



CENTRE DRAMATIQUE NATIONAL
ORLÉANS/LOIRET/CENTRE
DIRECTION ARTHUR NAUZCYIEL

SPLENDID'S

by **Jean Genet**

direction **Arthur Nauzyciel**



In English, with French subtitles

PRODUCTION

Centre Dramatique National
Orléans/Loiret/Centre
Direction Arthur Nauzyciel
Théâtre d'Orléans
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TOUR 2015/2016

21 aug—22 aug 2015

National Theater company
of Korea (NTCK), Seoul

29 oct—01 nov 2015

Centro Dramatico Nacional,
Madrid - Espagne

03 dec—05 dec 2015

La Criée—Théâtre national
de Marseille, CDN

17 mar—26 mar 2016

La Colline—Théâtre national, Paris

19 apr—21 apr 2016

Théâtre Vidy-Lausanne - Suisse

27 apr—28 apr 2016

CDDB—Théâtre de Lorient, CDN

TOUR 2014/2015

Creation: January 2015

CDN Orléans/Loiret/Centre

CDR de Tours – Théâtre Olympia
Théâtre du Nord, CDN de Lille
MCB° Bourges, Scène nationale
La Comédie de Reims, CDN
Le Parvis, Scène nationale
Tarbes-Pyrénées

«Arthur Nauzyciel works again with the remarkable American actors with whom he created his memorable *Julius Caesar* in 2008. Genet is played in English, in the beautiful translation by Neil Bartlett, giving it an extra strangeness. Nauzyciel makes *Splendid's* a ritual on the brink of death, spectral and splendid. He perfects his work on language, space and body, making him one of the best French directors nowadays.» *Le Monde*

«They are called Pierrot, Bob or Rafale, and their cues shine bright like gemstones. Genet's language is filled with diamonds in a drama in which everyone seems to dream of someone else, where the dead return, where roles are switched and reversed, where the heroes argue, dress up, desire and betray one another, in a perpetual mirroring process, a snickering waltz of masks on the verge of death masterfully performed by top-flight actors.» *Libération*



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“His stories are not stories. They excite you and fascinate you; you think he is relating facts and suddenly you realize he is describing rites.”

Foreword to **THE THIEF'S JOURNAL**, Jean-Paul Sartre

SPLENDID'S

by **Jean Genet**

direction **Arthur Nauzyciel**



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COPRODUCTION

Région Centre, Le Parvis, Scène nationale Tarbes-Pyrénées; Nouvel Olympia, Centre dramatique régional de Tours; MCB° Bourges, Scène nationale

With the support of the French Institute and the city of Orléans.

With the participation of The Cultural Services of the French Embassy in the United States, the Abrons Arts Center, and the Pioneer Works for New York's rehearsals.

The set has been built in the workshops of the MCB° Bourges, Scène nationale.

English translation **Neil Bartlett**

Set **Riccardo Hernandez**

Lights **Scott Zielinski**

Artistic collaboration and choreography

Damien Jalet

Costumes and tattoos **José Lévy**,

assisted by **Fabien Ghernati**

Sound **Xavier Jacquot**

Set assistant **James Brandily**

US Casting Collaboration

Judy Bowman, CSA (USA)

Stage manager **Jean-Marc Hennaut**

Cast:

Jared Craig Pierrot

Xavier Gallais Policeman

Ismail Ibn Conner Blaze, La Rafale

Rudy Mungaray Johnny

Daniel Pettrow Bob

Timothy Sekk Riton

Neil Patrick Stewart or

David Barlow Bravo

James Waterston or

Michael Laurence Scott

and the voice of **Jeanne Moreau**

Running time: 1h50



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“My desire to make the policemen and gangsters beautiful was so that their exploding bodies would exact revenge on your repugnance for them.”

Jean Genet



NOTE

Jean Genet's two-act play *SPLENDID'S* is a sensuous, spectral dance of death; a metaphysical rendition of a James Cagney film; a film noir haunted by baroque hallucinations and gay fantasies.

The action takes place on the 7th floor of the luxury hotel, *Splendid*, which has come under attack by seven gangsters. They are holding an American millionaire's daughter hostage, though she is now dead, having been “accidentally” strangled by one of the gangsters. The hotel is surrounded by the police who hesitate to storm it for fear of jeopardizing the life of the young heiress. To stymie the impending police attack, the gangsters pretend that the young woman is still alive. The gang leader, Johnny, dresses up in her evening gown and jewelry and steps out onto the hotel balcony, posing as the heiress. At this point the lives of the gangsters hang by a thread as the simulacrum plays out before everyone's eyes. There is also an eighth person, a cop, who has joined the gangsters on the last floor of the *Splendid* Hotel; he dangles on the verge of betraying his own.

Jean Genet's play has never been staged in the United States. In fact, until 1995 it was nonexistent. Around the same time he was completing his work on prison life – *THE MIRACLE OF THE ROSE* – Genet sent a copy of *SPLENDID'S*, written in 1948, to Bernard Frechtman, his translator and agent for the United States. Both Frechtman and Jean-Paul Sartre praised it highly; Sartre thought it better than *THE MAIDS*. Yet, for some reason, Genet did not wish to see it staged and, rejecting the persistent entreaties of his friends, he destroyed all the copies he could get his hands on.



