

A group of people are on a stage, illuminated by a strong purple light. They are holding and looking at scripts, suggesting a reading or rehearsal. The background is dark, and the overall atmosphere is dramatic.

MARIST CLS - THE POWER OF READERS THEATRE, VOL #4  
FALL 2025  
CLASS #2

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*FOR THE PLEASURE OF SEEING HER AGAIN* BY MICHEL TREMBLAY

MICHEL TREMBLAY, QUEBEC THEATRE'S MOST CHERISHED SON, PAYS LOVING TRIBUTE TO HIS MOTHER IN THIS MOVING GLIMPSE INTO THE RELATIONSHIP THAT INSPIRED HIM TO BECOME A PLAYWRIGHT

MARIST CLS - THE POWER OF READERS  
THEATRE, VOL #4  
SPRING 2025  
CLASS #2

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## MICHEL TREMBLAY

ONE OF THE MOST PRODUCED AND PROMINENT PLAYWRIGHTS IN CANADIAN THEATRE, MICHEL TREMBLAY HAS RECEIVED COUNTLESS PRESTIGIOUS HONORS.

HIS DRAMATIC, LITERARY AND AUTOBIOGRAPHICAL WORKS HAVE ENJOYED REMARKABLE INTERNATIONAL POPULARITY, INCLUDING TRANSLATIONS OF HIS PLAYS THAT HAVE ACHIEVED SUCCESS IN EUROPE, THE AMERICAS AND THE MIDDLE EAST.



FOR THE PLEASURE OF SEEING HER AGAIN

MICHEL TREMBLAY'S MOVING HOMAGE TO HIS  
INCREDIBLE MOTHER.

THE PLAY RECOUNTS HOW SHE NURTURED  
HIS IMAGINATION, HIS RECLUSIVE READING  
HABITS, AND HIS LOVE FOR THEATRE.

TREMBLAY'S MOTHER DIED BEFORE HIS  
THEATRICAL CAREER TOOK OFF.

THE PLAY OFFERS US A GLIMPSE INTO THE  
BEAUTIFUL RELATIONSHIP THAT INSPIRED  
TREMBLAY TO BECOME THE CELEBRATED  
PLAYWRIGHT HE IS TODAY..

HE REPAYS HIS MOTHER WITH THIS WORK.

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WRITTEN IN 1998, THE PLAY IS A CELEBRATION OF THE WILD IMAGINATION, THEATRICALITY AND HISTRIONIC HUMOR OF A WOMAN CALLED NANA.

IT IS ALSO THE HOMAGE PAID BY THE PLAYWRIGHT TO A WORKING CLASS WOMAN WHO BECOMES EVERYWOMAN.

WE SEE NANA DURING FIVE STAGES IN HER LIFE. ALL OF THEM INVOLVING HER SON WHO IS ALSO THE NARRATOR OF THE PLAY. WE FIRST SEE NANA AND HER SON WHEN HE IS TEN YEARS OLD AND GO THROUGH THE STAGES OF HIS GROWTH UNTIL AGE 20.

BY THAT TIME NANA HAS GROWN OLD , ILL, AND ABOUT TO DIE.

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TREMBLAY WAS BORN IN MONTREAL, QUEBEC, WHERE HE GREW UP IN A FRENCH-SPEAKING NEIGHBORHOOD WITH A WORKING-CLASS CHARACTER AND JOUAL DIALECT (FRENCH DIALECT SPOKEN IN QUEBEC) . SOMETHING THAT WOULD HEAVILY INFLUENCE HIS WORK.

TREMBLAY'S FIRST PROFESSIONALLY PRODUCED PLAY, *LES BELLES-SŒURS*, WAS WRITTEN IN 1965 AND TRANSFORMED THE OLD GUARD OF CANADIAN THEATRE AND INTRODUCED JOUAL TO THE MAINSTREAM.

IT STIRRED UP CONTROVERSY BY PORTRAYING THE LIVES OF WORKING-CLASS WOMEN AND ATTACKING THE RIGID, DEEPLY RELIGIOUS SOCIETY OF MID-20TH CENTURY QUEBEC.

