



Production La Criée

Molière Trissotin or The Learned Ladies

by Molière

Directed, sets & costumes by Macha Makeïeff

A brilliant comedy, delving in the core of a completely out of control bourgeois family - madness of the all-powerful mother, sacrificed daughters, crazed women, ploys, craftiness and dismay of the men. The Chrysale household on the brink of implosion ! Women emancipation in a patriarchal society is depicted with unrivalled precision and drollery. A remarkable piece on feminism and the various forms of misogyny, Trissotin or the *Learned Ladies* is altogether a fierce social criticism and the image of a family disaster.

The show was created for the Nuits de Fourvière in Lyon, France, June, 2015

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Trissotin **or** the Learned Ladies

By Molière Directed, sets & costumes by Macha Makeïeff

Estimated running time 2h15

With

Chrysale, honest bourgeois **Thomas Cousseau**

Philaminte, wife to Chrysale **Marie-Armelle Deguy**

Ariste, brother to Chrysale **Philippe Fenwick**

Armande, daughter to Chrysale **Caroline Espargilière**

Henriette, daughter to Chrysale **Vanessa Fonte**

Trissotin, a wit **Geoffroy Rondeau**

Bélise, sister to Chrysale **Thomas Morris**

Clitandre, lover to Henriette **Arthur Igual**

Vadius, a learned man/ The notary **Pascal Ternisien**

Martine, a kitchen maid **Karyll Elgrichi**

L'Épine, servant to **Valentin Johner**

Lighting Designer **Jean Bellowini** assisted by **d'Olivier Tisseyre** Sound Designer

Xavier Jacquot Hair and make up Designer **Cécile Kretschmar** assisted by

Judith Scotto Musical arrangements **Macha Makeïeff** and **Jean Bellowini** Assistant

Directors **Gaëlle Hermant** and **Camille de la Guillonnière** Scenic design and Props

Assistant **Margot Clavières** Props Construction **Patrice Ynesta** Costumes Assistant

Claudine Crauland Production Stage Manager **André Neri** Iconography

Guillaume Cassar Diction **Valérie Bezançon** Set Construction **Atelier Mekane**

Trainees (Pavillon Bosio) **Amandine Maillot** and **Sinem Bostanci**

Production La Criée Théâtre national de Marseille

Coproduction Festival des Nuits de Fourvière ; Théâtre Gérard Philipe, Centre Dramatique National de Saint-Denis ; Centre Dramatique National Orléans/Loiret/Centre ; Centre Dramatique Régional de Tours - Théâtre Olympia

"Our sister's mad, yes. And growing madder daily" Translated by Richard Wilbur

"I'm overcome! I'm faint! I'm ravished, quite." Translated by Richard Wilbur

"And you be mine, I care not how it's done." Translated by Richard Wilbur

The atmosphere of the Chrysale house is over tensed. Women are backed in corners of extreme madness. Molière displays the most comical and most distressing impasses of feminine emancipation and the terror it instils in men !

Macha Makeïeff, in this exclusive reinterpretation of the masterpiece, reveals the sheer violence of the misogynist speeches designed as mandatory agendas for women. It could just as well be a "70s styled" psychedelic version of a vaudeville, if the maternal omnipotence didn't prove so destructive.

Reveries and misery of a world which has been disoriented by all things feminine...

Whatever they say, whatever they say...

A great comedy of manners about the diversion of the wit, satire of the extremist preciosity, exposure of pretentiousness then an inevitable feature of the politically conscious publications discussing the "new science", *Trissotin or the Learned Ladies* is the title chosen by Molière for the 1672 play, as early as show resumed. It shows just how important the central role of the toady, hypocrite poet is.

Tremblings behind the closed doors of a bourgeois family which tears one the other in pieces in the name of linguistic elegance, le "beau langage", and its terrible requirements. Clans. Misogynist speeches and similar domestic agendas designed for women. The impasses of emancipation. Hatred towards the body and delights of knowledge turned libido, invasive feminine follies send the bourgeois comfort flying off the hook. Dismay of the men and dread of the combative feminine gender. The waltz of the egoists and the ridicule.

Schemes, familial pot, dowry and revenues, sacrificed and rival daughters.

Pipe dreams of an hallucinatory, all-powerful mother under the influence of a ridiculous pedantic, dangerous seducer, who wants their share in the house. Criticism of the Court and social contempt. Only will the schemes of a manipulative brother, - false news, invented letters, unveil the dark motives and denounce the hypocrites...

Statement of intent

*"And I intend to avenge us, every one,
For all the slighting things which men have done"* Translated by Richard Wilbur

"The production of the Learned Ladies naturally means the great pleasure of recapturing the linguistics and spirits of Molière, left with only one single year to live at the time he performs this, near testamentary piece. A weary man, in turn betrayed, admired and loathed, -private life, public life- whom had yet retained his arrogance and taste in provoking the establishment, who remembers Gassendi and the hedonist leaps of his youth in Clermont high school, stands against sectarianism and narrow minds and mocks the idiosyncrasies of a topsy-turvy bourgeois family.

More than the underlying or unequivocal misogyny implied by Molière, what intrigued me was that terror caused among men by the boundless female desire; a desire for knowledge, for science, for reverie and power, and moreso the consequent masculine dismay. Here, the women's excesses: the aunt's erotomaniac fantasy, the mother's and elder daughter's sectarian obsession, the youngest's fervent rebellion, the cook's wild impudence, dangerously and delightedly creep over the domestic sphere.

The Chrysale house is flying off the hook. The women of the home get tangled up in the impasse of a powerless emancipation and are faced with a bewildered and pusillanimous husband, a manipulative brother, an indecisive lover and an intruder, seductive and cynical parasite.

A moment of folly and tragedy has taken over the house. Because there are schemes, speculations, petty self interests to be defended on the masculine side. Scrounger members of the family all settled in the house and exterior seductive predators, they compete to occupy their rightful place.

