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ALL STAGES MAGAZINE
THEATRE IN ALBERTA | WINTER 2010

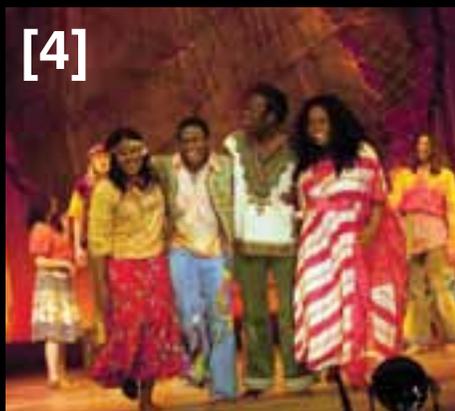
THIS ISSUE:

BORDER CROSSERS
ALBERTANS STEP ACROSS GEOGRAPHIC
AND INTERNAL BOUNDARIES

L to r: Simone Saunders, Janelle Cooper and
Frank Rukundo in Ellipsis Tree Collective's *Ruined*.
Directed by Valerie Planche.



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Check in

I don't talk much about my work as Ghost River Theatre's Co-Artistic Director in these editorials, just to keep things simple. At the same time, one of the discoveries that I've been making in putting together this issue has a lot to do with one of the principles that my Co-AD Eric Rose and I have been exploring in our creation work. This March we (finally) premiered our new work, *The Highest Step in the World*, after three years of workshopping and writing. What struck me most is that we were not just making the show itself, but that due to the extreme technical needs of the show we were also inventing a *methodology* for the creation of the show. When we began working, we didn't really know how to make a show that used the technology we were interested in. We just had to figure it out as we went.

I think this principle is especially applicable to the work of Alberta's theatre community. The artists we've outlined in this issue are actively involved in inventing their own methodologies for making culture, and this inventing process is by necessity leading them out of the lands that they know and into theatrical *terra incognita*. They're border crossers.

Alberta theatre makers are busting out all over the place. In this season alone our work is being seen in New York, Poland and Spain, to name just a few places. But this breakout is happening *inside our heads* as well—challenging us to think broadly about who the people are that compose our communities, questioning whether we have set up restrictive boundaries in our own thinking about theatre making that need to be torn down.

Border crossing is essential to a healthy theatre ecology. It opens up new ideas for making work, ideas that we can't possibly imagine until we put ourselves in a place where we don't know the landscape and are thus forced to humble ourselves and just *figure it out*. It keeps us away from petty in-fighting and from developing an over-inflated sense of self-importance. It keeps us from being—well, the word is *provincial*.

This issue of *All Stages* is an examination of these border crossings, both the geographic ones and the ones inside our own heads. **Anton de Groot** writes about two companies that bravely embraced diversity in casting and found that their audience was more than ready to match them. **Col Cseke**, Co-Artistic Director of Calgary's Verb Theatre, digs into the thorny political questions that arose as he and his straight colleagues produced a queer cabaret. Albertan playwriting institution **Eugene Stickland** gives us a first-person peek into his experience in having his play *Queen Lear* produced in Turkey. **Vanessa Sabourin**, who has been offering border-crossing tidbits in *All Stages* since the magazine started, offers up ten ways of experiencing the theatrical world outside of Alberta. And **Kristen Finlay** writes about three Alberta high schools that crossed all kinds of borders to get to a theatre Mecca—the Edinburgh Fringe Festival.

Added to that we've got great excerpts from two exciting new plays—**Rebecca Northan's** new work, *Kung-Fu Panties*, and **Michael Scholar, Jr.'s** new punk music adaptation, *Hard Core Logo: LIVE*—as well as a profile of **Cimmeron Meyer**, the Old Trout Puppet Workshop's globetrotting General Manager and touring guru, written by *All Stages* technical editor **Scott Peters**.

Make sure your seatbelts are securely fastened, ladies and gentlemen. Here we go.

DAVID VAN BELLE,
EDITOR



Theatre Alberta

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COMMUNITY PROFILE



Edward Ogum, Performer, MFA Directing candidate

Edward Ogum came to Calgary from his native Nigeria to study in the University of Calgary's MFA Directing program in January 2010. In August he appeared as Commander Osembenga in Ellipsis Tree Collective's production Ruined.

Why did you to choose to study in the MFA Directing program at the University of Calgary?

I was advised to look up the University of Calgary by one of my professors during my undergrad. After checking it out, I liked the fact that the program was really practical and intensive and had about two to three students yearly. That was the sort of learning environment I preferred. Plus, I have loved Canada ever since I was a child, so it was always a dream to come to Canada. Canada always struck me as the peaceful, cool, humble yet very strong neighbour of the US. Since the moment I arrived at the Calgary International Airport, I have never had a moment of regret. It's been an awesome experience so far.

What are the biggest differences in theatrical practice between Alberta and Nigeria?

The amount of professional theatre companies and shows are ten times more in Calgary alone and not just in Alberta. Little or no funds (both government and private) are available to support theatre in Nigeria. Theatrical varieties in Alberta are so broad and rich that they can be really flabbergasting, especially for a young Nigerian mind who had only experienced the classic art of the likes of Shakespeare, Arthur Miller, Bertolt Brecht, Eugene Ionesco, Peter Brooks, Ibsen, Chekhov and company from drama textbooks and essays. Being in Alberta has exposed me to more theatrical styles than I would ever have imagined in a lifetime if I had stayed back at home—no exaggeration.

One example: I always thought the art of puppetry no longer existed in commercial theatre. I knew it once did, but never saw it in any medium other than television. I saw a performance of Ronnie Burkett's *Billy Twinkle* last winter and it was so amazing, I almost felt like screaming my head off during the show. It was magical. Just one man on stage with so much energy and beauty. I worshipped the gods of Ronnie that night and thanked them for creating him. I also thanked the muses of poetry for blessing his mind with such a special gift. I never imagined theatre that way, never ever.



How do you think your theatrical experiences in Alberta will affect your art making when you return to Nigeria?

I've been exposed to a wider range of theatrical styles and conventions in Alberta and I intend to explore their potential on the Nigerian stage.

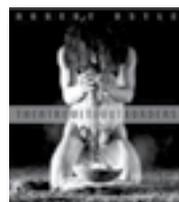
I could go on and on. Even though I have only been here for a short while, I already feel empowered with that age-long gift of dramatic creativity that knows no bounds. My mind knows no limits any more, my creative instincts have been so sharpened that they do harm to flesh on contact. I now share the light in Bernard Shaw's eyes when, at age 90, he saw the premiere of Luigi Pirandello's *Six Characters In Search of An Author* in London. I feel and wish I could enrich Nigeria's theatregoers with the plethora of dramatic styles I have witnessed so far in Alberta. There's so much to create, so much to experiment, much dreams to be dreamt. **AS**

TALES FROM THE STACKS

This issue we are highlighting two books that exemplify the international success of artists from Alberta and Canada. The first is a series of interviews with Canadian artists with long and established touring careers. The second is written by Ronnie Burkett, an Alberta native who has earned the respect of the international theatre community.

