

SHAW 20 FESTIVAL 23

ANNUAL REPORT





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“Canada’s Shaw Festival
is the ultimate destination
for theatre lovers.”

CINCINNATI CITY BEAT

Clockwise from top left: Katherine Gauthier as Kate Derwent in *The Shadow of a Doubt*; Martin Happer as Billy Boanerges in *The Apple Cart*; Ellora Patnaik as Kunti in *Mahabharata*; Michael Man as Prince Caspian in *Prince Caspian*; Deborah Hay as Madame Arcati in *Bliethe Spirit*; Ric Reid as Zangler in *On The Razzle*; Jenni Burke as Mazeppa in *Gypsy*; Graeme Somerville as Joe Proteus in *The Apple Cart*; Miriam Fernandes as the Storyteller in *Mahabharata*.

CHAIR'S REPORT

It is not an understatement to call 2023 a rollercoaster. Our 61st season was one filled with excellence. The quality of work, the generosity of our donors and the resilience and dedication of our staff, Guild and artists were all amazing highs, and while audiences were certainly back at higher levels than 2022, the failure to see a return to normal, or pre-pandemic attendance, was an issue plagued the theatre industry in Canada, the USA, and abroad.

210,000 of you came here to see 18 productions and concerts mounted in our largest season ever and then 74,000+ of you stayed and enjoyed one of the other 4,600 other events, classes and activities we offered beyond the shows.

TC, Kimberley and their creative teams – and indeed all of our artists, crews, artisans and staff – should be very proud of the work that went onto all our stages, both outdoor and indoor. Of special note was the arrival of the much-lauded *Spiegeltent*, which surprised audiences and artists alike with its beauty, intimacy and slightly wicked feel.

The year achieved The Shaw's best gross revenues ever, led perhaps most clearly by the \$15.54 million in individual and foundation donations that took us to our best annual fund results as well. Attendance rose from 171,000 in 2022, with \$19 million in earned revenues showing a marked increase over 2022 results of just \$13.23 million – but still falling significantly short of the 2019 attendance. This, combined with rapid increases in our own costs, resulted in an operating deficit of \$5.69 million.



We look upon that financial result as a continued investment in our staff and artists and in driving tourism to the area. While our mainstage shows did not perform as hoped, especially given the incredible results of our 2022 holiday shows, the enormous philanthropic support and solid gains against the 2022 year helped ensure that Niagara-on-the-Lake also continued to grow back toward pre-pandemic levels.

Once again, contributions were not a series of large grants by a small group of people, but rather from the widest range of households, investing in our art, our artists and our future. We are truly blessed.

This year also saw The Shaw embrace a significant new vision for its future. One that will generate new programs designed at deepening real human connection and creating new models of stabilization and training for artists and artisans. These new programs come with new capital needs, including the renewal of our Royal George Theatre, which, originally built as a temporary building with a clay tile foundation, is well beyond its intended lifespan.

As always, we must thank our amazing board, the staff and our leaders, TC, Tim Jennings and Kimberley. Their work this year, as every year, in mitigating profound issues, engaging audiences and ensuring resources has been remarkable. We have said it before, but we are very lucky to have such leaders. A big thank you also to each of our Board of Governors, our Shaw Festival (USA) Board and, this year especially, the Board of our Endowment Foundation.

Thank you all for your dedication and support of The Shaw – I look forward to seeing you back here very soon!

IAN JOSEPH

THE APPLE CART

by Bernard Shaw, directed by Eda Holmes, set and costumes designed by Judith Bowden, lighting designed by Sophie Tang, original music and sound designed by Ryan deSouza.

Tom Rooney as King Magnus and Sochi Fried as Orinthia.

“Shaw imagined this new world 40 years into his future. It now takes place 55 years in our past, yet still hits a Kubrickian sense of inevitability. And to pull it off, the company brings out its big guns — veteran director Eda Holmes and a stellar cast led by Tom Rooney.” NIAGARA FALLS REVIEW



MAHABHARATA written and adapted by Ravi Jain and Miriam Fernandes, using poetry from Carole Satyamurti's *Mahabharata: A Modern Retelling* original concept developed with Jenny Koons, a Why Not Theatre Production, in association with Barbican, London, commissioned and presented by the Shaw Festival, directed by Ravi Jain, with associate director Miriam Fernandes, set designed by Lorenzo Savoini, costumes designed by Gillian Gallow, lighting designed by Kevin Lamotte, projections designed by Hana S. Kim with associate projections designer Ann Slote, original music and sound designed by John Gzowski and Suba Sankaran, traditional music consultant Hasheel Lodhia, choreographed by Brandy Leary, Khana storyteller and artistic associate Sharada K Eswar, *Mahabharata* production manager Crystal Lee, *Mahabharata* lead producer Kevin Matthew Wong.

The *Bhagavad Gita* Opera scene: Meher Pavri as the Singer, Neil D'Souza as Krishna and Anaka Maharaj-Sandhu as Arjuna, in *Mahabharata: Dharma (Part 2) The Life We Choose* (photo by Michael Cooper).



“An extraordinarily dazzling piece of theatre that carves a crystalline path through “the forest of stories through which flows the river of wisdom handed down from ancestors.” Structured as a story within a story, and through the use of projectors, dance, gender-swapped characters and musicians on stage, this production carefully blends the historicity of the *Mahabharata*’s mythic origins with a modernity that emphasises the poem’s timelessness... The questions *Mahabharata* explores ring true in our own troubled times.” THE TELEGRAPH, LONDON



“Impressive work in telling a cinematic-scale story live and in real time...the charm and wonder of this production is likely to bring back fond memories for those who know the Narnia books and entice a new generation of readers to pick them up.”

TORONTO STAR

PRINCE CASPIAN

adapted for the stage by Damien Atkins, based on the novel by C.S. Lewis, directed by Molly Atkinson, set and costumes designed by Cory Sincennes, lighting designed by Jareth Li, original music and sound designed by Alessandro Juliani, fight direction by John Stead.

Kyle Blair as Peter, Kiana Woo as Lucy, Marla McLean as Susan and Andrew Lawrie as Edmond.



EXECUTIVE DIRECTOR'S REPORT

Recovering – Not recovered. That is how I described our status this fall in my keynote at the Niagara Economic Summit.

