



THEATRE ORANGEVILLE

THEATRE ORANGEVILLE
IS PROUD TO PRESENT

FINGERS & TOES BY LOGAN MEDLAND

Directed and Dramaturged by Gillian Raby

Cast:

Tristan "Fingers" MacLean
Adrian "Toes" MacGrath
Molly Molloy

Logan Medland
Randy Ganne
Kim Sneath

Narration

Voice of Dearth Graballski

Jason Chesworth
Jason Chesworth

Arrangements and Additional Music by Logan Medland

Choreography by Randy Ganne

Set Design by Nigel Scott

Lighting Design by Ken Garrett

Wardrobe by Margaret Molokach

Special thanks to Debbie Slade and Brock University for early support of this project.

This play could not have been developed without the help of Nigel Scott, Michelle

Lagasse, Margaret Molokach, Adrian Palmieri, Trevor Hughes, Tracy Cann, Doug

Ledingham and Dawn Crysler. Special thanks to Kim for love, support and script ideas.

History and Development of "Fingers and Toes"

"Fingers and Toes" was conceived in a manner similar to the actual plot of the show. In the winter of 2001, Logan Medland began writing a script after a chance encounter with a colleague, Randy Ganne, a brilliant tap dancer, whom Medland had worked with many times at the Shaw Festival. The script was written in a creative frenzy over two days and then after dropping this rough draft off to director Gyllian Raby, also a former colleague from Shaw, Medland went on tour and forgot about Fingers and Toes.

As luck would have it, three months later, Raby was offered a chance to present a showcase of a new script in front of a number of regional producers. She contacted Medland about "Fingers and Toes". "It's a huge risk," she said. "We'll only have two weeks." With this high drama hanging over them, the team set to work. Seeing the potential of the script, Raby developed a whole production team in a matter of days. Only 14 days later the first act of Fingers and Toes was performed as a fully developed theatrical production with costumes, lights, set, props, music and choreography. The presentation was a phenomenal hit.

Since then, word of "Fingers and Toes" has spread through regional theatre, and two tours have been developed, an unheard of level of success for a musical still less than eighteen months since its first conception. What seems to be so appealing about this show is that it contains all the charm and magic of the great musicals from the thirties and the forties: high level tap-dancing, virtuosic piano-playing, a witty and fast-paced script, and some genuinely hilarious scenes, all wrapped up in a sweet, sorrowful, comical tale about the power of love and the joy of music and dance.

Along the way this musical pays tribute to all the great things that we seem to have forgotten about the golden age of song and dance. In particular, an astute audience member will see touches of Fred Astaire and Ginger Rogers, as well as the great black hoofers like Baby Lawrence, and the Mills Brothers. They'll also find some of the lunacy of the Marx Brothers and the madcap music making of Spike Jones in the comic scenes. The jazzy music score contains many great standards from Gershwin, Cole Porter, and Rogers and Hart, all performed in fresh and unexpected new arrangements that pay homage to all the great piano players from J.S. Bach to Art Tatum to Fats Waller.

With that in mind, we are happy to offer to you a new story that says some old things: that laughter can save us from our darkest moments, that magic can happen, and that the only true antidote for loneliness is love. We hope we can convince you that there is nothing "corny" or "sentimental" in believing in a better world that begins with a song.



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Logan Medland: Writer, Arranger, Tristan 'Fingers' MacLean

Logan began his career as a concert pianist, graduating from England's Guildhall School of Music and Drama as one of a handful of Canadians to ever receive the Advanced Solo Certificate. Following this, he spent three years as company pianist at the National Theatre of Great Britain, working with such talents as director Jonathan Lynne (*Yes Minister* and *My Cousin Vinnie*) and actor Nigel Hawthorne (*The Madness of King George III*).

Upon his return to Canada, Logan spent nine seasons at the Shaw Festival as pianist, composer, musical director and associate conductor. As a jazz pianist, Logan has played across the country with some of the finest Canadian jazz musicians. He recently received a Dora Award nomination for Outstanding Musical Direction for *Time After Time: The Chet Baker Project* which toured nationally in winter, spring and fall 2003. As an actor, he performed as Teddy Shapiro in *Sophie Tucker: Last of the Red Hot Mamas* at Lighthouse Theatre and Theatre Orangeville.

Meanwhile his writing has been published in literary magazines across Canada and the US. His recently completed novel *The Edge of the World* is represented by the Angela Rinaldi Literary Agency in Los Angeles and New York, and he is currently writing his second novel, *Gringolandia* set in Mexico. *Fingers and Toes* is his first play.



Gyllian Raby: Director, Dramaturge

Gyllian Raby is a director and playwright, currently teaching on the faculty of Brock University. During her decade as Artistic Director with PACT theatres in Alberta, and since as a freelance working out east and down south, she developed a variety of successful new works with a broad cross-section of Canadian and American companies. Highlights include the Shaw Festival *An Interview with Mr. Shaw*, Calgary's international touring company One Yellow Rabbit (which she co-founded in 1981), Eastern Front Theatre (where she created her last jazz show with saxophone great Paul Cramm), and the Ensemble Theatre of Cincinnati. Gyllian's musical adaptation of Ray Bradbury's *Something Wicked This Way Comes* toured extensively in Canada. *Polygraph* her collaboration with Robert LePage, has been produced all over Canada, Europe, and the United States. Her most recent production *Quarry* was commissioned by Thousand Islands Playhouse and was the result of her extended collaboration with the playwright Mo Bock. She is a member of the Playwrights Union of Canada and of the Literary Managers and Dramaturges of the Americas.



Randy Ganne: Choreographer

Randy did his dance training at Steps, the Broadway Dance Centre in New York, The Edge Performing Arts Centre in Los Angeles, and followed that with a brief stint with American Tap Masters. In addition to a broad spectrum of dance shows, he has performed in numerous classics during 5 seasons at Edmonton's Citadel Theatre,