NEW BURBAGE FESTIVAL
THE SWAN THEATRE

STARRING
PAUL GROSS
STEPHEN OUIMETTE
MARTHA BURNS
RACHEL MCADAMS
LUKE KIRBY
JENNIFER IRWIN
SUSAN COYNE
SEAN CULLEN
MARCIA BENNETT
SABRINA GRDEVICH
GRAHAM HARLEY
MICHAEL POLLEY
CATHERINE FITCH
MATT FITZGERALD
with
DON MCKELLAR
and
MARK MCKINNEY
as RICHARD

SPECIAL APPEARANCES BY
Lance Chilton
Jonathan Crombie
Jayne Eastwood
Karen Hazzard
Tom McCamus
Albert Schultz
Patrick Watson

THE ENSEMBLE
Aaron Abrams, Damir Andrei, Bob Bainborough, Boyd Banks,
Neil Barclay, Milton Barnes, John Bayliss, Jeff Berg, Martha Ferguson,
Caroline Gillis, James Gilpin, Eduardo Gomez, Rothaford Gray,
Marvin Ishmael, Nick Johne, Melody Johnson, Derek Keurvorst,
Kirsten Kieferle, Lisa Lambert, Chas Lawther, Billy MacLellan,
Bob Martin, Rosalba Martinni, Ross McKie, Brendan Murray,
Alon Nashman, J.D. Niholzen, Sean O'Hara, Robert Persichini,
Julian Richings, Martin Roach, Alan Rosenthal, Craig Richard Snoyer,
Jane Spidell, Alec Stockwell, Maya Toman, Rob Trick, Stella Walker,
Matt Watts, Clyde Whitham, Karen Woolridge, Jeremy Wright,
Tracey Wright, Malcolm Xerxes, Timm Zemanek

STUNTS
Coordinators - John Stoneham Jr., John Stead
Performers - Erin Jarvis, Ron Van Hart

THE COMPANY
(In Alphabetical Order)

Marcia Bennett as May Silverstone
Martha Burns as Ellen Fanshaw
Susan Coyne as Anna Conroy
Sean Cullen as Basil

Catherine Fitch as Maria
Matt FitzGerald as Sloan
Sabrina Grdevich as Claire Donner
Paul Gross as Geoffrey Tennant

Graham Harley as Cyril
Jennifer Irwin as Holly Day
Luke Kirby as Jack Crew
Rachel McAdams as Kate McNab

Don McKellar as Darren Nichols
Mark McKinney as Richard Smith-Jones
Stephen Ouimette as Oliver Welles
Michael Polley as Frank
Oliver Welles' memorial service quickly dissolves into chaos. The next day, thanks to May Silverstone, Chair of the Board of Directors and chance favouring the demented mind, Geoffrey is embraced as the prodigal son and made Interim Artistic Director. That is when Geoffrey and May make a new enemy - Holly Day, of Cosmopolitan-Lensitre Corporation, the Festival's biggest sponsor. With visions of a Shakespearean theme park dancing in her head, Holly, a human raptor disguised as an executive, recruits the assistance of Richard Smith-Jones, New Burbage General Manager-turned-corporate boy toy.

Geoffrey balks at directing the Festival's upcoming production of Hamlet. Refusing to face yet another ghost from his past, Tennant yields to the appointment of Darren Nichols, a director who embodies the Siegfried and Roy theory of Shakespeare. Ellen is to play Gertrude when she isn't playing Mrs. Robinson to Sloan, her new dirt-biker enamorata, holding him up as a shield to protect herself from letting Geoffrey get too close. Claire, an actress of negligible talent but with an influential father on the Board of Directors, buddies up with her understudy, Kate who, in addition to having legitimate acting talent, also has the attention of Jack Crew, a most un-princely Hamlet plucked from Hollywood by Richard Smith-Jones and dropped onto the Festival like a slacker bombshell.

Geoffrey soon learns that you can run from your past, but you can't hide. Despite a bitter leading lady, a clueless leading man, and a scheming General Manager, he is forced to overcome his fears, and manages to stage a remarkably personal production of Hamlet; the play that drove him mad in the first place.

