

# THÉÂTRE DES BOUFFES DU NORD

INTERNATIONAL CENTRE FOR  
THEATRICAL CREATIONS (C.I.C.T.)

**NEW  
AND TOURING  
PRODUCTIONS**

SEASON 2016-2017



# FORTHCOMING PROJECTS



**2017 / 2018**





# ACTRESS

Opening December 12, 2017  
at Théâtre des Bouffes du Nord  
On tour during the seasons 2017/2018 and 2018/2019

Text, stage direction and sets  
**Pascal Rambert**

Lights  
**Yves Godin**

Costumes  
**Anaïs Romand**

Assistant to stage director  
**Pauline Roussille**

With  
Eugenia **Marina Hands**  
Ksenia **Audrey Bonnet**  
Galina **Ruth Nüesch**  
Eugeni **Emmanuel Cuchet**  
Pavel **Jakob Öhrman**  
Igor **Elmer Bäck**  
Ivan **Yuming Hey**  
Alexander **Luc Bataïni**  
Sergeuï **Jean Guizerix or Pascal Rambert**  
Stanislav **Rasmus Slätis**  
Roman **Ayat Hamnawa**  
Svetlana **Laeticia Somé**  
Artem **Sifan Shao**  
Yulia **Lyna Khoudri**  
Dimitri **Anas Abidar and Nathan Aznar**

*Duration: 2h  
(to be confirmed)*

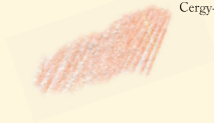
One is always tempted to say to a young actor or actress: « Take a seat and speak ». And then, as soon as one of them does take a seat and speaks, everything comes alive. That is the art of Theatre. Thus I have now come back to something very classical and very modest: writing for theatre. I am confronted with playwrighting. It is not easy to write for theatre today because one could almost say that everything has already been written. And yet, we need to start over.

I love to write for actresses. That is maybe what I do: I give work to actresses. Give them great parts. I do that knowingly. I try to propose to my actresses roles where they can really act and not just appear in a scene to look pretty.

An actress tells us about the last days of an extraordinary actress. Over a few weeks she takes leave of all those she loved. All her family is there as well as her colleagues from the theatre. To the end. Surrounded by hundreds of bouquets from admirers. As if in a morgue.

*Pascal Rambert*

**Production** structure ; C.I.C.T. - Théâtre des Bouffes du Nord  
**Coproduction** Théâtre National de Strasbourg ; TNB Théâtre National de Bretagne / Rennes ; Célestins Théâtre de Lyon ; Le phénix scène nationale Valenciennes pôle européen de création ; Bonlieu scène nationale Annecy ; Théâtre de Gennevilliers CDN ; Le Parvis Scène Nationale Tarbes-Pyrénées ; L'Apostrophe – Scène nationale Cergy-Pontoise & Val d'Oise ; *In progress...*





© Diane Mitchell

# THE MALADY OF DEATH

Based on the novel of **Marguerite Duras**

Opening January 16, 2018 at Théâtre des Bouffes du Nord  
On tour from February 2018 and during the 2018/2019 season

Stage direction **Katie Mitchell**

Director of Photography  
**Grant Gee**

Set Designer & Costume  
**Alex Eales**

Composer  
**Paul Clark**

Sound Designer  
**Donato Wharton**

Video Designer  
**Ingi Bekk**

Video Associate /  
Programmer  
**Ellie Thompson**

Lighting Designer  
**Anthony Doran**

Writer  
**Alice Birch**

Associate Director  
**Lily McLeish**

Assistant Director  
**Linda Bonvini**

We would have the Man and Woman - the You and She - in a hotel room by the sea and we'd follow their relationship as it is in the book - watch as he attempts to learn how to love, and as she reveals that he is suffering from the malady of death. She sleeps (and talks in her sleep) and he weeps; they have sex, they talk and he continually struggles with the realisation that he cannot love.

