

SACD

LE MAGAZINE

Autumn • 2014

Interview with
Fleur Pellerin

The main lines
of Ministry
of Culture policy



SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES



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Caution! Beware!



BY **SOPHIE DESCHAMPS**,
PRESIDENT OF SACD

As I write these lines, Mr Jean-Claude Juncker, President of the European Commission, is advocating the better use of digital technologies in the exclusive interests of European consumers. To do this, "We must break down national silos in telecommunication regulations, in copyright and in data protection standards." He adds that we need to put an end to our regulation barriers in communications and authors' rights. Authors need to be aware of these alarming intentions. The reasoning of the new President of the Commission can only lead to favouring the most powerful lobbies and enriching the richest.

Is it not enough that Google, Amazon, Netflix and the rest have set up in countries with low taxation and yet have no obligations to fulfil? The President from Luxembourg seems to want to demolish everything that Europe has gradually managed to construct in order to ensure that culture survives and is shared without wronging creators. No, it is not authors' rights that prevent the circulation of works.

Does presiding over Europe mean quick-marching Europe towards standardization against the wishes of Europeans themselves? Does it mean opposing UNESCO's convention on cultural diversity? Does it mean defending companies that grow rich on what has been financed and created elsewhere, without having any obligations and producing little or nothing at all themselves? Does it mean destroying local ecosystems that have proved their worth?

Education and culture are the cornerstones of de-

mocracy, tolerance, equal opportunities - equality in short. What Mr Juncker wants is dangerous not only for authors, but for democracy, too.

The notion of *breaking down regulation barriers* signals an intention to destroy. The works that enrich the heritage of each nation would only earn money for the over-powerful networks, annihilating the future of funding for creation.

France is a particular target as creation here is rife and funded. Admittedly, not everything is rosy - budgets are being squeezed, women do not have the same employment opportunities as men (cf. the on-line brochure on the SACD website "Où sont les femmes?"/"Where are the women?"), and being in the business is difficult and precarious - but we do have an audience. The French are passionate about culture. There is a hunger to create, and know-how that does not waver from generation to generation.

Every year, talents that deserve to have a future graduate from our schools. But what will the future be in that kind of Europe?

Our intangible heritage is an immense treasure - past, present and future. It is time to defend it against those who ultimately defend the interests of industries that recognise but one value: profit.

We are prepared to evolve, to make reforms. We are not prepared to give up.

SACD is at its battle station, but each and every one of us must act and speak up, for whom better than an author can defend creation? ■

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Video on Demand: one piece of good news that heralds others



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BY **PASCAL ROGARD**, DIRECTOR GENERAL

Signed! On 4 September, a few days before Netflix, the American Subscription Video on Demand (SVoD) service, was officially launched in France, SACD, alongside ADAGP, signed a contract that will enable it to collect remuneration for use of its members' cinematographic and audiovisual works on this platform.

This is good news on several levels. There could be no justifiable reason for SACD's author-members not to receive remuneration when their works are used on this SVoD service; so much is obvious. Another essential point is the upholding of principles: when a producer or distributor gives advance authorisation for the dissemination of a work - whatever the medium, digital or not - the author must be guaranteed remuneration in proportion to the success of the work in question.

It is also good news because this new agreement confirms SACD's ability to collect remuneration for authors from all media disseminating their works, and in particular, from Video on Demand services, which hold one of the keys to the future use of works. Collective management is more necessary than ever. Thanks to the strength of those whom we represent, to our expertise and to the tools that we have set up, we are in a position to negotiate good collection conditions and to guarantee authors that they will be remunerated. SACD's power is a guarantee of fair remuneration for authors when faced with powerful operators (YouTube's turnover amounts to over 5 billion dollars and Netflix's to over 4 billion dollars) now based abroad despite the fact that they broadcast in France.

All surveys published over recent years have shown that collective management guarantees creators a

substantial proportion of their remuneration, offering them the only efficient solution for channelling back downstream revenue and enabling them to benefit from the success of their works.

The positive role of collective management has been identified by SACD's Audiovisual Contract Observatory, which examines evolutions in contractual practices in film, drama and animation every year. It has also been supported and confirmed by surveys carried out by independent economists, such as the survey of the authors' rights economy carried out at the request of France's Ministry for Culture and Communication in 2007, and the work carried out by the independent firm, Mazars, in 2011 under the aegis of that same ministry's Directorate General of Media and Cultural Industries (DGMIC).

The complexity of digital data flow, the exponential increase in data associated with works and their consumption, as well as the need to simplify how works are circulated and used, make collective management a "must-use" tool in the digital era.

The agreement signed with Netflix is also good news because it guarantees the strictly equal treatment of authors' rights on all platforms on the French Video on Demand market. By signing this protocol, SACD neither gave Netflix its blessing, nor granted it any greater advantage than French platforms. In fact, the opposite is true. Had SACD not signed the agreement, it would not have been playing its role as a defender of authors.

In this Netflix "case", we constantly ensured that we were rising to the two big responsibilities laid upon our shoulders since SACD was created by Beaumarchais in 1777: representing authors by negotiating agreements that ensure they receive effective

“The agreement signed with Netflix guarantees the **strictly equal treatment of authors’ rights** on all Video on Demand platforms.”

remuneration and benefit from the success of their works; defending authors by creating an environment that is conducive to creation and to financing and disseminating works. We managed to obtain very positive conditions for the remuneration of authors with this agreement; and our commitment to changing European regulations never wavers. It is unacceptable for Europe to continue to allow Netflix to skirt around obligations to invest in and to broadcast French and European film and audiovisual works simply by setting up in the fiscally exotic state of the Netherlands.

SACD will never abandon that political objective. We have to realise that applying fair conditions and regulations across all VoD platforms - and even all disseminators - is a condition of the permanence and the survival of policies to support creation. The unfair competition that exists today - with iTunes in Luxembourg and Netflix in the Netherlands - destabilises cultural diversity policies and European operators. Let us hope that post-Barroso Europe will understand this at last after so many years of erring ways and blindness!

Revised, revamped and rendered fairer, European legislation must be synonymous with developing and supporting SVoD. Taking out a Video on Demand subscription opens the way to enlarging and facilitating the public’s access to French and European cinematographic and audiovisual works, both recent and old. It can also, and we are convinced of this, encourage the public to turn its back on illegal sources.

However, three prior conditions must be fulfilled if a real alternative to illegal sources is to be constructed. Firstly, the range of SVoD services and the catalo-

gues must be enriched. The arrival of Netflix has speeded things up on this score. Its French competitors are getting into battle order; they now have all they need to seduce the public.

Secondly, the public authorities must guarantee that the fight against illegal downloading will remain a priority. On this front, the political determination displayed by French Prime Minister, Manuel Valls, during his speech at the Grand Palais on 15 September, deserves to be applauded. It has been a long time since a prime minister underlined the idea that mass piracy is “a source of impoverishment for the entire creative sector” and that it is unacceptable to “trample underfoot the rights of authors and creators.”

