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Tabac Rouge

BAM Howard Gilman Opera House
Sep 30, Oct 1—3 at 7:30pm; Oct 4 at 3pm
Running time: one hour and 30 minutes, no intermission

James Thierrée
Compagnie du Hanne-ton

Direction, set design, and choreography by
James Thierrée
Costumes by **Victoria Thierrée**

Season Sponsor:

**Bloomberg
Philanthropies**

*Generous funding for Tabac Rouge
provided by Edward Jay Wohl-gemuth.*

*Support for the Signature Artist Series pro-
vided by The Howard Gilman Foundation.*

*Major support for theater at BAM provided by:
The Francena T. Harrison Foundation Trust
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*The 2015 Richard B. Fisher Next Wave
Award honors James Thierrée and the
production of Tabac Rouge*

Performers
James Thierrée
Mehdi Baki
Valérie Doucet
Magnus Jakobsson
Namkyung Kim
Matina Kokolaki
Thi Mai Nguyen
Ioulia Plotnikova
Soa Ratsifandrihana



ADDITIONAL PRODUCTION CREDITS

Assistant to the director **Sidonie Pigeon**

Sound manager **Thomas Delot**

Lighting manager **Bastien Courthieu**

Stage managers **Anthony Nicolas, Fabrice Henches, Gerd Walter**

Construction **Anthony Nicolas, Fabrice Henches, Gerd Walter, Thomas Delot,**
and **Ateliers de Construction de Vidy Lausanne**

Wardrobe, accessories **Sabine Schlemmer**

Production, touring, press relations **Emmanuelle Taccard, Sidonie Pigeon**

Fabrication **Monika Schwarzl, Victoria Thierrée, Marie Rossetti, Laura Léonard, Sabine Schlemmer**

Thanks to: Matthieu Chédid, Marion Lévy, Kaori Ito, Matthieu Bony, Brigitte Brassard,
Brad Ackley, Julie Guibert, Nasser Hammadi, Gildas Lointier, Frédéric Longbois, Quentin Manfroy,
le Centre National de la Danse (Paris), et l'association BML-AMA

Executive production: Compagnie du Hanneton—Junebug

Co-production: Théâtre Vidy Lausanne, Théâtre de la Ville Paris, Le Printemps des Comédiens
Montpellier, Théâtre Royal de Namur, La Coursive Scène Nationale de La Rochelle, Sadler's Wells
Theatre Londres en collaboration avec Crying Out Loud, Festival Tchekhov Moscou, Le Cado Orléans,
Maison de la Culture de Nevers, Théâtre André Malraux Rueil Malmaison, Théâtre Jacques Prévert
d'Aulnay sous Bois, Le Carré Saint Médard en Jalles, La Comédie de Clermont Ferrand scène
nationale, L'Arc Scène Nationale du Creusot

With the support of l'Adami

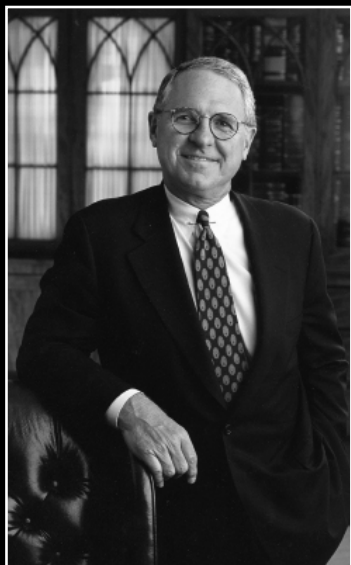
La compagnie du Hanneton is supported by the Ministère de la Culture D.G.C.A.
and the Fondation BNP Paribas

The Richard B.

Fisher

Next Wave Award:

Celebrating its 10th year during
the 2015 Next Wave Festival



Behind great arts presenters are great supporters, and few of BAM's friends have deserved that title more than Richard B. Fisher (1936-2004). A visionary in both professional and philanthropic endeavors, Dick championed the creation of a strong endowment to enable BAM to continue presenting its signature groundbreaking programming, even in difficult times. As Chairman of the BAM Endowment Trust from 1992-2004, Dick shared financial expertise from years as president, chairman, and chairman emeritus of Morgan Stanley.

