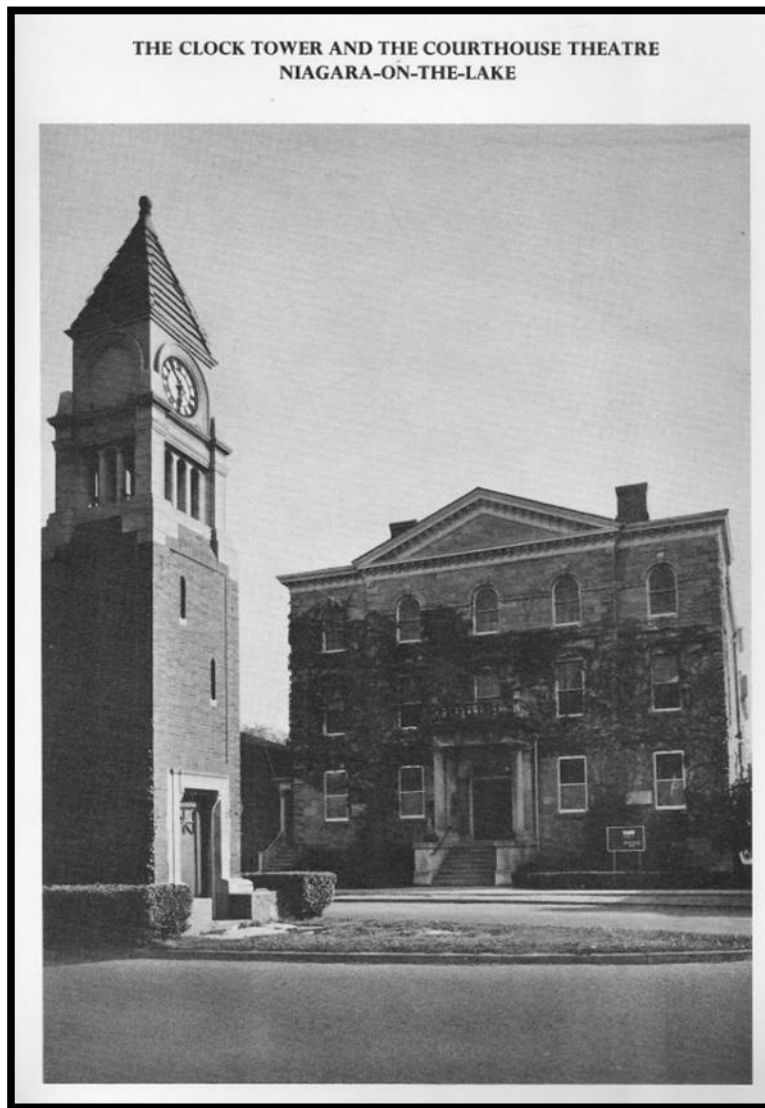


50 YEARS OF SHAW FESTIVAL VOLUNTEERS



In 2011, the Shaw Librarians prepared a History of Volunteering at the Shaw, in recognition of the volunteers who have been such an integral part of the theatre over the past 50 years. In preparing the document, information was gathered from many sources, including early newspaper articles, the Shaw archives, Brian Doherty's *Not Bloody Likely*, A. R. Day's *The Shaw Festival at Niagara-on-the-Lake, 1962-1981* and approximately 40 oral histories which have been collected by Nancy Butler over the past 25 years. This document, which has been adapted to focus more specifically on volunteers, has been prepared for the Shaw Guild, in response to a request for a history for their records.

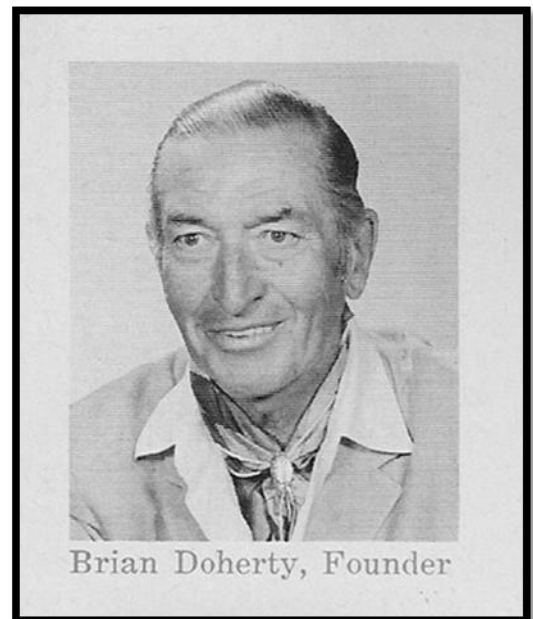
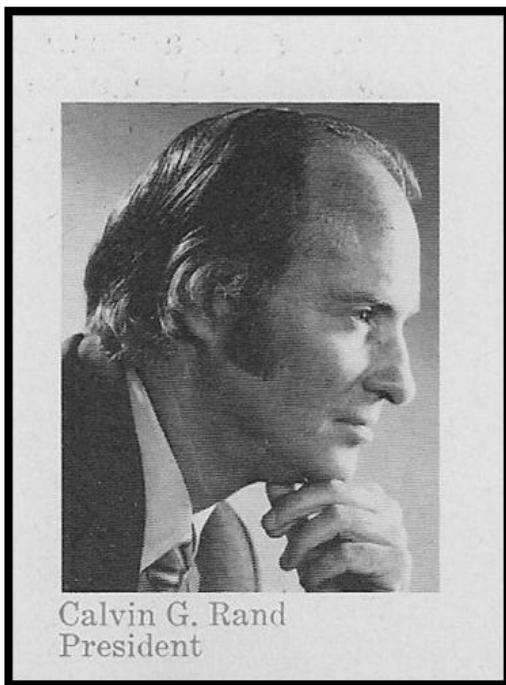
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1. THE SHAW FESTIVAL BEGINS

Calvin Rand observed that 'theatres tend to be founded in at least two ways, and the Shaw and Stratford Festivals were poles apart. Stratford emerged on the scene, in 1954, full blown, with world-renowned director, Sir Tyrone Guthrie and the redoubtable leading actor, Alec Guinness, showing the way. The wonderful stage was housed in a large tent - with the idea that a permanent theatre structure would soon be built. At the opposite extreme to Stratford's heady start the Shaw Festival began as an amalgam of *little* or amateur theatres from St. Catharines, Welland and Niagara Falls, New York with Maynard Burgess of Niagara Falls in charge of things artistic, and Brian Doherty looking over his shoulder. Maynard had been a professional actor in New York City, but was now a chemical company executive in Niagara Falls, New York and Artistic Director of the Niagara Falls Little Theatre.'

According to one of the early volunteers, the word *amateur* is probably misleading as so many *amateurs* in the early 1960's had acted professionally in the United States, Canada and England, and belonged to Actors Equity. They gave up their professional status to perform in non-equity, without salary. Needless to say, these fine performers were an important resource in the very early days of the Shaw Festival.



The Court House Players¹ began in the 1960's in response to a perceived need to promote the town of Niagara-on-the-Lake. While it had been a very vibrant community in the early part of the twentieth century, as evidenced by the wonderful summer homes that remain from that period, by 1962 the town had become quiet, laid-back, and 'seedy in spots'. It was perhaps just plain dull for some newcomers to the town, like Brian Doherty, who had grown up attending live theatre, concerts and opera in Toronto, Stratford and elsewhere.

¹ The original name of the Shaw Festival

No longer were the Canadian regiments encamped each summer on *the Commons* and the accompanying pipe and bugle bands, weekend parades and socializing between soldiers and townsfolk had ceased. The Lake Ontario steamers, *the Cayuga* and *the Chippewa*, no longer carried travelers, cars and produce to Toronto and back several time a day. Even the daily passenger trains between Niagara-on-the-Lake and Buffalo had stopped. Unfortunately, the spectacular Queen's Royal Hotel at the foot of King Street, which at the turn of the 19th century attracted the well-to-do from both countries, fell victim to the economic downturn and was demolished.

So it was that in the summer of 1961, *The Niagara Advance* ran an article calling for a citizens committee to look into ways to promote and invigorate the town. Little did the editor know that Brian Doherty and his friends were poised and ready to put Niagara solidly back on the map.

Brian Doherty's friend Jean Marsh (who according to Brian had a fantastic knowledge of the town and its residents) invited a small group, including actress friend Peggy Meyer to her flat in Niagara-on-the-Lake for after-dinner coffee and drinks. Gathered around the fire, they chatted and soon were absorbed in their favourite topic: the beauty and charm of Niagara-on-the-Lake and the fact that its heritage was being threatened. They decided to 'do something for the town we love, something we believe in' followed by the suggestion 'how about theatre?' – then 'what about Shaw?'

Apparently the next day at his law office, Brian came back down to earth and wondered if the project was a pipe dream; they had no money and very little experience. However, as he was questioning the practicality of starting a theatre, one of the group from the previous evening, called to say that she had arranged for the use of the Court House for an exploratory meeting. Then she asked Brian if he would serve as Chair – and so it began.

