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BUST

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SEASON 42
2016
2017

By Matthew MacKenzie

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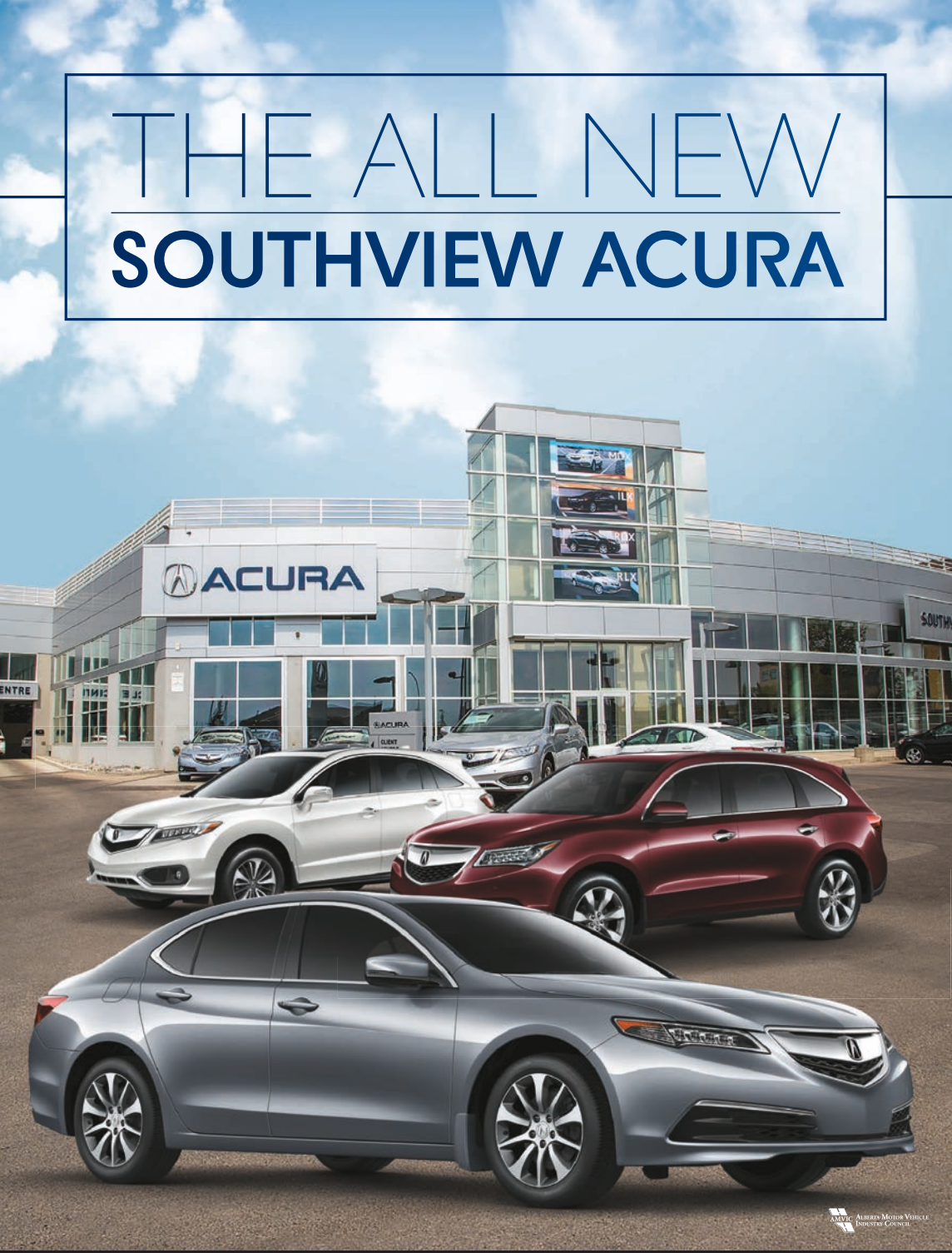

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Theatre Network
~ live at the ROXY

A WORLD PREMIERE

BUST

By Matthew MacKenzie

Featuring: **Lora Brovold, Brandon Coffey, Louise Lambert & Christopher Schulz**

Directed by **Bradley Moss**

Set & Costume Design: **Cory Sincennes**
Lighting Design: **Scott Peters**
Composer/Sound Design: **Darrin Hagen**
Dramaturge: **Iris Turcott**
Stage Manager: **Molly Pearson**

