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Archambault, François

François Archambault studied play writing at the National Theatre School of Canada and also read French Studies at the Université de Montréal. During and following his studies, he wrote 12 plays. He is also a prolific lyric writer, with some 40 songs under his belt.

Awards:

Prix du concours d'écriture dramatique for his play *Le Cœur aboli*.

Masque de la Production award and the Governor General's Award for his play *15 secondes*.

Masque de la Productions award for *Adieu, beauté*.

Archambault, François

15 secondes (*15 Sekunden*)

Translated by: Johannes von Westphalen

Published by: Per H. Lauke Verlag, 2003
Leméac Éditeur, 1998

DSE: Essen, 07.10.2004

Claus, 30 and without a job, is lacking direction. He wants to get rid of his girlfriend Charlotte. His brother, on the other hand, has a job and gets on well with Charlotte. He is, however, handicapped by cerebral palsy, as a result of 15 seconds lack of oxygen at birth.

Brimming with dark and fragile humour, *15 Seconds* uses everyday language, but beyond the apparent lightness of the conversations lies an abundance of social criticism and sympathetic reflection upon the issues of marginality, success, love and friendship.

Archambault, François

Adieu Beauté (*Lebwohl Schönheit*)

Translated by: Gerda Poschmann-Reichenau

Published by: Per H. Lauke Verlag, 2003

DSE: tba

A Horror-Comedy: two terrorists have founded the FILPED (Front International de Libération des Personnes Esthétiquement Défavorisées – International Front for the Liberation of Aesthetically Discriminated People) in order to address the increasing dominance of beauty. Their first act is the kidnapping of beauty-contest winner Miss Laval whom they torture in many ways.

Archambault, François

La nostalgie du paradis (*Das verlorene Paradies*)

Translated by: Gerda Poschmann-Reichenau

Published by: Per H. Lauke Verlag, 2005

DSE: tba

Judith and Philippe are in love and decide to marry. At their wedding reception, a bizarre mixture of friends and relatives come together. The only two characters who express their thoughts clearly in this strange situation are Philip's alcoholic and drug addicted mother and his grandfather. In the end, the newly weds are alone again, but do the words „I love you“ now mean something else?

Beissel, Henry

The Canadian poet, writer, translator and publisher Henry Beissel rose to fame on account of his play *Inuk and the secret of the sun*. He has taught in Canada, the West Indies and at the Ludwig-Maximilians-Universität in Munich.

Beissel, Henry

Inuk and the secret of the sun (*Inuk und das Geheimnis der Sonne*)

Translated by: Henry Beissel

Published by: Theaterstückverlag, 2003

PLCN, 1999

UA in Canada: Stratford, 1973

DSE: Dresden, Studiobühne des TJG (Theater Junge Generation), 18.04.2003

The sun has disappeared. It's mid-winter and the young Inuit boy Inuk goes in search of it. On his adventure, he is accompanied by spirits and fabulous creatures. He eventually frees the sky from its winter imprisonment, and learns to recognise the laws of nature. The sun will never belong to him completely.

Blanchette, Frédéric

Frédéric Blanchette is a playwright, actor and director. He has written about a dozen of plays and is co-founder of the theatre-company *Théâtre ni plus ni moins*, for which he has produced the first three plays among other plays: David Mamet's *L'ancien quartier*, David Ives' *Histoire ancienne*, and John- Patrick Shanley's *4 chiens sur le meme os*. Moreover, he has translated a few plays by Cindy- Lou Johnson, Donald Margulies, and by Eric Bogosian, for example.

Blanchette, Frédéric

Le périmètre (*Sicherheitsabstand*)

Translated by: Frank Heibert

Published by: Pegasus, 2004

Not yet published in Canada

Le périmètre shows a few scenes of the life of a young couple who does not live together any more, but who are both awarded custody of their young child. Everything starts to get out of control. It's an intimate play, with very intense dialogues between the two protagonists. A play on relationships where the world is coming out of joint, where the past which has never been brought up weighs heavily on the present.

Boisvert, Nathalie

Since completing a masters in theatre at the Université du Québec à Montréal, Nathalie Boisvert has written a number of plays which have enjoyed success in Canada, Belgium and Germany. Boisvert is particularly interested in the process of creative writing, and is very active on the educational side of theatre, coaching young writers in playwriting.

Boisvert, Nathalie

L'été des Martiens (*Das Marstraining*)

Translated by: Frank Heibert

Published by: Pegasus/ Verlag Autorenagentur, 2004

Éditions Lansman, 1999

DSE: probably 2006 in Neuss

Peanut is the nerdy child of immigrant parents, whose autistic sister is kept hidden in the basement. In Peanut's class at school, there's a girl named Kiko, with whom he forms an unlikely friendship. Kiko lives in a mobile home, and doesn't have it easy. Both are outcasts at school, but they find comfort in their shared dream of boarding an alien spacecraft they predict will land on Mount Royal within the foreseeable future.

Bouchard, Michel Marc

Michel Marc Bouchard was born in 1958 in a village north of Quebec City. His rural background features prominently in his work and his plays rarely stray far from the intricate physical, social, psychological and emotional terrain of small-town Québec. Bouchard made his professional playwriting debut in 1983 and since then has written some 25 plays.

Awards:

Le Prix Journal de Montreal,
Prix du Cercle des critiques de l'Outaouasi,
The Dora Mavor Moore Award
The Chalmers Award for Outstanding New Play
Jesse Richardson Awards

Bouchard, Michel Marc

***Les muses orphelines* (Die verlassenen Musen)**

Translated by: Frank Heibert

Published by: Rowohlt 1999
Leméac Éditeur, 1989

DSE: Rheinisches Landestheater Neuss, 21.03.1998

The Orphan Muses brings together members of a dysfunctional family, who were abandoned by their mother, for the first time in many years. Bouchard explores how each family member has dealt with his or her past and how they have tried to define themselves without having had a mother-figure to look up to. As in many of his plays, the theme homosexuality is addressed, yet in this play it is more of a sub-theme.

Bouchard, Michel Marc

***L'histoire de l'oie* (Die Geschichte von Teeka)**

Translated by: Marie-Elisabeth Morf

Published by: Pegasus, 1996
Leméac Éditeur, 1991

DSE: Zwinger 3, Heidelberg, 03.10.1996

Set in Rural Québec in the fifties, *L'histoire de l'oie* tells the tale of Maurice. Maurice is suffering from child abuse, and to compensate, he takes refuge in a fantasy world. One afternoon, whilst alone on the farm, he invites his pet goose, Teeka, into the house. His bedroom and the bathroom become the scene of some of Tarzan's most terrifying adventures. When his parents return unexpectedly, Maurice is forced to commit a desperate and cruel act of violence.

Bouchard, Michel Marc

***Le chemin des passes-dangereuses* (Gefahrenzone)**

Translated by: Frank Heibert

Published by: Rowohlt, 2000
Leméac Éditeur, 1998

DSE: Rheinisches Landestheater Neuss, 11.11.2000

Years after their father's death, three sons (Carl, Victor and Ambrose) get together and set off into the woods to revisit the spot where their father's accident, to which they were all witness, took place. On the way they have an accident of their own.

Brassard, Marie

Playwright, director, performer Marie Brassard has created innovative theatre and film for Canadian and international audiences, using mime, dance, music and lighting as ways of dislocating linear narrative. After studying at the Conservatoire d'Art Dramatique de Quebec, she joined Theatre Repere, an experimental group which created plays from a process which began with a concrete object or image, then improvised a score, which was then analysed and performed. For more than a decade she has collaborated with playwright/director Robert Lepage.

Brassard, Marie

Jimmy, créature de rêve (*Jimmy, Traumgeschöpf*)

Translated by: Hans-Werner Meyer

Published by: Theaterstückverlag, 2002

DSE: Bremer Theater, 02.10.2002

Jimmy is a timeless creature, who only exists in the dreams of other people. When these people awake, Jimmy falls into a kind of waiting room until he is reincarnated in the dreams of other people. In order to make the waiting more bearable, Jimmy lets his imagination run wildly into new spheres. With an insecure existence which fails to fulfil his longings, Jimmy's life is limited by other people's dreams.

Brassard, Marie

Peepshow

Translated by: Jan Rohlf

Published by: Theaterstückverlag, 2005

DSE: Schauspiel Bonn, 06.05.2007

In this one-woman-play Marie Brassard lines up different episodes from the lives of fictitious characters which aim to reveal to the spectator his or her own secret desires and obsessions. Brassard's stories are full of the sexual allusions and dark images which lie dormant in all of us. Her particularly disturbing version of Little Red Riding Hood, for instance, explores the abyss of our own subconscious.

Brassard, Marie

The Darkness (*Die Dunkelheit*)

Translated by: Jan Rohlf

Published by: Theaterstückverlag, 2006

DSE: Bremer Theater (Brauhauskeller), 16.11.2006

The tower block in Montréal where the nameless protagonist, an artist, lives is about to be refurbished and the close community within the house breaks up. Even the artist's best friend and neighbour decides to leave Canada and move to New York. This hurtful loss gives reason to reflect on friendship, home and safety in the city.