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However, one copy, in the hands of his publisher Marc Barbezat, miraculously survived and was eventually published posthumously.



For several years I have wanted to bring *SPLENDID'S* to the stage, in fact since around the time I staged *JULIUS CAESAR* in 2008. *JULIUS CAESAR* was my fourth project for the stage in the United States. I wished to continue working with the same group of actors and artistic associates with whom I had collaborated on *JULIUS CAESAR* – in particular the set designer Riccardo Hernandez and light designer Scott Zielinski. Since then, we have brought to the stage several productions, including *JAN KARKSI* and *THE SEAGULL*, also with the choreographer Damien Jalet, the designer José Lévy and the sound creator Xavier Jacquot. It seems to me that *SPLENDID'S* would constitute the logical continuation of our creative work together: a work on the text, the human body, and the theatrical space.

It would also continue our pursuit of an aesthetic exploration of the theater and the cinema where the boundaries between dreaming and waking, reality and illusion, are blurred. *SPLENDID'S* is like a metamorphosis of certain scenes of *JULIUS CAESAR*. Its gangsters are

the descendants of *JULIUS CAESAR*'s senators, sharing the same melancholy, with the same elegance and the same fascination for death.

Genet was obviously fantasizing as he wrote *SPLENDID'S*. He threw himself with delightful abandon at the imagery of Hollywood; he fantasized about his gangsters, investing them with glamor, sensuality, and poisoned sweetness. Genet, the orphaned, openly gay Frenchman, the petty criminal who leaves prison and embraces poetry, is like the policeman of the play who, entranced by the gangsters' dance of death, dreams of joining them and becoming "like them", one of them – only to betray them. After *Splendid's*, a presidential pardon and recognition as an author, Jean Genet was to direct *UN CHANT D'AMOUR*, but never wrote about criminals and prisons anymore; the play is like a farewell to the world in which he shaped his personality and which acted as the catalyst for his imagination and fantasies.

This is Genet's version of the meeting between Douglas Sirk and James Cagney. The text is a seamless flow, like a medieval illumination where Annunciations are engraved in gold and weave a thread from figure to figure. It is the last breath of these men who, as one body, breathe a single breath that connects them. The words unfurl and spread from body to body. One head with eight mouths.

As I read the text, I immediately thought that surely the words had to be spoken in English. Like a film with subtitles where English is the original version. Such an inversion gives the text its meaning. Many times I have staged texts, originally written in French, in



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other languages, in the United States, in Italy, in Norway, and in Iceland, staging them later again in France. On each of these “language journeys” a new aspect of the text came into view. The language journey framed the creative process illuminating a hidden dimension. The listener hears the text in another way. In fact, a new way of hearing the text is created. In English and played by American actors, always so physical and inhabited, Genet’s text becomes the materialization of the author’s dream, a spectral apparition. *SPLENDID’S* is deserving of its title.

Arthur Nauzyciel, January 2013

SECRET ROOMS

“In order to weep, I had descended to the realm of the dead themselves, to their secret chambers, led by the invisible but soft hands of birds down stairways which were folded up again as I advanced. I displayed my grief in the friendly fields of death, far from men: within myself. No one was likely to catch me making ridiculous gestures; I was elsewhere.”

FUNERAL RITES, Jean Genet





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ABOUT THE TRANSLATION

Both my staging and my directing originate in the text. The actor is created from the words he speaks. The choice of words, the language of the play, its rhythm, its style, its linguistic scope, all of these are decisive, since they propel the creative process of staging.

Whenever feasible, I always prefer to commission translations and work directly with writers, because theater is not only about meaning, it is about language as well.

SPLENDID'S is a period piece, verging on poetry. It seems to create a paradox between the concreteness of conventional situations and a form of language that is both rich in imagery and lyrical.

The play is awash in a stylized American reality: a Hollywood criminal thriller of the 1940s.

It must be acted by American actors with a capacity to bring this film tradition to life on stage, with a nonchalance inherited from the great Hollywood actors of the period, and with a talent to incarnate theatrical language that is both dense and complex.

Arthur Nauzyciel

“Erotic play discloses a nameless world which is revealed by the nocturnal language of lovers. Such language is not written down. It is whispered into the ear at night in a hoarse voice. At dawn it is forgotten.”

THE THIEF'S JOURNAL, Jean Genet



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A LOVE SONG

SPLENDID'S performances begin with the screening of Jean Genet's movie *UN CHANT D'AMOUR* (1950, 24 min).



Jean Genet wrote many screenplays, but only directed one movie, in 1950 – a silent black-and-white film shot on 35mm, entitled *UN CHANT D'AMOUR*. A subversive and provocative cinematographic object about the romantic and erotic relationship between convicts seen from the eye of a prison guard, *UN CHANT D'AMOUR* plays with the limits of pornography.

