



TALISMAN  
THEATRE

# CLEAN SLATE

LA CHAPELLE  
SCÈNES CONTEMPORAINES

March 18th to 30th

**ARTISTIC DIRECTOR'S NOTE :** Founded in 2005, Talisman Theatre's mission is to produce English-language premieres of contemporary Quebec plays. We regularly commission translations, developing them through workshops and readings, to create an unadulterated experience of contemporary Quebec. Our mission makes Talisman Theatre unique and gives each Talisman Theatre production its distinctive appeal.

**TERRITORIAL ACKNOWLEDGEMENT :** We acknowledge that we are on unceded Indigenous lands. The Kanien'kehá:ka Nation are recognized as the custodians of the lands and waters on which we gather.

**AUTHORS' NOTE :** We did not have a clear idea in mind when we first came together. It started from the desire that women of our generation be more represented on our stages, the desire to tell about ourselves, the desire make a lasting impression. Then, as we progressed, it became *Table rase* organically. It talked about friendship—the real thing. It talked about sex. It talked about life and death. It talked about us... In fact, we quickly realized that it spoke about more than us—other people recognized themselves there. When we went to Talisman's public reading we hardly noticed that the text was in another language. It was like seeing oneself in a mirror, like hearing our own voice. Jennie Herbin's translation is so fine and complete that, when there were silences, we wondered if it was our turn to speak! It was a really strange sensation. What an emotional experience to see our work given a second (even a third) life that will allow it to resonate elsewhere. Thank you to this great team of women for diving in, for honouring us, and finally allowing us to experience the *Table rase* experience from the other side. —Catherine Chabot, Vicky Bertrand, Marie-Anick Blais, Rose-Anne Déry, Sarah Laurendeau and Marie-Noëlle Voisin

**TRANSLATOR'S NOTE** From the first read, I have been in a tumultuous love affair with Chabot and company's *Table rase*. A co-creation inspired by the original players' own stories and conversations, the dialogue sings with authenticity. The text literally pulses with the psyche, problems, and beauty of a generation of women. Recreating the naturalness of this dialogue in English was my biggest challenge. *Clean Slate* would not have been possible without Playwrights' Workshop Montréal and the Cole Foundation Mentorship for Emerging Translators. Through it, I received the mentorship of theatre translator and dramaturge Maureen Labonté, as well as PWM's Emma Tibaldo. It is an absolute honour to have been given the opportunity to try to do justice to *Table rase* in English.—Jennie Herbin

**DIRECTOR'S NOTE** How do we make meaning of our lives? How do young women express their sexuality? What is the nature of community and friendship in our digitized world? These questions drew me into the world of *Clean Slate*, a world of friends, female solidarity, and unconditional love.

I chose the Viewpoints and a Physical Approach to Acting to cultivate a visceral connection between the cast and to the material. We began each rehearsal with these techniques to cultivate deep listening, ensemble playing, and to explore the play's characters and themes. As we became more familiar with the text the physical practice gave way to the play; I allowed it to melt away as it had been absorbed into the text. Our practice was in service to the story—as a way to cultivate the level of knowing as it is written into the lives of these women. We aspire to arrive at a visceral and raw examination of life, friendship, personal choice, and sexual expression, as each of these characters go on their individual and collective journeys to create a meaningful life. —Leslie Baker

**Thank you for joining us! Enjoy the show!**

## **About the Playwright CATHERINE CHABOT**

A graduate in Performance at the Conservatory of Dramatic Arts in Montreal (2013), Catherine Chabot is the author of *Table rase* in collaboration with Brigitte Poupart, Vicky Bertrand, Marie-Anick Blais, Rose-Anne Déry, Sarah Laurendeau and Marie-Noëlle Voisin. *Table Rase* was the winner of the best original text submitted by the Québec Association of Theater Critics (AQCT / 2016), and Chabot's second play *Dans le champ amoureux* was the winner of the CEAD Prize for the most promising text (Zone Homa, 2015).

## **About the Translator JENNIE HERBIN**

During the summers of her undergrad degree, Jennie Herbin worked as a guide at the Grand-Pré National Historic Site, giving tours on Acadian history in French to visitors from around the world. Language and theatre are her first loves. Following her undergrad degree, she completed a one-year acting conservatory program at Neptune Theatre in Halifax, and then she moved to Montreal, where she studied French literature and Hispanic literature for a year at McGill University. Most recently, she completed a Master of Arts in Translation Studies at Concordia University.