Both of these books are available to Theatre Alberta members through our library. Go to:

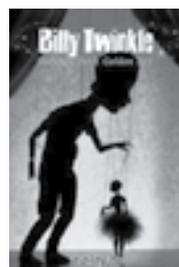
theatrealberta.com/script_library.htm to find out how to access these resources.



Theatre Without Borders

by Robert Astle

In this lively series of interviews, Robert Astle takes us backstage to meet a fascinating group of theatre artists. The practitioners and performers featured speak with passion about the global touring they undertake, their influences and inspiration, philosophy and practice, how they learned their craft and how they are teaching it to the next generation. These are seasoned Canadian artists with international pedigrees who, ironically, are often better known beyond our borders than they are in their own hometowns.



Billy Twinkle: Requiem for a Golden Boy

by Ronnie Burkett

Billy Twinkle is a suicidal cruise-ship puppeteer. Once the golden boy on the Saskatchewan puppet circuit, Billy has fallen into a compromised, commercial cul-de-sac. His spark gone, his marionettes tired and crude, and his career at sea, Billy is tempted by the oblivion beyond the ship's edge. Enter Sid, Billy's deceased mentor and boyhood hero. Revitalised as a hand-puppet apparition, Sid attempts to galvanise his wilting protégé by replaying Billy's life before him. The ensuing biopic is a bedlam of the comic, the endearing and the absurd, as the extent of Burkett's dexterity and imagination unfurl. **AS**

Top Left: Edward Ogum

Photo courtesy of Edward Ogum

Bottom Left: Ogum as Commander Osembenga in Ellipsis Tree Collective's *Ruined*.

Photo Credit: Anton de Groot

‘Gayface’^{Questioning}

Verb Theatre’s Co-Artistic Director asks the question: **Can three straight artists produce a queer cabaret?**



BY COL CSEKE

In 2009 Calgary’s Verb Theatre launched its inaugural season with *Pretty, Witty, and GAY!*, a queer cabaret celebrating sexuality and diversity. Our Verb team, at the time made up of three straight artists, had to ask ourselves the question: Is it okay for us to produce an out-and-out queer event? Are we allowed?

For me this question crystallized when I was approached by an actor who wanted to do a piece for *PW&G* and was looking for a queer-themed monologue. Pulling scripts off my bookshelf I came across a manuscript written by Vancouver artist Berend McKenzie. It’s a hilarious solo show about his experiences as a gay black man entitled *Nggrfg*. Sound it out.

Without really discussing it we both understood that since this actor was white the idea of him performing this piece was out of the question. But then we talked it out a bit. Why was it unthinkable for a white actor to play a black character, but we don’t have the same objection to straight actors playing queer characters? Why did the “nigger” in the title scare him off, not the “fag”? Why did we qualify those two disgusting words differently? Was it because race is more visible than sexual identity? Is it because race-blind casting is seen as a directorial choice but sexual-preference-blind casting is still assumed? Was it because as two white, straight guys we can “pass” for gay, but not black?

We talked about blackface (the theatrical practice in which white actors play black characters through stylized makeup), which has a forgotten history in Alberta. Were we guilty of “gayface” when we played queer characters and adopted certain stereotypical “gay” traits? The actor and I discovered we were both straight, and had both wrongly assumed each other’s gayness. In Verb’s call for submissions we don’t ask performers about their sexuality; all we want are artists passionate about exploring sexuality or gender equality.

This conversation had me worried that maybe I was lying to a community I thought I was reaching out to. I was worried I was posing gay in an insulting and misappropriating kind of way. But that worry was also exciting. I’m not a big fan of taking on work that offers a lot of answers. I like projects that force me to ask these types of questions. With Verb we’re not looking for work that reaffirms our thoughts and worldview—we want to challenge ourselves and our audiences.

Those questions have never really left me, but I’ll say this: we opened the doors for *Pretty, Witty, and GAY!* and it sold out in minutes, and for the next few hours those questions and doubts were far from my mind. All I thought about for those few hours was this electricity in the air arcing between a cast of performers who had something very specific and important to share and a crowd that was thrilled to be there to celebrate it with them. And I liked that no one really knew who on that stage was straight, gay, bi, allied or anything else, and likewise with the audience. And I like that Verb Theatre helped make that happen.

And that’s what I want to do with Verb, whether it’s the queer community, or Calgary’s homeless, or Alzheimer’s patients or any other group we’ll be working with in the near future. When we approach a community we want to work with we understand that we’re there as outsiders, and that that’s a valid vantage point for us to be coming from. It lets us create events and performances where members of these communities can share their culture with not only each other but also with audiences from outside their community. **AS**

Col Cseke is a Calgary-based creator and performer. He is Co-Artistic Director of Verb Theatre (along with Jamie Dunsdon) and a long-time member of the award-winning Downstage Creation Ensemble.

Col Cseke in performance at Verb Theatre’s second annual *Pretty, Witty, and GAY!* cabaret.

Photo courtesy Verb Theatre

Two Alberta theatre organizations discover a correlation between diverse casting and diverse audiences

Border Crossers

BY ANTON DE GROOT

This past year, two Alberta productions had the opportunity to open up new territory for the province's theatre community. In February, the University of Lethbridge produced James Rado and Gerome Ragni's 1967 Broadway musical *Hair*; in August, Calgary's brand-new Ellipsis Tree Collective produced Lynn Nottage's Pulitzer Prize-winning drama *Ruined*. Both productions featured talented performers from the African and Afro-Caribbean communities that live and work in Alberta. And both found success by speaking to audiences that too often do not see their stories or members of their community represented on the stage.

It would be a stretch to say that Alberta theatres have a strong history of programming ethnocentric plays; in response, many non-white artists have chosen to move east or west in search of work. Both *Hair* and *Ruined* engaged these diverse communities while showcasing Alberta talent, and in doing so invited an audience that may not have been interested in stepping into a theatre before to see and hear their own stories told.

Ellipsis Tree Collective (ETC), working out of Calgary, is the only Afrocentric theatre company in western Canada. It was founded in 2009 by local artists Simone Saunders, Monice Peters, Natasha Joachim and Janelle Cooper. And as Cooper puts it, the company is about building bridges.

"Calgary is an extremely multicultural and diverse city," she says. "I think there are lots of pockets of multiculturalism throughout Alberta that we aren't aware of because there is no real avenue or outlet for those communities to express themselves." As an Afro-Caribbean Canadian herself, Cooper—who played Mama Nadi in ETC's production of *Ruined*—is able to speak firsthand about finding work in Calgary: "Opportunities come around every once in a while. I know that I'm not the only artist who experiences this, but I think that it's even more so that I am an Afro-Caribbean Canadian. And that is what I think is so great about ETC is that we can create opportunities for ourselves. If there isn't a job available for you, you make your own job. That's what being an artist is about. It's about creating."