In 1950, such a film stood no chance of obtaining the required approvals. Even worse, the whole team could be liable to a prison sentence. So the shooting would have to be done in the greatest secrecy. He chose freaks, mainly from the fly-by-night circles of Montmartre, to embody his characters. True to his need to mingle his actual life and his work, Genet hired two lovers of his. It's surprising to find so many recognised professionals in a clandestine shooting, such as director of photography Jacques Natteau who worked with Marcel Carné and Jean Renoir. Jean Genet recreated the inside of the prison in the premises of the famous Parisian cabaret "La Rose rouge". Henri Langlois, director of the Cinémathèque française, fraudulently provided the roll film. The shooting took two months. To achieve outside scenes,

Jean Cocteau allowed Jean Genet to shoot in the park of his estate at Milly-la-Forêt. Since broadcasting the movie to a large audience was unthinkable because of its subject and its illegality, Jean Genet and Nico Papatakis – then producer of John Cassavetes' *SHADOWS* – decided to sell copies to rich collectors. Thus the film had a clandestine existence.

In 1954, Henri Langlois hosted a screening at the Cinémathèque française. The film gave rise to violent reactions of rejection in the theatre. In 1964, Nico Papatakis sold copies of the movie to New York's Filmmakers' Cooperative, which set up screenings ending in police raids and the censoring of the movie. Besides, this brought film director Jonas Mekas, the scheduler of these screenings, a few days of imprisonment.

In 1975, Nico Papatakis decided to present the movie to the French National Centre for Cinematography's commission for Quality Reward. The film was rewarded 9 000 000 old francs. Jean Genet, who totally disagreed with it, sent a letter to Michel Guy, the Minister for Culture of the time, refusing flatly such a reward for what he calls the "sketch of a sketch". *UN CHANT D'AMOUR* wouldn't be heard of again for a long while. As from the 1990s, great museums of contemporary art recognised the artistic value of the movie and included it in their permanent collections (among which the Pompidou Centre in Paris and the MOMA in New York).

The showing of this film is an exceptional opportunity of discovering on a big screen this masterpiece of experimental cinema which left a mark on several generations of artists such as Andy Warhol, Todd Haynes and Douglas Gordon.



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JEANNE MOREAU The voice of the radio

A radio connecting the gangsters of SPLENDID'S to the outside, a source of information about the assault, their past crimes and their death to come. Embodying both a prophetess and a choir that punctuates the performance, Jeanne Moreau, the French actress most strongly tied to Jean Genet, accepted to be the voice of this radio.

In 2010, during an interview for her album with Etienne Daho *LE CONDAMNÉ À MORT*, she answered, regarding her relationship with Jean Genet: "We were friends, I notably played in a movie for which he had written the script: *MADemoiselle*, directed by Tony Richardson in 1966. Later in 1982, I played in Fassbinder's *QUERELLE*, but Jean was already gone. We belonged to really different circles, but our friendship took hold very quickly; he came and picked me up after performances or at my place in the rue de Douai. We didn't talk about his work at all, we mostly laughed like rascals. I also served him as a bait for boys..."

Jeanne Moreau is a French actress, singer and filmmaker born in 1928. Her filmography comprises the greatest names of cinema, among which Luis Buñuel, Theo Angelopoulos, Wim Wenders, Rainer Werner Fassbinder, Michelangelo Antonioni, Joseph Losey, Orson Welles, François Truffaut, Louis Malle, André Téchiné and Bertrand Blier.

TATTOOS

For this show, Arthur Nauzyciel asked the designer José Lévy, assisted by Fabien Ghernati, to imagine tattoos for each of the gangsters, inspired by those of French prisoners of the 1930s.

"In 1881, Professor Lacassagne (the first anthropologist of crime) embarked on an unprecedented investigation. He had the task of identifying and classifying criminal tattoos.

Tattoo is the autobiography of those who cannot write: first woman they loved, dead lover, adored mother, everything one wish to write under his skin forever. On the forearm, torso, shoulderblade or thigh, they drew date, first name, initials, face, emblem, name of a town, of a ship. Autobiographers facing the fleeting time, they immortalized the remarkable moments of their lives. Bodies as note-books, they are the tattooed men."

— Philippe Artières,
À FLEUR DE PEAU, Ed. Allia, 2004





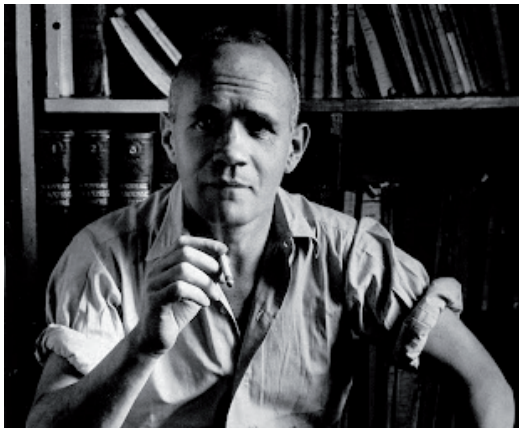
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JEAN GENET (1910-1986)

A ward of the state, Jean Genet becomes a petty criminal at a young age and is sent to the Mettray penitentiary colony.

At 18, he enrolls in the Foreign Legion in order to get out from Mettray. He deserts the army in 1936 and begins a life of vagabondage across Europe.

In 1942, he writes his first text in prison *LE CONDAMNÉ À MORT* printed at his own cost. Jean Cocteau after having read *OUR LADY OF THE FLOWERS* and *THE MIRACLE OF THE ROSE* intervened and petitioned the President of France. Genet is released from prison in March 1944.



