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George Bernard Shaw from *Pygmalion* film campaign, 1938.
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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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The Secret Garden workshop participants. Photo by Peter Andrew Luszyk.

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- Ruth Aspinall, Governors Council and
Doherty-Rand Legacy Circle Member

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TONS OF MONEY

by Will Evans and Valentine

with JULIA COURSE, NEHASSAIU deGANNES,
RON KENNEL, QASIM KHAN, MARLA McLEAN,
ANDRÉ MORIN, MIKE NADAJEWSKI,
SEPEHR REYBOD, GRAEME SOMERVILLE
and LINDSAY WU

Directed by EDA HOLMES

Sets and costumes designed by JUDITH BOWDEN

Lighting designed by KEVIN LAMOTTE

Original music by ANDY BALLANTYNE


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"It rejoiced my heart as money had
never rejoiced it before."
Bernard Shaw, *The Millionaire*

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Mike Nadajewski as
Aubrey Henry Maitland Allington.

THE CAST *In Alphabetical Order*

Louise Allington	JULIA COURSE
Miss Benita Mullett	NEHASSAIU deGANNES
Giles	RON KENNEL
James Chesterman	QASIM KHAN
Simpson	MARLA McLEAN
Henery	ANDRÉ MORIN
Aubrey Henry Maitland Allington	MIKE NADAJEWSKI
George Maitland	SEPEHR REYBOD*
Sprules	GRAEME SOMERVILLE
Jean Everard	LINDSAY WU**

Setting: Aubrey Henry Maitland Allington's house at Marlow.

Act 1 Morning

Act 2 Three weeks later, afternoon.

Intermission

Act 3 Later afternoon of the next day.

Stage Manager	AMY JEWELL
Assistant Stage Manager	KEVIN ETHERINGTON
Production Stage Manager	LISA RUSSELL
Associate Production Stage Manager	LEIGH McClymont

Assistant Set Designer	AURORA JUDGE
Assistant Lighting Designer	HINA NISHIOKA
Music Supervisor	RYAN deSOUZA
Sound Designer	JULIAN MAINPRIZE
Movement Collaborator	MATT ALFANO
Movement Captain	MARLA McLEAN
Voice and Dialect Coach	JEFFREY SIMLETT

Baillie Cohort Understudy JOSHUA SIDLOFSKY**

*RBC Emerging Artists are generously supported by the RBC Foundation.

** The Baillie Cohort is generously supported by the Baillie Family Fund for Education.

Music for this production recorded by
ANDY BALLANTYNE, Clarinet/C Melody Saxophone/Tenor Saxophone;
BRIGHAM PHILLIPS, Piano; TIM MULLIGAN, Trap Drum Kit

Additional Props assistance provided by
Field, Rod Hillier, Paige Laporte, Ryan Mahon, Stuart Schaubel, Kelly Wong
Additional Scenic Art assistance provided by
Kim Brown, Kawintip (Win) Jangpinitporn, Mathilda Pich
Additional Wardrobe assistance provided by Bobbi Pidduck

UNDERSTUDIES

FIONA BYRNE, Miss Benita Mullett; COSETTE DEROME, Jean Everard, Simpson;
ANDRÉ MORIN, Aubrey Henry Maitland Allington; SEPEHR REYBOD, James Chesterman;
TRAVIS SEETOO, Henery, Sprules; JOSHUA SIDLOFSKY, George Maitland;
TAURIAN TEELUCKSINGH, Giles; MICHAEL DUGGAN, Stage Manager;
LISA RUSSELL, Assistant Stage Manager

Running time is approximately 2 hours and 10 minutes including one intermission

Lindsay Wu as Jean Everard and
Julia Course as Louise Allington.



DIRECTOR'S NOTE

by Eda Holmes

I started my creative life as a ballet dancer and that background gives me a particular appreciation for artists who combine instinctive musicality with physical prowess. Now, as a director of theatre, I have discovered that the true clowns of theatre possess that same combination of instinct and skill, and in order to direct a good farce, you need some really good clowns.

When I began my research for this production of *Tons of Money*, I came across a short silent film of Will Evans (one of the two authors of this play) from 1899 called *The Musical Eccentric*. In this early movie, Evans, wearing a clown nose and a three-piece suit and having only a chair and a mandolin, plays, sings, jumps, flips and dances in and out of the frame as if he were made of rubber. It is a dizzying combination of acrobatic prowess and unmitigated joy. His mastery of the chair alone is a masterclass in performance. In one stunt he manages to roll over his own head with his whole body straight up in the air - it is incredible. It is a brilliant demonstration of the capacity of a clown to surprise, delight, lift our spirits and make us laugh with nothing more than their body and their unbridled imagination. Given the extremely physical nature of the performance that was captured on film, it is no wonder Evans turned to writing farces in the early '20s.



Farce has a rich history at the Shaw Festival. In fact, the festival was home to one of the greatest farce actors in Canada - Heath Lamberts. Lamberts spent 12 seasons here, delighting audiences in farces (including a 1981 production of *Tons of Money*) and he was made a Member of the Order of Canada in 1987. It is invigorating to remember that, as a society, we value an artist's ability to lift our spirits through laughter.

The wonderful cast of clowns in this production of *Tons of Money* joins a long line of fantastic artists of comedy here at the Shaw Festival. They all possess that magical combination of instinct and prowess, and I am thrilled and honoured to be among them.

