

THEATRE NATIONAL POPULAIRE REPERTORY



The Play of Shadows (Le Jeu des Ombres)



by **Valère Novarina**
directed by **Jean Bollorini**

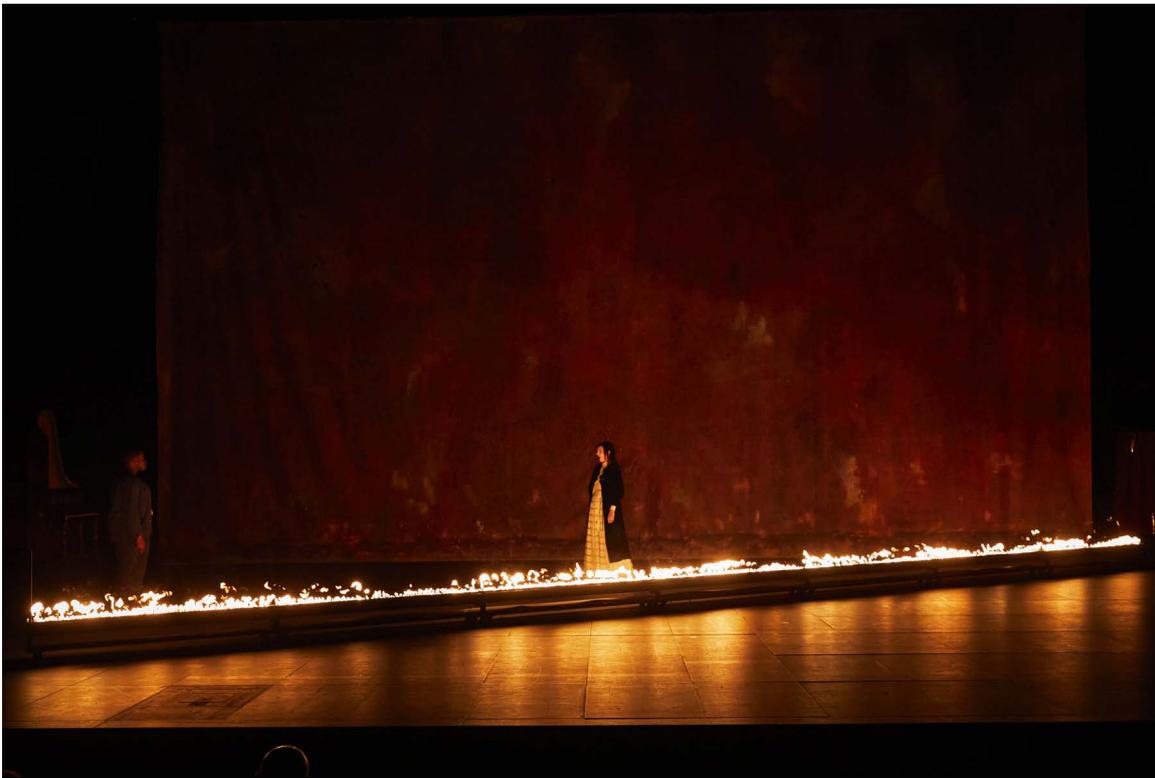


Photo credit © Christophe Raynaud de Lage

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Two artists in dialogue

A collaboration of two theatres

The Théâtre de la Criée and the Théâtre National Populaire (TNP) are two of the most iconic regional theatres in France today.

Founded in 1981 in the Old Port of Marseille, La Criée-Théâtre National de Marseille is a lively workshop of theatre, images and creativity. Year after year, it affirms its vocation and its label as a centre dramatique national (CDN), producing and touring contemporary and classic works. La Criée is a producing house, a place of restless creativity open to all, welcoming diverse artforms, including dance, music, circus, cinema and the visual arts. Since 2011 La Criée has been directed by playwright, director and visual artist Macha Makeïeff.

The TNP, based in Villeurbanne, near Lyon, is a flagship of decentralisation of the arts in France. Its mission is to produce high-quality shows accessible to a wide audience. Since its foundation in 1920, its successive Directors have ceaselessly reaffirmed the three words that define it: Théâtre, National, and Populaire (for the people). They consider it both a utopic dream and a social necessity. Against all odds, the TNP has held its course for over 100 years. In January 2020, Jean Bellorini took the helm, and has led the theatre as a major producing house creating large-scale productions, with an international presence and strong local roots.

