

Press Kit

Tous
DES
O-SERAX

written and directed by
Wajdi Mouawad
5 — 30 December 2018

graphisme Pierre di Sciallo 2017

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Tous des oiseaux

5 – 30 December 2018 at La Colline – théâtre national

Show in German, English, Arabic, and Hebrew subtitled in French
duration: 4h interval included

Cast and Creative

Text and stage direction **Wajdi Mouawad**

with

Jalal Altawil Wazzan

Jérémie Galiana or **Daniel Séjourné** Eitan

Victor de Oliveira the waiter, the Rabbi, the doctor

Leora Rivlin Leah

Judith Rosmair or **Helene Grass** Norah

Darya Sheizaf Eden, the nurse

Rafael Tabor Etgar

Raphael Weinstock David

Souheila Yacoub or **Nelly Lawson** Wahida

Assistant director **Valérie Nègre**

Dramaturgy **Charlotte Farcet**

Artistic collaboration **François Ismert**

Historical advisor **Natalie Zemon Davis**

Original music **Eleni Karaindrou**

Set design **Emmanuel Clolus**

Lighting design **Éric Champoux**

Sound design **Michel Maurer**

Costume design **Emmanuelle Thomas**

assisted by **Isabelle Flosi**

Make-up and hair design **Cécile Kretschmar**

Hebrew translation **Eli Bijaoui**

English translation **Linda Gaboriau**

English translation **Uli Menke**

Arabic translation **Jalal Altawil**



Production

La Colline – théâtre national

The show was created on Novembre 17th in the Main venue at La Colline and has received the Great Prize 2018 of the Professional Review Association.

The text has been published by Léméac/Actes Sud-Papiers in January 2018.

On tour

Équinoxe – Scène nationale de Châteauroux 24 and 25 September 2018

Théâtre de la Cité, CDN de Toulouse Occitanie 30 September – 6 October 2018

Le Grand T – Théâtre de Loire-Atlantique, Nantes 12 – 19 October 2018

Théâtre national de Bretagne, Rennes 7 – 10 November 2018

Les Quinconces – L’espal – Scène nationale du Mans 16 and 17 November 2018

The Cameri Theatre of Tel-Aviv, Israël 27 – 30 November 2018

La Filature – Scène nationale de Mulhouse 16 and 17 January 2019

Le Carreau – Scène nationale de Forbach et de l’Est mosellan 7 and 8 February 2019

TNBA – Théâtre national de Bordeaux en Aquitaine 14 – 18 February 2019

Palais des Beaux-Arts de Charleroi, Belgique 23 and 24 February 2019

Le Tangram – Scène nationale Évreux-Louviers 5 and 6 March 2019

Les Salins – Scène nationale de Martigues 14 and 15 March 2019

Théâtre du Nord – Centre dramatique national Lille Tourcoing Hauts-de-France

22 – 27 March 2019

La Comédie de Clermont-Ferrand – Scène nationale 3 – 5 April 2019

MC2: Grenoble – Scène nationale 11 – 16 May 2019

Festival TransAmériques, 13^e édition, Montréal, Canada 22 – 27 May 2019

Ode to the Enemy

Tolstoy recounts that when he was an officer in the army, he saw a fellow officer strike a man who fell out of rank during a march. Tolstoy said to him, "Aren't you ashamed to treat a fellow man like that? Haven't you read the Gospel?" And the other officer replied, "Haven't you read Army orders?" This retort will always be the reaction to the spiritual man who wishes to manage the temporal. That is why, today, those who lead men have little regard for justice and charity, and most of the influential moralists of the past fifty years in Europe, particularly men of letters in France, urge people to disregard the Gospel and read Army orders.

Julien Benda, *The Treason of the Intellectuals*, 1927.

More than the brutality and the cowardice of men in power, more than their vulgarity, more than their betrayal, more than their obscene attitude towards money, more than the increasingly abysmal discrepancy between their words and their actions, more than their incapacity to embody their discourse in just laws, more than their haste to express

Without trembling

Their disgust for

The Other

The foreigner

The refugee

The Rom

The Arab

And more than their determination today to

Spit out the word

Islam

The way yesterday they spat out the word

Algerian and before that

Italian and before that

Jew and before that

Nigger and before that

Woman and before that

Free thinker and before that

Witch and before that

Slave and before that

Christian and before that

Savage and before that

Barbarian and before that

Monkey and before that

Animal, more than our alienation from the media against which there is no recourse except to flee to a place without networks, sacrificing all connections to the world, more than the blindness of a world bent on destruction, it is our own deafness that we have to become aware of, that we have to combat, we, men and women of letters in France. And we have to ask ourselves: How and to what extent have we disconnected ourselves from those compatriots whose thoughts, whose words, whose anger and distress, whose feelings of rejection we no longer hear? How can we grasp that before hoping to attract to our theatres those people who never come, we must understand just how deaf we have become to the disgust we inspire in many of them because, in our very manner of being, we can no longer see the extent of the severity, the coldness and the lack of hospitality inherent in our self-satisfied mindset? How can we shatter our eardrums?

How can we WAKE UP?

How can we reverse the perspective?

Why am I convinced that in writing the sentence, "In these times of darkness and introverted identity, the theatre must become the refuge for Enlightenment and blah blah blah"

I am betraying something? Why do I feel that in risking such a sentence, I in turn am becoming a purveyor of Army orderliness? And why, in limiting myself to a description of my vision for La Colline in the coming years, do I have the impression that I am avoiding what preoccupies me every day? Perhaps because what drives me is based on what revolts me and because, in reaction to an education that consisted in blaming others for a civil war for which, in reality, we were all responsible, I force myself to be revolted by my own behaviour and by that of

My clan before being revolted by the behaviour of "the enemy." Sharing here what enrages me about myself and my tribe, men and women of letters in France, I dare reveal here the source of my intuitions and my tropisms, of precisely what is called Vision.