"WEIGHTY AFFAIRS WILL JUST HAVE TO WAIT"

SEVEN DECADES OF FARCE AT THE SHAW

by Neil Barclay

It took a little while for farce to make it to Niagara.

In its first three seasons, the Festival offered Shaw, Shaw, and nothing but Shaw: *Candida*, *Don Juan in Hell*, *Heartbreak House*, *You Never Can Tell*, *John Bull's Other Island*: all of them filled with the usual dose of Shavian wit and brio, but none what you'd call knockabout comedies. In 1965, the playbill expanded to include another Irishman, when Sean O'Casey's *The Shadow of a Gunman* – one of the darker comedies ever written – was produced, and the following year, Somerset Maugham's elegant *The Circle* made an appearance. But it wasn't until 1968 – the second season under the direction of Paxton Whitehead – that a proper farce was seen on a Shaw stage, when Whitehead commissioned Suzanne Grossman, a young actor-writer from the first graduating class of the National Theatre School of Canada, to adapt a lesser-known Georges Feydeau farce called *La main passe!*, which she renamed *The Chemmy Circle*.

Thus was a new Shaw Festival tradition born.

Farce had been a staple of Ancient Greek and Roman Theatre for centuries. Short sketches entertained theatregoers, with tales of servants outwitting masters, and children outsmarting parents, as one part of a longer evening that generally focussed on more serious stories. (The word "farce" stemmed from the Latin *farcire*, meaning "to stuff or fill," since these comic divertissements were often shoehorned into a more sober evening of theatre, as a break from all the agony.) Aristophanes and Plautus emerged as acknowledged masters of the form on either side of the Ionian Sea with plays such as *Lysistrata* and *Amphitryon*, works that continue to be performed and studied today.

Over the centuries the form continued to stretch. The unattributed French play *La Farce de maître Pathelin* (dating from the mid-15th century) proved influential, solidifying the tropes of deceit and commerce in its narrative, while in 16th century Italy, *commedia dell'arte* blossomed, with its masked stock characters, such as Pantalone, Dottore and Arlecchino, performing lazzi (what today we'd call "bits"), which, in turn, inspired Carlo Goldoni to write his masterpiece, *The Servant of Two Masters* in 1746. Farcical elements were employed by Molière (in *Tartuffe*), Ben Jonson (*The Alchemist*) and Shakespeare (*The Comedy of Errors*), but, arguably, it took the 19th



At left: Richard Farrell and Heath Lambert in *One for the Pot* (1985); photo by David Cooper. Above: Paxton Whitehead in *Charley's Aunt* (1974); photo by Robert Ragsdale. Opposite: Robin Craig and Al Kozlik in *See How They Run* (1982); photo by David Cooper.

century French masters of the form, like Feydeau and Eugène Labiche, to propel it into the 20th century, where it was embraced by, among others, a fellow Frenchman named Marc Camolletti (who scored worldwide success with *Boeing-Boeing* and *Don't Dress for Dinner*, each of which ran in the West End for seven years) and prolific English writers like Ben Travers (whose remarkable output in the 1920's came to epitomize the legendary Aldwych Farces, one of which you are seeing today). Beginning in the late 1940's, actor and writer Ray Cooney was making a name for himself in the next great iteration of English stage comedy, the Whitehall Farce, and by 1983 the success of titles like *One for the Pot* (co-written with Tony Hilton), *Move Over, Mrs. Markham* and *Not Now, Darling* (both co-written with John Chapman) had prompted him to found the Theatre of Comedy at the Shaftesbury Theatre, the same playhouse where Will Evans & Valentine's *Tons of Money* had opened in 1922. Even such cerebral playwrights as Tom Stoppard and Michael Frayn turned their hand to farce: Stoppard adapting both Hungarian and Austrian classics by Ferenc Molnar (*Rough Crossing*) and Johann Nestroy (*On the Razzle*, seen at The Shaw in 2023), and Frayn scoring in both London and New York with his 1982 classic *Noises Off*, a kind of meta-farce, being a first-rate farce about a third-rate farce, as it follows a gradually-disintegrating provincial tour of an execrable sex comedy called *Nothing On*.

During his 10 years at the helm of the Shaw Festival from 1967 to 1977 - before he went on to appear in the original Broadway company of *Noises Off* - Paxton Whitehead was the undisputed star of Shaw's farces: his performances as Lord Fancourt Babberley in Brandon Thomas' *Charley's Aunt* and Ronald Gamble in Ben Travers' *Thark* are still remembered fondly. But much like in the 1920's, when the Aldwych Theatre management had relied on a regular company of skilled farceurs like Tom Walls, Mary Brough, Robertson Hare, Ralph Lynn and Ena Mason, Whitehead surrounded himself with a rogues' gallery of character actors, many of whom had come of age in the English repertory system of the mid-20th century. Perusing the programmes of the day, names like Carole Shelley, Gillie Fenwick, Patrick Boxill and Kenneth Wickes catch the eye: all expat Brits who made the ocean crossing, when word



began to spread through the West End that a new theatre scene was burgeoning in Canada and it needed actors. And among the many Canadians whom Whitehead brought into the Shaw company were both established stars like Frances Hyland and Kate Reid, as well as members of a new generation of Canadian performer, such as Diana Leblanc, Michael & Susan Hogan, and a cherubic young actor from Toronto named Heath Lamberts, who had acted at Stratford in the 1960's alongside Christopher Newton, and who had made several appearances at the Vancouver Playhouse after Newton was named artistic director there. When Newton assumed the reins at Shaw (1980-2002), one of his first programming choices was to return to the world of farce, importing a production that had scored a great success in his last season in Vancouver, Georges Feydeau's *A Flea in Her Ear*, once again playing Camille Chandebrise opposite Heath Lamberts' Victor Emmanuel Chandebrise.

