

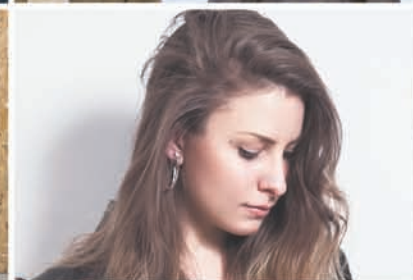
MIRROR

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QUEBECOR



NOISEMAKERS 2010



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 Jeff Miller ★ Mélusine de Maillé & Marc Genya St-Arnaud ★ Jenny Schade ★ Emily Quaile**

Direct exposure

Theatre director Emily Quaile has a flair for dark, depraved material

by NEIL BOYCE

We focus so much on young actors: the starring roles, the big breaks—but how about the ones who control the machinery—the directors—how do they start out?

For Emily Quaile, moving here from Ottawa, finishing university, trying to start a career in this city, she knew she'd have to will it into existence.

"There's no training out there for directors," says Quaile. "There's NTS (National Theatre School) and a couple of masters programs. Eight Canadians a year get trained in directing on a conservatory level—you end up having a pile of over-trained actors in rehearsal spaces with directors who are trying to figure out their own voice. So I look at the climate: the only way I'm going to learn is to just do it, again and again."

Quaile's easy laughter and sunny demeanour are utterly at odds with her chosen material. She began exploring sinister topics early on, directing works like *No End to the Journal* (about murdered Canadian-Iranian journalist Zahra Kazemi) and Sarah Kane's relentlessly brutal piece, *Crave*. "I was known as the one who directed the dark, depraved shows," she says, smiling.

After what she calls an "accidental hiatus"—a year off to tend bar—Quaile launched back into theatre in 2008, joining the Carney Collective to direct *Drag on Jaded*. Comfortable backstage or onstage, she's acted in Graham Cuthbertson's *Pre/Intervention* at the 2009 Montreal Fringe, the docu-theatre drama *Speak Truth to Power* and is set to appear this summer in Joanne Sarazen's *Jesus Jello*—an OFF-Fringe piece about someone who discovers the face of



ROBIN HART HILTZ

STANDING OUT BEHIND THE SCENES: Quaile

the Lord in their dessert bowl.

She just finished directing the light-hearted rom-com *Butterflies Are Free*—possibly the only happy note on her directing resume—as well as *Kill Zone, A Love Story*, for a staged reading series produced by Tableau d'Hôte, about a Canadian soldier involved in the "Somalia Affair"

murders of the mid-'90s.

About the work, she says, "It's being exposed to how actors are trained nowadays, and training yourself how to speak their language. Because directing—half of it—is leading a bunch of creative brains on the same path, pointing in the same direction."

She's now writing her own play

about war criminals for a one-woman show she'll workshop this spring. And though she says she feels she hasn't slept in three years, Quaile intends to remain visible. "There's a sea of artists in this city and, at times, you've got to be the one jumping up the highest and waving your arms the biggest." ★

Outreach movement

Mélusine de Maillé and Marc Genya St-Arnaud want to help and heal with dance

by MARITES CARINO

Last summer, mid-afternoon, someone knocked at my door. When I descended my staircase, a young, artsy-looking woman greeted me with a smile and a pamphlet. She wasn't with Greenpeace, nor was she selling cookies or calendars for a medical cause. Instead she was doing outreach for the Fondation Québécoise pour la danse contemporaine. This was the first time I'd heard of the group, so she filled me in.

The organization, which was founded by Mélusine de Maillé and Marc Genya St-Arnaud, promotes modern dance and brings art to the community through artistic projects. They admit, however, that it hasn't been an easy ride financially. Tired of rejection letters from government funding agencies, the co-founders decided to take matters into their own hands.

"In 2007, I was fed up. We were applying for grants left

and right. We wanted to be autonomous. Since we weren't getting funding the conventional way, we decided to do the opposite," explains St-Arnaud. So they literally hit the streets by canvassing for cash the old-fashioned way.

"Going door-to-door involves the community and gets them involved as partners with the project," says St-Arnaud. "It opens other doors, and other

perspectives, but we don't give out chocolate!" adds de Maillé, laughing.

With a fleet of 60 devoted volunteers, St-Arnaud says that in 2009 alone, they collected over \$100,000 from door-to-door

donations to fuel their projects. Since the creation of the foundation, they've accumulated a list of more than 7,000 donors.

"I don't have a salary, but at least we have a space, equipment and people who are willing to help us out," says St-Arnaud from their bright and cheery headquarters in the Belgo building.



SHARON DAVIES

DOOR-TO-DOOR DANCE: St-Arnaud and de Maillé

de Maillé and St-Arnaud share a background in dance and have a keen interest in outreach work. Since they met, the duo has combined their interests in creating community through dance with projects involving aboriginal youth, prisoners and the homeless.

At the moment, the team is in full swing for their current

brainchild, which evolved from a previous dance project with street kids and Father Emmett "Pops" Johns. Danse Dans la Rue encourages homeless youth to attend personal development workshops and, through dance and the arts, offers them "a chance to discover their strengths and talents" explains

St-Arnaud as he fiddles with bits of pipe and plumbing donated from Home Depot. He's doing prep work for the transformation of a donated city bus into a motor home for the project's participants. The intensive reintegration program culminates in a full-scale production at the Gesù. Watch for it in 2010. ★