Love itself, or what stands in lieu of it, is subjected to calculations, to manipulations of all kinds.

Men have not fared better than women. They are almost equal in grief, in helplessness and confusion in this permanent fight which could easily change into tragedy this loud and haughty toned comedy.

A never ending spoken word which requires virtuoso and haunted performers.

In this crazed house, only craftiness, fiction, lie, ploy, laughter, music and a few tricks – that is theatre and its weapons- will overcome madness and its whirlwinds."

Macha Makeïeff

Molière or *The Learned Ladies*

A family is being torn apart in the name of the wit, "le bel esprit". On one side, Philaminte, her daughter Armande and sister in law Bélise, fiercely opposed to marriage but besotted with poetry, philosophy and science. On the other side, the guarantors of natural behaviour, Chrysale a bourgeois in thrall to his wife's whims, the graceful Henriette, their second daughter... not to mention the common sense of the servant, Martine. Closely related to *The Affected Young Ladies*, the three allegedly learned ladies reflect the evolution in customs of that time, raising their contempt for household matters to the level of their metaphysical ambitions. The marriage arranged by Philaminte between the flatterer Trissotin and Henriette, who is besotted with Clitandre, is at the heart of the plot.

The Learned Ladies premieres in March, 1672, on the stage of the Théâtre du Palais-Royal, which was Molière's official theatre since 1661.

For once, the play is performed alone, it is not followed by a one act comedy and proves an instant success, entailed by some of the most significant financial benefits in the history of Molière's company.

Molière is not commissioned by the King, he resumes writing on a subject close to his heart, the access to knowledge for women, a subject for which he had already officially requested a privilege as early as December 1670. *The Learned Ladies* is thus both a work of maturity, Molière is 50 at the time, and a work of maturation as confirmed by its finely elaborated composition and the versified writing the poet did not practiced since *Le Misanthrope* in 1666.

Indeed, with *the Learned Ladies*, Molière aims at giving a younger sister to the Tartuffe and the Misanthrope. More than a satire of women or knowledge, Molière's penultimate play is a family portrait where, under the pretext of universal doctrines, the material value reigns supreme. Molière excels in a dramatic matrix which combines comedy and pathos in a most brilliant scenic effectiveness.

The corner stone of the play: the reigning madness exploited by a schemer, the disintegration of a family caused by the father's or mother's foolishness. In writing a comedy about learned ladies, Molière imposes a sceptical vision of the world that laughter only may foil.

Interview with Macha Makeïeff

Where do you stand with your relationship with Molière after several months of work?

Macha Makeïeff I feel haunted, sort of a Philaminte in my own way, “mad” about this author and this piece! I have, for such a powerful language, the fascination I would have for sheet music; because this language is organic, because it beats like a heartbeat. I have a special fondness for the ageing author, his art at its peak, who writes his penultimate play, disillusioned, rather miserable, possibly very lonely. I feel he was a little paranoid knowing all there is to know, and perhaps too much, about the human heart. The perversity he inscribed in the situations he designed for his characters unsettled me. Today, after two weeks of rehearsals, the construction of the set, the collection of the props now in the hands of the comedians, I am convinced that we are dealing with a great comedy. A regenerative laughter is to be heard, one that may help overcome the unspeakable there is to certain situations, certain confessions. I usually produce shows, (after a number of reading sessions and a lengthy reverie as a premeditation), where the text doesn't exist at the time of the first rehearsal, for which everything or almost will be invented on the sets. Today I will account for this grand play, filled with mystery, with a feeling of freshness, of enthusiasm, and a genuine eagerness to give voice to a mischievous and brilliant poet. With a fantastic company.

Unspeakable is a very powerful word?

M.M. Indeed, but appropriate, I believe.

From the first scene on, two smart and vibrant young sisters face one another; under the pretext of confronting their two radically opposed life vision, two contradictory understanding of their status of daughter and woman, they quarrel over the same man whom the eldest has been in love with for two years yet whose advances she hasn't gave in; and to whom the second has decided to get married in order to escape the family home.

In turns they will be victims of the unreasonable mighty power of their mother, of the cowardice, the indecisiveness of their father, of the madness that took over their home. They are preys and resist the best they can.

Are every character in a state of pain

M.M. Yes, a whole bourgeois world is flying off the hook, the waltz of the egoists, an outburst of violent and contradictory desires, a triumph of denial, of manipulation. Marital disputes, generations' gap, siblings' gap and social violence, parasitism, weakness abuse attempt. But the spirits of comedy show through and make the story of this crazed family unexpectedly humane and comical.

Surprisingly, the play's genuine title, which you use, is Trissotin or the Learned Ladies; would this imply the main role is that of a man?

M.M. This title refers to a pedant, a pretentious man, whose ambitions are those of a predator, a small-time Tartuffe but with the dramatic virtue, all the while gaining admittance to the house, of bringing to light the flaws and follies of the family.

This little lady's man for middle aged ladies is a revealing personification of the family tensions, frustrations, fragilities, neurosis and of all of their egoistical agendas. Sort of a ridiculous and ridiculed Theorem. Molière's enjoyment in making this character detestable shows, one may feel it. A grotesque seducer reveals the unfortunate paths to women emancipation and everyone's dismay.

Trissotin is regarded as a blessing but also as a danger ?

M.M. Philaminte, mistress of the house, is besotted with him, absolutely "all ears", she reveres him ; she is willing to give an horrified Henriette, her daughter, to this brutal and calculating impostor, to settle him in the house. The masculine clan will not bear the intrusion of this scrounger who disrupts their wellbeing and which particularly jeopardizes the bourgeois economy of the household.

But the feminine characters gallery is quite rich...

