



montreal rampage : "The performances by the actors is... outstanding. [...] Wildfire is devilish and delightful. ... The result is satisfying and the production is a great success." — Rachel Levine, 2023-01-17.

atavu.ca : Wildfire "is brilliantly interpreted by Julie Tamiko Manning, Kathleen Stavert and Davide Chiazese. Hats off to the artists!" — Jérôme Bouclet, 2023-01-18.

westmountmag.ca : "I would go to see anything one of these actors is in, and here are all three in one play! Besides, where else can you see a play that includes a 'murderous pet tarantula'?" — Byron Toben, 2023-01-19.

theatrefunhouse : "The Wildfire of the title becomes volcanic in Stavert's devastating delivery of this climactic tale of lust and horror... Well worth catching." — Jim Burke, 2023-01-23.

Instagram : "Wildfire was sublime! Such an incredible and inspiring piece. The text is layered, complex, innovative and human and the performances are so unique, rich, full and stunning." — erinjlindsay, 2023-01-16

Chelsea Dab Hilke : "Wildfire was truly one of the more thrilling pieces of theatre I've seen this side of the Anglo theatre in a long time (maybe ever?)" — director, dramaturg, producer, 2023-01-24.

Sur les pas du spectateur : "'Consumed' (!) and very satisfied by Wildfire. [...] The text is rich, the exchanges lively and, even if it is in English, I am very, very attentive and often laugh too!" — Robert St-Amour, 2023-01-17.

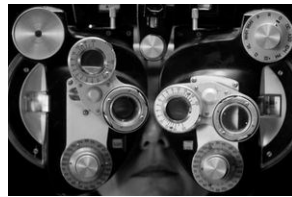
forgetthebox.net : Wildfire : "A Perfect Tension ... Lots of folks aim for this vibe, but this strikes the chord. ... I don't often go to plays, but when I do, I want them to be this good." — Dawn McSweeney, 2023-01-19.

CJAD iHeartRADIO : "Wildfire is a biting, witty surreal romp, with a spare but gorgeous staging, and delicious acting." — Sarah Deshaies, 2023-01-20.

mcgilltribune.com : "Wildfire is a blazing success... sardonic humour and twisting, cyclical storyline will offer audience members on both sides of the aisle plenty to talk about." — Dana Prather, 2023-01-24.

Facebook : "Wonderfully, powerful and playful performance. Make sure you go!!!" — Lisa Marcovici, 2023-01-20.

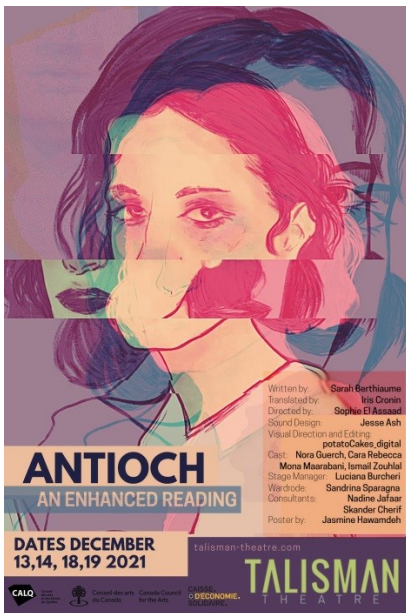
Facebook : "This is such an amazing play and the bunch of anglophone actors bringing it to life are great thespians. I'm so happy for you guys!" — ZoneCulture, 2023-01-23.



Film Festivals : Wins 'Best Stage Play' at the Swedish International Film Festival. Wins 'Best Experimental Film', 'Best Black & White Film', and 'Best Drama' at Madrid's Snow Leopard Film Festival. And wins an honorable mention at the London Movie Awards—2023-03-01.

LE CULTUREL 2.0 : "It's a great success. I have nothing but congratulations... Another thing I really liked is that it doesn't look slick like a video that is professionally edited."—Winston McQuade, 2022-05-10.

JEU Revue de Théâtre : "The subtleties of black and white, magnified by remarkably precise lighting, give the performers a striking presence, more real than life. The text thus finds all its power and engages our intellect."—Alain-Martin Richard, 2022-05-19.



