

2014-2025

An Anthology of Translated Plays

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French Contemporary Writing in the United Kingdom

Cross Channel Theatre aims to strengthen ties between Francophone artists and the UK's performing arts sector, and to promote a rich, diverse, and forward-looking theatrical repertoire.

Launched in 2014 by the *Institut français du Royaume-Uni*, the programme began as a translation initiative to support the introduction of contemporary French-language playwrights to UK audiences. Each year, a reading committee, composed of French and British practitioners and experts, selected plays to be translated into English, opening the door for their future staging in the UK.

In 2023 and 2024, the programme placed a special spotlight on the Avignon Festival, supporting five plays performed in French, subtitled in English,

and presented to international audiences and theatre professionals during the festival.

Today, the Cross Channel Theatre programme continues to build bridges between Francophone performing arts professionals and British stages by supporting not only translation but also the production and promotion of contemporary Francophone theatre in the UK.

With the support of a network of cultural organisations and industry professionals, the programme is dedicated to enhancing diverse voices and high-quality French-language works and to creating meaningful opportunities for cross-border cooperation.

Editorial

In an ever-evolving global theatre landscape, Cross Channel Theatre stands as a vital platform for cultural exchange, connecting the richness and variety of Francophone theatre with the dynamism of the UK's performing arts scene.

By enabling plays to transcend linguistic and cultural boundaries, the programme offers UK audiences access to bold, thought-provoking works from across the French-speaking world.

Established in 2014 by the Institut français du Royaume-Uni, Cross Channel Theatre was created to amplify the voices of contemporary French-language playwrights and to foster meaningful artistic dialogue across borders. Since its creation, 35 texts have been translated, and it has become a space where both emerging and established authors can present innovative, emotionally resonant stories to international audiences.

Cross Channel Theatre serves as a dynamic bridge between artistic communities and celebrates the wide range of theatrical forms, from socially engaged narratives to poetic explorations. Supported by a committed network of cultural institutions and theatre professionals, the programme nurtures a creative ecosystem where new voices are encouraged,

risks are embraced, and cross-border collaboration flourishes. Through this spirit of cooperation and creative openness, Cross Channel Theatre reaffirms the vital role of international dialogue in shaping the theatre of tomorrow.

This anthology has been published in celebration of the tenth anniversary of the Cross Channel Theatre programme, offering a chance to delve into the richness and diversity of Francophone dramatic voices. It invites you to explore the many textures and stories that shape the world of contemporary French-language theatre. Cross Channel Theatre brings together these selected plays to offer a broad snapshot of the talent representing today's French-language theatre, with the hope of sparking new conversations and connections within the UK theatre landscape.

Anissia Morel
Director, Institut français
du Royaume-Uni

Since the creation
of Cross Channel
Theatre in 2014,
the following texts
have been selected
for translation and
are now available to
theatre professionals.



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French Title *Lieux Communs*
Translated by Elizabeth Hewes

Common Ground

by Baptiste Amann



In the wings of a theatre in the present day in France. There is a premiere tonight, and the director Caroline has assembled her whole team and the theatre's team before the start of the show. Some of the actors are finishing warming up, others are sitting on the steps. A high level of tension is palpable.

CAROLINE

Is everyone here? Are we still waiting for anyone?

DOUG

Everybody's here.

CAROLINE

As you all know, we're probably in for an eventful evening...



Starting from the murder of a young woman and the shockwave that follows, Baptiste Amann crafts a thriller in the form of a reconstruction, arranging the perspective of four distinct situations like the pieces of a single puzzle.

A scavenger hunt that opens the doors to four locations in turn: a theatre, a police station, a painter's restoration workshop, and a television studio.

A lover of maze-like works, Baptiste Amann refuses to simplify the complexity of reality, and each of his characters pursues their truth to the end.

From play to play, from show to show, the writer and director reveals more and more of his unique writing, with its embrace of doubt and of the unresolved, driven by a single obsession: in our time of struggles and battlefields, how can we create a "common world"?

Baptiste Amann

In 2010, after training as an actor at the ERAC (the Cannes school for actors), Baptiste Amann co-founded the production platform "L'Outil", creating shows along with several others as part of the i.R.M.A.R. (the Institute for Useless Research).

*In 2013, he started a writing and directing project, culminating in *Des territoires*, which he presented during the 75th edition of the Avignon Festival.*

*In 2018, he founded L'Annexe, along with Morgan Hérou, a structure which is now in charge of producing his shows: *Grandes Surfaces*, *Jamais dormir*, and *Salle des fêtes*. From 2017 to 2020, he took part in the European exchange project "Fabulamundi. Playwriting Europe beyond borders?".*

*In 2023, he directed *La Conquête* at the Théâtre National de Strasbourg, a play praised for its sharp engagement with contemporary political history.*



French Title *Opéra poussière*
Translated by Keziah Serreau

Song of Dust

by Jean d'Amérique



JOURNALIST - Dear viewers, good evening and welcome to your dream news! In the headlines today, a strange case...

The web is blowing up once again. A new trend is spreading like wild fire on social media. And into our lives.

Word is already on the street.

The shadow of revolt lurks all around us.

Yesterday morning, a political activist who claims to be Sanite Belair launched an amazing movement on Twitter... Let me read out her statement:

'Here I am, Sanite Belair. Haitian. Anti-colonialist freedom fighter. I am sick and tired of being an unsung figure in history. Just because I am a woman. I demand my place on the Champs-de Mars, alongside the "fathers" of the Haitian nation! #angryheroine.



Sanite Bélair, sergeant and then lieutenant in the Haitian revolutionary army, was captured by the French colonists and shot at the age of just 21.

This unjustly forgotten resistance fighter decided to come back from the dead to haunt us.

She launched the #HéroïneEnColère movement on social networks to reclaim her place in History, among the 'fathers' of her homeland.

Jean d'Amérique

Born in Haiti, Jean d'Amérique is a poet, playwright, novelist, and director of the Transe Poétique festival in Port-au-Prince. He has published numerous collections of poetry and written several plays. He divides his time between Paris, Brussels, and Haiti.

His play *Opéra poussière* was awarded the RFI Théâtre 2021 prize as well as the Jacques Scherer Prize. The play subsequently toured with readings and performances throughout France.

In recent years, Jean d'Amérique has continued to explore themes of exile, memory, and identity in both his literary and theatrical work, gaining recognition in international literary circles. He remains a prominent voice in contemporary Haitian and Francophone arts, actively contributing to cultural dialogue and artistic innovation.

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French Title *À la trace*
Translated by Simon Scardifield

After her

by Alexandra Badea



*That first evening, I watched you from a distance.
I sat outside the bar opposite to watch your body undulating
to a rhythm I couldn't hear. Tight lace dress, high heels, gold rings.
I imagined the song you were singing.
I followed the movement of your lips:*

*"Bang bang, he shot me down
Bang bang, I hit the ground
Bang bang, that awful sound
Bang bang, my baby shot me down"*

Breath broken. Body loose. I don't dare approach you.



While rummaging about in the attic of her recently deceased father, Clara finds a voter registration card belonging to a woman whose name means nothing to her: Anna Halpern. Clara resolves to find this mysterious stranger. Was it curiosity, or intuition of some kind? Beyond questions of love and what we pass on, in *After Her*, Alexandra Badea assesses a society in which the individual suffocates in their solitude, while refusing secure relationships.

From one Anna Halpern to the next, different personalities are revealed, taking Clara back to her own search for identity and interrogating the relationship between three generations of women, their family and femininity.

Alexandra Badea

Alexandra Badea is a writer as well as a stage and film director. Her plays have been staged in France by renowned directors such as Frédéric Fisbach, Jonathan Michel, Jacques Nichet, Aurélia Guillet, Matthieu Roy, Cyril Teste, and Anne Thérone. Her plays have been translated into German, English and Portuguese.

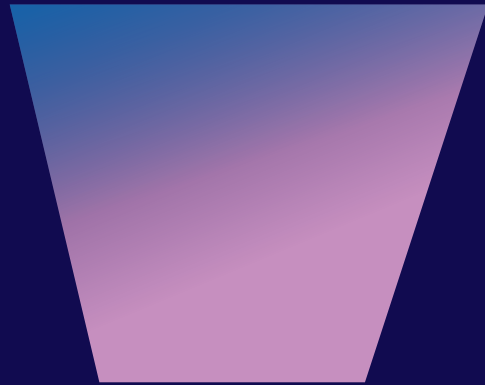
She regularly collaborates with director Alexandre Plank on radio productions of her plays for France Culture. In 2013, Alexandra Badea won the Grand Prix for Dramatic Literature for her play *Pulvérisés*. This text, translated into German, was selected for the Berlin Theatertreffen Festival and performed in Switzerland.

Her first novel, *Zone d'amour prioritaire*, was published in February 2014 by l'Arche Éditeur. Her debut screenplay, *Solitudes*, directed by Liova Jedlicki in 2011, was selected at the Clermont-Ferrand Film Festival and broadcast on France 2. The film received multiple awards, including

Best Actress, Press Mention, Jury Mention, Jury Prize, and Youth Jury Prize at the Alès Festival, as well as the Grand Prize at the Barcelona International Film Festival. Alexandra Badea has also directed a series of live writing performances, *Mondes*, presented at Théâtre Ouvert and at the Festival de Correspondance de Grignan. She was appointed Chevalier of the Ordre des Arts et des Lettres in 2016.

In 2021, she staged *Diagonale du vide*, the final volume of her trilogy *Points de non-retour*, which began with *Thiaroye* (2018) and *Quais de Seine* (2019). The trilogy was performed at Théâtre de la Colline in Paris in 2022 and subsequently toured across France.

During the COVID-19 pandemic, an online staged reading of her play *After Her*, directed by Alice Malin, was produced by the Institut français du Royaume-Uni. In 2023, she received the Prix du théâtre de l'Académie Française for her entire body of work.



French Title *Écrire sa vie*
Translated by Pauline Bayle

Writing one's life

by Pauline Bayle



We sometimes find ourselves becoming someone else when talking to others. (...) There's a tension between the fear of never being understood, of never finding the right word to escape our solitude, and the desire to try.



