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State of Siege

Théâtre de la Ville, Paris
By Albert Camus
Directed by Emmanuel Demarcy-Mota

BAM Howard Gilman Opera House
Nov 2—4 at 7:30pm

Running time: approx. one hour and 45 minutes, no intermission

Assistant director **Christophe Lemaire**
Set design by **Yves Collet**
Lighting design by **Yves Collet & Christophe Lemaire**
Costume design by **Fanny Brouste**
Sound design by **David Lesser**
Image design by **Mike Guermyet**

Season Sponsor:

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JOURIS CASANOVA



VALÉRIE DASHWOOD



PHILIPPE DEMARLE



MATTHIEU DESSERTINE



SANDRA FAURE



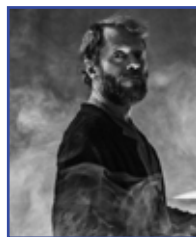
SARAH KARBASNIKOFF



ALAIN LIBOLT



SERGE MAGGIANI



GÉRALD MAILLET



HUGUES QUESTER



WALTER N'GUYEN



HANNAH LEVIN SEIDERMAN



PASCAL VUILLEMOT

CAST

THÉÂTRE DE LA VILLE COMPANY

The Plague **Serge Maggiani**

The Man **Hugues Quester**

The Judge **Alain Libolt**

The Secretary **Valérie Dashwood**

Diego **Matthieu Dessertine**

Victoria **Hannah Levin Seiderman**

The Alcade **Jauris Casanova**

Nada **Philippe Demarle**

Actress, Counselor, Woman of the People **Sandra Faure**

Judge's Wife, Actress, Woman of the People **Sarah Karbasnikoff**

Priest, Actor, Man of the People **Gérald Maillet**

Actor, Man of the People **Walter N'Guyen**

Governor, Man of the People **Pascal Vuillemot**

Child **Alice Demarcy**

ADDITIONAL CREDITS

Mask designer **Anne Leray**

Make-up designer **Catherine Nicolas**

Artistic collaborator **François Regnault**

Assistant lighting **Thomas Falinower**

Second assistant director **Julie Peigné**

American stage manager **R. Michael Blanco**

Tour producer **David Eden Productions, Ltd.**

Production: Théâtre de la Ville—Paris | theatredelaville-paris.com

Coproduction: Les Théâtres de la Ville de Luxembourg, Théâtre national de Bretagne-Rennes, Brooklyn Academy of Music—New York.

With the artistic support of Jeune théâtre national.

The US tour of *State of Siege* has made been possible through support from Institut Français, City of Paris, and the Cultural Services of the French Embassy in the United States.

The Actors are appearing with the permission of Actors' Equity Association.

The American Stage Manager is a member of Actors' Equity Association.



Photo: Jean-Louis Fernández



RETURNING TO CAMUS

Emmanuel Demarcy-Mota has always been fascinated by the work of Albert Camus. The very first play he directed and acted in, at age 18 while still in high school, was *Caligula*. This project brought together the core of his company, which remains today. *State of Siege* deserves more recognition—it remains totally fascinating, compelling us to stage it today.

Powerful universal and familiar themes

The play appears as a broad allegory, with the plague as the subject. Frequently in Spanish theater of the Golden Age, one of the main sources for Camus, the plague is portrayed by a character bearing its name, accompanied by a secretary who is nothing but death itself. Plague is also a catalyst for all human virtues and vices. “I want the plague to be read on several levels, said Camus, even if it obviously linked to European resistance to Nazism.” In the early 21st century, one cannot help but think of the climate of fear at work throughout the world, of the surge of extremism, of the temptation to reject the other, and of self-interest.

In the play, an outdated world—incapable of making decisions, without dreams or ideals, a world in which the governor declares he is the “king of stillness”—is overturned in a sudden coup driven by “The Plague” and his secretary. Once in power, they install a professed dictatorial system, complete with purges, threats, prohibitions, and its abusive and Kafkaesque administration that traffics in terror and enslavement.

