REQUIEM
NEW WORK COMÉDIE DE BÉTHUNE 14.15

by Hanoch Levin directed by Cécile Backès
| for audiences aged 15+ | running time 1 hour 20 mins

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CAST

by Hanoch Levin

directed by Cécile Backès *

translation into French Laurence Sendrowicz (éditions Théâtrales)

assistants to the director Marie Normand, Pauline Jambet

with

The Old Man Philippe Fretun

Whore with Mole, Squashy Drunk, Sad Cherub Martin Kipfer

Whore with Beauty Mark, Zucchini Drunk, Joking Cherub, Crow Krampus Maxime Le Gall

The Old Woman, The Mother, Bird Krampus Anne Le Guernec

The Medic, Goat Krampus François Macherey

Happy Cherub, The Horse, The Goat Simon Pineau

The Carter, Horse Krampus Pascal Ternisien

music composition Philippe Miller

sound creation Juliette Galamez

stage design Thibaut Fack

lighting design Pierre Peyronnet

costumes Camille Pénager

costumes trainee Manon Oudni

masks Judith Dubois

wigs, make-up Catherine Nicolas

set dressing Céline Thirard

stage manager Martine Staerk

assistant stage manager Christian Menauge

lighting operator Milos Torbica

sound operator Stephan Faerber

prop construction Jean-Claude Czarnecka

set construction Atelier du Théâtre du Nord

technical support Arno Seghiri, Julien Lamorille

translation into english of communication skills Claire Tarring

* members of the artists’ collective at Comédie de Béthune

PRODUCTION CREDITS

production Comédie de Béthune – CDN Nord – Pas de Calais

coproduction Comédie de l’Est – CDN d’Alsace, Théâtre Olympia – CDR de Tours, La Manufacture CDN Nancy-Lorraine, CCAM - Scène nationale de Vandœuvre, Cie Les Piétons de la Place des Fêtes

With the support from DIESE # - Rhône-Alpes, SPEDIDAM and « Compagnonnage d’artistes »
of the DGCA (Ministry of Culture and Communication) for training involving directors Cécile Backès and Marie Normand.

Requiem comes from the collection Théâtre choisi VI - Pièces mortelles translated into French in 2010 by Laurence Sendrowicz and published by Editions Théâtrales
**INTRODUCTION**

*Requiem* is the final work of a man, the final play by Levin, an Israeli author who returns to his Slavic origins by taking inspiration from Chekhov’s short stories. *Requiem* continues a quest; the quest of a great poet: to succeed in recounting the transition from life to death. How should we write about the end of life?

In *Requiem*, Levin presents a coffin maker who loses his wife, his lifelong companion. He is suddenly faced with absence, with memories of the past, and he is plagued by a question: why have I led this particular life and not a different one? He too is making his way towards the end of his existence. The people he encounters on this last journey are going to shed light little by little on the route of this odd initiatory journey. This little man who is going to meet his conscience is a strangely moving character.

This is where the poet sets a challenge, by daring to write a play “at the crossroads”, fiction and philosophy at the same time. Thought becomes free, running through the story of farce-like or dramatic scenes, mixing genres to compose a text that has a mystical resonance: there is an encounter between a man and a tree; you see a carter talking to his horse; a young woman refusing to cry when all of mankind expects her tears; there is also a goat, a baby, and three cherubs who collect the souls of the dying with tickles and funny little poems.

I picture staging this Requiem in the spirit of a makeshift theatre, where the images are formed in sight of the audience. Making this story of final moments a ritual celebration, illuminated by carnival music bringing heaven and earth together and making living beings dance. Where we, the brotherhood of man, will be depicted with tenderness and cruelty; where the wild creature will be hidden behind a mask that at times is hilarious, at others disturbing; where an animal’s breath will calm the beating hearts, and sadness will be soothed by the light of the stars.

**CÉCILE BACKÈS**

*Wim Wenders, Winds of Desire*
SOURCES: FROM SHORT STORY TO THEATRE

AT THE CROSSROADS OF GENRES AND CONTINENTS

Requiem is inspired by three short stories by Chekhov, composed at a point where theatre and literature come together. For his final play, the author returns to his parents’ origins – they were born in Eastern Europe and emigrated to Palestine – to write a play in homage to Chekhov, the master of European literature.