## **About the Director LESLIE BAKER**

Artistic Director of the newly-formed company, The Bakery, Leslie has worked internationally as a creator, teacher, performer and movement coach since the 1990's. She works in traditional theatrical arenas as well as in-situ performance installations. She is devoted to the use of corporeal, visual, and aural signifiers in performance communication. Leslie has toured her devised interdisciplinary creations internationally to performance festivals. Her solo-creation, *Fuck You! You Fucking Perv!* was presented at Le Theatre La Licorne in October 2016. Leslie has taught the Six Viewpoints and a Physical Approach to Acting at the National Theatre School of Canada, Concordia University, Studio 303, and University of Costa Rica, amongst other schools.

## **About PWM and the COLE FOUNDATION**

As Canada's longest-running theatre development centre, Playwrights' Workshop Montréal (PWM) has a strong history of over 50 years supporting artists to create and share their stories on the stage. The translation of new work is also an important part of PWM's programming. Since its inception in 2013, the Cole Foundation Mentorship for Emerging Translators has been mentoring the next generation of translators from French to English.

PWM, with the expert guidance of acclaimed translator Maureen Labonté and in partnership with the Cole Foundation, has built a program that mentors emerging translators through every stage of the translation process. This program has unveiled great new talent in the translation of dramatic texts, including Alexis Diamond, Melissa Bull, Johanna Nutter, Jordan Arseneault, and John Jack Paterson.

Translator Jennie Herbin was one of the prize recipients of the Cole Foundation Mentorship for Emerging Translators in 2017. A tragic, hopeful and timely play, *Clean Slate's* urgency begs to be shared with Anglophone audiences. Upon reading its first pages Jennie recognized her generation in its characters and felt compelled to help it reach a wider public.

A Talisman Theatre production

# CLEAN SLATE

Written by  
CATHERINE CHABOT

Translated by  
JENNIE HERBIN

Directed by  
LESLIE BAKER

Cleopatra Boudreau  
Gita Miller

Performed by  
Christian Daoust  
Michelle Langlois-Fequet  
Julie Trépanier

Rebecca Gibian  
Kathleen Stavert

Set Design  
PETER BOTTAZZI

Costume Design  
SOPHIE EL ASSAAD

Lighting  
CEDRIC DELORME-BOUCHARD

Sound Design  
PETER CERONE

Assistant Set Design  
ÈVE-LYNE DALLAIRE

Costume Assistant  
DORIAN FONCK

Production Assistant  
HEATHER STRAIN

Assistant Director  
KATEY WATTAM

Fight Coach  
JEAN-FRANCOIS GAGNON

Stage Manager  
ISABEL QUINTERO FAIA

Production Manager  
CHARLOTTE MÉNARD

Technical Director  
GUY CARON

Publicist  
OLGA CLAING

Social Media  
RICHARD JOLY

Rehearsal photography  
LOUISE VERDONE

Translation commissioned by Playwrights' Workshop Montreal through the Cole Foundation Mentorship for Emerging Translators.

TALISMAN THEATRE engages professional artists, who are members of the Canadian Actors' Equity Association under the terms of the INDIE 2.2 policy.

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**PWM**  
Playwrights' Workshop Montréal



Montréal

# THE CAST

## CLEOPATRA BOUDREAU (Marie-Anick)



Cleopatra Boudreau is an actress, writer, and creator who grew up in the neighbourhood of Riverdale, Toronto, but now resides in Montreal. As a mixed-race Euro/Nigerian, she seeks to tell the stories of women not seen on the stage before, challenging what we think to be true and vulnerable in ways that audiences can connect to. Much of her theatrical work includes projects she has co-created, merging the roles of performer and storyteller. Cleopatra's recent theatrical credits include *Smackhead* (We Are One), *MILK* (Arena Festival for the Arts-Germany), *Fragments of Her Rising* (Revolution They Wrote) and Stendhal X's

adaptation of *God of Carnage*. Her film and television productions include *The Bold Type* (Freeform) and *Bellevue* (CBC).

