

THE END OF AN ERA

Paula Danckert leaves PWM after 9 years of leadership

I remember meeting Paula about 7 years ago when I first came here for a Residency. New to Montreal, new to PWM, I didn't really know what to expect - from the company or from its Artistic Director.

My first image of Paula? Mid-conversation, on an old phone (circa 1974) with the long cord wrapped around her feet, watering plants, laughing, swearing, navigating the piles of scripts spread out around her.

PWM is, in my mind, one of the most comfortable, creative, and flexible joints around. It has an unmistakable character, completely its own. Like any true creative workspace, it is a reflection of its leader - alive, cluttered, full of charm, passion and guts. Paula gave much of herself to this organization over the years and, in return, I think this organization gave much to her.



A nine-year relationship is not always easy. It takes compromise, stamina, a sense of humour, respect, desire and separate bedrooms. The success of Paula's tenure here is a result of these virtues. Well, except for the separate bedrooms...er, I mean offices ...although Corey and Paula managed to navigate that tricky obstacle rather nicely.

As a long-standing writing member (and currently the Dramaturg/Artist-in-Residence) of PWM, I am sad to see Paula go, but I look forward to a new, continued relationship. On behalf of the Membership, the Board and the staff of Playwrights' Workshop, I want to thank Paula and celebrate her time here. She has left a mark that won't be easily forgotten. The door will always be open. The wine cellar will always be stocked. And if you really dig around, there may even be some potato chips left in the cupboard.

- Greg MacArthur

THE NEW ARTISTIC DIRECTOR OF PWM



This is my first national hello - Hello! I'm thrilled to be the new Artistic Director of Playwrights' Workshop Montréal. I had the privilege of being the Dramaturg-in-Residence here for three seasons with Paula Danckert as Artistic Director. I learnt a great deal about the organization and feel confident

that I can continue the incredible work that has been achieved by this organization over its 44 year history.

As a dramaturg and a director my directing informs my dramaturgy and my dramaturgy informs the depth to which I search for meaning and connection in a text. These two worlds continue to intertwine as my work in theatre broadens. I sought the position of Artistic Director of PWM because story is the foundation of theatre; with-

out the playwright there is nothing; without the idea, there is a void. I want to nurture the voices of writers, give them a place to imagine, dream, and experiment by offering them an environment that allows for the expression of original thought. That's what I feel theatre does better than any other medium - it gives us a visceral connection to our world. I look forward to strengthening ties with theatre companies in this city and across the country.

We need to continue supporting the vision of our artists, and the many ways in which art questions and refocuses our beliefs. PWM has always encouraged playwrights to pursue their own vision. All our resources and expertise feed this one philosophy. I look forward to many challenging and risk-taking collaborations in the future. Please feel free to call - I love to chat.

- Emma Tibaldo

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. If you are unfamiliar with an organization please be sure to seek further information from the contact coordinates.

Call for submissions for rock.paper.sistahz festival

The rock.paper.sistahz festival is accepting submissions for its seventh installment. Participation is open to both emerging and established artists, and works beyond the theatre stage are included. Please include a cover letter, a bio, a short write-up or proposal on the idea or work being submitted, any pertinent audio/video recordings, a hard copy of typed script, background material on the creation including recordings, photos, publications, press material, full contact information and a self addressed stamped envelope for the return of materials.

Deadline: October 30, 2007

For more info, please send a detailed e-mail to: info@bcurrent.ca
Mail submissions to:
rock.paper.sistahz festival
b current
720 Bathurst Street, suite 402
Toronto, ON M5S 2R4

CrossCurrents 2008 (Toronto, ON) call for submissions

Factory Theatre's CrossCurrents Festival is seeking new original stage plays by writers of colour from across the nation. This year CrossCurrents will run from May 2 to May 11, 2008 and is open to both emerging and established artists, presenting work at varying stages of development. Selected works will receive dramaturgical support, professional workshops and a staged reading presentation.

Please submit an unbound hard copy of the script, script excerpt or proposal, a cover letter outlining the play's development history and the artistic goals you aim to meet throughout the festival, as well as any other support material you feel may benefit or further explain your proposal.