2023 was, to my mind, another significant step forward in the road to recovery, but not an easy one. Attendance was back to about 80% of 2019, but short of expectation. Group sales – with providers still struggling to regain pre-pandemic business – and single ticket buyers – those who only attend one show each year – were areas we saw as trailing, with our regular USA and Canadian visitors back, but staying slightly shorter stays as inflation, wild-fire smoke and continuing Covid and flu impacted everyone.

The total operating revenues for the 2023 year were \$36.7 million, an all-time high, but inflationary forces combined with ongoing illness, the cancellation of several shows at the Royal George due to ongoing issues with its clay foundation, and the costs of mitigation and examination of what it would take to rebuild the theatre combined with these continued shortfalls and ballooned our costs to over \$42.37 million. This left us with an operating deficit of \$5.7 million. Depreciation of capital assets also exceeded deferred capital contributions, bringing our total accumulated deficit to \$6.2 million.

Our amazing philanthropic results of \$15.54 million in contributions were another high and certainly saved us from a more difficult outcome, for which we are eternally grateful. These results also included a special one-time grant from the Shaw Festival Endowment Foundation to help speed our recovery efforts and stabilize cash flow. Combined with significant work on the part of staff to reduce expenses and rework our business model for 2024, we hope to retire much of this deficit as quickly as possible. Fortunately, 2024 onsale is going very well so far and we see optimistic reasons to think this season will be a much better year.

Market downturns and fluctuations were expertly navigated by our Foundation board, and so our Endowment was saved from the major negative impacts seen by many. At December 31/23, the Foundation assets were a solid \$36.541 million, up from 2022, even after their special distribution.

It would be hard to call a year in which we posted an operating deficit one I feel entirely good about, though the shows were glorious. I have a certain pride in avoiding such financial difficulties, but the crisis in audience return facing the live arts industry, the rapidly rising costs and how to mitigate both has been widely reported on in the USA, and while government support here in Canada initially slowed the velocity of the impact, theatres everywhere are recognizing just how deep a concern we face across all geographies and are working together to help address these wider societal and industry issues as we work forward.

My deepest thanks are to all of you. Your belief in us, in our art and in the power of theatre to engage deeply and resonantly. Your support is truly inspiring, and it keeps us energized to tackle these immediate challenges, which we are doing even as we plan for a brighter future, and we will continue to do with optimism and energy.

TC and Kimberley have an amazing season lined up for you in 2024. I look forward to welcoming you back for our 62nd season and to the beautiful region that is Niagara. Thank you!



ARTISTIC DIRECTOR'S REPORT

William Goldman, author of *The Princess Bride* and other films, wrote a great book about Hollywood in which he repeatedly asserts: “nobody knows anything.” I thought of that often in 2023. Shows which I confidently expected to pack our theatres played to 50% houses, while unexpected and little-known pieces came up on the rails and exceeded all expectations. And all this while we were all still wrestling with The Pandemic Question “Is it over yet?”

The two things are connected, of course: we don't know yet, and may never fully understand, the extent to which audience behaviour has changed as a result of the last few years. Some conclusions seem easy to draw: people are buying their tickets later than in previous years.

But why a show like *Gypsy*, which before the lockdown had been on track to break records for us, ended up short of its budget target, who can say? It certainly wasn't anything to do with quality. Not only *Gypsy*, but the season as a whole, from the ground-breaking premiere of *Mahabharata*, were met with the kind of responses one can normally only dream of. I lost count of the number of times that I was told “This is my favourite season yet.”

It was, if I say so myself, an understandable reaction. Our actors showed once again why they are considered the best ensemble around; our designers and artisans created magic on every scale; and our new initiatives were triumphant – especially the Spiegel tent. I loved standing by the entrance to the tent and watching people's faces as they first entered.

I am really pleased that we are able to keep the Spiegel tent for another year and to develop it as a space for music, wit, romance and laughter. It is a beacon of the kind of festival The Shaw could be; as such, it was worth the big investment, of money and energy, that it took to bring it about.

This is really the way we think about last season: it was an investment. We have big plans. We can make the Shaw a centre for creativity and imagination, a place buzzing with life both indoors and outside. The scale and ambition of last year's programming represented a gamble, not just in the short term, where we will always be vulnerable, but in the longer term, where a wider array of attractions and reasons to come to this beautiful area will be the best way to secure our future.

We have glimpsed an incredibly exciting future. Now let's make it happen.

TIM CARROLL



GYPSY book by Arthur Laurents, music by Jule Styne, lyrics by Stephen Sondheim, suggested by the memoirs of Gypsy Rose Lee, original production by David Merrick and Leland Hayward, entire production originally directed and choreographed by Jerome Robbins, directed by Jay Turvey, music direction by Paul Sportelli, choreographed by Genny Sermonia, set and costumes designed by Cory Sincennes, lighting designed by Kevin Fraser, sound designed by John Lott.

Jason Cadieux as Herbie, Kate Hennig as Rose and Julie Lumsden as Louise.

“The production is resplendent... it feels positively luxurious to bask in the show’s music from its celebrated and lengthy overture through Hennig tearing down the house in “Rose’s Turn.”

TORONTO STAR



“Delightful... A charming exercise in Shaw’s ongoing deconstruction of marriage. Once again, he mischievously poses the question ‘What’s love got to do with it?’... adroitly comical.” *THE ARTS FUSE, BOSTON*

Clockwise from top: Kyle Blair as A and Donna Soares as Z; Michael Man as A and Julia Course as Z; Kiera Sangster as Z and David Adams as A.



VILLAGE WOONG

by Bernard Shaw, directed by Selma Dimitrijevic, set and costumes designed by Beyata Hackborn, lighting designed by Nick Andison, original music and sound designed by John Gzowski, movement by Alexis Milligan.



ASSOCIATE ARTISTIC DIRECTOR'S REPORT

Dare I say we have come through something over the last four years. And whatever brave new frontier we are upon, as a community, we continue to choose theatre as a worthwhile endeavour. That to some degree, each of us believes our Life Force is nourished by the act of coming together to participate in live theatre. This in itself may not be revelatory but what strikes me are the challenges we will continue to overcome in pursuit of this activity. And this effort gives this act of gathering meaning.