For the next six years, Heath Lamberts went from one farce success to the next, starring in Derek Goldby's 1981 production of *Tons of Money*, *See How They Run*, *Rookery Nook* and, most famously, *One for the Pot*, a production that, after its 1985 Niagara run, toured to Ottawa and Toronto, and was filmed and broadcast across Canada on CBC-TV, and then revived in Toronto 10 years later. Like Whitehead,

Newton established a company filled with expert expats like Irene Hogan, Jack Medley, Barry MacGregor, David Schurmann, and Jennifer Phipps; they worked alongside such homegrown talents as Al Kozlik, Robin Craig, Mary Haney, Jim Mezon and Wendy Thatcher.

Despite Heath Lamberts' departure from the ensemble in 1986, farces continued but became less frequent, notwithstanding well-received 1990's productions of Ben Travers' *A Cuckoo in the Nest*, another stab at *Charley's Aunt* and Vernon Sylva's *Will Any Gentleman?*

Under Jackie Maxwell's tenure (2003-2016) she introduced audiences to an American farce, John Cecil Holm & George Abbott's *Three Men on a Horse*; enlisted Canadian playwrights (Neil Munro and Morris Panych) to adapt Georges Feydeau; offered Morwyn Brebner's takes on both Anton Chekhov and Ferenc Molnar; and, in her final season, acquainted Festival-goers with a rarely-seen W.S. Gilbert farce (without Arthur Sullivan's tunes) called *Engaged*.



Above left: Michael Therriault in *Me and My Girl* (2017). Above right: Barry MacGregor, Neil Barclay and Mary Haney in *Will Any Gentlemen?* (1997). Photos by David Cooper.



At left: Simon Bradbury, Jeff Lillico, Peter Hutt and Kevin Bundy in *Three Men on a Horse* (2004). Above: Kristi Frank and Mike Nadajewski as in *On The Razzle*, Shaw Festival 2023. Photos by David Cooper.

Tim Carroll arrived in 2017 and continued the farce tradition, bringing with him one of the best musical farces in *Me and My Girl*; Graham Linehan's stage adaptation of the beloved Ealing comedy *The Ladykillers*; the Festival's third production of *Charley's Aunt* (starring today's leading man, Mike Nadajewski); Stoppard's dazzling hurricane of words, *On the Razzle*; and, in 2024, the play that has probably been the most lauded farce of the 21st century, Richard Bean's *One Man, Two Guvv'nors*, itself a reworking of Goldoni's *The Servant of Two Masters* set in 1950's Brighton.

In 1962, just as the Shaw Festival was taking its earliest steps, a young composer-lyricist - tasked with his first Broadway assignment penning both words and music - was given a strict ultimatum to come up with a new opening number that would convey to tryout audiences in Washington DC just what kind of evening this new musical (based on the ancient farces of Plautus) promised. He provided a peerless checklist that set the scene perfectly:

"Pantaloons and tunics / Courtesans and eunuchs / Funerals and chases / Baritones and basses / Panderers / Philanderers / Cupidity / Timidity / Mistakes / Fakes / Rhymes / Mimes / Tumblers / Grumblers / Fumblers / Bumpers / No royal curse / No Trojan horse / And a happy ending, of course!"

Apart from the specifically Roman items - I don't think *Tons of Money* has an actual eunuch - most of these items can be accounted for in this, and in any classic farce. Looking at photos from the Aldwych farces, or the Whitehall farces, or the Shaw Festival farces, it is easy to imagine them in a 21st century context, popping up as memes or Vines or TikTok shorts, hop-scotching around the world and into peoples' smartphones, still eliciting laughter. In troublous times like these, the need for a good, cathartic belly laugh may be greater than ever, and Stephen Sondheim's lyrics for *A Funny Thing Happened on the Way to the Forum* feel like a comforting balm delivered from beyond the grave:

"Goodness and badness,
Man in his madness,
This time it all turns out all right -
Tragedy tomorrow,
Comedy tonight!"

Since 1990, Neil Barclay has spent 33 seasons as a member of the Shaw Festival Acting Ensemble and in 2025 is serving as Editor of House Programmes.



From top: Michael Ball, Jack Medley, Jim Mezon and Heath Lamberts in *Rookery Nook* (1986); Barry MacGregor, David Schurmann (bending over) and Heath Lamberts in *One for the Pot* (1985); Peter Fernandes in *One Man, Two Guvv'nors*, Shaw Festival 2024. Photos by David Cooper.

TONS OF MONEY, 2025



Clockwise from above: Julia Course as Louise, Nehassaiu deGannes as Miss Benita Mullett (seated), Sepehr Reybod as George Maitland, Lindsay Wu as Jean and Mike Nadajewski as Aubrey; Graeme Somerville as Sprules and Marla McLean as Simpson; Lindsay Wu as Jean, André Morin as Henery, Julia Course as Louise and Nehassaiu deGannes as Miss Mullett; Ron Kennell as Giles.





