



La Criée **Création 2017**

Théâtre national de Marseille Direction Macha Makeïeff



Premiere 6 October 2017

Mikhaïl Boulgakov

La Fuite! / Flight!

A surreal comedy in eight dreams

Directed by **Macha Makeïeff**

In 1920, the Russian civil war has ended, and there is a feverish flight of the "White Russians" into the Crimea, Sevastopol, Constantinople and Paris...

These eight dream-episodes which are set against the backdrop of a collapsing world, are pure Russian satire. Bulgakov sets before us an array of endearing yet terrible characters: civilians, artists, defeated military officers, outcasts and reprobates – ecstatic, eccentric and extremely funny.

An accomplished ensemble of actors and singers present a show full of imagery, music and reverie.

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Premiere 6 October 2017

Flight!

A surreal comedy in eight dreams

A play in four acts by Mikhaïl Boulgakov (1891 – 1940)

Adaptation, Staging, Set & Costume Design by Macha Makeïeff

Lights by Jean Bellorini. With the collaboration of Angelin Preljocaj

Premiere dates & times, 6-20 October 2017 - Running time approx. 3 hours including intermission - Suitable for ages 13+

Avec

Pascal Rénéric: Golobkov, a Russian gambler

Vanessa Fonte: Serafima, a young prostitute

Vincent Winterhalter: General Charnota, Barabanchikova, a soldier

Thomas Morris: Archbishop Africanus, Tikhi the Counterintelligence Chief, Maria, Anton the manservant

Geoffroy Rondeau: General Khludov, Paissios the monk, a prostitute

Alain Fromager: Korzukhin former Trade Minister, a monk, Bayev the Red, an officer, a gambler, a neighbour

Pierre Hancisse: Arthur Arturovich the cockroach king, the Hegumen, a Red Army soldier, Nikolayevna, Skunsky

Sylvain Levitte: Krapilin the orderly, the ghost, the fearful monk, the stationmaster, a sentinel, a Greek, the delivery man

Samuel Glaumé: Count de Brisard, a monk, a Red Army soldier, Gourin, a veteran.

Karyll Elgrichi: Lyuska, General Wrangel, a monk, a sailor

Emilie Pictet: Captain Golovan, a White Army aide-de-camp, a veteran

Sarina Dian Siriczman, Tess Genre, Noémie Labaune, Salomé Narboni

(Alternating): The Little Girl

Sound Design Sébastien Trouvé Hair and Makeup Cécile Kretschmar Russian language consultant Sophie Bénech Assistant Director Gaëlle Hermant Wardrobe Claudine Crauland Set and Props Assistant Margot Clavières Icons & Cockroaches by Guillaume Cassar Assistant Lighting Designer Olivier Tisseyre Assistant Sound Designer Jérémie Tison Assistant Choreographer Guillaume Siard Chorus leader Jérémie Poirier Quinot Accordion teacher Maxime Perrin Technical & Production Manager André Neri Head Stage Hand Ruddy Denon Head Rigger Julien Parra Video Technician Fabrice Duhamel Sound Technician Victor Pontonnier Head Dresser Nadia Brouzet Wardrobe Assistant Céline Bataille Hair & Makeup Hermia Hamzaoui Props by Soux & Patrice Ynesta Set builders Ateliers du TNP Villeurbanne Consultant Set Designer Clémence Bézat Interns Pavillon Bosio (Monaco) Mary Bonnin, Laurine Firmin, Maëlle Chabrilat and the staff of La Criée, Marseille

Production La Criée - Théâtre national de Marseille **Coproductions** Théâtre Gérard Philipe - Centre dramatique national de Saint-Denis ; Le Printemps des Comédiens ; Ballet Preljocaj

Based on the French translation by Jean-Louis Chavarot © Editions Gallimard

Bulgakov, the master of fantasy, has written a surreal comedy, both profound and mystical.

In this frenzied vaudeville around defeat exile, set in the mayhem following the Russian Revolution, the atmosphere of disaster and confusion is accentuated by the uproarious eccentricity of the characters, for whom gambling and destiny have become the very essence of their existence.

Close in spirit to *The Master and Margarita*, *Flight!* is a vigorous play, sharp and insolent in style. Nevertheless, like much of Bulgakov's visionary work, it was never produced during his lifetime, falling victim to Stalinist censorship and bigotry.

The time is 1920, the place is the Crimea and the "White Russians" are cornered, defeated in the civil war following the Bolshevik coup. The only option is flight – to Crimea and Sevastopol, then on to Constantinople, and finally Paris...

In eight fantasy dreams, lurching between nightmares and revelations, Bulgakov illustrates the chaos of this ignominious retreat.