Dick's generosity throughout his life continued even with his passing in the form of a landmark bequest. To honor Dick's friendship to BAM and recognize the legacy of progressive arts presentations he helped ensure in Brooklyn, BAM inaugurated the annual Richard B. Fisher Next Wave Award in 2006. Each year, members

of the Fisher family help BAM select the engagement that best exemplifies Dick's forward-thinking ethos and passion for the arts, using this opportunity to celebrate Richard B. Fisher in perpetuity. Past recipients have included Pina Bausch, Charles Mee, Bill T. Jones, Robert Wilson, Mark Morris, Kronos Quartet, Anne Bogart, Fiona Shaw, and the Brooklyn Youth Chorus.

2015 marks the 10th year of the Richard B. Fisher Next Wave Award which this year is honoring James Thierrée and the production of *Tabac Rouge*.

James Thierrée has had a major influence on contemporary visual performance. He is one of Europe's most extraordinary and versatile artists using his immense talent to create magical dream-like spectacles that captivate, charm, and inspire. Born in 1974, Thierrée began working in the renowned Cirques Bonjour, Imaginaire, and Invisible, co-founded by Victoria Chaplin and Jean-Baptiste Thierrée, and later studied trapeze and acrobatics, violin, and dramatic arts. He appeared in Peter Greenaway's film *Prospero's Books* (1991) and in starring roles in the independent films *Bye Bye Blackbird* (2005) and *Liberté* (2009). He has worked in theater productions by Robert Wilson, Beno Besson, and Carlos Santos. In 1998, he founded Compagnie du Hanne-ton and began to create his own work. The company's first production was *Junebug Symphony*—presented in New York in 2002. Past productions at BAM include *La Veillée des Abysses* (*Bright Abyss*, 2005 Next Wave), *Au Revoir Parapluie* (*Farewell Umbrella*, 2007 Next Wave), and *Raoul* (2010 Next Wave).

The Richard B. Fisher Next Wave Award Ceremony will take place on stage following the opening night performance of *Tabac Rouge*. BAM Executive Producer Joseph V. Melillo will present the Fisher Award—a beautifully designed walking stick by Fort Greene sculptor/designer Chris Gullian, who drew his inspiration from Dick's interests and the architecture of BAM's Peter Jay Sharp Building—to James Thierrée.

Richard B. Fisher is also now permanently remembered with the latest addition to BAM's campus in downtown Brooklyn. In 2012, one of the culminating events of the BAM 150th anniversary celebration was the September 2012 opening of the BAM Richard B. Fisher Building at 321 Ashland Place around the corner from BAM's flagship Peter Jay Sharp Building. The BAM Fisher is an intimate and versatile venue for emerging performers in dance, theater, and music, as well as the new home for BAM's education and community programs. Its roster of programs include the BAM Professional Development Program, an initiative designed to help Brooklyn artists increase institutional capacity, and new and expanded education programs that have helped to increase the total number of students being served.



JAMES THIERRÉE (direction, set design, choreography)

James Thierrée is one of Europe's most extraordinary and versatile artists, creating magical dream-like spectacles that captivate, charm, and inspire. Born in 1974, Thierrée began working in the renowned Cirques Bonjour, Imaginaire, and Invisible, co-founded by Victoria and Jean-Baptiste Thierrée, and later studied trapeze and acrobatics, violin, and dramatic arts. Among others, he appeared in Peter Greenaway's film *Prospero's Books* and in starring roles in the independent films *Bye Bye Blackbird* and *Liberté* (2009). In 1998, he founded Compagnie du Hanne-ton and began to create his own work. The company's first production was *Junebug Symphony*—presented in New York in 2002. Past productions at BAM include *La Veillée des Abysses* (*Bright Abyss*, 2005 Next Wave), *Au Revoir Parapluie* (*Farewell Umbrella*, 2007 Next Wave), and *Raoul* (2010 Next Wave). He was awarded the 2014 Molière Prize for visual creation for *Tabac Rouge*.

MEHDI BAKI (dancer/acrobat)

Mehdi Baki discovered b-boying at 11 years old. He then learned and practiced capoeira. After several years of dance battles, Baki began a new genre at the International Dance Academy (Paris) where he united classical, jazz, and contemporary dance. Due to these different experiences, he has worked with choreographers such as Niels Storm Robitzki, Soussou Nikita,

Sébastien Lefrancois, David Drouard, Giuliano Peparini, among others.

