

Mongrel Media

Presents

Score: A Hockey Musical



A Film by Michael McGowan
(92min., Canada, 2010)

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OVERVIEW

Music icon Olivia Newton-John (whose career has spanned over four decades, from *Grease* in 1978 to TV's *Glee* in 2010) stars in Michael McGowan's ***Score: A Hockey Musical***, a film that combines musical numbers with Canada's national sport.

The film – which tells the story of a teenage hockey phenom who goes from obscurity to overnight fame – also stars a slew of Canadian talent. Among those are singer/songwriter Marc Jordan (whose composing credits include Rod Stewart's "Rhythm of My Heart" and Cher's "Taxi Taxi"), newcomers Noah Reid and Allie MacDonald, along with cameos by music artists Nelly Furtado, Dave Bidini, Hawksley Workman and John McDermott, journalists George Stroumboulopoulos and Evan Solomon, sports anchor Steve Kouleas, hockey dad Walter Gretzky and hockey star Theo Fleury.

Unlike other musicals, the story doesn't stop just for the sake of a song. Instead, the lyrics (written by McGowan) drive the plot. There are 20 original songs, among them one called "Darryl vs. the Kid" by Barenaked Ladies, as well as "Hugs" by Olivia Newton-John, Amy Sky and Marc Jordan, and five songs on which Hawksley Workman contributed. Choreographed sequences range from b-boy moves in the dressing room, to swirling patterns on the ice, to hockey players pumping their sticks like batons.

The story centres on Farley Gordon (Reid), a 17-year-old who's led a sheltered life, raised on a diet of organic living, homeschooling and trips to the art gallery. His best friend is Eve (MacDonald), the girl who's lived next door since they were both three. Much to the dismay of his intellectual parents (Newton-John and Jordan), Farley loves to play shinny with the local rink rats (Bidini, Workman et al.). To their even greater dismay, Farley is signed by a junior league team, where his stick-handling skills make him an instant star. But Farley discovers that hockey fame comes with a price, including the expectation to fight on the ice. Throw in a changing relationship with Eve – and Farley finds himself losing his way.

The cast also includes Stephen McHattie (*Watchmen*, *The Rocket*) as the team owner, John Pyper-Ferguson (*Hard Core Logo*, TV's *Brothers & Sisters*) as the coach, Brandon Firla (TV's *Little Mosque on the Prairie*) as an agent, Dru Viergever as Farley's enforcer, John Robinson as the team trainer, and Gianpaolo Venuta as Eve's would-be suitor. Furtado plays an ardent hockey fan, Stroumboulopoulos an arena announcer, Solomon a TV news anchor. McDermott, Kouleas, Gretzky and Fleury appear as themselves.

Also serving as a love letter to Toronto, ***Score: A Hockey Musical*** was shot in various city locations, including Nathan Phillips Square, the Annex, Wychwood Park, the Art Gallery of Ontario and Weston Arena, with brief shots of Dundas Square, Yorkville, the CN Tower and the College St. subway station. The film is produced and directed by Toronto filmmaker Michael McGowan (*One Week*, *Saint Ralph*), who has also written

the script and song lyrics. The film is being distributed in Canada by Mongrel Media, which also released McGowan's *One Week* (\$1.3 million at the Canadian box office).

The film is the first production in Canada to undertake the Green Screen Toronto (GST) process. Producer Avi Federgreen worked with GST (an industry-based organization committed to establishing Toronto as a centre of excellence for green production) to create a green plan that could serve as a blueprint for future productions shooting in Toronto. Guidelines were given to all departments, ensuring that the entire production team was more environmentally conscious. A RED (digital) camera was used for the shoot, eliminating the need for traditional film, which isn't biodegradable. A final report tracked everything from paper to gas usage. The production saved an estimated 20 tonnes of greenhouse gases (CO₂). Among its many notable practices – 30 bags of hockey equipment, tapes, and sticks were donated to the Wayne Gretzky Foundation

Score: *A Hockey Musical* is a Mulmur Feed Co. Production, produced by McGowan and Avi Federgreen, and executive produced by Richard Hanet and Jody Colero, with the participation of Telefilm Canada, Ontario Media Development Corporation, Astral Media: The Harold Greenberg Fund and Mongrel Media, in association with The Movie Network, Movie Central, Canadian Broadcasting Corporation, The Canadian Film or Video Production Tax Credit and Ontario Film and Television Tax Credits. The music team includes Jody Colero and Marco DiFelice as song supervisors, and Jonathan Goldsmith as composer. Choreography is by Amy Wright, production design by Tamara Deverell, cinematography by Rudolf Blahacek, and picture editing by Roderick Deogrades.

ONE-LINE SYNOPSIS

Much to the dismay of his intellectual parents (Olivia Newton-John and Marc Jordan), a teenage hockey phenom (Noah Reid) goes from obscurity to overwhelming fame within a matter of weeks.

SHORT SYNOPSIS

Seventeen-year old Farley (Noah Reid) has the stick-handling skills to be the next Sidney Crosby. Not that Farley has any idea who Crosby is. He's led a sheltered life, homeschooled by parents (Olivia Newton-John and Marc Jordan) whose idea of homework is trips to an art gallery or ashram. His best friend is Eve (Allie MacDonald), the girl who's lived next door since they were both three. Much to the dismay of his parents, Farley loves to play shinny with the local rink rats (Dave Bidini, Hawksley Workman et al.). To their even greater dismay, Farley is signed to a major hockey league, where he achieves instant stardom, throwing him into a world of hype. Farley soon finds that hockey fame comes with a price, including the expectation to fight. Throw in a changing relationship with Eve – and Farley is losing his way.

LONG SYNOPSIS THROUGH THE SONGS

“O Hockey Canada”

Music by Calixa Lavallée

Lyrics by Mr. Justice Robert Stanley Weir

Additional music by Marco DiFelice & Jonathan Goldsmith

and lyrics by Michael McGowan

Standing on the arena ice, John McDermott sings Canada's national anthem. Behind him a sign reads: “Hockey is air. Hockey is water. Hockey is life.” And so begins the story about a teenage hockey phenom who – much to the dismay of his intellectual parents – goes from obscurity to overwhelming fame within a matter of weeks.

“Darryl vs. The Kid”

Music by Barenaked Ladies

Lyrics by Michael McGowan & Barenaked Ladies

On an outdoor rink, 17-year old Farley Gordon (Noah Reid) is playing shinny with a bunch of rink rats (Dave Bidini, Chris Smith, Karl Campbell), including their unshaven ring leader Gump (Hawksley Workman). Farley's led a sheltered life, far away from the world of sports. But he's also a whiz with the puck. “Rumour has it, you're supposed to be pretty good,” says a hockey has-been (Thomas Mitchell), challenging Farley to a “first to ten wins” shoot out. Flush from hitting the “mother lode of empties” last night, Gump bets \$50 on Farley, who scores and scores – and nine makes ten!

I've seen the greats on skates. ♪

From the Great Slave Lakes to the Great Lake States. ♪♪

“Best Friends”

Music by Marco DiFelice, Emilie Mover & Benjamin Pinkerton

Lyrics by Michael McGowan

On his way home, Farley runs into his best friend Eve (Allie MacDonald), the girl who’s lived next door since they were both three. Like Farley, she’s homeschooled. Lugging her cello, Eve has just returned from music class and is raving about a new virtuoso named Marco (Gianpaolo Venuta), who has just arrived from Italy. But, alone in her bedroom, Eve wistfully admits to herself that it’s Farley who has her heart.

Eve’s my best friend and it’s chronic. ♪♪

Farley’s my soulmate. He thinks it’s platonic. ♪

“Frozen Toe”

Music by Marco DiFelice & Benjamin Pinkerton

Lyrics by Michael McGowan

Farley’s parents Hope (Olivia Newton-John) and Edgar (Marc Jordan) are intellectuals whose home is filled with books, drawings, carvings and artifacts that have been collected probably through trips around the world. Perhaps Hope’s peace-sign necklace and Edgar’s bow tie say it all. Over lunch, Hope and Edgar tell Farley that, as part of his geography and social sciences curriculum, they will be trekking across Chechnya for six weeks. The three converse briefly in Russian, one of several languages that Farley speaks. But to his parents’ dismay, Farley wants to spend the rest of the afternoon on hockey not homework. Donning the same (organic) wool sweater he wore that morning, Farley heads out the door to the rink.

Look at the temperature. ♪

It’s colder than Venus.

You’ll get frostbite on your... toe! ♪♪

“Hugs”

Music by Olivia Newton-John, Amy Sky & Marc Jordan

Lyrics by Olivia Newton-John, Amy Sky & Marc Jordan

Walt Acorn (Steve McHattie) is a gruff, no-nonsense kind of guy. He’s also the owner of the Brampton Blades, an Ontario junior league hockey team. Having recently spotted Farley playing shinny, he’s now in the Gordon living room, trying to get Farley signed to the Blades. However, Hope and Edgar won’t hear of it. In fact, Hope has been entertaining Walt non-stop with one of her folk songs. Walt probably wishes those were two hours and 21 minutes of his life he could get back.

Hugs are free. ♪

So hug a-w-ay. ♪♪

“Give It A Shot”

Music by Marco DiFelice & Benjamin Pinkerton

Lyrics by Michael McGowan

Farley and Eve are visiting the Art Gallery of Ontario, when Farley declares he wants to give organized hockey a try. Eve is initially taken aback, “Team sports? Really?” But showing her support, Eve takes a mask from the Inuit collection, puts it on and forms a goalie stance. Farley mimes a puck shot.

*So you think that I should join? I should give it a shot? ♪♪
What have you got to lose? Why not? ♪*

“Buck 55”

Music by Marco DiFelice & Benjamin Pinkerton

Lyrics by Michael McGowan

When Farley shows up at the Brampton Blades Arena, Coach Donker (John Pyper-Ferguson) is none happy to see him. Farley is so green he doesn’t even know what to do with the protective cup the trainer (John Robinson) gives him. Sure, he can handle the puck, but he knows nothing about avoiding or taking a check. Only after Walt serves an ultimatum, does Donker allow Farley to join the team – for one game.

*What do you weigh, kid? A buck fifty-five? ♪♪
I’m not that vain. I’m not into my size. ♪*

“Kraft Dinner”

Music by Marco DiFelice & Benjamin Pinkerton

Lyrics by Michael McGowan

There’s excitement in the air, as the Blades prepare to play the first-place Devils. The arena announcer (George Stroumboulopoulos) tells the crowd that Farley Gordon is making league history by becoming the first player to debut without ever having played on an organized team. But before Farley can step on the ice, a brawl breaks out. “Hit them high. Hit them low! Make them sing soprano!” screams an ardent fan (Furtado) who’s dressed in everything Blades. Hope, Edgar and Eve are appalled. Then things settle down and Farley takes the puck. Score! And more! The crowd goes wild. A couple of players even take Farley under their wing, including Moose, (Dru Viergever) as Farley’s enforcer, and Maurice the goalie (Chris Ratz) as his confidante. Farley is an instant star.