Production Manager: **Scott Peters**
Head of Audio: **Tyler Herman**
Head of Lighting: **Tyler Ferguson**
Carpenters: **Tyler Herman, Tyler Ferguson**
Painters: **Amy Seebaran, Alana Rice**
Production Assistant: **Alana Rice**

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A NOTE FROM THE **DIRECTOR**

BRADLEY MOSS

When Matthew Mackenzie approached me about his new play taking place post the fire in Fort McMurray there were some 18,000 displaced residents staying in Edmonton and the fire was still raging. To respond quickly with a story after their devastating loss was important to us, as we look at what happens to families or a group of people that have lost everything and have to start over. The whole process of starting over is also our own Roxy Theatre story, and we will always be connected to those whose loss was caused by a fire.

My heart was filled with empathy during the Fort Mac fire last summer, and filled with the knowledge of what they were all experiencing. First the shock from the fire itself; displacement is the second experience, and then the sad attempts to save what we could from the fire (hardly any stuff was actually saved but we had to try), and that starts the acceptance of the loss and then the process of beginning again emerges.

We all say that it is just stuff that you lose and as much as that is true there is the counter truth that you experience as well. Some of that stuff had a life of its own and was intertwined with our lives. As one of the characters says in the BUST "I miss the broken things, and the messy things." Like the hole in the back wall of the theatre when the car in THUNDERSTICK was pushed too hard one night, the leaky basement that needed attention every spring, the watermark on the wooden floor from the busted pipes in 1997, and the wine stains on the floor of the lobby from all of the opening nights. All the stuff that had wear and tear on it was proof of our existence in the Roxy Theatre and that history was intertwined with our lives, our history. What you really lose are all of those marks of life that you and your friends and your families made and how those spills, mistakes and repairs stand as a testament of your existence against time.

Yes I do look forward to a new Roxy Theatre but you can never replace the imperfect stuff as it is worn onto or into a building (or a house) and it can never be replaced. We can rebuild a new Roxy Theatre and the Fort McMurray folks will rebuild their homes but you can never replace the history you made, the indelible impressions of life that you leave behind.

And perhaps that is why it takes a lot longer to piece your life back together than anyone expects, including yourself. Because you can replace the stuff but you cannot replace your mark on history.

We dedicate this production to all of the folks in Fort McMurray and wish them all a speedy recovery.

Bradley

30th Anniversary

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Lora Brovold – *Laura*

Originally from Toronto, Lora now happily calls Edmonton home and is fortunate to be part of such a wonderful community and working again with the Theatre Network family on this thrilling new play. Lora's acting credits include: GOD'S EAR (Studio Theatre), THE SUPINE COBBLER (The Maggie Tree), THE BULLY PROJECT (Concrete Theatre), THE ENCOUNTERS FESTIVAL and A MIDSUMMER NIGHT'S DREAM, (Citadel Theatre), A FEW GOOD MEN (Citadel Theatre and The Royal Manitoba Theatre Centre), LET THE LIGHT OF DAY THROUGH (Theatre Network), THE INVENTION OF ROMANCE (Workshop West Theatre), THE DEATH OF ME (Lunchbox Theatre), GOODNESS (Downstage), CIRCLE MIRROR TRANSFORMATION (Shadow Theatre/Sage Theatre), THE LIARS, and THREE DAYS OF RAIN, (Shadow Theatre), HEROINES, MO AND JESS KILL SUSIE, and FAT PIG (Northern Light Theatre), SHOOT/GET TREASURE/REPEAT and MY NAME IS RACHEL CORRIE (Theatre Yes), and EFFIE'S BURNING (Peregrine Theatre). Lora is an Artistic Associate of Theatre Yes, and a graduate of the University of Alberta's BFA Acting Program and the Citadel Theatre/Banff Centre Professional Theatre Program.