The Concordian : "Presented on YouTube, the work is also an exploration of new digital possibilities for live art creations. The result is a powerful immersive theatre reading that invites viewers to engage with the performance while being comfortably seated and wearing a pair of headphones."—Véronique Morin, 2021-12-20.

ARP Media : "The actresses know how to adapt their acting to make the emotion shine through a screen. The various animations also add rhythm and hold the viewer's attention. ...It's a success for this first digital experience signed Talisman Theatre." —Nancie Boulay, 2021-12-14.

LE CULTUREL 2.0 : "Talisman Theatre innovates by producing its latest creation Antioch (Sarah Berthiaume) on YouTube in striking images and binaural sound. The director Sophie El Assaad tells me..."—Winston McQuade, 2021-12-12.



MonTheatre : "Habibi's Angels: Commission Impossible highlights the fact that it is still difficult for a newcomer to integrate even though visible minority artists have become fashionable. While the play evokes the Law on State Secularism (Law 21), it does not claim to be a pamphleteer. It is just a tragicomic fable, a bit pungent, in which many female spectators and, why not, some male spectators will recognize themselves."—Nathalie de Han, 2020-12-04.

En Toutes Lettres : "In a society where a Tokenist Quebec government—making symbolic efforts to include minority groups in order to escape accusations of discrimination—refuses to acknowledge the existence of systemic racism, Habibi sheds a refreshing light."—Mario Cloutier, 2020-12-01.

CKUT Upstage : SOPHIE (Director) : "So here we have the Angels who are—you'll see from the video because I don't think we'll be able to perform it live in front of an audience—but they are a play on women of colour; they have super, super, super bright clothing on, and they are a visible minority, and they've been tasked as these superheroes by this unknown person, Habibi, to make a play, to capitalize on the fact that they are women of colour. ...And, actually, like, the character of Habibi is trying to get trauma porn."—Sarah Dehaies, 2020-11-26.

La Scena : "The actresses know how to adapt their acting to make the emotion shine through a screen. The various animations also add rhythm and hold the viewer's attention. ...It's a success for this first digital experience signed Talisman Theatre." —Nancie Boulay, 2020-12-14.

JEU Revue de théâtre : "...Sophie Gee's staging is inventive despite the social distancing, the four performers—to which are added Chadia Kikondjo, Aida Sabra, and France Rolland (Habibi's voice)—, frankly energetic, the scenography, simple and effective, the choreography by Claudia Chan Tak, quality, the use of video, very welcome, and the costumes by Sophie El Assaad, delirious. Their fun mix of multicultural motifs fused with a comic book aesthetic in a 'superhero Power Rangers' style is worth mentioning."—Mario Cloutier, 2020-12-01.

Spirale : "The voice of Hoda, whom I reached by phone on November 20, is joyful ... 'It's a meta-theatrical piece,' she sums up, at last. I immediately realize that, without realizing it, we were actually talking about the play throughout the interview. Because the show comes to ask the same question that nourished our exchanges: how to put forward alternative stories about Montreal, without art becoming number painting?"—Sarah-Louise Pelletier-Morin, 2020-11-25.



Theatre Funhouse : "The first-rate cast... give magnificently loose-limbed yet precisely executed performances, while Leslie Baker's fluid direction creates order out of the potential chaos of the boozy long day's journey into night. ...What's certain is that this is a beautifully staged ensemble piece that offers a refreshingly raw portrait of female friendship."—Jim Burke, 2019-03-26.

Le Culte : "Inside each character, we find a little piece of ourselves, sketches of our hopes, our dreams and our anxieties ... Watching this play is the equivalent of looking into the other, to get along and maybe even better understand the other to better understand oneself, but also to understand more about those around us."—Alexane Anglehart, 2019-03-21.