Clockwise from top: Nehassaiu deGannes as Miss Mullett and Mike Nadajewski as Aubrey; Sepehr Reybod as George; Julia Course as Louise, André Morin as Henery and Mike Nadajewski as Aubrey.





Top to bottom: Julia Course as Louise, Qasim Khan as James Chesterman and Lindsay Wu as Jean; Mike Nadajewski as Aubrey and Julia Course as Louise; Graeme Somerville as Sprules and Marla McLean as Simpson.



PRODUCTION HISTORY

The first performance of *Tons of Money* by Will Evans and Valentine was given at the Opera House, Southport on March 20, 1922 in advance of its London premiere at the Shaftesbury Theatre on April 13, where it proved an immediate success prompting *The Times* to comment that it had "no hidden naughtiness... [and was] both humorous and healthy" and *The Stage* to laud its "many diverting bits of business and witty and neatly-phrased lines, which moved the audience at the Shaftesbury to mirth." Leading the cast were Ralph Lynn and Yvonne Arnaud as Aubrey & Louise Allington, supported by an ensemble of actors who would go on to populate most of the dozen plays that eventually became known as the legendary "Aldwych Farces," among them Robertson Hare, Mary Brough, George Barrett and Ena Mason, in addition to Tom Walls, who quickly assumed directorial duties, as well. After six months, the management transferred *Tons of Money* to the Aldwych Theatre, a playhouse considered past its prime (and consequently available for an affordable and extended lease). It continued to attract playgoers for another 15 months before closing on January 29, 1924 after playing 737 performances.

Soon after its debut, *The New York Times* declared *Tons of Money* "the hit of the recent London season" and announced that American rights had been sold ("for four figures"). A Broadway run was to open at the Gaiety Theatre at the end of August 1922 under the auspices of Charles B. Dillingham, but it never materialized, and, like most of the classic Aldwych farces, *Tons of Money* never made it to the Great White Way, although the Federal Theatre Project of the WPA presented touring productions that were seen in church halls and parks during the depths of the Great Depression in the mid-1930s, one of which apparently relocated the action of the play from Marlow, Buckinghamshire to New York's Westchester County.

There were a handful of revivals around the UK and three film versions were released – a silent film in 1924, a



Above: Promotional postcard for *Tons of Money* tour October 1922. Photo© Michael Diamond Collection/Mary Evans Picture Gallery.

1930 sound film which featured much of the original cast, and a 1934 French-language adaptation entitled *J'ai une idée!* – but for decades *Tons of Money* went largely unseen in London, until 1985 when playwright/director Alan Ayckbourn adapted and staged it, first at the Stephen Joseph Theatre in Scarborough (North Yorkshire), and then as part of his four-play season at the National Theatre on the South Bank, with a company led by Simon Cadell, Polly Adams and Michael Gambon playing the butler Sprules (in repertory with the role of the volatile Brooklyn longshoreman Eddie Carbone in Arthur Miller's *A View from the Bridge*, a career high for which he won the Olivier Award for Best Actor).

In 1981, in his second season as artistic director, Christopher Newton programmed it at the Shaw Festival in a production directed by Derek Goldby, starring Heath Lambert as Aubrey and Robin Craig as Louise with support from Barry MacGregor, Jack Medley, Wendy Thatcher, Andrew Gillies and Araby Lockhart.



Clockwise from above: Heath Lambert and Barry MacGregor in *Tons of Money* (Shaw Festival, 1981). Photo by David Cooper. Simon Cadell, Polly Adams and Michael Gambon in *Tons of Money* (National Theatre, 1986). Photo © Donald Cooper. Yvonne Arnaud, Ralph Lynn and Mary Brough in 1930 British & Dominions film of *Tons of Money* directed by Tom Walls. Photo courtesy of Ronald Grant/Mary Evans. Aldwych Theatre (London) designed by W.G.R. Sprague, opened in 1905. Photo © Bridgeman Images.



THE AUTHORS



WILL EVANS

A child of the circus and music hall, William Edward Evans was born May 29, 1866 in London to the noted stage clown Fred Evans and his wife. After making his debut in a pantomime production of *Robinson Crusoe* at the Theatre Royal, Drury Lane in 1881, Will went on to cross the British Isles, touring with both his father's company as well as being part of a musical act with his brother Fred (whose son - also named Fred - went on to create the wildly popular character Pimple in over 200 short films). After marrying Ada Luxmore, Will returned to the

London stage in 1890, and they worked together as a team until her untimely death seven years later, after which he was frequently seen as the comic half of a duo he formed with Arthur Conquest, touring both Europe and America. With the advent of moving pictures he spent much of the first two decades of the new century making silent films which showcased the lithe athleticism and elasticity that had become a hallmark of his sketches onstage. (A fragment from 1899 entitled *Will Evans, The Musical Eccentric* can be found online.) He continued to appear onstage in plays, musicals and pantomimes, including a nearly 10-year run as resident dame at Drury Lane. In 1922, he teamed with Archibald Thomas Pechey (aka Valentine) to write *Tons of Money*, which went on to become one of the most successful farces of its day. He continued to work onstage throughout the 1920s, including writing (with G. Guy Reeve) and starring alongside his second wife Nora Emerald in *The Other Mr Gibbs* (1924) before passing away on April 11, 1931 at the age of 64.



