Concert* and *1922 in Concert*. 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.



KEVIN LAMOTTE Lighting Designer

SHAW 2022: Lighting designer for *White Christmas*, *The Importance of Being Earnest*, *Everybody*, *Gem of the Ocean* and *A Christmas Carol*. My earliest theatre memories are of being in school plays. In grade one I played Joseph in the Nativity scene of my public school’s Christmas pageant. The best thing about being a lighting designer is collaborating with other artists from many disciplines to create something new. Christmas to me means family and the joy of being with all who are present, as well as remembering family and friends who have passed.

JOHN LOTT Sound Designer

SHAW 2022: Sound designer for *White Christmas* and *Damn Yankees*. I was born at Toronto General, raised in east-end Toronto and my first exposure to doing sound in theatre was in high school. After that I went to Sheridan College on a whim, not knowing what else to take at university. Graduating in 1990, I got my first job mixing *Forever Plaid* and I've never looked back. I mentored under Martin Levan, the original designer for Andrew Lloyd Webber. I've done the last eleven musicals at Shaw. So far, my favourite show has been *Sweeney Todd*... bloody and scary! The nicest audience compliment I've ever received was "this show was better than anything I've seen on Broadway."



JOHN LOTT



DAVID ADAMS



MATTHEW ARMET



ALEXANDER BATYCKI

DAVID ALAN ANDERSON

General Henry Waverly
SHAW 2022: *White Christmas*, *Just to Get Married* and *Gem of the Ocean*; 3rd 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 Building in Indianapolis. While exploring, I got lost. While trying to find my way back, I found the stage.

RYAN deSOUZA Associate Conductor

SHAW 2022: Associate conductor for *White Christmas* and *Damn Yankees*; co-composer/sound designer for *Chitra*; sound designer for *The Doctor's Dilemma*; music director for *A Year With Frog and Toad in Concert*. My nana's favourite holiday movie was *White Christmas*. She used to sneak me into her room over the holidays so I could stay up late and watch it with her. It quickly became my favourite holiday movie and now, after introducing it to my wife and children, we all get to fall in love with the on-stage production. Thrilled to have so many new company members (many of whom are friends from other Christmas shows over the years) join us for the holiday show!



RYAN deSOUZA

DAVID ADAMS Ed Sullivan Announcer / Mr Snoring Man / Scooter / Ensemble

SHAW 2022: *White Christmas*, *Cyrano de Bergerac*, *The Doctor's Dilemma* and *Just to Get Married*; 6th season. This will be my first taste of winter in the Niagara Region and I look forward to singing and experiencing snow...snow...snow! As long as I don't get much experience with ice, skidding, sliding, freezing; and lean more towards the icewine, fire-place, hot-toddy side of Old Man Winter! I relish my memories of Christmas as my daughters were growing up, and have a soft spot for Christmas carols, *A Christmas Carol* and, of course, Christmas dinner! May your days be Merry and Bright!



DAVID ALAN ANDERSON

MATT ALFANO

Gale / Train Conductor / Dance Captain / Ensemble

SHAW 2022: *White Christmas*; 1st 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. Narrative of dance through both a technical and performative approach. Storytelling through creative exploration. Dance is a universal language, through artistry and intention. The art form adds and translates further than just dance. 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. Happy Holidays to you and yours.



MARY ANTONINI



JENNI BURKE



MATT ALFANO

MARY ANTONINI Judy Haynes

SHAW 2022: *White Christmas*; 1st season. Cozy conversations, twinkling lights and a sense of deep gratitude show up for me without fail at this time of year. But singing and dancing with my mum and sister at Christmas was a tradition that gave me truest belonging. I strive to bring that feeling to our show. I have always felt at home on-stage and I am so happy to be home for Christmas. The best things really do happen while you're dancing.

MATTHEW ARMET Marty / Ensemble

SHAW 2022: *White Christmas*; 1st season. Welcome to Fun Facts with Matt: 1) I am one of seven Saskatchewanians in this cast, some of whom I've been friends with since dance competition days as teenagers. This is the highest ratio of my career and I think that's pretty cool. 2) I absolutely love tap dancing, especially in this particular Christmas musical. 3) On Christmas Eve I will arrive home in Winnipeg to the waiting arms of my husband and the nose boops and cuddles of our three fur children. Their love and support is what allows me to be on this stage performing for all of you today. Happy Holidays!