M.M. To me they are but great feminine figures. No fool, no timorous here. Great personalities only. Even in madness. Henriette will not be a grown up Agnès who could regard marriage as a comfortable end, an ideal set up; she is a revolted girl, vehemently rebelled against the maternal doxa. Armande, her elder sister, is in the grip of her mother whom she admires yet who will sacrifice her, and who develops the program of a delusional utopia, with an unbelievable fervour. Bélise is the perfect figure of erotomania, convinced that every man fall for her, spinning around; Martine, the dismissed servant, whom I imagined belonging to Henriette's and Armande's generation, states her freedom loudly and gaily and even in a misogynistic and transgressive speech. It should be noted that, throughout History, any enigmatic woman was labelled mad or deviant. Witch, suffragette, Dr Charcot's patient, artist, Femen, they are classified in this way. Our ladies here are no exception.

These feminine characters have often been treated as archetypes. How to avoid such pitfall?

M.M. In restoring their intelligence and the power of their desire, even when they are led astray. In recapturing their humanity, the violence they are subjected to and their production, the power of their reverie and its noxiousness. When women are no longer controllable, when one can't make sense of where female desire begins and where it ends, when frames collapse, men are left in a terrible situation of puzzlement, of unease, of dismay; before they respond recklessly.

This play refers continually to this elegance of the linguistics. Is the word of Molière a beautiful language to shape?

M.M. This spectacular spoken word is seduction personified. Powerful and difficult, creative and musical, it fits closely to the respiration and certainly the style of the actors. This spoken word is tested on the set with its sometimes tragic inflections and its bursting sheer ingenuity, pure, impure, delicate subtlety of emotions and the parody. There is a double aspect to the delight of the words for the play exposes the abuses of the perverted language of pedantry. Philaminte wishes to "purge" the spoken word and promote "the fine style" even in the kitchen.

The different levels that lie within must be to heard and played with ! Finally, the alexandrine represents the language of the all the more joyous madness. I listen carefully to it and I practised it like you would with opera sheet music. A tutor, has helped us with the metrics, the versification, this kind of inevitable music theory. It must even be sung... The voice is to the actors a territory that must be wandered. I have chosen the comedians (two of whom are lyric singers) based on their voices. The spoken word is meant to circulate; it is lively, sonorous, surprising, to prevent from starching, petrifying or becoming archaeological.

You also consider adding a musical arrangement?

M.M. It is one of the flavours of the show. The sound and music are crucial as a contrast to the spoken word. Purcell, Gretry, Dowland, and memories of the Velvet underground, the sophisticated Pop of the 70s. The interstellar sounds for these women who observe "men with their heads in the clouds" and dream of astronomy.

The play fits into a very short time...

M.M. It starts in the wee hours of a first day and ends the next evening with the signature prenuptial agreement. The time passes delicately and in a structuring manner. It requires the sensuality of two crazy days and one night of unexpected developments, romantic chagrin and the iniquitous installation de Trissotin in the premises.

You underline the bourgeois world depicted by Molière in this play and the dangers of a disruption of this fragile system. Do you have a special interest in such portrayal of the bourgeois habits and customs?

M.M. As we know it, there is still evidence of these habits and customs today, and I find it entertaining. The bourgeois world based on a certain vision of the continuity of comfort and conventions withstands ; and although it tolerates to be mildly shaken up by some eccentricities for a given time, it recants the moment that its founding principles are in jeopardy. Molière presents the very place of the egoists, of the neurosis and the divisions. Social criticism does not relate to family only, but also to political system, that of the Court and the distribution of the honorary position, of a specific literary environment eager and bitter... Anything related to this subject has a very contemporary resonance.

You regard this play as a “great comedy”?

M.M. Yes, comedy is the energy of everything. With strength and mischief, it allows giving voice to the violence of human relationships, the excesses, the noxiousness of sectarian ideologies which move against the movement of life. Molière is not a pontificator; he does not offer a cosmic demonstration of the appalling human condition. He says that the world is certainly violent but liveable, that theatre hence is a means of living better in this world of contradictions. He always refers back to the human being, terrible yet endearing.

Often do the directors of said “classical” plays think it is essential to state that they are also contemporary. To you, is Trissotin “also” a contemporary play?

M.M. It is our role to make this argument heard today. It is all about that: reaching the women and men who will stand before us, who came to the theatre. It also is the chance for very intimate confessions. Emancipation, separations, transmission, awkwardness, damages and free enjoyments. Being in turns: Armande, Henriette, Bélise even someday, definitely Philaminte and also Martine.

The echo must be instant. Win the heart, the eyes, the ear. To propose a feel of this period of Theatre from 1672 to now, including 1969... .simultaneously.

And with the pleasure to know that anything that we give to be heard nowadays had delighted many in the past and will delight other human brothers. I also have made use of what I designed and what I had on hand. My path is that of visual arts. And so is imagination."

Interview conducted by J.F. Perrier, April, 2015

Macha Makeïeff

Since 2011, Macha Makeïeff is heading La Criée, Théâtre national de Marseille.

After her studies at the Conservatoire d'art dramatique, she studies at la Sorbonne, Paris and at the Institut d'Art, where she meets Antoine Vitez and Jérôme Deschamps. She is involved in every projects of their company, in the writing, stage direction, costumes and scenery creation for their various shows ; and in the production of French series *Les Deschiens*.

This is just how an unmistakable style will arise on the stages of the Theatres. This a fond and cruel vision, comical, off-the-wall, that is captured in the shows she creates for La Criée : *Les Apaches* in 2012, *Ali Baba* in 2013 ; at the time she co-directs 40 vignettes *Ali Baba Marseille* for Arte.

Her musical affinities lead her to dedicate herself to directing operas, from Mozart's [*The Abduction from the Seraglio*], *Offenbach's Bandits*, *Zampa* by Hérold, *L'Etoile* by Chabrier, *La Calisto* by Cavalli, *The Breasts of Tiresias* by Poulenc, *Moscow, Cheryomushki* by Shostakovitch, *The Merry Widow*... not to mention *Mozart Short Cuts*...