Brandon Coffey – *Ty*

Brando(n) Coffey was born in Ft. McMurray Alberta at some point in the 80's. He knew ever since he saw a burned Freddy Kruger on TV at the bright age of five that he wanted to be an actor (thanks Mom). Brando(n) is a graduate of The National Theatre School of Canada. He is most known for playing Woody Harrelson in the autobiography-comedy A BULLET FOR ADOLF which Harrelson also directed and played Off-Broadway after it's world premiere in Toronto. This is his Alberta debut and he could not be prouder to be representing his hometown and the people from there that he loves. Hi Grandma! Love you C.

Darrin Hagen – *Composer/Sound Design*

Darrin Hagen is an award-winning playwright, composer and drag artiste, receiving 7 Sterling awards for his work in the Edmonton theatre scene. He was recently seen on the Roxy stage as Dotty in the 20th anniversary production of TORNADO MAGNET. Other Hagen plays that have appeared on the Theatre Network stage are WITH BELLS ON, BUDDY, TYPHOON JUDY, PILEDRIVER! and KLONDYKES (created with Trevor Schmidt). He is the author of the award-winning THE EDMONTON QUEEN, WITCH HUNT AT THE STRAND and BITCHSLAP!. In 2005, Hagen was named one of 100 Edmontonians of the Century. To the best of his knowledge, he's the only Drag Queen on that list. An inaugural inductee to the Edmonton Queer Hall of Fame, he was also inducted into the Q Hall of Fame Canada for his lifelong contribution to Canada's LGBTQ community. He was named one of the 25 Most Influential Alberta Artists by the AFA. Darrin is a member of the Playwrights' Guild of Canada.

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Louise Lambert – *Carmell*

Louise has been seen in Theatre houses in Toronto she also has done many Film, TV and voice over work. Theatre Credits she has currently achieved in Edmonton; SISTER SISTER (NLT) ROMEO AND JULIET, LOVE'S LABOUR'S LOST (Freewill Shakespeare) CATEGORY E (The Maggie Tree) THE PINK UNICORN (Northern Light Theatre) ONE MAN TWO GOVERNORS, ROMEO AND JULIET, EVANGELINE (The Citadel Theatre). Louise is from Toronto, she is an award winning actor and a graduate of George Brown Theatre School. Upcoming: Teatro La Quindicina; THE SALON OF THE TALKING TURK.

Matthew MacKenzie – *Playwright*

After a record number of failed applications, Matt was accepted to and graduated from the playwriting program at the National Theatre School of Canada, where he was awarded the Quebec Lieutenant Governor's Award for community involvement and sticktoitiveness. After a record number of failed submissions, Matt's play SIA won the 2010 Alberta Playwriting Competition, receiving critically acclaimed productions in Toronto, Calgary and Edmonton. Winner of Tarragon Theatre's Urjo Kareda top emerging Canadian theatre artist award in 2012, Matt worked closely with Daniel MacIvor on his new play WAS SPRING, which mostly consisted of Matt looking after Daniel's dog. In 2015, Pyretic Productions premiered Matt's play BEARS, which was nominated for five Sterling Awards—winning in two categories. Last year, Matt's play BENEFIT was premiered by Calgary's Down Stage Theatre, and was subsequently nominated for a Betty and shortlisted in the Alberta Playwriting Competition. Matt's play TICK has just received its premiere in Ontario with Carousel Theatre and a new musical he is developing with Bryce Kulak titled BONE WARS; THE CURSE OF THE PATHALOGICAL PALAEONTOLOGISTS will be premiered by Punctuate! Theatre here in Edmonton in April.

Bradley Moss – *Director*

Bradley is excited to be directing the premiere of Matthew Mackenzie's BUST and to be working with such a talented team. Bradley is a MFA graduate in directing from the University Alberta. He joined Theatre Network in 1996 to create the multidisciplinary emerging artist festival – Nextfest. In 2014 Bradley accepted the dual role of Artistic and Executive Director for Theatre Network. Some recent productions include: GORDON, RED, THE LAST FIVE YEARS, ARMSTRONG'S WAR, *the Governor General Nominated* THE GRAVITATIONAL PULL OF BERNICE TRIMBLE, *the Sterling Award Winning* LITTLE ONE, DRIVING MISS DAISY, *the Governor General Award Winning* PIG GIRL, *the Sterling Award Winning* LET THE LIGHT OF DAY THROUGH, WHERE THE BLOOD MIXES, IN ON IT, MOVING ALONG, TWELFTH NIGHT, PUBLIC SPEAKING, DOG, THUNDERSTICK, BUDDY, ALIAS GODOT, MISERY, CLOSER AND CLOSER APART, *the Sterling Award Winning* SUMMER OF MY AMAZING LUCK, TRUE WEST, GIRL IN THE GOLDFISH BOWL, HOSANNA, MARION BRIDGE, A SKULL IN CONNEMARA, *the Sterling Award Winning glam rock musical* HEDWIG AND THE ANGRY INCH, and HIGH LIFE.