At the head of these two institutions, Macha Makeïeff and Jean Bellorini have maintained a unique and prolific artistic dialogue for many years, based on the complementarity of their approaches. In 2014, when Jean Bellorini staged Bertolt Brecht's *The Good Person of Szechwan*, Macha Makeïeff designed the costumes. And when Macha Makeïeff directed Molière's *Les Femmes savantes (The Learned Ladies)*, Jean Bellorini designed the lighting.

From that moment on, they have worked continuously together. Macha Makeïeff designed the costumes for Jean Bellorini's *Karamazov* (Avignon Festival 2016), *Kroum* (Alexandrinsky Theatre in Saint Petersburg 2017), *Un instant* based on Proust's *In Search of Lost Time*; as well as two operas, Cavalli's *Erismena* (Festival d'Aix-en-Provence) and Handel's *Rodelinda* (Opéra de Lille).

For Macha Makeïeff, Jean Bellorini designed the lighting for *Flight!* by Mikhail Bulgakov and *Lewis versus Alice* (Premiered at the Avignon Festival 2019). In addition, members of his Troupe Éphémère participated in the exhibition *Éblouissante Venise* at the Grand Palais (Paris, 2018), curated by Macha Makeïeff.

Enriched by this shared experience, and promoting a light-hearted, poetic theatre for all, the two artists have a common approach to programming in their theatres. They support each other's artists-in-residence; they combine public funding allocated to them to develop projects and tour works; they present each others' works and develop close relationships with audiences. Their collaboration is a sign of the artistic evolution of publicly-funded regional theatres in France, and their mutual experiment offers the public a new way of choosing what theatre to watch and support.

The Play of Shadows

by **Valère Novarina**

directed by
Jean Bellorini

performers

François Deblock,
Mathieu Delmonté,
Karyll Elgrichi,
Anke Engelsmann,
Aliénor Feix
alternating with
Isabelle Savigny,
Jacques Hadjaje,
Clara Mayer,
Laurence Mayor,
Liza Alegria Ndikita,
Marc Plas,
Ulrich Verdoni

euphonium **Anthony Caillet**
piano **Clément Griffault**
cello **Barbara Le Liepvre**
alternating with **Clotilde Lacroix**
percussion **Benoit Prisset**

artistic collaborator
Thierry Thieú Niang
set design **Jean Bellorini**
and **Véronique Chazal**
lights **Jean Bellorini**
and **Luc Muscillo**
video **Léo Rossi-Roth**
costumes **Macha Makeïeff**
costume assistant
Claudine Crauland
second costume assistant
Nelly Geyres
hair and makeup **Cécile Kretschmar**
set building, costume creation
TNP Workshops

assistant director
Mélodie-Amy Wallet
music
excerpts of *L'Orfeo*
by **Claudio Monteverdi**
and original music by
Sébastien Trouvé,
Jérémy Poirier-Quinot,
Jean Bellorini
and **Clément Griffault**
musical director **Sébastien Trouvé**
associate musical director
Jérémy Poirier-Quinot

The text of *Le Jeu des Ombres* is
published by Éditions P.O.L., Paris 2020.

Premiere 23 October 2020 in Avignon,
France at the Semaine d'art en
Avignon.

“My wife is the cause of my journey. A viper, on which she trod, poured into her veins a venom that robbed her of her best years. I struggled to find the strength to bear her loss, and the Gods know I tried: but Love was too strong for me. He is a well-known God on earth, the world above. Is he a God in this house too?”

Ovid, Metamorphoses, Book 10, lines 25-62

“Many brilliant and well-informed authors today instruct their readers, telling them of the state of progress, of where to go, of what to think, and where to stand. But I am instead one who blindfolds his readers, as though I was blessed with ignorance and seek to share it with those who know too much... A bearer of darkness and a revealer of shadows for those who find that the stage is often too brightly lit. I have been blessed with a deficiency, a flaw: I am one who received something less.