Distance, time, financial resources are all tangible obstacles which can justifiably keep you, the audience, our most important scene partner, away. Personal obligations and pressing matters continue to be tantamount. Streaming is convenient, cost-effective and allows us to control many more variables. Yet, there you all were in 2023. So many people who leaned in, unplugged and committed yourselves to a singular experience, never to be replicated. It took effort. It might have even felt difficult in moments. For the numerous choices, challenging and otherwise, you made to be with us, we thank you.

Challenges within the organization have been met with imagination and grace. The embedded artists have been exemplary, upholding our belief in the highly developed and transferrable skills of impeccable artists. These artists have made themselves indispensable in countless ways, harnessing their command of language, sense of play and creativity. These actors thrive in healthy discomfort as this is where they engage with their characters in the rehearsal hall and stage. Their ability to differentiate between discomfort – the place where change and growth happen, and harm – a dangerous state, is something they understand deeply.

Pushing back against the idea of our plays as unfashionable and archaic, the Baillie Cohort claimed this canon as theirs too. Unimpeded by the narrow practice of this work by some in the past, this group of emerging artists traversed ahead with curiosity and energy, against a tide of opinions which may have previously dissuaded them.

In all these places, and many more, there is Effort. In this sacred place of Niagara, the convergence of all this effort creates an alchemy, whereby effort is transformed into Magic – never to be replicated but always potentially present as long as we continue to choose theatre.

As you travel this year, I hope you will continue to consider the Shaw Festival, as I hope all of the employees, contractors and volunteers will too. I hope we line up shoulder to shoulder, lean in, and adventure together.

Ever Forward.

KIMBERLEY RAMPERSAD





REMEMBERING PAXTON WHITEHEAD

OCTOBER 17, 1937 - JUNE 16, 2023

Paxton was the kind of actor you likely saw and knew from any number of roles and sources. He was so well known for his beautiful resonant voice, dry wit, and perfect comic timing that he was honoured with an obituary in every newspaper from *The New York Times* to the *Los Angeles Tribune*, and on entertainment and local news programs the world over.

In the *NYT* obit, they noted "In 1967, Mr. Whitehead became the artistic director of the Shaw Festival. He produced, acted in or directed most of Shaw's plays (in those seasons), attracting actors like Jessica Tandy to the festival's productions, before deciding to return to acting in 1977."

To us, here at The Shaw, he was a formative force as an actor and director, but is perhaps most valued by us for his role in establishing us as an ensemble company. He attracted world class talent to a tiny Canadian village in the late 1960s and professionalized the organization. In launching our early touring work and in extending the length of our season, he set the course that Christopher and Jackie and we would follow. In short – Paxton – then, at 29, the youngest artistic director in the country – started us down the path that very directly led to our current state as one of the world's foremost theatres. All those of us who came after him, whatever our own contributions, owe him a huge debt of thanks for making The Shaw the attractive place it was for each of us to find and to want to join and carry forward.

In the years since we started here, Paxton visited and would write to us and call us a few times each year. We included him, in 2017, alongside Jackie and Christopher as an Artistic Director Emeritus, and the note he wrote to us around that was one of the sweetest we have received. He loved this place, even 40 years after he left it, and stayed in regular touch right through to the last months of his life.

We mourn his passing, and we miss him. We thank him for his generosity of spirit, his calm, beautifully articulate messages to us and his wonderful ability to leave any drama on the stage. For us, he was a wonderful colleague who offered insight into our own earliest days, while still performing at the highest level. We wish his family the peace and joy of wonderful memories, theirs and ours.

TIM CARROLL AND TIM JENNINGS



Opposite, clockwise from top: Paxton Whitehead as Ronald Gamble with Carole Shelley as Cherry Buck in *Thark*, 1977; Whitehead as Major Sergius Saranoff in *Arms and The Man*, 1976; Whitehead as Leonard Charteris with Norman Welsh as Joseph Cuthbertson, Diana Barrington as Sylvia Craven, Patrick Boxill as Colonel Craven, James Valentine as Dr Paramore, Patricia Collins as Grace Tranfield and Louise Marleau as Julia Craven in *The Philanderer*, 1971. This page: Whitehead as Lord Fancourt Babberley in *Charley's Aunt*, 1974. (All photos by Robert C. Ragsdale.)

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.

EXECUTIVE TEAM

TIM CARROLL, Artistic Director • TIM JENNINGS, Executive Director

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THE SHADOW OF A DOUBT

by Edith Wharton, directed by Peter Hinton-Davis, set and costumes designed by Gillian Gallow, lighting designed by Bonnie Beecher, live video designed by HAU1.

Tara Rosling as Lady Uske and Patrick Galligan as Lord Osterleigh.

"A family drama about rigid class distinction, the desperation of poverty, the truth about a death, euthanasia, and it's a terrific story that grips you to the end... The acting is so full of controlled emotion that when it erupts it's like an earthquake." THE SLOTKIN LETTER

ON THE RAZZLE

by Tom Stoppard, adapted from *Einen Jux will er sich machen* by Johann Nestroy, directed by Craig Hall, set and costumes designed by Christina Poddubiuk, lighting designed by Kimberly Purtell, original music by Alessandro Juliani, sound designed by Mike Rinaldi, projections designed by Jamie Nesbitt.

Kristi Frank as Christopher and Mike Nadajewski as Weinberl
(photo by Emily Cooper).

"A non-stop, high-speed tale told with amusing choreography that cranks up comic mayhem (and romance) even more...the kind of production you want to visit a second time to catch all the witticisms that come at you a mile a minute." CINCINNATI CITY BEAT