The play is also at the point where two eras meet – those of the nascent 20th century and today, a century on. Two eras that are like markers in Levin’s life, a life that ended in 1999 without entering the 21st century: markers between life and death, between here and the other side, between old Europe and young Israel, Requiem is a play that is a play and a testament.

ANTON CHEKHOV - ROTHCHILD’S FIDDLER (1894)

The town was a little one, worse than a village, and it was inhabited by scarcely any but old people who died with an infrequency that was really annoying. In the hospital and in the prison fortress very few coffins were needed. In fact business was bad. If Yakov Ivanov had been an undertaker in the chief town of the province he would certainly have had a house of his own, and people would have addressed him as Yakov Matveyitch; here in this wretched little town people called him simply Yakov; his nickname in the street was for some reason Bronze, and he lived in a poor way like a humble peasant, in a little old hut in which there was only one room, and in this room he and Marfa, the stove, a double bed, the coffins, his bench, and all their belongings were crowded together.

(from The Chorus Girl and Other Stories [1920], translated by Constance Garnett)

HANOCH LEVIN - REQUIEM (1999)

Scène 1

Hut. Evening. The Old Man and the Old Woman

The Old Man – Our little town, Pupka, was worse than a village. A few old folks lived in it, they’d die very seldom, grudgingly, out of spite. No wars here either, and no plagues of who knows what. Everybody here clung to life like crabgrass. In short, a bad deal for a coffin maker like me. If I made coffins in the city, they’d have called me a rich man, while here, in Pupka – a life of poverty, an old hut with one room, me, the Old Woman, a stove, a bed, coffins.

(The Old Woman serves food.)

(The Labor of Life: Selected Plays by Hanoch Levin)
STYLES: A SUBLIME BLEND

THE STANDARD MEANING OF THE WORD REQUIEM IS FIRSTLY THAT OF A PRAYER FOR THE SOULS OF THE DEAD, WHICH IS SAID JUST BEFORE THE BURIAL. IT IS ALSO A MUSICAL COMPOSITION, NOTABLE FOR alternating between serious and joyful singing.


For Requiem Levin chose a narrative style that contains dialogue. The play is constructed in sequences, reflecting the coffin-maker’s toing and froing between his hut and the small town where he takes his wife to see the doctor: sometimes there is dialogue, sometimes fragments of stories addressed to the audience.

There is a spirit of storytelling in this text. How do you recount the final days of a human life, with simplicity, as if it were being told to children? Yet there is no morality, no warning, but rather gentleness and lightness since it is about finding rest.

But there is also a great dramatic scene in which Brecht’s influence can be felt. Like the final scene in Mother Courage and Her Children, it appears to be driven by a feeling of indignation in the face of the injustice found in the world of men: the characters in it appear powerless, impotent, forced to submit and suffer, without any divine authority responding. Levin chooses an extreme situation, placing the audience before something unbearable. This is not a didactic exercise either, but a deeply distressing stage towards a mystical transformation of thinking.

Lastly, the text contains farcical scenes: in the cart carrying the coffin maker and his wife back and forth to the dispensary, they encounter a couple of whores and a pair of drunks. Farce reigns supreme in these scenes: at first sight, crude discussions about sex lives that never live up to expectations — a major theme with Levin; running through it all, philosophical thinking about the pointlessness of this absurd quest that has something of Beckett about it. Can’t they think about anything purer?

And here, precisely, is childhood resurfacing when it seemed absent. Here are the comforting cherubs; mischievous and teasing cherubs who come to soften the unbearable agony. And what are they doing now? Here they are, telling a story to a child... a tale of the child who was the only one to know he was a prince. The spirit of the tale sketches out the contours of the play.

As is always the case with Levin, dramatic intensity can be found alongside farce and naive poetry, self-mockery goes hand in hand with the gentlest depth of the soul: it is this mix of styles that exalts the greatness of his theatre. Here, Requiem achieves an equilibrium: it is well composed like a requiem, with precisely placed, recurrent motifs and masterful breaks.
THE WRITING PROJECT: TOWARDS THE MYSTERY

In *Requiem*, Levin introduces the story of a natural death: it is the end of a simple life that has had its fair share of failure and abandonment. Like all his other plays, several voices can be heard in *Requiem*: melodious or acerbic, solo or chorus, always full of humour, they sing here about relief in the face of death. Levin dares to respond to anxiety about life coming to an end with a call for serenity. How should you picture your death when you don’t know what should happen? It is hard even to manage to think about death as a relief, as a soothing experience — something of one last big sigh.