Brassard, Marie & Lepage, Robert

Le Polygraph (*Polygraph*)

Translated by: Kristiane Hasselmann/ Hans- Werner Meyer

Published by: Theater- Verlag Desch, 1989

DSE: 1997/ 1998 in Köln

Summer, Quebec City. Following the brutal murder of a young woman, police suspect one of her close friends, Francois, a politics student. Meanwhile, a coroner conducts the autopsy. Based on an uncanny sequence of interwoven true stories, *Polygraph* is a play noir: part metaphysical thriller, part murder mystery and part love story, performed in an enthralling series of interconnecting yet shifting perspectives.

Carpenter, Nick

Born in 1968, Nick Carpenter attended the McGill University in Montréal (B.A. English, Film and Communications, 1992) and the National Theatre School of Canada (Playwrighting Diploma, 1998). He now lives in Montréal, Québec.

Awards/ Competitions:

Prism International Residency Award- short-list, *Stained Glass*, 2003
Commonwealth Broadcasting Association Short Story Competition, *The Pattern*, 2001
QWF/ CBC Short Story Competition, *Staring at Miracles*, 2000
Outstanding Original Script, for *BloodTide*, Calgary One Act Play Festival, 1999
William and Eva Fox Foundation Grant, 1998
New Voices, CBC Radio and Playwrights' Workshop Montréal, 1998
Write on the Edge, for *The Major Playwrights' Workshop Montréal*, 1997
Best Interpretive Show, for *Wolf in Wolf's Clothing*, Interpretation Canada, 1997

Carpenter, Nick

BloodTide (Blutsbande)

Translated by: Anne Fritsch

Published by: Theaterstückverlag (script)

This is a play on a father and his daughter who have been supporting each other for 13 years. Now it is time to learn to loose their bonds.

Bloodtide is a play on the painful process of letting go a beloved person, of freeing oneself of emotional bonds which might become oppressive in the course of time.

Chaurette, Normand

Normand Chaurette was born in 1954 in Montreal. Chaurette's plays have been showcased and produced in Montreal, Toronto, Winnipeg, Banff, New York, Paris, Brussels and Florence, as well as in Zaire and the Congo.

Awards:

Prix de l'association québécoise des critiques de theatre
Governor General's Award (Nomination)

Chaurette, Normand

Provincetown Playhouse, juillet 1919, j'avais 19 ans (*Provincehouse Playhouse*)

Translated by: Lothar Baier

Published by: Das Wunderhorn, 2000
Leméac Éditeur, 1981

Chaurette's protagonist is still haunted by the memory of a hideous crime, a crime that he was a part of, and for which he was accused in 1919. The scene of the crime is a theatre, during the performance of a play. But who is on trial? The murderer or the writer, or is it the theatre itself?

Chaurette, Normand

Le petit Köchel (*Der Kleine Köchel*)

Translated by: Hinrich Schmidt-Henkel

Published by: Suhrkamp Theaterverlag, 2001
Leméac/ Actes Sud – Papiers, 2000

DSE: Deutsches Schauspielhaus Hamburg, 28.10.2001

Le petit Köchel tells of the sacrifices four women musicians have made for Mozart. We see the four women sitting together on the day that one of their sons hangs himself in the cellar, an event which throws up a multitude of questions about the boy, and who exactly his real mother was.

Craddock, Chris

Since graduating from the University of Alberta's BFA Acting Program in 1996, Chris Craddock has worked as an actor, writer and director, based mainly in his hometown Edmonton. He has developed the majority of his plays in co-production with other Canadian and International writers. In the fall of 2001 Craddock was appointed Artistic Director of 'Azimuth Theatre' in Edmonton.

Awards:

Elizabeth Sterling Haynes Award (for his performance in his own play ,HA')

Elizabeth Sterling Haynes Award (best production of a collective)

Cuckow, Nathan

After graduating from The American Musical and Dramatic Academy in New York in 1998, Nathan Cuckow headed to Edmonton, where he co-founded the Kill Your Television Theatre of which he is now the co-artistic director.

Awards:

3 Elizabeth Sterling Haynes Awards for Outstanding Production of a Collective

Craddock, Chris and Cuckow, Nathan

3..2..1

Translated by: Katja Hagedorn and Anne-Kathrin Schulz

Published by: tba

DSE: tba

3..2..1 explores everyday life, religion and homophobia in a small Alberta town. Two close friends skip their best friend's funeral and lock themselves in a garage full of alcohol and drugs. Getting more and more high they set free their feelings for the dead friend and reflect on their own lives. It is only at the end of the play that a terrible plan is revealed...

Craig, David S.

Based in Toronto, David is the artistic director of Roseneath Theatre. He has written more than twenty professionally produced plays, and specialises in Children's and Youth theatre.

Awards:

Dora Mavor Moore Award for Outstanding production (TYA) für *Agent im Spiel*, 2002

The Canada Council TYA Prize für *Agent im Spiel* , 2002

Craig, David S.

Smoke Screen (*Big Deal?*)

Translated by: Anke Ehlers

Published by: Theaterstückverlag, 2006

DSE: tba

16-year-old Trent traffics Marijuana and through the haze of his pot-smoking he slowly loses all concept of reality. His fed up and desperate father, Jeff, squeals on him to the police and forces him to confess to them his offences. Finally Jeff even bribes Trent's youth-care worker Rayzee so that he – and eventually the viewer - can eavesdrop on Trent's drug assessment.

Craig, David S.

Danny, King of the Basement (*Agent im Spiel*)

Translated by: Anke Ehlers

Published by: Theaterstückverlag, 2004

PLCN, 2004

DSE: Oldenburgisches Staatstheater, 29.10.05

Not all 12 year old boys can magic away their dull everyday lives a là Harry Potter. Danny tries his best, however, to shut out his difficult, unbearable life by creating his own imaginary world, in which he and his friends Mehmet and Melanie, for whom life is also difficult, enter to escape the realities of divorced parents, aggressive fathers, and life affected by poverty and unemployment.

Craig, David S./ Morgan, Robert

Health Class (*Lust oder Liebe?*)

Translated by: Anke Ehlers

Published by: Theaterstückverlag, 2005

PGC (Playwrights Guild of Canada), 1998

In *Health Class* we can find love, sex and intimacy, the troika that terrorizes everyone during their angst-ridden teens, creating fears that can linger for decades.

Cruise, Maryjane

Maryjane Cruise was born in Welland, Ontario. She is a former school teacher who is not only engaged as a playwright, but also as a composer of choral music and as the lyricist and librettist of the musical *Albert Street*. Among her most popular pieces are *Dried Flowers* and *Separate Beds*. Together with her husband and her three children she lives in Grimsby, Ontario.

Awards:

First Place in the International Amadeus Carol Competition. 1991

First Place in the Sears Ontario Drama Festival. 1994

First Place in the Canadian One Act Playwright Competition. 1998

Cruise, Maryjane

Separate Beds (*Getrennte Betten*)

Translated by: Thomas Waldkircher

Published by: Vorhang auf

DSE: Theater in medias res, tba

Two couples spend one week on a cruise where they plan to celebrate their 35th anniversary and re-live their honeymoon. This turns into a romantic comedy that takes the audience not only from the captain's table to the karaoke bar, but also finds everyone wondering who will end up in

Danis, Daniel

Born in 1962, Daniel Danis has worked as an actor and director, and now works as a playwright and artist in Saguenay, Quebec.

Awards:

Governor General's Award
Montreal Critics Award for his first play

Danis, Daniel

Cendres de cailloux (*Kieselasche / Steinasche*)

Translated by: Andreas Jandl / Beate Thill
Published by: S. Fischer / Verlag Das Wunderhorn, 2000
Leméac Éditeur / Actes Sud, 1992

DSE in Switzerland: Theater Neumark, Zürich, 22.12.2002
in Germany: Köln, INTEATA, 29.10.2003

“Clermont has escaped to the country and taken his 11 year old daughter Pascal with him. He is trying to get over the tragic loss of his wife, who was raped and murdered by a madman. He struggles with his past whilst working on a deserted property at the edge of a quarry, slowly repairing the house and its garden, and removing the stones from the property’s cellar. In doing so, he avoids all contact with the outside world. However, Shirley – a patient Amazonian, has taken it upon herself to get through to this man, playing God, even though such attention is not desired.”
(Daniel Danis on his play *Cendres de Cailloux*)

Danis, Daniel

Celle-là (*Celle-là*)

Translated by: Almut Lindner
Published by: S. Fischer, 2001
Leméac Éditeur, 1993

Celle-là (*That Woman*) is narrated through a series of monologues and tells the story of three people: a woman, her son, and an old man. It is presented in twenty incisive snapshots seen through a lens that revives the memory of the past.

