

LES MONSTRES DE LUXE

presents

I AM INVISIBLE !

BASED ON WILLIAM SHAKESPEARE 'S *A MIDSUMMER'S NIGHT DREAM*

DIRECTED BY DAN JEMMETT



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KSAMKA

CONTACT: KARINNE MERAUD AVRIL

+33 (0)6 11 71 57 06

kmeraud@sfr.fr - www.ksamka.com

<https://www.facebook.com/association.ksamka/timeline>

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I think somehow I always wanted to direct Shakespeare's 'A Midsummer's Night's Dream', or at least some sort of version of the play. And so I have waited patiently over the years for the right inspiration to come along, an inspiration that might show me the way towards a starting point or perhaps open a door for me into a moon-lit, enchanted forest at midnight.

First of all, and quite suddenly, this line from the play came to me: 'I am invisible'; spoken by Oberon to the public when he wants to hide himself from view in order to better observe the carryings on of the lovers. This simple phrase for me evokes a very important aspect of Shakespeare's theatre world. His theatre here is playful, childish even, and one which proposes the active, imaginative participation of the audience in the creation with the actors of the reality we are being asked to believe in. And it is instinctively and gleefully that we should respond to such a proposal, because it is an invitation to the dance and it is a valorisation of the human being's natural and irrepressible desire to collectively marvel at the universe.

And then I remembered an old American film that my father had loved, 'My Little Chickadee' from 1940 starring Mae West and W.C. Fields. It is a silly, comedy Western starring two of Hollywood's biggest comedy stars of the day, and there is a long sequence on a train at the beginning of the film which unexpectedly came into focus in my mind. I looked at the scene again, and as I did so I began to imagine a version of The Dream where Mae West and W.C. Fields play Titania and Oberon in and around an old train carriage which has mysteriously come to rest on a siding in a forest at night. There are three other actors with them on the train, and they play out Shakespeare's magical drama through the night before sitting down together in the restaurant car for breakfast.

In the film, the character played by Fields is a traveling mountebank. When he gives his card to Mae West in the scene on the train, it has written on it 'Novelties and Notions'. What two better words might there be to describe this most magical of plays!

Dan Jemmett, Paris 2016

Synopsis

Egeus brings his rebellious daughter Hermia in front of the Duke. Egeus wants her to marry Demetrius but Hermia refuses, because she's in love with Lysander. The Duke orders Hermia to obey her father or, according to Athenian law, she must face a death penalty or enter a convent.

Hermia and Lysander decide to elope that night. They confide in their friend Helena. However, she's secretly in love with Demetrius so, hoping to win his affection, she tells him of Hermia's plan. That night, all four lovers set out into the forest.

Meanwhile, a group of Athenian tradesmen (known as the Mechanicals), led by Peter Quince, are planning to perform a play in celebration of the Duke's wedding. They rehearse *The Tragedy of Pyramus and Thisbe* in the same forest.

Elsewhere in the forest, the fairy king and queen, Oberon and Titania, argue over Titania's refusal to give up her page-boy to Oberon. He sends his servant Puck to find a magic plant to cast a spell on Titania.

The juice of the plant, when squeezed onto the eyes of someone asleep, causes them to fall in love with the first creature they see when they wake up. Oberon uses the juice on Titania as she sleeps in her bower.

Puck overhears the tradesmen rehearsing and magically transforms Bottom's head into that of an ass. The other men are terrified and flee the forest. When Titania wakes, the first creature she sees is Bottom and she falls rapturously in love with him.

Helena chases Demetrius in the forest and their fighting disturbs Oberon. He tells Puck to use the magic plant on Demetrius too, so that he will fall in love with Helena. However Puck muddles up the two Athenian men and uses it on Lysander instead, who promptly falls in love with Helena. Both women are confused and Hermia furiously attacks her friend.

Eventually, Oberon lifts all the enchantments and puts the humans to sleep. Titania is horrified that she's been enamoured of an ass and is reconciled with Oberon. On waking, the lovers decide the night's events must have all been a dream. Lysander and Hermia are back to normal, and Demetrius admits he does love Helena after all. Bottom wakes up and recounts his 'strange dream'.