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Molly Pearson – *Stage Manager*

Molly's recent credits include stage managing THE ANXIETY PROJECT for Theatre Yes, WORKING IT OUT for The Alberta Worker's Health Centre, THE PASSION OF NARCISSE MONDOUX for Northern Light Theatre/l'UniTheatre, LA VOIX HUMAINE for l'UniTheatre/Opera NUOVA, JEAN ET BEATRICE for l'UniTheatre, assistant stage managing ROMEO AND JULIET, LOVE'S LABOUR'S LOST, AS YOU LIKE IT and CORIOLANUS for The Freewill Shakespeare Festival, A CHRISTMAS CAROL for The Citadel Theatre, apprentice stage managing PLAYING WITH FIRE, THE PENELOPIAD, 2 PIANOS 4 HANDS and A CHRISTMAS CAROL for the Citadel Theatre, and HELEN LAWRENCE for The Arts Club Theatre.

Scott Peters – *Lighting Design*

Scott is pumped to be able to light the way through the woods for the world premiere of BUST. Theatre Network always gathers a great team of artists to create their shows, and Bust is no exception: from the stay at home D, to the flashy winger with hands of gold, to the surly goalie, and the rough and ready coaches, they are all here to take a hit, make a pass, and score a game winning goal for you. Recent credits include Set and Lighting Design for BURNING BLUEBEARD (Edmonton Actor's Theatre), Lighting design for TORNADO MAGNET (Theatre Network), Lighting Design for TEN OUT OF TWELVE (Wild Side Productions), Lighting Design for LOVE'S LABOUR'S LOST, ROMEO AND JULIET (Freewill Players). Go Oilers!

Christopher Schulz – *Barry*

Christopher was most recently seen in last season's Northern Light Theatre production of WISH (Sterling Nomination for Outstanding Actor) and NIGHTHAWK RULES (What It Is Productions) at the 2016 Edmonton Fringe Festival. Other credits include, MOTE (Blarney Productions), THE GLASS MENAGERIE and EQUUS (Citadel Theatre), MACBETH (National Arts Centre/ Citadel Theatre), SOME GIRL(S) (Northern Light Theatre), LIGATURE MARKS (What It Is Productions), THE NEO-NANCIES (Guys In Disguise), LAWRENCE & HOLLOMAN (Image Theatre), AMADEUS and RICHARD III (Centre Stage Theatre), PROOF and THE SHAPE OF THINGS (Ignition Theatre). Previously for Theatre Network: ALIAS GODOT. Christopher is a graduate of both the Theatre Studies and Motion Picture Arts programs at Red Deer College. What a pleasure it's been working on this play, for this company, and with this team. Enjoy the show and get 'er done.

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Cory Sincennes – *Set & Costume Design**

Cory is an award winning designer, currently residing in Charlottetown, PEI. His set, costume and lighting designs have received both national and international recognition. His work has been seen throughout Canada, as well as throughout Europe and Russia. Cory earned a degree in Architectural Studies from Carleton University before studying design at Ryerson Theatre School in Toronto. He also holds a MFA in Theatre Design from the University of Alberta. Recent Designs: EVANANGELINE, BITTERGIRL THE MUSICAL (Charlottetown Festival) LIBERATION DAYS (Theatre Calgary/WCT), PETER AND THE STARCATCHER, LES MISERABLES (WCT); MARY POPPINS, NEXT TO NORMAL, (Theatre Calgary/Citadel Theatre); MILLION DOLLAR QUARTET, VENUS IN FUR, ROMEO AND JULIET, SPAMALOT, THE ROCKY HORROR SHOW (Citadel); LAST 5 YEARS, MICHEL AND TI-JEAN, and LET THE LIGHT OF DAY THROUGH (Theatre Network). www.corysincennes.com

**This artist appears courtesy of a contribution from Debra Lieberman*

Iris Turcott – *Dramaturge*

Company Dramaturge at Canadian Stage for 17 years, then Factory for 5 years, in recent years Iris divided her time between teaching at the University of Guelph, National Theatre School and her free lance work with playwrights across the country including Robert Chafe, Anusree Roy, Daniel MacIvor, Ronnie Burkett, Judith Thompson and Matthew Mackenzie.

