

Lincoln Center Festival 09

July 7-26

A person is shown from the chest up, wearing a blue mask with large, dark, circular eyes. Their skin is painted a vibrant red. They are reaching out with their right hand, palm facing forward. The background is a dense, bright green field of falling yellow confetti or streamers. The overall mood is festive and celebratory.

PLAYBILL

Sponsor



Lincoln Center Festival 09

July 7–July 26

For 50 years Lincoln Center has celebrated the performing arts with resident and visiting music, dance, and theater companies—and since 1996, Lincoln Center Festival has been an integral part of that celebration with the goal of bringing to New York programming that complements the extraordinary richness that already exists on our campus.

Theater is more central to this year's offerings than in previous festivals. Festival 2009 opens with a return engagement by France's innovative theater collective, Le Théâtre du Soleil, headed by Ariane Mnouchkine. Their new, two-part work, *Les Éphémères*, is an epic look at moments of memory in everyday life that explore questions central to the human experience. Krystian Lupa, perhaps the most revered of contemporary Polish directors, makes his New York debut with his adaptation of Thomas Bernhard's 1970 novel *Das Kalkwerk*, a tour de force of acting from the Narodowy Stary Teatr.

Lev Dodin of St. Petersburg's Maly Drama Theatre also explores a novel in *Life and Fate*, a chilling adaptation of Soviet dissident writer Vasily Grossman's once banned novel about Nazism and Stalinism in the 1940s. Declan Donnellan's modern-day production of Pushkin's great classic, *Boris Godunov*, created for the Chekhov International Theatre Festival, reminds us that the dark side of politics has roots that run long and deep.



Olivia Corsini in *Les Éphémères*

Appropriately for the summer, Italy's Piccolo Teatro di Milano/Teatri Uniti and director and actor Toni Servillo, bring 18th century playwright Carlo Goldoni's three-part satire on family drama, *Trilogia della villeggiatura*, in which the playwright takes a skeptical look at planning, having, and recovering from a summer vacation. Servillo plays the ultimate self-invited guest whose antics fill this adaptation with wit and laughter.

Two theater companies from Hungary round out the theatrical offerings for this year's festival. While the Katona Jozsef Theatre brings an iconic Russian work, Chekov's *Ivanov*, Tamás Ascher's production moves the action to Budapest during the turbulent 1960s and 70s. In Bela Pintér's *Peasant Opera* the human condition is again explored, but his satirical look at age-old taboos—including a pregnant bride and scandalous secrets—is as delightful as it is startling.

Choreographers Shen Wei and Emanuel Gat are familiar to Festival audiences, and this month they bring brilliant new works developing themes each has long been exploring. Shen Wei's *Re- (I, II, III)*, in its New York premiere, has been more than three years in the making; and Emanuel Gat's *Winter Variations* builds on his first work for his company in 2004, and his new *Silent Ballet* receives its North American premiere.

North African singers Idir and Najat Aatabou have fearlessly addressed humanitarian causes and women's rights issues in their music throughout their careers and join us for their first performance in the U.S. Later, fusion masters Justin Adams and Juldeh Camara are paired with Issa Bagayogo; their music runs the gamut from foot-stomping West African techno blues to jazz. One of New Orleans's greatest unsung heroes, composer and arranger Wardell Quezergue, receives a lively Festival tribute when he is joined by other music legends from the Crescent City to perform some of his biggest hits. Finally, Dennis Russell Davies and Maki Namekawa explore a unique four-hand piano repertoire featuring the North American premiere of a new Philip Glass work.

We hope you visit us often over the next three weeks at Festival 2009.

Nigel Redden

Director
Lincoln Center Festival

Le Théâtre du Soleil

UNITED STATES PREMIERE

Les Éphémères

Presented in association with Park Avenue Armory

Created collectively by

Le Théâtre du Soleil

Concept and Direction

Ariane Mnouchkine

Music

Jean-Jacques Lemêtre

Stage Design

Everest Canto de Montserrat

Painting

Elena Antsiferova

Assistant Director

Charles-Henri Bradier

Lighting

Elsa Revol, Hugo Mercier

Sound

Yann Lemêtre, Virginie Le Coënt,

Thérèse Spirli

Costumes

Nathalie Thomas, Marie-Hélène Bouvet,

Annie Tran, Cécile Gacon, Chloé Bucas

Part I: July 7, 10, 15

Part II: July 8, 16, 17

Full Cycle: July 11, 12, 18, 19

PARK AVENUE ARMORY

Performed in French with English
supertitles

Episodes dreamed upon, invoked, evoked, improvised, and devised by:

Shaghayegh Beheshti, Duccio Bellugi-Vannuccini, Charles-Henri Bradier, Sébastien Brottet-Michel, Juliana Carneiro da Cunha, Virginie Colemyn, Olivia Corsini, Delphine Cottu, Marie-Louise Crawley, Eve Doe-Bruce, Emmanuel Dorand, Servane Ducorps, Maurice Durozier, Camille Grandville, Astrid Grant, Emilie Gruat, Dominique Jambert, Jeremy James, Marjolaine Larranaga y Ausin, Virginie Le Coënt, Jean-Jacques Lemêtre, Elena Loukiantchikova-Sel, Vincent Mangado, Alexandre Michel, Alice Milléquant, Ariane Mnouchkine, Serge Nicolaï, Seietsu Onochi, Pauline Poignand, Matthieu Rauchvarger, Francis Ressort, Andreas Simma.

And by the children:

Nathan Agranat, Ruben Delgado, Raquele de Miranda, Jeanne Duquesne, Iñaki Falgas, Paco Falgas, Milan Galland, Nina Gregorio, Amalia Guis, Ivan Guis, Lucien Jaburek, Alba Gaïa Kraghede Bellugi, Galatea Kraghede Bellugi, Alice Le Coënt, Orane Mounier, Balthazar Perraud, Emmie Poinot, Simon Rousteau.

Major support provided by Susan and Elihu Rose.

The Lincoln Center Festival presentation of Les Éphémères is made possible by The Florence Gould Foundation, the Cultural Services of the French Embassy in the United States and FACE (French American Cultural Exchange).

Additional generous support is provided by The Grand Marnier Foundation and Georges Lurcy Charitable and Educational Trust.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Lincoln Center Festival 2009 is made possible in part with public funds from the New York City Department of Cultural Affairs, New York State Council on the Arts, and the National Endowment for the Arts.

Sponsor



Scenes

PART I

Scene 1 The Marvelous Garden

Scene 2 First Memory

Scene 3 The Ultrasound

Scene 4 Repossession

Scene 5 Macaroni

Scene 6 The Farm Next Door or Deliverance

Scene 7 Sandra's Birthday

BRIEF INTERMISSION

The audience is requested to remain in the auditorium.

Scene 8 Filth

Scene 9 The Long Awaited Letter

Scene 10 King Kong

Scene 11 The Beloved Son

Scene 12 In Court

Scene 13 A Family in Brittany

Scene 14 The Mother's Bedroom

PART II

Scene 15 At the Archives

Scene 16 One Night in the Halfway House

Scene 17 Mesopotamia

Scene 18 A Happy Moment

Scene 19 The Marvelous Bullfight

Scene 20 The Ride

Scene 21 The Monsoon

BRIEF INTERMISSION

The audience is requested to remain in the auditorium.

Scene 22 The Little Leopard

Scene 23 The Candy Apples

Scene 24 One Night in the Hospital

Scene 25 Forgiveness

Scene 26 Every Other Saturday

Scene 27 You Live in My House

Scene 28 Paris

Scene 29 A Marvelous Place

On days when Full Cycles are performed, there will be a dinner break of approximately 90 minutes between Parts I and Part II.

Cast (in order of appearance)

Delphine Cottu

Jeanne Clément: The marvelous garden (Part I), At the archives (Part II),

A happy moment (Part II), Forgiveness (Part II), A marvelous place (Part II)

Tamar: Macaroni (Part I), The little leopard (Part II)

Madeleine, the grandmother: Filth (Part I)

Clémence de Nercy: The darling son (Part I)

Liliane: The mother's bedroom (Part I)

Claire: You live in my house (Part II), Paris (Part II)

Serge Nicolai

Alain: The marvelous garden (Part I), A family in Brittany (Part I),

Every other Saturday (Part II)

Marc: First memory (Part I), A night in the halfway house (Part II), The trip (Part II)

The Sharecropper: The farm next door or Deliverance (Part I)

Martin: A happy moment (Part II), Forgiveness (Part II)

Gilles: A marvelous place (Part II)

Juliana Carneiro da Cunha

Aline Menuhin: The marvelous garden (Part I)

