

Thursday, September 27, 2012, 8pm  
 Friday, September 28, 2012, 8pm  
 Saturday, September 29, 2012, 2pm  
 Zellerbach Hall

The Théâtre de la Ville-Paris production of

## *Rhinocéros*



Jean-Louis Fernandez

Serge Maggiani and Hugues Quester in *Rhinocéros*

by Eugène Ionesco

Directed by Emmanuel Demarcy-Mota

*Théâtre de la Ville's* revival of *Rhinocéros* is a co-production with the Grand Théâtre de Luxembourg and Le Grand T, scène conventionnée de Loire-Atlantique (Nantes, France).

The U.S. tour of *Rhinocéros* is produced by David Eden Productions. The U.S. tour is made possible by support from Institut Français and City of Paris. Additional help has been provided by Vivendi, the Cultural Services of the French Embassy in the United States and the Société des Auteurs et Compositeurs Dramatiques.

These performances are made possible, in part, by Patron Sponsors Marian Lever and Art Berliner, and Dr. Ross E. Armstrong.

Cal Performances' 2012–2013 season is sponsored by Wells Fargo.

## *Rhinocéros*

by Eugène Ionesco

### PROGRAM

Emmanuel Demarcy-Mota has chosen to begin the performance with a short prologue, which is an excerpt from Ionesco's only novel, *The Solitary*. This can be read as an intuition of the rhinoceros world to come.

<i>Director</i>	Emmanuel Demarcy-Mota
<i>Assistant Director</i>	Christophe Lemaire
<i>Artistic Collaborator</i>	François Regnault
<i>Set and Lighting Design</i>	Yves Collet
<i>Lighting Assistant</i>	Nicolas Bats
<i>Music</i>	Jefferson Lembeye
<i>Costumes</i>	Corinne Baudelot
<i>Costume Assistant</i>	Élisabeth Cerqueira
<i>Makeup</i>	Catherine Nicolas
<i>Props</i>	Clémentine Aguetant
<i>Literary Advisor</i>	Marie-Amélie Robilliard

### CAST

<i>Bérenger</i>	Serge Maggiani
<i>Jean</i>	Hugues Quester
<i>Daisy</i>	Céline Carrère
<i>Dudard</i>	Philippe Demarle
<i>Bar Owner</i>	Charles-Roger Bour
<i>Botard</i>	Jauris Casanova
<i>Waitress</i>	Sandra Faure
<i>Housewife</i>	Gaëlle Guillou
<i>Grocer, Mrs. Boeuf</i>	Sarah Karbasnikoff
<i>The Old Man</i>	Stéphane Krähenbühl
<i>The Logician</i>	Gérald Maillet
<i>Grocer</i>	Walter N'Guyen
<i>Monsieur Papillon</i>	Pascal Vuillemot

*This program is approximately one hour and fifty minutes long and will be performed without intermission.*

*Rhinocéros*

by Eugène Ionesco

**I**N THE TOWN SQUARE of a small village, Bérenger arrives at a café to join his friend Jean, who confronts Bérenger over his drinking and his demeanor. Their discussion is interrupted by a rhinoceros that runs through the square frightening the villagers. As Bérenger confides in Jean about his affections for his coworker, Daisy, and his sense that she has feelings for their colleague, Dudard, Jean instructs Bérenger on how to win Daisy over. A rhinoceros charges through and tramples a cat, leaving the villagers to argue about whether or not it was the same rhinoceros, with the discussion leading to a fight between Bérenger and Jean.

Bérenger arrives late to the publishing house where he works. Daisy sneaks him in, while the employees continue to discuss the appearance of the rhinoceroses. Their coworker, Botard, claims the matter is simply a case of collective psychosis. Racing into the office, Mrs. Boeuf announces that she was chased by a rhinoceros, which is now downstairs. As the rhinoceros demolishes the staircase to the office, Mrs. Boeuf recognizes it as her husband.

With office staff forced to depart by means of the window, Botard commits himself to finding an explanation for the rhinoceroses. Bérenger declines an invitation for a drink with Dudard, and visits Jean at home to apologize for their fight. At first, Jean has no recollection whatsoever about the rhinoceroses. When Jean transforms into a rhinoceros, Bérenger barely escapes, as he discovers that everyone in the village is turning into rhinoceroses.