She assists French singer Vincent Delerm in the production of his show *Memory*.

In 2000, she founds with Jérôme Deschamps "Les Films de Mon Oncle", entirely devoted to the international influence and restoration of Jacques Tati's works and invents the 7bis, a place for creation. She is the artistic director of the Théâtre de Nîmes from 2003 to 2008 and chairs the Audiovisual Innovation Support Funds at the CNC from 2009 to 2011. She designs exhibitions and performances at the Fondation Cartier, at the Parc de la Villette, at the Musée des Arts Décoratifs de Paris, in the premises of Nîmes Carré d'Art, at the Louvre, at the Festival de Chaumont sur Loire, at the Centre national du costume de scène de Moulins, at the Cinémathèque Française. In 2018, she will also take over a scenery of an exhibition about Venice at Le Grand Palais.

She often involves herself in the life of the Pavillon Bosio, école d'Arts plastiques de Monaco and is published by Actes Sud, les éditions du Chêne Séguier and Seuil.

Macha Makeïeff designed the costumes of *The Good Woman of Setzuan* by Brecht, directed by Jean Bellorini in 2013. She directs small-scale forms, *Péché Mignon* à la Fondation Cartier, she directed *Les Âmes offensées* from the accounts of French ethnologist Philippe Geslin in 2014, she designed and performed with the author, *Lumières d'Odessa* by Philippe Fenwick, showcased at the 2015 Rencontres d'été de La Chartreuse Villeneuve lez Avignon. In 2015, she also designs the scenery of *Chérubin*, by Jules Massenet, directed by Juliette Deschamps, at the Opera de Montpellier and contributes in the creation of the *Diary of Anne Frank* at La Criée, Opera composed by Grigori Frid, with soprano Emilie Pictet and an orchestra conducted by Marc Albrecht.

Macha Makeïeff designs the costumes and props for *Karamazov*, after the the novel the *Brothers Karamazov* by Dostoïevski, directed by Jean Bellorini, at the Festival d'Avignon in july, 2016.

In March 2017, she directs the third wing of *Les Âmes offensées [The Massai warriors]*, while *Trissotin or The Learned Ladies* is touring throughout France.

In october 2017, she directs *On the Run, a play in eight dreams*, based on Mikhaïl Boulgakov's play.

The Comedians

CHRYSALE

Indeed, my body
is myself,
and I aim
to feed it,
I's a rag perhaps,
but one
of which I am fond.

Translated by Richard Wilbur

Thomas Cousseau

After having been Christian Schiaretti's assistant, he entered the National Conservatory of Dramatic Art. After his studies, he plays *Naïves Hirondelles* directed by Pierre Vial at the Comédie-Française. For two seasons, he is Artist-in-Residence at the Granit of Belfort where he follows Ludovic Lagarde for the creation of *Ivanov* and *Platonov* of Chekhov.

He starts a ten-year collaboration with Roger Planchon at the TNP, while he notably plays Valère in Molière's *L'Avare* and the title role of Chekhov's *Forest Genie*.

A true enthusiast of Marivaux's language, he plays several characters including Léo in *La Fausse suivante*.

He meets Laurent Terzieff for *The Last Letters of Stalingrad*.

With Marion Bierry, he plays *Horace* and Corneille's *L'Illusion Comique* and they realise the French creation of Lee Hall's *Charcoal Painters*.

Passionate about Shakespeare, he adapts three plays: *Timon of Athens*, *Macbeth* and *Henry IV*, first part, and he plays the roles of Timon and Macbeth.

On television, he appears in many TV movies and also performs for five years the Lancelot series *Kamelott* by Alexandre Astier.

PHILAMINTE

Greek! Sisters, our guest knows
Greek!

Marvelous! Oh Sir,
for the love of Greek,
permit us each to kiss

you on the cheeks.

Translated by Richard Wilbur

Marie-Armelle Deguy

Marie-Armelle Deguy was taught at the Conservatoire national supérieur d'Art Dramatique then stalwart of the Comédie-Française. Since she is back on her independent tracks, she has worked with a number of directors such as André Engel, Alain Françon, Brigitte Jaques, Christophe Perton, Emmanuel Demarcy-Mota, Frédéric Bélier-Garcia, etc.

She dedicated her work both to Theatre of century passed and contemporary creation and she performed on the most renowned French stages : Comédie-Française, Théâtre de la ville, Théâtre de l'Odéon, Théâtre national de Chaillot, Théâtre du Rond-point, Théâtre Gérard Philippe, Théâtre de la Commune à Paris, Théâtre de Nanterre-Amandiers, Cartoucherie à Vincennes, Célestins à Lyon, Comédie de Reims, CDN à Bordeaux, etc...

She also acts for the cinema, namely directed by François Favrat, Régis Wargnier, Olivier Dahan, Sam Karmann, Guillaume Nicloux, Bruno Podalydes, in films such as *La vie en Rose*, *Liberté Oléron*, *Have Mercy on Us All*, to name but a few. From 1990 to now, she has also appeared in about thirty TV films.

Besides, she often records plays, poems, short stories, for the radio, mainly aired on France Culture and France Inter with a number of directors, Blandine Masson, Christine Bernard-Sugy, Miron Neerson, Michel Sidoroff.

Her great fondness for texts also drives her to perform a number of novels public reading. She regularly lends her voice for documentaries, including those directed by Dominique Gros (ARTE).

ARMANDE

We'll show that only we
and our friends have wit.

We'll search our faults in everything,

While citing

Ourselves alone for pure

and flawless writing. Translated by Richard Wilbur

Caroline Espargilière

Caroline Espargilière studied playwriting, stage direction and singing in the United States. Back in France, she studied at the Charles Dullin Drama school and at the National Conservatory in Paris.