Following the roads that lead to self-discovery, Pauline Bayle, director of the Théâtre Public de Montreuil, continues her exploration of stories of initiation and other bildungsromans. Drawing from the work of Virginia Woolf, she follows the fate of a group of friends and shows in a single movement the wonder of childhood and the disillusion of adulthood.

Through the voices of those characters appears the portrait of an author who found in friendship and writing two antidotes to escape the inexorable character of the human condition. A luminous re-reading of the great work of the English author's immense work.

Pauline Bayle

Trained at the Conservatoire national supérieur d'art dramatique, Pauline Bayle is an actress, writer, and director renowned for her innovative adaptations of classic and contemporary literature.

After founding her own company in 2011, she gained recognition for staging works such as Homer's Iliad and Odyssey, Balzac's Illusions perdues, and Leïla Slimani's Lullaby at the Comédie-Française 2019. Moreover, in 2021, she directed Monteverdi's L'Orfeo at the Opéra Comique.

In January 2022, Bayle was appointed director of the Théâtre Public de Montreuil,

Centre dramatique national. Her recent projects include *Écrire sa vie*, inspired by Virginia Woolf, and a new adaptation of *Illusions perdues*.

Pauline Bayle's work has been honoured with several distinctions, including being named Chevalier of the Ordre des Arts et des Lettres in 2023. Beyond theatre, she has also ventured into film, co-writing and starring in the 2024 feature *Le Beau rôle* directed by Victor Rodenbach. Additionally, she directed Giorgio Battistelli's opera *7 Minuti* at the Opéra de Lyon in March 2025.



French Title *Les Chatouilles
ou la danse de la colère*
Translated by Lucy Phelps

Tickles

by *Andréa Bescond*



Child Odette

I've been alone for a long time...

Adult Odette

I know my darling, I'm sorry...

I'm sorry for leaving you all these years.

It wasn't your fault, I'll never leave you again now,

I love you my darling...



Les Chatouilles is the unusual story of Odette, a young dancer whose childhood was stolen from her and who fights to rebuild herself.

Through a huge cast of colourful characters, between laughter and emotion, words allow playwright Andréa Bescond to transport the reader into great emotional heights. The audience can only be deeply moved by this young girl and her combat to overcome her difficult past.

Andréa Bescond

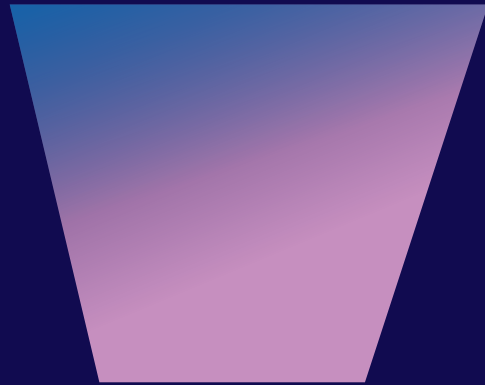
Andréa Bescond is an artist, dancer, actress, author, director and screenwriter. Her play, Les Chatouilles ou la danse de la colère, was written in 2012 and staged by Eric Métayer. It was laureate of the Molière 2016 for Best One Man or Woman on stage, of the Prix Nouveau Talent of the SACD and Prix Jeune Talent of the Académie Française. She then turned her play into a screenplay and directed the film Les Chatouilles with Eric Métayer in 2017.

She was appointed Chevalier de l'Ordre des Arts et des Lettres and in 2019 received the César for Best Adaptation and the Globe de Cristal for Best Movie. The play then toured across Europe.

In 2023, Bescond co-wrote, co-directed, and performed in the feature film Quand tu seras grand. She also directed four episodes of the Amazon Prime series Nudes (2024), and appeared as a supporting actress in Diamant brut, featured at Cannes 2024.

From February to April 2025, she returned to the stage in her play Les Chatouilles at La Pépinière Théâtre in Paris, following a milestone 10th-anniversary revival at Festival d'Avignon 2024.

In late 2024, she was Jury President for the Royan Social Film Festival.



French Title *Le Poisson belge*
Translated by Simon Scardifield

Blackpool Fish

by Léonore Confino



BOYGIRL

I'm hungry. I'm hungry. I'M HUNGRY.

MANWOMAN

Are your parents dead?

BOYGIRL

They're always late on Fridays.

MANWOMAN

*You're not expecting me to wait
for them with you, are you?*

BOYGIRL

I haven't asked you to do anything.



When a child sticks to you and invites themselves into your home, when they threaten you to tell others that you are doing things to them from the waist down if you kick them out, when you realise how much their insolence resembles yours and fixes you, it is difficult to expel them.

This is exactly what happens to ManWoman, dried out by loneliness, when BoyGirl crashes into their flat. The child, suffering from breathing (and incidentally fascinated by tapeworms, limbless women and sea monsters), asks for care and attention. They disturb a meticulous daily routine and, through their “innocence”, gradually reveal the questions that ManWoman has left unanswered: freeing oneself from one's childhood, completing one's mourning process, reclaiming what was violently taken away.

Funny and moving, Léonore Confino's play invites the audience to embark on a poetic journey questioning concepts such as identity and childhood. *Blackpool* is a true hymn to our differences.



French Title *Les uns sur les autres.*
Translated by Simon Scardifield

All Better Now

by Léonore Confino



MOTHER

*Lunch is ready! LUNCH IS READY! LUUUUNCH!!
Right, listen up everyone. Counting to three.
One. Two. Three. Fantastic. Tupperware it is.*

STUART *crosses with a mobile clamped to his ear:
Later. Only just had breakfast.*

She empties his plate into a Tupperware.



All Better Now is about an almost ordinary family: the uneventful life of a couple in a suburban house. The mother shares any mother's worries and tries in vain to bring everyone together around a meal. The father and husband barely speaks at all, taking refuge in his office. Grandpa is stuck on the toilet again and dwells on a past that no one cares about. The two children, Robin and Jane, are constantly on the phone. The day Jane reaches her goal of zero weight, she becomes so light that she becomes invisible. With this strange phenomenon, everyone seems to find their voice again.

Léonore Confino

Léonore Confino started off her acting career and studied documentary filmmaking at l'Ecole supérieure d'Etudes Cinématographiques. In 2001, she was selected by Adami as one of the most promising young talents and appeared in a play by Tchekhov, directed by Niels Arestrup. She went on to work with Jean-Claude Penchenat, Serge Lipszyc, and Catherine Schaub.

In 2009, she started writing a triptych: Ring, Building, Les uns sur les autres (2010 & 2011) in which she explored daily failures, weaknesses, and a family's relationship. Building was awarded the Grand Prix du théâtre 2011. All three plays were staged and directed by Catherine Schaub. Ring has been translated into Italian and was programmed during the Festival TODI 2014. It was also translated into English and staged in New York in 2014, at the Theatre for the New City. Ring was nominated for Best Author during the Molières ceremony in 2014.

In 2013, Léonore Confino published Le poisson belge. The play was also staged and directed by Catherine Schaub at the Parisian Théâtre de la Pépinière in 2015, with Géraldine Martineau and Marc Lavoine.

Her more recent works include les Beaux (2019), staged at the Théâtre du Petit Saint-Martin, with Élodie Navarre and Emmanuel Noblet, directed by Côme de Bellescize, Le Village des Sourds (2021), awarded the Prix Sony Labou Tansi des lycéens in 2024, and L'effet miroir (2023), staged at the Théâtre de l'Œuvre in Paris.

Confino's works have been translated into several languages and performed internationally. In 2024, she presented Enfantillages at the Chelsea Theatre in London. She has been nominated multiple times for the Molières in the category of Best Francophone Author, including in 2025.



French Title *Portrait
de l'artiste en ermite ornemental*
Translated by Patrick Lennon

Portrait de l'artiste en ermite ornemental

by Patrick Corillon



Once, at a drink, I was invited to sample grilled worms. They were set out in a bowl, like peanuts. Thinking he was being witty, a guest said: 'Revenge is ours! Let's devour them before they devour us.' I wrote this story to clear up any misunderstanding with worms.

To let them know they're our friends, in life and beyond. Worms are far more sensitive than you might think.



* Literally, "to give one's tongue to the cat": to give up, especially in the context of a guessing game

What if ornaments opened a door onto something essential? Such is Patrick Corillon's daily experience.

Transforming what could be little more than anecdotes, the Belgian plastic artist and storyteller creates fictions in which the world becomes populated by objects considered as living beings. "Donner sa langue au chat"* is enough to lead us into reveries that bring to mind scenes from childhood. Spectators become his accomplices on this imaginary journey and are invited to manipulate game boards which will lead them into flights of fancy and enable them to look the real world in the eyes.

Patrick Corillon takes us on a great journey through literature and history. A creation in situ conceived for the Pénitents blancs as an homage to this place so conducive to meditation and to the long moments of reflection artistic processes sometimes require.

Patrick Corillon

Patrick Corillon is a Belgian multidisciplinary artist and storyteller. After studying at the Institut des Hautes Études en arts plastiques in Paris, he decided to focus on travelling and on a practical experience of art through installations, scenographies, sculptures, book publishing, film directing, and live performances.

He received a Young Belgian Painters Award in 1988 and Pilar Juncosa & Sotheby's Awards in 2012. His work has been shown in institutions such as the Tate Gallery and the Royal College of Art in London; the Pompidou Centre in Paris; the Centre for Fine Arts of Brussels and of Charleroi, and the Musée du Grand-Hornu in Belgium;

the Gemeentemuseum of The Hague, de Appel of Amsterdam, and Witte de Witt of Rotterdam in the Netherlands; and the Gulbenkian Foundation in Lisbon, among others.

In 2007 he joined Le Corridor, a creative centre for the performing arts based in Liège. The immersive *Portrait de l'artiste en ermite ornemental* is published by Le Corridor. In 2023, Corillon presented *Portrait de l'artiste en ermite ornemental* at the festival d'Avignon, inviting collective storytelling through tactile play. He remains active in collaborations with Corridor, continuing to shape participatory art experiences across European venues.