If you are seriously ill and you know that you are condemned — as was the case for Levin when he was writing *Requiem* — isn’t it still possible to dream? Yes, a scandalous and subversive thought: dreaming about your death on stage where anything can be said and represented. Or almost everything. Yes, writing a play so that you can think about your own death. And the death of everyone who comes and sees the play. Like a gift to be shared with ones left behind, in this way Levin assigns his art an unusual role in his career: writing for theatre to push back the limits of existence.

Here is a play in which genres and acting styles are jumbled together. *Requiem* can be interpreted as the coffin-maker’s last dream, a blend of dreamlike thoughts and images that go past, inspired by stories involving comas. *Requiem* can also be read as a collective party that favours the spirit of carnival, a key moment in the life of men where day makes way for night, where roles are reversed, where the senses are exalted, and where the living and the dead dance beneath a star-lit sky.

«And from the short slumber with the dream, I passed to the long one, and about that I can’t say a thing.»
Hanoch Levin, *Requiem* (The Old Woman)

«You have to distinguish between mystery and secret. There is a mystery of death, but this mystery is characterised by the fact that it is not a secret like the secret behind the atomic bomb, the secret behind the philosopher’s stone, the secret behind Stradivarius violins etc. Men are very fond of this kind of secret. But no one has the secret of death. There is no secret. It is not a secret and that is why death is a mystery. That is to say that it is a mystery in broad daylight, out in the open, like the mystery of innocence. It is a mystery that is in transparency, in the very fact of existence. For example, people say that what is most mysterious is not the middle of the night, but the middle of the day, the time when everything is shown in its obviousness, when the very existence of things is laid bare. The fact that they are there is more mysterious than the night, which awakens secret thoughts. A secret is discovered, but a mystery is revealed and is impossible to discover.»
Vladimir Jankélévitch, *Penser la mort*, ed. Piccolo, Essais
SET DESIGN/SPACE:
TOWARDS ABSTRACTION

CROSSROADS

In several scenes in the play, the place indicated is “Crossroads”: the Old Man always takes the same road, and it is always the crossroads where he waits for the cart, meets the Mother, ponders and decides on his next journey.

“Crossroads”: what does this expression mean? Crossroads, the place where you can choose which road to take. But do we really choose it? This is also where the story becomes the action, or the action becomes the story. A station. An axis radiating out everywhere. This axis is also a pivotal place where you can run into strangers.

ENTRE LA TERRE ET LE COSMOS. ENTRE LE MONDE RÉEL ET L’AU-DELÀ.

It is about being able to go through this curtain and offer strong images of passing from one world to the other. Of putting on stage the path that will lead to the Old Man’s passage to the other side, and working on this theme by making supernatural figures appear from the start of the play – half-man, half-animal, emerging from the Old Man’s dream. Monstrous creatures from the other side that can fill the space and make the border between these two worlds more permeable.

- A wooden stage: in the middle of the space, wooden scenery as a space of acting and a representation of the Old Man’s small world. All the detail about the places — huts, riverbanks — will be dealt with using simple images assembled on poles, excavated from the wooden stage and rising up as the scenes go by.

- Around the wooden stage, a circular curtain will define the acting space. Made from crystal and tulle, it will allow an opening towards the sides and back of the stage: it conveys the idea of a crossable “membrane” between reality and the beyond. This curtain will obviously offer blurred images, those of cherubs and figures that appear in the Old Man’s dream when he is close to death.

- Plant matter strewn across the space: evoking the earth, this material will awaken the image and the omnipresence of majestic, joyous and eternal nature — plains, trees, a running animal: this is what we leave behind when we depart this world.

This idea contains another one: to minimise the barrier between the actors and the audience? Giving rise to each person’s feeling in a performance space that is both intimate and public: thinking at the crossroads, at the place where you encounter the idea of death. A silent question asked of each member of the audience: what or who are you thinking about during Requiem?
THE COSTUMES ARE DESIGNED TO DEVELOP THE DISTINCTION BETWEEN
THE HUMAN WORLD AND A SUPERNATURAL WORLD, BEYOND WHICH
SUPERNATURAL CREATURES, CHERUBS OR MONSTERS APPEAR.

