

This season, the two following plays will also be presented with English subtitles:

***The Just Assassins* by Albert Camus**

Director Stanislas Nordey

Saturday 3 April at 8.30 pm

Tuesday 20 April at 7.30 pm

February 1905, Moscow: a group of revolutionary terrorists are plotting an assassination attempt on the Tsar's uncle. But here History matters less than the question clearly posed by Albert Camus (Nobel Prize in 1957): can a crime perpetrated for political aims be justified?

Stanislas Nordey, a major French director, deals with *The Just Assassins* as he would deal with a text written nowadays, actively tuned to the realities of its time.

***Black Battles with dogs* by Bernard-Marie Koltès**

Director Michael Thalheimer

Wednesday 16 June at 8.30 pm

Friday 25 June at 8.30 pm

In a country in West Africa, the building site of a large French company is about to be closed down. Only Horn, the site foreman on the brink of retirement and Cal, an engineer, remain. The simultaneous arrival of a young woman whom Horn has flown over from Paris to marry him, and a Black man who has mysteriously entered the city of White men to claim the body of his brother, who died the previous night on the site, ignites the latent violence in the situation by chain reaction.

Michael Thalheimer, an eminent German director, for the first time presents a work elaborated with French actors and stages one of the major French playwrights, Bernard-Marie Koltès, who died prematurely, precisely twenty years ago.

How to book

Telephone +33 (0)1 44 62 52 10

Online www.colline.fr

La Colline – théâtre national
15, rue Malte-Brun 75020 Paris

A Doll's House

by **Henrik Ibsen**

director **Stéphane Braunschweig**

La Colline – théâtre national

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A Doll's House

by **Henrik Ibsen**

French translation from Norwegian **Éloi Recoing**

director and set designer **Stéphane Braunschweig**

costumes **Thibault Vancaenenbroeck**

lighting **Marion Hewlett**

sound **Xavier Jacquot**

associate set designer **Alexandre de Dardel**

artistic collaborator **Anne-Françoise Benhamou**

assistant producer **Caroline Guiela**

A Doll's House

Chloé Réjon Nora

Éric Caruso Helmer

Bénédicte Cerutti Mrs Linde

Thierry Paret Krogstad

Philippe Girard Dr Rank

Annie Mercier Anne-Marie

Yann Leguern delivery boy

And the children alternately **Esther Denis, Nil Dudoignon-Valade,**

Victor Fisbach, Lou Pouillon

costume assistant **Isabelle Flosi**

make-up and hair **Karine Guillem**

with the help of **Roberta Collu** for the Tarantella

stage manager **Malika Pascale Ouadah**, sound manager **Émile Bernard**

lighting manager **Stéphane Touche** electrician **Olivier Mage**

stagehands **Thierry Bastier, Christian Felipe, Guy Laposta,**

Yann Leguern, David Nahmany, Harry Tol

props **Isabelle Imbert** dresser **Isabelle Flosi**

production **La Colline – théâtre national**

The french version was published in november 2009 by Actes Sud–Papiers editions

Subtitles and adaptation **Anne-Lise Lebrun**

The emergency of a radical choice

After *Peer Gynt*, *Ghosts* and *Brand*, Stéphane Braunschweig continues his examination of the work of Ibsen* by staging simultaneously *A Doll's House* and *Rosmersholm*. What do the rigorist house of pastor Rosmer, where the dead come to haunt the living with their reproaches, and Nora's house, in which a successful plan for family happiness seems to be playing out, have in common? Among other things, the way the characters are forced to an urgent, decisive and radical choice: the passage that opens before them – the hope for a new life, outside a world of conventions – contains a significant part of destruction. This radicalism slowly rises in *A Doll's house* in a totally unexpected way when it imposes itself from the very beginning in *Rosmersholm*, politically and intimately, as the only way to reach happiness: the mysterious Rebekka West is prepared to do anything to drag Rosmer from his lineage's destiny and represents this beneficial violence. But – and here lies Ibsen's irony – it is Nora, who seemed to have wagered everything on a compromise, who takes action, while Rebekka and Rosmer, broken by their own contraventions, surrender. These contrary paths nevertheless lead to a similar wound: cast into the void, deprived of the values they had build their life on, Ibsen's characters must find another path, and inexorably work their way through to their own rebirth, whatever the cost.

Peer Gynt was first produced in 1996 at the Festival d'Automne in Paris, *Ghosts* at the Théâtre national de Strasbourg in German with the actors of the Frankfurt Schauspielhaus in 2003, and *Brand* in 2004 at the TNS and at the Théâtre national de la Colline. *Brand* and *Ghosts* are available in the DVD collection of the TNS.

Running time 2h30

English subtitled performances

Thursday 3 december at 8.30 pm

Tuesday 15 december at 7.30 pm

From 14 Nov. to 20 Dec. 2009

And from 9 to 16 January 2010

Main Theatre

On tour

Théâtre national de Bretagne – Rennes

from 3 to 7 February 2010

Comédie de Reims – centre dramatique

national

from 22 to 25 February 2010