Richard Smith-Jones (Mark McKinney), the Festival's General Manager, meticulously orchestrates Oliver's memorial service. In actual fact, Richard is auditioning for the vacant artistic director role, while visiting dignitaries (Albert Schultz and Patrick Watson) confuse the memorial with a Friar's Roast. Kate (Rachel McAdams), a wide-eyed acting apprentice, sneaks off to Toronto for a commercial audition and meets Jack Crew (Luke Kirby), Hollywood-star-cast-as-Hamlet, on the bus back to New Burbage. When Geoffrey pays his respects to Oliver, he discovers death has given his old colleague a new loquacious vitality. Ellen takes up with Sloan (Matt FitzGerald), a local stud-muffin, but is less than delighted with Geoffrey's reappearance, especially when it's announced that he has been named the Festival's new Interim Artistic Director.

### Part 3

**Madness in Great Ones**

Geoffrey's first official act as Interim Director is to pass the helm of the Festival's flagship Hamlet production over to show-dog Stage Director, Darren Nichols (Don McKellar). In order to ease into his new duties, he elects to supervise the "Shakespeare in Business Seminar" – the Festival's new cash cow scheme. Kate and Jack spend an afternoon at the movies eating popcorn and feeding the rumour mill, as ambitious board member Holly Day (Jennifer Irwin) spirits Richard off to Toronto for a performance of Mamma Mia followed by alcohol-inspired scheming for a new Festival business plan. Geoffrey alienates everyone by giving a scathing interview to veteran theatre critic Basil (Sean Cullen) and then, after a boozy confession of love, crashes a party at Ellen's and challenges Darren to a sword fight of honour.
**Part 4  
Outrageous Fortune**

In the wake of Ellen’s party, Geoffrey bides his time in jail where Oliver’s spirit drops by to counsel him on the dangers of suppressing his past feelings for Ellen. Kate and Jack’s friendship develops well past the point of friendship. As Holly and Richard work toward realizing their dream of a Shakespearean-themed retail village, Sloan, Ellen’s dirt biker/knight in shining armour, rides off to defend her honour against the invading hordes – Geoffrey and Darren. Unable to avoid the inevitable, Geoffrey fires Darren, a turn which reassures the cast, but worries the Board of Directors and Turn which reassures the cast, but turns seven years ago, and Richard, now labeled as a traitor, suspects he about what really happened that fateful night seven years ago, and Richard, now labeled as a traitor, suspects he had been duped into loin-dancing with Holly just to facilitate her corporate maneuverings. Kate rescues Jack from the abyss of low self-esteem, and Oliver, a man of seemingly infinite jest, makes his last stage appearance. As Frank Sinatra said, the best revenge is massive success.

**Part 5  
A Mirror Up to Nature**

Now that Geoffrey has ousted Darren and taken up the reins of Hamlet and Jack has disappeared. This inspires Oliver to question Geoffrey’s directorial skills. Ellen comes clean about what really happened that fateful night seven years ago, and Richard, now labeled as a traitor, suspects he had been duped into loin-dancing with Holly just to facilitate her corporate maneuverings. Kate rescues Jack from the abyss of low self-esteem, and Oliver, a man of seemingly infinite jest, makes his last stage appearance. As Frank Sinatra said, the best revenge is massive success.

**Part 6  
Playing The Swan**

It’s high noon in the Shakespearean Corral. The opening day of Hamlet and Jack has disappeared. This inspires Oliver to question Geoffrey’s directorial skills. Ellen comes clean about what really happened that fateful night seven years ago, and Richard, now labeled as a traitor, suspects he had been duped into loin-dancing with Holly just to facilitate her corporate maneuverings. Kate rescues Jack from the abyss of low self-esteem, and Oliver, a man of seemingly infinite jest, makes his last stage appearance. As Frank Sinatra said, the best revenge is massive success.
"Only actors could have written this," says actor/writer Susan Coyne. "Actors always sit around, complaining and telling war stories. Slings and Arrows comes from a lifetime of listening to these complaints. The germ of the idea was the contrast between the perfection on stage and the chaos backstage; the difference between the actor backstage trying to remember his lines and then stepping out looking incredibly confident." The challenge was to dodge the cliches. "Ellen wasn't just an aging diva, she is an actress who really does care about the work," details Coyne. "Sloan is, yes a boy-toy, but he really does love Ellen, and Geoffrey is a mad genius, but he really does make a positive difference to the life of Terry, the accountant from the Corporate Workshop. And Jack, the movie star. You'd expect that he'd be a terrible actor, but in the end, he does have the chops to deliver. The basis for the cliches are there, but reversed. It's always more interesting to set up an expectation than to feed it in unexpectedly."

Mark McKinney, co-writer of the miniseries and the actor playing the part of the Festival's General Manager, Richard Smith-Jones, is at a loss to explain why Slings and Arrows has attracted such a stellar cast, "There are a surprising number of writer/director/actors on this set. It must be something going around. It must be a virus." McKinney is the source of many of the strong character studies in the script and his inspirations were varied, but he admits one, "Jack Crew is modeled on Keanu Reeves playing Hamlet in Winnipeg."

