



Saturday, October 21, 2017, 8pm

Sunday, October 22, 2017, 3pm

Zellerbach Hall

Théâtre de la Ville, Paris

L'État de siège (State of Siege)

Albert Camus/Emmanuel Demarcy-Mota

<i>Text</i>	Albert Camus
<i>Director</i>	Emmanuel Demarcy-Mota
<i>Assistant Director</i>	Christophe Lemaire
<i>Set Designer</i>	Yves Collet
<i>Lighting Designers</i>	Yves Collet and Christophe Lemaire
<i>Costume Designer</i>	Fanny Brouste
<i>Sound Designer</i>	David Lesser
<i>Image Designer</i>	Mike Guermyet
<i>Mask Designer</i>	Anne Leray
<i>Make-up Designer</i>	Catherine Nicolas
<i>Artistic Collaborator</i>	François Regnault
<i>Lighting Assistant</i>	Thomas Falinower
<i>Second Assistant Director</i>	Julie Peigné

THE COMPANY OF THÉÂTRE DE LA VILLE, PARIS

Serge Maggiani, Hugues Quester, Alain Libolt, Valérie Dashwood, Matthieu Dessertine,
Hannah Levin Seiderman, Jauris Casanova, Philippe Demarle, Sandra Faure,
Sarah Karbasnikoff, Gérard Maillet, Walter N'Guyen, Pascal Vuillemot

A production of Théâtre de la Ville, Paris.

*A co-production of Les Théâtres de la Ville de Luxembourg,
Théâtre national de Bretagne—Rennes, and the Brooklyn Academy of Music.*

With the artistic support of Jeune théâtre national.

*The US tour of State of Siege has been made possible through support from
Institut Français, City of Paris, and the cultural services of the French Embassy in the USA.*

Premiered March 8, 2017, Théâtre de la Ville—Espace Cardin, Paris

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Cal Performances' 2017–18 season is sponsored by Wells Fargo.



L'État de siège (State of Siege)
Albert Camus/Emmanuel Demarcy-Mota

CAST

Serge Maggiani	<i>The Plague</i>
Hugues Quester	<i>The Man</i>
Alain Libolt	<i>The Judge</i>
Valérie Dashwood	<i>The Secretary</i>
Matthieu Dessertine	<i>Diego</i>
Hannah Levin Seiderman	<i>Victoria</i>
Jauris Casanova	<i>The Alcade</i>
Philippe Demarle	<i>Nada</i>
Sandra Faure	<i>An Actress, The Counselor, A Woman of the People</i>
Sarah Karbasnikoff	<i>The Judge's Wife, An Actress, A Woman of the People</i>
Gérald Maillet	<i>The Priest, An Actor, A Man of the People</i>
Walter N'Guyen	<i>An Actor, A Man of the People</i>
Pascal Vuillemot	<i>The Governor, A Man of the People</i>
Shiva Demarle	<i>The Child</i>

*This program will last approximately one hour and 45 minutes
and be performed without intermission.*



A Grand Allegory

By Emmanuel Demarcy-Mota

“Each generation no doubt feels duty bound to reform the world; yet mine knows that it will not reform it. But its job may be even greater, as it consists of preventing the world from destroying itself.”

—Albert Camus,
Nobel Prize in Literature,
Speech at the Nobel Banquet, 1957

I was 17 when I staged *Caligula* with a group of fellow high school students, convinced that we had to address the question of freedom and its existential ramifications. It was after Malik Oussekiné had died, a victim of police violence during student demonstrations in December 1986. It was an important moment in the history of our group; we were outraged by what had happened, by the intolerable position of the far right, and by the violence of the police motorcycle squads. It was totally unacceptable, and fired our sense of outrage. So what is the situation now, 30 years on? With the terrorist attacks and all the fear,

we had to stop and think, and find our way to respond to the present situation. I was reminded of a quote by Camus: “There are a few of us who have a pessimistic view of the world together with a profoundly optimistic belief in mankind.” I felt the urge to go back to the author who had been such an influence when I was a teenager: “The Rebel,” *The Plague*, and “The Myth of Sisyphus” were works that had made a real impact on me. I rediscovered a man who loved theater, a man who loved words and ideas, advocating life driven on by rebellion, such rebellion bringing meaning to life, yet never causing aggressive behavior towards others. I also reread the play *L’État de siège* (*State of Siege*), which he had written in 1948, just after the horrors of World War II, after the very worst example of man’s inhumanity to man. It was then clear that I had to bring life to this text, both astonishing and universal, a text that deserves to be rediscovered and that, today, encourages us to make commitments that will rekindle optimism.



