

TADOUSSAC PLAYWRIGHTS' RESIDENCE 2007
RÉSIDENCE POUR DRAMATURGES À TADOUSSAC 2007

8 - 17 Sept. 2007
Tadoussac, Québec

Developed and coordinated by /
Développement et Coordination par

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

With / Avec

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



Coma Unplugged de Pierre-Michel Tremblay, traduit par Micheline Chevrier

Half Life by John Mighton, translated by Maryse Warda

Possible Worlds by John Mighton, translated by Maryse Warda

The Idiot by Fyodor Dostoevsky, adapted by James Fagan Tait

Mother Courage and Her Children by Bertolt Brecht, adapted by Peter Hinton

Tempting Providence by Robert Chafe, translated by Marie Cadieux

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.

When a program is a resounding success, it's easy to feel superstitious and think that there can be no repeat performance. And yet, if we are to judge by the enthusiasm of the participants and the fine work accomplished, the 2007 Tadoussac residency was every bit as successful as the 2006 edition. For ten days in September, playwrights and translators from Vancouver, Toronto, Ottawa, Montreal and Moncton gathered in Bill Glassco's family home overlooking Tadoussac Bay to work on a rather eclectic selection of translation and adaptation projects.

The routine at Fletcher Cottage was a daily improvisation. Peter and Jimmy spent long hours at their desks, and since they were at early stages of their work, they required no dramaturgical input. For them the residency provided precious time to devote to the projects at hand and the opportunity to discuss their work and talk theatre with the other colleagues in residence. The writer-translator teams met at their own pace. As resident dramaturg, I met with Marie, Maryse and Micheline on an individual basis as questions emerged and scenes were drafted. For Marie and Micheline, although they are both experienced theatre artists, this was the first time they had tackled a full-length drama translation. During our sessions together, we discussed many "tricks of the trade" in more general terms. I also read their drafts, comparing them line by line to the original, and gave them both very detailed feedback. Maryse, on the other hand, is a very experienced drama translator, so she and I simply reviewed her very specific questions and choices. Given the different nature of the participants' respective translation and adaptation projects (Peter and Jimmy were reading and writing, not translating), and the fact that the translators were at different stages in their work, it was possible for me to meet everyone's individual needs.

Bill Glassco would be pleased to know that again this year, the tradition of a whale-watching excursion and long, memorable walks at Cap du Bon Désir was maintained. And again this year, artists from French and English Canada discovered artistic affinities, learned about theatre activities in various provinces, made friendships and accomplished some important work - work that will be seen during the upcoming theatre seasons on stages in Québec, New Brunswick, B.C. and Ontario. It was a great pleasure and a privilege for me to participate again as *animatrice* and translation dramaturg.



Linda Gaboriau, Emma Tibaldo, John Mighton

It was wonderful to have the opportunity to work so closely with such an outstanding writer [Maryse Warda]. We were able to spend hours discussing the general ideas behind the plays, and the overall tone and intention of the work, but we also had a chance to do very detailed work on line readings (particularly lines with multiple meanings that didn't translate directly into French). I am certain that the translations were significantly improved in the process.

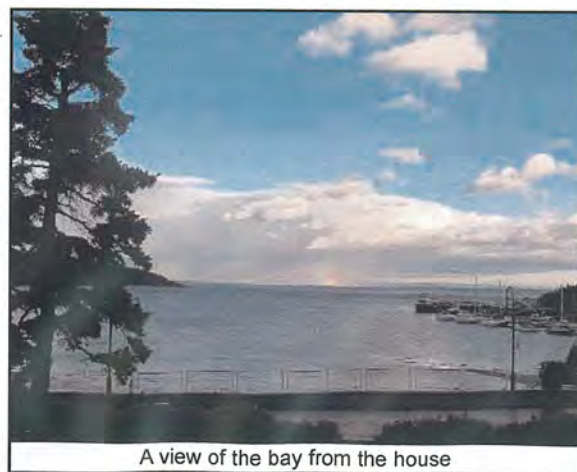
Apart from the thrill of working with Maryse and the other writers, I benefited from my visit in ways that are hard to quantify. The astonishing beauty of the setting and the level of camaraderie among the participants refreshed my spirit in a profound way, and restored my faith in the potential of a group of artists - when they are willing to work collectively in this way - to produce something that is greater than the sum of their individual talents. I will always remember my experience at Tadoussac as one of the highlights of my career in theatre.

