



State of Siege

A production of
Théâtre de la Ville – Paris

Albert Camus
Writer

Emmanuel Demarcy-Mota
Director

Friday Evening, October 13, 2017 at 8:00
Saturday Evening, October 14, 2017 at 8:00
Power Center
Ann Arbor

10th and 11th Performances of the 139th Annual Season
Theater Series

This weekend's performances are sponsored by the James Garavaglia Theater Endowment Fund.

This weekend's performances are funded in part by the Wallace Endowment Fund.

Media partnership provided by WDET 101.9 FM.

Special thanks to Tiffany Ng, assistant professor of carillon and university carillonist, for coordinating the pre-performance music on the Charles Baird Carillon prior to Friday evening's performance.

State of Siege appears by arrangement with David Eden Productions.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

CAST

The Plague / Serge Maggiani
The Man / Hugues Quester
The Judge / Alain Libolt
The Secretary / Valérie Dashwood
Diego / Matthieu Dessertine
Victoria / Hannah Levin Seiderman
The Alcade / Jauris Casanova
Nada / Philippe Demarle
An Actress, The Counselor, A Woman of the People / Sandra Faure
The Judge's Wife, An Actress, A Woman of the People / Sarah Karbasnikoff
The Priest, An Actor, A Man of the People / Gérald Maillet
An Actor, A Man of the People / Walter N'Guyen
The Governor, A Man of the People / Pascal Vuillemot
A Child / Shiva Demarle

CREATIVE TEAM

Text / Albert Camus
Director / Emmanuel Demarcy-Mota
Assistant Director / Christophe Lemaire
Set Designer / Yves Collet
Lighting Designers / Yves Collet and Christophe Lemaire
Costume Designer / Fanny Brouste
Sound Designer / David Lesser
Image Designer / Mike Guermyet
Mask Designer / Anne Leray
Make-Up Designer / Catherine Nicolas
Artistic Collaborator / François Regnault
Lighting Assistant / Thomas Falinower
Second Assistant Director / Julie Peigné

PRODUCERS

Production / Théâtre de la Ville – Paris
Co-Production / Les Théâtres de la Ville de Luxembourg, Théâtre national de Bretagne-Rennes, Brooklyn Academy of Music-New York
Artistic Support / Jeune théâtre national

Premiere: March 8, 2017, Théâtre de la Ville – Espace Cardin, Paris

State of Siege is approximately one hour and 45 minutes in duration and is performed without intermission.



Following Friday evening's performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

One can see well
enough that this
is a work of anger,
but on this subject I
have only one thing
to add: I thought
of calling this show
“The Love of Living.”
— Albert Camus

PREFACE

In 1941, Barrault had the idea of putting on a show around the myth of the plague, which had also tempted Antonin Artaud. In the years that followed, he decided that it would be simpler to adapt to his purposes Daniel Defoe's important book, *A Journal of the Plague Year*. He then laid out the canvas for his staging.

When he learned that, on my end, I was going to publish a novel on this same theme, he offered that I write dialogues around his framework. I had other ideas, and, in particular, it seemed to me preferable to forget Daniel Defoe and return to Barrault's first concept.

The plan, in short, was to imagine a myth that would be understandable to all audiences in 1948. *The State of Siege* is the result of this attempt, and I have the weakness to believe that it merits some interest.

However:

1. It must be understood that *The State of Siege*, whatever may have been said about it, is in no way an adaptation of my novel.
2. It is not a play with a traditional structure, but rather a piece whose self-professed goal is to combine all different forms of dramatic expression, from lyric monologue to collective theater, and including mime, simple dialogue, farce, and chorus.
3. While it is true that I wrote all the text, it is also true that Barrault's name should, in all fairness, be attached to mine. This was not possible, for reasons that seemed appropriate to me. But I must clearly say that I remain in Jean-Louis Barrault's debt.

— Albert Camus, November 20, 1948,
Les Éditions Gallimard, 1948,
NRF Collection

A GRAND ALLEGORY

"Each generation no doubt feels duty bound to reform the world; yet mine knows that it will not reform it. But its job may be even greater, as it consists in preventing the world from destroying itself."