Bérenger awakens from a nightmare and checks for any symptoms of rhinocerotitis. Dudard arrives and they discuss the nature of the epidemic. Bérenger decides to consult the logician about the epidemic, only to find out that the logician has also turned into a rhinoceros. Bérenger asserts that he will not become one. Daisy arrives, and Dudard soon departs and he, too, turns into a rhinoceros.

Daisy removes Bérenger's bandage, but does not detect any signs of rhinocerotitis. Bérenger resolves to defend Daisy. The telephone rings, revealing only the sounds of rhinoceroses on the line. Likewise, the radio broadcast indicates the rhinoceroses have control of the airwaves. As the stampeding rhinoceroses continue to rattle the house, Bérenger suggests that he and Daisy should repopulate humanity, like Adam and Eve. Daisy leaves to join the rhinoceroses, leaving Bérenger completely alone. On the brink of despair, Bérenger reasserts his intent to fight on.



**I**NDIVIDUALISM is not well considered. Not that we should all be looked at as sheep, but because we fear loneliness. Thus we form gangs, groups, associations, companies, even political parties, within which we rely on other people's thoughts, which in turn become our own. And if we admire the lonely hero from a distance, we hate the tyrant, whom we believe to be alone, although, contrary to the saying, tyrants always have many friends.

There was once a man called Eugène Ionesco, who, carrying his solitude as a banner, turned it in to a kind of secret strength, neither heroic nor tyrannical; like that of a sad clown in a middle of a circus, causing discomfort in the bleachers who can't wait to greet the supposedly reassuring figure of the happy clown. And as a Shakespearean buffoon to our world, Ionesco had to avoid several tyrants before he could spell out his enigma entwined home truths.

It is indeed important to know that the allegory of *Rhinocéros* originated in the fact that the author saw his best friends, the people who surrounded him, and little by little all his fellow citizens, turn to fascism in Romania in the Thirties.

The allegory will probably be interpreted as yet another denunciation of the servants, devout attendants of all the dictators facing rebellion in the South and East. But this is not exactly what Ionesco is telling us. There is no dictator of the rhinoceroses to which they all obey, they all turn into almost similar animals and do not identify themselves to a leader. It is a self-inflicted servitude, without a tyrant. What I suppose is an allegory is more like an epidemic. There is no Chief, no King of the Plague.

In it, we see a strange strength: we just become rhinoceroses, by cowardice, convenience, laziness, without being asked. It isn't the tyrant that makes us do it, it's the neighbor, it's him, it's you, and, in the end, it's me. It can be assimilated to the tyranny of fashion or that of public manners, a mechanical description of the well know consumer society and above all the capitalist master.

The horror itself derives from the triumph of rhinoceroses in the streets: they are not hospitalised, imprisoned; they have won, and I, Bérenger, will have to withdraw from the world, unless I am attracted and if I do resist.

*Rhinocéros* would no longer be an allegory from the moment it would point to the beast or that from the beast, which lies within us. If we are from the beginning disgusted with Kafka's *Metamorphosis*, that of *Rhinocéros* is rather meant to make us anguished, like discovering one is afflicted with an incurable disease, like when Bérenger wonders whether his voice has not become hoarse. And then we are overwhelmed with a spell of *rhinocerotitis*, and at the end the proof of the general contamination of the minds will come when Daisy announces that the songs of the beasts are beautiful, in a way, a modern leper's kiss which she deposits on their skin! The rhinoceros, into whose skin everyone rushes, thus acquires almost divine virtues: "They are Gods," says Daisy. Hence no more need for a leader, since there is God. Yet the strength of *Rhinocéros* is also that beyond or within this obvious (collectivism, Nazism, communism, totalitarianism, etc.) or virtual (divine/demonic) allegory, one runs into this thick, massive, and solitary animal, that possibly only conceals itself, but that all by itself turns into a phantasm of reversal—a wild, collective, fast, almost light, herd.

What's then left of this symbol is but the symbol of itself—"*Rhinocéros*" is just the name of the rhinoceros, which is the basic truth of all archetypes—the last word in the question, the master word of the jungle, is that it is an enigma in itself and that it shines in all its zoological strangeness like on the Dürer's engraving.