Ruined, directed by Val Planche, addressed the plight of women in the civil-war-torn Democratic Republic of Congo. "I was terrified that we wouldn't be able to cast the show," says Planche. In addition to the founders of the company, the show featured a large cast, most of whom were black. Planche says she had important discussions with the company about diversity in casting. "We had many conversations about lack of work or vision for artists of colour in this community," she says. Planche adds that when roles do come up for black actors, they are most often cast from out of town, which is in part why the women of ETC saw producing the show as an important opportunity for the whole community. *Ruined* proved to be a great success, both critically (garnishing a five-star review from the *Calgary Herald*) and with audiences.



Planche says that her philosophy that "theatre is a place for seeing" was a guiding star for the whole project. "The challenge was to check my preconceived notions at the door, along with any sense of what I wanted to see in the production," she says. Planche, an experienced actor, crossed her own personal borders while taking a seat in the director's chair. "It was the first show [where] I was able to think like a director and not like an actor. I think that as actors we don't

(l to r) Ellipsis Tree co-founders Simone Saunders and Monice Peters in *Ruined*. Photo credit: Anton de Groot

understand the full complexity of our job, the practical aspects of our job. To bring in our whole humanity every day, to be present with our sensory instrument.”

Bringing that humanity is exactly what she supported in her rehearsal hall. “Having the opportunity to see this community in the hall was amazing. They were very emotional, very supportive, very dynamic in their interpersonal relationships,” says Planche. “I don’t see that in our North American pedestrian rehearsal halls, the level of emotional commitment and contact and presence. It was exciting for me to see and to encourage them to bring that dynamic to the stage.”

This work, however, demands more than just observation and presence. “I opened myself to ask



innocent questions and not feel bad about that,” says Planche. “We started talking about racism in the hall. It was fantastic to be able to put my ego and life experience aside and listen, and to be present and really [try] to see what’s right in front of me.”

This sentiment is echoed very closely by Gail Hanrahan, assistant professor at the University of Lethbridge and the director of *Hair*. She was joined by musical director Bente Hansen and choreographer Lisa Doolittle in bringing the musical to the University of Lethbridge stage.

“The racial side of it was most significant,” says Hanrahan. “Significant in terms of facing your own



fears about saying the wrong thing.” Early on, this concern got in the way, especially when it became very clear that filling the roles meant for black, male actors was going to be a challenge; no one who fit the part came to audition, initially. But, after a second round of private auditions, performers Juran Greene and Ife Abiola joined the team. Greene is perhaps best known for his role as lead singer with the Lethbridge-based funk band Hippodrome, and was a perfect fit into the show. Abiola, currently attending the University of Lethbridge, was cast in the part of Hud.

Hanrahan is adamant that once we are no longer so conscious about saying the wrong thing and therefore constantly censoring ourselves, then an immense border has been erased. And her production took this principle stance forward in leaps and bounds, especially within the cast. It isn’t every day that you have the opportunity to sit in a circle and discuss racism on a personal level. And that’s exactly what they did.

“It was a very emotional circle,” says Hanrahan, “and it was interesting that the white members of the cast were the most emotionally affected.” She speculates that this is largely owing to the fact that for many white Albertans, racial politics are not a big part of their everyday consciousness, whereas visible minorities may have come to terms with it a good deal more.

Hanrahan is also a former Theatre Alberta board member. In her quarterly report to the organization, Hanrahan reported that “in the Theatre and Dramatic Arts Department we noticed, anecdotally, more African Canadians in our audiences after *Hair*, which is great.” So clearly, there *are* audiences out there from communities who are interested in seeing their stories told, and companies like Ellipsis Tree Collective that choose to build diverse and dynamic audiences and continue growing year after year.

“Mainstream theatres need to embrace this if they want to broaden their audiences,” says Planche.

“It’s really important for me to bridge that gap between these fragmented communities,” says Janelle Cooper. “Not just African, but Asian and Hispanic and Muslim communities all around our city. So that everyone knows that this entire city is theirs and available to them. That there are artistic and creative resources for them and their children, that there are opportunities, creatively and otherwise for their entire family. I want people to know that Calgary belongs to them, not that Calgary belongs to somebody else. That Calgary belongs to all of us.” **AS**

Anton de Groot is a member of the Downstage Creation Ensemble, as well as a freelance director and designer in Calgary. He is Artistic Producer of Parenthesis Company, with whom he will be directing a new play by Michaela Jeffery in April 2011.

Top: Wekamot Oneka as Christian in *Ruined*.

Photo credit: Anton de Groot

Bottom: (l to r) Pooja Nand, Alinafe Lupwayi, Ife Abiola, Mwansa Mwansa in the University of Lethbridge’s production of *Hair*.

Photo credit: Glenda Moulton



Learning Outside the Comfort of Your Own School

Three Alberta High Schools Storm the Edinburgh Fringe

BY KRISTEN M. FINLAY

Imagine you are taking a show to the Edinburgh Fringe, the largest theatre festival in the world, featuring over 30,000 performances of more than 2,000 shows. Now imagine that you are taking 25 to 50 high school students who have never performed outside the comfort of their own community to perform and tech that show. This was the reality this past summer for Linette Smith and Stephen Delano with Strathcona Composite High School (Edmonton), Karen Towsley with Lord Beaverbrook High School (Calgary), and Melissa Mayville with Notre Dame High School (Red Deer). As participants in the American High School Theatre Festival, they took on that very challenge, bringing the Alberta-grown talents of their students to the Edinburgh Fringe.

Strathcona Composite's cast of *St. Aggie's '84* selling the show on the Royal Mile.

Photo credit: Linette Smith

The students would not only be experiencing theatre produced by others, but they would be presenting their own work and putting it out there for the world to see. What was it like to take their students out of the comfort zone of their own school community and perform at a festival like this? "They recognized that the stakes were huge on this trip so there was a great deal of focus, maturity and professionalism from the students," says Melissa Mayville. Karen Towsley also observed her students' serious approach to the trip: "They had such pride in their school, their city and their country on this trip and not a single one felt *entitled* to the experiences." "The students were so focused and so generous with each other," observes Linette Smith. "They realized they had to take special care of each other to stay healthy, strong and in the world when there were so many things to pull their focus."

Once committed to the adventure, the first challenge was to select the right script. All three knew they would be taking a large group of students; all three chose to take something uniquely Canadian. It's something that Towsley felt very strongly about: "I *absolutely* had to bring a Canadian play! I already owned the script for the perfect piece but the rights hadn't been released yet. Several phone calls, letters, emails and months later I had permission to perform the play from the playwright herself"—Lord Beaverbrook would be producing *The Penelopiad* by Margaret Atwood. For the other two schools, finding the right piece meant something custom-made. Mayville found the search for a script challenging: "I knew that I wanted to take a Canadian piece. I was struggling to find something the students and I would really buy into. So I sent an email

to [Edmonton playwright] Stewart Lemoine and asked if he had time to write us a piece. In response, Lemoine penned *The Seersucker Toady*, a light comedy “set in the golden age of dirigible travel on the Canadian prairies,” according to the official Fringe listing. Smith found a similar solution: “We had originally planned to take an existing published musical but after touring the Edinburgh Fringe the year before [we] realized there was a better opportunity to try something new.” “We thought of [Edmonton musician and theatre artist] Chris Wynters and some of the brilliant work that he has done in the past,” adds Stephen Delano, “so we asked if he might be interested in writing something for us. Sure enough, he had this idea for years and was looking for an opportunity to write it.”

