



Teesri Duniya
T H E A T R E

TEESRI DUNIYA THEATRE

ANNUAL REPORT 2018-2019



Teesri Duniya Theatre's Season 2018-2019

Teesri Duniya had yet another comprehensive and vibrant season heightened with the amazing interaction of the public. This season has been very inclusive in terms of the activities, events, and productions that took place. New staff was hired, new articles were published, and new talent was discovered. As usual, Teesri continued with its community outreach efforts. However, the uniqueness of this season lies in taking the initiative of connecting two communities together and building a common ground between them. The year 2018 has therefore been primarily a year of forming ties and deconstructing prejudices.

Season in Review

➤ Productions

▪ *Là où le Sang se Mêle (2018) – Theatre Dennis Pettlier*

Teesri Duniya Theatre partnered with Menuentakuan Productions to produce Kevin Loring's Governor General Award-winning play *Where the Blood Mixes*, which was first produced by Teesri Duniya in 2012. Charles Bender's French translation titled *Là où le Sang se Mêle* premiered at the Salle Fred Barry of Theatre Denis Pelletier from January 16 to February 3, 2018.

Là où Le Sang Se Mêle is not a simple remount of the original *Where the Blood Mixes*, it is rather a remake that reflected and showcased a unique indigenous aesthetic in the Québec art scene. The production itself was conceptualized based on Indigenous tradition, from the staging of the play to the positioning of the audience.



The play tells the story of an aboriginal daughter who was taken away from her parents and confined in a residential school. The play focuses on her return while highlighting the historical circumstances and the horrific reality of residential schools. The play demonstrated to the audiences a very personal account of traumas that the Residential Schools inflicted on the indigenous community, but it also showed the resilience of survivors and indigenous community. Marco Collin was superb as the indigenous father whose daughter was taken away from, and Soleil Launière's performance communicated the trauma of abducted daughters in search of their parents. Xavier Huard played the owner of a bar; a place where family and social disputes were settled. Mohesen Al Gharabi was a remarkable bar provocateur and Tania Kontonyianni gave depth to the plight of many indigenous wives. The play is an account of their stories and their struggle to reconcile their lives with courage and dignity.



The play sparked intercultural conversation, and was highly meaningful, often because it raised more questions than it answered. Post show, the audiences reassembled to participate in critical discussions. Native elders led many of these discussions, which exposed the pressing need for recognition of a painful history.

The play provided a platform that facilitated critical dialogue in order to establish a relationship between the indigenous community and other diverse communities. The simple recognition and accurate representation of the history of Residential Schools was helpful for survivors to heal trauma and lessen tension. The discussion also served as a pathway to honor the resilience of survivors and recognize their pain.

“Ce drame offre un savoureux mélange de rires et de pleurs à déguster en toute sérénité malgré le goût amer des propos [...] les interprètes nous livrent des personnages d’une authenticité remarquable. À la fois drôles et touchants, ceux-ci nuancent agréablement leur jeu allégeant la tension souvent très poignante [...] devant un travail aussi harmonieux et facile d’approche, Charles Bender et son équipe peuvent se féliciter d’avoir fait de Là où le sang se mêle bien plus qu’une occasion de « prendre le thé ensemble »!”

- **Alexane Roy (MONTHEATRE)**

TO VIEW THE PLAY:

Access link: <https://vimeo.com/256166491>

Code: theatre

Quotable Quotes

The cast, crew, and other members of the team were interviewed by the major media outlets, particularly by the CBC and Radio Canada. The play was well reviewed by the French press – here is a selection of the media coverage:

C'est évidemment une oeuvre qui est très touchante, mais qui n'est pas misérabiliste. C'est une ouverture vers l'empathie et je trouve que c'est un sujet hyper important à aborder. [...] Je voudrais souligner les performances de Tania Kontoyanni et Soleil Launière qui m'ont vraiment tiré les larmes à la fin de la pièce.