It distinguishes the different degrees between humans carrying the fable and characters in a
farce. The characters of the Old Man and the Old Woman, the Medic and the Carter will be in
costumes of the time – the early 20th century in the Russian countryside found in Chekhov’s
short stories — in a collection of sombre and neutral colours. The farce-like characters in the
cart will bring a counterpoint of colour, and will probably be semi-masked.

The three cherubs will be winged, of course! Several ideas with regard to their costume —
evoking childhood, naivety and androgyny — are currently under consideration.

Finally, the actors will be playing a group of supernatural creations, appearing from the start
of the show in the Old Man’s story: these creatures will be inspired by eastern European
carnival figures — and by the remarkable work of the photographer Charles Fréger. Monstrous
creatures where the person is always visible beneath the costume, made of animal traces [fur,
horns and bells]. Masked creatures.
MUSIC AND SOUND

TINY MAN AND JOYOUS NATURE. UNLIKE SEVERAL PLAYS BY HANOCHE LEVIN, NO MUSIC OR SONGS ARE INDICATED IN REQUIEM’S STAGE DIRECTIONS. YET, THERE IS SOME... IF ONLY IN ITS TITLE, WHICH IS REGARDED AS AN INDICATION OF AN OVERALL STRUCTURE.

A PRESENCE AND A MUSICAL SCORE

The production concept, that of a theatre created before our eyes, also calls for the presence of live music carried by the acting.

This presence will be undertaken by Philippe Miller with the actors, using musical instruments as well as objects that make sound, such as kitchen utensils, to make the spirit of this “requiem” understandable to all. It will accompany and give a rhythm to the movements in the story: trips by cart, walking on paths.

Finally, the project will include melodic themes. Certain approaches will result in recorded themes and melodies that can be heard in the cart scenes or as background to the transition scenes.

A SONOROUS LANDSCAPE

The sound, plant or animal directions are dotted throughout the whole text. A whole sonorous landscape is deployed, varied and mysterious, like bridges to an invisible world. Sounds therefore need to be conceived, written and produced, coming underneath some dialogues, such as those of the cherubs, and underneath some monologues, cries of solitude in the immensity of a nature that sings “among never-ending shouts of joy” (scene 9).

This sound landscape will bring into relief the tiny fate of man, one of the play's main themes, that could be summarised: “We human beings will die, but before and after us Nature continues to live, trees, plants and animals, just as the stars will continue to shine and the planets revolve”.

Marc Chagall, The Dream
CAST AND ACTING WORK

For this project, I wanted to bring together several generations of actors. Philippe Fretun, with whom I acted and made my directorial debut, a student of Vitez just like Pascal Ternisien and me, is accustomed to a variety of styles and likes to explore in great depth and seek out the secret message in the writing. The younger ones among us – Maxime Le Gall, Martin Kipfer and Simon Pineau – bring their contemporary references, musical ones for example, and the sharpness of how they see the script. This cast is therefore being considered as, among other things, a space of transmission.

There are thirteen characters in the literal story of the Old Woman and the Old Man, including themselves. But if you think of the cast in this play like a game translating the obsessions of the central character — and of the poet — there can be fewer actors.

If you interpret the role of the Mother as possibly echoing the Old Woman, the two roles can be played by the same person, Anne Le Guernec.

The two whores and the two drunks can be played by the same pair of actors in different clothes – in the register of a farce, they can of course play old whores because Levin is a great playwright: he writes for the stage, for the actors and for the invention of the acting. This duo of whores and drunks, joined by a third actor, will also play the three cherubs.

The role of the disillusioned Medic, the figure of a modern angel of death who cannot do anything about it, cannot express or promise anything beyond this, and the role of the Carter who runs his cart better than he runs his life, collapsing beneath the unspeakable ordeal of his son’s death, will each be performed by a single actor: François Macherey and Pascal Ternisien. Just as the central role of the Old Man will be played by Philippe Fretun.

There are also two animal roles: the Horse and the Goat. In the first part of the work with the actors, we took these roles literally: played by actors, they allow nature and the spirit of carnival to be embodied as well — the Goat is one of the heroes of carnival throughout Europe.

So this is a cast of seven actors who are playing people, animals and a group of supernatural creatures. It is humans doing the acting in the setting of a representation of carnival at the end of a life.

STATEMENT OF INTENT, CÉCILE BACKÈS

I am obsessed by the idea that Levin played things “delicately” in terms of the actor’s body and mind. The fantasising found in Requiem sometimes calls for heavy bodies, sometimes sylphlike ones. The weight of the body, its density, its consistency is an important ingredient. Bodies in the acting sketched out, precise and understated, almost figurative. And masks, which take over from the body to represent or accentuate the trait where necessary: for the animals and the characters in a farce.