The third of the screenwriters is also the Creative Producer, Bob Martin, whose strength is comedic writing for stage and television. He is proud of the quips imbedded into the script and woven between the culture of theatre and the lore of Shakespearean performances. Incorporating bon mots like "Theatre is a well-lit hell" make Martin feel like he has raised the level of play on television.

"I believe you shouldn't underestimate your audience and write for the lowest common denominator because it just isn't going to work here," says Martin, who is seemingly mild-mannered but carries a sharp wit. "Many of these characters are extremely intelligent and are very aware of it. Oliver and Geoffrey parry and thrust with an encyclopedic knowledge of Shakespeare and theatre and say viciously intelligent things. Every reference about staging and interpretation of the text, even if it's a one line toss, took an enormous amount of time to research." As for his role as Terry the accountant in the "Shakespeare in Business" workshop, Martin sheepishly admits, "I just realized I represent broad comedy with my costume (a voluminous pair of velvet pumpkin breeches)."

"Comedy is about hitting a bulls-eye," states Director Peter Wellington on orchestrating all the elements to produce the exact timing, pitch and tone of humour. "And it's remarkably easy to do with this cast. Some of these actors, Paul, Stephen, Martha, Susan, Rachel, Luke and Sabrina, come with exceptional Shakespearean experience. Others like Don, Mark, Jennifer and Sean come from a comedic background which means they have no problem acting undignified. If you want more 'weasel', they'll give it to you."

The story begins with a friendship between Geoffrey Tennant played by Paul Gross, Oliver Welles played by Stephen Ouimette, and Ellen Fanshaw, played by Martha Burns. Modeled loosely on the plot of Hamlet, Oliver dies and returns to haunt the conscience of Geoffrey.

"It's got hi-jinks," asserts Paul Gross who is a qualified member of the 'Hamlet club' (the small group of actors, which includes Ouimette, who have been cast in the illustrious role of the Prince of Denmark). "And swordplay! I think primetime television could do with a little more swordplay, you know, shows like West Wing or 11th Hour." Gross pauses as he searches for the secret that explains why Slings and Arrows has such immediate appeal. What he finds is that theatre, as the public sees it, is always what goes on in front of the curtain, but this series goes behind the curtain, into the wings and into the dressing rooms. "It's the backstage workings of a Shakespearean theatre festival where the characters are more flamboyant than you'd ever find in a brokerage firm."

The spectre of Shakespeare has a peculiar effect on people. In some, it inspires awe and in others, terror. "Fear of Shakespeare," Gross says, "is a function of seeing bad productions. The language just becomes an impenetrable mush. But these plays survived 400 years for a reason. They're good. And even though Slings and Arrows is funny, it's also a balls-out torch song to theatre."

"If I was slightly madder," Gross confesses about his demented character, Geoffrey, "I'd be just like him." As for working opposite his wife, Martha Burns, for the first time in years, he turns mischievous, "Her character hates my character for most of the six hours we work together. But then I break and it's just fun."

Stephen Ouimette has a different challenge - he plays a dead man and finds a certain freedom in the experience. "Only after death does Oliver really come alive. After he is dead he's just sarcastic as opposed to the grumpy mess he was before he died. And then there's my timing. This role has taught me that without timing, there is nothing. You don't need a Shakespearean vocabulary to watch this," explains Ouimette, who does speak the Bard fluently. Slings and Arrows is, for Ouimette, a glimpse backstage that few ever get to see and most find irresistible to pass up.

Martha Burns was the first to be cast in Slings and Arrows because the part of Ellen Fanshaw was written specifically for her. "Ellen is the senior actress at the New Burbage Festival, ever since Geoff left, and she's been struggling to keep her dignity since then. I already love theatre and to have the knowledge of that experience, to have it..."
right at my fingertips is helpful. Taking this role was an immediate yes for me. It's appealing, these little human moments, the tension, the hierarchy, it all works together.

Luke Kirby returns to work with Peter Wellington after shooting his feature Lucky the previous spring. Kirby is cast as the Hollywood action star, Jack Crew, who is called up to tackle Hamlet. In preparation for the role (Jack, not Hamlet) Kirby acquired a trainer and hit the gym. "I'm an actor playing an actor. How many pushups do I do? None, Jack Crew does them," he said with a dissociative grin. "This role and these scripts are good because they're full of great notions. Maybe I say that because of my days in the theatre and it's childish and idyllic of me, but it parallels Shakespeare and it honours Shakespeare and Shakespeare honours life. It reminds me of the good things in my own life."