- ÉMILIE PERREAULT, ATTENDEZ-VOUS À PLUS

Rencontre avec le metteur en scène Charles Bender et les comédiennes Tania Kontoyanni et Soleil Launière pour discuter de la pièce.

- CATHERINE RICHER, LE 15-18

[...] ce drame offre un savoureux mélange de rires et de pleurs à déguster en toute sérénité malgré le goût amer des propos [...] les interprètes nous livrent des personnages d'une authenticité remarquable. À la fois drôles et touchants, ceux-ci nuancent agréablement leur jeu allégeant la tension souvent très poignante [...] devant un travail aussi harmonieux et facile d'approche, Charles Bender et son équipe peuvent se féliciter d'avoir fait de Là où le sang se mêle bien plus qu'une occasion de « prendre le thé ensemble » !

- ALEXANE ROY, MONTHEATRE

Le metteur en scène Charles Bender parle de son adaptation de la pièce Where the blood mixes de Kevin Loring (Prix du Gouverneur général). Écoutez l'entrevue ici (en anglais) et découvrez un peu plus de cette formidable et très touchante pièce.

- CBC NEWS

Lisez le reportage et l'entrevue à propos de la pièce. « Ces personnes sont tellement criantes de vérité que c'est des histoires qui doivent être racontées. », Charles Bender, metteur en scène.

- ANNE-MARIE YVON SECONDÉE DE SOPHIE- CLAUDE MILLER, ICI RADIO-CANADA -
ESPACE AUTOCHTONE

Autre reportage éclairant en anglais, le journaliste Robbie Purdon de APTN National news rencontre Charles Bender et Marco Collin pour discuter du propos délicat des écoles résidentielles mis en lumière dans la pièce.

- ROBBIE PURDON, APTN NEWS

Charles Bender réussit à partager efficacement cette histoire difficile mais lumineuse, récit de pensionnat autochtone qui ne se limite malheureusement pas aux personnages de fiction. Au milieu de la salle Fred-Barry, livrant le texte avec un naturel désarmant, comme s'il s'agissait de leurs propres vies, les comédiens de Là où le sang se mêle nous accueillent dans un cercle intime pour partager ce texte nécessaire et lumineux.

MARIE VILLENEUVE,

VOIR.CA

▪ ***Birthmark (2018) – Montreal Arts Intercultural***

Teesri Duniya Theatre partnered with MAI (Montreal Arts Intercultural) for the production of *Birthmark* by Stephen Orlov. Directed by Liz Valdez and the aspiring director Michelle Soicher, the play premiered on the 3rd of November and continued to run till the 18th of November 2018 at MAI. *Birthmark* is a play that challenges mainstream depictions of the Israeli-Palestinian conflict and youth radicalization in Canada. Set in Montreal, this dark comedy crosses the social and cultural divide between Canada's Jewish and Palestinian communities. The play's story centers on the family of Jamila Hassan, a Palestinian immigrant played by Natalie Tannous, and David Stein, a secular Jewish widower played by Howard Rosenstein. *Birthmark* also features Patrick Keeler, Stephen Spreekmester, and the newly discovered Dalia Charafeddine. Through a very personal story, the play shows a pathway to building a good relationship between the Palestinian and Jewish communities in Canada.



Photo Credits: Jaclyn Turner

At different historical times, both these groups came to Canada to escape death, persecution, torture, and terror. Both communities brought with them memories that are a living history of the land and the culture they left behind. Nonetheless, conflict at the homeland still affects their relationship in their adapted homes. While many Jews and Palestinians in Canada actively support their ancestral homelands, there's a need for the Diaspora community to engage in sustained discussions about the conflict. The play's relevance is further heightened as it addresses youth radicalization gripping the Western world. The play addresses misconceptions and stereotypes of the "othered" communities through their own personal stories. *"Despite the seemingly unending and complicated Israeli-Palestinian conflict in the Middle East, Birthmark offers a platform for dialogue where the Jewish and Arab Diaspora can turn the political conflict abroad into a peace initiative at home. It is a local Montreal story addressing a global theme."* - Broadway World

