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AND ANOTHER YEAR BEGINS

by Ben Henderson

Dramaturg, Saskatchewan Playwrights Centre

It amazes me how every year spring seems so much closer to fall. It feels like just yesterday we were finishing the 2005 Spring Festival in Saskatoon and now suddenly the deadline for next year's Spring fest submissions are upon us.

Thankfully it has been a somewhat quiet summer. For those of you who have been waiting

over-long to hear back from me on your projects I apologize, we really did try to take a part of the summer off to recover and I have been slow catching up.

A number of fun things did happen over the summer months. The Network of Play Development Centres met in Montreal in June and again in Winnipeg in September. Both meetings were hugely beneficial. In Montreal we decided to host a national play-reading event in Winnipeg in the fall.

Then in Winnipeg, we not only hosted the first event, largely thanks to the dedicated effort of Rory Runnels and the people at our sister organization Manitoba Association of Playwrights, but we started the planning for two more national events. The next one will probably be in the fall of 2006 and we will host it here in Saskatoon. And then the year after we have an even more exciting idea in the offing.

I was also able to attend the Literary Managers and Dramaturgs of the Americas conference in Austin at the end of June. As in previous years I was able to continue to expand our connections with American theatres. I was also able to again visit Hyde Park Theatre in Austin which had just completed a very successful production of SPC President Daniel Macdonald's **Pageant**.

Although sadly I was not able to get to all our members productions at the Saskatoon Fringe this year, I was able instead to see three of our members' work at the new Fringe in Regina. Let us hope that that

opportunity continues to expand and create new opportunities for our playwrights in Regina.

It looks to be a good year ahead for productions of our members' work. Will Brooks has had two productions of his play **Hope and Fury**, one in Saskatoon and one just about to open in Calgary. Mansel Robinson will see two of his works premiered this year, **Scorched Ice** in Saskatoon and **Picking Up Chekhov** at Alberta Theatre Projects in Calgary. Janice Salkeld's **Street Zone** and Jamie Lee Shebelski's **Jesus' Penis In My Heart** will be performed at FemFest in Winnipeg. And Leeann Minogue's **Dry Streak** will premiere at Persephone in Saskatoon. I know I'm forgetting somebody. To them I apologize.

And all but one of those plays are spring fest alumni. And once again the deadline is upon us for the next round of masterworks. Spring Fest deadline is coming up at the end of October - the 31st to be precise - so get those scripts in. This year's outside reader and Dramaturg will be Yvette Nolan who directed the workshop of James Misfeldt's **The Evil Among Us** at last year's festival. I know she and I await your plays with eager anticipation.

So until then, happy wrighting.

Ben



Saturday, November 19

Sunday, November 20

Saskatoon

**Check your mailbox for info or email
 sk.playwrights@sasktel.net**

See you there!

FALLING INTO PLACE

by Dan Macdonald
President, Saskatchewan Playwrights Centre

Hi gang. Dan here. In between trying to get something together for submission to Spring Festival, Dave reminded me I had to fulfil my presidential duty and add a little note to our newsletter. My first note is this: Dave does an amazing job with communicating our thoughts, words, and deeds to y'all. Thank you, Dave. And when you see him, let him know!

It's a busy fall and I have no doubt that as I write this, hundreds of you (Ok, dozens...ok...20) are frantically writing with Spring Festival in mind. Hope it's going well. Just a reminder that our SF is not the only way to get your play seen and worked on. It's really only one service the SPC provides. We have a budget (a half-decent one, you know) for workshops and informal readings (where the actors get paid!) all year round.

We recently returned from Winnipeg where we took part in several formal (and informal – i.e.: beer) chats with other play development centres across Canada.

One of the challenges the development centres face is to stay united and speak with one voice to granting agencies like the Canada Council, while at the same time remaining true to our own regional mandates, all of which are unique to the region we serve. It became more and more obvious to me through our talks that the SPC remains a vital – and growing – organization because its members are active and interested.

So...use us! That is the only way we can serve you, our membership, better. Happy writing. Hope to see a whole lot of you at our AGM in Saskatoon – November 19 and 20!

Dan Macdonald
(El Presidente)

MUCH ADO ABOUT DUES



Renowned playwright **William Shakespeare** says, "Verily, I was born 400 years too early to enjoy membership in the Saskatchewan Playwrights Centre. But don't let that stop you! For the piece of a few flagons of ale, you can receive

dramaturgical services, market and event news and more. If you haven't already, do me a favour and send your cheque for \$25 for full membership or \$15 for associate membership to **Saskatchewan Playwrights Centre, Box 3092, Saskatoon, SK, S7K 3S9.**"

THIS IS WHAT YOU GET

by David Sealy
SPC Communications Committee

The SPC Communications Committee consists of three individuals (Trenna Keating, Blayne George and David Sealy). When we examine the array of services that SPC offers its membership, we are indeed pleased.

