



**EDINBURGH  
INTERNATIONAL  
FESTIVAL**

# La Reprise

## Histoire(s) Du Théâtre (I)

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A piece by **Milo Rau**

Performed in French and Flemish with English supertitles

Please ensure that all mobile phones and electronic devices are switched off, or put on silent.

3–5 August 8.00pm  
4 August 2.00pm

THE LYCEUM

The performance lasts  
approximately 1 hour 40  
minutes with no interval

Part of **You Are Here**

Supported by  
**Pro Helvetia, the Swiss Arts  
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# La Reprise. Histoire(s) Du Théâtre (I)

A piece by Milo Rau

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Concept & Director

Text

Performers

Research & Dramaturgy

Dramaturgic Collaboration

Set & Costume Design

Video

Light Design

Sound Design & Technical Director

Production Management

Camera

Technical Staff on Tour

Assistant Director

Assistant Dramaturg

Assistant Set Designer

Fight Choreography

Vocal Coaching

Musical Arrangement

Public Relations

Equipment

Background Actor

**Milo Rau**

**Milo Rau and ensemble**

**Sara De Bosschere**

**Suzy Cocco, Sébastien Foucault,**

**Fabian Leenders, Johan Leysen**

**Tom Adjibi**

**Eva Maria Bertschy**

**Stefan Bläske, Carmen Hornbostel**

**Anton Lukas**

**Maxime Jennes, Dimitri Petrovic**

**Jurgen Kolb**

**Jens Baudisch**

**Mascha Euchner-Martinez, Eva Karen Tittmann**

**Maxime Jennes, Moritz von Dungern**

**Pierre-Olivier Boulant (video, sound),**

**Sylvain Faye and Sebastian König (stage, light),**

**Jim Goossens Bara (camera)**

**Carmen Hornbostel**

**François Pacco**

**Patty Eggerickx**

**Cédric Cerbara**

**Murielle Legrand**

**Gil Mortio**

**Yven Augustin**

**Workshops and studios of**

**the Théâtre National Wallonie-Bruxelles**

**Mustapha Aboulkhir, Stefan Bläske,**

**Tom De Brabandere, Elise Deschambre,**

**Thierry Duirat, Stéphane Gornikowski,**

**Kevin Lerat, François Pacco, Laura Sterckx,**

**Daniel Roche de Oliveira, Adrien Varsalona**

*The Repetition* is a production by the International Institute of Political Murder (IIPM), Création Studio Théâtre National Wallonie-Bruxelles, supported by the Capital Cultural Fund Berlin, Pro Helvetia, Ernst Göhner Stiftung and Kulturförderung Kanton St. Gallen, in coproduction with Kunstenfestivaldesarts, NTGent, Théâtre Vidy-Lausanne, Théâtre Nanterre-Amandiers, Tandem Scène Nationale Arras Douai, Schaubühne am Lehniner Platz Berlin, Théâtre de Liège, Münchner Kammerspiele, Künstlerhaus Mousonturm Frankfurt a. M., Theater Chur, Gessnerallee Zürich, Romaeuropa Festival.

With the support of ESACT Liège.

Premiere 4 May 2018, Théâtre National, Wallonie-Bruxelles, as part of the Kunstenfestivaldesarts, Brussels

# PRELIMINARY NOTE

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Every institution has rules, including the theatre, but they are hardly ever made public. For example, it is an unspoken rule at almost all German city theatres that productions (if at all) are not toured across language borders – for cost reasons or because it is impossible to schedule technicians and actors accordingly. This also applies to the content: the classics of the bourgeois era are always the same, from Schnitzler to Ibsen to Dostojewski and Chekhov. Newly developed or even non-European plays, such as non-professional or foreign-language actors, activists or free groups, only appear in side programmes and on studio stages. You have to make a choice: independent scene or city theatre, production or distribution, classic adaptations for a middle-class audience or international tour circus for the global elite.

