Program Overview

This funding provides up to $15,000 to support the development of individual Alberta artists, arts administrators, or an ensemble of artists by providing funding for a specific theatre and/or performance art project.

Please click here for program guidelines and information.

Applicant Information

Date Received: (yyyy/mm/dd)	2017/05/16
Legal Name of Applicant:	Liam Peter Jeffrey Salmon
AKA Name:	
Is the Applicant over the age of 18?	Yes
I declare that the Applicant is an Alberta resident as described in 2.1 of the guidelines:	X

Contact Information

Primary Contact Name: Mr. Liam Salmon

(This is the person we will call for project information.)

Note:

If contacts do not appear in the list, then an update must be made to the Contact List in the Applicant Profile.

Contact Name	Phone Number
Mr. Liam Salmon	780-965-0882

Contact Information

Salutation: Mr.
First Name: Liam
Last Name: Salmon

Phone Number: 780-965-0882
Email Address: salmliam@gmail.com
Website URL:

Contact Information

Salutation:
First Name:
Last Name:

Phone Number:
Email Address:
Website URL:

Applicant Contact Information

Updates to this information will not be reflected in the Applicant Profile.
Update the Applicant Profile if required.

Applicant Address

Address Line 1: 4311 Terwillegar Link
Address Line 2:
Address Line 3:
City: Edmonton
Province: Alberta
Postal Code: T6R 2Z9
Country: Canada

Mailing / Delivery Address

Please ensure that the mailing address is correct for this application.

Address Line 1: 4311 Terwillegar Link
Address Line 2:
Address Line 3:
City: Edmonton
Province: Alberta
Postal Code: T6R 2Z9
Country: Canada

General Information

Category of this application: Training/Career Development
Application Classification: Individual Artist
Community Affiliation (Voluntary):

Project Description

Project Description Brief:

Attending the National Theatre School of Canada's playwriting program for my graduating year.

Brief descriptions are used internally. For example: Western Canadian tour for the album "New Music".

Project Start Date: (yyyy/mm/dd)	2017/09/05
Project Completion Date: (yyyy/mm/dd)	2018/05/06

Principal Artists

Adding Principal Artists:

Click to add a new Principal Artist to the list.
Click in the "View" column to edit the details of a listed Principal Artist.
Click to delete a listed Principal Artist.

Position/Role	Alberta Resident	First Name	Last Name
Playwright/Student	Yes	Liam	Salmon

Principal Artists

Position/Role: Playwright/Student

Alberta Resident? (Per 2.1 in grant stream guidelines) Yes

First Name: Liam

Last Name: Salmon

Principal Artists

Position/Role:

Alberta Resident?
(Per 2.1 in grant stream guidelines)

First Name:

Last Name:

Individual Applicant Agreement

Individual Artists Project Grant Applicant Agreement

The Applicant declares that:

- the information contained in its application and supporting documents (“Application”) for grant funding from the Alberta Foundation for the Arts (“AFA”) is true and accurate and endorsed by the Applicant; and

- the Applicant has read and understood the applicable grant Guidelines (Guidelines) located on the AFA website at http://www.affta.ab.ca.

The Applicant understands and agrees that should this Application be approved, any grant funding is subject to the Applicant complying with the terms and conditions of this Agreement.

The Applicant agrees to the following terms and conditions:

1. The Guidelines and Application form part of this Agreement and the Applicant agrees to be bound by the requirements set out in them.

2. The Applicant understands and agrees that unless it receives a letter from the AFA awarding grant funding (the “Grant”) for the purpose(s) (“Purpose”) set out in the Application, and setting out the amounts and timelines for the payment of the Grant, there is no obligation between the Parties.

3. The Applicant understands and agrees that the AFA may award a Grant for less funding than the Applicant requested in the Application. The Applicant agrees that if it does not return the Grant to the AFA within 30 days of receipt of the funds or the funds being deposited in its account, by its actions the Applicant:
- accepts the lesser amount as awarded and understands that the AFA will not pay the Applicant any additional funds above the amount of the Grant; and
- agrees that all of the other terms of this Agreement are in full force and effect.

4. The Applicant will use the Grant awarded for the stated Purpose within its Application, unless written permission is obtained from the AFA to vary this Purpose.

5. The Applicant must comply with all applicable laws.

6. Following receipt of the Grant, the Applicant agrees to be bound by the reporting requirements set out in the Guidelines, in the Application, and related attachments, and to provide any additional reporting requested by the AFA.

7. This Agreement commences the date of the Application and binds both parties upon receipt or deposit of the Grant, whichever is earlier, until the date the Grant reporting has been approved by the Alberta Foundation for the Arts or the Grant has been repaid.

8. Any part of the Grant not spent as set out in this Agreement or upon termination of this Agreement must be repaid to the AFA. The Grant may be terminated upon:
- mutual consent;
- 30 days written notice by either party; or
- demand by the AFA for immediate repayment in the event of a breach of any term or condition of this Agreement.

9. The Applicant acknowledges that it will be liable for the full amount of the Grant and will be bound to the terms of this Agreement, even if the Applicant has paid all or part of the Grant to a third party who has spent the money.

10. The Applicant agrees to provide the AFA access to all financial statements and records having any connection with the Grant or the Purpose during the Term of this Agreement and for seven (7) years after the termination of this Agreement to verify that the Grant has been used for the Purpose.

11. The Applicant acknowledges that the Freedom of Information and Protection of Privacy Act (FOIP) applies to records submitted by the Applicant to the AFA in relation to this Agreement, including the Application, and all attachments. These records may be disclosed in response to an access to information request under the FOIP Act, subject to any applicable exceptions to disclosure under the FOIP Act.

12. The Applicant agrees to indemnify and hold harmless the AFA, its employees and agents

from any and all claims demands, actions and costs (including legal costs on a solicitor-client basis) for which the Applicant is legally responsible, including those arising out of negligence or wilful acts by the Applicant or its employees or agents. Such indemnification shall survive the termination of this Agreement.

13. This Agreement shall be governed and interpreted in accordance with the laws in force in the Province of Alberta.

14. This Agreement is not intended to and does not make either party the agent or partner of the other for any purpose or create a joint venture.

15. This Agreement may not be assigned by the Applicant.

16. The Applicant will recognize the source of the Grant as required by the Guidelines.

The Applicant represents and warrants that the person signing is duly authorized to make the Application and is legally sufficient to bind the Applicant to the Agreement.

