

BARRY SLATER

ACTOR / COMIC

416-461-4101

barslater@yahoo.com

Height: 5'-11"

Weight: 170 lb

Hair: Opal Brown

Eyes: Blue

STAGE

- "Two Gentlemen of Verona" Actor (ensemble) Don Antonio
Doyle & Tyler (Equity Co-op) Musician - "Who Is Sylvia?"
- "The Bundle" Actor (ensemble) - Pu Toi
Dean Gaborie (Equity Showcase)
- "Clown Test" Actor (duet) - Prof. Arbuckle
Johannes Galli
- "BS the Live Sitcom" Actor (ensemble) - Hal
Lisa Merchant (2nd City)
- "Whose Life Is It, Anyway?" Actor (Ensemble) - Dr. Travers
Weston Little Theatre
- "Surreal Umpire" Actor (Solo, Stand-up)
Various Venues

TRAINING

- 2ndCity Improv Workshops Bruce Hunter, Jack Mosshammer
- Can. Actors Lab Acting Studio Anthony Cheetham, Viv Moore
- Galli Clown Tatiana Maya, Katia Riemann
- Pachinko Clown Martin Winter
- Open Circle Drama Acting Workshops K.J. Grant
- The Voice Shop Vocal Training Tony Reines

My ambition for the longest time has been to play Shakespeare in the Park, all my theatrical training and experience has been geared to that. I have spent my whole life learning to juggle success and failure, the perfect and the imperfect, concept and reality. Over the past year I have been drawn again and again to *The Merchant of Venice* because this play is fraught with the same kind of dramatic tension, seeking balance. I know that Gabbo is seen as a thin fatuous character often eliminated from the play altogether. I would like to say something about the ambitions of the clown. Being a clown grows from alienation and abuse, the country rube lacking in manners, immigrant to a new family environment, in strange company hoping, working hard to fit.

I perceive working relationships in a working society, which Venice was and Toronto is, a multinational work in progress. Being an idiot is easy work and provides cover, a mask, behind which growth and maturity can come to young Jessica's work mate and friend. This masque is the essence of the portrayal of the classic elements, the struggle of good and evil, justice and mercy, ease and difficulty. Launcelot is no fool, not yet. He juggles, or at least is in training to juggle, he has mastered the first trick of juggling, "The Drop" and is working hard on the "Cascade". Although his first job is to "kill the groundlings" with a combination of well timed voice and action, his ambition is to transcend his low beginnings again and leave the serious workaday world of the merchant class to find a place with the upwardly mobile. The ambition of a great clown is to become an even greater fool. I am ready to play any or all the characters traditionally associated with this clown, Launcelot, as well as Arragon and Tubal. I have good Spanish and Yiddish accents

Shadow Play

What a perfect setting for this play! With all the space of the park the sub textual elements can be explored. What is he doing while the Suitors of Portia look for financing in the Venetian Market? How does he get the Moor's girl with child? How does he support his Master as part of his House? How does he subvert him, working with Jessica and Lorenzo? Play the fool? This year marks the 400 th anniversary of the first performance of this piece in the royal court of King James. Let me show you Launcelot.