VALERIE DOUCET (contortionist)

Valérie Doucet was born in Candiac, Quebec. At 10 years of age she began her training in circus arts. She graduated in 2010 from the National Circus School of Montreal as a handstand specialist. She joined the Cirque Eloize as soon as she left school, and performed in the show *Rain* for a year and a half. The Australian company CIRCA! asked her to join the ensemble for a world tour in 2011. The tour ended in Paris with the show *Wunderkammer*, which ran for five weeks at La Villette. She recently joined the Compagnie du Hanne-ton for the European tour of *Tabac Rouge*.

MAGNUS JAKOBSSON (actor/acrobat)

Magnus Jakobsson joined *Tabac rouge* in September 2014. He studied circus, specializing in acrobatics, at the circus school of Gavle in Sweden. During this period, he developed a comic acrobatic duo which led him to perform in circuses and variety shows around Europe and Japan, among other locales. In 2001, James Thierrée asked him to work with La Compagnie du Hanne-ton on *Junebug Symphony* and later *Au Revoir Parapluie*, which toured internationally for seven years. During this time, Jakobsson also created his own company in Sweden. He is also touring with the show *Murmures des murs* by Victoria Thierrée.

NAMKYUNG KIM (dancer)

Namkyung Kim has performed extensively, including: *Inside Edition*, Fondation de Troupe Knois, choreographed by Yu Mina, Théâtre Towol, Séoul (1997); *Au bout d'Escarpement*, choreog. Nam Jungho, Galerie Total S, Séoul (1998); *En attendant Godot*, choreog. Nam Jungho, Théâtre Towol, Séoul (1999); *Mode Performance de Milliaire*, Troupe Knois, Palais Kyungbok, Séoul (1999); *On ne peut pas s'arrêter de marcher*, choreog. An Aesoon, Théâtre Towol, Séoul (2000); *Ya Hoei*, choreog. Kim Samjin, Théâtre Jayoo, Séoul (2000); *L'histoire de Deux Villes*, choreog. Nam Jungho, Théâtre Munye, Séoul (2000); *X—Tout en Douceur*, Compagnie Jacky Auvray, France (2005); *Flowers of Romance*, Compagnie Ester Aumatell, France (2005); *Identité Bleue*, Compagnie Christiane Blaise, France (2005); *Conditions Humaines* (2006) and *Sade* (2007, Théâtre des Fous), Compagnie Marie-Claude Pietragalla, France; *Boulevard Seksou*, Compagnie PH7, France (2010); Théâtre des Opérations, Compagnie de L'alambic, France (2011); *ARTillerie*, Compagnie ADN Dialect, Switzerland (2011); and *pour un soir*, Solingen Compagnie, France (2011).

MATINA KOKOLAKI (dancer)

Matina Kokolaki graduated from the State School of Dance in Athens in 2011. She has worked with Porson's Khashoggi, Anemomilos and performed her solo work in dance festivals in Greece. She studied dance at Cerasella

Dorobantsu Grigorakis (2000—07). In 2003 she won third prize International Dance Competition in Athens (juniors, ensemble); in 2004 she won first prize (juniors, solo), and in 2006, second and third prizes (open, ensemble). In 2011 she graduated from Athens Dance School and performed the solo *40'* for the Black Box National Dance School, and in the New Creator Festival, the solo *10'*.

THI-MAI NGUYEN (dancer)

From 1995 to 1999 Thi-Mai Nguyen studied contemporary dance at the Conservatoire National Supérieur de Musique et de Danse in Paris. During and after her studies she participated in a number of projects and performances by various choreographers and companies in France. In June 2000 she participated in a project by Nadia Bekani in Istanbul. She was accepted at P.A.R.T.S. (Belgium) in September 2000. *Shiver*, a duo by Johan Thelander and Thi-Mai Nguyen, was performed during the Festival d'Automne in Paris (2001). Nguyen joined Ultima Vez in 2002 for the creation and touring of *Blush, Puur* (2005), *Sonic Boom*, the tour of *Spiegel* (2007), *Radical Wrong* (2010), and *Oedipe* (2011). She assisted Wim Vandekeybus on several youth and video projects. She worked with Michèle Anne De Mey for the reprise of *Sinfonia Eroica* (2009) and with Walter Verdin on *Guest*.