The wedding of Theseus and Hippolyta becomes a triple celebration as the other human couples marry too. Quince and Bottom's troupe amuses the couples with their amateur performance of the play.

As the couples retire, Oberon, Titania and the fairies perform a blessing, and Puck asks the audience to applaud if they enjoyed the performance.

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DIRECTED BY Dan Jemmett

TRANSLATOR Marie-Paule Ramo

Cast: David Ayala, Valérie Crouzet, Antonio Gil-Martinez...

Director: Dan Jemmett

Stage designers: Dick Bird

Lighting designer: Arnaud Jung

Costume designer: Sylvie Martin-Hyszka

PRODUCTION: LES MONSTRES DE LUXE

DELEGATED PRODUCTION: LE K SAMKA

CO-PRODUCTION: THÉÂTRE DE CAROUGE-ATELIER DE GENÈVE.

DIRECTOR'S STATEMENT



Dan Jemmett @ Mario Del Curto

DAN JEMMETT

Dan studied theatre and literature at London University, and began performing with the theatre director Marc von Henning (Medea Material - Heiner Muller, Soho Poly Theatre; Antigone - Brecht, Battersea Arts Centre; Quartett - Heiner Muller, Lilian Baylis Theatre; Fatzer Material - Heiner Muller, Gate Theatre). He went on to found the experimental theatre collective Primitive Science with von Henning. Work with Primitive Science included Hunger (after Kafka - Purcell Room), Spell (after Angela Carter - Young Vic Theatre) and Imperfect Librarian (after Borges - Young Vic Theatre).

As director, Dan's first production was a version of Alfred Jarry's Ubu Roi presented at the Young Vic Theatre, London and subsequently in Paris at the Théâtre de la Cité Internationale.

Work in France includes Presque Hamlet after Shakespeare (Théâtre de Vidy-Lausanne, Théâtre national de Chaillot, Paris), Shake after Shakespeare's Twelfth Night, (Théâtre de la Ville, Paris), Dog Face after Thomas Middleton's The Changeling (Théâtre de Vidy-Lausanne, Théâtre de la Ville, Paris), Love of the Three Oranges by Carlo Gozzi (Théâtre de Sartrouville), Middleton's Women Beware Women (Théâtre de la Ville, Paris, Théâtre de Vidy-Lausanne), William Burroughs caught in possession of the Rhyme of the Ancient Mariner, by Johny Brown, (Théâtre de la Ville, Paris), The Little Match Girl, after Hans Christian Andersen, in collaboration with The Tiger Lilies (Syracuse Festival and European tour). Le Donneur de Bain, by Dorine Hollier (Théâtre Marigny), The Comedy of Errors, William Shakespeare (Théâtre de Vidy-Lausanne, Bouffes du Nord, Paris).

More recently, Dan has adapted Jarry's Ubu Enchaîné at the Théâtre de L'Athénée in Paris, and created a version of Richard III for three clowns The Three Richards, which opened at the festival Printemps des Comédiens in Montpellier in 2012. He has also collaborated with french actor David Ayala on a version of Macbeth, Macbeth (The Notes), which will play at the Bouffes du Nord in Paris in autumn 2016.

In Pittsburgh, Dan directed an english language version of Dog Face in a disused steel mill, the Heppenstall Plant. The production was then presented at the Autumn festival in Madrid. Also in Pittsburgh, he worked on an adaptation of Michael Ondaatje's The Collected Works of Billy the Kid in an abandoned porno cinema. This production was also performed at the Bouffes du Nord in Paris.

In Madrid, Dan directed Tirso de Molina's The trickster of Seville and Fassbinder's El Cafe, both for the Teatro de la Abadia; and in Warsaw he has directed Shakespeare's Twelfth Night and The Tempest for the Polski Theatre.

Opera productions include Mozart's The Magic Flute, in collaboration with Irina Brook (Reisopera, Holland), Rossini's L'Occasione fa il Ladro (ARCAL, Paris), Thwaite (Almeida Opera), The Gondoliers by Gilbert et Sullivan (Deutsche Oper Am Rhein, Düsseldorf, Germany), Un Segreto d'Importanza by Sergio Rendine (Theatro Comunale di Bologna), Cavali's L'Ormino (Maison de la Musique, Nanterre). Béatrice et Bénédicte by Hector Berlioz (l'Opéra Comique, Paris), and Le Freischutz (l'Opéra Comique, conducted by John Eliot Gardiner).