Danis, Daniel

Le Chant du Dire-Dire (*Das Lied vom Sag-Sager*)

Translated by: Uta Ackermann
Published by: Fischer Bühnenmanuskript, 1999
Théâtre Ouvert, tapuscrit n° 83, Paris, 1996

DSE: Schaubühne Berlin, 31.3.2000

After their parents are tragically killed in a thunderstorm, what’s left of the Lastings family form a strong bond with each other, despite not being blood-related. Years later, still haunted by their terrible childhood memory, the three older brothers await the return of their beloved sister who has been away. But she returns dreadfully ill and the Lasting clan must join forces again.

Danis, Daniel

Le Pont de pierres et la peau d'images (*Die Steinbrücke und die Bilderhaut*)

Translated by : Almut Lindner

Published by : S. Fischer Verlag (the German translation will be finished at the end of February 2005, script)

Editions L'école des Loisirs, 1996

This is a play which deals with the horrifying effects of war on children who try to escape reality in creating an imaginary world where peace is the all-embracing power. Momo, a little boy, is given away by his desperate parents who already lost a child before during war. He comes to know a girl named Mung who has the same fate. Both become close friends supporting each other and fleeing to a fantastic voyage, looking for a land where there is no war.

Danis, Daniel

Le langue-à-langue des chiens de roche (*Zungenspiel der Felsenhunde*)

Translated by: Almut Lindner

Published by: S. Fischer, 2003

L'Arche Éditeur, 2001

The climate is raw and life is laborious on the island of Saint Lawrence River. Three women live together in a small gas station: Joelle, the owner, her childhood friend Déesse, and her daughter. This triangle of women weaves its way into the lives of the Island, sparking relationships and everyday incidents which make for a sometimes dramatic but above all, meaningful life.

de la Chenelière, Evelyne

Evelyne de la Chenelière, playwright and comedienne, studied drama at l'École Michel Granvale in Paris, and with Pol Pelletier in Montréal.

de la Chenelière, Evelyne

Des fraises en janvier (*Erdbeeren im Januar*)

Translated by: Gerda Poschmann-Reichenau

Published by: Per H. Lauke Verlag, 2000
Fides, 2003

DSE: Stadt-Theater in Elmshorn, 2003/ 2004

Opposites attract. Two couples-to-be share views and anecdotes on romance, dating and the search for true love. However, each character is hiding behind untruths and secrets.

de la Chenelière, Evelyne

Bashir Lazhar (*Bashir Lazhar*)

Translated by: Gerda Poschmann-Reichenau

Published by: Per H. Lauke Verlag 2003
Éditions Théâtrales, 2003

DSE: Radio production SR/ DLR December 2003

A man originally from Algeria is a substitute at a school in Québec. Two cultures are clashing together. He has to confront with his past. Looking for his emotional balance, he also has to deal with injustice and ignorance of people who surround him.

Delisle, Jeanne-Mance

Born in Abitibi (Québec), Jeanne-Mance Delisle favours themes of violence and destructive madness, and the harshness of nature. She was a member of Théâtre de Coppe and the Centre dramatique de Rouyn, as well as animator of a drama program for young students. Grants from the Canada Council and the Québec Ministry of Culture allowed her to work on several projects including for theatre and television.

Awards:

Prix littéraire Abitibi- Témiscamingue for *Un reel ben beau, ben triste*, 1979

Governor General's Award for *Un Oiseau vivant dans la gueule*, 1987

Delisle, Jeanne-Mance

Un "reel" ben beau, ben triste (*Ein ganz schöner, ganz trauriger Reel*)

Translated by: Beate Thill

Published by: Verlag Das Wunderhorn, 2000

Éditions de la Pleine Lune, 1980

A tense atmosphere characterizes this play where a family tries to rebel against a despotic father who molests one of his daughters.

Dubé, Marcel

Marcel Dubé is a mainstay in contemporary Québec theatre. His plays of the 1950s deal primarily with the working-class Québécois, and the plays' popularity spurred the growth of an indigenous Québec theatre which in turn inspired a new generation of writers. A native of Montreal's East End, Dubé has had an extraordinarily prolific career to date, with over thirty stage plays to his credit, as well as many works for television and radio.

Awards:

The Prix David, for his life's work of over 300 titles.

The Prix Victor-Morin

The Molson Prize

The certificate for a Masterwork "La Côte de sable"

Dubé, Marcel

Un simple soldat (*Ein einfacher Soldat*)

Translated by: Uli Aumüller

Published by: Verlag Das Wunderhorn, 2000

Institut littéraire du Québec, 1958

Written in the late 1950s *Un simple soldat* portrays the French-Canadian underdog in a language resembling the rough idiom of the working classes, but simultaneously avoiding true realism.

Dubois, René-Daniel

René-Daniel Dubois was born in 1955 in Montréal. He trained to be an actor at the National Theatre School of Canada (1973-76) and the Institut Alain Knapp in Paris (1978-79). He has directed numerous theatrical works and has taught at the National Theatre School of Canada and at the Conservatoire d'art dramatique de Québec.

Awards:

He received the Governor General's Award for literature in 1984 for *Ne blâmez jamais les bédouins*.

Dubois, René-Daniel

Being at home with Claude (*Zuhause mit Claude*)

Translated by: Uli Aumüller

Published by: Verlag Das Wunderhorn, 2000
Leméac Éditeur, 1986

DSE: Scenic Lecture, Maxim Gorki Theater, Berlin, 16.2.2004

Being at home with Claude is a journey into the dark areas of the human soul, into the tangle of passions that lurk beneath the surface in every person in the modern world. It is a play which vividly - and occasionally with brutal openness – exposes the homosexual underworld. (Glaap, Albert-Reiner (ed): *Voices from Canada: Focus on Thirty Plays* (translated by Nicolas Quintmere), Playwrights Canada Press, 2003, p 16)

Fraser, Brad

Fraser was born in Edmonton, Alberta, in 1959. In a brash, sexual and often humorously angry way, he has spent much of his career to date deliberately upsetting the status quo. His plays approach the subject of homosexuality with frankness and originality, and in making many of his characters sexually fluid, Fraser both enchants and enrages straight and Gay spectators alike.

Fraser, Brad

Unidentified Human Remains and the True Nature of Love (*Unidentifizierte Leichenteile & das wahre Wesen der Liebe*)

Translated by: Donald Berkenhoff

Published by: S. Fischer Verlag
Newest Press, 1990

DSE: Stücke für die Großstadt Berlin, 24.7.1992

In *Unidentified Human Remains and the True Nature of Love*, which is set in the playwright's home town of Edmonton, we are told that a serial killer is on the loose, leaving mutilated women's bodies behind him. Against this background, the play's characters try in one way or another to find either love or themselves.

Fraser, Brad

Poor Super Man (*Poor Super Man*)

Translated by: Donald Berkenhoff

Published by: S. Fischer, 1995
NeWest Press, 1995

DSE: Stücke für die Großstadt Berlin, 19.11.1995

Considered his best-received work, *Poor Super Man* not only features a generous dose of sexual activity, but also a very direct discussion on the AIDS pandemic. *Poor Super Man* is racy and pithy and maybe a reaction to the critics which say Fraser only serves the taste of the MTV and Sesame Street generation.

Fréchette, Carole

Born in Montréal, Fréchette has been working extensively in Quebec theatre since 1974. Her works combine an almost archaic lyricism with contemporary subject matter, and have been both nominated for and awarded several prizes.

Fréchette, Carole

Les quatre morts de Marie (*... und viermal stirbt Marie*) / (*Die vier Tode Maries*)

Translated by: Andreas Jandl / Uli Aumüller

Published by: Eigenverlag, 2000
Éditions Les Herbes Rouges, 1995

DSE: Hörspiel SR 2 Kulturradio Mai 2000

In four scenes, each inspired by a different genre, we follow the voyage of a bold woman, who wanted to raise four boys and four girls, or wanted to walk all the way to Tierra del Fuego, but in reality merely sold shoes.

Fréchette, Carole

La Peau d'Elisa (*Elisas Haut*)

Translated by: Andreas Jandl

Published by: Eigenverlag, 2001
Leméac/ Actes Sud – Papiers, 1998

DSE: Black Box im Gasteig München, Münchner Galerie Theater, 26.09.2001

A woman tells delicate tales of love, in intimate detail: the beating heart, the sweaty palms, the skin that shivers to the touch. She evokes the memory of past lovers, and gradually unveils a secret that a man shared with her one day, in a coffee shop.

Carole Fréchette

Les sept jours de Simon Labrosse (*Die sieben Tage des Simon Labrosse*)

Übersetzer: Heinz Schwarzinger

Published by: Felix Bloch Erben Verlag, 2004
Leméac/ Actes Sud – Papiers, 1999

Simon Labrosse is unemployed and consequently shut out from 'society'. The audience is witness to various scenes from his life, recalling his various attempts at breaking free from the mould which is keeping him an outcast. Labrosse is a man who on the one hand wants desperately to establish a place for himself in society, and on the other hand is repulsed by and therefore rejects the very same system he wishes to be a part of.