In the following years he writes *QUERELLE DE BREST*, *FUNERAL RITES* and for the theatre: *THE MAIDS*, *THE BALCONY*, *THE BLACKS*, *THE SCREENS*.

SPLENDID'S was written in 1948 and published only after his death in 1993.

After the suicide of Abdallah, his lover, in 1964, he begins travelling to the Far East and comes back to France in May 1968. He then publishes his first political text, an homage to Daniel Cohn-Bendit. In 1970 the Black Panthers invited him to the USA, where he stayed for three months.

Later the same year he spent six months in Palestinian refugee camps. In September 1982 Genet was in Beirut when the massacres took place in the Palestinian camps of Sabra and Shatila.

In response, Genet published *FOUR HOURS IN SHATILA*, an account of his visit after the event.

In November 1985 Genet wrote a final lengthy memoir about his experiences, *PRISONER OF LOVE*, which would be published posthumously.



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ARTHUR NAUZCYIEL

After studying visual arts and cinema, Arthur Nauzyciel trained as an actor in the school of the Théâtre National de Chaillot (Paris) run by Antoine Vitez (1978).

He began his career as an actor then turned to stage directing. His first production as a director was *LE MALADE IMAGINAIRE OU LE SILENCE DE MOLIERE*, after Molière and Giovanni Macchia for the théâtre de Lorient, CDN (1999), followed by Samuel Beckett's *OH LES BEAUX JOURS (HAPPY DAYS)* for the Odéon-Théâtre de l'Europe (2003) and the Teatro San Martin in Buenos Aires (2004).

Since then there have been numerous productions in France and abroad: Thomas Bernhard's *PLACE DES HÉROS (HELDENPLATZ)* at the Comédie-Française (2004), the entry of the Austrian author into the repertoire of France's national theater; Kaj Munk's *ORDET (THE WORD)* staged at the Avignon Festival (2008) and at the Théâtre du Rond-Point during the Paris Autumn Festival (2009); *JAN KARSKI (MON NOM EST UNE FICTION)/JAN KARSKI (MY NAME IS A FICTION)*, adapted from the novel by Yannick Haenel, staged at the Avignon Festival (2011). *FAIM (HUNGER)*, based on Knut Hamsun's novel, with Xavier Gallais at the Théâtre de la Madeleine in Paris (2011); Anton Chekov's *LA MOUETTE (THE SEAGULL)* staged in the Cour d'honneur of the Papal Palace at the Avignon Festival (2012); *KADDISH* by Allen Ginsberg (2013), reading created at the Musée d'Art et d'Histoire du Judaïsme then at the Avignon Festival (2013). In January 2015, he created *SPLendid's* by Jean Genet, with American actors from *JULIUS CAESAR* and French actor Xavier Gallais.

Arthur Nauzyciel works regularly in the United States: in Atlanta he staged two plays by the French playwright, Bernard-Marie Koltès: *BLACK BATTLES*

WITH DOGS (2001), also presented in Chicago, Athens (at the International Festival), and in France at the Avignon Festival (2006); and also in Atlanta, B-M Koltès's *ROBERTO ZUCCO* (2004); in Boston, for the American Repertory Theater, Mike Leigh's *ABIGAIL'S PARTY* (2007) and William Shakespeare's *JULIUS CAESAR* (2008), which went on tour to the Paris Autumn Festival and the Ibero-American Theater Festival in Bogota, Colombia.

Arthur Nauzyciel has created a number of shows abroad that were then revived in France or at international theater festivals: Samuel Beckett's *L'IMAGE (THE IMAGE)* in Dublin (2006); Marie Darrieussecq's *LE MUSÉE DE LA MER (THE SEA MUSEUM)*, performed at the National Theater of Iceland (2009); Mike Leigh's *ABIGAIL'S PARTY*, revived for the National Theater of Norway (2012). In March 2016 he creates *L'EMPIRE DES LUMIÈRES (YOUR REPUBLIC IS CALLING YOU)* by Kim Young-ha at the National Theater Company of Korea (NTCK), at Seoul.

In November 2015, he creates *THE BITTER TEARS OF PETRA VON KANT*, at the Mini teater Ljubljana in Slovenia.

He has also worked for dance and opera. In 2011 he staged the opera *RED WATERS* by Keren Ann Zeidel and Bardi Johannsson (Lady and Bird) and contributed to the creation of *PLAY* by the choreographer Sidi Larbi Cherkaoui and the dancer Shantala Shivalingappa.

He regularly works with other artists on his projects: Mirosław Balka, Etienne Daho, Christian Fennesz, Damien Jalet, Sjon, Erna Omarsdottir, Winter Family.

Arthur Nauzyciel is a recipient of the Villa Médicis Hors les Murs Prize.

His production *JAN KARSKI (MY NAME IS A FICTION)* was awarded the Georges-Lerminier Prize.

Since June 1, 2007 he has been the director of the Centre Dramatique National Orléans/Loiret/Centre.



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ARTISTIC TEAM

RICCARDO HERNANDEZ

For Arthur Nauzyciel, he created the sets of: JULIUS CAESAR, JAN KARSKI (MY NAME IS A FICTION), RED WATERS, ABIGAIL'S PARTY, THE SEAGULL, SPLENDID'S, YOUR REPUBLIC IS CALLING YOU.