Genuinely, the play leaves you with various ideas and questions storming through your head, fighting to get out. Élie Castiel managed to describe the play in her review on *Séquences* by simply saying “*Le texte de Stephen Orlov est courageux, d’une certaine façon à la limite du tabou, abordant un sujet on ne peut plus sensible.*” Indeed, Stephen Orlov managed to tell this story with poignancy and dark humor that is capable of intriguing anyone. For Orlov, politically charged plays must be delivered by characters portraying a range of human frailty and strength along the moral spectrum; characters in conflict true to their times, their place, and their culture. “Cultural appropriation must be avoided, but if writers don’t dare to cross the cultural divide with diligence and mutual respect, we will fall short of our visionary goal. My job as a playwright is to tell stories that turn the political into the personal. And the more serious the theme, the more I rely on dark comedy and theatricality, at times surreal, to deliver it,” he said.



Photo Credits: Jaclyn Turner

We also agree with the aspiring director Michelle Soicher when she says “*Birthmark* is a challenging play. Wherever your politics lie, you will likely hear a point of view that you disagree with. Theatre gives us a chance to listen and to see the person behind that point of view. Fear drives us to binaries: Us or Them; Right or Left; Palestine or Israel. Binaries are inhumane and static. *Birthmark* is about families, and there is nothing less binary, more ambivalent than family. Somewhere between the cautious wisdom of parents, David and Jamila, and the radical idealism of their children, there is a sliver of understanding. That understanding is the foundation for any lasting peace.”

As for Teesri’s Artistic Director, Rahul Varma, there is no more pressing issue in Canada than to cultivate social harmony across the plethora of cultures that make Canada their home: “Despite the seemingly unending and complicated Israeli-Palestinian conflict in the Middle East, *Birthmark* offers a platform for dialogue where the Jewish and Arab Diaspora can turn the political conflict abroad into a peace initiative at home. It is a local Montreal story addressing a global theme.”



Stephen Orlov



Liz Valdez



Michelle Soicher

Indeed, the play offered a platform for the Jewish and Arab Diaspora to have a peaceful dialogue. Panels were formed with the intent of encouraging a good relation between the two communities. Ideas, opinions, and comments were exchanged between the panelists and the enthusiastic audience. The distinctive panelists included:

- **Ehab Lotayef** (IT Manager at McGill University, activist, poet, and writer)
- **Naftali Cohn** (Professor of Religions and Cultures at Concordia University)
- **Michelle Soicher** (Birthmark's Director)
- **Zahia Al-Masri** (Training and Communications head at ROMEL)
- **Ira Robinson** (Professor of Judaic studies in the Department of Religion at Concordia University)
- **Joseph Rosen** (Humanities professor at Dawson College)
- **Mary Ellen Davis** (Director and part-time professor in the Department of Cinema at Concordia University)
- **Stephen Orlov** (Birthmark's Playwright)
- **Denis Kosseim** (Philosophy Professor at College Andre Laurendeau, activist, and a CPFQ board member)
- **Rachad Antonius** (Professor of Sociology at UQAM)



The panels mainly revolved around the Palestinian-Israeli conflict; however, the theme was approached from a local point of view. The topics that were discussed included the stance of diaspora communities on the conflict, the potential of peace building between communities, the crisis of local radicalization, the notion of accepting the “other,” and the ways to achieve social harmony.

This production has certainly been an enlightening and thought-provoking experience that managed to generate fruitful discussions. As Liz Valdes stated, “Theatre has the ability to bring opposing sides together to a common cause through laughter, spectacle, and empathy that far surpass the threat posed by conflict.” Hence, the active participation of the audience has certainly given the cast and crew a sense of pride in this work. It was pleasurable to see people from Jewish and Arab backgrounds relate to the characters of the play while telling their own stories and voicing their own opinions.