*Emmanuel Demarcy-Mota*



Jean-Louis Fernandez

**Théâtre de la Ville:**  
A theater for the cities of the world

*The Théâtre de la Ville is designed to host national and international creation, to bring together all performing arts forms. Under the direction of Emmanuel Demarcy-Mota, it echoes a reflection, an interest and an increased sensitivity for artists who are at the crossroads of various disciplines.*

*Bertrand Delanoë, Mayor of Paris*

Created in 1968, under the auspices of the City of Paris, and dedicated to “art in the diversity of its theatrical, choreographic and musical forms,” as stated by its founder, Jean Mercure, the Théâtre de la Ville has, over the years, become one of the most important cultural landmarks in Paris, mostly through its multidisciplinary and international dimensions in dance and music. With its two venues, a 1,000-seat hall in the heart of Paris and the more intimate 400 seat theatre in Montmartre, the Théâtre de la Ville offers close to 100 different programs each season. In 2011, the audience was over 280,000.

When he was appointed in 2008, Emmanuel Demarcy-Mota was the youngest director of its

history. Wishing to enhance the effect of the remarkable opening of the Théâtre de la Ville on the world and the arts, he designed a project along the following lines:

Opening the Théâtre to works in foreign languages, which had not been presented there in the previous 20 years. In its first seasons, he invited directors Robert Wilson, Heiner Goebbels, Guy Cassiers, and Romeo Castellucci, and renewed links with several great European theaters (Berliner Ensemble, Piccolo Teatro di Milano). At the same time, he opened the theater to new artists from around the world: Chile, Japan, Russia, Argentina, the United Kingdom, Italy, Poland, and the United States (with the visit to France for two consecutive years of Nature Theater of Oklahoma).

Relying on the strengths of the Théâtre de la Ville, Mr. Demarcy-Mota developed them to face the contemporary world. Thus, partnerships with the great contemporary choreographers are continued: from Pina Bausch to Anne Teresa de Keersmaeker, Sankai Juku, Alain Platel, and Sidi Larbi Cherkaoui. In 2008, while Merce Cunningham was still alive, an agreement was signed with his company to present it in Paris,

in cooperation with Festival d’Automne, for three consecutive years. New choreographers are invited: Israel Galvan, Hofesh Schechter, and Lemi Ponifasio, as well as the younger French and foreign generation.

An artistic ensemble of the Théâtre de la Ville, bringing together Mr. Demarcy-Mota’s actors, his designer, and composer is put to work within the theater, where it engages in artistic research, educational activities, and audience development. The works developed by this ensemble, under Mr. Demarcy-Mota’s direction, tour throughout France and abroad (Russia, Portugal, Luxembourg, England, Turkey).

Recently, the Théâtre de la Ville has initiated a new project directed toward younger audiences, “*parcours enfance et jeunesse*,” which presents, in cooperation with five other Parisian venues, multidisciplinary and international programs for young people throughout the year.

The Théâtre de la Ville is funded by the City of Paris.

Born in 1909 in Slatina, Romania, **Eugène Ionesco** (*playwright*) would become one of the most iconic figures of modern literature. A celebrated figure during his own lifetime, Ionesco settled permanently in Paris and was a central dramatist—alongside Samuel Beckett, Jean Genet, and Harold Pinter—of the post-War canon that Martin Esslin famously termed the “Theatre of the Absurd.” Among his dramatic *œuvre* are the one-act plays *The Bald Soprano* (1950), *The Lesson* (1951), *The Chairs* (1952), and *Jack, or The Submission* (1955); *Amédée, or How to Get Rid of It* (1954), *The Killer* (1959), *Exit the King* (1962), *A Stroll in the Air* (1963), and *Hunger and Thirst* (1966). *Rhinocéros* was first conceived as a short story, published in 1957 in a volume called *The Colonel’s Daughter*, before being adapted into a three-act play. The play premiered at the Odéon in Paris in January 1960 to excellent reviews. The play’s protagonist, Bérenger, has many parallels to Ionesco, who in real life between 1948 and 1955 worked as a proofreader at a publisher of law books. Ionesco was made a member of the Académie française

in 1970. He died in 1994 and is buried in Paris’s Montparnasse Cemetery.