School announcements produced interested students. Meetings and interviews followed to determine who exactly would be coming, followed by auditions and casting once the selection process was finalized. Some kids preferred to participate as technicians while others wanted to be on stage. For the new works, casting was customized to the students. Mayville felt the experience with Stewart Lemoine was fantastic: “He came to Red Deer and met all the students and really got to know them and then wrote a piece that was really tailor-made for us.” At Strathcona, the casting was not finalized until they had lived with the script for a while. Says Smith, “We had many read-throughs where students could try various roles and Chris had [University of Alberta professor emeritus] Jim DeFelice and [professor] David Barnet come in to do some dramaturgy on the text. It was an amazing experience.”

Fundraising was vital, as the expenses for the trip would be well beyond the costs of travel and hotel. Strathcona, in particular, was taking a group of 50 students including a five piece band for their 80s-themed musical, *St. Aggie’s ’84*, which meant renting equipment with rental costs inflated by 300% during the Edinburgh Fringe season. Fundraising offset some of the expenses; they held silent auctions, magazine sales, improv nights, and even compost sales. Lord Beaverbrook stuck to a principle of keeping it simple. Each of the students carried their own costume and one strip of fabric in their suitcase—those items and their soundscape (on computer) were everything they needed to do their show. All of the schools involved agreed that parents were vital to the success of the fundraising. “We had an incredible group of parents who went out and received donations and planned events,” says Mayville. “Our big ticket event of the year was bringing in Walter Gretzky for a dinner and chat. In that evening, we raised \$35,000.” Strathcona had a similar experience: “We had wonderful parents who helped out every step of the way,” Delano says, “and I couldn’t believe how many of them flew to Edinburgh to see the show.”

Once there, the students and teachers embarked on a journey where the learning curve was steep and the rewards immeasurable. Smith notes, “The whole concept of touring a show is a new experience that teaches you a lot about the company, the ability to build and maintain ensemble, the mental agility to adapt to a new space, new technicians and deal with living with the people you are performing with for two weeks.” Many students struggled with exhaustion from travel and the excitement of seeing other shows in addition to performing, but some of them developed their own rituals to focus in the whirlwind. As Smith relates, “One special highlight was Arthur’s Seat, the ancient volcano right behind our residence at Pollack Halls. The students climbed it the first night. The climb became a ritual for some, as it was a good place to meditate before a show, read a book or shake off the immensely busy day.”

Lord Beaverbrook’s choice of play and playwright drew in many overseas Atwood fans, including an Edinburgh book club. The students held their own and were able to articulately answer questions about the play and the choices they made. Other incredible experiences for the schools included busking on the Royal Mile and getting the opportunity to see shows from such companies as the Russian physical theatre Derevo Company and the Royal Scottish Academy performing *Spring Awakening*.

Next summer École Secondaire Beaumont Composite (Beaumont) and M.E. LaZerte High School (Edmonton) head off to Edinburgh as part of the same program. This year’s travelling artists have some advice for them: “Take a Fringe show,” says Towsley. “Several American schools took their school’s major production and crammed it into the allotted 90 minutes. These shows felt rushed, and storyline and characterization were sacrificed.” Smith adds, “Tour your show in your own city before you head out of town.” Mayville’s advice? “Practice the set-up and strike because no matter how much you rehearse, ten minutes to get in and out always goes by fast.” Finally, Towsley encourages all those new to this adventure to use the tools provided, in particular recommendations given to the directors on the American High School Theatre Festival familiarization trip. “It was really well organized at their end and I felt very prepared for every amazing thing that awaited us upon arrival in London and Edinburgh.”

More on the American High School Theatre Festival: ahstf.com **AS**

Kristen M. Finlay is the Artistic Director of Edmonton’s Walterdale Theatre Associates. She is a drama educator, playwright, director and actor and is currently directing the Edmonton premiere of *Rabbit Hole* at Walterdale Playhouse (February 2011).



Lord Beaverbrook stage manager Kim Creller and sound operator Dylan Shaw tech *The Penelopiad* at the Church Hill Theatre in Edinburgh.

Photo credit: Owen Chan

Lord Beaverbrook students promote *The Penelopiad* on the street in Edinburgh.

Photo credit: Karen Towsley





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10 Roads Outta Alberta

BY VANESSA SABOURIN

Looking to get out of the province and dive into some great theatrical development opportunities? Here are a few ideas to start you off. Follow the web links for full information.

1. Pantheatre – Paris, France: Performer training in voice, movement, cultural studies ▶pantheatre.com

Pantheatre offers professional training for actors, singers, dancers and performance artists throughout the year. Their training specializes in voice performance, choreographic theatre and cultural studies, especially cultural studies linked with mythology and archetypal psychology. They also run intensives in New York, Chile and Milan.

2. Clipa Theater – Tel Aviv, Israel: Performer, creator training ▶clipa.co.il

Clipa's method of performance combines a wide range of styles and disciplines: dance and movement theatre, visual theatre, object theatre, pantomime, modern clowning, physical theatre and Butoh. Their five-day workshop, usually held in June, is for dancers, actors and creators wishing to develop their performance and creation skills.

3. Patsy Rodenburg – New York City, USA: Performer training in voice ▶patsyrodensburg.com

Patsy Rodenburg is recognized as one of the world's leading voice and acting coaches. She is the author of *Speaking Shakespeare* and *The Actor Speaks* and has worked with the Royal Shakespeare Company. Patsy is based in London but she frequently offers workshops in New York City—www.michaelhowardstudios.com.

4. Scenofest – Prague, Czech Republic: Designer training ▶scenofest.pq.cz

Scenofest is held during the Prague Quadrennial of Performance Design and Space, the world's largest scenography event, which has been held once every four years in Prague since 1967 (and is coming up June 16–26, 2011). Performance design students from all over the world have an opportunity to meet and exchange ideas and to interact with some of the top professionals in the field through workshops, lectures and performances.

5. Théâtre du Mouvement – Montreuil, France: Performer training in physical theatre ▶theatredumouvement.com

For 30 years the Théâtre du Mouvement, founded by Claire Heggen and Yves Marc, has defined itself as a company devoted to the creation and research of the theatricality of movement. Their work is based on Étienne Decroux's approach toward a corporeal and dramatic actor. Training courses, held throughout the year, are intended for anyone who works on stage: actors, mime artists, dancers, puppeteers or circus performers.

6. Theater Mitu – Bangalore, India: Performer, creator training, world theatre ▶theatermitu.org

Theater Mitu explores and records ancient ritual and performance traditions as a means toward generating a vibrant theatrical vocabulary. Their "Whole Theater" workshop, held during the summer, is an advanced class that weaves elements from the classical theatre and ritual traditions of Japan, India, Bali, Iran, China and Mexico into a method of theatrical exploration designed to push Western artists in new and unexpected directions.