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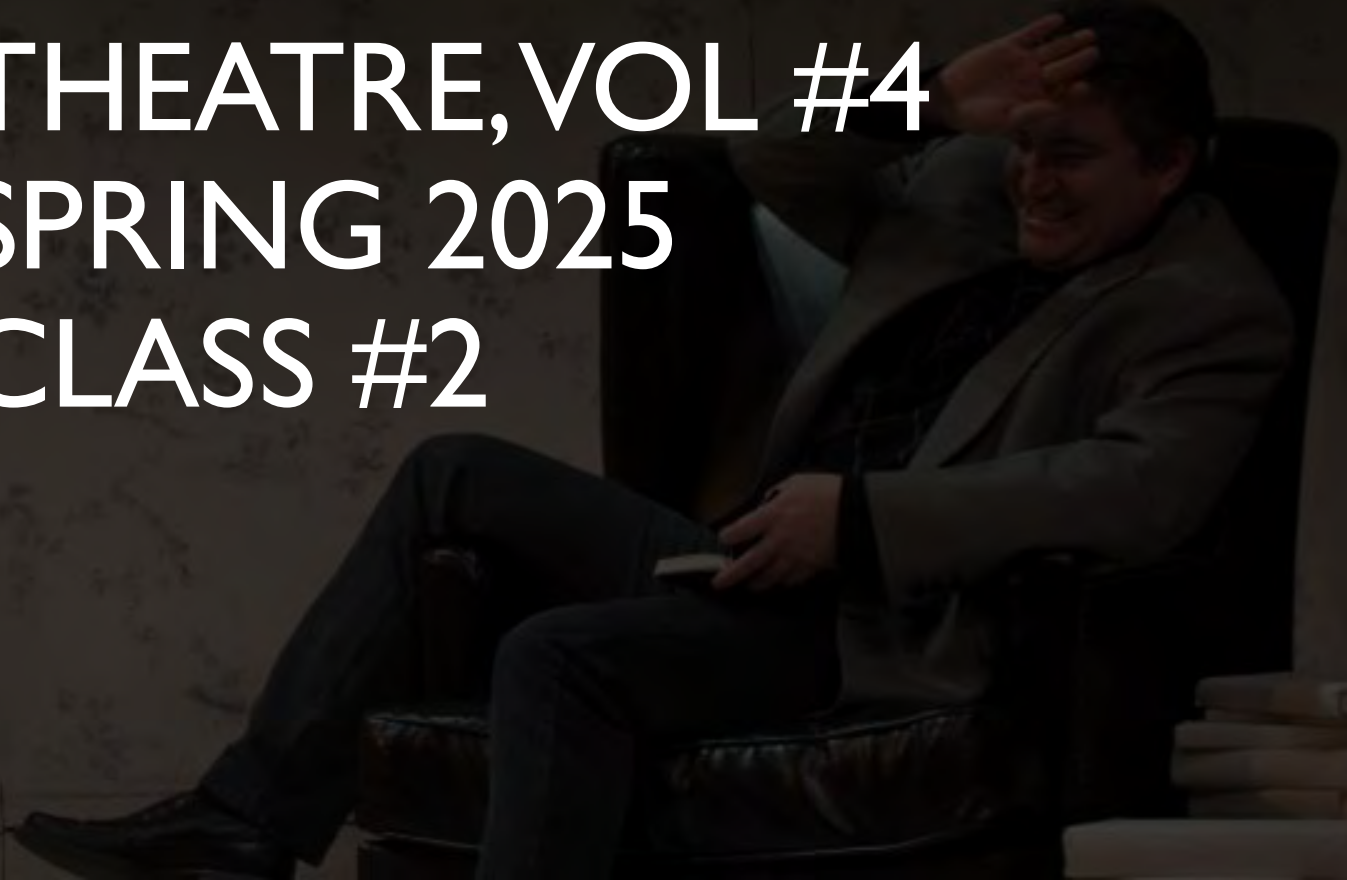
TREMBLAY BELIEVED THAT THE ONLY REASONABLE SOLUTION FOR QUEBEC WAS TO SEPARATE FROM CANADA. HE SOFTENED HIS VIEWS AND ALLOWED HIS PLAYS TO BE PRODUCED IN ENGLISH. BUT HE MADE IT CLEAR, THAT DID NOT MEAN THAT HE AGREED WITH BILINGUALISM, CALLING IT "STUPID" AND STATING THAT HE THOUGHT IT RIDICULOUS TO EXPECT A HOUSEWIFE IN VANCOUVER TO BE FLUENT IN ENGLISH AND FRENCH

A MAJOR FIGURE IN CANADIAN LITERATURE, TREMBLAY HAS BUILT AN IMPRESSIVE BODY OF WORK.


HIS PLAYS HAVE BEEN PUBLISHED AND TRANSLATED INTO FORTY LANGUAGES AND HAVE WON CRITICAL ACCLAIM IN CANADA, THE UNITED STATES, AND MORE THAN FIFTY COUNTRIES AROUND THE WORLD.