∞ Portrait de l'artiste en
ermite ornemental
by Patrick Corillon



French Title *Désaxé*
Translated by Simon Scardifield

Thrown

by Hakim Djaziri



*Diplomatic zone, Dergana.
Not far from Algiers.
My grandparents' place.
I'm 5 years old.
I'm running.
Running.
Barefoot.
Snotty-nosed.
I'm happy.
It's my birthday.*



In Fleury-Mérogis prison, a man is haunted by a thought: he is four years old, it is his birthday. The sweet scent of his native Algeria surges back. Yet very quickly, the memory of his happy childhood gives way to other and darker memories: the rise of fundamentalism, his flight to France with his parents, his arrival in the Parisian suburbs, the Trois-mille cité in Aulnay-Sous-Bois, one of the toughest neighbourhoods in Seine-Saint-Denis.

From disappointment to disenchantment, lacking landmarks, he falls into violence. Raised in love for others, he withdraws into himself and, under the helpless eyes of his parents, drowns into radical Islam. He knows that there is no such thing as destiny. He could have chosen another path. At the crossroads, he preferred to give in to hate.

Hakim Djaziri

Hakim Djaziri is an actor, director and author. Associate artist of the Théâtre Jacques Prévert in Aulnay-sous-Bois, he is building a demanding and eclectic artistic career. Working in theatre, cinema and television, he has collaborated with Gérard Marx, Jean-Pierre Ignoux, Marc Angelo, Xavier De Choudens and Yves Renier.

As an author, he won the Grand Prix du Théâtre 2018 for his play *Désaxé*. This play premiered in 2019 at the Barcelona French Theatre Festival. It was also performed at the Avignon Festival 2019.

Hakim Djaziri also founded a multidisciplinary artists' collective in 2015 including about twenty artists. In 2017, he directed

his first production with Aziz Chouaki's Les Oranges, presented at the Avignon Festival 2019.

From 2021 to 2025, Hakim has been working on writing and directing a 5-part theatre series. These 5 biographical shows explore the journeys of men and women from working class neighbourhoods who have had extraordinary destinies.

As a screenwriter, Hakim is collaborating with Mesdames Production to develop the television series *Désaxé*, adapted from his play. The project is set to air on a major channel as a six-episode series (45 minutes each) across two seasons.



French Title *Neandertal*
Translated by Jennifer Gay (surtitles)

Neandertal

by David Geselson



*It has nothing to do with you,
don't take it the wrong way.
You were so composed and I'm grateful
for what you said when they closed the doors.
But I don't know if I can stay here.
It's very stuffy.
It'll be OK.
I'm going to throw up.
It's not you, don't think it's about you.
It's just how I react to fear.*



They're scientists taking up a challenge:
to decipher fragments of ancient DNA.
But they're also men and women who,
over the course of their investigation,
will fall in and out of love.

Life and research mingle, collide, and feed
off each other, and their discoveries, torn
from the solitude of laboratories, shatter
every notion of racial or ethnic purity.

Inspired by Nobel Prize winner
Svante Pääbo's research on Neanderthal
and by his biography, as well as by the lives of
Rosalind Franklin, Gregor Mendel, Craig Venter,
and Maja Paunović, director David Geselson
continues this project most dear to him:
to show how the private lives of individuals
can be impacted by History and how it can
sometimes be transformed in turn.

David Geselson

With his long experience in cinema and
theatre, David Geselson has carefully craf-
ted a career as a director, writer, and actor.
After working under the direction of Elie
Wajeman, François Ozon, Rodolphe Tissot,
and Vincent Garano, he appeared on the
stage of the Cour d'honneur du Palais des
papes in The Cherry Orchard, directed by
Tiago Rodrigues.

David Geselson wrote, directed, and perfor-
med Doreen (2016), awarded Best Original
Creation in the French Language in 2017
by the Syndicat de la Critique, based on
André Gorz's Letter to D.. He also created En
Route-Kaddish (2014), Lettres non-écrites

(2017), and Neandertal (2023). He wrote and
directed Le silence et la peur (2020).

He has directed Eli Eli by Thibault Vinçon,
Les Insomniaques by Juan Mayorga, and
Poings by Pauline Peyrade at the Teatro
Español in Madrid. In March 2024, David
Geselson directed A Play for the Living in a
Time of Extinction as part of the European
STAGES project and at the invitation of
MC93.

In the 2025–2026 season, he direct his first
opera, La Bohème, at the invitation of the
Opéra de Nancy.



French Title *Lune*
Translated by Katherine Mendelsohn

Lune

by Pamela Ghislain



When I sat in front of the Court building that first day I could feel it, I don't know how to explain it, something in my stomach, a pressure. I thought it was adrenaline, almost euphoria, especially the first night when I said to myself: "that's it", "I'm here". But it wasn't a happy "that's it", more an inexpressible "that's it", a terrible mix of nerves, excitement, joy, tears, doubt, every emotion it's possible to feel, only in one single shot.

The day before I went to the Court, I felt scared. A fear in my belly which surged then spilled out like a vase overflowing. Too much for one body. Too much for one head. I thought I wouldn't hold it together. I'd sit in front of the courts that first day and that would be it. Now my body's double-locked.



Lune Bogaert files a complaint against the Belgian state for its inaction on gender equality. On the same day, she begins a sit-in in front of the courthouse as a form of protest and initiates a hunger strike. Her political act, widely covered by the media, disrupts the personal lives of those around her: the secretary who received her complaint and the lawyer, a prominent member of the bar, who agreed to defend her pro bono.

Pamela Ghislain

Pamela Ghislain is a Belgian actress, writer, and director. In 2018, she founded the KAORI company, a production structure for La trilogie du Cri.

The first part, Anna, was a finalist for the 2018 Directors' Prize, the 2020 RTBF Grenade Prize, and was nominated in two categories at the 2021 Awards of the Academy of Francophone Literature and Foreign Language in Belgium.

In 2021, Pamela Ghislain received the Discovery Grant from the Wallonia-Brussels Federation for the writing of her first novel, Entière.

Lune, the second part of La trilogie du Cri, won the SACD Francophone Playwriting Prize in 2023. It was also one of the winners of the 2022 Fintro Prizes. The final part of La trilogie du Cri is currently being written.

Pamela Ghislain directed a reading of Lune during Les Zébrures du printemps in 2024 and participated in the Les Intrépides 2024 initiative, directed by Justine Heynemann and performed at Théâtre 14 in Paris, the Maison Jean Vilar during the Avignon IN Festival, and at the Chartreuse lez Avignon. On stage, she plays Anna in Anna and co-directed Lune at the Rideau de Bruxelles alongside Sandrine Desmet.



French Title *Combat*
Translated by Simon Scardifield

Survival

by Gilles Granouillet



Sister.

Dear Sister.

*I am writing because I don't like telephones
and you're never there.*

And it's not often I can get you on the phone.

*Our mother is getting her long-service medal at work, it's silver,
they do a little party, Gloria and I thought we could do
a little party, and that you could come.*

*And it would be good if you could come
although I know it's a lot of bother for you.*

*And how are you, I hope you are well, I'm well,
Gloria's well too, let me know as soon as you can,*

Jean.

He looks to his wife – how's that?



In a small suburban town where slaughterhouses are the main industry, two children are raised together. Years later, a man invites his sister to come and celebrate their mother's medal, for her work as a butcher.

The sister, who now leads a very bourgeois life, embodies an ideal that her brother has never been able to claim. And yet it is this same woman who, one evening on a train platform, in her childhood's town, commits a cold-blooded murder. Out of love, entirely devoted to her fight, her brother decides to take on the murder.

Gilles Granouillet

Gilles Granouillet comes from a working-class family in Saint-Etienne. In 1989, he founded the Travelling Théâtre company, with which he staged the works of playwrights such as Sam Shepard and Jean-Claude Grumberg, as well as his own texts. A dozen years later, still in Saint-Etienne, he and his team opened Verso, a small independent theatre dedicated to young artists and innovative artistic forms.

Often a chronicler of the intimate lives of the "sans grade" (without a rank), Granouillet, who calls himself "provincial", has made loss the central theme of his work.

In 1999, he became an associate playwright at the Comédie de Saint-Etienne, a position

he held until 2010. His work has been staged by Guy Rétoré, Gilles Chavassieux, Philippe Adrien, Jean Marc Bourg, Carole Thibaut, Jean-Claude Berutti, Jacques Descorde, Philippe Sireuil, and Magali Lérès. He also established a long-term collaboration with François Rancillac, resulting in several works such as Zoom, Nager cueillir or Ma mère qui chantait sur un phare.

Gilles Granouillet has written and published over twenty plays, many of which have been translated into several languages. He has also collaborated with France Culture on radio adaptations of his works, and he has written for young audiences.



French Title *Les Inamovibles*
Translated by Simon Scardifield

The immovables

by Sedjro Giovanni Houansou



*A train station. Malick, standing right at the edge
of the platform, rucksack on the ground, cigarette in hand.*

MALICK (Takes a drag on his cigarette)
This is where space dies all around me.
The day has slipped away. No more headlights,
no more flashing blue lights, no more sirens,
no more running, no more hounding.
This is the station. This is waiting. Waiting to leave.
This is the night-workers' train that never comes.
Men, women, move around behind me.



Malik, 36 years old, after several years of living abroad, throws himself under a train, so as not to die of shame when he returns home empty-handed... Lamine, against his mother's wishes, goes on a clandestine adventure. Thrown into the Mediterranean by his fellow travellers, he decides to return home. But if the departure was possible, the return seems to hold other surprises. Between home and 'elsewhere', there is this strange no-man's-land where "consciences" gather, hoping for a hypothetical return, subject to the goodwill of a strange smuggler (Post) and his daughter. "For all those who were able to fool with the departure protocol..." the return protocol will be intransigent. From this place, penetrating the characters' intimacy, the spectator dialogues with the absence of some, the waiting of others (fathers, mothers, children of exiles), the streets, the aborted desires... those who left and those who remain. In seven movements, the play crosses several colourful spaces, giving the stage to "anger", "youth" and "consciousness".

Sedjro Giovanni Houansou

Born in Cotonou, Sèdjro Giovanni Houansou started acting and directing at the age of 16.

In 2012, he wrote his first text *Sept milliards de voisins*, now one of the most performed in West Africa. In the following years, his plays *Courses au Soleil* (2015) and *La rue Bleue* (2016) were shortlisted for the Prix RFI Théâtre.

In 2016, winner of *Textes en scènes*, he was welcomed in residence at the CNES - La Chartreuse de Villeneuve lez Avignon, and in 2018, he benefited from the *Visas pour la création de l'Institut français*. His text *Les*

Inamovibles, which explores less visible areas of South-North migration, won the 2018 Prix RFI Théâtre.