2. FIRST VOLUNTEERS

Brian Doherty quickly realized that a small group of like-minded people was essential in making the theatre a reality and started by calling his neighbour, Calvin Rand². Calvin not only agreed to participate, he became the first Vice Chair/President.

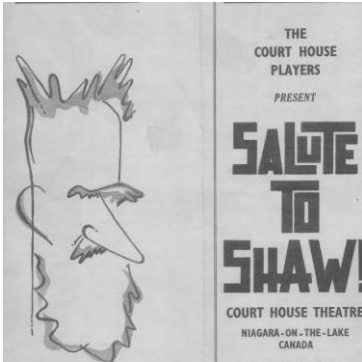
Brian was also fortunate in persuading Jack Couillard to be the Treasurer of the Court House Players. Jack remembered the late night call from a very persistent Brian, as follows 'The first thing that happened was that Brian Doherty called me at home at 11:00 at night and said, 'Jack, a few of us have gotten together and we're going to try to start a theatrical company. We need various people to do various things. I wonder if we could convince you to look after the finances'. Jack tried to explain to him that he was very busy. But Brian was undeterred and responded, 'Well, we're all busy, but this is the sort of thing that's good for your community and good for people. I think you'd enjoy it. So what about it?' Jack 'finally agreed'.

The original 1962 organizing group included Jean Marsh, S.J.A. Bas Mason and Jean Mason, Lillian Magder, Marion Roach, Barbara Tranter³, Dorothy Middleditch, Calvin and Pat Rand and Maynard Burgess. Dorothy took the minutes of all meetings while Jean Marsh became Brian's personal assistant, taking notes and making sure everything was dealt with.

² An avid theatergoer and English professor at the University of Buffalo

³ Barbara became a member of the first Board

With an executive committee in place, the next thing to tackle was finding a space to stage their productions; the nineteenth-century Court House quickly came to mind. They knew this historic building would present a number of challenges however, it was located on the main street and had an atmosphere of quiet charm. So they approached the town about renting the Court House for the summer. While not all of the town councillors were supportive, the motion to rent to Doherty and company was approved at the February 20, 1962 Town Council meeting. It was noted however, that the town residents should have first preference in using the halls, and the halls should not be rented for dinners or parties.



Next, Brian called Audrey Wooll and she agreed to start a Women's Guild. The original members of this group, included Marguerita Howe, Dorothy Middleditch, Martha Mann, Betty Taylor⁴, Alice Crawley, Jean Gullion, Lil Madger, Barbara Spigel, Alice Crawley, Ann Paolozzi, Carol Paolozzi and Helen Westaway. This very enthusiastic group of volunteers had no formal constitution or by-laws.

Around the same time, over 40 people responded to a poster in town asking for volunteers willing to tackle a wide variety of tasks, such as arranging for props and clothing, selling tickets, providing food, ushering, cleaning, whatever was needed.

The 1962 program identifies a number of volunteers, including:

Properties: Betty Rigg, Dolly Babcock, Marguerita Howe,

Hats: Eileen Freell

Costumers: Barbara Tranter, Betty Clarkson, Esme Allen, Betty Couillard, Mary Coltart, Lancey Jones, Betty Hope, Aino Chambers, Mary Walsh, Curlena Rigg

While this new organization was titled *The Women's Committee* many men volunteered to help the theatre, including Gerry Wooll, Harry Picken, Harry Mansfield, Rector of St. Mark's Anglican Church (a most enthusiastic Shavian) and others from both sides of the border. They gave generously of their time and money.

In his book *Not Bloody Likely*, Brian identified two men who played a role that first year. Louis Berai a St. Catharines store owner and fashion designer who helped with the costumes during the 1962 -1963 period and Lionel Magder and his wife who owned a Niagara-on-the-Lake General Store. According to Betty Taylor the Madgers 'were very active in their support and also helpful in giving good prices for things purchased by the Shaw.' Actually, Doherty and company were supported by the Town of Niagara-on-the-Lake and businesses on both sides of the border. The following were acknowledged in the 1962 program:

Mayor G. R. Wooll and Robert M. Howse
Property Committee of the Town Council
Henegerer's of Buffalo, New York

⁴ Betty Taylor identified Marie Bramble as one of the early volunteers.

Jenss, Niagara Falls, New York

Rosbergs, Niagara Falls, Ontario

Wallaces', St. Catharines

Ross Stores, Welland

Genarie Ltd, St. Catharine's (for technical assistance)

The men of the Police Force and Fire Brigade (for their services handling traffic and parking)

The Niagara Printing Company

George E. Morgan Funeral Home

Niagara Horticulture Society provided decorations for opening night

3. PREPARING THE THEATRE

While the Niagara-on-the-Lake Court House was theatrical looking and the patrons loved to dress up and attend theatre at this wonderful landmark building, it was not easy to transform this building into a space suitable for presenting plays; and 50 years later it still offers some of the same challenges.



In 1962, the Court House was described as follows: As theatre patrons entered off Queen Street and walked up the steps to the first floor, they saw on their right the Lord Mayor's office, and on the left, to everyone's amusement, an antiquated jail cell which was still being used as a holding cell for drunks and other disturbers of the peace. At the end of the hall and continuing up a rather grand but shabby staircase to the second floor, the audience might then turn right into the small reception hall, one third of which became the cast dressing rooms. Off this hall was a rather romantic fire escape from which actors and audience alike, a very few at a time, could sit and view the stars over Niagara as well as viewing the town's only parking lot directly below. Alternatively the patrons could turn left at the top of the stairs and enter the main auditorium.

On the east wall of the main auditorium/hall was a small proscenium stage with a small room on either side. These small rooms, once judge's chambers, provided the only available wing space. Overlooking the

auditorium was a two-row balcony, said to provide the best view in the house. The balcony was reached by a narrow staircase. Along the right side of the auditorium, the company constructed a covered runway to allow the actors to reach the stage from the kitchen area which, through the use of blankets, sheets and towels, was transformed into dressing rooms.

While the facility offered many challenges, Brian was fortunate to have a strong team of dedicated, and capable volunteers who tackled all aspects including administration, public relations, advertising, selling subscriptions and or any other task required to stage the performances.

THE FIRST SET

Alice Crawley⁵ designed the set for Shaw's *Candida*. Fortunately the set was small and the play took place in a single Victorian room - funds were very limited. The level of support for this new theatre was amazing, and help came from so many sources, including the St. Catharine's Theatre who loaned their flats.

Improvisation was also important. When Alice decided to cover the walls with flocked wallpaper she and other volunteers made the covering by using of a stencil, glue and 'powered stuff'. Their method must have been successful as patrons attending the play thought it looked quite authentic. Alice also decided, at the last minute, that she wanted to drape some lace curtains. So she and Dorothy Middleditch worked until 2 a.m. the morning of the opening night performance to make this happen. Apparently, when they left for home they weren't convinced that the set would be ready in time. Fortunately everything came together, just before the opening, although Dorothy Middleditch recalled that it was all 'hurry-scurry'. Someone would receive a call from Brian asking for something and the volunteers would run around and pick it up somewhere.

PROPS AND COSTUMES

The first year some of the costumes were borrowed from local residents and adapted by the volunteers, while others were loaned by the *Welland Little Theatre*.

One of the duties for the backstage volunteers was to clean and press the men's white shirts (which had very stiff collars) - eventually they found a lady who was willing to launder the shirts. Fortunately, they did not have to concern themselves with cleaning the costumes as most dresses loaned to the Shaw during the early years were retrieved by the owners after each performance and they cleaned them.

The volunteers didn't limit their sewing to costumes. When the decision was made to have a curtain for the stage, one of the sewers using her treadle sewing machine took on the task. Given the amount of fabric involved, apparently the lady had to move her treadle into her bedroom so she could lay yards of navy blue fabric on the bed and 'pedaling like a crazy woman finished the task in time'.

As there was no scene shop, the set was built (as well as some props) in the Market Square behind the Court House. This continued for the first few years.

SETTING UP THE THEATRE

While plans were underway for the staging the plays, Jean Gullion and Audrey Wooll were busy making the Court House attractive and welcoming, notwithstanding the hard as rock folding chairs (some borrowed from the Anglican Church Hall) and the lack of air conditioning. Other volunteers took on the

⁵ She had been working with the St. Catharine's Community Theatre

task of blacking out all the windows, which while making the theatre dark also made it impossible to open the windows and cool⁶ off the theatre.

PUBLICITY AND TICKET SALES

Dorothy Middleditch, who was also in charge of publicity, was busy marketing and selling tickets. According to Dorothy as soon as the ticket money was received, it was spent on much needed supplies.

Originally, the office was run out of Brian's home, however, by the summer of 1966, it moved to 40 Queen St. with Ian Gent as manager. The next year Ray Wickens was hired to be general manager and worked out of an office at 12 Queen St. until 1973 when the Festival Theatre was built.

WORKING BACKSTAGE

The job of a dresser wasn't easy in the small space in the wings of the Court House stage where there was a set of steps behind the back curtain and two small dressing rooms; one at each side. The volunteers helping with the actors' hair, makeup and costume changes often had to dash around the back of the stage as the play progressed. As they had little or no experience working backstage, the volunteers had to learn not to raise their voices during the production or yell 'get that out of the way' as they ran from side to side, behind the curtain, helping with quick changes. There were also calls to Shhh or 'Get these girls into their other costumes'.

