

FALL FORECAST

Our studio here on St. Laurent was closed for the month of July providing for much needed work and play time. Since opening again in August we have received two playwrights from Newfoundland in residency, numerous scripts in the mail and held workshops and a reading. Already this year is proving to be more public than last season. Such is the case with projects that can span a number of years. Sometimes the need of the artist is to work internally, quietly, or intimately with a dramaturg. Other times the public view is necessary for inspiration and continuation. These are the cycles of artistic endeavour. These are the characteristics that inform a season, and one year to the next, at Playwrights' Workshop Montréal.

The changeable nature of developing new work makes programming process even less assured than programming its outcome. Everything is at risk, nothing is set in stone, there are no promises. This is one of the advantages of running a play development centre as opposed to a subscription theatre: our job

is to satisfy the need and the drive of the artist as it occurs. The public can agree to participate if they like and when they are invited. It is a delicate relationship all around. It demands constant respect and provocation and an intricate communication. Who gives what to whom at any point in time is ever changing. Anticipating the shifting relationships, the necessity of one to the other, the when and the where, is part and parcel of forecasting the environment for creative activity. The prospectus on this year at PWM involves the public almost monthly. This *Brief Works* will give you an idea about how, when and where to participate. In a couple of months we will be publishing our edition of *The Big Works* which is titled, *Manufacturing Culture*. Articles in that edition consider how we arrive at the art that we see, or how that art gets to us. Process and production are, after all, an ongoing relationship.

- Paula Danckert
Artistic Director

PWM presents

THE ODD WOMEN by Linda Griffiths

(presented with the generous support of the National Theatre School of Canada)



Friday, September 30, 2005
8:00 p.m.
Studio Hydro-Québec
Monument National
1182, boul. Saint-Laurent, Montréal
Cost: donation at the door



National Theatre
School of Canada
École nationale de
théâtre du Canada



The Odd Women is a play about passion. It's set in Victorian England, a time we don't normally associate with passion, or intense emotional and sexual explosion. Yet this was a time when women were exploding, politically, emotionally and sexually. The play explores female relationships by putting them in the pressure cooker of the suffragist movement, and then turning on the heat. *The Odd Women* is not a traditional historical drama, yet it is set in the past. It is actually a highly contemporary work, which explores the circumstances of the single, childless woman – or 'odd woman', as they were called in Victorian times. The play is "wildly inspired" by the novel, *The Odd Women* by George Gissing. Many flights of fancy have been taken from the original work.

The term 'odd' or 'redundant' woman first came into being in the 1860s due to the fact that the female population was almost twice as large as the male population in Britain during the latter half of the nineteenth century. This statistical reality meant that fewer and fewer women could expect to make the kind of advantageous marriage that would allow them to live in relative security and forego earning their keep outside the home, despite the social taboo admonishing labour for respectable women. Thus, much to the chagrin of many underemployed middle-class men, single, unmarried (or unmatched) women—many of them impoverished ladies left bereft of resources due to the patriarchal law of primogeniture—were now being forced to enter the masculinised work-a-day world in unprecedented numbers.

This public reading of *The Odd Women* is being presented as part of LES JOURNÉES DE LA CULTURE, 9th Edition, highlighting culture and its many facets throughout Quebec. An event created to shine the spotlight on our creators, artists, artisans, and cultural workers.

CALLS AND OPPORTUNITIES

THE UNIVERSITY OF ALBERTA'S DEPARTMENT OF DRAMA invites applications from established Canadian playwrights for the inaugural term of the Lee Playwright-In-Residence.

In addition to the residency, the playwright may also accept a commission to write a new play for the Department of Drama's main stage season. The playwright will be required to be in residence in Edmonton 6 months in the first year (January – June, 2006) and 8 months in the second year (September 2006 – April 2007).

Interested playwrights should apply with: curriculum vitae; a letter of intent articulating your interest in the two key elements of the residency; your own writing projects and work with other playwrights; a brief statement outlining your interest and experience in new play development; indication of your interest and thoughts on the play commission; and the names of 3 references, with contact information. Please send your application to:

Kim McCaw, Acting Chair
Department of Drama
3-146 Fine Arts Building
Edmonton, AB T6G 2C9

or by e-mail: kim.mccaw@ualberta.ca

For more information about the residency, application requirements, and the Dept. of Drama, please visit www.uofaweb.ualberta.ca/drama/jobs.cfm.