From there, through the adventures of two young lovers, Diego and Victoria—a modern Romeo and Juliette—through the nihilist procrastination of Nada, the delirium and verbal jousts of the secretary and the Plague, the power of the different themes of the play are exposed with strength and fantasy, even humor: Struggle for humanist values opposing the powers of terror, the power of the people through renunciations but also revolts, the inability of some to endorse a creed, an ideal and how this will lead them to accept the worst, the authority of true or symbolic fathers, the power of love, the inalienable freedom of individuals...These themes are present in this play as in previous productions (*Rhinoceros* by Ionesco, *Casimir and Caroline* by Horváth, and *Leonce and Lena* by Büchner, among others).

State of Siege—Summary

PROLOGUE

All is routine in the city, until a comet appears three times in the sky: according to most, this announces disasters to come.

FIRST PART

The city is worried, but nothing is happening. Diego is courting Victoria, actors are performing a play, the governor interrupts it to claim he is glad that nothing is changing and wishes for it to last; this is his policy.

Suddenly, one of the actors collapses. The plague is diagnosed. General terror.

A man arrives; together with his “secretary,” he threatens the governor and claims his position. He eventually states his name: “I am the Plague.” When the secretary crosses a name off her list, the person bearing the name dies.

After a negotiation with the Plague, the governor agrees to resign. Order now reigns; a curfew is imposed; people are locked up at home. The sick must be reported, identified by a black star, and be silent and shut their mouths. There’s an exodus to the sea, far away. Men and women are separated. All are suspects.

A state of siege is declared.

SECOND PART

Terror is deployed. Certificates are required to live. The secretary teams up with him.

The women are agitated. A woman complains about her husband’s disappearance: he has been deported for a disturbance.

Nada, now invested with administrative power, harasses and oppresses the people.

Barbed wires, miradors: “We were a people, and now we are a herd.”*

Elections are held. Nada explains how they can be completely rigged.

Diego slaps the secretary and this makes the disease disappear—it means one person overcoming his fear and revolting is enough to jam the machine.

THIRD PART

Beginning of an overall liberation.

The chorus obeys Diego. The Plague returns with the Secretary and Nada.

Revolt seems to be winning the battle.

Victoria is brought on a stretcher as a hostage. Diego is desperate and begs the Plague to take his life instead. The Plague suggests that he flee with Victoria and leave the city to him!

Diego refuses. Victoria will survive; the city will be freed but he will die.

Nada commits suicide by throwing himself into the sea.

*The people sing a Spanish Revolutionary song (“Como tú,” a poem by León Felipe, sung by Paco Ibáñez)





