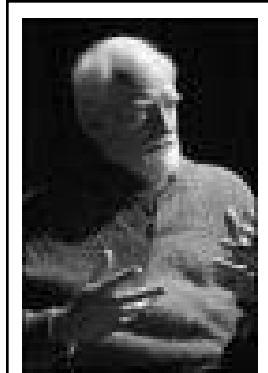


Remembering BILL GLASSCO

On the way back from my walk on Mount Royal this morning, I picked some wild asters and fall berries, the kind of bouquet I liked to pick for the entrance hall at Fletcher Cottage. I was thinking of Bill Glassco and the happy times shared at the translation residencies in his beloved Tadoussac home. I had the great pleasure of co-hosting three residencies with him, the first two co-sponsored by CEAD and PWM and the last one, which focused on translation and adaptation, sponsored by PWM in the fall of 2002. When I think back on those memorable weeks, shared by writers and translators from French and English Canada, and one year from Ireland (Northern Ireland and the Republic), many images of Bill flash through my mind. I see Bill, "the host with the most," as the participants in the 2002 residency wrote in the guest book. It was extraordinarily generous of him to open his spacious yet cozy house to us. Fletcher Cottage reflected Bill's many interests and loves. Books lined many walls, the old upright piano in the "winter" living room was there for evening songfests, with Bill at the keyboard, the walls and mantelpieces were decorated with his wonderful collection of naïve art (hooked wall hangings and wood carvings of animals), and the traditional woven catalognes hanging at draughty windows and doors. The welcoming fireplace in the "summer" living room was witness to countless before- and after-dinner discussions about theatre and translation, about literature and life. And the gracious butter-yellow dining room with the windows overlooking the bay, probably the heart of the house, was where Bill loved to preside with warmth and wit over meals where the conviviality was as delicious as the food and wine. I see Bill, the model home-maker, in the truest sense of the word: ironing pillowslips because "It's so much nicer," organizing the cloth napkins with individual napkin rings for all guests, and whipping up his favourite ume plum vinaigrette. And I remember the morning I came downstairs and found him on all fours washing the kitchen floor: "Don't mind me, I'm just having a Martha Stewart moment." I also see Bill, the generous and discreet mentor, sitting on the bench in Briony's herb garden, discussing the fine points of a script with a young writer or translator. And of course, I see Bill the lover of nature and of Québec. He took us on long walks to Cap Bon Désir, where he liked to pick groseilles for his homemade jam, or simply sit on the rocks and watch the majestic St. Lawrence flow by. Some twelve years ago, drawn perhaps by his most cherished childhood memories which he sometimes shared with us, Bill decided to move back to Québec. Over those years he divided his time between Québec City, Tadoussac and Montréal. The Saguenay-Lac Saint Jean region is arguably the heartland of Québec and Bill loved to introduce friends from across Canada or abroad to this quintessentially Québécois part of the world. The translation residencies he hosted in Tadoussac were simply one of the many ways in which he contributed to a dialogue between theatre artists from Québec and the rest of Canada. But they were occasions that revealed the qualities we loved and admired so in Bill: his extraordinary generosity, his *savoir vivre*, his great appreciation and knowledge of art and music, the enthusiasm and idealism he brought to his work and quite simply, his love of life.



Bill Glassco
1935-2004

Canadian theatre, especially the *development* of Canadian theatre, lost one of its greatest promoters, creators and inspirations on September 13th, with the untimely death of Bill Glassco. Anyone involved in the type of work which means that you are reading this newsletter today, will somehow have been affected by Bill's life, his vision and his incredible devotion to the culture of this country. Fortunately, few of us working in Canadian theatre now can recall the time when there was almost no Canadian theatre in which to work. Certainly not in English-Canada. The deeply ingrained force of new writing, which is the reason why Playwrights' Workshop Montréal exists, was largely spawned by the ground-breaking work that Bill Glassco accomplished from the time he launched Tarragon Theatre and he began to spread the word across Canada that we indeed have writers who can tell great stories on our stages.