**Iris passed away in the fall of 2016.*

A CONVERSATION...

Colleen Murphy

With Colleen Murphy

For our 2016/2017 Season Theatre Network has invited Governor General Award Winning Playwright Colleen Murphy (ARMSTRONG'S WAR, PIG GIRL, THE DECEMBER MAN) to interview each of our writers as part of the Mainstage Season.

Here's Colleen's chat with BUST playwright Matthew MacKenzie

As a young playwright with successful plays like SIA, BEARS and BENEFIT, to name but a few, how do you manage to navigate political concerns through the use of character and humour. Is the political a subversive element in your work?

I like writing about characters who wouldn't necessarily identify as 'political' in inescapably political situations. This can lead to humour but also to a whole range of other things, as these characters are forced to deal in the 'real world' with stuff that's usually talked about by 'political' people on a theoretical level. I'm not sure if this makes my work subversive, just hopefully not didactic.

BEARS by Matthew MacKenzie, presented by Pyretic Productions

There are very few plays written about people who live and work in Fort McMurray, and yet it is one of the most interesting and controversial towns in Canada. What compelled you to write BUST?

I'd agree and expand on what you've said—there are few plays produced outside a festival setting about people who live and work in Alberta—which is highly problematic, considering how much money Albertans invest in an industry that purports to represent them culturally. For quite some time I've felt that people across the country slag Alberta and Fort McMurray in a way that completely ignores that there are thinking, feeling, critical people living here. When the fire was raging in Fort McMurray I was in Toronto with a production of mine and I heard several times from people that they felt that Fort McMurray had this coming. Some of these sentiments were shared right across the lobby from Brandon Coffey—who grew up in Fort McMurray and plays Ty in BUST. These friends are very fond of Brando—he's a popular guy, but not for a second when they were talking positively about the fire burning, were they thinking about the people it was affecting—ie. Brandon's family. It's this disconnect that compelled me to write BUST.

BETWEEN PLAYWRIGHTS

Matthew MacKenzie

It would be easy for a liberal leaning playwright to negatively judge characters who live in Fort McMurray, but that is not the case in BUST. What do you feel your role as a playwright is when writing about people with alternate viewpoints from your own?

It would be easy for a liberal leaning playwright not from Alberta to negatively judge characters working and living in Fort McMurray, but my friends and family work in the oil industry and I don't think they're evil or insane. The characters in BUST have different perspectives than me, but I'm a lot more like them than I am like the latte left in Toronto who have viewed the downturn and fire in Fort McMurray as some sort of blessing in disguise. I think my role as a playwright is to endeavour to tell a compelling story that people (both in and outside theatre) can relate to. A story that hopefully doesn't put my viewpoint in lights, but allows those who've come out to continue to actively formulate their own viewpoint.

You were born and raised in Edmonton. It is considered a strong theatre city because people are keen to come out and see shows – no matter the weather. Are there a lot of stories in this city that have not yet been mined and written?

Definitely. The current imbalance of cultural resources being devoted to work of a quasi-commercial nature that does not even attempt to be reflective of Edmonton or Albertan culture is shameful. People generally refer to Edmonton as being a theatre city due to the Fringe Festival, where it is much more common to see local writers telling stories about Edmonton and Alberta (which local audiences attend in droves). The fact that Albertans are (probably unknowingly) investing more money in productions that are commercial in nature than we are in our own writers, is an indication that something is wrong. We have an amazing number of gifted playwrights in this city and a population who views going to the theatre as quite normal; the fact that Edmonton and Alberta invest millions in theatre but the city and province can't meaningfully support a single working playwright, arguably calls into question how much we value our own culture. But regardless of how funding is awarded, I think that Albertans value their culture a great deal and are hungry for stories that are reflective of their lives.

continued on page 27

Matthew in his play THE PARTICULARS

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...CONTINUING THE CONVERSATION

What kind of theatre excites you and do you believe that theatre can be an agent for social change?