—Albert Camus, speech for the Nobel Prize in Literature, 1957

I was 17 when I staged *Caligula* with a group of fellow high school students, convinced that we had to address the question of freedom and its existential ramifications. It was after Malik Oussekiné had died, a victim of police violence during student demonstrations in December 1986. It was an important moment in the history of our group; we were outraged by what had happened, by the intolerable position of the far right, and by the violence of the police motorcycle squads. It was totally unacceptable, and fired our sense of outrage. So what is the situation now, 30 years on? With the terrorist attacks and all the fear, we had to stop and think, and find our way to respond to the present situation. I was reminded of a quote by Camus: "There are a few of us who have a pessimistic view of the world together with a profoundly optimistic belief in mankind." I felt the urge to go back to the author who had been such an influence when I was a teenager: *The Rebel*, *The Plague*, and *The Myth of Sisyphus* were books that had made a real impact on me. I rediscovered a man who loved theater, a man who loved words and ideas, advocating life driven on by rebellion, such rebellion bringing meaning to life, yet never causing aggressive

behavior towards others. I also reread the play *State of Siege* which he had written in 1948, just after the horrors of World War II, after the very worst example of man's inhumanity to man. It was then clear that I had to bring life to this text, both astonishing and universal, a text that deserves to be rediscovered and which, today, encourages us to make commitments that will rekindle optimism.

"*The Plague*, which I wanted to be interpreted on a number of levels, does, however, have clear content on European resistance to Nazism" (Albert Camus). Quite obviously today, references could be drawn to the climate of fear seen in different forms around the world, to the development of extremist movements whether in Europe or other countries, and to the temptation of rejecting anyone who is different, of cutting ourselves off from the outside.

The world in the play appears to be sitting back and waiting, passively, having neither dreams nor ideals; and in that world, The Governor, who describes himself as the "King of Immobility," is suddenly overthrown by a character who calls himself The Plague and by his Secretary who, once in power, institutes a system that can be identified as a dictatorial regime, complete with purges, threats, and bans, with a corrupt, Kafka-esque administration: a reign of terror and enslavement.

From then on, through the wanderings of two young lovers, Diego and Victoria, a latter day Romeo and Juliet, and through the nihilistic ideas of Nada, with the verbal jousting

and folly of *The Plague* and *The Secretary*, the play raises a range of issues with great force: the struggle to defend humanist values in the face of authority prevailing through terror; the impossibility for some to have faith in any belief or ideal, and the way this can lead them to accept and sanction the very worst; the authority (either real or symbolic) of the “fathers”; the power of love, plus individual, unassailable freedom.

State of Siege presents a complete dramatic work, a choral work involving the troupe and addressing space and movement. Here is writing that is realistic when showing the emergence of a political dictatorship, yet with an element of fantasy when depicting society. Here is both a play and a world, and I am pleased to be working on it with the theater company that has been with me for so many years, endeavoring through it to restate our aspiration for a joint quest to find, through the force of art, a shared domain, a poetic domain. For one question we are all asking drives us on today: what role can art play in the face of horrific perils such as we are now experiencing? And the answer we would like to offer to that question is that art can help us to feel doubt together; to question certainty, conviction, and convention; to question prejudice; and can help ideas move ahead, moving towards truth, not darkness, confronting the fate of death, and exalting the power of life.

— Emmanuel Demarcy-Mota

THE PLAGUE

We know that the plague has its benefits — it opens one's eyes and forces one to think. It is in this manner like all the evils of this world, and like the world itself. But whatever high-mindedness individuals may draw from it, in regarding our brothers' suffering, one must be a madman or a coward to acquiesce to the plague, and when confronted with it, the only watchword is revolution.

— *Notebooks*, 1943

These days, the world is setting upon the issue of borders when all people know that borders today are abstract.

— "Neither Victims nor Executioners," *Combat*, 1948

Each person carries the plague, because no one, no, no one is immune from it. And he must watch himself constantly so that he does not, in a minute of distraction, breathe in the face of another and transfer the infection. Which is natural — this is the nature of a microbe. The rest — health, integrity, purity, if you like — is the result of will, a will that must never cease. An honest man, one who infects no one, is one who has the fewest possible distractions. Yes, it's tiring being a dirt-bag. But it's even more tiring not wanting to be a dirt-bag.

— *Notebooks*, 1946

FEAR

Between the general fear of war that everyone has and the particular fear of murderous ideologies, it is certainly true that we live in constant terror.

We live in fear because persuasion is no longer possible, because man is tied entirely to history, and he can no longer turn to that part in himself, as true as the historical part, that he finds in the beauty of the world and of faces. We live in an abstract world, one of offices and machines, of absolutisms and Messiah complexes without nuance.

— "Neither Victims nor Executioners," *Combat*, 1948

The long dialogue between men has just ceased. And, of course, a man who can no longer be persuaded is a man to feared.