Out of the backdrop of this collapsing world, a parade of fascinating characters emerges, depicted in the famed style of Russian satirical theatre. These fugitive civilians, defeated officers, exiles, outcasts and reprobates, still possess their lust for life.

In breakneck succession we witness: hunger for revenge, homesickness, gambling fever, morphine addiction, outbreaks of typhus, betrayal, cynical fatalism, heartbreak and comical espionage!

Georges Nivat, Solzhenitsyn's translator and an eminent Slavist said: "Bulgakov saw himself in the lineage of the two great comic playwrights, Molière and Gogol, whom he greatly revered".

In staging *Flight!* Macha Makeïeff revisits her family history and childhood fantasies, plunging into this collective history that the children of exiles continuously revisit.

Treading the line between melancholy, make-believe and comedy, *Flight!* is a vaudeville of imagery, music and humour!

Director's notes 30 June 2016

"I am staging *Flight!* because it has the beauty of the *Book of Revelation*, and the brazen humour of *The Master and Margarita*.

Written with searing stage directions, *Flight!* is an insane chase through a country in civil war, into the desolation of alienation and exile.

Set in 1920-21, when private lives were shattered by history, when an unjust yet beloved old world was disintegrating, and when instability became the rule, Bulgakov's play draws the portrait of that precise moment of defeat and its epiphany, revealing the wrecked bodies and the fragile souls.

Russia was devouring herself; sublime and terrible beings were lost. Atonement, redemption, and a feverish flight... presented as a surreal and savage variety show.

I am staging *Flight!* because it echoes the stories of my own childhood – of my grandparents, those stateless White Russians fleeing to Crimea, on to Lemnos and Constantinople; who were washed up in Corsica, then Marseille, and, after Paris, finally settled in a dark apartment in Lyon. Amidst their half-empty boxes, filled with heart-wrenching memories, and their moth-eaten cashmeres, there was unexpected joy and songs punctuated by pregnant silences...

I am staging *Flight!* because of Olga's waking nightmares: my nocturnal grandmother with her dishevelled hair and wild eyes, who paced up and down her room talking to ghosts, while I sat fascinated in the doorway, unable to sleep.

In the floating, unreal light of a blue-shaded lamp, I saw my first, unforgettable, theatre of "dream reality", with its fears and celebrations.

I loved those stories and these secret people from elsewhere, who are my kin. I loved their fine manners, their endless waiting, and their longing for the enigma of an immense country – inconsolable, of houses and friends, abandoned, disappeared, separated.

My grandfather wrote a spiritual periodical that he published with the meagre earnings from his dignified struggle for existence. I loved my grandparents' marginal status, their strangeness, and the mysterious way they could say "... before the disaster ...".

So I was born on the side of the defeated, of the people Bulgakov brings to life in *Flight!*

I have been haunted ever since by the poetry in abandoned objects – things saved from battles, sacred relics that I have celebrated on stage all my life.

Bulgakov was a great poet, a graceful, magical and mystical man who played with history and who died of sorrow and fatigue. In this play, he tells the story of bruised, rebellious and treacherous hearts; of noble and tired hearts, hearts he must have loved.

He shows us their smiling despair at their endless migrations with all the perils of chance and destiny; he shows us the lower depths, the grotesque destitution the characters must embrace on their journeys, despite themselves.

And more: he mischievously foretells the misfortune lying in wait for our world... still today.

Flight! is a grating comedy in eight wild dreams that explode into fragments, criss-crossed by the extremes of exile... gorgeous women caught up in a civil war, a mad officer singing Tchaikovsky, a junkie general and tormented killer, ghostly officers, disoriented heroes, a trembling hegumen, smooth talkers and crossdressers, a member of the Intelligentsia begging on the street... and all of them feverish and frenzied...

Flight! is a sequence of eight extravagant nightmares – revealing hopes, betrayals, desertion, disavowals, and the comical adventures of twenty-two characters. These players are found in various locations from a monastery in Tauris, a train station in Sevastopol, fairground rides in Constantinople, the sordid headquarters of the secret service, a mansion in Paris, and an attempted return to Russia...

I have created a soundscape echoing the satirical theatres of Moscow, the revolutionary hymns and the old liturgical canticles; the Ballad of the dollar and the gambling devil; the famous Cockroach Race and the Queen of Spades...

In *Flight*, theatre and literature are magic spaces, where everything is mobile. Truth is invented and erased before our eyes.

Following these mysterious storylines, I am staging a dream that moves between the illusionary and the visionary. Everything happens at dusk; and as night descends, and the dream takes over, who is the dreamer? "Here in the field of dreams, you are at home," wrote Lacan. We find ourselves on the same level as these crazy exiles. They are so close to us.

Bulgakov was a physician and author like Chekhov, and he describes with clinical accuracy the breakdown of personal identity resulting from hunger, fever and madness; but also, the breakdown of malice and denial by the extreme fatigue of both body and of soul.