Madame Diaz: First memory (Part I)

Nelly Altunian da Silva: The ultrasound (Part I), Mesopotamia (Part II),

A night in the hospital (Part II)

Roxana: The long awaited letter (Part I), The marvelous bullfight (Part II)

Eléonore de Nercy: The darling son (Part I), The monsoon (Part II)

Nora Altunian: At the archives (Part II), Forgiveness (Part II),

A marvelous place (Part II)

Madame Dubris: You live in my house (Part II)

Andreas Simma

Jacques de Nercy: The marvelous garden (Part I)

Alexei Menuhin: A happy moment (Part II), Forgiveness (Part II),

A marvelous place (Part II)

Jacques de Roquefeuille: The monsoon (Part II)

Olivia Corsini

Gaëlle: First memory (Part I), A family in Brittany (Part II), Paris (Part II)

Suzanne: The mother's bedroom (Part I)

Moïra: Every other Saturday (Part II)

Astrid Grant

Jacqueline: First memory (Part I), A family in Brittany (Part II),

A night in the halfway house (Part II), The trip (Part II)

Kate: The mother's bedroom (Part I)

Shaghayegh Beheshti

Perle: The ultrasound (Part I), Mesopotamia (Part II), A night in the hospital (Part II)
Estrella: The long awaited letter (Part I)

Duccio Bellugi-Vannuccini

M. Cortesi the bailiff: Repossession (Part I), King Kong (Part I)
Jean, the grandfather: Filth (Part I)
Jean-Philippe de Nercy: The darling son (Part I)
A policeman: The trip (Part II)
Klaus Pfeffer: A marvelous place (Part II)

Camille Grandville

Nadia Belloch: Repossession (Part I)
Elisabeth Dubris: At the archives (Part I), You live in my house (Part II)
Odette Rivière: A happy moment (Part II), Forgiveness (Part II)
Eve: The candy apples (Part II)
Morgane: A marvelous place (Part II)

Maurice Durozier

Toni Belloch: Repossession (Part I)
Manolo: The long awaited letter (Part I), The marvelous bullfight (Part II)
Claude: The mother's bedroom (Part I)
Adam: Paris (Part II)
Mathurin: A marvelous place (Part II)

Dominique Jambert

Marthe: The farm next door or Deliverance (Part I)
Angèle: A family in Brittany (Part I), The candy apples (Part II)
Fanny Rivière: A happy moment (Part II), Forgiveness (Part II)
Eléonore de Nercy as a child: The monsoon (Part II)

Jeremy James

Sandra: Sandra's birthday (Part I), King Kong (Part I)

Sébastien Brottet-Michel

Fabien: Filth (Part I)
Rémi Dubris, the divorce judge: In court (Part I), You live in my house (Part II)
The paramedic: The trip (Part II)
André, the nurse: A night in the hospital (Part II)

Alexandre Michel

Arnaud: The long awaited letter (Part I), The darling son (Part I)
A paramedic: The trip (Part II)

Alice Milléquant

Manon: The darling son (Part I), The monsoon (Part II)

Eve Doe-Bruce

Mathilde Michel: In court (Part II)
Tatiahora: The monsoon (Part II)

Kaveh Kishipour

Denis Paquier: In court (Part II)

Vincent Mangado

Paul: A family in Brittany (Part I), The candy apples (Part II)
Tatiahora's father: The monsoon (Part II)

Virginie Le Coënt

Frédérique: A night in the halfway house (Part II)

Servane Ducorps

Tatiana Menuhin: A happy moment (Part II), Forgiveness (Part II),
A marvelous place (Part II)

Marie-Louise Crawley

Dushka Menuhin: A happy moment (Part II), Forgiveness (Part II)

Pauline Poignand

Sonia the nurse: A night in the hospital (Part II)
A paramedic: The trip (Part II)

Seietsu Onochi

M. Suzuki: Paris (Part II)

And the children:

Jeanne Duquesne, Nina Gregorio, Amalia Guis, Alba Gaïa Kraghede Bellugi, Galatea Kraghede Bellugi (alternate casting)

Gaëlle: First memory (Part I), A family in Brittany (Part I), The trip (Part II),
The candy apples (Part II)

Rachel: Macaroni (Part I), The little leopard (Part II)

Luna: Sandra's birthday (Part I), King Kong (Part II)

Luna's friends: Sandra's birthday (Part I)