APPLICATION DEADLINE: October 15, 2005

Playwrights' Workshop Montréal re-publishes these calls for submissions as a courtesy to our members. While every effort is made to ensure the accuracy of our information, it is always best to be informed about an organization before sending your work to them. Please be sure to seek further information from the contact coordinates given if you are unfamiliar with an organization.

RED BARN THEATRE SEEKS PLAYS FOR 2006 SUMMER SEASON

The Red Barn Theatre, Canada's oldest summer theatre, is seeking submissions from professional playwrights for its 2006 season. Plays can be comedies, musicals, dramatic comedies, revues or dramas. Scripts with cast sizes of eight or less are preferred. Previously unproduced texts will be considered. Please send scripts to Jordan Merkur, Artistic Director, The Red Barn Theatre, 281 Mutual Street, suite 2403, Toronto, ON M4Y 3C4. **Submissions should be sent as soon as possible.**



SCENEFIRST - Gateway Theatre, Richmond's Professional Theatre Company, is interested in receiving submissions from playwrights for SceneFirst, their New Play Development Program. Scripts selected will receive a staged reading during the week of January 16-20, 2006 and these scripts will be automatically short-listed for our upcoming seasons. Scripts must be original, unproduced and between 60 and 120 minutes in length. Political plays are encouraged. This includes the politics of government, the workplace, relationships, evolving communities, etc. Scripts should be sent by mail to: Barbara Tomasic, Artistic Associate, Gateway Theatre, 6500 Gilbert Road, Richmond, B.C., V7C 3V4. For more information contact Barbara Tomasic via email: barbara@gatewaytheatre.com or telephone at 604-247-4974. For more about Gateway Theatre please visit our website at: www.gatewaytheatre.com. **Deadline for Submissions is: September 30, 2005.**



LUNCHBOX THEATRE - Call for Submissions, 19th annual new play development series. Applicants must be Canadian citizens over the age of 18. Outlines or proposals must be no more than 3 pages and can be a new idea or a play in development. If proposal is short-listed, applicants will be asked to submit a current draft of the piece. Plays must be intended to be 50 minutes in length and have no more than 6 characters. Submission must include character descriptions and anticipated scenic requirements (for example: one setting, two settings, interiors, etc.). In addition to the outline, playwrights should include a resume (with name, address, phone-number and e-mail address) and details of your past experience in the areas of writing and live theatre. While Lunchbox Theatre is mostly interested in plays with an emphasis on humour, we are also interested in explorations of ethno-Canadian lifestyles and experiences, docu-dramas, revues, small-scale musicals and other innovative forms. Send submissions to: Lunchbox Theatre, The Petro-Canada Stage One Plays, 229, 205 5th Ave S.W., Calgary, Alberta, T2P 2V7. E-mail: lunchbxt@telus.net. **Deadline for outlines is September 30, 2005.**



THEATRE IN THE RAW'S FOURTH BIENNIAL 2005 PLAY WRITING CONTEST - Playwrights are encouraged to submit an original one-act play (comedy, tragedy or drama) that is unpublished and unproduced, no longer than 25 double-spaced typed pages equal to 30 minutes, with no more than 6 characters, presented in proper stage-play format. There is an entry fee of \$25.00cdn for each one-act submitted. (For two plays \$40.00cdn). Winners will be announced on March 31, 2006. First place winners receive a \$150.00cdn cash prize, and at least one dramatic reading or staging of the play. Second Prize is a cash award of \$50.00, third prize is \$40.00, and honorable mentions receive a constructive critique and a note of appreciation. Please forward submissions to Theatre In the Raw, Artistic Director/One Act Play Contest, 3521 Marshall Street, Vancouver, BC Canada, V5N 4S2, office phone: 604-708-5448, e-mail: titraw@vcn.bc.ca. **Contest deadline is December 31, 2005.**



EASTERN FRONT THEATRE is pleased to announce a call for submissions for our 13th annual ON THE WATERFRONT and KIDS ON THE WATERFRONT theatre festivals. The festivals will be held from May 5th to May 14th, 2006 at the Alderney Landing Theatre in Dartmouth, Nova Scotia.

There are two categories in which to submit proposals:

ON THE WATERFRONT: Productions of original work, 30 – 90 minutes long
KIDS ON THE WATERFRONT: Productions aimed at family audiences (children 3 – 12), 1 hour or less

Proposals will be accepted by MAIL only. Please submit the following: a one-page proposal describing planned or existing production; a list of participating artists, CVs of key artists; a script sample or completed script; any related reviews of your work; a video recording, if possible.

