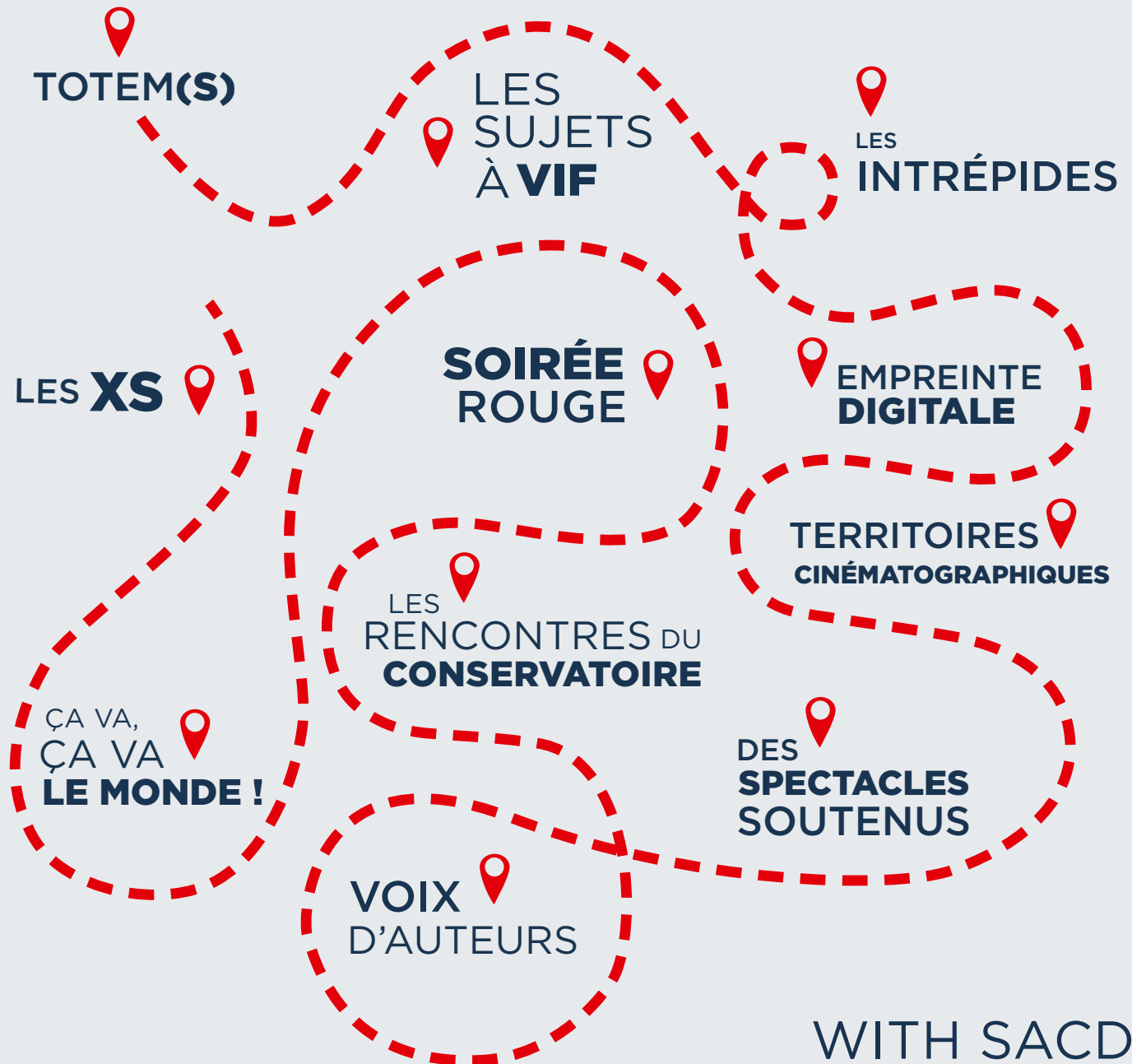


#AVIGNON2016



MORE ON WWW.SACD.FR



Twitter/[@SACDParis](https://twitter.com/SACDParis)
Facebook/[sacd.fr](https://facebook.com/sacd.fr)
Instagram/[@sacdparis](https://instagram.com/sacdparis)

WITH SACD
AND ITS PARTNERS
ENJOY THE WEALTH
OF CREATION



EDITORIAL p.03
by Jacques Fansten, SACD President

FORUM by Pascal Rogard p.04

FOCUS

#Avignon 2016

The SACD *Rendezvous* p.06

SACD, committed to the artist's cause in Avignon p.08

INTERVIEW p.12

Houda Benyamina

"The share of the budget allocated to the scriptwriting should be increased"

SACD AWARDS FESTIVAL p.14

Winners 2016

GENERAL MEETING

Directors 2016-2017 p.16

The SACD in 2016: keys figures p.18

SACD priorities in 2015 p.19

RENDEZVOUS p.20

Avignon Festival 2016

CULTURAL ACTION p.22

SACD funding programs

Find full information on

www.sacd.fr



Join us on

Facebook

www.facebook.com/sacd.fr

Follow us on

Twitter

@SACDParis

Make yourselves heard!