Born in Cuba and raised in Buenos Aires, he studied in the United States, (Yale School of Drama). He works regularly on Broadway, where he won many awards for productions such as: THE PEOPLE IN THE PICTURE (at legendary Studio 54), CAROLINE OR CHANGE, PARADE (Tony Awards nominee and Drama Desk), TOPDOG/UNDERDOG, PORGY AND BESS (Tony Awards 2012).

For the opera, he created amongst others the sets of APPOMATTOX by Philip Glass in 2007, LOST HIGHWAY direction Diane Paulus, based on David Lynch's film, presented at the Young Vic, London (2008), and those of IL POSTINO, composed by Daniel Catàn and directed by Ron Daniels, created at Los Angeles Opera and presented at Châtelet-Théâtre musical of Paris in 2011.

Productions in which he participated were played in major theaters in New York and the United States : New York Shakespeare Festival/Public Theater, Lincoln Center, Goodman Theater, Kennedy Center, Mark Taper Forum, BAM...

For the theater, he has worked with directors George C. Wolfe, Brian Kulik, Mary Zimmerman, Ron Daniels, Liz Diamond, Peter Wood, Rebecca Taichman and especially Robert Woodruff, Ethan Coen, John Turturro. More recently, in 2014, he designed the set of THE LIBRARY a new play by Scott Z. Burns, directed by Steven Soderbergh at the The Public Theater (New York), and in 2015 he designed the set and the costumes of THE GIN GAME by D.L. Coburn, directed by Leonard Foglia, at Broadway.

SCOTT ZIELINSKI

For Arthur Nauzyciel he designed the lighting for JULIUS CAESAR, THE SEA MUSEUM, JAN KARSKI (MY NAME IS A FICTION), RED WATERS, ABIGAIL'S PARTY, THE SEAGULL, SPLENDID'S.

Scott is based in New York and has created lighting designs for theatre, dance, and opera throughout the world.

His work in New York includes productions for Broadway, Lincoln Center, and The Public Theatre, among many others and his designs have also been seen extensively at theatres throughout many other cities in the United States.

Work outside the U.S. includes productions in Adelaide, Amsterdam, Avignon, Berlin, Bregenz, Edinburgh, Fukuoka, Gennevilliers, Hamburg, Hong Kong, Istanbul, Linz, London, Lyon, Melbourne, Orleans, Oslo, Ottawa, Paris, Reykjavik, Rotterdam, Rouen, St. Gallen, Singapore, Stockholm, Stuttgart, Tokyo, Toronto, Vienna, Vilnius, and Zurich.

His work for dance has been seen at American Ballet Theatre, American Dance Festival, Houston Ballet, The Joyce, San Francisco Ballet, Stuttgart Ballet, and others.

For opera he has designed at Bregenz Festspiele, Brooklyn Academy of Music, Canadian Opera, English National Opera, Houston Grand Opera, Lithuanian National Opera, Nederlandse Opera, New York City Opera, Opera de Rouen, Royal Opera House London, San Francisco Opera, Spoleto Festival and others.

Scott received his Master of Fine Arts in Theatre Design at the Yale University School of Drama.



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JOSÉ LÉVY

The design of the costumes of ORDET (THE WORD) directed by Arthur Nauzyciel was his first collaboration for a theatre project, then came JAN KARSKI (MY NAME IS A FICTION), THE SEAGULL, SPLENDID'S.

A polymorphous artist and free electron. Alternately designer, fashion designer, artistic director, interior designer and artist, José Lévy had excelled in all areas of the fashion world before expressing himself in the Fine Arts.

Known for his brand of ready-to-wear clothing José Lévy in Paris, which made him famous from the USA to Japan.

He was artistic director of Emanuel Ungaro and Holland and Holland, and more recently he has designed for the Manufacture de Sèvres, the gallery Tools, Emmanuel Perrotin, Astier de Villatte, Roche Bobois and Gallery B. Bensimon.

In December 2014, he designed a collection for Monoprix, more than 100 references in the world of fashion (man, woman, child), beauty and food.

He is a scholar of the Villa Kujoyama and Grand Prize of the City of Paris.

DAMIEN JALET

Damien Jalet and Arthur Nauzyciel work together since 2006. They created together THE IMAGE in 2006, he choreographed JULIUS CAESAR (2008), ORDET (THE WORD) (2008), THE SEA MUSEUM (LE MUSÉE DE LA MER) created in 2009, in which he also played the part of Bella, then in 2011: JAN KARSKI (MY NAME IS A FICTION) and RED WATERS. They have also worked together for THE SEAGULL in 2012 and SPLENDID'S in 2015.