Please MAIL to: Hans Böggild, Artistic Producer
Eastern Front Theatre
P.O. Box 11, DMPS
Dartmouth, NS B2Y 3Y2

The deadline is October 15th, 2005. Applications found of interest will be contacted no later than January, 2006.



A NIGHT OUT WITH PWM AT KANDY BAR



On Monday, October 17th, Kathy Kandyba and Kandybar Cuisine invite you to raise a glass to Playwrights' Workshop Montréal! The evening's highlights will include an all-night deluxe buffet, lots of surprises, cheap pitchers of beer, and specially created "PWM Shots!"

Proceeds will go to support PWM's new play development workshops.

Monday, October 17, 2005 from 5pm - closing
Kandybar Cuisine, 4147 St. Laurent, Montreal
Tel: (514) 847-1578
Cost: \$10 at the door

CALENDAR NOTES

WHAT'S GOIN' DOWN AT THE SHOP

- Aug. 15-22 **Joan Sullivan** and **Bryan Hennessey** in residence from St. John's to work on their scripts.
- Aug. 18, 19 Workshop of **Joan Sullivan's** *The Story of Bobby O'Malley* (sponsored by the NAC)
- Aug. 20 8:00 p.m. - Performance of **Joan Sullivan's** *Your Only Life* at PWM
- Aug. 26-28 Paula to Toronto for the Siminovitch Master Class with **Carol Fréchette** in Toronto, co-sponsored by PWM
- Aug. 29 - Sept. 4 Paula in Stratford for workshop of **Peter Hinton's** *Fanny Kemble*
- Sept. - Nov. Residency for **Lois Brown** from Newfoundland and **Shauna Janssen** from Ontario
- Sept. 2-3 Workshop of french translation of *Tales of an Urban Indian* by **Darrell Dennis**, translated by **Olivier Choinière** in collaboration with Théâtre Ondinnok
- Sept. 8 7:00 p.m. - Soundings - readings by **Claudia Dey** (*Trout Stanley*) and **Greg MacArthur** (*Exposure*), to celebrate their book launch, at PWM. In collaboration with the Playwrights Guild of Canada and the Canada Council for the Arts.
- Sept. 12 7:00 p.m. CEAD's annual residency ends with a reading at La Licorne, 4559 Papineau, including the french translation (by **Yvan Bienvenue**) of *Beaver* by **Claudia Dey**, part of our Transmissions program.
- Sept. 16 7:00 p.m. - Soundings - readings by acclaimed playwright **Linda Griffiths** at PWM. (in collaboration with the Playwrights Guild of Canada and the Canada Council for the Arts)
- Sept. 18 Workshop of *The Driving Force*, by **Michel Tremblay**, translated by **Linda Gaboriau**
- Sept. 30 8:00 pm - *The Odd Women*, by **Linda Griffiths**, presented in a staged reading at the Studio Hydro-Québec of the Monument National, 1182 St. Laurent, as part of Journées de la Culture (with the generous support of the National Theatre School of Canada), directed by Kelly Thornton.
- Oct. 17 2nd Annual PWM Fundraising Dinner at Kandybar, 4147 St. Laurent, \$10.00, from 5:00 p.m. until closing
- Oct. 20-23 *A Chair in Love*, libretto by **Larry Tremblay**, music by John Metcalf, directed by Keith Turnbull will be performed as part of the Swansea Festival in Wales
- Oct. 24 7:00 p.m. - CEAD's reading of *Beaver* by **Claudia Dey**, in french, translated by **Yvan Bienvenue** at La Licorne.



SOUNDINGS

- readings by Canadian playwrights from their own works

Soundings are held at Playwrights' Workshop Montréal, 4324 St. Laurent. There is no admission fee. Donations are accepted at the door. Soundings are made possible through the Playwrights Guild of Canada and the Canada Council for the Arts. Autographed copies of the playwrights' scripts will be available for purchase.