© LN PHOTOGRAPHERS



BY **JACQUES FANSTEN**,
SACD PRESIDENT

Firstly, I would like to salute the work accomplished by Sophie Deschamps, her combats, notably as regards gender parity, and the other reforms which she oversaw. In the course of our most recent General Meeting, we adopted a reform of the promotion to the ranks of our Society. Specifically, we will no longer be using the 'Revenue Generated' criterion, which had become insufficient and unfair, especially for authors in the performing arts; instead, we will only be using the criterion of 'Number of Works Performed'. In this way, more authors will be able to attain the rank of Associate Full Members and then Full Members more rapidly. I hope that this change will give them an opportunity, and the desire, to invest themselves wholeheartedly in the life of the SACD.

It is because we represent tens of thousands of authors that it is incumbent upon us to defend their possibility to create artistic works. Culture is essential for a society, and the creative works stemming from a society serve to define and consolidate it.

Soon commences a new year of election in France. For decades, cultural issues used to be at the heart of the electoral programs pitched by candidates. Little by little however, this has ceased to be the case.

Indeed, for most political leaders, culture is, at best, the conservation of an existing heritage, and regretfully, the creation of new works of art is deemed to be of scant importance where economic difficulties prevail. This is short-termism. Every day, one clearly sees, at local and regional level, how investment in culture cedes when faced with budgetary restrictions.

It is up to us to convince these elected representatives that any failure on their part to foster this social network woven by companies and associations, all over France, is nothing short of criminal for the future; that if they wait for the debris of a culture shipwreck to end up as flotsam on the beach, it will already be too late. No. Now is the time to take action.

We need to convince those in political power that, in a world where references have become unmoored and uncertain, culture, which is the fruit of creation, to be shared by all, is an essential binder.

Indeed, the more we suffer from economic duress, the more economists are convinced that they alone have

the roadmap needed. Like so many indefatigable parrots, they croak nonstop about 'economic efficiency' which, day-in day-out, proves to be entirely inefficient. They keep their beady eyes nervously riveted on the next 'forecast', apparently expected to portend magical tidings of a 'return to growth' – a growth which their very hand helped to destroy. They only want culture to the extent that it can be considered a 'factor of growth'. Well, we assert loud and clear that culture is first and foremost a mode of expression and a means of exchange. And if, for the number crunchers, culture is simply an 'excrescence', let us take this as a compliment.

In these difficult times, we all have need of these dreams that stem from artistic works. We need the debates, utopias, provocations they engender. Is it not true that our emotions and laughter in response to the ideas floated by an author can be seen as essential in a bid to identify our shared references and live side-by-side in spite of, or because of, our differences?

In television and radio, it is my firm opinion that we must cease to confuse the concept of 'public enterprise' with 'public service'. Whilst the former needs funds if it is to face up to market forces, the latter needs 'content' above all: ethics, responsibility vis-à-vis all forms of creativity, and an obligation to ensure diversity, ambition and 'difference'. Otherwise, why is there even a specific license fee in the first place?

We also need to convince European authorities, obsessed by 'free and fair competition' that, in the name of a bizarre interpretation of modernism and free trade, they have promoted the growth of entirely unscrupulous Internet giants remarkable only for their creative 'tax optimisation' practices and with an entire disregard for the artists who line their pockets, to the clear detriment of those who respect national regulations. Yes, we need to let Brussels and Strasbourg know that these Internet giants are suffocating diversity and depleting our capacity to produce worthwhile artistic works.

My wishes as uttered here are not just the desiderata of the 'comfortable few'; rather, what we want at the SACD is also in the general interest.

We need to make our voice be heard. As authors, this is our role. As citizens, this is our urgent mission. ■

The author: Unidentified object of French audiovisual policy?



© AGENCE ENQUERAND

BY **PASCAL ROGARD**, DIRECTOR GENERAL

Breathless. Beyond doubt, one of the best films made by Jean-Luc Godard featuring a marvellous Jean Seberg and an unforgettable Jean-Paul Belmondo.

But this is also the impression and the sensation which we have when we take the time to consider, objectively, some of our current cultural policies in France.

The audiovisual sector is unfortunately a perfect illustration of a system running on empty; the 'bold, new' reform announced by the labours of the Tasca decrees promulgated to support audiovisual creation brought forth, in the end, a mouse altogether too timid.

At the beginning of this year, I came out strongly against what I saw as a type of hemiplegia of regulations, always ready to regulate ever more, and ever more restrictively, the relationship between independent producers and broadcasters, but as silent as ever when it came to devising rules that would really protect the rights and remunerations of authors when dealing with producers.

And indeed, and regretfully, recent agreements signed between producers' associations and France Télévisions (December 2015) followed by TF1 (May 2016) only serve to shore up my opinion that regulations in the

French audiovisual sector have become too complex to be comprehensible, too sophisticated to be efficient, and too imperfect to be fair.

The protection of independent production, even though legitimate, has become the be-all and end-all of audiovisual regulations. However, this cannot be the sole objective nor main orientation for the rulebook of the audiovisual sector, failing which the fulcrum of French audiovisual policy will become unbalanced.

Whether we consider the form of the content, the path currently being taken leads precisely nowhere.

To begin, one need only consider the new rules applicable to television channels as regards their investment and broadcasting policy for works. How could anyone reasonably imagine that simply putting producers and television executives opposite each other at a table for talks would suffice to create an area of loyal and representative negotiation? How could one reasonably envisage fair agreements, accepted by all, if authors are excluded from these discussions or, at best, confined to a broken aisle seat?

Authors are not bit players in the creative act, and the SACD is not simply a chamber to rubberstamp agreements negotiated and signed elsewhere. Certainly, inter-professional negotiations can be a good way to change rules and usher in reform. However, it is the worst policy of all when some of the parties directly interested or impacted by discussions are excluded from these very discussions.