Finally, and here’s the rub, film professionals need to understand that the world has changed. The famous ‘chronological order of media’ that determines the length of time after a film has been screened in movie theatres before it can go on TV and subsequently be released as a video, is outmoded. And it was even some 5 years ago, when professional organisations – with the notable exception of SACD – agreed to authorise SVoD 36 months after a film has been shown in movie theatres, and free VoD 48 months after the theatre screening.

This chronology is not only obsolete, rooted in a long-ago era that no longer corresponds to today’s uses; it is also rigid, providing for no exceptions. It is now more of a hurdle than ever to the development of legal offerings and, hence, to accessing works.

It is not too late to open the door to the wind of modernity now and avoid a storm later - with devastating effects on French and European creation, its funding and its dissemination. ■

Fleur Pellerin

“Fostering new talents is a priority for my ministry”

Interview with France’s new Minister for Culture and Communication/

What are your priorities as head of France’s Ministry for Culture and Communication?

I wish to place sharing and passing on culture at the heart of all I and my ministry do. That starts with thinking afresh about access to art and culture by looking at what the French do: younger generations have their own habits and desires and we need to take them more into account in order to foster participative, shared culture. Then, because culture plays a determining role in how we present ourselves to the world - and to ourselves - I would like to put an end to the temptation to put ourselves down and stimulate a conquering spirit instead. France has so many strengths, and this is particularly true in terms of culture. We need to show them off to their best advantage, use them to enhance our international aura! Finally, I want to

encourage the emergence of new creators, renewed aesthetics and creative daring!

What kind of policy do you intend to deploy for live performance?

As I have said, fostering new talents is a priority for my ministry. France is a breeding ground for excellence and creativity, thanks to our schools in particular. We need to take better care of young creators and young artists. They incarnate the vitality, the subversive force, the innovative spirit of culture in our country. I attach special importance to careers and employment sectors in the field of the arts, particularly live performance. We must accompany professionals throughout their careers, ensuring that issues of fair remuneration for authors are addressed, and we must obviously find a way to continue the social security regime for workers in

the culture industry: it takes into account the lack of continuity in employment that is specific to this essential sector, and guarantees the vitality of our cultural model.

You say you want to make France a champion of TV drama. What initiatives do you intend to launch to achieve this, particularly with regards to creation in France?

I am convinced that France has a role to play in the field of drama. Making France a champion of TV drama means gaining recognition for French creativity on the world stage. And in France, too. We are one of the few big European countries where domestically produced shows have smaller ratings than American shows. Yet we have the talent, we have powerful audiovisual players, and we have efficient broadcasters! Drama is a question of creative daring, of the tricky business of drawing up an original storyline that catches the public’s interest. That’s why we must better support authors, and better support the audiovisual R&D that makes it possible to try new experiences, to innovate, to surprise viewers and whet their appetite. And that is why we must also be more assertive in embracing the indus-

“France has so many strengths, and this is particularly true in terms of culture.”

“Authors’ rights are a pillar of creation,
enabling it to live and exist
in all the richness of its diversity.”

trial dimension of drama production. Recent reforms to CNC aid reflect this. Aid for writing and development has been reinforced and greater help for series is on offer, particularly for new series. But we doubtlessly need to go further and take a fresh look at more of the cursors: we have to support editorial risk in order to encourage new forms of creation and new talents so that the interests of authors, producers and broadcasters converge, fostering independent and innovative creation, and TV stations that can attract wide audiences to works that are clearly identified by TV viewers.

What steps do you intend to take to speed up the development of legal offerings?

As Minister of Culture and Communication, it is a priority for me to ensure that all citizens have access to a broader, legal offering of good quality. It is a question of democracy, naturally, but it is also a way of combating piracy and counterfeiting. The first step towards nurturing legal sources is to support innovation. In France, we are not short of the talent, skill or imagination needed to occupy the new digital arenas for disseminating creation, be they in the fields of images, music or video games. We need to create the right conditions, notably financial conditions that are favourable to the emergence of these new acti-



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vities. Constructing a solid legal offering also implies helping with the digital transition in different cultural sectors: technological watch, ensuring portability, referencing legal sites, making legal offerings extremely visible. Finally, concerning video, the chronology of media releases is under debate today; relaxing it should lead to a richer legal offering of films available to the public.

Milestones

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1998-2000: ENA, Averroès promotion

May 2012-March 2014: Minister responsible for SMEs, Innovation and the Digital Economy

April-August 2014: Secretary of State in charge of Foreign Trade, Promoting Tourism and the French Abroad

26 August 2014: appointed Minister of Culture and Communication

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Contd.: Interview with Fleur Pellerin, France's new Minister of Culture and Communication

Jean-Claude Juncker, President of the European Commission, has talked about "breaking national silos in matters of authors' rights regulations". How does France intend to defend authors' rights in France and in Europe?

Authors' rights are a pillar of creation, enabling it to live and exist in all the richness of its diversity. Thought processes are underway at European level. I will be extremely vigilant, obviously, but I think it is above all essential to explain to our European partners that authors' rights do not constitute an obstacle to the circulation of works, neither in Europe nor across the Atlantic. Authors' rights are not a vague idea, but a tool in phase with the modern day, for remunerating and developing creation. Authors' rights, like all intellectual property, are not only a cultural boon, but also an economic boon for Europe. France will therefore reassert its deep attachment to these mechanisms in the digital arena.

On a more general note, what projects do you wish to take to European level to make Europe an opportunity and a support for culture?

Europe needs culture as much as culture needs Europe. At the most recent meeting of European Ministers of Culture in Turin, I reaffirmed my ambition to put culture back at the heart of European politics. I will strongly defend this cultural ambition for Europe on two fronts, where we have some fine battles to wage: creating an environment that is conducive to the expansion of European players - by changing taxation to put an end to the different standards of treatment that exist in Europe today and to align digital goods and services with the taxation applicable to physical goods; and protecting funding for creation and remuneration for creators. The vitality of culture in Europe depends on it. I am convinced that the diversity and the vitality we share are the key to rekindling the desire for Europe among the populations of Europe. ■

30 years thousands

In 2015, private copy will have been around for 30 years. What does it finance? Key points of actions launched by SACD.

Private copy is an exception to authors' rights. Created in July 1985, it allows consumers to copy a work for their own private use without obtaining prior authorisation from the creator(s). The remuneration for private copy is collected from the manufacturers and the importers of the recording media and devices onto which works can be copied. It corresponds to a small percentage of the sales price of the device, varying with storage capacity.

75% of sums collected are directly passed on to the creators, authors, publishers, performers and producers of the copied works via their rights collection and distribution societies.

25% of the sums collected are used for initiatives that support creation, dissemination and training for artists and authors. Cultural actions are organised by the societies that collect and distribute rights. Almost 50 million euros a year are spent on a total of over 5,000 cultural actions throughout France. The 25% fund cultural actions.

of private copy and of cultural actions

Cultural action et SACD

SACD's cultural action fund dates back to 1987. Since that date, it has been constantly evolving in step with issues pertaining to creation. Promoting works and authors, access to works, and transmission are the fundamental pillars.