*Katie Mitchell*

**Production** C.I.C.T. - Théâtre des Bouffes du Nord

**Associated Coproducers** Les Théâtres de la Ville de Luxembourg

**Coproduction** Théâtre de la Ville ; Le Théâtre de Liège ; Stadsschouwburg Amsterdam ; Théâtre de Caen ; Edinburgh International Festival ; Barbican Theatre / Londres ; Teatro di Roma ; Emilia Romagna Teatro Fondazione ; Fondazione Teatro Metastasio - Prato ; MC2 : Grenoble ; TANDEM – Scène nationale / Arras, Douai ; L'Archipel – Scène Nationale de Perpignan ; Croatian National Theater Zagreb ; *In progress...*

With  
She **Laetitia Dosch**  
He **NN**  
Narrator **Irène Jacob**  
*Casting in progress*

Performed in French

*Approximative duration:*  
*betwin 1h and 1h30*





# PEER GYNT

Premiered in July 2012 at the Salzburg Festival  
Performing Théâtre des Bouffes du Nord  
in February 2018  
On tour during the 2017/2018 season

Based on <b>Henrik Ibsen</b>	Poems <b>Sam Shepard</b>
Adaptation and stage direction <b>Irina Brook</b>	Songs <b>Iggy Pop</b>

Choreography <b>Pascale Chevrotin</b>	Mask <b>Cécile Kretschmar</b>
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Scenography <b>Noëlle Ginefri</b>	Lighting <b>Arnaud Jung</b>
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Costumes  
**Magali Castellan**

With  
**Helene Arntzen, Frøydis Arntzen Dale,  
Diego Asensio, Jerry Di Giacomo,  
Maija Heiskanen, Scott Koehler,  
Mireille Maalouf, Roméo Monteiro,  
Damien Petit, Margherita Pupulin,  
Pascal Reva, Augustin Ruhabura,  
Gen Shimaoka, Shantala Shivalingappa  
and Ingvar Sigurdsson**

*Duration : 2h45 including one intermission*  
Performed in English

**Production** C.I.C.T. - Théâtre des Bouffes du Nord ;  
Théâtre National de Nice - CDN Nice Côte d'Azur

After reading Ibsen's text again, I finally followed up on my first impulse to create a rock'n'roll version of *Peer Gynt*, and re-invented him as a young singer who escapes his native village, leaving behind everything and everyone, in his quest to become a star. The image of Iggy Pop and downtown 80's New York reappeared in my imagination. The production delves into all sorts of conscious and subconscious memories, images and inspirations from different moments of my life.

A director's vision of *Peer Gynt*, as in Shakespeare's plays, is entirely subjective and each one can view him and his peregrinations in as many different ways as there are productions.

For me, it is not the tragic saga of a wasted life. On the contrary, Peer's journey through life, from cocky youngster to old and broken man, is an illuminating and mystical one.

*Irina Brook*

*« Irina Brook's exhilaratingly bold and thematically penetrating new adaptation of the play, performed...with a confidence that encompasses, in mood, everything from rude, brawling, sprawling comedy and storming rock and folk (played live by the superbly versatile multi-ethnic ensemble) to moments of charged emotional and philosophical delicacy where you hold your breath and are deafened by the pin-drop hush. [...] Brook, hugely talented daughter of the great Peter, stages the trials with an indelible vividness. Unforgettable. »*  
The Independent





# THE PRISONER

Opening in March, 2018  
at Théâtre des Bouffes du Nord  
On tour during the seasons 2017/2018 and 2018/2019

Text and stage direction  
**Peter Brook and Marie-Hélène Estienne**

Lights  
**Philippe Vialatte**

Performed in English

With  
**Hiran Abeysekera**  
**Carole Karemera**  
**Ery Nzaramba**

*Casting in progress*

**Production** C.I.C.T. - Théâtre des Bouffes du Nord  
**Coproduction** *In progress...*

Somewhere in the world a man is sitting alone in front of a prison.

Who is he ? Why is he sitting there in front of a prison?

Is it a deliberate choice? Is it a punishment? As for those who are inside, what crime have they committed? And what do they think of that man, facing them, free? Is he mad? Is he a fanatic? A criminal? What punishment for what crime?

What sort of justice is this? Who decided it? The man himself? Why is he allowed to stay there? These are questions for those who direct the prison, and for those who are locked up. Is the man looking for redemption? Has he visitors? Is he tempted to run away?

Through a series of workshops in various countries we are going to attempt to penetrate into the richness of all these themes.

*Peter Brook and Marie-Hélène Estienne*





# BEGGAR'S OPERA

Opening in April, 2018  
On tour from May 2018 and  
during the 2018/2019 season

Stage director <b>Robert Carsen</b>	Musical conception and direction <b>William Christie</b>
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Ballad opera by  
**John Gay and Johann Christoph Pepush**

With  
**10 actors-singers**  
and  
**10 musicians from Les Arts Florissants**

Performed in English

A new scenic vision of the work that inspired Bertolt Brecht and Kurt Weill's *Threepenny Opera*.

More than just an opera, it is a theatre piece interwoven with some sixty popular songs and arias, some of which have even been attributed to Purcell or Handel.