Regarding now the content of these agreements, of which the purpose is to redefine the commitments

Authors are not bit players
in the creative act.

Improve the framework of relationships between authors and producers.

given by broadcasters as regards financing and broadcasting creative works, I am of the firm opinion that they completely miss the point. At best, these agreements are merely patches applied to a system running on empty; they woefully fail to meet the future challenges of audiovisual creation, which go well beyond matters relating only to independent producers.

Support for diversity and original works, the ongoing transformation of TV channels into media groups, the explosive emergence of international competition from major Internet platforms, the changing habits of television viewers... These are just some examples of what we can be expecting in the audiovisual sectors in the near future.

And we need to take these future developments into account in order to review our audiovisual policy in a more global matter, ensuring, naturally, a clear and loyal discussion framework, and by keeping constantly focused on two essential principles: first, consolidate and stabilize the future of audiovisual patrimonial works (i.e., works of fiction, animation, documentaries, music videos and the filming or re-enacting of live performances) be this by the hand of independent producers or integrated studios; and second, boost the attractiveness, as perceived by the funders (i.e., essentially, the television channels) of original patrimonial works.

This midterm objective must not cause us to forget an immediate urgency and one of our priorities: improve and enrich the framework of relationships between authors and producers. Instead of the handful of rules and commitments which currently exist in favour of the weaker party (rarely the producer!), we need a modern, fair and clear framework; this is an essential basis if trust is to prevail.

With this in mind, transparency as regards preparing the accounts and paying authors their due share of royalties is obviously a prior requirement. It is high time that authors have full and accurate information as to how their works are being used and as to any remunerations to which they might be entitled, without producers being able to shirk their legal obligation to provide them with such information by claiming incompatibility issues with software or IT equipment or whatever.

For several months now, we have been asking that rules accepted by all stakeholders be prepared, so as

to attain genuinely transparent and balanced relations between authors and producers. These rules, inspired by the agreements signed 5 years ago in the cinema sector, would concern the modalities used to calculate the cost of the work and the remunerations, as well as how information is communicated to authors.

The work of concertation is now underway, under the auspices of the Minister of Culture and Communication whose implication is essential to facilitate dialog and bring forth this protective framework which audiovisual authors have been understandably requesting for a very long time.

Indeed, I believe that the public authorities should take a more active role, and more frequently, in inter-professional negotiations; they can bring their independent and objective expertise, and are able to set out a framework for discussions whilst facilitating, in their role as mediator, a rapprochement of the various points of view. The major reform of the Tasca decrees, signed between 2008 and 2010, constitutes a precedent which should encourage us to look more often to the State; a three-party concertation, federating, from beginning to end, authors, producers and broadcasters; an upstream reflection in fact, entrusted at the time to David Kessler and Dominique Richard and which led to the main tenets of the Tasca reform and served as guidelines for the discussions. And in the end, this led to the agreements which were signed with all stakeholders of the French audiovisual sector.

This also explains why we have asked the Minister of Culture and Communication to get involved in the discussions engaged with audiovisual producers' associations. One of the goals of these discussions was to make some progress as regards remuneration for authors. However, three years of honest and open discussion didn't lead to an agreement. Let us hope that nobody attempts to argue that we haven't tried long enough before calling on the public powers to mediate! The world is changing, the audiovisual landscape is evolving, with harsher competition, with audiovisual groups seeking to develop internal production units, digital is advancing unstemmed, changing the way we do things and entailing heightened exploitation of works... And in this changing world, why should it be that only authors' rights and remunerations remain unchanged?

This cannot be the case; the wind which must blow must be a wind of positive change. For all. ■

#AVIGNON 2016 Started!

As always, the *Rendez-vous* SACD program at the Conservatoire d'Avignon, from 9 to 21 July this year, is an opportunity to meet artists, sit in on debates and enjoy events supported by the SACD. Of particular note this year is a digital master-class day with the standup comedian Vincent Dedienne. And, of course, authors are more than welcome to call around to our Information Stand.

The SACD *Rendezvous* at the Conservatoire du Grand Avignon

MEETINGS

WITH ARTISTS

MONDAY 11 JULY

• **Thierry Thieû Niang, *Un nous***

Hosted by Laure Adler and Valeria Bruni-Tedeschi (subject to availability), this meeting with the choreographer looks at his work to date as well as his artistic family, multidisciplinary, commitments, sensitivity to art and, above all, to others. Thierry Thieû Niang is present at the Avignon Festival with three original pieces, including *Au cœur*, supported by the SACD as part of its action to encourage education through art.

WEDNESDAY 13 JULY

• **Thierry Debroux and Jean-Marie Piemme**

With their stories, big and small, these two major Belgian writers evoke the ghosts of the past.

• **Éric-Emmanuel Schmitt**

Éric-Emmanuel Schmitt is in Avignon this summer, not only as playwright (six plays staged!) but also as actor playing Mister Ibrahim in *Monsieur Ibrahim et les fleurs du*

Coran at the Théâtre du Chêne Noir. Two meetings organized by SACD Belgium

SATURDAY 16 & TUESDAY 19 JULY

• **Les Intrépides**

Two dates for the second year of the Conservatoire, on the initiative taken by Denise Chalem, *Les Intrépides* is a forum to test audacious writing, hosted by two directors, Johanna Boyé and Victoire Berger-Perrin. As always, each has just 10 minutes maximum to do their thing.