On stage, she performed in *Saint Joan of the Stockyards* by Bertolt Brecht, directed by Bernard Sobel ; *Agnès* by Catherine Anne and *The School for Wives* by Molière, both directed by Catherine Anne ; *After the rain* by Sergi Belbel, directed by Rodolphe Corrion; *Silence Travail !* by Christelle Evita, directed by Hélène Poitevin ; *The Exception and the Rule* by Bertolt Brecht, directed by François Gentil; *An untimely visit* by Copi, directed by Kyra Constantinoff ; *La Méprise* by Marivaux, directed by Martine Delor ; *As You Like It*, directed by Jonathan Tazewell; *Insolite comme toute chose ordinaire*, by L'art au quotidien; *I.D* by Rasmus Lindberg, directed by Le 3ème état.

As a singer, Caroline Espargilière was a member of an a-capella choir touring in the United States. Since then she has worked in mixed music and theatre productions such as shows directed by Jacques Rebotier, *La Revanche du dodo*, and *Les Trois Parques m'attendent dans le parking* ; or musicals like *Operetta* by Witold Gombrowicz, directed by Jean-Michel Rabeux, and *The imaginary invalid* by Molière, directed by Alain Gauté.

As for camera acting , Caroline Espargilière was directed by Emmanuel Mouret, Jonathan Desoindre, Ibtissame Bouchaddi, Chris Briant, Gérald Garutti, Martin Kalina.

HENRIETTE

My gentle father would
say yes, of course,
But his decrees, alas,
have little force;
Heaven blessed Him with
a mild, concessive soul.
Which yields in all things
to his wife's control.

Translated by Richard Wilbur

Vanessa Fonte

She started her actor training curricula at the Ecole Claude Mathieu, in Paris, then was admitted in the Conservatoire National Supérieur d'Art Dramatique de Paris in 2007.

In 2010 she launches her career facing Michel Bouquet in two productions by Georges Werler, the reinterpretation of the touring *Imaginaire invalid* by Molière, in the part of Béline and in *Exit the King* by Ionesco in the part of Queen Mary. After what she works alongside Christine Berg's company, Ici et Maintenant Théâtre, and plays the part of de Dona Sol in *Hernani* by Victor Hugo, in a singing with texts by Raymond Devos, then in *Peer Gynt* by Ibsen. In the same time she encounters the O'Brother band, with whom she plays *Ci Siamo*, a performance directed by Arnaud Churin, and attend courses throughout Europe via the UTE (Union des Théâtres de L'Europe), namely in St Petersburg with Lev Dodin, at the National Theatre of Cluj, in Roumania, and at the Rome Theatre. In 2014, she plays Camille Claudel in the new play by Sophie Jabès, at the Théâtre du Lucernaire.

In 2017, she plays Serfima (and other characters) in *On the Run, a play in eight dreams*, directed by Macha Makeïeff, based on Mikhaïl Boulgakov's play.

ARISTE

I hate to interrupt
this happy affair
by bringing the
tidings which I bear.

Translated by Richard Wilbur

Philippe Fenwick

Trained at the Conservatoire National de Region of Toulouse and then at the École supérieure d'art dramatique Pierre Debauche, Philippe Fenwick also underwent training at the National Center for Circus Arts (CNAC) around the new magic. He is co-artistic director of Zone d'ombre and utopie company. He is one of the associated artists at the Fratellini Academy, International Center for Circus Arts. He is Artist-in-Residence in Saint-Denis city.

He has written about twenty plays in France, Russia, Serbia, Romania, Montenegro and Great Britain and has participated, as an actor, in more than fifty plays. He has, for four times, as a writer-actor, crossed France on foot (7000 km) with the Théâtre de l'Étreinte to display the theater from village to village. He tells his adventures in *Un theatre qui marche* published by Actes Sud.

His show *On a fait tout ce qu'on a pu mais tout s'est passé comme d'habitude* was selected among "the ten shows not to be missed" at the Avignon Festival in 2013. In 2014-2015, he plays and writes *Lumière d'Odessa*, directed by Macha Makeïeff at the Chartreuse during Avignon Festival, at Mucem, at La Criée and at Gare Franche in Marseille.

He has also appeared in *Lampe Verte, Odessa cabaret* directed by Nathalie Conio. He was also on tour, for the seventh year, with *Est ou Ouest / Procès d'intention* alongside the company Escale and he performs in several cities in France.

He shoots « *Hier, ce sera mieux* » a documentary on the transmission with Manuel Braun. In May 2016, his latest creation, *Transsibérien je suis*, programmed by La Criée Theater, is played at Friche la Belle de Mai.

TRISSOTIN

You be mine,

I care not how it's done. Translated by Richard Wilbur

Geoffroy Rondeau

Geoffroy Rondeau is trained at the Ecole Claude Mathieu where he encounters Jean Bellorini as a student, then as a teacher. He follows him in the adaptation of the *Opérette imaginaire* by Valère Novarina with the part of the Mortal. This show co-directed by Marie Ballet gives rise to another encounter and he plays the part of the Dandy in the *Liliom* by F. Molnar. Loyal to the Air de Lune company, he designs *Tempête sous un crâne* adapted from the *Misérables* by Victor Hugo with the part of Javert and the *Paroles Gelées* adapted from Rabelais works. He embodies Mme Mitsü in the most recent création of Jean Bellorini, *The Good Woman of Setzuan* by Brecht. At the same time, he plays Shakespeare, Tchekhov, Genet but also Copi of which he is very fond and is the first to approach Christopher Shinn, Guillaume Barbot, Elisa Ghertman, Yann Reuzeau ... With a taste in French music-hall he perform in musical shows designed by la Comédie Framboise, in tributes to French singers such as Boby Lapointe, Bourvil, Fernandel and special reference to Annie Cordy.

