

PRIMARY RELATIONSHIPS

The past three months at Playwrights' Workshop Montréal bears little resemblance to the previous fall. This is typical of an organization that is dedicated to the needs of the individual artist and not subject to the confines of a subscription system. The guiding principals and goals of a development company are obviously very different from that of a producing company. For PWM the primary relationship is with the artist. The relationship to the audience is integral, tangential and inevitable and perhaps less immediate or pressing as that of producing companies to subscribers. This underlines a difference, perhaps even an advantage, a development company has from that of the producing theatre: we program in accordance with the artist, the project and our resources. This means that no two seasons are alike.

Last year was very public, beginning with our Women on the Main Walking Tour. Six women playwrights were commissioned to write site specific, historical pieces celebrating women on the Main. November followed with our festival of plays in translation. The year progressed with many more readings culminating in our 40th anniversary celebrations hosted by Mary Walsh and Ed Macdonald. These public presentations and celebrations were the result of many projects building toward production over a long and committed process of development. Much of this work led to production dramaturgy - delivering the play through production and into publication.

This Fall has been less public. More time has been spent in one-on-one dramaturgy and with playwrights in residence. In the past four years the Residency programs at PWM have become increasingly sought after as they provide a great writing environment and proven extremely productive for all

of the writers involved. Throughout this year playwrights from Vancouver to St. John's and many places in between will be coming to Montreal for as long as one week and up to three months, to give concentrated time to their plays.

In the early Spring we will be running one of our few annual programs, The Masterclass. From the end of February through the first week of March, Daniel MacIvor will lead a group of writer/performers in an exploration and creation of new work. In the final days of the process Daniel Brookes will join the artists to collaborate on a public presentation. DaDaCamera has a very particular process of play creation that will be laid out, shared, pulled apart and reassembled throughout the week of the Masterclass.



Daniel MacIvor

Later in the Spring we will bring together six playwrights from across the country to participate in a Theatre for Young Audiences Playwrights' Unit. Three of the writers will be experienced in writing for youth and three will be newer to the form. The unit will be co-lingual, operating in French and English. Two dramaturges will be involved, as will two facilitators who have particular expertise in this field.

In and around these programs our regular course of reading, one-on-one dramaturgy, in house workshops, translation projects and production dramaturgy will continue.

(continued on page 3)

Playwrights' Workshop Montréal
and the National Theatre School present

SOUNDINGS

A READING BY LORENA GALE

Wednesday, December 1
7:30 pm
National Theatre School of Canada
5030 St-Denis
Free entry



The reading
is made possible
with the support of

the Playwrights Guild of Canada and
the Canada Council for the Arts.

Born in Montreal, Lorena is an award winning actress, director and writer who has worked extensively in film, TV and theatre across Canada. *Je me souviens*, her second play, was nominated for a Governor General's Award (2002), received 3 Jessie Richardson's Award nominations (2002) and was selected by the Vancouver Sun as one of The 10 Best Plays of 2000. Her first play *Angelique* had its American premiere at The Detroit Repertory Theatre and in New York, Off-Broadway at Manhattan Class Company Theatre, where it was nominated for 8 Audelco Awards. (New York Black Theatre Awards). *Angelique* premiered at Alberta Theatre Projects' playRites Festival 98 and was nominated Outstanding New Play in Calgary's Betty Mitchell Awards. Lorena has written for CBC Radio and published articles in Canadian Theatre Review and Canplay. *What Color is Black: Art, Politics and Racial Identity*, premiered in the Halfbred Performance Series at The Grunt Gallery. She is currently finishing her Master of Arts in Liberal Studies at Simon Fraser University.

CALLS AND OPPORTUNITIES

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.

The University of Lethbridge Faculty of Fine Arts

The Department of Theatre and Dramatic Arts invites Canadian playwrights to submit previously unproduced plays for development through its Canadian Plays in Development program which operates between May 9 - June 22, 2005. The program will select up to three scripts for development leading to public readings and/or presentations

For an application form and further details, contact:
Office: (403) 394-3997
Fax: (403) 382-7127
Email: patricia.foster@uleth.ca

Deadline for Submissions: December 15, 2004

On the Verge 2005

A Showcase of Outstanding New Plays from Across Canada Scheduled to coincide with The Magnetic North Theatre Festival in June 2005.

The festival is designed to showcase plays "on the verge" of production to producers from across the country. Send your script (one per playwright), along with a cover letter outlining your play's history of development, and resume/bio, to:

On the Verge Festival
National Arts Centre English Theatre
53 Elgin Street, P.O. Box 1534, Station B
Ottawa, Ontario, K1P 5W1

For further info: www.nac-cna.ca and follow the link to English Theatre, or contact Lise Ann Johnson at lajohnso@nac-cna.ca

Deadline: Friday, December 10, 2004.

Nightswimming's Pure Research 05

A chance for in-depth theatrical research and exploration without the pressures of developing and/or performing a new work. Projects will take place in May 2005.