With: Noëlle Châtelet, Coraly Zahonero (*Grisélidis* at the Petit Louvre - Chapelle des Templiers), Claire Borotra (*Marylin intime* at the Chêne Noir), Sedef Ecer (*E.Passeur.com*, as part of the RFI readings at Jardin de la rue de Mons), Julie Villers (*Je buterais bien ma mère un dimanche* at the Théâtre des Corps Saints), Isa Fleur (*La Cantatrice chaude* at the Théâtre des Corps Saints), Laura Herts, Adeline Rosenstein (*Décris-ravage* at the Théâtre des Doms) and Maité Siwéné (*Wanamat show* at the Chapelle du Verbe Incarné).

THURSDAY 21 JULY

• **Dans la peau de Thomas Jolly : théâtre à tous les étages !**

Starting from questions regarding his creative process, and his actions rooted in contemporary society, this meeting with the artist will be looking at Thomas Jolly's career to-date, as well as his rapport to stage acting, directing, and, more recently, teaching.

Thomas Jolly is present at the Avignon Festival this year with *Le ciel, la nuit et la pierre glorieuse. Chroniques du Festival d'Avignon de 1947 à... 2006*, an original play supported by the SACD, as well as *Le radeau de la méduse*.

Hosted by Sophie Proust, Lecturer in Performing Arts at the University of Lille/CEAC.

DEBATES

SUNDAY 10 JULY

• **What place for contemporary musical writing?**

Debate organized by TOTEM(s) [*Théâtre Opéra Texte Écriture Musicale*], an initiative set up to nurture new writing projects aimed at



SACD INFORMATION STAND

From 9 to 21 July, the SACD will be running an information stand for authors. Open every day (except 10, 14 and 17 July) from 10 a.m. to half past noon and 2 p.m. to 5 p.m. in the Entrance Hall of the Conservatoire.

operatic or musical theatre works, organized and produced by La Charreusse-CNES (Villeneuve Lez Avignon), in partnership with Roland Auzet (Act-Opus, Lyon) and with the support of the SACD.

Hosted by: Roland Auzet, a TOTEM(s) composer, stage director and artistic director, and Catherine Dan, TOTEM(s) Director General, with Pascal Rogard, SACD Director General, and Patrick Bloche, President of the Education and Cultural Affairs Committee at the National Assembly, Paris Counsellor. At the Charreusse-CNES.

SUNDAY 10 JULY

• **Gender Parity in the performing arts: challenges and perspectives,** at Cloître Saint-Louis.

Debate on the report prepared by Cécile Hamon, commissioned by the Minister of Culture and Communication. Organized by Syndeac, the Avignon Festival and the SACD.

TUESDAY 12 JULY

• **The perception of women in contemporary theatre**

Racine depicted them as epic heroines, Marivaux as impassioned lovers, and Fedeau as courtesans or borderline psychotics. Offstage, in society, women's roles have gra-

dually evolved... But what about on-stage? How do contemporary male and female authors perceive the role of female characters?

Hosted by: Alain Sachs, stage director, Vice-President Theatre Section at the SACD. With: Louise Doutreligne, Victor Haïm, Virginie Lemoine, Jean-Benoît Patricot, Carole Thibaut, Matei Visniec, authors.

WEDNESDAY 13 JULY

• **When the author enters the classroom... Emulation, inspiration, transformation, friction, discussion, recreation... revolution?**

When the author takes on the mantle of the teacher, does this influence his/her writing? Does it have an impact on the educational approach of the teacher, or on speaking in public, or on the idea that each have of each other? Organized by the SACD, ANRAT, Postures.

With: Dominique Richard, Estelle Savasta, Sébastien Joanniez, Catherine Anne, authors; Patrick Laudet, Inspector General in Literature and Theatre with the French Education Board.

FRIDAY 15 JULY

• **The performing arts: still there tomorrow?**

Freedom of Creation was recently

officially recognized in French law. The fact remains however that there can be no such freedom unless and until strong guarantees are given regarding: ongoing and significant funding from the State and local authorities; respect of artistic independence; consolidation of the artistic margin inside establishments; support measures for artists; actions to encourage parity and equal opportunity. Are these requirements being met?

Hosted by: Pascal Rogard, SACD Director General

With: Patrick Bloche, President of the Education and Cultural Affairs Committee at the National Assembly, Romaric Daurier, Delegate President of Syndeac and Director of the Phénix (Valenciennes), Régine Hatchondo, Director General of Artistic Creation at the Ministry of Culture and Communication, Carole Thibaut, Director of the National Drama Centre of Montluçon, Raymond Yana, President of Avignon Festival & Compagnies, Jean-Marc Roubaud, President of the Urban Community of Greater Avignon.

New : Digital fingerprint

On 15 July, the stand-up comedian, author, actor and half-ambidextrous Vincent Dédieune will be organizing a virtual encounter with the SACD on the social networks to give his unique take on the performing arts, along with Festival reminiscences.

Follow on Twitter (@SACDParis and @VincentDedienne), Facebook (SACD) and Instagram (@SACDParis).

Events supported by the SACD

WITH FRANCE CULTURE

at the Musée Calvet, in public

14 JULY, 8 P.M.

"Radio" version of *Il se trouve que les oreilles n'ont pas de paupières* (Sujet à Vif 2014), musical composition by Benjamin Dupé based on the book *La Haine de la musique*.

With: Pierre Baux & Garth Knox (viola).

Directed by Sophie-Aude Picon

17 JULY, 8 P.M.

Voix d'auteurs

Event focusing on emerging authors, with extracts read by actors at the Cannes Regional Acting School.