He knows how climate and terror grip our bodies: the icy cold of Sevastopol, the oppressive heat of the Bosphorus, and the constant threat of death. And how all that befalls our heroes happens in the dark, or in the glimmer of war and docksides.

In this breathless story the playwright shrewdly leaves the traces of a parable, which he only partly unravels.

I am left to decode this dream and the thoughts it evokes, hidden and apparent.

At the time Bulgakov was writing *Flight*, he was a persona non-grata, banned, his works no longer performed in theatres, harassed and unpublished: and yet he continued to write, defying censorship and professional jealousy, ignoring the repressive laws and enduring persecution, even as far as receiving a telephone call, one morning, from Stalin himself.

He was following his own headlong course towards an abyss he could perceive ahead.

This dream mode of narrative, which is both poetic and provocative (because not subject to social taboos), became Bulgakov's act of literary resistance. This baffled censors, official Committees, and the vicious edicts that he mocks in his work *Theatrical Novel*, whilst also anticipating the spectator's internal censorship.

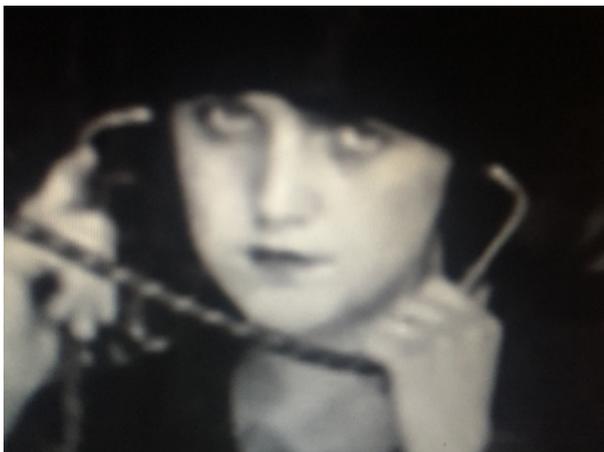
This play is an expression of freedom by an artist who could never escape Soviet Russia and venture into the rest of the world.

I remember talking with Antoine Vitez about the White Russians, from whom he had learned Russian, and about Marseille which we both knew well: and I discovered that he had translated *Flight!*

In this production, our starting point is the original Russian text: we will give voice to its vivid fragments.

We have staged this epic with an ensemble of talented actors and singers, a transformable set design, and elaborate dramaturgy, light design and soundscape.

Macha Makeïeff



Synopsis

Flight! is the episodic narrative of White Russians fleeing toward the Crimea, of the advance of the Red armies and the fighting between various factions, seen between 1920 and 1921. Caught between the defeat of their army and the loss of their world, they face impossible choices: return to St. Petersburg and face probable execution; or stay in Constantinople as fugitives; or settle further abroad as refugees.

The sense of defeat, exile, chaos and nostalgia for the homeland is magnified in a climate of dreamlike strangeness, giving the scenes a farcical, eccentric quality, in the pure Bulgakov style.

Eight dream-episodes, and eight places where the action takes place, representing the successive stages in the destruction of a world and the overturning of history.

A church in a monastery, "*In a dream I saw a monastery*"

The waiting room of a big railway station in Crimea, "*My dreams are becoming more and more distressing*"

A counter-espionage office in Sevastopol, "*The needle shines in my dreams*"

An office of the Commander-in-Chief of the White Armies in a palace in Sevastopol, "*And a multitude of people of diverse origins went with them*"

Before a cockroach race track in Constantinople, "*The gibbering Janissary*"

A balconied courtyard in Constantinople planted with Cyprus, "*Separation, O separation!*"

A study in a Paris apartment, "*Three cards, three cards, three cards!*"

A room decorated with oriental carpets in a house in Constantinople, "*There once were twelve thieves*".

The story interweaves the fate of over thirty characters: an assorted, farcical and cosmopolitan crowd:

General Khludov, Commander of the White Armies; Serafima, a well-bred young lady from Petersburg; Golobkov, son of an idealist University professor; Africanus, Archbishop of Simferopol and Karasubazar; General Charnota, Zaporizhian Cossack of the White Army; Lyuska, General Charnota's mistress; Korzukhin, former Trade Minister; Krapilin, an orderly; Golovan, an aide-de-camp, Count de Brisard, White Army officer; a decrepit hegumen; Paissos the monk; Bayev, commander of the Red Army; a stationmaster and his wife; Tikhi the Counterintelligence Chief and his agents; the Commander-in-Chief of the White Armies; Arthur Arturovich, the cockroach king; "Anton" the manservant; a Greek Don Juan, an attractive prostitute;

Also, Cossacks in goat hair cloaks; English, French and Italian sailors, Turkish and Italian policemen, Turkish and Greek boys, Armenian and Greek faces at the windows, and all the crowds of Constantinople!