Thursday, September 8, 2005 - 7:00 p.m.: Claudia Dey and Greg MacArthur



Claudia Dey will be reading from her play *Trout Stanley*, published by Coach House Press. She lives and works in Toronto. Her plays include: *Saturn Devouring His Son* (National Theatre School/ Jackie Maxwell, The Works! Festival at the Factory Theatre/ Ken Gass); *Beaver*, produced at the Factory Theatre, published by Blizzard Publishers, subsequently produced by The Horse Trade Theatre Group in New York, and currently being translated into French as part of PWM and CEAD's Transmissions program; and *The Gwendolyn Poems*, directed by Eda Holmes at the Factory Theatre, published by Playwrights, Canada Press, nominated for the Governor General's Award, finalist for the Trillium Book Award. She received a Chalmers Fellowship as playwright in residence at the Factory Theatre where she worked on her last play, *Trout Stanley*. Claudia is a graduate of McGill University and the National Theatre School.

Greg MacArthur will be reading from his newly published book of plays, *Exposure*. Greg is an actor and playwright. He has been involved in the creation of over 30 new works for the stage including his own plays *girls!girls!girls!*, *Snowman* and *Get Away*. His work has been seen in cities across the country, including Toronto, Montreal, Ottawa, Calgary, Whitehorse and Vancouver. A collection of his work has been published by Coach House Press. Greg currently resides in Montreal.



Friday, September 16, 2005 - 7:00 p.m.: Linda Griffiths



Playwright/actor Linda Griffiths is the winner of five Dora Mavor Moore Awards, a Gemini award, two Chalmers awards, the Quizanne International Festival Award for Jessica, and Los Angeles' A.G.A. Award for her title performance in the John Sayles' film *Lianna*. She has twice been nominated for the Governor General's Award (*The Darling Family*, *Alien Creature*). Her nine plays include *Chronic*, *Alien Creature*, *The Duchess: a.k.a Wallis Simpson*, *Maggie & Pierre*. She is the co-author of a unique theatre book - *The Book of Jessica* (with native author and activist Maria Campbell). Griffiths has created collective work (*Paper Wheat*, *Les Maudits Anglais*), published short stories (*The Speed Christmas*, *Spiral Woman*) and continues to perform. Her company, Duchess Productions develops her work, including a unique class, Visceral Playwriting. A partial anthology, *Sheer Nerve: Seven Plays* by Linda Griffiths is available through Playwright's Canada Press. Her next play is inspired by the Victorian novel by George Gissing, *The Odd Women*.

PWM Staff:

Paula Danckert, Artistic and Executive Director
Corey Castle, General Manager
Adya Afanou, Community Relations Coordinator
Emma Tibaldo, Artist-in-Residence
Peter Boychuk, Administrative Assistant

Help keep PWM working for you. Get involved!

PWM receives support for its activities from the six government agencies whose logos appear on this page. Generous as this support is, it covers only a portion of the cost of our programming. Please give us a hand by becoming a member or giving a donation.

Become a member. Membership to PWM is valid for one year from the date of joining. Other than the satisfaction of knowing that your dollars are keeping Canadian stages alive with exciting and relevant work, membership offers the following privileges:

- Our quarterly newsletter, *The Works*
- Use of the Carol Libman Resource Library
- Reduced rates on the rental of our rehearsal space
- A vote at the PWM Annual General Meeting
- Participation at Soundings, a lecture series with playwrights

PWM's members are entitled to discount ticket prices from the following partners:

- Black Theatre Workshop - \$15 a ticket
- Centaur Theatre - \$20 a ticket
- Geordie Productions - \$10 a ticket, 10% off subscription
- Saidye Bronfman Centre for the Arts - 15% off ticket price
- Theatre Lac Brome - 10% off ticket price
- Théâtre d'aujourd'hui - 15\$ a ticket, one ticket per card holder
- Théâtre du Quat'Sous - 20% off ticket price

Discounts are offered to members on presentation of their membership card, or the mention of PWM membership when ordering by phone.

Writing and Student members also have access to all PWM's activities and services, including script reading and dramaturgical consultation. They are also eligible for in-house workshops, public staged readings, artist residencies, and Master Classes.

Donate. All donors will be issued tax receipts for the value of the donation, and your generosity will be acknowledged (with your permission) in future issues of our newsletter.

Celebrate special occasions by giving the gift of a PWM membership or make a donation in honour or in memory of people you care about. With each gift membership or in honour/memory donation of \$25 and over, the honouree or their family will receive a personalized letter in time for the special occasion! Moreover, the honouree's name will be listed in a special section in a future edition of *The Works*. Of course, all donations are tax-deductible.

Please complete the form below and send it to PWM's mailing address today! You may also call us to become a member or to donate by phone.



I want to invest for the future.

- Writing Membership: \$50
- Supporting Membership: \$40
- Student Membership: \$15
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