VALENTINE

Archibald Thomas Pechey was born September 26, 1876 into a prominent London clan that included his maternal grandfather Sir James Vallentin, Knight Sheriff of London and Master of the Worshipful Company of Distillers (incorporated under Royal Charter in 1638). It was from this family name that he acquired the sobriquet "Valentine" and, under that name, he began his career writing lyrics for musicals such as *The Beauty Spot* (1909) and *The Maid of the Mountains* (1916); stories including *The Adjusters* (1922) and its several sequels; as well as

his greatest stage success (in collaboration with Will Evans), *Tons of Money* (also in 1922). After marrying Bijou Sortain Hancock and falling prey to the temptations of gambling and high living, Pechey and his family began to lead a peripatetic existence as they criss-crossed England moving from Kent to Dorset to Hampshire before being brought up on charges in the bankruptcy court in Wroxham, Norfolk in 1930. Once his financial outlook had brightened, Pechey moved once again (to Somerset) and adopted a new nom de plume, Mark Cross, and under this name penned over 40 more crime novels including *The Mystery of Gruden's Gap* (1942), *Who Killed Henry Wickenstrom* (1951) and *The Strange Case of Pamela Wilson* (1954). His final work, *Perilous Hazard*, was published shortly before his death in 1961 at the age of 85. His survivors included his daughter, the legendary television cooking personality Fanny Craddock.

BIOGRAPHIES

Please scan
for full
biographical
information!



EDA HOLMES

DIRECTOR

SHAW 2025: Director for *Tons of Money*. Born in Beaumont, Texas, my first time in the theatre was at the age of four – a movie of the Royal Ballet doing *Sleeping Beauty*. My favourite part was the Puss in Boots *pas de deux*. I was inspired to become a director twenty-six years later, near the end of my ballet career when I saw Robert LePage's *The Dragons' Trilogy* in London. I learned the most about directing here at The Shaw from Neil Munro and Jackie Maxwell. My production of *Arcadia* in 2013 is still one of the highlights for me – even when I heard a couple in the audience say, "What were they thinking?!" as they left at intermission.



JUDITH BOWDEN

SET & COSTUME DESIGNER

SHAW 2025: Set and Costume Designer for *Tons of Money*, Costume Designer for *The Lion, the Witch and the Wardrobe*, Set Designer for *Murder-on-the-Lake* and Set and Costume Designer for *White Christmas*. My first experience on stage was as a flame around a cauldron in a production of a very condensed version of *Macbeth* at Roding Primary School. I can still remember the witches' lines. That fire costume and the song that I still have memorized led to twenty-some years of designing.



KEVIN LAMOTTE

LIGHTING DESIGNER

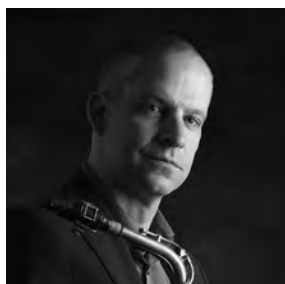
SHAW 2025: Lighting Designer for *Tons of Money*, *The Lion, the Witch and the Wardrobe* and *Gnit*. One of my early theatre experiences was watching *Cyrano de Bergerac* here at the Shaw Festival in 1982. The design by Cameron Porteous, with lighting design by Robert Thomson, was so inspiring. In 1988, I returned to the Shaw Festival as an Assistant Lighting Designer and had the great opportunity to work with Artistic Director Christopher Newton. One of my earliest lighting designs at The Shaw was for Ibsen's *Peer Gynt*. This year, I will be working on Will Eno's *Gnit*, a contemporary adaptation of the same play. I can't wait to be a part of that world again.



ANDY BALLANTYNE

COMPOSER

SHAW 2025: Composer for *Tons of Money*, 13th season. Soon after I started playing saxophone in grade seven my mother brought home Herbie Hancock's album *Takin' Off* and that was it: I was hooked. I went on to study jazz at Humber College and the University of Toronto. Jazz improvisation is often described as spontaneous composition, and maybe that's why I've always felt comfortable switching hats from performer to composer. Until now I have mostly worn my performer hat at The Shaw and continue to do so this year as a member of the *Anything Goes* orchestra. I'm beyond thrilled to have composed and performed the music for my first live theatre production, the wonderfully wacky *Tons of Money*. I feel deeply grateful for the opportunity to evoke the joyous music of the 1920s with this amazing group of people.



**JULIA COURSE**

SHAW 2025: *Tons of Money and Gnit*; 15th season. My first theatre experience was on my seventh birthday. I memorized the box office phone number for *The Phantom of the Opera* and begged my parents to take me. My dad bought Phantom-shaped wine gums, and I can still remember the dress I wore. It was all very exciting and, as I watched the show, I knew that's what I wanted to do. But it wasn't until my high school drama class that I truly fell in love with playing pretend. Our teacher, Debra McLauchlan, inspired in us curiosity and creativity. She became a mentor and dear friend, still inspiring the way I approach my theatre work.