Theatre can be a means of social engagement but I don't think it can be an agent of social change in and of itself. Unless we were burying Trump tonight.

What excites me currently in the city are writers like Elena Belyea, Beth Graham, Jill Connell, Megan Dart, Ellen Chorley, Liam Coady and Nasra Adem. The work of companies like The Maggie Tree, Theatre Yes and Catch the Keys also really gets my blood pumping.

What are you working on and what is coming up next for you?

I'm working dramaturgically with Lianna Makuch on a new piece she is writing titled BLOOD OF OUR SOIl, which tells the very personal story of her Baba fleeing the Bolsheviks and Nazis in WWII and her own journey to understand the current war in Ukraine. Pyretic Productions will be presenting a workshop production of the piece at the St.John's Institute from March 9-11.

Additionally, I'm working on a new family musical with Bryce Kulak titled BONE WARS; THE CURSE OF THE PATHOLOGICAL PALAEONTOLOGISTS, which will be premiered by Punctuate! Theatre in association with Edmonton Fringe Theatre Adventures at the Artsbarns in April. BONE WARS is about four eleven year olds who are forced to abandon their canoe trip down the Red Deer River and take refuge in an abandoned mine in the Badlands to wait out a tornado, where they become embroiled in a historical quarrel; who was the greatest Palaeontologist of them all?

When Matt isn't writing

THE OTHER by Matthew MacKenzie presented by Pyretic Productions at The Roxy on Gateway

IN LOVING MEMORY OF

In late 2016 Theatre Network lost long-time friend and board member, Gail Hall. Gail was a tireless supporter and ambassador for Theatre Network by most notably providing her time and expertise as the chair of our annual Spring Fling fundraiser. She will be greatly missed by everyone in the Theatre Network family and those close to her.

A Red Seal chef, caterer, broadcaster, cooking school owner, food writer and educator - Gail was a board member of Theatre Network from 2009 – 2016. In 2005 Gail launched Seasoned Solutions Loft Cooking School out of her home where she inspired more than 2,000 students over the years. Gail won many awards, including a YMCA Women of Distinction award, the Pinnacle Business Award, and the Mayor's Award for Sustained Support for the Arts.

