



written by **Jennifer Tremblay**  
translated by **Shelley Tepperman**  
directed by **Katie McHugh**  
starring **Sofi Lambert**

## fringe<sub>NYC</sub>™ 2012

“Director Katie McHugh works Lambert into flurry of movement . . . you’re left appreciating the power of simple acts, both human and theatrical.” **TIME OUT MAGAZINE**

“Ms. Lambert’s performance is likely to prove one of the acting highlights of this year’s 187-show NYC Fringe.” **STAGE MAGE**

“Katie McHugh’s direction is focused and driven, and beautiful in the way it alternates between the sonorous and silent moments that torment the woman in different ways.” **TALKING BROADWAY**

## THE SUCCESS IN FRINGE FESTIVAL 2012



Last August Les Exportables presented the american premier of THE LIST at the 16th annual New York International Fringe Festival. THE LIST was well accalimed by both audience, solding out few performances and by the press rated 4 stars & critic's pick by Time Out.

The Fringe Festival also recognized the quality and originality of THE LIST by giving the production **OVERALL EXCELLENCE AWARD for a SOLO performance**

THE LIST is the first production by the new theater company. Les Exportables create exchange between New York & Quebec by bringing life to original scripts written by the next generation playwrighters.

### WHAT THEY SAY

"--the utterly charming Ms. Lambert, gracefully directed by Katie McHugh, whirls us through the not-so-innocent drama of her character"

**Stage Mage**

"-"I liked getting to know this very odd, passionate woman who felt suffocated by her life and her loneliness."

**Nytheatre.com**

"Lambert is highly likable and posseses exactly the detached rigidity needed to convince you of the woman't s hidebound meticulous nature."

**Talking Broadway**

## A NOTE FROM THE DIRECTOR

Working on *The List* has been an incredible journey. Jennifer Tremblay's writing speaks to the heart, with her rich text and unique poetic structure, this play immediately grabbed me. The play is written as a thirty-five page list, with sentence fragments, and no punctuation other than a period at the end of every line, yet within this structure a woman's struggle reveals itself so clearly. It's a story that touches all of us, this woman's extreme need to connect with someone, her neurotic list making, her fear of being swallowed by the isolation and monotony of everyday life, and her struggle with motherhood and marriage. As the maiden voyage of *Les Exportables* sets sail with *The List*, it is our hope that American audiences will fall in love with this play as it's native Canadian audiences have.

## BIOS



### **SOFI LAMBERT** (Actress)

Born in Québec, Sofi is well known to Montreal theatre and TV audiences. Sofi studied drama in Montreal, London & New York. She has portrayed complex, tortured, sexy and bittersweet characters in both French & English in both side of the ocean. Her theatre credits include: *Jean & Beatrice* (Beatrice, Theater for the New City) *Encounters* (Alex & Clair, Center Stage), *La dame aux Camélias* (Prudence, ArcLight Theater), *IFM* (Mariah, Flamboyant Theater), *Autour de ma pierre il ne fera pas nuit* (Dolores, Monument National), *L'hiver de Force* (Petit Pois, Espace Geordie), *Elsemeurt* (Mme Renee, Fred Barry), *Les 4 morts de Marie* (Simonne and Sylvette, Espace Geordie), *Maudit BBQ* (Elisha Person, Quebec Tour).

> [www.sofilambert.com](http://www.sofilambert.com)



### **KATIE MCHUGH** (Director)

Katie McHugh is a New York based director, teacher and producer of theatre and film with a B.A. in Theatre from Florida State University and an MFA in directing from The New School for Drama. She is the Founding Director of the Southeastern Teen Shakespeare Company and Co-Founder of the Teen Shakespeare Conservatory at the Actors Movement Studio. Katie is an award-winning director who specializes in devised and experimental theatre. Her enthusiasm for educational theatre earned her a nomination for the Champion of the Arts Award in 2006, and the Big Read Grant from the National Endowment for the Arts, 2007. New York directing credits include: *Travis Winters* by Nick Gandiello in the New York 15-Minute Play Festival (Winner of Best Play, Audience Choice Award, and Best Director), *The Author's Voice* at The Cell Theater, *Euripides' Medea* in the New School for Drama's New Visions festival, *Jubilation Mississippi* by Stephen Bittrich in the Drilling Company's Happiness festival, Producer and Director of *The Winter Comedy Fest* at Theatre 54, *Dim Sum* by Deborah Savadge in the Drilling Company's Debt festival, Co-director of "Off Off the Webseries" [www.offoffwebseries.com](http://www.offoffwebseries.com), Director and Producer of "Internet Affairs" [www.internetaffairs.tv](http://www.internetaffairs.tv), a new web series airing in Fall of 2012.

> [www.katiemchugh.com](http://www.katiemchugh.com)

## THE SYNOPSIS



*I keep a tight list.  
Very detailed  
I stick to it.  
Even more since she died.  
But I'm having trouble.*

THE LIST is a poetic and moving story that addresses the problems faced by our individualistic society. The play is told through the first person perspective of a mother of three children living on the Canadian countryside. She confides in the audience, her attempts to bring order to chaos through the obsessive maintenance of her to-do lists. However, when one of the items on her list remains undone, she must deal with the dire consequence and resulting guilt that her negligence caused.

## EXTRACT

01.

