

Centre des auteurs dramatiques (CEAD) is a centre for the development and promotion of plays in French from Québec and Canada.

Mandate

In the mid-sixties, Québec playwrights, feeling the need to band together, formed an association, known as the Centre d'essai des auteurs dramatiques (CEAD). Though the term "essai" was later dropped, the mandate established by the founding members—to promote Québec plays and playwrights—remains pertinent and valid after 44 years of existence.

Operating as a service to playwrights, to the professional and amateur theatre communities, as well as to the academic milieu, CEAD is representative of all professional francophone playwriting in Québec and throughout Canada. Membership, currently more than 250. The artistic and philosophical direction of the organization, and the practical decisions which stem from it, are determined by the board of directors, made up exclusively of artists elected at the annual general meeting.

All activities and services organized by CEAD serve its mandate, be they dramaturgical support, public readings, the *Dramaturgies en dialogue* (a two part event of new play readings by CEAD's members or by playwrights from from other countries), the resource centre with its online database, national and international exchanges, promotion in English and in other languages, the Québec Playwriting Residency or CEAD Diffusion (a fund set up to support emerging playwrights).

CEAD wishes to broaden its outreach, in an ever-changing cultural context where the artistic exchanges are such that texts are now becoming part, not only of a national dramaturgy, but of an international one.

Our publications (that can be printed from www.cead.qc.ca) are :



Dialogues

Contemporary Writing Practices From Québec and Canada /
Language and Theatre Translation

Translate it !

A selection of plays that have not yet been translated aimed at all professionals (translators, playwrights, directors) interested in Québécois theatre.

Communiqué *Nouveaux Textes* (in French) sur demande par courriel

New Translations, only by e-mail upon request to Lesage@cead.qc.ca

Répertoire des auteurs dramatiques.

Dramaturgie québécoise et franco-canadienne disponible au Centre des auteurs dramatiques www.cead.qc.ca (in French)

The content of this Catalogue and of the *Répertoire* in French is available on www.cead.qc.ca

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HOW TO USE THIS CATALOGUE

The plays presented in this Catalogue are by playwright-members of CEAD. Some of these plays have already embarked upon an international career. Certain plays have been translated into several languages, while others are still to be discovered and produced in translation.

All the English-language translations in this catalogue are available at CEAD.

These translations are listed chronologically in each alphabetically classified playwright entry. They include a synopsis, preceded by the name of the translator and the English-language publisher, where appropriate; the original title and publisher; the running time and cast requirements. The abbreviation YA stands for Young Audiences. The catalogue includes all of our members' plays which have been translated into English, whether published or not. The foreign-language translations are available as well at CEAD.

Staff can assist interested parties in contacting the authors and their agents.

For more information on the plays and playwrights or to order scripts, please contact

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Contributors:

Crystal Béliveau

Pan Bouyoucas,

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Vanessa Porteous

and several translators,

playwrights,

and theatre companies

mentioned in this Catalogue.

TRANSLATION RESIDENCE ACTIVITIES THROUGH THE YEARS

The translation residency aims to create a unique exchange between translators and authors while providing the support of an experienced translator. It is also an opportunity to share thoughts questioning the translation of contemporary plays.

**November 2008 –
CEAD was hosting playwrights
and translators from Québec,
Alberta and the United States.**

Coordinated by Marie-Christine Lesage, in charge of international development and foreign languages projects at CEAD. René Gingras, author and distinguished translator (Shakespeare, Tchekhov, Pinter), mentored the guest translators with their work.

Playwright Michel Ouellette worked on a French draft of the play *The Blue Light* by Albertan author Mieko Ouchi. Playwright Nathalie Boisvert translated *Substitution* by American author Anton Dudley. Finally, New York translator Judith Miller finalized the English draft of *The Aeneid* by Québec author Olivier Kemeid. The residency ends with the public readings of excerpts from the translated texts at Playwrights' Workshop's rehearsal hall. In March 2009, CEAD organized public readings of the final translations of *The Blue Light* and *Substitution*.

**February 2007 –
Residence for Translators in
Montreal - Canada, UK**

Coordinated by Alain Jean, Dramaturg at CEAD, and Chris

Campbell, Assistant Literary Manager at National Theatre (London, UK).

Residence for translators, in Montreal, February 8th to February 18th. *After the End* by Dennis Kelly (UK) had been translated into French and a play by one of CEAD playwright member, Serge Boucher, *Avec Norm*, had been translated into English by Rebecca Lenkiewicz (UK). Both translators met the original playwright had been translated into English. Both translators met the playwright.

**September 2005 –
Residence for translators in
Montreal**

Coordinated by Nadine Desrochers, Dramaturg at CEAD, and Chris Campbell, Assistant Literary Manager at National Theatre (London, UK). Residence for translators, in Montreal, September 1st to 10 2005. *Beaver* by Claudia Dey (Toronto), was translated by Yvan Bienvenue (Montreal); *Boudin, révolte et camembert*, by Isabelle Hubert (Québec), translated by Moira Buffini (London) and *Scenes From The Big Picture* by Owen McCafferty (Belfast), translated by Michel Monty (Montreal).