But even if you choose the local model: the city itself is consistently excluded from the work of the 'Stadttheater' by a set of implicit rules. It only takes part in the intellectual and artistic work of the theatre through the media and within the framework of discourse formats or premieres. At the most by a few of the

so-called 'citizens' stages'. All attempts to open up the model of the municipal theatre, to combine urban, national and international modes of production, a continuously cooperating ensemble with openness for guests, have failed because of the implicit limits of the 'municipal theatre' system. Matthias Lilienthal's attempt at the Munich Kammerspiele has now been abandoned by politicians. The first step towards the 'municipal theatre of the future' is therefore to turn implicit explicit rules – and ideological debates into concrete decisions. What does a municipal theatre of the future really look like? Who works in it, how do you rehearse in it, how is it produced and toured? How can the desire for free modes of production, for collective and contemporary authorship, for an ensemble theatre that not only discusses a globalised world, but reflects it and influences it, be brought into a set of rules? How do you force an institution that has grown old to free itself and become again the boards that 'mean the world'? Of course: paper is patient. There is no factual criticism outside the practice, or as Godard once said: 'You can criticize a film that you think is bad only with another, perhaps better

film. As of the 2018/19 season, we will therefore take over the artistic direction of NTGent, a medium-sized Belgian city theatre with three venues. In the first season, in addition to an artist-in-residence programme and a series of political actions, we will develop eight new theatre and dance productions and invite or co-produce 41 further productions. All productions produced at NTGent are subject to the GHENT MANIFESTO, a set of 10 rules created in the past year as part of the development of the program. These rules apply to all areas of our 'City Theatre of the Future' project, from questions of authorship to questions of diversity and inclusion to questions of touring. Apart from the first rule, these are exclusively technical requirements, not unlike the 'Purity Law' of DOGMA95, which was published over 20 years ago. And of course this set of rules, which is limited to the production and distribution process, will have to be supplemented by other areas based on future experience – for example with regard to the place of non-European classics in the programme or the composition of the theatre's non-artistic staff. Be that as it may, why would a Frenchman, a Brazilian or a

German – or even a Brussels or Oslo man – be interested in the way films are made in Ghent Theatre or Denmark? Aren't manifestos and dogmas always an imposition? That's right. The GHENT MANIFESTO is an imposition – for the theatre, but above all for us who work in it. It is not pleasant to wake up with a multilingual ensemble without text on the first rehearsal day, not with a carving line version on the fully equipped rehearsal stage, but in northern Iraq. From a purely technical and purely organisational point of view, it will mean a constant overload of our forces to follow these rules. And like DOGMA95, there may not be a single NTGent production that meets all ten rules. But it is always better if we argue about new, and above all: about known rules, than that we, everyone in silence, continue to follow the unwritten and thus all the more effective rules. And above all, it is better that we do it concretely, on the basis of a real city theatre, on the basis of our real work. Together, open, vulnerable. And, we hope, with every step a little better and a little more constructively failing

**The NTGent-team  
Ghent, May 1, 2018**

# GHENT MANIFESTO

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- One:** It's not just about portraying the world anymore. It's about changing it. The aim is not to depict the real, but to make the representation itself real.
- Two:** Theatre is not a product, it is a production process. Research, castings, rehearsals and related debates must be publicly accessible.
- Three:** The authorship is entirely up to those involved in the rehearsals and the performance, whatever their function may be – and to no one else.
- Four:** The literal adaptation of classics on stage is forbidden. If a source text – whether book, film or play – is used at the outset of the project, it may only represent up to 20 percent of the final performance time.
- Five:** At least a quarter of the rehearsal time must take place outside a theatre. A theatre space is any space in which a play has been rehearsed or performed.
- Six:** At least two different languages must be spoken on stage in each production.
- Seven:** At least two of the actors on stage must not be professional actors. Animals don't count, but they are welcome.
- Eight:** The total volume of the stage set must not exceed 20 cubic metres, i.e. it must be able to be contained in a van that can be driven with a normal driving licence.
- Nine:** At least one production per season must be rehearsed or performed in a conflict or war zone, without any cultural infrastructure.
- Ten:** Each production must be shown in at least ten locations in at least three countries. No production can be removed from the NTGent repertoire before this number has been reached.