Teesri Duniya Theatre envisions local peace instigating the sentiment for global peace. Accordingly, the aim of the play was to engage Montreal’s Jewish and Palestinian communities in a dialogue towards building peace locally despite the historical conflict in their homelands; and indeed, Teesri managed to make it come true.

“Teesri Duniya must be congratulated, together with its co-presenter, the MAI (Montreal Arts Interculturels) for continuing its mission to “change the world, one play at a time”

- Byron Toben (Westmount Magazine)

Media

Publicist Janis Kirshner, along with Teesri’s Marketing Team, conducted a very efficient and thorough media campaign, issuing press releases, using promotions to optimize ticket sales and revenue, and ensuring that *Birthmark* attained maximum radio, TV, print, and web coverage. Accordingly, *Birthmark* was featured in over 50 listings in the media, ranging from reviews, to direct mail, to interviews, to social media posts.

➤ Teesri in the Community

▪ **To Stand Again - A Public Reading**

On Saturday April 28, 2018, Teesri Duniya Theatre presented *To Stand Again*, written by James Forsythe and Directed by Liz Valdez at Le Salon 1861. James Forsyth interviewed over 21 Syrian Refugee families now living in Manitoba and Montreal. Over thirty stories were gathered, from which six took over the stage at Le Salon 1861. A verbatim play was presented from the collected stories, and a multicultural cast of four actors who spoke Arabic, presented the play.



The presentation was followed by a discussion in which Syrian refugee families participated with the help of translators. A discussion took place in English, French and in Arabic. Over the course of our curation and analysis, we discovered, perhaps not surprisingly, that a strong percentage of refugees were survivors of sexual misconduct, if not assault. We hope to provide them with some future level of solace by conducting a similar work shop following the same criteria and providing a safe space for survivors to be heard. At Teesri, we consider this as our commitment to new Canadians and continuation of their reintegration.

▪ **Ways Forward: Listening Circle**

To recognize and address sexual violence on campus and beyond, Teesri Duniya partnered with Impacts McGill to hold an inclusive, group therapy style listening circle that addresses sexual assault on university campus. In this spirit, on March 16th, and in honor of International Woman's Day we held Ways Forward: Listening Circle. The purpose of this activity was to give a voice to the often marginalized voices of victims of sexual violence. This listening circle was an opportunity for victims to be heard, or more precisely, it was an opportunity for women to be heard without interruption. The event was attended by people of various ages with gender distribution at about 50 percent male and female.



The listening circle was organized to explore the rippling effects of sexual abuse and assault and its impacts on people and their communities. Native Elder Kevin Deer, and a Drama Therapist Anne Celeste Eitzen, both presided over the event. Elder Deer began the event with a blessing. Both were on hand to mediate the discussion, facilitate the sharing of an Indigenous story, or to intervene if emotions ran too high. The goal of the project was to create a safe space for victims of assault to be heard. That being said, Teesri will surely continue its work in fighting sexual assault and spreading awareness.

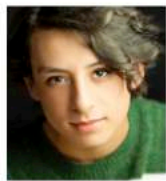


➤ Developmental Activities

▪ The Fireworks Circle

The Fireworks Playwrights Circle is an intensive, structured, and guided learning/creating workshop experience that aims to assist emerging, socially engaged writers, particularly artists of colour and indigenous peoples, to develop their written voice and professional profile. Central activities include the development of a play, from inciting incident to public reading ready. Our goal is not only to increase the pool of socially engaged work, but also to assist the artist in gaining a better understanding of, and connection to, the arts ecology in which they work.

Fireworks Participants



Playwright Gabe Maharjan



Playwright Oliver Koomsatira



Actor Dakota Jamal



Actor Trevor Barrette

We at Teesri Duniya have experience in understanding and fighting the social barriers confronted by culturally diverse and marginalized playwrights and plays. The company has the history, context and expertise to work within a dramaturgical process that is sensitive to the playwrights' culture and identity, and topics they are writing about. The professional mentorship the playwrights will receive is also immensely helpful in overcoming social and industry-related barriers on their career path. The Fireworks Circle therefore promotes the emerging playwright's work to established artists and the local and national theatre community. Through public performance, their work will receive widespread visibility, recognition and a professional boost.