*Hockey without fighting is like Kraft Dinner without cheese ♪♪
It’s still pasta. But the palette it won’t please. ♪*

“Baboons”

Music by Marco DiFelice, Jody Colero & Alex Andresen

Lyrics by Michael McGowan

Hope, Edgar, Eve and Farley are taking the bus home (as all good environmentalists do). Hope and Edgar can't believe the violence they have just seen, but Farley is excited about the game's outcome. Meanwhile sports agent Don Mohan (Brandon Firla) is listening to a news anchor (Evan Solomon) rave about Farley. Making a phone call, the agent demands to know “why this kid wasn't on our radar before?”

Okay, I'll admit that the violence was slightly excessive. ♪♪

But the roar of the crowd was awfully impressive. ♪

“Donker's Dilemma”

Music by Marco DiFelice & Benjamin Pinkerton

Lyrics by Michael McGowan

Between Eve and Farley's bedroom windows runs a string with mannequin hands that tap on the panes when the friends want each other. Farley wakes up to a tap and pokes his head out to talk to Eve. With three games and nine goals under his belt, Farley is feeling pretty good, except for the “two bench brawls.” Eve reminds him that it's Wednesday, the day they volunteer at the soup kitchen. Farley decides to skip team practice – incurring the wrath of Coach Donker. But Walt isn't ready to get rid of Farley.

If you have a problem with Gordon I won't disagree. ♪♪

You won't? ♪

I'll find a new coach who can work with the prodigy. ♪♪

“Boyfriends”

Music by Marco DiFelice, Brent Barkman & Jody Colero

Lyrics by Michael McGowan

The Blades are stretching and skating before practice. With his eyes closed, Farley is doing puck tricks on his stick – thanks to some metaphysics he picked up while his family was staying at an ashram in India. Wanting to put some mantra into their own mojo, the players get yoga lessons from Farley. In return, Farley joins the players by peeing in the show and participating in “blue flame” farts. Finally, he's one of the boys.

Could this really be happening to me? ♪♪

I'm becoming part of a larger entity. ♪

“Pacifism Defence”

Music by Marco DiFelice & Benjamin Pinkerton

Lyrics by Michael McGowan

With agent Don Mohan in his corner, Farley is swept into a world of branding 101 and media interviews (including one with Steve Kouleas of *The Score*, who asks “Boxers or Briefs?”). He’s even made the cover of Hockey News. But now things begin to spiral downward. First, he spots Eve and Marco skating together. Then, he earns the wrath of Blades fans when he crawls into the fetal position during an ice brawl. The crowd goes silent – and Moose will no longer act as Farley’s enforcer.

What that has to do with hockey I still don’t understand. ♪♪
How do fisticuffs equate to being a man? ♪

“Off the Bus”

Music by Marco DiFelice & Benjamin Pinkerton

Lyrics by Michael McGowan

After an argument with his parents on the bus, Farley asks Eve’s advice.

Is it me or my parents who is right? ♪♪
One of us is not clearly seeing the light. ♪♪

“Ordinary Boy”

Music by Marco DiFelice & Hawksley Workman

Lyrics by Michael McGowan

Farley is still trying the pacifist approach, quoting Gandhi on the ice. But life is going from bad to worse. His agent wants Farley to up his macho. The crowd boos Farley’s every move. His parents beg him to quit. He forgets Eve’s birthday. Then he walks in on her and Marco at an inopportune moment.

That joining the team was a huge mistake. ♪
It’s made you miserable and caused you to forsake.... ♪♪

“Boy in the Bubble”

Music by Marco DiFelice & Hawksley Workman

Lyrics by Michael McGowan

Farley returns to the outdoor rink, where he gets some advice from the rink rats.

Maybe the girl wants to get freaky with you. ♪
Who knows? Jump your bones, lick your toes? ♪♪

“Dead and Done”

Music by Marco DiFelice & Hawksley Workman

Lyrics by Michael McGowan

On his way home, Farley runs into Eve and tells her he won't be attending her recital, even although he's never missed one before.

*Sarcasm really doesn't suit you that well. ♪♪
What's with the attitude? Hey, what the hell? ♪*

“Toe to Toe “

Music by Marco DiFelice & Hawksley Workman

Lyrics by Michael McGowan

During a game, Farley makes a big mistake, causing him to quit the game. Gone is his Blades team jacket. Back is the wool sweater.

*Back off buddy, leave me alone! ♪
What are you going to do about it, write a poem? ♪♪*

“Legends”

Music by Marco DiFelice, Benjamin Pinkerton & Marc Jordan

Lyrics by Michael McGowan

Farley gets a couple of surprise visitors (Walter Gretzky and Theo Fleury)

*Maybe, just maybe, it's more heroic to play. ♪♪
To search my soul to find a new way. ♪*

“Eve's a Goddess”

Music by Marco DiFelice & Hawksley Workman

Lyrics by Michael McGowan & Amy Sky

Farley is trying to get up his nerve to contact Eve.

*Oh Eve, dear Eve, I've come to apologize. ♪♪
For being insensitive and putting on a guise. ♪*

“Finale”

Music by Marco DiFelice and Benjamin Pinkerton

Lyrics by Michael McGowan

Farley makes another big decision

*We are proud Canadians, Hockey's in our DNA. ♪♪
We are proud Canadians and we're not afraid to say,
We are proud Canadians and we'll always find a way...
Playing hockey, hockey, the greatest game in the land.
Whoa-oh-oh-oh...hockey, hockey. ♪♪
Whoa-oh-oh-oh, hockey, hockey.
Whoa-oh-oh-oh, hockey, hockey.
Whoa-oh-oh-oh. ♪♪*

**INTERVIEW WITH
PRODUCER/WRITER/DIRECTOR/LYRICIST MICHAEL MCGOWAN**

How did you come up with the idea of a hockey musical? Do you remember the precise moment when the idea came into your head?

As a filmmaker, I was looking to do something different. I really wanted to try and write a musical. I don't really understand where any of my ideas come from, but when the idea of combining hockey and a musical popped into my head, it seemed so wonderfully ridiculous, that I couldn't resist trying to write a story around it.

What makes this film different than most musicals?

In *Score*, all of the songs actually advance the plot. We're not just using them as jumping off point to break into song – they are integral to the story.

You wrote the lyrics to all the songs. What kind of feedback did you get from the music composers about the kind of challenges that presented?

Because the songs advance the plot, I decided to write the lyrics mainly as a road map to where the story would go. Though I was trying to be musical (singing aloud as I wrote), I wasn't insistent that my lyrics be used in the songs. However, it quickly became apparent that the sensibilities of the world I had created needed my lyrics. In adapting them, it was mostly a matter of changing words or patterns for the meter of the song. Other than that, the process went quite smoothly.

What are a couple of your favourite songs in the film? And why?

It changes all the time. A song like "Best Friends," because it was the first song we produced, I listened to all the time and fell in love with it. Right now, I'd have to say "Pacifism's Defence," because I just heard a new instrumentation of it a couple of days ago and because it's so new again, I can't get it out of my head.

Olivia Newton-John and Marc Jordan have such chemistry in the film. How did you manage to cast them? Also, in your words, can you describe their characters Hope and Edgar?

They had such a great chemistry together that if you notice, they aren't many single shots of either one of them. Instead, we framed them as a couple. As for casting them, Marc Jordan was a friend of our executive producer, Jody Colero. Jody thought Marc might be great for the role. Even though he hadn't acted before, when he came into audition, I thought he was incredible and decided to cast him. As it turned out, Marc and his wife Amy Sky are friends with Olivia, and they were able to send her the script.

Though it's not mentioned in the film, Edgar is a physics professor. His world is ideas and books, not sports. He's also a bit of a stick-in-the-mud, preferring to live in a cloistered world of academia.

As for Hope (and also not mentioned in the film), the flame still burns bright that her folk singing career will take off. She's definitely a bit loopy, a granola mom with a strong environmentalist bent. In fact, there hasn't been a Greenpeace protest or rally she hasn't been thrilled to risk getting arrested at.

Noah Reid and Allie MacDonald are such great new talent. Can you tell us about the audition process to find them? How did you audition Noah's skating/hockey skills?

Noah was actually the first actor to come in and audition for the role of Farley. I thought the process would take much longer. But he was so note-perfect, I knew right away we'd found our lead. He was really confident about his skating talent, so I rented some ice and he and I played some one-on-one. It quickly became apparent that he grew up playing hockey and we wouldn't have to use a double to fake his hockey scenes.

As for the role of Eve, surprisingly, this presented our biggest casting challenge. Considering how easily we found our Farley, I thought we'd have a number of choices for Eve. We ended up casting right across the country, going so far as to fly in actors from Vancouver for auditions. Though there were some good performances, I wasn't getting that combination of innocence and quirkiness that I was looking for. With Allie, she combined these characteristics perfectly. She also had done musicals before and has an incredible voice.

Walt Acorn (the team coach) seems like an old-fashioned guy, yet he has the foresight to sign Farley. How would you describe his character? And what did Stephen McHattie bring to the role?

From his name to his wardrobe, I wanted Walt to be one of those old-time hockey guys that I'm not even sure exist anymore. I'd describe Walt as a no-nonsense man, who shoots from the hip and has made a lot of money over his life following his instincts. Stephen, first of all, is an incredible actor. He's done it all over the years. He's also got this beautifully weathered face. What was a surprise for me was his comedic timing. Though he's played a lot of darker characters over the years, he's brilliant at being funny.

Coach Donker, on the other hand, is a hard-nosed kind of guy. Can you talk about how John Pyper-Ferguson interpreted his role?

Pyper brought a lot of intensity to the role – which ultimately worked for both the comedy and the drama. Pyper has a great hockey look which helps with the authenticity. You see guys like him all the time in rinks.

As for the additional talent – Nelly Furtado, George Stroumboulopoulos, Evan Solomon, Walter Gretzky, Theo Fleury, John McDermott, Dave Bidini, Hawksley Workman, Steve Kouleas – it seems your cup runneth over. How hard was it to attract these talented Canadians to the film? What did each bring to the film?

With cameos, it usually comes down to timing—are they available when you need them? Strombo is a huge hockey nut and was a fan of *One Week*, Theo Fleury was looking to get into acting and already was working on a singing career, so this was a natural fit, Bidini came through a friend of a friend. Evan Solomon is one of my best friends, so he had no choice. Hawksley wrote a bunch of the songs, so it was natural to get him in the film. As for McDermott, Nelly and Walter Gretzky, once again, our executive producer, Jody Colero, seems to be the ultimate connector. If there's anyone in Canada you need to reach, call Jody.

You were shooting outdoors on several days. What kind of challenges did that present as far as weather, snow, melting, etc.?

Last winter was much warmer than usual. In fact, Toronto didn't really seem to get much snow or cold weather. However, we were incredibly lucky during the shoot. For example, when we shot at Wychwood rink, the week before it was pouring rain. The day we finished shooting was the last day the rink was able to be skated on that winter. With the stunt where the guy is hanging off the back of the SUV and skidding along, the parking lot was bare even two hours before we were going to film that sequence. Whenever we needed snow, we seemed to get it. Probably the coldest night was filming the skating scene with Marco and Eve at Nathan Phillips Square.