— "Neither Victims nor Executioners," *Combat*, 1948

MAN, HUMANISM

Without man, the world would forever be hopeless, but there is man, and his passions, his dreams, and his community.

— Conference given by Albert Camus at the MacMillan Theater at Columbia University, March 28, 1946

The conflict that will arise in the coming years will not stem between the powers of utopia and those of reality, but rather between different utopias looking to insert themselves into reality and among which all that is left to do is choose the least costly. It is my belief that we can no longer reasonably hope to save everything, but that we can at least attempt to save the bodies, so that the future might remain possible.

— “Neither Victims nor Executioners,” *Combat*, 1948

ART, LOVE

The stronger the revolt of an artist against the reality of the world, the greater, perhaps, is the weight of reality that will stabilize him. But this weight must never stifle the solitary demands of the artist.

— “The Artist and His Time,” Uppsala University, December 14, 1957

What makes me an artist rather than a philosopher? It is that I think in terms of deaths and not in terms of ideas.

— *Notebooks*, 1945

“The genius resembles everyone, and no one resembles him” (Balzac). Thus it is with art, which is nothing without reality, and without which reality means little. How could it do without reality, and how could it surrender itself to it? The artist chooses his object as much as he is chosen by it. Art, in a way, is a revolt against the world in which it is fleeting and unfinished: it offers therefore nothing more than another form for the reality that art is nonetheless obliged to preserve, because this is the source of its emotion. In this way, we are all realists, and no one is. Art is neither the complete rejection nor the admission of what is.

— “The Artist and His Time,” Uppsala University, December 14, 1957

I will not utter anything other than my love of living. But I will say it in my own way. It is from my joy that my writing will arise. Even that which is cruel.

— *Notebooks I*, May 1935—
September 1937

Contagion

There is only one freedom: coming to terms with death.
After that, everything is possible.

— Albert Camus

There is no doubt that France is a much less racist country than all those that I have had the occasion to see. This is why it is impossible to accept without revolt the signs appearing here and there of this stupid and criminal illness.

And this is not a plea for ridiculous sentimentality that would place all races together in the same tenderhearted jumble. Men are not alike, it's true, and I know full well the distance that separates me from an African or a Muslim. But I also know what bonds me to them, and that there is something in each of them that I cannot hold in contempt without debasing myself. This is why it must be stated clearly that these signs of racism, whether spectacular or small, reveal that which is most abject and senseless in the hearts of men. And it is only once we triumph that we will save the difficult right to denounce the spirit of tyranny and violence, wherever it may be found.

— Albert Camus, *Combat*, May 10, 1947

ARTISTS

Théâtre De La Ville – Paris brings together collaborators who have been working with Emmanuel Demarcy-Mota for close to 20 years from the Théâtre des Millefontaines and the Comédie de Reims (CDN/National Drama Centre). The company has developed works including Shakespeare's *Love's Labour's Lost* (1999); Pirandello's *Six Characters in Search of an Author* (2001); Ionesco's *Rhinocéros* (2005) and *Ionesco Suite* (2012); Brecht's *Man Is Man* (2008); Horváth's *Casimir and Caroline* (2009); Vitrac's *Victor, or Power to the Children* (2012); Fabrice Melquiot's *Ma vie de chandelle* (2006), *Marcia Hesse* (2007), *Wanted Petula, Bouli année zéro*, and *Alice and other wonders* (2015); Balzac's *Le Faiseur (Mercadet)* (2013); and Camus' *State of Siege* (2017).

Emmanuel Demarcy-Mota (director) was only 17 when he founded Théâtre des Millefontaines with fellow high school students at the Lycée Rodin in Paris and continuing as a student at the Sorbonne. Together they worked on plays by many different authors, including Büchner, Shakespeare, Pirandello, Brecht, and Kleist.

In 1994 he was invited to direct *L'Histoire du soldat* (The Soldier's Tale) by Ramuz at the Théâtre de la Commune in Paris where he subsequently staged Büchner's *Léonce and Léna* (1995), Shakespeare's *Love's Labour's Lost* (1998), and *Marat-Sade* by Peter Weiss (2000).

The production of *Love's Labour's Lost* was invited to Théâtre de la Ville in 1999, marking the beginning of a long partnership with the theater, starting from the time when Gérard Violette was director. His production of Pirandello's *Six Characters in Search of an Author* (2001) was awarded two prizes by the Drama Critics Guild; other

works he directed included a first version of *Rhinoceros* by Ionesco (2004), *Man is Man* by Brecht (2007), and *Casimir and Caroline* by Horváth (2009).