Directed by Alexandre Plank

WITH RFI

at the Jardin de la rue de Mons

(in public)

15 TO 20 JULY

Ca va, ça va le monde !

A collection of six contemporary texts from Africa, the Middle East and the Indian Ocean by established and emerging authors, with mostly unpublished texts.

WITH IMPATIENCE

The brainchild of Olivier Py and Agnès Troly at the Odéon-Théâtre de l'Europe, the Impatience Festival is a snapshot of theatrical creation, an invitation to travel through and by the imagination of companies and emerging authors.

For this 8th edition, and for the first time, the Avignon Festival will be giving the winner of the Jury's Award the chance to perform their show in public at the gymnase du Lycée Saint-Joseph on 22 July at 6 p.m. and on 23 and 24 July, at 3 p.m. Another Impatience meeting will



© LN PHOTOGRAPHERS

also take place at the Conservatoire du Grand Avignon on Wednesday, 20 July.

TERRITOIRES CINÉMATOGRAPHIQUES

As part of its "Animation" cultural action, the SACD supports *Les territoires cinématographiques*, a film festival run by Avignon Festival and the Utopia cinema.

A total of 17 introductory workshops in animation will be run for children between the ages of 7 to 12.

Reservations with the Ticket Desk of the Avignon Festival.

BINÔME

at Cour Minérale, Avignon university
FROM 18 TO 22 JULY, 5.30 PM

The poet and the scientist: texts catalysed by authors meeting and

talking with scientists.

In partnership organized with the theatre company Les sens des mots, Binôme will be organizing a meeting under the theme *Écrire sous la contrainte* (writing under duress) at the Conservatoire du Grand Avignon on Saturday 16 July at 5 p.m.

And as usual!

La SACD and the Conservatoire will be making the Reading Room available to authors.

Complete Program
at www.sacd.fr

SACD, committed to the artist's cause in Avignon

More than ever before, in Avignon this year, the SACD is encouraging exchanges between artists from all horizons to add further to the richness of international creativity with events such as Les Sujets à vif, Les XS and Les Intrépides.

LES XS

WHAT?

3 performances, 3 proposals, 3 abridged forms, at the Jardin de la Vierge du Lycée Saint-Joseph, following on from the Sujets à vif.

WHO?

A co-production of the Festival d'Avignon/SACD France/SACD Belgium/Festival XS/Théâtre National de Bruxelles.

12>14 July at 8.30 p.m.

at the Jardin de la Vierge - Lycée Saint-Joseph

Axe. De l'importance du sacrifice humain au XXI^e siècle

(Axis. On the importance of human sacrifice in the 21st century)

Concept and interpretation:

Thierry Hellin & Agnès Limbos

A couple of decadent plutocrats, desperately clinging to their privileges, are struggling to maintain their position as everything disintegrates around them. Just as molten wax or ice can no longer return to its former state, they cannot go back. They've gone a bit too far and are now consumed by fear. The perpendicular axis that has always held them aloft, proud and arrogant for so long, begins to heave, sag and sway. Their lack of understanding has robbed them of the powers of speech. Once strong and tough, they are now limp and flaccid...

Heimaten

Concept and staging:

Antoine Laubin

Antoine Laubin invites Axel Cornil, Thomas Depryck and Jean-Marie Piemme to question the German term "Heimaten", the plural of Heimat, meaning 'homeland' or "native country". The four Belgian writers explore the different meanings of the word and use the opportunity to compare and contrast their backgrounds by opening the floor to actors of various countries. In Avignon, two Belgian actors create a two-way interaction and dialogue with two German actors to explore the theme from different angles. What is our relationship to our origins? To what extent do our language and the places we grew up in determine our identity?



Frozen, XS 2015

Les idées grises (Grey ideas)

Concept and interpretation:

Bastien Dausse & François Lemoine

Les idées grises is the search for absolute freedom, an abandonment of convention and a homage to the incongruous. It is the occasion to demolish Cartesian thinking and let yourself be irrational. Bastien Dausse and François Lemoine, two young acrobats, writers and performers from the Barks company, imagine a world free of the laws and logics that govern our own. Inventing their own vocabulary to express their vision of the circus in each of their pieces, they have decided this time to play around with space and time, blurring the boundaries between the real and the unreal, defy gravity and disrupt our waymarkers.

LES SUJETS À VIF

WHAT?

16 authors, jointly invited by the Avignon Festival and the SACD, engage in an interdisciplinary adventure by proposing 8 exclusive shows.

WHO?

A Festival d'Avignon/SACD co-production

8>14 July (theatre closed on 11)
at the Jardin de la Vierge - Lycée Saint-Joseph

PROGRAMME A / 11.00 A.M.

La Vie des formes (*The life of shapes*)
A commissioned piece by **Renaud Herbin & Célia Houdart**

What can chance encounters lead to? The chance encounter between Célia Houdart and Renaud Herbin immediately propelled them to the heart of their preoccupation: the genesis of the characters and figures that inhabit their fiction. Each of them, she an writer and he a puppeteer, fashions them out of raw matter in their own way, watches the shapes they take and the things they do, curious to see what makes them come together and come undone. Yet, being at once observers and creators of these new lives, Célia Houdart and Renaud Herbin remind us that surprise is the important factor at work and they themselves are astonished at the strangeness of the living world.