ENSEMBLE

ARTISTIC DIRECTOR Tim Carroll **EXECUTIVE DIRECTOR** Tim Jennings **ASSOCIATE ARTISTIC DIRECTOR** Kimberley Rampersad **DIRECTORS** Molly Atkinson • Jessica Carmichael • Tim Carroll • Selma Dmitrijevic • Miriam Fernandes • Craig Hall • Peter Hinton-Davis • Eda Holmes • Ravi Jain • Glynis Leyshon • Jackie Maxwell • Allison McCaughey • Brendan McMurtry-Howlett • Mike Payette • Kimberley Rampersad • Jay Turvey **MUSIC DIRECTORS / COMPOSERS / SOUND DESIGNERS** Ryan Cowl • Ryan deSouza • John Gzowski • Alessandro Juliani • John Lott • James Oxley • Michael Rinaldi • Chris Ross-Ewart • Suba Sankaran • Samuel Sholdice • Troy Slocum • Jeremiah Sparks • Paul Sportelli **CHOREOGRAPHY / MOVEMENT / FIGHT DIRECTION** Matt Alfano • Linda Garneau • Brandy Leary • Allison McCaughey • Alexis Milligan • Kimberley Rampersad • Genny Sermonia • John Stead **PUPPETRY** Alexandra Montagnese • Mike Petersen **DESIGNERS** Asa Benally • Judith Bowden • Anahita Dehbonehie • Gillian Gallow • A.W. Nadine Grant • Beyata Hackborn • Pam Johnson • James Lavoie • Sue LePage • Christine Lohre • Christina Poddubiuk • Lorenzo Savoini • Cory Sincennes • Sim Suzer • Michelle Tracey **LIGHTING DESIGNERS** Nick Anderson • Bonnie Beecher • Kevin Fraser • Mikael Kangas • Kevin Lamotte • Jareth Li • Kimberly Purtell • Sophie Tang **PROJECTION DESIGNERS** Corwin Ferguson • HAU1 • Hana S. Kim • Jamie Nesbitt • Ann Slote **STAGE MANAGEMENT** Martine Beland • Beatrice Campbell • Meghan Froebelius • Ashley Ireland • Amy Jewell • Becca Jorgensen • Laura Lakatosh • Sang-Sang Lee • Meredith Macdonald • Carolyn MacKenzie • Leigh McClymont • Annie McWhinnie • Jane Vanstone Osborn • Théa Pel • Tamara Protić • Melania Radelicki • Neha Ross • Colin Tatlock • Allan Teichman • Dora Tomassi • Kathryn Urbanek **THE ENSEMBLE** Ariana Abudaqa • David Adams • Shawn Ahmed • Vinnie Alberto • Matt Alfano • David Alan Anderson • Damien Atkins • Tat Austria • Darcey Baker • Neil Barclay • Andi Biancanello • Kyle Blair • Chloe Bowman • Kristopher Bowman • Alana Bridgewater • Andrew Broderick • Jenni Burke • Fiona Byrne • Jason Cadieux • Shane Carty • Deborah Castrilli • Krystle Chance • Rais Clarke-Mendes • Janelle Cooper • Julia Course • Neil D'Souza • Jay Emmanuel • Wren Evans • Miriam Fernandes • Sharry Flett • Kristi Frank • Sochi Fried • Patrick Galligan • Katherine Gauthier • JJ Gerber • Élodie Gillett • Marlene Ginader • Kyle Golemba • Alexis Gordon • Damian Gradson • Alexandra Gratton • Varun Guru • Martin Happer • Deborah Hay • Kate Hennig • Joey Humphries • Jeff Irving • Patty Jamieson • Dante Jemmott • Jane Johanson • Nathanael Judah • Julia Juhas • Claire Jullien • Karthik Kadam • Hermage Singh Kalirai • Gryphyn Karimloo • Qasim Khan • Graeme Kitagawa • Madelyn Kriese • Darren Kuppan • Richard Lam • Andrew Lawrie • Allan Louis • Julie Lumsden • Amanda Lundgren • Caitlyn MacInnis • Jordan Mah • Anaka Maharaj-Sandhu • Michael Man • Jawon Mapp • Sanskruti Marathe • Tama Martin • Francis Masaba • Allison McCaughey • Stewart Adam McKensy • Kevin McLachlan • Marla McLean • Peter Millard • Madelyn Miyashita • Alexandra Montagnese • André Morin • Ryann Myers • Mike Nadajewski • Rebecca Northan • Goldy Notay • Hannah Otta • Sofia Otta • Monica Parks • Ellora Patnaik • Meher Pavri • Mike Petersen • Drew Plummer • Anand Rajaram • Sakuntala Ramanee • David Andrew Reid • Ric Reid • Jade Repeta • Shakeil Rollock • Tom Rooney • Tara Rosling • Ronica Sajnani • Sebastian Samuel • Ishan Sandhu • Navtej Sandhu • Kiera Sangster • Travis Seetoo • Genny Sermonia • Munish Sharma • Sophie Smith-Dostmohamed • Donna Soares • Graeme Somerville • Jeremiah Sparks • Sanjay Talwar • Jonathan Tan • Taurian Teelucksingh • Jacqueline Thair • Julia Thompson • Jay Turvey • Sukania Venugopal • Kelly Wong • Kiana Woo • Jenny L. Wright • Shawn Wright • Lindsay Wu • Bahareh Yaraghi

IN MEMORIAM Mark Burgess • Tom Burrows • Robin Craven • Robin Farmer • William Humphries • Marti Maraden • Peter McBoyle • Susan Moule • Christopher Newton • Barbara Proven • Victor A. Rice • Paxton Whitehead



MOTHER, DAUGHTER

written and directed by Selma Dimitrijevic

Shane Carty as Mother and Vinnie
Alberto as Daughter; Patty Jamieson as
Mother and Jade Repeta as Daughter
(photos by Michael Cooper).

“Mother, Daughter examines how personal lines of communication can snag into inane knots that — with slight, maddening alterations — are ritually tied, retied, and tied again... a perceptively gentle exploration that also reflected The Shaw’s interest in upending expectations.” THE ARTS FUSE, BOSTON



THE GAME OF LOVE AND CHANCE

a romantic comedy by Pierre de Marivaux, improvised by the Shaw Festival Ensemble, directed by Tim Carroll, set and costumes designed by Sim Suzer, lighting designed by Mikael Kangas, original music and sound designed by James Oxley, movement directed by Alexis Milligan, improv coaching by Rebecca Northan.

The Ensemble (photo by Emily Cooper).

“The energy was high and the results were hilarious...scenes seemed to begin and end smoothly without the audience becoming aware how hard the actors must be working to hit two intermissions, and nobody upstaged anybody else, all testament to great professionalism.” THE GLOBE AND MAIL

SELECTED 2023 STATISTICS

VENUE	NUMBER OF EVENTS	ATTENDANCE	%*
Festival Theatre	260	109,928	50
Royal George Theatre	302	65,389	73
Jackie Maxwell Studio Theatre	155	23,157	66
Outdoor/Community Stages	132	11,836	65
<i>Cancelled or Altered Performances*</i>	<i>(8)</i>	<i>(N/A)</i>	<i>(N/A)</i>
Total Season	849	210,310	57

*ALTERED PERFORMANCES INCLUDED STAGED READINGS OR CONCERT VERSIONS OFFERED DUE TO UNMANAGEABLE CONDITIONS OR ABSENCES.