Deadline: October 31, 2007, 5pm

For more information, please visit www.factorytheatre.ca or email Nina Lee Aquino, producer, CrossCurrents Festival nina@factorytheatre.ca

Mail applications to
2008 CrossCurrents Festival
Attn: Nina Lee Aquino
Factory Theatre
125 Bathurst Street
Toronto, ON M5V 2R2

University of California announces 3rd international competition for plays about science and technology

The Professional Artists Lab and the California NanoSystems Institute at the University of California, Santa Barbara, continue their collaboration with the third STAGE International Script Competition, open to plays about science and technology.

The winner of the Scientists, Technologists and Artists Generating Exploration (STAGE) Competition will receive a \$10,000 USD prize, along with opportunities for developing and promoting the winning script, including access to advice and guidance from professional theatre and film artists as well as experts in the fields of science, engineering and technology.

Submitted plays must explore scientific and/or technological stories, themes, issues or events. The competition is not open to plays written in the genre of science fiction. The winning play will be announced in July 2008.

Deadline: December 31, 2007

For details about the competition and submission guidelines, please visit www.cnsi.ucsb.edu/stage.

For questions or additional information, please e-mail stage@cnsi.ucsb.edu.

Inspirato Festival currently accepting play submissions

The Inspirato Festival is currently seeking short plays no longer than 12 minutes and no longer than 8 minutes for their 10 minute play festival. The sense of smell must be an important aspect of the work. New or previously produced work will be considered. Only one submission per writer is allowed. Plays must be submitted by web.

Deadline: January 7, 2008

For more information, please visit www.inspiratofestival.ca.

Submit applications online at:
<http://www.inspiratofestival.ca/write-a-play.php>

Canadian Peace Play competition currently seeking submissions

The Canadian Peace Play Competition invites stimulating new works that promote peace, social justice and human rights. Eligible scripts must be full length, unpublished, original works written by citizens or permanent residents of Canada. All scripts must be typewritten in English. Include a completed entry form and an entry fee of \$20.

Deadline: January 15, 2008

For more information and to download an entry form please visit:
http://www.ucalgary.ca/~peaceuc/cppc_info.htm

or email Dawn Mari McCaugherty, Director, Department of Drama d.m.mccaugherty@ucalgary.ca

Mail applications to
Canadian Peace Play Competition
c/o Dawn Mari McCaugherty, Director
Department of Drama, Craigie Hall D210
University of Calgary
2500 University Drive N.W.
Calgary, AB T2N 1N4

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Playwrights' Workshop Montréal would like to thank the following individuals and organizations for their contributions.

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CALENDAR NOTES

WHAT'S GOIN' DOWN AT THE SHOP (and our playwrights' projects)

