



WESTERN GOLD THEATRE PRESENTS
ON OUR FEET (OOF!) STAGED READING



FUNNY MONEY

by Ray Cooney

Directed by Anna Hagan



MARCH 25 - 27
westerngoldtheatre.org



Cultural
Services



Canada Council
for the Arts
Conseil des arts
du Canada



BRITISH
COLUMBIA

vancouver
foundation



McGrane-Pearson Endowment Fund, held at Vancouver Foundation

McLean Foundation

McIlwaine Stewart Family Fund

Log House Productions
Artist Collective Productions

Jennifer Fahrni Avery Crane

Collected *Stories*

A Play by
Donald Margulies

Dedicated to Karen Austin-Tuck

Directed by Roman Podhora Artistic Consultant Mel Tuck Set Design by Glenn MacDonald

APRIL 8–22
Granville Island Revue Stage

PREVIEW WED APRIL 6, THU APRIL 7 at 7:30PM

OPENING FRI APRIL 8, 8PM
SATURDAY APRIL 9, 2PM & 8PM
SUNDAY APRIL 10, 2PM

TUE APRIL 12, 7:30PM
WED APRIL 13, 7:30PM
THU APRIL 14, 7:30PM

FRI APRIL 15, 8PM
SAT APRIL 16, 2PM & 8PM
NO SHOW EASTER SUNDAY

TUE APRIL 19, 7:30PM
WED APRIL 20, 7:30PM
THU APRIL 21, 7:30PM

CLOSING NIGHT FRI APRIL 22, 8:00PM



Jennifer Fahrni



Avery Crane



Roman Podhora



Mel Tuck

A NOTE FROM DIRECTOR ANNA HAGAN

Farce is a comedy that seeks to entertain an audience through situations that are highly exaggerated, extravagant, ridiculous, absurd, and improbable. Farce is also characterized by heavy use of physical humor; the use of deliberate absurdity or nonsense; satire, parody, and mockery of real-life situations, people, events, and interactions; unlikely and humorous instances of miscommunication; ludicrous, improbable, and exaggerated characters; and broadly stylized performances.

The first time I read this farce, I laughed all the way through and knew we had to present it to our audiences. That was almost three years ago! By now everyone knows the reason for its delay . . . but here we are! By definition, a farce seeks to entertain an audience through situations that are improbable, ridiculous, and often absurd. But just for a minute, it's fun to imagine what one would do if he, she, or they found a briefcase full of MONEY! Enjoy following our amazing company as they weave their way through the hilarity of a good farce.

A NOTE FROM ARTISTIC DIRECTOR TANJA DIXON-WARREN

For the past two years, *Funny Money* has waited impatiently on the shelf. I am thrilled to bring it to our stage—FINALLY! We all need a good belly laugh.

Our On Our Feet! (OOF!) series is a joy. It is also a master class in performance. In four short days, we are up—books in hand, flying by the seat of our pants, unleashing every iota of technique, intuition, ingenuity, and unbridled creativity, talent, and skill that Canada's most experienced artists have to offer. I learn something new every moment. Fun! However, it only becomes theatre when you, the audience join us; that's when the real magic happens, and we are all on our feet (oof!) together! I thank you deeply for being here.

A LITTLE HISTORY OF WESTERN GOLD

Western Gold Theatre was founded in 1994 by Joy Coghill O.C. in response to the dearth of roles for veteran professional artists in the Vancouver area. It is the only professional theatre company in Western Canada solely devoted to providing work for, and supporting, senior artists.

Western Gold has been helmed for the majority of its time by a number of Canada's leading theatre artists including: Founder Joy Coghill, Artistic Directors Pamela Hawthorne, Colleen Winton, Anna Hagan, and General Manager Glenn MacDonald—trail blazers all. Tanja Dixon-Warren was appointed Artistic Director in 2019.

We gratefully acknowledge that we are on the traditional and unceded territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səlílwətaʔt (Tsleil-Waututh) First Nations. We deeply thank them for so generously allowing us to live, work, and play on their beautiful lands.