7. Steppenwolf – Chicago, USA: Performer, production and administrator training ▶steppenwolf.org

The School at Steppenwolf is a ten-week residency for experienced actors who want to learn more about Steppenwolf's unique ensemble traditions, values and methodology. The application deadline for this residency is February 11, 2011. The program runs July 6 to August 12, 2011. They also offer a nine-month paid apprenticeship for aspiring arts administrators and theatre production practitioners (September through May), and a three-month internship for current students (June through August).

8. Song of the Goat (Teatr Piesn Kozła) MA Program in Acting – Manchester, UK / Wroclaw, Poland: Performer training ▶piesnkozla.pl

Manchester Metropolitan University School of Theatre offers a one-year MA Acting program in conjunction with Wroclaw, Poland's Teatr Piesn Kozła. The core of the work involves physical and vocal techniques that provide students with skills for individual research on the body and voice in training and performance.

9. The School of Visual Theater – Jerusalem, Israel: Multidisciplinary designer, performer, creator training ▶visualtheater.co.il

Founded in 1986, the School of Visual Theater offers a choice of two four-year programs in interdisciplinary studies of performance art, movement theatre, multimedia performance, video, puppetry, stage design and visual art. Emphasis is placed on the personal development of each artist in areas of his or her choice and interest.

10. Kennedy Center Fellowship Program – Washington, USA: Arts management training

▶kennedy-center.org/education/artsmanagement/fellowships.cfm

The John F. Kennedy Center for the Performing Arts offers valuable skills building for arts managers through internship and fellowship programs. The fellowship is a comprehensive nine-month (September through May) program of study that offers an annual stipend of \$20,000. The internships are 12 weeks (fall and winter/spring) and offer a weekly stipend of \$225. **AS**

Vanessa Sabourin is an Albertan theatre artist. She was last seen in Alberta Theatre Projects' *The Penelopiad* and is, at time of writing, touring in New York with Catalyst Theatre's *Nevermore*. She is co-founder of The Maggie Tree, an award-winning Edmonton independent theatre company, and is participating in this year's Indie5 season.



Site-specific performance design at Prague's Scenofest. Source: scenofest.pq.cz

Preposterous on the Bosphorus

Calgary playwright Eugene Stickland talks Turkey about having his work done overseas

BY EUGENE STICKLAND

Last December I traveled to Istanbul for the opening of my play, *Queen Lear*, in Turkish translation. I wrote the play in Calgary as an 80th birthday present for my friend Joyce Doolittle, in response to her constant lament, “There are no roles for older actresses.” I wrote in her card: “OK, I’ll write your damned play. Happy Birthday.” And then I wrote the play.

We had a very good production of *Queen Lear* here in Calgary in February last year, thanks to the ladies at Urban Curvz Theatre. Joyce was in fine form, actually doing a headstand in each performance—something she herself had insisted I work into the play. Georgina Beaty played the other role of the girl with great alacrity and grace. The inimitable Morag Northey created and then performed the live cello score for each performance. The production was directed by Vanessa Porteous who, we found out during our rehearsal process, was about to assume the helm at Alberta Theatre Projects.

The play ran for 11 performances in the Joyce Doolittle Theatre at the Pumphouse Theatres. It was Joyce’s first performance in the theatre she had helped to found some 40 years earlier. The run quickly sold out in this small theatre. Any night that I saw it, the cast received a standing ovation from a very appreciative audience.

Through the efforts of a Turkish friend in Calgary, the play (which is published by B House Publications in Calgary) was sent to Joyce’s counterpart in Istanbul. Yildiz Kenter is a beloved and revered actress in Turkey. In fact, one could easily say that for decades she has been the face of Turkish theatre. Yildiz has her own theatre in Istanbul, and, like Joyce, had been searching for a good role for an older actress, in any language. Her mother was English, though, and she was able to read *Queen Lear*. Her daughter Layla, who holds a PhD from Cambridge and has been a Turkish ambassador to several countries, translated it and so *Kraliçe Lear* came into existence.

Of course, I didn’t know what was in the works. I was just living my life in Calgary when one day, months later, I received an email from Yildiz. She was not so much asking for the rights to the play as informing me that she had read it, loved it, and that her daughter had translated it and now she meant to produce it. And would I be interested in attending the opening?

It goes without saying that this is one of those moments that a playwright dreams of—word from afar that someone loves your work and wants to produce it. Maybe we dream more typically that such an email will come from London or New York (or even Saskatoon, for that matter), but certainly no one would complain about a production in Istanbul, which has such a mystique to it and is clearly one of the great cities of the world. Visions of being a writer with an international reputation and bales of big fat royalty cheques danced in my head.

Istanbul is a big, sprawling and somewhat intimidating city for a naïve Westerner like myself. Is it in Europe or is it in Asia? It’s in both, actually, the two continents separated by the Bosphorus, perhaps the most important waterway on the planet, that runs through the middle of town. The pull of Europe and the EU on the one hand and fundamentalist Islam on the other creates a tension in Turkey that is both palpable and ignored at the same time.

But the question sits there; from what I saw a lot of the theatre and other art forms such as the novel (in particular the novels of Orhan Pamuk) form an ongoing exploration of the country’s identity. It reminds one of the art that came out of Quebec in the latter part of the last century when the questions of language, culture and sovereignty were somehow always on the table. What could my little play, written in Lower Mount Royal in Calgary, Alberta, Canada have to add to this ongoing preoccupation?

The more I learned about the city and the more I picked up on the concerns of the average Turkish citizen the more I became convinced that this was a tremendous



Calgary playwright Eugene Stickland and *Kraliçe Lear* star Yildiz Kenter overlooking Turgutreis, Turkey.

Photo courtesy of Eugene Stickland



mistake, this production of my little play. This would be an audience sophisticated in ways that I didn't even know existed. What could I possibly have to say to them that would make sense, that would be relevant? Nothing, that's what! Or so I thought.

It was the dark side of the dream gig, I suppose. I think all writers fear their own obtuseness. I felt I was soon to be exposed as an international fool—the dark side of having an international reputation. I was nothing but a blond fool mindlessly cavorting in the shadows of the sultans. What did I have to say to this swarthy melancholic populace? What did I know about their lives anyway?

Kraliçe Lear opened to a standing room only audience. In Istanbul, the audience will stop the play at any given time with an ovation, which this crowd did at least five times, in particular when Yildiz performed Joyce's famous headstand. When it was over, on about the third curtain call (and there literally was a curtain), I was summoned up to the stage.

Like most playwrights, I'm a tad squeamish about such situations. If we really wanted to be on stage, we might have become actors. Through the act of writing the play, surely we send out a strong message: I don't want to be on stage myself, thank you very much, but here's a little something I jotted down . . .

With the help of my friend Dephne Halman, who is a very well known actress in Turkey, I was able to convey the following words to the wildly enthusiastic audience that night:

We share our stories.

Through them, we learn to celebrate what we have in common.

And understand and tolerate our differences.

And in this way

One play at a time

We change the world.

* * * * *

At Yildiz's invitation, I returned to Turkey last summer to spend some time at her summer home on the Aegean Sea. Dephne Halman met me at the airport. She had bought a cell phone for me to use while I was in the country. She took me for meals and bought us tickets for Eric Clapton and Steve Winwood in concert. She had just finished showing John Malkovich around town, but I think I got treated better than he did. I am a playwright after all, with a play running in their theatre for six months and counting.

