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We all know there is a crisis of communication in our world. It manifests in so many ways: people turning in on themselves; the avoidance of opinions or even facts that contradict our position; the replacement of discussion by abuse. None of these things need be so. They have only happened because certain people have worked out that rage is more profitable than joy. Shame on us for letting them get away with it.

To watch a good play is to be reminded of the wonder of good words beautifully spoken. It

may well be a wish-fulfilment fantasy – none of us really speaks as well as this in real life – but why not have something to aspire to? Not all of us can stand or move as gracefully as the people up on stage, either: but that doesn't stop us admiring them – and wishing we could have some of that presence ourselves. If only there were a way to learn how to communicate with such clarity and grace...

There soon will be. The Shaw is about to transform. Soon you will not only marvel at the eloquence and poise on our stages, but will have the chance to learn them yourself, from the best.

Watch this space.

TIM CARROLL, ARTISTIC DIRECTOR

FESTIVAL THEATRE THE LION, THE WITCH AND THE WARDROBE · ANYTHING GOES · WAIT UNTIL DARK ROYAL GEORGE THEATRE TONS OF MONEY · MAJOR BARBARA · MURDER-ON-THE-LAKE JACKIE MAXWELL STUDIO THEATRE GNIT · BLUES FOR AN ALABAMA SKY SPIEGELTENT DEAR LIAR · LA VIE EN ROSE · ELLA AND LOUIS · MAY I HAVE THE PLEASURE? · THE ROLL OF SHAW: THROUGH THE WARDROBE HOLIDAY SEASON A CHRISTMAS CAROL · Irving Berlin's WHITE CHRISTMAS



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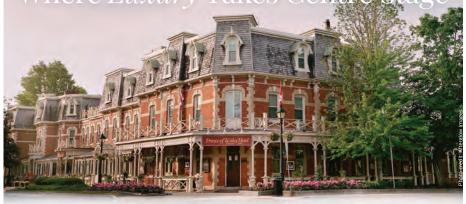
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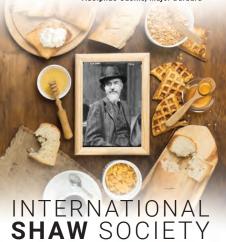


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"When the finger of Destiny suddenly points at a man in the middle of his breakfast, it makes him thoughtful."

Adolphus Cusins, Major Barbara



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Al Hirschhfeld's Broadway June 20, 2025

David Leopold from the Al Hirschfeld Foundation hosts a fascinating presentation of the stories behind the lines of Hirschfeld's greatest theatre work Following the event, a pop-up gallery will be available in the Macdonald Heaslip Lounge featuring limited. sianed Hirschfeld prints.

**Anecdotes and Stories** from the Theatre

Hosted by Anthony Chase August 9, 2025

Theatre of Medicine: Bedside Manner Returns September 27, 2025

For full list of events happening at the Shaw Festival this year, please visit...

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**TALKING** and candy wrappers are distracting to performers and fellow audience members. Please keep noise to a minimum during the performance.

ASSISTIVE LISTENING DEVICES for the hard of hearing are available at our indoor theatres only. There is no charge, but we do ask you to consider a donation at time of pick up. This donation helps with the cost to repair and replace these devices. Reserve early, limited availability. Please see the House Manager on duty.

IF YOU ARE LATE OR NEED TO LEAVE THE AUDITORIUM OR OUTDOOR SEATING AREA during the performance, you will be re-seated at a suitable break in the performance, at which time the seating location will be at the discretion of management.

FOR FIRST AID please see the House Manager or the nearest usher. At least one staff member on duty is trained in First Aid and CPR.

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



## SHAW 20 FESTIVAL 25

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MELISSA NOVECOSKY, ASSOCIATE EXECUTIVE DIRECTOR
KIMBERLEY RAMPERSAD, ASSOCIATE ARTISTIC DIRECTOR

## **ANYTHING GOES**

Music and Lyrics by Cole Porter
Original book by P.G. Wodehouse & Guy Bolton
and Howard Lindsay & Russel Crouse
New book by Timothy Crouse & John Weidman

with DAVID ADAMS, MATT ALFANO, MARY ANTONINI,
ALEXANDER BATYCKI, LESLIE GARCIA BOWMAN, JASON CADIEUX,
CELESTE CATENA, SHARRY FLETT, KRISTI FRANK, ÉLODIE GILLETT,
ALEXANDRA GRATTON, DANIEL GREENBERG, JEFF IRVING, JADEN KIM,
TARAN KIM, GRAEME KITAGAWA, ALLAN LOUIS, STEWART ADAM MCKENSY,
MADELYN MIYASHITA, CHERYL MULLINGS, JADE REPETA,
KIERA SANGSTER, ÉAMON STOCKS, MIKAYLA STRADIOTTO,
MICHAEL THERRIAULT, JAY TURVEY, KELLY WONG and SHAWN WRIGHT

Directed and choreographed by KIMBERLEY RAMPERSAD
Music direction by PAUL SPORTELLI
Sets and costumes designed by CORY SINCENNES
Lighting designed by MIKAEL KANGAS
Sound designed by
COREY MACFADYEN and KAITLYN MACKINNON
Associate choreographer MATT ALFANO

ANYTHING GOES is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC. www.conconcordtheatricals.com

This version of ANYTHING GOES was adapted from the 1987 Broadway revival, originally produced by Lincoln Center Theater.

Any video and/or audio recording, streaming or distribution of this production is strictly prohibited.

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ANYTHING GOES Hotel Partner Music Director supported by



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Front cover: Mary Antonini, illustration design by Key Gordon.



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#### THE CAST In Alphabetical Order

Ship's Captain DAVID ADAMS

Luke MATT ALFANO\*\*\*

Reno Sweeney MARY ANTONINI

Swing ALEXANDER BATYCKI\*

Reporter / Sailor LESLIE GARCIA BOWMAN

Minister / Ensemble JASON CADIEUX

Hope Harcourt CELESTE CATENA\*

Evangeline Harcourt SHARRY FLETT

Erma Latour KRISTI FRANK Ensemble ÉLODIE GILLETT

Swing ALEXANDRA GRATTON

Fred / Ensemble DANIEL GREENBERG

Billy Crocker JEFF IRVING

Chastity JADEN KIM\*\*

FBI Agent / Sailor TARAN KIM\*

FBI Agent / Sailor GRAEME KITAGAWA

Lord Evelyn Oakleigh ALLAN LOUIS

Swing STEWART ADAM McKENSY

Swing MADELYN MIYASHITA\*\*

Ensemble CHERYL MULLINGS

Charity JADE REPETA

Purity KIERA SANGSTER

Photographer / Sailor ÉAMON STOCKS\*\*

Virtue MIKAYLA STRADIOTTO\*\*

Moonface Martin MICHAEL THERRIAULT

Ship's Purser JAY TURVEY

John KELLY WONG

Elisha Whitney SHAWN WRIGHT

Stage Manager ALLAN TEICHMAN

Assistant Stage Managers BECCA JORGENSEN, ANNIE McWHINNIE

Rehearsal Apprentice Stage Manager JAMIE ANDERSON

Production Stage Manager LISA RUSSELL

Associate Production Stage Manager LEIGH McCLYMONT

<sup>\*</sup> RBC Emerging Artists are generously supported by the RBC Foundation

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Music Director, Paul Sportelli, is supported by David & Amy Fulton.



