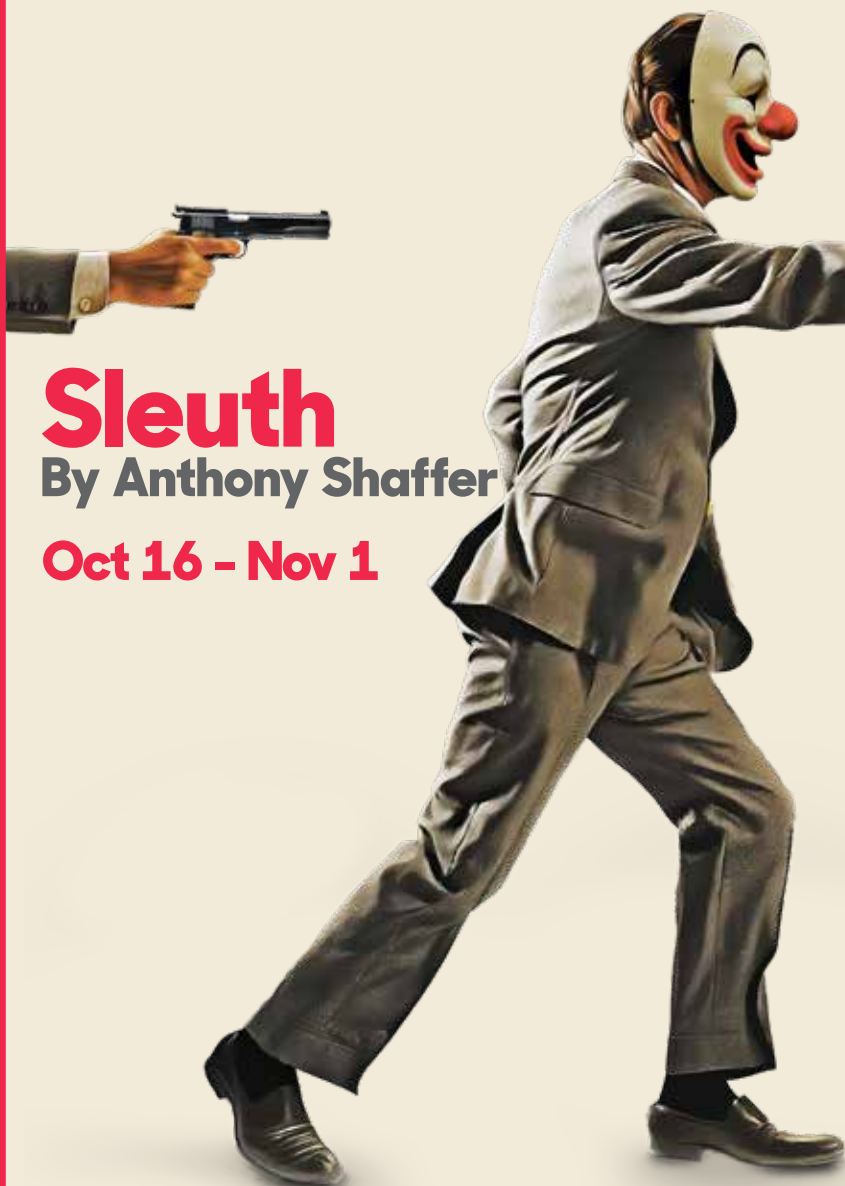


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FESTIVAL**
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Sleuth

By Anthony Shaffer

Oct 16 - Nov 1

THE FLECK AT HARBOURFRONT CENTRE THEATRE
OCTOBER 16 – NOVEMBER 1

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FESTIVAL**
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TIM CARROLL, ARTISTIC DIRECTOR
TIM JENNINGS, EXECUTIVE DIRECTOR
MELISSA NOVECOSKY, ASSOCIATE EXECUTIVE DIRECTOR
KIMBERLEY RAMPERSAD, ASSOCIATE ARTISTIC DIRECTOR