In the macabre wake of terrorist attacks that devastated us, we were witness to a series of elections and referendums, in France and elsewhere. Whether those whose opinions we do not share won or not, it is the number of votes.

That were cast in their favour that matters and that strikes us as a defeat. But something about these defeats continues to escape us and we stubbornly

refuse to understand. For ultimately, there were many people who voted for what defeats us. Who are these people? Should I call them enemies? Brexit. Trump. Far right.

The Bermuda Triangle that seems to engulf our capacity to

Hear what the reality of this enemy persists in shouting at us.

"We are not part of the same World"

And we reply with a kind of indifference.

And yet, if it is true that in the shows we write and direct, that we produce and we attend, we

want to depict the violence of the world and the way this world crushes the more vulnerable among us, we have to grasp that those we call our enemies, those who vote for introversion, rejection and nationalism, are precisely the children, the brothers and sisters, the parents of these characters we claim to defend. How, under these circumstances, can we help but be filled with nausea in the face of the virtuous indignation expressed by part of the Western intelligentsia against these silent enemies as invisible in the charts of the surveys as they are inaudible on our airwaves? How can we not be angry and not want to shout, “Quiet, let the enemy speak!” But having said that, then what? What actions can we take? What stance can we take towards, against and for this enemy? In your fight against the world, support the world. This injunction read among the aphorisms of Kafka in his teens comes to mind today, more emphatically than ever, for it reveals my impotence and my ignorance. What can I write here?

How can I introduce the new horizons of La Colline without further participating in this division? What can I write keeping in mind those who will never read this text?

How can I take into consideration the people who are convinced that I am wasting public funds? That, as a foreigner, I am taking the place of a Frenchman? What sentence? What text? What word in the present tense? How can I reposition myself? How can I heighten in the Other and in myself a desire for the foreigner? How can I advance step by step in his language? And dare to sniff his territory? How can I become him? How, through obstinacy and altruism, can I rebecome dangerous? And go on speaking freely when we have to open our bags at the entrance to every public space and the terror alert systems have become commonplace. How can we not be reduced to nothingness in the face of terror and so much security.

There are no answers to these questions, simply soundings launched in the dark, banners offered to the enemy. To those we call enemies, we say this: here there is a theatre. Set on a hill whose name it bears.

La Colline

Next year, la Colline will do everything to open its doors to the world, and its team will throw all its forces into the battle, the forces of hospitality, generosity, attention, welcome, vulnerability, sensitivity, emotion, stories, beauty, lending an ear and giving voice. And, Ariadne’s thread in the maze of our fragmentation, opposing any form of brutality, we will try to affirm that the Other will be our password, our guide

Sentinel

And destination, equally, for oneself and for the enemy.

Wajdi Mouawad, March 2017

This text is an excerpt of the editorial of La Colline’s almanac 2017-2018
translation by Linda Gaboriau

The

The legend of the amphibious bird

by Wajdi Mouawad

A young bird takes his first flight over a lake. Seeing the fish swimming below the water, he is seized with an intense curiosity about these magnificent creatures, so different from him. As he dives down to meet them, the flock of birds, his family, at once catch him up and warn him, “Do not go near these creatures. They are not of our world, and we are not of theirs. If you enter their world, you will die; just as they will, if they choose to come to ours. Our world will kill them and their world will kill you. We are not meant to meet each other”.

As the years go by, deep melancholy overcomes the bird, as he watches the fish without being able to reach them. One lovely day, as he goes to the lake to admire them, he is suddenly overcome by emotion: “I can’t live my whole life like this, deprived of all I most desire.

I would rather die than live the life I am living”. And so he dives in.

But his love for the Other is so great that the moment he breaks the surface of the water, fish gills grow on him, which allow him to breathe. Once among the fish, he says, “It is me, I am one of you now; I am the amphibious bird”.

The Persian tale of the amphibious bird used to make me dream when I was a child. This story of transformation still overwhelms me today for what it tells of our time, of our world and of our relationship to Others, to the enemy, so to speak.

*Grief patiently
bides its time.
Here we are.*

Birds of Kind, « Bird of Beauty », published in french by Léméac-Actes-Sud, 2018

Genesis and encounter

It is possible to say that *Tous des oiseaux* was first rooted in the encounter of an author from Quebec of Lebanese descent living in France with a Jewish historian who contributed to the discovery of a muslim diplomat who was forced to convert to Christianity. It is what one calls an encounter with the absolute idea of the Other.

If one must specify the different events that led to the show, one should mention the first meeting that took place between Wajdi Mouawad and Natalie Zemon Davis in a restaurant in the departure hall of the Pearson International Airport in Toronto.

A friendship started there, followed by a correspondance and frequent meetings, in Toronto, Paris, Lyon, Nantes, Berlin, during which Wajdi Mouawad listened while Natalie talked. These conversations are all connected by a golden thread, in the character of Hassan Ibn Muhamed el Wazzân, on whom Natalie Zemon Davis has written a book, telling the story of this diplomat, traveler, historian of the Arabic language, born at the end of the 15th century, who was captured by Christian privateers and sold to pope Leon X while returning from a pilgrimage to Mecca. In order to go out of prison, he converted to Christianity and took the name « John Leon the African ». He spent many years in Italy, where he learnt Latin and Italian, where he taught Arabic and devoted himself to his writing, especially a *Description of Africa*.

This character fascinated and opened new ways to the author Wajdi Mouawad, as he echoes a history and a question Wajdi Mouwad has been reflecting on for years : how does one become one's own enemy ? Or, in other words, how does one become an « amphibious bird » ?

In the Muslim religion, there is a very interesting notion called taqiya. It refers to the possibility to mask one's faith in the circumstance of threat, not betraying it despite the appearances. Even if nothing clearly proves so in his writings, Al-Wazzân could have used it.

After seven years of incubation of this extraordinary material, a new story was born, with its many ramifications that are as mysterious as the act of writing itself can be. For the story springs up when the author expects it the least. It falls onto him, or they fall onto each other. Hence the feeling of an encounter. An encounter which, very quickly, agglomerates a series of events, linked to coincidences, which first seem disparate but which put together open new windows to unexpected horizons.