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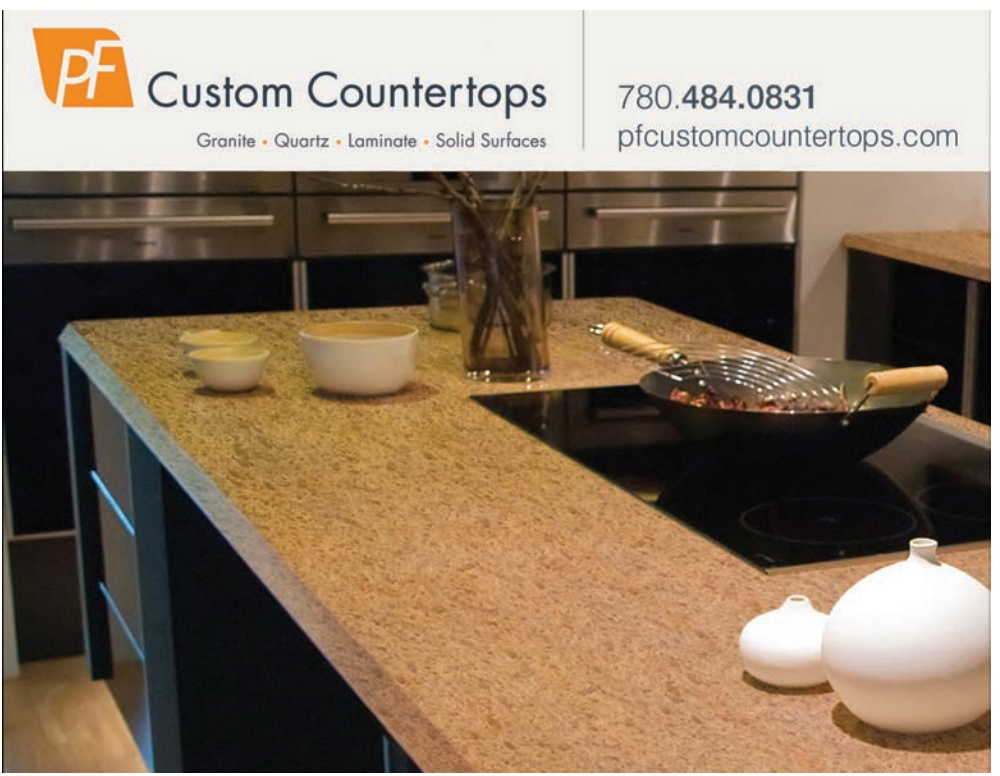
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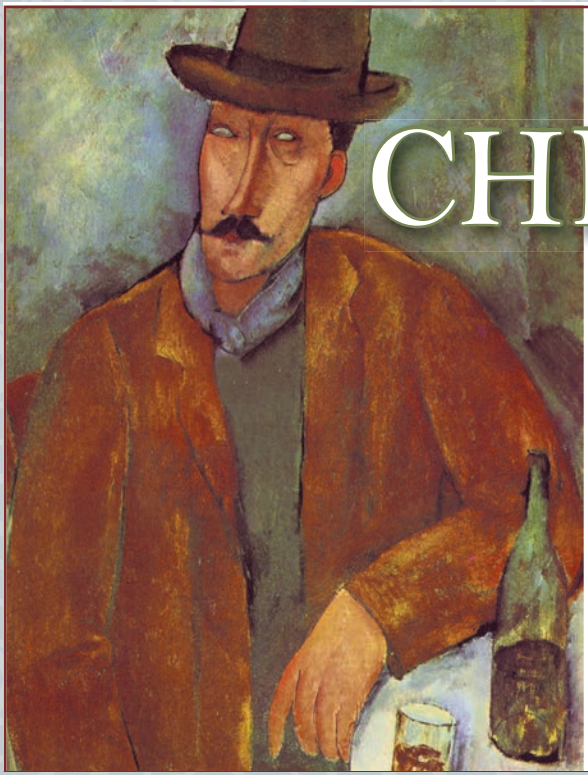

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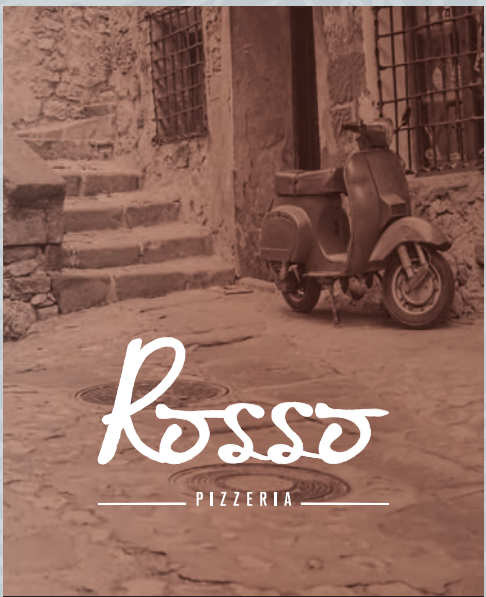

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Join Bradley Moss, playwright Matthew MacKenzie, and the cast/crew of *Bust* for a post-game discussion following the performance on Friday February 17. The team will discuss giving "110% and hustling hard out there" during the process, take audience questions, and chat about their personal connections to Alberta's boom and bust economy. Even if you've already seen the show, you are invited to attend!

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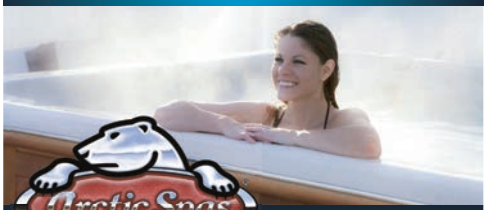

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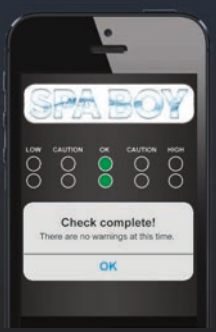

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