Sèdjro Giovanni Houansou defines himself as a very committed author who "write[s] socio-cultural and political Africa". With the charity *Sudcrea*, he organises 'Les Embuscades de la Scène' to give a first chance to young directors in Benin, and 'Les didascalies du monde' during which, every month, public readings of French-speaking authors' texts are organised.



French Title *Pays*
Translated by Simon Scardifield

Country

by Pedro Kadivar



THE MOTHER
This is the story

THE SON
The story

THE MOTHER
This is the story of a mother and her son

THE SON
*So does she tell herself the story
of a mother and her son?*

THE MOTHER
No. She doesn't tell it to herself



A son visits his Iranian-born mother in provincial France. He never knew his father, and some time in the countryside might help him get in touch with his French roots. But the trip turns into a journey into a very different sort of country: his mother's past. The truths he uncovers overturn his sense of what it means to be at home somewhere, to belong, and to discover a whole new self he never knew existed.

Pedro Kadivar

Born in Iran, writer and director Pedro Kadivar arrived in France when he was sixteen and now lives between Paris and Berlin. Alongside his studies, he worked as an assistant director in various theatres in Paris and made his debut as director with *Avis de décès* by Heiner Müller (Théâtre du Rond Point, Paris 1993).

From 2005 to 2010, he wrote *Tétralogie de la Migration*. Pedro Kadivar was a writer in residence at the Odéon-Théâtre de l'Europe during the season 2011-2012: he wrote *Abolition des frontières* during his stay.

In 2014, he won the 'Prix SACD de la dramaturgie francophone' for his play *Pays* (Country). In 2015, *Petit Livre des Migrations* was published by éditions Gallimard and Pedro was invited to take part in the *Sujets à vif* framework, as part of the Avignon Festival.

Two staged readings of *Country* were directed by Mark Maughan at the Soho Theatre and the Edinburgh Fringe Festival in 2016.

In 2023, Kadivar released *Kleines Buch der Migrationen* in German and published his debut novel *Unendlich ist die Nacht*. In spring 2024, he directed and staged the monologue *Ich höre euren Atem* at Theater Erfurt.



French Title *C'est la vie*
Translated by Simon Scardifield

C'est la vie

by Mohamed El Khatib



Dear Fanny, Dear Daniel,

A few months ago I mentioned a project I was getting off the ground, provisionally entitled The Life of Ahmed the Maginificent. It was going to involve getting together a board of directors which included the best CEOs in the country and making a show about migration that would produce a full set of answers to the problem.

But it's not going to work out.

And now I don't want to work with actors any more.



C'est la vie is the fruit of a conversation. Mohamed El Khatib asked two actors to speak about the death of their child, a painful experience both were faced with in 2014, but in different circumstances. Where are the characters? Where is the fiction? Is it still theatre? In any case, it is Mohamed El Khatib's theatre.

On stage, with us, they go through old emails, explore memories, compare feelings, in a way that is personal and unmistakably authentic. The result is raw, sometimes funny, and extremely moving. Based on real people's voices, *C'est La Vie* takes us right to the heart of unimaginable tragedy and gives a life-affirming glimpse of what lies on the other side.

Mohamed El Khatib

Mohamed El Khatib is an author, director, and performer based in France. His work has garnered success at important arts events such as the festival d'Avignon. He attempts to confront drama with various media and to observe the friction they produce. After studying literature, he attended CADAC (Dramatic Art Center of Mexico) and later received a Ph.D. in sociology focusing on "critique in the French press."

It was *Finir en beauté*, a play about the death of his mother, whom he recorded speaking while she was in hospital, that officially announced his birth to the theatre world. Alone on stage with a tape recorder, he performed in Marseille, then at the Avignon Fringe in 2005. That was followed by an extensive tour and the Grand Prix de Littérature Dramatique 2016.

After this play, he continued his exploration of the working class with *Stadium*. Created in an English version with the Birmingham Repertory Theatre and in a French version for the Theatre de la Ville, he was artist in residence at the Birmingham Rep during Stadium's creation (2016-2017).

A staged reading of *C'est la vie* (2017) was organised the Institut français du Royaume-Uni, directed by Gbolahan Obisesan.

Since then and among other projects, he shot the movie *Renault 12*, created the plays *Gardien Party* (2021), *Mes Parents* (2021), *La vie secrète des vieux* (2023), *Plagiat* (2024) and a 'choreographic documentary', *Monsieur l'Arbitre* (2024).

Mohamed El Khatib was nominated for the 2025 Molières in the "Living Francophone Author" category.



French Title *Thélonius et Lola*
Translated by Chris Campbell

Thelonius and Lola

by Serge Kribus



My name's Lola. I'm eight. And a half. If I told you about when I met Thelonius, you wouldn't believe me. But I'm going to tell you anyway. It all started a few days ago because I didn't do as I was told. I don't like having to stay in my room. My Mum and Dad say a little girl can't be out in the streets on her own. All right, I know I'm a little girl but I'm not that little. I'd got home from school that day and I was bored. I called my Mum at work. I asked her if I could go and visit my Aunt. She told me to go straight there and not to hang about on the street. She thinks my Aunt helps me with my homework. But that's not it at all. My Aunt's on her own and she doesn't have any children so, every time she sees me, she makes pancakes. She tells me stories. She shows me old photo albums. She tells me about when she was young. We hang out and never do any work at all. But, if ever I don't eat what she cooks me, she cries and I have to make it up to her. That particular day, I wasn't hungry and I didn't want to force myself to eat and I didn't want my Aunt crying. So I went off in another direction, thinking no one would ever know. I was walking along on my own. Perfectly happy. And as I walked along, I heard...



Instead of going to her aunt's house as she promised her mother, Lola, a little girl of ten and a half, walks down the streets alone. She meets Thelonius, a singing dog. They quickly become friends, and Lola decides to help her new companion to make it in the singing industry and become famous. But a new law just passed: dogs without collars must be expelled as they are responsible for the economic crisis.

Serge Kribus

Serge Kribus was born in Brussels. He studied at the Royal Conservatory of Brussels in the class of André Debaar, where he received the First Prize in 1985. He quickly turned to writing plays, including *Arloc* (directed by Jorge Lavelli at the Théâtre de La Colline in 1996, winner of the triennial prize for dramatic literature attributed by the French Community of Belgium), *Le Murmonde* (staged at the Théâtre du Campagnol in 2000), and *Le Grand Retour de Boris S.* (directed by Marcel Bluwal at the Théâtre de l'Œuvre in 2000, Prix Beaumarchais, Prix de la Critique, Prix de la Francophonie de la SACD, Prix Lucien Barrière, nomination for the Molières 2001).

As an actor, Serge Kribus has performed in about fifteen plays. In film and television, he has worked with Tonie Marschall, Yves Boisset, Radu Mihaileanu, Jean-Daniel Verhaeghe, Edouard Molinaro, Robert Guédiguian, Alain Tasma and Nina Companeez.

Serge Kribus received the 2006 SACD Theatre Prize for *L'Amérique*, a play for which he was nominated for the Molières in 2006 in the best author category. The play premiered in Belgium in August 2006 at the Spa Theatre Festival.

He since then published *Thélonius et Lola* (2011), directed by Zabou Breitman at Théâtre du Chêne Noir in Avignon in 2021, and *Clara Haskil, prélude et fugue* (2019) directed by Safy Nebbou at the Parisian Théâtre du Rond-Point in 2022, with Laetitia Casta.

Clara Haskil toured again in 2023-2024 across Belgium and Monaco. In September 2023, Serge Kribus debuted a new work at an International Theatre Festival in Poland. Kribus continues to publish with Actes Sud-Papiers and conduct writing workshops at Sorbonne Nouvelle.



French Title *Face à la mère*
Translated by Amanda Gann

Facing Mother

by Jean-René Lemoine

A mother dies, tragically, in a far-off country, beset by violence and madness. Several years later, her son decides to set a meeting with her, beyond death, to confess to her, in this deferred interview, all that he never knew how, never dared to tell her. Over the course of this love song, a son retraces the tumult of a forty-year relationship. Buried images of the mother resurface and fade one after another, overlaying themselves on snapshots of continents, countries and cities crossed together, to dissolve themselves at last into the cataclysm of the native land. Can we, with the impalpable weapons of poetry, stitch back together the real? Can we still, in the dread of this world, invent mythologies and through them attempt to remain standing in the face of disaster, shed light on the chaos, cast a bridge out toward the other rather than take up the monopoly of sorrow? Such is the fragile and daring challenge of *Face à la mère*.



French Title *Médée, poème enragé*
Translated by Neil Bartlett

Medea (Written in Rage)

by Jean-René Lemoine

Jean-René Lemoine

Jean-René Lemoine is a playwright, stage director and actor born in Haiti and based in Paris since 1989. His artistic training began at the Conservatoire d'Art Dramatique in Paris.

After a career as an actor and performer, he founded the Erzuli Company and worked as an assistant at the Union des Théâtres de l'Europe, based at the Odéon – Théâtre de l'Europe. His *Médée, poème enragé* (Medea, Written in Rage) was first staged in March 2014 at MC93 and then at the Théâtre National de Strasbourg in late 2016.

He was laureate of the Fondation Beaumarchais, was awarded the Prix d'écriture théâtrale de Guérande for *L'Adoration*, the

Grand Prix SACD (Société des Auteurs et Compositeurs Dramatiques) de dramaturgie de langue française for *Erzuli Dahomey, déesse de l'amour* and received a grant from the Villa Médicis hors les murs for his project *Archives du Sud*. He received the SACD theatre prize for *L'Odeur du Noir*. *L'Ode à Scarlett O'Hara* received the Grand Prix de la Critique. In 2012, *Erzuli Dahomey, déesse de l'amour* entered the repertoire of the Comédie-Française. In 2017, *Médée poème enragé* was revived at the Théâtre de la Ville. In 2019, *Vents contraires* was created at the MC93.

"To slip into Medea - the infanticide in love - as if in a musical dream to tell the story of exile: internal, geographical". Jean-René Lemoine reimagines Medea the Barbarian, the magician. Through her body and her voice, she fascinates as much as she outrages. She unveils what in us is the most troubled and the most universally intimate: the insatiable quest for love, the loneliness facing the world, the unspeakable filial bond.