The production design is such an integral part of the film – in particular, the Gordon home and Eve's bedroom. Can you talk a bit about how they were decorated and what kind of direction you gave production designer Tamara Deverell?

In writing the characters of Farley and Eve, I wanted to make them feel almost like they were from another era. They're not into the usual things that kids are into. To that end, their bedrooms had to have a certain timelessness to them. Everything – from the solar system hanging from Farley's ceiling to the handmade art pieces in Eve's room – spoke to this. Tamara and I also wanted their rooms to be spaces that reflected their creativity and intellectual pursuits.

By extension, the rest of Farley's house has this timelessness combined with Hope's and Edgar's intellectual and idiosyncratic pursuits. The set decoration speaks to their world travels, their love of learning and their former hippie heyday. Notice there is not a TV in either space.

The rinks are also perfect – Nathan Phillips Square, Wychwood Park, Weston Arena. Was there a back-up plan for Wychwood if weather didn't co-operate. Can you also talk about the ambience of each rink?

Even though it was winter, we really wanted to romanticize Toronto in February – not an easy task, so it was important to pick locations that would do this. Nathan Phillips Square is iconic and visually interesting, so it was a natural choice. As for Wychwood Park, it is one of the few “home-made” rinks in the city. A group of volunteers from the area, known as the Lords of the Rink, get together and maintain the rink. It brought me back to my childhood, skating at Trace Maness Park in Leaside. Against the backdrop of the Wychwood Barns, it was the perfect location. We were so desperate to make sure it worked, that our production designer and her team went out and helped to flood the rink and we filmed right at the beginning of production.

As for Weston Arena, its history is told through the layers of paint. I loved the colours, the wooden roof and the intimacy of the arena. There was an inherent nostalgia in the arena which we were similarly trying to create in the film.

There are a couple of big dance numbers in the film – the finale, and the one in the dressing room. Did have a certain kind of style in mind when you wrote the film? Were the resulting numbers how you had imagined them – or how did they differ?

For the dance numbers, I wanted them to be choreographed with a hockey player's sensibility in mind. In other words, I didn't want them to be too polished. I hired our choreographer, Amy Wright, because much of her work has a sense of humour and it was important for the dancing not to take itself too seriously. I was hoping to capture the ridiculousness of hockey players dancing in a way that would make the audience smile. It's not trying to be too sophisticated and yet, still feel choreographed. In the end, I thought they turned out better than I expected (or hoped!)

Is that your dog in the film?

Yes, that's our non-film-friendly dog, Duck. My daughter Wiley acted as the dog wrangler. It was remarkably stressful trying to wrangle the dog, my daughter and the scene all at the same time.

In the film, Farley speaks Russian, Italian and Hindi. Did you make any special arrangements for him to learn these languages –i.e. the sentences he uses in the film?

We put Noah in touch with people who actually spoke those languages, who then translated the sentences and then helped Noah with the pronunciation. As you can see (and hear), Noah has an incredible ear, and is a great mimic. He thoroughly embraced the challenge of being note perfect in his Russian, Italian and Hindi.

What kind of preparation did Allie need to do to play the cello?

We arranged to have cellist Winona Zelenka give Allie lessons. Our composer Jonathan Gdsmith also worked with Gianpaolo on playing the piano (even though Gianpaolo already had extensive piano playing experience).

Are you a hockey player? What's your relationship to hockey? You are also a father, so what are your views re: hockey and fighting? What do you tell your kids?

I grew up playing hockey and was obsessed with it most of my childhood – so much so, that every night before going to bed, I would list off all the players on the current Toronto Maple Leaf roster, including the trainers. Because we live now in the country, we have epic games of pond hockey on our rink all winter. During the shoot at Weston, the cast and crew played hockey at almost every lunch.

As for hockey and fighting, I think it's completely unnecessary. My father told me, if I ever fought in hockey, that would be the last game I played. Like Farley, I was the one standing around, confused during the bench brawls (we had three the last year I played.) If you look at the popularity of both Olympic hockey and the NHL playoffs, where there is virtually no fighting, I don't understand the rationale for tolerating it the rest of the time.

INTERVIEW WITH MUSIC SUPERVISOR JODY COLERO

How did you come to get involved with the film?

Mike and I first worked together on *One Week* and we seemed to survive it with very little bruising. At a meeting right after completion of that movie, Mike told me he had this hockey musical idea and I went nuts for it. . It was SO ridiculously ambitious, and smart and charming, that it was like catnip for me.

For those of us who are laymen, can you tell us what the difference is between the role of a music supervisor and the role of a composer – and, in particular, for *Score: A Hockey Musical*?

A music supervisor usually works with the director to choose the songs that are placed throughout a movie – songs that get played in the background to set the scene or big songs that would be placed into montages or chase scenes, etc.

The composer traditionally provides a musical bed that helps to hold the movie together and inform the film emotionally. Usually it is orchestral in nature and runs throughout the film, at times behaving almost invisibly... at other times it can be huge and right up front.

In the hockey movie, the roles are seriously blurred.

Our composer Jon Goldsmith is a serious film composer, but he's also a record producer (Bruce Cockburn, etc) and we've engaged him to provide the score and to integrate that score into the songs.

We also have put together a team of songwriters, who make their livings from writing songs, to work together to create songs that we think are really great little pop songs that can stand up on their own. We briefed every contributor the same way... we want great songs, with great hooks, and no filler.

As music supervisor, my role is more about trying to connect all the dots. Making the score seem like it's part of the songs, making the songs work seamlessly with the score, and in the end trying to establish a singular sound for the film that is both fresh, but familiar at the same time.

Clear as mud?

Michael McGowan wrote the lyrics. What challenges did this create? How did that affect the song writing?

Mike is not a songwriter, which makes him a GREAT songwriter!

The lyrics are integral to the story, and in fact... propel a lot of the big story movements. So Mike's lyrics were massaged here and there to make things sing a little better or work mathematically smoother... but we really didn't change much from where he originally began.

Our challenge was to try and stop having too much fun, because this whole experience was really a labour of love for everyone involved.

For each song, there are often several composers involved. How does that work when several of you are working on one song? Can you talk about the process?

Our lead writer through almost every song, except for the *Barenaked Ladies* track, was Marco DiFelice, and his co writer Ben Pinkerton. The other writers (Marc Jordan, Hawksley Workman, Brent Barkman, and yes, even me) all know and love each other and, as songwriters, the idea of sharing and working with someone else for the common good is a very normal part of the process.

Unlike performing, writing is less about ego and more about crafting something that will endure long after it's conceived. Songwriters generally play nicely with the other children and rarely get territorial. In fact, it's quite fascinating to watch a bunch of people in the room bouncing ideas off each other, trying to find that one bit of magic that will spark a good song into a great one.

Have you written for a musical before? How is it different from writing for other genres, or from songwriting in general?

Nope...never! In fact, I'm not a big fan of the 'modern' musical. To me, the great musicals were the classics from The Gershwins to Lerner and Lowe. One of my favourites is still *South Pacific* actually. This movie is really a throwback to those big Broadway productions from that era... but in a really modern and honest style musically. Architecturally, the songs are not used to punctuate the story... they really are used to TELL the story! My goal was to try and produce each song in a comfortable way for the specific feeling taking place on screen. If the scene called for rock and roll, then we made real rock 'n' roll, not some homogenized version of rock 'n' roll. If the scene called for romance, then I called out for a big sweeping string section, etc... on and on.

The idea was and still is to provide a seamless experience for the audience, where they forget that this is a musical, and they just accept that the characters are going to sing every now and then. It's really quite interesting to watch people's reactions at some of the sneak preview screenings we've been having. For the first few minutes of the movie, everyone is trying to figure out just what it is they are watching, and then you can actually feel people just letting go and enjoying the ride.

It's been one of the most pleasing experiences of my career so far, to have audiences say that they were not sure what they just saw and heard... but they enjoyed every minute of it!

Can you talk about the process of recording for a musical? Do you pre-record the songs? Do the actors actually sing on set?

Yes, we pre-record every song with Mike in the room before going to set. It was necessary for a couple of reasons. In order to work out the timings of the shots, the keys that different actors sing in, how the spacing between the lines would affect the final edit, and how the shots would eventually be blocked... all of this played a huge roll in the creation of the final product.

We made a particular fuss over the fact that the actors needed to sing on set actually. When human beings sing, they use different muscles in their face, they form different lip movements, and they project completely differently than they would normally. It always looks really fake and dubbed in when the actors just mouth the words. So with that in mind, the actors were kind enough to sing out loud as we rolled camera and you can tell in the final product that this looks REAL! You can actually see Adam's apples bobbing on the guys as they sing!

The actors all got into the spirit of it as well, and you can tell that everyone enjoyed the process that much more because of it.

We also used the same mikes for dialogue and singing, so that in the final mix, there wouldn't be a big jump from the spoken word to the singing. These were small little gestures that ended up having a huge impact in the end. The people at Tattersall and our sound crew were so dedicated and so smart about these kinds of details, and it's a big part of why this movie holds together so well sonically.

Olivia lives in Florida, so how did she pre-record hers? Where did Noah, Allie and Marc pre-record theirs? What other performers have recorded in that particular Toronto studio (is it your studio?) in the past?

We had the good fortune of having Amy Sky to lend her skills to us with Olivia. Amy went to Florida to work with Olivia, and get the performances we needed for the shoot. Amy has produced for Olivia in the past and they are working on a new record right now, so the comfort zone was never a problem for us or Olivia.

Amy is married to Marc Jordan who plays Edgar in the movie and also co wrote a few tunes for us, so it was all very comfortable and incestuous and crazy and fun. Olivia is a great sport, a true professional, and a really great singer, so we really were never worried... we were mostly in shock that she even agreed to do it!

The rest of the songs were all recorded here at The Orange Lounge recording studios in Toronto. I am a partner in the studio and do most of my work there, which is how we knew Nelly Furtado. Nelly did her last record here and records here quite often when she's in town, and it just seemed like a good idea to ask her if she'd be into this project as well. Again, she ended up really liking the story, and like Olivia... is also a good sport. In Nelly's case, she also liked the idea of doing something about hockey because her dad is dedicated hockey fan, and I think she thought he'd like it! Sometimes you just get lucky!

Other performers who have recorded at Orange include The Tragically Hip, Drake, Hedley, and even John Travolta! We seem to attract a fairly diverse group of artists because we respect privacy and we try to make things sound good... not rocket science!

How has it been working with the cast?

Pure, unadulterated joy!

Noah is a little bit of a dream to work with. He's got great instincts, is a quick study, and a really musical guy... kinda perfect actually!

Allie was the big surprise for me. She really took to the role and made it her own and, as you can feel in the big duet song... is just the perfect complement to Noah, both as an actor and a singer. They melt into each other so beautifully, and they are both really sweet people.

