

TADOUSSAC PLAYWRIGHTS' RESIDENCE 2006
RÉSIDENCE POUR DRAMATURGES À TADOUSSAC 2006

18 - 27 Sept. 2006
Tadoussac, Québec

Presented by / Présentée par

Briony Glassco, Honorary Chair
and **Playwrights' Workshop Montréal**
in partnership with the **National Arts Centre**

With / Avec

Linda Gaboriau,
Host & Translation Dramaturg/
Hôtesse et conseillère en traduction



24 Poses de Serge Boucher, traduit et adapté par Shelley Tepperman

recovery by Greg MacArthur, translated by Philippe Ducros

The Veil by Shahin Sayadi, based on *Khanoom (The Lady)* by Masoud Behnoud,
translated & adapted by Shahin Sayadi

Bye Bye Baby by Elyse Gasco, translated by Maryse Warda

Conte de la lune de Philippe Soldevila, traduit par Leanna Brodie

The Third Tadoussac Playwrights' Residence is made possible with the assistance of the National Arts Centre (Ottawa) and the financial support of the Government of Canada through the Interdepartmental Partnership with the Official-Language Communities (IPOLC), an initiative of the Department of Canadian Heritage. It is also sponsored by BMO Financial Group and friends of the late Bill Glassco.

La troisième Résidence pour dramaturges de Tadoussac est rendue possible grâce au soutien du Centre National des Arts (Ottawa) et l'aide financière du Gouvernement du Canada à travers le Partenariat interministériel avec les communautés de langue officielle (PICLO), une initiative du Département du Patrimoine canadien. La Résidence est également commanditée par BMO Groupe Financier et des amis de feu Bill Glassco.

If we are to measure the success of a programme by the participants' satisfaction, there is no doubt about it - the September 2006 residency in Tadoussac was a resounding success! As the writers and translators expressed in their testimonials, the ten days spent in Fletcher Cottage, the Glassco family's gracious home overlooking Tadoussac Bay, were enriching both professionally and personally. The translators and writers in residence from Toronto, Montreal, Québec City and Halifax were able to talk about their own work and learn about the theatre scene in other cities, other cultures, other languages. Bill Glassco, who first opened his home to translation residencies in 2002, would have been delighted with the dialogue that transcended all linguistic differences (thanks to sometimes hilarious exchanges in français, pidgin English and improvised simultaneous interpretation). The participants were working on a broad range of projects and this made this residency quite unique.

...Every day ended with a *happy hour* / 5 à 7 session in front of the fire in the cozy living room. The challenges of the specific projects were discussed, excerpts were read, writers spoke of their work, past and present. Laughs, favourite songs and personal anecdotes were shared. Happy hour was followed by a leisurely and memorable meal lovingly prepared by our chef extraordinaire in residence, Lise Gauthier. (Having a live-in cook made a huge difference. No creature comforts were lacking, individual dietary requirements were met and I was able to focus on the translation work, knowing that the logistics of daily life were under control!) Other highlights of the residency included a whale-watching expedition, a long walk at Cap du Bon Désir, and daily walks along the bay or along the Saguenay.

I hope this brief report gives you an idea of the ingredients that went into making the 2006 Tadoussac residency a rich and memorable experience for everyone involved. Artistic affinities were discovered, friendships were made and some very fine work was done. It was a great pleasure and a privilege for me to participate as translation dramaturg.

~ **Linda Gaboriau** ~
Host & Translation dramaturg

"...Le grand privilège est avant tout d'avoir côtoyé durant dix jours des hommes et des femmes, riches d'expériences diverses, portant un regard singulier sur le milieu théâtral et le monde. Des gens à l'esprit vif, à l'humour débridé, curieux, vibrants, sensibles. Tous ces échanges m'ont rappelé que l'acte d'écriture se doit d'être tourné vers l'Autre."

"...Above all the greatest privilege was to rub shoulders, over the course of ten days, with men and women, with rich, diverse experience, and distinctive views of the theatre scene and the world. Curious, vivacious, sensitive people with quick minds and a lively sense of humour. All these exchanges reminded me that the act of writing should reach out to the Other."

~ **Serge Boucher** ~
Playwright, *24 Poses*



Linda Gaboriau

You know that little liberal arts college you could never afford -- the one with cosy rooms, beautiful art on the walls, first-rate minds sharing ideas, and one-on-one guidance from a major figure in your field of study? Where you could learn and work in an atmosphere of mutual respect, support, and fun?...Well, what if you took that collegial atmosphere and stirred in (a) ineffable cultural exchanges at every turn, and (b) the intimacy and informality of a beautiful old seaside cottage? Why, then, my friends, you would have Tadoussac.

