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MID SUMMER TURGERY

by Ben Henderson

Dramaturg, Saskatchewan Playwrights Centre

Well, here we are mid summer and it feels like the dust of a very active spring is finally settling. Since last I sat down to write, we've been through the 24-Hour Playwriting Competition, our Spring Festival of New Plays, Dan Macdonald and I have been off to the Banff PlayRites Colony, we've participated in the On the Verge Festival in Edmonton, and I've rubbed shoulders with dramaturgs from across North America at the Literary Managers and Dramaturgs of the Americas (LMDA) conference in Philadelphia.

Margaret and I are just taking a quick moment to catch our breaths before it is back in to the Fringe and then the beginning of another grand year ahead.

Once again we had a full compliment of entrants at the 24-Hour competition. I can speak from a judge's eye view that the competition was tight and much blood was spilled narrowing it down to the winners. I've already had one of the winning scripts submitted to me for further dramaturgical work and I'm looking forward to seeing more from what felt like a very fine crop.

Spring Festival in Regina also went swimmingly. We had a refreshing variety of scripts this year including Pam Bustin's one-woman play about Georgia O'Keeffe (**O'Keeffe**), Larry Parson's intriguing leap into the tribulations of a disintegrating therapist (**Things Missed**), Will Brooks' sister-on-sister one-act comedy (**Hope and Fury**), Leanne Minogue's prairie family romp (**Give 'Er Snoose**), Cheryl

Jack's beautiful exploration of the midnight rides (**Out in the Cold**), and Mansel Robinson's delicious Mamet meets Chekhov meets Robinson (**Picking up Chekhov**). Attendance was strong and a grand time, as always, was had by all.

A huge thank you to Stephen Heatley for leading us once again as Festival Dramaturg, and a thank you for three remarkable years of service in that capacity.

And thank you as well goes to our guest directors D.D. Kugler, Trevor Schmidt, Johanne Deleeuw, and Robert Metcalfe.

In late-breaking news I am happy to announce that D.D. Kugler has agreed to return next year as Festival Dramaturg. So, on we go to next year.

I can also report that Dan Macdonald and I had a very productive time working at the Banff PlayRites Colony on his script **MacGregor's Hard Ice Cream and Gas**. Many of you may remember the play from last year's Spring Festival in Saskatoon.

This is the second year in a row that one of the Spring Festival plays has been chosen in the national competition for Banff. Last year Scott Douglas went with **Undiscover'd Country**. I hope it is a trend that will continue.

While we were there, Dan was able to spend his ten days going through about 5 rewrites and two readings. The resulting draft feels very ready to go into rehearsal, which I am happy to say will happen at Persephone Theatre this season. So if you want to see the final product, make sure you are in Saskatoon at the beginning of March.

(Continued on page 3)

Spring Festival attendance was strong and a grand time, as always, was had by all

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WRITING FEVER BREAKS - FULL RECOVERY EXPECTED!

24-Hour Playwriting Competition Results

by Janice Salkeld, 24 Hour Playwriting Competition Coordinator

Thirty-four contestants were quarantined with writing fever in a computer lab on the U of S campus from Friday, April 23, 2004 until Saturday, April 24 in the Saskatchewan Playwright Centre's 7th annual 24-Hour Playwriting Competition. Symptoms included sleep deprivation, overactive imaginations, and the thrills and chills of writing a play in just 24 hours.

It seemed the best remedy was a new-to-you laptop computer. Large doses of TLC meted out by caring volunteers and numerous spot prizes awarded throughout the night made the ordeal bearable. Experts were called in and happily the prognosis was excellent.

A brief but inspirational Opening Ceremonies took place at the starting line - 24 paces beyond the lab - with dignitaries from the SPC, U of S and City of Saskatoon addressing the writers prior to the 24-hour marathon. All competitors sported numbered race "pinnies" courtesy of Brain Sport as they foot-raced their way to their

designated computers. The media was encouraged to come out for a grand photo op. In fact, Shaw Cable created a wonderful video essay of the entire event.

After esteemed judges Henry Woolf, Susan Williamson, Don Kerr, Ben Henderson, Jennifer Wynne Webber and Dan Macdonald completed their assessments, an Awards Brunch took place on April 25th at Alexander's Restaurant. Professional actors gave a script-in-hand reading of excerpts from the top six plays.