Boulgakov & *Flight*

Strange, prophetic and personal, *Flight!* holds a special place in Bulgakov's theatre.

Written between 1926 and 1928, the play was revised in 1934 and 1937 at the request of the Soviet authorities and rewritten many times (there are four versions) in the hope of seeing it finally performed; but it was never produced during the author's lifetime.

Flight! marks the beginning of Bulgakov's torment as a playwright: from 1928 onwards, his productions were cancelled, his plays were no longer published, and almost never performed. He sank into disillusion and depression. And yet, in the depths of this crisis in the early 1930s Bulgakov wrote his own destiny into this story.

The civil war following the Soviet revolution was fresh in people's minds, and *Flight!* tells the story of these recent historical events. The play has several sources: the stories of Bulgakov's second wife (herself an émigré to Constantinople and then to Paris), the memoirs of White Army generals, and recent writings about the civil war.

Written at the time of the rise of Stalin's totalitarianism, the play compellingly evokes Bulgakov's own situation as a writer struggling under the arbitrariness of power. Forbidden to leave the country, overwhelmed by successive refusals of a passport, subjected to incessant humiliation, Bulgakov dreamt of an impossible flight from the crushing reality of the world.

Writing from within Soviet Russia, and subjected to the violence of its power, Bulgakov struggled with a vision of history that was imposed upon him. He finally enacts this inner debate by creating the scenarios into which he places his characters.

The protagonists, depicted in this dishevelled race of Time and History, are like Bulgakov himself, and all the other people that the regime was censoring, and destroying.

In rewriting the play, between 1928 and 1937, Bulgakov's questions his relationship to the Soviet power, which was tightening its grip on him in an ever more violent way.

Enduring censorship, rejection, silence and poverty, Bulgakov rewrote the play. Although he bowed to official instructions, he also pursued his personal reflections on guilt, remorse and atonement. Whether it is possible to remain (or return to) Russia; and under what conditions; with what renunciation and what sacrifices?

The characters' flight metaphorically reflects Bulgakov's relationship to Soviet Russia: how can one escape the terror? Should one run or stay? Is it not wrong to abandon one's country? Can one surrender all that one hoped from the Revolution?

Writing such a work in 1928 was of an almost insane audacity and lucidity, and of course, it was banned! That should make it even more precious in its clear-sighted genius.



Macha Makeïeff

Macha Makeïeff, author, director and visual artist, is the Director of La Criée, Théâtre National de Marseille. In addition to an ambitious theatrical season, Makeïeff also programs music concerts and visual art exhibitions. She has developed a unified artistic expression, which reflects the life of her hometown of Marseille.

She graduated in literature from the Sorbonne and art history from the Art Institute of Paris and the Marseille Conservatoire. Her first directing job was for Antoine Vitez.

Macha Makeïeff, together with the actor-director Jérôme Deschamps, has staged over twenty shows in France and internationally, and together they founded "Les Films de mon Oncle", dedicated to promoting Jacques Tati's works. Macha Makeïeff was both the curator and scenographer for a Jacques Tati retrospective exhibition at the Cinémathèque Française in 2009. She has exhibited her own work at the Cartier Foundation, the Museum of Decorative Arts, and in museums throughout France. She is the set designer for an exhibition on Venice at the Grand Palais, Paris in 2018.

At La Criée, she has staged *Les Apaches*, *Ali Baba*, *Lumières d'Odessa* by Philippe Fenwick, *Trissotin ou Les Femmes Savantes* by Molière, *Les Âmes offensées #1 (Les Inuit)* and *#2 (Les Soussou) #3 (Les Massai)*. Macha Makeïeff designed the costumes for Jean Bellorini's productions of *The Good Person of Szechwan*, *Karamazov* and *Erismena* (July 2017), and for *Sarah Bernhardt Fan Club* by Juliette Deschamps in Perm, Russia.

She has also directed, with Jérôme Deschamps, several operas: Offenbach's *The Bandits*, and Mozart's *The Abduction from the Seraglio* at Festival d'Aix en Provence; Poulenc, Chabrier, and Hérold at the Opéra Comique; also, Shostakovich, Georges Aperghis, Lehar, Cavalli.

Macha Makeïeff has published essays at the Editions du Chêne, Séguier, Seuil and Actes Sud. She was artistic director of the Théâtre de Nîmes, and collaborated in the founding of Pavillon Bosio, a school of scenography.

Mikhail Boulgakov (1891 – 1940)

Mikhail Afanasyevich Bulgakov, a Russian writer of Ukrainian origin, worked as a country doctor. He was drafted by the White Army, as an army doctor during WWI, before being sent to the Caucasus in 1919, where he fell ill. After the war he moved to Moscow and devoted himself to writing stories and plays.

