

PLAYWRIGHTS GUILD OF  
CANADA  
PRESENTS

2020 TOM HENDRY  
AWARDS

*Celebrating Playwrights*

THE AWARDS NIGHT  
OCTOBER 25 - 30, 2020  
7:30PM EST

[www.playwrightsguild.ca/awards](http://www.playwrightsguild.ca/awards)

# 2020 TOM HENDRY AWARDS

WELCOME TO THE  
CASA AWARD &  
BRA D'OR AWARD NIGHT

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**PLAYWRIGHTS GUILD OF CANADA HONOURS AND ACKNOWLEDGES THE TERRITORY UPON WHICH OUR OFFICE RESIDES, THE TRADITIONAL LAND OF THE WENDAT, THE NATIONS OF THE HAUDENOSAUNEE CONFEDERACY, THE MÉTIS, AND THE ANISHINABEK, INCLUDING THE MISSISSAUGAS OF THE CREDIT FIRST NATION. WE RECOGNIZE AND RESPECT ALL RECORDED AND UNRECORDED NATIONS WHO CARED FOR THIS LAND OF TKARONTO, MEANING “WHERE THE TREES ARE STANDING IN WATER.” PGC IS GRATEFUL FOR THE OPPORTUNITY TO PROTECT AND CARE FOR THE STORIES OF THIS COMMUNITY, WHICH IS THE HOME TO MANY INDIGENOUS PEOPLE FROM ACROSS TURTLE ISLAND.**

# **2020 Tom Hendry Awards Bra D'Or Award Night**

## **Opening Statements**

Playwrights Guild of Canada

Robin Sokoloski

**“How I Started My Journey.**

**Why I Write.**

**Notes to My Emerging Self.”**

**(In order of appearance)**

Lucy Brennan, Genevieve Adam, Meg Braem,  
Liza Balkan, Mary Humphrey Baldrige

## **CASA Award Presentation**

Beverley Cooper

Sally Stubbs

Marcia Johnson

# Bra D'Or Award Presentation

Kelley Jo Burke

Julie Phan

## Bra D'Or Award Nominees

Avery Jean Brennan – Nominated by Kai Taddei

“Avery Jean Brennan is a powerhouse of empathy and determination. In this past year, they: 1) made Canadian theatre history by being the first trans woman to appear on Neptune Theatre’s stage; 2) taught multiple workshops at theatres across the country on how to make theatre inclusive to trans and gender non-conforming (GNC) folks; 3) fought the CAEA to include a non-binary gender option on their website; and, 4) began work on a new musical for an all-trans ensemble.”

## Marjorie Chan – Nominated by Julie Phan

“When she first met me, I was anxious, overwhelmed, and lost; in that first meeting alone, she calmly helped me put the pieces of my show together and helped me restore confidence in myself. In subsequent months, she introduced me to members in the community who have further developed and have become involved in my work. I would not be where I am as an emerging artist without Marjorie. There are countless other people who have worked with Marjorie who continually point out how her kindness and generosity stands out to them. Aside from being a very accomplished theatre creator herself (as a writer, director, actor, and artistic leader), and being a writer who continually centers the diverse voices of Asian womxn within her own work, Marjorie is a champion for all womxn theatre creators.”

## Kara Flanagan – Self Nominated

“In 2018, Kara Flanagan founded Theatre Carpe Diem; a Victoria, BC based theatre company, dedicated to Canadian playwrights with a mandate focused on stories about women.

Kara has been running this company for two years and has been instrumental in creating a platform for Canadian women playwrights to tell their stories. [...] Kara recognizes that supporting Canadian female playwrights takes more than simply choosing a play written by a Canadian woman. It takes three key ingredients: education and mentorship to support new theatre artists who understand the importance of female storytellers and stories; a vision that empowers and celebrates women; and courage to take a risk to achieve a mandate that supports Canadian women playwrights telling empowering stories about women.”

## Heather Inglis – Nominated by Beth Graham

“She has been dedicated to dramaturgy and new play development with credit as a director and dramaturg on well over one hundred workshops and staged readings of new Canadian plays, many of them by women. [...]