Major sponsors included the **City of Saskatoon**, the **University of Saskatchewan Drama Department** and the **College of Arts and Sciences**. Local businesses supporting the event included: Saskatoon Coop stores, Culligan Water Matters, Panago Pizza on 8th Street, Great Canadian Bagel Company on 8th Street, Broadway Theatre, U of S Computer Store, Sage Hill Writing Experience, 25th Street Theatre, and Dancing Sky Theatre in Meacham.

1ST PRIZE

Open: Laptop Computer and case - Donated by the Saskatchewan Playwrights Centre
Winner: *Lovely Things* by Cavan Cunningham, Regina

Student: Laptop Computer and case - Donated by the SPC
Winner: *The Secret of All Literature* by Brent McFarlane, Langham

2ND PRIZE

Open: Theatre Package:

- 2 tickets to any Sunday evening performance during 2004 season - Donated by Shakespeare on the Saskatchewan
- 2 tickets to any one performance in the Masters Series 2004 - 2005 season - Donated by Saskatoon Symphony
- 2 tickets to "The Perilous Pirate's Daughter" - Donated by Rosthern Station Arts Centre
- 2 Tickets to Andes Manta, Saturday, June 5th, 2004 - Donated by Northern Sask. International Children's Festival

Winner: *A Ramification of Canyons* by Mary Love, Regina

Student: Theatre Package:

- 2 tickets to any weeknight performance during 2004 - 2005 season - Donated by Persephone Theatre
- 2 tickets to any one dinner and show - Donated by Off Broadway Dinner Theatre
- 2 tickets to the Delta Bessborough Gardens Mainstage - Donated by SaskTel Saskatchewan Jazz Festival
- 2 tickets to any performance Summerstock in the Tent - Donated by U of S Drama Department

Winner: *Icarus Begins in Black* by Rachel Pakota, Saskatoon

3RD PRIZE

Open:

- One-year subscription to Grain magazine - Donated by Grain Magazine
- Basket of Books - Donated by Thistledown Press
- Basket of Books - Donated by Coteau Books

Winner: *Whore* by Rob Van Meenen, Saskatoon and Cherise Arneson, Prince Albert

Student:

- One-year subscription to Grain magazine - Donated by Grain Magazine
- Basket of Books - Donated by Thistledown Press
- Basket of Books - Donated by Coteau Books

Winner: *Big City Thursday* by James Ostime, Regina

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Congratulations!

To SPC President **Robin Mueller** and **Danny Fortier** on the birth of **Amara** (pronounced Am-are-a) **Lauraine Mueller Fortier**. Amara arrived in this world at 8:38 a.m. on June 27, 2004. She weighed 8 lbs, 7 oz.

Robin and Danny want to thank everyone for their help and support.

(Continued from page 1 - Mid Summer Turgery)

It was the same script of Dan's that was chosen, by a combination of our jury and the national jury, to be our entry into this year's On the Verge Festival of New Plays which we co-produced in Edmonton along with our fellow Play Development Centres, the National Arts Centre and the Citadel Theatre. It also ran in conjunction with this year's Magnetic North Festival of Canadian Theatre. All in all, eleven plays from across the country were read as part of the Festival for a national and international audience.

In particular, I was able to connect with a number of English producers who are interested in seeing some of our members' work. I know we as play development centres were hugely pleased with the results of our first collaboration. At the same time, our new Network of Play Development Centres was able to spend an entire week together meeting, discussing what we do, what we can do together, and generally being able to see and enjoy each other's work. I am hugely looking forward to the chance to do it all again.

And then finally it was off to Philadelphia to meet our fellows from across the continent. This year's conference was focused on theatre and its role in ideas of citizenship. Essentially it allowed for a fairly spirited conversation about politics and leadership in our theatre. It also allowed me a chance to meet a number of dramaturgs from across the U.S. I'm now all set to feed their keen interest in Canadian theatre and hopefully make some more links across the border for you, our members.

And I think that is it. Margaret and I are both trying to take some time off in July, although as I sit here writing this I have obviously not been entirely successful.

I know I have been working with a number of you on projects for the upcoming Fringe circuit so I look forward to seeing all of those in August. I encourage everyone to get out and see your comrades' work.

And in the meantime, from where I am sitting the sun is finally shining, so get out and enjoy. To use that all-too-Canadian observation, I think I sense fall in the air, and for us that means a whole new exciting season of playwriting.

14TH ANNUAL

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MEMBER NEWS

Pam Bustin's play *Saddles in the Rain* (winner of the 2002 John V Hicks Award) has been published by Playwrights Canada Press in *THE WEST OF ALL POSSIBLE WORLDS: Six Contemporary Canadian Plays* edited by Moira Day.