For Jennifer Irwin, the role of Holly Day, the corporate vixen who seduces General Manager Richard Smith-Jones, is like a reunion. On hiatus from shooting her sitcom Still Standing in Los Angeles, Irwin says, "This show is a blast. It doesn't feel like work. I know Bob and Mark and a lot of the people working here, plus there are actors I've admired for years and haven't had the chance to work with before." Irwin, whose background is improv and sketch comedy, knows a good mix when she sees it. "These people are great actors as well as being funny. And that's a good combination."

Sean Cullen, who plays Basil the unctuous theatre critic, is another one who took the part because of the scripts. After reading the text, he built Basil into the sumptuous creature he is today. "Basil's an amalgam based on Lloyd Grossman, a British cooking show host (often referred to as a 'smug git')," Cullen says as he constricts his voice into a post-nasal drip. "Theatre critics are an interesting breed: some are failed actors who didn't have the courage or the talent, and this job puts them in close proximity to their failed dreams. I think a lot of them lose their objectivity. They want to be loved by the actors, but they also want to have life-and-death power over them."

"This series will shock and appall people and confirm their suspicions about what goes on behind the curtain in the theatre world," states Don McKellar who charitably supplied his own leather pants for his character Darren Nichols - still, he claims he has never worn them... off screen.

For McKellar, like Gross, just being an actor is a bit of a holiday from writing and directing. Like going to a spa, Gross says. McKellar took this part because "I look for roles where I don't have to shave. No, really, it's a fun script and people have told me I'm a natural for Darren, the obnoxious director who comes in, causes trouble and then leaves in humiliation. Besides, I've been shot at before, stabbed, torched, but this is the first show where I get punched."

There is something about the majesty of Shakespeare that begets dignity. But the actors who perform Shakespeare are often less than dignified and that makes for good comedy. The secret can be found 'in front of the curtain, behind the curtain,' and in the administrative offices of a Shakespearean Festival. Oh yes, and in the giftshop. "It's important that the Producers of this show have a reverence for the arts," explains Niv Fichman. "It's all about reverence. In the end, art triumphs. Ultimately, it's a loving tribute."

PAUL GROSS plays Geoffrey Tennant. His career began in theatre as a playwright. The Deer and the Antelope, his first play won critical acclaim with Gross being awarded the Clifford E. Lee National Playwriting Award and the Alberta Cultural Playwriting Award. He has appeared in many stage productions, most recently playing the title role in Stratford's 2000 production of Hamlet. His television career has included writing for the series In This Corner and Gross Miscast. However, Gross is probably best known for his acting work on the television program Due South for which he earned two Gemini Awards for acting and one for writing. Recently he wrote, directed and starred in Men with Brooms, the highest grossing English Canadian movie of the past twenty years.

STEPHEN OUIMETTE plays Oliver Welles. Stephen Ouimette began his professional career working for William Hutt's Young Company at the Grand Theatre in London, Ontario. On stage he has completed nine seasons with the Stratford Festival, which included lead roles in Hamlet, Richard III, Amadeus, Waiting for Godot, and Julius Caesar; five productions of the international hit comedy B-Movie: The Play; three stints for Mirvish Productions: Three Men On A Horse, Art, and most recently Flea In Her Ear, a co-production with Soulpepper Theatre. Mr. Ouimette has worked extensively across Canada, at theatres including the Citadel, Tarragon, National Arts Centre, and Passe Muraille, as well as appearing in Endgame at the Yale Repertory Theatre. He has played leading roles in many television and film productions, including: Heater, After Alice, Conspiracy of Silence, The Adjuster, and Firing Squad and can be heard in many animated cartoons, including: Babar, Maggie and the Ferocious Beast, Dog City, Bob and Margaret, and was the voice of Beetlejuice in the long running series.

MARThA BURNS plays Ellen Fanshaw. Martha Burns has a distinguished career on stage as well as on screen. Ms. Burns has performed at the Royal Alexandra Theatre, Stratford and the Shaw Festival in addition to being one of the founding members of the Soulpepper Theatre Company. On the stage she earned her first Dora Mavor Moore Award for her performance in Trafford Tanzi at the National Arts Centre and her second Dora Mavor Award for her performance in The Miracle Worker. She starred in Our Town, The Memory of Water, Sweet Bird of Youth, The Stillborn Lover as well as King Lear, A Winter's Tale, Pericles, Cymbeline and Cyrano De Bergerac. In film, Ms. Burns won the 1996 Genie Award for Best Supporting Actress for Long Day's Journey Into Night. Additional screen credits include Storm of the Century, What Katy Did, Harry's Case, Justice and Marie Curie: More Than Meets The Eye.