Assistant Lighting Designer .

**JEFF PYBUS** 

Dance Captains

ALEXANDER BATYCKI, ALEXANDRA GRATTON

Orchestra Adaptation

PAUL SPORTELLI RYAN DESOUZA

Associate Music Director/Rehearsal Pianist

DAVID ATKINSON

Keyboard Programmer Assistant Keyboard Programmer

JESSICA LOOPER

Music Copyist

TOM SKUBLICS

Metcalf Foundation Music Intern

ETHAN ROTENBERG

Women In Musical Leadership Intern

**EVE LEGAULT** 

Voice and Dialect Coach

JEFFREY SIMLETT

Additional Construction Electrics assistance provided by Adrian Palmieri. Additional Props assistance provided by Field, Rod Hillier, Ryan Mahon, Paige Laporte. Additional Scenic Art assistance provided by Kim Brown, Mathilda Pich.

#### UNDERSTUDIES

ALEXANDER BATYCKI, FBI Agent, Luke, Photographer, Reporter, Sailors; JASON CADIEUX,
Ship's Captain; ÉLODIE GILLETT, Reno Sweeney; ALEXANDRA GRATTON, Hope Harcourt, Purity, Virtue;
DANIEL GREENBERG, John, Ship's Purser; GRAEME KITAGAWA, Billy Crocker;
ALLISON McCAUGHEY, Ensemble; STEWART ADAM McKENSY, Elisha Whitney, Fred, Lord Evelyn Oakleigh,

ALLISON McCAUGHLY, Ensemble; STEWART ADAM McKENSY, Elisha Whitney, Fred, Lord Evelyn Oakleigh, Minister, Sailor, Ensemble; MADELYN MIYASHITA, Charity, Chastity, Purity, Ensemble; CHERYL MULLINGS, Evangeline Harcourt; JADE REPETA, Erma Latour; JAY TURVEY, Moonface Martin;

LEIGH McCLYMONT, Stage Manager:

KELLY BOUDREAU, Assistant Stage Manager; JAMIE ANDERSON, Assistant Stage Manager

Running time is approximately 2 hours and 30 minutes including one intermission

#### **MUSICAL NUMBERS**

Act 1

Overture Orchestra

I Get a Kick Out of You Reno

There's No Cure Like Travel Sailors' Quartet, Captain, Purser

Bon Voyage Ensemble You're the Top Reno, Billy

Easy to Love Billy

Reprise: Easy to Love Hope

The Crew Song Elisha

There'll Always Be a Lady Fair Sailors' Quartet

Friendship Reno, Moonface

It's De-lovely Billy, Hope

Anything Goes Reno, Ensemble

#### **INTERMISSION**

Act 2

Public Enemy Number One Captain, Purser, Ensemble

Blow, Gabriel, Blow Reno, Angels, Ensemble

Goodbye, Little Dream, Goodbye Hope

Be Like the Bluebird Moonface

All Through the Night Billy, Hope, Sailors' Quartet

The Gypsy in Me Lord Evelyn

Buddie, Beware Erma, Sailors' Quartet

Finale Ensemble

#### **ORCHESTRA**

PAUL SPORTELLI, Conductor; RYAN DESOUZA, Associate Conductor/
Keyboard 1; SHANE O'REGAN, Assistant Conductor/Keyboard 2;
EVE LEGAULT, Assistant Conductor; ETHAN ROTENBERG, Substitute
Keyboards; ANDY BALLANTYNE, Flute/Alto Saxophone; ERICA BESTON/
KATHRYN SUGDEN, Violin 1/Concertmaster (alternating);
CAITLIN BOYLE/JEEWON KIM, Viola (alternating); SASHA BOYCHOUK,
Bass Clarinet/Baritone Saxophone; DAIN CARANDANG/TOM SKUBLICS,
Clarinet/Tenor Saxophone (alternating); ALEX GRANT, Cello;
JASON LOGUE, Trumpet; ROSS MacINTYRE, Bass;
TIM MULLIGAN, Drums/Percussion; CHRISTINE PASSMORE,
French Horn: ROB SOMERVILLE, Trombone



Above: Allan Louis as Lord Evelyn Oakleigh. Right: Jeff Irving as Billy. Below: David Adams as Ship's Captain, Kristi Frank as Erma Latour and Michael Therriault as Moonface. Opposite page: Jeff Irving as Billy, Mary Antonini as Reno and Michael Therriault as Moonface with the Ensemble.





## **MUSIC DIRECTOR'S NOTE**

by Paul Sportelli

There have been many versions of Anything Goes, and each comes with its fair share of cut and added songs. But the score always hangs together because every Porter song, regardless of its journey into the show, displays tremendous craft and wit. This shouldn't surprise, as Cole Porter is one of the writers at the very centre of the Great American Songbook. I think it's also notable that Porter is both a composer and lyricist, which puts him in the elevated company of writers like Frank Loesser and Stephen Sondheim.

I love Porter's use of the colloquial in his lyrics. He describes affection with phrases like "I get a kick out of you," and "You're the top." He revels in mash-ups of classic and current references: "You're a Potticelli

and current references: "You're a Botticelli, you're Keats, you're Shelley, you're Ovaltine." In "I Get a Kick Out of You" he can't resist referring to cocaine: "Some get a kick from cocaine." ("Kick from cocaine" was sometimes swapped out for "perfume from Spain," "whiff of Guerlain," and "bop-type refrain.") Porter can masterfully handle sophisticated harmonic language in "All Through the Night," and also deliver simple, delightful tunes like "Friendship," and rousing ensemble showstoppers like "Anything Goes." He boldly creates his own words like "de-lovely," and, even more boldly plays with form and makes some songs self-referential: "But if this ditty is not so pretty at least it'll tell you how great you are." And my favourite: "The verse I've started seems to me the Tin Pantithesis of melody." What ditty? What verse? The songs aren't really happening in the world of the musical – or are they? There's a lightness of touch and a slyness in this musical score, but also great romance and depth of feeling. Enjoy the wild musical ride that Porter will take you on.

Music Director, Paul Sportelli, is generously supported by David and Amy Fulton.



## DIRECTOR'S NOTE

by Kimberley Rampersad

Artistic director Tim Carroll (TC) programmed Anything Goes, guided by Paul Sportelli, the director of music at the Shaw Festival several years ago in hopes you would be here today thank you for coming!

TC was struck by the audience reactions to Holiday Inn and gobsmacked by the enthusiastic response to White Christmas. These were brilliant productions. And they were brilliant productions which had tap dance at its core. Tap dancing is magical. It can be like opening a bottle of champagne on stage and watching the entire theatre fill with bubbles which tickle our noses and touch our souls.

I believe this programming was reinforced by the concerts the Shaw created during the pandemic – one of them featuring the songs of Cole Porter. We could see the smiling, crinkling eyes and the swaying bodies of the audience though they were wearing masks and socially distanced. We experienced the power of jazz, especially when it included the musicians of the Shaw Orchestra.

