



The following is an extract from an interview by the PGC with featured playwright Sarah Quick

Q: How did you get your start as a playwright?

A: One of my first gigs as a professional actor was touring rural Arts venues and the fringe festival circuit with a company called Eyewitness from Manchester, UK. They performed original, theatrically brilliant scripts that were not only a joy to work on as an actor, but also taught me about how it is the writing of the play that can engage an audience, tell a story, broach a difficult topic, cause waves of laughter, and devastate an audience. Their playwright-in-residence, Peter McGarry, encouraged me to write. He became a mentor and I decided to set up my own theatre company and tour the fringe festival circuit.

The Fringe is a great place to get a start as a writer. There are no rules to conform to as to what 'type' of script you should write - you write the story that you want to engage an audience with. It also provides you with a deadline - something that I find imperative as a playwright. As I applied to various fringes, I would come up with a title for my play. A few months later a brief description was required, so that was when I came up with the premise, and in the five or six months between the premise and opening night I would write a play. It is how I have worked ever since. I have always had a premiere booked and tickets sold before ever writing the script. It is the motivation I need. I doubt I would write without it.

Q: You studied acting at the University of Wales, Aberystwyth, The London College of Music, and The Guildhall School of Music and Drama. How does your acting training influence your playwrighting?

A: Well, I've always strived hard to write excellent parts for myself, lol! But, joking aside, I think it may help that I can envisage how dialogue will play out. A lot of my plays feature a multitude of different, often exaggerated characters that are identified with an accent or a turn of phrase or movement and I can imagine how an actor would play it. I challenge actors with quick character changes or tricky word play and I think that stems from preferring to act in plays that test your skills and push you to the 'next level' of performance.

Sarah Quick (Artistic Director)

Buying the Moose - Betty
Knickers! - Playwright & Amanda
Funny Farmers - Deanna



I would actually say that my work as a producer has influenced my writing more so than my acting. Writing with the realistic budgetary constraints of touring the fringe and knowing that your set should really consist of not much more than 2 chairs makes you more inventive, more creative as to how to use the words and the actors to engage and entertain. Even now, producing in a more mainstream theatre, the small-cast, bare-set style has remained the way I write (and the theatre's budget is in approval!)

Q: Tell us about your work with Quick Change Theatre.

A: Quick Change Theatre was the company I founded in 1999. We toured plays that I had written to fringe festivals across Canada, the US and to Melbourne, Australia. It was a nomadic lifestyle, but a great way to meet like-minded creative people and a great way to learn more about the world.

Q: Tell us the story of how Globus Theatre came into fruition.

A: Well, it all stems from meeting my husband (Canadian actor James Barrett). We met on tour in Winnipeg and for a few years, we enjoyed a long distance relationship. He was working in film and TV in Toronto and I was on the road for about 8 months of the year, every year. When we decided to 'settle down' (ha!), we decided to found a theatre company together that would concentrate on producing quality, professional theatre in the Kawartha Lakes, which is where James grew up.

At first, we rented a theatre and produced a 9-week summer season. But the theatre was prohibitively expensive to rent. And so, because we were young and foolhardy and ambitious (and passionately naïve), James and I decided to build a space that could house our theatre company. A space designed specifically for the intimate style of theatre that Globus produces. A building that Globus could inhabit free of charge with no constraints on their artistic output. We bought a barn in Bobcaygeon that operated as a dancehall and we put in a black-box theatre. We called it the LAB and we run events outside of the theatre season to pay the many mortgages!

Thanks to a growing support from local businesses who have supported us financially and an awesome board of directors that supports us 100%, Globus has, to date, produced over 80 productions; close to 1,000 performances; 10 world premieres and 16 Canadian premieres.

Q: As part of your work at Globus Theatre, you write an annual community production for large casts, where community members sign up to be in the play beforehand and you write a production based on who's interested in performing. What has the response been like to this initiative?

A: For children growing up in a rural area without an abundance of opportunities to experience the Arts, it has become a highlight of their year.