As I go along, I abandon language while taking action – singing everything, constantly creating human figures, tracing time, chanting in silence, dancing without moving. Without knowing where I'm going, but proceeding very deliberately, very calmly. I am no educated theorist, but a working writer relying on my own methods and my own achievements. I start from exercises rather than from technique or processes, performing exercises to the point of exhaustion: planned breakdowns, deliberately expending energy, painting in time, and continuous, endless writing.

All these trials are intended to exhaust myself and annihilate myself, in order to put something other than myself to work: I go beyond my own strength and my own breath, until something speaks by itself, without plans, and continues on its own, and it is no longer I who is drawing, writing, speaking and painting.”

Valère Novarina

The Play of Shadows by Valère Novarina

The Play of Shadows is a joyful, festive, deep-dive into the exuberant language of Valère Novarina, in dialogue with Claudio Monteverdi's opera *L'Orfeo*, in which Director Jean Bellorini brings together his two favourite mediums, language and music.

Bellorini has brought diverse forms of language to the stage: adaptations of great works of literature – *Les Misérables*, *The Brothers Karamazov*, *In Search of Lost Time*, *Eugene Onegin* – and commissions to contemporary playwrights like Pauline Sales and Valère Novarina. Bellorini's commission to Novarina of a dramatisation of the myth of Orpheus and Eurydice is the expression of a long-standing admiration: one of his first productions was an adaptation of Novarina's *L'Opérette imaginaire*.

Novarina maintains that "writing for the theatre is like preparing a dance hall, or setting up obstacles on a racetrack, knowing that the real beauty will only come with the arrival of the dancers, the actors, and the tumblers. 'Hey you there, actors, your bodies are going to roar, cry out and burn with passion!' More than anything, it is the sensation of passion that I feel coursing through an actor's body that inspires me to write for the stage."

For Novarina, there are two uses of language: the practical, allowing us to communicate; and the poetic, suggesting an elsewhere. Poetic language is inherently dramatic: words have their own drama, and carry conflict within themselves. It is this drama of language that he wishes to convey: "the richest substance, the most precious fabric, the living material with which we are woven, is not the lymph, the nerves, the plasma, the water and blood of our organs, but language. Language is our other flesh." Novarina says of speech that it is "an exile and separation from ourselves, a glimpse into darkness, a light, another presence. To speak is to be divided from oneself, it is to give something of oneself away, it is a departure: the word leaves the self in the sense that it leaves the self behind."

For Orpheus, Eurydice represents exile, separation, light and darkness. It is she, the other, who leaves Orpheus. Eurydice is in this sense Orpheus' word; she is his song. So he must rediscover the Voice, and the Word. In this work, Novarina's visceral, rhythmic, and musical language converses with the great arias of Monteverdi's *L'Orfeo*.

Music features in all of Jean Bellorini's theatrical creations, and he has directed baroque operas, including Cavalli's *Erismena* at the Aix-en-Provence Festival, and Handel's *Rodelinda* at the Lille Opera. In 2017, alongside conductor Leonardo García Alarcón, he presented a performance of *L'Orfeo* in the Basilica of Saint-Denis. Since then, he has lived with this work constantly within himself.

The Play of Shadows mixes genres and eras, weaving together the music of Monteverdi with Novarina's constantly erupting language. Throughout, the play remains faithful to the message of the original myth: only love – and art – can escape the tragedy of death. This work speaks about humanity's insatiable quest for immortality.

The signs of this desperate yet radiant human pursuit are represented on the stage by a chaotic world in ruins, a scorched world. Around the figures of Orpheus and Eurydice a company of musicians and storytellers, possessed by an "elusive and restless" word, set up their stage, create their cabaret and sing of love and of life. Disaster is always near at hand, the earth is ever ready to burst open. Humanity dances on a volcano.

Nine actors, seven musicians and two singers perform together. The artists' vibrations and breath, and the movement and uncertainties of the stage space, leave room for emptiness and silence and the personal truth of each member of the audience.

The Myth of Orpheus

Between the opposing drives of love and death – Eros and Thanatos

The myth of Orpheus is often used to illustrate the fundamental dualism expressed by the psychoanalysts Sabina Spielrein and Sigmund Freud: the tension between our drive to live and our drive to die, between love and destruction.