And though these points alone might make the case for programming Anything Goes: an expression of three American art forms – tap dance, jazz music, and the musicale (à la Lina Lamont in Singin' in the Rain) – would you allow me to try to make the case for Anything Goes as a Shavian work expressing itself through one of his most dominant themes, The New Woman, please?

**Reno Sweeney** is a single businesswoman harnessing her intellect, talent, and sensuality, whilst employing four like-minded



women, the Angels. She is in pursuit of Love which necessarily includes finding a partner who possesses a Life Force as vital as hers, though she is unaware of this at the onset.

Hope Harcourt must choose between her duty to secure her family's status through the business of marriage, or following her heart's desire Billy Crocker, a working-class bloke and sacrificing her family's security.

Mrs. Harcourt is brokering a strategic alliance between her daughter, Hope, of new American money and a lord of English peerage to entrench and legitimize their status. Think the Levinsons in *Downton Abbev*.

**Erma Latour** is yet another fleet-footed woman who disarms men with the truth and her cunningness.

If the New Woman is central, it was Cole Porter's Shavian-spirited lyrics which served as the rallying cry for our production: The world has gone mad today.
And good's bad today.
And day's night today.
And black's white today.
When most guys today that women prize
today are just silly gigolos.

The self-awareness of these lyrics liberated our production of *Anything Goes*. Today we offer our performance as RESPONSE to and in RESISTANCE to the darkness in this world. Please fill your cups before you lift your voices, pick up your pens, cast your ballots, and raise your placards. We offer this production of *Anything Goes* as a balm for your soul.

As my mother June taught us, and on behalf of the hundreds of us involved in this production, I wish you Peace and Love.

Kimberley Rajkumaree Rampersad



## REWINDING THE CLOCK

#### **CRAFTING A NEW BOOK FOR ANYTHING GOES**

by Timothy Crouse & John Weidman

Once upon a time, 91 years ago, a producer named Vinton Freedley put together a fabulous package for a musical. Ethel Merman would star; Cole Porter would provide the score; Howard Lindsay, a seasoned pro, would direct; and two of the most successful book-writers in the business, Guy Bolton and P.G. Wodehouse, would furnish the script. Perhaps because they were working in two different countries, neither of which was the United States, the product that Bolton and Wodehouse handed in at the very last minute turned out to be a sketchy mess. Freedley ordered Howard Lindsay to rewrite it from scratch, but Lindsay insisted that, busy as he was getting the show on its feet, he needed a collaborator.

Disparate legends have sprung up as to how Russel Crouse, then the press agent for the Theatre Guild, came to be chosen, but what remains a fact is that Lindsay and Crouse went on to work as a team for 29 years - the longest playwriting partnership in theatre history and one of the most abundantly fruitful.

Somehow, they nailed together scene after scene in three sleep-deprived weeks, finishing the job on the train to the tryout in Boston. Before the first preview, they stood outside the Colonial Theater begging their friends who had made the trip from New York not to go in.

To their amazement, what emerged from the chaos was an instant hit - even with the critics. Opening in New York on November 21, 1934, *Anything Goes* was hailed as the outstanding show of the season and played for 420 performances.

Fast forward 50 years. While *Anything Goes* had proven to be a hardy perennial on stock and amateur stages around the country, it had never had a first-class revival. Despite a score containing such Cole Porter gems as "You're the Top", "I Get a Kick Out of You", and "Blow, Gabriel, Blow", the show had never once returned to a Broadway stage.

Why not?

The musicals of the '20s and '30s tended to be baggy contraptions consisting of song-and-dance numbers interrupted at intervals by an excuse for a plot. The 1934 Anything Goes, while unusually well-crafted for its era, could not be mistaken for what the form had thrillingly evolved into by the '80s: tightly constructed playswith-music that moved forward with focus and pace, artfully weaving together a libretto and a score that never stopped telling a story.

Anna Crouse, Russel's widow, understood this. Lindsay and Crouse, meticulous craftsmen that they were, had never been completely satisfied with the script they'd had to concoct in such haste, and she felt that a major overhaul was necessary for the S.S. American to be made seaworthy in the modern age.

She had not forgotten the college musical that her son Tim and his roommate John Weidman had written as undergraduates at Harvard. Tim had become a well-known *Rolling Stone* journalist, and John had written the book for Stephen Sondheim's *Pacific Overtures*. She commissioned them to reimagine *Anything Goes* for a contemporary Broadway stage and, most crucially, a contemporary Broadway audience.

At right: Al Hirschfeld Illustration of Ethel Merman as Reno Sweeney, Victor Moore as Moonface Martin and William Gaxton as Billy Crocker with members of the company in the original Broadway production of *Anything Goes* (1934) © Al Hirschfeld Foundation.





Al Hirschfeld Illustration of Howard McGillin as Billy, Patti LuPone as Reno and Bill McCutcheon as Moonface with members of the company in Anything Goes, Lincoln Center Theater (1987). © Al Hirschfeld Foundation.

We (Tim and John) began by digging into the libretto - cutting it, rearranging it, and adding to it in ways that would give it the pace and momentum that audiences had come to expect. This was a challenge, but Lindsay and Crouse had left us a grab bag of delightful characters, a story structure that was fundamentally solid, and a handful of comic set pieces, that even after 50 years, worked like gangbusters.

We made one rule against which any new material had to be tested: a rewritten line must never feel as if it were looking back at 1934 with a kind of knowing, that-was-then-and-this-is-now wink. Anything new must sound as if it had been present in the original 1934 script. We also salted in references to Depressionera people and trends that would draw audiences in by reminding

them of what they already knew about the period. A mania for celebrity emerged as a theme that tied that time to our own.

The other basic challenge in reworking the show involved taking a deep dive into Cole Porter's score. The songs were all terrific, no question, but was there a way to relocate at least some of them so that they could be harnessed as a driving force of the story?

It turned out there was, and the adjustments were gratifyingly transformative. "You're the Top", originally tossed off when a couple of old friends bump into each other, became a number in which one of those old friends struggles to buck up her pal when she finds him down in the dumps.

"The Gypsy in Me", sung towards the end of the show for no particular reason in the original, was assigned to another character and repurposed as a key inflexion point in the plot of the second act.

As the show came together, it began to attract artists who became essential collaborators in finally launching it at Lincoln Center Theater in 1987. Gregory Mosher, the Artistic Director of LCT, felt that Cole Porter's songs, which had largely become identified with nightclub acts and cabaret, belonged back in the theatrical realm for which he had written them. Jerry Zaks directed the show brilliantly, and became an invaluable adviser as it continued to develop in rehearsals and in previews. Tony Walton designed both the pitch-perfect sets and the pitch-perfect costumes. And one by one, the members of a pitch-perfect cast, led by Patti LuPone, Howard McGillin, and Bill McCutcheon, walked into the audition room.

The rewritten Anything Goes opened on October 19, 1987, a day that saw the steepest stock market plunge since the crash of 1929. The management lost no time in advertising it as "the new Depression musical." Nevertheless, it was an enormous hit. Since then, through foul times and fair, Anything Goes has thrived, with productions in the West End, in Japan, around the world, and back on Broadway. And now here it is at the Shaw Festival.