He had early success in the theatre, notably *The Days of the Turbins* (1926), however, his plays were censored in 1929. The Soviet government denied him a passport to leave Russia, but a surprise phone call from Stalin led to a permanent job at the Moscow Art Theatre. Bulgakov's plays were all banned, including *Flight*, *Moliere*, *The Purple Island* and *Batum* (a complimentary portrait of the young Stalin). He left the Art Theatre and worked for the Bolshoi Opera, composing several librettos. Bulgakov dedicated the last years of his life to his novel, *The Master and Margarita*.

After Stalin's death Bulgakov's work was rediscovered and was highly acclaimed in his country. Bulgakov's work shows a strong influence of Gogol. His writings poke fun at bureaucracy and everyday life after the revolution and how human vice did not change despite the revolutionary promise of the advent of a new man. This satirical line led to a fantastic and philosophic vein, seen in the stories *The Fatal Eggs* and *Heart of a Dog*.

In his work are three recurring themes – the fate of a writer rejected by Soviet society; the intrusion of the devil in Moscow in the 1930s, and the passion of Christ – which allowed Bulgakov to tackle the problems of totalitarianism without sacrificing the pleasure of the reader.

(from the article of the Encyclopaedia Universalis written by Yves Hamant, 1996)

Les Comédiens

Pascal Rénéric

Pascal Rénéric began his artistic career with theatrical improvisation at high school. In parallel to his scientific studies, he took workshops at Théâtre national de Chaillot, and was subsequently admitted to the prestigious Conservatoire National Supérieur d' Art Dramatique in Paris.

He has worked for directors as varied as Denis Podalydès, Georges Lavaudant, Jacques Lassalle, Philippe Adrien, Vincent Macaigne, Cyril Teste, Jean-Marie Besset and Gilbert Desveaux. He was nominated for a Molière for his performance in Austin Pendleton's *Uncle Bob (Oncle Paul)*. From 2012 to 2017, he played Mr. Jourdain in the 200 performances of Moliere's *Le Bourgeois Gentilhomme*, directed by Denis Podalydès at the Théâtre des Bouffes du Nord.

Vanessa Fonte

Vanessa Fonte trained at the Claude Mathieu school in Paris and the Conservatoire National Supérieur d'Art Dramatique de Paris. In 2010 she performed with Michel Bouquet in Molière's *The Imaginary Invalid* and Ionesco's *Exit the King*, both directed by Georges Werler.

Vanessa Fonte has participated in internships throughout Europe with the UTE (Union of the Theatres of Europe), notably in St. Petersburg with Lev Dodin, at the National Theatre of Romania, and at the Theatre of Rome. She has performed Victor Hugo, Henrik Ibsen, Raymond Devos; the role of Camille Claudel in an unpublished piece by Sophie Jabès; in Macha Makeïeff's staging of Moliere's *Les Femmes Savantes*; in an adaptation of Éric Reinhardt's novel *L'Amour et les forêts*, directed by Laurent Bazin.

Vincent Winterhalter

Vincent Winterhalter trained with Nicole Merouse, Herbert Berghof Studio / New York, and at Fratellini Circus School. He has worked with François Rancillac, Robert Cantarella, Christian Schiaretti, Jean-Paul Delore, Georges Lavaudant, Hélène Vincent, Gildas Bourdet, Jorge Lavelli, Jacques Nichet, Laurent Lafargue, Macha Makeïeff ... and, in the United States, with Larry Collins and Bo Brinkman. Vincent Winterhalter has performed in Rattigan's *The Browning Version*, Strindberg's *Miss Julie* and in an adaptation of *The Mother* by Hanif Kureishi. He directed Racine's *Phèdre* and Robert Desnos's *Jack's Folies*.

Cinema includes *The New Eve*, *Une pour toutes* de Claude Lelouch, *L'Instinct de l'ange*, *Autobus* de Éric Rochant. He has been touring with Remy Besancon, Kim Nguyen and Helena Hazanov, and received a prize for his performance in Bernard Tanguy' film *Parenthèse*.

Thomas Morris

Tenor Thomas Morris studied singing with Georgette Rispal, and modern literature and Russian at the Sorbonne. First prize winner of the Conservatoires de Paris, laureate of many singing competitions, he performs at the opera on the most important international stages and has given multiple recordings. Particularly appreciated for the character tenor repertoire, as well as in recital. He has performed in *Manon* at the Opéra de Lausanne; Offenbach's *La Vie Parisienne* at the Opéra National du Rhin; Poulenc's *Le gendarme incompris* at the Trieste Festival; Offenbach's *Geneviève de Brabant* at the Opéra National de Montpellier; *Sweeney Todd* at the Toulon Opera; *Orpheus in the Underworld* at the Royal Opera of Wallonia; and *Eugene Onegin* at the Nice Opera. And with Macha Makeïeff: Poulenc's *Les mamelles de Tiresias*; Offenbach's *The Brigands*; *Ali Baba* and *Péché mignon*. Since 2015, over 100 performances in Macha Makeïeff's staging of Moliere's *Les Femmes Savantes*.