Sleuth
By Anthony Shaffer

with PATRICK GALLIGAN and SEPEHR REYBOD

Directed by PETER FERNANDES

Set designed by SIM SUZER

Costumes designed by JOYCE PADUA

Lighting designed by MIKAEL KANGAS

Original Music & Sound designed by JOHN GZOWSKI

Production Sponsor

COLLEEN & BRIAN JOHNSTON

Sleuth is presented by arrangement with Concord Theatricals
on behalf of Samuel French, Inc. www.concordtheatricals.com

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

Front cover: illustration design by Key Gordon.

THE CAST

In Alphabetical Order

Andrew Wyke	PATRICK GALLIGAN
Inspector Doppler	PHILIP MAYFIELD
Detective Sergeant Tarrant	LIAM McNULTY
Milo Tindle	SEPEHR REYBOD*
Police Constable Higgs	STANLEY RUSHTON

Setting: A Norman manor house in Wiltshire

ACT 1

A summer evening

Intermission

ACT 2

Two days later

Stage Manager	ALLAN TEICHMAN
Assistant Stage Manager	BECCA JORGENSEN
Production Stage Manager	LISA RUSSELL
Associate Production Stage Manager	LEIGH McCLYMONT

Assistant Set Designer	PARKER FEENSTRA
Assistant Lighting Designer	HINA NISHIOKA
Assistant Sound Designer	DANIEL TESSY
Fight Director	JOHN STEAD
Fight Captain	ALLAN TEICHMAN
Voice and Dialect Coach	JEFFREY SIMLETT

SPECIAL THANKS TO:

Madelyn Miyashita for being our Marguerite.

*2026 Shaw Festival Christopher Newton Interns are generously supported by Marilyn and Charles Baillie.

UNDERSTUDIES

PETER FERNANDES, Police Constable Higgs, Inspector Doppler;
MARTIN HAPPER, Andrew Wyke, Detective Sergeant Tarrant;
SAVION ROACH, Milo Tindle; LEIGH McCLYMONT, Stage Manager

***Approximate running time: Act 1 - 55 minutes, Act 2 - 50 minutes,
for a total of 2 hours & 5 minutes including one intermission.***

A NEW CHAPTER FOR LIVE THEATRE AT HARBOURFRONT CENTRE



It is a pleasure to mark the beginning of the Shaw Festival's residency at Harbourfront Centre with Anthony Shaffer's *Sleuth*.

Harbourfront Centre has long been a place where people come together to experience extraordinary artists, discover new ideas and connect through arts and culture. Our partnership with the Shaw Festival builds on that tradition, creating new opportunities for audiences to experience exceptional live theatre on Toronto's waterfront.

This collaboration brings together two organizations with a shared commitment to artistic excellence, accessibility and meaningful cultural experiences. We are proud to have the Shaw Festival make Harbourfront Centre its Toronto home and look forward to what we will build together.

As we begin this new chapter, I want to thank the artists, creative teams and everyone behind the scenes who have helped bring this partnership to life.

Thank you for being here for this milestone and for supporting live theatre in Toronto. We're glad you're here.

Enjoy the performance.

A stylized, handwritten signature in black ink that reads "Keni".

Tenio Evangelista

President & Chair, Harbourfront Centre

WELCOME TO OUR FIRST SEASON OF THE SHAW FESTIVAL AT HARBOURFRONT CENTRE

We're thrilled to welcome you to Harbourfront Centre – and to the very first production in an exciting new chapter for theatre lovers in Toronto.

Few plays invite an audience to join in the game quite like *Sleuth*. Clever, wickedly funny and full of twists, it keeps you guessing about who is playing whom – particularly fun in a room full of people all trying to figure it out at the same time.



Sleuth marks the beginning of a new artistic residency uniting the Shaw Festival and Harbourfront Centre, along with *A Christmas Carol* and *Ohio State Murders*.