As Albert Camus once said, “*The Plague*, which I wanted to be interpreted on a number of levels, does, however, have clear content of European resistance to Nazism.” Quite obviously today, references could be drawn to the climate of fear seen in different forms around the world, to the development of extremist movements, whether in Europe or other countries, and to the temptation of rejecting anyone who is different, of cutting ourselves off from the outside.

The world in the play appears to be sitting back and waiting, passively, having neither dreams nor ideals; and in that world, The Governor, who describes himself as the “King of Immobility,” is suddenly overthrown by a character who calls himself The Plague and by his Secretary who, once in power, institute a system that can be identified as a dictatorial regime, complete with purges, threats, and bans, with a corrupt, Kafka-esque administration: a reign of terror and enslavement.

From then on, through the wanderings of two young lovers, Diego and Victoria, a latter day Romeo and Juliet, and through the nihilistic ideas of Nada, with the verbal jousting and folly of The Plague and The Secretary, the play raises a range of issues with great force: the struggle to defend humanist values in the face of authority prevailing through terror;

the impossibility for some to have faith in any belief or ideal, and the way this can lead them to accept and sanction the very worst; the authority (either real or symbolic) of the “fathers”; the power of love, plus individual, unassailable freedom.

L'État de siège presents a complete dramatic arc, a choral work involving the troupe and addressing space and movement. Here is writing that is realistic when showing the emergence of a political dictatorship, yet with an element of fantasy when depicting society. Here is both a play and a world, and I am pleased to be working on it with the theater company that has been with me for so many years, endeavoring through it to restate our aspiration for a joint quest to find, through the force of art, a shared domain, a poetic domain. For one question we are all asking drives us on today: what role can art play in the face of horrific perils such as we are now experiencing? And the answer we would like to offer to that question is that art can help us to feel doubt together, to question certainty, conviction, and convention, to question prejudice, and can help ideas move forward, moving towards truth, not darkness, confronting the fate of death, and exalting the power of life.

—Emmanuel Demarcy-Mota



Théâtre de la Ville-Paris, Paris, brings together collaborators who have been working with Emmanuel Demarcy-Mota for close to 20 years, from company of the Théâtre des Millefontaines, via the Comédie de Reims (Centre Dramatique National). Works developed by the company include Shakespeare's *Love's Labour's Lost* (1999); Pirandello's *Six Characters in Search of an Author* (2001); Ionesco's *Rhinocéros* (2005) and *Ionesco Suite* (2012); Brecht's *Man for Man* (2008); Horváth's *Casimir and Caroline* (2009); Vitrac's *Victor, or Power to the Children* (2012); Fabrice Melquiot's *Ma vie de chandelle* (2006), *Marcia Hesse* (2007), *Wanted Petula, Bouli année zéro*, and *Alice and other wonders* (2015); Balzac's *Mercadet* (2013); and Camus' *L'État de siège* (2017).

Emmanuel Demarcy-Mota (director) was only 17 years old when he founded the Millefontaines theater company with fellow high school students at the Lycée Rodin in Paris. Together they worked on plays by authors including Büchner, Shakespeare, Pirandello, Brecht, and Kleist. In 1994 he was invited to direct *L'Histoire du soldat* (*The Soldier's Tale*) by Ramuz at the Théâtre de la Commune in Paris, where he subsequently staged Büchner's *Léonce and Léna* (1995), Shakespeare's *Love's Labour's Lost* (1998), and Peter Weiss' *Marat-Sade* (2000).

Demarcy-Mota's 1999 production of *Love's Labour's Lost* with Théâtre de la Ville (Gérard Violette, director) marked the beginning of a partnership that continues to this day. His production of Pirandello's *Six Characters in Search of an Author* (2001) was awarded two prizes by the Drama Critics Guild and was seen here in Zellerbach Hall in 2014; other productions have included *Rhinocéros* by Ionesco (2004), *Man is Man* by Brecht (2007), and *Casimir and Caroline* by Horváth (2009).