LOUISE ALLINGTON**NEHASSAIU deGANNES**

SHAW 2025: *Tons of Money and Gnit*; 2nd season. "Where I'm from?" is a moveable feast: Trinidad, Kincardine (Lake Huron,) Toronto, Montreal, Providence RI, Harlem and Brooklyn, NY (to name just a few), and attending live theatre, a constant. My first visit to The Shaw was a BSS mother-daughter trip to see *Major Barbara*. I was a riveted teen, but not yet an actor. That spiral path was guided by wonderful teachers: Mrs Kress and Ms Hancock, with whom I first read Shakespeare and Shaw in high school; Paul Piehler and Max Dorsinville at McGill, who immersed me in medieval allegory and Black Diaspora literatures; Aishah Rahman, who ushered me on to the stage; and even now James Oxley with whom I am learning to sing. You may have seen me in *Fat Ham* at Canadian Stage or as the fluttery "La Veuve" and heart-handling "Mrs Allstrud," here at The Shaw.

MISS BENITA MULLETT**RON KENNEL**

SHAW 2025: *Tons of Money and Major Barbara*; 1st season. My grandparents were farmers in Northeasthope Township near Stratford, so like most kids, I grew up tobogganing outside the Festival Theatre. Aside from writing a few screenplays, kids' books, and a play, I have had some fun roles in film and TV, and enjoyed 10 seasons inside Stratford Festival. And now, I get to work with many of the artists whose characters I have fallen in love with on my many trips to The Shaw. Pinch me.

GILES**QASIM KHAN**

SHAW 2025: *Tons of Money and Gnit*; 2nd season. I'm from Newmarket, Ontario, and my first time experiencing theatre was my school's production of *Oh My Deer*, which was about a herd of deer that take over a small town. As I watched my peers walk around in antlers and tails, I thought, "These people are rockstars!" My debut happened in grade four, playing the Lively Lad in *Joseph and the Amazing Technicolor Dreamcoat*. Who's the Lively Lad? Good question. My school couldn't afford the rights to the published version of *Joseph*, so we used an obscure early script. He appears only in that. He had one line. It changed my life. Happy to be back.

JAMES CHESTERMAN**MARLA McLEAN**

SHAW 2025: *Tons of Money and Dear Liar*; 19th season. Growing up in Nova Scotia, I had the great fortune of finding my regional theatre early in life. The company created an apprenticeship of sorts that allowed me (who couldn't afford to train) a chance to learn on my feet. More companies should endeavour to find creative ways to support young actors from a working-class background. If you find yourself able, search out ways to facilitate this in your own community. It can change a young artist's life. Inspiration in our work comes from many places, and I'm eternally grateful for, and inspired by, my partner and our wee boy. "This is the true joy in life; the being used for a purpose recognized by yourself as a mighty one, the being a force of nature." - GBS.

SIMPSON

ANDRÉ MORIN

SHAW 2025: *Tons of Money* and *Major Barbara*; 4th season. I grew up in a little place called Read, which is north of a medium place called Belleville; however, at the moment, I live farther north than Read on a farm in Tweed - it all rhymes and that's just fine. I live up there with my partner Daniel and our dog Biscuit. Biscuit is a Border Collie and he's too smart for his own good, but he's a loveable scamp so that's all right. Enjoy the show!

HENERY**MIKE NADAJEWSKI****AUBREY HENRY MAITLAND ALLINGTON**

SHAW 2025: *Tons of Money* and *Gnit*; 9th season. Growing up, whenever my family watched a TV show or movie, my mother would always excitedly announce, "Hey, they're Canadian!" whenever she spotted a fellow Canuck among the actors, directors or producers - everyone in the room had to know. "They done good!" she'd say, full of pride. I just wanted to watch the show and would mumble something like, "Great, Mom (?)" Only later, as my interest in art and culture grew, did I come to truly appreciate her enthusiasm. Luckily, I had absorbed more of her Canadiana trivia than I realized, giving me a valuable head start in understanding our unique entertainment landscape. My dear mom is gone now, but I credit her as the source of my pride for my fellow Canadian artists. And of course, I have to carry on the tradition. "Hey, they're Canadian!" I say now to my kid - only to hear back something like, "Great, Dad (?)"

**SEPEHR REYBOD****GEORGE MAITLAND**

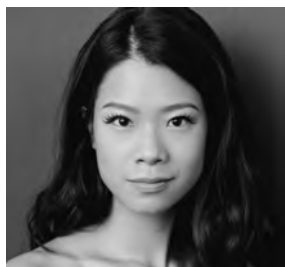
SHAW 2025: *Tons of Money* and *Major Barbara*; 1st season. After moving to Canada as a child, I spent my formative years bouncing around the Greater Toronto Area before settling in Toronto's West End as an adult. I caught the theatre bug in high school doing our amateur plays in the cafeteria. Then one day in 2014 we took a trip to The Shaw to see *Cabaret* - that production changed my life - and the experience catapulted me into a career in the theatre. That, and the student production of *Grease* I saw as a tween with real-life kisses on stage. Talk about drama.

**GRAEME SOMERVILLE****SPRULES**

SHAW 2025: *Tons of Money* and *Dear Liar*; 22nd season. The entreaty of *Henry V*'s chorus to "eke out our performance with your mind" is what enthralled me from a young age to this life in the theatre. Raised in Cambridge, Ontario, I spent many summer evenings of my youth being driven to Shaw and Stratford and then, for a few hours, being transported into Illyria or Rome, down into the alleys of Canning Town, or up into West End drawing rooms. As the Chorus in *Henry* suggests, the audience never really forgets that they are sitting in a theatre of an evening; that the marble is a cunning paint job, the stars are electric, and the characters are but players with a memorized script. But every so often, our imaginations intertwine and together we transcend.