As a kid, I grew up doing panto with a community theatre every year and it absolutely shaped where I am today. Over the decade that we have been producing this annual show, I have seen children blossom because of the confidence that their role in the production affords them. I have seen children mentored by the professional artistic team to learn the craft. I love seeing those kids that discover they have a talent for performance; those that find an outlet for their creativity; those for whom it is a challenge that they triumph over; those that embrace the hard work and focus that being a performer entails; and those that have learned that working in the Arts is a viable career path, and one that is not beyond their reach.

Q: Why do you think it's important for Canadian theatres to put on Canadian plays?

A: I think there are several reasons. Firstly, there are a lot of great Canadian plays out there, a lot of great Canadian playwrights. As an Artistic Director, I look for the most artistically interesting scripts, plays that are new to my audience. That doesn't necessarily mean that they will all be Canadian, but it makes sense that the majority are. They will be the ones I head for first. Canadian plays are more likely to hold up a mirror to the lives of my audience, to speak with a voice that is recognizable and accessible to them. Plus, it's the same concept as 'shop locally'. Produce a Canadian play and the performance rights get paid to an artist in your Arts community. They earn a living that week/month and that money allows them the freedom to spend more time creating new work, creating that next great script that will be perfect for your stage. It's a cycle that could get very successful very quickly. More writers having the financial freedom to write means more plays in the Canadian canon, more plays to select from, and more plays for audiences get excited about.

Q: What's next for Sarah Quick and Globus Theatre?

A: Well, this summer will be Globus' 13th season! We have made great strides over the last few years, but we will be continuing to try and grow our audience - to ensure that financially the theatre can be healthy and sustainable for at least the next 13 years...and at the same time strengthening our commitment to putting new work on the stage.

James Barrett - (Artistic Producer)

Buying the Moose - Rob
Knickers! - Director
Stones in His Pockets - Director
Funny Farmers - Gary



Trained at the University of Windsor James has been a professional actor in theatre, film and television for over 20 years. James has co-written, co-produced and starred in 'MINE' and 'Jackpot!' which toured across Canada to great acclaim. Other theatre credits include; 'Chains of Justice' (The Stage Co.), 'Biloxi Blues' (Persephone Theatre), 'Written, Directed, Starring' (Toronto Fringe), 'Bordertown Café' and 'Peggy Grace' (Kawartha Summer Theatre) and 'Peggy and Grace' again (The Red Barn Theatre.)

With Globus James has performed in 'Blithe Spirit', 'The Foursome', 'Home to Roost', 'Here on the Flight Path', 'The Motor Trade', 'Art', 'It Had To Be You', 'Storm Warning', 'I Ought to be in Pictures', 'Having Relations', 'Nobody's Perfect', 'Sunshine Express', 'The Love List', 'The Secret Lives of Henry & Alice', 'Looking', 'The Hound of the Baskervilles', 'Sexy Laundry', 'Making a Move' & 'No Tell Motel'

He has directed 'Do You Take This Man?', 'Fanny Hill', 'April in Paris', 'Billy Bishop Goes to War', 'B4 & After', 'Trying', 'Soccer Moms', 'Search for Signs of Intelligent Life in the Universe', 'Educating Rita', 'Kitchen Witches', 'Talking Heads', 'Knickers! A Brief Comedy', 'The Woman In Black', 'Glorious!', 'The 39 Steps', 'Harvest', 'Til it Hurts', 'The Men Commandments', 'The Mysterious Mr. Love', 'Shirley Valentine' & 'Do You take This Man?'

James' television credits include 'Missing Treasures', 'Top Cops', 'Codename Eternity', 'Amazon', 'D.C.', 'Twice in a Lifetime', and 'The Eleventh Hour'. Film credits include 'Welcome to Mooseport' and 'Knockaround Guys'.

James would like to thank the amazing Cue, the lovely Sarah and all the staff at the LAB and Globus Theatre for working so tirelessly to make sure this is our best season yet!



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