OPENING NIGHT PREPARATIONS

When Dorothy arrived to sell tickets on Opening Night in 1962 she was pleased to find that Brian had enlisted a number of teenage girls (who arrived at the theatre in white dresses) to be ushers. In 1963 a lot of girls doubled as extras in the play *Androcles and the Lion*.

For many it was an exciting time that first year; however it wasn't all fun and games for the volunteers. Jean Gullion recalled that, 'actors and volunteers would use the kitchen to mix up paint and everything else and it would have to be cleaned up – particularly if you wanted to serve any food, you had to really scrub everything'.

While the kitchen in the Court House nowadays may not be ideal, one of the volunteers recounts that, in 1962, it was a dark hole of a room. Dorothy Middleditch, Marguerita Howe and several others arrived at the Court House to set up for Opening Night only to find that others had been painting sets that day and had covered the tables with paint. To make things worse, the floor was dirty and there was no janitor, or cleaning staff. So, the ladies set about with pails and mops, washing floors, scrubbing and cleaning up before setting up the tables for the reception, complete with white tablecloths, good china and silver, and even champagne.

As they prepared for the opening night party one of the volunteers recalled Brian Doherty looking for more silver and directing them to 'go home and get more silver'. Apparently no one had silver in their house as it was all at the theatre. Finally the ladies had just enough time to go home, dress up and look glamorous for the Opening. As one of them recalled 'we were lucky if we got out of there at eight o'clock'.

Apparently cleaning wasn't limited to prior to and during the season – one of the early volunteers talked about the mess when the theatre moved out. The volunteers would go to the town hall where sinks would

⁶ By 1964 a large but noisy air-conditioning unit was installed stage right

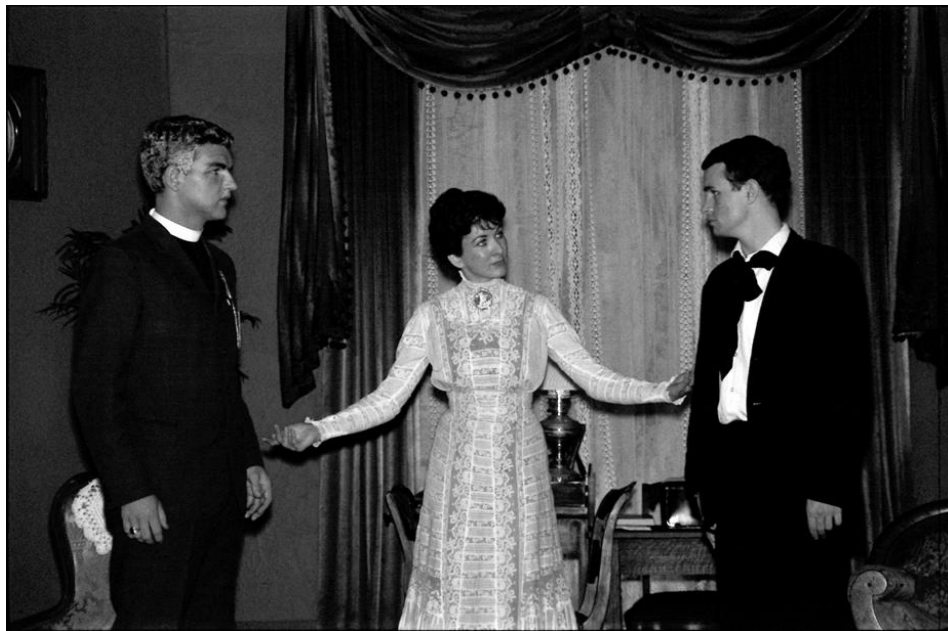
be full of paint and the floors were a mess and they would set to work. They had to make it presentable for the upcoming fall Hospital Auxiliary Ball.

Descriptions of the early years cite long hours, hard work, chaotic conditions and lack of recognition. Yet the recurring word is 'fun' and when the actors took to the stage it was all worth it.

4. OPENING NIGHT 1962

After four months of preparation, *The Court House Players*, as the company was called that first year, had their first Opening Night on 29 June 1962. The season, entitled a *Salute to Shaw*, was held over four weekend from 29 June to 11 August. The first Bernard Shaw offerings at the Court House were the *Don Juan in Hell* scene from *Man and Superman* and *Candida*.

Barbara Ransom, Jean Molloy, Tim Devlin, Terry Cahill, Edward (Ted) Fordham and David Michener made up the cast of *Candida*. David Loveless and Mavis Corsen⁷ along with Eric Davis and Maynard Burgess were the main characters in *Don Juan*. *Don Juan in Hell* was not staged as a play but was performed with the four characters, positioned behind lecterns. Apparently this method was used by Doherty and Burgess because they felt that it would 'give the first show a certain style and novelty -besides, we had no money or workshop facilities of anything else.'



Candida

⁷ Recent arrivals from England



Opening night that first year occurred during a very hot summer. The darkened windows, the inability to open a door or window together with a gathering thunderstorm raised the heat and humidity in the Court House making it feel like a Turkish bath, especially after 200 or so people entered the theatre. The balcony was really 'purgatory', which matched the notation in the program *'The Scene of the Play is Hell'*. According to Calvin Rand, they would not have opened the door even if they could, because a close neighbor kept hunting dogs in his back yard and the dogs barked all night.

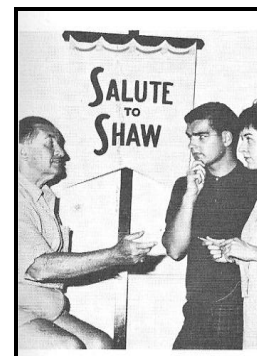
In addition to the heat, the audience had to sit on uncomfortable, wooden stacking chairs and it wasn't long before patrons were sticking to the chairs. To help alleviate the problem, Brian sent Calvin Rand and Dorothy Middledich to borrow fans from the stores along Main Street; which they did.

There was one upside to the heat of the summer the volunteers realized a good profit from the sale of lemonade and soft drinks. In fact, one volunteer it appeared that they made more money selling drinks than tickets.

SUCCESS

Notwithstanding inadequate rehearsal time, inexpensive sets, borrowed props and costumes, no air conditioning, poor seating and little money, somehow with 'good luck and good will and a big assist from George Bernard Shaw and wonderful enthusiastic volunteers, the season was a resounding success'.

As the summer progressed, Brian and team were so encouraged by the steady growth of patrons and community support for the theatre that Brian Doherty produced Henri Gheon's *Christmas in the Market Place* in December. It was staged with great simplicity with a Nativity scene placed outdoors at the front of the Courthouse. Although it was popular, when the receipts and expenses were audited, there was a net loss of slightly over \$500.00.

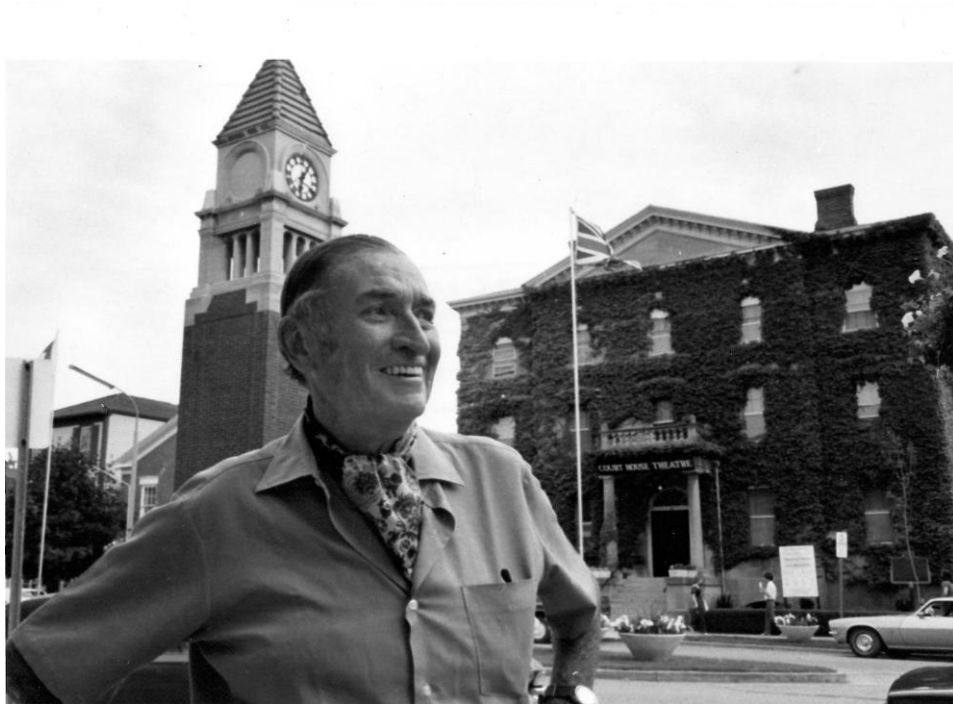


5. SPRING THAW

At the end of the first season The Court House Players, had realized a profit of only \$288.00 and despite generous donations from a number of Niagara-on-the-Lake businesses and residents and the willingness of the professional actors to work for Brian at minimum wage, the company was still short of meeting their budget. Fortunately help was at hand. Brian's friend Mavor Moore came to the rescue with an offer that could net the theatre a \$1,000.00. All that was required was for Brian to book a pre-Toronto engagement of *Spring Thaw*.