Bon voyage.

Timothy Crouse and John Weidman are the co-authors of the new book for Anything Goes.



Above: Jay Turvey as Ship's Purser and Shawn Wright as Elisha Whitney. Below left to right: Celeste Catena as Hope Harcourt, and Sharry Flett as Evangeline Harcourt.







Clockwise from above: Jeff Irving as Billy and Celeste Catena as Hope. Mary Antonini (centre) as Reno with the Ensemble. Jeff Irving as Billy and Michael Therriault as Moonface with the Ensemble. Mary Antonini as Reno with the Ensemble.









## **PRODUCTION HISTORY**

After a two-week tryout at Boston's Colonial Theatre, Anything Goes opened on Broadway at the Alvin (now Neil Simon) Theatre on November 21, 1934 starring Ethel Merman as Reno Sweeney, William Gaxton as Billy Crocker and Victor Moore

as Moonface Martin, After playing 420 performances, it embarked on a brief national tour with Merman's standby Benay Venuta assuming the role of Reno, with Gaxton and Moore in support. Variety reported that producer Vinton Freedlev had agreed to shutter the tour by the time Paramount released Lewis Milestone's film version on January 24, 1936, with Merman bringing her Reno Sweeney to the screen in a treatment that headlined Bing Crosby as Billy and a starry supporting cast that included Charlie Ruggles, Ida Lupino, Arthur Treacher and Margaret Dumont. (A second film appeared 20 years later again with Crosby headlining - but its relationship to the stage musical is tenuous at best.) A London production presented by Charles B. Cochran starring Sydney Howard, Jack Whiting and the French chanteuse Jeanne Aubert - with the lead character's name changed to Reno Lagrange opened at the Palace Theatre in the summer of 1935 where it played for six months, complete with newly-minted lyrics by Porter for "You're the Top" that catered more directly to English tastes: "You're supreme: you're the Gates of Heaven!/You're the cream from the shire of Devon!"

For the next 50 years Anything Goes was a frequent offering on the playbills

of summer stock companies like the Kenley Players in Ohio, the Muny in St. Louis, the Casa Mañana in Fort Worth and the 9000-seat Big Water Stage at Jones Beach, Long Island. With a litany of unbeatable Cole Porter songs and opportunities for both dance and comedy, Reno was a role that attracted such diverse star players



members of the company in Anything Goes, Stratford Festival (2004). Photo by David Hou. Bottom: (foreground) John Barrowman as Billy, Sally Ann Triplett as Reno, Martin Marquez as Moonface and Annette McLaughlin as Erma with members of the company in Anything Goes, National Theatre (2002). Photo © Catherine Ashmore.

as Elaine Stritch, Julie Wilson, Mimi Hines, Dorothy Lamour, Karen Morrow, Ann Miller, Pat Carroll, JoAnne Worley, Ginger Rogers, Chita Rivera and Helen Reddy.

Despite a successful 1962 Off-Broadway revival at the Orpheum Theatre starring Eileen Rodgers, Hal Linden and Micky Deems, Anything Goes remained absent from Broadway stages until Lincoln Center Theater produced a major revival at its Vivian Beaumont Theater in 1987

with a newly rewritten book by Timothy Crouse & John Weidman, under the direction of Jerry Zaks, starring Patti LuPone, Howard McGillin and Bill McCutcheon. This production took home the Tony Award for Best Revival and, at 784 performances,



nearly doubled the run of the original production. LuPone was replaced for the last six months of the run by Leslie Uggams, who took the revival out on a national tour and, in 1989, a London edition opened at the Prince Edward Theatre starring Elaine Paige as Reno with Howard McGillin reprising his performance as Billy, and the beloved comic actor Bernard Cribbins as Moonface.

Anything Goes' popularity has continued into the 21st century with productions at the National Theatre's Olivier Theatre in London starring Sally Ann Triplett, John Barrowman and Martin Marquez, as well as at

the Williamstown Theatre Festival in Massachusetts, the Paper Mill Playhouse in Millburn NJ and the Goodspeed Opera House in East Haddam CT. In 2018, Arena Stage at the Mead Center for American Theater in Washington DC offered Soara-Joye Ross, Corbin Bleu and Stephen DeRosa in a production steered by three

artists familiar to Shaw Festival audiences: Director Molly Smith, Choreographer Parker Esse and Musical Director Paul Sportelli.

In 2011, a major revival was presented on Broadway by Roundabout Theatre Company at the Stephen Sondheim Theatre starring Sutton Foster, Colin Donnell and Joel Grey and, again, it won the Tony for Best Revival of a Musical (as well as Best Actress in a Musical for Sutton Foster) and went out on tour the following year starring Rachel York. A decade later, at the height of the COVID pandemic, it was brought to the

Barbican Theatre with Foster making her London debut, supported by Samuel Edwards and Robert Lindsay (with Gary Wilmot as Elisha Whitney and Felicity Kendal as Evangeline Harcourt). That production went on to tour the UK with Kerry Ellis as Reno alongside Simon Callow as Whitney, Bonnie Langford as Evangeline and Denis Lawson as Moonface.

Among its appearances on Canadian stages are productions at the Stratford Festival in 2004 starring Cynthia Dale and here at The Shaw's Royal George Theatre in 1987 starring Nora McLellan, Kerry Dorey and William Vickers in a production directed by Buddies in Bad Times Theatre co-founder Sky Gilbert.



Top: Nora McLellan as Reno, Kerry Dorey as Billy and William Vickers as Moonface, Shaw Festival (1987). Photo by David Cooper. Middle: Corbin Bleu as Billy Crocker in Anything Goes, Arena Stage at the Mead Center for American Theater (2018). Photo by Maria Baranova, courtesy of Arena Stage. Bottom: Bing Crosby as Billy and Ethel Merman as Reno in Lewis Milestone's 1936 Paramount Pictures film of Anything Goes. © Illustrated London News/Mary Evans.



## THE AUTHORS

Cole Porter was born in Peru, Indiana in 1891 and died in Hollywood 73 years later. In between, he wrote some of the most memorable songs ever heard on stage or screen, among them "Night and Day", "Begin the Beguine", "You're The Top", "I Get a Kick Out of You", "Love For Sale", and "Just One of Those Things". During the 1930s, his most productive decade, he provided a series of sparkling scores for such hits as Gay Divorce, Anything Goes, Jubilee, Born to Dance and Red, Hot and Blue. Despite a crippling riding accident in 1937 which left him in constant pain, he achieved his greatest commercial success in 1948 with Kiss Me, Kate. His name remains synonymous with wit and sophistication to this day.