The project team this year consisted of Deborah Forde as Project Coordinator and idea-to-page Dramaturge, Liz Valdez as page-to-stage-Director Dramaturge, and Alessandra Tom as Stage Manager. Oliver Koomsatira presented and performed *Psycho*; a journey of a young man called K who attempts to find his way in a broken neighborhood, while trying to provide for his sick sister and dysfunctional mother. His fiery temper, violent disposition and courageous recklessness make him the prime target for a local clique's recruitment efforts, which lands him repeatedly at odds with the justice system. Amidst financial destitution, emotional trauma, substance abuse and lack of education, K holds on to his dream of becoming a successful hip hop artist. However, the reality of his circumstances mount increasing pressures that get in the way of reaching his dream. Take a glimpse

into the mind of a young generation of disenfranchised visible minorities and see whether the story leaves you with a bit less judgment and fear about them, by seeing the various socio-economical factors that transform them into, what seems to be, sociopaths.



Moreover, Gabe Maharjan presented *Eva in Rio* performed by Trevor Barrette and Dakota Jamal. In the play, *Eva* wakes up in Rio de Janeiro - her own wonderland. In pursuit of her tinder boy and her perfect body, her surreal ambitions come up against her inevitable return to reality. How can *Eva* reconcile the difference between the life she dreams of and the life she is living?



Both plays have been highly entertaining and amazingly received by the audience. These artists definitely offered well-written and well-performed work to the community. We therefore look forward to their upcoming projects, which seem to have great potential

➤ Events

▪ Cause or Consequence

The event took place in Concordia University on the 15th of October and it was a great success. Deborah Forde moderated the panel, which included Xavier Huard, Floyd P. Favel, James Oscar, and Rahul Varma while they engaged in an intriguing and insightful discussion on Cultural Hegemony and Cultural Appropriation followed by questions from the engaged audience.



The panel was an opportunity to continue the conversation and to revive the debate on Robert Lepage's *Slav* and *Kanata* controversy. Lepage came under fire for using mostly white performers to portray black slaves in *SLĀV*, presented as part of the Montreal International Jazz Festival and cancelled after only three performances; and for casting no Indigenous actors in *Kanata*, which revisits Canadian Indigenous history.



The event sought a public dialogue between theatre practitioners and the academic community as Rahul Varma intended. The talk provided an opportunity for people to exchange ideas, with a view to putting those ideas into action. And as our Teesri's Artistic Director, Rahul Varma stated, "We want to go beyond the protest aspect of this incident, to see what are the reasons why (these kinds of things) continue to happen." "How can we understand and make recommendations for advocacy? It's important for Canada's art to survive, with the inclusion of all the communities that make up Canada as a country. If we continue to marginalize people, then art will lose its universality."

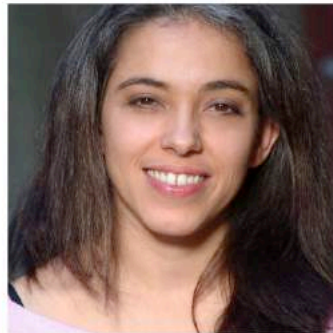
Conclusion

Teesri Duniya Theatre has kept its commitment of producing socially relevant plays and exploring life-affecting issues while creating theatrical styles based on the cultural experiences of diverse communities. Our activities this year managed to present the stories of people, cultures, communities, and audiences eclipsed and underrepresented by mainstream theatre. As for the Teesri Duniya team, we remain a diverse team, with a strong female presence, coming from various backgrounds and working hand in hand to accomplish our mission of “Changing the world, one play at a time.”