In 2001 the French Minister of Culture, Catherine Tasca, appointed Demarcy-Mota director of the Comédie de Reims, where he opened his first season premiering two plays by Fabrice Melquiot (*L'Inattendu* and *Le Diable en partage*). Later productions of works by Melquiot include *Ma vie de chandelle* (2004) and *Marcia Hesse* (2005).

In September 2008 Demarcy-Mota was appointed director of the Théâtre de la Ville, where his programming has introduced more diverse and international programming, as well as three key initiatives: the international Danse Élargie competition, conducted in partnership with the Musée de la Danse in Rennes; the Chantiers d'Europe Festival, which focuses on original creative work by young European artists; and Parours enfance et jeunesse, which involves a number of theaters in Paris and introduces productions for young audiences that employ an international and multidisciplinary approach. Demarcy-Mota also established the theater's own company—Troupe du Théâtre de la Ville—comprised of actors and other stage artists who have been working with him from the early days.

In June 2011 Demarcy-Mota was appointed director of the Paris Autumn Festival (Festival d'automne à Paris).

On stage, he directed *Victor ou les Enfants au pouvoir* (*Victor, or Power to the Children*) by Roger Vitrac (2012), and staged *Ionesco Suite* at the Théâtre des Abbesses (Paris). His production of *Rhinocéros* toured the world, playing for a month in the United States (Los Angeles, San Francisco, New York, and Ann Arbor) and one week at the Barbican Centre in London, before going on to Moscow, Barcelona, Athens, Santiago de Chile, Buenos Aires, and Lisbon.

In 2014 Demarcy-Mota directed *Le Faiseur* by Balzac at the Théâtre des Abbesses. In the fall of 2015 his productions of *Six Characters in Search of an Author* and *Ionesco Suite* were presented in cities throughout the US and at the Barbican Centre in London. *Six Characters in Search of an Author* and *Le Faiseur* were programmed at the Théâtre de la Ville in 2015, and in the same year Demarcy-Mota directed Melquiot's *Alice et autres merveilles* (*Alice and Other Wonders*), which then toured in the fall of 2016. *Rhinocéros* was also presented in Asia (Japan, South Korea, Taiwan). Several international cooperative initiatives included an exchange with the Brooklyn Academy of Music in New York in 2016.

As Théâtre de la Ville is currently closed for renovation, Demarcy-Mota and his team have

now moved to the Espace Cardin, off the Place de la Concorde in Paris. The current season is presented in this new venue and the Théâtre des Abbesses and spreads to 20 partner theaters in Paris and its suburbs.

Among Demarcy-Mota's most recent awards is the prize for stage direction (Prix de la mise en scène) presented by the SACD, the French Society for Dramatic Authors.

Serge Maggiani (*The Plague*) studied with mime Étienne Decroux and with Tania Balachova. In 1987 he worked with Claude Régy, Catherine Dasté, and Antoine Vitez in *The Satin Slipper*. Afterwards he collaborated with Daniel Mesguich, Christian Schiaretti, Richard Demarcy, Alain Timar, Anne-Marie Lazarini, Adel Hakim, Daniel Jeanneteau, Laurent Gutmann, and more recently with Claude Baquet and Arnaud Meunier. Charles Tordjman directed Maggiani in many plays; among them, *Je poussais donc le temps avec l'épaule* (2004), inspired by Marcel Proust, and Ascanio Celestini's *La Fabbrica* at the Théâtre des Abbesses (2009). In 2008, in collaboration with Valérie Dreville and inspired by Dante Alighieri's *The Divine Comedy*, Maggiani created in Avignon *Nous n'irons pas au Paradis ce soir*. In 2013 the play was presented in Théâtre de la Ville. With Demarcy-Mota, he played leading roles in Ionesco's *Rhinocéros*; Vitrac's *Victor, or Power to the Children*; and Balzac's *Mercadet*.