Dan has also directed three productions for the Comédie Française in Paris. At the Théâtre du Vieux-Colombier and on tour in eastern Europe he created Molière's Les Précieuses Ridicules, and in the Salle Richelieu he has directed La Grande Magie by Edouardo di Filippo and Shakespeare's The tragedy of Hamlet.

In 2014 Dan became artist in residence at the MAL in Thonon-les-Bains where he has founded his own company- LES MONSTRES DE LUXE. LES MONSTRES DE LUXE are currently preparing a chamber production of Shakespeare's Measure for Measure for the Shakespeare Festival in Neuss, Germany, in June 2015, a re staging of Shake at the théâtre de Carouge, Genève, en Octobre 2015, and the creation of a new theatre piece for the autumn of 2016, Clytemnestr@pocalypse, by the american writer David Turkel.

VALERIE CROUZET



She began her training with Ryszard Cieślak at Jerzy Grotowsky's Théâtre laboratoire and then studied at the Théâtre école du passage under the teaching of Niels Arestrup, Bruce Meyers, Anne Alvaro and Pierre Pradinas. She joined Ariane Mnouchkine's Théâtre du Soleil and played in several performances.

After meeting the company Achille Tonic, she played in *Cabaret Citrouille*, a big top performance in Paris that met with success, and more recently in *Les caméléons d'Achille* of which she is also co-author. She collaborated with Christophe Rauck in *Le cercle de craie caucasien* and Alejandro Jodorowsky in *L'opéra panique*. She played in *Shake* directed by Dan Jemmett, and first produced at Théâtre Vidy-Lausanne. The play was awarded the critics prize and was performed

twice at the Théâtre des Abbesses in Paris and during two consecutive touring periods. She also played in *La bonne âme de Setchouan (The Good Person of Szechwan)* by Bertolt Brecht (creation at the Théâtre Vidy-Lausanne, Théâtre de Chaillot, and on tour), and *L'île des esclaves (Slave Island)* by Marivaux, both directed by Irina Brook.

She met Samuel Benchetrit who directed her and Jean-Louis Trintignant in *Moins deux*. As a movie actress, she has played in *Coluche, l'histoire d'un mec* directed by Antoine de Caunes, *King Guillaume* by Pierre-François Martin-Laval and also Michèle Rosier, François Ozon, Jean-Pierre Sinapi or Alejandro Jodorowsky.

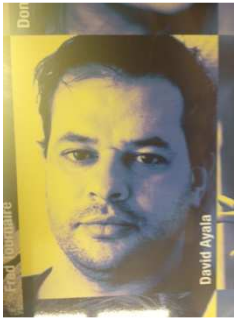
ANTONIO GIL MARTINEZ (AS ORSINO AND MALVOLIO)



As a theatre actor in France, England and Spain, Antonio Gil Martinez played in *Fragments* by Peter Brook, international tours, *El Burlador de Sevilla (Don Juan)* by Dan Jemmet in Madrid, *Yerma* by Helena Kowt Howsen at Arcola Theatre London, *La bonne âme de Setchouan (The Good Person of Szechwan)* by Luis Blatt at the Centro Dramatico Nacional, *A Cindarella* by Dan Jemmet at the Lyric Theatre London, *Berlioz: the chemistry of dreams* by Simon McBurney, *The Noise of time* by Simon McBurney at the Lincoln Centre, *Le triomphe de l'amour (The Triumph of Love)* by James Mc Donald at the Almeida Theatre London, *Noces de sang (Blood Wedding)* by Omar Porras etc.

As a movie and TV actor, he played in *The way* by Emilio Estevez, *Chicas* by Yasmina Réza, *La Mula* by Michael Redford, *El pan nuestro* by Aitor Merino, *Daylight robbery* by Paris Leonti, *Inkheart* by Ian Softley, *Le marchand de Venise (The Merchant of Venice)* by Michael Radford, *Not Waiving* by Jane Rogoyzka, *Chocolat* by Lasse Hallström, *Lluvia en los zapatos* by Maria Ripoll, *The man who killed Don Quixote* by Terry Gilliam.