In a perfect world, every single member would supply us with their **current email address and mailing address**, so they too could reap the benefits listed below:

✎ **SPC E-zine** - contains member news, upcoming events and workshops, submission opportunities and more - all delivered to your email inbox for your convenience. 144 people receive the E-zine and 24 issues were emailed to members from August 1, 2004 to July 18, 2005. SPC members receive the E-zine for nothin' but **we need your current email address!**

✎ **SPC Newsletter** - features articles by playwrights on playwriting, letters from the SPC executive, member news, upcoming events and workshops, submission opportunities and more! **You won't get one if you let your membership lapse or if we don't have your current mailing address!**

✎ **SPC Website** - www.saskplaywrights.ca - a handy reference guide containing loads of playwright-friendly info. From Dec 1, 2004 – July 1, 2005 the site received 8,562 page views AKA hits. The site now features a member profile section.

✎ **What's New?** - SPC apparel, that's what! If you've always wanted to wear the SPC logo on your sleeve, chest, or head, we're in the process of designing and producing SPC t-shirts, ball caps, hoodies, fleece vests, etc. - an affordable package for the discerning aesthete. Put aside a few simoleons and stay tuned.

SASKATCHEWAN STAGE CALL FOR SCRIPTS

Deadline: Sunday, October 30, 2005

Saskatchewan Stage has a couple of thousand dollars to put toward the staging of a Saskatchewan play. Members, i.e.. anyone who possesses a Saskatchewan health card, may submit scripts.

The mandate of Saskatchewan Stage is to stage and showcase plays written, directed, acted and staged by Saskatchewan talent.

Here's how we work: Plays to be staged are selected by Sask Stage members. Saskatchewan Stage acts as a producer. We contract with members, who form a performing company for the production. The production could be staged anywhere in the province.

Mail membership fee, twenty dollars, Saskatchewan Stage, Box 381, Regina Beach, SK S0G 4C0. Email scripts: skstage@accesscomm.ca.

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JOIN THE CIRCLE

7 pm

Third Monday of each month
Room 178, Riddell Centre,
University of Regina
Next meeting: November 21

It's an excellent opportunity to share your work and hear what your peers are up to. Everyone is welcome. Hope to see you there!

For further information contact
Mary.Blackstone@uregina.ca or (585-5517)

MEMBER NEWS

Byrna Barclay recently won the Saskatchewan Writers Guild / Weyerhaeuser award. Named in honour of the eminent Saskatchewan poet who died in 1999, the award recognizes excellence in unpublished book-length manuscripts by Saskatchewan writers. The John V. Hicks Award is supported by a financial commitment by Weyerhaeuser Canada.

Members and guests of the Saskatchewan Arts Alliance (SAA) met recently to discuss current arts issues and elect members to the Board of Directors. Newly elected to the Board is **Bill Boyle**. Boyle is the SaskFilm Screenwriter-in-Residence and a writer/producer whose award winning film *Now and Forever* was released theatrically in the United States and Canada in August and September this year. Other SAA Board members include SPC member **Don Kerr**.

Saskatchewan Arts Alliance, a non-partisan, non-profit, coalition of arts organizations provides a collective voice for the arts in Saskatchewan. For more information, visit www.artsalliance.sk.ca

M E Powell (Marie Mendenhall) reports several recent successes. Her children's non-fiction book, *Life of a Dragonfly*, is now complete and will be published shortly by Scholastic Canada. She recently signed a contract to write an adult non-fiction book for Late-Breaking Amazing Stories, under the working title *Missing Children*.

As well, the first 12 pages of her novel *Photogenic* placed in the top five winners of the "We Dare You" contest (still judging final placements). And her picture book manuscript *In the Story Garden* won first place in the Saskatchewan Writers Guild 2005 Short Literary Awards, Children/Young Adult category.

Hope McIntyre, Artistic Director of Sarasvati Productions in Winnipeg, received the SPC Sage Hill scholarship for 2005.

FemFest, a Sarasvati production, is taking place from October 21 to October 30 in Winnipeg and features the work of two Saskatchewan playwrights, **Janice Salkeld** and **Jamie Lee Shebelski**.