Geoffroy Rondeau

Geoffroy Rondeau trained at the Claude Mathieu school where he met Jean Bellorini and worked with him on *L'Opérette imaginaire* by Valère Novarina and plays by Hugo, Rabelais and Brecht. He has performed Shakespeare, Chekhov, Genet, Copi, several musicals and shows for young audiences, as well as experimental work with pieces by Dennis Cooper and Gao Xingjian. Recent work includes performing in Macha Makeïeff's staging of Moliere's *Les Femmes Savantes*; in *Karamazov* directed by Jean Bellorini for the 2016 Avignon Festival; and his own one-man show based on Oscar Wilde's essay *The Soul of Man under Socialism*.

Alain Fromager

In 1994, Alain Fromager joined Théâtre National de Strasbourg. Under the direction of Jean-Louis Martinelli, he participated in fifteen new works, including Lars Noren's *The Human Circle 3:1* and Chekhov's *Platonov*. Alain Fromager has worked with directors Jacques Rebotier, Marcel Bozonnet, Michel Didym and Jacques Nichet. At the Théâtre Liberté, Charles Berling directed him in *Dreck*. Jacques Vincey directed him in *Yvonne, Princesse de Bourgogne* by Gombrowicz, and Jean-Louis Martinelli directed him in *Britannicus* by Racine. Recent stage work includes an extensive tour in Ivo van Hove's production of Arthur Miller's *A View from the Bridge*.

Alain Fromager's extensive cinema career includes *Mesrine: Public Enemy #1* by Jean-François Richet; *Au petit Marguery* by Laurent Benegui; *Indochine* and *Have mercy on us all* by Régis Wargnier; *Encore Heureux* by Benoît Graffin; Anne Fontaine's debut film *Les histoires d'amour finissent mal*; *Comment font les gens* by Pascale Bailly; *French Dolls* by Katia Lewkowicz.

Pierre Hancisse

Pierre Hancisse trained at the Cours Florent, and appeared in Bertolucci's film *The Dreamers*, before going to study at the Sorbonne. He played with the company Le Théâtre en Crise at Théâtre du Temps, and with Jerzy Klezyk in an adaptation of Wedekind's *Spring Awakening*. Pierre Hancisse entered the Comédie-Française on October 15, 2012. He performed in plays by: Edmond Rostand for Denis Podalydès (*Cyrano de Bergerac*); Molière; Shakespeare; Gorky; Dea Loher; Anouilh; Marivaux; Maeterlinck.

Samuel Glaumé

Training: Cours Périmony, Ecole Claude Mathieu.

Studies Sarah Kane, Harold Pinter, and Valère Novarina.

He has worked with Jean Bellorini, Clémentine Niewdanski, Geoffroy Rondeau.

Cinema includes *She Walks* by Naël Marandin; *Barbara* by Mathieu Amalric.

Sylvain Levitte

Sylvain Levitte started as a circus performer and then trained at the choir school Maîtrise des Hauts de Seine, and as an actor at the Conservatoire National Supérieur d'Art Dramatique in Paris. As an actor, Sylvain Levitte has worked for: Declan Donnellan in *Ubu Roi* (Jarry), at the Lincoln Center New York and *Andromaque* (Racine); Macha Makeïeff in *Les Femmes Savantes* (Molière); Luc Bondy in *Les Fausses Confidences* (Marivaux) and *Tartuffe* (Molière); Jorge Lavelli; Jacques Vincey in Shakespeare; Patrick Simon; Jean-Christophe Blondel; Julie Brochen in Tolstoy.

Since 2006, he has directed new and classic plays. He has staged Amélie Nothomb, Alice Boucherit, Perec, Marivaux, Molière, Wedekind, Shakespeare.

In the cinema Sylvain Levitte is known for *Mary Queen of Scots*; *School's Out*; and on television *Profilage* (2014).

Karyll Elgrichi

Karyll Elgrichi trained at Ecole Claude Mathieu. She has worked regularly with Jean Bellorini, on productions of Bertolt Brecht; Victor Hugo; Chekhov; Rabelais; Chekhov; Lorca; Novarina. At the Comédie-Française, Karyll Elgrichi has performed in *Yerma* directed by Vincente Pradal; for Macha Makeïeff in *Les Femmes Savantes* (Molière); for Julien Renon in *Les Précieuses ridicules*; *Because you are mine* by Daniel Keene and *And Never we'll be Parted* by Jon Fosse directed by Carole Thibaut; *Impasse des Anges* by Alain Gautré directed by the author. In the cinema, Karyll Elgrichi is known for *Boulevard du Palais*; *Je vous ai compris*.