Text and context

The text of the show, written along the rehearsals, places the geographical and linguistic questions at the core of the project. Geographical, because the story mainly unfolds in Israël, a land of heartbreaks carrying the history of both the Middle-East and Europe. Linguistic, because the challenge is to respect the different languages of the story and make them heard: German, English, Arabic, and Hebrew, these languages precisely are all spoken in Israël. Have all the languages be heard together in order to reveal the fronteers and the divides and try to go up the stream of the misunderstanding, of incomprehension, of wrath, of the unacceptable.

The cast and creative of this project carry this shattered geography, as they are all from different countries (Germany, USA, Israël, Portugal, Switzerland, Syria, France, Greece, Quebec) and of different mother tongues.

The story

After having worked on stories dealing with the Lebanese civil war, the purpose here was to write about the *enemy's* sufferings, through Eitan's character, a young German scientist of Israeli descent who is in a terrible conflict with his father. In a story in which the intimacy of personal lives is blown up by the violence of the world, no reality can dominate another. In every fratricidal conflict, there is a hidden maze, in which the terrible blind monster of the forgotten heritages remains.

*A name on a stone
tells nothing of the joys and the pains.*

Birds of Kind, « Bird of Chance », published in french by Léméac-Actes-Sud, 2018

Biographies

Wajdi Mouawad

Born in Lebanon in 1968, the author, actor, and director Wajdi Mouawad spent his adolescence in France, and his young adult years in Québec. He graduated from the National Theatre School in Canada in 1991. He adapts and stages contemporary and classical plays as well as his own texts (published by Leméac / Actes Sud). He also writes children's stories and wrote the novels *Visage retrouvé* (2002) and *Anima* (2012). Translated into twenty languages, his work is published and produced throughout the world.

In 2000 he became artistic director of the Quat'Sous Theatre in Montreal and then of the French Theatre at the National Arts Centre in Ottawa (2008-2012). He was the associate artist of the 2009 Avignon Festival where he staged the quartet *Le Sang des promesses* (*The Blood of Promises*). He established two theatre companies: the Abé Carré Cé Carré-Québec and the Au Carré de l'Hypoténuse-France at the Grand T-Nantes in 2011. In 2016 he was named artistic director of La Colline – théâtre national in Paris.

The last opus of *Des Mourants* comprised of his solo *Inflammation du verbe vivre* and of *Les Larmes d'Œdipe* (still touring) completes the *Dernier Jour de sa vie*, a five-year adventure on the seven tragedies by Sophocles. He also continues working on his production of the *Domestique* cycle, of which his solo *Seuls* is the first chapter, followed by *Sœurs* and soon by *Frères*, *Père* and *Mère*. He has adapted his production of the *Abduction from the Seraglio* by Mozart at the Opera in Lyon for the Canadian Opera Company in Toronto in January 2018. His first creation as La Colline's director, *Tous des oiseaux* in 2017 is touring in France and worldwide. In spring 2018, he staged his next production *Notre innocence*. At the same time as these shows on tour, two other productions are on rehearsal: *Fauves* in May 2018 and *Mort prématurée d'un chanteur dans la force de l'âge* in November 2019.

Selective bibliography

Wajdi Mouawad's plays are mostly published by Actes Sud and Leméac Editions

- **Cycle Le Dernier Jour de sa vie**
Inflammation du verbe vivre, 2016
Les Larmes d'Œdipe, 2016

Traduire Sophocle avec Robert Davreu, collection Apprendre 2011

- **Cycle Domestique**

Sœurs, 2015

Seuls chemin, textes et peintures, 2008

- **Cycle Le Sang des promesses**

(The Blood of Promises)

Ciels (Heavens), 2009, collection Babel 2012

Incendies (Scorched) new édition 2009, collection Babel 2011

Littoral (Tideline) 1999, new édition 2009, collection Babel 2010

Forêts (Forests), collection Babel, 2009

Le Sang des Promesses (The Blood of Promises), 2009

Other plays

Tous des oiseaux, 2018

Victoires, 2017

Une chienne, 2016

Temps, 2012

Journée de noces chez les Cromagnons (Wedding Day at the Cro-Magnons'), 2011

Les Mains d'Edwige au moment de la naissance, 2011

Le soleil ni la mort ne peuvent se regarder en face, 2008

Un obus dans le cœur (A bomb in the heart), Leméac - Actes Sud Junior, 2007 new édition collection « d'une seule voix » 2017

Assoiffés, 2007

Willy Protagoras enfermé dans les toilettes, 2004

Rêves (Dreams), 2002

Pacamambo, Leméac - Actes Sud-Papiers - Heyoka

Jeunesse 2000, Poche théâtre 2007

Les Mains d'Edwige au moment de la naissance, Leméac, 1999

Alphonse, Leméac, 1996

Le Songe, Dramaturges Éditeurs, 1996

Essai littérature

Le Poisson soi, collection Liberté grande Les Éditions du Boréal, 2011

Novels

Anima, 2012

Visage retrouvé, 2002

Interviews

Tout est écriture, entretiens avec Sylvain Diaz, collection Apprendre, 2017

Qui sommes-nous ? Fragments d'identité, entretien avec Laure Adler, Éditions universitaires d'Avignon, 2011

Architecture d'un marcheur, entretiens avec Wajdi Mouawad, Jean-François Côté, Leméac, 2005

« Je suis le méchant ! », entretiens avec André Brassard, Leméac, 2004

Cast

Jalal Altawil Wazzan, Arabic translation

Jalal Altawil was born in Syria in 1981. He graduated from the National Theatre School of Damas in 2006 where he also became a teacher. He has played in more than twenty-five plays which toured in festivals in Damas, Cairo, Turkey, Oman ; he received the best actor award at the Philadelphia Festival in 2005. He also appears in almost thirty different TV shows broadcast in the Middle-East or in Maghreb, like *Omar Al Farouk* directed by Hatem Ali in 2011 or *El Ijtiya* by Shaouki El Majeri, which won the Emmy Award for best international series in 2008.