Cultural actions can be broken down into:

- **major projects** directly managed by SACD, usually involving the setting up of Funds for Creation. "This dates back to 2005," points out Muriel Couton, Director of Promotion and Cultural Action at SACD. "Funds are allocated by committees of professionals who are not part of SACD," explains Valérie-Anne Expert, in charge of Cultural Action. Current funds: Theatre, Stand-Up Comedy, Stage Music, Drama, Opera, Music. There are also other initiatives – for Street Arts, for example. They all typify how SACD works: "We are not merely partners: we put forward proposals and we help with the projects," explains Muriel Couton.

- **coproducing festivals:** Sujets à Vif with the Avignon Festival, Auteurs d'Espaces, Le Vif du Sujet, L'Objet des Mots (with Actoral),

- **support for festivals,**

- **professional encounters** and showcasing authors (Mots en Scène, pitch sessions, Rendez-vous du Conservatoire, Voix d'Auteurs, etc),

- training initiatives,
- **prizes** awarded to authors,
- promoting works and authors **internationally** (young circus talents),
- embracing **new media and new platforms for writing,**
- **individual aid for authors** via the Beaumarchais-SACD association.

Aid and support approved by the

board of directors go to all disciplines covered by SACD: theatre, music, dance, directing, circus arts, street arts, comedy, film, TV, animation, radio, interactive creation.

In 2013, the budget for cultural action amounted to 4.2 million euros.

It funded 262 partnerships. ■

Three questions to Sophie Deschamps, scriptwriter and President of SACD

What does private copy mean to authors?

It is fair and necessary remuneration that supports all SACD repertoires. The 25% of private copy that by law is channelled into cultural action are pooled between audiovisual and live performance. That money helps to create and promote works, train authors, and foster new talents.

How does that fit into the management of cultural action at SACD?

Every year, the authors who are elected onto the board of directors reflect on priority actions to be carried out and about authors' latest needs. They are assisted by an extremely competent team. New aid systems for creation that

we have launched include the Fonds Fictions 2.0, initiatives in favour of multiple screens, aid for live performance, etc. We also like to back professional PR opportunities in order to generate new openings for authors.

What limits do you set for yourselves?

Strict respect of the rules and the budget. No elected board member can receive any aid, nor participate in a jury allocating SACD support. We also insist that initiatives and aid are totally transparent, and that request procedures are simple. That is why we launched the support portal last year. It is located on the home page of the SACD website. ■

Bernard Murat

“The question of dissemination is crucial”

Bernard Murat is a director, the chairman of the national syndicate of private theatre directors and tour managers, and is also at the head of the Édouard-VII Theatre. As the theatre season kicks off, he describes the various challenges facing theatre today. INTERVIEW BY MACHA SÉRY

This season has a great crop of bill toppers, with a return to the stage of Carole Bouquet, Thierry Frémont, Michel Bouquet, Claude Brasseur and Isabelle Adjani. Can we deduce that theatre is still as attractive as ever?

It's the DNA of the actor... even if some big movie stars have never done theatre. The crisis in what the French call “the 7th art” is helping us - a crisis that the movies are surviving rather well, as box-office figures remain high, but with ups and downs. We are facing a problem of behaviour in the sociology of actors today. They commit to act in a play for one month or two, no more than that. That is one pernicious influence of public theatre. Not that it (and I am a defender of public theatre) does not create wonderful works! But the question of dissemination is crucial in live performance in France. We produce a lot. Too much that is disseminated too little. That's not healthy. I'm not talking simply about return on investment, but energy loss, the energy of a team involved in the writing, staging, casting of a play and then in the performances. All of that to play what? Forty

times, sometimes less. This habit has created a fashion among actors that is damaging to private theatre. Let's not forget that acting is a calling. Jouvet said that theatre isn't doing, it's re-doing. In other words, performing every evening. That was the case for my generation. We played four plays for two years in a row. When you were lucky enough to be in a success, you had to submit to it. That guaranteed the playwrights a means of survival. In my opinion, the writers are the most important link in the chain and, scandal of all scandals, the worst treated, even in France. Their social security coverage is extremely precarious. They are excluded from UNEDIC, which is logical as they are not salaried employees. Yet, might it not be possible to improve their status? Private theatre on the other hand is rising to the challenge by enabling them to live from their writing, play after play. Performing plays for a long time, triumphing, fighting against the elements, imposing shows, discovering writers and actors: that's our DNA. We have embraced this task for almost three centuries. It is an inalienable asset and the

reason why we receive small subsidies from the state and the city, and why we created our support fund in 1964. It is celebrating its fiftieth anniversary in October and has been audited many times by the Cour des Comptes and the Conseil d'État. Each time we have come out with flying colours - a source of pride for us.

Is it still as complicated to take a private show on tour?

Tour managers estimate that only 2% of private theatre productions go on tour. A tour now usually means between 60 and 80 performances whereas, back in my day, we would set off for between 150 and 200 dates. Our shows aren't disseminated as much as we'd like. We have difficulty getting into places. Our plays are excluded from their programmes as a matter of course. We're not making enough progress on this front. We, too, have our share of blame, because we find it difficult to control prices. Some leading shows are obviously too expensive, with costs in the region of €30,000 per performance. So they have shorter runs in the provinces. We're working on that, to become more competitive.

But the box-office isn't falling...

Public theatre and private theatre attract more or less the same numbers of people - approximately 3 to 3.6 million a year, 7 million for us if we include tours. The figure hasn't changed for decades. We are the lucky ones in



Milestones

- 1941: Born on 24 November in Oran
- 1958: Started school on Rue Blanche
- 1996: Directed the film *Désiré* after a play by Sacha Guitry
- 2001: Purchased the Édouard-VII Theatre
- 2011: Appointed President of the national syndicate of private theatre directors and tour managers (SNDTP) (1,000 permanent employees and over 2,000 non-permanent workers)
Nominated for a Molière for his direction of *Le Prénom*
- 2014: Anniversary year of the Association pour le Soutien du Théâtre Privé (ASTP), created in 1964, in charge of collecting tax on theatre box-office and managing a support fund

a cultural universe thronging with images and screens, whereas the gadgetry of the theatre has been the same for five thousand years. I still believe in the force of a text and the magic of an actor in the spotlight. There's nothing like a "live" performance. We see that when plays are broadcast on TV. A play that has been recorded attracts half the audience of a play broadcast live. In the public's mind, the theatre creates the event. Precisely because it is not a domestic art. But it would be wonderful if there were twelve plays on TV a year, one a month. The station managers have committed to it in writing, but they aren't keeping their promises.

How can new audiences be attracted?

We could open theatres all day long, rather than from 7pm or 9pm. There is still so much we could do. We have to do much more. In the past two seasons, a lot of people came to the theatre in the summer, and that was new. Together with the syndicate, the

ASTP (private theatre support association), the Ministry of Culture and the City of Paris, I am currently examining the possibility of surtitling shows for the 40 million tourists who visit the capital. There would be a contingent of seats reserved for English-speaking foreigners. It's a useful project that we will see to fruition.

Should we be worried out the decreasing number of venues?