## REBECCA GIBIAN (Marie-Noëlle)



Rebecca Gibian trained at the National Theatre School of Canada and is thrilled to be performing in her hometown of Montreal again. Currently based in Toronto, she is also a writer and director, having produced a workshop of her first play *Birds* in Toronto last year. She is currently developing a new play through the Black Ink Collective. Most recently, she assistant-directed *The Wolves* at Crows Theatre. Her selected acting credits include: *The Madness of George III*, *Dracula*, *Our Town* (Shaw Festival), *Harry The King* (Repercussion Theatre). Her selected film credits: *Blue Moon* (Aetios/Illico), and *Demain Des Hommes* (Radio-Canada).

## MICHELLE LANGLOIS-FEQUET (Catherine)



Michelle Langlois-Fequet grew up in a small community on the Lower North Shore of Québec called Old Fort Bay. Living in such a remote area there wasn't much in terms of theatre except for Geordie Productions who made a yearly school tour. Michelle has lived in Montreal since 2007. She has a DEC in Theatre from Dawson College and a BAC in Fine Arts-Theatre from Concordia University. After working in independent theatre and on film productions in Montreal, Michelle is excited to be working with Talisman Theatre and the talented team behind *Clean Slate*.

## GITA MILLER (Vicky)



A graduate of the Dawson Professional Theatre Program and alumnus of the Black Theatre Workshop AMP (Artist Mentorship) Program, Gita Miller has appeared in Centaur Theatre's hit production *Successions*, where her performance garnered her 2 META (Montreal English Theatre Awards) nominations and the award for Outstanding Supporting Performance-Actress. Recently she has performed with Tableau D'Hote Theatre in *Blackout*, and returned to Centaur Theatre for the

reading of the hit *Balconville*. Gita has also appeared in national advertising campaigns for Fido, Yahoo, and Exports Development Canada, as well as worked on her first video game project for GameOn. She has also appeared in the television series *Real Detective* and *The Bold Type*.

### **KATHLEEN STAVERT (Rose)**



Kathleen Stavert holds an MA in Classical Acting from The Royal Central School of Speech and Drama, London, UK as well as BFA Specialization in Theatre Performance from Concordia University. In London she won the UK Monologue Slam L.A. edition for her performance in a self-penned monologue entitled *The Fernsdale Wyoming Spelling Bee Competition*. Other selected credits include Imago Theatre's production of *Other People's Children* (Hanna Moscovitch) at the Centaur Theatre. The Austrian tour of Molière's *L'École Des Femmes* (Vienna's English Theatre) and the role of Imogen in *Cymbeline* (Les Foules, UK). This is her

second performance with Talisman Theatre—she played the role of Julie in *Me & You*. She is grateful to be a part of this electric group of women.

### **JULIE TRÉPANIÉ (Sarah)**



Since graduating from the Acting Program at the National Theatre School of Canada, Julie has been seen performing in French and in English on stages across the country. She is a two-times Jessie Richardson Awards winner (Outstanding performance for *Selfie* and Outstanding performance by an actress in a supporting role—Large Theatre for *A toi, pour toujours, ta Marie-Lou*, both with Théâtre La Seizième, she was also the recipient of the Prix Power Corporation du Canada 2016 from La fondation pour l'avancement du theatre francophone au Canada. Past Montreal credits include *Straight Jacket Winter* (Theatre La

Licorne), and *Trying to listen while not giving a fuck* (Zone Homa). Catch her in TOU.TV in the brand new webseries *Fourchette* or on the big screen in *On the basis of sex*.

### **CHRISTIAN DAOUST (Pizza delivery guy)**



Christian Daoust's passion for drama and his natural affinity for the works of Shakespeare declared themselves early and influenced his training. After graduating with Distinction from Concordia University with an Honours degree in English Literature and Creative Writing, Christian went on to LAMDA in London, UK, where he received a Master of Arts degree in Classical Acting for the Professional Theatre in September 2015. Christian continues to write drama, fiction and creative non-fiction, and has written for short films and the stage.

# PRODUCTION TEAM

## Set Designer PETER BOTTAZZI

Scenographer and multifaceted designer, Peter Bottazzi began his career as a puppeteer, and later as a lighting technician and set designer with Compagnia Carlo Colla e Figli. He later collaborated with many directors, such as Peter Greenway, Moni Ovadia, and Robert Wilson, and he designs the staging for Steve Mc Curry's exhibitions. In recent years he has designed striking art exhibitions in Italy for clients such as Il Sole 24 ore Culture, Civita, Giunti, Contrast, Sugar International Music, Change Performing Arts, the Spoleto Festival, Triennale of Milan, and Abitare il Tempo.