Brian and his volunteers were able to sell enough tickets to *Spring Thaw*⁸ to guarantee a full house. By the end of the evening the Court House Players had the funds necessary to launch the critical 1963 season.

With their budget in place the name was changed to the Shaw Festival Theatre, a Board of Directors was established and the organization became incorporated⁹ as a non-profit organization. They also decided to expand the season from the original eight performances to a 3-week run.



Brian Doherty

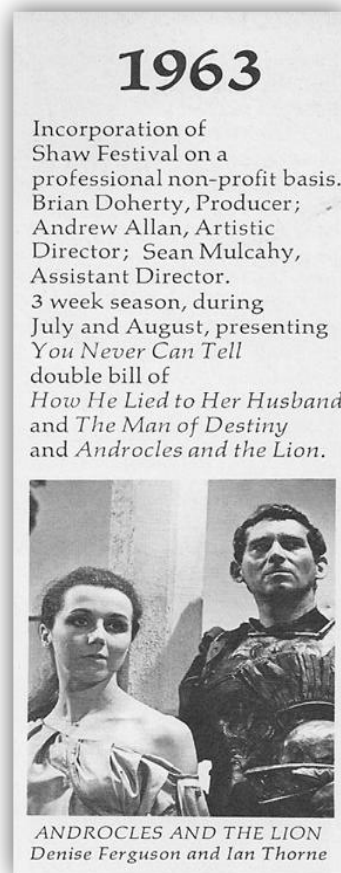
⁸ A topical-satirical revue

⁹ According to Tim Devlin the procedures and constitution were drafted by himself, Alice Crawley and Molly Hancock

6. GOING PROFESSIONAL - 1963

In 1963, the theatre decided to 'go professional' with Andrew Allan as Artistic Director, Sean Mulcahy as Associate Director and Equity Actors coming on board. Brian was very pleased to have engaged Andrew, a well-known radio personality. While Alan, lacked stage experience he was very successful in attracting a lot of talented actors who wanted to work with him.

The 1963 season featured four plays, *You Never Can Tell*, a double bill of *How He Lied to Her Husband* and *The Man of Destiny* also *Androcles and the Lion*.



In 1963, when the company hired equity actors they encountered an interesting 'problem'. The only toilet facilities were located on the first floor of the building (making it difficult for the actors and company members). This was not acceptable to Actors Equity who insisted that facilities be provided for the actors, backstage. As this problem was not raised until after the final rehearsal it caused quite a furor. Fortunately, once again volunteers quickly provided a temporary solution: a bucket was provided for the men and a commode for the women. Apparently, Mary Walsh, one of the volunteers, rushed home to retrieve an 'heirloom' commode and as the patrons began arriving for the Opening Night (with a sold out house) the commode chair was transported down the aisle, then across the stage, in full view of all the theatergoers. Some of the volunteers were horrified and fearful that the theatre critics in attendance would comment on it in their papers, spoiling all the work they had undertaken to make the evening so special. Fortunately,

Murray Thompson, one of the critics convinced the others not to cover the incident, so the volunteers were able to relax and enjoy the evening.

ACCOMMODATION

In 1963, when some actors and other company members began arriving in Niagara-on-the-Lake they found that there was little accommodation available. Brian Doherty was able to rent a large house, on the edge of town, for the two directors (Alan and Sean); however as there was a little reticence on the part of some local residents with respect to the impact of a permanent theatre on their town finding sufficient accommodation was difficult. Fortunately Jack Couillard, his mother and a neighbor jumped in to help and they found some rooming/boarding houses for the new arrivals. Mrs. Stewart, one of the landladies, became a favorite of the Shaw people because she was such a character.

Over time, the residents discovered that they liked the extra rent money and accommodation became much easier to find.

COSTUMES

Adding more plays to the 1963 season meant more costumes and more volunteer involvement. Mary Coltart, who made costumes for the 1963 season commented 'it seemed to be the way of life for that one summer. It started off, we had a few gals (including Betty Taylor and Betty Clarkson, Betty Rigg and Marie Bramble) who sewed and we farmed some the work out but that seemed to dribble off and it all finished up in my kitchen'. Mary also remembered having masses of fabric all over the place, and then having the actors come to her house to be fitted.

Martha Mann who was hired as designer, worked at Betty's home and on site at the Court House where the volunteers helped adapt and remake costumes. Of course, they had to bring their own sewing machines with them to the Court House.

Constructing costumes as a home industry continued for a number of years and as there was no storage space at the Court House the volunteers were called upon to store costumes and other items at their homes. Although a lot of work was asked of volunteers, Betty remembers the fun.

Androcles and the Lion required a lion costume and Mary Walsh, reputed to be a very fine seamstress, built the lion's head, mask and wonderful mane; using fabric and wool. On opening night, in 1963, the seamstresses were in the kitchen of the Court House (which also served as a dressing room) as Jimmy Beggs was getting into his lion outfit. He told Betty 'I feel great except that there's something wrong with my tail. It just doesn't feel right'. Betty had a look and noticed that the tail was sticking straight out instead of growing from its body. There was little time remaining before the curtain went up, but Betty was able to remove the tail and rebuild it using a coat hanger, batting and nylon stockings. Then, with Jimmy stretched over two collapsible wooden chairs (while holding his head in the air) she reattached it. It worked very well - although Jimmy felt the effects of being stretched out on those very hard chairs.

PROPS

Finding props for the stage was also a volunteer task and Mary Walsh and others spoke of being very busy in those early years borrowing, picking up and returning items. Lots of the local residents would lend their furniture for the sets. Apparently many enjoyed seeing the pieces on stage. At times while sitting in the theatre you would hear comments such as 'look, there's my chair' or 'that's my sofa over there. I hope they don't damage it.' Their apprehension about the furniture was well founded as some items did undergo

changes. According to volunteer Marguerita Howe, a settee which was loaned for the season was returned to the owner with a different coloured frame and new material.

As locals heard these tales it became increasingly difficult for the volunteers to find items they needed. Fortunately Calvin and Pat Rand loaned many items including furniture, dishes and even clothes; local businesses such as *Helwig's (or Arnold's) Antiques* also generously loaned furniture, tableware, pictures as did Gertrude Gordon, who lived on Queen Street. One volunteer remembered carrying Gertrude's old oil lamps down the street to the Court House.

The 1963 program identified the staff (mostly volunteer)

Properties: Betty Rigg, Dolly Babcock, Marguerita Howe

Hats: Eileen Freel

Decorations: Niagara Horticulture Society

Accommodation: Gertrude Gordon

Technical Consultant: Harry B. Picken

Sound Consultant: Jack Dorland

Assistant to Mr. Allan: Corinna Bruce

Stage Manager: David M. Twiby

Assistant to Mr. Twiby: Maggie Smith

Technical Director and Lighting Design: Nicholas Ayre

Assistants to Mr. Ayre: Jack Healy, Bob Scott, Bob Thompson, Robert Munro, Cheryl Scott

Co-coordinator: Jean Cockburn

Subscriptions: Patricia Rand

Publicity: Jean Cockburn, Jennifer Mansfield, Dorothy Middleditch, Patricia Rand, Gwen O'Loughlin, David Loveless

Costumes: Barbara Tranter, Betty Clarkson, Esme Allen, Betty Couillard, Mary Coltart, deLancey Jones, Betty Hope, Aino Chambers, Mary Walsh, Curlene Rigg

Designer: Martha Mann



Others involved that year included Ian Chambers (who helped with costumes) and electrician, Al Anderson

CELEBRATIONS

It was not all work during the early days of the theatre; there were lots of parties. Calvin Rand couldn't recall exactly when the opening-night parties started but thought it began at the very first season. At the time Calvin and his wife Pat lived in the Rand Estate on John Street, and following each opening, they would invite everyone to an after-theatre party at their home. Three to four hundred people would arrive, including volunteers, cast members as well as Opening Night patrons.

For the first few years, members of the *Women's Committee* catered the Openings which meant transporting food (donated by women in the community) to the Rand Estate. They also dressed the tables and did all the set up; even the flowers were provided by volunteers. It was noted in one of the oral histories that Betty Rigg made the most gorgeous, enormous flower arrangements for events. When it was all over, the volunteers did the clean-up, sometimes working until 2 or 3 in the morning. When interviewed, Jean Gullion spoke of the work she and other volunteers tackled for the opening-night parties and said that they 'didn't have anybody to help us. We were in the kitchen doing dishes until all hours of the morning. If we

hadn't had so much fun we never would have done the work. We couldn't have kept it up because it was ridiculous. You had to be dedicated. You had to want the theatre.'

