

Tadoussac Playwrights' Residence

Résidence pour dramaturges à Tadoussac

presented by Playwrights' Workshop Montréal
with the support of The Cole Foundation
& the friends & family of Bill Glassco
Honorary Chairpersons Briony Glassco & Michel Marc Bouchard



As playwright Marie Clements, author of *Burning Vision* said after her participation in 2009, "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." It 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.

The Residence provides an intensive, collaborative work environment for Canada's finest playwrights, translators and adaptors. Here, playwrights and translators are able to focus on the work in partnership, allowing for the most illuminating translations possible. Tadoussac allows for dialogue between cultures, languages and experiences, and many past works have gone on to stages across Canada and throughout the world.

This residence would not be possible without the dedication of our supporters: Honorary Chairpersons Briony Glassco and Michel Marc Bouchard, the friends and family of Bill Glassco, and the Cole Foundation's Intercultural Conversations grant. We invite you to read these excerpts from this year's testimonials highlighting the impact of the Residence on its participants, and their gratitude for the opportunity to work in beautiful Tadoussac.

Tadoussac 2010 Residency Participants

Daniel Brooks, playwright, adaptor of Michael Ondaatje's *Divisadero*
Coleen MacPherson, co-translator of *Pylade* by Pasolini
Hannah Moscovitch, playwright, *In This World*
Morris Panych, playwright, *Vigil*
Johanna Nutter, playwright and translator of *My Pregnant Brother*
Adam Paolozza, co-translator of *Pylade* by Pasolini
David Paquet, translator of *In This World* by Hannah Moscovitch
Maryse Warda, translator of *Vigil* by Morris Panych

Top L. to R. - David Paquet, Maryse Warda, Coleen MacPherson, Johanna Nutter, Hannah Moscovitch, Adam Paolozza, Daniel Brooks, Linda Gaboriau, Morris Panych



Playwrights' Workshop Montréal's sixth Tadoussac Playwrights' Residence was 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 sixième Résidence pour dramaturges à 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.

TADOUSSAC PLAYWRIGHTS' RESIDENCE 2010

Linda Gaboriau, Host and Translation dramaturg

For the fifth year in a row, I have had the privilege and pleasure of hosting the annual Tadoussac Playwrights' Residence in the late Bill Glassco's family home in Tadoussac. At the risk of repeating myself on an annual basis, I must report that a truly memorable and productive time was had by the eight playwrights and translators who participated this year. Since its inception, this residency has focused on the many permutations of translating and adapting work for the theatre. Each year brings new variations on the theme, and 2010 was no exception. There was the adaptation for the stage of a novel - Daniel Brooks' project to create the script for "a performance" of Michael Ondaatje's *Divisadero*. Coleen MacPherson and Adam Paolozza came to pursue their work on the English translation (or would it become an adaptation?) of Pasolini's *Pylade*. Québec playwright David Paquet (who would learn 2 months later that he had won the 2010 Governor General's Award for French Drama for his own play *Porc-Épic*) came to tackle his first translation, the French translation of *In This World*, Hannah Moscovitch's play for teenage audiences. Hannah was there, to consult with David, and to pursue her work on a play commissioned by The Banff Centre on the occasion of the 35th anniversary of the Banff Playwrights' Colony. Maryse Warda came to finish her French translation of Morris Panych's play, *Vigil*, to be produced at Montreal's Théâtre du Rideau Vert in the 2011-2012 season. And Morris was on hand to discuss tone and nuance with Maryse, and to write and rewrite some of his own "works in progress." Johanna Nutter came to Tadoussac to revise and complete her French translation of her own one-woman show, *My Pregnant Brother*.



LINDA GABORIAU



In addition to the work on the individual projects, the Tadoussac Playwrights' Residence provided the participants from French and English Canada a unique opportunity to talk shop, to discuss intercultural differences and the artist's role in society, to exchange favourite recipes and travel stories, to ruminate and to be nourished by the spectacular landscape of Tadoussac and the Saguenay. This rich dimension of the experience is eloquently reflected in the individual testimonials. Long live this annual gathering of the clan in magical Fletcher Cottage!