~ **John Mighton** ~
Playwright, *Possible Worlds & Half Life*

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



Maryse Warda



A view of the bay from the house



James Fagan Tait

It is the greatest gift to be supported in one's endeavour. At Fletcher cottage, every morning at eight, gentle yoga...then breakfast, then to work - at our own speed, in our own way, every now and again passing someone in the house and sharing a smile or a story or a joke or twenty (Thanks to sweet Briony Glassco), or a snag in

the work or an appreciation of the surroundings at the confluence of the St. Lawrence and the Saguenay or an appreciation of this amazing opportunity. Or resourcing, using one or more of the books in Bill Glassco's extensive library. Then lunch and more work or sightseeing and then Linda would lead us in a talk around the fire with wine about our achievements or failings or pursuits and sometimes we read our material and the feedback was always supportive and helpful. I can't really believe my good fortune. *The Idiot*, my adopted child, has grown substantially. I don't know when I'll be able to next pay him the proper parental attention before he goes into production, but Tadoussac allowed me a profound connection both to him and to a most remarkable group of theatre peers that I am honoured to know and that has changed me and my feelings toward the theatre and the theatre family permanently.

~ **James Fagan Tait** ~
Adaptor, *The Idiot*

Pendant dix jours j'ai vécu dans le cadre du Playwrights' Workshop un rapport privilégié entre auteurs dramatiques, traducteurs, et metteurs en scène... De ces échanges surgiront des pièces d'auteurs québécois, traduites en anglais, des pièces d'auteurs canadiens-anglais, traduites en français, des projets de version très contemporaine de grands classiques, des spectacles qui seront offerts de Vancouver, Colombie-Britannique à Caraquet, Nouveau-Brunswick. Si besoin est, voilà une manifestation pratique, un résultat immédiat de cette merveilleuse aventure. Mais je ne peux m'empêcher de penser que les répercussions seront plus macroscopiques: une compréhension raffinée entre des hommes et des femmes d'horizons très différents, des complicités de créateurs qui viendront couvrir la géographie de ce vaste pays comme une tendre doudou.

For ten days I experienced a privileged exchange between playwrights, translators and directors, under the auspices of Playwrights' Workshop...These exchanges will result in plays by Quebecois authors translated into English, plays by English Canadian authors translated into French, highly contemporary interpretations of great classics, productions which will be presented from Vancouver, British Columbia, to Caraquet, New Brunswick. Should it be necessary, we can hail this as the concrete, immediate result of this marvelous venture. But I cannot help but think that the repercussions will be more macroscopic in nature: a refined understanding between men and women of very different views, a community of creative artists that will cover the country like a soft security blanket.

~ **Marie Cadieux** ~
Translator, *Tempting Providence*

La maison de Bill / *The House of Bill*

Pendant dix jours, dans un des plus beaux endroits du Québec, face à une des plus belles baies du monde, j'ai eu du temps et de l'espace.

J'ai aussi beaucoup échangé avec Micheline à propos de *Coma unplugged*. Nous avons réalisé ensemble à quel point le poids des mots est différent d'une langue à l'autre.

Dans la maison de Bill à Tadoussac j'ai aussi fait la connaissance de gens passionnés par le théâtre...Grâce à vous, j'ai appris que le théâtre est bien vivant dans le ROC (Rest of Canada).

Merci PWM, merci CNA, merci Bill Glassco...Merci pour les échanges, merci pour ce temps et cet espace précieux.

For ten days, in one of the most beautiful places in Quebec, overlooking one of the most beautiful bays in the world, I was given time and space.

I also had a lot of discussions with Micheline regarding Coma Unplugged. Together, we discovered how the weight of words can differ from one language to another.

