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another piece of fabulous material. So those aren't difficult arguments to have. And what's been very clear from Day One is that people--since we have largely a theatre background--there are no real prima donnas in the outfit. We don't have a star system, either. The public decides that. If that works out, that's fine. (You created "Mr. Sister"--you come on stage dressed as a nun.) Well, as an actor, I did. The piece was written by Ed MacDonald. But I created the character. Which was a wonderful challenge, because I'd never played a character like that before. And in fact, that was again one of those arguments--we had quite a number of those, over that piece. Because it wasn't really coming together in rehearsal. And basically, Ed gave up on it, as the writer and director. Pretty much everybody just said, "Let's just forget it." Because we do that all the time. Sometimes it just doesn't work. It's just not funny, the way you thought it was going to be. And this was the case with "Mr. Sister." But I was determined that it could be a really good piece, if I could find it. I just really kind of relished the acting challenge, to find it. So I really argued strenuously to keep it in the show. Believing-- sort of setting myself up for a fall if I didn't find it. Because I knew it wouldn't get to the stage if it wasn't good. I wouldn't allow it to, let alone anybody else. So it just created kind of a little side challenge, for me, as well as all the other challenges of putting the show together. It created an acting challenge. And I found the character, one day. It's really a wonderful thing about acting. I don't do as much acting as I used to. But that was a good example of--it reminded me about why I really enjoyed acting, finding those characters is--again--it's a creative euphoria. You work, and you bang your head against the wall. And suddenly, out of the darkness, if you work hard enough at it, out of the darkness--if you're fortunate enough--hard work doesn't guarantee it--it will emerge, the character that you've worked really hard to get. Maynard Morrison: I don't know. It's so hard to nail anything down. Like even when we're putting the show together, it seldom has a specific theme. It has more of a feel than it does a theme. And usually when we're working towards putting it together, once it starts to feel right, then I'll give Max a call and I'll say, "I think we found a groove." And he'll say, "Yeah, we found a groove." And that's about as close to it as we can get. You know, we know that it should be based in tradition. We know that the comedy is character-based. We know that we're going to try not to offend anybody. But at the same time, you know, we take a look at politics and say, "Well, we've got to take a couple of shots here and there." But we also need to find those surprises in the show that'll give it a little.

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