William Christie as musical director and Robert Carsen as theatre director, have their hearts set on unveiling all of the satirical flavour of John Gay's libretto, base for the dramatic action of this ballad-opera that takes place in the rough parts of London, but also on bringing to light all the improvising and arranging talents of the Arts Florissants' musicians who will themselves arrange harmonies for the sheet music.

**Production** C.I.C.T. - Théâtre des Bouffes du Nord  
**Coproduction** Théâtre de Caen ; *In progress...*







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# THE TRIUMPH OF LOVE

Opening in May, 2018  
Performing at Théâtre des Bouffes du Nord  
in June and July, 2018  
On tour during the 2018/2019 season

Stage director  
**Denis Podalydès**,  
from *Comédie-Française*

By  
**Marivaux**

Sets  
**Eric Ruf**

Lights  
**Stéphanie Daniel**

Costumes  
**Christian Lacroix**

Musical conception  
**Bernard Vallery**

With  
Phocion **Leslie Menu**  
Hermidas **NN**  
Hermocrate **Jacques Weber**  
Léontine **NN**  
Agis **Thibaut Vincon**  
Dimas **Pascal Rénéric**  
Arlequin **Jean-Noël Brouté**  
Musicien **Christophe Coin**

*Casting to be confirmed*



**Production** C.I.C.T. - Théâtre des Bouffes du Nord  
**Coproduction** Les Nuits de Fourvières ; Maison de la culture d'Amiens ; Les  
Théâtres de la Ville du Luxembourg ; Théâtre de Liège ; Théâtre de Caen ; Théâtre  
de Nîmes ; Châteaувallon - Scène Nationale ; *In progress...*

The score has long since been settled with powdered Marivaux, light-heartedness and smooth-talk. Vilar, Planchon, Chereau, Lassalle, Niche, to quote but a few, have brought to light the cruelty that reins over human relations in this theatre where the language is both a mask and an eye-opener, a sword and a shield, the poison and the cure. Love game is a torture to the soul, and the desire, when awakened, makes the body constantly suffer till confession, obtained through many twists and turns, sometimes hilarious, sometimes tragic, that create comedy.

Marivaux is often played in an abstract way, especially this piece that revolves around a philosopher. I would, on the contrary, rather have Love triumph in the middle of a meal, of a coral performance or a sonata, emerge from a bush, a haystack, while wood is being hacked or sawed. Hermocrates, Leontine, Agis, Harlequin, Dimas, joined by a musician on stage, silent, (the cellist, Christophe Coin), are the whacky members of this community whose order and peace will be destroyed.

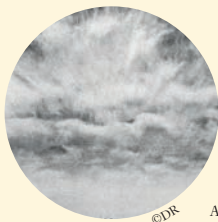
Phocion arrives innocently, without knowing or understanding the rules of the place. But like its dwellers, she knows no love. She says so to her Servant. She comes in order to love the Prince Agis, without knowing anything about desire, without ever having loved, a virgin. She is not an unabashed libertine. The situation makes her appear like one because she simultaneously engages, with rare virtuosity, in three love conquests.

Maybe this mastery comes to her precisely from her innocence and ignorance. And Leontine, Agis and Hermocrates succumb, not because they are dealing with a diabolical woman, but because they have before them an Angel, Love in person, that they thought expelled from the garden once and for all.

*Denis Podalydès*



# **FORTHCOMING PROJECTS 2018/2019**



# DICHTERLIEBE

## LESSONS IN POETRY

A new work for soprano and piano to be performed in dialogue with **Robert Schumann's** *Dichterliebe*

Opening at Théâtre des Bouffes du Nord in May, 2019  
On tour during 2019

Stage direction

**Katie Mitchell**

Music

**Robert Schumann**

and

**Bernard Foccroulle**

Text

**Heinrich Heine**

and

**Martin Crimp**

With

Soprano **Julia Bullock**

Pianist **Cédric Tiberghien**

Performed in German and English

*Duration : 1h15 (to be confirmed)*

There is an unsolved mystery about Schumann's *Dichterliebe* (1844) settings of poems from Heine's *Lyrisches Intermezzo* from his *Buch der Lieder* (1827).

Originally a sequence in manuscript of 20 songs, 4 songs (2 groups of 2) were cut before publication to make the famous "cycle" of 16 we currently know. While scholars have argued that this was an aesthetic decision by the composer, no contemporary evidence exists as to why Schumann made these cuts.