This startling, contemporary reimagining of the ancient Greek legend of passion and revenge by French playwright Jean-René Lemoine casts Medea as the ultimate outsider, a stranger in a foreign land, filled with rage. Her monologue transports us from ancient Greece to modern Europe and back again in a provocative, blood-soaked collage of performance, opera, and sexual confession.

He is a tutor for actors and screenwriters at the Cours Florent, the Théâtre de la Tempête, the Association de Recherche des Traditions de l'Acteur (ARTA), the Studio-Théâtre d'Asnières and the Fémis.

Medea (Written in Rage), toured across the UK in 2017-2018, with François Testory, adapted and directed by Neil Bartlett: Marlborough Pub & Theatre, The Place - London, Cambridge Junction - Cambridge, Norwich Arts Centre - Norwich, Pavilion Dance - Bournemouth, Hull Truck Theatre - Hull, Unity Theatre, Homotopia Festival - Liverpool, Lancaster Arts - University of

Lancaster, Birmingham Repertory Theatre - Birmingham. It was produced by NFA International Arts and Culture, with the support of the Institut français du Royaume-Uni *Face à la mère*, directed by Guy Cassiers, toured Paris and regional venues from late 2023 through 2024. Jean-René Lemoine also participated in the "Les Douze Heures des Auteurs" at Avignon Festival 2023.

In 2025, he staged and starred in *Bérénice*. He continues publishing and leading workshops in dramatic writing and performance.



French Title *Suzy Storck*
Translated by Christopher Campbell

Suzy Storck

by Magali Mougél



Here we go.

This is how the story starts.

It starts here.

It happens here.

Right here.

*The exact geography of
where it happens doesn't matter.*

*It happens in the house
of Suzy Storck and
Hans Vassily Kreuz.*



It's 8:54pm. Suzy Storck sits by the window on this hot and airless night, waiting for her husband to come home. Upstairs she can hear her children, yelling and clamouring at their bedroom door. She has locked them in. Suzy realises for the first time that she never chose any of this. She wonders how she ended up here. She imagines what escaping might feel like.

After tonight, there might never be a way out.

Magali Mougél

Magali Mougél has been writing for theatre since 2014 and regularly accompanies young authors and playwrights at the Institut littéraire de Bern (Switzerland) as well as at the ENSATT (Ecole Nationale Supérieure des Arts et Techniques du Théâtre in Lyon). Her plays have been directed by Jean-Pierre Baro, Anne Bisang, Delphine Crubézy, Philippe Delaigue, Michel Didym, and Eloi Recoing.

Because she is convinced that the place of the playwright is, above all else, in the theatre as part of the creation process, she has collaborated with several companies and theatres since 2011. Her plays, *Erwin Motor*, *devotion* (finalist to the Grand Prix de littérature dramatique in 2013), *Guérillères ordinaires*, *Suzy Storck* (finalist to the Grand Prix de littérature dramatique in 2014), *Penthy sur la bande*, and *The Lulu Projekt* are published at the Éditions Espace 34 and *Elle pas Princesse, Lui pas Héros* at the Éditions Actes Sud - Heyoka

Jeunesse. Many of her plays were translated into German, English, Spanish and Italian.

In 2017-2018, she became associate playwright at the Scènes du Jura and joined the artistic collective at the Théâtre de Sartouville - Centre dramatique national. Her creation *Frisson* was published in 2021 and staged by Johanny Bert and *Lichen* was published in 2022.

Suzy Storck was produced by the Gate Theatre in 2017, directed by Jean-Pierre Baro, with Kate Duchene, Jonah Russell, Theo Solomon and Caoilfhionn Dunne.

In 2023, she published three new texts, *MADAM*, *manuel d'autodéfense*, *La Vie, la vraie*, and *Mauvaise pichenette!* and she participated in *Fabulamundi's* Venice workshop in October 2023.

In 2024, *Lichen* won the Grand Prix de littérature dramatique and the plays remains actively staged in France.



French Title *Tais-toi et creuse*
Translated by Timberlake Wertenbaker

Shut up and dig

by Hala Moughanie

In Beirut, war is raging. Around a bomb's hole, now a public dump, a small family (father, mother and son) goes about its usual nightly business, rummaging through the piles of rubbish in search of steel to sell. They find only a few pieces that will not provide them with enough to eat. As they are not war refugees, they won't benefit from the support of the international organisations that have flocked to the country. The father, the head of the family, is a stern and talkative boss whose decisions and opinions are not to be discussed. His wife is torn between her maternal feelings and her son, discreet and whimsical, whose main occupation is to collect various useless objects.

Tais-toi et creuse is Hala Moughanie's first theatre play. It is inspired by the 2006 Lebanon War between Israel and the Hezbollah and echoes the Lebanese civil war the author lived through while growing up.

Hala Moughanie

Hala Moughanie lives in Lebanon. She is a writer and consultant in the field of international cooperation. Her texts seek to understand modes of existing by questioning the notion of identity and its relation to others, to inhabited or imagined territories and to history. In doing so, she seeks to engage with languages – which are part of political systems – in a new way so that words can regain their full meaning. Her first play, *Tais-toi et creuse*, won the 2015 RFI Theatre Prize. Her second play, *La mer est ma nation* (2017), won the Prix du quartier des auteurs du Tarmac 2018, received creative support from ARTCENA and was staged by Imad Assaf in Théâtre Ouvert in 2020. Her latest text, *Memento Mori* (2019), was

partially staged as part of the show *Fissures* (Marc Agbedjidji) at the Francophonies en Limousin festival in September 2018. Her short novels and articles can also be found in magazines such as *Confluences Méditerranée* and *La pensée de Midi*.

In 2022, she received the Actes Sud / La Colline Literary Prize for her theatrical works *Tais-toi et creuse*, *La mer est ma nation*, and *Memento*. In June 2023, *Memento* | Lebanon was featured at Chicago's Instituto Cervantes as part of The International Voices Project. In Spring 2024, she participated in a writers' roundtable during Francophonie Week in Jordan.

20 Shut up and dig
by Hala Moughanie



French Title *Évaporation(s)*
Translated by William Snow

Evaporation(s)

by Camille Nauffray



How is your brother doing?

- Elsewhere...
- Where?
- Not back yet...
- What?!
- Maybe not that far...
- Well.
- Gone anyway... absent.



A Japanese family. Lonely souls, on the verge of dissolving. A mother, present, yet so far away. A son who can no longer bear the silence of the underground. His sister, smouldering with something unnamed. His uncle, who changed jobs after the catastrophe. And a father. At first, merely absent, as usual, a sign that business is going well. But what if it were a deliberate disappearance?

Camille Nauffray

Camille Nauffray joined the administration department of ENSATT (Ecole Nationale Supérieure des Arts et Techniques du Théâtre) after obtaining a degree in History of Arts and Modern Literature. Since 2014, she has overseen several missions in administration and production for cultural structures, festivals and theatre companies.

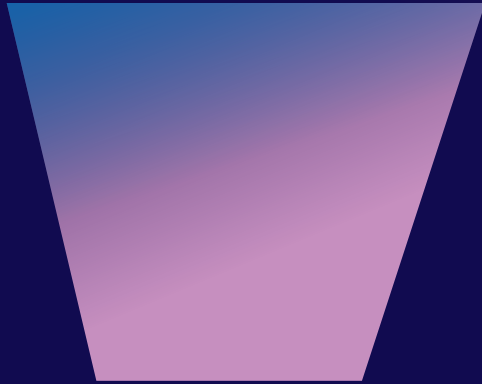
Alongside this, Camille has been training in acting and directing since 2009. In 2016, she enrolled in the professional acting program led by Alain Simon at the Théâtre des Ateliers in Aix-en-Provence. This selective training known as the compagnie d'entraînement offers an approach where the concept of the actor-as-author is central to its pedagogy. During this time, her exploration of acting was quickly complemented by a focus on writing.

Since June 2017, she has continued developing her skills in both writing and performance with mentors such as Catherine Germain, François Cervantès, Heinz Lorenzen, and Julien Guyomard, while dedicating time to her first personal projects, which explore the theme of the disappearance of the social body.

In May-June 2018, she carried out a writing and research residency for the project 'Les petits trajets qui font les grands voyages' selected and financed by Création en cours and the Ateliers Médicis. In December 2018, she co-wrote and co-directed the play Administrateur-créateur with Nicolas Bole and Laetitia Sadak. Camille also participates in collective projects that blend writing, research, and performance, such as the Grenoble-based group Ici-même.

In recent years, Camille Nauffray co-created and directed Indélébile with Élise Pignard, a piece developed during lockdown and premiered at La Chapelle in Saint-Martin in November 2024. She also contributed as artistic coordinator and dramaturg to Mohamed El Khatib's documentary theatre work La Vie secrète des vieux, staged at the Théâtre du Rond-Point from September 2024 and internationally in Brussels, Norway, and Brazil.

In 2025, her play *Évaporation(s)* was short-listed for the Prix Godot.



French Title *Zone à étendre*
Translated by Simon Scardifield

Expansion Zone

by Mariette Navarro



I saw the gatherings on the squares. I saw the first people leaving for the forest. The way everything was tipping, so calmly. And congratulations on the calm, by the way. There was nothing inevitable about that, when you consider the extent to which we were being taken for idiots or slaves. I could see them on the other side getting all flustered. No-one left to lead. As someone who doesn't have many ideas, I thought it was a brilliant idea. Don't break the machine, just leave it running on air. Abandon the pitch. Nice work. A whole people slipping between their fingers and melting into the forest. A whole people turning its back. I wanted to be one of those people.

Yeah?

Can't we sit down for a bit?

Roll around on the moss?



The play unfolds in a forest - a path shaped by the elements, a place of encounter where a group journeys together, navigating fears, brushing up against legends and the whisper of magic. Each one follows the path for their own reasons, drawn toward a clearing where a new kind of community begins to take form. As they walk, they share their certainties, their doubts, their stories. In the second part, the small group reaches the clearing - a surprising "expansion zone" - a space they begin to understand, to inhabit, and to imagine themselves a part of.

Mariette Navarro

Mariette Navarro is a French playwright, poet, and novelist. After studying Modern Literature and Performing Arts, she trained in dramaturgy at the École du Théâtre National de Strasbourg.