"The diversity of voices presented here is only the tip of the iceberg of an enormously rich, multifaceted theatre scene—both physical and conceptual—that both mirrors back and transforms Western space into an ever-increasing variety of imaginative worlds, past, present and yet-to-come: a West of all possible worlds."

—Moira Day, from the introduction

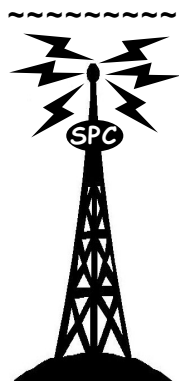
The book also includes *Noble Savage, Savage Noble* by Bob Armstrong; *The Invalids* by George Hunka; *Ka'ma'mo'pi cik / The Gathering: The Calling Lakes Community Play* by Rachael Van Fossen and Darrel Wildcat; *Letters in Wartime* by Kenneth Brown and Stephen Scriver; and *Einstein's Gift* (Governor General's Award winner 2003) by Vern Thiessen.

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**Betty Ternier Daniels'** first play, a three-act mystery comedy called *Playing Murder*, enjoyed a five-performance run by Cochin Community Players in March 2004.

Now she is working on a second mystery comedy, and has several other projects in mind—including a play for the 2005 Theatre Saskatchewan one-act play festival and a play for Saskatoon's Fringe Festival. She would like to exchange weekly e-mails or phone calls of mutual support with another middle-aged playwright, preferably female.

Betty is artistic director of Cochin Community Players and a part-time teacher of off-campus English classes at North West Regional College in North Battleford. She lives on a farm near Cochin, operates a small commercial greenhouse and is a keen gardener. Anyone interested in a mutually beneficial exchange?

Please phone (306) 386-2532 or email [b.daniels@sasktel.net](mailto:b.daniels@sasktel.net)



## CALLING ALL PLAYWRIGHTS!

Want to stay current with events in our community?

Have some news you want to share?

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- ⚡ E-bulletins
- ⚡ Newsletter
- ⚡ Discussion group

For info, email [dsealy@sasktel.net](mailto:dsealy@sasktel.net) or phone: 546-2427

Producer/Writer/Actor **Jeffrey Pufahl's** new musical adventure, *Prairie Salt*, premiered in Regina, July 8, 9 & 10 at the Shumiatcher Theatre at The MacKenzie Art Gallery, before moving on to the Winnipeg and Saskatoon Fringe Festivals.

Jeffrey Pufahl holds a music degree in voice from McGill and a MFA in Music Theatre from the Cincinnati Conservatory of Music. Jeff has performed across Canada and the U.S. Here in Saskatchewan he has performed with Shakespeare on the Saskatchewan, Globe Theatre, Sask. Native Theatre and the MacKenzie Cabarets. He has directed many productions for Regina Lyric Light Opera and The Souris Valley Theatre. Jeff finds inspiration for his writing from his travels around the globe.

Michelle Sereda of Curtain Razors directed the premiere production of this thrilling musical adventure through time, tradition, and myth.

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M.E. Powell Mendenhall's short story "Hinterland" will be published in *Transition*, along with three of her illustrative/art photos.

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**Scott Douglas'** *Strange Angels and Other Plays* is a collection of what could be called "church plays" - dramas written for church groups, congregations, social justice organizations, conferences, events, etc., over the last fifteen years. Far from being pious and preachy, this anthology include mischievous twists on biblical stories; creative reflections on poverty, employment, marriage, fair trade, and the orange powdery stuff in Kraft dinner; and church history put through the blender of pop culture.

It includes such plays as *Strange Angels, Dog Eat Dog World, A Fair Trade, David's Rule, Work, Just Cause, Legend of Saint Andrew: A Miracle Play, Tables Turned and the Stone Gets Rolled Away: An Easter Play, A Prairie Nativity, and Maybe One?: A Theatrical History of the United Church of Canada*. Check out the PLAYS page of Scott's website [www.mts.net/~kelty](http://www.mts.net/~kelty) to read excerpts from these plays.

*Strange Angels* is published by Wood Lake Books. You can order a copy on Scott's website, by phone (1-800-663-2775), or get your local bookstore to bring in a couple of copies.

*Strange Angels and Other Plays*  
ISBN 1-55145-499-8  
\$27.95 CAN, \$19.95 USA

## MOVING FROM THE “GUILT PILE” TO THE “GO PILE”

by ME Powell (Mendehall)

Moving a new play script from the “guilt pile” (the pile of scripts on every artistic director’s desk they’ll never get around to reading) to the “go pile” is tougher than playwrights might imagine - if that’s possible.