In 2001, the French Minister of Culture, Catherine Tasca, appointed him director of the Comédie de Reims theater where he opened his first season premiering two plays by Fabrice Melquiot (*L'Inattendu* and *Le Diable en partage*), continuing later with other works by the same playwright, including *Ma vie de chandelle* (2004) and *Marcia Hesse* (2005).

In September 2008, Mr. Demarcy-Mota returned to Paris when appointed director of the Théâtre de la Ville, where his programming introduced diversity and a more international scope, introducing productions in foreign languages. His programming also includes three key elements: the international competition Danse Elargie, conducted in partnership with the Musée de la Danse in Rennes (Dance Museum), the Chantiers d'Europe Festival for original creative works by young European artists, and the Parcours enfance et jeunesse initiative involving a number of theaters in Paris and introducing productions for young audiences on the basis of an international and multidisciplinary approach. He also established the theater's own company — Troupe du Théâtre de la Ville — with actors and other stage artists who have been working with him from the very early days. In June 2011, he was appointed director of the Paris Autumn Festival (Festival d'Automne à Paris). He was recently awarded the prize for stage direction (Prix de la mise en scène) presented by the SACD, the French society for dramatic authors.

While Théâtre de la Ville is currently closed for renovation, Emmanuel Demarcy-





Mota and his team have moved to the Espace Cardin, off the Place de la Concorde in Paris. The season is presented in this new venue, the Théâtre des Abbesses, and spreads to 20 partner theaters in Paris and its suburbs.

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

Hugues Quester (*The Man*) has worked in theater with major directors such as Patrice Chéreau, Claude Régy, Giorgio Strehler, Jacques Lassalle, Roger Planchon, Jorge Lavelli, Stéphane Braunschweig, Bernard Sobel, Lucian Pintilie, Bruno Bayen, Georges Wilson, Gabriel Garran, Adrian Noble (Royal Shakespeare Company), Jean-François Peyret, Pascal Rambert, Marie-Louise Bischofberger, Jean-Luc Lagarce, Marcel Maréchal, and Robert Hossein. He has performed across genres,

including fringe, avant-garde, and classical theater works; from Shakespeare and Sarraute to Hoffmannsthal and Euripides. Physical, cerebral, peculiar, and hard to figure out, he stands between several worlds. Theater nourishes his art and gives him strength, the strength of a lover, of an athlete, of an ascetic of text and of stage. In 2001, meeting Emmanuel Demarcy-Mota was the start of an exceptional artistic relationship. Together they created *Six Characters in Search of an Author*, *Rhinoceros*, *Man is Man*, *Casimir and Caroline*, and *Victor, or Power to the Children*. In 1975 he was the recipient of the Gérard-Philipe Prize for his interpretation of Trepky in Chekhov's *The Seagull*, directed by Lucian Pintilie at Théâtre de la Ville. He also won the prize of "Best Actor" in 2002 by the French Critics' Guild for playing The Father in *Six Characters in Search of an Author* directed by Emmanuel Demarcy-Mota.

Alain Libolt (*The Judge*) has performed on a regular basis under Emmanuel Demarcy-Mota's direction since 2002 in productions of Pirandello's *Six Characters in Search of an Author*; Melquiott's *Le Diable en partage*, *Ma vie de chandelle*, and Marcia Hesse; and Horváth's *Casimir and Caroline*. He began his career as a dancer with Karin Waehner's company Ballets Contemporains. He has worked with theater directors Patrice Chéreau, Jacques Lassalle, Alfredo Arias, Luc Bondy, Gabriel Garran, Stéphane Braunschweig, Roger Planchon, Didier Bezace, Michel Raskine, and Célie Pauthe. Noticed in 1967 in Jean-Gabriel Albicocco's *Le Grand Meaulnes* and in 1969 in Jean-Pierre Melville's *L'Armée des ombres*, he also played in films by Éric Rohmer, Philippe Leguay, Patric Chiha, Albert Dupontel, Danièle Arbid, and Fabrice Gobert. He won the prize for "Best Actor"

in 2005 by the French Critics' Guild for *La Version de Browning* by Terence Rattigan, directed by Didier Bezace.