Tickets can be obtained at 1-204-586-2236

Doreen M. Bleich's Saskatchewan Centennial play, **Maybe Next Year**, will be performed on Friday, October 21, 2005 as part of Playfest in the Maurice Taylor Performing Arts Theatre at Tisdale, Saskatchewan. (See page 7 for more information.)

“IT’S AN INCREDIBLE GIFT”

An interview with DD Kugler,
2005 Spring Festival dramaturg

On a frosty September morning, a phone interview with DD Kugler, festival dramaturg for the 2005 SPC Spring Festival, was a welcome reminder that spring will come again.



DD Kugler, 2005 Spring Festival Dramaturg

Is there anything that particularly struck you about last year’s Spring Festival?

I remember quite vividly Stephen Heatley’s fantastic staging of Treena Keating’s *Valentine’s Day at Bathurst Station*. That’s just a phenomenally large piece - over 40 different characters. I remember when I read it, I thought, wow, what courage that a playwright would imagine a play and imagine a world with that many characters alive simultaneously. I said if there was any way we could do this, I think it would be so great to see. And it was.

In an incredibly short period of time – I think they had four hours to work on this – Stephen put together a staging that was truly an exceptional moment in Canadian theatre. I don’t know how many 40-character staged readings there’s been.

Do you have a sense of how the theatre community feels about the effectiveness of the play development process, specifically the Saskatchewan Playwrights Centre’s involvement?

It’s hard for me to assess what the general opinion is. I have questions about play development and what it is we’re doing, particularly since it seems now that every theatre has play development programs as part of their mandate. Sometimes I can see the fruits of that, I can see

them developing work that they’re going to put on and accessing other play development organizations. That makes sense to me.

I’m not sure why theatres are doing sort of generic play development. Why would a theatre company just do play development in general not intended for their stage? That I don’t understand. In terms of the play development organizations, I think they have variously defined mandates and they would benefit from a lot of introspection.

I have always been a huge fan of the Saskatchewan Playwrights Centre. Their mandate’s very clear. They’ve refined the process over the years and it feels incredibly well articulated in terms of its openness to the playwrights and the kind of internal work they do, as well as bringing in outside people to work on the plays.

I’m going to be directing Mansel Robinson’s *Picking Up Chekhov* at Alberta Theatre Projects in 2006. I was the director for that play at the 2004 Spring Festival. And the piece moved on to other development at ATP and On the Verge and at Banff playRites Colony. So that’s one example of SPC’s effectiveness.

As the outside reader for Spring Festival, what were you looking for when you evaluated a script?

You have a script, you submit it. It’s simple. I’m looking for no particular kind of play, just one I respond to. My selections for Spring Festival were all over the place: *Whore, Peaches and Cream, Valentine’s Day*. The choices of the festival dramaturg will always be in some way a reflection of their own personality, their own individual aesthetic. You can’t escape that; you wouldn’t want to escape that. That’s what you bring to your job.

Do you have any advice for a playwright whose script is being workshopped?

I have a word of caution or concern to playwrights who are chosen for Spring Festival. The danger is that Spring Festival can be seen as the end of the line, that the playwright might think: okay, I’ve had a public reading, and phew, that’s all I want, for my play to be seen. But in fact, the Spring Festival is a development tool. So my advice is, if your play is chosen for Spring Festival, as you come toward that event, what specifically are you looking for? How do you want to use that time to develop your script?

What did the playwrights at last year’s festival work on? Did they approach the process differently?

There are many strategies available. Treena’s piece was about putting it on its feet to see if it was capable of sustaining numerous emotional relationships across a vast expanse of time and space. Would an audience follow it,

did it have an emotional through-line? Well, the answer was yes. So that was a confirmation that what the playwright was writing, she should continue in that vein.

In *Peaches and Cream*, (playwright) Jennifer Wynne Webber and (director) Rachel Ditor, at certain parts of the process, started to explore the use of theatrical space by putting the main character on the floor and saying, what does that do to all the action?

Mansel Robinson (*Biting the Hand*) is always concerned that his plays aren't funny. So he's looking to see if there's any comedy there, and of course there always is. But also, I think he felt it was a bit of an insular play, that it was just about theatre. He was able, on that journey with Bill Lane, to find that the work had a larger subject matter that resonated with people who are not in theatre.

James Trettwer (*Prelude to Munich*) really learned how to write for the stage, how that is different from writing for the page. He could see that certain things the actors were doing made some of what he was writing unnecessary. He did massive rewrites because he could see what was already there, he didn't need to say.