I was fortunate enough to fall under Bill's spell at that time, which coincided with my launching the Théâtre français de Toronto, back in the very early 70's. In assembling plays for the Tarragon, Bill had the foresight to seek out work from Québec, something the other "new play" theatres hadn't considered. He came to me to get some suggestions and together we began to put our first Michel Tremblay play, *Forever Yours, Marie-Lou*, into English. No one had heard of Tremblay in Toronto at the time and Bill's instinct was that this was dynamite stuff, from which staid old, waspy Toronto would never recover. How right he was... and how brave he was. It may seem obvious to us today but at the time, believe me, it was another story. At the same time, he committed huge resources (for a fledgling theatre company) to the development and production of the vast Donnelly Trilogy by James Reaney, a work which went on to leave a lasting mark on our theatre culture. Along with these writers we had David Freeman, David French, Tom Walmsley, Joanna Glass, and the list goes on for days, not to mention the countless actors, designers and directors who found their feet in Bill's productions. Then, after ten years at the helm of his own theatre, he had the incredible foresight to turn the company over to Urjo Kareda, one of the most accomplished and knowledgeable dramaturgs in the country, a man who had no axes to grind or debts to pay and who would go on to make the Tarragon the pre-eminent source of new work in Canada, ushering in a new generation of writers, including Jason Sherman, Morris Panych, Joan McLeod, John Murrell and again, the list goes on. Despite the great talents of all these people, we can't help but think today that, in large part, they were allowed to thrive because a daring young man with a love for "show-biz," for good writing and for Canada, threw his energies, resources and entire life into the convergence and the blossoming of all three at once. Now it's up to us to go out and do the same, to the best of our abilities. And if Bill Glassco had one, key message for us, it's that we are all perfectly capable of the job.

John Van Burek
September 27, 2004



Linda Gaboriau
September 21, 2004

Bill Glassco's biography is on page 3.

CALLS AND OPPORTUNITIES

Playwrights' Workshop Montréal re-publishes these calls for submissions as a courtesy to our members. While every effort is made to ensure the accuracy of our information, it is always best to be informed about an organization before sending your work to them. Please be sure to seek further information from the contact coordinates given if you are unfamiliar with an organization.

Eastern Front Theatre

12th On the Waterfront and Kids on the Waterfront Festivals

Two categories: On the Waterfront: productions of original work, 30 - 90 minutes long; or Kids on the Waterfront: productions aimed at family audiences (children 2 - 12), 1 hour or less.

Please send proposals by mail only including:

- 1) a one-page proposal describing planned or existing production;
- 2) a list of participating artists, CVs of key artists;
- 3) a script sample or completed script;
- 4) any related reviews of your work;
- 5) a video recording, if possible.

Mail to: Hans Boggild, Artistic Producer
Eastern Front Theatre
PO Box 11, DMPS
Dartmouth NS
B2Y 3Y2

Deadline for submissions: *October 15, 2004.*

2005 The Banff Centre Banff playRites Colony

May 2 to May 28, 2005 (Residencies for a minimum of ten days)

Application deadlines:

Canadian Plays in Development for the Banff playRites Colony:
November 15, 2004

Quebec Translation Project (French to English translation):
November 1, 2004

France/Banff Translation Exchange Residency
(English to French translation): *November 1, 2004*

For more details visit www.banffcentre.ca or call (403) 762-6186

2004 CBC Literary Awards

CBC Radio and Radio-Canada invite all Canadian writers, both amateur and professional, English and French, to put their talent to the test!

There are three categories - short story, poetry and travel writing. Awards totaling \$60,000, courtesy of the Canada Council for the Arts. Winning entries are published in Air Canada's enRoute magazine and broadcast on CBC Radio.

Competition rules and entry information are available at www.cbc.ca/literaryawards

Deadline for submissions: *November 15, 2004.*

Nightswimming's Pure Research 05

A chance for in-depth theatrical research and exploration without the pressures of developing and/or performing a new work. Projects will take place in May 2005.

For more info, visit www.nightswimmingtheatre.com.

Deadline for submissions: *December 1, 2004*

THE RAFFLE IS BACK!!!