## Costume Designer SOPHIE EL ASSAD

Sophie El assaad is a multi-award-winning theatrical and visual artist. She grew up in the Middle-East and is currently based in Montreal, working as a costume and set designer. She is the recipient of 3 METAs (Montreal English Theatre Awards): Emerging Artist (2017) and Outstanding Costume Design (2017 and 2018). Sophie graduated with a BFA from Concordia University in 2015 and is an Alumni of the 2017/2018 Black Theatre Workshop's Artist Mentorship Program. Some recent theatre credits include: set design for *Blackout* (Tableau D'Hôte Theatre, 2019); costume design for *La Somnambule* (Cabal Theatre, 2018), *Romeo and Juliet* (Repercussion Theatre, 2018), *Les Bonnes* (Troisième Espace Théâtre / Third Space Theatre, 2018), *Tragic Queens* (Cabal Theatre 2017), *Invasive Species* (Blue Ox Productions 2017), and *Much Ado About Nothing* (Repercussion Theatre, 2017).

## Lighting Designer CEDRIC DELORME BOUCHARD

Cedric has designed the lighting and scenography for more than sixty productions on Montreal stages in theater, dance, and opera. He has also designed projects abroad, particularly in South America, Europe, and Asia. Fascinated by architecture and theories of space, his lighting designs break with all forms of naturalism in favour of an exploration of rhythm and composition as his recurrent collaboration with director Angela Konrad demonstrates. Alongside his design practice, he works as an instructor, coach, and evaluator for various educational institutions. He is also a researcher at the Hexagram Media Arts Research Center where his projects focus on the materiality of light, perception, and architecture.

## Sound Designer PETER CERONE

Peter has been designing/engineering sound for theatre, dance, performance, and art installations since 1980. He began his career in Italy, working for 10 years at the National Theatre of Rome (Teatro Argentina). He has designed extensively for Robert Wilson, including his theatrical works, and he has worked with Peter Greenaway on the *100 Objects* electro-acoustic prop-opera performance as well as *Wash and Travel*, in collaboration AGON ArsMagnetica of Milan. Since returning to Montreal in 2000, Peter has continued working internationally and collaborating with Canadian artists. He has worked at the Centaur Theatre since 2002 as head of sound and sound design. He also works at Concordia University.

### **Stage Manager ISABEL QUINTERO FAIA**

Based in Montreal, Isabel Quintero Faia was a participant of the 2014–2015 Black Theatre Workshop Artist Mentorship Program. She is also a graduate of John Abbott College's Professional Theatre Production Program. Most recently, Isabel worked on Centaur Theatre's *Choir Boy*. Having toured to Toronto this past February, she will also be heading to Vancouver for Tashme Productions' *The Tashme Project: The Living Archives*. Other upcoming projects include *The Autism Monologues* for La Tigressa Productions.

### **Assistant Director KATEY WATTAM**

Katey Wattam is an emerging director of mixed settler and Anishinaabe ancestry based in Montreal. After completing an Honours BA in Drama & Theatre at McGill University, she founded MoonCow Theatre Co., which was nominated "Most Promising English Company" at the Montreal Fringe Festival for her direction of David Gow's *Cherry Docs*. In 2017–2018 with the support of the MAI (Montreal, arts interculturels) mentorship program, she directed Jovette Marchessault's *Night Cows*, which is currently being restaged at the short feminist works festival Revolution They Wrote in Montreal, and, this summer, at Toronto Fringe. Katey is part of Black Theatre Workshop's 2018/2019 Artist Mentorship Program as a Director/Theatremaker.

### **Production Assistant HEATHER STRAIN**

Heather Strain is a Montreal-based Stage Manager. She is originally from Vancouver and recently graduated with a BFA from Concordia University's Design for the Theatre program. Her focus is on stage management, as well as sound design. Most recently she was Stage Manager for Concordia University's *The Tempest*, Stage Manager for Sermo Scomber's production *Don't Read The Comments*, Apprentice Stage Manager with Repercussion Theatre's *Much Ado About Nothing* and *Romeo and Juliet*, Apprentice Stage Manager for The Segal Centre's performance of *Once*, and Stage Manager on Imago/Oddstumble's production of *Elsewhere*.