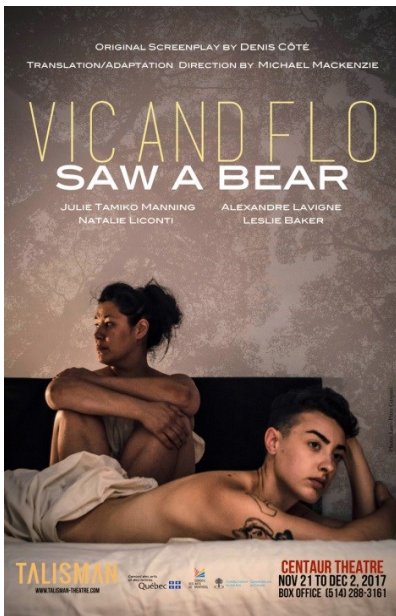
CULT #MTL : "I thought to myself: these women are shrieking harpies. ...But, I realized I've spewed as much invective as a young woman. ...See Clean Slate with your girlfriends. Make sure to grab some wine before you head in."—Sarah Deshaies, 2019-03-20.

Arts et culture : "What would we do if we only had one night to live with our friends or our family? After all, it is a universal theme that deserves to be approached from different perspectives, and in this the text hits the mark. ...The scenography offers beautiful images and launches us on some tracks quite open to interpretation."—Thomas Duret, 2019-03-19.

ARP.MEDIA : "The chemistry between the actresses zings. It feels like attending a real girls' dinner, witnessing real conversations. The directing is excellent. ...Clean Slate is a funny, moving and resolutely feminist work that speaks of friendship, feminine solidarity and unconditional love." —Nancie Boulay, 2019-03-26.

Théâtralités : "This incisive, hard-hitting, unrestrained dialogue of a 30-year-old author passes readily into English. ...Leslie Baker orchestrates a magnificent sextet of actresses who play Marie-Anick, Marie-Noëlle, Catherine, Vicky, Rose and Sarah as if the characters were written especially for them."—Yanik Comeau, 2019-03-24.

Montreal Theatre Hub : "Honest and resolute, Clean Slate shines in English premiere: Good art is a splash of cold water on the face; it reinvigorates the viewer. ...Clean Slate is modern theatre at its best: timely and well-rounded. I cannot speak highly enough of Talisman's latest production. The show runs until March 30th and you'd be foolish to miss it."—Andrew Sawyer, 2019-03-20.



Culture Plus : "I found the play to be enjoyable, well-acted and well written. It engaged my attention throughout. The characters showed depth and were superbly interpreted..."—Sylvain Richard, 2017-10-26.

Le Culte : "The four actors managed to bring intense emotions through their superb talent, not to mention the sound effects and visuals that brought their share of success to the play." — Sandrine Vieira, 2017-10-26.

Pieuvre.ca : "This intimate thriller, original and sylvan, leaves a strong impression and contains sublime parts of shadow and light to discover." — Nathalie Lessard, 2017-11-27.

Wesmountmag.ca : "I must admit that the leisurely artistic pace of the first third of Vic & Flo seemed somewhat achingly slow, but it was paced beautifully to match the unfolding developments." — Byron Toben, 2017-11-26.

Nevro'sArts : "In his adaptation, Michael Mackenzie has not only translated the text well, but also captured the ambivalent atmosphere that is so characteristic of Côté's work." — Jonathan Duchesne, 2017-11-26.

SÉQUENCES : "Micheal MacKenzie comes out the winner in this enterprise, with his discipline, sense of dark humor, and the skill to succeed..." — Élie Castiel, 2017-11-24.



The Gazette : "Berthiaume's script boldly alternates between grim, sometimes gently funny naturalism, and poetic, magical elements... [T]his is a striking, often richly imaginative play, skilfully directed by Geneviève L. Blais." — Jim Burke, 2016-10-14.

Westmount mag : "This play has drawn praise in Toronto and Europe. I would recommend it..." — Byron Toben, 2016-10-14