At least, that was the message at the Spring Festival Monday night Round Table Discussion/Icebreaker at the University of Regina May 10. By the end of the evening, a consensus developed around the importance of contacts and timing. Establishing contact by developing relationships and starting conversations with artistic directors is perhaps the most important ground rule. Timing counts in terms of when the script arrives, and a playwright can influence that by prior contact and by using such methods as sending a synopsis and 20 pages of writing, rather than a full script.

Johanne Deleeuw, artistic director of Calgary’s Lunchbox Theatre, opened the discussion by reminding playwrights, “Find out about the theatre and the person you’re pitching it to before sending.”

She even prefers writers who email first with some questions about Lunchbox, before sending a script that might end up on her “guilt pile” of some 250 plays. She is looking for a script that can engage her personally with “lots of ideas and things going on.” Her theatre budget dictates a five-character maximum, a 50-minute maximum, and content suitable for lunchtime viewing for her 700-800-subscriber audience.

“Whatever they walk away with after the show, they have to be okay to go back to work,” she said.

Robert (Bob) Metcalfe, artistic director of Winnipeg’s Prairie Theatre Exchange, says the theatre has produced 156 new works among 258 done over the last 30 years. The theatre has a 300-plus seat thrust (with audience on three sides of the stage), and a “mid-range” annual budget of about \$1.6 million.

Metcalfe deliberately salts away 25 cents per ticket for new play development, through a foundation trust for new works and commissions - the “tyranny” of which he brought up although it was never taken up for discussion. The catch? He is looking for “plays that resonate with the (Winnipeg) community. The theatre belongs to the community and the money belongs to all of us.”

However, a play with that resonance gets the benefit of an artistic director whose commitment and energy were obvious even at the discussion. For example, the Carol Shields Festival of New Plays, a new initiative this year “to give plays and playwrights the same attention as fiction

writers,” included 13 new plays among 18 given readings by 30 actors, attended by about 130 people.

Trevor Schmidt, Edmonton’s Northern Light Theatre artistic director, has for the past two years developed a season including a play reading series. With Workshop West, this theatre works out of a converted church where it needs to produce sold-out shows to small audiences in a short production run. While he admitted his is the only one that doesn’t do all Canadian work, Edmonton is “flooded with new work” and most theatres have a writing circle attached.

“Everyone in Edmonton is writing a play, so it’s hard to bring someone else in,” he commented. However, he does look for new plays that have been produced, but haven’t yet taken off to become the next *Mary’s Wedding*.

Kelly Handerek recently returned to the University of Regina from a season as artistic director of London, Ontario’s Grand Theatre, where he was able to produce two new plays and initiate a playwrights’ festival that created a “buzz factor” among audience and critics. To keep its \$3.6 million annual budget, the Grand had to work on its mandate and identity within the community to satisfy funding agencies such as Canada Council.

Artistic directors also agreed they must please their boards of directors, who can become the theatre’s staunchest ally in new play production, but pouring energy into the constant education of board members and audiences can be wearing.

Ben Henderson, SPC’s dramaturg and former artistic director of Edmonton’s Theatre Network, commented that in Edmonton new play production seems to be down while Canadian play production overall remains strong. Productions and funding appear to have shifted in the last 10 years, he added, and SPC is working on “how to grab back some of what we had before” for the next generation of plays and playwrights.

**Find out about  
the theatre and  
the person you’re  
pitching to before  
sending  
your work**

- ▶ Lunchbox Theatre  
[www.lunchboxtheatre.com](http://www.lunchboxtheatre.com)
- ▶ Prairie Theatre Exchange  
[www.pt.mb.ca](http://www.pt.mb.ca)
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## SPRING FESTIVAL 2004

From the perspective of Festival dramaturg, Stephen Heatley

Well, it wouldn't be an article by a Canadian if there weren't first some talk of the weather. We call it the "Spring" Festival of New Plays, but in true prairie fashion, "spring" is a relative term. I arrived in Regina on Saturday, May 8 to +24 degree temperatures and by Monday evening there were 15 centimetres of snow on the ground.

Ahh, memories of my life in Edmonton; of putting in the garden on the May long weekend only to wake up the next day to tiny plants smothered by a freak wet snowfall! I guess there are some perks to living in Vancouver, although this year my beautiful peonies rotted on the stem because of the inordinately long period of pelting rain we endured the last week of May.

