



**“THE GIRLS THAT THIS
HAPPENS TO ALWAYS
LET IT HAPPEN”**

**NIGHT FROM
THE 4TH TO 5TH**

FROM MAY 12 TO 29
STREAMING ONLINE
PAY WHAT YOU CAN

TEXT : **RACHEL GRATON**
TRANSLATOR : **KATHERINE TURNBULL**
DIRECTOR : **ISABELLE BARTKOWIAK**
VISUAL DIRECTION : **PARA-DIME PRODUCTIONS**

TICKETS :
TALISMAN-THEATRE.COM

TALISMAN
THEATRE



Conseil
des arts
et des lettres
du Québec

TERRITORIAL ACKNOWLEDGEMENT : The artists involved in this production of *Night from the 4th to 5th* seek to resist the erasure of Indigenous histories and work towards honoring and inviting the truth. With this, we acknowledge that we stand on the traditional territory of the Kanien'kehá:ka people, an unceded land that has long served as a site of meeting and exchange amongst many First Nations including the Kanien'kehá:ka of the Haudenosaunee Confederacy, Huron/Wendat, Abenaki, and Anishinaabeg. We recognize and respect the Kanien'kehà:ka as the traditional custodians of the lands and waters on which we meet today, as a diverse population. We respect the continued connections with the past, present, and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

ARTISTIC DIRECTOR'S NOTE : Thanks to the Conseil des arts et des lettres du Québec's Exploration and Digital Deployment program, *Night from the 4th to 5th* is Talisman Theatre's second produced-for-digital experience. Designed to be broadcast to a virtual audience, *Night from the 4th to 5th* seeks to live at the intersection of theater and digital art. We hope our investment in digital tools and technology has created something new and compelling for our audiences.

This performative reading was created under new conditions and strict constraints : the process benefitted from only approximately 25 hours of rehearsal and 3 days of filming / sound recording. This situates *Night from the 4th to 5th* somewhere between a play reading and a film. What you will witness tonight is a new hybrid, born of COVID times, an improvisational performance Art film.

We are thrilled to embark on this project with emerging director Isabelle Bartkowiak. The soundscape is captured in glorious high-fidelity sound by the talented Raphael Leveillé. Jaa Smith-Johnson (Para-Dime Productions) has helped us to push the boundaries of the Canadian performance digital landscape. Rachel Graton wrote *Night from the 4th to 5th* in a different world, in the 'before times'.

—Lyne Paquette

DIRECTOR'S NOTE : Having an increased interest in the work of chorality, the musicality inherent in theatrical scores and works that offer a frank female voice, I knew immediately upon my first reading of Rachel Graton's *Night of the 4th to 5th* that this was a text I would like to work on. So when Talisman Theatre approached me with the idea of putting together a hybrid reading of this work, I obviously jumped at the opportunity.

The *Night of the 4th to the 5th* is a sensitive choral text that addresses notions surrounding rape culture by tracing the journey of a victim of assault. Although this work was initially created for the stage in 2017, following the first wave of denunciation "Me too", its subject remains, unfortunately, always current, and this, particularly following the second wave of denunciation having shaken the cultural environment in 2021. In her text, Rachel Graton waltzes with the viewer's vision, balancing her point of view between light and shadow, offering gently cutting words, and expressing opinions that sometimes provoke and sometimes soothe. In short, it is an essential work because it inevitably provokes reflection in the viewer, without ever playing the moral.

It is with a team of artists, each one more intelligent and sensitive than the other, that we have tried, over the past few months, to do justice to the words of Rachel Graton and her translator Katherine Turnbull. We also hope to do justice to the suffering of all those people who suffer in the shadows and who are exasperated by waiting for a change in thinking, a movement in society; in short, who are waiting for things to move so that we can finally offer more benevolence and justice to victims of aggression.

— Isabelle Bartkowiak

AUTHORS' NOTE : Right in the middle of the first performances of *La nuit du 4 au 5*, the #metoo movement emerged. There was an incredible meeting between this beginning of revolution, the artists of the show and the public. From that moment on, the attention in the room changed; we no longer thought that it was someone else's story, it was all of our stories. The one that was unfolding before our eyes, in life. The one that had always been there and that we dared to name, together.

