

Presented by Playwrights' Workshop Montréal

with the support of The Cole Foundation
and the Friends & Family of Bill Glassco
Honorary Chairperson, Briony Glassco

September 17-28, 2009

Tadoussac Playwrights' Residence

Résidence pour dramaturges à Tadoussac

The Tadoussac Playwrights' Residence is a remarkable program for theatre artists. The Residence was established by the late Bill Glassco to facilitate and encourage the exchange of ideas, and explore and reveal our cultural uniqueness to each other, and in turn, to a worldwide theatre audience. As always, this year's residence has astounded us with its ability to profoundly affect the practice of translation and adaptation in Canada.

The nine playwrights and translators who participated in 2009 express their deep appreciation to the supporters of the Tadoussac Playwrights' Residence – Briony Glassco, the Honorary Chairperson, the friends and family of Bill Glassco, and the Cole Foundation, whose support through its Intercultural Conversations grant, has been indispensable. We invite you to read these excerpts from testimonials which highlight the impact of the Residence on its participants, and their gratitude for the opportunity to work in the collaborative and beautiful environment of Tadoussac.

Tadoussac 2009 Residency Participants

- Frédéric Blanchette, Translator, *The December Man* by Colleen Murphy
- Marie Clements, Playwright, *Burning Vision*
- Amiel Gladstone, Adaptor, *Three Sisters* by Anton Chekov
- Maureen Labonté, Translator, *Lentement la beauté* by Michel Nadeau
- Colleen Murphy, Playwright, *The December Man*
- Michel Nadeau, Playwright, *Lentement la beauté*
- Elisabet Rafols, Translator, *Burning Vision* by Marie Clements
- Larry Tremblay, Playwright, *Le Problème avec moi*
- Keith Turnbull, Translator, *Le Problème avec moi* by Larry Tremblay



Playwrights' Workshop Montréal's fifth Tadoussac Playwrights' Residence is made possible with the assistance of the Cole Foundation's Intercultural Conversations Grant and the friends and family of the late Bill Glassco. We are also grateful to Canada Council for the Arts; Conseil des Arts et des Lettres du Québec and Conseil des Arts de Montréal for their ongoing support.

La cinquième Résidence pour dramaturges de Tadoussac est rendue possible grâce au programme Conversations Interculturelles de la Fondation Cole, ainsi qu'aux amis et à la famille du regretté Bill Glassco. Nous sommes également reconnaissants envers le Conseil des Arts du Canada, le Conseil des Arts et des Lettres du Québec et le Conseil des Arts de Montréal.



A Playwrights' Workshop Montréal Initiative September 17 – 28, 2009

Every year, the writers and translators participating in the Tadoussac Playwrights' Residence change. The nature of the selected translation and adaptation projects varies and the language combinations are different. Yet, the spirit of the residency and the participants' appreciation of the experience remain the same. The testimonials of the 2009 participants echo the words of the writers and translators who have gathered over the previous years in Fletcher Cottage, Bill Glassco's welcoming family home overlooking Tadoussac Bay; eloquently summarizing everything playwrights and translators cherish about the Tadoussac Playwrights' Residence, from year to year.

The Residence offers translators the opportunity to meet with the playwrights they are translating and their conversations inevitably lead to a more in-depth understanding of the author's style and intentions – and to a better translation! This year the participants came from the West Coast, from Barcelona (via Saskatoon), from Toronto, Montreal and Québec City. Participating playwrights are given a rare opportunity to appreciate what is involved in the process of drama translation, and a chance to examine, through the translator's magnifying glass, the universality and the uniqueness of their own work.

One can imagine, due to the wide variety of projects invited to the Residence, that individual work and playwright-translator consultation were at the heart of every day's activities.



LINDA
GABORIAU

Dramaturgical input was scheduled upon request, as the various drafts reached different points in their development. The group gathering at the end of every afternoon allowed everyone to talk about their work, share some of the writing or translating challenges that had surfaced that day, read excerpts and indulge in some lively talk about theatre, life, and life in the theatre. At the risk of repeating myself, I must conclude by saying that it is always a great pleasure and a stimulating experience for me to act as resident dramaturg and animatrice of this unique residency program.