She has written for numerous directors (Caroline Guiela Nguyen (Elle brûle), Anne Courel (Les feux de poitrine) François Rancillac (Les hérétiques) etc.). One of her plays (Prodiges®) was translated into English and presented at the Edinburgh

Festival Fringe in 2013 by the Institut français d'Écosse.

She is also involved in literary circles, serving on reading committees and being part of the artist collective at the Comédie de Béthune National Theatre since 2014. Additionally, she co-directs the "Grands Fonds" collection at Cheyne Éditeur and regularly teaches at prestigious French drama schools like ENSATT, ESAD, and CNSAD.

Expansion Zone
by Mariette Navarro

22



French Title *C'est Noël tant pis*
Translated by Simon Scardifield

It's Christmas so deal with it

by Pierre Notte



*Him, standing precariously on a small stool
with his trousers down, swaying, teetering.
She, sitting down, very edgy.
A small unfinished Christmas tree.*

FATHER

God I'm going to

MOTHER

Shut up

FATHER

fall off this thing

MOTHER

Good



Christmas Eve. A family comes together to be torn apart, as usual. The added complication this year is that Grandma has disappeared. When she turns up, in the unlikelyst of places, the celebrations have to move to the hospital where they continue around her deathbed with redoubled savagery. But it's not all grim: that most festive of things, an attempted suicide, finally brings everyone back together.

Pierre Notte

Pierre Notte is an author, director, actor and composer. He has been a journalist, editor-in-chief of the magazine 'Théâtres' and the general secretary of the Comédie-Française. Since 2009, he has been an associate author at the Théâtre du Rond-Point.

His texts have been translated and staged in France, Germany, the UK, Italy, Greece, Austria, Bulgaria, Japan, the United States, Lebanon and Russia. He is the author of several novels such as Les Petites Victoires (2020) and J'ai tué Barbara (2018), as well as the author of radio plays for France Culture.

He has directed his own texts, as well as Kalashnikov by Stéphane Guérin, Noce by Jean-Luc Lagarce, Night in white Satie, L'Adami fête Satie and Une actrice by Philippe Minyana; La Magie lente and

Jubiler by Denis Lachaud; La Reine de la piste, based on songs by Helena Noguerra.

He is a Chevalier de l'Ordre des Arts et des Lettres and has received the Prix Jeune Talent from the SACD, the Prix Emile Augier from the Académie Française, the Prix des Journées des Auteurs de Lyon and the Publikumspreis du Blickwechsel in Germany. He is the winner of the 2017 Beaumarchais Prize. He was awarded the Topor 2020 Grandes Victoires.

Two staged readings of It's Christmas so deal with it were organised in 2016, directed by Omar Elerian: one at the Soho Theatre and the other as part of the Edinburgh Fringe Festival.

23 It's Christmas
so deal with it
by Pierre Notte



French Title *Poings*
Translated by Keziah Serreau

Fists

by Pauline Peyrade



*Three. Three. Two, three, four.
Three. Three. Two, three, four.
Don't loose it.
Two, three. Two, three. Two, three, four.
That's it.
Three. Three. Two, three, four. Three. Three.
And. I arrive at the field. I can already feel
the excitement rising.
Three. Three. Two, three, four.
My feet sink into the earth. The noise. The crowd. I smile.
Two, three, four.
It'll be a short night. You can't hurt me
cause I know you love me.*



Fists takes us through five moments of an abusive relationship, from the first meeting to the breakup. Each moment is an attempt to flee from obsession and dependence and to fight to reclaim oneself. To exhaust oneself in order to reawaken, to destroy to rebuild, to reinvent to understand and to distance in order to get closer to oneself. Each experience explores a heightened state that reveals the relentless strength of refusal and resistance that we carry deep within us, like an eye that never lowers its gaze, like a strongly clasped fist.



French Title 0615366417
Translated by Alexander Zeldin

07595644432
by Pauline Peyrade

After denying her pregnancy, Alicia, 17, gives birth alone to a baby girl and is plunged into a police investigation. Indicted for attempted infanticide, she lives isolated from her family in a shelter for teenagers. There, she recreates a life for herself among psychologists, experts and foster families. Her sister, one of her exes and a boy who is unaware of her story gravitate around her: four characters we only know through telephone conversations.

Pauline Peyrade

Pauline Peyrade studied at Royal Academy of Dramatic Art in London and at ENSATT (Ecole Nationale Supérieure des Arts et Techniques du Théâtre in Lyon). She gained recognition with her plays Ctrl-X and Bois impériaux, produced by France Culture in 2015. Bois Impériaux was also staged by Das Plateau at the Théâtre national de Bretagne in 2018. She presented her Sujet à Vif at the Festival d'Avignon 2015 alongside Justine Berthillot with whom she cofounded the #CiE.

Together, they created Poings in 2018. It was a "coup de coeur" of the Théâtre National de Strasbourg and Comédie-Française reading groups as well as the Mousson d'été 2017. Poings was finalist of the Grand Prix de Littérature Artcena 2018 and won the Prix Bernard-Marie Koltès 2019. It was staged by Das Plateau at the Théâtre national de Bretagne in 2020. She also wrote A la carabine, commissioned by the Théâtre National de Strasbourg, La Colline and La Comédie de Reims, staged by Anne Théron.

She was associate playwright at the Théâtre des Ilets-CDN de Montluçon (2016-2019), at the Théâtre Poche/GVE (2016-2017) and at the Scène du Jura - scène nationale (2018-2019), co-director of the Writing Department at the ENSATT, and associate playwright at Quinconces-L'Espal - scène nationale du Mans (since 2019), at la Comédie de Colmar (2021-2023), and at les Amandiers - CDN de Nanterre (2021-2025).

She took part in Playwriting Europe by Sala Beckett (2014, 2018), Interplay Europe (as a tutor in 2016), Fabula Mundi programmes (2017), Pleins Feux Brésil (2018), Studio Européen (2020, as a tutor), and TOTEM(S) (2020).

In recent years, Pauline Peyrade wrote her debut novel L'Âge de détruire, which won the Prix Goncourt for a first novel. In 2024, she (alongside Justine Berthillot) premiered its stage adaptation L'Âge de détruire at Théâtre La Place Saint-Maur during Festival Cité 2025.

25 07595644432
by Pauline Peyrade



French Title *Le Petit Chaperon Rouge*
Translated by Christopher Campbell

Little Red Riding Hood

by Joël Pommerat



Once upon a time, there was a little girl
who wasn't allowed out of the house on her own
or only very rarely
and so
she got bored
not having a brother or a sister
but only her Mummy
whom she loved very much
but that isn't enough.



Le Petit Chaperon Rouge was the first fairy tale of a trilogy adapted by French writer and director Joël Pommerat, loved by audiences across the world.

In this new interpretation, created for his young daughter to help her understand his work, *Le Petit Chaperon Rouge* is neglected by her mother and bravely faces the Big Bad Wolf on her own.

Pommerat's version of this well-known story relies on a minimal stage design and on perceptive scenery, creating this distinctive atmosphere known to be his trademark. The play addresses desires, fears, loneliness and freedom experienced while growing up and can be enjoyed by both adults and children.

Joël Pommerat

Joël Pommerat is a French playwright and theatre director. He founded the Louis Brouillard Company and has the particularity of only directing his own texts. In 1995, he created *Pôles*, the first text that he considered to be artistically accomplished. In 2006 at the Avignon Festival, Joël Pommerat created *Je tremble* (1) and (2). He continued his rewriting of fairy tales with *Pinocchio* in 2008 and *Cinderella* in 2011. In 2015, he created *Ça ira* (1) *Fin de Louis* at Nanterre-Amandiers. In 2017, he created *Marius* in collaboration with Caroline Guiela Nguyen at the Maison centrale d'Arles with long-term prisoners. In 2018, he revived *La Réunionification des deux Corées* at Nanterre-Amandiers, and in 2020, *Contes et légendes*.

Joël Pommerat has received numerous awards for his work. Since his debut he has been supported by long-standing partnerships with the Théâtre de Brétigny-sur-Orge and the Théâtre Paris-Villette. At the invitation of Peter Brook, he was also artist in residence at the Théâtre des

Bouffes du Nord between 2007 and 2010. He was then associate artist at the Théâtre National Bruxelles-Wallonie and at the Odéon-Théâtre de l'Europe. The Compagnie Louis Brouillard is also associated with the Coursive/Scène Nationale de La Rochelle and the Comédie de Genève.

Le Petit Chaperon Rouge was produced by The Coronet Theatre in 2021, directed by Joël Pommerat and with The Compagnie Louis Brouillard.

Pommerat contributed the libretto for the opera *L'Inondation* (Opéra-Comique, 2023), and his Théâtre Louis Brouillard revived *Les Marchands* at Toneelhuis. His speculative piece *Contes et légendes* ran at Théâtre de la Porte Saint-Martin until March 2024, exploring adolescence and AI through hybrid storytelling. Meanwhile, his acclaimed adaptation of *La Réunionification des deux Corées* was re-staged at Porte Saint-Martin (April–July 2024). Then, early in 2025, he premiered *Amour 2* at Théâtre du Rond-Point.

26 Little Red
Riding Hood
by Joël Pommerat



French Title *Leviathan*
Translated by Katherine Mendelsohn

Leviathan

by Lorraine de Sagazan
& Guillaume Poix



WITNESS

*She is blindfolded.
In one hand she holds scales.
Two empty trays that she tries to keep balanced.
In the other, she holds a sword.
She is called Justice.
A curious symbol, when you think about it.
The blindfold is impartiality.
Blinding yourself to see more clearly,
covering your eyes to see better...
You might say that's a picture of denial
The scales are for fairness, the same treatment for everyone.
Called a divine wish, but I'm an atheist now.
The sword, is for force.
There as a threat, poised ready to slice.*



Under a tent that serves as a makeshift courtroom, an echo to the installation presented at the Collection Lambert, *Leviathan* tries to understand-beyond good and evil-the ties between the legal system and the inequalities that govern our society, overturning certain obvious truths in the process. Through the biblical figure of the Leviathan, the show confronts us with violence and its regulation by law, asking this crucial question: who is the monster?