MARK McGINNNY and SUSAN COYNE (SEE ABOUT THE FILMMAKERS)
RACHEL MCADAMS plays Kate McNab. Just a year ago, Rachel McAdams was in Perfect Pie, a feature film, also produced by Rhombus, based on the stageplay by acclaimed playwright Judith Thompson, for which McAdams earned a Genie nomination for Best Supporting Actress. She also appeared in Guilty By Association with Mercedes Ruehl. But it was when McAdams landed the lead in the comedy, The Hot Chick opposite Rob Schneider that she captured the attention of Hollywood. Following that success, she was cast in the lead opposite Ryan Gosling in The Notebook, directed by Nick Cassavettes, also starring Gena Rowlands, Sam Shepard and Joan Allen.

LUKE KIRBY plays Jack Crew. Luke Kirby has been performing in theatres since his teen years after which he was accepted at Canada’s most respected conservatory, the National Theatre School. After graduation, he found himself with major roles in two separate prestigious projects: the CBS/Alliance miniseries, Haven, and Director Lea Pool’s award winning, Lost and Delirious. This was followed by Halloween 8: Resurrection and the soon to be released Shattered Glass, the lead in Mambo Italiano and again the lead in Luck, directed by Peter Wellington. On the stage, he performed in the Factory Theatre’s production of Geometry In Venice, which garnered him a nomination for Best Actor at the Dora Mayor Moore Awards. This was quickly followed by the role of Patroclus in Theatre for a New Audience’s production of Troilus and Cressida directed by Sir Peter Hall in New York City. He returned to act in Judith Thompson’s premiere of Habitat at Canadian Stage followed by Daniel Brook’s premiere of The Good Life at the Tarragon Theatre.

DON MCKELLAR plays Darren Nichols. To connoisseurs of Canadian cinema Don McKellar is best known for his collaborations with François Girard and Bruce McDonald. For McDonald, McKellar wrote Roadkill and Highway 61, co-wrote Dance Me Outside, and appeared in Roadkill and Highway 61. For Girard, he co-wrote the Genie-winning Thirty-Two Short Films About Glenn Gould and The Red Violin. McKellar is a prodigious writer for the stage (The Drowsy Chaperone, 86, An Autopsy) and television (Twitch City). His role in Atom Egoyan’s Exotica won him a Best Supporting Actor Genie and his directorial debut, Last Night, earned him the Prix de la Jeunesse at Cannes. He has also appeared in The Event, Rub & Tug, The Art of Woo, Waydowntown, and David Cronenberg’s eXistenZ, as well as Peter Wellington’s Joe’s So Mean To Josephine and Patricia Rozema’s When Night Is Falling.

JENNIFER IRWIN plays Holly Day. Toronto-native Jennifer Irwin began acting in the horror feature The Gate before joining the Second City comedy troupe. A graduate of Montreal’s McGill University, Irwin worked with Second City from the mid-1990s, appearing in dozens of improv-based comedic stage performances which lead to supporting roles in Mrs. Winterbourne and Blues Brothers 2000.

Her performance in Superstar, the 1999 feature adaptation of Molly Shannon's Saturday Night Live character Mary Katherine Gallagher, merited a Canadian Comedy Award nomination. Other credits included leads in the biopic, Gilda Radner: It's Always Something, Harlan County War and White Lies for Showtime, the Steven Seagal action feature Exit Wounds and the Second City 25th Anniversary Special. On series television, Irwin did two pilots with Ellen Degeneres and was a series regular on both as well as being a series regular on NBC’s sitcom Inside Schwartz, and is in her second season as a series lead on CBS’ sitcom, Still Standing.