Enough about the weather report – this article is talk about plays; six burgeoning beautiful Saskatchewan plays by six wonderful playwrights dealt with lovingly by the amazing group of talented actors and directors assembled for this year's fest.

One of the things I love and admire about this SPC event (and this was my fifth time, so I guess I'm hooked) is the detailed care and support every work receives from everyone involved in the process. This included our fabulously efficient festival co-ordinator, Dani Phillipson and her band of enthusiastic, tireless University of Regina interns (with the adept and cheerful technical support of Esther Howie) right on over to the twenty-seven perceptive, passionate Saskatchewan-based actors and four thoughtful, exacting directors. All worked so diligently to care for these new works and see that the requisite life was breathed into the playwrights' words.

And, of course, there is the fearless (and seemingly tireless) leadership of SPC Dramaturg, Ben Henderson. I don't know how he manages on so little sleep for eight days in a row and still maintains an upbeat and chipper attitude right through until Sunday morning and the final wrap-up meetings. But Ben is a true example of what makes the SPC and its Spring Festival work – dedication, belief, and exuberance for "the new".

I don't know how many of you know the extent of the Festival Dramaturg's involvement in this festival. To the untrained eye, it might look like I was just hanging around all week, pretending to look important, waiting for the bar to open in the evening. Much of this is true, I confess, but the aspect of my job that is truly unique to the Spring Festival is that I am mandated to be the champion of all the works presented.

For the 2004 rendition, I read 19 submissions last

November (along with my Vancouver dramaturgical colleague, Rachel Ditor), ranked the plays and, along with Ben, determined which would proceed to the festival. Then, it became my role to be ready to stand up for the choices during the festival week should there be any naysayers. I think this exemplifies the positive approach the SPC takes to its writers and their work. This begins the positive vibration that works its way through the whole festival. Here are a few snapshots that show how that positive vibration turned into a series of veritable waves over the time we spent together at the U of R this May:

- three current and four former Artistic Directors willing to speak the truth, as they know it, in front of a group of hungry playwrights about how the playwrights can be more successful in getting their plays on to our stages.

- returning to the College West residence from an evening's festivities at 1 a.m. to find the cast of Cheryl Jack's *OUT IN THE COLD* finishing a run of their play on their own time.

- the cast of *GIVE 'ER SNOOSE* ready to stage a rebellion when the playwright, Leeann Minogue, tried to cut something that they felt was desperately important to the play.

- Emma Davison-Roy and Jade Groat (the youngest actors in our company) asking a couple of simple questions of *PICKING UP CHEKHOV*'s Mansel Robinson that sent Mansel (and everyone else) scurrying for the dictionary.

- Larry Parsons (*THINGS MISSED*) heading off to his cell to work on a new draft of Act One for the next day while still having found a few minutes to spend with his newborn baby.

- the passing of many and varied hats for the silver collection, the pitch given by many SPC board members and past presidents to help out a very pregnant SPC president, Robin Mueller (who, undaunted, managed to make it to the festival for a couple of days).

- Johanne Deleeuw attending an evening's reading even with her beloved *Flames* vying for the Stanley Cup!

There are many other examples of the positive atmosphere that permeates the SPC Spring Festival – too many to articulate...or remember. Hard work and laughter seem to be what keeps the whole thing going. For me, it has been a joy to be Festival Dramaturg for the past three festivals. Every spring, whether it's cloudy or sunny...or snowing, the Spring Festival renews my faith in the creative process and the value of a community of artists. Long may it continue to support new work in Canada's most creative province.

*Spring Festival  
renews my faith  
in the creative  
process and the  
value of a  
community of  
artists.*

# ONE PLAYWRIGHTS RESPONSE TO GETTING HIS WORK OUT THERE

by Jim McLoughlin

It must have been the equivalent of Lady Bracknell, of *The Importance of Being Ernest* fame, who annoyed Sir Arthur Sullivan by remarking that the musical score for the *Mikado* was his highest and greatest achievement; he had ambitions to be dubbed the Wagner of Great Britain. He probably sent the equivalent of Lady Bracknell "to Coventry," but that didn't alter the reality of the observation.

A year or two ago, I had an equivalent of the Lady Bracknell experience: I was advised my playwriting talents were destined for the Livelong stage and not for the world arena. Unlike Sullivan, I did not send the prophet of my talents "to Coventry," but rather sought to cash in on that "local appeal" talent and to explore the fertile forest of the local drama scene. I began by discerning the local community groups who might "fit" the plays I had written or sketched out. That's when I first hailed myself as a playwright for "All Occasions."

