



**Théâtre Gérard Philipe**  
Centre dramatique national de Saint-Denis  
Direction: Jean Bellorini

**Tempête sous un crane  
(Tempest in a Skull)  
From Victor Hugo's Les Misérables**



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**Stage direction: Jean Bellorini**  
**Adaptation: Jean Bellorini and Camille de la Guillonnière**  
**Musical score: Céline Ottria**  
**with Mathieu Coblenz, Karyll Elgrichi, Camille de la Guillonnière,**  
**Clara Mayer, Céline Ottria, Marc Plas, Hugo Sablic**  
**Stage management: Adrien Wernert, Benoit Fenayon**  
**Production: Jean-Baptiste Pasquier**

**A February 2010 creation –  
Touring since the 2009-2010 season**

*A co-production of the TGP-CDN of Saint-Denis, Compagnie Air de Lune. With the help of the Conseil Général of Seine-Saint-Denis, ARCADl, Paris City Council, ADAMI, Spedidam. In partnership with Bureau formART. Compagnie Air de Lune was the guest of the Théâtre du Soleil for the creation of the second part of Tempête sous un crâne.*

## **Director's Statement** **by Jean Bellorini, stage director**

*"Wherever men go in ignorance or despair, wherever women sell themselves for bread, wherever children lack a book to read or a warm hearth, Les Misérables knocks at the door and says "open up, I am here for you". Victor Hugo*

The show is an adaptation of Les Misérables, designed to be performed by two actors in the first half and five actors in the second half, taking charge of all of Victor Hugo's poetry. They each in turn listen to each other, interrupt each other or start chanting in unison the tale of Les Misérables as one would start singing a song. They are as much obsessed by the story itself as by the poetry of the language.

Much in as in Waiting for Godot, these chaps find themselves in a space they don't know anything about. They're waiting for something they will never find out. They're filling a void with words – their only weapon to survive. Perhaps speaking to say nothing but at least speaking to exist. What if poetry was a life saver...

Our aim is to tell about all of the characters of the book, to bring them to life in a single body in order to represent the complexity of humanity. The boundary between narration and incarnation will be invisible. The characters are grounded in our reality (a tree, an iron bed, a gas cooker, a fridge and all sorts of elements gradually accumulating during the length of the play, like words, while the number of actors on stage increases). The public is witness to the life bites of these "little people" while progressively sliding into the story itself.

The show was constructed by several successive cuts of Victor Hugo's original text. There's no rewriting, but faithfulness to the author. There's balance between the active progression of the tale and the lyricism of the text. We certainly don't want our adaptation to be a "digest". It is fundamental for us to keep the narrative thread of the story as much as it is to maintain the lyrical and pathological profusion of some of the descriptions (logorrhoea). It's in this spirit that the musicality of the text and its rhythm will spring forth. Some excerpts are set to music really just in the same way as a song, other excerpts venture into slam or rap.

Two musicians – witnesses of these characters coming from elsewhere – can also become a figure of narration. They play several instruments (piano, accordion, bass, drums, electric guitar). They will give an account of a universe at the same time poetic and popular. The modernity of the sounds in the way they're treated will bring a contemporary and dreamlike atmosphere to this timeless tale, as modern today as ever. Several poems taken from Victor Hugo's Contemplations and Châtiments have also been set to music.

### **FIRST PART**

The story: revolving around Jean Valjean...

The text is taken from the first volume of Les Misérables.

The story of Jean Valjean from the time he was released from the galleys in 1815, until Champmathieu's trial.

The story of Fantine from her youth until her death in monsieur Madeleine's arms (Jean Valjean).

The story of Cosette from her birth until her leaving the Thénardiens when Jean Valjean comes to take her.

The story of the Thénardiens in Montfermeil.

### **SECOND PART**

The story of Javert who pursues Jean Valjean all his life, to the point of even looking for him in the stars, then at the bottom of the Seine.

The story of Jean Valjean who has now become monsieur Leblanc.

The love story between Marius and Cosette.