James Misfeldt (*Evil Among Us*) found an affirmation for the "voices" in the work. He had doubts about that,



L to R: Madeleine Dahlem, James Misfeldt, Mansel Robinson

on each day. And then, each day the playwright and the director get feedback to evaluate what's happening.

It's an incredible gift, those three days or however much time you have. And it's not about mounting your play. There's a lot to be learned about the theatre and about playwrighting.

Will you be involved in Spring Festival for 2006?

Not as festival dramaturg. I'm teaching a class this spring. If things work out time-wise, I might be able to come out and direct if there's an appropriate play for me.

Any other Spring Festival highlights that come to mind?

One of the joys for me is working with the interns, to bring them in to the process, to see them working in the room throughout the day. And I ask them to join our discussion at the end of the day. It's a treat, over that arc of time, to hear their responses, to see them move from the student world into the professional world.



L to R: James Trettwer, Stephen Heatley

perhaps he'd had advice that those voices shouldn't be there. And with director Yvette Nolan, he started to explore the range of those voices, the theatrical possibilities of those voices, what they did to the central narrative of the piece.

Each of those processes is different. So when playwrights start the workshop process, I feel the crucial thing is they start thinking of it as a development tool – and you don't really know the answers, you don't know what will happen, but you need good questions.

It's so important, before the workshoping starts, that the festival dramaturg, the SPC dramaturg, and the director meet to define what they're going to be working



DD Kugler

GOING TO SAGE: A WISE CHOICE

by Janice Salkeld

I was told that Sage Hill would be a unique experience. I was told that it was something special. Extraordinary. Yeah, sure, I thought. Any time you get a chance to get away and focus on writing, especially with other writers, it's going to be great. Special. Sure. I didn't get it. Not then. But soon after I arrived, I began to realize what previous participants from Sage Hill had been talking about.

It wasn't just the group, although that was special. We came from a wide range of places and backgrounds. There was Marthe from New York, who wrote with such understatement, subtlety and depth that it made you want to weep. There was Kathryn from Regina, who created such vivid scenes and characters you couldn't get them out of your head at night. There was Madeleine from Saskatoon, who spun us into another atmosphere with her zany characters and surreal environment. There was Hope from Winnipeg whose characters brought to life a new and scary technological world and grabbed you into their personal journey. There was Elena from Germany via Toronto whose fascinating tangled family with their web of past, present and future left you wishing you could travel even longer with these people. And there was me, from Saskatoon, wrestling with past pieces and then unexpectedly working on new ones.

Most importantly, there was the instructor, Wendy Lill from Nova Scotia, whose talent is renowned across Canada. She guided each of us on our own paths of discovery, ever deeper into our stories, our characters and our writing styles. Each morning we met as a group. We discussed and shared our writing. Wendy introduced various interesting writing topics from managing material to marketing to dealing with the dreaded writer's doubt. Her depth of knowledge brought the whole process to life. Each afternoon we read, processed, wrote and had one-on-one meetings. It was amazing to feel part of such a lively and diverse group. There wasn't a lot of time to write, but there was a lot of time to think and learn about writing.

But there was more. Our little unit was tight-knit, but it was also part of the bigger group. Writers from all genres had time to listen to one another's work, and share thoughts, feelings and ideas about writing. Evening readings from "experients" and the instructors were much anticipated. Interested outside writers and community members in attendance made it even more enriching.

Still more. There was an atmosphere about the place that's hard to describe. From the good Brother's welcoming talk to the abundant prairie food to Executive Director Steven Ross Smith's daily information bulletins, it was special. The little cubicle rooms (each with their own

bathroom!) felt comfortable and homey as soon as the computer and paper were in place. The view was wonderful, the walking trails inviting, and the town of Lumsden unspoiled and friendly. Special charming features included the chapel, the labyrinth and the lovely pottery nearby. And who could forget the cattle mooing and the coyotes howling at night? How do you describe all of that, and more, that undefinable something more?

What has this experience meant to me in practical terms? In spite of a summer that has demanded heavily of my personal time, I'm more involved in my writing than in the past. I'm staying more connected to the writing community. I'm incorporating what I learned at Sage Hill into my writing. I feel like I'm making progress.

I was told that Sage Hill would be a unique experience. I was told that it was something special. And now – that's what I'm telling others. The playwriting lab is not offered every year. But if you want a special experience – clamour for it. Take the time and effort to make the commitment to put Sage Hill on your list of things to do as a writer.