Hugues Quester (*The Man*). In the words of Pascal Bonitzer, "This actor who worked in theater with major directors such as Patrice Chéreau, Claude Régy, Giorgio Strehler, Jacques Lassalle, Roger Planchon, Jorge Lavelli, Stéphane Braunschweig, Bernard Sobel, and Lucian Pintilie, but also with Bruno Bayen, Georges Wilson, Gabriel Garran, Adrian Noble (Royal Shakespeare Company), Jean-François Peyret, Pascal Rambert, Marie-Louise Bischofberger, Jean-Luc Lagarce, Marcel Maréchal, and Robert Hossein; this actor who did almost everything: fringes, avant-garde, classics, Shakespeare and Sarraute, Hoffmannsthal and Euripides; this actor, both physical and cerebral, keeps being peculiar, hard to figure out. He stands at the border between several worlds. Theater nourishes his art; theater gives him strength, the strength of a lover, of an athlete, of an ascetic of text and of stage." Quester's meeting with Demarcy-Mota in 2001 marked the beginning of an extraordinary artistic relationship. Together they created *Six Characters in Search of an Author*, *Rhinocéros*, *Man is Man*, *Casimir and Caroline*, and *Victor, or Power to the Children*. In 1975 Quester received the Gérard-Philipe Prize for his interpretation of Trepley in Chekhov's *The Seagull*, directed by Lucian Pintilie at Théâtre de la Ville. He also won the prize for Best Actor in 2002 from the French Critics' Guild for his performance of The Father in *Six Characters in Search of an Author*, directed by Demarcy-Mota.

Berkeley RADICAL

VAULTING WALLS

This performance is part of the 2017/18 Berkeley RADICAL *Vaulting Walls* programming strand, which explores the work of artists who challenge our understanding of our very existence, leaping past the limitations of conventional thought and breaking through barriers that confine us. *Vaulting Walls* continues later this season with performances by **Kronos Quartet**, **Rinde Eckert**, and **Văn-Anh Võ** in Jonathan Berger and Harriet Scott Chessman's *My Lai* (Mar 4); the **Seattle Symphony**, with nature-inspired orchestral music by Sibelius, Britten, and John Luther Adams (Apr 7–8); and **Robert Lepage** and **Ex Machina** in *887* (May 4–5). For complete details of all performances and related activities, please visit calperformances.org.

Alain Libolt (*The Judge*) has appeared regularly under Emmanuel Demarcy-Mota's direction since 2002: productions include Pirandello's *Six Characters in Search of an Author*; Melquiot's *Le Diable en partage*, *Ma vie de chandelle*, and *Marcia Hesse*; and Horváth's *Casimir and Caroline*. Libolt began his career as a dancer with Karin Waehner and her Ballets contemporains. He has worked with the finest directors in theater (Patrice Chéreau, Jacques Lassalle, Alfredo Arias, Luc Bondy, Gabriel Garran, Stéphane Braunschweig, Roger Planchon, Didier Bezace, Michel Raskine, Cécile Pauthe) and in film. After appearing in Jean-Gabriel Albicocco's *Le Grand Meaulnes* (1967) and Jean-Pierre Melville's *L'Armée des ombres* (1969), Libolt was cast in films by Éric Rohmer, Philippe Leguay, Patric Chiha, Albert Dupontel, Danièle Arbid, and Fabrice Gobert. He won the French Critics' Guild's award for Best Actor in 2005 for *La Version de Browning* by Terence Rattigan, directed by Didier Bezace.

Valérie Dashwood (*The Secretary*), after training at the Cours Florent and the Conservatoire national supérieur d'art dramatique, acted for the first time under Demarcy-Mota's direction in 1998 in Shakespeare's *Love's Labour's Lost*, followed by Peter Weiss' *Marat-Sade*; Pirandello's *Six Characters in Search of an Author*; Ionesco's *Rhinocéros*; Vitrac's *Victor, or Power to the Children*; Balzac's *Mercadet*; and Melquiot's *Ma vie de chandelle*, *Wanted Petula*, and *Alice et autres merveilles*. She has also worked with Stuart Seide, Daniel Jeanneteau, and—since 2002—Ludovic Lagarde, who directed her in Gertrude Stein's *Docteur Faustus* and in three plays by Olivier Cadiot: *Retour définitif et durable de l'être aimé*, *Fairy Queen*, and *Un nid pour quoi faire* (presented in Théâtre de la Ville in 2011).