Membre fantôme (*Phantom limb*)
A commissioned piece by **Erwan Keravec & Mickaël Phelippeau**

Erwan Keravec and Mickaël Phelippeau like to work/interact with their identities to transform them in some way and this phantom member, that which once

was, might indeed be the starting point for this collaboration. The bagpipes, which have their own special history, are treated here as an instrument of obsession, of an infinite sound. Likewise, the dancer's body, employing a traditional vocabulary, expresses distant recollections. Somewhere on another plane, the artistic encounter between the two artists, both sharing an affection for the Breton specialities, *kig ha farz* and *fest noz*, will be an opportunity for each to learn about the other. "To learn is to look where you place your fingers, memorise which keys to press, as a hunter might observe the quarry's spoor." – Peter Szendy

PROGRAMME B / 6:00 P.M.

Tâkasûtra
A commissioned piece by **Sophie Cattani & Herman Diephuis**

Actress and director Sophie Cattani and choreographer and dancer Herman Diephuis are brought together onstage by a forced marriage and have to find a way for desire to arise between them. All the better to confront the problem, they decide to place it at the centre of their relationship.



*Connais-moi toi-même,
(Know me yourself)
Sujet à vif 2015*

They question it, circle it, their bodies take over... But although desire does eventually come, it brings with it new questions. And since one can just as easily die of pleasure, Sophie Cattani and Herman Diephuis come to wonder about death, in the 'little' and the larger sense.

Les Corvidés (*Corvidae*)
A commissioned piece by **Jonathan Capdevielle & Laetitia Dosch**

"When you don't know what to do... Someone had some homework to hand in, she didn't know what to do. I told her: 'Go to the library, ask for advice, choose a book, open it at random, point your finger and whatever you see is your topic.' She did so, but didn't like what she found. She tried it eight or ten times... Eventually, she decided she liked the first topic best. It was about masks. She did a whole thing about the masks people wear, about identity, she was inspired. That's when the tarot said: 'Go to the theatre/art section, your unconscious will guide you. Do something Laetitia and Jonathan will like. If you find something you both like, it's going to be dynamite.'" Le tarologue, 30 March 2016

18>24 July (relâche le 21)
at the Jardin de la Vierge du Lycée Saint-Joseph

PROGRAMME C / 11:00 A.M.

Sisters

A commissioned piece by
**Roser Montlló Guberna
& Elsa Wolliaaston**

“To arrive together, to appropriate this space and share it, to invite our ghosts, those that push and carry us, to converse with our dances, our stories in different languages, those we speak, and those we don’t, and to dance those languages...”

Il est trop tôt pour un titre
(It's too soon to give it a title)

A commissioned piece by **Halory Goerger & Martin Palisse**

“Let’s be clear about this: we don’t know each other. We both got a phone call in March, about how there’s a courtyard with a stage, how we can put on a show there. So we’ll begin writing it together in June. We like the challenge. After all, it could be a rule in the performing arts to have little time and no initial idea for a show. We’ll do our best. As Claude Rains said to Humphrey Bogart at the end of Casablanca: ‘I think this is the beginning of a wonderful friendship.’ Or not”.

PROGRAMME D / 6:00 P.M.

Les promesses du magma
(Promises of magma)

A commissioned piece by **Casey & Kevin Jean**

“To meet each other. To discover each other. To accept each other.

To find something we have in common and defend our dreams and struggles. With hope, with conviction, with power and tenderness. With our words, our voices, with our histories and our bodies. To come together and share this sweet struggle in the light of day.”

Cent titres *(A hundred titles)*

A commissioned piece by **Guilherme Garrido & Joëlle Léandre**

Joëlle Léandre is heir at once to the African American revolutionary movement of the 70s – a child of free jazz, music “freed” from the written tradition – and the philosophy of American composer, John Cage, as well as oral music and 20th century European art music. Guilherme Garrido shares the freedom of those young creators who hail from so-called contemporary dance and questions our understanding of the world through his desire to explore the intimate and the relationship to the other on the stage, through his humour and his love of ‘disruption’. Sacred sparks fly when those two unique stories collide.

LES INTRÉPIDES

WHAT?

Two dates for the second year.

On an initiative of Denise Chalem (SACD first vice-president 2015-2016), *Les Intrépides* give free expression to some bold writing, orchestrated by the two directors, Johanna Boyé and Victoire Berger-Perrin... each lasting no more than 10 minutes

16 & 19 july at 11:30 a.m.
at the Conservatoire du Grand Avignon

With : Noëlle Châtelet, Coraly Zahonero, Claire Borotra, Sedef Ecer, Julie Villers, Isa Fleur, Laura Herts, Adeline Rosenstein et Maité Siwéné.



■ Les Intrépides 2016

TOTEM(s)

TOTEM(s) (Theatre Opera Texte Ecriture Musicale) is an initiative set up to nurture new writing projects aimed at operatic or musical theatre works, organized and produced by La Chartreuse-CNES (Villeneuve Lez Avignon), in partnership with Roland Auzet (Act-Opus, Lyon) and with the support of the SACD.

For its first edition, the TOTEM(s) academy is inviting four composers (François Meimoun, Frédéric Neyrinck, Nemanja Radivojevic, Nicolas Von Ritter-Zahony) and four writers (Sabryna Pierre, Sandrine Roche, Marion Aubert, Paul-Henry Bizon) to work together during two research residencies at La Chartreuse-CNES on devising and staging four chamber opera or musical theatre pieces.

Public ‘maquette’-style performances of the projects will be given on 8, 9 and 10 July to coincide with the “Rencontres d’été de la Chartreuse- CNES” in the Jardins du Procureur.