What were the occasions? Many and varied, actually. When I wrote the Remembrance Day play *Remember Me*, I recruited the local Air cadets who staged the prayer/play on November 11<sup>th</sup> in Livelong. I wrote three Christmas plays and set to working with the Livelong Homeschooler Group so as to have those plays staged. They were, in the Livelong Hall.

It became a matter of perseverance, writing as the inspiration hit and as the occasions emerged. I adopted an attitude of, "by their works you shall know them" and am now invited to write plays for all sorts of occasions. In the Spring, I wrote a play for the "Relay for Life" campaign, and it looks like this play and one or two of my others will become a fund raising focus event for the 2004 Campaign.

Currently, I have a dinner theatre play called, *The Kindergarten Reading Corner*, to be staged by a local school. The last week in November is set for the performance of this 'twist' on the conventional fairy tale scene. The existence of the play came to light because I was invited to speak on creative writing in the town library and in the school. In the process, I introduced the grade 12 students to my plays. Bingo! A cast of 30 (the drama club) is running with the play. The dinner theatre fare? What else but celery, carrot sticks and healthy-type cookies all washed down with a ton of milk.

Sounds like I've become an independent explorer in this forest of local drama; nothing can be further from the truth. I keep my eyes and ears open for any opportunity that might become available in the wider world of playwriting, and that's where I have found the Saskatchewan Playwrights Centre to be most valuable to me.

This summer, for instance, I had a staged reading of a Two Act play (*Two Harolds and a Hag*) at the Billy Tent in Saskatoon. The Centre alerted me of the opportunity, and I dove in. It was a grind, no kidding, but the outcome of the performance was beyond my wildest expectations. Right now, I am homing in on writing plays that celebrate the various one hundredth anniversaries in the Province.

The one monologue, *Mr. Hartley*, was performed (in July) in the brand new Lloydminster theatre. A second play is emerging as a result of SPC advertising. The outline for this occasion Piece is finished, and who knows, the play might make it to the "world" stage; however, if it doesn't, I do know that through my active promotion of my idea, the script will come to the stage some time.

I never thought I would have the gall, but it has been the hunger to see my works on stage, whatever stage that might be, that has jolted me into this pursuit of the dramatic moment, the dramatic opportunity. I have learned at last, that I need to be vigilant at the writing, but at the same time actively search for the possibilities of performance. Proof of the pudding is in the eating; over the last five years I have written about thirty plays and have had twelve performed. Not bad, eh?

To quote from and take liberties with Gilbert's libretto from *The Mikado* (the Lady Bracknell equivalent's estimation of a great work), I would say as a playwright I seek, observe and try to "Make the punishment fit the crime." Makes complete sense to me.

Jim McLoughlin, Livelong, Saskatchewan

## Write On! Celebrate a Saskatchewan Century

**Theatre Saskatchewan Inc.** is pleased to announce the winners of its recent "Write On! Celebrate a Saskatchewan Century" playwrighting competition. They are:

*Rodeo Life* by Sharon Butala (Eastend)

*Prairie Tomten* by Mary Love (Regina)

*Choices* by Dennis Hunt (Saskatoon)

*The Scarborough Four* by B.D. (Brian) Miller (Regina)

*The Armoured Heart* by Ian C. Nelson (Saskatoon)

These plays will be featured in a new anthology published by Playwrights Canada Press. This collection will be released at the Theatre Saskatchewan TheatreFest 2005 held in Weyburn, Saskatchewan from March 27 to April 2, 2005. Theatre Saskatchewan has undertaken this initiative with Playwrights Canada Press to honour Saskatchewan playwrights in Saskatchewan's centenary year.

For more information, please contact

David Hayter, (306) 352-0797

email [david@theatresaskatchewan.com](mailto:david@theatresaskatchewan.com)

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**Website:** [www.saskplaywrights.ca](http://www.saskplaywrights.ca)

Spring Festival  
2005



Call for Submissions

Deadline:  
October 31, 2004

• Submissions should be one side only of 8.5" x 11" bond paper.

• Plays are read blind by the outside reader so **2 title pages** are needed - one with title, date, playwright's name and contact information; the other with just the title of the play.

• Mail scripts to:

SPC  
PO Box 3092  
Saskatoon, SK S7K 3S9

The Saskatchewan Playwrights Centre acknowledges the following for their generous support:

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