HE LIVES IN MONTRÉAL.

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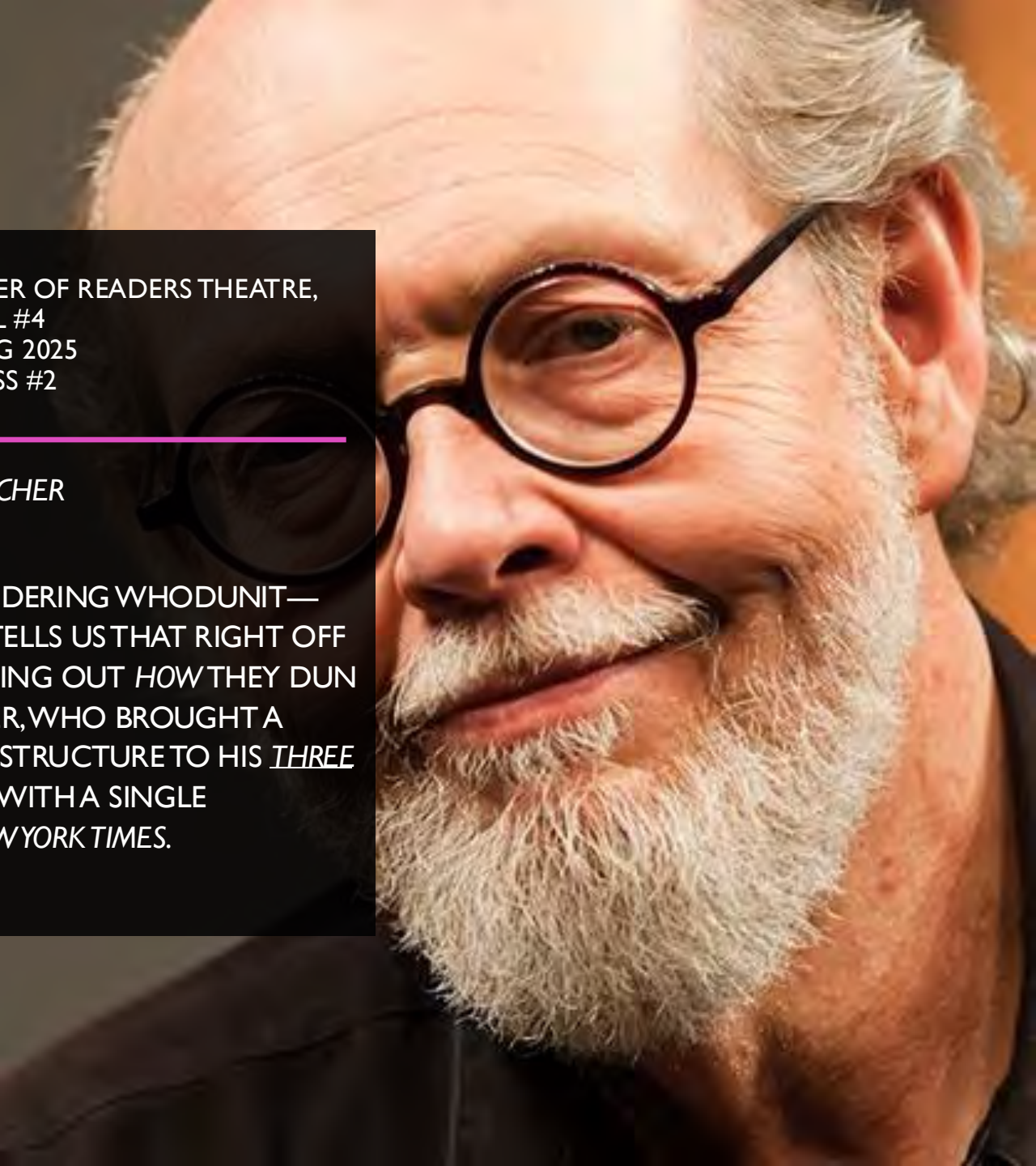


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*MURDERERS BY JEFFREY HATCHER*

“THERE’S NO POINT WONDERING WHODUNIT—JEFFREY HATCHER’S PLAY TELLS US THAT RIGHT OFF THE BAT. THE FUN IS FINDING OUT *HOW* THEY DUN IT AND *WHY*. MR. HATCHER, WHO BROUGHT A SIMILAR TRIPLE-PRONGED STRUCTURE TO HIS *THREE VIEWINGS*, CAN DO A LOT WITH A SINGLE MONOLOGUE.” —*THE NEW YORK TIMES*.





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