Estrella: The long-awaited letter (Part I)

Aline: At the archives (Part II), A marvelous place (Part II)

Anna: Every other Saturday (Part II)

Ruben Delgado, Milan Galland, Ivan Guis, Simon Rousteau (alternate casting)

Aviv: Macaroni (Part II), The little leopard (Part II)

Luna's friends: Sandra's birthday (Part I)

Pierre and Tomàs: The long-awaited letter (Part I), The marvelous bullfight (Part II)

Pierre and Hervé: A family in Brittany (Part I), The candy apples (Part II)

Note from the Director

Following are extracts from a talk given by Ariane Mnouchkine before the 2006 premiere of *Les Éphémères*.

The First Day

I had a still somewhat confused desire to create a play that would speak about sav-
iors...about moments of salvation. We are not always trying to kill each other, we rescue each other, we support each other, we care for each other, and we also educate each other. In spite of everything, human beings still succeed in living together. Before talking to the actors, I had realized that in order to make a play about the beauty of men and women, I would have to try to imagine their disappearance. We began to work with that: the close and certain disappearance of our race, of all of us.

Time Regained

It turns out that we are creating a play which is about moments, about the present which is no longer the present when I say the word "present" to you. Maybe it's about the beauty of beings, of the difficulty that we have in apprehending this beauty, and how sometimes when we realize how beautiful a moment is, suddenly, it has already gone. This play is made of the moments that have made us.

The "bet on resemblance"

Sometimes we do not know what this piece is in the midst of becoming. Of course we create the play. We get up every morning and come to work long hours on it. But the play partly comes to us too! It comes to us through Shakespeare, through Sihanouk, through Gandhi, or Nehru, through corrupted doctors who sell contaminated blood, through Tartuffe, through refugees, immigrants, who tell us their sto-

ries. What is difficult to confess, to sometimes admit, is that the play that is coming to us now, is also coming through us. And, so through you too. Through our similarities, our resemblances.

We hope that the moments which have made us who we are, are very close to the moments that have made you who you are. That the bereavements we have lived through are very close to the bereavements that you have lived through.

That the abandonments we have undergone are close to the abandonments you have undergone. That our loves, our passions, our hopes are also yours. We work on what is concrete, of course, the concrete of our lives, of our mothers, of our fathers, of our grandfathers, of their absence, of the moments when they did us harm. Of the moments when we have done all that to them too. Of brothers and of sisters, of the brutality that we sometimes show to children, without wishing to do so most of the time, but sometimes, alas, wanting to do so.

Edmond Jabès wrote in *The Book of Resemblances*: "God's bet is on the bet on resemblance. Whom do I resemble is perhaps the fundamental question of Man to God and to his prosaic fellow being. We tirelessly ask ourselves the same question. "Do we resemble each other?" And the bet is that the answer is "yes."

In Disorder

Where does it take place?

In France. That too is surprising! It takes place in France, in our homes. It takes place today, even if, undeniably, there are memories and visions of the past. But it is a play lived by people today.

Who are the Ephemeral?
Human beings! We are the ephemeral!

Is there a written text?
No

Is there one unique plot?
There is no one unique plot. As I said, this is a play made up of visions arising from each of the actors, from each one of us, from each one of you, which cross over, which tie up with each other.

I think that there is a common thread. But when that thread is too visible, it becomes a ligature, a garrote. In our work, this thread must be like the silken thread of a spider.

There is a unity but there is no script, there is no binding. The actors' visions are as if they were in an album; linked, but at the same time autonomous. When you read a book of short stories, the stories are by the same writer, they have a common color, but they are autonomous and one must and should read them as if they stood alone. They themselves each have a beginning, middle, and an end.

When I say that it isn't scripted, it isn't. Things aren't encased, rather they rise up to the surface. It is a leafing through rather than being like a linked chain.

Where is the theater?

You have been talking a lot about experiences, about the concrete, about the lived, about transmission—one might almost have the impression that we are solely dealing with the real. What about imagination and dreams in all that?

At a certain moment in our work, I asked myself these same questions. Incidentally, I asked them in the same way that I had asked them with our previous play, *Le*

Dernier Caravanserail, fear of the real. "Watch out!" I said to myself. "Are we worthy of being heroes and heroines of the theater?" Then I calmed myself down. No, it is theater. However, with this new play we have an affair with the precision of the lived moment (let's say "lived" rather than "real"), because after all, there is in the "lived" one part that is dream and one part that is imagination, fantasy, and mythology.