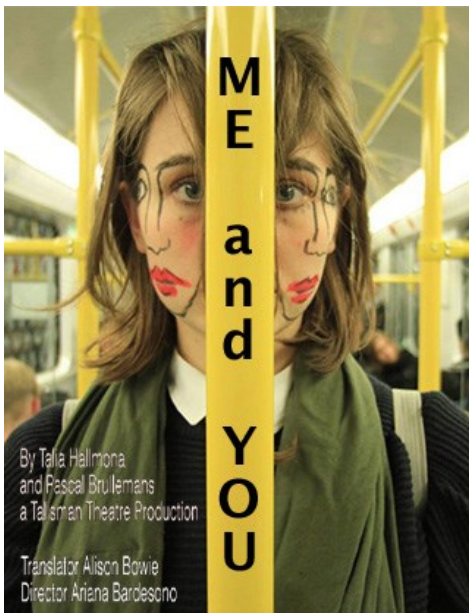
Theatre Hub : "Maintaining its mandate of adapting contemporary French Quebec plays to the English stage (credits to translator Nadine Desrochers for preserving the lyrical quality of Berthiaume's script), Talisman Theatre is to be commended here for providing a voice for the people of the First Nations and bringing their issues front and centre... *Yukonstyle* succeeds in embracing and exploring relevant issues of identity, diversity, and multiculturalism. More vitally, it illustrates the impact of the national tragedy of Canada's murdered aboriginal women, blowing the whistle on a system that has failed to protect them and on a onlooking society that has left the native community to fend for itself in the most hostile and unforgiving of conditions. Above all, it ignites essential conversations on our search for roots, how we cope with loss, and our glaring need for human connection and intimacy." — Camila Fitzgibbon, 2016-10-14.

Mtl Rampage : "I cannot get enough of this type of theatre. The production is slick but not distracting, the actors are as solid as a brick house and the gaze is unflinching on the realities that they are dealing with. It is gutsy, challenging yet accessible, and deeply unforgiving work. I felt vulnerable at the end of this. It deserves to be widely seen. Talisman Theatre, I salute you." — Angela Potvin, 2016-10-15.

MATTV : "'Larger than life', the Yukon motto acquires a new meaning in this play by Sarah Berthiaume, who drew inspiration from real-life characters she came across during a stay in this territory where the mercury drops to -45°C. Through raw dialogue and poetic monologues, the author expresses the resilience of sensitive characters who protect themselves first of all from themselves in this arid environment." — Sébastien Bouthiller, 2016-10-14.

Concordia Link : "Berthiaums's *Yukonstyle* provokes audiences by giving them a glimpse of what the harrowing final moments of Pickton's vicims might have looked like through Garin's narrative. [...] Some members of the audience cried, as the fictional scence came close to reality." — Joshua De Costa, 2016-10-18.

Un fauteuil pour l'orchestre : "Talisman Theater company has found the perfect balance between humor, darkness and theatrical militancy, producing a strong, sensitive production." — Jean Hostache, 2016-10-21.



Culture plus : "The translation works well and shows that the questions of integration and identity affect everyone universally. We are all in one way or another faced with integrating into society and discovering who we really are. The chemistry between the two principle characters was emotionally engaging. The performance and dramaturgy was A1."—Sylvain Richard, 2016-05-20.

Theatre HUB : "Me and You pulls at the heartstrings in playing themes of belonging, acceptance, and connection."—Camila Fitzgibbon, 2016-05-20.

Mtl Rampage : "The actors were very good and Miriam Katrib managed to convey the confusion and pathos of the immigrant first generation with tremendous energy. Kathleen Stavert gave an outstanding performance as the Quebecois girl who befriends Talia, and tries to teach her in one of the most comic scenes how to attract French boys."—Anna Fuerstenberg, 2016-05-20.

Westmountmag.ca : "The set .. was essentially bare, with many light bulbs hanging or standing on steps, lending a vaguely surreal quality to the whole... The whole is ably directed by NTS grad and teacher Arianna Bardesono, herself from Italy years ago." — Byron Toben, 2016-05-20.

Patwhite.Com : "This sensitive interpretation of uprooting is amplified by the staging, as sleek as poetic."—Alice Caron, 2016-05-21.

cultMontreal : "Sincere acting, original and minimalist usage of space, props and costumes, the two young protagonists fills the theatre with realist magic while urging us to ponder the deeper meanings of our sense of self and that of others."—Edit Jakab, 2016-05-20.

Bible Urbaine : "The minimalist staging by Arianna Bardesono takes us to the heart of a story of initiation or even a autofiction deeply sensitive and the reality of a growing number of 'new' Quebec."—Charlotte Mercille, 2016-05-21.