L'HOMME DE DÉCEMBRE

Mon séjour à Tadoussac fut vraiment, absolument extraordinaire. L'ambiance qui règne dans cette résidence est très propice au travail, aux échanges, au brassage d'idées et au rapprochements entre les communautés théâtrales anglophones et francophones. J'ai particulièrement apprécié le fait de pouvoir travailler en étroite collaboration avec l'auteure de la pièce *The December Man* que j'y traduisais, Mme Colleen Murphy. De pouvoir discuter avec elle sur une base quotidienne de sa pièce, de ses intentions d'écriture, des personnages, de leurs intentions profondes et des multiples subtilités qui se trouvent au détour des dialogues, tout ça m'a permis, je crois, de traduire la pièce de Colleen avec respect.



FREDÉRIC
BLANCHETTE

Étant arrivé à Tadoussac avec un premier jet de traduction et de nombreuses interrogations, j'en suis reparti avec une solide deuxième version, et avec des réponses à toutes mes questions qui me permettront dans les semaines à venir d'en arriver à une version plus finie de la traduction qui sera testée lors d'une lecture publique dès cet automne. L'apport et l'expertise de Linda Gaboriau m'ont beaucoup guidé dans certains choix de traduction ainsi que dans le choix d'une langue plus économe et efficace pour respecter le style de l'auteure. Bref, je suis très heureux d'avoir participé à cette résidence. C'est une expérience absolument enrichissante que je recommanderais à n'importe qui et que je recommencerais volontiers n'importe quand. Merci aux fondateurs de cette résidence ainsi qu'à tous ceux qui la gardent bien vivante et stimulante.

BURNING VISION

Any day you can see a whale from the window you are looking out of as you write is a pretty great day. My experience at the Tadoussac Playwrights' Residence was a rich experience not just as a writer taking the opportunity to write, but to work with my translator in an environment that afforded an organic process to the exchange and engagement of ideas, meeting language, meeting transformation. The Tadoussac Playwrights' Residence is a rare space in the world where a writer can be with other writers and debate, eat, and argue the geography of words.

MARIE
CLEMENTS





To be working on Chekhov's *Three Sisters* while staying in that large but incredibly cozy house, was an experience I won't ever forget. It was a blessing to be surrounded by other working writers and dramaturgs and books and all those stills and posters of great (and not so great) shows past; the time to be able to sit and ponder or stare out at the water.

Today's world puts so little value on this kind of time and it felt like such a blessing. It is important that this residency is in a remote town. It's important this residency is right on the bay. It's important that this residency provides a profound sense of community with one's fellow writers. The time in that house with everybody fortified my response to Chekhov's big play and provided me the time to think deeply about what I was doing with this adaptation.

—MY THREE SISTERS—

COLLEEN
MURPHY



—THE DECEMBER MAN—

I went to Tadoussac to participate in the French translation of my play *The December Man* (*l'homme de décembre*). The play was being translated by Montreal playwright and director, Frédéric Blanchette, who is eager to direct a production in Montreal. Though we had talked briefly on the phone earlier in the year, it was extremely important that we put ourselves in the same room. Tadoussac offered us this opportunity.

To work alongside Frédéric, to talk through every moment of the play, and to have a chance to explain to him what some phrases meant, was invaluable to the translation. He felt a natural affinity with the work, but even though the play is about a fictional French/Irish family who live in Montreal, there were many nuances and tiny details that needed to be transformed into the culture of that period and that city. To find the words and phrases that best express each moment of the play, translators have to go through the same emotional experience as the writer and as the actor. It was very interesting...and then, near the end of our time there, I heard a reading of one of the scenes and a monologue. It was altogether fascinating. Frédéric's work was excellent.

To live in close quarters with French and English playwrights and translators; to participate in discussions between them and to sit down together in front of a fire or over a long dinner, was enriching and eye-opening. The Two Solitudes continue to exist but residencies like Tadoussac go a long way to finding common ground and celebrating differences. I learned a lot during my time there, about politics and theatre, about emotions and history. Linda Gaboriau is a most gracious host and a brilliant translator. Her attention to detail is inspiring.

—AND SLOWLY BEAUTY—

Playwrights' Workshop Montreal's Tadoussac Playwrights' Residence is truly a gift! And a precious one at that!

Those of us taking part in the residency this year were given ten days of peace and quiet in magnificent surroundings – a gracious, welcoming house overlooking Tadoussac Bay, a breathtakingly beautiful spot on the St. Lawrence River at the mouth of the Saguenay. But this kind of residency is first and foremost a gift of time! Time to work, time to think, to slow down, to read, to walk and to meet and discuss theatre and translation with other translators and playwrights.