Love and death are so closely intertwined in the myth of Orpheus it makes us wonder what this means. Eurydice, caught by death, is in the end lost twice. Orpheus, inconsolable, is in the end torn apart by the violent priestesses of Dionysus, the Maenads, infuriated by his loyalty. Does love have any power? And what is this drive that has overcome it? We must seize the opportunity to explore the complexity these ambiguities create.

Orpheus, or the triumph of the Poet

Orpheus is the son of Apollo, who is the God of Music, the Sun God; and of Calliope, who is the Muse of Poetry and daughter of Zeus and Mnemosyne, Goddess of Memory.

He was conceived of this union of Music and Language, and he was born of the blazing fire of nature (the Sun) and the nourishing fire of the soul (Memory). He is the Artist Creator, a demi-god, above the common sphere yet even so, he is mortal.

Orpheus represents that part of humanity that reaches up to the sublime, radiating beyond natural and physical constraints. He is made of spirit, of light and of beauty. A wanderer, he moves from one world to another, disregarding borders, and opening roads, and hearts, with his art.

Orpheus' love for Eurydice is stronger than death because of the treasure he holds, a powerful language to argue the case for life. With his song, Orpheus wrings mercy from Persephone and Hades, God of Death. Art, transcending love (the life drive), triumphs over death, marking its superiority over nature. Art is a link between men across the abyss of death, and is a mark of recognition, signifying a shared excellence. Art elevates life and redeems it from annihilation.

Hope, doubt and the thirst for knowledge

Although humans hope to escape their lot by achieving immortality (through the glory of art or in an afterlife), they constantly doubt whether this will happen. Despite our ruses, our charms, and our rituals, we wonder if death will be the strongest in the end? Perhaps after all, nothing truly unites us?

Hope and doubt are two sides of one coin for humans wandering endlessly between birth and death, from one person to another. Orpheus turns around on the road out of Hades because he doubts, and in this moment he loses his beloved, because he does not trust the Gods. However, at that same moment when he turns and sees Eurydice, he also sees into the Underworld: he sees what is forbidden, and he learns. This curiosity, most likely unconscious, this thirst for knowledge, makes him lose the object of his love. The price of knowledge becomes the decisive separation between subject and object.

L'Orfeo by Claudio Monteverdi

While nymphs and shepherds sing of the love of Orpheus and Eurydice, Orpheus prays to the Sun to bless their marriage. He sings blissfully to the Gods, to the trees and to the wild beasts, and through the magic of his verses, he even moves the stones. Suddenly, a Messenger arrives and announces to the horrified assembly the death of Eurydice, bitten by a poisonous serpent. Devastated, Orpheus resolves to travel to the realm of the dead and find his beloved. Safely guided by Hope, he succeeds in reaching the Underworld. There he must cross the river Styx, which Charon forbids him to do, despite his spellbinding singing. But Orpheus overcomes all obstacles, and crosses over the river. To reward his daring, Pluto agrees to give him back Eurydice, on condition that he does not turn around and look at her while they are on the journey back to the world above. Orpheus and Eurydice's reunion is brief however, for soon after they set out, Orpheus gives in to temptation and looks back at Eurydice – who is then pulled back to Hades, and lost forever. In his desolation, Orpheus renounces love: but his father, the God Apollo, lifts him to the heavens, where he admires his beloved Eurydice for all eternity.



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Excerpt of the play

ORPHEUS, as a child.

Eurydice! We were walking together, when suddenly, in front of us, that unknown feeling appeared, broke out, emerged. I didn't turn towards you, no! I rather turned away from myself, to leave myself behind – so I wouldn't know my way anymore – to not be.

“Is a rope good enough?
Of a solution...
Or is a piece of string better?
And a pencil.
I'll take a compass
And draw the invisible boundary
Between being born... and not being
Between not being... and not being born.”

The Play of Shadows (Le Jeu des Ombres), Valère Novarina, Éditions P.O.L., 2020



Photo credit © Christophe Raynaud de Lage

Press

“The actors are astonishing, they deliver an extraordinarily lively and concrete rendition of Valère Novarina’s unique language.”

Le Monde – Fabienne Darge

“Every scene and every tableau is stunning.”

Le Figaro – Philippe Humm

“In this new work Jean Bellorini, who is used to directing operas, skilfully unites theatre and singing: they echo each other, bringing Novarina’s words to life in a delicate and almost perfect balance. [...] In a game of mirrors, he responds to the flood of words with a staging in which the musicians become the partners of the text, by turns wise and playful.”