The time to worry will be when there are just three theatres, and we're not there yet. The wealthy individuals and the Lagardère, Pinault and vente-privée.com groups that have shown an interest in private theatre, are behaving properly. They are enhancing the theatres and have always called upon recognised professionals to manage them. But they have sent prices sky high. How could a private individual – a poet, writer, actor or producer – buy a theatre today, like I did? The support association and the institute that funds film and cultural industries (IFCIC) have jointly put together a

system that makes it possible to raise several million euros. But the financial line has decreased. That's a worry for us, because we don't have much in reserve for the next sale in Paris.

This autumn you are staging *Le Dîner d'Adieu*, Matthieu Delaporte and Alexandre de la Patellière's second play after *Le Prénom*. Looking good?

At all events, the start of the season is very promising. These two writers have very strong, modern approach to language. They are part of the new generation of about twenty authors discovered by private theatre.

These forty-year-olds boast a diversity in style and type of play. Without wishing to crush them under weighty names, there is a touch of Pirandello and Pinter in Florian Zeller, and Sébastien Thiéry comes up with some wild imaginings. I also really like the unusual universes created by Gérald Aubert and Eléonore Confino. This wide palette of authors is a real advantage for the theatre! ■

Nicole Ferroni

“Before I write anything down, I use the spoken word and improvisation.”

The winner of SACD’s 2014 prize for a New Comedy Talent/One-Man Show is short neither of talent nor temperament. A humourist, radio comedian and actress, she is also voluble, buzzing with energy, and enthusiastic. Nicole Ferroni is sitting pretty on the current comedy scene. INTERVIEW BY CAROLINE COLLARD

You started out acting in an amateur dramatics group. Did you have any vague desire to write back then?

No. Writing came to me much later. In 2008, I went to a “slam” evening and it triggered something off. It was held at a venue called Le Paradox in Marseille, an open stage dedicated to text – anyone could show up with a poem, something funny, verse, prose, some de-structured form of writing... I fell in love with it all! People really listened to each other. They came from such different worlds that everybody fit in. No pressure, no constraints, no judgement. I very quickly participated in what was called a “call for words”: starting with one word or expression, everyone sets down to work and starts to write for half an hour, then we all present what we’ve written. I really got hooked! It was a way of getting started, of opening my mind, of going further, of writing with words I wasn’t used to using... A constraint allows you to go towards the unusual. The open stage was a real trigger. It was like someone opening a door for me and saying “yes, you can write” and “stand up for your text”. It authorised me to become a writer.

That was also when you became a teacher. Then quite soon after you decided to leave teaching and concentrate on writing and acting. How did that 180° turnaround go?

A while after I started teaching I asked for a part-time position because I already had quite a few projects in mind. Then came the day, thanks to the open stage,

when I really wanted to write a show, even if I had great difficulty in admitting it at the outset. I started to write in early 2010, then in May, to spur myself along, I set myself an ultimatum: I reserved the Atelier des Arts, a small municipal theatre in the Sainte-Marguerite neighbourhood of Marseille, for 5 November 2010. A friend suggested *L’œuf, la Poule ou Nicole* (*The chicken, the Egg, or Nicole*) as a title. The concept of an egg, of sitting on something, laying something, without knowing what to expect when it hatched, corresponded perfectly with how I was feeling... After the Atelier, I immediately performed in the tiny theatre where I had rehearsed throughout the summer, the Carpe Diem. Thanks to word-of-mouth, everything went fine. I officially left teaching in September 2011.

What material did you use to write your show?

I wanted something that truly came from me, something relatively timeless. I absorb things like a sponge and then I embroider: I start off with something then I work around it. For each character in my show I started off with a detail, an idea, a sentence, a gesture and went on to construct the entire sketch. For example, Princess Carouf (NdT: “Carouf” is a slang name for the supermarket Carrefour), the little girl who opens the show, started out when I was joking with friends about the DIY store Leroy Merlin (NdT: roughly King Merlin) and Princess Auchan (NdT: Auchan is another supermarket name).

Do you use the same approach when you write your weekly radio slot for France Inter, given the tight limits of the news and deadlines?

For my radio slots it's true, I have to write quickly because I sometimes only know two days before, or even the day before, who the guest is on the programme. The guest determines the theme(s). So the backdrop is set. Then I have to find an angle. I use personal experience when I can and I look on Internet to see what's being said about the guest. It's like a jigsaw puzzle: I set off on several parallel tracks, leaving no stone unturned, and write it all down in my notebook under the heading "random". Phrases, puns, angles of attack, sometimes some staging details even though it's for radio! Then I see what common theme rises to the surface, or how I can string all of the ideas together. I have a very oral approach to writing: I say things out loud before writing them. I use the spoken word and improvisation, acting. I can't write quietly. If it's quiet, I hear myself think and I start to filter, to judge and sort before I've even produced anything. Very often I choose a setting with noise, people - such as a café or in the train, etc.

What impact has TV had on the success of your show?

I started Laurent Ruquier's programme *On n'demande qu'à en rire* in February 2011. I had just finished writing my show and didn't feel able to write another one straight away. The programme was a regular thing and I had to produce one sketch a week, that meant 5 to 6 days to write it. That was a very positive process for me. TV has a huge impact. Regularly appearing on TV meant that I did not need a producer or tour manager, for example. The TV station provided all of the "promotion" and visibility. Some theatres called me directly, or if I called them myself, they'd often already seen me or could see me on TV. If you've been on TV, a show becomes profitable much more quickly. So up until now I have taken care of dissemination myself and simply work with an administrator. It took a huge effort on my part to change from being a teacher to being an actress and then to write and put on my show. So I wanted to control everything myself - did my lone she-wolf bit! There are limits to not having a producer, but it is possible for a one-man show. Obviously things are different with a bigger show.

Are comedy and one-man shows your preferred means of expression?

Let's say that in terms of writing, I feel most comfortable with comedy. That's not so much the case with



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Milestones

5 November 2010: performed her show *L'œuf, la poule ou Nicole* for the first time, in Marseille

February 2011- June 2013: participated in the TV programme *On n'demande qu'à en rire* on France 2

2012: participated in the radio programme *On va tous y passer* (Frédéric Lopez) on France Inter. Performed her show at the Point Virgule

February 2013: started her morning slot on France Inter

June 2014: received the SACD prize for a New Comedy Talent/One-Man Show

20 March 2015: last performance of *L'œuf, la poule ou Nicole* in Aubagne

acting. As an actress I would also like to do other things, not just my own texts. As for the one-man show, it's not a goal in itself. It just seemed obvious because I really needed to write and to stand up for things, but it's not the only thing I want to spend my time doing. I like being in a group, and as I'm very gregarious, very sociable, I like to get together with human beings.

What are your plans?

I'm soon going to be shooting *Péplum*, a TV series for M6 along the lines of *Kaamelott*. There's also a TV project in the pipeline stemming from a radio programme I was on: *On va tous y passer* (Frédéric Lopez). And I continue with my radio slots, my show is still on tour... ■

A brand new on-line service dedicated to amateur dramatics

On 4 November, SACD is launching a full authorisations management service.