For more info, visit www.nightswimmingtheatre.com.

Deadline for submissions: December 1, 2004

The Queen's University Department of Drama presents the **2005 Herman Voaden National Playwriting Competition**. Submissions must be accompanied by a signed entry form. These are available from the Department of Drama, Queen's University, Kingston, ON, K7L 3N6, or through our Internet site at <http://www.queensu.ca/drama>, or by phoning 613-533-2104. E-mail address: hannaca@post.queensu.ca

Deadline for submission: January 31, 2005

CrossCurrents

Factory Theatre is seeking new original stage plays by writers of diverse cultures for their fourth annual CrossCurrents Festival - a new play development program and showcase dedicated to fostering new voices and innovative works, particularly by writers of colour.

This year's CrossCurrents Festival will run April 8-16 in the Factory Studio Theatre.

Send:

- A hard copy of your script, script excerpt or proposal
- A cover letter outlining your play's development history
- A self-addressed stamped envelope to:

CrossCurrents, Factory Theatre
125 Bathurst Street, Toronto, ON, M5V 2R2

Please address all questions concerning CrossCurrents to crosscurrents@factorytheatre.ca

Deadline for Submissions: December 10, 2004

Larry Corse Prize for Playwriting

The Larry Corse Prize for Playwriting was established to encourage the development and production of new works for the stage. The prize is \$1,000 and a production by Columbus State University Theatre. The competition is open to all.

Send submissions to: Columbus State University Theatre
International Playwriting Competition #324
931 Monroe Drive NE, Suite A102, Atlanta, Georgia, 30308

For more info, contact Steve Graver at graver_steven@colstate.edu or write to the above mailing address.

Deadline for submission: December 1, 2004

TheatrePEI's 24th Annual New Voices Playwriting Competition 2005

Prize money is awarded for full length, one act and high school play categories. A \$5 entry fee must accompany each play. Send your script to:

New Voices Playwriting Competition
TheatrePEI, PO Box 1573

Charlottetown, PEI, C1A 7N3

For more info please contact TheatrePEI at 894-3558 or theatre@isn.net.

Deadline For Submissions: February 14th, 2005

The City of Brampton's **'NewWorks Festival'** is now accepting submissions for the 2005 summer line-up at the Heritage Theatre. This festival is dedicated to showcasing new Canadian full-length plays that are looking to be staged for the first time or a workshop creation seeking a larger audience. Four scripts will be picked for full production and 8 scripts will be chosen for staged readings.

Submission Information:
robert.woodcock@city.brampton.on.ca
Brampton Theatre Office
150 Central Park Dr., Brampton, ON, L6T 2T9
Attn: Robert Woodcock

Deadline For Submissions: December 10, 2004

DONORS AND SUPPORTERS

CURRENT DONORS

Catherine Banks
Ron Diamond
Shaun Finn
John Fretz
Kandybar Cuisine
Aviva Ravel
Joseph Shragge (volunteer)
Talonbooks

KandyBar Cuisine

RAFFLE SELLER VOLUNTEERS

Louise Arsenault
Marie Barlizo
Dana Bath
David Bonk
Stefanie Buxton
Sarah Carlsen
Anisa Cameron
Nick Carpenter
Toby Cygman
Fran Davis
Alexis Diamond

Brian Drader
Kester Dyer
Shaun Finn
Nicole Fréchette
Vincent Fréchette
Alex Haber
Imago Theatre
Kandy Bar
Helen King
Danette MacKay
Julie Tamiko Manning
Elise Moser
Nicholas Hoare
Sean O'Hara
Angela Onesi

GIFT MEMBERSHIP

Amanda Kellock purchased a gift membership for Graham Cuthbertson. Welcome on board, Graham!

Virginia Preston
Elizabeth Robertson
Danielle Skene
Rachel Spencer
Laura Teasdale
Shelly Tepperman
Sébastien Wanadi
Shannon Webb
Moira Wylie

CALENDAR NOTES

WHAT'S GOIN' DOWN AT THE SHOP

Nov. 5-7	Donald Carrier and Anaya Farrell from Stratford, in residence to work on their musical, <i>Evangeline</i> .
Nov. 9	7:30 p.m. <i>Soundings</i> with playwright Guillermo Verdecchia (in association with the National Theatre School) at NTS, 5030 St. Denis
Nov. 10-18	Paula in Newfoundland for production dramaturgy on <i>The Pope and Princess Di</i> by Bernie Stapleton
Nov. 11	<i>Bye Bye Baby</i> by Elyse Gasco opens at the Monument National (presented by Imago Theatre, until Nov. 20)
Nov. 17	Workshop of <i>Head</i> by Debbie Patterson at PWM
Nov. 22-Dec. 10	Lorena Gale from Vancouver, in residence to work on her script <i>The Darwinist</i> .
Nov. 29	Memorial for Bill Glassco in Toronto (Royal Alex Theatre), 8:00 p.m.
Dec. 1	7:30 p.m. <i>Soundings</i> with playwright Lorena Gale (in association with the National Theatre School) at NTS, 5030 St. Denis
Dec. 7-12	Jillian Keiley and Robert Chafe in residence to work on their script, <i>Burial Practices of the Early European Settlers Through to Today</i>
Dec. 10	8:00 pm, PWM's Annual Holiday Party (not to be missed!!!!)
Dec. 20-Jan. 2	Office closed for holidays
Dec.	Paula and Emma in Toronto for workshop of <i>Flight</i> , by Leah Cherniak and Martha Ross
Jan. 8-23	Mary Ellen Maclean from Halifax, in residence to work on her script <i>Untitled</i> .

