

# I AM WILLIAM



théâtre  
**le clou!**

## synopsis

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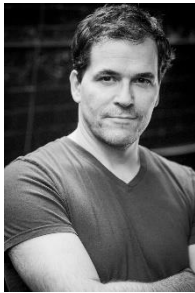
When Margaret Shakespeare, William's sister, writes at night, it's a remedy for the injustices she sees every day. At the age of thirteen, she writes powerful stories inspired by humans contradictions. But in 1577, in her small England village, the place of a girl is at home doing chores. Worse still, girls who know how to read and write can be accused of witchcraft and be severely punished. When William discovers the magnitude of his sister's talent, he is so amazed that he can't keep it to himself. But how can he share her words while protecting her at the same time? Then begins a long journey in the very heart of this whimsical England, where brotherly love is even more powerful than the truth itself, where the strength of words has the power to reverse the established structures, and where social masks may eventually end up falling.

In *I am William*, this parcel of the sixteenth century becomes a magnifying glass of our times. Because today, being a boy or a girl still dictates a part of the path to follow.

**ALL AUDIENCES, AGES 10+  
LENGTH : 70 MINUTES**

## director's note, Sylvain Scott

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*"My first thoughts, when I started to work on this new creation, was that I wanted to explore the universe of a major cultural figure; a giant whose body of work is a legacy. A few music, art and dance icons popped into my head but the name that really inspired me the most was... William Shakespeare. However, I didn't feel like adapting one of his plays. I wanted to explore Shakespeare from a different angle. While doing my research, an article caught my attention: it claimed that there is no documentation on his life before the age of 18. This gave me the idea to invent his youth. Which experiences made him write as he did? What was his life like as a teenager in Stratford-upon-Avon? Creation has its privileges; it gave us the liberty to imagine a part of William's life.*

*When I shared the idea with playwright Rebecca Déraspe, she immediately embraced it and did so with sensibility and humility. I am grateful to her for magnifying this idea into a very personal and powerful play on women's place in society and in the world of art. I am also incredibly thankful to this fabulous team of actors and designers. With **I am William**, we have a theatrical and musical proposition that straddles the line between the present and the past, fiction, and reality.*

*Enjoy the show!"*

Co-founder and co-artistic director of Théâtre Le Clou, **Sylvain Scott** has directed for the company *La Langue du Caméléon*, *L'héritage de Darwin*, *Isberg*, *L'Océantume*, *Le chant du koï*. On stage, he performed in numerous productions, such as *La fête sauvage* (Théâtre de Quat'sous), *2012 revue et corrigée*, *Un violon sur le toit* (Théâtre du Rideau Vert), *Les Parapluies de Cherbourg*, *Frères de sang*, *L'homme de la Mancha* (Productions Libretto), *Antoine et Cléopâtre*,

*Jeanne Dark, L'Opéra de Quat'sous, Le Misanthrope, La bonne âme du Se-Tchouan* (TNM), *Un gorille à Broadway* (Productions À tour de rôle) *Footloose, La mélodie du bonheur, Hairspray* (Juste pour rire), and *Prom Queen the musical* (Segal Centre). In 2005, he created *La vraie vie est ailleurs*, a musical theater based on the songs of Réjean Ducharme and Robert Charlebois, which he played solo in the Jean-Claude Germain hall of the Théâtre d'Aujourd'hui. As a composer, his credits include the original music of a dozen productions for companies such as TNM, Théâtre Le Clou, Théâtre Bouches Décousues and Théâtre du Trident. Sylvain has also been teaching musical theater for the Theater Program of Collège Lionel-Groulx since 2001. He has directed the graduates in *Les Fantastiques, Nuit Night Notte, Tombés du nid, Neuf* and *Les 4 filles du docteur March*. He also directed Sergi Belbel's *Après la pluie* with the drama graduates of the Collège Lionel Groulx.

## playwright's note, Rébecca Déraspe

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*"While I was in school, I wasn't aware of the persistent inequalities between men and women. I thought that this battle had been won a long time ago. I had the impression that no one could stop me from dreaming any dream I wanted to, just because I am a woman. But then, reality hit me. I wasn't wrong on all points: nobody would actually stop me from making my own decisions but I realized that hundreds of years of inequities between men and women had an impact on the world's social structures. We are still battling millions of prejudices. Even though I am convinced that **I am William** is for everyone, I wrote the play especially for teenagers. For their violent need to find their place in the world. For their dreams. For the beautiful and great strength they have when they imagine their future. I thought of them. Every day. I thought about their battles. Their aspirations. Their fights. I thought about their insatiable need to create meaning with life's ordinary ups and downs. I thought of young people because I do remember the passionate heartbreaks I felt a few years back. I wanted us to tell this story, together; a story where reality and fiction tell our today.*