Education / Outreach events (including digital)	4,592	74,384	N/A
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SOURCES OF REVENUE	AUDITED	2023	%	2022	%
(in thousands)					
Earned Revenues		\$19,013	53	\$13,228	37
Fundraising		15,537	42	11,868	34
Government Grants — Operating		2,036	5	2,171	6
Government Grants — Covid 19		90	0	8,116	23
Total Operating Revenue		\$36,676	100	\$35,383	100

PRIVATE SECTOR FUNDRAISING REVENUE	2023	%	2022	%
(in thousands)				
Contributions & sponsorships	\$ 8,168	53	\$ 5,771	49
Memberships	1,284	8	1,237	10
Special events, in-kind donations & other contributions	725	5	613	5
Foundations	5,360	34	4,247	36
Total private sector fundraising revenue	\$15,536	100	\$11,868	100

THE PLAYBOY OF THE WESTERN WORLD

by J.M. Synge, directed by Jackie Maxwell, set and costumes designed by Judith Bowden, lighting designed by Kevin Lamotte, sound designed by Samuel Sholdice.

Marla McLean as Pegeen Mike and Qasim Khan as Christy Mahon (photo by Emily Cooper).



“Maxwell gets steady performances out of the three leads and never lets the pace lag...Maxwell always coaxed the best out of the Shaw Festival. What a treat she's back.”

NIAGARA FALLS REVIEW

CONDENSED FINANCIAL STATEMENTS

CONDENSED STATEMENT OF FINANCIAL POSITION

(in thousands)

	AUDITED December 31 2023	AUDITED December 31 2022
ASSETS		
Accounts receivable	3,025	4,303
Other assets	1,162	1,015
Capital assets (net)	23,947	23,673
	28,134	28,991
LIABILITIES AND NET ASSETS		
Bank loan	5,271	3,774
Accounts payable and accrued liabilities	1,836	1,568
Deferred revenue	2,393	2,452
Deferred contributions	3,195	3,700
Long term debt	8,497	3,378
Deferred capital contributions	13,176	13,861
Total liabilities	34,368	28,733
NET ASSETS		
Balance, end of year	(6,234)	258
	\$28,134	\$28,991

* Financial information is derived from the annual audited financial statements, which are available through The Shaw or on our website

BASIS OF PRESENTATION

The Theatre follows the deferral method of accounting for contributions. Externally restricted contributions are deferred when initially recognized in the accounts and recognized as revenue in the year in which the related expenses are incurred or the restriction is met. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

CONDENSED STATEMENT OF OPERATIONS

(in thousands)

	AUDITED 2023	AUDITED 2022
EARNED REVENUE	\$19,014	\$13,228
CONTRIBUTED REVENUE		
Fundraising	15,537	11,868
Grants – Operating	2,035	2,171
Grants and subsidies – Covid	90	8,116
Total Contributed Revenue	17,662	22,155
TOTAL OPERATING REVENUE	36,676	35,383
EXPENSES		
Production and artistic	25,371	21,035
Marketing and sales and audience services	5,423	4,876
Administration	4,075	3,457
Fundraising	2,881	2,339
Facilities	2,453	2,302
Ancillary	1,507	1,123
Loan interest	662	244
TOTAL OPERATING EXPENSES	42,372	35,376
OPERATING REVENUES OVER EXPENSES BEFORE CAPITAL ITEMS	(5,696)	7
ITEMS RELATED TO CAPITAL ASSETS		
Amortization of deferred capital contributions	923	942
Amortization of capital assets	(1,707)	(2,063)
Disposal of capital assets	(12)	
(DEFICIENCY) EXCESS OF REVENUES OVER EXPENSES	\$(6,492)	\$(1,114)

SHAW FESTIVAL THEATRE ENDOWMENT FOUNDATION

The Endowment Foundation was formed in 2003 under the chairmanship of Anthony R. Graham, a Past Chair of the Shaw Festival Theatre, Canada. It is a separately incorporated entity in Canada. The Foundation is a registered charitable organization and a public foundation whose objects are to receive, hold and maintain one (1) or more funds and to transfer from time to time all or part of the income therefrom and the capital thereof [unless endowed by the contributor] for the benefit of the Shaw Festival Theatre, Canada.

The Foundation's funds are used for the long-term support of the Shaw Festival. During 2019 the investment committee of the foundation solicited proposals from 10 investment firms and chose to change portfolio management. The new fund managers are Fiera Capital Corporation and RP Investment Advisors. A portion of the accumulated net investment income provides The Shaw with a reliable source of revenue for operations, and fosters

initiatives such as new play development and education programs. As the endowment grows, it is becoming a significant source of revenue through both prudent investment and continuing contributions from donors who appreciate that a healthy endowment is a sign of fiscal responsibility.

Thanks to the generosity of many Shaw supporters and the Canadian Federal and Provincial endowment matching incentive programs, the Shaw Festival Endowment ended 2023 at \$36.5 million. The Endowed Fund includes donor contributions, contributions from the Canadian Cultural Investment Fund of Heritage Canada, and contributions from the Ontario Arts Fund.

Canada

Gifts to the Endowment Foundation can be received from both Canadian and American donors.

SHAW FESTIVAL THEATRE ENDOWMENT FOUNDATION BOARD OF GOVERNORS

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SHAW FESTIVAL THEATRE FOUNDATION (USA)

The Shaw Festival Foundation (USA) is a separate United States 501 (c) (3) not-for-profit incorporated under the laws of New York State which oversees the collection and disbursement of American contributions to both the Shaw Festival Endowment Foundation and the Shaw Festival Theatre, Canada.