Inferno – Pierre Salles

“Jean Bellorini is a director who is perfectly apt in his handling of the poetic and the tragicomic: he is a true heir to Peter Brook and Ariane Mnouchkine. In this theatre of the text and the imagination, he plumbs the depths of the baroque tradition in an extraordinary staging.”

Transfuge

“Jean Bellorini leads us on a journey of discovery of the people of the Underworld, where operatic arias alternate with cascades of speech, and where the tragic coexists with the bizarre and hilarious.”

Les Inrockuptibles – Patrick Sourd

“Conceived as a theatrical poem, *The Play of Shadows* presents a dense, eclectic, rich and multi-faceted substance. Jean Bellorini dresses before us a dynamic series of tableaux, all of them them breathtakingly beautiful – dance, comedy, tragedy and even stand-up – in a powerful, disturbing maelstrom. He has created a mesmerizing production: tragic, magnificent and full of nuance and finesse.”

L’Œil d’Olivier – Olivier Frégaville



Photo credit © Christophe Raynaud de Lage

Valère Novarina

Valère Novarina is the best-known and most influential avant-garde dramatist working in France today. He is the author of over thirty plays, has received several awards, and recognition from the French government. He was born in 1947 in Geneva to Manon Trolliet, an actress, and Maurice Novarina, an architect. In Paris, he studied philosophy and philology at the Sorbonne: he read Dante and wrote a thesis on Antonin Artaud. In the company of Jean Chappuis, he climbed Mont Blanc, walked from Thonon to Nice (300 miles) and traversed Corsica on foot.

His first play, *L'Atelier volant*, was directed by Jean-Pierre Sarrazac in 1974. Marcel Maréchal commissioned him to freely adapt Shakespeare's *Henry IV: Falstaffe* was staged at the Théâtre National de Marseille in 1976. *Le Babil des classes dangereuses*, a theatrical novel, was published by Christian Bourgois in 1978. *La Lutte des morts* followed in 1979.

In 1984 Valère Novarina met Jean Dubuffet, the first theorist of "art brut" and began a correspondence with him by pneumatic mail. "Art brut" inspires Novarina's works, and he has rightly been labelled a unique voice in French theatre. His texts are full of references to the circus, to clowns, funfairs and the Japanese Nō theatre. They follow traditions - from Rabelais to Jarry. Patrice Chéreau praised him as the most important contemporary dramatist in France after Koltès. Novarina's style is characterized by neologisms and enumerations. His grammar is non-conventional, his work incorporates children's verses and impromptu poetry, it quotes advertising, political slogans, and sayings.

Éditions P.O.L. (Paris) have published over two dozen of his works, from the 1980's to the present day. Novarina's books have been translated into Arabic, Catalan, Chinese, Czech, English, German, Greek, Hebrew, Hungarian, Italian, Japanese, Portuguese, Romanian, Russian, Slovak, Slovenian, Spanish and Turkish.

Valère Novarina directed the premieres of over a dozen of his own plays, including: *La Scène*, at the Avignon Festival and at the Théâtre de Vidy-Lausanne; *L'Espace furieux*, at the Comédie-Française; *L'Acte inconnu*, at the Avignon Festival, in the Cour d'honneur of the Palais des Papes; *Le Monologue d'Adramélech*, at the Théâtre de Vidy-Lausanne; *Képzletbeli Operett / L'Opérette imaginaire*, at the Théâtre Csokonai in Debrecen (Hungary); *Le Vrai sang*, at L'Odéon-Théâtre de l'Europe, Paris; *L'Atelier volant*, at the Théâtre du Rond-Point in Paris; *Le Vivier des noms*, at the Avignon Festival; *L'Acte inconnu*, Haitian version, rehearsed in Haiti with 6 actors at the Théâtre de l'Union (Limoges) as part of the Festival des Francophonies; *Imigyen szola Louis de Funès*, at the Csokonai Theatre in Budapest (Hungary); *L'Homme hors de lui*, and *L'Animal imaginaire*, at the Théâtre de la Colline in Paris. Novarina painted large scale canvases for each of these shows.