Name of Applicant: Liam Peter Jeffrey Salmon

Date: (yyyy/mm/dd) 2017/05/16

I agree to/with all the statements above: X

Please note:

The personal information collected using this form is required for the administration of this program. This information may also be shared with Alberta Culture and Tourism, which provides consultative and administrative assistance to these awards programs. The information will not be disclosed to any other third parties except as allowed by the Freedom of Information and Protection of Privacy Act.

For further information about this program, and the use of personal information, please contact:

Arts Branch, Alberta Culture and Tourism, 780-427-9968
Toll-free Calls in Alberta to Government of Alberta Offices:
- 310-0000 + office area code + telephone number
Cell phone: Toll-free codes below + office's area code + telephone number:
- *310 (Roger's Wireless)
- #310 (Bell and Telus)

Project Budget

Please refer to the program guidelines to determine eligible expenses.

Please select a heading from the drop-down menus for each separate expense section. Total Expenses will automatically calculate. Total Costs will be calculated once the Save button is selected.

Include project revenue (funding from other agencies, personal contributions, in-kind contributions, etc.) on separate lines within the revenue section to balance out the expenses. Total Revenues will automatically calculate.

The remaining amount is your request to the AFA. The maximum AFA grant request must not exceed the amount indicated in the AFA program guidelines.

Total Expenses will equal Total Revenues + AFA Grant Request.

You may include explanatory notes to your budget on the following page.

Project Expenses

Expense Type 1: Tuition

Description	Number of Units	Unit Cost	Total Cost
National Theatre School of Canada Tuition (Per Academic Year)	1	$4,700.00	$4,700.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
		Subtotal:	$4,700.00

Comments:

Expense Type 2: Subsistence

Description	Number of Units	Unit Cost	Total Cost
Housing/Accommodation $550.00 Per Month - Incl. Rent and Utilities	10	$550.00	$5,500.00
Food and Approved Expenses at $450.00 Per Month - Incl. Food, Medication, Toiletries, and Housing supplies.	10	$450.00	$4,500.00
Traveling Expenses at $30.00 per month - Bus and Metro Tickets	10	$30.00	$300.00

			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
		Subtotal:	$10,300.00

Comments:

Expense Type 3: Travel

Description	Number of Units	Unit Cost	Total Cost
Round ticket to Montreal in August and back to Edmonton in December	1	$600.00	$600.00
Round ticket to Montreal in January and back to Edmonton in May	1	$600.00	$600.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00

			$0.00
			$0.00
		Subtotal:	$1,200.00

Comment:

Expense Type 4: Other

Description	Number of Units	Unit Cost	Total Cost
School Group Insurance	1	$195.00	$195.00
Mandatory Performance Tickets	1	$100.00	$100.00
School Materials (Movement clothes, textbooks, plays, photocopying, etc.)	1	$150.00	$150.00
Admission/Registration Fee	1	$200.00	$200.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
			$0.00
		Subtotal:	$645.00

Comments:

Total Proposed Expenses: $16,845.00

Proposed Expenses Comments:

Project Revenue

Non-AFA Revenue

Description	Amount	Funding Status
Savings - Summer income paired with personal savings.	$6,245.00	Confirmed
Estimated Contest/Scholarship/Award Money	$1,000.00	Pending
Edmonton Arts Council Travel Grant	$600.00	Confirmed
Total Non-AFA Revenue:	$7,845.00	

Grant Amount Requested: $9,000.00

Comments:

Attachments

Video support material must be submitted to the AFA in hard copy. Please see the program guidelines for details.

Document Type	Required?	Document Description	Date Attached
01. Artist resume	Yes	Artist Resume	2017/08/26
02. Detailed project description	Yes	Project Description	2017/08/29
03. Commission contract	No		
04. Complete scores and recordings	No		
05. Detailed description, schedule, and budget for the alternate training choices	No		
06. Images	No		
07. Itinerary and travel confirmations	No	Travel Confirmation	2017/08/26
08. Letter of reference	No	Two Letters of Re...	2017/08/29
09. Marketing plan	No		
10. Proof of acceptance and a detailed description, schedule, and budget for the training program	No	Proof of acceptan...	2017/08/09
11. Resumes for principal artists involved in the project	No		
12. Support materials	No		
13. Two contrasting monologues	No		
14. Writing sample	No	Writing Sample	2017/05/16
15. Void Cheque or Direct Deposit Form	No	Void Cheque	2017/08/09

Attachment Details

Document Description: Artist Resume

Attachment Details

Document Description: Project Description

Attachment Details

Document Description:

Attachment Details

Document Description:

Attachment Details

Document Description:

Attachment Details

Document Description:

Attachment Details

Document Description: Travel Confirmation

Attachment Details

Document Description: Two Letters of References

Attachment Details

Document Description:

Attachment Details

Document Description: Proof of acceptance and a detailed description, schedule, and budget for the training program

Attachment Details

Document Description:

Attachment Details

Document Description:

Attachment Details

Document Description:

Attachment Details

Document Description: Writing Sample

Attachment Details

Document Description: Void Cheque

Attachment Details

Document Description:

Submission Summary

Page	Last Updated
Program Overview	No Input Required
Applicant Information	2017/07/11
Contact Information	2017/07/11
Applicant Contact Information	2017/07/11
General Information	2017/07/11
Project Description	2017/08/29
Principal Artists	2017/07/11
Individual Applicant Agreement	2017/07/11
Project Budget	No Input Required
Project Expenses	2017/07/11
Project Revenue	No Input Required
Attachments	2017/08/29

Liam Salmon

(780) 965 – 0882
salmliam@gmail.com

Production History as Playwright:

Silence and the Machine (One Act) — **Production, 2017**
Theatre BSMT, Calgary.

Iphigenia (10 Minute Play) — **Production, 2017**
Newmarket, Ontario
Newmarket National 10 Minute Play Festival

Angry Crayon Flowers (Five Minute Play) — **Commission, 2016**
Citadel Theatre, Edmonton.

Silence and the Machine (One Act) — **Production, 2016**
Nextfest Productions, Edmonton.

The Boy With No Face (One Act) — **Workshop / Staged, 2015**
Citadel Playwright's Forum, Edmonton.