CREATIVE ACCESSIBILITY at WGT

Western Gold Theatre was founded with the aim of supporting, nurturing, and providing opportunities for senior artists and audiences. Instead of hiding the normal experiences of the life process, we aim to shine a light on them and make them integral to creation, design, rehearsal, and performance processes.

It is no secret that challenges come with aging, including physical mobility, stamina, memory loss, cultural displacement, and the inherent emotional barriers that result. We believe all older adults can, and should, participate in the arts—and not just any arts, but high-quality, innovative, and contemporary arts that engage them fully and reflect the lives they lead.

Thus, as part of every project upon which we embark, we examine these barriers and challenges and find opportunities and solutions therein. The questions we ask are:

- What are the barriers?
- How do we fully support senior artists on stage / in rehearsal?
- Are there commonly used accessibility tools we can apply to theatrical creation?
- How do we bring practices such as viewpoints, Laban (a method and language for describing, visualizing, interpreting, and documenting human movement), or biomechanics to senior artists?
- What new technologies and digital media can be used to support our artists and audiences?
- How can we ensure cultural comfort?
- How can we aesthetically illuminate the experience of seniors' day-to-day living?

This means ensuring our venue is fully accessible and offering ASL and Vocal Eye performances, as well as audio assist. It means we acknowledge, support, and advocate for cultural ceremony, safety, and protocols.

Actors may be seen using an earpiece / having a prompter / integrating surtitles into the set design / incorporating the script as a prop / the set being wheelchair accessible / adjusting the lighting / using sound cues to facilitate memory / increasing visual markers; or only rehearsing two hours per day for six weeks, instead of seven hours a day for two weeks. It varies and adapts to each artist and each production.

On our stage, you'll see an artistic form suited to senior artists; one which also reflects the experience of our audience. It embraces adaptability and, at heart, celebrates the notion that life experience fully informs artistic practice.

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

FUNNY MONEY

By Ray Cooney

Directed by Anna Hagan

*The action of the play is continuous and takes place
in the house of Henry and Jean Perkins*

CAST

Anabelle Kershaw	Jean Perkins
Terence Kelly	Henry Perkins
Keith Martin Gordey	Detective Sargeant Davenport
Dave Campbell	Bill
Tanja Dixon-Warren	Betty Johnson
Bernard Cuffling	Vic Johnson
Riley Davis	Detective Slater
Jack Rigg	A Passerby

CREATIVE & PRODUCTION TEAM

Production Designer	Glenn MacDonald
Lighting Designer/Technical Director	Matthew Bissett
Stage Manager	Karen Chiang
Assistant Stage Manager	Irene Weng
Theatre Technician	Antony Knight
Photographer	Javier Sotres

ARTISTIC & PRODUCTION STAFF

Artistic Director	Tanja Dixon-Warren
General Manager	Glenn MacDonald
Literary Manager	Seamus Fera
Casting	Stephanie Hargreaves
Creative Marketing Manager	Kate Lancaster
Publicist	Ellie O'Day

WESTERN GOLD BOARD OF DIRECTORS

President: Donnie MacDonald
Vice President: Bonnie MacKenzie
Treasurer: Louise DeVita
Secretary: Diana Sandberg
Directors: Kathryn Aberle, Andres D. Abogado, Alen Dominguez, Michele Fontana, Keith Martin Gordey, Anna Hagan, Cuneyt Sarikaya

There will be one fifteen minute intermission

SO . . . WHERE DO YOUR TICKET DOLLARS GO?

As a small project-based company, we depend largely on you, our audience, to support us. On Our Feet (OOF!) productions operate on a shoestring; box office revenues are approximately 30% of our budget. We can only hope that the quality of our work will put the “bums in seats” that we rely on to meet so many of our costs. We have much to thank you for.

In order for *Funny Money* to break even, more than 200 people must purchase a ticket. This means we must sell to near capacity over a very short, five performance run! Always challenging—even more challenging in these particular times, when, out of an abundance of caution, we continue to limit our house capacity to 60%.

Working in the theatre is a vicarious life, and many of us who choose it survive on passion, commitment, teaching drama classes, waiting tables, working off the sides of our desks, and the hope of things to come. Actors and many other theatre artists—at minimum industry standard—get paid less per week than many people get paid per day, and in some cases per hour.