At Bill's house in Tadoussac I also got to know many people who are passionate about theatre...Thanks to you, I learned that theatre is alive and well in the ROC (Rest of Canada).

Thank you PWM, thank you CNA, thank you Bill Glassco ... thank you for the exchanges, thank you for this precious time and space.

~ **Pierre-Michel Tremblay** ~
Playwright, *Coma Unplugged*



Micheline Chevrier and Marie Cadieux

Under the guidance of the residency's dramaturg, Linda Gaboriau, I learned some of the rules of translation, its process and identified questions to ask the playwright. Every day, I spoke with Pierre-Michel (who was also in residency) and got to know him and deepen my understanding of his work. I also had the privilege of hearing one of the scenes read by some of the members of the group. It was an extremely revealing exercise. I learned much about my first draft and based on that knowledge, I was able to determine the next steps towards a second one.

And we also got to talk. Every day, over every meal. Formally and informally. About language, the art of telling a story, the challenges and the rewards of travelling between cultures. We came from all over Canada and shared our experiences. It was informative, inspiring, energizing.

Upon my return to Montreal, I handed in my "Tadoussac" draft of the translation to GCTC's Artistic Director Lise Ann Johnson. She was thrilled with it and has now programmed it in her next season. I am not exaggerating when I say that my time in Bill Glassco's house was instrumental in this decision.

~ **Micheline Chevrier** ~
Translator, *Coma Unplugged*



first row: Corey Castle, Micheline Chevrier, James Fagan Tait
 second row: Pierre-Michel Tremblay, Marie Cadieux, Linda Gaboriau
 last row: Maryse Ward, Paula Danckert, Monique Leger, Briony Glassco



Peter Hinton

After hearing about the Tadoussac Colony for so many years, and having attended other playwright residency programs in Canada, I had no idea just how unique and spectacular this Colony is and how valuable it was to me as a Canadian theatre artist.

...I was hit on all fronts by the dynamism, intelligence and attention to detail that the colony afforded me this past September. Writers need uninterrupted time to concentrate on our work...Not only was the time provided for me to do my own work, but doing it in the historic atmosphere of Bill Glassco's home, (where so much important work in translation had been done) and where Bill's extensive library of fiction, plays and research was available to me made the work somehow especially enriching. I also really loved the collegiality of working with other playwrights and translators. So often individual challenges could be overcome by sharing the experience with others working on similar challenges in a different context. It was great to have the insight and leadership of Linda Gaboriau available to us all, she really made it a world-class experience in every sense of the word. I enjoyed the evening sessions, where each day we were asked to share some of our work with the group and participate in a discussion of specific aspects of translation. For me, this gave the colony a gentle, but much needed deadline for the work...

Since Tadoussac, we have decided to program *Mother Courage* in the 09-10 Season. I will be doing my own version of the play, working from a literal translation. Much of this was guided by my experience at Tadoussac and cannot thank everyone involved enough for creating the opportunity for this very important exploratory work to occur.

Needless to say, as Artistic Director I am proud to partner with Playwrights' Workshop Montréal on this annual event, but I can now say as an artist I know how valuable and unique this colony is, and the importance of its continuing success.

~ Peter Hinton ~

Adaptor, *Mother Courage and Her Children*



Micheline Chevrier and Pierre-Michel Tremblay

Yoga in the morning
 A nose caught in a dictionary
 between the worktable and the perfect view
 Talking to myself aloud with someone else's thoughts
 Pondering about half lives lived in possible worlds.
 Ooh where art thou my creator?

Yoga in the morning
 Words, works, walks, worth...
 And finally on the seventh day
 The creator !
 John Mighton at the end of the road.

And then it's Yoga in the morning
 John Mighton in the afternoon
 Walks on the wet sand
 Quantum mechanics, irrational numbers, infinite possibilities
 - and that old familiar speechless awe in the face of immensity.

But on the last day
 No yoga in the morning.
 C'est fini.
 Only one fundamental question remains:
 "What more could anyone want?"

~ Maryse Warda ~

Translator, *Possible Worlds & Half-Life*



Linda Gaboriau, Maryse Warda, Emma Tibaldo, Marie Cadieux