Marc Jordan...well now there's a story!

Marc is, in my opinion, one of the deepest, most interesting songwriters in Canada. I've always liked his sensibilities both lyrically and musically. When I read the script, I kept thinking 'Marc would be great as the dad in this movie' but never thought he'd entertain the idea of acting. When he said he was up for trying something new, I was shocked. He went in and just aced the audition and won Mike over immediately.

It's just another strange twist in the story behind this movie. Marc is one of the most refreshing additions to the movie, because he is so genuine and so incredibly watchable.

And then there is George!

George Stroumboulopoulos in that red jacket just slays me. He looks like he just stepped out of a 1950s sportscast alongside Foster Hewitt. He was a fan of Mike's movies, and I was working with him on another project, and it just seemed like a good idea at the time. He was game, and he just nailed it. Another lucky break!

And we can't forget John McDermott, whose rendition of "Oh, Canada" at the top of the movie will become a standard for years to come. Another cool guy who was a true pro and we're fortunate he's a part of this.

What are your favourite songs in the film. And why?

No fair.
All of them.
Next question!

Have there been any surprises along the way? Happy accidents?

This whole movie is a happy accident! Walter Gretzky and Theo Fleury were both big surprises for me. Theo sings great and Walter is a seriously charming character... I enjoyed both of them wildly.

You said in a 2000 Playback article: “If it doesn’t scare me or make me happy, I’m not doing it.” What scares you or makes you happy about *Score: A Hockey Musical*?

The idea of making a musical film about hockey, with the central character a pacifist? That’s not just scary... it’s insane!

I’ve been saying from the start that this could be career ending for me. I don’t think I would have taken this on if it wasn’t McGowan at the helm. There are SO many ways for this to fail, that it’s almost funny... almost. Will true hockey guys dismiss us because it’s a musical? Will the true blue musical lovers hate us because it’s about hockey? Who launches a musical film BEFORE launching it on stage first? Nobody! I may be wrong, but I don’t know of too many films that ask people to sit through 20 songs they’ve never heard before. The obstacles on this project are legion and very real. My hope is that people will just give us the chance, take a flyer and buy a ticket. If they do, I’m convinced they will enjoy the hell out of it, but getting them there is not going to be easy.

In terms of happiness... well, my wife said, “Jody, you’ve never been so happy working on anything as you are on this hockey movie,” and she was right. Everything about this movie makes me happy... the story is fantastic, the music is great (if I do say so myself), the people involved, the look of it, the process of finishing it... everything. Even if it is career ending, it will have been worth it for me.

Tell us about your background as a musician? Where did you start your career? How did you get involved in writing music for film and TV?

I started in 1977 by lying through my teeth about my age and my experience at a studio in Toronto called Thunder Sound. The guy who ran it knew I was full of sh%&t but I think he was impressed with my sheer nerve and took a flyer on me. I went on to stints in the record business, making albums, and pretending I was a rock star, until I finally ran out of opportunities and money.

A friend called and told me to check out the ad business, so I did, and to my surprise... I really liked it. I got to make music every day with some of the best players in the world, and learned to really enjoy the way music can totally change the feeling of moving pictures. It was thrilling. From there, I moved on to TV shows and now I'm giving films a try. I like a good challenge and I don't like to stagnate. It's a problem for me, but hey... whatever works right?

Michael McGowan says if you want to contact anyone, you are the “go-to” guy. (He credits you with getting John McDermott, Nelly Furtado, Walter Gretzky, to name a few, attached to the film.) Would you like to comment on this?

Because I work in TV and advertising, and do audio books and whatever strikes my fancy... I meet a ton of really interesting people. I enjoy the cross pollination of all those worlds; in fact, I look for ways of connecting them all. It's not some secret thing...I just enjoy making things happen, and when you get to be middle aged, some of your friends end up being famous. Having a studio helps too. I don't know... I have a nice Rolodex, I guess (for those who still remember what a Rolodex is).

It's easy to ask people to contribute to something that is so obviously 'good.' If the script was stinky, or the songs sucked, or the director is a notorious pain...then the Rolodex suddenly gets smaller and you find yourself waiting by the phone, surfing sports scores all day.

INTERVIEW WITH PRODUCTION DESIGNER TAMARA DEVERELL

Can you talk about the Gordon home – the colour palette, the kinds of furnishings (love the guitar!), etc? One gets the feeling that Hope and Edgar have decorated a lot with artifacts from their many travels. Can you also talk about how the Gordons’ personalities are reflected in the décor?

The Gordon House was great fun to do... very much about who they were as characters: Mom a folk singer, peacenik, growing up in the sixties, Dad a professor, environmentalist, a worldly and well-travelled individual. I worked with Michael on creating their back stories to give great character depth through their set dressing, props and colour palette. The set decorator Peter Wilde and I worked very closely on the types of artwork, books, African and other world art, as well as a collection of musical instruments (including my own collection of antique ukuleles). We gave Hope (the mom) a collection of friendship sculptures, needlework art and Peter's mother's extensive knitting handiwork. Political and environmental organizations, such as Greenpeace, The Canadian Wildlife Federation, The David Suzuki Foundation and Amnesty International that were all appropriate to the Gordons’ characters, graciously donated posters for us to use in the house. The guitar that they play in their living room was an old guitar that the prop master had kicking around on his truck. We created '60s style stickers and collaged and aged the guitar over many days in the art department: it slowly evolved into Hope's original guitar from her early days as a folk singer. The colour palette that I chose for the house, working in coordination with the cinematographer Rudy Blahachek, was dark and rich, lots of intense, deep colours: greens and deep yellows, warm and inviting (the house originally was a light pink!). I also worked very closely with Patrick Antosh (costume designer) in terms of the Gordons’ personal colour and style: blending their clothes with their environment but not so much that they became lost in the sea of dressing that we used.

Can you tell us about Eve’s bedroom. For example, Allie MacDonald has said she loved all the little cards with notes on them – i.e. they made her feel at home. Can you talk about how Eve’s personality is reflected in the décor?

For me, as a production designer, it is all about character, especially in a film like *Score*, where the characters are so specific, rich and inviting. We wanted to make Eve's room a busy, colourful, warm space. I have a teenage daughter, so I used a lot of her sensibilities (and stuff!) in Eve's room: collages, artwork, pinned up fabrics, and the general mess of a young and active mind. The two young trainees in the art department, Celeste and Nicole, both very close in age to Eve, were instrumental in adding the detail to Eve's room... photos of friends, sketches, scribbles on bits of paper and sheets of music. I also kept the colour palette in warm tones to separate it from Farley's bedroom which had a cooler blue/ green palette... there were a lot of scenes which intercut between the kids’ bedrooms and I really wanted to set them apart. We really let loose on the vivid colours of Eve's space, I wanted it to be "musical," like her voice: bright and sweet!

Can you give us an example of one of your favourite props?

The hockey stick wastebasket was one of my favorite pieces of set dressing in the entire show. It was actually built by one of the staff at the beautiful Weston Arena where we shot, made from old, discarded hockey sticks. We found it hidden away in the bleachers and asked the staff at the arena if we could use it. The "old guys" at this wonderfully untouched and original arena were fantastic and so good to us. I am delighted that their handiwork was given prominent play in the film, even if it was for a puke scene.

You've used a lot of red accents in the film – red stripes on the arena hall, on Farley's knit sweater, as well as Olivia's scarf and, of course, the Blades uniforms. Is this something that you and the costume designer discussed? Was this deliberate motif running through the film – and, if so, why?

It was all about the Blades Hockey Team (whose uniforms are red). There were many discussions about the red in wardrobe and sets. Red is so Canadian, so hockey! The red stripe running down the length of arena hall was one of the best design decisions I feel I have ever made: simple but so effective!

Do the production designer and costume designer work together to ensure continuity between the sets and wardrobe? If so, how did that work for this particular film?

Patrick and I were constantly consulting with each other: developing the characters, the colour palette, the feel for the whole film. We were kind of joined at the hip on this show. In fact, there was such a great team effort on this relatively small show, no decisions were made without a consultation and inspiration from each other, Michael, Rudy, Avi, the music, the actors and any one on the crew who had a good idea.

You lucked in by getting Wychwood Park and Weston Arena. Did you have to do anything to Nathan Phillips Square, aside from waiting for those magnificent lights to come on?

Nathan's Phillips was what it was – however, the whole idea of the film to show off Toronto made it imperative that we shoot there. It was great working on a film, for once, that was trying to show the best of Toronto instead of masking it, as we often do on American productions.

When you are shooting on location – Dundas Square, Yorkville, the subway station – is there anything that you, as a production designer, have to do?

Choosing the locations and how we shoot them is always something that I do in conjunction with the director and cinematographer. We had a lot of graphics (billboards and signs) that we designed for the film that will be added in post-production to many of these locations, so my input was imperative. Michael, Rudy and I worked very closely on choosing the all the locations, the angles and composition – particularly the Dundas Square location in which a large billboard that we had to create in the art department which will be added as a visual effect in post. The scene is centred around a non-existent

billboard of our hero Farley in an underwear ad that was added in post – framing and angles were decided by a pre-vis mock-up that I created. We created large poster ads that bordered the existing hockey murals by artist Charles Pachter. We had to cover the existing posters as they were not legally clear for us to use in the film. We also had to obtain legal clearance for the use of Pachter's murals, I believe. All images, newspapers, magazines and artwork which appear in film and television must be legally cleared before they can appear in the film.

Could you talk about the lure/ambience of both the Wychwood Park rink and Weston arena?

It was truly an act of faith and mother nature and many early mornings to shoot at the natural rink at Wychwood Park. Michael, Rudy and I all were quite desperate to open the film in a beautiful place. The rink at Wychwood is one of the few in Toronto that is a natural, community-run skating rink that requires extreme cold and a whole lot of hard work to create. Most of the City Park rinks have boards and high fencing and coolers under the ice, not exactly "pretty". The week prior to our principal photography, there was a warm spell in Toronto – in fact, during our technical survey just a week before we were to shoot at Wychwood, the crew found themselves standing in a melting thin layer of mud and ice. However, the weather was on our side and there was an ensuing cold snap. The set dressers and myself worked with the neighbourhood community of rink makers, credited as "The Lords of the Rink," to flood and build up the ice. I live in the community, so I knew most of the real "rink rats" that came out and made it possible – they were fantastic! The experience cost me a ticket for having my dog off leash (at 6:00 am in the morning while "checking" the ice!!) but was well worth the effort to have such a magical opening to the film.

Our "hero" rink at Weston was one that we all instantly fell in love with after looking at many newer, modern skating facilities. It was already our colour palette of saturated reds and blues and the old and untouched wooden beams and ceiling were incredible. We did a lot of work painting and dressing in the locker room. We added large period banners in the rink but it was otherwise as-is. Again, the community that runs the rink were very good to us.

Can you talk about the dressing room at the Weston Arena?