Jauris Casanova (*The Alcade*) trained at the École nationale supérieure des arts et techniques du théâtre (Ensatt-Paris) from 1993–96. While completing his studies he worked with Richard Brunel, Adel Hakim, Aurélien Recoing, Nada Strancar, and Thierry Lavat. He joined Théâtre de la Ville in 2006. He performed in Ionesco's *Rhinoceros* and *Ionesco Suite*; Brecht's *Man is Man* and *Variations Brecht*; Melquiot's *Wanted Petula*, *Bouli année zero*, and *Alice et autres merveilles*; Horváth's *Casimir and Caroline*; and Balzac's *Mercadet*.

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

Philippe Demarle (*Nada*) studied at the Conservatoire national supérieur d'art dramatique, and has worked in theater with François Rancillac, Daniel Mesguish, Jacques Lassalle, Joël Jouanneau, Brigitte Jaques-Wajeman, Stuart Seide, Georges

Lavaudant, Michel Raskine, and André Engel. In 2001, he started working under Emmanuel Demarcy-Mota's direction for Fabrice Melquiot's plays *Le Diable en partage*, *Wanted Petula*, *Alice et autres merveilles*, and in Balzac's *Mercadet* and Pirandello's *Six Characters in Search of an Author*. He has also worked in film with Olivier Assayas, Michael Haneke, and Alain Tanner.

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

Sandra Faure (*An Actress, The Counselor, A Woman of the People*) trained in Cours Florent, and has worked with Frédéric Fisbach, Christian Germain, Christophe Lidon, and Thierry Lavat. She met Emmanuel Demarcy-Mota in 2003 and joined Théâtre de la Ville where she performed in *Rhinoceros*, *Ionesco Suite*, *Le Diable en partage*, *Man is Man*, *Variations Brecht*, *Wanted Petula*, *Casimir and Caroline*, *Bouli année zero*, *Mercadet*, and *Alice et autres merveilles*.

Sarah Karbasnikoff (*The Judge's Wife, An Actress, A Woman of the People*) studied at the École du passage, Théâtre en Actes, and at the École supérieure d'art dramatique of Théâtre national de Strasbourg where she completed her studies in 1996. She worked with Adel Hakim, Stéphane Braunschweig, Declan Donnellan, Agathe Alexis, and Lionel

Spycher. Under Emmanuel Demarcy-Mota's direction, she played in *Marat-Sade* and then in *Rhinoceros*, *Tanto Amor Desperdiçado*, *Man is Man*, *Casimir and Caroline*, *Bouli année zero*, *Victor, or Power to the Children*, *Mercadet*, and *Alice et autres merveilles*.

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

Gérald Maillet (*The Priest, An Actor, A Man of the People*) trained in Ensatt-Paris and worked with Thierry Lavat and Jean-Marie Lejude. He joined Millefontaines Theatre Company in 1998 for the creation of *Love's Labour's Lost*, and afterwards performed in *Marat-Sade*, *Six Characters in Search of an Author*, *Rhinoceros*, *Man is Man*, *Casimir and Caroline*, *Wanted Petula*, *Bouli année zero*, *Ionesco Suite*, *Mercadet*, and *Alice et autres merveilles*.

Walter N'guyen (*An Actor, A Man of the People*) is a dancer, musician, and actor, and has been working with Emmanuel Demarcy-Mota since 2005 when he collaborated as a musician for the creation of *Rhinoceros*. As an actor he performed in several of his plays: *Man is Man*, *Casimir and Caroline*, *Rhinoceros*, *Mercadet*, and *Alice et autres merveilles*. With Jefferson Lembeye, he composed the musical scores of *Man is Man* and *Ionesco Suite*.

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

David Eden Productions, Ltd. (*US tour producer*) (DEP) has been one of the leading American organizations devoted to producing international work in the US for over 25 years. Most recently, DEP has produced US tours of the Maly Drama Theatre (2015–16), Théâtre Bouffes du Nord's *The Suit* (2013–14), Batsheva Dance Company (2012, 2009, 2004, 1998), Théâtre de la Ville's productions of Ionesco's *Rhinoceros* (2012) and *Six Characters in Search of an Author/Ionesco Suite*, the Republic of Georgia's Ensemble Basiani (2012 and 2016), Gate Theatre Dublin's *Endgame/Watt* (2011) and *Krapp's Last Tape* (2012, 2011), Maly Drama Theatre's *Three Sisters* (2012) at BAM, and North American tours of Druid Theatre's *The Beauty Queen of Leenane* (2016–17), *Cripple of Inishmaan* (2011), *The Walworth Farce* (2009), and *DruidSynge: The Shadow of the Glen/The Playboy of the Western World* (2008). David Eden has worked extensively with major presenting institutions on special projects, including Lincoln Center and the John F. Kennedy Center for the Arts.