SEAN CULLEN plays Basil. Sean Cullen has been touring and performing as a comedian for the past fifteen years. A member of the Canadian comedy/musical group, Corky and the Juice Pigs, he made his ninth appearance at Just For Laughs this year. In 1998, Cullen struck out on his own, wrote and mounted a one man television show called SEAN CULLEN: Wood, Cheese and Children which was nominated for a Gemini Award, and appeared on The Ellen Show with Ellen Degeneres, Payne with John Larroquette, CBS’s The Late, Late Show with Craig Kilborn and NBC’s Late Friday and The Tonight Show with Jay Leno. Cullen also released a CD, SEAN CULLEN LIVE! The first season of The Sean Cullen Show aired on CBC in January 2003 to great acclaim. Later this year, Sean Cullen will be headlining the Canadian Premiere of The Producers.
PETER WELLINGTON, Director. Peter Wellington is an accomplished writer/director who has recently completed Luck, his second feature film starring Luke Kirby, Sarah Polley and Jed Rees. His first feature, Joe's So Mean To Josephine, won the Claude Jutra Award for Best First Feature Film at the 1996 Genie Awards and was an audience favourite at the Sundance International Film Festival as well as numerous other festivals around the world. He recently completed two screenplays for the highly successful CTV/Alliance Atlantis series, The 11th Hour. In 1996, he was nominated for a Best Screenplay Genie for The Boys' Club, a psychological thriller produced by Brian Fawcett. As well, Wellington wrote and directed the acclaimed series Traders, The City, Blue Murder and Exhibit A.

Mr. Fichman has produced most of Rhombus' output, which now amounts to almost a hundred films over the past twenty-five years. He is responsible for several highly renowned feature films; the Academy Award winning The Red Violin, Last Night, Long Day's Journey Into Night, Thirty-Two Short Films About Glenn Gould and September Songs. Mr. Fichman also produced Yo-Yo Ma: Inspired By Bach, a six part television series, which was broadcast around the world to great acclaim. Over the past twenty-five years Rhombus productions have received literally hundreds of awards including several International Emmys, Primetime Emmys, numerous Geniis, Genies, a number of Golden Pragues, and a Golden Rose.

Aside from his producing responsibilities, Niv Fichman has directed a number of Rhombus productions including Crossing Bridges, Struggle For Hope, Marcelo Alvarez: In Search of Gardel and World Drums. More recently, he co-directed and produced the performance special featuring up and coming International singing sensation Aselin Debison. This fall marks the release of several new projects including Guy Maddin's feature film The Saddest Music In The World, Barbara Willis Sweete's Elizabeth Rex and The Firebird as well as Rhombus Media's An Idea of Canada, a documentary about Governor General Adrienne Clarkson.

NIV FICHMAN, Executive Producer. Niv Fichman is a founding partner of Rhombus Media, renowned as one of the world's most important producers of films on the performing arts. In recent years, the company has collaborated with such renowned artists as Yo-Yo Ma, Lord Yehudi Menuhin, Dame Kiri Te Kanawa, Charles Dutoit, Sir Neville Marriner, Valery Gergiev, Dmitri Hvorostovsky, Joshua Bell, Seiji Ozawa and many more.

SARI FRIEDLAND, Producer. Sari Friedland has been integral in the production of some of Canada's most successful series television during the past two decades. She produced the one hour pilot, An American in Canada, for CBC, which took top honours at the 2002 Geminis for Best Comedy Program or Series, setting a precedent for the first pilot to ever win in that category. Friedland was involved in the multi-award winning original Degrassi television series (90 1/2 hour episodes), which was one of the highest-rated shows in Canada and has been sold to more than 70 countries, including the United States, Israel and Australia. After a very rewarding relationship with Executive Producer/Creator Linda Schuyler on the Degrassi series, Friedland went on to work with Schuyler as the Supervising Producer on 26 1/2 hour episodes of Liberty Street and 42 hour episodes of Riverdale, the first prime time soap opera in Canada. Friedland volunteers a great deal of her time to the Canadian Film and Television Producers Association (CFTPA) sitting on the industrial relations committee representing the interests of small independent producers. She has been part of the CFTPA Producers' team that negotiates various union and guild agreements including ACTRA and the DGC and has chaired the committee through the last two WGC negotiations. In 2001, Friedland produced her first feature film, the Genie-nominated Red Green comedy, Duct Tape Forever.

DANIEL IRON, Producer. After graduating from Osgoode Hall Law School in Toronto in 1987, Daniel Iron began his career as legal counsel at Telefilm Canada. After five years at Telefilm, he moved to Rhombus Media where he currently heads business and legal affairs. While at Rhombus, he has been involved in over twenty productions, including producing the Grammy nominated Saute and Suzanne, the Gemini winning Dido and Aeneas, and the acclaimed feature film Long Day's Journey Into Night, directed by David Wellington.

Iron co-produced The Red Violin, the Oscar winning, international feature film from Francois Girard, starring Samuel L. Jackson and Greta Scacchi among others, and produced the award-winning Last Night, a feature film directed by Don McKellar. He has also produced The Four Seasons and Don Giovanni Unmasked, two performing arts films for television as well as producing the six part series Foreign Objects, written and directed by Ken Finkleman.