### **Exhalation**

I didn't lay a finger on her.  
I didn't hire anyone.  
To sneak in and murder her.  
And yet it's as if.  
I killed her.  
Her death is my fault.  
I'm not saying if we hadn't met she wouldn't be dead.  
The point is we met so I could prevent her death.  
She's dead.  
I failed in my duty.

02.

### **Blackout**

Recycling.  
Drugstore.  
Find doctor's number.

Managing lists is a complex activity. The items on a list are not of equal importance. I'm completely unreasonable. My lists go on forever. They're totally excessive. I mean there are things I'd do anyway without writing them down. « Laundry », for example, isn't something I need to write down. Laundry is an inescapable obligation. Also on my lists are urgent tasks. "Buy milk" is urgent. "Pay credit card": is also urgent. I can't shirk these responsibilities. I have to submit to them. No matter what's going on with my kids. No matter how tired I am. There are fun tasks. "Buy presents", "Defrost pie". And then there are floating tasks. The most complicated ones. They're often transient. They're the only ones that disappear even if they're never accomplished. Floating tasks can be neglected without consequences. They're arbitrary tasks. For example, on yesterday's list I wrote "Call dentist". Yesterday I thought it was important to see the dentist as soon as possible. My teeth were too yellow yesterday. This morning they seemed whiter. White enough to not go to the dentist.



TIME OUT MAGAZINE



# Fringe Festival reviews

Here are three snapshots from this year's wild and woolly Fringe. By David Cote, Diane Snyder and Jenna Scherer

### Independents



There's a sense of drift to this wistful new musical, which follows a group of affable stoners aboard an 18th-century schooner trying to get their historical-re-creation act together. The source of this gentle rocking motion is, obviously, the vessel itself, moored south of Boston. *The Lady Grey* serves as a bobbing, beer-can-straw commune for our hard-partying bohemians, led by the puppyish Liam (Jacob Roiz). But the boat isn't the only thing adrift; our young heroes are all treading water in a limbo between childhood and the rest of their lives. The creators of this piece adroitly capture that aching nostalgia of youth sounding the deep waters of adulthood. The piece is full of exuberant, foul-mouthed slacker ring-leader Liam, his discontented girlfriend (Summer Broyles), sweetly spastic Jimmy (Kevin Hoffman) and rueful Grace (Lilib Cooper), who pines for absent bad boy Chris (Christopher Burke). Stephen Feigenbaum's ebullient tunes tack smoothly between sea chantey and indie folk-rock, and the book and lyrics by Mark Sonnenblick and Marina Keegan are broadly comic but also scintillating and surprisingly pithy. *Independents* has patchy, shaggy stretches, and it doesn't quite earn its second-act plot twists, but there's a warm, honest aura about the endeavor (as well as hauntingly beautiful singing). This pleasure cruise, though, has a tragic ending. Lyricist and book writer Keegan died earlier this year at age 22. *Independents* makes for a lovely maiden voyage. —DC

### The List



Check smoke detector. Empty dishwasher. Defrost pie. The harried homemaker and mother in Jennifer Tremblay's sparse, poetic monodrama is constantly making to-do lists, trying not to feel discombobulated amid the chaos of raising three young children and coping with the alienation she feels in the country village she now calls home. But this unnamed narrator's seemingly organized existence can't assuage the responsibility she feels for the death of Caroline, a local woman who became her best friend. Over the course of an hour (about 15 minutes too long), Tremblay's protagonist subtly reveals the contradictions of her apparently complicated life: She yearns for companionship yet regards her peers as "nosy bitches," and writing something down doesn't mean she will do it. As embodied by Sofi Lambert in the U.S. premiere of this French Canadian play (translated by Shelley Tepperman), she's a model of mindful self-possession on the verge of falling apart. Director Katie McHugh works Lambert into a flurry of movement as she scrawls her character's to-dos on the set's white crates and paper floor covering. You're left appreciating the power of simple acts, both human and theatrical. —DS

### I <3 Revolution



No leftie obsession is left unlampooned in Alexandra Panzer, Tara Schuster and Alice Winslow's *I <3 Revolution*, a funny, rambling piece that could best be described as a cult-indoctrination variety show. The three created the piece when they were Brown undergrads in 2008, and it bears the marks of a college-grown production: DIY pluck, a throw-everything-at-the-wall aesthetic and a slight case of self-obsession. At the top, the high-strung ladies inform us that this is not a performance, but a hostage situation. They're trying to start a vaguely defined revolution against everything that pisses them off: misogyny, capitalism, technology, ignorance, the word *panties* and, ultimately, each other. Seated at a folding table adorned with junior-prom-style streamers, they attempt a variety of coercion techniques on the audience, from a baptism (in a "milk bath") to mugging (at staple-gunpoint); joining them onstage is a very game Chris Lowell as the group's man-hitch, adorable punching bag and occasional voice of reason. The central conceit is that the ladies are making a grab at authority and decisiveness, and failing miserably; so the script is a deliberately meandering, tangential mess. It's also frequently hilarious, but *Revolution* goes on about half an hour too long, and the shtick starts feeling tiresome and self-indulgent. Call it a case of reverse Stockholm syndrome. —JS



Theater

The New York International Fringe Festival continues at various venues through Sat. 26. See the Off-Off List and visit [timeout.com/newyorktheater/fringe](http://timeout.com/newyorktheater/fringe) for more reviews.