~ **Leanna Brodie** ~
Translator, *Conte de la Lune*

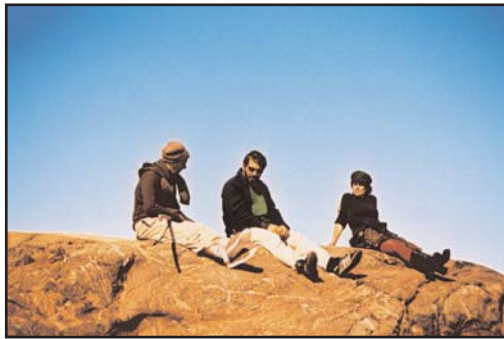


A view of the bay from the house

"...Il est précieux de pouvoir échanger avec des artistes accomplis...Sur les enjeux de notre travail mais aussi de notre milieu. Ces échanges entre les communautés ne peuvent qu'être encouragés, et l'ambiance totalement décontractée a su rendre profonde et précieuse chaque prise de parole, chaque réflexion."

"...It is invaluable to be able to exchange with accomplished artists...Not only on the challenges of our work but also on our milieu. Such exchanges between communities cannot be encouraged enough, and the totally relaxed atmosphere lent itself to a deep and precious dialogue and sharing of ideas."

~ **Philippe Ducros** ~
Translator, *recovery*

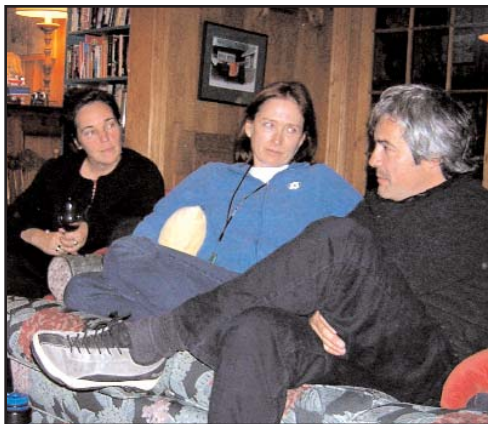


Greg MacArthur, Shahin Sayadi, Maryse Warda

"J'ai réellement passé une merveilleuse semaine à écrire et à voir se construire la traduction de *Conte de la Lune*. À réfléchir... à discuter... à grandir... La complicité qui s'est développée entre tous les participants ne pourra pas disparaître de si tôt. Nous avons discuté, échangé, appris, partagé... En fait, je crois qu'on pourrait appeler ça : "la naissance d'une amitié"

"I spent a truly wonderful week, writing and watching the translation of *Conte de la Lune* unfold. Reflecting... discussing... growing... The bonds that developed between all the participants will not soon disappear. We discussed, exchanged, learned, shared... As a matter of fact, I believe we can call this "the birth of a friendship."

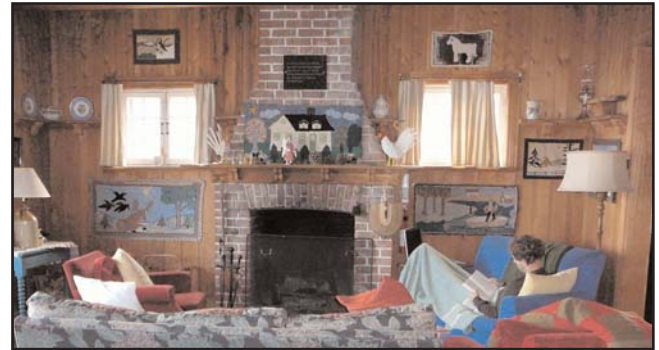
~ **Philippe Soldevila** ~
Playwright, *Conte de la Lune*



Paula Danckert, Leanna Brodie, Philippe Soldevila

"This exceptional, one-of-a-kind Residency has been the kind of experience that most writers dream of - a gentle solitude, a stunning environment, an inspirational company of artists, the freedom to pursue work or just sit and contemplate...A privilege and a joy. More, more please."