(un) known stories (One Act) — **Production, 2015**
In Arms, Queer Theatre, Edmonton
Lead Writer of a Devised Piece
Edmonton Fringe

Silence and the Machine (One Act) — **Production, 2015**
New Works Festival, Edmonton

DIG (One Act) — **Reading, 2014**
Citadel Young Playwriting Company, Edmonton

All That's Left (One Act) — **Production, 2014**
New Works Festival, Edmonton

Related Training:

Citadel Playwright's Forum (2015)
Led by Colleen Murphy and Brian Dooley. Other Participants: Darrin Hagen, Karen Hines, Tracy Power, and Nicole Schafenacker. Involved the reading and development of *The Boy With No Face*. As well as the staging and work through on the Maclab stage at the Citadel.

Citadel Young Playwriting Company (2010- 2014)
Led by Heather Inglis. Guest playwrights included Jason Chinn, Trevor Schmidt, Mieko Ouchi, Nicole Moeller, and Beth Graham to name a few. Involved the creation and workshop of several plays through the years (*All That's Left, The Last Dandelion,* and *DIG*) that culminated in public music stand readings at the end of the year.

Education:

National Theatre School of Canada

Playwriting (Class of 2018)

Works:

- Fags In Space – First Year Project, Unity Play.
- tiny feast – Adaptation based on the short story 'A Tiny Feast' by Chris Adrian.
- vs. Global Warming (In Development) – A theatre for young audience play where a youth sues the government over global warming.
- Watch Me Drown – Major, Second Year Project.
- Avocado Mars – A Short Musical Theatre Work
- Patrick's Trick – A Translation Project. Translating a play from German to English.
- 7 – A Fifteen Minute Play, Performed.
- Third Year Project (In Development) – A Play that will be performed by NTS actors in their graduating season in 2018

Selected Courses:

Dramaturgy: Nick Carpenter, Brian Drader, Sarah Elkashef, Dean Fleming, Erin Shields,
Writing Workshops: Jonathan Garfinkle, Iris Turcott, Maureen Labonté.
Writing For Television: Bobby Theodore
Writing for Video Games: Jill Murray
Musical Theatre Workshop: Doug Price
Writing for the Digital Age: Ivana Shein
Alternative Narrative: Sarah Elkashef
Immersive Multi-Medial Workshop: Amy Chartrand, Moment Factory.
Neutral Mask: David Latham
Jeu: Adam Lazarus
Movement: Rebecca Harper
Seminars & Resident Playwrights: Nicolas Billon, Robert Chafe, Anna Chatterton, Beth Graham, Joseph Jomo Pierre, Colleen Murphy, Hanna Moscovitch, Jordan Tannahil.

University of Alberta

Bachelor of Education, Major in English, Minor in Drama. (2013)
Bachelor of Drama. (2015)

Awards:

- Multiple Jason Lange Scholarship for Academic Excellence
- Frank Bueckert Prize – Given to a student who demonstrates aptitude and promise in playwriting

Other Awards:

Dorothy White Award – For *Fags In Space*

National Newmarket 10 Minute Playwriting Festival/Competition – Second Place

Project Description

Applicant Background

My name is Liam Salmon and I am an emerging queer playwright born and based out of Edmonton, Alberta. I am currently headed into my third year at the National Theatre School of Canada (NTS) in their playwriting program. I am applying for grant funding to assist with tuition and subsistence for my third and final year at NTS (2017 – 2018).

Writing has been a constant part of my life, from angst-ridden teen poetry to novels that I never finished. I stumbled across playwriting quite by accident signing up for acting auditions for the Citadel Young Companies. One embarrassing audition later, and I found myself in their young Playwriting Company. It was through the Citadel Young Playwriting Company that first showed me that theatre and writing could come together and be one. Playwriting came to me at a point in my life where I'd just come out publically as a gay man. I think it is through theatre and my writings that I have finally come to accept myself and explore what it means to be 'queer' in our diverse Albertan community.

First I will speak to my background/education prior to NTS, and my experience in theatre. Then I will conclude with a description of my second year at NTS as well as what's coming next in my third and final climactic year.

Previous Education (University of Alberta)

Before arriving at NTS I attended the University of Alberta (2009 – 2013) where I received a Bachelor of Education. Later, I started an after degree with a Bachelor of Arts in Drama (2013 – 2015). I won several Jason Lange Scholarships and was a finalist for the Hazel Elizabeth memorial Award for creative writing in Education. I also received a Frank Bueckert Prize, which is given to a student that demonstrates aptitude and promise in playwriting.

During my Education degree my specialization was in English with a minor in Drama. I learned a lot during this process and worked with youth from junior to high school. I was able to shadow Linette Smith at Strathcona School and watch the vast, amazing, arts program as they put on *Legally Blonde The Musical*. Later I taught several drama classes at D.S. MacKenzie Juniour High. This included a heavy focus on improv that tested my own bounds as a teacher and artist. Not to mention the class having *Eighty* students. At this time I realized that I loved teaching, but it came as a second to theatre and writing. An additional factor that spurred my move away from education was a comment made by a teacher: "Maybe you might want to consider being *in the closet* at least until you get tenure." That was unacceptable to me. I want to embrace the queer side of myself, not shut it away like I had during my formative years.

Newly minted degree in hand, I went back to the University of Alberta. This time, I narrowed my attention to my newfound love: theatre. It was at this time I'd discovered Playwriting through the Citadel Young Companies. It was a true freedom where I finally found a medium that best suited me as a writer. At the University of Alberta I continued to learn about various Dramatic Arts. I took many classes with so many talented and inspiring professors. And it was through these classes, through theory, to writing, to scene study, that I really began to build a home for myself in the theatre. At the University I became as involved as I possibly could. I costume designed ABBEDAM's productions of *Angels in America* part one. Later I Dramaturged and adapted *Orestes 2.0* for the company in the following year. This marked the beginning of a slew of productions I wrote or become involved in during my stay at the U of A.

Work in Theatre

My involvement in theatre really started through the Citadel's development programs. Notably my play *DIG* received an honourable mention in the Alberta Playwriting Competition, Discovery Category. The play was written as part of the Citadel Young Playwriting Company, led by Heather Inglis the artistic director of Theatre Yes. The program was what singlehandedly directed me on my path to Playwriting. The program taught me the foundations and involved creating several works that were workshopped during the year culminating in final public readings. It also featured guest playwrights including, Colleen Murphy, Trevor Schmidt, Mieko Ouchi, Connie Massing, Greg MacArthur and Kevin Kerr to name a few. I wrote several plays through my four years there including, *All That's Left* and *DIG.* The former is a one act play that takes place between two sisters in their forties. One sister is a private detective while the other is a mother whose child has been missing for several months. The entire play takes place inside the missing child's bedroom.