P.G. Wodehouse (1881-1975) and Guy Bolton (1884-1979) were both born in England. They were introduced by Jerome Kern, and he suggested they all work together. They did, tirelessly, and in the beginning of their collaboration wrote nearly one show per month; the famed Princess Theatre musicals. Wodehouse and Bolton went on to write more than 20 musicals together. Usually, they collaborated on the book, and Wodehouse wrote the lyrics. Both lived into their nineties, and both, together and individually, were astoundingly prolific. Bolton, with one collaborator or another, or on his own, had a hand in well over 100 musicals and straight plays as well as numerous film scripts and novels. Wodehouse wrote 97 books, most notably, the Jeeves novels and countless short stories, articles, essays and films. In 1975, he was knighted side by side with Charlie Chaplin. In addition to Anything Goes. their work together includes Have A Heart, Oh, Boy!, Leave It To Jane, Oh, Lady! Lady!, Sitting Pretty, Oh, Kay! and Rosalie. Wodehouse and Bolton remained friends and neighbours (in Remsenburg, New York) throughout their final days.



P.G. Wodehouse



**Guy Bolton** 

Howard Lindsay (1889-1968) was an actor, stage manager, director and playwright before teaming up with Russel Crouse (1893-1966) who was a newspaperman, press agent for the Theatre Guild, author of several books and a librettist. Lindsay and Crouse's partnership stands today as the longest collaboration of any writers in theatrical history, lasting for more than 28 years. The two men first joined forces in 1934, when the producer Vinton Freedley brought them together to rewrite the libretto for Anything Goes, which Lindsay directed. Two years later, they wrote another Cole Porter show, Red, Hot and Blue. Their first straight play, Life with Father, opened in 1939 and still holds the record for the longest-running play on Broadway, at 3,224 performances. Lindsay and his wife, Dorothy Stickney, created the roles of Clarence and Vinnie Day, performing them for five years. Among other shows, Lindsay and Crouse also wrote The Sound of Music (score by Rodgers and Hammerstein, the Pulitzer Prizewinning State of the Union, Call Me Madam and Mr. President (both with scores by Irving Berlin, The Prescott Proposals and The Great Sebastians. They produced The Hasty Heart, Detective Story and Arsenic and Old Lace. In addition to his work with Lindsay, Russel Crouse later reproduced - in collaboration with his wife, Anna Erskine Crouse - a son, the writer Timothy Crouse, and a daughter, the actress Lindsay Crouse.



Al Hirschfeld Illustrations: Opposite page: Cole Porter (1991). Above: Russel Crouse and Howard Lindsay (1946). © Al Hirschfeld Foundation.

Timothy Crouse has been a contributing editor of Rolling Stone and The Village Voice, as well as the Washington columnist for Esquire, writing numerous articles for these and other publications, including The New Yorker. He is the author of The Boys on the Bus, a classic account of the role of the press in presidential campaigns. With Luc Brebion he translated Roger Martin du Gard's Lieutenant-Colonel de Maumort (Knopf, 2000). He is currently writing short stories, one of which, "Sphinxes," was included in the O. Henry Prize Stories 2005. He is the son of one of the original authors of Anything Goes, Russel Crouse.

John Weidman wrote the book for *Pacific Overtures* (Tony nominations, Best Book and Musical), score by Stephen Sondheim, produced and directed by Harold Prince. He co-authored the Tony Award-winning 1987 revival of Cole Porter's *Anything Goes* and wrote the book for *Assassins*, score by Stephen Sondheim, directed Off-Broadway by Jerry Zaks and in London's West End (Drama Critics' Award for Best Musical) by Sam Mendes. Weidman's other musicals include *Big: The Musical, Contact, Road Show* and *Happiness*. Since 1986 he has written for *Sesame Street*, receiving seven Emmy Awards for Outstanding Writing. In 1996 he was awarded the Kleban Award and, from 1999 to 2009, he served as president of the Dramatists Guild.



Timothy Crouse



John Weidman

### **BIOGRAPHIES**

Please scan here for full biographical information.





#### KIMBERLEY RAMPERSAD DIRECTOR & CHOREOGRAPHER

SHAW 2025: Director and Choreographer for Anything Goes, Director of Ella and Louis and Blues for an Alabama Sky; 10th season. In grade 3 my music teacher Ms. McRorie cast me as Goldilocks in Goldilocks and the Three Bears. In middle school Mr. Olafson's art room became my de facto home room. In high school, Mr. Zalis taught me about life through music. The River East School Division in Winnipeg, Manitoba gave me one of the best arts educations anyone could ever have. Along with my dance teacher, Mrs. Daurie and my choir master, Mr. Greig, these adults were surrogate parents, who nurtured the artist in me and have led to this place. I could never thank them enough for what they have given me.



#### **PAUL SPORTELLI**

#### **MUSIC DIRECTOR**

SHAW 2025: Music Director for Anything Goes, La Vie en Rose and White Christmas. 27th season. Mom starred in community theatre and my parents took me to rehearsals when I was quite young. Other parents brought their kids too; but while the other kids were in the parking lot playing, I was inside watching rehearsal, mesmerized. So I caught the theatre bug early. Thanks to Dad for all those years of driving me to piano lessons. Shaw productions of Tristan and Maria Severa - two musicals I cowrote - have been two of many highlights at Shaw. I'm thankful for many wonderful teachers in my life, and I'm happy to mentor up-and-coming music directors at Shaw.



#### **CORY SINCENNES**

#### **SET & COSTUME DESIGNER**

SHAW 2025: Set and Costume Designer for Anything Goes. I am originally from Ottawa, Ontario, but now reside in Charlottetown, PEI. The first time I can remember being in the theatre was at a production of Anne of Green Gables in Charlottetown. After the performance, I also went on a backstage tour. Thinking back now on this experience, I'm sure it was the very moment that solidified my career in the arts. Many years later, in 2016, I had the great privilege of reimagining the set and costume design of that very production in Charlottetown. It is a gift to get to relive that first magical experience on that reoccurring production.



#### **MIKAEL KANGAS**

#### LIGHTING DESIGNER

SHAW 2025: Lighting Designer for Anything Goes. I walked into the theatre at my high school and never left. Designing lighting for theatre has become my passion and also, luckily, my career. The teamwork, creativity, and dedication of everyone involved in producing a show has inspired me since the first show I ever worked on. Working with light is an unique challenge, and I am grateful to be able to share my work at the Shaw Festival again this season.

#### **COREY MACFADYEN**

#### **SOUND DESIGNER**

SHAW 2025: Sound Designer for Anything Goes. I grew up in Ottawa, surrounded by music and a family of musicians. By the time I was 10, I was playing my first gig. Touring across England and North America opened my eyes to the magic of live performance and led me into the world of recording, production and sound design. At The Shaw, I've worked on productions like "Master Harold..." and the Boys and now this beautiful musical. I learned early on from my father, a musician and record producer, the importance of capturing the right moment, whether in the studio or on stage. As Head of Audio at Shaw, I'm inspired every day by the incredible artists, musicians and crew I work alongside.



#### **KAITLYN MACKINNON**

#### SOUND DESIGNER

SHAW 2025: Sound Designer for *Anything Goes*; 8th season. Growing up in Huntsville, Ontario, whenever my mom asked what I wanted to do for a career, I always said I just wanted to do something that involved music and making people smile. After realizing I didn't enjoy the spotlight of being onstage, I found my place behind the sound console. The girl who sang in the chorus for her school's production of *Grease* became the woman responsible for installing an entire sound system into Toronto's Winter Garden Theatre for a professional production of the same show. I've been mixing the musicals at The Shaw since 2022, and my goal is simple: that you walk out of the theatre smiling.