Fréchette, Carole

Le collier d'Hélène (*Die Perlenkette*)

Translated by: Andreas Jandl

Published by: Eigenverlag, 2003
Éditions Lansman, 2002

DSE: Hörspielproduktion WDR 3 April 2003

Whilst in Beirut for a conference, Helen loses her necklace within the dangerous and volatile city. The necklace is irreplaceable and in her search for it, she stumbles across a myriad of people, from friendly taxi driver, to a distraught mother, and an angrily impassioned man. These characters are played by one man.

Garneau, Michel

Born in Montreal in 1939, Garneau lives in Quebec as a playwright and translator. He started off his career working in radio at the tender age of 15 and went to train at the school of the Théâtre du Nouveau Monde and at the Conservatoire d'art dramatique de Montréal before returning to radio.

M. Garneau has written over 40 plays for the theatre. His translations , particularly of the Shakespeare plays into colloquial French and even joul , are very popular and continue to be performed, internationally, particularly under Robert Lepage 's direction.

Garneau, Michel

Emilie ne sera plus jamais cueillie par l'anémone (*Emily wird nie wieder von der Anemone gepflückt werden*)

Translated by: Eva Schönfeld

Published by: Vlb éditeur, 1981 (out of print)

Inspired by the life and works of Emily Dickinson, this play is neither biographical nor historical, but rather a piece about language and music.

Gauvreau, Claude

The work of Claude Gauvreau (1925 - 1971), who was born in Montreal but worked in Quebec, was revolutionary for its time. His life was almost as vivid as the historic moments which he inhabited. Through his brother, artist Pierre, he met Paul-Émile Borduas and he joined *Les Automatistes* and signed Borduas' celebrated manifesto *Le Refus Global* which would become a key document of Québec cultural history.

He deconstructed and reconstructed vocabulary, creating explorative language, tearing to pieces the clerical and suffocating ideology which dominated Quebec during the Fifties.

If it could be said that there is a written form of *Automatisme*, it could be said that Gauvreau's works embody it: the language is lush and fluid, quasi-stream-of-consciousness; full of delightful surprises and yet troubling coloration.

Gauvreau, Claude

Au Coeur des Quenouilles (*Mitten in den Binsen*)

Translated by: Beate Thill

Published by: Verlag Das Wunderhorn, 2000

in: Oeuvres poétiques complètes, Éditions Parti Pris, 1977

This is a beautiful work in surrealist manner, mixing the fear of castration and death with the desire of escaping of and freeing from existentialist boundaries.

Gow, David

Born in 1964, Gow grew up near Ottawa and in Montréal. Before engaging in his studies, he had already established himself as an actor and writer, performing monologues in stand-up clubs or reading political commentary in bars before he was old enough to order a beer at the bar. Much of his repertoire has seen productions across Canada and abroad.

Gow, David

Cherry Docs (*Cherry Docs*)

Translated by: Anna Cron

Published by: Hartmann & Stauffacher Verlag, 2003
SHI (G. Gordon Shillingford Publishing), 1998

DSE: Mainfranken Theater Würzburg, 18.02.2004

A neo-Nazi skinhead is charged with murder, and he has been assigned to a Jewish lawyer. Over the course of developing a defence for the skinhead, the lawyer is forced to examine the limits of his own liberalism, and the demons underlying it.

David Gow

Friedman Family Fortune (*Das Glück der Familie Friedman*)

Übersetzer: Anna Cron

Verlag: PGC (Playwrights Guild of Canada), 1999

The story, the life of the Friedman Family with all its beauty and secrets is the centre of this play.

Harrison, Sébastien

Sébastien Harrison read playwriting at the National Theatre School of Canada. Based in Québec, he now writes for stage, radio and television. His work has been translated into English, Flemish, Spanish and German.

Harrison, Sébastien

Titanica, la robe des grands combats, Edmund C. Asher, Londres, 1968 (*Titanica, das Kleid der großen Kämpfe, Edmund C. Asher, London 1968*)

Translated by: Barbara Engelhardt

Published by: Verlag der Autoren, 2002
Leméac Éditeur, 2000

Titanica is a play about art, history and, ultimately, about how we choose to live our lives. Squatters have moved into an abandoned dock, where the Queen of England plans to rid her country of an “unspeakable evil”.

Healey, Michael

Following his graduation from Ryerson Theatre School in 1985, Michael Healey worked as an actor and a playwright. His first play *Kicked* was performed for the first time 1996

Awards:

Dora Mavor Award for Best New Play (1996, 1999 und 2002)

Chalmers Award

Governor General's Literary Award

Helen Hayes Award

Healey, Michael

The Drawer Boy (*Der Zeichner*)

Translated by: Gerhard Hauck

Published by: Pegasus Theaterverlag, 2006

DSE: Renaissance Theater Berlin, 27.04.2006

Morgan and Angus lead a secluded life on a farm. One day young Miles joins them to study the simple life in the countryside for a theatre-project. The uninvited guest, who proves to be completely untalented at farming, not only jumbles up the two men's daily routine but also confronts them with their life stories. This leads to conflicts as well as to melancholic and cheerful moments.

Hogue, Stéphane

Stéphane Hogue's output is somewhat disproportionate to the number of years he has been writing plays. This prolific writer has enjoyed successes at home and abroad, notably in France where a collection of 20 plays, *Le livre de la jungle* was well received.

Awards:

La Prime à la création

Bourse Louise LaHaye

Stéphane Hogue

Ceci n'est pas une pipe (*Spaß muss sein*)

Übersetzer: Andreas Jandl

Published by: Per H. Lauke Verlag, 2003

Duchesne Éditeur, 2002

Ceci n'est pas une pipe depicts the appalling actions of two 'normal' families. Their tragic lives are underlined by a feast of atrocities and depressing banality.

James Gibson, Melissa

Canadian-born Melissa James Gibson lives and works in the USA. She graduated from the Yale School of Drama, and earned her B.A. at Columbia University. Parallel to writing her own plays, she teaches playwriting at Saint Ann's School in Brooklyn, New York.

James Gibson, Melissa

Home [sic] Blues (*Home [sic] Blues*)

Translated by: Michael Raab

Published by: S. Fischer Verlag, 2002 (script)

DSE: Theater Bonn, 28.04.04

[sic] is more a description of a situation than it is a dramatic plot. Melissa James Gibson shapes the situation through the passionate pleadings of her protagonists, whose speeches serve as a justification for living. Language becomes a tool which shrouds as much as it reveals.

Laberge, Marie

Based in Québec City, Marie Laberge began writing for the theatre whilst a student in journalism at Université Laval. After leaving university to complete her studies at the Conservatoire d'art dramatique in Québec City (1972-1975), she worked primarily as an actor before beginning to direct and teach drama as well. Now an accomplished director and author of some twenty plays, she has also written several screenplays. She is also a novelist and film director.

Awards:

La Croix de Chevalier de l'ordre des Arts et des Lettres

Laberge, Marie

L'homme gris (*Vaterliebe*)

Translated by: Paul Bäcker

Published by: Theater Verlag Desch, 1999
VLB Éditeur, 1981

A father desperately attempts to get through to his anorexic daughter who is seeking refuge in silence.

Laberge, Marie

Aurélie, ma sœur (*Aurelie, meine Schwester*)

Translated by: Annette & Paul Bäcker

Published by: Theater Verlag Desch, 1997
VLB Éditeur, 1988

DSE: Kellertheater in Winterthur, 1999/2000

Aurélie is Chatte's sister. She is also Chatte's aunt, and her adoptive mother. Chatte's real mother is Aurélie's sister, Charlotte. Chatte is the product of an incestuous relationship with Charlotte's own father. *Aurélie, ma sœur* depicts the love between a young woman and her adoptive mother, which goes beyond all family ties, and about the love which enables us to survive wounds which never seem to heal.

Laberge, Marie

Le faucon (*Der Falke*)

Translated by: Marion Kagerer

Published by: Theater Verlag Desch, 1997
Boréal, 1991

DSE: Südthüringisches Staatstheater Meinigen, 1989

Steve, a passive-aggressive seventeen year old, is being held as the principal suspect in the murder of his abusive stepfather. This "troubled teenager" will, in fact, be the saviour of his two visitors: Aline, a former nun who is now a counsellor; and André, his biological father who is dealing with guilt and remorse for having abandoned his son.

Laberge, Marie:

Oublier (*Vergessen*)

Translated by: Annette & Paul Bäcker

Published by: Theater Verlag Desch, 1997
VLB Éditeur, 1993

DSE (in Switzer-

land): Theater an der Effingerstraße in Bern, 2003/04

On a stormy night, three sisters gather in their childhood home to face a family crisis: their mother is an invalid with Alzheimer's disease, unable to care for herself. Their youngest sister has suffered a terrible accident and lost her memory. Who will bear the responsibility for their care and future? As the women face that question, many painful memories are revived, including some they must learn not to forget.