My other big play written as part of the program, *All That's Left,* was produced by the New Works Festival. It was a story about three siblings dealing with the deaths of their parents. What complicates this was a gay older brother who moved to Toronto and the younger brother's feelings of abandonment. This story explored the acceptance around siblings in the coming out narrative. This kind of uniqueness in perspective is an important value I strive for in my work.

In the following year the New Works Festival produced my play *Silence and the Machine*. We were lucky enough to be mentored by Lee Playwright in Residence and Governor General Award Winning, Colleen Murphy. We went through several workshops and eventually my play was produced as part of the festival. *Silence and the Machine* is a story about an android created and patented by a company who is forced into pregnancy against her will. But since she is a robot her preferences are entirely dismissed. In this play the issue of 'otherness' or 'queerness' is explored metaphorically in a futuristic sci-fi setting. This play has gone on to be produced at Nextfest, and will be produced in Calgary in October by Theatre BSMT.

Before my first year at NTS in the summer of 2015, I worked again with Colleen Murphy in the prestigious Citadel Playwright's Forum on a new play, *The Boy With No Face.* Other forum members included Darrin Hagen, Karen Hines, Tracey Power and Nicole Schafenacker. *The Boy With No Face* deals with issues of homophobic bullying in a junior high context. Told in a fractured and multi-perspective narrative. This eventually results in an explosive and tragic outcome as one student plays the ultimate price, shooting himself in the face. In this, I continue with the theme of queerness in my work and uniqueness of perspective. This is accomplished through writing the troubles and voice of a school shooter as the main character.

In the summer of 2016, I was commissioned by the Citadel Theatre to write a five-minute play for their ENCOUNTERS festival. This festival centers on the idea of having an audience/performer ratio of 1:1. And this summer I had my play *IPHIGENIA* produced through the National Newmarket 10 Minute Play Festival and won second place amid a prestigious group of 23 playwrights from across the country.

Throughout all of this, I have learned to write from the heart. That character comes first above all and that the key is allowing their 'humanity' to shine through and allowing their autonomy and self-determination. Much of this humanity came from my own experience as an 'other' or a 'queer' identified person. All of which are qualities and values I carried with my as I moved through year 1 and 2 in Montreal, Quebec at the National Theatre School of Canada.

The National Theatre School of Canada

The National Theatre School of Canada offers prestigious programs in directing, playwriting, acting, design, and technical production. They also offer training to both English and French students. In the Playwriting Program only two students are accepted a year. This allows for unparalleled individualized attention and instruction. Sometimes instructor ratios are as low as one to two or even one on one. This results in some shared classes across all years of the program resulting in a climate of cross-year mentorship, collaboration, and experimentation. This climate of collaboration extends across to other programs as we occasionally share classes with the acting students like Neutral Mask with David Latham or Adam Lazarus in Jeu. This represents one of the major pulls NTS has. Students here hail from all across the nation allowing access to a diverse cultural landscape across shared classes and experiences.

I finished my second year in May. During this year the focus was on breadth and diversity projects. We had several major projects throughout the year extending across forms and genres. This included a 15 Minute Play, Translation Project, Theatre For Young Audiences Piece, An Open Ended Third Year Project, and thinking ahead and planning for my graduating piece. For My 15 Minute Play I worked intensely with Dramaturg and Mentor Jonathan Garfinkle crafting the work '7'. The play was then chosen by one of the directing students and performed in collaboration with students of the 2018 acting class.

In my second year we began a theatre for young audience project with mentor and former Artistic Director of Geordie Theatre, Dean Fleming. This project, allows for a two year development process, and was called *vs. Global Warming.* I have started writing a play about a very real set of events happening in the States. Kids are suing the government over global warming. Only in my play, all court proceedings are happening in 'rap' instead of 'legalese.' This project will be performed in front of young audiences next year.

My second year project is the core component of the second year of schooling. I worked with dramaturg and mentor, Erin Shields, and wrote the play *Watch Me Drown.* The focus of this project involved pushing me far outside my comfort zone and not being 'afraid to fail.' I already knew what I was skilled at, but how far could I push my skills in other areas? In this play I wrote the story of four young adults who shared a traumatic experience where they discovered the death of their friend in a swimming pool. Complicating this is their friend who paints the dead friend in the swimming pool and invites them all to his gallery opening summoning her ghost in the process. In this I explore the institutions surrounding homonormativity and the normalization or valorization of white, cisgendered, gay artists in cultural institutions.

In addition to the core projects we had several smaller workshops. This included a Television Unit led by Bobby Theodore where I learned how to create a pitch document that could be taken a television network. There was Musical Theater Workshop where all six of the playwrights in our program worked together and created a short musical that was performed by actors at the school. Then there was Translation Workshop where four of our program worked with Frank Weigand and the Goethe Institute to translate a play from German to English.

Additionally we have core courses designed for foundation building and extending artistic practice. These classes have helped me approach the creative process from different angles and methods of entry including Jeu, Neutral Masque, and Movement. Others from an analytical place with foundational lessons and interrogations of Aristotle's Poetics, Theatre History, Canadian Plays and Playwrights as well as Text Analysis.

Not to mention other courses designed specifically around the writing craft. This included Writing Workshop with Jonathan Garfinkle where we experimented with different types of writing forms and prompts and free wrote mini-works. This involved work inspired from graphic novels, absurdism, from images, from film, and so on. A new form was explored each week in order to create a bank of ideas and tools to use in the future. In Altered Truths with Maureen Labonte, we worked with how to write stories based on our real life and the ethics involved with that.

We had guest brought to the school to lead workshops where we explored other forms a story can take. One of these workshops included a residency with Amy Chartrand and the multinational company, Moment Factory where we explored environmental storytelling. We also had mini seminars from playwrights across Canada and learned about their processes. These playwrights included, Beth Graham, Colleen Murphy, Jordan Tanahill, Robert Chafe, Nicolas Billon, Joseph Jomo Pierre, Anna Chatterton, and Marcus Youssef. All of which led me to a greater understanding of myself not only as a queer man but as myself a writer.

Project:

My proposal to the AFA is to help cover a portion of expenses. These expenses come from living in Montreal, Quebec and attending the National Theatre School of Canada for my final year in their playwriting program. As one in a class of only two I will:

- Collaborate with emerging artists across Canada.
- Experience individualized workshops/classes meant to help shape my craft.
- Explore alternate viewpoints and forms of theatre.
- Learn from peers and mentors through personalized interactions.