As a playwright and stage director he has staged a dozen plays among which *Poor Folk* by Fiodor Dostoïevski or *My Name is Red* by Ohran Pamuk. From the start of the revolution in Syria in 2011 he has been active in the defense of human rights and was arrested by the government police forces. As his security was threatened, he was forced into exile. He continues to work as an actor, in short films on the situation of the Syrian refugees like *Transit Game* by Ana Faher in 2013 in which he plays the lead role. His participation in different TV shows or radio broadcasts in Jordan shows his support to the civilian population in Syria: he used to invite himself in people's homes to share recipes and memories of the country in *Tabakh Roho*, or made the satyre of the crimes of the Syrian regime, Daech or the El Nosra front in *Selfie*. His involvement also lies in his participation in different conferences to defend human rights, citizenship, freedom of the press or Syrian women ; but also in the creation of a therapeutic artistic workshop *Butterfly effect* helping 150 Syrian children victims of the conflict in their reconstruction process. He also takes part in the making of shows in or outside refugees camps, in Syria, Jordan, Egypt, Turkey, and Lebanon. Since 2015 he has been living in France, has played in *Les Optimistes* staged by Ido Shaked with the Majaz theatre and continues his work as a playwright, at the Centre national des écritures du spectacle in Villeneuve-lez-Avignon where he got a residency.

Jérémie Galiana Eitan

Jérémie Galiana was born in 1993 in Brussels to a German mother and an American father ; the family settled in Lyon in France. After studying for a short time at the University in Psychology, he entered the Cours Florent in Paris. He successfully passed the admission tests to the Royal Central School of Speech and Drama, the London Academy of Music and Dramatic Art and the Ernst Busch Conservatory in Berlin where he has been studying since 2015. He has played in many short films among which *Pulsations* by Julie Budtz Sorensen, *June 21* by Nagisa Morimoto and Pierre-Audric Gadeau, and in TV shows. He has played in many theatrical productions, *The Bald Soprano* by Ionesco directed by Judith Andres, or the collective productions *Nuage 13* and *Phobos*. He played Romeo in *Shakespeare in the wood* by Philippe Calvario at les Bouffes du Nord in Paris, Robespierre in *Danton's death* directed by Christian Grashof at the Ernst Buch in Berlin or *Tartuffe* directed by Sewan Latchinian at the Wolfgang Heinz Bühne. He also acted and staged *20 November* by Lars Noren at the BAT Studiotheatre Berlin. He is fluent in German, English and French, speaks Italian and Spanish and has Hebrew notions. He can also play the piano.

Victor de Oliveira the waiter, the Rabbi, the doctor

He was born in Mozambique in 1971. He started acting in Lisbon as a student with stage directors such as Luis Miguel Cintra, Joao Brites or Jorge Listopad. He settled in Paris in 1994 and entered the Conservatoire supérieur d'art dramatique. Since, he has worked in Portugal, Switzerland, Belgium, Luxembourg, the UK and in France in many productions: under the direction of Philippe Bouley in *In the Solitude of the Cotton Fields* by Koltès, *A Door Must Be Kept Hidden or Shut* by Musset, and Elsa Solal's *Démons aux anges*, Serge Tranvouez in *Katherine Barker*, Hélène by Jean Audureau, and *P'tite souillure* by Koffi Kwahulé, Antoine Caubet in *Break of Noon* by Claudel, Clotilde Ramondou in *Clients* by Grisélidis Réal, Véronique Bellegarde in *Cloud Tectonics* by José Rivera, or Michel Simonot in *L'enclos* by Gatti, and also Gilles bouillon, Yoshi Oïda, Brigitte Foray, Anne Torès, Brigitte Jaques-Wajeman. In 2015 he played at La Colline in Alexis Armengol's project

A ce projet personne ne s'opposait and also in *Incendies (Scorched)* by Wajdi Mouawad or *Erich von Stroheim* by Christophe Pellet both directed by Stanislas Nordey. In 2016, he translated, performed and directed *Clôture de l'amour* by Pascal Rambert at the Culturgest festival in Lisbon. Between 2004 and 2011 he has been part of the Mousson d'été literary Committee, and performed in different readings, directed by Michel Dydîm, David Lescot, Véronique Bellegarde, Laurent Vacher, Pierre Pradinas, Claude Guerre and Laurent Gutmann. He developed a project about the African dramaturgies, and teaches at the Sorbonne Nouvelle University and Sorbonne Paris 1 in Theatre Studies as well as in Mozambique, with the support of the Institut Français. He first worked with Wajdi Mouawad on the production of *Des Héros*, as part of the *Dernier jour de sa vie*, a project about the seven Sophocles's tragedies.

Leora Rivlin Leah

She was born in Israël in 1944, and studied at the LAMDA in London. Among the lead roles she has performed along her career are *A Streetcar Named Desire* and *Sweet Bird of Youth* by Tennessee Williams, *The Seagull*, *The Cherry Orchard*, *Three Sisters*, by Chekhov, *Macbeth* by Shakespeare, *Death and the Maiden* by Ariel Dorfman, *Return to the desert* by Koltès (for which she won best actress of the year award in 2001), *Soul of a Jew* and *Shooting Magda* by Joshua Sobol, *Tartuffe* by Molière, *Marriage Play* by Edward Albee, *the Accident* by Hilel Mitlpunkt (for which she won best actress of the year in 2004), *Harper Regan* by Simon Stephens, *'Night Mother* by Marsha Norman, *All my Sons* by Arthur Miller, *Hefez* and *Une laborieuse entreprise* by Hanokh Levin, *The Revisionist* by Jesse Eisenberg (best actress 2014), *Glorious – Florence Foster Jenkins* by Peter Quilter. She has founded two theatre companies, the first Bamat Hasakanim in 1966 which took part in the reform of acting in Israël and the Herzeleya Theatre Ensemble in 2000. Her career as an actress also includes many roles on TV or for the cinema, in *My name is Diana and I am an Alcoholic*, *The Dress*, *The Dreamer*, *Krovim krovim (near ones, dear ones)*, *The Menashe Tribe*, *The Place*, *The Good Policeman*, and *She who returns Home* for which she received the Ofir Prize for best second

role in 2012. Her first play as a playwright *Tamara*, was staged in Habima National Theatre in 2002 followed by *Good Intentions* at the Herzelya Theatre. Her album *A woman traveling*, an autobiographical musical project based on dreams recalled in her private journal, was composed by her son Shaul Besser, and is currently touring.