Foccroulle and Crimp have therefore taken the two points where songs were removed as an invitation to intervene in and finally to extend *Dichterliebe* itself. On the one hand this is a radical modern gesture but on the other, it alludes to original 19th century performance practice, in which it was common to break up performances of so-called "cycles" with other music.

**Production** C.I.C.T. - Théâtre des Bouffes du Nord  
**Coproduction** *In progress...*





# MEWS SONGS

To be premiered and on tour  
during the 2018/2019 season

Stage direction

**Marie-Eve Signeyrole**

Libretto

**Michel Archimbaud  
et Paul-Henry Bizon**

Sets

**Fabien Tegnié**

Music

**François  
Meïmoun**

With

**Mezzo**

**Contre-ténor**

**Baryton**

**2 clarinets**

**2 double basses**

**4 percussions**

*Duration : 1h30 (to be confirmed)*

In London, *mezos* are the small streets that, in the old times, led to the stables. Bacon's studio was at 7 Reece Mews.

It is in a bohemian lifestyle in the London of the 50's that this tribute to Francis Bacon, John Deakin and Henrietta Moraes takes place.

This piece of musical theatre will bring together three singers (mezzo, countertenor and baritone-bass) and eight musicians.

**Production** C.I.C.T. - Théâtre des Bouffes du Nord  
**Coproduction** *In progress...*



# CURRENTLY





# TRAVIATA

YOU DESERVE A BETTER FUTURE

Based on **Giuseppe Verdi's** *La Traviata*

Premiered on September 17, 2016  
at Théâtre des Bouffes du Nord  
On tour during the 2018/2019 season

Conception

**Benjamin Lazar,  
Florent Hubert  
and Judith**

Stage direction

**Benjamin Lazar**

Musical arrangements  
and direction  
**Florent Hubert  
and Paul Escobar**

Vocal director

**Alphonse Cemin**

Sets

**Adeline Caron**

Costumes

**Julia Brochier**

Lighting

**Maël Iger**

Make-up  
and hairdressing

**Mathilde Benmoussa**

Assistant to stage director

**Juliette Séjourné**

With

**Florent Baffi, Damien Bigourdan, Jérôme Billy,  
Renaud Charles, Elise Chauvin, Judith Chemla,  
Axelle Ciofolo de Peretti, Myrtille Hetzel, Bruno  
Le Bris, Gabriel Levasseur, Sébastien Llado,  
Benjamin Locher and Marie Salvat**

Performed in Italian and French

Duration : 2h

In *Traviata – You deserve a better future*, the audience is invited into Violetta's intimate world so as to be able to see more closely the flames to which she has abandoned herself. Among the guests of this musical and phantasmagorical celebration - blending theatre and opera, voices that speak and sing - the distinction between the instrumentalists and singers becomes blurred. Charles Baudelaire is seated next to Christophe Tarkos where sing and die the phantoms of this Paris, during the industrial boom, whose future we are living in, in the present.

*Benjamin Lazar*

*« What we have just witnessed [...] is pure grace, a magic moment, rare, where theatre and music - and humanity - take the rising path in a single breath. »*

*« Undoubtedly one of the most accomplished performances given at Théâtre des Bouffes du Nord in these past years. »*

*« In the space of two hours, Benjamin Lazar turned us from compassionate and pleasure - seeking spectators into lovers aching so that we shall die of love. »*

*Le Monde*

**Production** C.I.C.T. - Théâtre des Bouffes du Nord

**Coproduction** Théâtre de Caen ; Espace Jean Legendre, Théâtre de Compiègne - Scène nationale de l'Oise en préfiguration ; Le Parvis - scène nationale de Tarbes-Pyrénées ; le Théâtre - Scène nationale Mâcon-Val de Saône ; TANDEM - Scène nationale ; Théâtre Forum Meyrin / Genève ; Le Moulin du Roc - Scène nationale de Niort ; Théâtre de l'Incrédule ; Cercle des partenaires des Bouffes du Nord

**Financing for the project** la Région Ile-de-France, with help from Arcadi Île-de-France

**Set construction** Ateliers du Moulin du Roc - Scène Nationale de Niort  
Théâtre de l'Incrédule is supported by Région Normandie



# ORFEO

ET IN ARGADIA EGO

Based on **Monteverdi's Orfeo** and **other material**

Opening January 4, 2017 at the Comédie de Valence  
 Performing Théâtre des Bouffes du Nord  
 from January 17, 2017  
 On tour during the seasons 2017/2018 and 2018/2019