I attended this year to work on my translation of Quebec City playwright Michel Nadeau's beautiful play *Lentement la beauté*. The translation is a commission by the English Theatre of the National Arts Centre (Ottawa). I arrived with a first draft and after settling in, met and worked with Michel Nadeau for two days and then produced another draft. There is no doubt in my mind that this translation is richer and better for the time I spent working on it at Tadoussac! I also completed the first draft of the translation of a TYA play, *Alice in Wonderland*, an adaptation of the works of Lewis Carroll by Hugo Belanger. After two years of touring in French, *Alice* will premiere in English at the Calgary Children's Festival this coming May.

Rich, productive and peaceful time in a mad and hectic world, that's how I sum up the Tadoussac Playwrights' Residency. I consider it a great gift and privilege to have been invited to attend.

MAUREEN
LABONTÉ



C'est la première fois qu'une de mes pièces est traduite et j'ai été enchanté du travail avec Maureen Labonté ainsi que de la collaboration avec Linda Gaboriau. Ce qui m'a plu, c'est tout le questionnement qu'amène le transfert d'une langue à l'autre qui m'a obligé à avoir un autre regard sur le texte. Il y avait des questions de l'ordre de l'adaptation qui me renvoyait à la capacité de voyager du texte, à son universalité ; qui me faisait voir ce qu'il y avait de local et ponctuel, etc.

Voilà. J'ai adoré cette courte expérience, j'aurais aimé rester davantage, d'autant plus que le jour où je partais, quelqu'un arrivait qui travaillait sur *Les trois sœurs* ! Espérant être retraduit dans un tel contexte, je tiens à vous exprimer toute ma reconnaissance pour avoir pu participer à cette résidence.



**MICHEL
NADEAU**

LENTEMENT LA BEAUTÉ



**ELISABET
RAFOLS**

— VISIÓ ARDENT —

Burning Vision by Marie Clements presents many challenges to the Catalan translator, particularly that of conveying the characters, their idiosyncrasies, their rhythm and their poetry. The take on the underlying concept of colonialism when you translate this play would probably be different if you are Mexican or French, but if you are Catalan your experience is mixed because you belong to an oppressed culture and you are as well on a clear end of colonialism. *Burning Vision* opens a new door for Catalan audiences.

I will cherish my time in Tadoussac for a long time to come. My conversations and walks with Marie, being able to hear the sound of her play, to have stimulating discussions with the whole group, Linda's support and encouragement, my undisturbed time, the wonderful meals, all were conducive to the creative space of mind I needed right at that moment. I am deeply grateful to Playwrights' Workshop Montréal, the Glassco family and the Cole Foundation for offering this extremely positive, nurturing and stimulating experience. I am confident *Visió ardent* will end up being my best translation ever, and the energy collected will last at least for a whole year.

La résidence de traduction de Tadoussac constitue une occasion unique, au Québec, pour permettre à un auteur dramatique de travailler avec son traducteur. Le cadre - le fjord du Saguenay - est évidemment enchanteur. La maison est accueillante, vaste et confortable. Les conditions pour travailler sont excellentes. Nous avons été particulièrement choyés par les talents de cuisinière de Robin. L'animation efficace de Linda Gaboriau nous a permis d'échanger avec intelligence sur nos projets respectifs. Nos discussions se sont toujours déroulées dans une douce convivialité et dans le respect de chacun.

Personnellement, cette résidence m'a permis de travailler avec Keith Turnbull, mon traducteur, sur deux de mes textes dramatiques. La traduction du premier est pratiquement terminée. Celle du deuxième a été bien amorcée. Outre mes échanges avec Keith Turnbull, j'ai eu le plaisir de discuter avec d'autres auteurs et d'autres traducteurs, ce qui m'a permis de mieux connaître, entre autres, la dramaturgie canadienne anglaise et d'être ainsi plus sensible à l'importance d'établir des ponts entre les différentes dramaturgies québécoises et canadiennes.

— LE PROBLÈME AVEC MOI —

**LARRY
TREMBLAY**



**KEITH
TURNBULL** — THE TROUBLE WITH ME —

What was unique and wonderful about my time was the opportunity to focus exclusively on two new translations with immediate access for a number of hours per day to the playwright, Larry Tremblay, and to translator par excellence, Linda Gaboriau. To have access to such invaluable human resources in such a concentrated period of time so accelerated the work process and deepened the creative engagement that I was able to accomplish more and better work than ever before. The opportunity to meet other translators and playwrights and to learn about their work was a much-valued added bonus. It kept the mind focused on translation while giving a refreshing break from one's own preoccupations.

Thanks so much for the opportunity to attend the Tadoussac Playwrights' Residence.