Are we worthy of being heroes and heroines of the theater? I asked myself this question too. In the course of our work, sometimes, after a particularly striking improvisation, we would say to each other "I didn't know that you could say that through theater!" It was an extremely real moment! We said it often and we still say it to each other! "I didn't know you could say that, like that, through theater." Yes, through theater all the same.

—Ariane Mnouchkine

A Little Question: If the World Was About to End... What Would You Do?

In the early part of the 20th century the Parisian newspaper, *L'Intransigeant*, regularly came up with big questions and asked French celebrities to send in their replies.

On August 14, 1922, the paper asked its contributors to consider the following question: "An American scientist announces the end of the world, or at the very least the destruction of such a large land mass, and in such a sudden fashion, that death would be certain for hundreds of millions of people. If this prediction were to become a certainty, how do you think that people would behave between the time when they acquired this news and the moment of apocalypse? And what would you do before the final hour?"

Among the respondents—an actress, a politician, and a palm reader—was the reclusive novelist Marcel Proust who wrote:

"Life would suddenly seem wonderful to us if we were threatened to die as you say. Just think of how many projects, travels, love affairs, studies, it—our life—hides from us, made invisible by our laziness which, certain of a future, delays them incessantly. "But let all this threaten to become impossible for ever, how beautiful it would become again! Ah! If only the cataclysm

doesn't happen this time, we won't miss visiting the new galleries of the Louvre, throwing ourselves at the feet of Miss X, making a trip to India.

"The cataclysm doesn't happen; we don't do any of it, because we find ourselves back in the heart of normal life, where negligence deadens desire. And yet we shouldn't have needed the cataclysm to love life today. It would have been enough to think that we are human and that death may come this evening."

A View from Elsewhere

Several weeks before the first performances in Paris of *Les Éphémères* ("The Ephemerals"), director Ariane Mnouchkine warned the public that what they would be seeing this time from the Théâtre du Soleil would be totally different. Even though they had been forewarned, the opening night audience was taken by surprise. Neither the form nor the content corresponded with what they thought they would see.

Their previous work, *Le Dernier Caravansérail* (seen in New York as a highlight of Festival 2005), dealt with some of the most significant problems of our time—exile, immigration, and the journeys of migratory people. With that work the Théâtre du Soleil moved into a new territory, that of the intimate and familial that swept over the four generations that make up the company. To realize theatrically the state of the world and our own position in it, Ariane Mnouchkine once more modified her lens to focus even closer on the individual. In that respect, *Les Éphémères* does speak with *Caravansérail*. It develops themes that arose in the huge epic on refugees when intimate stories were told through the refugees own voices or transmitted by the recorded voices of witnesses.

The scenography in *Les Éphémères* imposes itself immediately upon you: the playing space is bi-frontal, and the moving platforms (chariots) of *Caravansérail* have become circular, revolving in slow, almost choreographed, movements, piloted by attentive and magnificent actor-pushers. The cinematic rhythm and constantly changing viewpoint leads each spectator to two different processes of perception: vision (Mnouchkine evokes the "autopsy table," the "arena," the "magnifying glass") and recollection.

The challenge resides in the way in which a theatrical narrative can be written. These are actual moments from real life, a theatrical narrative that is at once biographical, extremely personal, and mutually borne by the company and the director. An often practiced method at Soleil, collectively devised creation ("création collective"), has developed over the years. In *Les Éphémères* the exposure of every single person is at its maximum. They work without a text, without a fable, and with no other documentary material apart from themselves and perhaps an old photo album.

The importance of Jean-Jacques Lemêtre's musical compositions cannot be stressed enough. From the beginning, the music inspired both the improvisational work of the actors and the overall construction of the piece. The actors work at length on preparing the sets of the mobile chariots with the care and attention of an "ensemblier" ("prop master")—a word from the vocabulary of film-making which Mnouchkine herself uses to describe their work. They put together items that are used, dusty, old fashioned, and patched together that have been found abandoned on the street, in attics, or picked up in second hand stores. These objects reach the stage in the same state as they were in the past, bringing with them the numerous anonymous or known lives of which they were witness. The objects play alongside the actors and with them.