Stage direction  
**Samuel Achache**  
 and **Jeanne Candel**

Musical direction  
**Florent Hubert**

Set  
**Lisa Navarro**  
 Props  
**François Gauthier-Lafaye**

Lighting  
**Jérémie Papin**

Costumes  
**Pauline Kieffer**  
 assisted by  
**Camille Pénager**

Mask  
**Loïc Nébréda**

Vocal director  
**Nicolas Chesneau**

A theatrical and musical composition arranged,  
 written and performed by  
**Matthieu Bloch, Anne-Emmanuelle Davy,**  
**Vladislav Galard, Anne-Lise Heimburger,**  
**Florent Hubert, Clément Janinet,**  
**Olivier Laisney, Léo-Antoin Lutinier, Thibault**  
**Perriard, Jan Peters, Marion Sicre,**  
**Marie-Bénédicte Souquet and Lawrence Williams**

Performed in Italian and French

Twice, Orpheus sees the woman he loves disappear. The first time she is bitten by a snake, the second she is again sent into the underworld and this time for eternity because her love dared glance at her. Orpheus has, through his song, the power to enchant wild beasts and to win favours from the gods, but above all to create and transform spaces, places, mountains and forests in our imagination.

*Orfeo* is considered to be the very first opera. *Orfeo* is the place of our «raging handicraft», the great underwater sea-bed into which we dive. It is an immersion into different idioms that tell the stages, pauses, landings, and the interior transformations of Orpheus.

Our intention is to pass from one world to another, to slip from secular to sacred, to allow the noise of life to rub shoulders with the clarity of death, the power of the myth with the physicality of music.

Nothing is certain, each thing can transform into its opposite.

*Jeanne Candel and Samuel Achache*

**Production** C.I.C.T. - Théâtre des Bouffes du Nord ; la vie brève **Associated Coproducers** La Comédie de Valence - CDN Drôme Ardèche ; Les Théâtres de la ville de Luxembourg ; Le Théâtre de Lorient - Centre dramatique national

**Coproduction** Espace Jean Legendre, Théâtre de Compiègne - Scène nationale de l'Oise en préfiguration ; Théâtre de Caen ; Les Subsistances / Lyon ; Théâtre Garonne - scène européenne ; Le Quai - CDN Angers Pays de la Loire ; Le Grand T, Théâtre de Loire-Atlantique ; Théâtre de la Cité Internationale ; Cercle des partenaires des Bouffes du Nord With support from Pôle-Culturel d'Alfortville

With the help of Arcadi Île-de-France, ADAMI and SPEDIDAM  
 Project financed by the Région Ile-de-France  
 Set construction Ateliers des Théâtres de la Ville de Luxembourg





**ON TOUR**



# BATTLEFIELD

Based on the *Mahabharata* and the play by **Jean-Claude Carrière**

Premiered on September 15, 2015 at Théâtre des Bouffes du Nord  
On tour during the seasons 2017/2018 and 2018/2019

Adaptated and directed by  
**Peter Brook et Marie-Hélène Estienne**

Music  
**Toshi Tsuchitori**

Lighting  
**Philippe Vialatte**

Costumes  
**Oria Puppo**

*Duration : 1h10*  
Show performed in English

With  
**Carole Karemera, Jared McNeill,  
Ery Nzaramba and Sean O'Callaghan**

Musician  
**Toshi Tsuchitori**

The *Mahabharata* is not simply a book, nor a great series of books, it is an immense canvas covering all the aspects of human existence. In it we find all the questions of our lives, in a way that is at once contemporary and urgent. [...]

The richness of the language of this timeless epic, and its eternal astonishing stories, allow us to bring to the stage this situation, which, belonging to the past, reflects at the same time the harsh conflicts of today.

*Peter Brook and Marie-Hélène Estienne*

*«Peter Brook, the director responsible for the artfully arranged cosmic carnage called The Mahabharata staged here in 1987, has now returned in contemplation with Battlefield an elegiac play of stark and uncommon beauty.»*

*«It is a style of eloquent economy, which embraces wit as well as solemnity.»*

The New-York Times

**Production** C.I.C.T. - Théâtre des Bouffes du Nord

**Coproduction** The Grotowski Institute ; PARCO Co. Ltd / Tokyo ; Les Théâtres de la Ville de Luxembourg ; Young Vic Theatre / Londres ; Singapore Repertory Theatre ; Le Théâtre de Liège ; C.I.R.T. ; Attiki cultural Society / Athènes ; Cercle des partenaires des Bouffes du Nord

## PERFORMANCE DATES TO COME

March 29 to April 2, 2017 : THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS / WASHINGTON / USA