These productions have been specially adapted for The Fleck Theatre at Harbourfront Centre, offering you a new way to experience the artistry of The Shaw and the cultural brilliance and community engagement of Harbourfront Centre.

Thank you for joining us for our first performance at our new Toronto home.

A stylized, handwritten signature in dark ink, consisting of a large, sweeping 'T' followed by a long, horizontal stroke that tapers off to the right.

Tim Carroll

Artistic Director, Shaw Festival

ABOUT THE SHAW FESTIVAL

One of the largest charitable theatre companies in North America, the Shaw Festival's mission is to enrich and connect people's lives through theatre.

Just a short trip from Toronto, The Shaw makes its home in beautiful Niagara-on-the-Lake. This holiday season, there's even more to experience with *Rodgers + Hammerstein's Cinderella* and *A Year with Frog and Toad* on stage from November through December 2026.

And there's much more to come. The Shaw's 2027 season runs from March through December, with more than 11 captivating productions including *Rodgers & Hammerstein's South Pacific*, *The Color Purple*, *Arsenic and Old Lace*, *Goblin:Pygmalion*, *Deathtrap* and *Arms and the Man*.

Visit shawfest.com for more information.



Patrick Galligan as
Andrew Wyke and
Sepehr Raybod as Milo
Tindle in *Sleuth*.
Photo by David Cooper.

DIRECTOR'S NOTE

BY PETER FERNANDES

It's difficult to write a director's note for a play where it's in everyone's best interest to know as little as possible. The pleasure of a mystery lies in discovery, the slow assembling of clues, and the moment when the impossible suddenly makes perfect sense. It's a particular kind of storytelling pleasure, and who am I to take that pleasure away from you?

It's a pleasure that audiences have craved for years. You see it everywhere. From adaptations of Agatha Christie and Arthur Conan Doyle to modern reinventions of the genre like the *Knives Out* films. Audiences gather to watch suspects assemble in drawing rooms, clues revealed with élan, and eccentric detectives restoring order from chaos. We remain drawn to the well-made whodunit.

Why do we keep coming back?

Maybe it's the promise the genre makes. In a world where problems rarely resolve neatly, the "cozy mystery" offers something we all want: a solution. However dark the crime, we are reassured that logic will prevail and the puzzle will be solved.

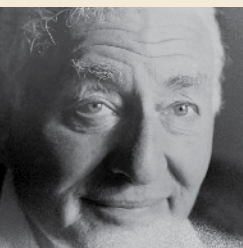
We still live in a time of unresolved mysteries: political, social, environmental. Every day we scroll through competing narratives, each claiming authority. We long for the moment when a great detective gathers us into a room and explains how it all fits together.

Sleuth may not grant that comfort, but it holds up a mirror to our desire for certainty, and to the seductive pull of control.

The game, as always, is to see who really controls the story.



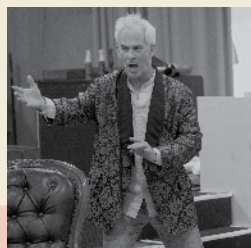
THE AUTHOR



Anthony Shaffer (1926–2001) was born in Liverpool in 1926, where he and his twin brother Peter were taken by their mother to the theatre. It was here where Anthony developed a taste for the thriller, the melodrama and the suspense play. After wartime evacuation and then military service, he and Peter went up to Cambridge in 1948, where he studied law and became editor of the university magazine *Granta*. At the end of the 1960s, Anthony received a kick in the pants from Peter – by now a highly successful playwright himself – who said to him, “You’re a natural writer – why don’t you stop avoiding it and get on with it?” The result was *Sleuth*, directly and eagerly commissioned by his twin brother. The script was turned down by many producers, but in its Brighton tryout it received a long-standing ovation and went on to play 2,359 performances in the West End and over 2,000 performances on Broadway. After the Broadway success of *Sleuth*, Alfred Hitchcock contacted him and the resulting collaboration was Hitchcock’s penultimate film *Frenzy* (1972). Other screenplays included *Mr Forbush and the Penguins* (1971), *The Wicker Man* (1973, reputedly Shaffer’s favourite script) and three Agatha Christie adaptations: *Death on the Nile* (1978), *Evil Under the Sun* (1982) and *Appointment with Death* (1988). Married three times, Anthony Shaffer had two daughters and died on November 6, 2001. He will be remembered as one of the leading mystery writers for both stage and screen, justifiably renowned for his sophisticated double-edged dialogue, convoluted plots and unexpected conclusions – a consummate storyteller.