The "playing" itself was refined thanks to the digital image. Everything was filmed and the videos became notebooks and sketches upon which the actors worked. They watched the different versions again and again in order to compose and establish their visual text. Private lives, collective improvisations, music, objects, video, these are the implements in this laboratory of scenic writing which went on to create

"an intimate narrative for thirty voices." From almost 400 scenes only 50 were kept. They made up the different chapters of the two anthologies of which this lengthy piece was composed. Concentrating the essence of several intimate narratives, like the short stories of Chekhov or Carver, they tell the story of a whole group of people, of a class of people, of a country. Furthermore, they spin a French weave, a European weave, and eventually, a worldwide weave. This is one of Mnouchkine's fundamental principles, seeking the small in order to find the great.

In this way *Les Éphémères* is a sort of ritual of collective evocation of that which has intimately woven the present life of each individual. Here the Théâtre du Soleil tries out a new and urgent commitment: to focus on the ordinary man or woman, the grain of sand whom globalization exiles, attempting to understand him without the veils of egoistic narcissism, or of vast problems and ideologies. Where do we come from? Who are we? In a time of rapid turnover, where amnesia is one of the ingredients of modern life, the quest for the essential link that connects the individual to the world is a necessary political act. This makes this piece, seemingly so far from strong political standpoints, in fact, a coda to the company's entire repertoire.

— **Béatrice Picon-Vallin** is the Director of Research at CNRS, a member of ARIAS, and a professor at the Conservatoire National Supérieur d'Art Dramatique.

Les Dodin on *Les Éphémères*

After seeing *Les Éphémères* the Russian director, Lev Dodin, who is the Artistic Director of St. Petersburg's Maly Drama Theatre, gave Béatrice Picon-Vallin the fol-

lowing interview. Later this month his adaptation of *Vassily Grossman's* Life and Fate will be performed in New York by the Maly Drama Theatre as part of the Lincoln Center Festival.

Out of all of Mnouchkine's productions that I have seen, this one is the closest to me. From all the archaic and exotic forms that she knows, she has created a work that is simultaneously contemporary and classical. *Les Éphémères* is one of the first productions not to practice a theater which "points out." In the world of performance today, whether European, American, Canadian, or Russian, a hard, rationalistic theater is affirming a greater and greater presence. It is a theater which points out the surface of things, but doesn't probe any deeper. It is absolutely insensitive to man and to his destiny, because no man on the stage is different from the next. He might be dressed differently and speak in another voice, but he's the same. It is a frozen theater, which, at its base, destroys both the very concepts of theater and of the actor's playing. It is a place where neither the human soul nor the human organism can develop. You can put on *Hamlet* in a very inventive way, but if the whole world is terrible and an unhappy hero is all that *Hamlet* is, the thought remains totally banal. And the theater cannot move forward, it cannot develop, especially as metaphors become less and less beautiful and banality of thought more and more arrogant.

Mnouchkine, contrary to all this that is widespread in theater today, is not interested in the representation of reality, but in reality itself. She is interested in the essence of all art and theater, far removed from postmodernism, which treats only the representation of reality and ignores reality itself. Mnouchkine comes back to reality. She studies it, plumbs its depths,

and returns to a great theater of humanity that goes beyond the trend of destructive postmodernism.

Les Éphémères is a revolutionary phenomenon. It creates a theater which investigates, and plunges into the depths of a quest. It is not concerned with political or social functions but with the drama of a unique being. From here, we can progressively begin to reach generalizations and look at the destiny of humanity on a wider scale and also the contradictions and laws of this destiny. In other words, we see how we can begin to talk about the general when we talk about the individual. In such a way, there is a return to an authentic theater. For me, indifference to an individual's destiny and to that individual's alignment with others are consequences of both fascism and communism. In that sense, both left-leaning and right-leaning theater often prolongs the two terrible trends of the twentieth century, whereby interest for the essential—the unique destiny of each person—was forbidden. Once again, we see how it is only from individual destiny that universal laws may be established, and not the reverse. In this way, a theater of compassion in the greatest sense of the term

may be born: not a theater where emotions are simply lived out in a shared experience.

It must be said that Mnouchkine's entire artistic journey, with the archaic, formal, and exotic theater, is here put to use in strong and overwhelming ways. The palpitating, human creation that is *Les Éphémères* is constructed in a formal pattern, organized both with power and with progressively epic calm, and this can only exist in the hands of a great master. Like a master who fashions his material without using the scraps left behind, she uses all the experience of modernism in order to go further. For her, the experience of modernism is an instrument, it is not a goal. The combination of the formalism of the rolling platforms and the absolute authenticity of every object is remarkable. From a small empty chariot the play develops into grandiose images with six or more chariots all turning together.