Most recently, Daniel produced Perfect Pie, the gripping feature film directed by Barbara Willis Sweete and based on Judith Thompson's play of the same name. He also produced Willis Sweete's one-hour dance special Firebird as well as Elizabeth Rex, which is an imaginative adaptation of Timothy Findley's Governor-General Award winning play of the same name. Daniel also was the Executive Producer on The Saddest Music In The World and on Peter Wellington's Luck.

BOB MARTIN, Writer, Creative Producer, and plays Terry. Bob Martin has been working as an actor and
writer in theatre, film and television since 1981. He is a fixture at Second City in Toronto, having co-written and performed in four Main Stage revues, and directed the critically acclaimed revue Sordido Deluxe. Recently, he was appointed Artistic Director of Toronto's Second City. He co-wrote the hit musical The Drowsy Chaperone, which set box office records at the Fringe of Toronto Theatre festival before it was picked up by Mirvish Productions and included in their 2000/2001 season. His sketch comedy group Skippy's Rangers has performed extensively on CBC Radio, CBC Television, CTV and The Comedy Network. Recent television writing credits include Twitch City (two seasons), Made in Canada (three seasons), and SketchCom. A Gemini- nominated writer, Martin has also been nominated for a total of eleven Canadian Comedy Awards in the areas of acting, writing, and directing. He has won four.

SUSAN COYNE, Writer and plays Anna Conroy. Susan Coyne's acclaimed childhood memoir, Kingfisher Days, was published in 2001 by Random House Canada, and will be published in the U.S this fall. She later adapted the book for the Tarragon Theatre, where it had a sold out run this spring. Coyne is a founding member of Toronto's Soulpepper Theatre, for which she adapted (with Laszlo Marton) Anton Chekhov's Platonov, and co-wrote The Old Business with Jason Sherman. Her adaptation of Chekhov's Three Sisters was produced by the Shaw Festival this summer. She is a playwright-in-residence at the Tarragon Theatre. As an actor, Coyne has appeared at theatres across Canada, including the Stratford Festival where her roles included Juliet, Portia, Regan, and Laura in The Glass Menagerie. At the Tarragon, her credits include An Acre of Time and Patience; (Dora nominations for each); A Woman's Comedy; Waiting for the Parade; Albertine in Five Times; and Aunt Dan and Lemon (Dora nomination). Other recent stage credits include A Chorus of Disapproval; The Winter's Tale; A Christmas Carol; Betrayal; Platonov; and Don Carlos, all for Soulpepper. She was a lead player in CBC television's The Broad Side, and a series regular on CBC radio's weekly satire, National Affairs.

MARK MCKINNEY, Writer and plays Richard Smith-Jones. Mark McKinney is a founding member of Kids in the Hall, the Canadian comedy troupe with Bruce McCulloch, Scott Thompson, Kevin McDonald and Dave Foley. The troupe is one of the most successful in Canadian history having a five year run on television which has aired all over the world, as well as numerous live appearances including two major North American tours. Stage credits include The Ugly Man in the One Yellow Rabbit Tour at Edinburgh Festival and Glasgow's Tron Theatre, A Flea in Her Ear at the Roundabout Theatre, NYC, The Rivals at the Williamstown Theatre Festival, Fuddy Meers at the Manhattan Theatre Club and most recently the Canadian productions of Fully Committed in Toronto, Vancouver and Montreal. McKinney's screen credits include Spiceworld, Brain Candy, Dogpark (Genie 2000 Award for Best Supporting Actor), Superstar, The Out-of-Towners, New Waterford Girl, Toothpaste, Jacob Two-Two Meets the Hooded Fang, This Might Be Good and Passion of John Ruskin. Most recently, McKinney is featured in two films at the upcoming 2003 Toronto film festival: Falling Angels, directed by Scott Smith and the lead role in Saddest Music in the World, directed by Guy Maddin and co-starring Isabella Rossellini. Aside from Kids in the Hall, McKinney's television credits include Saturday Night Live (1995 - 1997), Twitch City, and Made in Canada.