EMMANUEL DEMARCY-MOTA (director) was born on June 19, 1970, the son of Portuguese actress Teresa Mota and French director and playwright Richard Demarcy. He founded the Compagnie des Millefontaines in 1988 and was director of La Comédie de Reims, Centre dramatique national from 2002 to 2008. He has directed Théâtre de la Ville since 2008, and has served as general director of the Festival d'Automne in Paris since 2011. Among the many works Demarcy-Mota has directed for the stage are *Caligula* by Albert Camus (Lycée Rodin, 1988); *The Suicide* by Nicolai Erdman (Paris V University, 1990); *The Story of the Soldier* by Ramuz (Théâtre de la Commune d'Aubervilliers, 1993–94); *Leonce and Lena* by Büchner (Théâtre de la Commune d'Aubervilliers, 1995–96); *Love's Labour's Lost* by Shakespeare (Blanc Mesnil and Théâtre de la Ville, 1998–99); *Marat-Sade* by Peter Weiss (Théâtre de la Commune d'Aubervilliers, 2000); *Six Characters in Search of an Author* by Pirandello (2001; 2014 Next Wave), *Le Diable en partage*, *L'inattendu* (Théâtre de la Bastille, 2001–03), and *Ma vie de chandelle*, all by Fabrice Melquiot (CDN de Reims, Théâtre de la Ville, 2004); *Rhinoceros* by Ionesco (Théâtre de la Ville, 2004–06); *Marcia Hesse* by Melquiot (CDN de Reims, Théâtre de la Ville, 2005–07); *L'Autre Côté*, an opera by Bruno Mantovani (Festival Musica, Strasbourg, 2006); *Tanto amor desperdido* by Shakespeare (bilingual French-Portuguese version, Teatro Nacional Dona Maria II Lisbon, International Naples Festival, 2007); *Man Is Man* by Brecht (Théâtre de la Ville, 2007); *Casimir and Caroline* by Horváth and *Wanted Petula* (Théâtre de la Ville, 2009), and *Bouli année zero*, both by Melquiot (Théâtre de la Ville, 2010); *Rhinoceros* by Ionesco (restaging, Théâtre de la Ville, 2011; 2012 Next Wave; Asia, 2015–16); *Victor or Power to the Children* by Roger Vitrac (Théâtre de la Ville, 2012), *Le Faiseur* (Mercadet) by Balzac (Théâtre de la Ville—Abbesses, 2014), *Six Characters in Search of an Author* and *Ionesco Suite* (Chicago, San Francisco, Ann Arbor, BAM, Barbican, Théâtre de la Ville, 2014–15), and Melquiot's *Alice et autres merveilles* (2016). He participated in the Brooklyn/Paris Exchange (2016 Next Wave), a collaborative presenting

project between BAM and Théâtre de la Ville. While Théâtre de la Ville is currently closed for renovation, Demarcy-Mota and his team have moved to Espace Cardin, off Place de la Concorde, Paris. The season is presented in this new venue, Théâtre des Abbesses, and throughout 20 partner theaters in Paris and its suburbs. One of Demarcy-Mota's most recent awards is the prize for stage direction presented by the SACD, the French society for dramatic authors.

SERGE MAGGIANI (The Plague)

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

HUGUES QUESTER (The Man)

Quester has worked in theater with major directors such as Patrice Chéreau, Claude Régy, Giorgio Strehler, Jacques Lassalle, Roger Planchon, Jorge Lavelli, Stéphane Braunschweig, Bernard Sobel, Lucian Pintilie, Bruno Bayen, Georges Wilson, Gabriel Garran, Adrian Noble (Royal Shakespeare Company), Jean-François Peyret, Pascal Rambert, Marie-Louise Bischofberger, Jean-Luc Lagarce, Marcel Maréchal, and Robert Hossein. He has performed in fringes, avant-garde, classics, Shakespeare, Sarraute, Hoffmannsthal, and Euripides. Both physical and cerebral, he continues to distinguish himself and elude definition. In 2001, a meeting with Demarcy-Mota was the start of an exceptional ar-

tistic relationship. Together they created *Six Characters in Search of an Author*, *Rhinoceros*, *Man is Man*, *Casimir and Caroline*, *Victor, or Power to the Children*. In 1975 he was the recipient of the Gérard-Philippe Prize for his interpretation of Trep-ley in Chekhov's *The Seagull*, directed by Lucian Pintilie at Théâtre de la Ville. He also won the prize for best actor in 2002 by the French Critics' Guild for The Father in *Six Characters in Search of an Author*, directed by Demarcy-Mota.

ALAIN LIBOLT (The Judge)

Since 2002, Alain Libolt has performed on a regular basis under Emmanuel Demarcy-Mota's direction: Pirandello's *Six Characters in Search of an Author*, Melquiot's *Le Diable en partage*, *Ma vie de chandelle*, and *Marcia Hesse* and also Horváth's *Casimir and Caroline*. He began his career as a dancer with Karin Waehner and her Ballets Contemporains. He worked with great directors in theater (Patrice Chéreau, Jacques Lassalle, Alfredo Arias, Luc Bondy, Gabriel Gar- ran, Stéphane Braunschweig, Roger Planchon, Didier Bezace, Michel Raskine, Célie Pauthe), and in film. Noticed in 1967 in Jean-Gabriel Albicocco's *Le Grand Meaulnes* and in 1969 in Jean-Pierre Melville's *L'Armée des ombres*, he also performed in films by Éric Rohmer, Philippe Leguay, Patric Chiha, Albert Dupontel, Danièle Arbid, and Fabrice Gobert. He won the prize for best actor in 2005 by the French Critics' Guild for *La Version de Browning* by Terence Rattigan, directed by Didier Bezace.