ALEXANDER BATYCKI Swing

SHAW 2022: *White Christmas*; 1st season. I'm a proud prairie boy, originally from Saskatoon, Saskatchewan, and thrilled to be making my Shaw Festival debut this holiday season. The best thing about my job as an actor is that I get to work with incredible people every single day. It has been an honour getting to know everyone on-stage and off and becoming a part of the Shaw community. I'm very grateful to be spending this holiday season surrounded by such lovely people.

JENNI BURKE Martha Watson

SHAW 2022: *White Christmas*; 1st season. I have always found the magic and the symbolic nature of Christmas inspiring. My parents were foster parents. There were usually kids that lived with us, and for a variety of reasons they had to be away from their parents. I was raised always thinking of others who may be having a hard time, and considering if there is a way to include, reach out or share. There is something pretty special about this time that allows me to truly envision the possibility of divine love, good will and deep peace. That just maybe it could actually extend from our own hearts, to our near and dears, and across the entire earth.

CELESTE CATENA Swing

SHAW 2022: *White Christmas*; 1st season. Christmas is my favourite holiday...I mean, what could be better than curling up on the couch with a blanket, a warm cup of tea, some freshly-baked treats and a good book, all while being surrounded by the warm glow of winter snow and holiday lights! Not to mention the priceless gift of quality time spent with friends and family. As a travelling theatre artist, one of the most special elements of our profession is the sense of community that appears in each and every new place we travel. I feel so lucky to have been so warmly welcomed into the Shaw Festival family. Happy Holidays!



CELESTE CATENA



NICHOLAS CUNHA



CATHERINE DUBOIS

NICHOLAS CUNHA Swing

SHAW 2022: *White Christmas*; 1st season. I'm incredibly grateful and excited to be joining Shaw this season. One of my earliest, most formative theatre experiences was coming here on a school field trip to see *Ragtime*. The production, story and performances moved me in a way that has stayed with me throughout my journey as a performer. The best part of my job as an actor is getting the opportunity to tell stories that move people and can provide an audience with joy, catharsis, or a spark of curiosity. Christmas, to me, means celebration, communion, storytelling, gathering of family and friends, delicious food, and the sound of sleigh bells that comes over the radio every November.



JEFF IRVING



ALEXIS GORDON

CATHERINE DUBOIS Susan Waverly

SHAW 2022: *White Christmas*; 1st season. I am overjoyed and grateful to be a part of the Shaw Festival's ensemble for the first time – it's been an amazing experience! For the past several years, I have participated in the annual Yellow Door Theatre Project fall production at the PAC, summer workshops and numerous community and fundraising events, as well as regional and provincial festivals. This time of year is my absolute favourite. Throughout the holidays, Christmas movies, baking, decorations and particularly music are staples in our home, making this a season that memories are made of. On that note, I wish you a very Merry Christmas and a joyful New Year!

KRISTI FRANK Rhoda / Ensemble

SHAW 2022: *White Christmas* and *Just to Get Married*; *Fairground, 1922 in Concert*; 10th season. I hail from the beautiful Battlefords, Saskatchewan, the land of the living skies. The holidays are a definite highlight of the year for me. I am not a huge fan of the gift-exchange aspect of it, too stressful. Do you want a book or a sweater? I just don't know. My favourite moments are the times spent with family and friends, particularly while sharing a meal. There is nothing better than old and new friends, each bringing their favourite dish, crowding around a table elbow-to-elbow. Throw in someone playing carols on the piano and I am living my dream!



KRISTI FRANK

ÉLODIE GILLETT

Mrs Snoring Man / Ethel / Assistant Seamstress / Ensemble
SHAW 2022: *White Christmas* and *Damn Yankees*; *Fairground, Shawground, 1922 in Concert*; 12th season. We gather and celebrate being together. We acknowledge the history behind it all. We honour the tradition. We are swept away by the magic. Our hearts swell and we are inspired to reflect on what it means to each of us. This has always been my experience with the theatre. It has also been my experience

with the holidays. I couldn't be happier to be putting those things together by taking part in this wonderful holiday musical.