Indeed! Our key scenic painter, John Galbraith, is not only a fantastic painter but a "rink rat" hockey player himself. I wanted a lot of aging in the dressing room to give it character and make it real (it was a white box before we started). As part of the aging process, John brought his hockey stick and pucks (which painters often use to age film sets) and fired slapshots alone in the room to mark up the walls (pretending, I am sure, that he was in the Stanley Cup finals). It was while he was doing this that I decided to "poke" my head in, only to have a puck whiz by at high speed inches from my nose, luckily I was not hit. It was a great "making of" moment of scenic artistry and good old Canadian hockey know-how!

CHOREOGRAPHY

After watching a lot of hockey and figure skating, choreographer Amy Wright tossed out of the idea of hiring figure skaters, as she felt the movements were quite different from hockey. Instead, she went to dance studios, asking for those who not only were trained in ballet, jazz and hip hop, but also had a background in hockey. Forty guys turned out to the audition for six spots. Wright didn't want everyone to skate like synchronized skaters all in a line. Instead, "We wanted fun, whimsical, with no rules," she says. "A dressing room scene has contemporary hip-hop, b-boy moves. Then there are the ice scenes, which are more old-school Busby Berkley 1930s with swirling patterns on the ice."

One of her favourite scenes is on ice to the "Kraft Dinner" song. *La. Da-dee, da-dee dada. Jab, Jab. Hook, hook, kidney punch.* ♪ ♪ "It's making a ballet out of a fight."

Another of her favourites is the "Finale" with the chorus. ♪ ♪ *Whoa-oh-oh-oh...hockey, hockey.* "I can see the audience singing along."

Wright was also in charge of making sure the actors felt comfortable. Usually actors are acting and hitting their marks. But here they are acting, hitting their marks and singing. It's important that their movement show some emotional excitement.

THINGS YOU MAY NOT KNOW ABOUT SCORE: A HOCKEY MUSICAL

Two of the rink rats are played by Chris Smith (who is Nelly Furtado's manager) and Karl Campbell (Furtado's body guard).

Since Olivia Newton-John lives in Florida and Marc Jordan in Toronto, the two initially rehearsed their lines via Skype.

One of the Brampton Blades team members is Miles Faber, who was one of the runners-up on season one of TV's *So You Think You Can Dance Canada*.

Noah Reid won Stratford Festival's 2009 John Hirsch Award for the young actor who shows the greatest potential.

Allie MacDonald's character Eve is a novice skater. MacDonald herself grew up playing hockey, so she had to downplay her skating for the film.

The character of Marco was originally written as Russian. However, when Michael McGowan saw Gianpaolo Venuta's audition, he rewrote the character as Italian.

The production shot the scene with Farley looking at the statue of the goalie (in Yorkville) during pre-production, because the statue was being shipped out to Vancouver for the Olympics.

The referee is played by Randy Ganne, the assistant choreographer.

Olivia Newton-John says the Gordon's home reminds her of the one she grew up in. "My father was a professor, so there were books everywhere. My mother would make batiks... take potatoes, cut them out and make her own clothes."

Marc Jordan, who is making his acting debut, claims he got the part because of the new glasses he bought. He ran into executive producer/music supervisor Jody Colero, who said, "Those look like old man glasses. Would you like to audition for a part?" Marc won the role and wore his own glasses in the film.

On her own initiative, Olivia Newton-John teamed up with Amy Sky and Marc Jordan to write "Hugs." Michael McGowan hadn't written it into the screenplay but figured out a way during editing to include it in the final cut.

Noah Reid and Allie MacDonald didn't kiss in rehearsal. Their first kiss was actually on camera!

GREEN PRODUCTION

Score: *A Hockey Musical* is the first production in Canada to undertake the Green Screen Toronto (GST) process. Together with GST, production executive created a green plan and strategy to track and reduce carbon emissions, reduce material sent to landfill, increase awareness of green practices among cast and crew, and explore use of more sustainable options where feasible. This effort has paid off in the environmental savings demonstrated. The production saved an estimated 20 tonnes of greenhouse gases (CO₂) as a result of its activities.

Notably, the production:

- Donated over 30 bags of hockey equipment, tapes, and sticks to the Wayne Gretzky Foundation.
- Reduced DVD dailies by using external hard drives and USB keys (only 75 DVDs were used over the entire production period).
- Shot on memory cards & hard drives instead of film and tape. The use of digital on this production saved an estimated 200,000 feet of film as well as avoided the use of associated processing chemicals.
- Lighted scenes with LED energy efficient lights when possible.
- Instead of individual sized bottles; each cast and crew member also received a personal reusable 750 ml aluminum water bottle as well as made use of bulk 18 L bulk water bottles. Compared to a similar-sized production, GST estimates that almost 10,000 plastic water bottles were saved through this approach.
- Placed recycling & organics bins throughout the set and in the production office.
- Reduced the use of dry cleaning for wardrobe, and when necessary, used an eco-friendly, non-toxic water based alternative to dry cleaning. An Energy Star washer and concentrated detergent was used for the majority of pieces in the wardrobe trailer.
- Shot only on location within the GTA, which reduced distances between shoot locations and kept overall fuel consumption low for the production size. All fuel was tracked and tabulated over the course of the production, and an estimated 17,000 litres of fuel was saved.
- Double-sided copies & emailed call sheets to reduce overall paper consumption. The production also emailed all standard paper work and made use of the FTP site. White paper had recycled content. All told, a total of 110,549 sheets of paper were used, compared to an estimated average of 150,000 sheets that would be used for business-as-usual.
- Used biodegradable craft containers on set, as well as biodegradable salt on location as opposed to street salt. A certificate of non-toxicity was also obtained for hand-warmers purchased.

The production also took steps to track its environmental impact over the course of the production period. The GST Environmental Impact Calculator was applied to calculate the production's overall emissions, estimated at 79 tonnes of CO₂ in total, or 0.6 tonnes of CO₂ per minute of delivered runtime.

CAST BIOGRAPHIES

Noah Reid (Farley Gordon)

While most people his age are just getting their acting careers started, Noah Reid is a veteran of the stage as well as the big and small screen. He began acting professionally at the age of eight, and hasn't stopped working since. Reid was the original voice of Franklin in the popular animated children's series *Franklin the Turtle* and provided the voice for Gunther in the animated series *Jane and the Dragon*. He went on to star in the children's television series *Strange Days at Blake Holsey High* and played Terry Fox's brother Darrell in the made-for-television movie *Terry*. Other film and television credits include roles in *Soul Food*, *In a Heartbeat*, *Pippi Longstocking* and *Degrassi: The Next Generation*. Reid's impressive theatre credits read like someone's twice his age and include roles at the world-renowned Stratford Festival, the critically acclaimed Soulpepper and Blyth Festival, as well as Theatre Aquarius. Award-winning playwright, actor and director Morris Panych hand-picked Reid to star in the challenging role of Lowell in the world premiere of his play *The Trespassers* at Stratford. Panych subsequently asked Reid to appear in a staging of his hit play *Parfumerie* at Soulpepper. An accomplished musician, Reid also composed the music for this production. A highlight of Reid's young career was playing Chip the Cup in a stage production of Disney's *Beauty and the Beast* which ran in Toronto. The busy young actor completed high school at the Etobicoke School of the Arts (Toronto) and is a graduate of the prestigious National Theatre School of Canada (Montreal).

Allie MacDonald (Eve)

Allie MacDonald is from a small community in Cape Breton, Nova Scotia, where she played hockey growing up. She started singing and acting at the age of six, with the title role in the school play *The Little White Rabbit Who Wanted Red Wings*. She taught herself to play the guitar and was songwriting by the age of 12. At 15, MacDonald landed the role of the Artful Dodger in Festival Antigonish Summer Theatre's production of *Oliver!* and was highlighted by critics for her performance. She subsequently won the vocally demanding title role in *Annie* at Neptune Theatre in Halifax. A move to the west coast (Powell River, BC) for her final year at a more artistically focused high school allowed MacDonald the tools she needed to flourish. She competed on an improv team, starred as Audrey in *Little Shop of Horrors* and as Rizzo in *Grease*, and was hand selected as a lead vocalist for both jazz and chamber choirs. After high school, she was one of only 40 students a year selected to attend the Canadian College of Performing Arts in Victoria, where she studied classical and musical theatre, vocal technique and performance and many forms of dance and physical theatre, and was mentored in directing during her second year. MacDonald moved to Toronto immediately after graduation to pursue acting. She currently studies at the Professional Actors Lab with David Rotenberg and spends her free time writing, playing music and rearranging her furniture.

Olivia Newton-John (Hope Gordon)

Olivia Newton-John's career has spanned four decades – with over 50 million albums sold , four Grammy Awards, numerous Country Music, American Music and Peoples Choice Awards, ten #1 hits including “Physical,” which topped the charts for ten consecutive weeks, and over 15 top ten singles, as well as an O.B.E. (Order Of The British Empire) bestowed by Queen Elizabeth in 1979. Born in England in 1948, the youngest child of Professor Brin Newton-John and Irene (daughter of Nobel Prize-winning physicist Max Born), ONJ moved to Australia, with her family when she was five. By the age of 15, she had formed an all-girl group called Sol Four. Later that year she won a talent contest on the popular TV show *Sing, Sing, Sing*. ONJ's U.S. album debut Let Me Be produced her first top-ten single of the same name. In 1978, her co-starring role with John Travolta in *Grease* catapulted ONJ into super-stardom. To date *Grease* remains the most successful movie musical in history. Her other film credits include *Xanadu*, *Two Of A Kind*, *It's My Party* and *Sordid Lives*. She's hosted the popular internationally syndicated *Wild Life* television show and has held many humanitarian causes close to her heart, particularly since the birth of her daughter Chloe in 1986. In 1991, the Colette Chuda Environmental Fund/CHEC (Children's Health Environmental Coalition) was founded after the tragic death of Chloe's best friend from a rare childhood cancer, with ONJ serving as National Spokesperson for ten years (www.HealthyChild.org). In the '90s, ONJ successfully overcame her own battle with breast cancer, which inspired GAIA, a self-penned album reflecting upon her experiences with the disease. Her personal victory against cancer led to the creation of the Olivia Newton-John Cancer Centre and Wellness Centre (ONJCWC) on the Austin Campus in her hometown of Melbourne, Australia (www.oliviaappeal.com). In April 2008, ONJ led a team on a trek along the Great Wall of China (www.GreatWalkToBeijing.com) and raised more than \$2 million to find a new way to treat cancer and build the ONJCWC. A companion CD to benefit the ONJCWC, Olivia Newton-John & Friends: A Celebration In Song (that includes a duet with Amy Sky), was released internationally. ONJ has been acknowledged many times by charitable and environmental organizations, among them: the American Red Cross, the Environmental Media Association, the Women's Guild of Cedar-Sinai Medical Center, the Rainforest Alliance and Concept: Cure. In February 2005, along with her business partners, ONJ opened the Gaia Retreat & Spa in Byron Bay, New South Wales, Australia, as an ideal place to renew, refresh and restore. (In January 2010, TripAdvisor named Gaia #3 of the Top 10 Celebrity-Owned Hotels in the World). ONJ's 2007 holiday recording Christmas Wish was called one of the “Best Holiday CDs of 2007” by USA TODAY. In 2008, ONJ began co-hosting and co-producing the PBS series, *Healing Quest*, and she reprised her film role of Bitsy Mae Harling from *Sordid Lives* in the series of the same name, to rave reviews. Continuing her efforts to find a cure for breast cancer, in 2008 ONJ launched Liv Aid ®, a breast self-examination aid that assists women to exercise breast self-exams correctly (www.Liv.com). Other milestones in 2008 included the 30th Anniversary of *Grease*, ONJ's 60th birthday and, most importantly, her marriage to Amazon Herb Company owner and founder, John “Amazon John” Easterling. In September 2009, they also joined forces with Prince Charles' The Prince's Rainforest Project (www.RainforestSOS.org) to further stress the global importance of Rainforest. With her recent guest role on the hit show *Glee*, and her ongoing projects and philanthropic endeavours, ONJ's worldwide popularity is as strong as ever.