JOURIS CASANOVA (The Alcade)

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

VALÉRIE DASHWOOD (The Secretary)

After having been trained in Cours Florent

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

PHILIPPE DEMARLE (Nada)

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

MATTHIEU DESSERTINE (Diego)

Dessertine trained at the Cours Florent and was admitted in 2007 to the Conservatoire national supérieur d'art dramatique. In theater, he worked with Jean-Pierre Garnier, Adel Hakim, Benjamin Porée, and especially with Olivier Py in *Les Enfants de Saturne*, *Orlando*, and Shakespeare's *Romeo and Juliet* and *King Lear*. *State of Siege* is his first collaboration with Emmanuel Demarcy-Mota. He will also be in *Dei*, Cosimo Terlizzi's next film.

SANDRA FAURE (An Actress, The Counselor, A Woman of the People)

After her training at Cours Florent, Sandra Faure worked with Frédéric Fisbach, Christian Germain, Christophe Lidon, and Thierry Lavat. She met

Emmanuel Demarcy-Mota in 2003 and entered Théâtre de la Ville company where she played in *Rhinoceros*, *Ionesco Suite*, *Le Diable en partage*, *Man Is Man*, *Brecht Variations*, *Wanted Petula*, *Casimir and Caroline*, *Bouli année zero*, *Mercadet*, and *Alice et autres merveilles*.

SARAH KARBASNIKOFF (The Judge's Wife, An Actress, A Woman of the People)

Karbasnikoff studied at the École du passage, Théâtre en Actes and at the École supérieure d'art dramatique at Théâtre national de Strasbourg where she completed her studies in 1996. She worked with Adel Hakim, Stéphane Braunschweig, Declan Donnellan, Agathe Alexis, and Lionel Spycher. With Emmanuel Demarcy-Mota, in 2000 she performed in *Marat-Sade* and then in *Rhinoceros*, *Tanto Amor Desperdiçado*, *Man Is Man*, *Casimir and Caroline*, *Bouli année zero*, *Victor, or Power to the Children*, *Mercadet*, and *Alice et autres merveilles*.

HANNAH LEVIN SEIDERMAN (Victoria)

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

GÉRALD MAILLET (The Priest, An Actor, A Man of the People)

Trained in Ensatt-Paris, he worked with Thierry Lavat and Jean-Marie Lejude. He entered Millefontaines Theatre Company in 1998 for the creation of *Love's Labour's Lost*, and afterwards performed in *Marat-Sade*, *Six Characters in Search of an Author*, *Rhinoceros*, *Man Is Man*, *Casimir and Caroline*, *Wanted Petula*, *Bouli année zero*, *Ionesco suite*, *Mercadet*, and *Alice et autres merveilles*.

WALTER N'GUYEN (An Actor, A Man of the People)

Dancer, musician, and actor Walter N'Guyen has been working with Emmanuel Demarcy-Mota

since 2005 when he collaborated as musician for the creation of *Rhinoceros*. As an actor he performed in several of his plays: *Man Is Man*, *Casimir and Caroline*, *Rhinoceros*, *Mercadet*, *Six Characters in Search of an Author*, and *Alice et autres merveilles*. With Jefferson Lembeye, he composed the musical scores of *Man Is Man* and *Ionesco Suite*.