In addition to the Rand Estate events there were opening night celebrations in the small hall at the Court House, also cast dinners and special events. Audrey Wooll and Margherita Howe remembered bringing table cloths, china, silverware, table decorations, including candelabras to the Court House. The items had to be carried up the back metal stairs of the Court House, which was not an easy task. Mary Coltart, reminisced that there were parties every night during the season while another volunteer mentioned a seminar at the Rand's, attended by 90 doctors, where the volunteers provided two lunches and one supper.

Others spoke of entertaining the company members at the Rand's, prior to the theatre 'The cast would have their dinner in the dining room and the doors would be closed and we wouldn't let anyone else in that dining room. It was very private. That was because we didn't have enough food. Everyone brought a favorite dish or something which they thought the cast might like, because we got to know a lot of them by then and we wanted it to be special. There were no finances so everyone just donated. '

Fortunately, sometimes the volunteers found the time and energy to party at the Oban Inn following the performances where they enjoyed Edna Burroughs hospitality. Mary Coltart also remembered Edna throwing a party in the dining room at the end of the festival, with a big buffet supper.

Although the technical problems presented by the Court House did not appear to intimidate the group, Brian, Calvin and their team of volunteers were frustrated by all the work required to dismantle the theatre and the lack of storage space. The reality of the constraints of the stage, which would not permit Shaw plays with large casts and sets, was also a factor. By the end of the 1963 season they were thinking about finding an alternate location.

7. THE FESTIVAL GROWS - 1964

In 1964, the volunteers added a new task which involved producing a mailing list for the theatre. This list, compiled from many sources, resulted in a mail order ticket business - which thrived. For a number of years, Marie and Jim Usher continued to handle the mail order business from their office on Queen Street.

Although ticket revenues had increased almost 500 per cent in just two years, fundraising and other initiatives were needed to ensure financial stability. On a very positive note, with the start of this season, 'operations had been firmed up and the finances better managed - a change from the days when people needing money for the theatre would see Dorothy Middleditch, the ticket lady'. Also, Calvin Rand had agreed to Chair the Building Fund.

As they began preparations for their third years, Donald Acaster, lighting designer and production manager recalled 'the warm familial atmosphere' however thought some volunteers were 'getting tired of it' and they needed more help.

With more costume requirements and larger casts, Brian realized that they needed more resources. So he and Ray Wickens approached, volunteer Betty Taylor for help. She operated a fabric shop, *The Yardstick*, at

the corner of Queen and Regent Street where she sold buttons, thread and fabrics (including woolens from Yorkshire)¹⁰. Her shop also had a small room furnished with sewing machines, a cutting table and a powder room/fitting room. Betty agreed to rent the storage room at the back of the shop to the Shaw as a wardrobe and fitting area – and she continued sewing costumes. Over the next three years a number of professionals joined the wardrobe group, including Werner Kulovits, designer Martha Mann, designer Larry Schaefer, designer Hilary Corbett, set designer Maurice Strike and Rita Brown (1966). Costumes continued to be built in the back of Betty's store for a number of years.

The 1964 season featured: *Heartbreak House*, *Village Wooing*, *The Dark Lady of the Sonnets* and *John Bull's Other Island*. This was also the season Christopher Newton was introduced to the Shaw. He performed in both *Heartbreak House* and *Village Wooing*.

Although the 1964 season won critical support, even from Ron Evans of the *Toronto Telegram* and Herbert Whittaker of the *Globe and Mail*, it did not attract a large audience. So, for the third consecutive year the theatre sustained a financial loss. Fortunately Calvin Rand and family came to the rescue.



By this time, some of the volunteers were getting very tired; however, 'there remained a sense of sharing under the gentle leadership of Andrew Allan and the aggressive persistence of Doherty. The volunteers felt needed, and wanted to be part of a happy, growing family'. Betty Taylor remembered the camaraderie that was prevalent during the struggling years 'In the beginning, it wasn't so bad. They were trying and everybody sort of pitched in and helped everybody else. It really didn't matter what department you belonged to. If you were finished first, then you went and helped somebody else.'

The following volunteers recognized for their continuing role in the 1964 program:

Costumes: Barbara Tranter, Betty Clarkson, Aino Chambers, Mary Coltart and Betty Taylor

Properties: Betty Rigg, Mary Walsh

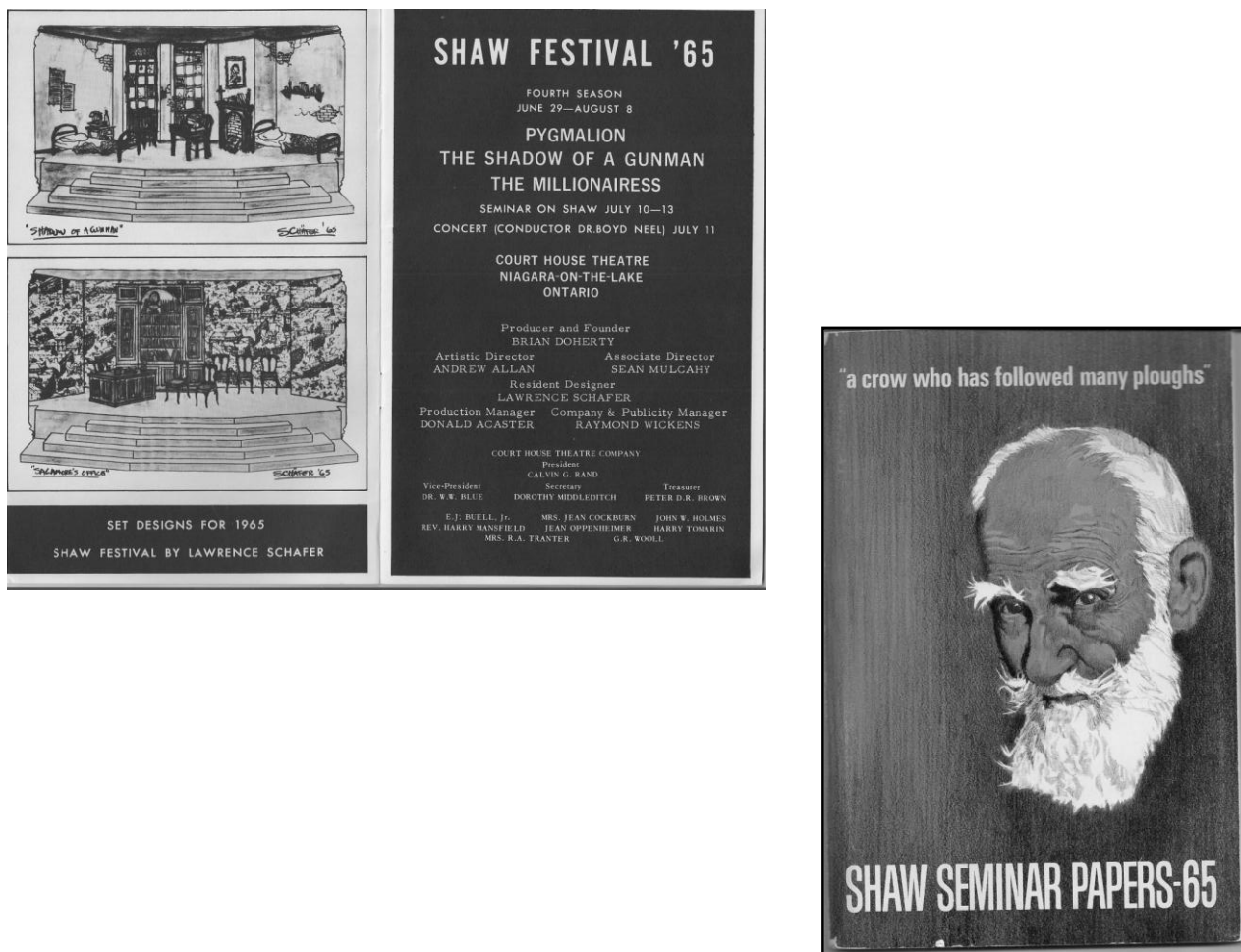
¹⁰ Her friend John Brook (who was involved with the Shaw) had emigrated from Yorkshire where he owned woolen mills.

8. 1965

During this six-week season, two Shaw plays, *Pygmalion* and *The Millionairess* were performed, along with *The Shadow of a Gunman* by Sean O'Casey. This was the first year a non-Shaw play was produced at the theatre (not counting *Christmas in the Marketplace*). While the lead actors in the 1965 cast were professional, a number of support roles were played by amateurs.

Another first that year was the addition of a four-day seminar, in July, titled *Shaw and O'Casey*. It was sponsored jointly by Brock University and the Shaw Festival.

The seminar, with recognized authorities in attendance, gave participants an opportunity to enjoy the intellectual and literary facets of both Irishmen and to attend two plays. According to Calvin Rand the seminar was started 'with the idea that a festival should not just be a theatre. It should be other things. It should be music, it should be literary, it should be film....'



For the first time in its history, The Shaw Festival finished the 1965 season with a profit.

9. THE MORSE YEARS

In 1966, Barry Morse, well known for his role in the popular television series *The Fugitive*, was named Artistic Director. He started to build up the company using his 'credit chips' as he called them, hiring experienced actors, Pat Galloway, Tom Kneebone, Leslie Yeo and Zoe Caldwell to perform during the extended two month season in *The Apple Cart* and *Misalliance*.