SHAW FESTIVAL FOUNDATION (USA) BOARD OF GOVERNORS

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CONDENSED STATEMENT OF FINANCIAL POSITION

As at December 31 (in thousands)

	UNAUDITED 2023	AUDITED 2022
ASSETS		
Cash and cash equivalents	\$249	\$272
Amounts receivable	73	85
Other assets	1,711	1,638
	2,033	1,995
Investments at fair value	36,563	35,219
	\$38,596	\$37,214
LIABILITIES AND NET ASSETS		
Accounts payable and accrued liabilities	\$2,055	\$1,210
FUND BALANCES		
	36,541	36,004
	\$38,596	\$37,214
CONDENSED STATEMENT OF OPERATIONS		
As of December 31 (in thousands)		
	UNAUDITED 2023	AUDITED 2022
REVENUE		
Grants and contributions	\$1,286	\$1,120
Net Investment income	3,593	(1,533)
	4,879	(413)
EXPENSES		
Administration	21	21
Excess of revenue before grants	4,858	(434)
GRANTS		
Shaw Festival Theatre, Canada	4,321	2,814
(DEFICIENCY) EXCESS OF REVENUES OVER EXPENSES	\$537	\$(3,248)

PROFESSIONAL AND AUDIENCE DEVELOPMENT: THE SLAIGHT FAMILY ACADEMY

Now in its second decade, The Slight Family Academy offers programs designed to inform, enrich and deepen The Shaw experience.

Through the Academy, The Shaw provides professional in-season training for members of the company as well as apprenticeships for young actors, designers, directors, technicians, and stage managers. Before the season begins, we program a training Intensive in January/ February. In late 2021, the Academy moved under direction of Associate Artistic Director Kimberley Rampersad, who, along with senior company members and visiting experts, provide an immersion in the techniques of classical, ensemble theatre as well as the political and cultural history of our namesake's era and help them create the bonds that make our ensemble so expert in their work.

The Neil Munro Intern Directors Project, named for our late Associate Director, and under the direction of Kimberley Rampersad, is designed to showcase the work of our two intern directors, as they direct a one-act play that is then designed, rehearsed and presented for audiences of company members, specially invited artistic directors and other theatre professionals and members of our Governors Council. Dozens of young directors from across the country apply each year to intern with us, and many of our graduates are now enjoying successful careers as freelance directors and artistic directors. This showcase has been produced for many years and is unique in Canada. This program is generously funded by an anonymous donor. In 2023, the Intern Directors were Arthi Chandra and Jamie Dunsdon.

For our audiences we offer a range of programs, amplified by a significant investment in supporting Tim Carroll's call for "deepening human connection." Throughout the performance season these activities include Seminars, Teachers Days, Speakers Series, backstage tours, workshops, lectures, public readings and pre- and post-show discussions. For visiting school, university and special interest groups, we supplement the performances they attend with tours, workshops and discussions, and offer drama classes for 8 to 18-year-olds as well as adults.

This activity is made possible by the generous support of The Slight Family Foundation. The Slight family has had a profound impact on The Shaw for decades, through their individual and collective generosity and leadership and in 2009 the Academy was renamed in their honour.

Their support is two-fold: as well as a generous annual grant for operations, the Foundation is building a large endowment as a legacy gift. The endowment is growing rapidly thanks in part to matching funding from the Canadian government – ensuring the future sustainability of the Academy and its many programs. We are so proud to have the renewed support of The Slight Family Foundation through 2028, to support this amazing series of programs.

In addition to The Slight Family Foundation gifts, The Shaw enjoys significant support for this important aspect of our work from the George Cedric Metcalf Charitable Foundation, the RBC Foundation and the RBC Emerging Artists project, The Jeffrey Marshall Fund for Student Engagement and The Shaw Guild.

The 2023 Christopher Newton Interns were Alexandra Gratton and Taurian Teelucksingh. This year a cohort of young actor apprentices was added under a program we call The Baillie Cohort. The training of these young artists is combined with performance work in the season and extend the work the Intensive introduces throughout the year for them. The Cohort consisted of Vinnie Alberto, Sanskruti Marathe, Francis Masaba and Sophie Smith-Dostmohamed. Both the Cohort and the Christopher Newton Internships were generously sponsored by Marilyn and Charles Baillie.

A CHRISTMAS CAROL

by Charles Dickens, directed by Brendan McMurtry-Howlett, adapted and originally directed by Tim Carroll, set and costumes designed by Christine Lohre, lighting designed by Kevin Lamotte, original music by Paul Sportelli, music direction by Ryan deSouza, original movement and puppetry by Alexis Milligan.

Sanjay Talwar as Scrooge.

“From the looks of all the children around me and how engrossed they were, this production, as presented with puppets and pantomime, finds just the right tone and energy to carry us through gently and charmingly.” FRONTMEZZJUNKIES.COM



Staff

EXECUTIVE TEAM

Artistic Director
TIM CARROLL
Executive Director
TIM JENNINGS
Executive Assistant
JANET HANNA

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
Publications Co-ordinator
JEAN GERMAN
Publications Intern
KYLE GOLEMBA
Assistant Producer
THOM MARRIOTT
Ensemble and Housing Liaison
SUZIN SCHIFF
Child Supervisors
MARGOT DEVLIN
SUSAN McLAY
JESSICA SWEENEY

THE SLAIGHT FAMILY ACADEMY

Voice and Dialect Coaches
JEFFREY SIMLETT
AUSAR STEWART
JENNIFER TOOHEY
Alexander Technique
VICTORIA HEART
Singing Coaches
VAN ABRAHAMS
PATRICK BOWMAN
EILEEN SMITH
Movement Coach
ALEXIS MILLIGAN
Senior Manager, Education
SUZANNE MERRIAM
Education Co-ordinators
WARREN BAIN
MATT RATELLE
Education Assistant
NINA TAYLOR
Women in Musical Leadership
Assistant Conductor
KELLY LIN
Metcalf Music Intern
STEPHEN INGRAM
Intern Directors
ARTHI CHANDRA
JAMIE DUNSDON

PRODUCTION

Production Director
DON FINLAYSON
Production Administrator
MARGARET FERENCZ
Assistant Production Administrator
ALISON PETTEN
Technical Directors
MARK CALLAN
ANRITA PETRAROIA
JASON WOODGATE
Assistant Technical Director –
Logistics
DAN GALLO
Design
Design Co-ordinator
LAUREN REBELO