Throughout her career, Heather has not only encouraged and championed plays by women playwrights but she has also produced their work, notably with her company Theatre Yes.”

## Thomas Morgan Jones – Nominated by Alissa Watson Graham

“For a mid-career artist, Thomas has a substantial resume, and one that is multifaceted. He is a respected performer, playwright, movement coach, director, and arts administrator. However, one of his most important attributes is his advocacy for female playwrights. [...] During his time at Theatre New Brunswick, Thomas programmed new works/world premieres by Tania Breen, Kim Parkhill, Gabrielle Houle (who co-wrote alongside Thomas and Richard Lee), Kira Smith (a high school student who wrote TNB’s Theatre for Young Audiences touring show as her first play), and Mona’a Malik, a prose writer, whose story he assisted in adapting into a touring TYA play (with support he helped acquire from Young People’s Theatre in Toronto). He also programmed a play by Judith Thompson. I think it is outstanding that for several playwrights, myself included, it is Thomas who made our professional playwriting debut possible. Establishing the Emerging Playwrights Unit, in partnership with the Manitoba Association of Playwrights, was one of Thomas’s first accomplishments at PTE. The EPU has sixty percent female representation – of which I am fortunate to be one of the members – and has become a safe and inspiring place for emerging writers.”

## Anna Pappas – Nominated by Claire Dunn

“Anna Pappas, as the Founder and Artistic Director of Canada’s Ergo Arts Theatre, decided her power as a gatekeeper was best used to throw that gate open wide to female and marginalized gender playwrights. [...]Anna created Pink, the arm of Ergo Arts dedicated to supporting emerging (young and older), female-identifying and marginalized genders; and in 2018, she launched Ergo Pink Fest (EPF), a festival to mentor and give visibility to female-identifying and gender-marginalized playwrights. To enter, playwrights have to meet three criteria with their one-act plays to showcase the stories of women and non-binary characters: 1. The script must feature at least two women/non-binary people, who both have names; 2. These two people talk to each other; 3. They talk about something other than a man. (Those of you familiar with the Bechdel-Wallace Test will recognize the criteria!)”

## Caroline Russel-King – Self Nominated

“She has always championed playwrights, especially women and underrepresented populations. She is the dramaturg in residence for Calgary’s only community theatre, Urban Stories, developing new works almost exclusively by women. With her own company, Dramaturgy on Demand, Caroline continues to work with both professional playwrights and emerging playwrights. She ran the Petro Canada New Play Development series for Lunchbox Theatre for three years, working with Colleen Curran, Tracy Power, Judith Clark, Katherine Koller, and Michelle Deines. As a dramaturg, she has worked with African Canadian Maira Crooks to bring three of her plays to the stage.”

Bronwyn Steinberg – Nominated by  
Margo MacDonald

“Through her theatre company, TACTICS (Theatre Artists Co-operative – The Independent Collective Series), Bronwyn has been working for years to amplify the creative voices of independent artists in the Ottawa area – primarily women artists. She has helped numerous new plays written by women to receive time, space, money, and encouragement through the workshop stage to public readings, and even through to full productions. [...] Bronwyn has given work to numerous professional women playwrights, directors, actors, designers, and production team members working in independent theatre – providing opportunities to develop work too ambitious and large in scope to be done at, say, the Fringe Festival level. This was particularly needed in Ottawa, and Bronwyn, along with her TACTICS team, are constantly looking for ways to adapt what they do to provide better support to these artists.”

**Wet Ink Collective (Susinn McFarlen,  
Loretta Seto & Lynna Goldhar Smith)  
- Nominated by Barbara Pollard**

“Wet Ink Collective directors encourage and champion female writers (plays and screenplays) in a remarkable series of well-constructed workshops that the three creators tirelessly facilitate at great personal expense. And we are seeing incredible results with more plays getting public readings, and plays and screenplays being produced.”

**Production**

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[www.bensound.com](http://www.bensound.com)

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AWARDS 

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