Coleen MacPherson, co-translator of *Pylade* by Pasolini

Tadoussac Playwrights' Residence is any writer's dream: a home set against a breathtaking view of the river, rooms filled with books and places to curl up and work, the freedom to take hikes and think, or work within the many rooms, surrounded by the company of gifted artists, and the invaluable wisdom of Linda Gaboriau. I couldn't have asked for a better place to spend my time developing *The Pasolini Project*. We would work for hours on the translation, with the guidance of Linda and a fine tooth-comb, journeying through Pasolini's poetry, his life, and ultimately discovering the potentialities of the project. It was because of Tadoussac that we were able to make such discoveries – it allowed for the feeling of infinite time and space – being away from a city and the pressures of day-to-day life, I could enter into the work with more focused energy. I think this is a very special place, and I hope the legacy of Bill Glassco continues for a long time!

Adam Paolozza, co-translator of *Pylade* by Pasolini

This residency was a vital catalyst that changed my whole perspective on *The Pasolini Project*. Linda's mentorship was invaluable. She was patient, thorough and thoughtful. Her expert guidance was a master class in translation unto itself! And she always had pertinent, thought-provoking dramaturgical questions for us. Her passionate interest in our project renewed our own and we left greatly enriched by the experience. And there are so many other salubrious benefits of Tadoussac that you cannot quite explain sufficiently. I'm not just talking about the effect of working and living in such a beautiful environment – I'm referring also to the opportunity Tadoussac provides to mingle with other great artists, to get to know them as people, to have epic conversations over a delicious meal prepared with care and to feel the support of everyone's experience and knowledge. Bill Glassco's insight that coming together to eat, drink, talk and work allows us to connect as people as well as artists is one that cannot be overestimated and I hope his legacy continues at Tadoussac.



Morris Panych, playwright, *Vigil*

Tadoussac was fresh sea air; Tadoussac filled up my lungs until there was space enough in me to reflect, the wonder, to investigate; Tadoussac connected me with myself, by connecting me with others. Stepping away from my life for a moment, standing looking out over that immeasurable expanse, reflecting, wondering, and of course spending time just talking, walking, being with other people of a like mind, gave me oxygen; it also breathed life into my work. I rewrote the book for a musical commissioned by Stratford, *Wanderlust*; I began new work on an existing play *In Absentia*, possibly towards a production in Montreal next year at Centaur Theatre; I met with my colleague Daniel Brooks for important dramaturgical advice on the same play; and most importantly, I worked with Maryse Warda on her French translation of my play, *Vigil*, for production at Théâtre du Rideau Vert in Montreal in 2012.



Maryse Warda, translator of *Vigil* by Morris Panych

Seldom have I enjoyed feeling so out of my depth. I must say that being around such Creative and Multi-Faceted Talent - actors/writers/directors/cooks, and worldly artists - I've often times gone to bed still wondering and puzzling over our discussions; fantasizing about curling up against a nice white whale for comfort.



It's true that having Morris Panych around for a whole week to answer all my questions, but mostly to crack me up, helped me gain some perspective... Not to mention polish a healthy first draft. I can't imagine a better surrounding for getting the feel of an author, his rhythm, his humour, his voice. And what can be more valuable to a translator than getting a true grasp of an author's voice?

Johanna Nutter, playwright & translator of *My Pregnant Brother*

For me, Tadoussac Playwrights' Residence was an invaluable and revitalizing gift. Having undertaken the task of translating my own work, I arrived with many questions. All of which were all ultimately answered so thoroughly and thoughtfully that I am now looking forward to the French Première of my play with confidence and excitement. Not only did I benefit from Linda Gaboriau's infinite wisdom, but the structure of the evening meetings allowed me to learn so much from my fellow artists as well. You have created a space in which no one feels pressured to perform and everyone is encouraged to support each other's efforts. What struck me most about the whole experience was the quality of the relationships we were able to build with each other as a result of being all together in Mr. Glassco's wonderful house for an extended period of time. That gift of time, spent in the company of such esteemed colleagues, I will treasure forever. As for my personal development as an artist and translator, it has grown exponentially. I arrived in Tadoussac with a first draft and I left with a purpose. Thank you, du fond de mon coeur.