On perhaps our third night together, Dephne broached the subject of a new play. She told me that Yildiz was prepared to run *Queen/Kraliçe Lear* for another season, but was searching for a new role. In fact, they were looking for a play that Yildiz and Dephne could star in together.

When I got to Yildiz's home in Turgutreis, she picked up the theme. "You know yourself, in fact you seem to be the only one in the world who knows, that there are no good roles being written for actresses my age," she said, sounding suspiciously like Joyce back in Calgary. "And Dephne and I have always dreamed of working together, but there are no scripts. Please! Write us a play!"

These are words a playwright dreams of hearing, but seldom are uttered—by anyone, anywhere! Yildiz sweetened the pot, inviting me to return to Istanbul to direct the play. As the play would be in Turkish, which I don't speak, and as I don't direct, I expressed my reservations.

"Oh, don't you worry, we know what we're doing. It's only for the pleasure of your company."

So, if I can write it—and I've started—I expect to be back in Turkey before too long.

One play at a time, we will change the world. **AS**

Eugene Stickland is a playwright, poet and journalist currently at work on a volume of poetry and a new play, *Those White Things in the Sea*. He is the editor of B House Publications and Playwright in Residence at St. Mary's University College in Calgary.



Top: (L to r) Sedf Sahn, Feride Barin Varol and Yildiz Kenter in Tiyatro Dünyası's production of *Kraliçe Lear*.

Photo courtesy Tiyatro Dünyası

Bottom: Joyce Doolittle's famous head stand from Urban Curvz's original Calgary production of *Queen Lear*.

Photo Credit: Benjamin Laird Arts & Photo



from *Kung-Fu Panties*

by Rebecca Northan, slated for production by Calgary's Ground Zero Theatre March 18 - April 3, 2011, directed by Rebecca Northan and Mark Bellamy, starring Rebecca Northan, Julie Orton and Chantal Perron.

Malta and Goodbody are part of the Sisterhood, an elite, underground vigilante group that pursues criminal masterminds who evade capture by international agencies. In this scene they confront Dima, a Russian drug dealer.

DIMA WAIT!!! (to Malta) Please! Let's make a deal.

MALTA Here's the deal: you break the law. We end your life.

DIMA I've got information. I could tell you things.

MALTA About what?

DIMA About where I get my drugs. You could take them out instead.

MALTA We know where you get your drugs. We're on it.

DIMA (scrambling) Uh, uh...about my clients!

MALTA Who cares. Finish him off.

DIMA Wait! Two beautiful women like you, well trained. You must be in the Sisterhood.

MALTA (scoffing) The Sisterhood? Everyone knows that's a myth.

DIMA Not according to Alberto Flores.

GOODBODY Hey, hey, hey, whoa—what do you know about Alberto Flores?

MALTA (warning) Goodbody...Finish the job.

GOODBODY But if he's got information about Flores...

DIMA He's been in hiding for two years—since there was an attempt on his life. A botched attempt.

MALTA Everyone knows that.

DIMA He's back on the scene. I know this. I know it!

GOODBODY How do you know it?

MALTA Finish the job!

DIMA Rumors.

MALTA So: "bull shit" then. Finish it.

DIMA Rumors at first. But he's back at his old game.

GOODBODY Arms dealing? (to Malta) What? I told you, we reviewed him, and your assignment, in training. It's kind of infamous.

DIMA I encountered him only once. Side by side trading on the black market.

MALTA "Side by side trading on the black market"? You make it sound like a food fair.

GOODBODY You had the kiosk next door? Nuclear arms next to illegal drugs?

MALTA Both of you doing demos for eager crowds?

GOODBODY Was the Sham-wow guy there?

MALTA That's funny.

GOODBODY Oh. Thanks. I was just running with where you were going.

DIMA No. No! I just mean that we run in overlapping circles. We crossed paths. We had a drink. Several drinks.

MALTA Sounds romantic.

DIMA We were drunk. He bragged about evading a hit that was put out on him by the Sisterhood...a bunch of c----/

MALTA /Do NOT use that word in front of two ladies who are heavily armed.

DIMA It was HIS word!

MALTA That's not the point.

DIMA Ok. A bunch of p-----/

GOODBODY /Not any better.

DIMA How about a bunch of tw---/

MALTA Are you stupid? What is wrong with you? If. IF you need to refer to us in that way, you're a grown up. Use the word your mother taught you.

DIMA Monkey?

MALTA What the fuck?

DIMA Peach?

MALTA The proper word! The anatomical word for fuck's sake.

GOODBODY We're a bunch of vaginas.

MALTA That's right.

GOODBODY That doesn't really seem like an insult.

MALTA Because it isn't. Vaginas are amazing.

GOODBODY Is that what you meant? That we're amazing? Or do you mean that we're self-cleaning? Because that makes NO sense.

MALTA Goodbody.

GOODBODY We're a bunch of amazing, self-cleaning women...able to stretch out to nine times our actual size.

MALTA Ok.

DIMA Trust me. Flores is back.

GOODBODY Where'd you see him?

DIMA Prague.

MALTA We're done here.
(she shoots him)

Sorry. This one should have been yours.

GOODBODY What now?

MALTA We go to Mexico.

GOODBODY Uh. You lost me.

MALTA Mexico. South of the 30th parallel.

GOODBODY Why Mexico?

MALTA If Flores is back on the scene then this is my chance to finish the job. No more crap assignments. No more probation. No more rookies. But it's a BIG job. We're going to need help.... **AS**



from *Hard Core Logo: LIVE*

adapted by Michael Scholar, Jr., based on *Hard Core Logo* (book by Michael Turner, film by Bruce McDonald, screenplay by Noel S. Baker). *Hard Core Logo: LIVE* is being co-produced by November Theatre, Theatre Network and Touchstone Theatre, directed by Bradley Moss with original music by Joe “Shithead” Keithley from seminal punk band D.O.A., lyrics by Michael Turner, musical direction by Joe “Shithead” Keithley and Corinne Kessel. The show premiered at Theatre Network’s Roxy Theatre in Edmonton November 18–December 5, 2010, and will be presented with PuSh International Performing Arts Festival in Vancouver January 27–February 6, 2011.

During the mid-90s punk revival, lead singer Joe Dick—living somewhere between East Hastings and a dream—decides it’s time to unite the band for a last-gasp reunion tour across Western Canada.

Breakfast in Regina. OXENBURGER and PIPE are sitting about to eat breakfast. BILLY joins them.

OXENBURGER Where’s Joe?
BILLY He was up late partying with “Thelma and Louise”. But I think I heard him stomping around a few minutes ago.
PIPEFITTER At least someone’s getting some action.
BILLY Even if he had to pay for it.
PIPEFITTER Well I’m not waiting for him.
BILLY No one asked you to.
OXENBURGER I ordered Joe pancakes. It’s good for hangovers.
BILLY What you get me?
OXENBURGER Pancakes.
BILLY Good man.
JOE enters and starts devouring.
JOE What a fucking night—Flapjacks!
OXENBURGER You know, this is the first time we’ve all sat together for a meal, since this tour started.
JOE Don’t pull out the party hats just yet, John. I got some bad news. Our money is missing.
THE BOYS What?!/No!/Shit!
JOE These girls must have stolen it from the hotel room while I was sleeping.
BILLY Great going Joe.
JOE Hey I said I was sorry.
BILLY No you didn’t.