Marc Jordan (Edgar Gordon)

A well-known songwriter once called Canadian icon Marc Jordan "the real deal." Frequently praised for the emotional and poetic quality of his lyrics, Jordan understands the sweet sadness of life and its connection to music. He began his professional career in Los Angeles in 1977, when he was signed to Warner Bros. working with famed Steely Dan producer Gary Katz, who produced Jordan's classic West Coast album Blue Desert. Jordan spent the next 15 years in LA, making and producing records for Warner, BMG and Atlantic Records. Having written hit songs for, amongst others, Josh Groban, Rod Stewart, Cher, Molly Johnson, Natalie Cole, Bette Midler, Bonnie Raitt and Diana Ross, Jordan's resume reads like a list of who's who in music. His film/TV music credits include *Like Father Like Son*, *Never Talk To Strangers*, *Heavy Metal*, *Blown Away* and the series *Touched By An Angel*, as well as many others. A Juno Award winner and the first recipient of Male Vocalist of the Year from the Canadian Smooth Jazz Awards, Jordan has also carved an impressive career as an artist with nine successful solo albums. He is currently signed to EMI Records and Sony/ATV Music Publishing. In December 2008, Jordan released a Christmas single "Every Time It Snows." penned in collaboration with Emmy Award winner Don Breithaupt, which is classic Marc Jordan; showcasing his unique vocal style and sensibility. Jordan's new solo album is slated for release in fall 2010.

Stephen McHattie (Walt Acorn)

Stephen McHattie is a veteran of over 50 films and over 100 television projects. Recently he was seen in the Warner Bros. *Watchmen*, which reunited him with Zach Snyder, who directed him in the international blockbuster *300*. He won a Genie Award for his performance as the legendary hockey coach "Dick Irvin" in *The Rocket*, a Genie nomination for his role in Bruce McDonald's *Pontypool*, and a Jutra nomination for Louis Belanger's *The Timekeeper*. He also starred in Darren Aronofsky's *The Fountain* and David Cronenberg's *A History of Violence*. On television, McHattie has had five major mini series: *Moby Dick*, *Diamonds*, *The Summit*, *XIII: The Conspiracy* and *Guns*. He received the Gemini Award for best actor in the telefilm *Life with Billy* (CBC), and a Gemini nomination for his role in the series *Murdoch Mysteries*. And who can forget him in the title role in NBC's *James Dean*? McHattie made his Broadway debut in *The American Dream* in 1968 and was a member of the legendary Phoenix Theater as well as the famous Circle in the Square repertory. He received an Obie Award for *Mensch Meier* and Drama Desk Award nomination for *Ghetto*. Born in Nova Scotia, McHattie now lives outside Toronto with his wife, actress Lisa Houle, and their children Isobel, Duncan and Tess.

Nelly Furtado (Ardent Hockey Fan)

Born in Victoria, B.C., to Portuguese-descendent parents Nelly Furtado is an internationally renowned music artist, who has sold over 20 million albums worldwide, since bursting onto the music scene in 2000. As a singer/songwriter, Furtado has demonstrated versatility in her four albums, from her eclectic debut Whoa, Nelly! (which included the 2002 Grammy- and Juno Award-winning single “I’m Like a Bird”) to the more mellow Forklore (whose single “Força” became the official anthem of the 2004 European Football Cup) to the five-time Juno Award-winning, urban-rooted Loose (which was produced primarily by beats genius Timbaland and kicked off with the hit single “Promiscuous”) to her recent Spanish Mi Plan. Furtado made her acting debut in 2007 on *CSI: NY*.

John Pyper-Ferguson (Coach Donker)

Born in Mordiallic, Australia, “Pyper” as his friends call him, lived there only a short time and grew up in Canada. He started acting under the name John Ferguson but added the “Pyper” when it was discovered that there was already a John Ferguson working in show business. He has appeared in over 38 films, from Bruce McDonald’s 1996 cult hit *Hard Core Logo*, to recent features like Terry Miles’ *Night for Dying Tigers*, Rob King’s *Hungry Hills* and Dominic Laurence James’ film *Die*. His television credits are many, including his most recent work on *Flashpoint*. He has been a series regular in *Brothers & Sisters* and the popular *Briscoe County*; and he had recurring roles in the series *Cane*, *Caprica*, *Night Stalker*, *Killer Instinct*, *The Huntress* and *Jeremiah*. He was nominated for a Gemini Award for his work on the series *The Highlander*. Pyper is a graduate with Distinction of the prestigious University of Alberta B.F.A. Acting Program. He loves to play the guitar and sing.

Hawksley Workman (Gump – the Rink Rat)

Delivered from Ontario’s Muskoka wilderness, Hawksley Workman arrived on the scene nearly a decade ago with a fearlessness rooted in an undeniable vocal panache. This Juno Award- winning wild card has already cemented his place as an emblem of Canadian culture here and abroad. New albums Meat and Milk are numbers 11 and 12 in Workman’s impressive catalogue that includes Lover/Fighter, The Delicious Wolves, Treeful of Starling, Between the Beautifuls, Los Manlicious and the one-of-a-kind Christmas album Almost a Full Moon. Ten years after its debut, Workman’s first record, entitled For Him and the Girls, still stands as one of the groundbreaking albums of a new indie aesthetic that still reigns today. Workman’s unquenchable thirst for collaboration also drives many songwriting partnerships here and abroad. From Oscar-winner Marion Cotillard to icon Jane Birken to French legend Johnny Hallyday, there is no shortage of star power on Workman’s resume.

Gianpaolo Venuta (Marco)

Born and raised in Montreal, and now living in Toronto, Gianpaolo Venuta discovered acting at the age of 23. Shortly after graduating from John Abbott College's theatre program, Venuta landed the lead role in the CBC mini-series *Il Duce Canadese* and recurring roles in MTV's *Undressed* and Showcase's *Naked Josh*. Other onscreen credits include the CBS MOW *Time Bomb* with David Arquette and Angela Bassett and *The Last Exit* starring Kathleen Robertson. He has also made his mark in Montreal's vibrant theatre community with lead roles in the Segal Centre's presentation of *The Diary of Anne Frank*, *Over the River and Through the Woods* and the upcoming *A View From the Bridge*, directed by Diana Leblanc. Venuta has a guest starring role on CBS's *Blue Bloods* opposite Tom Selleck, set to air in fall 2010. In addition, Venuta lends his voice to the popular Ubisoft videogame *Assassin's Creed*.

Dru Viergever (Moose)

A native of Oakville, Dru Viergever studied music from an early age. After taking an interest in acting, his passions led him to pursue theatrical performance. While still in high school he took on leading roles in acclaimed productions of *Oklahoma* and *My Fair Lady* at the Oakville Centre for the Performing Arts. After graduating, he was approached by an agent and was asked if he would like to try participating in commercials, to which he very "naively" responded "yes." For four years, he studied at the University of Toronto, where he actively pursued his love of music and a deepening passion for film. Viergever garnered attention in several national commercials and, after earning his B.A., he spent three seasons on NBC's *Strange Days at Blake Holsey High* as Stew Kubiak. This led to film roles in *Cry of the Owl*, George Romero's *Survival of the Dead* and *Saw VII*. After *Score: A Hockey Musical*, Viergever will next be seen in Gavin Hood's *Breakout Kings*.

Chris Ratz (Maurice the Goalie)

Aside from a year spent living in India, Chris Ratz spent the first 18 years of his life in his home town of Haliburton, Ontario. He then moved to Toronto to study acting at George Brown theatre school. Upon graduation, Ratz immediately began working in film and television. He has since made appearances on numerous television series, including *Dan for Mayor*, *The Murdoch Mysteries* and *This is Wonderland*. His most notable television performance so far was a lead in the multiple Gemini Award-winning CBC mini-series *The Englishman's Boy*, opposite Nicholas Campbell. He can also be seen as a lead in the TIFF and SWSW festival sensation *Suck*, opposite Malcolm McDowell and Iggy Pop. Upcoming work includes a role in the feature film *Jesus Henry Christ*, starring Michael Sheen and Toni Collette.

George Stroumboulopoulos (Arena Announcer)

George Stroumboulopoulos (a.k.a. Strombo) is the inimitable host of CBC' TV's *The Hour*, which has won eight Gemini awards, including four for best host in a talk program. He is also the host of CBC Radio 2's music program *The Strombo Show*. A broadcast veteran with 18 years' experience, Strombo started his career in 1993 at a Kelowna radio station. He went on to work in sports radio (Toronto's The Fan 590) and rock radio (Toronto's The Edge 102.1), as well as at Canada's music video station MuchMusic. In 2004, Strombo participated in a special feature series on CBC - *The Greatest Canadian* in history. More than 1.2 millions votes were cast over six weeks, as each of 10 advocates made their case for the Top 10 nominees. Strombo made a personal and passionate argument for Tommy Douglas, Canada's "father of Medicare," and Douglas won. With all of that, Strombo has still managed to travel to the Arctic for a special on literacy, youth culture and the loss of Inuit identity. He's been to Sudan with War Child Canada, and Zambia for a World AIDS Day special documentary. Strombo also serves on the Board of Directors for the David Suzuki Foundation, and lends his support to various charities including the Toronto Maple Leafs Skate for Easter Seals and the Gainey Foundation.

Evan Soloman (TV Newscaster)

Two-time Gemini Award-winning journalist Evan Solomon is the anchor of CBC's national political show, *Power & Politics with Evan Solomon*. Solomon spent the eight years prior as co-host of the current affairs shows *CBC News: Sunday* and *CBC News: Sunday Night*. His documentaries about the economic meltdown, such as *The Great Wall Street Swindle*, foresaw much of what happened over the last year. Solomon was the co-founder of award-winning magazine *Shift*, and is the author of three acclaimed books: Crossing the Distance, Fueling the Future: How the Battle Over Energy Will Change Everything, and Feeding the Future: From Fat to Famine, How to Solve the World's Food Crisis.