This year's prizes include a trip to Stratford to see James Reaney's *The Donnelly's: Sticks & Stones*, a leather jacket, a Fringe SUPERPASS, an acting class and massage sessions.

Tickets are only \$5 for one or \$10 for three!

Ask for your raffle tickets from Playwrights' Workshop's staff, board members and volunteers today! Proceeds go to support workshops of new Canadian plays.

DONORS AND SUPPORTERS

Corrections

Due to a computer glitch, the membership list published in *The Works: Art and War* was not complete. Some members' names are missing. The list should have included: Jude Beny, Colleen Curran, Joel Fishbane, Bernie Kelly Goulem, Elaine Greenberg, National Theatre School of Canada, John Nurse, Stephen Orlov and Liang Tee Tue.

Playwrights' Workshop deeply regrets the error.

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PACKAGING



NICHOLAS HOARE



CALENDAR NOTES

WHAT'S GOIN' DOWN AT THE SHOP

Sept. 23	<i>Snowman</i> by Greg MacArthur opens at Buddies in Bad Times Theater in Toronto (until Oct. 10)
Sept. 26	<i>The Swanne: Queen Victoria (The Seduction of Nemesis)</i> by Peter Hinton, closes at the Stratford Festival
Sept. 27-Oct. 3	Paula on the road, meeting with Toronto playwrights
Oct. 18	Playwrights' Workshop's evening at Kandybar (profits going to PWM), 7 pm, 4147 St-Laurent
Oct. 25	PWM's Annual General Meeting
Oct. 26-29	In-house workshop of <i>Muzungu's Burden (working title)</i> by Raphael Burdman
Oct. 28	<i>Not My Story</i> by Silvoja Jestrovic opens at Artword Theatre in Toronto (until Nov. 14)
Nov. 1	Reading of <i>Number One and Jamie (in french)</i> by Paula Wing, translated by Marilyn Perreault as part of CEAD/PWM's Transmissions, at Théâtre La Licorne, 4559 Papineau, Montreal, 8:00 p.m.
Nov. 11	<i>Bye Bye Baby</i> by Elyse Gasco opens at the Monument National (presented by Imago Theatre, until Nov. 20)
Dec. 7-12	Jillian Keiley and Robert Chafe in residence to work on their script, <i>Burial Practices of the Early European Settlers Through to Today</i>
Dec. 10	PWM's Annual Holiday Party

A biography BILL GLASSCO

Bill Glassco was born in Quebec City in 1935.

After having studied at Ridley College, Princeton and Oxford, he taught English at the University of Toronto. He left to study acting and directing in New York before returning to Canada in 1969 and, with his wife Jane Gordon, founded the Tarragon Theatre in 1971.

From the company's first production, David Freeman's *Creeps* (which Glassco had previously directed) it became clear that he had a strong commitment to the development of Canadian drama and the nurturing of the nation's dramatists. He formed a long professional bond with writer David French (for whose works he directed most premieres), and brought Michel Tremblay to anglophone stages by first translating (often with John Van Burek) and then directing his works.

Glassco went on to become artistic director of CentreStage in 1985, then merged the company with Toronto Free Theatre to become Canadian Stage.

After leaving Canadian Stage he freelance directed both in theatre and opera. He became more and more linked to the works of Michel Marc Bouchard, many translations of which he directed in summer theatre in Quebec. He has also taught at the National Theatre School.

In 1999, Mr. Glassco created the Montreal Young Company which presented its premiere season in February, 2000 (including *Measure for Measure*, directed by Mr. Glassco).

He was made an officer of the Order of Canada and has won a Dora Mavor Moore Award in 1984 for *Cloud Nine*, and a Sterling Award in 1989 for *Nothing Sacred*. In September, 2000, the Montreal Young Company won the Montreal English Critics Circle Award for best ensemble for its first season.