#### RYAN DESOUZA ASSOCIATE CONDUCTOR & KEYBOARD 1

SHAW 2025: Associate Music Director for Anything Goes, Music Director and Composer for The Lion, the Witch and the Wardrobe. 25th season as Associate Music Director and Company Pianist. Driving in the car with my three kids - Ella (14), Sienna (13), and Micah (11) is a constant battle for the radio. They love the pop music station and try to convince me how good "their" music is. They are also now my harshest critics. They tell me when they like my music or when they think it sounds too much like someone else's song. But when they love it and tell me they think it works - I know I got it right!!



#### **DAVID ADAMS**

#### **SHIP'S CAPTAIN**

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 9th season. As a young theatre student, my first real stage experience, was in a production of Marlowe's Doctor Faustus, starring the great Canadian actor Alan Scarfe. I was also able to see amazing productions during the golden years of Christopher Newton's Vancouver Playhouse and The West Coast Actors Collective, which inspired my own career and eventually landed me here at The Shaw in 1991 for three glorious seasons. I didn't return until 2018, when I was re-inspired by TC's encouragement to really engage the audience with the humanity of theatre. My favourite roles have been Roebuck Ramsden/The Statue in the epic Man and Superman and of course the rascal, Alfred P. Doolittle in My Fair Lady.



#### MATT ALFANO LUKE/ASSOCIATE CHOREOGRAPHER

SHAW 2025: Anything Goes and La Vie en Rose; 4th season. Growing up in the prairies, I studied dance from a very young age. I was pulled to it: the energy and expression. Early stand-out influences were Gene Kelly, Bob Fosse, and Jerome Robbins, amongst other greats. Dance is a universal language, translating into much more than just movement, as character and emotion drive the narrative. Storytelling through creative exploration informs both my technical and performative approach to the craft. It's instilled in all I do and guides me through my own artistic voice. I'm grateful and fortunate to continue exploring this in my life and to share it with you all here.





#### **MARY ANTONINI**

#### **RENO SWEENEY**

SHAW 2025: Anything Goes and Blues for an Alabama Sky; 2nd season. I grew up all over Canada: from Winnipeg and Vancouver to Regina and Toronto. My life has been rather nomadic. It means that the stage and the studio (and my mum) have always been where I can find a sense of true belonging. I am delighted, thrilled, and thankful to be home.



#### **ALEXANDER BATYCKI**

#### SWING

SHAW 2025: Anything Goes and La Vie en Rose; 1st season. Where I grew up - and the place I call home - is a small acreage outside of Saskatoon, Saskatchewan. When I was young my parents were both quite involved in the local theatre community, and I have a distinct memory of sitting in a rehearsal hall as a kid watching my mom direct a production of Seussical. This is my first full season at The Shaw, but I was also here in 2022 as part of the production of White Christmas, which was, and still is, one of my favourite shows that I've been a part of to date.



#### **LESLIE GARCIA BOWMAN**

#### **REPORTER/SAILOR**

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 1st season. I am originally from Wellington, New Zealand, where I found a passion for dance at a young age. When I was 16 I moved to the UK to study at Laine Theatre Arts in Southwest London. Since graduating in 2015 I have had the privilege of working with many incredible creatives in theatres around the West End and throughout the country, and most recently under director Kimberley Rampersad for the Royal Shakespeare Company, which has led me here to beautiful Niagara-on-the-Lake. I'm excited for this opportunity to work in repertory theatre for the first time at this prestigious festival.



#### **JASON CADIEUX**

#### MINISTER/ENSEMBLE

SHAW 2025: Anything Goes and May I Have the Pleasure?; 5th season. I was born and raised in Toronto. An early memory of going to the theatre: seeing Michael Healey perform his solo-show Kicked at the Toronto Fringe Festival. It was an incredible show and towering performance that inspired me to pursue my own writing. Some highlights from my time here at the Shaw Festival include playing Herbie in Gypsy and Selig in August Wilson's Gem of the Ocean.



#### **CELESTE CATENA**

#### **HOPE HARCOURT**

SHAW 2025: Anything Goes and La Vie en Rose; 2nd season. I originate from beautiful Kelowna, BC. Although I've been based in Ontario since 2017, home to me is still reading a book by the lake, surrounded by the mountains. I first grew up dancing, and later found my voice; a part of my craft that I love so dearly, and am overjoyed to share on this Shaw Festival stage. I continue to explore other visual and written forms of creative self-expression in my spare time. Previously, I swung the 2022 production of White Christmas, which was an experience that filled me with love, warmth, and laughter. I am grateful to be engrossed in the Shaw community once more for this 2025 Season.

#### **SHARRY FLETT**

#### **EVANGELINE HARCOURT**

SHAW 2025: Anything Goes and May I Have The Pleasure?; 33rd season. What makes the difference? Family, mentors, teachers, fellow artists? Curiosity, passion, discipline, relentless faith? All of it. I thought it was going to be medicine. Teachers influenced the path to music at Montreal's McGill University. London, England brought theatre school. Canada from east to west brought an enriched performing arts career with cherished homes at Stratford and Shaw Festival. To Christopher Newton, Jackie Maxwell and Tim Carroll - thank you. Thirty-three seasons at the Shaw Festival has brought a "wonder full" ride.



#### **KRISTI FRANK**

#### **ERMA LATOUR**

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 13th season. I hail from the beautiful Battlefords, Saskatchewan, the land of the living skies. Growing up I was fortunate that my mother regularly took my sister and I to see everything from touring shows to gallery exhibits, to week-long fringe-festival extravaganzas. Some highlights here at Shaw have been playing the loverly Eliza in My Fair Lady, the feisty Georgiana in Just to Get Married, and Johanna in Sweeney Todd opposite my fella.



#### **ÉLODIE GILLETT**

#### **ENSEMBLE**

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 15th season. When I first started seeing live theatre, I was little enough that no matter how hard I tried, I couldn't stay awake until the end of the show. Even so, I was hooked. By age 16, my life was changed when I started working on my first show: West Side Story at Theatre Under The Stars in Vancouver. I've had many more adventures in theatre since then, most of them here at the Shaw Festival. Highlights include Trouble In Tahiti and Me and My Girl. When I'm on stage, I enjoy believing that the next generation of artists are out there watching... hopefully all the way to the end.



#### **ALEXANDRA GRATTON**

#### **SWING**

SHAW 2025: Anything Goes, The Lion, the Witch and the Wardrobe and White Christmas; 3rd Season. I was inspired by my parents to dream big and never stop, which has brought me to places like the Shaw Festival. A highlight role for me within these past seasons has been playing Lisette (and others) in On The Razzle. I'm ecstatic to be joining this company for another season and sharing everything we've worked on with you all. I'm dedicating this season to some of my former teachers, especially the late Kevin Dashney, who taught me to trust myself that I can be more than I am.



#### **DANIEL GREENBERG**

#### FRED/ENSEMBLE

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 1st season. Toronto is home and it's where I've spent my entire adult life. It also happens to be where I had my first theatre memory - my bubbie taking me to see Beauty and the Beast in the '90s. Thinking about it now, I bet she'd be super happy to see what I'm doing with my life all these years later. Some of my favourite roles and theatre experiences have been playing Monty in A Gentleman's Guide to Love and Murder and also Marc Chagall in The Flying Lovers of Vitebsk.