April 5 to 8, 2017 : MUSEUM OF CONTEMPORARY ART / CHICAGO / USA

April 13 to 23, 2017 : GUTHRIE THEATER / MINNEAPOLIS / USA

April 26 to May 21, : AMERICAN CONSERVATORY THEATER / SAN FRANCISCO / USA

May 24 to 28, 2017 : THE WALLIS ANNENBERG CENTER FOR THE PERFORMING ARTS / LOS ANGELES / USA

June 23 to 24, 2017 : THÉÂTRE DU DRAME / EKATERIMBOURG / RUSSIA

June 28 to 30, 2017 : THÉÂTRE DES NATIONS / MOSCOW / RUSSIA

July 4 to 5, 2017 : THÉÂTRE ALEXANDRINSKY / SAINT-PETERSBURG / RUSSIA



# IN THE SOLITUDE OF THE COTTON FIELDS

Premiered on May 13, 2015 in the shopping mall  
of la Part-Dieu train station  
in Lyon - Théâtre des Célestins  
On tour during the seasons 2017/2018 and 2018/2019

By  
**Bernard - Marie  
Koltès**

Music and stage direction  
**Roland Auzet**

Sound design  
**La Muse en Circuit,  
Centre national de création musicale**

Artistic collaborators  
**Thierry Thieû Niang  
and Wilfried Wendling**

Lighting  
**Bernard Revel**

Costumes  
**Nathalie Prats**

*Duration : 1h15*  
Performed in French

With  
**Anne Alvaro  
and Audrey Bonnet**

**Production** La Muse en circuit - Centre national de création musicale  
**Coproduction** Act-Opus-Compagnie Roland Auzet ;  
C.I.C.T. - Théâtre des Bouffes du Nord ; Théâtre des Célestins ;  
With the support of DICREAM and SPEDIDAM  
Text published by Les Éditions de Minuit.

Two women are standing on stage, different from each other. The central question of desire is being played out. A dialogue between two solitudes confined in the question underlying any exchange: « What do you want from me? ».

Each member of the audience is offered headphones, which give them a possibility to feel the intimacy of words, of the situation and of the bodies of the two performers. Visual and hearing perceptions arising from the movements of the audience become the founding account of the intimate narrative in the public area.

*Roland Auzet*

*« Two mighty actresses compete in a distressing duel, a dance of threat, of terror, of seduction also, and fascination. »*

*Le Figaro*

## PERFORMANCE DATES TO COME

April 6 to 7, 2017 : THÉÂTRE JOLIETTE-MINOTERIE / MARSEILLE  
April 11, 2017 : THÉÂTRE DE BASTIA  
April 21 to 22, 2017 : L'APOSTROPHE / CERGY-PONTOISE  
April 28 to 29, 2017 : THÉÂTRE DE L'ARCHIPEL / PERPIGNAN





# MONSIEUR DE POURCEAUGNAC

Premiered on December 17, 2015 at Théâtre de Caen  
Performing Théâtre des Bouffes du Nord  
from June 14 to July 9, 2016  
On tour during the 2017/2018 season

A comédie-ballet by  
**Molière and Lully**

*Duration : 1h45*

Stage direction  
**Clément  
Hervieu - Léger**  
*from Comédie-Française*

Musical direction  
and conception  
**William Christie**

Sets  
**Aurélie Maestre**

Direction  
and harpsichord

Costumes  
**Caroline de Vivaise**

**William Christie,**  
alternatively with  
**Jonathan Cohen  
and Paolo Zanzu**

Lighting  
**Bertrand Couderc**

Choreography  
**Bruno Bouché**

Sound  
**Jean-Luc Ristord**

Make up and hairdressing  
**David Carvalho Nunes**

Performed in French

With  
**Erwin Aros, Clémence Boué,  
Cyril Costanzo, Claire Debono,  
Stéphane Facco, Matthieu Lécoart,  
Juliette Léger, Gilles Privat,  
Guillaume Ravoire, Daniel San Pedro,  
Alain Trétout**  
**And the ensemble Les Arts Florissants  
(10 musicians)**

*Monsieur de Pourceaugnac* [...] resumes several important themes dear to Molière: marriage, money, illness. Freshly arrived from Limoges to marry young Julie, Pourceaugnac immediately falls prey to Sbrigani and Nérine, intriguers paid by the young lady's lover to prevent this arranged marriage. Manipulated, in turns by doctors, a woman from Picardy, the Swiss Guards, [...] this small-town-man lost in the streets of the capital city, as in his own head, will eventually have no other solution but to flee from Paris disguised as a woman. Taking on the form of a simple comedy, inspired by Italian comedia dell'arte canvas and embellished by music and dance, *Monsieur de Pourceaugnac* is certainly one of the most somber and cruel plays that Molière has written.