OUR TEAM



Rahul Varma



Liz Valdez



Ted Little



Deborah Forde



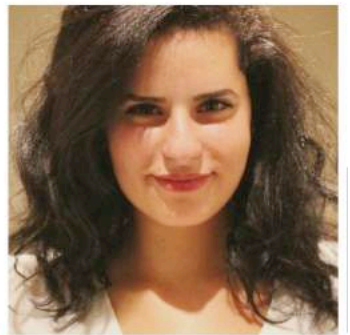
Swati Khanna



Mercedesh Baroque



Aaron Franks



Marian Aziz



Farida Badrawy



Baharan Baniahmadi



Karim Talaat

Appendix

Media Coverage for *Birthmark* (November 3-18, 2018)

By Stephen Orlov, directed by Liz Valdez and Michelle Soicher

Teesri Duniya Theatre at MAI (Montréal, arts interculturels)

Janis Kirshner, Media Relations.

Trailer for Birthmark: bit.ly/2RtoReP

Video clip: bit.ly/2RtH9MU

Reviews

November 5- Theatre Funhouse review by Jim Burke: theatrefunhouse.wordpress.com/2018/11/05/birthmark/

November 5- Séquences review by Élie Castiel: www.revuesequences.org/2018/11/birthmark/

November 5- Smart Shopping Shlog review by Sandra Phillips: [shlog.smartshoppingmontreal.com/birthmark-atmai-](http://shlog.smartshoppingmontreal.com/birthmark-atmai-cultural-baggage-of-montreal-jewish-vs-palestinian-kids/)

[cultural-baggage-of-montreal-jewish-vs-palestinian-kids/](http://shlog.smartshoppingmontreal.com/birthmark-atmai-cultural-baggage-of-montreal-jewish-vs-palestinian-kids/) and repeated on...

November 5- Travel Smart Planet review by Sandra Phillips: joinwithstan.com/trog/?p=2833

November 6- Broadway World review by Tara McGowan-Ross:

[www.broadwayworld.com/montreal/article/BWWReview-](http://www.broadwayworld.com/montreal/article/BWWReview-BIRTHMARK-at-Montreal-Arts-Interculturels-Identity-Power-and-Trauma-20181106)

[BIRTHMARK-at-Montreal-Arts-Interculturels-Identity-Power-and-Trauma-20181106](http://www.broadwayworld.com/montreal/article/BWWReview-BIRTHMARK-at-Montreal-Arts-Interculturels-Identity-Power-and-Trauma-20181106) and in an email: You should all be incredibly proud of the amazing work you've done. I'm not exaggerating when I say it's the bravest

and most ambitious work I've ever seen live.

November 6- ZoneCulture review by Yanik Comeau: [www.facebook.com/notes/zoneculture/theatre-](http://www.facebook.com/notes/zoneculture/theatre-stephenorlovs-birthmark-occupied-territories/2021598991240634/)

[birthmark-occupied-territories/2021598991240634/](http://www.facebook.com/notes/zoneculture/theatre-stephenorlovs-birthmark-occupied-territories/2021598991240634/)

November 7- OrcaSound review by Allen Greenberg and Harold Rauchwerger:

[www.orcasound.com/2018/11/07/leaving-a-cultural-mark-birthmark-both-scars-and-heals-with-must-see-](http://www.orcasound.com/2018/11/07/leaving-a-cultural-mark-birthmark-both-scars-and-heals-with-must-see-duniyatheatre-production/)
[duniyatheatre-](http://www.orcasound.com/2018/11/07/leaving-a-cultural-mark-birthmark-both-scars-and-heals-with-must-see-duniyatheatre-production/)
[production/](http://www.orcasound.com/2018/11/07/leaving-a-cultural-mark-birthmark-both-scars-and-heals-with-must-see-duniyatheatre-production/)

November 7- Westmount Magazine review by Byron Toben: www.westmountmag.ca/birthmark-2/