The drama of Eponine, who gives her life for Marius.

The story of the Thénardiens who have now become the Jondrettes.

**The story of Gavroche.**

**And the story of all the friends of the ABC until the Paris uprising. The ABC is the people (Enjoleras, Feuilly, Courfeyrac, Combeferre, Jean Prouvaire and a lot more).**

**The hugolian hero embodies the myth of the renaissance of man and the redemption of the convict. Illuminated by the bishop's radiant sense of charity, he becomes in his turn deeply altruistic. Pursued by Javert, he finds himself confronted with a cornelian dilemma, which the famous night called "A Tempest in a Skull" gives a splendid account of. The Arras trial is in itself a masterpiece. This text is also a historical document about a ruthless and repressive system that gives an insight into survival in the French galleys in the 19<sup>th</sup> century.**

**The modernity is evident, whether it is the inadequacy of the punishment or the preparations for the social reinsertion of the convict. It reminds us of the weaknesses of our contemporary legal systems.**

**But most of all, Hugo defends the idea that only education, social justice and humanism can prevent the "miserable" from becoming "infamous". He still has hope for the salvation of criminals, even the most hardened ones, by dint of patience and love. Through this character, the writer has embodied all the hopes and outbursts of his generous heart. It is truly a plea for social progress and human fraternity.**

**Although it wasn't originally a show aimed at the younger public, I feel that it is important to make heard these values to the widest audience possible, especially to those young people who are growing up and starting to evolve in our world.**

*"Let us not weary of repeating, and sympathetic souls must not forget that this is the first of fraternal obligations, and selfish hearts must understand that the first of political necessities consists in thinking first of all of the disinherited and sorrowing throngs, in solacing, airing, enlightening, loving them, in enlarging their horizon to a magnificent extent, in lavishing upon them education in every form, in offering them the example of labour, never the example of idleness, in diminishing the individual burden by enlarging the notion of the universal aim, in setting a limit to poverty without setting a limit to wealth, in creating vast fields of public and popular activity, in employing the collective power for that grand duty of opening workshops for all arms, schools for all aptitudes, and laboratories for all degrees of intelligence, in augmenting salaries, diminishing trouble, balancing what should be and what is, that is to say, in proportioning enjoyment to effort and a glut to need; in a word, in evolving from the social apparatus more light and more comfort for the benefit of those who suffer and those who are ignorant."*

**Les Misérables, Victor Hugo.**

## **Jean Bellorini – Stage Director**

In 2002, he designed and directed *Piaf, l'Ombre de la Rue*, created in Paris (Théâtre du Renard), performed at Avignon and touring since then all over France (more than 300 performances between 2002 and 2008).

In 2003 he directed *La Mouette* by A. Tchekhov, assisted by Marie Ballet, at the Théâtre du Soleil (Cie Air de Lune), as part of the first edition of the Festival Premiers Pas Enfants de Troupes.

Since 2003 he's been directing the Promotional Auditions of the Conservatoire National Supérieur d'Art Dramatique de Paris, tailor-made show for a selection of alumni. It's under this form of intensive training (2 months of rehearsal and 3 weeks of play) that he created his work, which aim is to be more than just a showcase for actors. *Et jamais l'amour ne passera* (show based on texts by O. Von Horváth, in 2003), *C'est ainsi que les hommes vivent* (show based on texts by B. Brecht, in 2004), *Partir où personne ne part* (show based on the American dramatic universe of several contemporary authors, in 2005), *Bella Ciao* (show inspired from Italian cinema, in 2006), *À la vie, voilà!* (show based on texts by Noelle Renaude, in 2007), *Personne ne sait qu'il neige en Afrique* (show based on the works of B.M. Koltès, in 2008), *Le Suicidé* by N. Erdman, in 2009 and recently *Espoir?* from the play *Krum* by Hanokh Levin, 2010. In 2004, he directed with Marie Ballet *Yerma* by F. G. Lorca at the Théâtre du Soleil (Cie Air de Lune), a show for which he also composed the music. He also composed the music of *Adèle a ses raisons* by Jacques Hadjaje (Théâtre 13, Paris and Avignon, then at the Lucernaire in 2007).