Contrary to other comedy-ballets, *Monsieur de Pourceaugnac's* music is not a simple ornament, but an inherent part of the dramaturgy of the play.

For William Christie and myself it is this interweaving of music and theatre that gives this piece its particular interest. While opera music little by little takes precedence over theatre, Molière and Lully pull off an incredible challenge with this piece : to make theatre from music.

*Clément Hervieu-Léger*

**Production** C.I.C.T. - Théâtre des Bouffes du Nord  
**Coproduction** Les Théâtres de la Ville de Luxembourg ; Les Arts Florissants ; Théâtre de Caen ; Château de Versailles Spectacles ; Châteauvallon Scène Nationale ; Théâtre Impérial de Compiègne - Scène nationale de l'Oise en préfiguration ; Compagnie des Petits Champs ; Cercle des partenaires des Bouffes du Nord  
Sets building Les Ateliers des Théâtres de la Ville de Luxembourg  
With the support from Région Île-de-France  
With the support for touring from Arcadi Île-de-France

PERFORMANCE DATES TO COME

March 17 to 18, 2017 : PALAIS DES BEAUX-ARTS DE CHARLEROI / BELGIUM  
April 22 to 23, 2017 : OPÉRA ROYAL DE VERSAILLES



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# THE BOURGEOIS GENTLEMAN

Premiered on June 5, 2012  
at Les Nuits de Fourvière Festival  
Availabilities on demand

Stage direction  
**Denis Podalydès**,  
from *Comédie-Française*

Musical direction  
**Christophe Coin**

Artistic collaborator  
**Emmanuel Bourdieu**

Sets  
**Eric Ruf**

A comédie-ballet by  
**Molière and Lully**

Lighting  
**Stéphanie Daniel**

Costumes  
**Christian Lacroix**

Choreography  
**Kaori Ito**

Make up and hairdressing  
**Véronique  
Soulier-Nguyen**

With  
**Julien Campani, Isabelle Candelier,  
Manon Combes, Bénédicte Guilbert,  
Manuel le Lièvre, Francis Leplay,  
Leslie Menu, Nicolas Orlando,  
Pascal Rénéric, Alexandre Steiger,  
Thibault Vinçon, dancers, singers and  
musicians of l'Ensemble la Révérence.**

*Duration : 3h including one intermission*

Performed in French

The magnificent paradox of *The Bourgeois Gentleman* lies in the bringing together and celebrating of the Arts for the benefit of a man who listens to, sees and applies himself to the most beautiful things without ever understanding any of them.

But our bourgeois gentleman has an endless capacity for astonishment and wonder. Fired by amorous and contempt for his own bourgeois satus, as well as his desire to be somebody else, he braves all ridicule.

Following a series of comical misadventures and the most extreme manifestations of his extravagant behaviour he does, however, achieve his aim. It lasts for the briefest of moments, this celebration, reunion and confusion of the Arts in a comical and poetic fit of excess, out of which he emerges as both victim and victor.

*Denis Podalydès*

*« This is a Bourgeois of finesse, lightness and depth that we haven't seen for a while... Going back to the context of the creation of the play, or rather comédie-ballet, Denis Podalydès enhanced all its modernity and its relevance, and has kept intact its comical force. »*

*Le Monde*

**Production** C.I.C.T. - Théâtre des Bouffes du Nord

**Coproduction** Les Nuits de Fourvière / Département du Rhône ; Les Théâtres de la Ville de Luxembourg ; Théâtre de Liège ; Théâtre de Caen ; Opéra Royal - Château de Versailles Spectacles ; Ensemble Baroque de Limoges - Fondation Laborie ; Maison de la Culture d'Amiens ; Châteaullon - Scène Nationale ; Printemps des Comédiens / Montpellier

Set construction Ateliers des Théâtres de la Ville de Luxembourg ;

art&Oh - Benoît Probst

Costumes made by Ateliers du Théâtre de la Place / Liège





# MARCEL

Premiered on January 29, 2015  
at Théâtre des Bouffes du Nord

With and directed by  
**Jos Houben**  
and **Marcello Magni**

*Duration : 1h*  
Performed in French  
or in English

Sets and costumes  
**Oria Puppo**

Lighting  
**Philippe Vialatte**

Gag is a poem. It makes us laugh by the effect of surprise, the virtuosity of the performance and the humanity it reveals. It frees us from day-to-day predictability, celebrates the art of the actor in close complicity with his audience and reveals the universality of our physical condition.