Planned Activities (Third Year Classes)

Some specific classes are listed underneath the 'Proof of Attendance / Description / Schedule and Budget For Training Program.' And include Professional Writing/Creation Projects, Creation Workshop, European Plays and Playwrights, Documentary Theatre, Writing for Video Games, Altered Truths, Contemporary Ballet, Playwright's Seminar, etc.

But the biggest part of my final year at NTS is the play I am writing. This play tentatively called *It's A Perfect Day In Neptune* will be fully produced as part of the NTS graduating season of 2018. Students from all programs and facets of production come together from stage management, production, design, directing and acting to fully perform and present the finished play in May. It's truly a staggering scale of moving parts and a wealth of resources devoted to it offering the highest quality production possible.

Picture a town in the middle of the prairies built and organized around the principal of sheltering its youth from 'the outside terrors.' That's exactly where we find ourselves in *It's A Perfect Day In Neptune.* Only one thing threatens this community the townspeople have made for themselves: two teenaged lesbians. It's tongue and cheek, it's funny, but also borders on the horrific. Imagine a man's eyes slowly bleeding out after seeing 'the gay' but claiming, "he saw nothing." It's exciting territory, it's satirical, and it's absurd. But boils down to the simple story of two girls discovering themselves and their love for one another. Ultimately this play is inspired by my own feelings of the political climate. Throughout the play, the residents of Neptune repeat like a chorus: "Well this could never happen, not here, not in Neptune." A mentality that I think is especially relevant given Canada's relationship with the United States.

Throughout the year I will workshop this play with my dramaturg and mentor, Sarah Elkashef alongside the artistic director of the national theatre school of Canada, Alisa Palmer, and will eventually be paired with one of the two direction students who will direct the final product: Harrison Thomas or Judy Wensel. It's a truly exciting process and I'm excited to get my feet wet, learn a lot, and ultimately finish with a bang at the National Theatre School of Canada.

Outline of Objectives:

By the end of this school year, I will have had a production of my play as well as a heavily workshopped and developed script. I will have a finished script for young audiences as well. Not to mention a series of mentors and connections I intend to bring back with me to Alberta once all is said and done. Other specific objectives of the playwriting program are outlined in the Proof of Attendance/Description/Schedule and Budget For Training Program section.

However in brief, the third year is designed to set me up for opportunities once I graduate. With courses like 'The Business of Playwriting.' So I expect to have some concrete opportunities in the works for next year by the end of May.

Expected Results and Benefits:

This continues to be a once-in-a-life-time opportunity. The school only accepts two playwrights a year, which means that my work not only placed well regionally, but across Canada as well. The small class sizes – sometimes as little as one to one ratio – allows for an instructor/student relationship unmatched by any program in the entire country. Moving temporarily to Quebec has allowed me to grow as a person, and experience a whole different culture and language. And although Edmonton has two very prominent theatre schools, neither schools possess a specific degree, certificate, or anything geared specifically for Playwriting. And NTS has a national pull bringing together artists from across the country.

Unlike many writers who apply to the AFA only to leave and move somewhere else, I intend to stay in Alberta. I will remain a long-term resident of Edmonton, Alberta. There is a theatre scene all its own in the vast prairies we call home that I want to stay part of. Evidence of this commitment can be seen in my continual engagement in the Edmonton theatre community. Last summer I wrote and produced *Silence and the Machine* for Nextfest, and was commissioned by the Citadel Theatre to write a five-minute piece as part of their ENCOUNTERS festival. As well as in Calgary later this year, *Silence and the Machine* will receive a full production by Theatre BSMT. This only proves my resolve to create an anchor-hold in the Albertan Theatre Community.

From Calgary, to Edmonton, from Lethbridge to Red Deer, I have a firm desire to entrench myself and help shape the Albertan theatre scene. Through my queer voice, and lens on 'otherness,' I will use this program to learn the ways of various experts from across the country, and then bring that knowledge back to Alberta. This will continue to manifest in the production and generation of new works. These new works will result in jobs for actors, directors, production artists, design artists, and continue to grow and shape the vast and diverse theatre community in this unique prairie province.

Travel Confirmation

Attached below is a copy of my travel receipt for my airfare from Edmonton to Montreal. I will late purchase a ticket back to Edmonton in the optimum 'low airfare ticket price' range later in September in order to have as low cost as possible.

Purchase summary

Credit/Debit Card **********8538**
Amount paid: $308.83

Tax information
1adult
Goods and Services Tax - Canada no. 100092287 RT0001
$14.71

	1adult
Air Transportation Charges	
Base Fare	234.00
Surcharges	23.00
Taxes, fees and charges	
Goods and Services Tax - Canada no. 100092287 RT0001	14.71
Air Travellers Security Charge	7.12
Airport Improvement Fee - Canada	30.00
Total airfare and taxes before options (per passenger)	$308.83
Number of passengers	X 1
Total	$308.83
GRAND TOTAL (Canadian dollars)	$308.83

Low Estimate of Total Costs Anticipated For First Semester:
$600.00

Low Estimate of Total Costs Anticipated For Second Semester:
$600.00

Total Low Estimate:
$1,200

ATELIER DE DRAMATURGIE DE MONTRÉAL
PLAYWRIGHTS' WORKSHOP MONTRÉAL

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August 29, 2017

Alberta Foundation for the Arts
10708-105 Ave,
Edmonton, AB, Canada, T5H 0A1
780-427-9968

To the Members of the Jury,

I am writing to show my support for Liam Salmon's grant application for funding to assist with tuition, subsistence, and other expenses related to completing his third and final year in the Playwriting Program at the National Theatre School of Canada.

I am a professional dramaturg working in new play development and interdisciplinary creation. I am currently the dramaturg at Playwrights' Workshop Montreal, a nationally mandated play development organization, and an instructor and dramaturg at the National Theatre School of Canada. It is through my work at the school that I have come to know Liam; I am currently working closely with him as the dramaturg on his graduating play.

The Playwriting Program's graduating project is an exciting development stream ending with a full production as part of the school's graduating season at the Monument-National. The production is entirely student run across all faculties from design to direction. It is the culmination of skills learned and honed throughout their time at the National Theatre School. Liam's development process will be intensive, it launch's September 5th and arcs throughout the year until the production in May, 2018. Liam is already immersed in this new challenge, experimenting with his writing process in order to enrich the quality of his work and ultimately to deepen its impact.