Since 2005 he's been teaching at the Conservatoire National Supérieur d'Art Dramatique de Paris.

In 2006 he directed *Oncle Vania* by Anton Tchekhov at the Théâtre de la Faisanderie in Chantilly (Cie Air de Lune). The show was performed again in 2007.

In 2007 he worked with the Conservatoire de Paris (CNSAD) in collaboration with Wajdi Mouawad for whom he composed and directed the music for *Littoral*. In 2008 he directed with Marie Ballet *L'Opérette, un acte de L'Opérette Imaginaire* by Valère Novarina at the Théâtre de la Cité Internationale (Cie Air de Lune). Co-produced by La Comédie de Béthune / L'Onde in Vélizy-Villacoublay. Touring Romania (June 2008 at the International Festival of Sibiu / Bucarest), at the Théâtre l'Apostrophe in Cergy-Pontoise, at the CDN of Dijon, at the théâtre de la Renaissance in Oullins, at the Théâtre National de Toulouse, at the Phénix in Valenciennes, at the théâtre de Laval, in Cachan.

Since 2008 he's been working at the CRR for the Jeune Chœur de Paris directed by Laurence Equilbey. (voice coaching for lyric singers).

In 2009, Compagnie Air de Lune was funded by the département of Seine-Saint-Denis, Jean Bellorini created at the TGP of Saint Denis an adaptation for the theatre of two voices from Victor Hugo's *Les Misérables* (Cie Air de Lune). The show was performed again in 2010 at the TNT (Toulouse) and at the TGP (Saint-Denis).

In 2009 he directed an opéra bouffe by Offenbach, *Barbe Bleue* (created in December 2009 at the Opéra of Fribourg, touring Switzerland, at the Théâtre Musical of Besançon, at the Opéra of Massy and in Belgium).

In 2010, he adapted with Camille de La Guillonnière and directed *Tempête sous un crâne*, a two-part show taken from *Les Misérables* by Victor Hugo at the Théâtre du Soleil (Cie Air de Lune). The show was performed again in October at the Théâtre du Soleil and is currently touring (TNT, Festival du Val d'Oise, Théâtre de Cornouaille in Quimper, Scène nationale de Forbach, La Chaux de fond, Torcy, Cachan, Montpellier)

In October he directed at the Théâtre du Soleil *En ce temps-là, l'amour...* by and with Gilles Ségala.

In January 2012, Jean Bellorini directed *Paroles Gelées*, an adaptation of the Quart-livre and texts by François Rabelais, created at the Théâtre national de Toulouse Midi-Pyrénées and performed at the TGP-CDN of Saint-Denis, then touring. After being invited by the Academy of the Aix-en-Provence Festival, he directed the *Soirée Satie*, touring France and Belgium.

**In June 2013, Jean Bellorini directed Liliom (ou la vie et la mort d'un vaurien) by Ferenc Molnár as part of the Festival Printemps de Comédiens in Montpellier.**

**In the Autumn 2013, Jean Bellorini directed La Bonne Âme du Se-Tchouan by Bertolt Brecht at the Théâtre National de Toulouse Midi-Pyrénées and at the Odéon-Théâtre de l'Europe.**

**Since 2003, Compagnie Air de Lune has been regularly funded by the ARCADI, the DRAC Île-de-France, the Conseil Général of Seine-Saint-Denis, the ADAMI, the SPEDIDAM, the JTN and the Paris City Council.**

**Jean Bellorini was an invited artist at the Théâtre National de Toulouse until the end of 2013 and Compagnie Air de Lune was in residency at the TGP-CDN of Saint Denis until 2013.**

**On 1st January 2014 Jean Bellorini was appointed director of the TGP-CDN of Saint-Denis.**

**He incorporates the shows of Compagnie Air de Lune to the repertoire of the TGP-CDN of Saint-Denis.**

## Repertory artistic project

For a theatre of the present

It seems to me fundamental that in this day and age we explain ourselves directly to the public. We live in a fascinating era where the supremacy of technology transports visual and cinematographic art towards new experiments and forms. However if theatre has remained and persisted for thousands of years, it is because it is the home of speech... I would almost want to say «sacred» if this word didn't have such a religious, mystical connotation... Nonetheless this speech brings to the audience something absolute that is impossible to find via a screen. What I'm talking about here – even if it can seem a little simplistic – is Life , and about those inner worlds that are transmitted from person to person, playing and at the same time listening to each other within a theatre.