#### **JEFF IRVING**

#### **BILLY CROCKER**

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 14th season. The first time I had the "I Wanna Do This For A Living" feeling was when I was 16 years old and I saw the Canadian Tour of 2 Pianos, 4 Hands with Ted Dykstra and Richard Greenblatt. They performed at the Globe Theatre in Regina, Saskatchewan (my hometown). They were hilarious, they were heartbreaking, they were playful, they were skillful, and they had the audience in the palm of their hand. I was struck.



#### **JADEN KIM**

#### CHASTITY

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 1st season. Born and raised in Mississauga, Ontario, I began my performing journey in dance. I grew up surrounded by my older brothers who were pursuing performing arts, which inspired me to follow in their footsteps and attend the same arts high school as them; this led me to join my first-ever musical and made me interested in the singing and acting side of performing. Now, as I am wrapping up my time at Sheridan College's Music Theatre program, I am so excited to be joining the Shaw Festival for my first season!



#### **TARAN KIM**

#### FBI AGENT/SAILOR

SHAW 2025: Anything Goes and May I Have the Pleasure?; 2nd season. One of my drama teachers in high school told me after she saw me in the fall musical that I was very natural on stage and that I should pursue musical theatre. I've always loved performing but it was definitely this comment (from a teacher whom I honestly wasn't sure liked me very much) that inspired me to take this wonderful art form seriously as a career. I am incredibly grateful for these simple words and probably wouldn't be on stage with these incredible artists (including my little sis) without them.



#### GRAEME KITAGAWA

#### FBI AGENT/SAILOR

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 4th season. Growing up in small town Alberta, my exposure to theatre was limited. However, through competitive dance I was able to step on the stage at an early age and never looked back. One year, I played the role of The Genie in a production number based on Aladdin. Getting the opportunity to sing "Friend Like Me" meant a lot to me. Of course, no one could hear me over the 15 pairs of tap shoes on stage but I didn't care. Today, I feel very privileged to be able to perform for a living. Also, they give me a mic now, which is very appreciated!



#### **ALLAN LOUIS**

#### LORD EVELYN OAKLEIGH

SHAW 2025: Anything Goes and Blues for an Alabama Sky; 7th season. I was born in Cap-Haïtien, Haiti. I immigrated to America with my mom. Naturally, most immigrant parents want their children to become doctors or lawyers, but in grade nine I made my theatrical debut on a green skateboard in the musical Runaways by Elizabeth Swados. At the time, my mom didn't think much of my artistic pursuits and was not in the audience to see me get a standing ovation. However, the elation I felt in that instant set me on my path to prove her wrong!

#### STEWART ADAM McKENSY

#### SWING

SHAW 2025: Anything Goes and Blues for an Alabama Sky; 5th season. I am originally from Richmond Hill, Ontario and my love for theatre started in my pre-teens when I started singing in my youth church choir. It was my first time performing, and I watched the audience as we took them on this spiritual, theatrical journey. At that time my high school did not have an arts program due to cuts, so I spent most of my time after school performing with my local community theatre groups. A highlight at Shaw was getting to play Tommy Albright in Brigadoon 2023 and memorable shows like Trouble in Tahiti and Me and My Girl.



#### **MADELYN MIYASHITA**

#### SWING

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 3rd season. The curious combination of being in a high school production of The Pajama Game, seeing Bernadette Peters in concert, and ingesting a good dose of MGM movie musicals alchemized and made me a performing artist. I've experienced a medley of this country's climates having lived in Winnipeg, Kelowna, and now Toronto. It is an honour to return to The Shaw for my first full season.



#### **CHERYL MULLINGS**

#### **ENSEMBLE**

SHAW 2025: Anything Goes and La Vie en Rose; 2nd season. Born and raised in Mississauga, ON, I spent many years dreaming of and working towards treading the boards here at the Shaw Festival and I'm thrilled to return for my second season! I live in NYC now and I've worked at theatres throughout Canada and the US, including several summers at The Barnstormers Theatre in New Hampshire, where we used to do eight shows in eight weeks! I'm grateful for the many opportunities, lessons, and friendships forged in those times of frenzied theatre-making. Excited for another season, I'm thankful to be home and feeling extremely fortunate to be part of this prestigious theatre company.



#### JADE REPETA

#### **CHARITY**

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 4th season. I am so proud to tell stories for a living, and I am honoured that I get to do it on the Shaw Festival stage again this year. I was born and raised in Winnipeg, just like a few other Shavians I know, and I'm very proud of that too. Winnipeg has taught me that great art can be found everywhere if you know where to look. It has also taught me that no temperature is too cold if you have ski pants and a can-do attitude. Thank you to every person who knows and loves me. Your support means everything. And thank you to YOU, for keeping live theatre alive. There's really nothing else like it!



#### **KIERA SANGSTER**

#### **PURITY**

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 19th season. Raised in Toronto, Ontario, my primary/elementary school, R.J. Lang, was a "project" school for the district... meaning all students were exposed to many unique programs most other schools didn't offer. Our school had a stage, which meant that any time a cool new song came out (Tiffany's "I Think We're Alone Now" comes to mind), I seized the opportunity to teach my friends something that could be performed during our school assemblies. Mr Cole was a teacher who changed the trajectory of my life. He encouraged my mother to enroll me in an arts-focused school, which I continued throughout my elementary and secondary education. Thankfully, it worked out!





#### **ÉAMON STOCKS**

#### PHOTOGRAPHER/SAILOR

SHAW 2025: Anything Goes and La Vie en Rose; 1st season. I was born and raised in the suburbs of Toronto, and was inspired to take up theatre after seeing a production of Rent at the Hummingbird Centre for the Performing Arts when I was six years old (perhaps not the most appropriate musical for a kindergartener... but I digress). After a childhood of having fun in local community theatre, I lucked out with a professional contract in Winnipeg as a teenager, and realized that performing was a viable way to make a living: I haven't looked back since.



#### **MIKAYLA STRADIOTTO**

#### VIRTUE

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 1st Season. I grew up in British Columbia and now call Toronto home, with a big Italian family in Guelph, Ontario. I was lucky enough to be raised surrounded by vibrant storytellers, passionate educators, and musicians, so it's no surprise I ended up in the performance world. The arts have always been in my blood, and I feel incredibly lucky to have such a strong support system. Becoming a company member at the Shaw Festival has been my biggest professional dream, and I'm beyond thrilled to be joining for my first season. It's an incredible honor to step into this new chapter.



#### MICHAEL THERRIAULT

#### **MOONFACE MARTIN**

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 4th Season. My earliest theatre memory is playing a tap-dancing dog in a recital when I was five. I didn't do much tapping as I recall. I located a coloured mark on the stage, panted a bit, and walked in a circle; a performance you are likely to see echoes of today! Some years later, I desperately wanted to attend a performing arts high school in Toronto. Unbeknownst to me, my grade school principal found out, sought funding for my commute and convinced my hesitant parents to let me go. That single act of kindness changed my life.