Acclaimed theater director **Emmanuel Demarcy-Mota** (*director*) was born on June 19, 1970, the son of Portuguese actress Teresa Mota and French director and playwright Richard Demarcy. He founded the Compagnie des Millefontaines in 1988 and was director of La Comédie de Reims, Centre dramatique national from 2002 to 2008. Mr. Demarcy has directed the Théâtre de la Ville since 2008, and has served as General Director of the Festival d’Automne à Paris since 2011.

Among the many works Mr. Demarcy-Mota has directed for the stage are *Caligula* by Albert Camus (Lycée Rodin, 1988); *The Suicide* by Nicolai Erdman (Paris V University, 1990); *The Story of the Soldier* by Ramuz (Théâtre de la Commune d’Aubervilliers, 1993–1994); *Leonce and Lena* by Büchner (Théâtre de la Commune d’Aubervilliers, 1995–1996); *Love’s Labour’s Lost* by Shakespeare (Blanc Mesnil and Théâtre de la Ville, 1998–1999); *Marat Sade* by Peter Weiss (Théâtre de la Commune d’Aubervilliers, 2000); *Six Characters in Search of an Author* by Pirandello, *Le Diable en partage* by Fabrice Melquiot, and *L’Inattendu* by Fabrice Melquiot (Théâtre de la Ville, 2001–2003); *Ma vie de chandelle* by Fabrice Melquiot (CDN de Reims, Théâtre de la Ville, 2004); *Rhinocéros* by Ionesco (Théâtre de la Ville, 2004–2006); *Marcia Hesse* by Fabrice Melquiot. (CDN de Reims, Théâtre de la Ville, 2005–2007); *L’Autre Côté*, an opera by Bruno Mantovani (Festival Musica, Strasbourg, 2006); *Tanto amor desperdiçado* by Shakespeare (bilingual French–Portuguese version, Teatro Nacional Dona Maria II Lisbon, International Naples Festival, 2007); *Man Is Man* by Brecht (Théâtre de la Ville, 2007); *Casimir and Caroline* by Horváth and *Wanted Petula* by Fabrice Melquiot (Théâtre de la Ville, 2009); *Bouli année zéro* by Fabrice Melquiot, (Théâtre de la Ville, 2010); *Rhinocéros* by Ionesco (restaging, Théâtre de la Ville, 2011); and *Victor or power to the children* by Roger Vitrac (Théâtre de la Ville, 2012).

Following initial theatrical training in Aix-en-Provence, **Charles-Roger Bour** (*Bar Owner*) attended the Florent School in Paris. In 1994, he joined Mr. Demarcy-Mota's ensemble and has taken part in most of the ensemble's productions: *The story of the soldier* (Ramuz), *Leonce and Lena* (Büchner), *Love's Labour's Lost* (Shakespeare), *Marat Sade* (Weiss), *Six characters in search of an author* (Pirandello), *Le Diable en partage* (Melquiot), *Rhinocéros* (Ionesco), *Marcia Hesse* (Melquiot), *Man Is Man* (Brecht), *Wanted Petula* (Melquiot), *Bouli année zéro* (Melquiot), and *Casimir and Caroline* (Horváth). He has worked under the direction of Christian Rist, Brigitte Jacques-Wajeman, Christophe Pertont, Philippe Faure, Myriam Tanant, Jacques Weber, and Louis Castel, among others, and in cinema with directors including Yves Boisset, René Allio, Jean-Pierre Jeunet, and Tonie Marshall.

Trained at Ecole Nationale Supérieure des Arts et Technique du Théâtre, **Jauris Casanova** (*Botard*) performs in theater, cinema, and television in a wide range of styles and roles, both classical (Chekhov's *Platonov*, Jason in Seneca's *Medea*) and contemporary (Joe Penhall's *Pale Horse*, Martin Sherman's *Bent*), under the direction of Richard Brunel, Adel Akhim, and Thierry Lavat. With Mr. Demarcy-Mota, his work includes *Love's Labour's Lost*, *Man Is Man*, *Rhinocéros*, *Casimir and Caroline*, *Wanted Petula*, *Bouli année zéro*, and *Ionesco Suite*. In film, he has acted in *Bord de Mer* by Julie Lopes-Curval (Gold Camera at the 2001 Cannes Film Festival) and *Est-Ouest* by Régis Warnier.