Marcel is this human gag that we all are. In the real world with its multitude of obstacles he keeps his balance as well as he can. And despite the fact that the age of his body no longer allows the agility of his youth, he still has a trump-card up his sleeve : his child spirit.

He invents short-cuts, catches us off-guard, pushes us off-limits... For Marcel the battle is never gained, but it's not lost either.

*Jos Houben and Marcello Magni*

*« Playing with poignancy, this hour of fun [...] takes every opportunity for slapstick while tickling notions of death. »*

*« It's a brief hour that gives the kiss of life to the ancient art of the gag, and it echoes not just to the laughter of this particular audience but of all audiences who, down through the ages, have laughed and recognised their own absurdity in the comic antics of the clown. »*

The Guardian

**Production** C.I.C.T - Théâtre des Bouffes du Nord  
**Coproduction** TANDEM - Scène nationale / Arras-Douai





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# THE DECEITFUL CROCODILE

# DIDO AND AENEAS

Based on **Henry Purcell's** *Dido and Aeneas* and **other materials**

Premiered on January 8, 2013 at Comédie de Valence  
Molière award 2014 for Best Music Theatre performance  
Availabilities on demand

Stage direction  
**Samuel Achache**  
and **Jeanne Candel**

Musical direction  
**Florent Hubert**

Choral conducting  
**Jeanne Sicre**

Collective  
orchestration

Sets  
**Lisa Navarro**

Construction  
**François  
Gauthier-Lafaye,  
Didier Raymond,  
Pierre-Guilhem  
Costes**

Lighting  
**Vyara Stefanova**

Costumes  
**Pauline Kieffer**

With  
**Matthieu Bloch, Anne-Emmanuelle Davy,  
Vladislav Galard, Florent Hubert,  
Clément Janinet, Olivier Laisney,  
Léo-Antoin Lutinier, Thibault Perriard,  
Jan Peters, Jeanne Sicre, Marion Sicre  
and Lawrence Williams**

*Duration : 2h*

Performed in French and English

Samuel Achache and Jeanne Candel question all components of Purcell's work through multiple resonances with materials drawn from literature and painting. The exhilarating act of « tinkering » an opera about present time proves to be the most exciting of challenges.

*« In this contemporary farce based on an antique backdrop, it seems quite natural that all members of the cast, well-known for their skills of improvisation, uplift and transform Purcell's baroque score into jazz energy and manage to find the fine balance where music becomes action. »*  
Les Inrockuptibles

*« They play with opera codes with a communicative euphoria. »*  
Le Monde

*« The glorious and exhilarating youth of this team excels in everything ! »*  
Libération

**Production** C.I.C.T. - Théâtre des Bouffes du Nord  
**Coproduction** Les Théâtres de la Ville de Luxembourg ; la vie brève ; Comédie de Valence - Centre dramatique national Drôme-Ardèche ; MC2 : Grenoble ; Le Radiant-Bellevue ; Théâtre de Caen ; Théâtre Forum Meyrin / Genève.  
With the support of Théâtre de la Cité Internationale.  
With the support of Arcadi Île-de-France, SPEDIDAM, DRAC Ile-de-France and Région Île-de-France





# WITH MY OWN HANDS

Recreation on June 16, 2015  
at Théâtre des Bouffes du Nord  
On tour during the 2017/2018 season

Text, direction  
and installation  
**Pascal Rambert**

Lighting  
**Yves Godin**

With  
**Arthur Nauzyciel**

*Duration : 45 min*

Performed in French

In 1992, Pascal Rambert directed *With my own hands* written for Éric Doye whom the audience observed walking on the edge of the abyss on the roof of Dijon University.

In 2007 he made a third version for the American actress and performer Kate Moran who suddenly appeared from complete darkness. Once every ten years Pascal Rambert proposes a new staging of this text evoking the human condition. This time he directs his friend Arthur Nauzyciel.

*« This text voices a patient, sincere, honest and determined introspection which moves us deeply, of a man, still young, a man of here and now, who has decided to end his life. »*  
Le Monde

**Coproduction** C.I.C.T. - Théâtre des Bouffes du Nord ;  
T2G -Théâtre de Gennevilliers - centre dramatique  
de création contemporaine ; CDN Orléans Loiret Centre  
Text published by Les Solitaires Intempestifs





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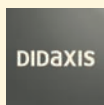


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