Want a giggle?
100 YEARS OF WHAT?
a glorious spoof of Confederation by
eric nicol
author of the rollicking comedy
'LIKE FATHER, LIKE FUN'
At your local bookseller \$3.50

 **Ryerson**

DENNIS WEAVER
at VINELAND

DENNIS Weaver, well-known to millions of television viewers on both sides of the Atlantic as Chester in the highly popular *Gunslinger* series, stars this week at Garden Centre Theatre, Vineland, in the comedy mystery *Catch Me if You Can*. Written by Jack Weinstock

and Willie Gilbert, adapted from the French version by Robert Thomas, the play ran on Broadway in the winter of 1965, starring Dan Dailey and Tom Bosley.

At the play's opening a woman has been missing for three days, following a quarrel with her husband of two weeks. He is anxiously awaiting the arrival of the police with, he hopes, news of his wife. The police inspector arrives but without any information, and shortly after the wife returns of her own accord. To the Inspector, and the priest who arrives with her, she is the missing woman; but to the husband she is a stranger and he claims she is an imposter. Is she really his wife, or is she, as he insists, an imposter? If she isn't his wife, who is she, and where is the missing woman? Which one of them is lying, and what motive has he or she for doing so? These questions, and a number of others as strange and fascinating, go towards making *Catch Me if You Can* a highly exciting play, full of suspense, mystery and, oddly enough, comedy.

Dennis Weaver stars as the husband, Daniel Corban, with Beverly Ballard as the wife, Elizabeth. Co-starring is Robert H. Harris as Inspector Levine, with Ivor Francis playing the priest, Father Kelleher. Michael Gorrin, Frank Borgman and Bes-Arlene complete the cast.

The production, which has been directed by Porter Van Zandt, will have been on the road for five weeks prior to its Vineland engagement, and will play one other touring date after Garden Centre Theatre.

SHAW FESTIVAL '66

THE APPLE CART

August 9–August 28

COURT HOUSE THEATRE
NIAGARA-ON-THE-LAKE
ONTARIO

BRIAN DOHERTY Producer & Founder	BARRY MORSE Artistic Director
LAWRENCE SCHAFER Designer	DONALD ACASTER Production Manager
RAYMOND WICKENS Publicity & Company Manager	

COURT HOUSE THEATRE COMPANY

CALVIN G. RAND President	DR. W. W. BLUE Vice-President
DOROTHY MIDDLEDITCH Secretary	PETER D. R. BROWN Treasurer

Barry Morse inspired the volunteers into tackling new jobs. Dorothy Middleditch recalled that when cushions for the house seats (a great innovation) were delivered, the audience was already arriving. However, Barry pressed the volunteers to work and according to Dorothy 'we were tying on cushions as Barry kept hammering nails, right to the last minutes. Meanwhile Ray Wickens, the publicity director, was standing at the door keeping the people at bay until the cushions were all on.'

In his book *Not Bloody Likely*, Brian Doherty, in commenting on the incredible energy of Barry Morse wrote 'the day of the first preview of *Man and Superman* Barry decided that the Court House looked drab and said "I think we should paint it". The next thing anyone knew, he was in overalls with a bucket of paint – painting – and everybody else felt obliged to join in'.

The tasks taken on by volunteers were summed up in a statement by Jack Couillard who said 'Treasurer' was his title but 'everyone mucked in to do everything, stacking chairs, cleaning up the hall, little things that had to be done. There was never any stinting by anyone. Everyone who was involved in jumped right in.'

10. THE START OF THE PAXTON YEARS - 1967

Paxton Whitehead, Artistic Director from 1967 to 1977, reflecting on his first sight of Niagara-on-the-Lake in 1966 noted that 'the theatre in the Court House, the Assembly Room, looked too small, impossible with no wing space. Where would they dress? How could this possibly be: What had he gotten himself into?' However, like the volunteers he persevered and delivered wonderful theatre to welcoming and appreciative patrons.

While the theatre was growing and finances were improving there was still a requirement to borrow props. According to Calvin Rand, the resident designer, Maurice Strike would visit the Rand's home and pick out things that he thought would be suitable for the stage. During one visit, Maurice decided that the white wicker furniture on their front porch was terrific; so four pieces from their porch were loaned to the Shaw for a month. The Rand's didn't notice their furniture on the stage, probably as the white wicker pieces, were painted blue.

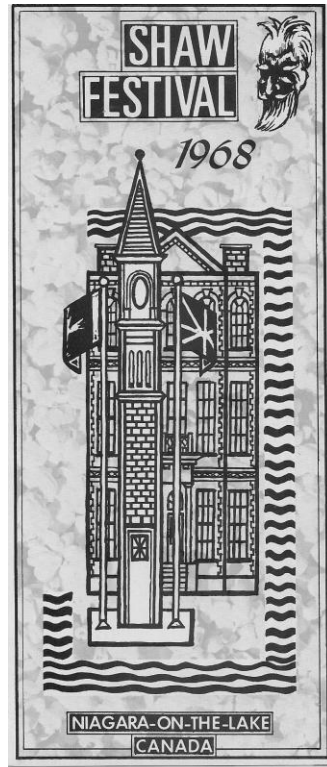
By this time, most local residents were warming up to the theatre and shops started to spring up with names like *Captain Brassbound Store* and *The Buttery* restaurant was built was built a large room upstairs where Tom Kneebone and Dinah Christie would stage a revue. Apparently *The Brock Theatre* even got into the act by showing movies: apparently rather racy ones, which complemented the Shaw Programme.



Brian Doherty at the Queen Street
Shaw Festival Office

11. PLANNING AND FUNDRAISING - 1968 to 1971

By 1968, it was clear to Doherty that a new space was needed. An announcement was made in the 1968 program that The Board of Directors of the Shaw Festival would begin a development programme for a new theatre. The campaign for financial support formally began with the 1969 Festival season.



Members of the 1968 Executive of the Shaw Festival Women's Committee were:

President: Betty Mitchell
Vice President: Ann McPhillips
Secretary: Nicky Aitken
Treasurer: Lil Magder

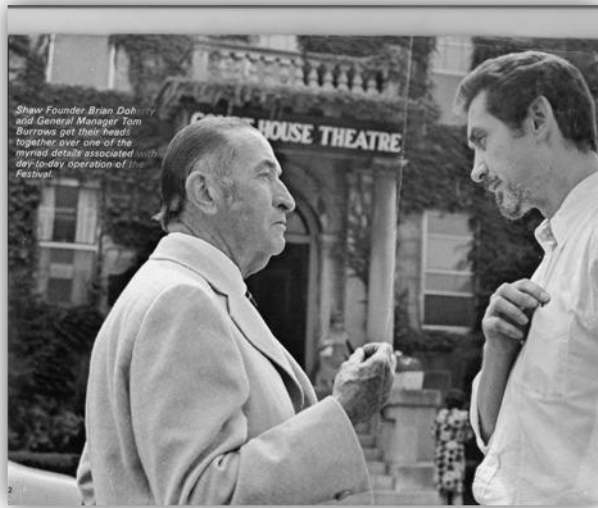
While the Committee continued to help with ticket sales, opening nights, drink concessions, cleaning the hall etc, they added a new challenge in 1968; fund raising for the new theatre.

In 1970, plans for the proposed new theatre were proceeding well and according to the Board a great deal of progress had been made since 1969. Half the total cost of \$2,000,000 had to be raised from private sources and committees in twelve Ontario and New York State communities were already at work to raise this money.

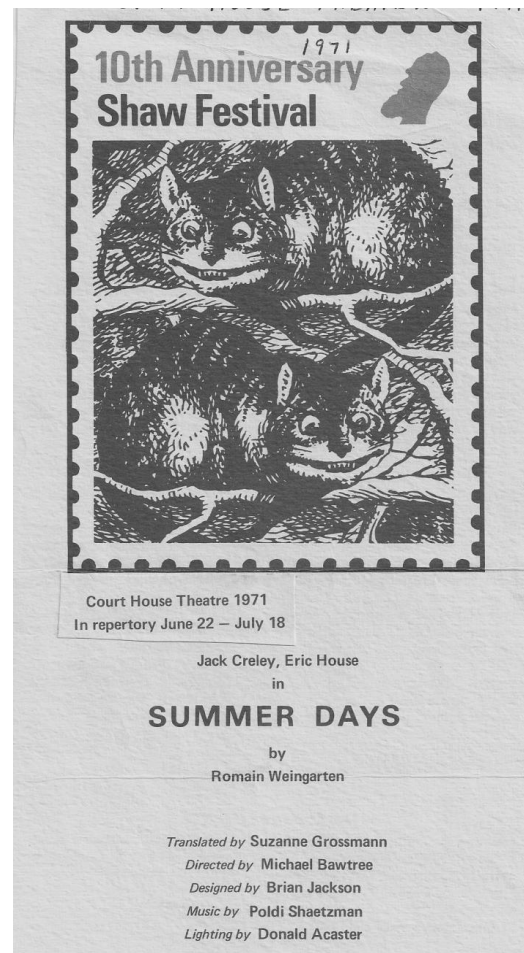
The initial plan for the Court House site was to fill in the area (now the parking lot) where the scene shop had been operating. Council agreed to lease the *Court House* to *The Shaw Festival* for ninety-nine years and

architect Ron Thom was hired to design an addition to the historic building. However, when The Shaw applied for a building permit two councilors objected on the basis of a lack of parking, so it was decided to look elsewhere.