KYLE GOLEMBE Jimmy / Mike Nulty / Ensemble

SHAW 2022: *White Christmas*; 6th season. Christmas, to me, is all about traditions. Mine include Céline Dion on repeat as of mid-November, decorating a tree with well-loved ornaments, sobbing through *It's a Wonderful Life*, and my husband and I watching *The Muppet Christmas Carol* while eating Indian take-out on Christmas Eve. However, the ultimate tradition is preparing Ukrainian



ÉLODIE GILLETT

dishes for Orthodox Christmas Eve. When I make pierogis, I cannot help feeling connected to my grandmothers, Baba and Grannie...even if I've slightly tweaked their recipes (imagine my horror realizing that Grannie used Cheez Whiz!). This sense of connection makes me so grateful for traditions. Thank you for making us part of yours this year. Happy Holidays!

ALEXIS GORDON Betty Haynes

SHAW 2022: *White Christmas* and *The Doctor's Dilemma*; *A Year With Frog and Toad in Concert*; 4th season. Growing up in London, Ontario, I always loved to sing. Before I knew who I was or what I liked, singing always helped make my heart happy. After attending my first theatre performance I dreamed of stepping on-stage, but didn't believe I could. No one looked like me. Then, when I was sixteen, I finally saw a piece of me in someone on-stage. From that moment, I decided to try and be the voice of encouragement for anyone who, like me, wants to pursue whatever makes their heart happy too.



KYLE GOLEMBE

ALEXANDRA GRATTON

Gloria / Cigarette Girl / Ensemble
SHAW 2022: *White Christmas* and *Damn Yankees*; 1st season. Christmas, for me, is a time that I cherish. Showing and telling the people I love how much I value them, and spending time with them all, whether it be in person or through the phone. We'd be here for ages if I shared the lovely traditions and moments I get to have with those people. I'm grateful to have a beautiful and strong family that I get to hold so close to my heart. Christmas is a time where I can do that without them thinking I'm too gushy. It also reminds me to share my love with them, not just on holidays, but all the time.

JEFF IRVING Bob Wallace

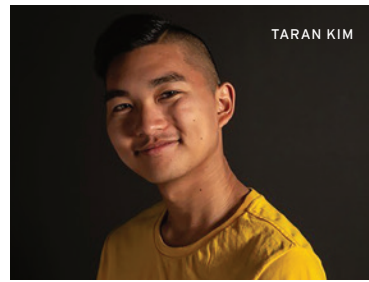
SHAW 2022: *White Christmas* and *Cyrano de Bergerac*; 13th season. Like many performers, I got my big break in the gymnasium at the elementary-school Christmas show. I was a shepherd boy and had to follow up the three wise-men and their luxurious gifts. I had nothing but a song. Ahhh musicals. The lyric was, "Me. My gift is me. All I am, all I'll every be. I'm not afraid for the world to see that it's me. My gift is me." (Yes, I still remember my lines!) There stood short, chubby-cheeked, eleven-year-old Jeff singin' his first solo. Mom and Dad, proud as punch. He felt like he was standing on the edge of the world.



ALEXANDRA GRATTON

JULIA JUHAS Rita / Ensemble

SHAW 2022: *White Christmas*; 1st season. My earliest theatre memory was at the age of eleven, when my parents took me to see The Who's *Tommy*. It was riveting, colourful and amazingly loud! Twenty years later I had the pleasure of performing in the remount of *Tommy* at the Stratford Festival, with the original creators and some of the original cast. In a family of musicians and performing artists, the holidays have been a very precious and meaningful time of year. It's one of the rare opportunities we have to be together under one roof to share stories, laughter and enjoy a bountiful meal.



problems they have on their minds and give them an escape to just enjoy. Seeing the faces of audience members light up is truly one of the best things. Christmas has that same energy for me. It's all about family, food and having a good time.

ALLISON McCAUGHEY Swing

SHAW 2022: *White Christmas* and *Damn Yankees*; *Fairground*, *Shawground*, 1922 in Concert; 3rd season. Christmas is my favourite time of year! I love watching old holiday movies, and spending time with family and friends. Watching Christmas through my daughter's eyes, I get to relive so many of my own childhood holiday memories and create some new family traditions.

TARAN KIM Ervyn / Ensemble

SHAW 2022: *White Christmas*; 1st season. My earliest theatre memory is doing a quite terrible production of *Annie* at my elementary school. Despite being in grade two, they gave me the part of Rooster. They decided before we started, they should give it to someone older. My parents were furious, but I didn't really mind that much, I was just happy to be a small part of something a lot bigger than just one part, which holds true today as my favourite part of being a performer. Christmas, to me, feels like an unapologetically joyous time. It reminds me that all times of the year should be as joyous as our fondest Christmas memories.