Our marketing and advertising budget is very limited, so if you enjoyed tonight’s performance—or any other work by any other theatre company—tell your friends, family, hairdresser, grocer, butcher, neighbour, fitness instructor, doctor, teacher, and so on! If you are really feeling passionate, contact your local MP and encourage ongoing funding for the arts.

If you are even MORE passionate, connect with Joy-Anna Leggasee, our Head Hog of Fundraising! Yes, she is a piggy bank, and she can be found in the theatre lobby!

Following is a breakdown of precisely where your ticket dollars go:

Venue (including rehearsal space)	-----18%
Production (props/costumes / set / lights)	-----8%
Advertising / Promotions	-----9%
Administration	-----4%
Royalties	-----3%
Artist / Production Fees	-----52%
Accessibility Initiatives	-----2%
Staff wages	-----4%
TOTAL	-----100%

Our heartfelt thanks for your collaboration, support, patronage, and applause!

Thank you to our generous donors, sponsors, community partners, volunteers, PAL Vancouver residents, and you, the audience.

Without your support there would be no theatre!

UP NEXT AT WESTERN GOLD

BUY TICKETS ONLINE AT WESTERNGOLDTHEATRE.ORG

or call the Box-Office at 604-363-5734

ON OUR FEET (OOF!) STAGED READING



***The Triumph of Love* | June 24 – 26, 2022**

By Pierre Carlet de Marivaux

Adapted by Stephen Wadsworth

Directed by Anna Hagan

First performed by the Théâtre Italien in Paris on March 12, 1732, Marivaux's classic comedy about love was considered somewhat scandalous! You'll adore this splendid translation, featuring raucous deception, funny disguises, lots of innuendo, and, of course, love!

MAIN STAGE PRODUCTIONS



***Seventeen* | November 3 – 20, 2022**

By Matthew Whittet

Directed by Michael Fera

See the North American premiere of Whittet's groundbreaking play in which veteran stage actors take on the roles of present-day teenagers who are on the brink of life at a pivotal moment. *Seventeen* brilliantly turns our notions of adulthood and adolescence on their head.

***90 Days* by Salim Rahemtulla | September 9 – 25, 2022**

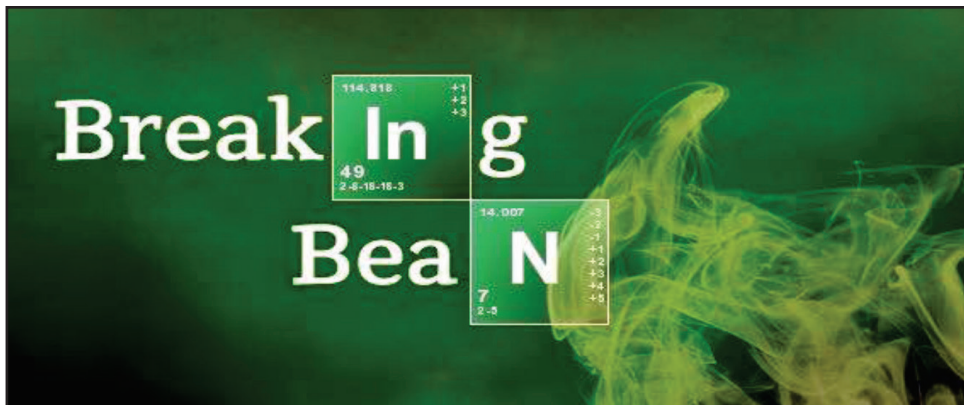
To mark the 50th anniversary of the 1972 Ugandan exodus, and based on the playwright's own experiences, one of the largest expulsions of the 20th century is brought to life through the lens of a modest Ismaili family tearing themselves away from what they thought was home. Humorous, moving, and completely authentic, Western Gold is thrilled to present the world premiere of this fascinating new play.

90 Days has been part of WGT's development and mentorship program.

****90 Days is not included in 2022 season ticket purchases.***

Western Gold Theatre engages under the terms of the INDIE 2.2, professional Artists who are members of Canadian Actors' Equity Association.

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