Lepage, Robert

Director, writer, actor Robert Lepage is native to Quebec where he is still based. He has written prolifically, and his astounding oeuvre includes epic plays, award-winning films and even rock shows.

Brassard, Marie & Lepage, Robert

Le Polygraph (*Polygraph*)

Translated by: Kristiane Hasselmann/ Hans- Werner Meyer

Published by: Theater-Verlag Desch, 1989

DSE: Bühnen der Stadt Köln, 1997/98

Summer, Québec City. Following the brutal murder of a young woman, police suspect one of her close friends, Francois, a politics student. Meanwhile, a coroner conducts the autopsy. Based on an uncanny sequence of interwoven true stories, Polygraph is a play noir: part metaphysical thriller, part murder mystery and part love story, performed in a enthralling series of interconnecting yet shifting perspectives.

Leroux, Louis Patrick

Patrick Leroux originates from eastern Ontario and today lives near Montréal. As a playwright he founded le Théâtre la Catapulte at which he directed from 1992 to 1998. Between 1993 and 1994 he was playwright in residence at the Théâtre du Nouvel-Ontario de Sudbury, and in 1994 he was in residence at the Leighton Artist Colony in Alberta. He read theatre and French at the University of Ottawa, and arts management at l'École des Hautes Études Commerciales de Montréal and at the theatre at the Sorbonne in Paris.

Leroux, Louis Patrick

La litière (*Die Bettstatt*)

Translated by: Maïke Krause/ Julie LeGal

Published by: Eigenverlag, 2002
Éditions Le Nordir, 1997

La litière opens on a couple in bed. Mae has decided to leave Ludwig, and intends to do so the very next day. For the time being, she and her partner ponder on their relationship, which only makes matters worse, increasing the tension between them. They order Chinese, and when the delivery man turns up, their game takes a dangerous and perverse turn.

Létourneau, Francois

François Létourneau, playwright and comedian, graduated from the Conservatoire d'art dramatique de Montréal in 1999. He writes mainly for theatre but also for film. *Stampede*, his first text, created for le théâtre PàP in 2001, is a setting of a scene by Claude Poissant.

Létourneau, Francois

Cheech ou les hommes de Chrysler sont en ville (*Cheech oder Die Männer von Chrysler sind in der Stadt*)

Translated by: Frank Heibert

Published by: Rowohlt Theaterverlag, 2004
Dramaturges Éditeurs, 2003

DSE: 18.03.05, Schaubühne Studio, Berlin

The Chrysler guys are in town, but Ron's escort agency was broken into during the night and all the pictures of the lovely ladies have disappeared. Ron needs the pictures by 8pm, but Stéphanie never shows up because she's having a breakdown in Olivier's apartment, and Jenny is there, but Maxime has a few problems at the photo counter and Alexis... well, he's just waiting for a phone call.

MacArthur, Greg

Greg MacArthur is a playwright, actor and the co- artistic director of the Toronto-based theatre company, House of Slacks. So far, he has contributed to the creation of over 30 new works for the stage. In 2002, he was Writer-In-Residence at the Writer's Network /Centre for the Book in Cape Town, South Africa.

MacArthur, Greg

Snowman (*Schneemann*)

Translated by: Frank Heibert

Published by: Pegasus Theaterverlag, 2005

DSE: Theater Bonn, December 2006

Close to a remote northern village, an ancient body emerges from a retreating glacier. The body's discovery by an abandoned teenager and the arrival of a government archaeologist is the starting point for a story about four lost souls who find their own lives shifting in unexpected ways.

MacDonald, Ann-Marie

Ann-Marie MacDonald is a Toronto-based writer and actor, where in the early 1980s she got involved with the Nightwood Theatre, a feminist company which aims to produce diverse works by women. MacDonald's work is influenced by her interest in archetypes. Other recurring aspects are lesbian eroticism, evocative period settings, ambitious narrative scope, clever wit, and impressive intellectual content.

MacDonald, Ann-Marie

Good night Desdemona (Good Morning Juliet) (*Gute Nacht Desdemona (Guten Morgen Julia)*)

Translated by: Barbara Christ

Published by: S. Fischer, 1999

Playwright Canada Press, Toronto, 1990

Premiered in 1988 at the feminist Nightwood Theatre, Goodnight Desdemona (Good Morning Juliet), subtitled "A Comical Shakespearean Romance," has become the most-produced Canadian play ever, with at least 100 productions nationally and internationally. The multi-award winning play breaches all the boundaries between texts, historical periods, nations, genders, and sexualities, and certainly between theatrical conventions such as language and spectacle.

Mackenzie, Michael

Michael Mackenzie has a Ph.D in the History of Science, is Visiting Fellow at Princeton, and has worked as a consultant to the United Nations. He is also a playwright whose plays have been translated into Czech, Hungarian, German, Portugese and Hebrew. He has worked as a dramaturge with Robert Lepage and directs plays all over North America.

Mackenzie, Michael

La baronne et la truie (*Die Baronin und die Sau*)

Translated by: Andreas Jandl/ Hedda Weber

Published by: S. Fischer Theaterverlag, 2002

DSE: Wallgraben Theater, Freiburg in Breisgau, 14.05.04

How on earth does a Baroness come across a pig? Simple: she gets lost, asks for directions at a farm and in the pigsty she finds a being that is half animal, half human, who she decides to rescue and deploy as her lady in waiting. However, teaching the young girl the ins and outs of civilised society proves somewhat troublesome. The baroness appears, nevertheless, to be patient. Half way through the play the pig says "I" and thus begins to feel equal to the Baroness. A humanisation process has begun...

Mackenzie, Michael

Geometry in Venice (*Elemente der Geometrie*)

Translated by: Andreas Jandl/ Hedda Weber

Published by: S. Fischer Theaterverlag, 2002

PLCN (Playwrights Canada Press), 1992

Geometry in Venice, a stage adaptation of Henry James Novel "The Pupil" tells the story of the Canadian English Student Pemberton, who takes on the position of private tutor to a young child in the home of the Maureen family. The Maureens are British expatriate aristocrats, who left for Venice around 1880. Pemberton quickly discovers that his young pupil is a genius whose linguistic and intellectual capabilities make him forget all about the hole in his heart. Pemberton gradually discovers the other side of the Maureen clan: the culturally adept mother, the father who is forever making excuses, and the sister who regards herself as the future wife of the author James.

MacLeod, Joan

Joan MacLeod is a Vancouver-based writer who spent seven seasons with Tarragon Theatre in Toronto where she premiered four of her plays. All of her plays have been performed extensively throughout Canada, the U.S. and Great Britain. She is also a poet and a prose writer. Her work has been translated into five languages.

MacLeod, Joan

The Shape of a Girl (*Gestrandet*)

Translated by: Bernd Plöger

Published by: Pegasus (script)
Talonbooks, 1997

DSE: Theater der Stadt Aalen, 24.01.2004

The *Shape of a Girl* goes far beyond a simple dramatization of the seemingly inexplicable code of silence and tacit complicity that surrounded the sensationalised Reena Virk murder in 1997 on which the play is based. It speaks eloquently and compassionately and offers the embrace of trust as the only way out of the circle of violence.

MacLeod, Joan

The Hope Slide (*Balance*)

Translated by: Ute Scharfenberg

Published by: German translation not published yet
Talonbooks, 1999

Canada 1960, anarchy is rife as bombings, burnings and nude protest marches are underway. This one-woman-play introduces us to Irene, a wickedly funny but very vulnerable protester who explores the memories of three Russian Doukhobour martyrs.

Marchessault, Jovette

Born into a working class Montréal family in 1938, Jovette Marchessault is a novelist, playwright and sculptor. She is one of the foremost feminist writers of her generation. Self-taught, her poignant work is marked by the harsh realities of her working-class adolescence.

Marchessault, Jovette

Anaïs, dans la queue de la comète (*Anaïs, im Schweif des Kometen*)

Translated by: Beate Thill

Published by: Verlag Das Wunderhorn, 2000

Éditions de la Pleine Lune, 1985

Anaïs, dans la queue de la comète portrays a woman in pursuit of her identity. It shows a woman whose humanity, talent and beauty are unparalleled in the 20th century world of letters. It tells of Anaïs Nin: a woman whose devotion to art and artists was complete.

Mighton, John

John Mighton attended the University of Toronto and graduated in mathematics and philosophy. He went on to lecture philosophy at McMaster University, and also to become an accomplished playwright enjoying international success.

Awards:

Governor General's Award for Drama (1992)

The Chalmers Canadian Play Award (1992),

Dora Mavor Moore Award for Outstanding New Canadian Play (1989, 1992)

Mighton, John

Half Life

Translated by: Ute Scharfenberg

Published by: Drei Masken Verlag München, 2006

DSE: Theater Magdeburg, 05.05.2007

At the age of 80 Clara and Patrick meet in a nursing home and fall in love with each other. Their relationship enables the aged couple to gain a new understanding of their past as well as of their present lives. When Clara and Patrick decide to get married, Clara's son Donald applies for his mother's guardianship to stop the couple's plan. As a result the ties between all persons involved threaten to break.