Judith Rosmair Norah

She was born near Munich in Germany in 1967, and studied dance and drama in New-York and in the Hamburg Drama School ; she now lives in Berlin. She joined the companies of The Schauspielhaus Bochum, the Thalia Theatre in Hamburg and the Schaubühne in Berlin, with which she toured in many international festivals. She took the lead roles in Thomas Ostermeier's *The Cut* by Mark Ravenhill or *Hamlet* by Shakespeare, Ivo van Hove's *Misanthrope* by Moliere or Falk Richter's *Trust* and *Cabal and Love* by Schiller, Martin Kusej's *Edward II* by Marlowe, but also Michael Thalheimer, Nicolas Stemann, Frank Castorf (in *Le Marquis de Sade*), Werner Schroeter... In 2007, she received the best actress award for her role as Dorine in *Tartuffe* directed by Dimiter Gotscheff and as Gudrun Ensslin in *Ulrike Maria Stuart* by Elfriede Jelinek directed by Nicolas Stemann. She also works for the opera, cinema and TV, in about twenty different productions. In 2009 she directed *Breakfast at Tiffany's* by Truman Capote and also makes her own shows and texts ; her last solo, *CURTAIN CALL !* has been on tour for two years.

Darya Sheizaf Eden, the nurse

She was born in 1993 in Jaffa in Israël, and spent her childhood traveling, following her father who was a war reporter. In 2012 after finishing high school she played in Danna Goldberg's film *Alice*, three times awarded at the Jerusalem Film Festival. She studied theatre at the Alef School of Arts in Tel Aviv. She also took the course in Cinema at the Sam Spiegel School of Cinema in Jerusalem, and played the lead roles in two seasons of the TV show *Hashminia* in 2013 and 2014. That same year she settled in Paris to continue her cinema curriculum at la Sorbonne Nouvelle. She is currently working on two personal projects, two scripts, one about young Israelis who leave their natal land to make

their « return » in Europe, the reverse journey their ancestors took, and the second about the discovery of sexuality in the internet age.

Rafael Tabor Etgar

He was born in 1948 in Roumania, and studied drama in Tel Aviv. In the mid 70s he contributed to the beginning of the Beersheba Theater, and then worked at the National Theatre in Tel Aviv, before settling in Germany to work. In 1990 he went back to Israël, where he took part in many theatrical productions, in Beit Lessin Theater. He is known for his work in cinema, he was in *Munich* by Steven Spielberg in 2005, *Yossi* by Eitan Fox in 2012, *End Game* by Tal Granit and Sharon Maymon in 2014, and in a dozen other movies. He has worked a lot for TV shows in Israel since the 80s, and in series or longer format like in *Jerusalem Syndrom* by Dror Zahavi in 2013.

Raphael Weinstock David

He was born in Haifa in Israël in 1966, and started as a professional actor at 16, mainly at the Haifa Theatre and on Israeli TV. After three years in the Army, he studied drama at the Beit-Zvi Theatre School where he graduated in 1990. He very often works for different series and TV shows as well as short films or movies, in addition to his theatrical career, along which he has played Shakespeare, Arthur Miller, Martin Sherman, Jean Giraudoux. He is also a singer, he performed in musicals like *Jesus Christ Superstar*, by Andrew Lloyd Webber and Tim Rice, in which he played Jesus, *Gambler* by Eric Woolfson, *The Rocky Horror Show* by Richard O'Brien, *Dorian Gray* by Izak Steiner in which he had the lead, *The Little mermaid*, *My Fair Lady* by Alan Jay Lerner and Frederick Loewe and *Evita* in Israël but also Europe where he lived between 1993 and 2013. He travels and works in Austria, Switzerland, the Czech Republic, the UK, and Germany. He is also a singer in different pop-rock bands, and released a solo eponymous album in 1996. After a European tour between 2004 and 2008, his last concert is still on in Israël. He is also a painter and a visual artist and has contributed since 2000 to more than twenty exhibitions throughout Europe, in London, Berlin, Hambourg, Prague, Stuttgart, Linz. One of them, entitled *Works till now* is still visible in Ludwigsburg in Germany. Recently he got the excellency prize for

best interpretation in a musical for his role in *God of Vengeance* by Shalom Ash in 2016 and best actor for his part in *The Absolute Brightness of Leonard Pelkey* by James Lecesne in Israël this year. He speaks Hebrew, English, German and Romanian.

Souheila Yacoub Wahida

She was born in 1992 in Geneva to a Belgian Flemish mother and Tunisian father ; she speaks French, Dutch, German, English and Bulgarian. She started rhythmic gymnastics at the age of four, joined the national Swiss team eight years later, and took part in six European championships, and four world championships. In 2012 she decided to stop her professional career as an athlete and moved to Paris to enter the Cours Florent. She then successfully passed the Conservatoire national d'art dramatique admission test, and is part of the 2019 class. She worked under the direction of Thierry Harcourt as well as in a collective work on *Two Brothers* by Fausto Paravidino. She also works on TV and will soon be in Léa Fredeval's movie *Les Affamés* in which she plays Eva (release May 2018) as well as in Philippe Garrel's next movie as Betsy.

