



# Rogers v. Rogers

## Enrichment Guide

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Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1, the traditional territory of the Anishinaabeg, Inninewak, Anishinewak, Dakota Oyate, and Denesuline, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in spirit of reconciliation and collaboration.

## The Role of the Audience

Theatre needs its audience! We are happy to have you here. Every staff person, actor, and crew member backstage plays an important part in your experience, and you also have a role in the experience of cast, crew and the people around you.

**Arrive Early:** Please make sure you give yourself enough time to find your seat before the performance starts. Latecomers may not be admitted to a performance. We ask groups to arrive at least 20-30 minutes before the show.

**Cell Phones and Other Electronic Devices:** Please **turn off** your cell phone/mp3 player/gaming system/camera/smart watch. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. Using cameras and recording devices during a performance is **never** allowed.

**Talking During the Performance:** Even when you whisper, you can be heard by performers and people around you. Unless it is a relaxed performance, disruptive patrons will be removed from the theatre. Please wait until after the performance to share your words with others.

**Food/Drinks:** Food and outside drinks are not allowed in the theatre. When there is an intermission, snacks and drinks may be available for purchase. There is complimentary water in the lobby.

**Dress:** There is no dress code at the Royal MTC, but we respectfully ask you not to wear hats in the theatre or block the view of those behind you. Please do not wear strong scents like perfume or body spray. We thank all patrons for their cooperation.

**Leaving During the Performance:** If you leave the theatre, you will be readmitted at the discretion of Front of House staff. If readmitted, you may be placed in an empty seat at the back of the auditorium instead of your original seat.

**Being Asked to Leave:** The theatre staff has, and will exercise, the right to ask any member of the audience to leave if that person is being inappropriate or disruptive including (but not limited to): talking, using devices that produce light or sound, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

**Talkbacks:** A short question and answer period with the actors takes place after student matinees, first Tuesday evening shows, and some public matinees. While watching the show, make a mental note of questions to ask the actors about the production or life in the theatre. Our artists deserve to be treated with respect! It's okay to have a negative opinion, but this is your chance to ask questions and understand the performance or process, not to criticize. If you have a concern, see the house manager after the show and they will make sure your feedback gets to the appropriate Royal MTC staff.

**Enjoy the show:** Laugh, cry, gasp – responding to the performance is part of the nature of theatre! As you get involved in the story, try to balance your reactions with respecting the people around you. The curtain call is part of the performance too – it gives you a chance to thank all the artists for their hard work with applause, and for them to thank you for your attention. We all appreciate when you stay at your seat and join in the applause!

## About the Playwright

Michael Healey was born in Toronto in 1963 and grew up in Brockville, Ontario. He graduated from Toronto Metropolitan University (then called Ryerson) with a degree from their acting program. He was a member of the company of the Blyth Festival in 1995, and performed his first solo show at the Toronto Fringe festival in 1996. After touring it across Canada and Australia, that play won a Dora Mavor Moore award and solidified his path in the theatre.

In 1999 Healey wrote *The Drawer Boy*, which is one of the most-produced plays in Canadian theatre history. He has won the Dora award for “best new play” a total of six times. His career includes both acting and writing; he has taken on roles in his own plays and on television (earning him two Gemini award nominations). However, Healey does not write roles intending to give himself a part. When asked about this, he said “My career as an actor is mostly in the past; taking over for [Peter Fernandez] in *The Master Plan* last year just reminded me how hard it is to be an actor... I have to imagine the story from each point of view, improvise dialogue from each perspective, and so in some ways they all kind of sound like me.”

Healey both writes original works and adapts older plays, as well as books. His works often deal with family relationships and lately with political subject matter, and the majority of them are set in Canada, focusing on true Canadian events or figures. This year, Healey, along with artistic director of Crow’s Theatre Chris Abraham, was named #24 on a list of most influential Torontonians for “championing Toronto’s cultural sovereignty” (Edward Rogers and Tony Staffieri, Executive chairman, and president and CEO, of Rogers Communications, were named #5). Healey is married to playwright Morwyn Brebner and has three children, one of whom is a poet.

**Related Resource Links:** For more details about Healey’s works, check out [articles about the playwright in the Canadian Encyclopedia](#) or [Canadian Theatre Encyclopedia](#). See the entire creative team and cast for Royal MTC’s production, including their biographies, [on our website](#), where you can also download the Ovation program.

## Who’s Who – Characters and Mentions

**Ted Rogers, or Edward Rogers Sr:** passed away in 2008, founded the company in 1960. At the time of his death in 2008, Rogers was the fourth-richest Canadian, with a net worth of over \$7 billion, while the company was worth \$18 billion.