My project was born in the last few years (before #me too.) As we started to talk about consent and rape culture. I wanted to talk about the impact that an event like sexual assault can have on a victim, but also on their loved ones and on the community.

I asked myself the question: how do you recover from it?

And then other questions;

The day our world turns upside down, our perceptions change, our trust in "people" and our environment is shattered, how do we move on?

What can we count on? On whom?

Does life return to normal?

What if our memory fails? If our memory suffers a momentary amnesia following the post-traumatic shock, can we still recover? Even if pieces of the story are missing?

This is what led me to write the story of this young girl. This story is hers, but it is also the story of many others. This story which also becomes that of her parents, of her neighbours, which is part of the story of the ambulance drivers who came to get her that night. This story belongs to no one and to everyone.

So in order to recover, to evolve, must we remember our story?

—Rachel Graton

Thank you for joining us! Enjoy the show!

About the Playwright RACHEL GRATON

Rachel Graton, a graduate of the National Theater School of Canada, is a multitalented actress and playwright. Her work sharply questions the social issues facing women, resilience and collective memory. As an author, Rachel gave birth to two plays during her residency at the Jean-Claude-Germain space of the Theatre d'aujourd'hui: *La nuit du 4 au 5* in 2017, and *21* in 2019. *La nuit du 4 au 5* earned her the 2017 Prix Gratien-Gélinas, the most important Canadian award given to emerging playwrights, presented annually by the Fondation du CEAD with the support of Quebecor. In 2017, she co-wrote and co-directed the short film *Manon aime le hockey* with Sarah-Maude Beauchesne.

About the Translator KATHERINE TURNBULL

Katherine Turnbull (ACTRA, UDA) graduated from the University of Windsor with a BFA [Honours] in Acting with a minor in French Studies. She is an actor, creator, translator, and writer. Since moving to Montréal in 2011, she has had the great fortune of working in both French and English, in theatre and film. Selected acting credits include *As You Like It* (Theatre Zed), *Trojan Barbie* (Chocolate Moose Theatre Company), *The Penelopiad* (Imago Theatre), and *Harry The King* (Repercussion Theatre). In 2020, she completed the Traductions croisées mentorship (CEAD, PWM), introducing her to Rachel Graton's *La nuit du 4 au 5*, and leading her to translate the play in full for Talisman Theatre.

About the Translation dramaturg ALEXIS DIAMOND

Alexis Diamond is an Anglophone theatre artist, opera and musical librettist, translator, dramaturg and theatre curator working on both sides of Montréal's linguistic divide. Framed by her background in playwriting and shaped by her close proximity to Québécois dramaturgy, Alexis' process-based, collaborative practice is grounded in extensive documentary research and in-studio exploration. Her playful yet profound work examines the mental constructs of landscape and language, longing and belonging. She was a finalist for the 2020 Governor General's Award for her translation of Pascal Brullemans' plays for young audiences, *Amaryllis* and *Little Witch* (Playwrights Canada Press).

About the Director ISABELLE BARTKOWIAK

Isabelle is a graduate of the Directing Program at NTS (2021). She is also a graduate of the Department of Dramatic Arts at the Université de Moncton and holds a DESS in contemporary puppet theatre from UQAM. She is one of the founders of the Théâtre de création La Cigogne (Moncton) and the puppet collective Les Blettes. Her interests lie in the role of the civic voice and its value as a dramaturgical framework.

A Talisman Theatre production

NIGHT FROM THE 4TH TO 5TH

Written by
RACHEL GRATON

Translated by
KATHERINE TURNBULL

Directed by
ISABELLE BARTKOWIAK

Performed by
VICTORIA BARKOFF, NAHKA BERTRAND, BRIAN DOOLEY, BIRDIE GREGOR
and DUY NGUYEN

Sound Design:
RAPHAEL LEVEILLÉ

Visual Direction & Editing:
PARA-DIME PRODUCTIONS

Costume Design
MARYANNA CHAN

Set & Props Designer
ZOE ROUX

Stage Manager
BIRDIE GREGOR

Translation Dramaturge
ALEXIS DIAMOND

Publicist
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Social Media
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Rehearsal photography
PHIL LATOUR
SURAH FIELD-GREEN

TALISMAN THEATRE engages professional artists, who are members of the Canadian Actors' Equity Association under the terms of the D.O.T. policy (Dance, Opera, Theatre) and ACTRA under the Live Event Digital (L.E.D.) policy.