Creative

Valérie Nègre Assistant director

After a degree in German, she graduated from the Cours Florent, where she is now a teacher. She collaborates with many stage directors for the opera and the theatre. She worked with Patrice Chéreau on Racine's *Phedre*, Wagner's *Tristan and Isolde*, Jon Fosse's *The Dream of Autumn* and the *Wesendonck-Lieder* ; She worked also with Pötvös, Philippe Calvario on *The Seagull* by Chekhov, and *Roberto Zucco* by Koltès, *Angels in America* by Peter Eötvös, *The Love for Three Oranges* by Prokofiev, *Richard III* by Shakespeare, *The Game of Love and Chance* by Marivaux, and also with Jean-Luc Revol on *Le plus heureux des trois* by Labiche, *The Happy Stratagem* by Marivaux, *The Tempest* by Shakespeare, *Tartuffe* by Molière, *Sins of Old Age* by Rossini. She has also worked with Patrick Pineau, Jérôme Deschamps, Yasmina Reza, Mariame Clément, Vincent Boussard, Frédéric Bélier-Garcia, Jacques Osinski, Clément Hervieu-Léger, Éric Genovese, Michel Deutsch, Zabou Breitman, Sandrine Dumas, Jean-Jacques Zilbermann, Alexander Lang, Gildas Bourdet... She directed *The Favourite* by Donizetti at the Théâtre des Champs Elysées in 2013 and collaborated to the writing of the text *Cette obscure clarté* by François Florent published by Gallimard editions. Since Wajdi Mouawad staged *the Abduction from the Seraglio* at the Lyon Opera in 2016 she has been working with him collaborating on *Seuls*, *Des Mourants*, and soon the revival of *the Abduction from the Seraglio* at the Canadian Opera in Toronto.

Charlotte Farcet Dramaturgy

After studying literature and theatre, she worked with Jacques Nichet, Adrien Mondot and Claire Bardainne, Marie-Thérèse Fortin, Yannick Jaulin, Marie-Ève Perron, Paul Toucang and Mélanie Laurent as a dramaturg. Recently she worked on the adaptation of *The Bacchae* by Euripides with Sara Llorca. She took part in Frédéric Fisbach's last show, *Et Dieu ne pesait pas lourd*, a text written by Dieudonné Niangouna for the actor-stage director, presented at the MC93 in January 2018. She worked with Wajdi Mouawad on *Seuls*, *Ciels* (*Heavens*), *Temps*, *Sœurs*, and on the seven tragedies by Sophocles, in which she also plays. Upon request of

the Leméac/Actes Sud editions, she has written all the afterwords of each of the books composing *Le Sang des promesses* (*The Blood of Promises*) when they were all published in the Babel collection : *Littoral* (*Tideline*), *Incendies* (*Scorched*), *Forêts* (*Forests*), and *Ciels* (*Heavens*).

Natalie Zemon Davis Historical advisor

She was born into a family of Jewish immigrants in Detroit in 1928. After her studies at Smith College and Radcliffe College she went to the University of Michigan from which she received her PhD in 1959. Professor emeritus in Princeton, her research focus on the social and cultural history of France in the 16th and 17th centuries, including the fields of anthropology, art, ethnography and literary criticism. She strongly believes that fiction is as capable of telling the truth about the past as a scrupulous attachment to the historical facts, and she goes as far as conversing with her characters as in *Women on the Margins, three Seventeenth-century lives* published in 1997. In 1975 she wrote *Society and Culture in Early Modern France*, *The Return of Martin Guerre* in 1982 which is linked to the film on which she was a consultant ; *Pardon Tales and Their Tellers in Sixteenth-century France* in 1988 and *The Gift in 16th Century France* in 2003. Her last book *Trickster Travels : A Muslim between Worlds in Early Modern Times* in 2006 was translated the year after under the title: *Léon l'Africain : un voyageur entre deux mondes*. She co-directed the volume *A History of Women* by Georges Duby and Michelle Perrot and was the subject for a book of conversations with Denis Crouzet *A Passion for History* in 2004. She was made Doctor Honoris Causa in many Universities around the world, received the Holberg Prize in 2010, the National Humanities Medal from the President Obama in 2013 and the Paul Oskar Kristeller Lifetime Achievement Award, Renaissance Society of America in 2014. Natalie Zemon Davis is also a Canadian citizen. She lives in Toronto where she teaches History. She is currently working on a book about a family of slaves in colonised Surinam.

Eleni Karaindrou Original music

She was born in 1941 in Teichio in Greece. She learnt the piano and pursued musical studies in the Ellinikon Odeion Conservatoire, while graduating in History and Archeology at the Athens University of Philosophy. She then studied Ethnomusicology at the Sorbonne and orchestration at the Schola Cantorum between 1967 and 1974, before working with the composer Manos Hatzidakis for the Greek radio until 1982. She collaborated with different international symphony orchestras in Rome, Athens, Thessalonique, Stuttgart, Zurich, Poznam, Taiwan, Istanbul. Since the beginning of her career in Greece and abroad, she composed the music for 53 theatre productions, for different stage directors: Jules Dassin, Lefteris Voyatzis, Antonis Antypas, Maya Lyberopoulou, Vassilis Papavassiliou, Kostas Bakas, Spyros Evangelatos ; many ballets such as *Phedre* choreographed by Johann Ulrich in Düsseldorf in 2002, or *Voyage pour l'éternité* by Renato Gianella at the National Opera in Greece in 2013. She also composed the music for 23 movies by Margarethe von Trotta, Dimitris Mavrikios, Takis Kanelopoulos, Tonia Marketaki, Christoforos Christofis, Lefteris Xanthopoulos, Giorgos Koras ; but also all the films directed by Theo Angelopoulos since 1983, among which *Eleni* for which she was nominated at the Felix Prize and *Eternity and a day* which won the Palme d'Or in 1998. She wrote the music of over twenty radio and TV programmes, many of which released in Greece and also *The Owl's legacy* by Chris Marker in 1989. Her discography contains more than 40 albums, a dozen of which recorded with the ECM label, in a lasting collaboration with its founder Manfred Eicher. Her career has been rewarded many times, five times in Greece for her film music making, she got the Dimitris Mitropoulos Award in the theatre category and the Fellini Award for best european composer in Italy in 1992. She received a special prize at the international film festival in Haifa in Israël in 2012 as well as the prize for best music in Antalya in Turkey in 2015. She received the *Golden Cross* of the Order of Honor from the Greek President and was made Chevalier des Arts et des Lettres in France in 2014.