**LINDSAY WU****JEAN EVERARD**

SHAW 2025: *Tons of Money* and *Major Barbara*. 3rd season. Originally from Regina, Saskatchewan, I embarked on my acting journey in Ontario and now call the GTA home. My love for storytelling began in the third grade, and ever since, I've been drawn to the magic of the stage and screen. Connecting with audiences, bringing characters to life, and sharing meaningful narratives fuel my passion. Every performance is an opportunity to create something unforgettable, and I'm endlessly grateful to live my dream every day.





AMY JEWELL

STAGE MANAGER

SHAW 2025: Stage Manager for *Tons of Money* and *Dear Liar*; 26th season. As a teenager, my parents used to take my brother and I into Toronto for dinner and a show. Although astounded by the talent I saw onstage, I never could have fathomed just how much time and hard work goes into making each production become the living, breathing entity that you will see today. It was while I was in high school that I decided to pursue theatre as a career. And while I initially began university with an acting focus, I quickly fell in love with the technical side. Although I ultimately chose a career in stage management, my love of creating was born, and in my spare time you can find me in my workshop.



KEVIN ETHERINGTON

ASSISTANT STAGE MANAGER

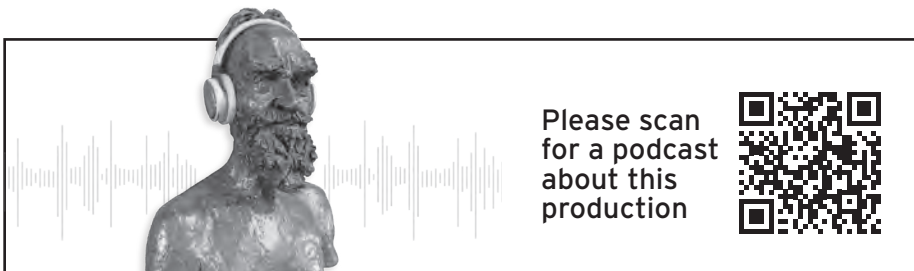
SHAW 2025: Assistant Stage Manager for *Tons of Money* and *Major Barbara*; 2nd season. I was born and raised in St. Catharines and at the age of 11 I wanted to be an actor, so my parents suggested that I audition for Garden City Productions. It was during a production of *Anne of Green Gables* that director Alan Lund whisked me off to the Charlottetown Festival, and thus began my career in the theatre. As an actor I was able to travel the country performing in several different theatre productions. After I got married, my wife suggested I try Stage Management. I have a logical-type brain and attention to detail so it made sense to give it a try. Stage Management allowed me the opportunity to explore the other side of the theatre that makes what you see on stage work. Enjoy the show!



JOSHUA SIDLOFSKY

BAILLIE UNDERSTUDY

SHAW 2025: Baillie Cohort Understudy for *Tons of Money* and *Major Barbara*, 1st season. My first experience at the Shaw Festival was during a two-week summer intensive seven years ago during my undergraduate program, led by the great Professor Lawrence Switzky. I remember meeting up with a good friend and former Shaw Festival member, Cameron Grant, for some food. After a few minutes of catching up, two other ensemble members entered. Cameron casually waved them over for a drink. As the night went on, more and more actors came in to sit with us - about 15 in total by the end of the night. I was losing my mind. They were some of the kindest, friendliest, and most welcoming people. I'll never forget skipping home on cloud nine thinking, this is where I want to be working one day. Like Kevin Garnett once said, "Anything is possible!"



SHAW STAFF

As of March 31, 2025

EXECUTIVE TEAM

Artistic Director
TIM CARROLL
Executive Director
TIM JENNINGS
Executive Assistant
PETRICE CUSTANCE

CREATIVE MANAGEMENT

Associate Artistic Director
KIMBERLEY RAMPERSAD
Planning Director
JEFF CUMMINGS
Producer
NATALIE ACKERS
Director, Community
Engagement and Outreach
PRAGNA DESAI
Senior Administrator,
Creative Management
SARAH PHILLIPS
Music Director
PAUL SPORTELLI
Associate Music Director/
Company Pianist
RYAN deSOUZA
Publications &
Programmes Associate
JEFF MACKAY
Editor, 2025 House Programmes
NEIL BARCLAY
Assistant Producer
THOM MARRIOTT
Ensemble and Housing Liaison
SUZIN SCHIFF

THE SLAIGHT FAMILY ACADEMY

Voice and Dialect Coach
JEFFREY SIMLETT
Alexander Technique
VICTORIA HEART
Singing Coaches
VAN ABRAHAMS
PATRICK BOWMAN
JAMES OXLEY
EILEEN SMITH
Movement Coach
ALEXIS MILLIGAN
Education Supervisor
WARREN BAIN
Education Co-ordinator
MATT RATELLE
Education Assistants
SYDNEY ALEXANDER
JESS GORMAN
SABRINA MERKS
NINA TAYLOR
Women In Musical Leadership
Intern/Assistant Conductor
EVE LEGAULT
Metcalf Foundation
Music Intern
ETHAN ROTENBERG
Neil Munro Intern Director
ALLISON MCCAUGHEY