Amateur dramatics are really popular. The number of performances per year has increased from 22,567 in 2011 to 28,074 in 2013. "SACD had a duty to encourage this trend by facilitating the circulation of theatrical works," points out Janine Lorente, Deputy Director General of SACD. "We absolutely had to make authorisation request procedures smoother; they had inevitably become too long due to the exponential growth in the number of performances." Linda Corneille, Director of Live Performance with SACD, points out that "With the amateur service we are launching, amateur dramatics troupes will immediately know, right from the outset, if they can perform a play or not. If the answer is "no", they have at their disposal an on-line catalogue of available works from which to choose. And from the author's point of view, it was also imperative to come up with a system that reduces the length of time before rights are paid."

SACD has a mandate from authors to manage authorisation requests from troupes. 5,507 additional performances mean 5,507 additional files for SACD teams to manage, which explains the longer response times noted over recent years.

"The situation was dissatisfactory for everyone – for authors, for troupes (whose performances could be prohibited at the last minute), and for SACD, whose management costs were increasing," explains Linda Corneille.

In the face of threefold dissatisfaction therefore, a paper-free, flexible, simple and easy-to-use system became inevitable and the service dedicated to amateur dramatics was born. It will be accessible from the home page of the SACD website (www.sacd.fr).

From authorisation request to payment

The amateur dramatics service now enables federated or non-federated troupes to request authorisations (valid for a period of six months) and to purchase performances on line (with a minimum number of 1). If the work is not available on line, the troupe can decide to submit an authorisation request to SACD or to peruse the catalogue of available works on line, and select a different work. When the troupe logs onto the website, it has direct access to an on-line catalogue of works and authors who have mandated SACD to manage amateur dramatics.

30,000 works

Today, over 3,200 authors and over 30,000 works are already accessible via the on-line service. This represents 70% of the authors performed in this sector and 80% of the works. "It is important that authors who have not mandated SACD to manager amateur dramatics do so quickly," stresses Linda Corneille, as authors who have not issued a mandate have higher statutory deductions. Furthermore, access to the on-line catalogue could encourage troupes to select a work that is available on line. To mandate SACD, authors can either contact SACD for instructions or simply use the request form on the SACD website.

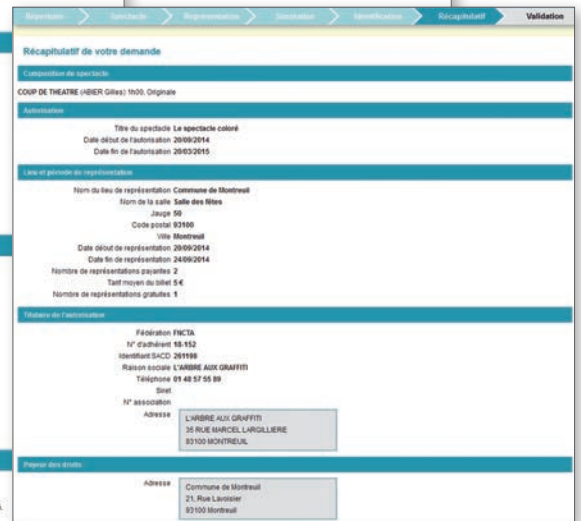
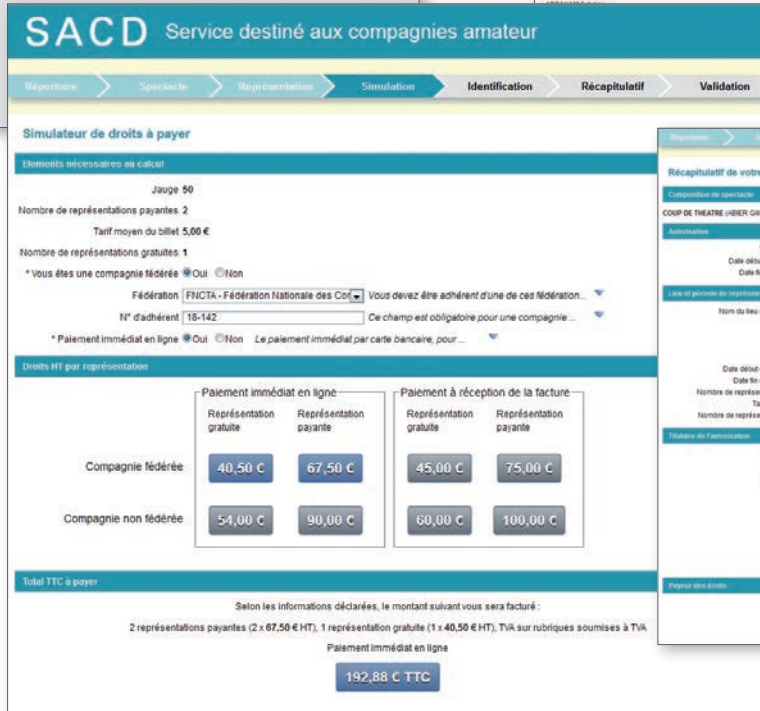
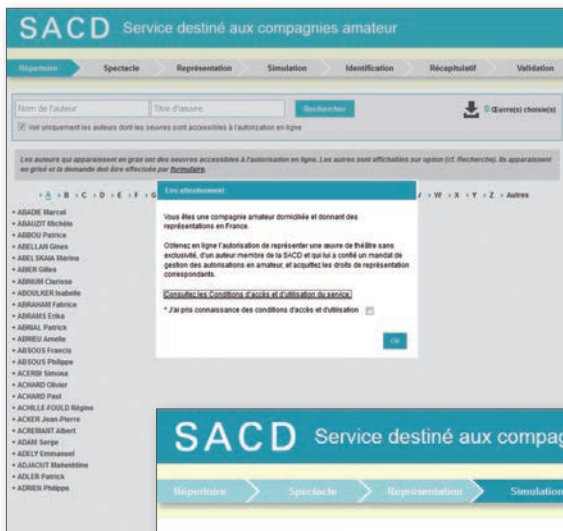
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AMATEUR DRAMATICS MANAGEMENT MANDATE

You can contact the Authors-Users department
 Tel. +33 (0)1 40 23 44 55
 Mail : spectacle vivant@sacd.fr



The amateur dramatics service is a boon for troupes. As a management tool, it provides them with an overall view of their operations – they can add dates as time goes on, and they are far more autonomous in their choices.

Price review

Launching this service offered an opportunity completely to overhaul our invoicing processes. In order to offer this service, we needed to review the pricing with two objectives: create performance packages; and correspond as closely as possible to the usage profiles of the different venues and shows. The new prices

take into account the number of performances, the number of seats in the house, and average ticket price. Given the wide variety of situations in amateur dramatics, we have devised a range of packages. SACD worked with the main amateur dramatics federations when drawing up the price grid founded on collection statistics. Prices therefore also take into account the real-world situation and whether or not the troupe belongs to a federation. To make the procedure run even more smoothly, a 10% reduction is applied if payment is made directly on line, with the settled invoice naturally being sent to the

buyer. It is obviously still possible to pay off-line, and to delegate payment to a third party. Troupes have been informed of the new pricing – either directly or via their federations – ahead of the on-line service launch. A review of the new service is planned for a year's time, to take stock and make any necessary adjustments.