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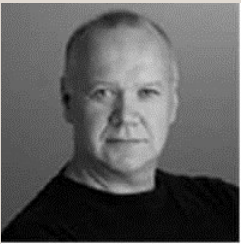
VICTORIA BARKOFF, actor #2

Victoria has inhabited a wide range of characters, from mothers to murderers. Her most recent theatre role was Anne-Marie in the Segal Centre's mainstage production of *A Doll's House, Part 2*, while her most recent film and TV roles include the vice-principal in *Touched*, and Doris, the loveable cat lady, in the TV series *The Republic of Sarah*. Other favourite roles include Selma, opposite Tovah Feldshuh and Viggo Mortensen in *A Walk on the Moon*, and the best friend of chansonnier Claude Leveillé in the French TV series *Tabou*. When not acting, she freelances as a translator and editor and is a real-life mother and grandmother.



NAHKA BERTRAND, actor #3

Nahka was born under the Northern Lights in a small town in the southern Northwest Territories. As a child, she lived on top of a mountain under the midnight sun and was raised with a deep understanding of the vastness of nature. Currently living in Quebec, she is a mother, storyteller and singer. She has experience in translation, theater, writing and is an outstanding cook. She has a graduate degree in journalism from Concordia University and currently works as a legal assistant to the Crown prosecutors in tax law at the Department of Justice.



BRIAN DOOLEY, actor #5

As an actor, Brian has won Dora Mavor Moore, Betty Mitchell and Sterling Awards and nominations for his work in such plays as *The December Man* and *Who's Afraid of Virginia Woolf*. For the screen, he received a Gemini nomination (Best Supporting Actor) for *The Boys of St. Vincent* and, for CBC's *The Beat*, he won an AMPA (Alberta Motion Picture Industry Awards) as Best Performer and for Best Production Under 60 Minutes. Based in Edmonton, Brian is the Director of Play Development at The Citadel Theatre, and is also Artistic and General Director of L'UniThéâtre. He has been involved in the development of new plays for a variety of companies across the country, including Playwrights Workshop (Montréal), Factory Theatre (Toronto), The Banff Playwrights Colony, The National Film Board of Canada and Montreal's Le Centre des Auteurs Dramatiques (CEAD).



BIRDIE GREGOR, actor #1

A storyteller since discovering the magic of making people laugh, Birdie has worked across Canada in all facets of story creation. They have directed, stage managed, produced, and written. Throughout their career they have had the privilege to collaborate on some meaningful and amazing work, including *Angelique* (Black Theatre Workshop/Tableau D'Hôte Theatre—META winner,

Outstanding PACT production & Outstanding Contribution to Theatre); *Punch Up* (Theatre Brouhaha presented by Highland Arts Theatre—Atlantic Fringe's Best of Festival Winner) and their company, Playshed's first production, *COCK*, which was nominated for the 2016 META for Outstanding Independent Production.



DUY NGUYEN, actor #4

Born and raised in Ha Noi, Viet Nam, Duy is a highly motivated young actor based in Montreal. Duy studied Professional Acting at Algonquin College (Ottawa) and Dawson College and has appeared in many Theatrical productions. He works closely with Snowglobe theatre, an emerging independent theatre company, on many of its production such as *His Girl Friday*, Jean-Paul Sartre's *No Exit* and most recently Shakespeare's *Hamlet* which was nominated 2019 Best Play by Broadway World Montreal Awards. Outside of the stage, Duy has participated in a few short

films and is constantly working on his craft through workshops and classes with local directors and casting directors. Duy has a strong sense of comedy and is always thrilled to put his skills to the test.