In this play, Mnouchkine permits the birth of a living, human reality. She is simultaneously the director-who-is-mirror, the director-who-is-author, the director-who-gives-birth, and the director-who-creates. She gives birth to an infinite life which goes forth to multiply independently of her will.

Le Théâtre du Soleil

Founded in 1964 by Ariane Mnouchkine and a group of actors and technicians from university theater, Le Théâtre du Soleil combines sociopolitical activism with a collective sensibility. The collaborative creation of original works is the hallmark of this group. The company consists of actors, technicians, and designers from throughout the world. Mnouchkine has directed some 27 productions with the company including *Les Éphémères*, and currently is rehearsing the next play. Inspiration has come from major historical events such as the French revolution and the Indian partition, as well as from epics of world literature including those of Shakespeare and Molière. The work of Le Théâtre du Soleil is also a mixture of Asian-based and Western influences. Mnouchkine feels that Asian theater (music, dance, masks, etc.) is a fundamental art form, like Greek tragedies or Shakespearean drama, and uses that influence in her overall designs. Among their most influential performances are the collective creations *1789*, *L'Âge d'Or* and *Le Dernier Caravansérail* (*Odyssées*) presented at the 2005 Lincoln Center Festival; the historical and epic plays written by Hélène Cixous, including *L'Indiade ou l'Inde de leurs rêves*, *L'Histoire terrible mais inachevée de Norodom Sihanouk, roi du Cambodge* ("The Terrible but Unfinished Story of Norodom Sihanouk, King of Cambodia"), *La Ville Parjure*, and *Tambours sur la Digue* ("The Flood Drummers"); *The Shakespeare Cycle* (featuring *Richard II*, *Twelfth Night*, and *Henry IV, Part I*); *Les Atrides* (based on the *Orestia* by Aeschylus and *Iphigénie* by Euripides); and Molière's *Tartuffe*. Le Théâtre du Soleil's first visit to the U.S. occurred at the Olympic Arts Festival in Los Angeles in 1984, where they performed *The Shakespeare Cycle*. The company has also created or inspired several films, including *1789* (based on the play), *Molière, ou la vie d'un honnête homme* (official selection, International Film

Festival, Cannes, 1978), *Au soleil même la nuit* (a documentary about *Tartuffe* rehearsals directed by Eric Darmon and Catherine Vilpoux), *Tambours sur la Digue* (based on the play), and a film adaptation of *Le Dernier Caravansérail* (*Odyssées*). Since 1970, their permanent venue has been an old, spacious factory in Paris, the Cartoucherie. Théâtre du Soleil performs at the Cartoucherie as well as on tour in France and abroad.

Le Théâtre du Soleil Technical and Production Staff

Actors Platforms Supervised by **Serge Nicolai, Duccio Bellugi-Vannuccini, Sébastien Brottet-Michel, Jeremy James, Olivia Corsini, Francis Ressor, Eve Doe-Bruce, Seietsu Onochi, Astrid Grant**

Hair Styling and Wigs **Jean-Sébastien Merle**

Technical Director **Etienne Lemasson**
Construction **Wood Jean-Louis Guérard, David Buizard; Metal Kaveh Kishipour, Nicolas Dallongeville, Bertrand Mathevet; All material Adolfo Canto Sabido, Martin Juan Genaro**

Platform Set Supervisor **Sébastien Brottet-Michel**

Stage Management **Pauline Poignand, Cristina Aché**

Public Affairs **Liliana Andreone, Sylvie Papandréou, Elise Nerrant, Maria Adroher Baus**

Tour Management **Elaine Méric**
Administration **Pierre Salesne, Judit Jancso**

Chefs **Karim Gougam, Prokash Chandra Roy**

Physiotherapist **Marc Pujo**
Supervisor of the Children **Françoise Berge**
The Reserve Pushers **David Buizard, Lucile Cocito, Ebru Erdinc, Kaveh Kishipour, Seear Kohi, Frédérique Voruz**
Photographers **Martine Franck, Michèle Laurent**

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the Mostly Mozart Festival. The Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its 11 other resident organizations.