The troupe completes the on-line procedure and receives official authorisation in an e-mail the following morning.

The on-line service is simple, fast and efficient. ■

Estate without an heir: major progress

If one or more of the deceased author(s) of a film had no heirs, renegotiating the rights of said film becomes extremely difficult. SACD has therefore signed a memorandum of agreement with the tax authorities enabling it to sign directly with the producers and thus release the rights. **BY CAROLINE COLLARD**

“As the years have gone by, the number of catalogue films whose authors have died heirless has constantly increased. And the phenomenon is galloping as time goes on. We are increasingly confronted with successions of successions. Unclaimed assets – the precise legal term is “escheat” – have become a real problem because they prevent producers from renegotiating film rights and exploiting the films. Blocking the films in this way is damaging to them, naturally, but also to any co-authors, of course,” explains Isabelle Meunier-Besin from the audiovisual production contract negotiation department at SACD, as contracts signed under the usual renegotiation conditions allow a film to be exploited again on condition that the rights of any other co-authors are also renegotiated.

In the face of these difficulties, her department, the legal department and the authors-users unit at SACD set about identifying ways of unblocking this type of deadlock, and ways of simplifying the procedures.

Negotiations were thus launched with the DNID (the tax authority that provisionally administers unclaimed assets) in the Île-de-France region. Consequently, a memorandum of agreement was signed in January 2014 authorising SACD to negotiate rights and to sign contracts directly with producers – on behalf of the DNID – in the name of deceased authors whose estate is escheated. SACD then pays rights collected in the name of the deceased author to the DNID.

“This agreement has three advantages. First and foremost, it unblocks the rights to films that have been impossible to exploit for years – a huge benefit for the films’ producers and writers. Secondly, the speed and ease with which authors’ rights are negotiated: in some cases, SACD is the only party to negotiate with the producer. And thirdly, this agreement enables SACD to pay out the rights it had collected for member-authors in the absence

of identified heirs, rights that had been in limbo,” explains Isabelle Meunier-Besin.

This agreement is the fruit of a lengthy collaborative process involving various SACD departments. Today, it applies to authors who died in the Île-de-France region (the region in which the agreement was signed); it should be extended to other regions of France in coming months. ■

SOME ESTATES ADMINISTERED BY SACD ON THE BASIS OF THE AGREEMENT WITH THE DNID

Robert Chantepie, Abel Gance, Ralph Habib, Henri Lepage, Léon Mathot, Léonce Perret, Albert Valentin...

French-language prizes

Two authors lauded at the recent Limousin French-language festival.



Julien Mabiala Bissila

Author, actor and director Julien Mabiala Bissila was born in Brazzaville. He has participated in several new plays created by the Théâtre des Tropiques and the Saka-Saka Theatre with Abdon Fortuné Koumba and Jean-Jules Koukou. During the war in the Congo he spent four years wandering in the forest, as the hostilities drew to a close he wrote several plays including *Crabe Rouge* on the subject of the Beach massacre. He founded the Nguiri-Nguiri Theatre Troupe in 2002 and staged his works *Le Musée de la Honte* and *La Dernière Chance* as well as texts by Emmanuel Dongala adapted to the stage. In Europe, he took his programme

“Ecritures d’Afrique” to the Vieux Colombier Theatre in 2005 with *La mort vient chercher chaussure* by Dieudonné Niangouna, directed by Martin Ambarra; and in 2009, he acted in the first performance of a text by Aristide Tarnagda *On ne payera pas l’oxygène*, directed by Eva Doumbia, at the Théâtre des Bernardines in Marseille. His play *Crabe Rouge* was semi-staged at the Théâtre du Rond-Point in Paris, at the Théâtre des Bernardines in Marseille, in Brazzaville at the Mantsina Festival, and in Limoges as part of Les Nouvelles Zébrures 2010. In 2011, he was awarded the Francophonies Festival grant and was in residence at the Maison des Auteurs. In September 2012, his play *Au Nom du Père, du Fils et de J.M. Weston* (published by Acoria/Journées de Lyon des Auteurs prize 2011) was read and semi-staged at the 29th Francophonies en Limousin, Nouvelles Zébrures 2013, Avignon 2013 in collaboration with France Culture and RFI, the Festival Contre-Courant, the Festival Dramaturgie en Dialogue (Montreal), and the Festival des Francophonies 2013. The text will be performed for the first time in the autumn of 2015 at the Tarmac in Paris, directed by the writer. ■

PRIDE OF PLACE FOR CREATION

During the festival, tribute was paid to authors who have received support and prizes from SACD. Festival-goers were treated to *Cantate de Guerre* by Canadian author Larry Tremblay. His text won the 2012 Prix de la Dramaturgie Francophone and was staged on 26 and 27 September, directed by Harvey Massamba. *Daral Shaga* was performed for the first time on 25 and 26 September at the Opéra-Théâtre de Limoges. This Circassian opera won the 2013 Fonds de Création Lyrique prize. Written by Laurent Gaudé with music by Kris Defoort, it was directed by Fabrice Murgia. ■



Pedro Kadivar

Born in 1967 in Chiraz, Iran, Pedro came to France at the age of sixteen. Whilst studying at the Sorbonne’s Institut d’Etudes Théâtrales, he also worked as assistant director in various theatres from 1988, making his directing début with *Avis de Décès* by Heiner Müller at the Théâtre du Rond-Point. Whilst publishing many articles in several theatre reviews, he continued to work as a director and received a research grant as a PhD student at Paris 3 University in 1993, where he also lectured. He moved to Berlin in 1996 and worked as assistant director with the Deutsches Theater in Berlin and the Düsseldorfer Schauspielhaus in Düsseldorf. In February 2002 he submitted his PhD thesis to Humboldt University in Berlin (published in France in 2004 under the title *Marcel Proust ou Esthétique de l’Entredeux*, published by L’Harmattan).

In 2003, he directed *In the Solitude of Cotton Fields* by Koltès, in German. In 2006, he premiered *Pièce d’automne-Un jour d’automne quelque part*, in German, at the Pergamon Museum in Berlin. This was the first chapter of his Tetralogy on Migration, which he finished writing in 2010. The second chapter entitled *Pièce d’hiver-Une visite au musée*, won the CNT (Paris) Aide à la Création prize in 2008 and was presented in three different readings/semi-stagings in 2008 and 2009 (CDN in Orléans, Montévidéo in Marseille, TNP Villeurbanne). The third chapter, *Pièce de printemps-Pays natal* was read/semi-staged in 2011 at the Festival des Francophonies en Limousin and in April 2012 in Budapest. He received grants from the Maison des Auteurs in Limoges in July and October 2012. He was invited to the Rencontres à l’Echelle festival in Marseille in November 2014 for a reading/performance of his *Abolition des frontières* and a reading of a selection of fragments from his latest play, *Pays*, for which he won his SACD prize. ■

Plain sailing for a new theatre

La Nouvelle Seine is a barge, moored at the foot of Notre-Dame Cathedral. It opened just a year ago and intends to earn its place among the plethora of theatres in Paris. The artists who perform there seem to love it.