PASCAL VUILLEMOT (The Governor, A Man of the People)

Pascal Vuillemot is an actor and an independent author-director. At the age of 23 he entered the Conservatoire national supérieur d'art dramatique where he studied with Dominique Valadié, Philippe Adrien, Jacques Lassalle, and Philippe Garrel. Since 2000, he has acted on a regular basis in plays directed by Emmanuel Demarcy-Mota such as *Marat-Sade*, *Six Characters in Search of an Author*, *Love's Labour's Lost*, *Rhinoceros*, *Casimir and Caroline*, *Mercadet*, and *Man Is Man*. At the same time, he also writes for stage and film and directs short films.

CHRISTOPHE LEMAIRE (assistant director)

Lemaire is a longstanding friend and collaborator of Emmanuel Demarcy-Mota. He is part of the founding and permanent team of the company Le Théâtre des Millefontaines working as an assistant director and artistic collaborator. Since high school, he has worked on every production and on all theatrical activities of the company.

YVES COLLET (set and lighting design)

Collet has designed sets and lighting for Emmanuel Demarcy-Mota since 1998: *Love's Labour's Lost*, *Marat-Sade*, *Six Characters in Search of an Author*, *Rhinoceros*, *L'Inattendu*, *Le Diable en partage*, *Ma vie de chandelle*, *Marcia Hesse*, *Man Is Man*, *Wanted Petula*, *Casimir and Caroline*, *Victor or power to the children*, *Mercadet*, and others. He has also designed sets for *L'Autre Côté*, an opera by Bruno Mantovani based on a libretto by François Regnault, directed by Demarcy-Mota at Opéra National du Rhin. With the artistic ensemble, he works on other formats and has redesigned the public spaces of Théâtre de la Ville. He also collaborates with Catherine Dasté, Adel Hakim, Claude Buchvald, Elisabeth Chailloux, and Brigitte Jaques-Wajeman, among others.

DAVID LESSER (sound design)

Lesser trained in classical music and then jazz, in particular with Bojan Z, and finally electronic music studying at IRCAM (Paris). He has since worked as a sound designer for theater. He developed his own technical tools in order to interact with the performers, creating complex soundscapes using a multicasting system. Being both a composer and a multi-instrumentalist, he is always looking for new sound textures and new sonic territories.

FANNY BROUSTE (costume design)

Brouste designed costumes for the director Ludovic Lagarde from 2003 to 2013, and participated in all his productions for theater and opera: *Fairy Queen*, *Büchner Trilogy*, *A Magus in Summer*, and *A Nest, What For?* by Olivier Cadiot (Avignon Festival 2010). She also collaborated with directors Simon Deletang, Mikael Serre, and Constance Larrieu. Since 2011 she designed costumes for the productions of Antoine Gindt and collaborated with the director Jonathan Châtel for *The Road of Damascus* (2015 Avignon Festival). In 2014, she created the costumes for *Alice and Other Wonders* (F. Melquiott) and in 2017, *State of Siege* both staged by Demarcy-Mota at Theatre de la Ville-Paris. She also designed the costumes of the operas *Second Woman*, *Mimi*, and *Silver Stamp* directed by Guillaume Vincent.

MIKE GUERMYET (video design)

Guermeyet graduated from the Beaux-Arts of Lyon and directed several short films. Among them, *L'inversion des pôles*, *La tragédie de Michel*, and *Le principe du canapé*, which was selected for the Festival de Cannes and received numerous awards at festivals all over the world. In 2004, he supervised an animated series for television called *Alice and James*. From 2009 he directed videos for the performing arts, among them *La petite renarde rusée ou Siegfried et l'anneau maudit*, directed by Charlotte Nessi at Opéra Bastille. In 2015, he co-directed *Des enfants à croquer*. This season, he will present his adaptation of the musical *Into the Woods* at Paris Opéra.