DAVID AYALA



David Ayala was trained at the Conservatoire National de Région of Montpellier in the work-group of Jacques Bioulès (Training J. Lecocq). Théâtre Ecole du Passage (Niels Arestrup). Passed a BA at the University Paul Valéry of Montpellier. Workshops with: Alain Françon, Ariane Mnouchkine, Edward Bond, Joël Jouanneau, David Warrilow, Mario Gonzales, Claude Evrard, Pascal Elso, Juliette Binoche etc...

Since 1990 he worked as stage actor with many directors, among others: Dan Jemmett in *Ubu*, *The Comedy of Errors*, *Macbeth* and *The Notes*, Jacques Bioulès in *Folianne*, *Rideau*, *La Vedette* and *Le Roi Gordogane*, Lionel Parlier in *Toto le Môme* (he was also conceiver of the show), Joël Dragutin in *Le Mariage de Figaro*, *La Baie de Naples*, *La Double Inconstance*, and *Messieurs les Ronds de Cuir*, Sandrine Barciet in *La Mouette*, Paul Bolub in *A Midsummer night's Dream*, *Macbeth*, *Hamlet on the Road*, *Celle qui Courait après la Peur* and *La Puce à l'Oreille* by G. Feydeau, Marie Montegani in *Andromaque*, Geneviève Rosset in *Britannicus* and *L'École des Femmes*, Dan Jemmett again in *Dog Face*, Jean Boillot in Shakespeare's *Coriolanus*, Pierre Pradinas in *Fantomas Revient* by Gabor Rassov, *Maldoror*, *L'Enfer* and *Ubu Roi*, Jean-Claude Fall in *Jean La Chance* by B.Brecht (unpublished), *Lear*, *Richard III*, *Le Fil à la Patte*, by G. Feydeau and *La Carte du Temps* by N. Wallace, Richard Brunel in *Hedda Gabler*, Claudia Staviski in *En Roue Libre* (*The Village Bike*) by Penelope Skinner and *Tableau d'une Execution* by Howard Barker and H. Avédikian in *Baie des Anges* by Serge Valetti.

As director, he created: *Laisse Venir l'Imprudence et tu Penserás Grâce à la Rage* (*Let the Foolhardiness Come, and You'll Think thanks to the Fury*) from Shakespeare's *Hamlet* and from texts by Angelica Liddell and Edward Bond, works with his pupils of the drama school Les Enfants Terribles in Paris, *Copies* (*A Number*) by Caryl Churchill, *Ma Peau sur la Table* (*My Skin on the Table*) from the last novels and interviews of L.F. Céline, *Scanner - Nous Tournons en Rond dans la Nuit et nous Sommes Dévorés par le Feu* (*We walk round and round in the night and are consumed by fire*) from the politics, critique and movie works of Guy Debord, *Toto le Môme* from the *Conférence du Vieux Colombier* and *Les Cahiers de Rodez* by Antonin Artaud, *Moha le Fou*, *Moha le Sage*, by Tahar Ben Jelloun, *Artimon - Furié des Nantis* from Shakespeare's *Timon of Athens* and *the Tin Can People* by Edward Bond, *Sous le Phare Obsédant de la Peur*, from Henri Michaux, *Nomen Nescio* by François Clarival, *Paradoxe sur le Comédien* by Diderot, *Docteur Faustroll* by Alfred Jarry, *Plume* from *L'Espace du Dedans* (*Inside Space*) by Henri Michaux, *Waiting for Godot* by Samuel Beckett and in 2016: *Le Vent se Lève* (les Idiots/Irrecupérables).

In cinema, he worked as an actor in many feature films as well as short and medium-length film (B. Jacquot, L. Desplanques, T. Gatlif, C. Honoré, J.P. Rappenneau, C.Hazan, C. Jabureck, J.P. Mocky, Ch. Ruggia, B. Fritah, A. Morand...)



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CONTACT: KARINNE MERAUD AVRIL

+33 (0)6 11 71 57 06

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