Emmanuel Clolus Set design

Emmanuel Clolus was born in 1965. He studied at the Olivier de Serres arts school in Paris, and became the assistant of the stage designer Louis Bercut. His encounter with Stanislas Nordey at the Conservatoire national d'art dramatique de Paris marked the beginning of an ongoing creation association. Clolus designed the sets for *Dispute* by Marivaux, *The Just Assassins* by Camus, *To Find Oneself* by Pirandello, *Tristesse Animal Noir (Schwarzes Tier Traurigkeit)* by Anja Hilling, *Calderon, Pylade, Bête de style (Bestia da stile)* and *Affabulazione* de Pasolini, *Walk about the villages* by Peter Handke and more recently *Erich Von Stroheim* by Christophe Pellet. He also worked for the opera: *The Blacks* by Genet and *The Metamorphosis* by Kafka adapted by Michael Lévinas, *Saint-François d'Assise* by Olivier Messiaen, *Pelléas and Mélisande* by Debussy, *Melancholia* by Georg Friedrich Haas, *Lohengrin* by Wagner and *Lucia de Lammermoor* by Mozart. He collaborates with different stage directors : Frédéric Fisbach, Arnaud Meunier, Blandine Savetier, Éric Lacascade (*Summerfolk* by Gorki, *Vania* by Tchekhov, *Tartuffe* by Molière, *Constellation* and *The Lower Depths* by Gorki and the opera *La Vestale* by Spontini). He collaborated with Christine Letailleur on *Hinkemann* by Ernst Toller and *Dangerous Liaisons* by Laclós and *Baal* by Brecht. Since 2006 and *Forêts (Forests)*, he has designed all the sets for Wajdi Mouawad, including *The Abduction from the Seraglio* by Mozart. He has designed over ninety scenographies and is also often involved in teaching projects and an instructor.

Éric Champoux Lighting designer

Éric Champoux was born in Quebec in 1975. He studied fine arts and to continue his research on light in order to better his approach to painting, he went to the national Theatre School in Canada where he met Wajdi Mouawad. In 1997 he received his degree and became lighting designer and worked for different projects in theatre, opera and dance with Alice Ronfard, Yves Desgagnés, Claude Poissant, André Brassard, André Melançon, Dominique Michel, Fernand Rainville, Michel Laprise, Jean-Claude Côté, Jacynthe Potvin, Gil Champagne, Julie Vincent, René-Richard Cyr, Denis Guilbault, Isabelle Leblanc, Marie-Josée Bastien,

Marie-Thérèse Fortin, Marie Gignac, Marc Beaupré, François Racine, Oriol Thomas and Olivier Kemeid. Recently he designed the lighting for the Cirque du soleil in *Ovo*, *Allavital* and *Quartz*. He has been a regular collaborator to Wajdi Mouawad since their beginning, designing the lighting for *Willy Protagoras enfermé dans les toilettes*, *Disco Pigs* by Enda Walsh, *The Trojan Women* by Euripides, *Rêves (Dreams)*, *Le Mouton and la Baleine* de Ahmed Ghazali, *Six Characters in search of an Author* by Pirandello, *Three Sisters* by Tchekhov, *Ma Mère Chien* by Louise Bombardier, *Incendies (Scorched)* and *Forêts (Forests)*, *Seuls* and *Sœurs, Temps, Des Femmes* and *Des Héros, La Sentinelle...* He has designed the lighting for over ninety productions and he is also a painter: in his work mediums meet and mix (<http://ewchampoux.com>).

Michel Maurer Sound design

After his studies at the Théâtre National de Strasbourg School he co-founded with Hervé Pierre and François Chattot the Théâtre du Troc. He toured internationally as a sound manager with different stage directors such as Jacques Rosner, Élisabeth Maccoco, Maguy Marin, Jean-Pierre Vincent, and since 1981 he has designed the sound for shows by Bernard Bloch, Jean-Paul Wenzel, Robert Gironès, Gilberte Tsai, Jean-Paul Farré, Bernard Murat, Jean-Louis Thamin, François Rancillac, Pierre Meunier, Bernard Bloch, Dominique Pitoiset, Magali Lérés, Philippe Berling, Claudia Stavisky, Philippe Crubézy, Christian Schiaretti, Claire Lasne Darcueil... He is a teacher at the Théâtre National de Strasbourg and at the Ecole Nationale supérieure des arts et techniques du théâtre where he is co-director with Maria Castro of the sound designing department. Since he met Wajdi Mouawad on *Forêts (Forests)*, he has designed the sound for every opus of the *Sang des promesses*, of the *Dernier jour de sa vie* and of *Domestique*.

Emmanuelle Thomas Costume design

After studying fine arts and History of Art she studied costumes and trained as a costume designer in Lyon. She assisted designers such as Yolande Taleux, Pascale Robin, Isabelle Deffin, Isabelle Larivière et Fabienne Varoutsikos. She then designed costumes for different theatre companies and street performances. She worked as a dresser, a seamstress or an assistant designer with Charlie Brozzoni, André Engel, Joël Pommerat, Jacques Vincey, Stuart Seide, Irène Bonnaud, Jean-François Sivadier, Dante Desarthe, Pierre Mailliet... and designed for Franck Andrieux's *Deathwatch* by Genet en 2009, Pierre Foviau's *Macbeth ou la Comédie des Sorcières* after Shakespeare en 2012, Sara Llorca's *4.48 Psychosis* by Sarah Kane in 2015 and Guillaume Séverac-Schmitz's *Richard II* by Shakespeare. She joined Wajdi Mouawad's team for the show *Forêts* (*Forests*) then designed the costumes for *Sœurs, Des Mourants* and *The Abduction from the Seraglio*.