Trained at Conservatoire national supérieur d'art dramatique in Paris, **Céline Carrère** (*Daisy*) has worked in theater under the direction of Patrice Chéreau (*Richard III*), Eric Ruf (*Du désavantage du vent*, *Les Belles endormies du bord de Seine*), Mr. Demarcy-Mota (*Love's Labour's Lost*, *Ionesco Suite*, *Rhinocéros*, *Variation Brecht*, *Casimir and Caroline*), Alain Milianti (*Hedda Gabler*, *Les fausses confidences*), Nicolas Bigard (*Manuscrit corbeau*), Philippe Calvario (*Cymbeline*), Wissam Arbache (*le cid*), and Nazim Boudjenah (*La*

*Cantate à trois voix*). Since 2008, she has been a member of Théâtre de la Ville's ensemble. In film, she has worked with Claire Devers, Jacques Maillot, Michel Spinoza, Alice Mitterrand, Denis Granier-Deferre, Emmanuel Hamon, and Costa-Gavras.

Trained at Conservatoire national supérieur d'art dramatique in Paris, **Philippe Demarle** (*Dudard*) has worked in theater under the direction of Marcel Maréchal, François Rancillac, Daniel Mesguich, Jacques Lassalle, Joël Jouanneau, Brigitte Jaques-Wajemmann, Stuart Seide, and Georges Lavaudant. His collaboration with Mr. Demarcy-Mota began in 2001 and includes three plays by Fabrice Melquiot: *Le diable en partage*, *Ma vie de chandelle*, and *Wanted Petula*, as well as *Rhinocéros*, *Man Is Man*, and *Victor or power to the children* (Vitrac).

**Sandra Faure** (*Waitress*) trained for 15 years in ballet, contemporary dance, and musical theater, while a part-time student in a children's school for the performing arts. As a child, she performed in both operas and musicals. She completed her training in the Florent theater school over a course of four years. She then worked under the direction of Christophe Lidon, Susanna Lastreto, Frédéric Fisbach, Lisa Wurmser, and Christian Germain. She has been a part of Mr. Demarcy-Mota's ensemble since 2002 and has acted in *Le diable en partage*, *Wanted Petula*, *Bouli année zéro*, *Rhinocéros*, *Ionesco Suite*, *Man Is Man*, *Variations Brecht*, and *Casimir and Caroline*. She also writes, composes, and sings original songs, and has released a CD titled *Les nu-pieds rouges*.

**Gaëlle Guillou** (*Housewife*) trained at Studio 34 and with Mario Gonzalés on clown and masked acting techniques. Her credits include the following productions directed by Mr. Demarcy-Mota: *Leonce and Lena*, *Love's Labour's Lost*, *Marcia Hesse*, *Rhinocéros*, *Casimir and Caroline*, and *Wanted Petula*. She also acts with the companies Puzzle Théâtre d'Assemblage, Sortie de secours, and Puce Muse.

Trained at Ecole du Passage and Théâtre en actes in Paris, and at the school of Théâtre national de Strasbourg, from which she graduated in 1996, **Sarah Karbasnikoff** (*Grocer, Mrs. Boeuf*) has worked with Adel Hakim, Stéphane Braunschweig, Declan Donnellan, Agathe Alexis, and Lionel Spycher, among others. As a member of Mr. Demarcy-Mota's ensemble, she has acted in *Marat Sade*, *Rhinocéros*, *Tanto amor desperdizado*, *Man Is Man*, *Casimir and Caroline*, *Bouli année zéro*, and *Victor or power to the children*.