In 1971, Thomas Burrows was appointed Manager and one of his major duties being to guide the Festival towards a new site for the theater.



Brian and Thomas Burrows



During this 10th anniversary season, as a fund raising initiative for the new proposed theatre, volunteers stood in front of the Court House, in their long dresses and sold tickets – for a cedar shingles on the roof of the building.

12. 1972

Festival staff Paxton Whitehead Artistic Director Thomas E. Burrows General Manager Brian Doherty Founder Judith Hendry Publicity Director John Brook Fund Raising Director Beverley Mitchell Business Manager Nancy Strike Audience Development Director Marlene Sturtevant Publicity Assistant Linda Rettig Executive Secretary Beverley MacDonald Publicity Secretary Margaret Mordough Fund Raising Secretary Gail Legate Box Office Manager Norman Bryan House Manager	 Brian Doherty, Founder	Acknowledgements for souvenir programme Actors Equity Association BBC, Radio Times Hulton Picture Library Design Workshop Festival Production Photos by Robert Ragsdale and by Ludvik Dittrich Additional Photography by Phil Harrington, Clive Lewis, Dr. Donald Mason J. Y. Fleming Fort George D. Eugene Gillies Group Committee, Niagara Boy Scouts Dr. T. A. Jamieson Library and Museum of the Performing Arts, The New York Public Library Mander and Mitcheson, Companion to Shaw Niagara Board of Education Oban Inn Ontario Department of Tourism Pillar and Post St. Lawrence Centre for the Arts St. Mark's Church Toronto Public Library Fine Arts, Theatre and History Sections The Weir Foundation	Mrs. A. G. Middleditch Secretary Ben Bramble H. W. Burroughs Max B. E. Clarkson John Cronyn John R. G. Drope Kenneth Ferguson Arthur E. Gelber Mrs. K. W. Gent Edwin Goodman, qc Charles J. Hahn John S. Harris Mrs. Samuel Hersenhoren Mrs. Richard Ivey Hon. Judy V. LaMarsh, qc John P. S. Mackenzie Lionel Magder Donald R. Mason William F. McCormick Thomas E. Nichols Louis Odette Donald Shaw Harry Tomarin Peter Walsh G. R. Woolf	Grants The Canada Council Ontario Arts Council du Maurier Council for the Performing Arts The Town of Niagara-on-the-Lake
Production staff Katherine Robertson Production Stage Manager Al Andersen Technical Director Ron Nipper Stage Manager Catherine McKeehan Stage Manager Russell Peacock Assistant Stage Manager Max Bartel Carpenter Derek Goulder Carpenter Nancy Pankiw Scenic Painter Marsha Sibthorpe Technical Assistant Cameron A. Moore Technical Assistant Werner Kulovits Cutter Norma Heibert Assistant Cutter Janet Sala Wig Supervisor and Wardrobe Mistress Jill Rae Wardrobe Mistress	Production assistants: Pat McKenzie Lani Reynolds Reg Reynolds Mac Thomas Alec Willows	Box Office assistants: Kenneth Bryan Cal Courtney Carolyn Gerry	Honourary Directors John Campbell, Chairman Regional Municipality of Niagara Lord Mayor Fred S. Goring Niagara-on-the-Lake	Donors Mrs. I. T. Hewitt Adams Floyd S. Chalmers Foundation Mr. D'Arcy Doherty Mrs. D'Arcy Doherty Mr. John Craig Eaton Mr. H. Clifford Hatch Mr. Richard Ivey Mrs. Richard Ivey Laidlaw Foundation Mr. Calvin G. Rand Mrs. Calvin G. Rand
Board of Directors: Calvin G. Rand President Dr. D. H. MacDonald Vice President Chairman Executive Committee Leo P. Savve Vice President of Finance and Treasurer Henry Wiers Vice President of Community Relations	 Calvin G. Rand President	Our thanks to all the media and publications which give generous coverage to the Shaw Festival.	Friends of Shaw Festival, Toronto Executive Committee E. J. Graham Mrs. Samuel Hersenhoren Charlotte Montgomery Mrs. William Thomas William Thomas Mrs. John D. Tomlinson Mrs. Percy Weinstein Mrs. John Weld	Benefactors Dr. T. A. Jamieson Dr. D. H. MacDonald Mrs. D. H. MacDonald Precor Limited Mr. George F. Rand Mrs. George F. Rand Mrs. Evelyn R. Sheets
		Patrons Hon. John P. Robarts, pc, qc Hon. William G. Davis, qc, Premier of Ontario	Women's Committee Executive: Niagara Peninsula Mrs. Kenneth W. Gent President Mrs. Lionel Magder Vice President Mrs. A. G. Middleditch Vice President Gwen O'Loughlin Secretary Mrs. J. H. Hersom Treasurer	

The 1972 theatre program identified the following supporters:

Friends of Shaw Festival: Toronto Executive Committee - E. J. Graham, Mrs. Samuel Hersenhoren, Charlotte Montgomery, Mrs. William Thomas, William Thomas, Mrs. John D. Tomlinson, Mrs. Percy Weinstein and Mrs. John Weld.

The Women's Committee Executive: Niagara Peninsula was identified, in the 1973 program, as:

President: Mrs. Kenneth W. Gent

Vice President: Mrs. Lionel Magder

2nd Vice President: Mrs. A. G. Middleditch

Secretary: Mrs. Gwen O'Loughlin

Treasurer: Mrs. J. H. Hersom

Around this time the Federal government had plans to develop Fort Mississauga into an historic site; this would require the termination of the lease with the Niagara-on-the-Lake Golf Club. They offered a site on the first tee to the Shaw Theatre with the expectation that the two attractions would share a parking lot.

According to an early volunteer, 'Brian and company were thrilled; it was ideal with the view of Toronto and the lake. He could see the patrons strolling out there at night looking at the water.'

However some golfers got wind of the plan and an uprising occurred. Dr. Moodie and a delegation of town residents arrived at a Town Council meeting and presented a petition signed by more than a thousand residents - all against development on the federal site. They demanded that the Shaw Festival find another location. According to an article in *The Advance* most of the women on the Executive of the Women's Committee resigned in protest, as did the Chairs of some other volunteer committees.

Even though the plan to build on the golf course did not proceed, the effect of the controversy resulted in a significant loss of volunteers. Later when Brian suggested that a Shaw Guild be formed, only five volunteers showed up, including Dorothy Middleditch, Jean Gent, Grace Moogk and Felicitas Mandeville.

The other volunteers initially stayed away in protest; however, many returned to helped with the festivities for the opening of the New Shaw Festival Theatre, in 1973.



Brian Doherty at Groundbreaking Ceremony

13. 1973

In the foreword to the 1973 program Brian Doherty commented that he was often asked 'How does it feel to have your dream come true?' and his response was 'Marvelous, a bachelor having a baby, miraculous'. Then, invariably, the next question 'Did you visualize it all when you started? And his answer – of course, I didn't – I'm not endowed with divining powers. I sometimes wonder whether even God could have foretold what was going to happen to His universe'

Eventually a site was chosen and new Festival Theatre completed – leading to a lot of excitement in Niagara-on-the-Lake at the Grand Opening.



Calvin Rand and Queen Elizabeth
at the Opening of the New Festival Theatre



Prime Minister Trudeau, Margaret Trudeau
& Indira Gandhi, Prime Minister of India

The *Women's Committee Executive: Niagara Peninsula* was identified, in the 1973 program:

President: Mrs. Kenneth W. Gent
Vice President: Mrs. Lionel Magder
Vice President: Mrs. A. G. Middleditch
Secretary: Mrs. Herman Spigel, Secretary
Treasurer: Mrs. D. H. MacDonald,
Membership: Mrs. H. B. Picken
Membership: Mrs. Leo Sauve

Another committee; the *Hospitality Committee: Inaugural Season* was also formed for the grand opening. Its executive committee members were:

Chairman: Mrs. M. E. Mitchell
Members: Mrs. Roy Tranter, Mrs. P. M. Quinn, Mrs. H. T. Crozier Taylor and Mrs. Ted Johnson and

Members of the Friends of Shaw Festival: Toronto Executive Committee included: E. H. P. Hamilton, Mrs. Samuel Hersenhoren, Charlotte Montgomery, Mrs. William Thomas, William Thomas, Mrs. John D. Tomlinson, Mrs. Percy Weinstein and Mrs. John Weld.

14. The New Festival Theatre - 1974

The opening of the New Festival Theatre was an exciting season for the Shaw. Paxton Whitehead writing in the 1974 Shaw Festival program commented 'The opening of Ron Thom's splendid new theatre, and the attendant fanfares that literally crowned the occasion, was the culmination of several years of hoping, dreaming, planning and work'. Manager Thomas B. Burrows wrote 'We are no longer a Summer Festival.'