Brandon Firla (Sports Agent Don Mohan)

Brandon Firla has many film and television appearances to his credit, most notably as the mischievous Reverend Thorne on CBC's *Little Mosque on the Prairie*, and as the charmingly sociopathic Clark Claxton III on *Billable Hours* which aired on the Showcase network. His credits also include the political satire *Man of the Year*, and the HBO World War II miniseries *Band of Brothers*. He was seen in the Hallmark Original movies *Bridal Fever*, *Daniel's Daughter* and *Before You Say 'I Do'*. Brandon and his brother Kurt (collectively known as the Rumoli Bros.) won a Canadian Comedy Award for their controversial 2006 theatrical production of *SARSical: The Musical About a Real Showstopper*, their satirical take on Toronto's SARS crisis. Presented at the historic Factory Theatre, *SARSical* drew packed houses, critical raves, and just a bit of hate mail. Currently, Brandon and his brother are developing several projects for TV and film and are writing on an animated series for YTV. He is the graduate of the London Academy of Music and Dramatic Art.

John Robinson (Ace the trainer)

John Robinson ended a long run this year in Andrew Lloyd Webber's award winning production and North American premiere of *The Sound of Music*. He has also performed leading roles at the Stratford Festival, toured England with Alan Aychbourn and shared billing on Broadway with Al Pacino. TV and movie appearances include the-soon-to-be-released *Casino Jack* with Kevin Spacey, *Just Business* with Gina Gershon, the award winning film *Sticks and Stones* and the upcoming MTV series *Skins*. He played Coach McCall in the SOAP Network series *MVP*, will be acting with Greg Kinnear in the upcoming mini-series *The Kennedys*, and will be playing "Toothpick Johnny" in the highly anticipated independent film *High Chicago*, filming in summer 2010. Other film credits include *Killer Wave*, *Head in the Clouds*, *Simon Birch*, *Pushing Tin*, *Crimes of Passion*, *The Covenant*, *A Woman's a Helluva Thing*, *Clean-Rite Cowboy*, *Cyber Seduction* and *Zero Patience*. He is a narrator for various television documentaries including *Forensic Factor* on CTV, and has been the announcer for three national networks.

Steve Kouleas (Himself)

Steve Kouleas is a well-known Canadian, in his 12th year as anchor for The Score and formerly a producer of *Sportsdesk* at TSN. Kouleas has worked in the TV/radio industry in Canada and the United States for 20 years. Currently he is The Score's hockey expert/host/interviewer on all NHL matters. Kouleas was in Vancouver and covered Team Canada for the 2010 Winter Olympic Games. He has also done radio and television play by play for the National Hockey League's Buffalo Sabres, as well as the American Hockey League (AHL) and other minor and junior hockey leagues. Kouleas has worked for CBC, CBS, ESPN, NBC, as well as both SIRIUS and XM Radio. He currently freelances hosting *Live From Wayne Gretzky's* radio show on XM every Saturday afternoon. In August 2009, Steve was nominated for a Gemini Award as Canada's Best Sportscaster.

John McDermott (Anthem Singer)

John McDermott was discovered quite by chance when, working as a circulation sales representative for the Toronto Sun, he belted out an impromptu rendition of "Danny Boy" at a company party. McDermott's first album, Danny Boy, led to his participation in the PBS phenomenon, *The Irish Tenors*. He was catapulted into a musical career that includes three Canadian platinum records, five Juno nominations and a solid international touring schedule. In November 2001, John taped *John McDermott – A Time to Remember* at the Living Arts Centre outside Toronto. Among his many successful albums are Great Is Thy Faithfulness, Stories of Love, Songs of the Isles – Ireland, Songs of the Isles – Scotland, Just Plain Folk, Images of Christmas; Timeless Memories and On a Whim. McDermott, who calls Toronto and Boston home, is known for his commitment to veterans' causes (for which he's been honoured with the Congressional Medal of Honor Society's "Bob Hope Award.")

Walter Gretzky (Himself)

Born in the fall of 1938, Walter Gretzky grew up on a farm near Brantford, Ontario, in the village of Canning. Like many Canadians, Walter became an avid hockey fan growing up in the days of the original six. He became a fairly decent hockey player himself and, although he never advanced beyond the arenas of Southwestern Ontario, Walter's love of the sport would be passed on to his sons, one of which, Wayne Gretzky, became very well known in hockey circles and the world of sports. Gretzky spent his working years as an employee of Bell Canada, retiring in the early nineties at a relatively young age. Shortly after Walter's retirement, tragedy struck in the form of a brain aneurysm (ruptured blood vessel). Very few people survive this affliction and the doctors had no reason to believe that Walter would be the exception. The family was gathered together for what was believed to be Walter's last night on earth. (This was the second time that he had found himself in serious trouble. The first time was when a manhole cover blew up in his face, leaving him deaf in one ear.) Ultimately, Walter's survival left him to deal with a long recovery which lasted about four years. The aneurysm also resulted in a permanent 20-year lapse in memory of the early 1970s to the 1990s. Hockey's most famous father, after years of intense physiotherapy, not only recovered, but has risen to become one of the most sought-after individuals on the banquet lecture series. Being Wayne's father certainly made Walter Gretzky known. However, it is Walter's zest for life, love of sports, and appreciation of Gretzky fans that made him popular. When not traveling around North America helping charities and speaking, Walter Gretzky loves to golf in the summer, coach hockey in the winter, and spend time with his grandchildren.

Theo Fleury (Himself)

Theoren Wallace Fleury played 1,084 games in the NHL for the Calgary Flames, Colorado Avalanche, New York Rangers and Chicago Blackhawks. He won a Stanley Cup, Olympic Gold Medal and World Junior Championship. Today, Fleury travels the continent, delivering a message of perseverance and hope to sports fans, corporations and special interest groups. His charity work includes his own organization, The Theo Fleury Foundation. Playing With Fire (with Kirstie McLellan Day, HarperCollins Canada) hit bookstores across the country on October 14, 2009, and immediately became a bestseller. The memoir spent over eight weeks at #1 and has sold more than 130,000 copies.

CREW BIOGRAPHIES

Michael McGowan (Producer/Writer/Lyricist/Director)

As a filmmaker, Toronto-born Michael McGowan is a multi-hyphenate, most recently for *Score: A Hockey Musical*, where he served as not only as producer, writer and director, but also as lyricist. For the feature *One Week* (2008), starring Joshua Jackson and Liane Balaban, McGowan was writer, director and producer. The film, distributed by Mongrel Media, took in \$1.3 million at the Canadian box office, won numerous festival awards and garnered Joshua Jackson a Genie Award for best actor. It was picked up in the U.S. by IFC and has sold internationally. McGowan wrote and directed *Saint Ralph* (2004), the critically-acclaimed feature that won an array of international prizes and was distributed in Canada, the U.S. and around the world, including major releases in Japan, Germany, France and South Korea. Winner of the WGC Canadian Screenwriting Award for Best Screenplay, the Directors Guild Award for Best Director, and nominated for five Genie Awards, including Best Feature Film, *Saint Ralph* created a box office sensation in Japan. It also won the Grand Prix at the Paris Film Festival, the Audience Award at the London Film Festival and the People's Choice Award for the Canadian Film Circuit. McGowan is also the creator and executive producer of the stop-motion animated children's TV series, *Henry's World*, which is broadcast in over 50 countries worldwide and has won a variety of awards, including the Alliance for Children and Television Award of Excellence. McGowan is the best-selling author of the Young Adult novel *Newton and the Giant*, published in 2003 by HarperCollins, and the sequel *Newton and the Time Travel Machine*, released in 2008.

Amy Wright (Choreographer)

Amy Wright is one of Canada's most in-demand choreographers. Wright's choreography was featured on three episodes of *So You Think You Can Dance Canada (Season one)*. Her recent choreography includes *Being Erica* (CBC), *Happy Town* (ABC), *Angel on Campus* (Family Channel), *Made: The Movie* for MTV, *Degrassi: The Next Generation* (CTV) and the new Kids In the Hall Series *Death Comes to Town*. Among her feature film credits is the Rachel McAdams/Eric Bana wedding dance in *The Time Traveler's Wife*, and choreography for Drew Barrymore and Jessica Lange in *Grey Gardens* (HBO). Over the years, Wright has worked with some of the hottest stars in the business: Will Ferrell, Lindsay Lohan, Colin Farrell, Molly Shannon and Hilary Duff, and a movie produced by Britney Spears. Wright has choreographed 11 Academy Award winners/nominees: Julianne Moore, Woody Harrelson, Sissy Spacek, Richard Dreyfuss, Peter O'Toole, Joan Plowright, Jeremy Irons, Virginia Madsen, Helen Mirren, Ellen Page and Jessica Lange. Over one million children throughout North America are learning to dance her choreography through a series of eight "How to Dance" DVD's called *Bella Dancerella*.

Tamara Deverell (Production Designer)

Tamara Deverell studied Renaissance art and architecture in Florence, and design and painting at the Emily Carr Institute of Art. She worked as an art director with renowned production designer Carol Spier on such films as David Cronenberg's *Crash* and *Existenz*, as well as Guillermo del Toro's *Mimic*. She was also art director on *X-Men*. Her work as a production designer covers a wide range of periods and styles – from turning a studio set into the 1950s Plaza Hotel for the television movies *Eloise at the Plaza* and *Eloise at Christmastime*, to recreating life as a Southern sharecropper for the television movie *Sunder*. As a production designer, her Canadian credits include Deepa Mehta's *Bollywood/Hollywood*, Dilip Mehta's *Cooking With Stella* and Laurie Lynd's *Breakfast with Scot*. Her recent designing project is the new ABC series *Happy Town*. Deverell has been awarded the Directors Guild of Canada's Team Award for a Family Feature twice (*Blizzard* in 2004, and *Breakfast with Scot* in 2008) and the DGC Team Award for a Children's Television Series (*Degrassi: The Next Generation* in 2001).

Rudi Blahacek (Director of Photography)

Rudi Blahacek's distinctive feature and television work has gained increasing attention in the last several years. Among his credits are such projects as all seasons of the critically acclaimed *Slings & Arrows* (Rhombus), *Crown Heights* (Showtime), the screen adaptation of the acclaimed novel *The Pilot's Wife* (CBS), *The Big Heist* (A&E), *True Confessions* (Disney), *Addicted.com*, and *Angela's Eyes* for NBC/Universal. Blahacek shot the feature *Real Time* for January Films/Serendipity Point Films, the final season of the hit TMN series *Regenesis* (Shaftesbury Films) and the film *Saving God* starring Ving Rhames (Clear Entertainment). More recently, he filmed the pilot *Almost Audrey* for Blueprint/Barna Alper and The Comedy Network under the direction of Bruce McDonald, along with, later episodes of CTV/NBC's *The Listener* and the Disney series *Aaron Stone*. Blahacek just finished the comedy *My Babysitter's A Vampire* for Fresh TV and the CBC pilot *Men with Brooms*.