Houda Benyamina

“The share of the budget allocated to the scriptwriting should be increased”

The director of *Divines*, who recently came way from Cannes with the *Caméra d’Or* along with an honourable mention at the SACD Awards during the Director’s Fortnight, confirms following her striking speech given during the Festival closing ceremony, that she intends to make her voice heard in defending, in particular, the role of the scriptwriter.

INTERVIEW WITH **GUILLAUME REGOURD**

How do you see the *Caméra d’Or*? As something to help the movie, as encouragement for the future...?

Well, firstly, as recognition for work done, and then as a guarantee of artistic freedom going forward. To accept this award onstage at Cannes, it was also a way for me to have my voice heard. I am an engaged artist: in my engagement is my art, and in my art is my engagement. And as I said in Cannes, people like me, outsiders, with no parents behind them, ordinary working-class people, we too have our place in Cannes,

Was that what you meant by “ours” when you shouted “Cannes is ours!” on stage?

Exactly. I wanted to show people who were watching the ceremony at home on television and who don’t necessarily have the codes to Cannes, and the “cinema aristocracy”, that it is possible for people like us to make it in Cannes. I wanted to show my people that one of theirs had broken through in Cannes... as a director, because as regards actors, there is already more diversity. For ages now, working-class people like Depardieu and Dewaere are well-known.

Could you tell us about your career as an artist who came from the outside?

I started as an actress, but then I realized that my real calling was directing. So I started directing in a really hands-on way with monthly screenings at the *Café de Paris*, of what I prefer to call “tests” or “exercises”, rather than short movies. I did nine of these. But I knew that wouldn’t be enough to get me noticed, so I financed, on my own, a short movie with my association called *1000 Visages*. I also had a script, but it wasn’t very good, and I didn’t get any funding from the CNC (French Film Board). That said, I did know the type of cinema I wanted to make. By a stroke of luck, I met Ricardo Aronovitch, director of photography for filmmakers like Ettore Scola, Alain Resnais, and Roman Polanski. Ricardo agreed to make the movie (called *Ma Poubelle géante*) at the Grande Borne. It was a rich learning experience for me.

You then made a medium-length movie called *Sur la route du paradis*?

It was thanks to *Ma Poubelle géante* that I met Marc-Benoît Créancier, who became my producer. This was a key encounter for me. Putting together a budget and finding the money is a full-time job. And if you do that as an artist, then you have less time to focus on the artistic side of your work. With Marc-Benoît on board, I was able to focus on my script, and reread it attentively to understand why it hadn’t received funding from the Film Board. I’m very demanding with myself, and in the end, I understood that I needed a co-writer. Luckily, I had worked with Philippe Lasry on *Émergence 2*. We set to work together. And I got the funding from the Film Board.

When you started work on *Divines*, your first feature length, what was different?

The director bears a greater responsibility. There’s a lot



DR

of money at stake. And more people are involved. Also, you want to hold somebody's attention for an hour and 45 minutes, so the story needs to be sufficiently rich.

How did you work with your co-writer, Romain Compingt?

We originally met through my producer. And we worked together nonstop for the following three years. Three years of working together on *Divines*, doing so respectfully, old-school style, like Sautet and his scriptwriter. In fact, Romain remained involved even up to the editing process. We were like sparring partners, working together to find the truth. It's incredible when two people manage to reach this level of artistic entente... by the way, we will be working together in the future. Without Romain I would never have had a script of this quality. Scriptwriting is serious business! You need 10 or 15 years of practice to master the codes: rhythm, sub-text, things like this. But it's not just about technique, it's also a question of artistic sensitivity. And, when you consider that just about 2.5% of the budget of a film goes on the script writing...the share of the budget allocated to the scriptwriting process should be increased. When I started to work with Romain, I had something between a continuity script and a first draft. So, I told Romain that when the final script was ready, we would go through it for his input.

“It is possible for people like us to make it in Cannes.”

Did the story change much when the actual shooting began?

The script is the basis; but the worst thing you can do is to shoot only what you've written. The script itself was very precise with Romain even giving indications for directing. But I was doing things on my side too, organizing lots of reading with the technicians and the actors. And when the final casting was done, we drew on contributions from the actors to rewrite the dialog... which must be written down, I insist on this. Now I'm not saying that every single line was scripted, but the vast majority were. That said, it's also important to let stuff just happen on set. Romain and I had numerous discussions, sometimes even just before shooting, as a sort of epilogue, where we had doubts right up to the last minute.

You came away from Cannes with the plaudits of the industry. The film is coming out in France on 31 August, and has been purchased by Netflix to be shown outside France. The film is ready to meet the people. Is this the beginning of a new chapter?