IOULIA PLOTNIKOVA (dancer)

Ioulia Plotnikova's experience includes with N. Kosparova, St. Petersburg, Russia (1999); Terpsy Danse Modern, P. Noel, France (2002); M. Seo, Corée du Sud (2003/09); C. Brumachon, *Le Festin* and *Folie*, France (2003/09); Do-Theatre, Germany (2008/10); *Raande-Vo*, Lena Josefsson, Sweden (2010); *Le Sacre du Printemps*, G. Momboye, France (2006/11); Armstrong Jazz Ballet, solo, and assistant for the Impulstanz Festival, Vienna; *Materia Prima*, France (2008/11); Karine Saporta, France (2009/11); Faizal Zeghouni, solo, *Le Sacre du Printemps*, France (2011); and Jean-Paul Goude, Paris (2012). As choreographer: the solo *N.D.E.* (2006); Groupe Tribu 7 (2007); *Rictus*, Cie Im-Posture (2008); *Bred* (2008); *Sadness of Power* (2009); *Expérience d'un voyage intime* (2011); *La Perfection* (2011); *En attendant Didier*, Cie A.N.I. (2010); *La Saga Parisienne*, Vladimir Vyssotsky (2011); *Doroga* (third prize in choreography and audience prize at the International competitive Solo Tanz Theater

Festival); and *Shadowrama* with Yourik Golovine, cie Les Eponymes (2012). In film, she was choreographer and performer in France for *Rêver c'est possible* (2007) and *Aurore* (2005) by Nils Tavernier; *Toi, moi et les autres* (2009) by Audrey Estrougo; and *Heart in a Cage* (2011) by Thibaut Charlut.

SOA RATSIFANDRIHANA (dancer)

Soa Ratsifandrihana attended the Conservatoire à Rayonnement Régional de Toulouse, and earned a Diplôme d'Études Chorégraphiques (DEC) in classical dance (2007/09). Ratsifandrihana performed with Collectif Warning (2012). In 2013, she received a Diplôme National Supérieur Professionnel de danseur-interprète (CNSMDP). She performed *Sacré-Printemps* by Cristiana Morganti, the solo *Valse à trois temps* by Ben Aïm (both 2013), and in 2014, the duo *Le Baiser* by Thomas Lebrun (Osaka, Japan), *Madeleine* by Nathalie Pubellier, and *Fated Shade* by Jarek Cemerek (both CNSMDP). Ratsifandrihana joined *Tabac Rouge* in September 2014.

Interview with the “Personnage”

Who are you, sir?

Pardon? Yes, I sometimes remember him—that is, the others, myself. But that’s of no importance now.

What is the show about?

At that time, we were often wandering in the air, and unmistakably touching the bottom. What really matters is to keep digging, whatever the price.

Why do you smoke?

I like the burnt smell.

Okay, let’s start again. Who leads these people?

Me. And them, me.

To what purpose?

To save him from the void, and if possible, define an objective.

What is this big mirror for?

To remind the hero of the person to whom I owe everything. It’s a question of life and death—don’t reveal anything! Ever.

Does power intoxicate?

Ashes. It could have been the title. But I prefer *Tabac Rouge*.

Is this the story of a musician, a creator, a tyrant, an old fool?

No, and Pergolesi is very unhappy to be dead: he doesn’t have the opportunity to reply. But I recently understood that one has to keep faith and gather reflective fragments together. It’s a thrill for all of us because the moment of coronation keeps coming back; it allows me to renew the ruling class without weakening the people. But my true passion is elsewhere.

Where?

Free my devoted fighters, unbeknownst to the great command. In other words, behind the back of the main character, the one who rots in the reflection. It’s funny, he looks like me sometimes. He’s my design.

How are you?

Unfortunately everything’s falling apart; I don’t have long to live.

One last word?

A few, by Pier Paolo Pasolini, in his native language:

*Un frut al si vuarda tal spieli,
Il so vuli al ghi rit neri.
No content tal redrous al olma
Par jodi s’a è un cuàrp chè Forma.*

*Ma al jot doma che il mur vualif
O la sgiarpia du un ràin ciatif.
Scur al torna a vuardà tal spieli
La so Forma, un barlun tal veri.*