Matthieu Dessertine (*Diego*) trained at the Cours Florent and was admitted in 2007 to the Conservatoire national supérieur d'art dramatique. In theater, he worked with Jean-Pierre Garnier, Adel Hakim, Benjamin Porée, and especially with Olivier Py in *Les Enfants de Saturne*, *Orlando*, and Shakespeare's *Romeo and*

Juliet and King Lear. *L'État de siège* is his first collaboration with Emmanuel Demarcy-Mota. He will also appear in *Dei*, Cosimo Terlizzi's next film.

Hannah Levin Seiderman (*Victoria*) trained at the Cours Florent with Jean-Pierre Garnier and at the Conservatoire national supérieur d'art dramatique with Michel Fau, David Lescot, Patrick Pineau, Anne Alvaro, Thierry Thieû Niang, Caroline Marcadé, and Yvo Mentens. She has appeared under the direction of Patrick Pineau, and Jacques Lassalle, and more recently Régis de Martrin-Donos in *Jean Moulin Évangile*. *L'État de siège* is her first collaboration with Emmanuel Demarcy-Mota.

Jauris Casanova (*The Alcade*) trained at the École nationale supérieure des arts et techniques du théâtre (Ensatt-Paris) between 1993 and 1996. While completing his studies, he worked with Richard Brunel, Adel Hakim, Aurélien Recoing, Nada Strancar, and Thierry Lavat. Casanova joined Théâtre de la Ville in 2006. He has appeared in Ionesco's *Rhinocéros* and *Ionesco Suite*; Brecht's *Man is Man* and *Variations Brecht*; Melquiot's *Wanted Petula*, *Bouli année zero*, and *Alice et autres merveilles*; Horváth's *Casimir and Caroline*; and Balzac's *Mercadet*.

Philippe Demarle (*Nada*), after studying at the Conservatoire national supérieur d'art dramatique, worked in theater with François Rancillac, Daniel Mesguish, Jacques Lassalle, Joël Jouanneau, Brigitte Jaques-Wajeman, Stuart Seide, Georges Lavaudant, Michel Raskine, and André Engel. In 2001 he began working under Emmanuel Demarcy-Mota's direction, in particular for Fabrice Melquiot's *Le Diable en partage*, *Wanted Petula*, and *Alice et autres merveilles*, but also in Balzac's *Mercadet* and Pirandello's *Six Characters in Search of an Author*. He has also worked in film with Olivier Assayas, Michael Haneke, and Alain Tanner.

Sandra Faure (*An Actress, The Counselor, A Woman of the People*), after training at the Cours Florent, worked with Frédéric Fisbach,

ABOUT THE ARTISTS

Christian Germain, Christophe Lidon, and Thierry Lavat. She met Emmanuel Demarcy-Mota in 2003 and then joined Théâtre de la Ville, where she has appeared in *Rhinocéros*, *Ionesco Suite*, *Le Diable en partage*, *Man is Man*, *Variations Brecht*, *Wanted Petula*, *Casimir and Caroline*, *Bouli année zero*, *Mercadet*, and *Alice et autres merveilles*.

Sarah Karbasnikoff (*The Judge's Wife*, *An Actress*, *A Woman of the People*) studied at the École du passage, Théâtre en Actes, and École supérieure d'art dramatique of the Théâtre national de Strasbourg, where she completed her studies in 1996. Karbasnikoff has worked with Adel Hakim, Stéphane Braunschweig, Declan Donnellan, Agathe Alexis, and Lionel Spycher. With Emmanuel Demarcy-Mota, she appeared in *Marat-Sade* (2000) and then in *Rhinocéros*; *Tanto Amor Desperdido*; *Man is Man*; *Casimir and Caroline*; *Bouli année zero*; *Victor, or Power*

to the Children; *Mercadet*; and *Alice et autres merveilles*.

Gérald Maillet (*The Priest*, *An Actor*, *A Man of the People*) trained in Ensatt-Paris, and has worked with Thierry Lavat and Jean-Marie Lajudé. He entered Millefontaines Theatre Company in 1998, appearing in *Love's Labour's Lost*, and afterwards in *Marat-Sade*, *Six Characters in Search of an Author*, *Rhinocéros*, *Man is Man*, *Casimir and Caroline*, *Wanted Petula*, *Bouli année zero*, *Ionesco Suite*, *Mercadet*, and *Alice et autres merveilles*.