Three feature films are based on texts by Valère Novarina, including Jean-Luc Godard's *Nouvelle vague* (1990). His plays have been part of the repertoire of the Comédie Française since 2006. He received the Prix Marguerite Duras for *L'Origine Rouge* in 2003, and the Grand Prix du Théâtre de l'Académie française.

Recent art shows

– *Chaque chose devenue autre (Each Thing Becomes Another)* – Paintings, drawings, litanies, September – December 2018 Chapelle de la Visitation de Thonon-les-Bains

– *Les Figures pauvres (The Poor Figures)* – Drawings and other works. August – October 2019 cipM (centre international de poésie de Marseille)

– *L'Acte de la parole (The Act of Speech)* – paintings, drawings. January and February 2020 Chapelle du quartier Haut, Sète

Complete bibliography available at <https://www.novarina.com/>

Jean Bellorini

Award-winning stage director Jean Bellorini has a strong affinity for the great classics of theatre and literature. In his work, theatre and music are closely combined, as well as a generous company spirit, and he advocates theatre that is both popular and poetic.

Jean Bellorini trained as an actor at the École Claude Mathieu. On graduation he founded the Compagnie Air de Lune, and directed: *Fiddler on the Roof*, *The Seagull*, *Lorca's Yerma* (premiered at the Théâtre du Soleil), and *L'Opérette*, drawn from Valère Novarina's *Opérette imaginaire*.

Jean Bellorini's productions include: *Tempête sous un crâne* based on Victor Hugo's *Les Misérables*; *Paroles gelées* inspired by the works of Rabelais (received the Molière award for Best Director); *The Good Person of Szechwan* by Brecht (awarded the Molière for Best Show in the Public Sector); *Liliom* by F. Molnár; and *Karamazov*, based on Dostoyevsky's novel (premiered at the 2016 Avignon Festival).

Bellorini was appointed in 2014 Director of the Théâtre Gérard Philipe, the centre dramatique national (CDN) in Saint-Denis, where he staged *Un Instant*, inspired by Proust's work; and *Onegin*, based on Pushkin's verse novel.

He also founded the Troupe éphémère (the Ephemeral Ensemble), made up of young people from Saint-Denis. The project makes a lasting commitment to the teenage public, rehearses throughout the year, and culminates in a presentation on the main stage of the theatre. One of their shows was invited by Ariane Mnouchkine to the Théâtre du Soleil. In collaboration with the choreographer Thierry Thieû Niang, he directed twenty-four young performers in an adaptation of William Shakespeare's *Sonnets*.

Jean Bellorini has been Director of the TNP since 2020, and in that same year, he opened the "Semaine d'art en Avignon" with Valère Novarina's *Le Jeu des Ombres*.

Jean Bellorini has directed plays at the Berliner Ensemble, the Alexandrinsky Theatre in Saint Petersburg, and most recently, with the Teatro di Napoli. He has directed operas at the Lille Opera, the Festival d'Aix-en-Provence and the Festival de Saint-Denis.

Sébastien Trouvé

Sébastien Trouvé is a sound designer, sound engineer and musician who collaborates regularly with Jean Bellorini, and with directors Alain Gautré, Razerka Lavant, Isabelle Ronayette, Frédéric Bélier-Garcia; with choreographers Raphaëlle Delaunay, Laura Scozzi, and others. He is particularly interested in micro acoustics. Sébastien Trouvé was H Production network supported by the Région Sud Provence-Alpes-Côte d'Azur, regrouping: the Avignon Festival; the Marseille Festival; the Théâtre national de Nice; La Criée, Théâtre National de Marseille; Les Théâtres, Anthéa-Antipolis Théâtre d'Antibes, scène nationale Châteauvallon-Liberté and the Friche la Belle de Mai. ector Zazou's sound engineer on his last three works, and his European tours.

He works regularly with IRCAM (Institute for Research and Coordination in Acoustics/Music) on the development of software based on the interaction between image and sound. Sébastien Trouvé works as sound designer and sound engineer at the Gaîté Lyrique venue in Paris. He participated in the sound design of Emmanuel Noblet's *Réparer les vivants*. For Jean Bellorini he designed the sound of his productions of *Liliom*, *Karamazov*, *Onegin*, *Un instant* and the *Sonnets*; and for Macha Makeïeff, the sound design for *Flight* by Bulgakov, and *Lewis versus Alice*, based on the works of Lewis Carroll, and premiered at the Avignon Festival.