**September 2004 –
Residence for Translators –
Canada, United States of
America, Ireland and Québec**

Coordinated by Nadine Desrochers, dramaturg at CEAD and by Katherine Mendelsohn, literary director with the Traverse Theater in Edinburgh, the sixth Residence for Translators of the CEAD was held from September 1st to September 10, 2004 at Villa Saint Martin's in Pierrefonds. The playwrights it brought together on this occasion came from Montreal, Toronto, London and Glasgow. Olivier Choinière (Montreal)

translated *Trading Spaces - A Road Movie for the Stage*, by Stephen Greenhorn (Glasgow); Marilyn Perreault (Montreal) translated *Number One and Jamie*, by Paula Wing (Toronto); Bobby Theodore (Montreal) translated *Bureaux*, by Alexis Martin (Montreal) and Rona Munro (London) translated *Des fraises en janvier*, by Evelyne of Chenelière (Montreal).

**August-September 2003 –
Residence for Translators –
Canada, United States of
America, Ireland and Québec**

From August 29th to September 7th 2003, the CEAD held its fifth Residence for Translators at Villa Saint Martin in Pierrefonds in the company of the CEAD's dramaturg Nadine Desrochers and – Ireland being featured during this Residence – Jocelyn Clarke, director of the Peacock Theatre of Dublin. Joseph Long (Ireland) translated *Ceci n'est pas une pipe* by Stéphane Hogue (Québec); Rick DesRochers, (Illinois, United States), translated *Cheech ou Les hommes de Chrysler sont en ville* by François Létourneau (Québec) who, in turn, translated *Doldrum Bay* by Hilary Fannin (Ireland); finally, Manon Beaudoin, of Alberta, translated *The Domino Heart* by Matthew Edison (Ontario).

**September 2002 – Residence for
Translators – Québec / English-
Speaking Canada / Scotland**

Coordinated by Linda Gaboriau, the fourth CEAD Residence for Translators, which took place from September 9th to September 20th 2002 at the Orford Arts Center, brought together four authors and their translators around the plays *Gagarin Way* by Gregory Burke

(Yvan Bienvenue, translator); *Jocelyne est en dépression, tragédie météorologique* by Olivier Choinière (Paula Wing, translator), *Le langue-à-langue des chiens de roche* by Daniel Danis (Ella Wildridge, translator) and *The Shape of a Girl* by Joan MacLeod (Olivier Choinière, translator).

September 2001 – Residence for Translators – Québec / Mexico / United States of America

Émile Martel, hispanist and translator, coordinated the CEAD's third Residence for Translators, which was held at the Orford Arts Center from September 3rd to September 14th 2001, and which brought together four authors and their translators around the texts *Le champ* by Louise Bombardier (Boris Schoemann, of Mexico, translator), *Le chant du Dire-Dire* by Daniel Danis (Elena Guiochins and Boris Schoemann, Mexico, translators), *Plagio de palabras* by Mexican playwright Elena Giochins (Larry Tremblay, Québec, Translator) and *In the Blood* by USA playwright Susan Lori-Parks (Dominick Parenteau-Lebeuf, Québec, Translator).

September 1999 – Residence for Translators – Québec / Canada / Ireland

Linda Gaboriau, translator and person in charge of the English language promotion at CEAD at the time, coordinated, at the Fletcher House in Tadoussac from September 6th to September 19th 1999, the second Residence for Translators with the following playwrights and their translators: Alex Johnston, from Dublin (*Melonfarmer*) and his translator Emmanuelle Roy; Pol Mag Uidhir, from Belfast (*Between Two*

Circuses) and his translator Jean Marc Dalpé; Larry Tremblay, from Montreal (*Les mains bleues*) and his translator Don Druick as well as Colleen Wagner, from Toronto (*The Monument*) and her translator Carole Fréchette.

September 1998 – Residence for Translators – Québec / English Speaking Canada

Bill Glassco (†) and Linda Gaboriau coordinated the very first Résidence Québécoise des auteurs dramatiques, for translators, from September 8th to September 20th 1998 at Bill Glassco's property, Fletcher House in Tadoussac, around the texts *15 secondes* by François Archambault (translated as *15 Seconds* by Bobby Theodore); *Inexpressible Island* by David Young (translated as *Antarktikos* by André Ricard); *Si j'avais la seule possession dessus le jugement dernier* by Erik Charpentier (translated as *If I had the Sole Possession Over Judgement Day* by the playwright himself in collaboration with Morwyn Brebner); and *Some Assembly Required* by Eugene Stickland (translated as *Noël de force* by René Gingras).