TRANSMISSIONS



Living and working in Montreal is fantastic for many reasons, but one of the greatest is the exchange of ideas and theatrical processes between the French theatre model and the English. Playwrights' Workshop Montréal participates in this exchange through a program called *Transmissions*. Over the years, Playwrights' Workshop has built up a solid relationship with its sister organization, the Centre des auteurs dramatiques (CEAD). Playwrights' Workshop selects six of the most exciting, recently produced English-Canadian plays for consideration by

CEAD, who reciprocates with six French-Québec plays. Each organization then selects one play and commissions a translation which is eventually workshopped with professional actors and a director. This is followed by a staged reading, to which Artistic Directors from prospective producing companies are invited.

This year, *Transmissions* was part of CEAD's translation residency that took place from September 1st to the 10th at Villa Saint-Martin in Pierrefonds. CEAD selected Toronto playwright Paula Wing's *Number One and Jamie* which was translated by Quebec playwright Marilyn Perreault. Paula had previously translated *Jocelyn is Under a Cloud Today* by Olivier Choinière at Bill Glassco's Tadoussac residency. *Number One and Jamie* is a play for young audiences created at the Lorraine Kimsa Theatre for Young People. It is a story of a young boy who is catapulted into the world of espionage. His adventures change his view of the world forever. There will be a reading of the translation on November 1st, 2004 at 8:00pm at Théâtre La Licorne, 4559 Papineau, Montreal.



Paula Wing



Alexis Martin

Playwrights' Workshop Montréal selected *Bureaux* by Montreal playwright, actor and co-director of Nouveau Théâtre expérimental, Alexis Martin. The play is being translated by Montreal playwright and translator Bobby Theodore. *Bureaux* is a fascinating look into the mysterious workings of offices. In examining the lives of those who inhabit offices we discover a great deal about our inter-connectedness to others (including other offices). The play was created in 2003 at l'Espace Libre, in a production by Nouveau Théâtre expérimental.

As we continue to discover the theatrical diversity that is inherent in a country with two official languages, part of Playwrights' Workshop Montréal's mandate is to get plays by French Canadian playwrights out to the rest of Canada. Please join us for the public reading which will be scheduled later this year as part of our season. Details of the reading will follow in the next newsletter.

- Emma Tibaldo

PWM Staff:

Paula Danckert, Artistic Director
Corey Castle, General Manager
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PWM receives support for its activities from the six government agencies whose logos appear on this page. Generous as this support is, it covers only a portion of the cost of our programming. Please give us a hand by becoming a member or giving a donation.

Become a member. Membership to PWM is valid for one year from the date of joining. Other than the satisfaction of knowing that your dollars are keeping Canadian stages alive with exciting and relevant work, membership offers the following privileges:

- Our quarterly newsletter, The Works
- Use of the Carol Libman Resource Library
- Reduced rates on the rental of our rehearsal space
- A vote at the PWM Annual General Meeting
- Participation at Soundings, a lecture series with playwrights
- Discounts at Montreal theatres

Writing and Student members also have access to all PWM's activities and services, including script reading and dramaturgical consultation. They are also eligible for in-house workshops, public staged readings, artist residencies, and Master Classes.

Donate. All donors will be issued tax receipts for the value of the donation, and your generosity will be acknowledged (with your permission) in future issues of our newsletter.

Celebrate special occasions by giving the gift of a PWM membership or make a donation in honour or in memory of people you care about. With each gift membership or in honour/memory donation of \$25 and over, the honouree or their family will receive a personalized letter in time for the special occasion! Moreover, the honouree's name will be listed in a special section in a future edition of The Works. Of course, all donations are tax-deductible. Join us today!

PWM's members are entitled to discount ticket prices from the following partners:

- Black Theatre Workshop - \$15 a ticket
- Centaur Theatre - \$20 a ticket
- Geordie Productions - \$10 a ticket, 10% off subscription
- Saidye Bronfman Centre for the Arts - 15% off ticket price
- Theatre Lac Brome - 10% off ticket price
- Théâtre d'aujourd'hui - 15\$ a ticket, one ticket per card holder
- Théâtre du Quat'Sous - 20% off ticket price

Discounts are offered to members on presentation of their membership card, or the mention of PWM membership when ordering by phone.



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