- Sept. 28, 29 Public reading of *Oooo!Ouuuh!* by **Gerard Vázquez**, translated by **Danielle Henripin** (French translation), **Elisabet Ràfols** and **Michael Bantjes** (English translation) as part of Journées de la culture
- Oct. 6 Public reading of *Offices (Bureaux)* by **Alexis Martin**, translated by **Bobby Theodore** at the Factory Theatre in Toronto at 3:00 p.m. as part of its Reading Week (Trans-Canada Edition)
- Oct. 16 *Soundings*: An evening of readings by **Marcus Youssef** at 7:00 p.m. Part of the Canada Council Readings Program sponsored by the Playwrights Guild of Canada
- Oct. 19 In-house workshop of **Marcia Kash's** play *Someone Else's Shoes*
- Oct. 27 time: t.b.a. - Live to tape performance of *Precipice*, featuring 5 ten minute radio dramas by **Carol Anderson**, **Charlotte Corbeil-Coleman**, **Ryan Griffith**, **Greg MacArthur** and **Darrah Teitel**. Co-presented by the National Theatre School and CBC at Studio Hydro-Québec of the Monument National, 1182 St. Laurent.
- Nov. 2, 3 PARC Playwrights Cabaret: Readings of the Play Development Centres of Canada at 8:00 p.m., Cultural Federations Main Floor Lobby, 1113 Marginal Road, Halifax
- Nov. 15 In-house workshop of *Ride* by **Alexis Diamond**
- Nov. 19-21 **Manon Beaudoin** and **Martha Ross** at PWM for a residency to work on a new play
- Nov. 23 *Age of Arousal* by **Linda Griffiths** produced by Nightwood Theatre in assoc. with Factory Theatre, opens at Factory Theatre, 125 Bathurst, Toronto, 416-504-9971
- Nov. 27-Dec. 2 CEAD's Semaine de la dramaturgie at La Licorne, 4559 Papineau, Montreal
- Dec. 7 PWM's annual Holiday Party!!!! Don't miss the drawing of the annual raffle at 10:00 p.m.!
- Dec. 7-14 **Colleen Wagner** at PWM for a residency to work on her latest play, *Home Part II Fathers*
- Dec. 12 *Age of Arousal* by **Linda Griffiths** opens at the Wilma Theater, 254 South Broad St., Philadelphia, PA, 215-546-7824
- Dec. 17 In-house workshop of *Ride* by **Alexis Diamond**
- Dec. 22 - Jan. 6 PWM office closed

PWM Staff:

Emma Tibaldo, Artistic and Executive Director
 Corey Castle, General Manager
 Marie-Leofeli Barlizo, Community Relations Coordinator
 Greg MacArthur, Dramaturg-in-Residence
 Jana van Geest, Administrative Assistant
 Shauna Janssen, Associate Artist

Help PWM support playwrights. Get involved!

PWM receives support for its activities from the 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 making a donation.

Share your passion: 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 visiting playwrights
- * Discounts at Montreal theatres including Black Theatre Workshop (\$15 ticket), Centaur Theatre (\$20 ticket), Leonor and Alvin Segal Theatre (15% off), Theatre Lac Brome (10% off), Théâtre d'Aujourd'hui (\$15 ticket) and Théâtre du Quat'Sous (\$20 Friday - Sunday, \$22 Monday - Thursday).

Writing and Student members also have access to all of 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.

Share your resources: 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.

Share your memories: Offer gift memberships or donate 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.

Share your time and abilities: Volunteer. PWM's staff often requires extra help for promotional tasks and logistics. Please contact us to learn more about how you can help.

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 make your donation.

Tadoussac Playwrights' Residence 2007



On a beautiful morning on September 7, 2007, six playwrights and translators, Honorary Chairperson Briony Glassco, and Linda Gaboriau, renowned translator and mentor for the residency, along with chef Monique Leger, PWM's outgoing Artistic Director Paula Danckert, and General Manager Corey Castle, began their journey in two vans and a car to Tadoussac, Quebec for this year's residency.

Over the course of the next ten days, PWM, in association with the National Arts Centre English Theatre, gave these translator/playwrights the opportunity to focus on their work in translation/adaptation at the lovely home of the late Bill Glassco. They were joined in the last few days by playwright John Mighton, incoming Artistic Director Emma Tibaldo and Artist-in-Residence Greg MacArthur.



The participants worked on the following projects:

Tempting Providence by **Robert Chafe** (who could not attend due to a scheduling conflict),
 French translation by **Marie Cadieux**

Coma Unplugged by **Pierre-Michel Tremblay**,
 English translation by **Micheline Chevrier**

Mother Courage by Bertolt Brecht,
 adaptation by **Peter Hinton**

The Idiot by Fyodor Dostoevsky,
 adaptation by **James Fagan Tait**

Half Life by **John Mighton**,
 French translation by **Maryse Warda**

Possible Worlds by **John Mighton**,
 French translation by **Maryse Warda**

The fourth Tadoussac Playwrights' Residence is made possible with the assistance of the National Arts Centre (Ottawa) and the financial support of the Government of Canada through the Interdepartmental Partnership with Official-Language Communities (IPOLC), an initiative of the Department of Canadian Heritage. It is also supported by friends of the late Bill Glassco.



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