A Message from the Artistic Director

This year's residence was a wonderful combination of emerging and established artists who inspired each other beyond all expectation. The Residence offers an extraordinarily magical experience for every artist who participates. As important and rewarding as the concrete work of translation and adaptation is the personal enlightenment gained from sharing ideas and beliefs, the deep camaraderie a playwright feels from shedding solitude if only for a short time, and the true appreciation of other cultural perspectives through art.



Emma Tibaldo

Please share any comments or questions by emailing emma@playwrights.ca



HANNAH MOSCOVITCH



DAVID PAQUET



DANIEL BROOKS



A day out for Coleen, Daniel, Maryse, Linda, David, Johanna, Hannah and Adam.

Hannah Moscovitch, playwright, *In This World*

At Tadoussac Playwrights' Residence, David Paquet worked on the French translation of my play, *In this World*. The residency afforded David and I the opportunity to collaborate very closely. We live in different cities and would never have been able to do detail work for ten days in any other context. Had we not been at Tadoussac together, the translation would not have been as strong or as authentic. Beyond my work with David on the translation, Tadoussac was a fantastic environment to write in. I got a much needed break from the distractions of the city and of my professional life and was able to get a huge amount of work done on a play I'm writing about the war in Afghanistan. And some of the connections I made with other Canadian artists in Tadoussac will result in new collaborations: two already in the works. Thank you for the Tadoussac Playwrights' Residence: it was an ideal laboratory.

David Paquet, translator of *In This World*

Je me mets au travail dès les premiers instants. Je veux tout saisir de ce contexte optimal : Hannah Moscovitch, auteure de la pièce à traduire, est sur place pour répondre à mes interrogations. Linda Gaboriau, dramaturge et traductrice de renom, demeure disponible pour des rencontres qui me seront, je le sais déjà, d'une aide inestimable. Sept autres participants sont là, partout autour, plongés, comme moi, dans une atmosphère propice au focus et aux échanges.

Et les échanges ont lieu ! Couvrant des sujets trop vastes (et singuliers...) pour être relatés ici, je réalise rapidement que la résidence du PWM – en plus des ressources professionnelles inestimables qu'elle offre – se veut aussi un carrefour humain où histoires, convictions et idées fusent de part et d'autre. Dès le premier souper larmes, rires et propos – riches, multiples – m'amènent à réfléchir sur la notion d'engagement citoyen, de démarche de création et de philanthropie.

Puis, dans ma chambre, je réalise que si j'ai le privilège de réfléchir à tout ça dans le confort d'un endroit comme le domaine Fletcher c'est que, justement, quelqu'un avant moi a réussi à réunir ses trois aspects en un seul et même projet. Je remercie Bill Glassco, lui souhaite bonne nuit et me couche. Il me reste neuf jours.

Daniel Brooks, adaptor of Michael Ondaatje's *Divisadero*

The 2010 Tadoussac Playwrights' Residence was a rare and fruitful event. The time and physical space were set up by Playwrights' Workshop with tremendous care and intelligence, affording me substantial support and complete focus. The atmosphere was serious, disciplined, and yet relaxed. All of the participants were quality artists, and fine people. Discussions were generous, detailed, and very helpful.

I used my time to work on an adaptation of Michael Ondaatje's novel *Divisadero*. It is a very challenging project, and working on it in the company of others was surprisingly helpful to me. Linda Gaboriau conducted a daily afternoon meeting with all the participants. The challenges each of us faced with our work were discussed – solutions were suggested, or the problems clarified through discussion. I found these sessions helpful, both for my work on *Divisadero*, and as a more general conversation about the art of theatre. Writers and translators often work alone, and this public engagement is invaluable – one discovers both common points of view and problems, as well as what is unique to one's own situation.

Thank you to our supporters

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