PRODUCTION HISTORY

Anthony Shaffer's *Sleuth* – which had as its working title *Who's Afraid of Stephen Sondheim?*, reputedly inspired by the legendary composer-lyricist's obsession with mysteries and puzzles – premiered at St. Martin's Theatre in London's West End on January 12, 1970, directed by Clifford Williams starring Anthony Quayle as Andrew Wyke and Keith Baxter as Milo Tindle, who later that year reprised their roles on Broadway at the Music Box Theatre. *Sleuth* logged 2,359 performances in London, 1,222 performances in New York and won the Tony Award for Best Play. A national tour opened at Toronto's Royal Alexandra Theatre on October 6, 1971 starring Michael Allinson and Donal Donnelly, and throughout the 1970s, productions featuring Shaw Festival alumni were seen at Winnipeg's Royal Manitoba Theatre Centre starring Douglas Rain, and at Theatre Calgary featuring former Artistic Director Barry Morse and Christopher Gaze. A screen adaptation opened December 10, 1972 and went on to receive Academy Award nominations for director Joseph L. Mankiewicz, composer John Addison and its two stars, Laurence Olivier as Andrew Wyke and Michael Caine as Milo Tindle. In 2007, Kenneth Branagh directed a remake starring Michael Caine (now playing Andrew Wyke) and Jude Law. This production marks *Sleuth*'s first appearance on the stages of the Shaw Festival.



Patrick Galligan in rehearsal as Andrew Wyke.

Sepehr Reybodi as Milo Tindle and Patrick Galligan as Andrew Wyke in rehearsal.
Photos by Jeff MacKay.



BIOGRAPHIES

PETER FERNANDES DIRECTOR



SHAW 2026: Director for *Sleuth*; 5th season. I was born in Awali, Bahrain, raised in Edmonton, and now call Toronto home. Before moving to Canada I wasn't exposed to a lot of theatre, but my parents encouraged my siblings and me to sing as an extracurricular activity. Little did they know that all three of us would become actors. In grade six, I performed in my school's production of *The Wizard of Oz*. I played the Cowardly Lion, because I was so nervous during the audition that I kept stuttering. In the show, I had to faint – this made the audience laugh and I've been trying to make people laugh ever since.

SIM SUZER SET DESIGNER



SHAW 2026: Set Designer for *Sleuth*. The sound of afternoon prayers settling across the city, the never-ending stream of people being ferried across the Bosphorus, the feeling of biting into a freshly-baked simit and sipping tea from a thin-waisted glass. This is the crazy but beautiful city I was born in, Istanbul, Turkey. A daughter of a visual artist and interior designer, I was always surrounded by art and creativity, and this definitely inspired me to become a set and costume designer. My favourite part of design is when months of hard work finally come together and meet the characters on stage. At that moment, every choice I made starts to get its true meaning.

JOYCE PADUA COSTUME DESIGNER



SHAW 2026: Costume Designer for *Sleuth*. Several years ago, while working on a production with some children in the cast, I met the mother of one of these actors – a young girl who had never acted before. The girl was ecstatic to be trying on her costume for the first time. During the fitting, she turned to me, very seriously, and asked, "Is this your job?" I told her, "Yes, I'm a costume designer." Her eyes lit up. "I didn't realize playing dressing up was a JOB!" She was giddy as she left. At opening night, her mother very grimly informed me that her daughter no longer wanted to act, but, instead, wanted to be a costume designer. I still laugh about it to this day.