PRODUCTION TEAM

Sound designer and composer, RAPHAEL LEVEILLÉ

A self-taught multi-instrumentalist and multi-platform musician, Raphaël has been active on the Montreal music scene for nearly 10 years. He has worked as composer, writer and performer for his project Embo/phlébite, and also as an accompanist for groups such as Douance, Pataugeoire, Navet Confit, Guillaume Mansour and others. He co-produced and mixed the album *Millepertuis* of the post-folk band Après l'asphalte as well as for short films and choreographies. His style stands apart for its touch of fun and strangeness. By creating dissonant universes in known places, he deconstructs our knowledge and by the same token all that appears "normal".

Set and props designer, ZOE ROUX

Zoe is an artist and theatre designer from Montreal. A graduate from Concordia University with a specialization in design for the theatre, her work spans across costume, set, and lighting design. Her innovative portfolio's integrity has led to collaborations with acclaimed Canadian companies such as: Centaur Theatre, Segal Centre, Imago Theatre, Tableau D'hôte Theatre, and many others as well as her participation in The Black Theatre Workshop's 2016-2017 Artist Mentorship Program. A key player in the Montreal arts community, her practice is nourished by theatre and group collaborations in forming work that is immersive, interactive, and galvanizing.

Costume designer, MARYANNA CHAN

Maryanna is a Chinese-Canadian artist, illustrator, and scenographer born and raised in Saskatoon. She studied Visual Communications Design at the Alberta College of Art + Design, majoring in Illustration and recently graduated from the scenographie program at the National Theatre School of Canada. She is dedicated to creating spaces for people from marginalized communities to tell their stories, and feel truthfully represented. Through her work, she speaks about identity, equality, and liberation. She strives to create a body of work that encourages people to be more understanding, truthful, and open minded.

Visual direction, PARA-DIME PRODUCTIONS

Jaa Smith-Johnson is an award-winning actor, producer and writer. He was awarded Breakthrough Stage Artist of 2017 (Now Magazine, Toronto), the Gloria Mitchell-Aleong Award (2015) for artistic achievement. He is a four-time META nominee and a Dora nominee. His company, Para-Dime Productions, is a film collective of film-makers who come together to work hand in hand with creators and storytellers of all kinds. Our goal is to inspire, empower and leave an impact through ART! Some of our most recent films include: *DEMON* (Winner of the Distinction Award at the Canada Shorts 2021) and *Slim and Ren* (Finalist at the NZFilmFest Awards 2021). Commercial work: Black Theatre Workshops, *Poetry Jam 2021* (Film adaption) and Geordie Theatre's, *Virginia Wolf & The-In-Between* (2021 Film adaption).

Stage manager, BIRDIE GREGOR

A storyteller since discovering the magic of making people laugh, Birdie has worked across Canada in all facets of story creation. They have directed, stage managed, produced, and written. Throughout their career they have had the privilege to collaborate on some meaningful and amazing work, including *Angelique* (Black Theatre Workshop/Tableau D'Hôte Theatre—META winner, Outstanding PACT production & Outstanding Contribution to Theatre); *Punch Up* (Theatre Brouhaha presented by Highland Arts Theatre—Atlantic Fringe's Best of Festival Winner) and their company, Playshed's first production, *COCK*, which was nominated for the 2016 META for Outstanding Independent Production.

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; *Vic and Flo saw a Bear* by Denis Cote was translated by Michael MacKenzie; *Clean Slate* by Catherine Chabot in collaboration with Brigitte Poupart, Vicky Bertrand, Marie-Anick Blais, Rose-Anne Déry, Sarah Laurendeau and Marie-Noëlle Voisin, was translated by Jennie Herbin and won a META for best ensemble; *Habibi's Angels* by Hoda Adra and Kalale Dalton-Lutale.

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SPECIAL THANKS TO TALISMAN THEATRE'S BOARD OF DIRECTORS :

Christine Lord (President), Maria Eliades (VP), Shayne Lovesin (Secretary), Julie Gaboriault (Treasurer), Paul Chambers, Catherine Doyle, Maria Eliades, Gérald Gauthier, Michael MacKenzie.

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