Lisette Model, Transvestite Stripper,
New York City
HANOCHE LEVIN, AUTEUR

Born in Tel Aviv in 1943, Hanoch Levin, who died prematurely in 1999, was a leading figure in contemporary Israeli theatre who left behind around fifty plays, as well as several collections of poetry and prose. While he owes his sensational and inflammatory entrance on stage to his political plays (in his first cabaret You, Me and the Next War in 1969, he denounced the spiral of violence brought about by his country's policy of occupation after the 1968 war), it was his comedies that from 1972 opened wide the doors of the theatre world for him. Ya'akobi and Leidental – which also marked his directorial debut – can be considered the cornerstone of “the Levin era” in Israel, a period that lasted more than a quarter of a century (until 1999), with a new work produced nearly every year and almost always directed by the writer himself.

The seventies saw the emergence of Levinian characters, these little people whose main problem in existence... is existence itself, mainly their own; who dream of running the marathon without realising that they their feet are in lead shoes. They are called Krum, Popper, Ya’akobi, Potrouch and Kamilevich and they tell us about all the battles they have already lost, common to all us human beings. Inserted into the microcosm of the couple, the family or the neighbourhood, these characters afflicted by acute mediocrity try as they might, ducking and diving, but fool no one: it is us they are talking about and it is us they touch. Us who they save too, thanks to the irresistible humour of a writer who cannot help but feel an infinite tenderness towards their/our constituent awkwardness.

(…) Winning some of Israel’s most prestigious awards, he continued to assert his opinions through vitriolic political works, which led to his play The Patriot being taken off the bill in 1982 and the unleashing of a new outcry with Murder.

As if thumbing his nose at death, to which he gave star billing for thirty years (it appears in all his works, always produces the final burst of laughter and deals out the worst humiliations), and knowing he was ill, Levin wrote Requiem (this was also to be his last production), then The Crybabies, for which he started rehearsals in May 1999. With reality becoming theatre or theatre reality, he directed actors from his hospital bed who he confined to a hospital bed while others – the doctors and nurses – performed the tragedy of Agamemnon to them for “entertainment”… He died before he could see his project through to its end. Hanoch Levin passed away on 18 August 1999 after a three-year battle against cancer.

Thanks to the Maison Antoine Vitez which, in 1991, was the first institution to provide support for the translation of Hanoch Levin’s plays, the work of this great writer reached the world of French theatre, which gradually opened up to his very remarkable writing. The author’s publisher and agent, Éditions Théâtrales, has published the work of Hanoch Levin since 2001, including 22 plays, two collections of sketches and a book about his theatre published to date.(…)

Laurence Sendrowicz, February 2008
CECILE BACKÈS, DIRECTOR

Actor and director Cécile Backès studied under Antoine Vitez at the Ecole du Théâtre National de Chaillot. In 1990 she started working in Lorraine alongside Charles Tordjman at the Théâtre de la Manufacture, CDN Nancy Lorraine and Michel Didym on the creation of Mousson d’Été and its first few festivals (1993-1997).

In 1998, she set up her own company, Les Piétons de la Place des Fêtes. She has adapted and staged the work of Georges Perec, the Countess of Ségur and Bertolt Brecht, but especially that of contemporary writers such as Claudine Galea, Hanoch Levin, Serge Valletti, Marguerite Duras (La Maison), Aurélie Filippetti (Fin du travail), and in Germany Joël Pommerat (Dieses Kind/This Child). In 2008, she presented Shitz by Hanoch Levin at La Pépinière Théâtre.

In 2009, she adapted King Kong Théorie by Virginie Despentes, a show revived at the Festival d’Avignon in 2010, then in Paris in 2012. In 2010, Cécile Backès produced Vaterland by Jean-Paul Wenzel, then J’ai 20 years, qu’est-ce qui m’attende...? in 2012.

Cécile Backès is also a producer for Fictions de France Culture, working both on its theatre projects and other programmes. She presented a collection of excerpts from Life, the autobiography of Keith Richards, for the 66th Festival d’Avignon in 2012.