Liam's work challenges cultural assumptions and embraces his identity as a young queer artist through diverse perspectives. Through literal stories about queer characters, or through the metaphorical explorations of 'otherness.' His writing is bold, penetrating, and humorous; he is unafraid of tackling complex and sensitive subjects and excels at juxtaposing light with dark. His characters are compelling and relatable, and his stories relevant, contemporary, and deeply questioning.

I urge the jury to consider supporting Liam's third and final year at the National Theatre School of Canada. His work shows great promise and he deserves the support. Please do not hesitate to contact me with any questions.

Yours sincerely,

Sarah Elkashef

Tel: (514) 843-3685 Email: info@playwrights.ca
7250 Clarke St. Laurent, Suite 130 Montréal, QC, H2R 2Y3
www.playwrights.ca

ÉCOLE NATIONALE DE THÉÂTRE DU CANADA

NATIONAL THEATRE SCHOOL OF CANADA

To whom it may concern,

Please accept this letter of support for Liam Salmon, confirming him as a student in the Playwriting Program at the National Theatre School of Canada, and speaking to his progress.

NTS is an internationally recognized conservatory-style theatre school for playwriting, acting, directing, design and production. All the programs are considered professional entry level by the national theatre community at large. We accept only two playwrights a year; this in and of itself speaks to the quality of the work that is expected from our students. The successful candidates are individuals who demonstrate exceptional creativity, talent, vision, work ethic, and curiosity. Liam continues to demonstrate that he possesses all these attributes, in abundance. He is an exciting young artist with a compelling voice who is exceling in his studies. His teachers consistently praise his commitment, curiosity, a willingness and capacity to learn, and a keen imagination.

Liam has confirmed what I suspected from the beginning of his journey here; NTS is an ideal training environment for him. The school draws their teaching staff from the country's top working theatre professionals, a challenge that Liam not only meets, but requires. Liam has made major breakthroughs in the year and a half that he has been here, as he explores fundamental shifts in his relationship to his work and to himself as an artist. It is pedagogically crucial that he continue his journey here, as the curriculum challenges of the next year and a half will afford him the opportunity to practice and deepen what he has learned, all towards continuing to mature in his craft and artistry.

As I said in my support letter for Mr. Salmon last year, he represents the kind of young storytellers we need in theatre; artists seeking to challenge our cultural assumptions and examine the human condition. I'm particularly compelled by the way Liam embraces his identity as a young queer artist without subjugating his broader view of the world, and his commitment to his familial roots. I have no doubt he will be taking what he learns and returning to Alberta to practice his art and craft. Indeed, he is continuing to deepen and create new relationships with artists from his home province while training at the school. The NTS playwriting department has established deep roots with the Alberta theatre community; Liam is poised to continue that tradition.

I hope you can look favourably on his grant application. He's at an important juncture in his development as a playwright and theatre artist, and deserves the support.

Kind regards,

Brian Drader, Director, English Playwriting

5030, rue Saint-Denis, Montréal (Québec) H2J 2L8
t. 514.842.7954 / 1.866.547.7328 f. 514.842.5661 c. info@ent-nts.ca
ent-nts.ca

Proof of attendance / Description / Schedule and Budget For Training Program

Proof of Attendance:

I previously attended the school in the 2015 – 2016 year and the 2016 – 2017 year. Confirmation of this is in the reference letter written by Brian Drader.
Brian Drader will be the head of the Playwriting department until September 2017.

Detailed Description:

About the National Theatre School of Canada

The National Theatre School of Canada offers incomparable training for actors, directors, designers, writers, production specialists, and artists of all kinds to create work that matters.

Since 1960, the National Theatre School of Canada (NTS) has been recognized as a leading institution for anyone wishing to pursue a career as a playwright, director, actor, set and costume designer, or production professional. The NTS is unique: it offers high-level training programs in all aspects of the theatre arts, in both French and English. Many of its 2,000 graduates are among the country's most active and versatile artists and designers.

- The NTS Website, https://ent-nts.ca/en/about/

About the Playwriting Program

The playwriting program reveals each writer's unique voice while developing their imagination, intellect, and creative process. An array of writing projects, workshops and classes allow students to discover the rhythms, tone and style that best serve their plays. Through class work, discussion, critical analysis and exposure to a broad variety of styles and forms, both classical and contemporary, the Playwriting program works to deepen the student's understanding of the inner workings of a story, in theatre and other mediums.

- The NTS Website, https://ent-nts.ca/en/programs/detail/playwriting/
-

This is Done Through

1. **Analysis** – Through class work, discussion, and critical analysis.
2. **Writing** – The primary focus. Through unparalleled student ratios, sometimes as low as 1:1, we develop and broaden our voices, deepening character study, refine our ear for dialogue, and refine our individual styles.
3. **Creating** – Throughout the three years at the School, we get the opportunity to watch our work evolve and come to life in studio workshops and public readings. In this year, in the final year, our work is celebrated with a full production at the Monument-Nationals' Studio Hydro-Quebec.

Schedule For Year Three (The Final Year of the Program)

The third year is a trial professional year: a full play to be produced and performed, and exploration of post-graduate opportunities. Additional creation projects may occur.

3rd Year Studio Project (Writing, Dramaturgy, Workshops, Production)	**The Biz** (Grants, contracts, self-producing, residencies, networking, agents & publishing, and cultivating post-graduation opportunities)
Theatre For Young Audiences Project Phase II (Writing, Dramaturgy, Professional Workshop, Public Reading)	**Translation Project** (Professional translation of a selected play)
Personal Writing/Creation Projects Creation Workshop European Plays and Playwrights Documentary Theatre Writing for Video Games Altered Truths Contemporary Ballet Playwrights' Seminars	Weekly Writing Workshops Anti-Realism Workshop Canadian Plays and Playwrights Writing in the Digital Age Great Ideas Movement 20th Century Dance Play Labs

*Additional, more detailed descriptions, can be found within the body of the 'Project Description' section of this grant application.

Budget For Training Program – (Year 3)

Tuition: **$4,700** (Subsidized from $5,610)
Admission/Registration Fee: **$200**
School Supplies and Materials: **$100**
Tickets for Mandatory Play Viewings: **$100**

* Further Expenses are listed in the AFA budget section such as subsistence, insurance, and travel costs.

Writing Selection

Fags in Space - Brief Introduction:
This play won the Dorothy White Award as part of Ottawa Little Theatre's National Playwriting competition. Written in my first year at the National Theatre School of Canada dramturged by Brian Drader.