This year, the Shaw Festival Guild (later shortened to the Shaw Guild) was established. A set of by-laws was prepared and men were invited to join as volunteers. One of the early volunteers commenting on the inclusion of men was heard to say that allowing men to join was 'excellent because there are so many retired people and the men are just every bit as good as the women.'

During its lengthy history, the Shaw Festival volunteers have tackled whatever is requested of them, including making sandwiches and cookies for the *Lunchtime Theatre* in the early 1980's¹¹. In time this task was handed over to Bella at The Luis House; however, volunteers would make the pick-ups and deliver the food to the captains who were 'responsible for getting other people and making arrangements, having a car and loading and unloading it. It was a lot of work.'

According to one of the volunteers interviewed, the Guild also provided food 'if a bus trip was coming in we would let them know what kind of sandwiches we had. Each year we would stick to one kind of sandwich. We also cookies and muffins and then we added fruit. We always had iced teas. We needed a lot of equipment for all this stuff so somebody was always buying stuff. Then again certain things would be donated. It was a big job but we kept making more and more money. I'm not sure when they cut that off,

¹¹ Lunches were actually eaten in the theatre!

sometime around the end of the 1980s. People couldn't take food into the theatre unless they bought it from us. There were certain things we couldn't use because they crunched too much and made too much noise.'

There were a number of other events which required the Guild volunteers to make and serve food (a recurring theme). The second year the Shaw Company held *Fair and Fete* they asked the Guild if their members would convene a tea table and an antique table. Over the years the Guild volunteers also helped at other tables and continued to provide support until the event was cancelled by the Company.

Also, during a 4 year period in the 1970's a Shaw Guild picnic was held at the Rand Estate and of course, there were sandwiches, cookies, cut-up fruit etc. and while the women prepared the food, the men took on the task of organizing games.

Over the years, many social activities have been held by the Shaw Guild, some to enhance the camaraderie of the Guild members, others to support Shaw activities or to raise fund. The fund raising activities ranged from selling cookbooks, hosting, running the gift shop, organizing the very successful Shaw Show of the Arts ¹², helping with Fair and Fete, the Shaw Garden Tour and so on. A brief listing of some events has been included on page 27 of this history.

While many things have changed over the past 50 years at the Shaw, the volunteers' enthusiasm, love of the theatre and willingness to promote and support the Shaw Festival has remained constant.

The Members of the 1st Shaw Festival Guild were

President: Mrs. Lionel Magder

Vice President: Mrs. J. Rosberg

Vice President: Gwen O'Laughlin

Recording Secretary: Marion MacArthur

Corresponding Secretary: Mrs. L. S. Elder

Treasurer: Mrs. Donald MacDonald, Treasurer

Membership Chair: Mrs. L. P. Sauvé

¹² The first organizers were Lil and Bob Aylesworth

15. SHAW GUILD MEMBERSHIP EVENTS OVER THE YEARS

- Scene Shop Visits
- Show and Tell
- President's Luncheon: A Guild social which provides an opportunity for the President to update the members of the upcoming Guild events and a Shaw Company Member to talk about the Shaw Season. It also became an opportunity to recognize members who have made a special contribution. Since 2006, the luncheon has been held in the Green Room, of the Shaw Festival. Previously it was held at various venues, including the Queenston Heights Restaurant, the Festival Theatre Lobby, the Niagara-on-the-Lake Golf Club and Queen's Landing. Speakers have included Architect Bill Lett, Shaw Festival Chairman, Tom Hyde, Artistic Director, Colleen Blake, the Shaw Prop Purchaser and Artistic Director Jackie Maxwell.
- Guild Dress Rehearsal
- Set Changeover
- Curtain Call – this annual reception started in 2005, provided and was opportunity for Guild members and the Shaw Company to celebrate the season.
- Shaw/Stratford Cricket Match: Cricket matches between Shaw and Stratford have been a long standing tradition between the two theatres. The venue alternates between Stratford and Niagara-on-the-Lake. The first time the Guild participated in the Cricket match was in 2005 when a group to travel to Stratford in 2005
- Theatre Outings: At one time the Shaw Guild has organized trips to Stratford each year for a long time. Due to a lack of interest from members, these outings were discontinued in 2005. However, in 2007 and 2008, the Guild organized a trip to *Soulpepper Theatre*, Toronto in February
- February Social events (1998 to 2004) an evening, social get-together was held for members (and friend) of the guild. The events included:
 - 1998: Pub Night at *Navy Hall*
 - 1999: An Evening in Kiev at *Navy Hall*
 - 2000: Jazz Night in the Festival Theatre Rehearsal Hall, Thursday
 - 2001: Quiz Night at *the Anchorage*
 - 2002: Cabaret Night, Upstairs at *The Buttery*
 - 2003: February Fling at Stonechurch Vineyards.
 - 2004: Winter Interlude. Wine & cheese at *Peller EstateS*
- Trip from the Stratford Festival: In the past, Friends of the Stratford Festival traveled to NOTL by bus, to see a play. The Guild volunteers would provide hospitality, lunch and refreshments. In return the Guild would travel to Stratford and The Stratford Friend would reciprocate. This exchange ended in 2005.

16. SHAW GUILD VOLUNTEER AND FUNDRAISING EVENTS

- Docent Programme – Guild volunteers (trained Docents) provide tours at the Festival Theatre various groups throughout the spring, summer and fall. The first tours were held in 2004.
- Hosting – each year the Shaw Guild provides hosts (who welcome patrons to the 4 theatres) during week day performances. The volunteers also act as hosts on the Members Veranda at the Shaw Festival Theatre, during intermission.
- Shaw Members Days – In the past we provided volunteers for the Shaw Festival Members' Days .
- Fair & Fête: This was a Shaw Festival Company Fund-raiser, with proceeds going to local charities. Traditionally the Guild looked after the tea tent and the treasures table, as well as offering volunteers to help the Shaw personnel in a variety of booths. Typically the Shaw coordinator(s) are identified in July and there is minimum time for interaction between the Guild and the Coordinators. The event ran for 20 years.
- Doors Open Niagara - Since 2006, Guild volunteers have assisted the Shaw in the welcoming visitors to the Royal George Theatres as part of the Doors Open Niagara programme.
- The Gala: This Guild Fundraiser for the Shaw Endowment fund began in 2000 and originally coincided with a final Preview: with the Guild using the tent for pre and post show receptions. Profits from this event went to the Endowment fund and were matched by both levels of government. The event changed significantly in 2002 and the last Gala was held in 2003.
- Academy Evening: For a number of years, until 2007, Guild members were invited each year to an evening with an Academy representative who would talk about the season's production, or a process involved in developing and staging a play. Events included.
- Shaw Open House: Over the year the Guild has provided volunteers in support of a Shaw Open House – the most recent being the one held in 2011 for the 50th anniversary celebration.
- The Shaw Show of Artists and Artisans: For over a dozen years the Shaw Show of Artists and Artisans was the main Fundraiser for the Shaw Guild. It was held on the Grounds of Parliament Oaks School until 2002 and later on the Fort George property. Although the event raised a significant amount of money, it was discontinued in 2005.
- Gardening: For many years a group of Guild Members have worked in the Shaw Festival gardens each Tuesday morning (rain or shine) helping to make the grounds of the Festival Theatre beautiful for the theatergoers.
- The Shaw Garden Tour: This annual event has become the Guild's premier fundraising event, raising approximately \$25,000 per year to combine with other Guild monies to make an annual contribution to the Shaw endowment fund. Beginning with all fundraising efforts since 2005 and through until 2012, The Guild has contributed about \$175,000 to the Endowment Fund, with the Garden Tour accounting for a steady increase in donations since its inception.

17. PRESIDENTS OF SHAW VOLUNTEER COMMITTEES from 1962 to 2011

Small groups of volunteers, no formal organization 1962-63

The Women's Committee Executive: Niagara Peninsula

Marjorie Rand	1964
Audrey Wooll	1965
Unknown	1966
Marjorie Rand	1967
Betty Mitchell	1968-69
Grace Moogk	1970
Jean Gent	1971-73

1974 - Shaw Festival Guild incorporated

Lillian Magder (1 st President)	1974 (160 members)
Jean Gent	1975
Christine Elder	1976-1977
Eric Monks (1 st male President)	1978-1979
Grace Wildfong	1980-1981
Audrey Storey	1982
Ken Gent	1983-84
Lorraine Rayment	1985-86
Elfie Northey	1987-88
Howard Martin	1989-90
Keith Norman	1991-1992
Robert Aylesworth	1993-1994
Marybeth Moyer	1995-1996
Shirley McKeown	1997-1998
Kelvin Service	1999-2000
Gail Nagley	2001-2002
Ron Dalglish	2003-2004
Faye Goodwin	2005-2006
Suzanne Hebert	2007-2008
Carol Reid	2009-2010
Peter Barwell	2011 - 2013

Note: Additional Shaw Guild information may be found in the Shaw Festival Archives located at the Guelph, Ontario archives.