Trained at the Conservatoire d'art dramatique in Strasbourg in 1992, **Stéphane Krähenbühl** (*The Old Man*) is a member of Mr. Demarcy-Mota's ensemble and has acted in *Love's Labour's Lost* (Shakespeare), *Six Characters in Search of an Author* (Pirandello), *Rhinocéros* and *Ionesco Suite* (Ionesco), *Man Is Man* and *Variations Brecht* (Brecht), *Wanted Petula* (Melquiot), *Casimir and Caroline* (Horvath) and *Victor or power to the children* (Vitrac). He is also assistant director to Mr. Demarcy-Mota for *Bouli année zéro* (Melquiot) and *Victor or power to the children* (Vitrac). He also acts with Catherine Delattres, la Compagnie de l'Élan Bleu and Pierre Diependaele. He appears in several short or TV films and is a very active theater teacher in secondary schools.

Born in Italy, but living in France since childhood, **Serge Maggiani** (*Bérenger*) has worked in theater with Claude Régy, Catherine Dasté, Yannis Kokkos, Antoine Vitez, Daniel Mesguich, Christian Schiaretti, Claudia Stavisky, René Loyal, and Charles Tordjmann, among others. With Mr. Demarcy-Mota, his first collaboration was *Rhinocéros* in 2004 and most recently, in 2012, *Victor or power to the children*.

Following his training at Ecole nationale supérieure des arts et techniques du théâtre, **Gérald Maillet** (*The Logician*) worked with several companies, in particular with Thierry Lavat for Martin Sherman's *Bent*, which earned a Molière for best play in 2000. He subsequently worked in television and cinema. His first work with Mr. Demarcy-Mota was in *Love's Labour's Lost*.

As a member of the ensemble, he has since taken part in most of its productions, including *Six characters in search of an author*, *Rhinocéros*, *Casimir and Caroline*, *Wanted Petula*, and *Ionesco Suite*.

**Walter N'Guyen** (*Grocer*) began his career as an actor in 1992 with several films for television, and in 1996 in puppet theater with *Objouets 9/7* by Stéphane Bault. He subsequently worked with the companies Arketal, 9 mg, and Kiwat Compagnie, with directors Agnès Del Amo, Yves Borrini, Ricardo Lopez Muñoz, Laurent Vignaux, and with choreographers William Petit, Sandra Martine, Toméo Vergès, and Christian Bourigault. He joined Mr. Demarcy-Mota's ensemble for the creation of *Rhinocéros* in 2004 and has also acted with the ensemble in *Man Is Man* and *Casimir and Caroline*. His work also includes collaboration with Jefferson Lembeye on musical composition for several productions (*Ionesco Suite*, *The Flies*, *Variations Brecht*, *Man Is Man*).

**Hugues Quester** (*Jean*) has acted under the direction of the greatest European theater and film directors—Patrice Chéreau, Jacques Lassalle, Giorgio Strehler, Claude Régy, Roger Planchon, Lucian Pintillie, Stéphane Braunschweig, Alain Tanner, Raúl Ruiz, Jacques Demy, Serge Gainsbourg, Eric Rohmer, Krzysztof Kieślowski, João César Monteiro—in mainstream and avant-garde productions of classical and contemporary texts. He met Mr. Demarcy-Mota in 2001 and has since worked with him in five different productions: *Six characters in search of an author* (earning the critics' best actor's award in 2002), *Rhinocéros*, *Man Is Man*, *Casimir and Caroline*, and *Victor or power to the children*.

After receiving his degree from the Conservatoire national supérieur d'art dramatique in Paris in 1997, **Pascal Vuillemot** (*Monsieur Papillon*) worked with directors Michel Didym, Gérard Watkins, and Victor Gauthier-Martin. In 2000, he met Mr. Demarcy-Mota and joined his ensemble, subsequently taking part in most of the ensemble's productions, including *Marat Sade*, *Six characters in search of an author*, *Love's*

*Labour's Lost*, *Rhinocéros*, *Man Is Man*, and *Casimir and Caroline*. He also works on a regular basis with filmmaker Philippe Garrel.

**Yves Collet** (*set and lighting design*) has designed sets and lights for Mr. Demarcy-Mota since 1998, including: *Love's Labour's Lost*, *Marat-Sade*, *Six characters in search of an author*, *Rhinocéros*, *L'Inattendu*, *Le diable en partage*, *Ma vie de chandelle*, *Marcia Hesse*, *Man Is Man*, *Wanted Petula*, *Casimir and Caroline*, and *Victor or power to the children*. He has also designed sets for *L'Autre Côté*, opera by Bruno Mantovani with a libretto by François Regnault, directed by Mr. Demarcy-Mota at Opéra National du Rhin. With the artistic ensemble, he also works in other formats and has redesigned the public spaces of the Théâtre de la Ville. He has additionally collaborated with Catherine Dasté, Adel Hakim, Claude Buchwald, Elisabeth Chailloux, and Brigitte Jaques-Wajeman, among others.