The Play of Shadows

Past dates (2020-2021 season)

- Premiere 15-23 July 2020 in the Cour d'Honneur of the Avignon Festival > cancelled due to the Covid-19 pandemic.
Seven dates rescheduled 23-30 October 2020 during the Semaine d'art en Avignon > 1 cancelled due to the Covid-19 pandemic.
Premiere 23 October 2020.
- 6-22 November 2020 - Les Gémeaux, Scène Nationale - Sceaux > cancelled due to the pandemic
- 6-8 January 2021 - Le Quai - CDN d'Angers Pays de la Loire > cancelled due to the pandemic
- 14-29 January 2021 - TNP Villeurbanne > cancelled due to the pandemic
- 5-6 February 2021 - Grand Théâtre de Provence > cancelled due to the pandemic
- 10-13 February 2021 - La Criée - Théâtre National de Marseille > cancelled due to the pandemic
- 18 February 2021 - anthéa, Antipolis Théâtre d'Antibes > cancelled due to the pandemic
- 24-26 February 2021 - La Comédie de Clermont, scène nationale > cancelled due to the pandemic
- 5-6 March 2021 - Scène Nationale du Sud Aquitain > cancelled due to the pandemic
- 23-26 March 2021 - Théâtre de la Cité - CDN Toulouse Occitanie > cancelled due to the pandemic
- 6 April 2021 - Opéra de Massy > cancelled due to the pandemic
- 14-16 April 2021 - Théâtre du Nord, CDN Lille Tourcoing Hauts-de-France > cancelled due to the pandemic
- 21-22 April 2021 - Théâtre de Caen > cancelled due to the pandemic
- 18-20 May 2021 - MC2: Grenoble > cancelled due to the pandemic
- 27-28 May 2021 - Le Liberté - Scène Nationale > cancelled due to the pandemic

The Play of Shadows

ON TOUR AUTUMN 2022

DATES AVAILABLE

• producers
Théâtre National Populaire;
La Criée – Théâtre national de
Marseille

• coproducers
ExtraPôle Provence-Alpes-Côte
d'Azur*; **Festival d'Avignon;**
Théâtre de Carouge; Grand
Théâtre de Provence, Aix-en-
Provence; Théâtre de la Cité-
CDN Toulouse Occitanie; Les
Gémeaux – scène nationale
de Sceaux; MC2: Grenoble;
Théâtre Gérard Philipe – centre
dramatique national de Saint-
Denis; Le Quai – CDN Angers Pays
de la Loire; scène nationale du
Sud-Aquitain, Bayonne; anthéa-
Antipolis Théâtre d'Antibes; scène
nationale Châteauvallon-Liberté,
Toulon

* Production network supported
by the Région Sud Provence-
Alpes-Côte d'Azur, regrouping: the
Avignon Festival; the Marseille
Festival; the Théâtre national de
Nice; La Criée, Théâtre National
de Marseille; Les Théâtres,
Anthéa-Antipolis Théâtre
d'Antibes, scène nationale
Châteauvallon-Liberté and the
Friche la Belle de Mai.

Touring specifications

Running time: 2 hrs 15 mins.

In French with Surtitles.

Company

1 Director, 1 Assistant Director,
9 Actors, 4 Musicians, 2 Singers
8 Crew members, 1 Production Tour Manager

Total 26 people

Set transport from Villeurbanne of 2 x 100m³ volumes.

Tour Dates 2021-2022:

- 13-30 January 2022, Théâtre National Populaire, Villeurbanne
- 10-12 February 2022, La Comédie de Clermont-Ferrand – scène nationale
- 18-19 February 2022, Grand Théâtre de Provence, Aix-en-Provence
- 9-20 March 2022, Les Gémeaux – scène nationale, Sceaux
- 24-26 March 2022, Le Quai – CDN d'Angers Pays de la Loire
- 31 March-3 April 2022, La Criée – Théâtre national de Marseille
- 20-21 April 2022, Scène nationale du Sud Aquitain, Bayonne
- 15 July 2022, Festival d'été de Châteauvallon



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