From the fusional shock between style and content springs forth poetry. In the space of an instant. Here and now. The art of the present, the art of the perceptible, the art of the ephemeral.

I would like to keep on celebrating the union of theatre with music.

Notions of happiness and dreaming are the basis for a humanist theatre. Theatre ought to be a celebration. A joyous celebration where we can hear everything, including the sternest of dramas. Poetry is indispensable to humanity. Theatre ought to be poetic. It ought to open up to imagination and leave an active role to the spectator. It has an educational mission: when it opens up new horizons to people and when it allows them to discover themselves more deeply.

Our shows will need to be intelligible on several levels and will always be constructed around emotion, instinct. Isn't the surest means to awaken the mind to touch the heart first, and isn't music the most universal means to do so?

I pledge to never be part of a trend or to follow one. It must be an evolving theatre that re-invents itself each time with a close link between the location and its time.

*«The world is beautiful because it is varied»* said Primo Levi.

The shows will be just as different as our world is. The content? Our artistic vision: a close, permanent link between music and speech, even the mere musicality of the text. The style? To aim towards all that makes us question Humanity and its condition. Theatre has several roles to play: it is didactic, metaphysical, but also at times light-hearted and entertaining. I like shows where you can laugh, cry and ponder – all in the space of the same evening.

I believe that people go to the theatre to be touched, to watch and listen «what is human ». Because it is where Humankind talks to Humankind, because time takes on a different value, human presence takes on a different dimension and because at certain times – however rare these may be – we can feel, almost concretely, this invisible link that connects us all: Life.

*«I believe theatre is one of the last experiences still being offered to Man which aim is to be experienced collectively.»* Laurent Terzieff

Jean Bellorini

## **Jean Bellorini**

**Art Director for Compagnie Air de Lune / TGP-CDN de Saint-Denis**  
**Stage Director / Composer**

### **STAGE DIRECTION**

- 2002 Piaf, l'Ombre de la Rue - Théâtre du Renard (Paris)**  
**Re-staged in Avignon and on tour throughout France**
- 2003 La Mouette (The Seagull) by Anton Tchekhov assisted by Marie Ballet at the Théâtre du Soleil as part of the first edition of the Festival Premiers Pas Enfants de Troupes**
- 2004 Yerma by F. G. Lorca with Marie Ballet at the Théâtre du Soleil, for which he composed the music**
- 2006 Uncle Vania (Uncle Vania) by Anton Tchekhov at the Théâtre de la Faisanderie in Chantilly**
- 2008 L'Opérette, un acte de L'Opérette Imaginaire by Valère Novarina with Marie Ballet at the Théâtre de la Cité Internationale**
- 2010 Tempête Sous un Crâne, a two-era show taken from Les Misérables by Victor Hugo at the Théâtre du Soleil – Adaptation by Jean Bellorini and Camille de La Guillonnière**  
**On tour since 2010**
- En ce temps-là l'amour.... by and with Gilles Ségal at the Théâtre du Soleil**
- 2012 Paroles Gelées, from François Rabelais, adaptation of the Quart-livre and other texts by Rabelais with Camille De La Guillonnière, musical composition**  
**First staged at the Théâtre national de Toulouse Midi-Pyrénées and shown at the TGP-CDN of Saint-Denis and then on tour**
- 2012/13 (project for June 2013)**  
**Liliom (ou la vie et la mort d'un vaurien) by Ferenc Molnár**  
**First staged as part of the festival Printemps des Comédiens in Montpellier**
- 2013/14 (project for the Autumn 2013)**  
**La bonne âme du Se-Tchouan (The Good Person of Setzuan) by Bertolt Brecht**  
**First staged at the Théâtre national of Toulouse Midi-Pyrénées**