*Mine.*

*Theirs.*

*So that we look at the height of men and women. Without distinction."*

**Rébecca Déraspe** is a 2010 drama graduate of the National Theater School of Canada. Rebecca's theater credits include: *Le Radeau* (Théâtre de la Petite Marée, 2011), *Deux ans de votre vie* (Salle Jean-Claude Germain du Théâtre d'Aujourd'hui, produced by Les Biches Pensives, BMO playwright award), *Plus (+) que toi* (Cercle Molière, Winnipeg, 2015), *Votre crucifixion* (Contes Urbains 2013, a production of Urbi et Orbi, Théâtre La Licorne), *Peau d'ours* (Petit théâtre du Nord, 2014, Michel Tremblay award finalist), *Le merveilleux voyage de Réal de Montréal* (Théâtre de la Petite Marée, 2014 – co-produced with Théâtre Bouches Décousues), *Nino* (Théâtre POCHE/GVE, Geneva, 2016), *Gamètes* (La Petite Licorne, 2017). She was part of the collective endoscope.collectif who created the play *Ceci est un meurtre* (Théâtre Aux Écuries, 2015.). She also works as a screenwriter.

## distribution

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**SIMON LABELLE-OUIMET**  
William Shakespeare

A graduate of National Theater School of Canada in 2011, Simon Labelle-Ouimet's theater credits include: *Pinocchio* (Théâtre La Roulotte), *Une lune entre deux maisons* (Le Carrousel), *Le chant de Sainte Carmen de la Main* (TNM), *Poésie, sandwichs et autres soirs qui penchent* (Cinquième Salle, PDA), *Les voisins*, *Intouchables* (Théâtre du Rideau-Vert) and *Footloose* (Juste pour rire). His TV credits include: *Adam et Ève*, *Il était une fois dans le trouble*, and *Les Sioui Bacon*. In 2015, he was Alexis in the television series *Marche à l'ombre* directed by Francis Leclerc.



**ÉDITH ARVISAIS**  
Margaret Shakespeare

Since graduating from Collège Lionel-Groulx's theater program in 2006, Edith has been working both in theater and television. Her theater credits include: *Les Fourberies de Scapin / Scapin the Schemer* in 2007 (Répercussion Théâtre), *Qu'est-ce qui reste de Marie-Stella?* (Abat-Jour Théâtre), *Les amateurs de sport* (Théâtre Prospero) and the first two creations of playwright Eugénie Beaudry; *Gunshot de Lulla West (Pars Pas)* and *Le Trou*, (Théâtre Prospero). She also spent 4 years playing in the musical *Belles-Sœurs* directed by René-Richard Cyr (Théâtre d'Aujourd'hui), and will be part of the new tour starting in July 2018. Her TV credits include *Il était une fois dans le trouble* and *Les Invincibles*.



**RENAUD PARADIS**  
Le narrateur

As soon as Renaud came out of the National Theater School of Canada, he won the audience's heart. His theater credits include *Sweeney Todd* (Théâtre Décidel), *Chantons sous la pluie* et *Le Petit Roy* (Juste pour rire), *Un violon sur le toit* (Théâtre du Rideau Vert) and *Edgar et ses fantômes* (Productions Octave), *Glengarry Glen Ross* (Théâtre du Rideau Vert), *Les Feluettes*, *Le Peintre des Madones* (Espace Go) and *La Leçon d'histoire* (Théâtre Jean Duceppe). From 2002 to 2016, he was Laurent Trudeau in the television series *L'Auberge du chien noir*, which earned him a nomination at the Gala des prix Gémeaux in 2008. He was also in the television series *30 Vies* and *États Humains*.

### Live musician on stage (alternately)



**BENOIT LANDRY**

Trained in theater and music, Benoit has been working as an actor, singer, musician, and director since 2003. His career path led him to also work in circus and dance. As an actor or composer, he collaborated, among others, with Serge Denoncourt, René-Richard Cyr, Benoît Vermeulen, Martin Faucher, Lorraine Pintal, Daniele Finzi Pasca, Loui Mauffette, Claude Poissant, Monique Gosselin and Sylvain Scott. His director credits include *Les Sports d'été*, *Le Voyage d'hiver* (Nord Nord Est), *Chloé Lacasse - Les Vies possibles*, *Les Grondements souterrains* (In Extremis) and the installation *Habitats* (OFFTA 2015). Benoit is also a co-founder and artistic director of Nord Nord Est, a multidisciplinary creation organization.