Walter N'Guyen (*An Actor*, *A Man of the People*) is a dancer, musician, and actor, and has been working with Emmanuel Demarcy-Mota since 2005, when he collaborated as a musician for the creation of *Rhinocéros*. As an actor he has appeared in several of Demarcy-Mota's productions: *Man is Man*, *Casimir and*

ALBERT CAMUS – KEY DATES

Born: November 7, 1913, in Mondovi (now Dréan), near Bône (now Annaba), Algeria

Died: January 4, 1960, in Villeblevin, France, in a car accident

1957: Nobel Prize in Literature

“L'Envers et l'Endroit” (“The Wrong Side and The Right Side”), 1937, an essay
Caligula (first version), 1938, a play in four acts
Noces (*Nuptials*), 1939, (essays: “Nuptials at Tipasa,” “The Wind at Djemila,” “Summer in Algiers,” “The Desert”) “Le Mythe de Sisyphe” (“The Myth of Sisyphus”), 1942, an essay on the absurd
L'Étranger (*The Stranger/The Outsider*), 1942, a novel
Le Malentendu (*The Misunderstanding*), 1944, a play in three acts

La Peste (*The Plague*), 1947, a novel (Prix de la critique, 1948)
L'État de siège (*State of Siege*), 1948, a play in three parts
Les Justes (*The Just Assassins*), 1949, a play in five acts
Actuelles I, Chroniques 1944–48, 1950
“L'Homme révolté” (“The Rebel”), 1951, an essay
Actuelles II, Chroniques 1948–53, 1953
L'Été (*Summer*), 1954, a collection of eight essays (1939–53)
La Chute (*The Fall*), 1956, a novel
L'Exil et le Royaume (*Exile and The Kingdom*), 1957, short stories
Réflexions sur la peine capitale (*Reflections on the Death Penalty*), 1957, by Arthur Koestler and Albert Camus
Réflexions sur la guillotine (*Reflections on the Guillotine*), 1957
Actuelles III, Chroniques algériennes, 1939–58 (*Actuelles III, Algerian Chronicles, 1939–58*), 1958



Emmanuel Demarcy-Mota

Caroline, Rhinocéros, Mercadet, and Alice et autres merveilles. With Jefferson Lembeye, he composed the music scores of *Man is Man* and *Ionesco Suite*.

Pascal Vuillemot (*The Governor, A Man of the People*) is an actor and an independent author-director. At the age of 23 he entered the Conservatoire national supérieur d'art dramatique, where he studied with Dominique Valadié, Philippe Adrien, Jacques Lassalle, and Philippe Garrel. Vuillemot has collaborated regularly with Emmanuel Demarcy-Mota since 2000, appearing in plays such as *Marat-Sade*, *Six Characters in Search of an Author*, *Love's Labour's Lost*, *Rhinocéros*, *Casimir and Caroline*, and *Man is Man*. He also writes for stage and film and directs short films.

David Eden Productions (*US tour producer*), for more than 25 years, has been one of the leading American organizations devoted to producing international work in the United States. Most recently, DEP has produced US tours of the Maly Drama Theatre of St. Petersburg (2015–16); Bouffes du Nord's *The Suit*

(2013–14); Batsheva Dance Company (2012, 2009, 2004, 1998); Théâtre de la Ville's productions of Ionesco's *Rhinocéros* (2012) as well as *Six Characters in Search of an Author/Ionesco Suite*; the Republic of Georgia's Ensemble Basiani (2016, 2012); Gate Theatre Dublin's *Endgame/Watt* (2011) and *Krapp's Last Tape* (2012, 2011); Maly Drama Theatre's *Three Sisters* (2012) at BAM; as well as North American tours of Druid Theatre's *The Beauty Queen of Leenane* (2016–17), *The Cripple of Inishmaan* (2011), *The Walworth Farce* (2009), and Druid-Syngé: *The Shadow of the Glen* and *The Playboy of the Western World* (2008). David Eden has worked extensively on special projects with major presenting institutions including Lincoln Center and the John F. Kennedy Center for the Arts.

David Eden Productions Ltd.

David Eden, *producer*

Tim Smith, *general manager*

Christopher Buckley, *production manager*

Nicholas Elliott, *company manager*

Elise Ann Konstantin, *visa services*