**Jefferson Lembeye** (*music and sound design*) has composed music for all of Mr. Demarcy-Mota's productions since 1998. Within the artistic ensemble of the Théâtre de la Ville, he also composes and performs on a regular basis for poetry recitals and small format work. His work mixes acoustic and electronic music. He has also worked with Catherine Hiegel, Ricardo Lopez Muñoz, and in dance with the ensembles L'expérience Harmaat, Retouramont and Kirvat. He also works in cinema, and is a confounder of the Mix Collective.

**Corinne Baudelot** (*costume design*) studied design for the stage at Ecole pilote internationale d'art et de recherche in Nice, before working at the Avignon Festival. She is associated with Mathilde Monnier and Jean-François Duroure for numerous dance productions, and has also worked with Hervé Robbe and Jacques Pattarozzi. With director Serge Aubry, she has designed costumes for performances linked with fashion shows for Kenzo. She also works with several circus artists, most notably Johann Le Guillerm. Since 2001, she has designed costumes for each of Mr. Demarcy-Mota's productions.

**Clémentine Aguetant** (*prop design*) studied at Ecole nationale supérieure des arts décoratifs in Strasbourg and specialized in scenography at Ecole nationale supérieure des arts et techniques du théâtre. She has designed props for all of Mr. Demarcy-Mota's works since 2007.

**Christophe Lemaire** (*assistant director*) studied film and psychology, and has been closely associated with Mr. Demarcy-Mota since high school. He is a founding member of the current ensemble and has taken part in each of its works as artistic collaborator and assistant director. He is also involved in all publications and is an advisor for the theater programming of the Théâtre de la Ville.

**François Regnault** (*artistic collaborator*) graduated from Ecole Normale Supérieure (Ulm) in 1963 and is professor in the philosophy and psychoanalysis departments of University of Paris, where he has been a senior lecturer since 1985. He taught at Conservatoire national d'art dramatique de Paris from 1994 to 2001. In theater, he has worked as translator and artistic collaborator with Patrice Chéreau, Brigitte Jaques-Wajeman (with whom he created the Pandora Company), and Mr. Demarcy-Mota.

**David Eden Productions, Ltd.** (*tour producer*) has been one of the leading American organizations devoted to producing international work in the United States for more than 25 years. Most recently, David Eden Productions has produced American tours of Gate Theatre Dublin's *Krapp's Last Tape*, *Endgame*, and *Watt*; Galway's Druid Theatre in *The Cripple of Inishmaan*, *The Walworth Farce*, and *DruidSynge*; and the Georgian folk music Ensemble Basiani. Other recent tours include the Gate Theatre Dublin's *Waiting for Godot*, Declan Donnellan's *Twelfth Night*, Propeller's *The Winter's Tale*, Piccolo Teatro di Milano's *Arlecchino*, the Russian Patriarchate Choir of Moscow, Batsheva Dance Company, and the State Ballet of Georgia with Bolshoi prima ballerina Nina Ananiashvili.

### Théâtre de la Ville

<i>Stage Manager</i>	Pascal Daubié
<i>Technical Coordinator &amp; Lighting Assistant</i>	Pascal Baxter
<i>Lighting Supervisor</i>	Nicolas Bats
<i>Sound Engineer</i>	Victor Koeppel
<i>Stage Production</i>	Romain Cliquot
<i>Wardrobe Supervisor</i>	Séverine Gohier
<i>Prop Production</i>	Kevin Raymond
<i>Surttitle Operator</i>	Pauline Clément

### David Eden Productions, Ltd.

<i>President</i>	David Eden
<i>Production Management</i>	Christopher Buckley, P&PFC, Inc.
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<i>Travel Agent</i>	Lori Harrison, Atlas Travel
<i>Company Management</i>	Anna Kadysheva
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