The play is about Ryan and Eli, a gay couple who have just recently moved in together for the first time. It's their first Christmas – even though they've decided to set up their Christmas tree in November. Only something's wrong. Standing in as their Christmas tree is Moana – the ghost of Eli's x-girlfriend who died tragically in a car accident in high school. Over the course of the play all of their secrets are laid bare. It's their first big argument in their relationship where they either move forward as a more mature couple or break up.

The Boy With No Face – Brief Introduction:
This play was written as part of the Citadel Playwright's Forum with Colleen Murphy and Brian Dooley as primary facilitators.

It's a play about a school shooting that exists where time is loose centering around the thoughts and feelings of Jason Burk. It features issues of homophobic bullying resulting in a tragic end where a character blows their face off.

The selection takes place towards the beginning after a couple of scenes, and features the first moment when reality 'breaks.'

---

tiny feast – Brief Introduction:
The monologue I've selected for inclusion comes from the Adaptation I wrote in my first year at the National Theatre School of Canada. The play is about Titania and Oberon who adopt a kid who gets Leukemia. In this monologue, Titania walks with the child through the hospital ward and recounts what she sees.

Fags In Space – (Selection 1**)**

Scene: *Deep space.*

MOANA: light years away
in the tarantula nebula
are two stars so close they overlap

the star system –
V F T S
three five two

sometimes in these systems
a smaller companion star will suck matter
from the surface of its larger neighbour
"a vampire star"
but in this case
both stars are almost the same size
so material is instead shared

two stars
that share a surface
a reactive kiss
with a temperature of more than forty thousand degrees Celsius

two stars
in an extreme relationship

two stars
in the middle of the tarantula nebula
deep in space…

She becomes a Christmas tree in an apartment.
ELI comes on bringing some boxes.
She turns to look at him.

MOANA: What time did we say again?

Seven? 'Kay.

I'll swing by at seven to pick you up.

Cause you *still* don't have a license.

You dork.

Something causes ELI to hesitate.
He takes out his phone, facebook messages someone.

RYAN enters – phone in one hand. He puts it way.

ELI: Well look who's back.

RYAN: I was on the phone –

ELI: Emma?

RYAN: No.

ELI: Was it Maxwell?

RYAN: Uh –

ELI: He still having troubles with Dylan?

RYAN: No I think they're / fine.

ELI: You were gone for a while.

RYAN: Oh please.

ELI: And *you know Maxwell.*

RYAN: It was no more than like… twenty minutes.

ELI: Yeah. *Okay.* You gunna help me with these or what?

RYAN: Huh?

ELI: The Christmas stuff. *Even though it's November.*

RYAN: …

ELI: Why *are* we setting up in November?

RYAN: Because it's after Halloween so… Guess you just need to suck it the fuck up.

ELI *(to RYAN)*: Woah - there's *way* too much Christmas happening over here right now. Anyways – that's the tree – there's the decorations.

RYAN: In a box?

ELI: I set up the tree.

RYAN: *I* set up the tree.

ELI: Oh right.

RYAN: So you're telling me you basically didn't do *anything.*

ELI: Hey… I… Organized the boxes?
The box.
That's something.

RYAN begins to work on ripping open the decorations.

ELI: Catch my post on instagram?

RYAN: …

ELI: Ryan – did you see my / post?

RYAN: On my tombstone, my dying regret: "Introducing Eli to instagram."

ELI: *Oh relax.*

RYAN: … Which photo?

ELI: With the church that looks like a penis.

RYAN: Oh. Uhhhh. No. Wait – what – *what*?

ELI: Just seems like so many things look like a penis.
Or even if they don't – it feels like they're stand-ins. Rockets. Guns. Skyscrapers. Know what I mean?

RYAN: No I really don't?
Do you know where the scissors are?

ELI: Right here.
Makes me wonder, why is it all 'Man' creates – and I really do mean *Man* – have to revolve around his genitals?

RYAN opens the box/takes stock of the decorations.

ELI: S'not all about the 'D' boys. Can you even imagine what the world would look like if men weren't obsessed with their disco sticks?

The Boy With No Face – (Selection 2**)**

The sound of a cellphone. No one hears it except for JASON BURK

JASON BURK: Can you hear that? Can any of you hear that?

The sound of a cellphone.
Red and Blue Lights.

JASON BURK: Someone answer it – *answer it already* –

NATHAN MILLER *(recorded)*: You've reached Nathan Miller. Please leave a message after the beep.

SAGE GRAHAM: Ringing… Ringing. *Ringing.*

The sound of the cellphone.

SAGE GRAHAM: That sound. That sound. *That sound*…
Digging inside of me. Boring into my skull.
Shaking my core…

NATHAN MILLER *(recorded)*: You've reached Nathan Miller. Please leave a message after the beep.

SAGE GRAHAM: *It's everywhere*.
I'm driving and – there it is. I'm cooking and – ring, ring, ring.
I'm sleeping – and I wake up. I'm. I'm *anything* and - and I'm...
And I grin and bear it. I toss and I turn, I toss and turn, toss – turn, toss, turn. Toss – RING – RING – *RING*.

And I never want it to stop.
I never *want* to forget.
I don't… *deserve* to forget.

SHIFT – SAGE GRAHAM turns around facing the STUDENTS (ZOEY, NATHAN and JASON) who are sitting in the seats.

SAGE GRAHAM *(to the STUDENTS)*: *Whose* phone was that - *whose* phone?

STUDENTS: …

SAGE GRAHAM: You know that St. Catherine's has a strict policy – *I'm talking to you, Nathan.* There's no way your crotch is *that* funny.

NATHAN MILLER: I – I don't know what you're talking about Ms. Graham!

SAGE GRAHAM: I see you – staring down – smiling to yourself.
You can have your phone back at the end of the day.

NATHAN MILLER: Oh gosh. I'm sorry – I'm -

SAGE GRAHAM: *Nathan.*

NATHAN MILLER hands her the phone.

SAGE GRAHAM: As I was saying…
Definitions for Force:
A force is a push or pull.
Force is the capacity to do work or cause physical change.

The sound of a phone.

SAGE GRAHAM: Force equals Mass times acceleration.
A force is that which changes or tends to change the state of rest or motion of a body .

Once again – only JASON seems to be able to hear the phone.

NATHAN MILLER *(recorded)*: You've reached Nathan Miller. Please leave a message after the beep.