Cécile Kretschmar Make-up, hair design

Cécile Kretschmar works for the opera and the theatre and has designed whigs, masks, and prostheses for the shows of different stage directors like Jacques Lassalle, Jorge Lavelli, Luc Bondy, Jacques Nichet, Daniel Jeanneteau, Didier Bezace, Jacques Vincey, Jean-Yves Ruf, Peter Stein, Macha Makeïeff, Marcial di Fonzo Bo, Pierre Mailliet, Charles Tordjman, Jean-François Sivadier (in *Dom Juan* by Molière and *Don Giovanni* by Mozart), Ludovic Lagarde's *Marta* by Wolfgang Mitterer, Jean Bellorini's *Karamazov* by Dostoïevski in 2016 and *Erismena* in 2017 and Yasmina Reza's *Bella Figura* in 2017. She also worked with Richard Brunel on *The Troubadour* by Verdi or with Andréa Beth on *Manon Lescaut* at the Amsterdam Opera. This season her work can be seen in *Hunter* by Marc Lainé, *Flight* by Boulgakov staged by Macha Makaïeff, *The Merchant of Venice* by Shakespeare staged by Jacques Vincey, Mozart's opera *Le Nozze di Figaro* staged by Ludovic Lagarde and *Harlem Quartet* by Elise Vigier, or on movie screens like the masks she created for the feature film *Au revoir là-haut* by Albert Dupontel.

Linda Gaboriau English translation

A native of Boston, she moved to Montreal in 1963 to pursue her studies at McGill University where she obtained a B.A. and M.A. in French language and literature. She has worked as a freelance journalist for the Canadian Broadcasting Corporation (CBC), Radio Canada and the Montreal Gazette, she pursued a career as consultant in Canadian and Quebec theatre productions. She is in charge of the coordination of the Centre des Auteurs Dramatiques in Montreal, and between 2002 and 2007 she served as the founding director of the Banff International Literary Translation Centre. She has translated from French to English over 125 short stories and plays by many Quebecois playwrights: Michel Marc Bouchard, Normand Chaurette, Daniel Danis, René-Daniel Dubois, Jasmine Dubé, Michel Garneau, Gratien Gélinas, Jovette Marchessault, Michel Tremblay. Her recent work features *Yours Forever*, *Marie-Lou*, Michel Tremblay, (*À toi, pour toujours, ta Marie-Lou*), *The Divine* (*La Divine Illusion*) and *The Girl King* (*La Reine-garçon*) by Michel Marc Bouchard for which she also translated a film adaptation by Miki Kaurismäki in 2015. She translated essays, poems, short stories, autobiographies by authors like Marie-Claire Blais, Pierre Morency, Lise Tremblay and Jean-Marc Dalpé. She also completed the adaptation of *Lilies*, a film directed by John Greyson after the play by Michel Marc Bouchard *Les Feluettes* which she had previously translated. She was named a Member of the Order of Canada in 2015 ; Her translations have garnered many awards, including the Governor General's Award for French to English translation in 1996 for Daniel Danis's *Stone and Ashes* (*Cendres de cailloux*), the Best Translation Award in Montreal, three Dora Mavor Moore Awards and Chalmers Awards in Toronto, the Betty Mitchell Award in Calgary, the Jessie Richardson Award in Vancouver and the Lambda Literary Award for Drama in New-York in 2014 for Bouchard's *Tom at the Farm* (*Tom à la ferme*). For Wajdi Mouawad she translated *Incendies* (*Scorched*) and *Forêts* (*Forests*) for which she received the Governor General's Award and *Anima* published by Talon Books in autumn 2017.

Uli Menke German translation

He was born in 1968 and started his career in the theatre world in Berlin before moving to Brest, where he now lives. He specialised in the translation of plays, and also often works for the surtitling of German and French productions, with Thomas Ostermeier among others. He has translated around ten plays by Wajdi Mouawad in German, among which *Incendies* (*Scorched* ; *Verbrennungen*), *Forêts* (*Forests* ; *Wälder*), *Littoral* (*Tideline* ; *Küste*), *Assoiffés* (*Die Durstigen*) published by Verlag der Autoren. He also translated the dialogues written by Wajdi Mouawad for the opera *The Abduction from the Seraglio*. He operated the surtitles for *Scorched*, *Seuls*, *Sœurs* on the German scenes.

Eli Bijaoui Hebrew translation

He was born in Tel Aviv in 1978 to French parents, and still lives there today. After his theatre studies in stage directing at the Arts School and at the Seminar Hakibutzim College in Tel Aviv, he started as a permanent director and translator at the Beit-Zvi School of Drama where he specialized in the translation of theatre plays and musicals. Afterwards he became a translator of Molière and Shakespeare for the great repertoire theatres in Israël ; he translated *The Miser* for the National Theatre Habima, *Romeo and Juliet*, *The School for Wives*, *West Side Story* and *Cabaret* for the Cameri Theatre in Tel Aviv. In 2009 he adapted and staged *Piaf*, a play about the life of the famous singer, for which the actress received the best actress in a leading role award in Israël. In 2013, he wrote his first play for children *Library Lion* based on Michelle Knudsen's book, still played in Israël and being translated in English. In 2014 he co-wrote the scenario of the movie *Cupcakes* with Eytan Fox who directed it and received the America-Israel Cultural Foundation Award for his translation of *The Impostor*. In 2015 he received the best translator of Israeli theatre Award for *Romeo and Juliet* and the year after for *Intimate Relations* by Jean Cocteau. He is now working on a short TV show with a biblical theme.

*It is not the truth that puts out
the eyes of the hero
it is the speed
with which he receives it.*

Birds of Kind, « Bird of Misfortune », published in french by Léméac-Actes-Sud, 2018