PRODUCTION

Production Director
RUSSELL MARTIN
Production Administrator
MARGARET FERENCZ
Assistant Production
Administrator
WHITNEY KEAST
Technical Directors
MARK CALLAN
ANRITA PETRAROIA
JEFF SCOLLON
JASON WOODGATE

Assistant Technical
Director - Logistics
DAN GALLO

Design

Design Manager
LAUREN REBELO
Design Associate
ROSE TAVORMINA
Design Assistants
CODY BRAYSHAW
SAHDIA CAYEMITHE
AURORA JUDGE
BARRY LIU
Design Mentor
JUDITH BOWDEN
Lighting Design Director
KEVIN LAMOTTE
Assistant Lighting Designers
HINA NISHIOKA
JEFF PYBUS
ALEX SYKES

Stage Management

Production Stage Manager
LISA RUSSELL
Associate Production Stage Manager
LEIGH MCCLYMONT
Stage Managers
MICHAEL DUGGAN
AMY JEWELL
SANG-SANG LEE
ALLAN TEICHMAN
DORA TOMASSI
JANE VANSTONE OSBORN
Assistant Stage Managers
KELLY BOUDREAU
KEVIN ETHERINGTON
BECCA JORGENSEN
CAROLYN MACKENZIE
ANNIE MCWHINNIE
Apprentice Stage Managers
JAMIE ANDERSON
GEORGIA HOLLAND

Properties

Head of Properties
ANNA-MARIE BAUMGART
Assistant Head of Properties
ALEXA MACKENZIE
Properties Co-ordinator
DANA CORNELIUS
Properties Buyer
BRENT HICKEY
Warehouse/Driver
JOSHUA JANTZ
Properties Builder 2
EMILY DYCK
SAMANTHA FELSBOURG
MAC HILLIER
JASON JENNINGS
MATT LECKIE
WAYNE REIERSON
Properties Builder 1
RACHELLE GARRETT
DANI HORTON
AMY WILLIS
BLAKE WILSON

Wardrobe

Head of Wardrobe
JASON BENDIG
Associate Head of Wardrobe
JANET ELLIS
Wardrobe Co-ordinator
KENDRA COOPER
Wardrobe Assistant
KRISTINA OJAPERV
Buyer
MAUREEN GURNEY

Milliner
MARGIE BERGGREN
Millinery Crafts
TRULY CARMICHAEL
Dyer/Fabric Arts
EVELYN LOCKWOOD
Accessories
MICHELLE HARRISSON
Boots/Shoes
AVERY DELANEY
Tailors
CHERYL HUGHES
MONIQUE MACNEILL
DENIS ZACCALLA

Cutters

PAT GLINKA
ERIN HUITEMA
MORGAN MACKINTOSH
First Hands
AUDREY-JOY BERGSMAS PILLING
REBECCA BOYD
DARLENE HENDRY
KATHY SCOZZAFAVA
KATHLEEN VAN DYKE
VERONICA WATKINS
Stitcher Level 3
CASEY BROWN
HEATHER ENGLISH
CAROL FARNAN
SANDRA LEROSE
MIRANDA LUMLEY
ANDREA MACKENZIE
DARLENE NASZADOS
NANCY THIESSEN
MADISON WATSON
Stitcher Level 2
KIMBERLY CATTON
SYLVIA FERENCAK
MALLORY GOSSELIN
DEANNA HERBERT
ALLISON MACISAAC
LILLIAN PASQUA
KATE STEINBACH
Stitcher Level 1
SILKE JABLONKA
EMMA TANSLEY
HAILEE WHITE

Scenic Art

Head of Scenic Art
JANA BERGSMAS
Assistant Head of Scenic Art
ANDREA HARRINGTON
Scenic Artists
REBECCA LEE
JESSICA MACDUFF

Scenic Construction

Head of Scenic Construction
LESSLIE TUNMER
Assistant Head of
Scenic Construction
MYRON JURYCHUK
Trades
ROB BROPHY
GEORGE GALANIS
KEVIN HARTE
MICHAEL HASLEHURST
ROB MAZZA
ALAN MCIVOR
MIKE PALMIERI
Shop Administrator
SHANNON ENGEMANN

Construction Electrics

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

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COREY MACFADYEN
Assistant Head of Audio
KAITLYN MACKINNON

Festival Audio Operator
FRED GABRSEK
Royal George Audio Operator
JULIAN MAINPRIZE
Studio Audio Operator/2nd Royal
George Audio Operator
TREVOR HUGHES
Festival RF Tech 2/2nd Studio
Audio Operator
ALAYNAH DEKLEINE
Outdoor Audio Operator 1
PAUL MOCSEAN
Outdoor Audio Operator 2
ANTHONY MANCINI

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Festival Electrician
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Royal George Electrician
BRIAN SKELTON
2nd Royal George Electrician
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Studio Electrician
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2nd Spot Operator
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GEOFF INWOOD

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Festival Stage Carpenter
DAVID SCHILZ
Royal George Stage Carpenter
ARCHIE MACKENZIE
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Festival Properties Runner
JOY BEELEY
Royal George Properties Runner
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Studio Stage Properties Runner
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Changeover Crew

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Festival Changeover Hands
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Supervisor
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Royal George Changeover Trade
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Royal George Changeover Hand
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Kevin McLachlan and Jeff Irving and the cast of Irving Berlin's *White Christmas* (2022). Photo by David Cooper.

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