MIKAEL KANGAS LIGHTING DESIGNER

SHAW 2026: Lighting Designer for *Sleuth*. 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 a unique challenge, and I am grateful to be able to share my work at the Shaw Festival again this season.



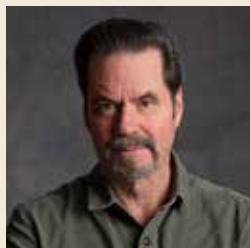
JOHN GZOWSKI ORIGINAL MUSIC & SOUND DESIGNER

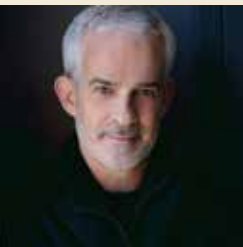
SHAW 2026: Original Music & Sound Designer for *Sleuth*. Gzowski enjoys the mystery of working at Shaw on all their recent Sherlock Holmes productions and *Wait Until Dark*. He has also worked on *Mahabharata*, *Dracula*, *The Divine*, *Cat on a Hot Tin Roof* and *Too True to be Good*. Elsewhere he's worked with Ex Machina on Stratford's *Macbeth* and the Côté Dance *Hamlet*, and at New York's City Center, National Ballet, NAC, Arts Club, Soulpepper, Tarragon Theatre and a few others. Recently he has started a PhD in Digital Media. John is grateful to work with Daniel Tessy as Assistant Sound Designer.



JOHN STEAD FIGHT DIRECTOR

SHAW 2026: Fight Director for *Sleuth*. I was born in Saskatchewan, and the first time I saw a play was at the Greystone Theatre at the University of Saskatchewan. I was in my second year of a bachelor's degree, and I remember thinking how fantastic it was that pursuing the arts was something I wanted to do. The next day I added theatre as my second major, and three years later I completed my degree with a double major in Theatre and Political Science. During my three years in the drama program, I would end up choreographing the fight scenes, as I was competitive in both sabre and martial arts. I found that I had a great love for it, and upon graduation I headed off to Toronto to make my way as a stunt man and a fight director.





PATRICK GALLIGAN ANDREW WYKE

SHAW 2026: *Sleuth, One for the Pot*; 23rd season. In the fall of 1985, I was in my fourth year of undergraduate studies at the University of Toronto and awaiting the results of the Law School Admissions Test. At the same time, I had been cast as Fedotik, one of the junior officers in Anton Chekhov's *The Three Sisters*, at U of T's Hart House Theatre. Entering Chekhov's world of heartache and hope and immersing myself in the rich history of that theatre changed everything for me. Any thoughts I had of following my father, and his father before him, into the legal profession were put on hold while I asked myself: "If I could do anything professionally for the rest of my life, what would it be?" Soon after, I began applying to theatre schools, one of which (thank God) accepted me.



PHILIP MAYFIELD INSPECTOR DOPPLER

SHAW 2026: *Sleuth*; 1st season. I'm an Ottawa actor and retired high school history teacher who juggles work in the theatre with a thriving home renovation business. I've appeared on most stages in the Capital Region, where some of my favourite roles have included Willy Loman, Big Daddy and Dr. Livingston in a controversial production of *Agnes of God*. As an alumnus of the Cistercian College, Roscrea in my native Ireland, I was honoured to play Thomas Merton in a one-man show, for which I won a Millie Award.