### **OPERA STAGE DIRECTION**

- 2009 Barbe Bleue, opéra bouffe d'Offenbach, at the Opéra of Fribourg**  
**On tour in Switzerland, at the Théâtre Musical of Besançon, Opéra de Massy and in Belgium**
- 2012 Soirée Satie, invited by the Academy of the Aix-en-Provence Festival**  
**On tour in France and in Belgium**

**In parallel, Jean Bellorini is very active in the field of training and teaching.**

**He's a teacher since 2002 at the Saint Michel de Picpus school in Paris, where he works with more than a hundred pupils every year in various repertoires. Since 2003 he's in charge of the professional auditions of the Claude Mathieu school, where he's also been teaching regularly since 2005. He also works since 2008 at the CRR for the Choir of Paris.**

**Jean Bellorini is an invited artist at the National Theatre of Toulouse Midi-Pyrénées until the end of 2013.**

**The Compagnie Air de Lune was in residency at the Théâtre Gérard Philipe of Saint Denis until 2013.**

**Jean Bellorini won the Jean-Jacques Gautier award in 2012 from the SACD and the Best Newcomer award from the French Syndicate of Critics.**

**Since January 2014, Jean Bellorini was appointed director of the Théâtre Gérard Philipe, National Art Center for Drama of Saint-Denis (TGP-CDN de Saint-Denis). The repertory of the Compagnie Air de Lune becomes the repertory of the TGP-CDN de Saint-Denis.**



## The artists

### Karyll Elgrichi, actress

She started theatre in 1993 at the théâtre de l'Alphabet before joining the Claude Mathieu School of Acting. She completed her degree with training courses run by P. Adrien, H. Cinque (clown and mask). From 2002, she performed in a montage of acts taken from Molière, *Les Enfants de Molière*; *Un violon sur le toit*, directed by J. Bellorini at La Comédia; *La Mouette* (the Seagull) by Tchekhov directed by J. Bellorini at the Théâtre du Soleil; *Les Précieuses ridicules* directed by par J. Renon at the Potager des Princes in Chantilly; *Yerma* by F.G.Lorca directed by J. Bellorini and M. Ballet; *Puisque tu es des miens* by D.Keene directed by C. Thibaut at the théâtre de l'Opprimé; *Et jamais nous ne serons séparés* by Jon Fosse directed by C. Thibaut at the Espace Germinal de Fosses; *L'Avare* by Molière directed by A. Gautré at the Théâtre de la Tempête and on tour throughout France; *Oncle Vania* by Tchekhov directed by J. Bellorini; in 2007 she played in the film *P-A-R-A-D-A* directed by Marco Pontecorvo; in 2008 she performed in *L'Opérette, un acte de l'Opérette imaginaire* by V.Novarina directed by Jean Bellorini and Marie Ballet at the Théâtre de la Cité Internationale and on tour throughout France and abroad. In 2009 she performed in *Yerma* directed by Vincente Pradal with the Comédie Française. She also played in *De passage*, a short film directed by D. Sidki. She performed for the Spring 2010 season at the théâtre de la Tempête in a creation by Alain Gautré, *Impasse des Anges*.

### Marc Plas, actor

Marc Plas started acting in his high school drama club in St Michel de Picpus. He worked with Michel Jusforgues and met Jean Bellorini at that time. In 2004 he joined the Claude Mathieu School of Acting where he trained for 3 years and worked with Claude Mathieu, Jean Bellorini, Diana Ringel, Marcela Obregon, George Werler. In October 2008, he joined the Conservatoire National Supérieur d'Art Dramatique de Paris. He worked with Sandy Ouvrier, Guillaume Gallienne, Robin Renucci, Andrzej Seweryn, Mario Gonzalez, Hans Peter Cloose, Pierre Aknine, Caroline Marcadet, Sylvie Deguy. In the Autumn 2012 he performed in *Une maison en Normandie* by and directed by Joel Dragutin at the théâtre 95 of Cergy-Pontoise. At the beginning of 2013 he worked with the theatre company *La Musicienne du Silence* in *Andromaque* then *Platonov* directed by Benjamin Porée at the Théâtre de Vanves. He played in *Liliom* directed by Jean Bellorini.