Mighton, John

Possible Worlds (*Mögliche Welten*)

Translated by: Horst Rutsch

Published by: Drei Masken Verlag München, 2006

DSE: Schauspiel Bonn, 10.11.2006

This play is a cross between murder mystery and science-fiction. It starts with the discovery of the corpse of one George Barber. Strangely, the corpse's brain is missing. Two detectives are put onto this mysterious case and as they try to solve it, they come across a range of odd characters.

Mouawad, Wajdi

Born in 1968 in Lebanon, Wajdi Mouawad immigrated as a child with his family to France and later, as a 16-year old, to Québec. In 1991 he obtained his diploma from the 'École nationale de Théâtre du Canada' and from then on worked as an actor, playwright and director.

He co-founded the theatre 'Ô Parleur' where he presented several of his own plays. Between 2000 and 2004 Mouawad was director of the 'Théâtre de Quat'Sous' in Montréal. In 2005 he co-founded the theatre company 'Abé Carré Cé Carré' in Québec and the company 'Au carré de l'hypoténuse' in France.

Awards:

Governor General's award (2000)

Granting of the title 'Chevalier de l'Ordre National des Arts et des Lettres' by the French gouvernement (2002)

'Molière -Award' (2005)

Mouawad, Wajdi

Incendies (*Verbrennungen*)

Translated by: Uli Menke

Published by: Verlag der Autoren, 2006

DSE: Staatstheater Nürnberg, 13.10.2006

After the death of their mother, twins Jeanne and Simon are suddenly confronted by their estranged father whom they believed to be dead, as well as by a brother whose existence was hitherto unknown to them. The twins set out on a journey to their late mother's native country where they not only start to decipher and to understand her life but also learn some shocking and unknown details about their very own lives.

Murrell, John

John Murrell was born in 1945 in Texas. He pursued his education, however, in Calgary, where he has lived ever since. Despite huge international success, Murrell still writes for smaller theatre companies as well as for the more prestigious houses. In 1988 he was appointed as the head of The Canada Council's Theatre Section.

Awards:

Floyd S. Chambers Canadian Play Award, 1987

Clifford E. Lee Playwriting Award, 1976

Murrell, John

Memoir (*Die Memoiren der Sarah B.*)

Translated by: Alain Jadot/ Andreas Jandl

Published by: Felix Bloch Erben, 2003

Red Deer College Press, 1992

Racing against the setting sun, Sarah Bernhardt is struggling to finish her memoirs. "A lyrical character study of an indomitable woman who always saw herself as the principle player in the exhibitionist drama of her life" (Calgary Herald).

Murphy, Colleen

Born in Rouyn-Noranda, Quebec, Murphey studied acting at Ryerson University and at the Strasberg Institute in New York, and studied film directing at the Canadian Film Centre.

Awards:

Colleen Murphy has twice won prizes in the CBC Literary Competition with *Fire-Engine Red*, 1985, and *Pumpkin Eaters*, 1990

Nomination for a 1999 Governor General's Literary Award and a Chalmers Award for her play *Beating Heart Cadaver*

Colleen Murphy

Beating Heart Cadaver (*Herz Schlägt Tod*)

Translated by: Bernd Samland

Published by: Jussenhoven & Fischer
PGC (Playwrights Guild of Canada), 2001

DSE: Hans- Otto- Theater, Potsdam, 27.11.04

Leona and Danny lose their young daughter, Amelia, in a car crash. Danny is paralysed by the accident, and Leona clings on to a balloon believed to contain Amelia's breath. Lola, a pathological grief counsellor enters the stage. She has got her hands full with this case.

Ondaatje, Michael

Born in the former Ceylon of Dutch/Indian ancestry, Michael Ondaatje was raised in London, and is now a Canadian citizen, based in Toronto. Ondaatje, a best-selling and multi-award winning writer is primarily a novelist; whose best-known work *The English Patient* was adapted into an award-winning film.

Awards:

The Booker Prize, 1992

Governor General's Award for *The Collected Works of Billy the Kid*

Ondaatje, Michael

The Collected Works of Billy the Kid (*Die Gesammelten Werke von Billy the Kid*)

Translated by: Werner Herzog

Published by: S. Fischer Verlag
House of Anansi Press Ltd, 1970

DSE: Städtische Bühnen (Schauspiel), Dortmund, 17.12.1994

Poetic novel by Michael Ondaatje adapted to theatre collectively and by the author over 20 times, and performed across the country.

The work is studded with magnificent monologues and duos, reflections of the Far West and the machismo needed to survive it. Ondaatje's language has a broad palette which allows directors to be equally broad in their scenic explorations.

In an interview in 1999 with Hillel Italie from the Associated Press, Mr. Ondaatje said of the work's creation, "I grew up in Sri Lanka living westerns [*sic*] and wanting to be a cowboy...so when I wrote *Billy the Kid*, it was my way of writing a Western."

Ondaatje, Michael

Coming through slaughter (*Buddy Boldens Blues*)

Translated by: Adelheid Dormagen

Published by: S. Fischer Verlag

House of Anansi Press Ltd, 1976

DSE: Schillertheater NRW, Schauspielhaus Wuppertal, 21.02.1997

Buddy Boldens Blues is Ondaatje's dramatisation of his own novel. He reconstructs a shattered life. In putting the broken pieces back together, a fascinating portrait of an evocative period appear, as does that of a man who whilst in search of himself, has lost all understanding of the world, and has consequently become a myth.

Orlov, Stephen

Stephen Orlov began writing as an academic and free-lance journalist, covering war and social upheaval in Cambodia, China and the Philippines. His play writing career began in 1989 when he co-wrote and performed the lead role in *Isolated Incident* which won at the 1989 Quebec Drama Festival. In spring 2002, Centaur Theatre produced the world premier of *Freeze*, a comedy set during the Ice Storm.

Orlov, Stephen

Sperm Count (*Sperm Count*)

Translated by: Brita Isabel Oeding

Published by: German translation is not published yet
PGC (Playwrights Guild of Canada Press), 2002

In his play "Sperm Count" Stephen Orlov combines highly personal matters with utterly political themes. Every character reflects his or her own historical situation and a woman's unborn baby becomes the platform for the conflict between Israel and Palestine. Orlov, who is Jewish, finds a wonderful solution to this conflict.

It is as if Woody Allen and Philip Roth Pate had been present at the birth of this play, and yet the play is written in a style unique to Orlov combining a profound sense of humour with enlightening insight.

Panych, Morris

Morris Panych is a Vancouver-based playwright. He studied Creative Writing at the University of British Columbia, and Acting at E.15 Acting School in London, England.

Awards:

Chalmers Award

Nominations (Vigil, Cost of Living, Lawrence and Holloman).

Jessie Richardson Award, Best Original Play, 1996 (Vigil)

Governor General's Award for Drama, 1994 (The Ends of the Earth).

Panych, Morris

Auntie and Me (*Tante und ich*)

Translated by: Stefan Kroner

Published by: Pegler Verlag, 2003
Talonbooks, 1996

The protagonist of this play experiences a near-death experience causing him to reassess himself. His selfish, superficial nature becomes apparent, and he consequently takes a different path, with a few twists in it along the way.

Pollock, Sharon

Pollock is one of Canada's leading English-language playwrights, celebrated for her excellent writing, challenging themes, and innovative dramatic structures. Her plays present an uncompromising vision of human beings caught in the historical, social, personal, and political dilemmas of their time and place. Sharon Pollock has been called Canada's answer to Ibsen. She probes serious issues in plays that are thought-provoking, challenging to stage, rewarding to perform, and beautifully written.

Awards:

Two Governor General Awards for *Blood Relations* (1981) and *Doc* (1986)

Three honorary doctorates

Canada/Australia Literary Award (1987)

Japan Foundation Award (1995)

Pollock, Sharon

Blood Relations (*Blutsverwandt*)

Translated by: Ingrid Rencher

Published by: Litag Verlag, 1985

NeWest Press Edmonton, 1981

It's 1892, and Lizzie Borden is under suspicion of having committed murder. She has been accused of butchering her parents to death with an axe. However, the all-male jury proclaim her to be not guilty because a society in which a daughter kills her own father is simply unimaginable and above all, undesirable.

Ronfard, Jean-Pierre

For over thirty-five years he has been a force in French theatre in Canada, directing, writing, and teaching. Both within the framework of traditional theatres such as Le Théâtre du Nouveau Monde, and within the broader, more experimental theatre scene such as Nouveau Théâtre expérimental de Montréal, Espace Libre, Ronfard's insatiable curiosity and inquiring mind have pushed the ideas of theatre to the limit. In response to the challenge that theatre could not be made without actors, he produced a play with objects as the only performers!