24-Hour Playwriting Competition April 22 and 23, 2005

The 2005 24-Hour Competition was a great success thanks to the efforts of Coordinator Blayne George, a stalwart team of volunteers, a great group of writers, and judges Ben Henderson, Kelley Jo Burke, Kelly Handarek, Michele Sereda, and Marianne Woods.

OPEN CATEGORY WINNERS

- 1) Robert Appleby, **The Multi-use Dry Chemical Fire Extinguisher**
- 2) Jamie Lee Shebelski, **Hands**
- 3) Robin Mueller, **When the Spirit Says Live**

STUDENT CATEGORY WINNERS

- 1) Brent McFarlane, **Leskett, Naked**
- 2) Rachel Pakota, **The Song Will Scar You or This Life is Less Than It Would Be Sans Tampering**
- 3) James Ostime, **Playing House**

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New Dance Horizons	25th Street Theatre

I THINK I'M HOOKED!

by Doreen Bleich

Seeing a play I have written and directed performed on stage was the most rewarding experience I've had since I picked up a pen to write many years ago.

I'd always believed that holding a book in my hand with my name on the cover would be the ultimate achievement. Not so, for me. Standing at the back of the gymnasium at L.P. Miller School in Nipawin from April 21st to 24th, where a huge crowd had paid to attend each performance of my play, **Maybe Next Year**, was far more thrilling. The exhilaration, joy and pride I felt lasted throughout the final rehearsals and the performances. Nothing compares to seeing the words I had written brought to life in the form of characters that the audience could identify with.

My writing to this point had been fiction and non-fiction, articles, a novel and a cookbook. I had never considered writing a play until a workshop a few years ago facilitated by Rod MacIntyre. Several members of the Tisdale Writers Group decided to take the challenge and give it a try. I realized then how little I knew about playwriting, so attended other workshops including one facilitated by Gordon Pengilly that was especially educational. Several short plays followed and with each my confidence grew. When I asked Rod MacIntyre what to do with **Maybe Next Year**, he suggested I contact Ben Henderson at SPC.

Ben patiently made observations and comments about changes that fine-tuned the play. At one point, he suggested that it would make a great centennial play.

That suggestion led to the formation of the Nipawin Centennial Players. Members include both adults and students from the community and outlying area. We applied for a centennial grant and relied heavily on the generosity of many businesses and individuals in Nipawin and area.

Maybe Next Year is loosely based on my great-grandmother's experience. She was a widow with five children who immigrated to a Saskatchewan homestead in the early 1900s to build a better life for her family. The play details some of the hardships and triumphs the family encountered. There is a cast of thirteen, five female and eight males.

The stage sets were built to reflect the outside of a settler's cabin and the interior. Authentic materials, such as unpainted barn board and cedar shingles were used. The kitchen set included a cookstove, pantry cupboard,

table and other details that would have been common in a homesteader's home.

Music of the day accompanied the production, during and between scenes. It was performed by a local group, The Windy Strings. In addition, Paul McCorrison wrote two original pieces of music specifically for the play. The play opens with a dramatic video of a barn burning that was produced by students from L. P. Miller School's drama class. As is evident, this play could not have been produced without the support and labours of many in the community.

An essential element of the success of the play was the input of the cast and crew. Considering my inexperience, the wealth of theatrical experience of some of the members involved was critical. At their suggestions, dialogue and blocking was changed to bring the audience the best production possible. I was most grateful for their willingness to share. I learned that openness and honesty were essential to a working relationship.

Directing the production was a tremendous learning experience, but hugely rewarding. Seeing all the pieces of the production - the actors, sets, music, lights, sound - come together to present a wonderful show was most gratifying.

The future for **Maybe Next Year** looks bright. It will be part of the Tisdale Writers Group's centennial event, a Playfest, on October 22nd at the Maurice Taylor Performing Arts

Theatre in Tisdale. The Nipawin Centennial Players have had several invitations to take the show on the road, with one possibility still pending. To date, it has not been possible to coordinate the cast, crew and musicians to participate in such invitations, but we never know if and when that might occur. At present, a theatre group elsewhere in the province is reading the play for possible production.

The aspect of playwriting and directing that was so tremendously fulfilling for me was the immediacy of the feedback - first from my writers group who act as editors, Ben Henderson at the SPC, then the cast, crew and finally the audience. I absolutely loved every stage of the process. I can't imagine experiencing that feeling of satisfaction again until my next play is produced - somewhere, sometime!

... this play could not have been produced without the support and labours of many in the community.

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SPRING
FESTIVAL
2006

- 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 title page should just contain the play's title.

Mail scripts to:

SPC

PO Box 3092

Saskatoon, Sk S7K 3S9

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