November 11- Radio-Centreville Arts Notebook review and interview with Stephen Orlov by Leslie Lutsky and Andrea Hazelwood

November 13- Passion MTL review by Lauren Robillard: www.passionmtl.com/birthmark-au-mai/

December XX- Fragments Urbains review by Karine Tessier:

December XX- McGill Daily review by Kate Ellis:

Interviews, Previews and Mentions

September 8- Montreal Gazette fall theatre round-up by Jim Burke:

[montrealgazette.com/entertainment/theatre/montreals-anglo-theatre-scene-turns-over-a-new-leaf-with-fall-](http://montrealgazette.com/entertainment/theatre/montreals-anglo-theatre-scene-turns-over-a-new-leaf-with-fall-season)
[season](http://montrealgazette.com/entertainment/theatre/montreals-anglo-theatre-scene-turns-over-a-new-leaf-with-fall-season)

September 13- La Scena Autumn's English Theatre by Nathalie de Han: [myscena.org/nathalie-de-](http://myscena.org/nathalie-de-han/englishtheatre/)
[han/englishtheatre/](http://myscena.org/nathalie-de-han/englishtheatre/)

(quote afterwards: J'ai beaucoup apprécié ce spectacle, vraiment!)

September 20- Montreal Gazette, The Arts Season 2018-19: [www.pressreader.com/canada/montrealgazette/](http://www.pressreader.com/canada/montrealgazette/20180920/282226601638375)
[20180920/282226601638375](http://www.pressreader.com/canada/montrealgazette/20180920/282226601638375)

September 27- Montreal Gazette by Alison Hanes re Domestic Crusaders (mention): montrealgazette.com/opinion/columnists/hanes-domestic-crusaders-play-building-bridges-with-storytelling

October issue- The Senior Times: theseniortimes.com/issue/seniortimes_oct2018_web.pdf (page 12)

October 2- Broadway News: www.broadwayworld.com/montreal/article/BIRTHMARK-Comes-to-the-Teesri-Duniya-Theatre-MAI-20181002

Oct. 2- Montreal Jewish Magazine: <http://montrealjewishmagazine.com/2018/10/02/opening-night-is-saturdaynovember-3-media-call-is-thursday-november-1/>

October 15- Broadway World: www.broadwayworld.com/montreal/article/Thought-Provoking-New-Play-BIRTHMARK-Comes-to-Teesri-Duniya-Theatre-113-20181015

October 15- Montreal Theatre Hub: montrealtheatrehub.com/2018/10/15/teesri-duniya-theatre-presents-the-world-premiere-of-birthmark-at-the-mai-nov-3-18/

October 15 (updated)- Montreal Gazette by T'cha Dunlevy: montrealgazette.com/news/local-news/dunlevy-postslav-and-kanata-lets-talk-about-cultural-appropriation (Birthmark mention)

October 16- L'initiative: linitiative.ca/nouvelle-pice-fait-rflchir-birthmark-teesri-duniya-theatre-3-18-nov-mai/

October 17- Montreal 15: montreal157.blogspot.com/2018/10/birthmark.html

October 17- Montreal Jewish Magazine: montrealjewishmagazine.com/2018/10/02/opening-night-is-saturdaynovember-3-media-call-is-thursday-november-1/

October 18-Canadian Jewish News interview with Stephen Orlov and Michelle Soicher by Heather Solomon: pages.cdn.pagesuite.com/4/5/458e36a9-be42-4a58-a1ad-91cbf83e46d3/page.pdf

October 22, 27, 29, Nov. 3- 1650am Montreal Jewish Magazine interview with Stephen by Stan Asher

October 25- CKUT Upstage interview with Stephen by Sarah Deshaies: archives.ckut.ca/64/20181025.18.00-19.00.mp3 (minute 21:15 to 32:47)

October 26- Senior Times online: www.theseniortimes.com/montreal-stage-thriller-delivers-vision-for-mideastpeace/