Acknowledgements

Freight services by **Expo Services International**

Lighting and Rigging Equipment

PRG Lighting

Sound Equipment

Audio Production Services, Inc.

Surtile Equipment

New City Video & Staging

Additional Scenery **Center Line Studios, Inc.**

Buildings Department Permits **William Dailey Building & Zoning Consultant**

Assistant Production Coordinator

Anna Catherine Rutledge

Production Intern **Calvin Legassie**

Head Carpenter **Jeff Turner**

Head Electrician **Neil McShane**

Head Rigger **Glenn Angelino**

Head Properties Person **Will Sweeney**

Head of Sound **Scott Silvian**

Audio Manager **Tim Folster**

Technical Draftsperson **Ben Hagen**

Props Shopper **Jeremy Chernick**

Translators **Anne Dechene,**

Lee Goffin-Bonenfant

Assistant House Manager **Tom Johnson**

Class B Pyrotechnician **Lillis Meeh**

Park Avenue Armory

Park Avenue Armory is a newly-launched, not-for-profit arts organization whose mission is to revitalize this important landmark as a unique alternative arts space. With its vast drill hall and its array of 16 exuberant period rooms, the Armory offers an opportunity for the development and presentation of non-traditional programming in the performing and visual arts that resist the formality of single purpose halls and white box galleries. Joining a host of unconventional art spaces around the world (many in converted industrial, transport or military buildings), the Armory fills a crucial niche in the cultural landscape of New York, catalyzing and attracting works of art that cannot be realized at existing venues elsewhere.

Built by the elite Seventh Regiment, whose members included the leading families of New York's Gilded Age, between 1877 and 1881, Park Avenue Armory contains interiors designed by Louis Comfort Tiffany, Stanford White, Herter Brothers and other prominent artists of the period, called by the New York City Landmarks Preservation Commission "the single most important collection of 19th-century interiors to survive intact in one building." Its soaring 55,000-square-foot Wade Thompson Drill Hall is designed like a 19th-century European train shed.

Programming

Park Avenue Armory's artistic programming—often in collaboration with other cultural organizations—has demonstrated its capacity for accommodating extraordinary work best realized in a non-traditional setting. It began with Aaron Young's *Greeting Card* presented by Art Production Fund: a 9,216-square-foot action painting created by the skid-marks and tire burnouts of 10 choreographed motorcyclists. For the 2008 Whitney Biennial, the Armory hosted site-specific

installations and performances by 37 artists, creating an experience that one critic called "this Biennial's best surprise." An evening of Stravinsky's *Sacred Masterpieces* presented in association with Columbia University's Miller Theatre drew rave critical reviews, as did the epic production of the opera *Die Soldaten*, presented by Lincoln Center Festival 2008 in association with Park Avenue Armory, in which the audience moved "through the music." In September 2008, the Armory became the Convergence Center for Creative Time's *Democracy in America: The National Campaign*. For this exhibition, the Wade Thompson Drill Hall was transformed into an indoor public square and—along with the historic rooms—hosted installations, performances, and speeches by over 40 artists. Kurt Masur led a series of master classes for aspiring young conductors in April 2009, culminating in a concert of Mendelssohn's music by Manhattan School of Music. Most recently, the Armory presented its first annual arts commission, a mega, multi-sensory installation by Ernesto Neto, called "spectacular" by *The New York Times* and seen by more than 31,000 visitors over four weeks.

For more information visit
www.armoryonpark.org.

Park Avenue Armory is a National Historic Landmark. While visiting here please treat the building with care and respect.

Photography or any audio or video recording is strictly prohibited for any performance. The possession of any device for such photographing or recording without written permission from Lincoln Center's press office is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Park Avenue Armory

Board of Directors

Chairman **Wade F. B. Thompson**
Vice Chairman **Elihu Rose, Ph.D**
President & CEO **Rebecca Robertson**
William A. Ackman
Harrison M. Bains
Kent L. Barwick
Cora Cahan
Marvin Chudnoff
Michael Field
Adam R. Flatto
Marjorie L. Hart
Karl Katz
Major General Edward G. Klein, NYNG (Ret.)
Arie L. Kopelman
Stephen S. Lash
Burt Manning
Anne L. Millard
Joel I. Picket
Joel Press
Richard Ravitch
Genie H. Rice
William D. Rondina
Janet C. Ross
Richard J. Schwartz
Brendan Sexton
Jeffrey Silverman
Donald J. Toumey