*or*

**JEAN-FRANÇOIS DE BELLEFEUILLE**

Montreal keyboardist and freelance pianist, Jean-François De Bellefeuille has been working on the music scene for twenty years. Mostly self-taught, he studied jazz piano at Saint-Laurent Cegep. Over time, he has collaborated with many artists including Luc De Larochelliere, Renee Wilkin, Andrea Lindsay, Laurence Nerbonne, Brigitte Boisjoli, The Bronze and Alfa Rococo.

## production team

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Playwright	<b>Rébecca Déraspe</b>
Translation	<b>Leanna Brodie</b>
Directed by	<b>Sylvain Scott</b>
Assistant director	<b>Dominique Cuerrier</b>
Musical direction	<b>Benoit Landry and Chloé Lacasse</b>
Created and performed by	<b>Édith Arvisais, Simon Labelle-Ouimet and Renaud Paradis</b>
Live musician	<b>Benoit Landry or Jean-François De Bellefeuille</b>
Dramaturgic consultant	<b>Paul Lefebvre (CEAD)</b>
Costume designer	<b>Linda Brunelle</b>
Lighting design	<b>Luc Prairie</b>
Movement	<b>Monik Vincent</b>
Chandelier's design and conception	<b>Nathalie Trépanier</b>
Production make-up	<b>François Cyr</b>
Wigs	<b>Géraldine Courchesne</b>
Production and technical manager	<b>Samuel Thériault</b>
Light manager	<b>Pierre-Olivier Hamel</b>
Sound manager	<b>Étienne Mongrain</b>
Production photography	<b>François Godard</b>

Linda Brunelle's assistant **Marie-Audrey Jacques** | Curtain confection **Éliane Bouchard** | Train confection **Johanne Langelier** | Screen printing **Katherine Paré** | Cutter **Amélie Grenier** and **Anne Rémillard** | Hat maker **Lyne Beaulieu** | Studio musicians **Guido del Fabro** (violin, alto), **Vincent Carré** (Percussions / programming assistant), **Chloé Lacasse and Colin Gagné** (Sound recording) and **Chloé Lacasse** (mixing) | Stage/set construction **Création Z**.

The translation was developed with the support of Playwrights' Workshop Montreal.

## company

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Théâtre Le Clou produces original works that focus on reaching teen audiences. Co-directed by Monique Gosselin, Sylvain Scott and Benoît Vermeulen, the company is a collective of artistic directors whose approaches are personal but intimately linked.

The creators at Théâtre Le Clou actively combine textual, formal and design elements through creative exploration. What emerges from this process is work that is challenging and enjoyable, provocative and engaged, beautiful and chaotic.

For almost 30 years, Le Clou has brought together everyone who finds inspiration in the meeting between theatre and adolescence. The company also supports young theatre makers interested in exploring the artistic challenge of creating work for teenagers. Thousands of spectators in Quebec and abroad have enjoyed one of the company's 37 shows.

A number of Théâtre Le Clou productions have stood out over the years. *Au moment de sa disparition* (2003) and *Romances et karaoké* (2005) both won Masques Awards for Best Young Audience Production, Best Script and Best Direction from the Académie québécoise du théâtre. *Assoiffés* won the Prix de la critique 2007-2008, awarded by the Association québécoise des critiques de théâtre (AQCT), in the young audience category. In 2008, *Isberg* won the Prix ROSEQ-RIDEAU. In 2010, the script for the play *Éclats et autres libertés* won the Prix Louise-LaHaye, handed out by the Centre des auteurs dramatiques (CEAD), and the show itself won the AQCT's Prix de la critique 2010-2011.

The company is also the project manager for *Les Zurbains*, contemporary tales written by professional authors and teens that are staged every year at our partner venues: the Salle Fred-Barry du Théâtre Denise-Pelletier in Montreal and the Théâtre jeunesse Les Gros Becs in Quebec City.

## théâtre le clou!

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Artistic Direction  
**Monique Gosselin, Sylvain Scott and Benoît Vermeulen**

**Emilie Champoux**, General management  
**Marie-Noël Bouchard**, Booking  
**Djanice St-Hilaire**, Communications  
**Marie Ichtertz**, Booking agent - Europe  
**Nadine Asswad**, Booking Agent - English markets  
**Jean Duchesneau**, Technical direction  
**Maryse Lebrun**, Administrative assistance



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Montréal

