

EMMA TIBALDO

We were caught in a storm on our way into Gros Morne, our flight diverted to Halifax—an apt dramatic beginning to our ten day residency. We arrived the following day to sunshine, snow and the warmth of the wonderful people who run the Bonne Bay Marine Station, our home away from home. It is difficult to express the joy we all felt every morning as we shuffled into the kitchen for breakfast, broke out into our daily writing routine, and then reconvened for our 5 à 7. This was our time for sharing work, process, and primarily, questions. I loved discovering the universe of every playwright in the room. I was enthralled by their process and transported by the stories and the many threads that the discussions led us to. We had found a group harmony that led to deeper understanding. We were privileged to get to know so many incredible people from the community who shared their passions, their art and their food. We were fed. I look forward to sharing this wonder with the next group of playwrights.

ELIZABETH BOURGET

Pour avoir déjà discuté de résidences avec des auteurs dramatiques et pour en avoir animé quelques-unes, je dirais qu'il y a quelques points essentiels pour une bonne résidence. D'abord le lieu. Il faut que le lieu soit inspirant, qu'il ait une âme, et qu'il soit aussi un lieu de retraite, un lieu qui permette de s'isoler. L'autre point tout aussi important, ce sont les gens. Les gens aussi doivent être inspirants, les échanges possibles, stimulants.

D'abord le lieu. Les paysages sont extraordinairement inspirants, magnifiques et la station marine de Bonne Bay se prête particulièrement bien à l'accueil d'auteurs. Les auteurs pouvaient organiser leur horaire de travail comme ils le souhaitaient. Une des particularités de cette résidence tenait au fait qu'elle réunissait des auteurs de différentes provinces canadiennes, mais aussi des francophones et anglophones. Il était intéressant de voir toutes ces identités différentes s'exprimer, se révéler. C'était d'une telle richesse! Je crois que tous les participants ont apprécié l'expérience. Les occasions de rencontre entre auteurs de langue française et anglaise ne sont pas fréquentes et, ici, l'expérience fut particulièrement réussie.



MICHAEL BURZYNSKI, Naturalist

ZACH SACREY, Storyteller



SHIRLEY MONTAGUE, Musician

Students from Grenfell Campus

THE PLAYWRIGHTS AND THEIR PLAYS

LES AUTEURS ET LEURS PROJETS

Okinum
EMILIE MONNET

Battre le cœur
EMMA HACHÉ



Tibb's Eve
STEP TAYLOR

Nyotaimori
SARAH BERTHIAUME

Whatever You Do You're Screwed
MICHAEL MACKENZIE

Just Now
DONNA-MICHELLE ST. BERNARD



There are few places better equipped to welcome artists for a creative residency than the Bonne Bay Marine Station. The station is equipped with bedrooms, a kitchen, a small theatre and places to sit and write. Tailor made for artistic residencies that inspire new work that can very well change the way we see the world.

Depuis 2002, la station marine de Bonne Bay, a comme première mission d'élargir les connaissances en écologie marine. De plus, elle s'engage dans des activités communautaires et artistiques. Elle est équipée de laboratoires, de bureaux, d'une bibliothèque, d'un théâtre multimédia, d'un aquarium et d'un bâtiment avec des chambres individuelles et une cuisine collective qui seront mis à disposition des auteurs.



The Gros Morne Playwrights' Residency is supported by
La Résidence canadienne d'auteurs dramatiques de
Gros Morne bénéficie du soutien de



RÉSIDENCE CANADIENNE D'AUTEURS DRAMATIQUES DE GROS MORNE PLAYWRIGHTS' RESIDENCY

April 4-14 avril 2016

PWM and CEAD were encouraged to present a project that could take advantage of the beauty and infrastructure that existed in Gros Morne National Park. We immediately created *The Gros Morne Playwrights' Residency*, in partnership with **Creative Gros Morne**, taking full advantage of the solitude and community that this most inspiring of places would offer us. We selected six playwrights from across Canada to spend ten days focused on writing and developing their next play, at the **Bonne Bay Marine Station** in Norris Point, Newfoundland. It bears mentioning that the call for participation garnered over seventy submissions in its first year.

The playwrights selected, three from the English speaking community and three from the French speaking community, made invaluable connections with each other, across cultural and linguistic lines. They were also able to engage with local Gros Morne artists and scientists, an opportunity that cannot be overstated. It changed the way many of us perceive the ecology of coexistence.

Playwrights scheduled their days writing according to their needs and process. The collaboration with dramaturgs, **Emma Tibaldo** and **Elizabeth Bourget** was made available to them at all times. We all shared our challenges and experiences every day with a 5 à 7, and continued to engage in conversation with guest speakers over hearty cuisine and evening gatherings. We welcomed the graduating acting class of the Grenfell Campus for our last few days of the Residency, exploring the work of the Residency's playwrights and discussing theatre from a writing and creating perspective.

We are happy to announce that in its very first year, the *Gros Morne Playwrights' Residency* has already accomplished so much of what it set out to do. We advanced six plays through crucial stages of their development, connected six playwrights from across the country, engaged the local community, and saw the inspirational setting, culture and people of Gros Morne Newfoundland make its impression on the work and authors of contemporary Canadian Theatre. Most of all, we are excited by the groundwork we laid for the future of the residency, which promises to expand in the coming years.