~ **Greg MacArthur** ~
Playwright, *recovery*



Greg MacArthur

"The seed of the Canadian cultural identity and its future, planted by Bill Glassco at Fletcher Cottage in Tadoussac, nourished by Paula Danckert's artistic vision and Linda Gaboriau's wisdom, gave me the opportunity of a lifetime to once and for all feel a part of this movement called Canada, and truly enjoy the taste of its fruits. I thank you, Tadoussac."

~ **Shahin Sayadi** ~
Playwright and adaptor, *The Veil*



Maryse Warda and Serge Boucher

"I can't think of a better place to have done this exciting work. Everything about the setting and set-up nourishes and inspires - from the breathtaking natural beauty, to the warmth of Bill's home with its wealth of books and art, to the great bunch of fellow artists, Linda's wonderful gifts as "animatrice", and the best food of any residency ever! While Bill was sorely missed his spirit was felt. The whole experience was intimate, enriching and thoroughly stimulating."

~ **Shelley Tepperman** ~
Translator, *24 Portraits*

Games without frontiers... ou L'Auberge espagnole (or the Spanish Inn)

Greg feeds the fire. And he kills the flies.
Fire and Flies.
Linda says "We will call him "Luciole."

At the dinner table, Shelley introduces us to a ritual celebrating the Jewish New Year. We start off with apples dipped in honey: "Pour que l'année soit douce". *"So that the year will be sweet."*

Leanna from Toronto, translates into French to Serge Boucher what Philippe Ducros - a French-speaking Montrealer - is recounting in English for the benefit of Shahin, originally from Iran - via Halifax.

Now there's a version of the Babel Tower that works for me...

Philippe Soldevila is from Spain. I come from Egypt. And in a mixture of French and English, we all compare Arabic, Spanish or Yiddish words and talk about their origins. A subtler way of talking about ourselves. We also try to think of a favourite word in another language for which we've never been able to find the "mot juste" (*right word*) in our own.

Philippe S. - dit Le Catalan - is leaving tomorrow. We all pretend to have voted him off the island... just because we're not too happy to see him go. Something we will never admit to. His departure also acts as a harsh reminder of that day we will all have to leave Bill's warm nest and his generous legacy to us.

À la table du petit-déjeuner, Philippe D. explique à Philippe S. la situation au Moyen-Orient. Pendant que Shahin travaille à son ordinateur. Tout le monde chuchote ou murmure. Non pas pour entretenir des secrets ou exclure les autres, mais tout simplement pour éviter l'envahissement territorial. Mais au fond, je crois que c'est tout simplement parce qu'on s'est rendu compte que le chuchotement fait comme une caresse à l'oreille. C'est notre façon d'être doux les uns envers les autres.

At the breakfast table, Philippe D. explains to Philippe S. the situation in the Middle East. While Shahin works on his computer. Everyone murmurs or whispers. Not to talk about secrets or exclude the others, but simply to avoid invading each other's territory. But in the end, I believe that it is simply because we are aware that whispers are like caresses to the ear. It's our way of being gentle toward each other.

Soir après soir, Lise et Linda nous nourrissent. L'une, de ses plats riches en saveur et en parfums évocateurs. L'autre, d'histoires tout aussi riches et savamment assaisonnées. Les plats comme les histoires sont dévorés goulûment avec une avidité peu commune. We always come back for seconds.

Night after night, Lise and Linda feed us. One, with rich flavourful platters and evocative smells. The other, with stories, also rich and cleverly spiced. The dishes, like the stories, were devoured greedily with an extraordinary eagerness. We always come back for seconds.

Everything takes place either at the dinner table, in front of the fireplace, or on the lawn in the first rays of sunlight. Light and warmth seem to guide our days.
Untrue.

Everything happens wherever we find the others. Those people we didn't know a week ago and with whom we share our days - du réveil au coucher (*from waking up to going to bed*) - as if it were the most natural thing in the world.

It might take years to translate into our individual lives the full extent of the human experience we've shared, but I doubt that it will ever run the risk of getting lost... in translation or otherwise.

The Actors - Les protagonistes :

Serge Boucher, Leanna Brodie, Philippe Ducros, Greg MacArthur, Shahin Sayadi, Philippe Soldevila, Shelley Tepperman & Maryse Warda; Nurtured by Linda Gaboriau and fed by Lise Gauthier.

And of course the everpresent Bill Glassco.



Tadoussac Playwrights' Residence 2006 participants
(missing: Philippe Soldevila)

~ **Maryse Warda** ~
Translator, *Bye Bye Baby*