Design Assistants
EMILY DOTSON
BEYATA HACKBORN
YIMING (BARRY) LIU
XIMENA PINILLA
ALEX SOBCHAK
ROSE TAVORMINA
Design Mentor
JUDITH BOWDEN
Lighting Design Director
KEVIN LAMOTTE
Associate Lighting Designer
MIKAEL KANGAS
CHRIS MALKOWSKI
Assistant Lighting Designers
NICK ANDISON
AMBER HOOD
JEFF PYBUS
EMILIE TRIMBEE
Assistant Sound Designer
BEX TRALLI
Stage Management
Production Stage Manager
MEREDITH MACDONALD
Stage Managers
MARTINE BELAND
BEATRICE CAMPBELL
AMY JEWELL
LEIGH McCLYMONT
JANE VANSTONE OSBORN
ALLAN TEICHMAN
DORA TOMASSI
Assistant Stage Managers
MEGHAN FROEBELIUS
ASHLEY IRELAND
BECCA JORGENSEN
SANG-SANG LEE
CAROLYN MacKENZIE
ANNIE McWHINNIE
THEA PEL
MELANIA RADELICKI
KATHRYN URBANEK
Apprentice Stage Managers
LAURA LAKATOSH
COLIN TATLOCK

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Assistant Head of Properties
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Associate Head of Wardrobe
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ANGELA THOMAS
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Fabric Art/Dyer
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PAT GLINKA
MORGAN MACKINTOSH
LISE ST-GERMAIN
AVRIL STEVENSON
(Mentor Cutter)
Junior Cutter
ERIN HUITEMA
Tailors
MONIQUE MacNEILL
DENIS PIZZACALLA
First Hands
REBECCA BOYD
AUDREY-JOY BERGSMAN
PILLING
DARLENE HENDRY
ANDREA MacKENZIE
KATHY SCOZZAFATTA
VERONICA WATKINS

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SILKE JABLONKA
AURORA JUDGE
CHRYL KALOUDIS
SANDRA LeROSE
MIRANDA LUMLEY
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KAYLEN McCormACK
DARLENE NASZADOS
LILLIAN PASQUA
KATE STEINBACH
EMMA TANSLEY
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HAILEY URBANOSKI
KATHLEEN VAN DYKE
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REBECCA LEE
JESSICA MacDUFF

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Head of Scenic Construction
LESSLIE TUNMER
Assistant Head of Scenic
Construction
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BLAIR GREENWOOD
KEVIN HARTE
MICHAEL HASLEHURST
ROB MAZZA
MIKE PALMIERI
Shop Administrator
SHANNON ENGEMANN

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Head of Construction Electrics
JOHN VANIDOUR
Assistant Head of Construction
Electrician
ANTHONY BLASCHUK, JR

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Assistant Head of Audio
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Festival Audio Operator
FRED GABRSEK
Royal George Audio Operator
JULIAN MAINPRIZE
Studio Audio Operator
WAYNE BERGE

2nd Studio Audio Operator
TREVOR HUGHES
2nd Festival RF Technician
WAYNE BERGE
ANTHONY MANCINI
Outdoor Audio Operator
PAUL MOCCSAN

Electrics

Head of Electrics
JOHN MARSHALL
Assistant Head of Electrics
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Festival Electrician
STUART WILLIAMSON
Royal George Electrician
GEOFF INWOOD
PAUL McMANIS
Studio Electrician
ZACH VIOLA
Outdoor Electrician
JASON CHESWORTH
Video Supervisor
PRATIK TAYADE
2nd Studio Electrician
MEL THIVIERGE
Festival Deck Electrician
JASON CHESWORTH
MEL THIVIERGE
PAUL TOYNE
2nd Festival Deck Electrician
MICHAEL NASZADOS
1st Spot Operator/Deck Electrician
JEAN ST-ONGE
2nd Spot Operator
HAL HARLEY
LAURIE PENNER
Festival Changeover Electrician
IAN MIDDLETON
MIKE SCOTT
PAUL TOYNE

Stage Crew

Head Stage Carpenter
JEFF BINGLEY
Festival Stage Carpenter
DAVID SCHILZ
Royal George Stage Carpenter
ARCHIE MacKENZIE
Studio Stage Carpenter
ROB MAZZA
Festival Properties Runner
JOY BEELEY
Royal George Properties Runner
ROB GRINDLAY
LAURA MASCITELLI
Studio Stage Properties Runner
JOE BONAR
Royal George Stage Swing
DAVID KESSLER
Studio Stage Swing Supervisor
DAVID TORRES
Festival Flyperson
DANIEL BRIDGMAN
JERRY NUNN
Festival Stage Trade
FRANK ZALOKAR
Royal George Stage Hand/
Lunchtime Stage Carpenter
JERRY NUNN
Outdoor Stage Supervisor
KEVIN McGUIRE

Changeover Crew

Festival Changeover Supervisor
PAUL TIMMERMAN
Festival Changeover Flyperson
DAVID DiFRANCESCO
Festival Changeover Hands
SHAWN GILBERT
JOSH JANTZ
DAVID KESSLER
SARAH PENNER
Royal George Changeover
Supervisor
ROB GRINDLAY
Royal George Changeover Trade
MIKE PALMIERI
Royal George Changeover Hand
ROLF LIEDTKE

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Head of Wardrobe Running
MARGARET MOLOKACH
1st Festival Wardrobe Supervisor
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Royal George Wardrobe Supervisor
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Studio Wardrobe Supervisor
SHEILA RADOVANECVIC
KATE STEINBACH
2nd Festival Wardrobe Supervisor
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2nd Royal George Wardrobe
Supervisor
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2nd Studio Wardrobe Supervisor
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Festival Wardrobe
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Festival Wardrobe Trades
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Studio Wigs Supervisor
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2nd Royal George Wigs Supervisor
FLORENCE LEWIS
2nd Studio Wigs Supervisor
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CATHERINE TAIT
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Communications Co-ordinator
RHIANNON FLEMING
Digital Engagement Specialist
JOYANNA BODINI
Publicist
B-REBEL COMMUNICATIONS
Production Photographers
DAVID COOPER
EMILY COOPER
MICHAEL COOPER

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Senior Manager, Ticketing
and Analytics
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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
MATT BICKERTON
ZACHARY BIGGS
BRYAN BROOME
SUSANNE HESLOP
JENNIFER PALABAY
JOEL RENNER
ANTONETTA TREMONTÉ
VICTORIA WILLEMS
Senior Manager, Group and
On-site Sales
WES BROWN