### **Technical Director GUY CARON**

Guy Caron is a Technical Director with more than twenty years of experience on the stage. Since 2001, he has worked for Denise-Pelletier Theatre as Technical Director, Infrastructures Manager, and Assistant Production Manager. Guy has collaborated with Novalux, Le corps Indice, Theatre de la Ville, Festival de Jazz, and Francopholies. He has also worked as a Technical Director Coach for the National Theatre School of Canada.

### **Production Manager, CHARLOTTE MÉNARD**

A graduate of the Production Program of the National Theatre School of Canada, Charlotte Ménard works mainly as a Stage Manager, Production Manager and Tour Manager. She has collaborated with, amongst others, TransThéâtre, À tour de Rôle, L'Activité, Qui Va Là, HUB Studio, La Manufacture, and Espace Go. In the past years, Charlotte has been collaborating on a regular basis with Les productions Hôtel-Motel, l'Opéra de Montréal, and has toured nationally and internationally with Ex Machina.





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written and directed by Morris Panych

Photo: Laurel Pflay/Alcides Lathier

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Rebecca Northan

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Alison Darcy & Joseph Shragge

Cast - Trevor Barrette\*  
Davide Chiazese\*  
Alison Darcy\*  
Sasha Samar\*

Dramaturge - Sarah Elkashaf  
Choreographer - Andrew Turner  
Stage Manager - Chad Dembski  
Set Designer - Alison Darcy  
Costume Designer - Cathia Pagotto  
Sound Designer - Devon Bate  
Lighting Designer - Jon Cleveland  
Set Design Assistant and  
Set Construction - Sophia Graziani

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\*The participation of these Artists are arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance Opera Theatre Policy (DOT).  
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DE CATHERINE CHABOT

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DRAMATURGIE D'ICI

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Le nouveau texte de  
**Catherine Chabot** est  
à voir en ce moment  
au Centre du Théâtre  
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texte Catherine Chabot  
mise en scène Sylvain Bélanger  
avec Lamia Benhacine,  
Catherine Chabot,  
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## PREVIOUS TALISMAN THEATRE PRODUCTIONS INCLUDE :

Daniel Danis' *That Woman* and Michel Marc Bouchard's *Down Dangerous Passes Road*, both translated by Linda Gaboriau. *Down Dangerous Passes Road* won the Prix de la critique 2008 for best English production; Marilyn Perreault's *Rock, Paper, Jackknife...* and Sarah Berthiaume's *The Flood Thereafter*, both translated by Nadine Desrochers; Pierre Michel Tremblay's *Coma Unplugged* translated by Micheline Chevrier; Suzie Bastien's *The Medea Effect* translated by Nadine Desrochers, for which she won a META for best translation; Olivier Kemeid's *The Aeneid* translated by Judith Miller, which won a META for best independent production; Fabien Cloutier's *Billy (The Days of Howling)* and *Province* by Mathieu Gosselin in co-production with The Other Theatre both translated by Nadine Desrochers; *Me and You* by Talia Hallmona and Pascal Brullemans translated by Alison Bowie; and *Yukonstyle* by Sarah Berthiaume and translated by Nadine Desrochers. Last season *Vic and Flo saw a Bear* by Denis Cote was translated by Michael MacKenzie.

## BIG THANKS TO :

La Chapelle team, JoJo Rideout, Playwrights' Workshop Montreal, Cole Foundation, Conseil des arts et des Lettres du Québec, Canada Council for the Arts, Conseil des arts de Montréal, TD Bank Group, the Eric T. Webster Foundation, Espace Libre, Théâtre Denise-Pelletier, Théâtre du Rideau Vert, Marie-Christine André, Inés Adán, Angelo Barsetti, Stefanie Buxton, Chris Dilworth, Brett Donahue, Drew Duncan, Jack Lavoie, Jamie Lovell, Amanda Murphy, Anie Richer, and all our individual donors for their continued support.

## SPECIAL THANKS TO TALISMAN THEATRE'S BOARD OF DIRECTORS :

Christine Lord, Julie Gaboriault, Zach Fraser, Michael MacKenzie, Claude St-Hilaire, Catherine Doyle, Ada Sinacore and Gerald Gauthier.



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