**Matthew Boswell:** Commissioner of the Competition Bureau Canada

**Edward Rogers III:** the son of Ted Rogers. At various points, served as chairman of the board of directors at Rogers, chairman of the Finance Committee, the Nominating Committee, and the Executive Committee, chairman of the Rogers Bank and the Toronto Blue Jays. Edward also served on the Board of Directors of Maple Leaf Sports & Entertainment and CableLabs.

**Loretta Rogers:** widow of Ted Rogers, and mother to Edward (Jr.), Melinda, and Martha. Has served as a corporate director and is a member of the Advisory Committee of the Rogers Control Trust.

**Melinda Rogers:** sister to Edward and Martha, retired from the Rogers Communication Board of Directors in 2024. She joined the Rogers board in 2002 and became Deputy Chair in 2018.

**Martha Rogers:** younger sister to Edward and Melinda, retired from the Rogers Communication Board of Directors in 2024. She joined the board in 2008 and served as chair of Rogers' Environmental, Social, Governance (ESG) Committee.

**Eduardo:** butler to the Rogers family

**Suzanne Rogers:** Edward's wife.

**Mrs Boswell:** Matthew Boswell's wife.

**Kane Putnam:** Texan, runs a cable company

**Nadir Mohamed:** Named president of Rogers Wireless division in 2000, then president and COO of the Communications Division of Rogers from 2005-2009, at which point he was named CEO of RCI.

**Guy Laurence:** From London, England. RCI CEO from 2013-16.

**David Peterson:** former Premier of Ontario, old friend of Ted's, on the Rogers board since 1990.

**Joe Natale:** joined Rogers Communications Inc. (RCI) as President and CEO in April 2017. Prior, served at Telus Corporation from 2003 to 2015 including as President and CEO.

**Anthony Stafferi:** was the CFO at RCI until he resigned in late September 2021.

**Minister Champagne:** Francois-Phillipe Champagne was the Minister of Innovation, Science, and Industry.

**Justice Paul Crampton:** Presided over an antitrust case against Rogers' takeover of Shaw

**Bay Street Guy:** A Toronto businessman

**Tribunal Guy:** Present at the hearing about the Rogers-Shaw merger.

**Related Resource:** The history of the Rogers corporation is outlined throughout the show, but if you'd like a primer or to check details after the production, [The Canadian Encyclopedia entry about Rogers Communications](#) offers a concise and clear overview.

## Content Overview

Strong language; mentions of several characters' deaths in the past, brief mentions of substance use and body shaming. For further details, please see <https://royalmtc.ca/Your-Visit/Content-Guide.aspx#Rogers>

## Plot Summary

Telecom tycoon Ted Rogers spent a lifetime turning Canada's airwaves into money — and a company into a virtual monopoly. Now his son Edward is fighting to take control of the family empire. At the same time, a wily public servant is determined to block a billion-dollar merger. Ambition, defiance and public interest collide in a battle of wills.

## Context and Related Resources

### Canada's Telecom Landscape

Adapted from statista.com

Canada has various national and regional operators providing vital communications services to the country's 40 million inhabitants. The industry has total annual service revenue of over 57 billion dollars. Major mergers and acquisitions have shifted the telecoms landscape in recent years, with the Canadian Radio-television and Telecommunications Commission (CRTC) acting as an influential market regulator.

Bell Canada remains the largest telecommunications company in Canada by revenue, generating almost 25 billion Canadian dollars in 2023. Bell's key competitors at the national level are Rogers Communications and Telus Corporation, while operators such as Quebec based Quebecor compete at a regional level. Shaw Communications operated as a key national player up until its acquisition by Rogers in a major deal completed in April 2023. As part of this landmark acquisition, Rogers was required by the CRTC to divest Shaw's wireless provider Freedom Mobile, which was subsequently sold to Quebecor. Rogers maintains a slight advantage in the retail mobile market.

A current focus for the CRTC is to remedy the digital divide in high-speed internet coverage – around 67% of rural households have access, and only 50% of First Nations Reserve areas, compared to other areas of the country having 93% access. The CRTC has set 2031 as its target for all Canadian households to have access to a high-speed connection.

### Rogers' Reach

Rogers Communications, Inc. is responsible for a wide variety of holdings which include more than 50 radio stations and 67 community TV channels; 31 conventional and specialty television channels including Citytv, Bravo, HGTV, Food Network, Discovery, Sportsnet; and e-commerce with TSC (The Shopping Channel). Rogers also owns the Toronto Blue Jays and holds a 75% ownership in Maple Leaf Sports & Entertainment (which includes the Toronto Maple Leafs, Toronto Raptors, Toronto FC, and Toronto Argonauts). Rogers recently secured a 12-year renewal for the national media rights to NHL games on all platforms in Canada.