Green Room

Supervisor
JUDE JONES
Cooks
CHASE CRAWFORD
TOM KUBOW
ERIKA LOFFELMANN
IMANT MALINS
MICHAEL THOMSON

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Manager, Retail Sales
and Shaw Express
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Staff
MARCUS ANDREWS
SAMARA BALL
GENY COLICCHIO-QUINN
MARK FRIESEN
TESSA GROOMBRIDGE
DANA PERESSOTTI
CHELSEA TOTTEN
OLIVIA TRIVIERI

Special Ticketing

Senior Manager
ALLISON COCHRAN
Assistant Co-ordinator
JANE McINTYRE
Group Sales and Special
Ticketing Assistant
VICKI BRADLEY
Assistant
JULIE JONES

House Programmes

PUNCH & JUDY INC

Shaw Librarian

NANCY BUTLER

Artistic Director Emerita

JACKIE MAXWELL



Outdoor performances, clockwise from top left: Alexandra Montagnese and Mike Petersen in *A Short History of Niagara* (photo by Lauren Garbutt); Tat Austria, Kyle Golemba, Shakiel Rollock, Andrew Broderick, Jawon Mapp, Matt Alfano, Madelyn Kriese and Jacqueline Thair in *A Grand Night for Singing* (photo by Peter Andrew Luszyk); Allison McCaughey and Shakiel Rollock in *A Grand Night for Singing* (photo by Peter Andrew Luszyk); Kevin McLachlan in *Troubadour* (photo by Pat Ozols).



NOËL COWARD'S
BLITHE SPIRIT

directed by Mike Payette, set and costumes designed
by James Lavoie, lighting designed by Kevin Lamotte,
original music and sound designed by Troy Slocum.

Damien Atkins as Charles and Julia Course as Elvira.

“Sure to delight, thanks to the fine casting showcasing some of the company’s best players. Noel Coward’s comedy finds the English elite poking fun at the supernatural, only to be bewitched by an honest to goodness ghost.”

BROADWAYWORLD.COM



2023 DONORS

*Shaw Company/Ensemble member + Board Alumni ++ Board Member

The Shaw Festival can only maintain our stature as one of the last great repertory ensemble companies of the English world with the support of thousands of generous donors. We receive grants and gifts from individuals, foundations, corporations and all levels of government. These contributions, from both Canada and the U.S., support our work in multiple theatres, in the community and around the world, as well as securing our future through gifts to our Endowment Foundation.

We are grateful to all our donors, and welcome gifts of any size. While we cannot list everyone who contributed in 2023, we acknowledge here our most generous contributors and thank you all for your commitment to ensuring that both The Shaw and live theatre are not just sustained through the present but nurtured for the future.

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by James Baldwin, directed by Kimberley Rampersad, set designed by Anahita Dehbonehie, costumes designed by A.W. Nadine Grant, lighting designed by Mikael Kangas, gospel choir music direction by Jeremiah Sparks, musical collaboration by Paul Sportelli, production dramaturgy by Intisar Awisse.

Andrew Broderick as David and
Janelle Cooper as Margaret.

“The Shaw wisely gives Baldwin’s domestic realism a handsome theatrical outing with a revolving set and talented voices to liven up the proceedings... Baldwin’s sensibility and a fantastic cast and production ensure a story both straightforward and nuanced, with many moments to savor.” BUFFALO SPREE



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David Andrew Reid as Charlie Dalrymple with the Ensemble.

"For this holiday season, the Festival has brought forth, once again, Lerner and Loewe's 1947 classic, and has found the formula to deliver it forth in spectacularly good form. It's a superb, gorgeous production, revived from 2019, that is most definitely worthy of a road trip from Toronto." FRONTMEZZJUNKIES.COM



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by Helen Edmundson, directed by Jessica Carmichael, set designed by Michelle Tracey, costumes designed by Asa Benally, lighting designed by Kevin Lamotte, original music and sound designed by Chris Ross-Ewart.

Ryann Myers as Killaine.

“A coherent, involving story acted and directed with real emotion...it’s the way theatre should be, sweeping you up in its drama until you barely notice the audience around you. Which is especially impressive at the Jackie Maxwell Theatre, when the audience surrounds the stage.” NIAGARA FALLS REVIEW



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VOLUNTEER COMMITTEES

Special thanks to the 400+ volunteers who contribute more than 15,000 hours to this Festival – without their support, many of our programs and events would not be possible.

THE SHAW GUILD Mary Mizen++, President • Alan Walker+, Past President

SHAW BOXING EVENING Marc St-Onge++, Chair

SHIVAREE Chris Semple, Chair

Clockwise from top left: Fiona Byrne as Widow Quin in *The Playboy of the Western World*; André Morin as Vanhattan in *The Apple Cart*; Bahareh Yaraghi as Madeleine Preston in *The Clearing*; Rebecca Northan as Amanda in *The Apple Cart*; Sanjay Talwar as Miraz in *Prince Caspian*; Sharry Flett as Lysistrata in *The Apple Cart*; Caitlyn MacInnis as Ida Jackson in *The Amen Corner*; Alexandra Gratton as Lisette in *On The Razzle*; Harmage Singh Kalirai as Dhritarashtra in *Mahabharata*.



FESTIVAL THEATRE MAHABHARATA • GYPSY • Noël Coward's BLITHE SPIRIT • THE AMEN CORNER **ROYAL GEORGE THEATRE** PRINCE CASPIAN • ON THE RAZZLE • VILLAGE WOOING • THE SHADOW OF A DOUBT **JACKIE MAXWELL STUDIO THEATRE** THE PLAYBOY OF THE WESTERN WORLD • THE APPLE CART • THE CLEARING **OUTDOORS @ THE SHAW** MOTHER, DAUGHTER • THE GAME OF LOVE AND CHANCE • A GRAND NIGHT FOR SINGING – ONE ACT – IN CONCERT • A SHORT HISTORY OF NIAGARA **HOLIDAY SEASON** Lerner and Loewe's BRIGADOON • A CHRISTMAS CAROL



The Ensemble in *The Amen Corner*.

Annual Report design by Scott McKowen.
Photography by David Cooper.