Damien Jalet is French and Belgian. He started his dance career with Wim Vandekeybus on the show THE DAY OF HEAVEN AND HELL in 1998. In 2000, he began an intense collaboration with Sidi Larbi Cherkaoui as his artistic partner within the company Les Ballets C de la B. They co-created RIEN DE RIEN (2000), FOI (2003), TEMPUS FUGIT (2004), and MYTH (2006). In 2002 he created the piece D'AVANT in collaboration with Cherkaoui, Luc Dunberry and Juan Kruz Diaz de Garaio Esnaola. He is regularly collaborating with Erna Ómarsdóttir (OFAETT, THE UNCLEAR AGE, TRANSAQUANIA). They codirected for the prestigious Melbourne Arts Festival the piece BLACK MARROW for the Australian dance company Chunky Move. He created THREE SPELLS with dancer Alexandra Gilbert and musician Christian Fennesz in 2008. In 2010, he codirected the piece BABEL (WORDS), a collaboration with Sidi Larbi Cherkaoui and Antony Gormley, which received two Laurence Olivier Awards in 2011. For the dance season 2012/2013 of the Opera de Paris, he created a new BOLERO with Sidi Larbi Cherkaoui and Marina Abramovic.

In February 2014 he created YAMA for the Scottish national company «Scottish dance theatre», in collaboration with Winter Family, Jim Hodges and Jean-Paul Lespagnard.



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XAVIER JACQUOT

For Arthur Nauzyciel he designed the sound of: *THE IMAGINARY INVALID* OR *THE SILENCE OF MOLIÈRE*, *BLACK BATTLES WITH DOGS*, *HAPPY DAYS*, *ORDET (THE WORD)*, *JAN KARSKI (MY NAME IS A FICTION)*, *THE SEAGULL*, *SPLENDID'S*, *YOUR REPUBLIC IS CALLING YOU*.

Sound designer, he studied at the Théâtre National in Strasburg.

He has worked regularly with Eric Vigner, Thierry Collet, Daniel Mesguich, Xavier Maurel, Stéphane Braunschweig and on short features for the screen as well as on films and documentaries for television.

He has chaired the “sound and video” department of the school of the Théâtre national in Strasburg from 2005 to 2008.

JUDY BOWMAN, CSA (USA)

Judy Bowman has been casting since 1993. Concentrating on film & theater, she has also cast several webseries, animated projects, and commercials. She has cast projects with: *LABYRINTH*, *Rattlestick*, *Partial Comfort*, *Project Y*, *Theater for a New Audience*, and the *Mint Theater Company*. Her work in regional theater includes the *Woolly Mammoth(DC)*, *Actors Theatre of Louisville/Humana Festival*, *American Repertory Theatre(2003-2008)*, *San Francisco Playhouse*, and the *Kitchen Theatre(Ithaca, NY)*. She co-cast David Mamet's «*The Old Neighborhood*» on Broadway.

She is an Adjunct Asst. Professor in the MFA Film School at Columbia University, and was on faculty at Harlem School of the Arts for 3 years. She also teaches at One on One in New York, and leads workshops at universities around the country.

She is always on the cutting-edge of finding new talent, specializing in ethnically-diverse casts. She has a hands-on approach with new clients and new projects.



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CAST

Bravo



DAVID BARLOW

(alternate Neil Patrick Stewart)

European credits include: BABEL (Theatre des Halles - Avignon International Theater Festival); i/o (Theatre Garonne); BAUERNTHEATER (Germany), and TO WHOM IT MAY CONCERN (Belgrade International Theater Festival).

New York credits include: THIS IS MY OFFICE (Play Company); GERTRUDE, THE CASTLE, SERIOUS MONEY, VICTORY, SCENES FROM AN EXECUTION (PTPNYC); HORIZON (New York Theater Workshop); OROONOKO, ANDORRA, SAVED (Theater For A New Audience); ROMOLA AND NIJINSKI (Primary Stages); and his original show L.A. PARTY directed by Phil Soltanoff (Under The Radar Festival and elsewhere around the United States).

Other credits in the USA include: PERICLES (Berkeley Rep); VENUS IN FUR (Portland Center Stage); THE TEMPEST, THE CRUCIBLE (Hartford Stage); THIS IS OUR YOUTH (Philadelphia Theater Company); KING LEAR (Kansas City Rep)...

Training: NYU Graduate Acting

Blaze



ISMAIL IBN CONNER

Ismail Ibn Conner has worked with Arthur Nauzyciel since the 2001 premiere of BLACK BATTLES WITH DOGS, by Bernard-Marie Koltès, in Atlanta, GA, then he played as Cicero, Ligarius and Cinna in JULIUS CAESAR in 2008.

Ismail is an Artistic Associate of 7 Stages Theatre (Atlanta) and founder of the United States Koltès Project, working in conjunction with François Koltès, on American English translations and international performances, which have produced performances in the U.S. and France: DANS LA SOLITUDE DES CHAMPS DE COTON, LE JOUR DES MEURTRES DANS L'HISTOIRE D'HAMLET, and LA NUIT JUSTE AVANT LES FORÊTS.

Ismail is a company member of Tiger Coldboyz Krump (France), a professional dance crew.



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Pierrot



JARED CRAIG

He played Lucius in JULIUS CAESAR, directed by Arthur Nauzyciel in 2008.

Jared graduated with a Bachelor of Fine Arts in Acting from the School of Theatre at Boston University. He has also studied at the London Academy of Music and Dramatic Art.

He has worked as a professional stage actor in New York City, Boston, and abroad; he has performed with the Festival d'Automne à Paris, the American Repertory Theater, the Huntington Theater Company, Speakeasy Stage Company, Commonwealth Shakespeare Company, the New York International Fringe Festival, the Metropolitan Playhouse, and others.