Emilie Pictet, soprano

Emilie Pictet graduated cum laude in opera singing at the "Felix-Mendelssohn Bartholdy Hochschule Leipzig" where she trained as a singer and actress. She has performed at the festival of Avenches in *The Magic Flute* and *Il Trovatore*, at the Lied Festival at the Wigmore Hall in London, and at the Vienna Mozartsaal with the soloists of the Wiener Philharmoniker.

She won seven scholarships and prizes during her studies, including the first singing prize at the international competition in Treviso, the Migros Kultur-prozent Scholarship in Zurich, and the Richard Wagner Scholarship in Düsseldorf.

Emilie Pictet performed regularly at the Opera of Basel, including and several roles directed by Calixto Bieito. Emilie Pictet works as an independent opera singer in Geneva, Marseille, Nantes, the Escorial Festival in Madrid, the Salzburg Festival and the "festival des musiques interdites" in Marseille. She has worked with Robert Carsen, Olivier Py, Benedikt von Peter and Vera Nemirova. She created the role of Anne Frank under the direction of Marc Albrecht, and that of Marie Galante, in Kurt Weill's unfinished work of, at La Criée, Marseille.

The artistic team

Jean Bellorini, Light Designer

Director, composer, teacher, Jean Bellorini is also the lighting designer and scenographer of all his shows. Trained at the Ecole Claude Mathieu School, he became known to the public with his first show *Tempête sous un crane*, based on Hugo's *Les Misérables*. Directing Rableais, Molnar, Brecht, Jean Bellorini was guest artist at the Théâtre National de Toulouse, Midi-Pyrénées, and is now director of Théâtre Gérard Philipe, centre dramatique national de Saint-Denis. Jean Bellorini won the Moliere award for best director for his production of *The Good Person of Sechuan* and the Moliere for best public-sector production for *Paroles gelées* by Rabelais.

Jean Bellorini created the lighting design for Macha Makeïeff's production of Moliere's *Les Femmes Savantes*.

He has directed performances at the Berliner Ensemble, at the Avignon Festival, and the Opera of Lille. In 2017, he will stage Monteverdi's *Orfeo* at the Saint-Denis Festival; he is engaged to direct productions at the Théâtre du Soleil, the Festival of Aix-en-Provence, and at the Alexandrinsky Theatre in St. Petersburg.

Angelin Preljocaj, collaboration

Born in France of Albanian parents, Angelin Preljocaj studied classical dance before turning to contemporary dance with Karin Waehner. In New York he worked with Zena Rommett and Merce Cunningham and continued his studies in France with Viola Farber and Quentin Rouillier. He danced with Dominique Bagouet until the creation of his own company in 1985.

Angelin Preljocaj has choreographed 50 pieces, and regularly associates with artists in: music (Goran Vejvoda, Air, Laurent Garnier, Granular Synthesis, Karlheinz Stockhausen); visual arts (Claude Lévêque, Enki Bilal, Subodh Gupta, Adel Abdessemed); design (Constance Guisset); fashion (Jean Paul Gaultier and Azzedine Alaïa); and literature (Pascal Quignard, Laurent Mauvignier).

He has received commissions from La Scala Milan, the New York City Ballet and the Ballet of the Opera National de Paris. He directed several films, including the acclaimed *Un trait d'union* and *Annonciation*, and his choreography features in several films: *Les Raboteurs*, *Pavillon Noir* and *Eldorado / Preljocaj*.

Several books have been published on his work, including *Angelin Preljocaj* (Actes Sud), *Pavillon Noir* (Xavier Barral), *Angelin Preljocaj, Topologie de l'invisible* (Naïve), *Angelin Preljocaj, de la création à la mémoire de la danse* (Belles Lettres), *Angelin Preljocaj* (La Martinière).

Cécile Kretschmar, hair and make-up

Cécile Kretschmar creates makeup, wigs and masks for the theatre and the opera. She has worked with: Jacques Lassalle, Jorge Lavelli, Luc Bondy, Jacques Vincey, Peter Stein, Ludovic Lagarde, Marcial Di Fonzo Bo and Pierre Maillet... At the Avignon Festival, *Karamazov* directed by Jean Bellorini; at the Amsterdam Opera *Manon Lescaut* directed by Andréa Breth; *Bella Figura* with Yasmina Reza at the Toulon Theatre; for the festival of Aix en Provence, *Don Giovanni* with Jean-François Sivadier and Erismena directed by Jean Bellorini; and in Marseille with Macha Makeïeff on *Les Mamelles de Tiresias*, *Apaches* and *Ali Baba*. Cécile Kretschmar collaborated on Mozart's *Idomeneo*, directed by Jean-Yves Ruf, and Verdi's *Nabucco* by Giuseppe Verdi, directed by John Fulljames. At the Opera of Lille: *Il Trovatore*, *Marta*, *Don Juan*.