### Camille de la Guillonnière, actor

Trained at the Claude Mathieu School of Acting from 2003 to 2006, he created his own theatre company in 2005 and successively staged *L'orchestre* by J.Anouilh, *Après la pluie* by S.Belbel and *Tango* by S.Mrozek. He developed a network of tours in the rural areas of Maine et Loire where his plays are performed. *Après la pluie* and *Tango* are also performed at the Théâtre du soleil as part of the "Premiers pas" festival. He performed in *Le songe d'une nuit d'été* (*A midsummer night's dream*) directed by M.Vaiana (touring: Nanterre, Pantin, Drôme, Belgium, French Guyana). In 2008 and 2009, he assisted Jean Bellorini with the staging of the professional auditions of the Conservatoire National Supérieur d'Art Dramatique de Paris. His collaboration with Jean Bellorini started with this adaptation of *Les Misérables*.

### Céline Ottria, musician

Actress and singer, trained at the Claude Mathieu School of Acting, she has performed in all the shows of *Compagnie Air de Lune* since its inception. She studied singing with T. Bellorini and in 2003 joined the team of *Piaf, l'ombre de la rue* for many performances, in Paris (Théâtre du Gymnase, Sentier des Halles) and on tour. Her musical training (piano, violon) brought her to play in parallel in other shows (*Mes plus beaux voyages* with C. Laville, *C'est ainsi que les hommes vivent*, J. Hadjaje and J. Bellorini), and to make the piano arrangement for *Petit nuage* (C. Dupuy-Denus) on a musical score by J. Sonntag. She is currently working with schools within the cultural association of the neighbourhood of Saint-Michel de Picpus, composing a song recital for M. Lenoir on a text by E. Chatauret and rehearsing the play *Hiver* by J. Fosse, directed by M. Fayette. In 2008 she played in *L'Opérette, un acte de l'Opérette imaginaire* by V.Novarina at the Théâtre de la

**Cité Internationale and toured in France and abroad.**

**Mathieu Coblentz, actor**

**Trained at the the Conservatoire National Supérieur d'Art Dramatique de Paris, he performed with K.Serreau, J.Y.Brignon (Elodine et le pire Noël), M. Vaiana (Le songe d'une nuit d'été), S.Artel (La malasangre) and H.Cinque (Peines d'amour perdues). He played in films by C.Monot, N.Grendena, A.Fontaine (Coco avant Chanel).**

**Clara Mayer, actress**

**Clara Mayer started her training in 2004 at the Claude Mathieu School of Acting. She took part in the professional auditions for the school under the direction of Jean Bellorini with text editing by Noelle Renaude. She then performed in Le Pays de Rien, a play for children by Nathalie Papin under the direction of Clara Domingo. She's currently pursuing her training at the CNSAD.**

**Hugo Sablic, musician**

**Actor and musician (drummer), Hugo Sablic is also a composer and stage director. He's the art director of la Boîte du Souffleur theatre company with J. Barlerin and trained at the Conservatoire National Supérieur d'Art Dramatique de Paris, from which he graduated in 2008. In 2008 he performed in Le Misanthrope et l'Auvergnat (Folie Théâtre) by Labiche, directed by J.Barlerin and C. Lequiller. In 2009 he directed Le Magicien d'Oz (Essaïon) with M.Bouchat and performed in Graine d'escampette (Lecture), a play written and directed by L.Leroy. He has played in short- and long-feature films (Wild Side, directed S.Lifshitz).**

## CONTACT

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**A DVD of the show edited by Bel Air Classiques is available upon request**