October 28- The Montrealer: themontrealeronline.com/2018/10/birthmark-november-3-18-2018/

October 30- Global TV Community Event Shout-Out: globalnews.ca/tag/montreal-community-events/

October 30- Westmount Magazine: www.westmountmag.ca/birthmark/

November issue- Cult MTL To-Do List: cultmtl.com/wp-content/uploads/2018/11/CultMTLVol7N03.pdf (page 5)

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ad on page 11

November 1- CBC Daybreak Stephen Orlov interview with Nantali Indongo: www.cbc.ca/listen/shows/daybreakmontreal/segment/15625077

November 2- Fragments Urbains (FB) by Karine Tessier: www.facebook.com/montrealartsinterculturels/videos/vb.133014136744165/2007000139345546/?type=2&theater

November 1- Montreal Tourism, Things to do in Montreal Nov. 2-8 by Robyn Fadden: www.mtl.org/en/experience/things-do-montreal-november-2-8

November 3- Montreal Gazette interview with Stephen by Jim Burke: montrealgazette.com/entertainment/theatre/playtimes-over-for-the-children-in-centaurs-post-apocalyptic-drama (online Nov. 2)

November 3- Cult MTL To-Do List: cultmtl.com/2018/11/saturday-nov-3-2/ and in print issue

November 3- Broadway World: www.broadwayworld.com/montreal/article/Thought-Provoking-New-Play-BIRTHMARK-Comes-to-Teesri-Duniya-Theatre-Today-20181102

November 3- Westmount Magazine: www.westmountmag.ca/birthmark/?lang=fr (French)
November 6- Laval Courier interview with Natalie Tannous by Benoit Leblanc: courrierlaval.com/quand-notreidentite-nest-pas-celle-quon-croit/
November 6- Cult MTL contest: twitter.com/CultMTL/status/1059790537048424448
November 7- Funhouse Theatre interview with Stephen Orlov by Jim Burke: theatrefunhouse.wordpress.com/2018/11/07/an-interview-with-birthmark-author-stephen-orlov/
November 8- CBC Homerun interview with Stephen Orlov by Sue Smith
November 8- Montreal Tourism Things to do in Montreal Nov. 9-15 by Robyn Fadden: www.mtl.org/en/experience/things-to-do-montreal-november-9-to-15
November 15- Montreal Tourism Things to do in Montreal Nov. 16-22 by Robyn Fadden: www.mtl.org/en/experience/things-do-montreal-november-16-22
Various radio mentions
Select listings, direct mail, social media posts
www.montheatre.qc.ca/archives/15-autres/2019/mai_birthmark.html
www.quoifaire.com/c/spectacles/evenements/birthmark/2018-11-03--20-00
globalnews.ca/event/4631852/birthmark-hosted-by-teesri-duniya-at-mai/
montrealtheatrehub.com/event/birthmark/all/

www.tolerance.ca/Article.aspx?ID=428695&L=fr

www.tolerance.ca/Article.aspx?ID=428695&L=en
twitter.com/MarioLanderman/status/1054854174985334785
www.facebook.com/LeRAIQ/posts/1959257167454370
www.facebook.com/castconcordia/photos/a.345311532297091/1119732681521635/?type=3&theater
twitter.com/ComunikM/status/1051905316479229954
twitter.com/cbcdaybreak/status/1057954299144298497

Marketing (Marian Aziz)

- Social media Advertising
- Cult MTL- Online and print ads. Tickets giveaway contest.
- McGill Daily-Online ads
- The Concordian- Online ads
- Quebec Drama Federation: Special Event mail outs and promotion on social media
- QDF Insider newsletter
- ELANews: Event mail outs and promotion on social media

Press releases, English and French, sent to: print, radio, TV, web media, as well as diverse demographic media targeting including Jewish media, Arabic media, multicultural media, and various Montreal neighbourhoods and schools etc. according to company members; theatres, theatre associations, theatre and English teachers, and theatre directors and VIPs.

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