KEVIN McLACHLAN Phil Davis

SHAW 2022: *White Christmas* and *Damn Yankees*; *Fairground*, *Shawground*, 1922 in Concert; 4th season. I can still remember being home, sitting in the Yukon Arts Centre and watching *Singin' in the Rain*. While Gene and Debbie were brilliant, it was Donald O'Connor's number "Make 'Em Laugh" that made me realize how special theatre is. Years later, I'm in the privileged position of working as an actor and getting to do the same thing Donald O'Connor did for me many years ago – make 'em laugh. It is a gift to be able to do this job, and to bring joy and laughter to so many people. And with a bit more practice, I might even be good one day!

PAYTON MILLS Susan Waverly

SHAW 2022: *White Christmas*; 1st season. I am thrilled to be joining the Shaw Festival this season! More than anything, I love stepping onto the stage and being transported into a world that exists in that moment, connecting with my fellow cast members and the audience. My earliest Christmas memory is the year I received a pink purse from my sister. I proudly carried it everywhere, filling it with anything that I could get my hands on! But for me Christmas means getting to spend lots of time with my family, and I hope you'll be enjoying this beautiful show with yours.



GRAEME KITAGAWA

Connie / Ensemble

SHAW 2022: *White Christmas* and *Damn Yankees*; *A Year With Frog and Toad in Concert*, *Fairground*, *Shawground*; 1st season. I grew up in Brooks, Alberta. Upon graduation, I moved to Vancouver, BC, where I am now based. I started my career as a commercial dancer and have appeared on film for Disney, Nickelodeon, NBC and more. Along the way, I discovered theatre and slowly fell in love with it. However, my first experience with theatre was seeing a touring production of *Cats* as a kid. I remember being so in awe of what the actors were doing up there, that it left me thinking about how amazing it would be to be up on that stage.



MADELYN MIYASHITA

Dottie / Ensemble

SHAW 2022: *White Christmas*; 1st season. At the age of four, I played Mrs Santa in my preschool Christmas play, where I entered the stage via

CAITLYN MacINNIS

Loretta / Cigarette Girl / Ensemble

SHAW 2022: *White Christmas*, *Damn Yankees* and *Chitra*; 1st season. I was raised in Fort Erie and grew up in the Niagara Region. My mother always said I started dancing and singing before I could walk or talk. I've been captivated with the performing arts for as long as I can remember. I started dance lessons at the age of three, and I was in my first musical at the age of seven. I haven't looked back since. I'm deeply grateful and excited to continue my first season at the Shaw Festival! Denise Williams, Saccha Dennis, Yolanda Bonnell and Philip Akin were valuable teachers/mentors to me during my training at Sheridan.



playground slide through a cardboard chimney to save the day and help Santa. I remember being quite nervous about the whole ordeal, but I knew a) you can't stop once you're on the slide, b) I have one line that's been practiced thoroughly, and c) there are cookies after the performance. Since then, Christmastime combined with theatre has always brought joy to my heart, and I am honoured to share this special moment with you.

DREW PLUMMER Ezekiel Foster / Ensemble

SHAW 2022: *White Christmas* and *Damn Yankees*; *A Year With Frog and Toad in Concert*, *Fairground*, *Shawground*; 4th season. When I was six, my mother enrolled me in a retelling of the Christmas nativity scene at our local church. 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"; however, the day of the show I suddenly came down with the flu. In true Christmas spirit, 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. Happy Holidays!

JORDAN MAH Swing

SHAW 2022: *White Christmas*; 2nd season. My earliest theatre memory is seeing *Mamma Mia!* with my mom and sister in Edmonton. I was enthralled with the energy and happiness that show brings to life. I think that's the best thing about being an actor – telling a story that engulfs an audience. Letting the audience forget about any issues or

ALI POWELL Swing

SHAW 2022: *White Christmas*; 1st season. When I was growing up, there was only one thing I ever watched on tv: an old recording of the National Ballet's *Giselle*. After a few hundred plays, the vhs finally gave out and I had to look for other entertainment. That was when I discovered theatre. The idea that people could come together and watch real magic happen right before their eyes was mesmerizing, and I knew then that I had to be a part of it. Many years – and many high kicks – later, it seems to have stuck! I hope you enjoy the theatre (and Christmas) magic.



