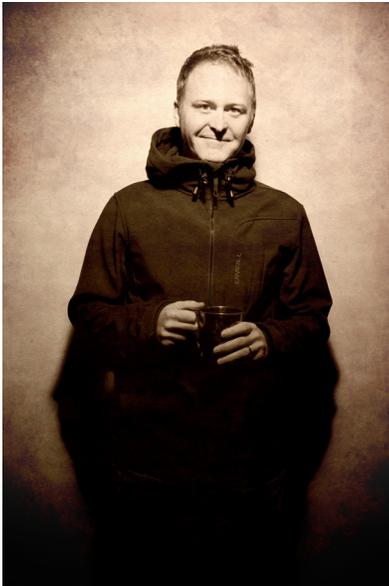


October 2011

Alan Dilworth: Directing *The Black Bonspiel of Wullie MacCrimmon*



To prepare for directing *The Black Bonspiel of Wullie MacCrimmon*, Director Alan Dilworth met earlier this spring with Merv Fonger, the Curling Coach for Saskatchewan's Team Holland. Fonger gave Dilworth his first taste of curling by showing him images from the 30's to the 50's.

"I'm fascinated by what curling means to the communities here and what it means to the mythology of the prairies," said Dilworth. "It has evolved into this very modern, sexy sport that, as Canadians, we're watching. And I have to admit that esthetically, it's quite gorgeous."

"It is so archetypically Canadian. There is something about this that's even more social in the act itself."

Fonger joined the cast and crew during rehearsals to perfect their technique, making their rock throwing more realistic (although, admittedly, most of the cast were already excellent curlers).

Dilworth has a contagious enthusiasm for the production: "The fun and play of executing the vision of the piece is just wild! Having Satan and his retinue on stage, and the magic that that brings to the theatre, is going to be so much fun to explore."

This is Dilworth's debut with Globe Theatre, but experiencing *A Midsummer Night's Dream* in 2008 bolstered his excitement for working in Regina.

"It was like an organic explosion. My wife was performing in it and it was my first opportunity to see the company at work." Dilworth was inspired by the talent of the recent Conservatory graduates, leadership of the theatre in terms of the developing artists, but also the thought of working in the space as well.

"The design was so exciting for me – it was alive. Ruth was directing and I thought I would love to have an opportunity to explore this space, because it is incredibly unique to have a theatre of this scope and of this size and reputation working in-the-round. It is magic. Theatre magic."

Alan's work has been performed in theatres across Canada and in the United States. He is co-artistic director of Sheep No Wool, founder of Belltower Theatre and an associate artist with acclaimed indie companies: Groundwater Productions, Convergence Theatre and Project:Humanity. Alan is currently a resident artist with Project:Humanity at The Theatre Centre in Toronto and a member of The Michael Langham Workshop for Classical Direction at the Stratford Shakespeare Festival. Alan has an MFA in directing from York University. He was the 2005 Urjo Kareda Emerging Artist in Residence at Tarragon Theatre in Toronto, and was named Toronto's best emerging male director of 2008 by Toronto's NOW Magazine. Alan is currently producing The Edward Bond Festival in Toronto (June 2012). Upcoming directing projects include: *Thinking of Yu* (Alberta Theatre Projects), *Crash* (Theatre Passe Muraille), *The Great Mountain* (Young Peoples Theatre), and *The Bundle* (Ryerson University).

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