He also plays for younger audiences to defend the beauty of writing, and namely that of C. Perrault with *Donkeyskin* or *the Blue Bird* by Maeterlinck.

He has appeared in smaller roles for cinema, as in *Leur morale et la nôtre* by Florence Quentin or in poetic small-scale forms of a more recent genre, for exemple in the film *Après le déluge* by Gao Xingjian.

In 2017, he plays Khloudov (and other characters) in *On the Run: A Play in Eight Dreams*, directed by Macha Makeïeff and based on Boulgakov's play. He also directs *The Soul of Man under Socialism* based on Oscar Wilde's essay, along with Séverine Astel, Céline Champinot, Gérald Kurdian.

BÉLISE

Chimeras ! Well!

Chimeras, did you say?

I have Chimeras !

Well, how very gay!

May all your thoughts Brothers,

be as clear as those which

you dared, just now,

*to call **chimeras!*** Translated by Richard Wilbur

Jeanne-Marie Levy

Winner of the 1997 Marmande International singing competition, Jeanne-Marie Levy focused her career on character roles appearing in works such as *l'Heure Espagnole* (Ravel), *Il Barbiere di Seviglia* (Rossini), *Le Nozze di Figaro* (Mozart), *Véronique* (Messager), *Yes* (Maurice Yvain), *The Mikado* (Gilbert and Sullivan) or *Hänsel et Gretel* (Humperdinck).

Passionate about Theatre, together with conductor Laurent Pillot and director Bernard Rozet she created several shows from small-scale formats to big-scale productions such as *Revue-Ménage*, *400 Coups de l'Opéra*, *Monsieur Croche* (after the writings of Debussy), but also *The Impresario from Smyrna* and *The Boors* by Carlo Goldoni. With pianist Pascal Hild she explores a wide repertoire ranging from french art songs (Gounod, Bizet, Fauré, Poulenc, Cras, Satie...) to Cabaret songs of the 19th and 20th century (Arletty, Yvette Guilbert, Marie Dubas...), including also Musical Theatre (*Station Offenbach*, *One day my Prince*, *Naughty Recital*, *Cabaret Cannibal*, *Rideau*, *Cabaret Lautrec*).

Eager to promote the Operetta and Opéra Bouffe répertoire, Jeanne-Marie Levy is a regular guest of the Festival des Châteaux de Bruniquel, where she performs principal roles in works by Jacques Offenbach: *Mademoiselle Moucheron*, *Il Signor Fagotto*, *Barbe-Bleue*, *Château à Toto*, *l'Île de Tulipatan*, *Orpheus and the Underworld* with Frank Thézan (director) and Jean-Christophe Keck (conductor). Jeanne-Marie Levy is also involved in the Music of our time and recorded *D'un Désastre Obscur* by Gilbert Amy and premiered *Patoussalafoi* by Matteo Franceschini & Philippe Dorin.

During season 2015/2016 she appeared in *Manon* at the Marseille Opera, *Three Walzes* at the Marseille Odeon, *La Vie Parisienne* in Marseille and Avignon, *The Dialogues of the Carmelites* at the Saint-Etienne Opera, *Imperial Violets* at the Marseille Odeon and *Orpheus and the Underworld* at the Bruniquel festival.

Future performances include : *Faust* in the operas of Massy, Nice and Marseille; *My Fair Lady* at the Marseille Opera, *Mrs Angot's Daughter* at the Marseille Odeon and *Le Nozze di Figaro* at the Avignon Opera.

CLITANDRE

A woman should know

something, I agree. Translated by Richard Wilbur

Arthur Igual

After a curricula at the Conservatoire national supérieur d'art dramatique, with professors such as: Andrzej Seweryn, Dominique Valadié, Daniel Mesguich, Michel Fau, Muriel Mayette, Philippe Adrien, Arpad Schilling, Philippe Garrel, Cédric Klapisch...

On stage, he has appeared in *Le Capital et son singe* adapted from Karl Marx works, directed by Sylvain Creuzevault, *In the jungle of cities* by Bertolt Brecht, directed by Roger Vontobel ; *Ombres portées* d'Arlette Namian, directed by Jean-Paul Wenzel ; *Notre terreur*, création collective d'Ores et déjà, directed by Sylvain Creuzevault ; *La Grande Magie* by Eduardo De Filippo, directed by Laurent Laffargue ; *Diary by Ninjinsky*, directed by Jean-Paul Scarpitta ; *Le Garçon Girafe* by Christophe Pellet, directed by Frédéric Bélier-Garcia ; Courses on *Oresteia* by Eschyle, directed by Olivier Py ; *The Magic Flute* by Wolfgang Amadeus Mozart, directed by Jean-Paul Scarpitta ; *Oresteia* by Eschyle, directed by David Géry ; *Le Mental de l'équipe* by Emmanuel Bourdieu and Frédéric Bélier-Garcia, directed by Denis Podalydès and Frédéric Bélier-Garcia ; *Baal* by Bertold Brecht, directed by Sylvain Creuzevault.

On the screen, he has acted in *The Easy Way Out* by Brice Cauvin ; *Un Été tranquille (Stiller Sommer)* by Nana Neul ; *Jalousy* by Philippe Garrel ; *Looking for Hortense* by Pascal Bonitzer ; *Nous York* by Géraldine Nakache and Hervé Mimran ; *Actresses* by Valeria Bruni Tedeschi, as well as in a number of short films.

On television, he performed with Nina Companeez and Mona Achache.