OLIVIA SINCLAIR-BRISBANE

ADAM SERGISON Max / Ensemble

SHAW 2022: *White Christmas*, *Damn Yankees* and *Chitra*; 3rd season. At two years old, I attended a showcase for my sister's dance class. Surrounded by beaming parents, I was bored out of my mind. Fortunately, even at the age of three, my sister was intuitive. When the students were sent to fetch their mothers for an impromptu mother-daughter dance party, she grabbed me instead. And there it was – I was bored because I needed to move. Sitting still never suited me, and nothing has changed. Now I make my living gallivanting around the stage, and the best part is if I can inspire that same feeling in you. I hope you will also find the joy in movement.



ADAM SERGISON



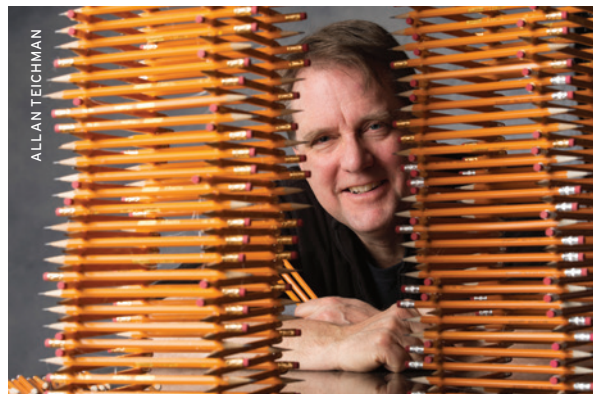
KELLY WONG

OLIVIA SINCLAIR-BRISBANE

Tessie / Seamstress / Ensemble
SHAW 2022: *White Christmas* and *Damn Yankees*; *Fairground*, *Shawground*, *1922 in Concert*; 3rd season. Born and raised in London, Ontario. I'm very proud of the great opportunities my hometown offers young people, of all backgrounds, to experience and participate in the arts. I fell in love with theatre at twelve years old, as an orphan in *Annie the Musical*. To date, my favourite experience in theatre was playing the Emcee in *Cabaret* at the Grand Theatre, a truly lifechanging moment. A favourite holiday memory of mine is building a pillow fort with all my cousins on December 24th, so that we could sleepover and open presents together the next morning.

KELLY WONG Ralph Sheldrake

SHAW 2022: *White Christmas* and *Damn Yankees*; *Shawground*; 14th season. Christmas memories? Groggily opening presents in my childhood living room; piling into the car to go see my grandparents; my mom making "Christmas Morning Wife-Saver" for breakfast (in retrospect, a dish that could've used a rebranding...); my dad helping me assemble the toys Santa delivered; watching the Disney World parade with my brother; late-night board games with my Girlf; a pre-Christmas cruise with Lil' Bao in tow. This year, all I care about is experiencing Christmas through the eyes of my remarkable daughter. All of the clichés are true and I'm incredibly grateful that I'm along for the ride.



ALLAN TEICHMAN



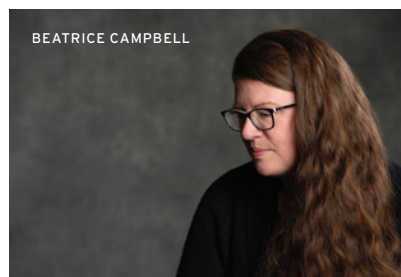
ALI POWELL

ALLAN TEICHMAN Stage Manager

SHAW 2022: Stage manager for *White Christmas*, *Cyrano de Bergerac* and *Just to Get Married*; 36th season. Christmas is not part of my family or religious tradition. All my experiences of it have been vicarious: through partners and their families, friends and work. Several of the most memorable involved *Réveillon*, a large Christmas Eve dinner, common in French-speaking cultures. These have ranged from large events with extended family, to a much more modest one I participated in at a small farm, where the meat course had been wandering around outside the day before. Midnight mass at St Mary of the Angels finished the evening. Christmas arrives in many ways – I hope you enjoy ours.