#### **JAY TURVEY**

#### SHIP'S PURSER

SHAW 2025: 25th season. Appearing in Anything Goes, Director for La Vie en Rose. This is my first full season as a Shaw ensemble actor in a few years and I'm looking forward to being a full-time company member again. I'm excited to create and direct La Vie en Rose in the Spiegeltent. My favourite Shaw memories include co-creating and directing last season's The Secret Garden, directing Gypsy in 2023 and performing the title role in Floyd Collins. I am proud to have directed and co-produced (along with Jeff Irving!) three plays with Theatre Animal (Alice the Magnet, Grimly Handsome, This Isn't Happening).



#### **KELLY WONG**

#### JOHN

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 17th season. For my tenth birthday, my parents took me to see a matinee of The Phantom of the Opera. I vividly remember my excitement as I watched those actors bring that story to life. That was the precise moment I fell in love with theatre. For months afterwards, I couldn't stop thinking about the show. I obsessed over the cast recording, re-enacting all the parts in my bedroom... hoping, wishing that one day I'd become an actor. My tenyear-old self wouldn't have believed that this is how things would turn out. Today, I get to dress up and make believe. I'm a professional pretender.

#### **SHAWN WRIGHT**

#### **ELISHA WHITNEY**

SHAW 2025: Anything Goes and The Lion, the Witch and the Wardrobe; 9th season. I have had the great pleasure of acting at the Shaw Festival under the unique and dynamic visions of the last three Artistic Directors: Tim Carroll, Jackie Maxwell and Christopher Newton. Each era was thrilling in its own particular way. Over the course of my career, I have humbly rehearsed with these great playwrights in person: Robertson Davies, Timothy Findley, Morris Panych, Daniel MacIvor, Terrence McNally, Norm Foster and Anne Rice. I have stood under the bright lights with Martha Henry, Gordon Pinsent, Joel Grey, Sutton Foster, Brent Carver, Sheila McCarthy and Audra McDonald. I love being an actor. I love being a singer. Whether onstage or in the audience, I love the magic of a warm Niagara evening, walking to the car afterward and feeling like I'm walking on air.



#### **ALLAN TEICHMAN**

#### STAGE MANAGER

SHAW 2025: Stage Manager for *Anything Goes* and *La Vie en Rose*; 39th season. Most people have some experience of making theatre, even if long ago. You took a story that existed only in the telling of it, and brought it to life with siblings, friends or schoolmates, or perhaps all by yourself. Maybe there was music or puppetry involved. Perhaps the story stayed the same from one telling to the next, or maybe not. As you sit back in your seat and let today's story draw you in, I invite you to tap into your own memories and find your place in our show. You bring the final ingredient to our work: an audience.



#### **BECCA JORGENSEN**

#### **ASSISTANT STAGE MANAGER**

SHAW 2025: Assistant Stage Manager for Anything Goes and The Lion, the Witch and the Wardrobe; 3rd season. In Grade 9, my school's drama class put on a production of Anything Goes. I was too anxious to join at the beginning of the year, feeling intimidated by the big change of high school. When I went to see it, I was in awe of my peers. I kept going back again and again, and the next year I signed up for every Performing Arts class I could get into. Reno Sweeney from that production went on to get her Masters in Business, and I finally get to be a part of Anything Goes.



#### ANNIE McWHINNIE

#### **ASSISTANT STAGE MANAGER**

SHAW 2025: Assistant Stage Manager for Anything Goes and The Lion, the Witch and the Wardrobe; 17th season. Musicals were always my favourite growing up, watching the talented triple threat performers create magical worlds with music and dancing. I started stage managing through a co-op program in high school and continued by studying Theatre Production at Humber College. My most influential training came from the many talented stage managers I apprenticed with when I first started working professionally. I have enjoyed working on many productions throughout my years at the Shaw Festival. Some of my favourites include Sunday in the Park with George, Maria Severa, Cabaret and One Man, Two Guvnors.





Please scan for a podcast about this production.





## THE ORCHESTRA

Left to right: ALEX GRANT (Cello) is in his 26th season. He freelances in Toronto and has been a member of the Blue Spruce Quartet since 2002. SHANE O'REGAN (he/him) (Keys 2/Assistant Conductor) is a Torontobased pianist from Halifax. He is overjoyed to spend his first season at the Shaw Festival. Endless thanks to Paul, TOM SKUBLICS (Clarinet/Tenor Sax), 26th season playing and engraving Shaw's show music. He has backed Ella Fitzgerald, Mel Tormé and Tony Bennett, and played in Toronto productions of Show Boat and Cats. TIM MULLIGAN (Drums/Percussion). After touring worldwide with various musicals including West Side Story, Cats, Evita, and most recently, Wicked, Tim is happy to be in his second season with the Shaw Festival. KATHRYN SUGDEN (Violin/Concertmaster) is in her 21st season at The Shaw and also performs regularly as an orchestral and chamber musician in the Toronto area. RYAN DESOUZA (Associate Conductor/Keyboards 1). JEEWON KIM (Viola) returns for his third season on viola. For his first eight seasons, he played 2nd violin. He freelances on both instruments in various styles and ensembles. ANDY BALLANTYNE (Flute/Alto Saxophone) is a versatile performer with over three decades of experience in iazz and musical theatre. He is thrilled return to Shaw for his lucky 13th season. SASHA BOYCHOUK (Bass Clarinet/Baritone Saxophone) Since arriving from Ukraine, Sasha has performed with world greats such as Michael Bublé, Gladys Knight, Tito Puente, Clark Terry, Diane Schuur, Arturo Sandoval, and many others. CHRISTINE PASSMORE (French Horn) performs with groups including the National Ballet, Hamilton Philharmonic, the Esprit Orchestra, and the Hannaford Street Silver Band. This is her 14th season. JASON LOGUE (Trumpet) is a five-time Juno-award-winner, who has performed with Aretha Franklin, Dave Brubeck, Frankie Valli, the Toronto Symphony Orchestra and his own band, ENNEAD. ROSS MacINTYRE (Bass) has performed worldwide and is featured on over a hundred recordings, including 13 Juno-nominated albums. His musical theatre credits include productions with Mirvish, Drayton and Canadian Stage. ROB SOMERVILLE (Trombone) has performed in many musical styles over a long and varied career in the GTA and surrounding area. Rob returns for his 16th season at The Shaw. ETHAN ROTENBERG (Substitute Keyboards), PAUL SPORTELLI (Conductor) and EVE LEGAULT (Assistant Conductor). Photo by Katie Galvin.

#### NOT IN PHOTO

ERICA BESTON (Violin/Concertmaster) is a former member of the Canadian Opera Company. Shows in Toronto include *The Lion King, Les Misérables, Wicked, Young Frankenstein* and many more. CAITLIN BOYLE (Viola) Based in Hamilton, she teaches violin and viola, plays in the Isabel Quartet, and with orchestras throughout Southern Ontario. DAIN CARANDANG (Clarinet/Tenor Saxophone) is a woodwind doubler based in Toronto, and is an active performer in a wide range of styles. He is very excited to join the orchestra for his first season.

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