She was appointed director of La Comédie de Béthune – CDN Nord-Pas-De-Calais on 1 January 2014.
A KEY MODULE TO PREPARE STUDENTS FOR THE PLAY

The outreach team and Philippe Cuomo, assigned to the Comédie by the DAAC, have created a specific intervention that goes into greater depth than standard awareness-raising in order to prepare secondary school students for Requiem.

THE PRINCIPLE

This intervention takes place over two consecutive hours and, if possible, is taken by two people involved in audience relations.

The students (a maximum of thirty) are split into four groups, each doing a different workshop on a theme found in the play. The students do not do all the workshops, but have to give an account of what they have been doing in a shared review at the end of the two hours.

The four workshops for Requiem deal with:

› the mix of genres (tragic/comic) in this play
› vanitas (in painting)
› the representation of the non-human “characters” (the tree, the cherubs, the horse) on a theatre stage
› a practical workshop based on a scene from the play.

In each workshop, we link the theme to the work through, among other things, excerpts from the play and ask the students for a production that is not necessarily didactic, but funny, for example a radio trailer or they create their own vanitas...

And obviously, the review period allows the themes covered in the workshops to be linked to the play with all the students present: everyone hears about everything.

The teacher must have two adjoining rooms (for the practical workshop).

If you interested in this module, please contact Émilie Honoré (e.honore@comediedebethune.org – +33 3 21 63 29 09) or Magali Somville (m.somville@comediedebethune.org – +33 3 21 63 29 17) to find out how this module is run and discuss ideas on how it can be implemented in class.
PRESS CUTTINGS:
CÉCILE BACKÈS’S PRODUCTIONS

ABOUT SHITZ BY HANOCH LEVIN (2008)

“Against the backdrop of a family crisis full of colour and savagery – some fairly undistinguished parents are desperately seeking to marry off their bulimic, crude and frustrated kid (wonderfully played by Salima Boutebal) … Magnificently staged by Cécile Backès…”
Télérama – Fabienne Pascaud

“Levin’s style is often described as darkly humorous and indeed an acerbic vividness envelopes Shitz. (...) In a set of bits and pieces, two perched musicians provide clarinet and double bass accompaniment to a succession that provide a common theme in this briskly navigated and enjoyable farce.”
Libération – Gilles Renault

ABOUT VATERLAND BY JEAN-PAUL WENZEL (2010)

“(…) Cécile Backès has reallocated the score. She has shot images on German roads, she has brought 1980s music back to life, played live on the guitar and sung superbly by Nathan Gabily. Alongside her, Cécile Gérard, Martin Kipfer, the young soldier, Maxime Le Gall. Absorbing, very well led and full of learning points too.”
Le Figaro-Armelle Héliot


«On stage, the actors all carry something more than what they are saying; you feel that they are even more beautiful than they appear; in particular their joyful sense of self-mockery lends the words an intelligence and distance (…) All in all, and as should happen in life, the limits of the world portrayed by the adults are corrected by the beauty of the youngsters performing their lines on stage. It is in the order of things, and at the end of the day creates a very interesting show.”
Le Monde.fr – Judith Sibony
CALENDAR

2012
. August - preparatory work on Levin
  › a week of research: reading, documentation

2013
. 1 to 15 July - research workshop
  › initial work to seek out and set dynamic rules for the acting before those of the set design, to trace the guiding lines of the musical project, outline the contours of the space alongside the actors

2014
. 30 April to 4 May - research workshop
  › second phase of the work with creative collaborators

2015
. Premiere:
  COMÉDIE DE BÉTHUNE - CDN NORD — PAS DE CALAIS › 14 TO 21 JANUARY
Tour:
  LA MANUFACTURE - CDN NANCY-LORRAINE › 3 TO 6 FEBRUARY
  THÉÂTRE OLYMPIA - CDR DE TOURS › 11 TO 14 FEBRUARY
  THÉÂTRE DE SARTROUVILLE ET DES YVELINES CDN › 12 TO 14 MARCH
  LA COMÉDIE DE L’EST - CDN DE COLMAR › 18 TO 20 MARCH
  THÉÂTRE DES CÉLESTINS - LYON › 5 TO 9 MAY
  CAMERI THEATRE OF TEL AVIV (ISRAEL) › MER 11 NOV

CONDITIONS D’ACCUEIL

revival autumn 2016

team on tour 7 actors, 4 managers

capacity 400 to 500 seats

audience from 15 years old

set-up 2 days before the performance

financial terms and conditions / contact:
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