Red and Blue Lights.

LIZA MILLER: I'll call his phone just to call it.
It's out of habit - but mostly – it's on purpose.
"You've reached Nathan Miller. Please leave a message after the beep."
And… That's all I'll hear. "You've reached Nathan – "
He is – *was* - going through puberty – so it's *rea*-ched. There's a squeak there. That's how I know it's him.

LIZA MILLER keeps on redialing, and redialing, though there is no more volume. MERRYN BURK stands in front of JASON BURK and directs this to him.

MERRYN BURK: Seven pounds. Forty Centimeters.
Two Thirty Three in the Afternoon.
October Twenty-Second. Two Thousand.
Red faced and crying. Tears in Eyes. Crying.
Crying out for life – breathe – *breathe.*
I exist. I'm here. I'm *here.*

LIZA MILLER looks over while redialing. She also directs this / the following to JASON BURK

LIZA MILLER: I have this fantasy.

MERRYN BURK: David comes over.

DAVID BURK approaches, and stands next to her gazing down at JASON BURK.

DAVID BURK: Never thought of myself as a father.
Didn't even think I'd be home in time.
Turns out – flew in at just the right moment.

MERRYN BURK: God knows he almost fainted.

DAVID BURK: Never felt so useless. So sidelined.

MERRYN BURK: And he reaches over.

DAVID BURK: She hesitates.

MERRYN BURK: I don't want to let him go. This living person. This person that came from me.

DAVID BURK: I stare into his eyes.
And… This feeling overwhelms me.
This… Bubbling from the pit of my stomach to the back of my throat.

MERRYN BURK: David always does this thing with his eyebrows when he's thinking.

LIZA MILLER: I have this *fantasy…*

DAVID BURK: And I can't stop smiling. I can't stop smiling.

MERRYN BURK: And he cries.

DAVID BURK: Holding this little life.

MERRYN BURK: Watching him hold that child. When everything – when *everything* hurts.

DAVID BURK: Feeling his heart beat next to mine. Feeling him squirm against my skin.

MERRYN BURK: He's alive.

LIZA MILLER: I Have This Fantasy…

DAVID BURK: I'll never forget the look in his eyes.

MERRYN BURK: A pair of boyish grins. A sheepish smile.

DAVID BURK: We laugh.

MERRYN BURK: Although it hurts – it hurts so to laugh.

DAVID BURK: And then he pees –

MERRYN BURK: He pees right there in his arms.

DAVID BURK The little shit!

MERRYN BURK: Our little angel.

LIZA MILLER pushes through MERRYN and DAVID to directly face JASON.

LIZA MILLER: I'm sitting on top of *you*, fucker.
My thumbs pressed into your eyes.
And you're *sc-r-e-a-m-ing*
You're screaming but I don't give a shit.
You're writhing. You're crying.
And I think: good. *Good.*
I can feel the blood streaming from your sockets.
The jelly mashing mash, mash, mashing against my thumbs.

And I push further.
I push as hard as I possibly can.
You don't get to see. You don't get to see.

You're bound and gagged.
Blood seeping through the cloth over your eyes.
You're covered in gasoline
I hold the match. I see the terror.
I *savor your fucking fear.*
And I watch you burn.
I. Watch. You. Burn.

DAVID BURK is distracted by LIZA MILLER.

MERRYN BURK: I've thought of a name.

DAVID BURK: …

MERRYN BURK: Jason.

DAVID BURK: It's… a good name.

LIZA MILLER: *I. Watch. You. Burn.*

DAVID BURK watches LIZA MILLER return to her seat.
MERRYN BURK returns to her seat.
Only DAVID BURK is left standing.
Red and Blue Lights.

DAVID BURK: I keep coming back to that same moment.
It's in the bureau.
Bureau's next to the bed.
Bed's in my room.
Door's locked.
Door's across from Merryn's.
Jason's – next to hers.

As DAVID BURK talks, he paces around the perimeter of the stage.

DAVID BURK: Tossing. Turning.
Sometimes I wake up – and there's shit all around that's not really there. I open my eyes and there's this figure.
Long inky-black fingers.
A back that goes up – up curves against the ceiling it's so tall.
A giant shadow with large yellow eyes.

JASON BURK stands.

DAVID BURK: And it's looking at me. No. It's looking straight through me.
I close my eyes and it's gone.

tiny feast – Monologue – (Selection 3**)**

TITANIA: I'm walking through the ward.
Your daily migration.
You're feeling better?
That's… good. That's good.
And what starts as one day – is quickly followed by another, and another.
So sometimes we walk on foot – and sometimes in a little red buggy that you drive by making skibbling motions against the floor.

You wear a mask.

And your I.V. pole accompanies you.
But this… Doesn't bother you at all.
So I try not to let it bother me, either.
Although I am pushing your pole.
Although I have to stop – now and then – to adjust your mask when it slides over your little chin.

The ward… Is the most ugliest place I have ever seen.
And the ugliest place I have ever lived.
It looks like someone tried long ago to make it pretty.
There are photographs in the hall of children – various sorts of play.
In other places – someone put cartoon faces, about the size of a child's.
But… The faces all look deformed – to my eye – like goblin faces.
And… All of them… Seem to be in pain.

But we walk.
Step by step.
Not thinking about any of that.
Not thinking about anything.
All that exists is the ugliness of the hall.
Not the homeliness of Dr. Blork.
Not the coarseness of Dr. Beadle's hair.
Not the redness of the buggy.

Here…
There is no past.
And there is no future.
We have been here forever.
And we will live here forever.

Sometimes…
I look at other parents.
Staring at them as we pass.
I smile at them, they smile at me.

I…
I don't understand.
This marvel.
There is enough love in just this ugly hallway.
Just this one. tiny. hallway.
In this one. tiny. ward.
That no one should ever feel the lack of it ever again.
The parents – hearts like machines – manufacturing love upon love for their children.

And…

And how could something so awesome be so utterly powerless?

It should be able
To.
Move.
Mountains.

Print | Close

RBC Royal Bank

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By signing below, I hereby request my payroll/pension to be direct deposited into the account indicated below.

MR LIAM SALMON
4311 TERWILLEGAR LINK NW
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2017 08 09
YYYY MM DD

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_____ /DOLLARS

ROYAL BANK OF CANAD

MEMO _____

04219 Transit - 003 - 5025150 Account Number

Signature:_____ Date:_____

MR LIAM SALMON

Employee Number (if applicable):_____

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