VADIUS

If the age

did justice to

its finer spirits... Translated by Richard Wilbur

Pascal Ternisien

After a training curricula at the Conservatoire National Supérieur d'Art Dramatique in Paris, Pascal Ternisien works namely with Antoine Vitez (*Hernani, Lucrece Borgia, The Misanthrope, Anacoana*), Claude Régy (*Les Soldats, Jeanne au bûcher*), Laurent Pelly (*Un cœur sous une soutane*), or else Etienne Pommeret (*Carnets du sous-sol, Le serpent qui danse, Dors mon petit enfant*). He encounters Jean-François Peyret in 1993 for the theatre-series (Théâtre National de l'Odéon) and will play in two shows of the *Traité des passions*, as well as in a rendition of *Faust, Histoire naturelle, and La Génisse et le Pythagoricien*. He started a collaboration with Jérôme Deschamps and Macha Makeïeff in *l'Affaire de la rue de Lourcine* and *Salle des fêtes*. He performed in *Fado Alexandrino*, directed by Georges Lavaudant and Nicolas Bigards. He has appeared at La Criée in 2012 in *Ex Vivo in vitro*, a show by Jean-François Peyret and Alain Prochiantz directed by Jean-François Peyret.

On the screen, he works with Cédric Klapisch, François Dupeyron, Diane Kurys, Albert Dupontel, Jean-Pierre Améris. On television with Philippe Monnier, Christian de Chalonge, Eric Woreth, Jérôme Foulon.

MARTINE

I'm sure your preachings
is all well and good,
But I wouldn't talk

your jargon if I could. Translated by Richard Wilbur

Karyll El Grichi

She started at the Théâtre de l'Alphabet in Nice in 1993 and then joined the programme of the Claude Mathieu School.

She often plays with Jean Bellorini: *La Bonne âme du Se-Tchouan* by Bertolt Brecht ; *Tempête sous un crâne* from *Les Misérables* by Victor Hugo ; *Oncle Vania* by Tchekhov ; *Paroles gelées* from Rabelais ; *Un violon sur le toit* ; *La Mouette* by Tchekhov.

Hence, she plays in *Yerma* by Frédéric Garcia Lorca and *L'Opérette, one act of l'Opérette imaginaire* by Valère Novarina. directed by Jean Bellorini and Marie Ballet.

In 2015, she plays the role of Martine in Macha Makeïeff's creation, *Trissotin or Les Femmes Savantes*. She also plays in *Les Précieuses ridicules* directed by Julien Renon; *Puisque tu es des miens* by Daniel Keene as well as *Et jamais nous ne serons séparés* by Jon Fosse directed by Carole Thibaut ; *L'Avare* by Molière directed by Alain Gautré ; *Yerma* directed by Vincente Pradal at Comédie-Française ; *Impasse des Anges* by Alain Gautré directed by his author.

At the cinema, she participated at Marco Pontecorvo's *P-A-R-A-D-A, Je vous ai compris* by Franck Chiche as well as in short films. She works with Ilana Navaro for Arte Radio.

L'EPINE

I saw that
when I hit the floor,

alas. Translated by Richard Wilbur

Valentin Johner

Valentin is an actor, dancer and puppeteer. He is following a professional drama training at the Studio Théâtre d'Asnières directed by Jean-Louis Martin-Barbaz, where he also receives singing training, but also dance with Jean-Marc Hoolbecq and puppets with Alain Recoing. He acquired a diploma as a professional actor under the CFA des Comédiens. He joined the company of Jean-Louis Martin-Barbaz with whom he played among others in *Occupe-Toi d'Amélie* by Feydeau, *Lorenzaccio* by Musset, *Platonov* by Tchekhov, *Coups de Roulis* an operetta by Albert Willemetz ... Conducted by Hervé van der Meulen, He also plays choreographic shows for young audiences including *Le Petit Tailleur* by the Grimm's brothers and *La Boite à Joujoux* by Debussy where he combines singing, dancing, comedy and puppets. He participated in an internship with the company Philippe Genty, which allows him to broaden his knowledge in the field of object theater.

He has been seen as a puppeteer at the Théâtre du Châtelet in *Into The Woods* directed by Lee Blakeley or *Il Re Pastore* directed by Olivier Fredj. He recently played in a musical *The Phantom of Paris* by Erwan Fouquet and directed by Marie-Hélène Vigier. He is currently creating for his next show *Les Valises or Interior Labyrinthes* written and directed by Jenny Lepage and himself, a dreamlike show mixing act, dance and puppets.

The artistic team

Jean Bellorini - Lights Designer

Director, composer, pedagogue, he started stage direction in 2002 with the show *Piaf, l'Ombre de la Rue*. One year after, when he begins to conduct the Auditions Promotionnelles for the Ecole Claude Mathieu, Jean Bellorini presents at the Théâtre du Soleil *The Seagull* by Tchekhov. Then in 2004, still assisted by Marie Ballet, he directs *Yerma* by Garcia Lorca, for which he composes the musical arrangements, before coming back to Tchekhov with *uncle Vanya* in 2006.

In 2008, while he was collaborating with the CRR for the Jeune Chœur de Paris, he puts on play with Marie Ballet, one act of the *Opérette Imaginaire* by Valère Novarina. 2010, with *Tempête sous un crâne*, adapted from *Les Misérables* by Victor Hugo, will be the year when his work is better known by a much larger audience. Two years later, Jean Bellorini joins Camille de la Guillonnière to design *Paroles gelées* adapted from Rabelais, of which he composes the musical arrangements. In 2013, Jean Bellorini has presented *Liliom* de Ferenc Molnar, as part of the Printemps des Comédiens festival in Montpellier. In 2009, Jean Bellorini has launched a career of opera director with *Barbe Bleue* by Offenbach, at the Opera of Freiburg.