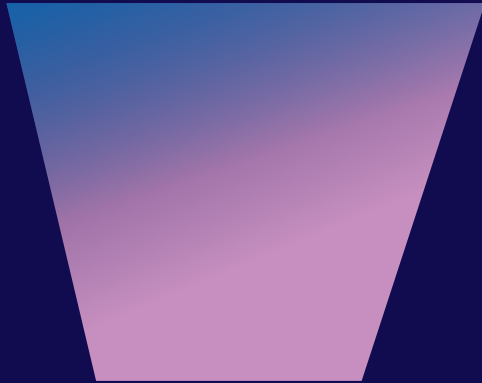
Created after a long immersion in the heart of the penal system, and particularly immediate appearance trials, *Leviathan* questions the fairness of institutional justice. Working with author Guillaume Poix, Lorraine de Sagazan draws inspiration from transformative justice and other alternatives to the traditional judge-punish-imprison model.

Guillaume Poix & Lorraine de Sagazan

Guillaume Poix is the author of *Straight* (winner of the 2014 Journées de Lyon des Auteurs de Théâtre Prize, the Godot High School Prize, and the Sony Labou Tansi High School Prize in 2016), *Et le ciel est par terre*, *Tout entière* (adapted into an opera by Benjamin Dupé in 2020), *Fondre* (Godot Prize at the Nuits de l'Enclave 2018), and *Soudain Romy Schneider*. His plays have been translated and performed in ten different countries. Between 2020 and 2022, he was associate writer at the national stage of *Le Grand R* in La Roche-sur-Yon.

Director Lorraine de Sagazan studied acting and philosophy before founding her company, "La Brèche", in 2015. She was a pensionnaire at the Villa Medici in 2022-2023. Her multifaceted projects, at the crossroads between the performing arts and plastic arts question the way fiction can be a response to reality.

Together with Guillaume Poix, they created *L'Absence de père* after Platonov by Chekhov (Nuits de Fourvière, 2019), *La vie invisible* (broadcast on France Culture in 2021), *Un sacre* (2021), *Le Silence* (Comédie-Française, 2024), and *Leviathan* (Festival d'Avignon, 2024).



French Title *Lettres jamais écrites*
Translated by Kirsten Hazel Smith

Unwritten Letters

by Estelle Savasta



My dear Existence

I am writing to tell you that I'm really sorry that I don't know where I am taking you, I am sorry that I'm not leading you down a well trodden path. Don't be annoyed with me, at the moment I am lost. Lessons bore me. Each day I take a new direction and each day a door closes, my needs change. I don't know what I want to do with you, the future feels far and near at the same time. I'm lost between what is asked of me, what I want and the need to satisfy my parents. Work gets on my nerves, homework is piling up, and I'm still afraid of getting you stuck in a daily routine that doesn't suit you. I think about people and people think for me, my choices never really belong to me. My Existence, I am writing to let you know that the system doesn't really suit me, that I don't like this readymade life that teachers, parents and others are selling me.

Elisa



“Write the one letter that you’ve never written...”
This was the instruction given to Year 11 pupils in Cavaillon, France, where writer Estelle Savasta was in residence for a year. Colin wrote to his dead grandfather from seven years ago, Maxime to the son he might one day have, Elisa to her existence.

Each letter was then given to a writer who replied as if they were the one to whom it was addressed: replying as Colin’s grandfather, Maxime’s son, Elisa’s existence.

The result is a rich tapestry of voices and experiences, that playfully explores what it means to be a person in the world today and asks the question: do we really know more the older we get?



French Title *Traversée*
Translated by Kirsten Hazel Smith

Going Through

by Estelle Savasta



NOUR and YOUNNA

*Youmna's ears don't work.
My ears don't work.*

*She was born like that.
I was born like that.*

*Youmna is teaching me her language.
I am teaching Nour my language.*

*And this language belongs only to us.
And this language belongs only to us.*

*I like this.
She likes this.*

My name is Nour.

My name is Youmna.



Nour is a young girl. She lives with Youmna in a tiny little house with a tiny little garden in a country where men have become ogres. Youmna is not Nour's mother though Nour would like her to be. Youmna's ears do not work so they have their own language. Youmna tells Nour that one day she will have to leave their tiny little house with its tiny little garden to join her mother in a country where girls are free to think for themselves. Nour does not want to leave Youmna, just the thought of it gives her vertigo. Then, like a slap in the face: "Your mother has written. She is waiting for you" and Nour must leave in the middle of the night. She goes through borders, dressed as a boy, in search of the woman who bore her. Though nothing can prepare Nour for the truth that awaits.

Going through is a bold and visually thrilling production about a girl's journey through adolescence and across borders. For deaf and hearing audiences alike, this production combines English, BSL and Creative Captioning.

Estelle Savasta

Estelle Savasta made her debut in theatre as an assistant to Gabriel Garran. She then collaborated with Wajdi Mouawad at the Théâtre de Quatrous in Montreal, working on *Incendies*. In 2005, back in France, she created the company *Hippolyte a mal au cœur*, adapting and staging Agota Kristof's *Le Grand Cahier* in a bilingual French-French sign language production. She was involved in Pierre Ascaride's project for Théâtre 71, and in 2006 staged *Petites formes autour d'une table* with Valérie Puech and Mylène Bonnet. She then wrote and staged *Seule dans ma peau d'âne* in 2008. The production was nominated for a Molière Award in the category "Best Production for Young Audiences."

In 2011, she wrote and staged *Going Through* (*Traversée*). Following staged readings at Soho Theatre and Edinburgh Fringe Festival in 2016, the play was co-produced by the Institut français du Royaume-Uni and the Bush Theatre in 2019. Staged by Omar Elerian, director of acclaimed West End hit

Misty, this production was for deaf and hearing audiences and combined English, BSL and Creative Captioning.

In 2014, she wrote and staged *Le Prémable des étourdis*, which went on tour. She wrote *Unwritten letters* (*Lettres jamais écrites*) in 2017. In 2019, she created *Nous, dans le désordre*.

Estelle Savasta is associate playwright of Théâtre des Quartiers d'Ivry CND du Val-de-Marne & CDN de Normandie-Rouen. *L'Endormi*, a rap-driven musical for youth created in 2021, toured national venues including MC 93 in Bobigny (2023) and Théâtre du Rond-Point (2024). From November 2024, she released *D'autres familles que la mienne* at CDN Normandie-Rouen performed bilingually (French/LSF) and touring across Île-de-France. Un Cours particulier, her nationally accessible "invisible theatre" project for high-school audiences, is touring as part of ENSATT's La Colline programming in 2025-2026.



French Title *Les Forteresses*
Translated by Felicity Davidson

Fortresses

by Gurshad Shaheman



HOMINAZ

*When I was younger
During the month of ramadan
My grandmother, Mum-Khâm
Used to wake us up before dawn
To eat sahari
We were fasting
But of course, what I really liked about fasting,
was when we stuffed our faces
(Laughs.)
You got up in the middle of the night to eat!
Isn't that great?*



50 years of Iranian history told
by three women from the same family.

Militancy under the Shah, then the Islamic
revolution, the war... To leave or to stay?

Three interwoven monologues,
based on interviews with the author's mother
and aunts, retrace the years of exile and
estrangement of a family prey to the violence
of history, both intimate and global.

Gurshad Shaheman

Gurshad Shaheman trained at the Regional School of Actors in Cannes and Marseille (ERACM). As an actor, assistant director, and Persian translator, he has collaborated with artists such as Thierry Bédard, Reza Baraheni, Thomas Gonzalez, and Gilberte Tsai.

Since 2012, Gurshad Shaheman has been writing and performing his own work. His trilogy *Pourama Pourama* is published by *Les Solitaires Intempestifs*. In 2017, he was awarded the *Hors les Murs* prize by the *Institut Français*, which led him to Athens and Beirut to meet with LGBT refugees, forming the basis of his piece *Il pourra toujours dire que c'est pour l'amour du prophète*, which premiered at the 2018 Avignon Festival.

Since July 2019, Gurshad Shaheman has been an associate artist at *Théâtre Les Tanneurs* in Brussels. In France, he is supported by *Le Phénix - Scène nationale de Valenciennes*.

In 2020, in addition to his own creations, he toured as a performer in *Bright Room* by Tony Kushner, directed by Catherine Marnas, and *After* by Tatiana Julien. As a teacher, he regularly leads workshops at ERACM, in various conservatories across France, and at the Belgian branch of *Cours Florent* in Brussels.

In recent years, Gurshad Shaheman premiered *Les Forteresses* (2021, *Prix Koltès*, *Librairie Théâtrale Prize*) and *Silent Disco* (*Théâtre Les Tanneurs*, Brussels). In 2022, he staged *Pour que les vents se lèvent - Une Orestie* in Bordeaux, and in 2023 he created *Jadis, lorsque mon cœur cassa* for *Kunstenfestivaldesarts*. In May 2024, he performed *Sur tes traces* at *Les Tanneurs* and *Kunstenfestivaldesarts*.

Fortresses
by Gurshad Shaheman
30



French Title *Delta Charlie Delta*
Translated by Felicity Davidson

The Transformer

by Michel Simonot



Three children,
the black boy, the arab boy, the turkish boy,
said the journalists on the telly,
the turkish boy isn't turkish, he's kurdish,
the black boy, the arab boy, the kurdish boy,
they don't look at the skulls
on the hazard warning sign,
they run,
haul themselves up,
jump over,
drop down.
Two of them are dead



Three kids in an October night.
They are running, because the policemen are
running after them. They hide in a transformer.
Two of them die. One survives. Weeks of
social unrest follow in France. 10 years later,
the court reopens the case and looks at
the facts. The voices recorded from the police
radio. The hours. The minutes. The seconds.
And the survivor, the forgotten one, who carries
the burden of the dead in his living flesh.
He wants to hide. But he needs to face
the police again. Like a tragedy that
never ends.

Michel Simonot

Michel Simonot is a writer, playwright, director, and sociologist. He has written over twenty plays, all of which have been staged or produced by France Culture. He was previously an associate playwright and stage director at the Théâtre Gérard Philipe in Saint-Denis, has led training programmes for the French Ministry for Culture, as well as co-managed the Maison de la Culture in Le Havre. He co-runs the Bruits Blancs festival alongside Franck Vigroux and is also part of the PETROL group with whom he has published several plays.