LEA CARLSON, Costume Designer. Lea Carlson has worked extensively with maverick director Bruce McDonald on the feature film Picture Claire and also on both seasons of the television mini-series, Twitch City as well as his live-to-air television feature, American Whiskey Bar. Her efforts were rewarded with Gemini nominations for Best Costume Design in 1998 and 2000. Other Costume Designer feature film credits include John Fawcett's Ginger Snaps, Don McKellar's Last Night, and Assistant Designer on John L'Ecuyer's Curtis' Charm, and Patricia Rozema's When Night Is Falling. For television Carlson has costumed the cast of The Bowen Murder Mysteries and External Affairs, as well as the series, The Rez, The New Ghostwriter Series and Groundlingt Marsh. On the stage, her designs for Ken Gass' Claudius earned a Dora Mavor Moore Award nomination for Costume Design in 1994.
Making Yourself Heard in New Burbage:

A profile of **Geoffrey Tennant**

Geoffrey Tennant makes his triumphant return to the highly acclaimed New Burbage Theatre Festival as Interim Artistic Director at The Swan Theatre, bringing his genius to the production of "Hamlet." Seven years ago, the world knew a theatrical virtuoso was in their midst and with this new production, they will know it again.

At one time, Tennant was a familiar face at The Swan Theatre. He was the Geoffrey Tennant: inamorato of the divine Ellen Fanshaw; prodigy of the now deceased Oliver Welles. But his reign ended when he self-combusted during the grave scene in a production of "Hamlet." In the intervening years, he attempted to rise from the ashes of his career as the Artistic Director of the Theatre Sans Argent in Toronto with a production of "The Tempest", but that effort was aborted due to questionable financial practices. It was Tennant's unexpected appearance at Oliver Welles' memorial which inspired May Silverstone, Chair of the New Burbage Festival Board of Directors, to put his name forward as Interim Artistic Director. On a personal note, we all send May our best wishes and hope she gets out of the hospital soon.

For years now, Tennant has been the talk of New Burbage, although it's mostly hearsay concerning the state of his sanity. In returning to The Swan, he can take comfort from Lewis Carroll's Cheshire Cat who counseled Alice with this advice, "We're all mad here. I'm mad. You're mad. You must be or you wouldn't have come here." As for stepping into the position recently vacated by Oliver Welles, Tennant says, "For all his faults, Oliver has amazing staying power."

And yet, Tennant inspires comment. His assistant, Anna Conroy thinly disguises her admiration, "He lives on a different plane than the rest of us. Sometimes I don't know what he's saying." Kate McNab, a newcomer to The Swan stage, has held Tennant up as the source of her inspiration ever since she watched his Hamlet when she was 12 years old. But it is Darren Nichols, the man briefly at the helm of "Hamlet", who offers candid insight on Tennant's psyche, although he could well be speaking about himself (an activity he excels at), "Theatre is the only profession where medical obnoxiousness, technical insanity and multiple personalities can be seen as a virtue."

Tennant, a man whose opinions are not always confined to the facts, believes Darren Nichols would find greater fulfillment directing music videos for Britney Spears. About Ellen Fanshaw, he says: "Fine actress; terrible human," a remark somewhat tainted by their history, and about Jack Crew, he says, "Good actor; better Kung Fu artist."

In the course of the struggle to mount the current production of "Hamlet", Tennant battled over budget with General Manager Richard Smith-Jones ("Now there's a man who should be selling used cars in another country") and his compadre-in-crime, Holly Day, the representative from the Festival's most generous sponsor, Cosmopolitan-Lenstrex. Holly, ever the woman to let someone else take a bullet for her, neatly dodged discussing Tennant's ability by commenting on Oliver Welles' passing, "Artists aren't really appreciated until they're dead, are they?" When asked if she meant Tennant should search out a pork truck of his own, she briskly replied, "Did I say that? No, I don't think I said that. Are you listening to me? If you listened carefully, you'd have known that's not what I said."

Trust the veterans of the theatre to offer the most illuminating perspective. Frank and Cyril, the old curmudgeons of The Swan, agree that Tennant's madness is a relative point. "This director is the mad one, the one before was even madder and the first one is dead," says Cyril.

"That's the only kind of director I can really work with - the dead one," notes Frank. "Rather like your performance," suggests Cyril.

Oliver Welles, the man whose death brought Tennant back to life, is not one to let dying muzzle him. "Geoffrey has become the son I never had," explains Welles from the other side. "And I've become the father he never wanted. As an actor, he was incandescent. As a director, he's inspired. As a human being, well...he really is a wonderful director."

In closing, it is safe to say Tennant remains the enfante terrible. He is the Odysseus of Canadian theatre: he's spent a long time roped to the mast, but now he's come home. In theatre, there are rogues and there are gentlemen and Geoffrey is both, but never at the same time.
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