CATHERINE NICOLAS (make-up design)

Nicolas designed the make-up and the hairstyle for productions by Jacques Lassalle, Christophe Perton, Jorge Lavelli, André Engel, Jacques Nichet, Frédéric Fisbach, Stuart Seide, Emmanuel Demarcy-Mota, Frédéric Belier-Garcia, Claire Lasne, and Julie Brochen. In opera, she worked for Jorge Lavelli, Klaus Michael Grüber, and Vincent Boussard.

FRANÇOIS REGNAULT (artistic collaborator)

Regnault studied philosophy at the École Normale Supérieure, where he attended the seminars of Louis Althusser and Jacques Lacan. In 1970 he joined the department of philosophy headed by Michel Foucault at the new University of Paris VIII. From the early 1970s, Regnault's work expanded to include a practical involvement in theater. He collaborated with Patrice Chéreau on several productions. In 1974, with Brigitte Jaques-Wajeman, he founded the Pandora company. He has worked in theater since then as a translator and as a theoretician, dramaturg, and playwright. From 1991 to 1997, again with Jaques-Wajeman, he codirected the Théâtre de la Commune in Aubervilliers, and from 1994 to 2001 he taught speech at the Conservatoire National d'Art dramatique in Paris. He joined Emmanuel Demarcy-Mota's ensemble in 1999 and has since collaborated on most of the company's productions.

R. MICHAEL BLANCO (American stage manager) has stage managed at BAM: *The Beauty Queen of Leenane*; *A Man of Good Hope*; *Six Characters in Search of an Author* (Théâtre de la Ville); *The Predator's Ball* (Karole Armitage); St. Matthew Passion and *Così fan tutte* (Jonathan Miller); *White Devil*, *Hedda Gabler* (Sydney Theater Company); *Uncle Vanya*, *Twelfth Night* (Donmar Warehouse); *Don Carlos*, *Midsummer Night's Dream*, *Hecuba* (Royal Shakespeare Company). Metropolitan Opera House: Kirov Ballet, Bolshoi Ballet, Robert Wilson's *Le Martyre de Saint Sebastian*.

THÉÂTRE DE LA VILLE, PARIS brings together collaborators who have been working with Emmanuel Demarcy-Mota for close to 20 years,

from the Théâtre des Millefontaines Company, via the Comédie de Reims (CDN/National Drama Centre) for seven years. Among works developed by the company: Shakespeare's *Love's Labour's Lost* (1999), Pirandello's *Six Characters in Search of an Author* (2001), Ionesco's *Rhinocéros* (2005) and *Ionesco Suite* (2012), Brecht's *Man Is Man* (2008), Horváth's *Casimir and Caroline* (2009), Vitrac's *Victor or power to the children* (2012), as well as Fabrice Melquiot's *Ma vie de chandelle* (My Life as a Candle) (2006), Marcia Hesse (2007), *Wanted Petula*, *Bouli année zéro*, *Alice and other wonders* (2015), Balzac's *Le Faiseur* (Mercadet) (2013), and Camus' *State of Siege* (2017).

DAVID EDEN PRODUCTIONS has been one of the leading American organizations devoted to producing international work in the US for over 25 years. Most recently, DEP has produced US tours of The Maly (2015/16), Bouffes du Nord's *The Suit* (2013/4), Batsheva Dance Company (2012, 2009, 2004, 1998), Théâtre

de la Ville's productions of Ionesco's *Rhinoceros* (2012) and *Six Characters in Search of an Author / Ionesco Suite*, the Republic of Georgia's Ensemble Basiani (2012 & 2016), Gate Theatre Dublin's *Endgame/Watt* (2011) and *Krapp's Last Tape* (2012, 2011), Maly Drama Theatre's *Three Sisters* (2012), many of these productions at BAM, as well as North American tours of Druid Theatre's *The Beauty Queen of Leenane* (2016—17), *Cripple of Inishmaan* (2011), *The Walworth Farce* (2009), and *DruidSynge: The Shadow of the Glen and The Playboy of the Western World* (2008). David Eden has worked extensively with major presenting institutions on special projects, including Lincoln Center and the Kennedy Center.

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