He has been the resident artist of the TNT (Théâtre National de Toulouse) until the end 2013, during which period he created *The Good Woman of Setzuan* by Bertolt Brecht. In 2012, he was awarded the Jean-Jacques Gautier prize from the SACD (Society of Dramatic Authors and Composers) as well as the prize for theatrical revelation, awarded by the Syndicat de la Critique. In 2013, he is awarded the prize for stage direction from the Palmarès du Théâtre for his creation *Paroles gelées*. He is appointed chief executive of the Théâtre Gérard Philipe in Saint-Denis in January, 2014. The same year, he is awarded the Molière award for best director in a public Theatre public for *Paroles gelées* and *The Good Woman of Setzuan*. The latest creations he directed are: *Cupidon est malade* by Pauline Sale, *Un fils de notre temps* by Ödön von Horvath, *Moi je voudrais la mer* adapted from texts by Jean-Pierre Siméon with La Troupe éphémère and in 2016 *The Suicide* by Nikolai Erdman (creation at the Berliner Ensemble), *Antigone* by Sophocle. In July, 2016 he creates *Karamazov*, adapted from the novel le roman *The Brothers Karamazov* by Fiodor Dostoïevski at the Festival d'Avignon and in October *La Cenerentola* by Gioacchino Rossini, at the Opera of Lille.

Gaëlle Hermant - Assistant Director

Comedian from the Ecole Claude Mathieu, Gaëlle performs in *Le monde e(s)t moi*, directed by Laure Rungette. She directs *L'Atelier* de Jean-Claude Grumberg at la Cartoucherie of Vincennes as part of the Festival Premiers Pas. She embarks on the project *Atavisme de Brest à Vladivostok* by Philippe Fenwick. She is the artistic collaborator of Macha Makeïeff for *Trissotin or the Learned Ladies*. She put on *The dream of a ridiculous Man* by Dostoïevski with Jean Bellorini, a project "adolescence et territoire" for the Odéon. She ensures the stage direction of *Dites-moi qui je rêve*, adapted from *Diary of a Madman* by Gogol, which is performed at the Théâtre Gérard Philipe, CDN of St-Denis as part of the project Une semaine en Compagnie and is appointed artistic director of the Fil a Tissé. She is also involved in various projects designed for cultural actions in the area of St Denis.

Cécile Kretschmar - Hair and Make-up Designer

She designed the make-up, wigs, masks or prosthesis for over 200 shows.

On stage, she collaborated with a number of sage directors, namely: Jacques Lassalle, Jorge Lavelli, Dominique Pitoiset, Jacques Nichet, Jean-Louis Benoit, Didier Bezace, Philippe Adrien, Claude Yersin, Luc Bondy, Omar Porras, Charles Tordjman, Alain Milianti, Alain Ollivier... and for the opera, with Jean-Claude Berutti, Klaus Michael Grüber, Pierre Strosser, Joëlle Bouvier, Luc Bondy, Patrice Caurier, Moshe Leiser... and with Macha Makeïeff for *Tiresias Breasts*, *The Apaches* and *Ali Baba*.

In 2015, she participated in the renditions of *Idomeneo* by Mozart, directed by Jean-Yves Ruf, *Le Théâtre sauvage*, directed by Guillaume Béguin, and in 2014 *Nabucco* by Giuseppe Verdi, directed by John Fulljames.

Xavier Jacquot - Sound Designer

He created the sound atmosphere of *Ali Baba*, a show created by Macha Makeïeff in 2013.

With Arthur Nauzyciel, he recently created the soundtrack for *The Seagull* by Anton Tchekhov in 2013, for *The Imaginary Invalid* or the *Silence* by Molière in 1999, *Black Battles with dogs* by Bernard-Marie Koltès in 2001, *Happy Days* by Samuel Beckett in 2003, *ORDET (La Parole)* in 2008, Jan Karski (*Mon nom est une fiction*) in 2011, and for the reading of *Faim* adapted from the novel by Knut Hamsun in 2011.

Sound designer, he studied in the Ecole Supérieure d'Art Dramatique du Théâtre National de Strasbourg. He frequently collaborated with directors such as Stéphane Braunschweig, Balazs Gera, Jean-Damien Barbin, le Collectif DRAO, Eric Vigner, Thierry Collet, Daniel Mesguich, Xavier Maurel, and for short films and films, as well as fictions and documentaries for television. After being admitted to the educational team of the Théâtre National de Strasbourg school, he helps supervising the sound training curricula for the students of the sound control section.

Trissotin or the Learned Ladies, over 50 000 spectators and 130 representations, a success unanimously acclaimed by the audience and critics.

At La Criée

September 29th to October 7th, 2016

January 5th to 17th, 2016

December 16th to 20th, 2015

Trissotin 2017 Tour

Comédie de Clermont-Ferrand February 15th to 17th, 2017

Théâtre le Forum in Fréjus February 28th, 2017

Théâtre de Miramas March 3rd, 2017

Comédie de Béthune March 7th to 10th, 2017

Carreau de Forbach March 15th & 16th March, 2017

Théâtre de Saint-Quentin en Picardie March 29th & 30th, 2017

Théâtre du Beauvaisis April 5th & 6th, 2017

Le Cadran, Scène Nationale d'Evreux April 25th, 2017

Le Pian'ocktail, Théâtre du Bouguenais April 29th, 2017

Théâtre de Saint-Quentin en Yvelines May 3rd to 5th, 2017

2015 /2016 Tour [from september to may]

CDN Orléans / Loiret / Centre

La Maison de la Culture d'Amiens (MCA)

Théâtre Louis Aragon, Tremblay-en-France

Théâtre National de Nice

La Comédie de Reims CDN

Théâtre Gérard Philippe CDN - Saint-Denis

MAC Scène Nationale de Créteil

NTA Nouveau Théâtre d'Angers

Centre Dramatique Régional de Tours

Le Théâtre Scène Nationale de

Saint-Nazaire

Le Parvis - Scène Nationale Tarbes Pyrénées

Le Domaine d'O, Montpellier

Le Manège, Maubeuge

Théâtre Liberté, Toulon

Théâtre de l'Archipel - Scène nationale Perpignan

Théâtre national de Bretagne

2015 Creation

Nuits de Fourvière in Lyon June 12th to 16th, 2015