PIPEFITTER They got everything?
JOE Don’t worry about it. Billy can put the hotel and breakfast on his plastic—
BILLY Oh I can, can I?
JOE We’ll just have to sell more merch in Winnipeg.
PIPEFITTER Did you try looking for these skanks?
JOE The money’s gone, the girls are gone, there’s nothing we can do about it, and it’s not like somebody died, so back off!
PIPEFITTER Fuck this!
OXENBURGER Karma will catch up with those girls.
PIPEFITTER I think it’s catching up with us.
Everyone but BILLY eats.
BILLY Hey, did you guys ever hear the one about the two farmers and the sheep?
JOE What?
BILLY Well there’s these two farmers out surveying their land and they find this sheep with its head stuck in one of the fences. Now the first farmer says, “I love when this happens. They can’t go nowhere.” And he pulls down his pants and fucks the sheep right in front of the second farmer. And when he finishes up, he asks the other farmer, “Do you want to give it a try?” And the second farmer says, “Sure, let me just figure out how to get my head in the fence.”
PIPE starts laughing uncontrollably.
OXENBURGER Was the sheep male or female?
JOE Great breakfast talk, Billy.
BILLY (to Joe) The moral of the story: you never know how much someone wants to get fucked, until the opportunity arises.
JOE Pipe it’s not that funny.
PIPEFITTER (still laughing) Oh my god... “Let me just figure out how to get my head in the fence...” Oh, oh, oh, PLOOH!
PIPE keeps laughing until a piece of bacon comes flying out his nose and it lands on JOE’s pancakes.
PIPEFITTER Holy shit that hurt.
OXENBURGER Did you just shoot bacon out of your nose?
BILLY Uh oh, there goes your flapjacks, Joe.
JOE looks at it, and then with his fork and knife he cuts out the piece with the bacon bit on it and eats it.
THE BOYS Woah.
BILLY You are so hard core.
JOE Divine.
OXENBURGER What are we gonna do now that were broke?
JOE What we always do: tour.
They eat breakfast. AS

Above: Promotional still for *Hardcore Logo: LIVE*. (l to r) Clinton Carew, Toby Berner, the Vacant Mr. X, and Michael Scholar, Jr.

Photo Credit: Bev Davies.
Vandalized by: Scott Beadle

Opposite: (l to r) Julie Orton, Rebecca Northan and Chantal Perron in Ground Zero Theatre and Hit & Myth Productions’ presentation of Rebecca Northan’s *Kung-Fu Panties*.

Photo Credit: Trudie Lee

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Road Warrior

A touring veteran shares her survival secrets

BY SCOTT PETERS, *ALL STAGES*
TECHNICAL EDITOR

Cimmeron Meyer is one of the most travelled designers, technicians and producers in Alberta. Based out of Calgary, Cimmeron has toured with One Yellow Rabbit and The Old Trout Puppet Workshop to every corner of Canada as well as the Czech Republic, Scotland, France, Spain and, of course, the USA. That's a lot of borders.

Crossing international borders can be fairly stressful, especially if you have a whole show in tow. "The key is to find people you can trust to help you," says Cimmeron. Who to use for shipping and customs? What visas and paperwork are needed for entry? "You need to forge relationships with people you can trust to give appropriate advice under the given circumstances. I have had contradictory instructions before and at some point you have to make a decision based on the information you have which may involve the use of your intuition and the advice of trusted colleagues."

So, now you've arrived in a strange country to put on a show. How different can it be? "A gig in Prague is probably the best example of how different things can be," Cimmeron says. "The crew consisted of a few trained men but mostly ex-convicts. Criminals are given the option of paying out some of their community-service time working for theatre. I was concerned when I observed the techs swigging beer and smoking cigarettes while hanging the lights. There were no women on the crew at all and they pretty much ignored me, which was fine, but I was glad my translator was a guy. On the break everyone went to the lobby and sat at the theatre bar doing shots. I was amazed that no one fell over drunk during the focus."

"In other experiences, however, general technical theatre practices are pretty much the same wherever I've travelled. I've had the great pleasure of working with some very talented individuals. Overall, I find

that most technicians, tech directors and production managers are pretty rock solid people wherever you go, and sometimes a translator is not even needed. You can point at an obvious problem that needs to be fixed and sort of grunt, and you will usually get a nod that lets you know that it's understood and the note magically gets done. We are cut from the same cloth after all." No borders there.

Now it's time to work. What are the essential touring tools and skills required? Power adapters, a good kit for set gear, metric conversion tables, a tape kit, a good drill, and as always, a multi-tool and a flashlight are on Cimmeron's top-ten list. But those are just the physical requirements. "If you are travelling to a country where they speak a foreign language," Cimmeron advises, "spend the time to learn the basic words for your basic stage items (stage left, stage right, light, up, down, in, out, left, right, over, under, good, beautiful, thank you). I keep a little moleskin on me at all times, which I also use to write down the names of the local techs. You want to make a good impression. Be friendly, smile, and try to speak the language. You may get laughed at, but if you need help with something, you will need to rely on these people."

Cimmeron saves the best advice for last. "The most important thing to remember to do on tour has nothing to do with theatre: find time to visit the city you are in. Go to a local pub and talk to people. Stroll in a park. See the sights. In this business, we don't always get paid a ton of money but sometimes we are provided with the opportunity for a new experience." So take it, and then cross that next border. **AS**

Scott Peters has worked in technical theatre and theatre design for 20 years in Alberta and beyond. He is currently the Acting Chair of the Theatre Production Department at Grant MacEwan University.

Cimmeron Meyer (second from the right) with members of the Old Trout Puppet Workshop and Leslie Feist backstage at Toronto's Soulpepper Theatre.
Photo courtesy of Cimmeron Meyer

Woodpaths

Life in the Borderlands

BY IAN PRINSLOO

You think that because you understand “one” that you must therefore understand “two” because one and one make two. But you forget that you must also understand “and”.

-Sufi teaching story

When I first saw this quote it struck me deeply. Here was a small and elegant phrase that perfectly captured a dynamic I have always been drawn towards. Identified within this statement was the space that exists between two ideas; a space that both separates and joins. Here was a quote that acknowledged the need to stop and occupy the borderlands between our experiences. But as interesting as I find this space, it has been difficult to attract others to rest here.

In a way, it makes sense that no one ever stops in this space. Having a goal is important. And once we have a goal, we establish two definite points: the place from where we begin and a distant location that we seek. We pay tribute to making the journey as important as where we are going, but implicit in that statement is that we keep moving. Stopping along the way to experience the moment of exchange between two separate points is not often part of our plans.