Ronfard, Jean-Pierre

Vie et Mort du Roi Boiteux (*Leben und Tod des hinkenden Königs*)

Translated by: Uli Aumüller

Published by: Verlag Das Wunderhorn, 2000
Leméac Éditeur, 1981

DSE: Theater Magdeburg, 03.12.2003

Vie et mort du Roi Boiteux was created as seven plays. The epic 15 hour marathon performance parodies the great myths of the Western world, and questions its traditions and history. The work is hailed as one of Quebec's greatest theatre successes.

Ross, Nadia & Wren, Jacob

Nadia Ross is based in Toronto but she trained in Berlin with the Berliner Ensemble and in Vienna at the Burgtheater. Jacob Wren, previously known as Dath Waiths, is also based in Toronto. He tries to find a way of speaking to the audience casually. In working together, Ross and Wren develop their works via improvisation.

Ross, Nadia & Wren, Jacob

Recent Experiences (*Neueste Erfahrungen*)

Translated by: Bernhard Studlar

Published by: Rowohlt (script)

Not yet published in Canada

DSE: Staatstheater Stuttgart, 2002/03

Collaborating on this work, the young playwrights Ross and Wren combine to produce an epic, yet fragmented panorama of guilt and morals, hope and love, hate and jealousy, death and loneliness. A family history spanning four generations and 101 years is told using succinct dialogues and pithy sketches. The passing of a century is declared soberly via listing the years, thus providing a rhythm in which the stories, emotions, and lies of one family can be performed, and all this interspersed within the audience which sits around a table.

Scollard, Rose

Rose Scollard is a co-founder of Maenad Theatre, Western Canada's only woman-centered theatre, a company which strives not only to develop new works by women, but also to reinstate the maenadic wild women of Greece to their rightful place in the theatrical spectrum. In 1996 she was a finalist for the Susan Smith Blackburn Prize, which is given to women who deserve recognition for having written works of outstanding quality for the English-speaking theatre.

Scollard, Rose

Firebird (*Feuervogel*)

Translated by: Ute Scharfenberg

Published by: Pegasus Verlag (script)
PLCN (Playwrights Canada Press), 1991

DSE: Theater Magdeburg, 03.12.2003

When Koshchei the Deathless abducts Firebird to satisfy the whim of Princess Irenka, the Principality of Zhar is laid waste and Irenka is turned into a wolf. They set out to free Firebird and restore Zhar to its former glory. Obstacles are placed in the way of this goal by a magician and his tow-headed cyborg dragon. First produced in 1990 at Maenad Theatre, Calgary.

Sherman, Jason

Jason Sherman was born in Montreal in 1962, but has lived in Toronto since 1969. After reading Creative Writing at York University, he worked as an editor for various literary journals and as a journalist until he took up being a full-time writer.

Sherman, Jason

Patience (*Demut*)

Translated by: Ute Scharfenberg

Published by: no publisher yet in Germany
PLCN (Playwrights Canada Press), 2000

DSE: Theater Magdeburg, 11.02.2005

Patience is about Reuben, a businessman who is anything but affable, and whose ordered world is crushed when his wife decides to leave him at the same time as he gets fired. Forced to sit back and take a look at his life, he re-establishes contact with Sarah, a woman from his past and the wife of a former colleague. Ten years ago the two were in love and on the verge of running off together. Told partially through flashbacks, *Patience* lets us see how and why Reuben got into his present situation.

Sherwood, Robert William

While Robert William Sherwood was born in Canada and lives in London, most of his plays revolve around American characters and situations (*Absolution*, set in Vancouver, being the sole exception).

After he wrote his first play, a drama in verse called **Nero**, he helped found a theatre festival in Toronto just to get it produced. Now in its twelfth year, SummerWorks continues as a festival devoted to the work of Toronto-based playwrights and theatre groups. In 1999, 10,000 spectators enjoyed the work of more than thirty-five companies.

Sherwood, Robert William

Absolution (*Vergebung*)

Übersetzer: Michael Raab

Verlag: Hartmann & Stauffacher Verlag

Fifteen years ago, three high school friends committed a horrific crime. Each has learned to conceal their monstrous secret, until one day the past returns to haunt them, threatening to tear their present lives apart. A tautly plotted thriller from a brilliant young writer, **Absolution** is a gripping meditation on retribution and revenge.

Thibault, Danielle

Danielle Thibault holds a BA in Cultural Animation and an MA in playwrighting at the UQAM (Université du Québec à Montréal). She organizes several different projects, as for example, the *Festival de theatre amateur de l'île de Montréal*.

Thibault, Danielle

Das Echo der Stille (*L'écho du silence*)

Translated by: Andreas Jandl

Published by: Eigenverlag, 2003

Not yet published in Canada

DSE: scenic lecture (part of "drame!"), Maxim Gorki Theater, Berlin, 24.03.03

Hélène is surrounded by silence. She is dreaming of an island to go to with Antoine in order to escape her past, her family and above all, to escape the 'noise' of silence. In the course of the play, she will find her voice and the words in order to reveal the terrible truth that overshadowed her childhood.

Thomas, Colin

Colin Thomas receives a plethora of praise for his works, which are performed all over Canada, and at festivals throughout the USA, and in Europe. *One Thousand Cranes* has been translated into German, French, and Japanese and has been on tour in New Zealand, Australia, Hong Kong and the USA.

Thomas, Colin

One Thousand Cranes (*Eintausend Kraniche*)

Translated by: Sophia Kohl-Weise

Published by: Theaterstückverlag, 2001
Simon & Pierre, 1989

The play is based on the true story of a little girl Sadako Sasaki, who was two years old when the atom bomb hit Hiroshima in 1945. Ten years later she is taken ill with leukemia. Her story is tightly woven together with that of a young Californian called Buddy who spends his time preparing for the possibility of atomic war. We experience his fears and his decision to spread peace throughout the world.

Tremblay, Larry

Born in Chicoutimi in 1954, the Quebec-based playwright and actor teaches acting at Université de Québec à Montréal, has published two books of poetry, and also co-founded the acting study troupe, Laboratoire Gestuel.

He has said of his works, "I am fascinated by the body. I believe this theme crosses all my work." He is well known for his knowledge of Kath kali theatre, an Indian theatre centred on expression through movement.

Tremblay, Larry

Leçon d'Anatomie (*Anatomiestunde*)

Translated by: Marie-Elisabeth Morf

Published by: Theaterstückverlag München, 1996
Éditions Laterna Magica, 1992

DSE : scenic lecture Theater zerbrochene Fenster, Berlin, 08.03.2001

Martha leaves her husband, and not on account of a lover. She wants a change. She moves into an empty flat in which there are only shop mannequins. With time Martha is able to concentrate on herself, venturing on a path of self-discovery. She achieves balance within her life, career, illness and strange marriage.

Tremblay, Larry

Le ventriloque (*Der Bauchredner*)

Translated by: Almut Lindner

Published by: Pegasus Verlag Autorenagentur, 2003
Éditions Lansman, 2001

A ventriloquist manages to spoil a birthday party by airing a dysfunctional family's dirty washing with the help of the puppet. Gaby's birthday comes round again, this time it is her sixteenth, and she receives a pen. Everything she writes with the pen comes true. She wants to write a love story, but her brother steals the pen. Years later, Gaby is still forced to endure Doctor Limestone's cruel therapy as he tries to force her to finish the story.

Tremblay, Michel

Tremblay, a playwright and translator born into a working class family in Quebec in 1942, is probably the most-produced playwright in the nation and is considered one of the most important playwrights in Canada.

Tremblay, Michel

Les Belles-Soeurs (*Schwesternherzchen*)

Translated by: Hanspeter Plocher

Published by: Verlag Das Wunderhorn, 2000
Leméac Éditeur, 1972

His first widely produced play, *Les Belles-soeurs*, opened the floodgates of theatre, both francophone and Anglophone, in a number of ways. He uses the street-language jargon in the work, not merely on account of its shock value, but to prove the beauty of the language. *Belles-soeurs* marks a move away from tradition, and from the control and censorship exercised by the clergy. With its all-woman cast, it celebrates Quebec's working class women, who had been slaves of the Catholic Church and of patriarchy.

Tremblay, Michel

Hosanna (*Hosanna*)

Translated by: Rainer Escher

Published by: Eigenverlag, 1990
Leméac Éditeur, 1973

Tremblay's early works, particularly *Hosanna* and *La Duchesse de Langeais*, though seen as separatist metaphors, are also early instances of openly Gay characters in Canadian theatre. Indeed many of his works, then and later, featured Gay characters with little apology.

Tremblay, Michel

L'Impromptu d'Outremont (*Requiem für Mama*)

Translated by: Hanspeter Plocher

Published by: Eigenverlag, 1993
Leméac Éditeur, 1980

Four sisters from one of the 'better' French-speaking districts of Montréal rarely meet. So when they all turn up to one of the sister's birthday party, conflict is inevitable. Their differences rise to the surface, revealing disappointment and bitterness. The situation transpires to be a comedy about manners, where the characters embody contrasting views on just about everything and anything.