Roderick Deogrades (Picture Editor)

Roderick Deogrades has worked both as a picture editor and a sound editor for the past 15 years. This extensive knowledge of both sides of the post equation has proven invaluable. Some of his past credits include picture editing Michael McGowan's *One Week*. He also edited *Victoria Day*, directed by acclaimed author David Bezmozgis (*Natasha And Other Stories*). It made its world premiere at the 2009 Sundance Film Festival in the World Dramatic Competition. His documentary work includes Michael McNamara's *Radio Revolution*, winner of the 2004 Gemini for Best History Documentary, and *100 Films and a Funeral* – a film chronicling the rise and fall of UK's PolyGram Films – for which he received the 2008 Gemini for Best Picture Editing in a Documentary Program or Series. His award-winning sound work includes Istvan Szabo's *Sunshine*, Menno Meyjes' *Max*, and Paul Gross' *Passchendaele*, all of which received the Genie for Best Sound Editing.

Patrick Antosh (Costume Designer)

Patrick Antosh started his film career in wardrobe on the set of *Johnny Mnemonic* as a wardrobe assistant to the award-winning designer Olga Dimitrov. After several projects, he branched out on his own as a costume designer on such diverse projects as Showtime's *Queer as Folk*, a slew of Disney Channel movies and the NBC/CTV action series *The Listener*, to name a few. A regular on Fashion Television as well as a judge on *Making it Big*, Antosh has also been a personal stylist to celebrities such as Cyndi Lauper and *Score* star Olivia Newton-John. He is also V.P. of wardrobe for Nabet700 and a voting member of the Academy of Television Arts and Sciences (the Emmys). In 2001 while working on *Soldier's Girl*, he first met *Score! A Hockey Musical* producer Avi Federgreen. In 2009 he worked with director Michael McGowan on the Disney series *Aaron Stone*. Having considered both projects career highlights, it was serendipity that he would have the opportunity to work with both gentlemen again on *Score*, which Antosh considers his most rewarding project to date.

Jody Colero (Executive Producer/Song Composer)

Jody Colero is the owner and operator one of Canada's premiere music production companies, Silent Joe. This Toronto based company writes, arranges and produces music for film, television series, and television and radio commercials. Colero and his company have been voted top music production house in Canada three times by a Playback poll, and have won every major craft award (Bessie Awards, Clios Awards, Gold Lion Cannes) for arrangement, sound design and composition. Colero was the music supervisor for such features as Michael McGowan's *One Week*, Bruce McDonald's *Pontypool*, McDonald's *This Movie is Broken* (on which he was also co-producer) and Sarah Polley's *Take This Waltz*. TV credits include *Being Erica*, *Billable Hours*, *Instant Star* and *Degrassi*, among many others. The company also works extensively in record production. In fact, British music writers voted one of its record projects, the *Miss America* album by Mary Margaret O'Hara, as one of the top 100 albums of all time. In partnership with Harper Collins Publishing, Silent Joe has produced an impressive collection of over 55 audio books, including Barbara Gowdy's *Helpless* and Margaret Atwood's *Up in the Tree* (Special Edition). Other work has ranged from collaborations with Ravi Shankar and the Moscow Symphony to Placido Domingo to corporate campaigns for Molson "I Am Canadian" featuring the now infamous 'Rant' spot. The company under Colero's leadership has written, arranged or recorded for Ray Charles, Anne Murray, Bob Seger, Gordon Lightfoot, The Boomers, Alannah Myles, The National Ballet of Canada and The London Symphony Orchestra. Colero is also co-owner of a new Record Company "The Orange Record Label" and state of the art recording studio 'The Orange Lounge' located in the heart of downtown Toronto.

Marco DiFelice (Music Supervisor/ Song Producer)

Marco DiFelice grew up last of seven kids in Thorold, Ontario. As you can imagine, his entire record collection was borrowed/stolen from the siblings. Hence, his influences are very eclectic. His mother sang Italian folk songs to him in the crib, and he credits her for his harmony skills. He spent the better part of the late '90's and early 2000s as lead singer of Indie Canuck stalwart's superGARAGE. After a bit of a sabbatical, he performed a one-man live looping show, re-creating songs in front of an audience, under the moniker Marco Solo. He is also co-founder of Indie Joe, a music supervision house in Toronto specific to providing music for Film/TV/ Advertising. Recently, he has been co-writing/ producing/managing the songstress Emilie Mover. He also enjoys gardening, soccer and bocce ball in his time away from the studio.

Jonathan Goldsmith (Composer)

Jonathan Goldsmith is a highly sought-after and award-winning composer, having written the score for dozens of film and television projects. His film debut *Visiting Hours* earned him the first of three Genie nominations for Best Original Score, the others coming from his work on *Diplomatic Immunity* and *Such A Long Journey*. Goldsmith has also earned 14 Gemini Award nominations and won three for *Pit Pony*, *Dead Silence* and *Trudeau II: The Making of a Maverick*. He also won a BAFTA for the CBC/Channel 4 co-production *Sex Traffic*. Other credits include the feature films *High Life*, *Away From Her* and *Rare Birds*. His television work has been heard on CBC, CBS, HBO, Showtime, VH1, Lifetime, Channel 4, and many more. Goldsmith is also a renowned record producer and has worked with a range of artists including The Nylons, The Bourbon Tabernacle Choir, Martin Tielli, Jane Siberry, Sarah Slean, Bruce Cockburn and Steven Page.

Avi Federgreen (Producer)

Avi Federgreen is a Toronto-based producer who was born and raised in Alberta. Boasting 16 years of experience in the Canadian film industry, Federgreen started in the locations department, and then quickly moved into production management, line producing, post supervision and producing. As a producer, his credits include Rob W. King's feature *Hungry Hills* (TIFF 2009), Scott Smith's documentary *As Slow As Possible* (Hot Docs 2008) and Anne Bradley's Canadian Film Centre short *Pudge* (TIFF 2008). He was also co-producer on Michael McGowan's *One Week* (TIFF 2008 – \$1.3 million at the Canadian box office), Reg Harkema's *Leslie, My Name is Evil* (TIFF 2009) and Gary Yates's *High Life* (TIFF 2009). Federgreen also extends his expertise to industry development, serving as Hub for PRO (The Producers Round Table of Ontario) and as the Chairman of the DGC's annual awards, a role he has held since the inception of the awards in 2000.

Richard Hanet (Executive Producer)

Richard Hanet, a partner in the law firm Lewis Birnberg Hanet, LLP of Toronto, is an experienced entertainment lawyer with broad international experience in film and television financing, production and distribution, as well as a strong background in intellectual property law. He was executive producer on Michael McGowan's feature *One Week*. Prior to his work with Lewis Birnberg Hanet, LLP, Hanet was V.P. Business & Legal Affairs for Alliance Atlantis Communications Inc. of Toronto. In addition to his business and professional interests, in 2004 Richard was the lead instructor of Law 326 (Entertainment Law) at the Faculty of Law, Queen's University, Kingston, Ont.(2004) and has spoken at various other conferences and workshops.

Nadia Tavazzani (Associate Producer)

Nadia Tavazzani is an associate producer with over eight years' experience in the Canadian film industry. She began her career as a post production coordinator on the feature film *The Bay of Love and Sorrows* for Triptych Media. Tavazzani spent the next four years at Triptych in various positions from assistant producer to development manager to associate producer and worked on three more feature projects with them: *The Republic of Love* directed by Deepa Mehta, *Falling Angels* directed by Scott Smith, and the CBC movie *Heyday!* by Gordon Pinsent. Since leaving Triptych in June 2006, Tavazzani has earned associate producer credits on Leonard Farlinger's *All Hat*, and on Michael McGowan's *One Week*. In 2007, Tavazzani co-produced the Bravo!FACT short *Run the ROM*, and coordinated Jennifer Baichwal's documentary *Act of God*. Other credits include clearance coordinator on the feature *Stir of Echoes II: The Homecoming*, as well as Seasons 2 and 3 of the CBC drama *The Border*. She also served as business affairs executive on Season 3 of the documentary series *Ghostly Encounters*, which airs on VIVA and A&E.

CAST	
(in order of appearance)	
HIMSELF	John McDermott
FARLEY GORDON	Noah Reid
GUMP	Hawksley Workman
RINK RAT #1 STAN	Dave Bidini
RINK RAT #3	Chris Smith
RINK RAT #4	Karl Campbell
DARRYL	Thomas Mitchell
EVE	Allie MacDonald
HOPE GORDON	Olivia Newton-John
EDGAR GORDON	Marc Jordan
WALT ACORN	Stephen McHattie
JUNIOR	Adrian Lloyd
COACH DONKER	John Pyper-Ferguson
ACE	John Robinson
MOOSE	Dru Viergever
MAURICE	Chris Ratz
BLADES PLAYER 1	Miles Faber
BLADES PLAYER 2	Jordan Setacci
BLADES PLAYER 3	Ryan Gifford
BLADES PLAYER 4	Michael Cameron
BLADES PLAYER 5	Damien Lavergne
BLADES PLAYER 6	Andrew Chung
ARENA ANNOUNCER	George Stroumboulopoulos
CLAUDETTE	Nelly Furtado
FAT BELLIED MAN	K. Trevor Wilson
YOUNG EDGAR	Christopher Cusinato
REFEREE	Randy Ganne
DON MOHAN	Brandon Firla
NEWS ANCHOR	Evan Solomon
MARCO	Gianpaolo Venuta
HIMSELF	Steve Kouleas
SENSITIVE PLAYER	Wesley Morgan
BRACES-GOALIE JEAN LUC	Marc Trottier
DEVIL'S PLAYER #1	Ryan Allen
DEVIL'S PLAYER #2	Troy Feldman
HOCKEY PLAYER	Shawn Orr
DOCTOR	Paul O'Sullivan
HIMSELF	Water Gretzky
HIMSELF	Theo Fleury
STUNT COORDINATOR	Shawn Orr
BLADES PLAYER STUNT	Brett Orr
DON MOHAN STUNT DBL	Sean Rutledge
STUNT DEVIL'S PLAYER	Derrick Franklin

<u>CREW</u>	
WRITER/DIRECTOR	Michael McGowan
PRODUCERS	Michael McGowan
	Avi Federgreen
EXECUTIVE PRODUCERS	Richard Hanet
	Jody Colero
ASSOCIATE PRODUCER	Nadia Tavazzani
DIRECTOR OF PHOTOGRAPHY	Rudolf Blahacek
PRODUCTION DESIGNER	Tamara Deverell
EDITOR	Roderick Degrades
COMPOSER	Jonathan Goldsmith
SONG PRODUCERS	Jody Colero
	Marco DiFelice
COSTUME DESIGNER	Patrick Antosh
CHOREOGRAPHER	Amy Wright
CASTING	John Buchan, C.S.A.
	Jason Knight, C.S.A.
STORY EDITOR	Marguerite Pigott

A Mulmur Feed Co. Production

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<u>ARTWORK</u>	
Giuseppe Penone "Sculpture installation in the Galleria Italia", 2010	
Charles Pachter "Hockey Knights in Canada"	
Patrick Arniot and the Loch Gallery "Canadian Goalie"	