PRIMARY RELATIONSHIPS (continued from page 1)

This is the work of the company and following are some of the thoughts I will bring to that work.

Among the playwrights who will be working at PWM this season, many are women. This is often the case for plays in development at Playwrights' Workshop. Yet it is not generally the case for plays produced across the country. Given that the past twenty years has evidenced little change in the position of women in the public place, I believe that we in the theatre must take action. For too many years, too many seasons have featured too few women. What is it about those seasons of plays, which are all written and directed by men? Was the intention to do a Festival of Men? Or did some A.D. just forget - about the women? Is it possible that some companies or their audiences don't care what 52% of the population has to say? Are men simply better artists than women? Or is it just an unconscious shut out? Maybe this discrepancy wasn't intended at all, maybe it was an accident; a car crash, someone asleep at the wheel, not paying attention or suddenly caught off guard, trying to avoid a dangerous situation, perhaps?

I don't actually believe any of the above. So what then could it be? I would like to hear an argument, a position, a theory, a belief clearly articulated on this subject, and I would like to hear it in the forum that belongs to everyone - in public. Let's come out of the closet shall we? We've had some experience at it, so let's put it to further use. Liberty and freedom is, after all, the soul of art. Isn't this examination something we are interested in, if not dedicated to? Surely we have the knowledge and the skill to argue these ideas and how they are practiced - together - in public. I want to know how we got here and I believe I am not alone. I want change and I know that I am in good company. No doubt the world's compass is pointing at a long and turbulent road. Let's keep each other awake at the wheel, all of us. Consciousness is something we could all share.

Paula Danckert
November 12, 2004

HYPATIA in Serbia and Italy

Following the play's translation into English by PWM, Pan Bouyoucas' *Hypatia* will open at Teatro Argot in Rome on December 9 and at Belgrade Drama Theatre during its 2005-2006 season. Congratulations, Pan!

MEMORIAL FOR BILL GLASSCO IN TORONTO

is scheduled for 8:00 pm
on Monday, November 29, 2004
at the Royal Alexandra Theatre,
260 King Street West
Info: jneedles@sympatico.ca

The Saidye offers Discounts to PWM members

PWM members (with proof of membership) can obtain 50% off Rush Tickets and 10% off regular tickets.

Leonor and Alvin Segal Theatre presents
The Tempest, by William Shakespeare
November 21- December 6
Saidye Bronfman Centre for the Arts
5170 Cote St. Catherine Rd. Montreal

The **Tsultrum8 Theatre Company** offers a special discount for Playwrights' Workshop Montréal members for Susan Lori Parks' *Topdog Underdog*, to be presented Dec. 1-11 at the Monument National.

Tickets are \$12 for the general public and \$8 for PWM members. Please show your membership card when purchasing the tickets at the box office.

For further information, contact tsultrum8@hotmail.com

PWM Staff:

Paula Danckert, Artistic Director
Corey Castle, General Manager
Haleema Mini, Community Relations Coordinator
Emma Tibaldo, Artist-in-Residence
Amanda Kellock, 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
- Discounts at Montreal theatres including Black Theatre Workshop, Centaur Theatre, Geordie Productions, Saidye Bronfman Centre for the Arts, Theatre Lac Brome, Théâtre d'aujourd'hui and Théâtre du Quat'Sous.

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
- Please accept my donation of \$ _____
- Please contact me about a three-year donation
- Cheque enclosed
- Bill my Visa/Mastercard/Amex, number: _____ Exp. date _____

Playwrights' Workshop Montréal
4324 Boul. St-Laurent
PO Box 604, Station Place d'Armes
Montreal, QC H2Y 3H8
Tel: (514) 843-3685
Fax: (514) 843-9384
E-mail: info@playwrights.ca
www.playwrights.ca

For in honour / memory donation only. Please check one and complete

- In honour of _____
- In memory of _____

Special message to honouree: _____

Address to send personalized letter: _____

Name _____

Address _____

City _____ Province _____ Postal Code _____

Home phone: () _____ Work: () _____

E-mail _____

Playwrights' Workshop is a registered Canadian Charity (no. 11909 4738 RR 0001). Thanks for your support.