EMILIE MONNET

I feel extremely privileged to have been selected for this residency. It was a real blessing to be able to dive into my writing in such exquisite environment and in such great conditions: the land was very inspiring and the air rejuvenating.

The contact with the community was also very much appreciated, both as a way to know the people and the stories of the land we were greeted on, but also to give back and share a bit of who we are as artists and human beings. The exchange was beautiful.

I am also grateful for the group and the meals we had together every evening. I felt I have made new friends and the many conversations we had around the writing process and about everyone's projects were very insightful. This residence has brought a little more confidence in me, in my voice and in my abilities to write. My mind, heart, and soul are fed. Meegwetch, thank you!



SARAH BERTHIAUME

Quelle résidence fantastique! La station marine de Bonne Bay offre tout ce qu'il faut pour un séjour d'écriture fertile et inspirant. D'abord, les paysages, qui sont à couper le souffle; mais aussi l'organisation de la résidence, où tout semble avoir été pensé pour notre accueil et notre confort. Il y a un parfait équilibre entre la solitude et le travail de groupe. Dès les premiers jours, je me suis senti comme chez-moi.

Les soirées avec les gens du coin sont un must : c'est merveilleux de les entendre parler de leur pratique et ça nous permet de connaître un peu la communauté qui nous reçoit. J'ai été extrêmement touchée qu'ils viennent assister aux soirées de lecture! C'est aussi très agréable d'inviter des étudiants à travailler sur nos pièces, en fin de parcours. C'est un échange très riche! Mention spéciale aux charmantes cuisinières : chaque souper était un régal!

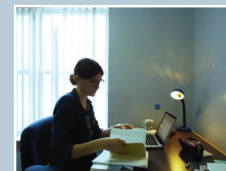
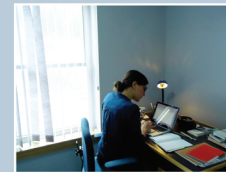


EMMA HACHÉ

Je n'ai que des belles choses à dire sur cette résidence; le paysage, les installations, la nourriture, l'accueil chaleureux des gens de la station marine et de la communauté. Ce fut aussi un grand bonheur de (re)découvrir tous ces auteurs en partageant ces quelques jours en leur compagnie.

Pour ce qui est du travail d'écriture, j'ai pu avancer considérablement sur mon projet, peaufinant et nettoyant la matière grâce aux bons conseils et à la clairvoyance d'Elizabeth Bourget. Son expérience de travail sur les textes en chantier est vaste et les discussions que j'ai eu avec elle m'ont beaucoup éclairé. Je suis contente d'avancer vers une version plus satisfaisante. Surtout que cette matière servira de base de travail pour un laboratoire à Québec en mai prochain, pendant le Carrefour.

Je me sens très privilégiée d'avoir pu effectuer cette résidence, recevez ma plus profonde gratitude pour ce beau souvenir et ces nouvelles amitiés.



MICHAEL MACKENZIE

This residency was one of the happiest and most productive experiences I have had in my career as a playwright. The combination of the extraordinary surroundings, the liberty to write unhampered by the usual domestic considerations, the support from the staff and the general friendliness of all concerned was incredible.

The context of having other writers there with the two dramaturgs provided an environment that struck the perfect balance between supportive and autonomous in pursuing my own work. With access to this on a regular basis, I'd probably be producing twice the number of plays I am at the moment. I also feel that being immersed in the physical environment of that part of Newfoundland laid down something that I'll be drawing on in later work.

My gratitude to all concerned in making this happen.



DONNA-MICHELLE ST. BERNARD

The schedule was well managed to offer a balance of community and solitude. Speakers were stimulating. The staff at Bonne Bay Marine Station were so pleasant, informative and accommodating. The students and faculty we worked with for the reading brought me out of the writing bubble into the reality of staging.

Most useful to me were the supportive environment of my peers and the insightful dramaturgical feedback by Emma Tbaldo. My play has moved into a significant new place. I finally met all of my characters, and now they can tell me what happens next.

I wrote to ocean stroking sunrise on the bay. I wrote inspired solitudes into my characters' chaos. I spoke with strange seers who commune with Neptune's peers.

I don't know if I could have written this play anywhere else. Many thanks.

STEP TAYLOR

Norris Point is a unique and inspiring setting in which to write; an awesome experience I would wish upon every artist. The daily group schedule was well-organized. I love that we were strongly encouraged to structure our days in the way that best served us as individual artists. I was able to complete an entire new draft of my play *Tibb's Eve* — a feat which simply had not been possible in the months prior to the residency due to everyday distractions.

Jackie Butt and her fellow cooks provided homemade meals that were as authentic and delicious as they were filling. Having a guest (nature scientist, storyteller, and musician) from the region over for supper to tell us about life in the community was a beautiful component of the residency. Sharing our writing with the theatre students from Grenfell provided us with a fresh take on our craft from the perspective of young, keen artistic minds. It was also lovely to receive thoughtful notes and words of encouragement from fellow theatre artists.

I lived in an astonishing pocket of the world surrounded by insightful artists who seemed as honored by the opportunity as I was, and on top of it all I was able to move my script one integral step closer to production. What more could I ask for?