Sébastien Trouvé, sound design

Sébastien Trouvé is a sound designer, sound engineer and musician. He has worked with directors (Jean Bellorini, Alain Gaultre, Razerka Lavant, Isabelle Ronayette...) and choreographers (Raphaëlle Delaunay, Laura Scozzi...) and is particularly interested in micro acoustics. Sébastien Trouvé was Hector Zazou's sound engineer on his last three works, and his European tours. He works regularly with IRCAM 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. In 2015, he participated in the sound design of Emmanuel Noblet's *Réparer les vivants*. He also works regularly with Jean Bellorini and designed the sound of his productions of *Lilium* and *Karamazov*.

Gaëlle Hermant, assistant director

Gaëlle Hermant trained as an actor at the Ecole Claude Mathieu. Shortly after graduating, she directed Jean-Claude Grumberg's *L'Atelier* at the festival Premières Pas at the Cartoucherie de Vincennes and accompanied Philippe Fenwick's project *Atavisme* de Brest à Vladivostok. Artistic collaborator of Macha Makeïeff on *Les Femmes Savantes* and Bulgakov's *Flight!* She staged, with Jean Bellorini Dostoyevsky's *Dream of a Ridiculous Man*, at the Odeon Theatre of Europe, Paris, and participates in the next creation of Ariane Mnouchkine's troupe. She has directed *Gogol* at the Théâtre Gérard Philipe, CDN de St-Denis, and worked with Christian Benedetti on Sarah Kane's plays *Blasted* and *4.48 Psychosis*.

Margot Clavières, assistant set and props designer

Margot Clavières began assisting Macha Makeïeff as a set design assistant as soon as she obtained her degree in fashion design and textiles from the *École Supérieure des Arts Appliqués Duperré*, in Paris. Margot Clavières worked on *Apaches*, *Odessa*, *Ali Baba* and *Les Femmes savantes* at the Théâtre de La Criée; for the Montpellier Opera on *Chérubin* directed by Juliette Deschamps; created the models of the set of *Karamazov* for Jean Bellorini for the Avignon Festival. Margot is the artistic assistant of Macha Makeïeff for the three parts of the work *Âmes Offensées*, as well as for the performances *Péché Mignon* at The Cartier Foundation for Contemporary Art. She designed the set of Geoffroy Rondeau's one-man show based on Oscar Wilde's essay *The Soul of Man under Socialism*.

Flight! French tour 2017 – 2018

7 – 9 November [Théâtre National de Nice](#)

14 – 15 November [Parvis Scène Nationale à Tarbes](#)

21 November [Théâtre de Corbeil-Essonnes](#)

29 November – 17 December [Théâtre Gérard Philipe –
Centre Dramatique national de Saint-Denis](#)

21 – 22 December [Théâtre Liberté à Toulon](#)

9 – 13 January [Les Célestins à Lyon](#)

19 – 20 January [Le Quai à Angers](#)

Flight!

Press cuttings

"Bulgakov's Flight! opens the season at the Théâtre de la Criée in Marseille, in Macha Makeïeff's singing, whirling staging." **AFP**

"Macha Makeïeff has gathered an extraordinary ensemble of exuberant and sensitive actors [...] Flight! is one of her most beautiful shows to date. The most flamboyant and radiant." **Fabienne Pascaud – Télérama**

"Premiered at La Criée, in Marseille, Flight! is a fantastic comedy in eight dreams by Mikhail Bulgakov, and is destined for a long tour. Macha Makeïeff has created a beautiful, dreamlike and hilarious fugue." **Philippe Chevilly – Les Echos**

"Macha Makeïeff knows how to create a dreamlike atmosphere; she has designed a superb set, all in modular boxes, bathed in Jean Bellorini's chiaroscuro lights." **Fabienne Darge – Le Monde**

"On stage, the actors excel and revel in taking on the myriad roles of the extraordinary characters; colourful, humane, and with a touch of madness." **Mathieu Perez – Le Canard Enchaîné**

"The Flight from danger into catastrophe [...] This dizzying performance seizes us in its whirling, joyful energy. Behind the farce, lurks tragedy." **Marie-José Si-rach – L'Humanité**

"A total success [...] In a set where every object is significant, the actors multiply roles with great virtuosity, the work pulsates and is sensitive, political theatre." **Olga Bibiloni – La Provence**

"The brilliant ensemble plays over thirty characters, criss-crossing in a frenetic ballet." **Sceneweb**