Jared teaches Theatre at Project Contemporary Competitiveness, an Advanced Studies Program for high school students.

Policeman



XAVIER GALLAIS

He has already worked with Arthur Nauzyciel in ORDET (THE WORD) created at the 2008 Avignon festival, in HUNGER by Knut Hamsun presented in Paris at the théâtre de la Madeleine in December 2011, and in THE SEAGULL, created in July 2012 at the Avignon Festival, in the Cour d'honneur of the Popes palace.

After studying at the Conservatoire National Supérieur d'Art Dramatique, Xavier Gallais worked with Michel Fau, Benoît Lavigne, Jean-Luc Revol, Daniel Mesguich, Jacques Weber, Philippe Calvario, Gilbert Désveaux, Claude Baqué, Olivier Py.

In 2010 he was nominated for the Molière (second best part) for ORDET (THE WORD).

He directed SLEEPLESS NIGHTS by Fyodor Dostoyevsky.

On screen, he appeared in DEUX JOURS À TUER and BIENVENUE PARMIS NOUS by Jean Becker, MUSÉE HAUT, MUSÉE BAS by Jean-Michel Ribes, REQUIEM POUR UNE TUEUSE by Jérôme Le Gris.

At the Avignon Festival 2014, he plays the title role in LE PRINCE DE HOMBURG by Kleist, directed by Giorgio Barberio Corsetti, in the Cour d'honneur of the Popes palace.



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Scott



MICHAEL LAURENCE

(alternate James Waterston)

New York theatre credits include TALK RADIO (Broadway), APPROPRIATE (Signature / OBIE-winning production), THE FEW (Rattlestick/NYC and Old Globe), THE MORINI STRAD (Primary Stages), KRAPP, 39 (Drama Desk Award nom, Soho Playhouse-NY/ Tristan Bates-London), DESIRE UNDER THE ELMS (Broadway), OPUS (Primary Stages), HORSE DREAMS (Rattlestick), DIARY OF A TEENAGE GIRL (New Georges/3LD), TWO ROOMS (Lion/Theatre Row), TOOTH OF CRIME (Signature), BOOK OF DAYS (Signature), HANDS IN WARTIME (LaMama).

He is the playwright of HAMLET IN BED (premiering Off-Broadway in Fall 2015) and KRAPP, 39.

His television credits include THE BLACKLIST, THE HEART SHE HOLDS (recurring), DAMAGES (recurring), THE GOOD WIFE, ELEMENTARY, PERSON OF INTEREST, THIRD WATCH, JOHNNY ZERO, FX, GHOSTSTORIES, others.

His film credits include ONE FOR THE MONEY, MAN ON A LEDGE, THE OPERATOR, FOLLOW ME OUTSIDE, ROOM 314, ESCAPE ARTISTS, CLAIRE DOLAN, LOVE GOD, PARTICLES OF TRUTH.

Johnny



RUDY MUNGARAY

Rudy Mungaray was born in Los Angeles, California and grew up a military brat, frequently moving across America and overseas.

He graduated from New World School of the Arts and went on to receive a BFA from the Acting Conservatory at the State University of New York at Purchase.

His theatre credits include: BLOOD & GIFTS (Lincoln Center), LUSH VALLEY, SOUNDING (HERE Arts Center), SUNKEN LIVING ROOM (Southern Rep, world-premiere), PARADISE (New Theatre, Miami), among others.

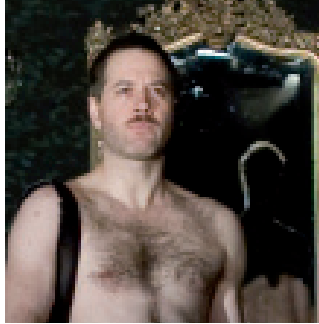
Films/TV: BOARDWALK EMPIRE, BLUE BLOODS, EVERY SECRET THING, BOUNTY HUNTER, POWER, LAW & ORDER, UNFORGETTABLE, I JUST WANT MY PANTS BACK

As a director/writer, Rudy has produced DAFFODILIA, DEAD LIGHT GLORY and a music video for KNOX's 'Redline' on Boys Noize Records in Berlin.



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Bob



DANIEL PETTROW

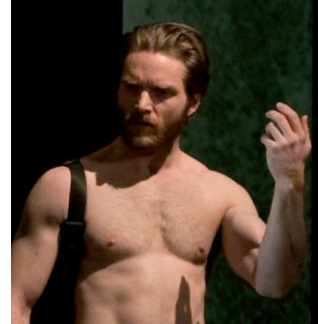
He has worked closely with Arthur Nauzyiel, having performed the lead roles in Bernard Marie Koltès' **BLACK BATTLES WITH DOGS**, **ROBERTO ZUCCO**, and Mark Antony in **JULIUS CAESAR**. He directed Marie Darrieussecq's **THE SEA MUSEUM** for FIAF's "Crossing the Line" Festival. The production took place in Brooklyn's abandoned Atlantic Avenue Tunnel – the oldest subway tunnel in the world. In 2009, as part of the Festival Crossing the Line in New York, he participated in the reading of **HETERO** by Denis Lachaud.