DAVID EDEN PRODUCTIONS, LTD.

Producer / David Eden

General Manager / Tim Smith

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



ON THE EDUCATION HORIZON...

- | | |
|-------|--|
| 10/20 | UMS 101: Ragamala Dance Company
(Pioneer High School, 601 W. Stadium Boulevard, 6:00 pm)
<i>Paid registration required; please visit bit.ly/UMSClasses to register.</i> |
| 10/20 | Post-Performance Q&A: Ragamala Dance Company
(Power Center, 121 Fletcher Street)
<i>Must have a ticket to that evening's performance to attend.</i> |
| 10/21 | You Can Dance: Ragamala Dance Company
(Ann Arbor Y, 400 W. Washington Street, 2–3:30 pm) |
| 11/1 | UMS 101: Zakir Hussain and Dave Holland
(Pioneer High School, 601 W. Stadium Boulevard, 5:30 pm)
<i>Paid registration required; please visit bit.ly/UMSClasses to register.</i> |
| 11/18 | UMS 101: New York Philharmonic Young People's Concert
(Pioneer High School, 601 W. Stadium Boulevard, 12 noon)
<i>Paid registration required; please visit bit.ly/UMSClasses to register.</i> |

Educational events are free and open to the public unless otherwise noted.

No Safety Net

RENEGHUE

PROVOCATIVE
THEATER.
COURAGEOUS
CONVERSATIONS.
SAFE SPACES.

The UMS 2017-18 season will include a three-week look at stage work that embraces the long theatrical legacy of intervening in social issues and drawing diverse voices into focused conversation.

Through artistic presentation on stage, and an equal helping of discussion and inquiry off the stage, UMS will create a community platform for important dialogue — an invocation to move beyond our personal comfort zones and to lean in to the complexities of living in a polarized and supercharged multicultural, global society.

From slavery to terrorism to transgender identity to radical wellness and healing, these theater pieces will force us to confront our own opinions and biases, with an eye toward better resilience, and a better understanding to face the world we currently live in.

Join us for provocative theater and courageous conversations, all presented in the safe space of the theater.

Underground Railroad Game
Theater Ars Nova

By **Jennifer Kidwell** and
Scott Sheppard, with
Lightning Rod Special

Directed by **Taibi Magar**

Wed-Sun, Jan 17-21

Arthur Miller Theatre

"A riveting, whip-smart performance piece...as daringly unexpurgated as anything you'll encounter onstage today. It's an effort to reset the table for the complicated conversation about race that America eternally attempts to start, and always ends up recoiling from in guilt and insecurity and anger." (*Washington Post*)

Us/Them

Bronks/Richard Jordan Productions

Written and directed by **Carly Wijs**

Featuring **Gytha Parmentier** and
Roman Van Houtven

Wed-Sun, Jan 24-28

Arthur Miller Theatre

Belgium's Bronks theater company presents a compelling work about the shocking event in the Caucasus in 2004, when 1,200 schoolchildren and their parents were held hostage on the first day of school by a group of armed terrorists in the small town of Beslan. Two characters look back on those three days, when the whole world was shocked that children would be pawns in an adult conflict.

They, Themselves and Schmerz

Written and performed by

Becca Blackwell

Directed by and developed
with **Ellie Heyman**

Wed, Jan 31-Sat, Feb 3

Arthur Miller Theatre

Becca Blackwell's disturbingly hilarious personal tale engages in loving confrontation with the audience, detailing the tragic-comic transitions in life, family, sex, and gender while asking what it truly means to be authentic.

(I Could Go On Singing)

Over the Rainbow

FK Alexander

Fri, Jan 26-Sat, Feb 3

Stamps Gallery

FK Alexander is a performance artist whose work is concerned with issues of wounds, recovery, aggressive healing, radical wellness, industrialization, and noise music, an "outsider music" that still exists on the fringe. She takes your hand, fixes your gaze, and sings to you alongside a distorted recording of Judy Garland's final recording of "Over the Rainbow," played through a wall of noise by the abrasive Glasgow-based noise band Okishima Island Tourist Association.

ums.org/nosafetynet

THIS WEEKEND'S VICTORS FOR UMS:



The James Garavaglia Theater Endowment Fund — Wallace Endowment Fund

Supporters of this weekend's performances of State of Siege.

MAY WE ALSO RECOMMEND...

10/20	Ragamala Dance Company
11/6	Bassem Youssef
1/17–2/3	No Safety Net: A Festival of Provocative Theater

Tickets available at www.ums.org.