### Canada's Competition Bureau

The Bureau is an independent law enforcement agency that protects and promotes competition for the benefit of Canadian consumers and businesses. It conducts studies into the state of various industries, initiates and advances court actions, releases research and reports, offers recommendations, and contributes to policy decisions. Currently the Bureau is working with the CRTC about standardizing telecom service information, as confusion over services provided creates a barrier to potentially switching plans, which in itself is a barrier to competition – this benefits people by having companies work harder to keep or win over consumers. Matthew Boswell, Commissioner of Competition since 2019, is a key narrator of events in *Rogers v. Rogers*.

**Related Resource Links:** The [Canadaland Podcast discusses the Rogers saga](#) and the play itself (40:47). Read Healey's discussion of the background and nature of this play in [an interview on Ludwig Van](#). A [video from the podcast Commotion](#) features discussion with two journalists about how this story "makes perfect theatre" (25:31). Listen [to an interview with Healey from CBC's Q](#) with Tom Power (17:29) or another interview on [BNN Bloomberg](#), where he discusses the "opportunity to look at the folks who are running our lives" (5:53).

An internet search leads to many timeline overviews of the events dramatized in the play, as well as more in-depth articles; here are a few: [2022 timeline from infotel](#), history of [Canadian business family feuds](#); the [Rogers-Shaw deal key events](#).

## Explore More: Recommended Library Reading List

### Explore More Rogers

*Rogers v. Rogers* by Alexandra Posadzki

Get the full story of Edward Rogers in the book the play was based on, exposing the most specular boardroom and family drama in Canadian corporate history.

384.06571 POSADZKI 2024

*Right Hand Man* by Phil Lind

Get to know Phil Lind, the behind-the-scenes advisor who guided Ted Rogers, father of Edward Rogers, for over 40 years, telling the inside story of how Rogers chose the best ideas and made them work. B LIND 2018

### Explore More Corporate Non-Fiction

*Corporate Control* by Nora Loreto

Dive deep into the rise of corporate power in Canadian life, and why politicians seem unable to turn back the tide of the increasing corporate power in just a handful of businesses. From Telecoms like Rogers, to mining, oil, or groceries, corporate profits keep rising as the divide between rich and poor widens. 306.340971 LORETO 2025

*Billion Dollar Whale* by Tom Wright & Bradley Hope

Follow along as two prize-winning journalists document the true story of one of history's biggest financial heists at the intersection of wealth, banking, and politics. Jho Low, an innocuous graduate of Wharton Business School, siphoned billions from an investment fund and used those funds to throw lavish parties, purchase pricy real estate, and even finance the film *The Wolf of Wall Street*.

364.163092 LOW 2018

*Barbarians at the Gate: The Fall of RJR Nabisco* by Bryan Burrough

Dig into another high-stakes story of corporate powerplays as F. Ross Johnson, then CEO of RJR Nabisco tries to buy out the rest of the Nabisco shareholders.

338.83664 BURROUGH 2009

### Explore More Corporate Fiction

*Dunbar* by Edward St. Aubyn

Join recently retired media tycoon Henry Dunbar as he tries to hold on to his corporate empire, having been sent off to a sanatorium by his greedy elder daughters hoping to seize his assets. His youngest daughter and a trusted advisor attempt to unwind the conspiracy, in this novel inspired by Shakespeare's *King Lear*. FICTION ST. AUBYN



There are 1.4 million books, movies, audiobooks, eBooks and more at the Winnipeg Public Library, and all you need to borrow them is your library card. There are 20 locations throughout the city and there's an online catalogue for requesting items for pick-up at your library of convenience. An e-Library has thousands of eBooks, eAudiobooks and more! All free with your card.

Visit us at [Winnipeg.ca/library](http://Winnipeg.ca/library)

### Discussion Prompts

- What is your opinion about the telecom situation in Canada?
- Do you think competition is important in the business world?
- Why do you think playwright Michael Healey chose to make this a one-person show? Did you find this an effective choice?
- Why do you think Healey chose to make Boswell a central character, as opposed to delivering the perspective of someone in the family, or someone else?
- What did you think about the use of technology in this production? What are the logistic and artistic reasons these choices might have been made?
- Did you find the play funny? Was the use of comedy useful in commenting on or promoting understanding of the situation?



## Sources

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