My attraction to this borderland space fuelled my first adventures in theatre. I helped co-found a theatre company in Toronto in the late 1980s called Orange Dog Theatre (named in honour of the dog with whom I shared an apartment). The mandate of the company was to explore new Canadian plays and existing classics that shared similar themes. The question driving the work was the relationship between ideas across time. What in the classic work made it new in its original context? What had connected it so intensely to its present that it began the long journey toward being a foundational story? Likewise, what were the things that contemporary Canadian playwrights were seeking to explore that connected their work to an ongoing discussion—whether in violent opposition or as a contribution to that discussion? It was neither point of the dramatic continuum that was of interest, but instead the borderland that connected and separated these two poles. This was not easy to explain to fellow artists or to arts councils. We were asked to choose on which side of the established work/new work question we stood. The attempt to stand in the space between the two was often thought of as being wishy-washy.

When I was artistic director of a large regional theatre the question arose of whether I was a supporter of the local theatre community or just interested in bringing in artists from around the country. Again the either/or tenor of the question always seemed to obscure the more interesting borderland between regional and national communities. What could a local community be if it were influenced by the people and practices of the rest of the country? How is this exchange to be encouraged so that each doesn't feel like a loss but only an expansion?

Since leaving my work as an artistic director I have discovered new borderland space, exploring the area between the creative process of theatre and innovation practices in other areas of human endeavours. This discovery has led me into work with the homeless community, social service agencies, theatre boards and the corporate world. And when I tell colleagues about the theatre I do outside of theatre, I sense their feeling that I have gone over to the other side, that there is work we do in theatre and services that we sell to others, but that they are not the same. I am again at a loss to make the case for exploring the space of exchange between artists whose abilities make them wonderful creators and people in diverse areas of interest who desire to see how those same abilities could help them meet their challenges.

I take the time to recount all of these examples of the borderlands I have enjoyed over the years because I believe this is an area of human experience that we need to take more time to explore. Each one of us is connected to a particular “and” that bears attention. By taking the time to feel the space between apparently opposing experiences, we may be able to find possibilities that lead out of the usual either/or situations. If we can sit in the space before something ends and another thing begins, maybe we can see the connections that bind them both into relationship. I am under no illusion that the process of discovering the space between two ideas is a simple task; it requires patience and curiosity. But as we face the myriad oppositions that now surround our present lives, stopping in the borderlands to understand what connects divergent ideas may be what we need. **AS**

Ian Prinsloo is a theatre artist who lives in Calgary. Besides his work as a director, Ian also pursues theatre outside of theatre, developing creative inquiry processes that help people and organizations open up the space of possibility.



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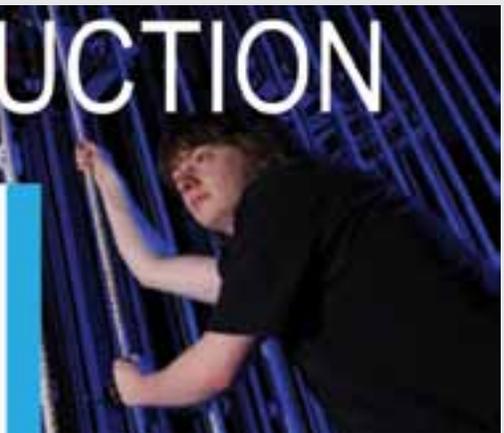
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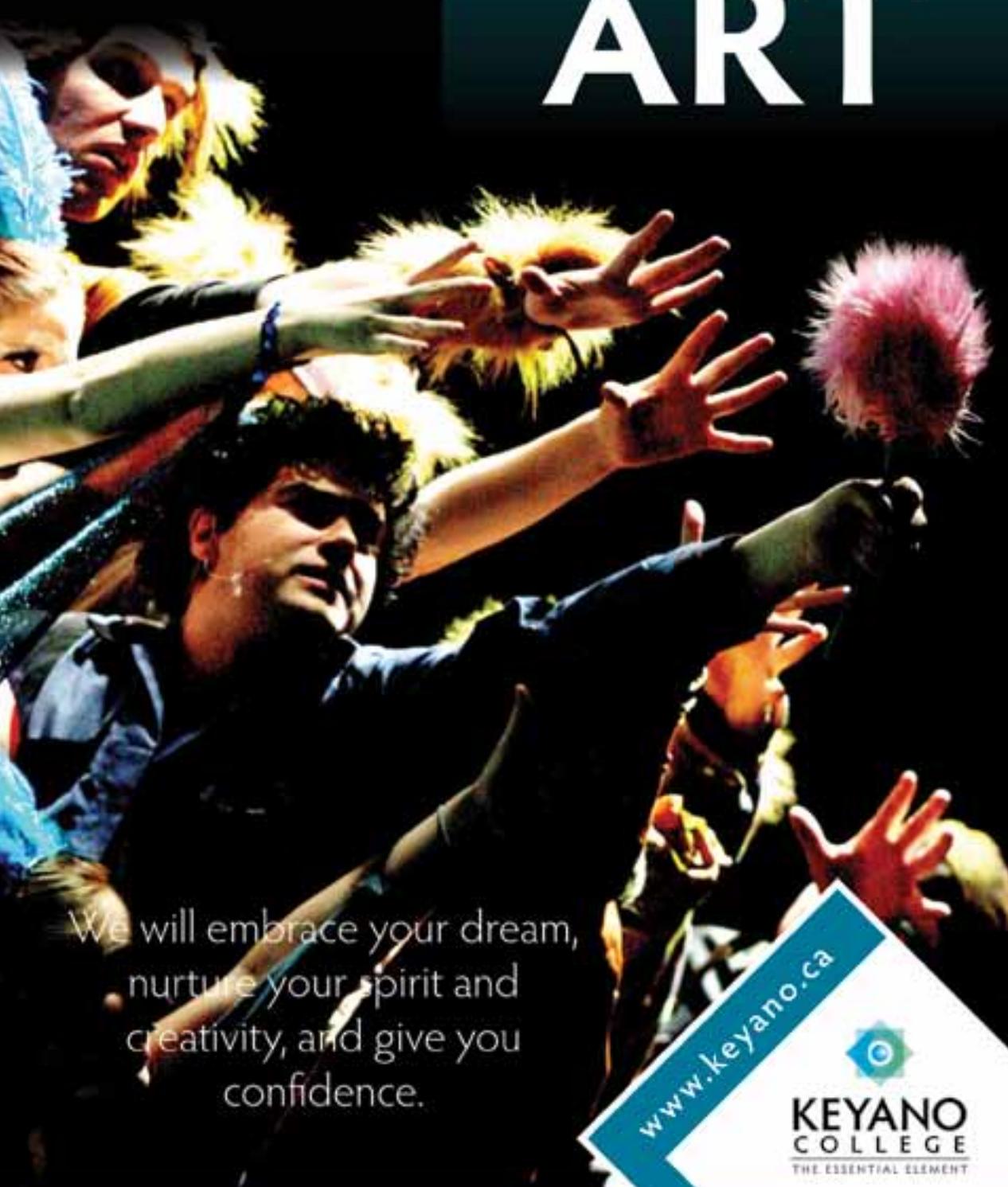
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