BY GUILLAUME REGOURD

Paris is not short of show venues. But theatres as unusual as La Nouvelle Seine are few and far between in the capital. It opened in July 2013 at the unusual address of "Quai de Montebello", opposite the Ile de la Cité. Yes, to applaud the artists who perform there you need to board a barge! A sequin-studded stage curtain – a remnant from the vessel's former life as a venue for magic shows – swathes the stage that has been set up in the belly of the beast. For the rest, work needed to be done on the lighting, and squashy seats were brought in from the Olympia.

Jessie Varin and François Schmit, both formerly of the Point-Virgule, saw the potential of this "small, floating theatre". One year later, it has sold 45,000 tickets!

"It's a success. But it has taken a lot of work with two performances an evening from Tuesday to Sunday, children's shows and a restaurant," says Jessie Varin, now alone at the helm.

On stage, the programme banks on diversity, with weekly slots for

jazz and strippers, with a Burlesque Cabaret. Unsurprisingly, however, given the boss's past, the lion's share is reserved for comedy, with a determination to host artists with "at least some experience, not beginners", because the house has 110 seats. There are naturally plenty of one-(wo)man shows. The Festival de la Nouvelle Seine last September featured Redouanne Harjane, Bun Hay Mean, Isabelle Alonso, Pierre-Emmanuel Barré and Guillaume Meurice.

Embracing more theatrical forms

But the Nouvelle Seine touch is shows that break away from the sketch and stand-up mould. "We also wanted to embrace solo performances, more theatrical forms," explains Jessie Varin. "Audrey Vernon was a real source of inspiration for us. She was the inaugural act with *Comment épouser un milliardaire?*, a really funny show that is also politically committed, a show that would not necessarily have worked at the Point-Virgule or the Théâtre de Dix Heures."

Audrey Vernon remembers that baptism of fire: "There was a huge hole in the theatre just a few days before opening night, and I even helped screw in the staircase. I was delighted to be the guinea pig, to test the acoustics, the stage, the dressing room... and I think that they, too, were pleased to have an actress who wasn't

afraid of the exciting conditions of an inauguration..." Illustrating just how at home she feels, the writer/actress also performed *Marx et Jenny* at the same time and has recently performed her new *Chagrin d'amour* there, "a kind of carte blanche". Davy Mourié feels the same. He has been performing his first one-man show on board for over a year: "La Nouvelle Seine allowed me to take my time when working on my show. It's now twice as punchy. I've even been able to broadcast videos of sketches. Freedom is good for creativity."

For Blanche Gardin, the venue quite simply triggered her desire to go back on stage after a six-year gap. When she saw her colleague Bun Hay Mean, the actress found the courage to put together her first one-woman show at long last. "Last year, after a break-up, I started to write frenetically, without being sure that it was for the stage. But the more I wrote, the more I came up with funny stuff. I started off being Bun's warm-up act, and little by little tested more and more of the material I had written. Jessie liked what I was doing, and I felt comfortable on the barge, tucked away below deck yet at the same time at the foot of Notre-Dame."

Blanche Gardin was spurred on by her and Bun Hay Mean's mentor, Alain Degois, known as "Papy" (granddad). The talent-spotter from Trappes produced and directed them at La Nouvelle Seine, and is doing the same for Ame-



© AURORE VINOT

ican Sebastian Marx. He praises Jessie Varin's sense of hospitality: she opens up her theatre for rehearsals – even for shows to be staged elsewhere. "I can identify with what Jessie is doing, her love of artists who have something to say. The commercial approach that is so typical of many Parisian theatres is not to be found here. This is more a stall selling crafted culture."

Contract killers

"The programme is very poetic, high-level and popular all at the same time," chimes in Audrey Vernon. "It reflects Jessie's personality." The latter says much the same thing: "The programme is bound to correspond to my artistic sensibilities. It's quite feminine, for example, in so far as it includes shows by Audrey, Blanche, Carole Guisnel, Tatiana Rojo and Sophie-Marie Larrouy... But it's not girly. The girls on my boat are all contract killers!" They are also great performers,

each in their own radically different way. Free radicals Didier Super (cf. insert) and Jango Edwards made very much of an impression when they appeared at La Nouvelle Seine. "When you go into the dressing room and come face to face with a blow-up doll and Didier Super starting up a chainsaw, it looks weird," admits Davy Mourier. "Stranger still is Jango Edwards giving you a big lick on the head and saying "Break a leg!" before you go on stage." For Jessie Varin, the unpredictable American clown's stint at her brand new theatre was as much a source of fear as joy. "He finished up in his underpants on the quayside singing *All you need is love*," she smiles. "We had to repaint the stage once he left."

The good atmosphere that reigns on stage and behind the scenes suggests that La Nouvelle Seine has already federated a small community of artists. "We were lacking a place where actors could hang out together," confirms

Audrey Vernon. "We can turn up at any time, unexpected, and there'll always be someone interesting to meet. I think it captures the mood of the '60s, when actors would go from one cabaret to the next..." But at the end of the day, it is Papy who sums it up best: "More than a place for passing through, it's a place for sharing. Artists come to see each other's shows. Like a sort of family of showbiz sailors, they come on board and sail the audience down their brilliantly creative river." ■

Didier Super

The punk of cabaret is a regular at the Festival de la Nouvelle Seine. His memories of the venue tumble out unchecked: "My memory of this theatre is just how much it moves when you're on stage, especially when a sightseeing "bateau-mouche" boat sails by, loaded with Chinese tourists. But as I was too late to book the Point-Virgule, I had no option! On the other hand, I like to finish the show quickly, even if it means screwing the end up a bit, so that I can go and grab a place at a table because the grub's not bad. And it's free for the performers!"

FESTIVALS

NOVEMBER



LES HAUTS-PARLEURS

The group *À Mots Découverts* and the Grand Parquet Theatre open their doors to emerging talents. Five days to meet authors of today: plays to be heard and discussed, encounters, round tables, platforms for speaking, bookshops, cabaret evenings, performances and improvisations. An open laboratory bubbling with questions and futures. Centre-stage, the authors themselves, their ambitions, their dreams and their queries...

From 5 to 9 November, Théâtre du Grand Parquet, Paris.
www.legrandparquet.net/les-hauts-parleurs



FESTIVAL CINÉ BANLIEUE

The ninth in a series of festivals focusing on the suburbs and their riches – social, historical, artistic – and their links with the residents in the different neighbourhoods. Organised in partnership with movie theatres – L'Écran de Saint-Denis, L'Espace Khiasma in Les Lilas, Étoile Lilas, the UGC 19 Paris multiplex – and the Jamel Comedy Club in Paris. The patron of this year's festival is actor Reda Kateb. Once again, there is a rich programme of short and feature-length documentaries and dramas.