LIAM McNULTY DETECTIVE SERGEANT TARRANT

SHAW 2026: *Sleuth*; 1st season. I'm a writer/actor/singer from Okotoks, Alberta and I graduated from the University of Drumheller last spring. Just after graduation, I was honoured to be part a collective co-written with forestry workers in Vanderhoof, BC called *Shiver Me Timbers!*, and then I spent the winter in Lone Butte, BC playing the role of a young Polish immigrant named Krzysztof in the legendary Carthorse Theatre's annual outdoor Christmas production, *A Kamloops Krzystmas Karol*. I think I've fully defrosted by now and I'm thrilled to be visiting Central Canada for the first time at this prestigious theatre and I'm dedicating my work this season to my late dziadek Rafał: *To dla ciebie, dziadku!*

SEPEHR REYBOD MILO TINDLE

SHAW 2026: *Sleuth*; 2nd 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.



STANLEY RUSHTON POLICE CONSTABLE HIGGS

SHAW 2026: *Sleuth*; 1st season. I was raised in Swindon, Wilts. (not so far from Andrew Wyke's house!) and after a brief spell reading History at Gonville & Caius College, Cambridge, I had an epiphany, switched tracks and started training for the theatre at the Grecia Contas School. I graduated in 2007 and for over a decade I appeared with companies stretching from Bristol to Bath. In 2021 at the height of the pandemic, I embarked on a grand Canadian adventure by following my beautiful internist wife Poppy to a posting in the Kitchener-Waterloo area. Since then – parka and toque in tow – I've logged many a mile working with theatres across Southwestern Ontario.



ALLAN TEICHMAN STAGE MANAGER

SHAW 2026: Stage Manager for *Sleuth*; 40th season. I first visited the Shaw Festival in 1987 as part of a school tour. The then-head of Scenic Carpentry asked if any of us had a particular interest in building sets, and I raised my hand. At the end of that part of the tour, he drew me aside and asked when I might be available to start work. Over the ensuing years, I have worked in the scene shop, been part of the electrics, audio, changeover and running crews, served as Technical Director for the Court House Theatre, and rehearsed and run dozens of shows as part of the Stage Management team. A lot has changed at the Shaw Festival in that time, but one thing hasn't: the dedication of our company, those you will see onstage as well as those you do not, to bring you a performance second to none.





BECCA JORGENSEN ASSISTANT STAGE MANAGER

SHAW 2026: Assistant Stage Manager for *Sleuth*; 4th season. My uncle and aunt are long-time residents of Niagara-on-the-Lake. They've built their life together here – owning and operating a B&B, a retail shop, and a restaurant. They became quiet pillars of the community, though most people wouldn't recognize their names. They are far more likely to be recognized walking my dog, Larry: not for the businesses they owned or the relationships they nurtured, but for their association with a charismatic, photogenic dog who chases squirrels. I suppose I'm not so different. Much of my own work happens behind the scenes, steady and unseen. Except when I'm spotted beside the charismatic, photogenic actors I support every day onstage.



LISA RUSSELL PRODUCTION STAGE MANAGER

SHAW 2026: Production Stage Manager; 2nd season. Originally from Calgary, I started my professional career thirty years ago at the Citadel Theatre in Edmonton and have worked in events, dance, theatre, and musical theatre across Canada. My first trip to NOTL was to cheer on the Stratford cricket team (sorry!) at the annual Shaw/Stratford cricket match over twenty years ago and I am very happy to now be a part of the stage management team at the Shaw Festival. With the move to NOTL, I have also been able to further my pursuit of a more recent passion by setting up a home pottery studio with the dream of one day becoming a full-time potter.



LEIGH McCLYMONT ASSOCIATE PRODUCTION STAGE MANAGER

SHAW 2026: Associate Production Stage Manager; 18th season. I hail from small-town Southern Ontario, but since completing my Bachelor of Honours Drama at the University of Waterloo I have worked all over Canada. Niagara-on-the-Lake has been my home base for 17 years and I always love how early spring flowers bloom here and how it signals the return to rehearsals and loads of life at the festival. I love delving into the intellectual work of the plays we do here or being in music and choreography rehearsals with so many incredibly talented people. It's hard not to love your workday when it's filled with singing, dancing and tons of laughter.

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