Tremblay, Michel

Albertine, en cinq temps (*Albertine*)

Translated by: Andreas Jandl

Published by: Eigenverlag, 2002
Leméac Éditeur, 1984

Albertine, now 70, recounts the major turning points in her life, all of which have been tainted by failure and disappointment. With the help of five different actresses we see *Albertine* in five different decades during her life, between the ages of 30 and 70. All five *Albertines* are on stage at the same time, sometimes aware of one another, and sometimes unaware. *Madeleine*, *Albertine's* sister, is also present, providing a stark point of comparison.

Tremblay, Michel

Impératif présent (*Imperativ Präsenz*)

Translated by: Andreas Jandl

Published by: Theaterverlag Desch, 2005
Leméac Éditeur, 2003

This dramatic feat, if Tremblay himself is to be believed, was written in response to Wajdi Mouawad's (filmdirector of *Littoral*) desire to hear from Claude and Alex, the Father and son from Tremblay's *Le Vrai Monde ?*

Impératif présent takes up with the characters some 30 years after the climatic moment in *Le Vrai Monde?* When father Alex burned the only copy of his son's first play.

Wagner, Colleen

Colleen Wagner is a professional playwright, film script writer and short fiction writer, and assistant professor at York University in Toronto. Her plays have been produced in North America, Australia, England, Germany and notably in Beijing where *The Monument* was the first commercial Canadian play to be put on in China.

Awards:

The Governor General's Award for Drama 1996 for *The Monument*

Best International Play at the Royal Exchange Theatre, Manchester, England (Nomination)

Dora Award (Nomination)

Wagner, Colleen

The Monument (*Das Monument*)

Translated by: Walfriede Schmitt

Published by: PLCN (Playwrights Canada Press), 1996

Stetko, a Bosnian soldier accused of war crimes is unexpectedly saved from execution. He didn't choose to be a soldier and he doesn't remember what he's been accused of. As a teenager he was forced to join the army, forced to rape, forced to kill. Any sign of weakness or reluctance would have got him killed by his own men. But now the war is over, Stetko is to suffer at the hands of a mysterious woman.

Walker, George

Toronto-based playwright George Walker has, since the early 1970s, written dozens of plays, several of which have won prestigious awards. His six- play cycle -which was very successful in Canada as well as abroad- consists of *Problem Child*, *Adult Entertainment*, *Criminal Genius*, *Featuring Loretta*, *The End of Civilization*, and *Risk Everything*. Together, they reaffirm Walker's mistrust of "The System" and each is a grimly humorous (sometimes riotous) examination of the underclass. Themes which unite the entire cycle are those of innocence/ naïveté/ stupidity.

Walker, George

The End of Civilization (*Das Ende der Zivilisation*)

Translated by: Frank Heibert

Published by: Pegasus Verlag (script)
Talonbooks, 1997

DSE: Schaubühne am Lehniner Platz, Berlin, 23.08. 2003

Like many of his other plays, *Civilization* is set in a suburban motel. The protagonists Henry and Lily Cape have been exiled from the good life as a result of Henry losing his middle-management job. Having failed to get work in the last two years, Henry is at the end of his tether, and his wife is desperately trying to find a way out of their financial and emotional low, and above all looking for a way to save the family home.

Walker, George

Criminal Genius (*Genie und Verbrechen*)

Translated by: Frank Heibert

Published by: Pegasus Verlag (script)
Talonbooks, 1997

DSE: Schaubühne am Lehniner Platz, Berlin, 22.08.2003

Father and son team Rolly and Stevie are about to launch their criminal careers adhering, however, to their own non-violence policy. At the same time, Shirley and Amanda are aiming for the top and are not opposed to reaching for weapons in the name of success. And then there's Phillie, who's willing to have a shot at anything!

Walker, George

Adult Entertainment (Nur für Erwachsene)

Translated by: Frank Heibert

Published by: Pegasus Verlag (script)
Talonbooks, 1997

DSE: Schaubühne am Lehniner Platz, Berlin, 21.08.2003

Max and Donny are similar in many ways. Both are not averse to skirting the law. Neither is known for his monogamy, Max an adulterer, Donny separated with a soft spot for prostitutes and a drinking problem to top it off. They are also linked professionally: both are police detectives. Pam, Donny's estranged wife ends up living with Jayne who just so happens to be an old flame of Max's.

Walker, George
Problem Child (*Problemkind*)
Translated by: Frank Heibert
Published by: Pegasus Verlag
Talonbooks, 1997

DSE: Bremer Theater, 10.10.2003

Having surrendered their baby to foster parents during their wilder days, the couple are trying to impress a social worker that they have rebuilt their lives and become fit parents. R.J. seems to have found stability, but Denise's desperation causes her to lash out at the social worker.

Walker, George
Risk Everything (*Risiko*)
Translated by: Frank Heibert
Published by: Pegasus Verlag
Talonbooks, 1997

DSE: Schaubühne am Lehniner Platz, 23.08.2003

Risk Everything tells of a mother hiding out because of an ugly beating over lifting cash, and her delinquent daughter Denise. Their other halves enter, RJ (an ex-con, born-again TV sitcom devotee) and Michael (a pornographer).

Walker, George
Tough! (*Tough – Dumm gelaufen*)
Translated by: Frank Heibert
Published by: Pegasus Verlag
Talonbooks, 1997

DSE: Freie Kammerspiele Magdeburg, März 2004

In this play addressing the exploration of sex and gender issues, a young pregnant woman confronts her philandering boyfriend, helped by another woman who's close to both partners.

Walker George
Featuring Loretta (Loretta!)
Translated by: Frank Heibert
Published by: Pegasus Verlag
Talonbooks, 1997

DSE: Schaubühne am Lehniner Platz, 22.08.2003

A mixture of different genres: soap- opera, trash, roadmovie, slapstick. Families fighting for control of an unborn love child, the KGB and a woman's need for freedom and money all meet in a Suburban Motel. All kind of people –gamblers, hunters, lovers- come together in this mosaic of characters.

Walker, George

Heaven (*Heaven*)

Translated by: Frank Heibert

Published by: Pegasus Verlag
Talonbooks, 2000

DSE: Freie Kammerspiele Magdeburg, 11.04.2003

Crammed with dark humour, *Heaven* projects a dystopian nightmarish vision of a universe, in which eternal salvation can be awarded to the most undeserving, simply on account of a small yet significant technicality.

Warren, Dianne

Dianne Warren is a playwright and fiction writer who lives in Regina, where she was appointed writer in residence at the Regina Public Library from 1994 to 1995. Her first published play, *Serpent in the Night Sky*, earned her a nomination for the Governor General's Award for Drama in 1992.

Warren, Dianne

Serpent in the Night Sky (*Im Zeichen der Schlange*)

Translated by: Heide Liebmann

Published by: Suhrkamp Theaterverlag (script)
PLCN (Playwrights Canada Press), 1992

Joy has run away from Montana. She meets Duff, and travels with him to his family home in Saskatchewan. Duff's family is a frustrated one, full of anger, so Joy looks elsewhere within the community and she finds a mentor who believes in the power of good walking shoes, and a dreamer who believes he can catch the serpent if he keeps his eye on the sky at night.

Young, David

Playwright born in Oakville, Ontario , in 1946. He studied at the University of Western Ontario, which he now qualifies as, "mostly a big waste of time." He was a tour guide in Europe and then was an editor for Coach House Press from 1981 until the company folded in 1996.

Young, David

Glenn (*Glenn*)

Translated by: Michael Stegemann

Published by: Hunzinger Bühnenverlag, 1994

Playwrights Union of Canada, 1992

The Goldberg Variations: Glenn Gould began and ended his recording career with Bach's Goldberg Variations. The play follows the voicing, structure and mood of Bach's score. For example, if a variation is an arabesque with two voices, there are two characters in the scene; if the variation is a canon then the two characters play a game of chase. The notion of contrapuntal voicing, and parallel action, is central to the dramatic structure throughout. The goal is harmonic, rather than melodic unity. The 'ground bass' mentioned in the stage directions refers to the thirty-two-note progression established in the opening aria. (David Young on his play *Glenn*)

Young, David

Inexpressible Island (*Im Eis*)

Translated by: Eva Weich

Published by: Henschel Schauspiel Theaterverlag, 1999 (wird vom Verlag aber nicht mehr vertreten)

SHI (G. Gordon Shillingford Publishing) 1998

Inexpressible Island is about the Scott expedition to Antarctica and it tackles themes of isolation and what Young has referred to as "the ecstatic experience." The work was a finalist for the Governor General's Award.

Canadian Plays in German translation

Embassy of Canada

Berlin, September 2006

Embassy of Canada

Leipziger Platz 17

10117 Berlin

Germany

www.canada.de/culture/