BEATRICE CAMPBELL Assistant Stage Manager

SHAW 2022: Assistant stage manager for *White Christmas*; stage manager for *Damn Yankees* and *Chitra*; 18th season. One of my most memorable work/life experiences at the Shaw Festival, was working with my brother, Benedict Campbell, and sister-in-law, Jackie Maxwell, on *The Entertainer*. The cast was stellar all-around; but having the privilege of watching Ben play that part will stay with me forever.



BEATRICE CAMPBELL



MEGHAN FROEBELIUS



LEIGH MCCLYMONT



ANNIE McWHINNIE

MEGHAN FROEBELIUS Assistant Stage Manager

SHAW 2022: Assistant stage manager for *White Christmas* and *Too True To Be Good*; *A Year With Frog and Toad in Concert*, *Fairground* and *Shawground*; 4th season. A few years ago, The Shawp sold glass vials that were filled with scrap pieces of fabric from the costumes of that season. They were attached to small pieces of string so you could hang them up somewhere. In my case, I hang them on my Christmas tree and am reminded of the memories from those shows. I'm grateful to be working on *White Christmas* because, just like in the case of those ornaments, this type of theatre at this time of year is just like bottling magic.

LEIGH MCCLYMONT Assistant Stage Manager

SHAW 2022: Assistant stage manager for *White Christmas*, *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.

ANNIE McWHINNIE Assistant Stage Manager

SHAW 2022: Assistant stage manager for *White Christmas*, *Damn Yankees* and *Chitra*; 14th season. My earliest theatre memory is seeing musicals as a child and then going home to play the cassette recordings on repeat until I had learned every word. One of my favourite things about working in stage management is collaborating with all the different departments, creative and technical, from the rehearsal process all the way through to the closing of the show. For me, growing up in an interfaith household, the holiday season has always been about celebration and spending time with those I love.

Orchestra



BACK ROW: PAUL TARUSSOV (substitute trombone). PAUL RODERMOND (substitute keyboard) has worked on several musicals in St John's and Stephenville, Newfoundland. He now lives in Winnipeg, mostly playing for choirs and cross-country skiing. MICHAEL VIEIRA (keyboard 2) has performed for the last two decades in numerous Mirvish productions, including assistant conductor for *Dear Evan Hansen*, *Annie* and *Piaf/Dietrich*, a *Legendary Affair*. ROSS MacINTYRE (bass) has performed world-wide and is featured in over 100 recordings, including thirteen Juno-nominated albums. His musical theatre credits include productions with Mirvish, Drayton and Canadian Stage. SASHA BOYCHOUK (clarinet/tenor saxophone) studied music at St Petersburg Conservatory and worked with Moscow Symphony. In Canada, Sasha works in genres of jazz, classical, pop, and musical theatre. TROY DOWDING (trumpet 1) is founder of Positive Trumpeters Worldwide, Trumpet faculty at Mohawk College, endorsed by Adams Brass, recording artist for Cuphead video game, and performed with many notable Canadian artists. ANDY BALLANTYNE (piccolo/flute/alto saxophone) 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. ROB SOMERVILLE (trombone 1) works in jazz/pop and theatre idioms in Toronto; and has performed with many artists, including Natalie Cole, Paul Anka, and productions of *The Producers* and *Chicago*. FRONT ROW: ERICA BESTON (violin) was a member of the Canadian Opera Company. Shows in Toronto include *The Lion King*, *Les Misérables*, *Wicked*, *Young Frankenstein* and many more. JACKIE CHALMERS (substitute reeds). SHAWN MOODY (trumpet 2) has played for many notable artists, including Diana Krall and Frank Sinatra, Jr. Theatre productions include *The Producers* and *Aladdin*. This is his 23rd season. ALEX GRANT (cello) is in his 23rd season. He freelances in Toronto and has been a member of the Blue Spruce Quartet since 2002. TIM MULLIGAN (drums/percussion) is currently on leave from *Wicked's* North American tour. Tim is excited to return to the Shaw Festival and his native Canada.

NOT PICTURED: KELSLEY GRANT (trombone 2) completed his graduate studies at Manhattan School of Music. He recently participated in the Toronto production of *Ain't Too Proud*, and is a full-time faculty member at Humber College. TOM SKUBLICS (bass clarinet/baritone saxophone), 25th season playing and engraving Shaw's show music. He has backed Ella Fitzgerald, Mel Tormé, Tony Bennett, and played in Toronto productions of *Show Boat* and *Cats*.

Photo by Peter Andrew Luszytk.

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