From 12 to 22 November, L'Écran (Saint-Denis) and other movie theatres in Dept. 93.
cinebanlieue.blogspot.fr



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FOCUS À THÉÂTRE OUVERT - F.T.O#1

F.T.O#1 is the first of what is to be an annual, one-week event devoted to writing for contemporary theatre, organised in different Théâtre Ouvert venues. About fifteen projects are brought together illustrating different angles, shapes and approaches to drama. Texts by French and foreign authors, playwrights and poets are read, semi-staged or performed by directors, choreographers, actors or the writers themselves.

From 17 to 22 November, Théâtre Ouvert, Paris.
www.theatre-ouvert.com



© EMILIE ZEIZIG

LES JOURNÉES DE LYON DES AUTEURS DE THÉÂTRE

Over 320 contemporary texts written for theatre were submitted, read, re-read, critiqued and fiercely debated to prepare Lyon's 25th playwrights festival. The six texts ultimately selected will be promoted in two manners: published in a quality collection, and semi-staged professionally for the public during *Les Journées*. A particular tribute is being paid this year to books on the theatre, in an adult and children's theatre book fair (in partnership with Lyon's municipal library) at the Théâtre Nouvelle Génération (TNG). Encounters with authors and micro-readings are also scheduled at the Médiathèque de Vaise.

From 26 November to 1 December, Lyon.
www.auteursdetheatre.org

DÉCEMBER



FESTIVAL NATIONAL DU FILM D'ANIMATION DE BRUZ

The animated film festival was created in 1983 by the Association Française du Cinéma d'Animation as an annual showcase for contemporary French animated films. It is a place for discovering works and authors, and a platform where the profession can reflect and meet. SACD awards a prize for the best graduation film.

From 8 to 14 December, Bruz-Rennes.
www.festival-film-animation.fr



FESTIVAL DE CINÉMA EUROPÉEN DES ARCS

Ireland is being honoured at the 6th edition of the festival, in partnership with the Irish Film Board. The festival's vocation is to promote the diversity of European films and bring to light many talents. It screens over 70 feature films from Europe, Turkey and Russia in the resorts 7 movie theatres. Over 900 guests from the movie industry (directors, film crews, European cinema schools, producers, distributors, etc) get together for numerous professional meetings designed to spawn new projects and foster the circulation and the dissemination of European films.

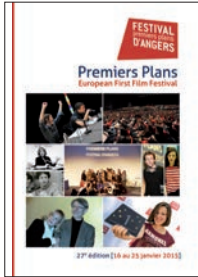
From 13 to 20 December, Les Arcs.
www.lesarcs-filmfest.com

SHOWS

JANUARY

NOVEMBER

DÉCEMBER



PREMIERS PLANS

Spotting new European directors is the founding mission of this festival of first films. Every year, the official selection comprises over 100 first works (short- and feature-films, undergraduate films). SACD supports the festival programme and also partners five sessions of feature-film screenplay readings. **From 16 to 25 January, Angers. www.premiersplans.org**



MIMI

Loosely based on Giacomo Puccini's work, *Mimi* can be seen as another *Bohème*, our contemporary, a *Bohème* that becomes *Mimi*, taking the name of the lead character, focusing on the mystery that shrouds her. Music by Frédéric Verrières, libretto by Bastien Gallet, directed by Guillaume Vincent. With Pauline Courtin, Judith Fa, Christophe Gay, Christian Helmer, Camélia Jordana, Caroline Rose and the Ensemble Court-Circuit. This show received the support of the Fonds de Création Lyrique. **18, 19, 21, 22, 23, 25 and 26 November 2014 at the Théâtre des Bouffes du Nord, Paris.**



MON FRÈRE, MA PRINCESSE

Written by Catherine Zambon (published by L'École des Loisirs) and directed by Émilie Le Roux, this show for children (8 upwards) questions the notion of identity: how does being born a girl or a boy determine who we are? Why do we find it so hard to accept others who are different? With the support of the Fonds SACD Théâtre 2014. **From 9 to 12 December, Espace 600, Grenoble.**



MAUDITS LES INNOCENTS

In 1212, young people from Germany and France set off spontaneously on the roads of Europe for Marseille, on their way to the Holy Land. This "Children's Crusade" was not the church's idea. Very quickly Pope Innocent III, afraid that his authority would be undermined by the very existence of this march, decided to ban it. But the children continued on their way, heading towards their tragic destiny. The libretto by Laurent Gaudé, set to music by four young composers from the CNSM in Paris (Mikel Urquiza, Julian Lembke, Didier Rotella, Francisco Alvarado), highlights the innocence of the children and the horror of fanaticism and indoctrination. This show received the support of SACD's Fonds de Création Lyrique. **13, 16 and 19 December, Opéra Bastille, Paris.**



NOËL REVIENT TOUS LES ANS

Three actors on a stage cluttered with brightly decorated Christmas trees survive eight successive and increasingly corrosive Christmases. Playwright and novelist Marie Nimier pummels and kneads family secrets over time. Directed by Karelle Prignaud. **From 16 December to 10 January, Théâtre du Rond-Point, Paris.**



LES MAURICE GIRLS

Now aged over 50, the *Maurice Girls* are a troupe of music-hall artists who used to play the major cabarets, but are now performing in retirement homes and other venues light years from the Lido! Reluctantly, they have decided to do their last 6 performances... Written and directed (with Marie Chevalot) by Virginie Lemoine. This comedy received the support of the Fonds SACD Théâtre 2014. **31 December, Théâtre Sébastopol, Lille. On tour in France.**

SACD Funds

All year round, SACD supports creation through funds financed by its cultural action.

FUND FOR STAGE MUSIC

In 2007, SACD launched a fund to aid the writing of music for plays, pieces of choreography, circus shows and street art.

The aim is to get round the difficulties that producers come up against when commissioning composers to compose original music to go with a show in these different disciplines. It is becoming more common to use existing music, to the detriment of original music creation. Budgets set aside for original music are getting smaller and smaller, creating very difficult working conditions for composers.

The Fonds SACD Musique de Scène provides aid for writing. A maximum of €5,000 is granted per project. The sum is paid to the production structure after it has presented a commissioning contract for the music and proof of payment to the composer(s).

Requests to be submitted **between 15 January and 15 February 2015**

STREET WRITERS

"Auteurs d'Espaces" is a national call for projects in support of street art creation and authors. It was created by SACD in partnership with a handful of festivals, national theatres, state-regulated theatres and cultural associations, with the goal of presenting a selection of street art shows, with or without text, stationary or itinerant, that clearly affirm their raison d'être in the public space, with specific writing that sets them apart from street theatre.

Projects receive €5,000 to help with creation and are guaranteed support for their dissemination in partner festivals. Last time, 8 projects benefited from Auteurs d'Espaces: four were presented during the Chalon dans la Rue festival, two at the Aurillac festival, and two at the Coup de Chauffe festival in Cognac.

Requests to be submitted **up to 19 December 2014**

Submit your request on line via the portal for support from SACD and the Beaumarchais-SACD Association: <http://soutiens.beaumarchais.sacd.fr>

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L'ABUS D'ALCOOL EST DANGEREUX POUR LA SANTÉ. CONSOMMEZ AVEC MODÉRATION



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SACD

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