Daniel Pettrow is an associate actor with The Wooster Group since 2006. He has performed in **HAMLET**, **VIEUX CARRE**, and **WHO'S YOUR DADA?!**. He is also an instructor at The Wooster Group's "Summer Institute" (since 2006). He is a frequent collaborator with Bluemouth Inc - performing in **DANCE MARATHON**, **HOW SOON IS NOW?**, and **DEATH BY WATER**.

He is the director of New York's sketch comedy group "Skinny Bitch Jesus Meeting." Most recently, Daniel performed the role of The Wolf in **PETER AND THE WOLF** at the Guggenheim Museum in New York as part of the Works and Process series, directed by Isaac Mizrahi.

Films: **IN STEREO**; **THE CULT OF SINCERITY**; **THE LAST ADAM**; **FIGHTF*CKPRAY**; **PSYCHOPATHIA SEXUALIS**; **KATHY T**; **MY UNCLE SIDNEY**. TV: **RED BAND SOCIETY**; **GOOD EATS**; **ROAD TRIP**; **TUSKEGEE AIRMEN**; **BLOTTER**

Riton



TIMOTHY SEKK

New York: **DREYFUS IN REHEARSAL**, **AVOW**, **DO NOT DISTURB**, **STRETCH: A FANTASIA**.

Timothy Sekk has performed across the United States in **OTHELLO** (Portland Center Stage), **FLY** (Cincinnati Playhouse in the Park/Repertory Theatre of St. Louis), **SNOW FALLING ON CEDARS** (Baltimore Center Stage), **HAMLET** (Northern Stage), **THE TEMPEST**, **MOBY DICK REHEARSED** (USA National Tour, The Acting Company), **COLUMBINUS** (Kennedy Center), **THE RIVALS**, **A MIDSUMMER NIGHT'S DREAM**, **HENRY IV PART I**, **HENRY IV PART II**, **CYRANO** (Shakespeare Theatre Company).

Television: **ELEMENTARY**, **PERSON OF INTEREST**, **BOARDWALK EMPIRE**, **ALL MY CHILDREN**.

He received his MFA from NYU's Graduate Acting Program and his BA from Vassar College. He also attended the National Theater Institute at the Eugene O'Neill Theater Center.



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Bravo



NEIL PATRICK STEWART

(alternate David Barlow)

He performed in *ABIGAIL'S PARTY* (2007) and *JULIUS CAESAR* as Decius Brutus (2008) at the American Repertory Theater, both directed by Arthur Nauzyciel.

Neil Patrick Stewart holds his master's degree in acting from the Harvard/ A.R.T./ Moscow Art Theatre. He teaches master classes and multi-day performance workshops. He holds a B.A.

He is the director of the musical *VOLLEYGIRLS*, which won several awards, including "Best of Fest." Last year, he directed the world premiere of Christian Durso's *SHINER* for the IAMA Theatre Company, and a production of *THE ELEPHANT MAN* for the non-profit Mechanicals Theatre Group, both in Los Angeles. It earned four coveted Ovation Award nominations, including best direction and best production.

In 2013, he served as a visiting professor in both the BFA acting and musical theatre programs at Texas State University. He is the former creative director of New York's Back House Productions, which he co-founded. He is also the associate artistic director of The Performing Arts Project. He is a faculty member of the prestigious Heifetz International Music Institute, and he was a member of the acting faculty of the Broadway Theatre Project for over a decade.

Scott



JAMES WATERSTON

(alternate Michael Laurence)

He played as Mark Antony, Brutus, and Cassius in *JULIUS CAESAR*, directed by Arthur Nauzyciel in 2008. As part of the Festival Crossing the Line in New York, he participated in the reading of *HETERO* by Denis Lachaud in 2009, then in 2011 *JAN KARSKI* (*MY NAME IS A FICTION*), directed by Arthur Nauzyciel.

New York theater credits include: Broadway: *ENEMY OF THE PEOPLE* (MTC). Off-Broadway: *LOVE AND INFORMATION* (NYTW), *THE IMPORTANCE OF BEING EARNEST* (Brooklyn Academy of Music, directed by Sir Peter Hall), *AS YOU LIKE IT* (The Public Theater/NYSF), *PARENTS' EVENING* (The Flea Theater), and *BUFFALO GAL* (Primary Stages). His favorite regional and international credits include *CHINGLISH* (Goodman Theatre), *OTHELLO* (Commonwealth Shakespeare Company), *PRIVATE LIVES* (Huntington Theater), *TWELFTH NIGHT* (The Old Globe), *THE SEAGULL* (George Street Playhouse), *CHILDREN* (Williamstown Theatre Festival). He has spent 5 seasons at the Williamstown Theatre Festival, 3 seasons at The Old Globe, and 3 seasons at the Sundance Institute.

His film and television credits include *CERTAINTY*, *VISITING*, *DEAD POETS SOCIETY*, *LITTLE SWEETHEART*, *TREME*, *THE GOOD WIFE*, a recurring role on *SIX FEET UNDER*, *LIVE FROM BAGHDAD*, *WEDDING DAZE*, *CHRISTY: THE MOVIE*.