Delta Charlie Delta (The Transformer) was a Grand Prix of Dramatic Literature finalist in 2018, and it received the Collidram Award in 2018 (College Drama Award). It was selected for a public reading by the

Comédie Française and was chosen for radio broadcast in 2018 by France Culture. It has been translated into English, German and Spanish. A staged reading of the play was organised in April 2022 at the Park Theatre, London, directed by Matthew Xia, with Felicity Davidson, Khalil Madovi (sound designer, composer), Robin Berry, Reda Elazouar, Cory Hippolyte, Clifford Samuel, Michael Simkins, and Adnan Mustafa.

His play Traverser la Cendre was presented at the Festival Regards Croisés 2022 and received the ARTCENA Aide à la création de textes dramatiques scholarship. Then, in Spring 2024, a staged reading of the play was directed by Nadège Coste and performed on France Culture.



French Title *Bamako-Paris*
Translated by Felicity Davidson

Bamako-Paris

by Ian Soliane



PATHOLOGIST

*Dry, brownish crusty matter present on the lips
and in the mouth, dry skin abrasion on the tip of the nose,
dried blood blocking the nasal passage, a crusty matter
on the eyelids. / The discovery of the body took
place within six hours of the fall.*

POLICEMAN

*A couple of joggers have confirmed running
through the field at midday and they didn't see anything.*

PATHOLOGIST

What else did they say?

POLICEMAN

That it could've fallen on someone

*Here we go. Almost instantly, I'm moving at 300
or 400 kilometres an hour. It makes me double over.
It's the first big bit. I can see the tarmac going past fast.
It's really starting to hit my left foot. It's almost too much.
It's shaking. It's shaking a lot. My thighs are burning.
My arms are burning. The support has given way.
Now it's just a struggle. Against gravity and speed.
First, try not to die getting crushed by the closing wheels.*



Ibou, a Malian stowaway hanging on to the landing gear of an Airbus A320 heading to Paris, talks to us. About Bamako. About his mother. The pumpkin field. Chocolate bars. Amélie Poulin. The Djelibougou dump. The University Hospital. Fast food bins. The Black Autumn Riots. The noise. The cold. The cramps. The rolling. Of the height of 9000 meters. About Zoumara the Parisian. Laundrettes. Dog biscuits. Cherry liquors. Mint toilet paper. Ibou talks to us about his future, his hopes, the mad idea that germinated in his mind. The idea of hanging on to a landing gear. The monologue is cut across by the autopsy report of his own body lying on the autopsy table sixteen hours later, in a room of the Paris Institut Légal.

Ian Soliane

Ian Soliane is a novelist and playwright born in Orléans. He has published several novels, collaborated with various magazines and collective works.

His first play, Le Métèque, was recorded by the Comédie-Française for France Culture in 2001.

Bamako-Paris was published in 2014.

A staged reading of Bamako-Paris was organised by the Institut français du Royaume-Uni, directed by Mark Maughan in 2017.

His novel, Basqu.i.a.t., was published in 2021. The, in 2024, Ian Soliane returned with his powerful novella Après tout and his theatre piece Ad Patres.



French Title *George Kaplan*
Translated by *Vanessa Ackerman*
and *Stephanie Street**

George Kaplan

by Frédéric Sonntag



We, the George Kaplan Group, with heavy hearts, we have grown tired of this age. For some time now we have lived like ghosts of ourselves, haunting the terrain of the lives we once had. We are no more than shadows, and thus we are happy. This ephemerality, both unto ourselves and the rest of the world, is our only hope of existence. We are no fools -- we cherish this ghostly state, and it rewards us. Any attempt to shake it off, and we fall deeper into the translucency. We are bound to the logic of quicksand – our only way is to surrender, to sink even further, to become yet more spectral, to surrender to our destiny.



* This text was selected as a laureate of the Cross Channel Theatre programme, but the translation was carried out by an external organisation

What's the connection between a dissolving underground activist group, a team of screenwriters searching for a concept for a TV series, and a shadowy government of a global superpower grappling with a threat to national security? One name: George Kaplan.

George Kaplan is a three-part play woven with intersecting narratives, a work about the political stakes of myths and storytelling, the vital role of coffee (and beer) in productive meetings, Hollywood's influence on our understanding of global geopolitics, Alfred Hitchcock's possible involvement in an international conspiracy, information warfare and mass manipulation, a chicken that might just save humanity, and a name that could change the course of history.

George Kaplan is a dark comedy about the relationship between power and performance, fiction and politics. As the play unfolds, it pulls us into an endless spiral, a dizzying hall of mirrors, where a single name becomes the echo chamber of universal chaos.

Frédéric Sonntag

Frédéric Sonntag is a playwright, director, and actor. After graduating from the Conservatoire National Supérieur d'Art Dramatique, he founded the theatre company AsaNsima, through which he began creating and staging his own texts. He is the author of around fifteen plays. Most of his works have been presented under his own direction in numerous theatres throughout France.

In 2018, he completed the Ghost Trilogy, a cycle that investigates three enigmatic and elusive identities: George Kaplan, Benjamin Walter, and B. Traven. In 2019, he directed his first production for young audiences: an adaptation of Jean-Claude

Mourlevat's novel L'Enfant Océan, as well as Black Village by Lutz Bassmann, a project by L'Instant Donné.

His 2022 production L'Horizon des événements forms a diptych with D'autres mondes, under the title Remembering the Future (Se souvenir du futur).

His plays have been translated into multiple languages, including German, English, Bulgarian, Catalan, Croatian, Danish, Spanish, Finnish, Greek, Italian, Portuguese, Russian, Serbian, Slovenian, Czech, and Turkish, and have been performed in several countries.



French Title *Seuls dans la nuit*
Translated by Elizabeth Hewes

Alone in the night

by Gwendoline Soublin



*She saw it
and she doesn't know what to do about it
Her eyes comb the vines
She looks
without knowing what she's looking for
She scans
without knowing where"*



One evening in winter, while driving home from work, Nour, a fifty-five-year-old home carer, is confronted with a luminous phenomenon as beautiful as strange, in the middle of the vineyards of Reims, France. This event, indefinable and difficult to share with her husband Paco, opens up new horizons. Nour sets off in search of an explanation.

34 Alone
in the night
by Gwendoline Soublin

Gwendoline Soublin

Trained at the ENSATT in Drama & Creative Writing, Gwendoline Soublin has herself performed before receiving support from for her text, *Swany Song*, in 2014. She writes drama for adults and young audiences.

As an author, she likes to mix genres together, inventing playful protocols, graphic texts that tell the story of our contemporary world: *Vert Territoire Bleu* (selected for *Jeunes Textes en Liberté* 2017), *Pig Boy* 1986-2356 (*Journées des Auteurs de Lyon* 2017, *Eurodram* 2018, *Coup de coeur Comédie-Française* 2019, *France Culture* 2019, *Prix BMK-TNS* 2020), *Tout ça tout ça* (*Artcena* 2017, *Scénic Youth* 2019, *Collidram* 2020), *Coca Life Martin* 33cl (selected for *Prix ado du théâtre* 2019, *Prix Les Jeunes Lisent du Théâtre* 2021), *Seuls dans la nuit* (*prix Paris Jamais Lu* 2019, selection *Prix Godot* 2021), *Fiesta* (selection *Prix Galoupiot* 2022).

Her texts have been directed by Johanny Bert, Philippe Mangenot, Justine Heynemann, Marion Lévêque, Anthony Thibault, Émilie Flacher, Guillaume Lecamus, Carine Piazzzi, Fanny Zeller, Noëlle Miral and Hélène Cerles, Linda Duskova, Guillaume Cantillon, and translated into German, Czech, Romanian and Catalan.

In 2021, the Théâtre National de Strasbourg commissioned her to write two texts: a short one for actress Léa Luce Busato (*Oui toujours avec du soleil*) and a long one in immersion within the IFSI of Strasbourg: *Depuis mon corps chaud* published in 2022 by *Espaces 34*. In the 2021-2022 season, she was associated with the *Maison du théâtre* in Amiens and the *Glob Théâtre* in Bordeaux. She also regularly runs writing workshops for a variety of audiences.



French Title *Trois ruptures*
Translated by Chris Campbell

Three Splits

by Rémi de Vos



WOMAN

*I'm leaving
He looks at her*

MAN

Where are you going?

WOMAN

No, I'm leaving you



Why settle for an amicable breakup when revenge, drama and surprise show how very much we care? Three couples, three splits, three stories. Rémi De Vos's fierce analysis of the human condition, through an absurdist prism, reveals our compelling attraction toward disaster.

Hysterically comic, these three scenes destroy our comfortable conceits of gender equality, sexual tolerance and the primacy of the child.

Rémi de Vos

Rémi De Vos moved to Paris to study theatre while working various odd jobs, including as an ambulance man, night watchman, worker in metallurgy, and removal man. These different experiences inspired his writing.

He began his writing career in 1994 with Débrayage, which he directed at the CDDB - Théâtre de Lorient in 1996. In 1997, he co-wrote André le Magnifique, which won multiple Molière awards in 1998.

De Vos has written approximately twenty plays, many of which have been published and toured in France and abroad. His plays have been translated in English, German, Spanish, Catalan, Italian, Bulgarian, Turkish, Japanese, and others.

His works often explore social and political realities through humor and absurdity. To him, "comedy is a way to get rid of what is not funny". He is an associate playwright at the Centre dramatique national du

Nord in Lille and a member of the Reading Committee of Théâtre du Rond Point.

In 2015, his play Trois ruptures (Three Splits) was staged at The Coronet Theatre with support from the Institut français du Royaume-Uni. The play was directed by Marianne Badrichani, with Chris Campbell and Agnès Vernes.

In 2018-2019, he wrote Ben oui mais enfin bon, presented on tour in the Hauts-de-France region. In May 2019, he premiered Départ volontaire at the Théâtre du Nord in Lille, later presented at Théâtre du Rond-Point in Paris in 2020. In 2020, he wrote Sosies and Je préférerais mieux pas, inspired by Herman Melville's Bartleby the Scrivener, which were staged in various theatres. In 2023, he premiered Deux flics en voiture, Deux flics au vestiaire, and Deux flics à la plage, which were published in June 2023.



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