Peer recognition is important. I realize that now. But at a very subconscious level. I mean, I don't make movies just to go to Cannes. I'm making mainstream art-house movies. I want to touch as many people as possible, as diverse as possible, in as many places as possible. During the previews, the reception was good with standing ovations in places – so I was told – where that hadn't happened for years. So, I'm not too anxious really. But I'm not expecting anything either. In that way. I won't be disappointed. ■

Key Dates

- 1980:** Born in Viry-Châtillon
 - 2006:** Set up the Association 1000 Visage
 - 2008:** Short movie *Ma poubelle géante*
 - 2011:** Medium-length movie *Sur la route du paradis*
 - 2016:** First Feature-length movie *Divines*, *Caméra d'Or* along with an honourable mention at the SACD Awards during the Director's Fortnight in Cannes
-

Winners 2016

Grand Prize: William Forsythe

Drama Award: Jacques Gamblin

New Drama Talent Award: Andr ea Bescond

Stage Direction Award: Brigitte Jaques-Wajeman

Translation and/or Adaptation Award:

Jean-Michel D prats

Humour/One-Man Show Award: Alex Lutz

New Humour/One-Man Show Talent Award:

Blanche Gardin

Cinema Award: Emmanuelle Bercot

New Cinema Talent Award: Fr d ric Tellier

Suzanne Bianchetti Award: Camille Cottin

(granted to a young theatre actress

starting a promising career in cinema)

New Television Talent Award: Nader T. Homayoun

Animation Award: Christian Desmares, Franck Ekinci,
Benjamin Legrand et Jacques Tardi

New Animation Talent Award:  mile Bravo,
Timoth e de Fombelle, Paul Leluc, Guillaume Mautalent,
Delphine Maury, S bastien Oursel, Alain Serluppuss
et Olivier Vinuesa

Interactive Creation Award: Simon Bouisson

Circus Arts Award: Nikolaus Holz

Street Arts Award: Diane Bonnot, Laurence Cools, Lula
Hugot, Charlotte Saliou et Claire Vergos

Radio Award: Charline Vanhoenacker et Alex Vizorek

New Radio Talent Award: Benjamin Abitan

Music Award: Marie-Jeanne Serero

New Music Talent Award: Benjamin Dup 

Choreography Award: Lia Rodrigues

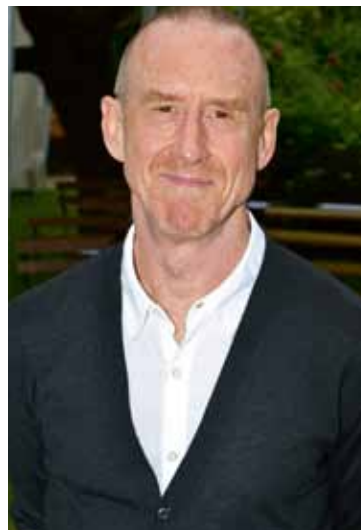
New Choreography Talent Award: Sandra Ich 

European Award: Thomas Ostermeier

Beaumarchais Medals: Mich le Braconnier, C cile
Farkas Morad Kertobi, G rard Sibelle, Henri Weber
*(awarded to individuals who have worked
in support of authors and creation)*



2016 winners



William Forsythe



Emmanuelle Bercot



Charline Vanhoenacker



Benjamin Dup 



Fr d ric Tellier



Jacques Gamblin



Andréa Bescond



Laurence Cools, Diane Bonnot, Lula Hugot



Constance Dollé and Philippe Harel



Davy Chou



Sophie Deschamps and Micky Sébastien



Nathan Miller



Blanche Gardin



Alex Lutz



Alex Vizorek, Hippolyte Girardot and Juliette Arnaud

Directors 2016-2017

Jacques Fansten was elected SACD President. Eight new Directors were elected to the Board of Directors, and 3 to the Budget Control Commission for a 3-year term during the General Meeting of 16 June 2016. Full curriculum vitae available at www.sacd.fr

THE BOARD OF DIRECTORS

The Board of Directors decides and defines the Society's policy together with the President and the Director General (Article 21 of the SACD Statutes). Each member is elected for a term of three years during the General Meeting. The new president is elected for a term of one year by the new Board of Directors.

Newly elected Directors:

Brigitte Bladou, Brigitte Buc, Caroline Huppert, Corinne Klomp, Blandine Péliissier, Éric Rondeaux, Alain Stern et Catherine Verhelst.

President



Jacques Fansten
(television)

First Vice-Présidente



Denise Chalem
(theatre)

Vice-Presidents



Philippe Hersant
(music)



Laurent Lévy
(television)



Alain Sachs
(staging)



Bertrand Tavernier
(cinema)



Marie-Pierre Thomas
(television)

Delegate Directors



Stéphanie Aubin
(dance)



Frédéric Fort
(street arts)



Sophie Loubière (radio)



Stéphane Piera
(interactive creation)



Jean-Philippe Robin
(animation)



Éric Rondeaux*
(animation)



Jérôme Thomas
(circus arts)

Directors



Jean Becker
(cinema)



Brigitte Bladou*
(theatre)



Brigitte Buc*
(theatre)



Sylvie Coquart-Morel
(television)



Luc Dionne
(president, Canadian com)



Caroline Huppert*
(television)



Corinne Klomp*
(theatre)



Gérard Krawczyk
(cinema)



Pascal Lainé
(television)



Christine Laurent
(cinema)



Jean-Louis Lorenzi
(television)



Christine Miller
(television)



Blandine Péliissier*
(theatre)



Inès Rabadàn
(president, Belgian com)



Alain Stern*
(television)



Catherine Verhelst*
(music)

BUDGET CONTROL COMMISSION

The Budget Control Commission meets every month to supervise, along with the SACD's administrative staff, the execution of the Society's annual budget, which the Commission will have been called on to approve beforehand. It submits a yearly report to the

General Meeting.

Newly elected Committee members: Philippe Alkemade, François Luciani and Pierre-Yves Pruvost.

President



Christophe Botti
(performing arts)

Vice-Président



Sandrine Ray
(audiovisual)

Reporter



François Luciani*
(audiovisual)

Vice-Reporterr



Philippe Alkemade*
(performing arts)

Members



Charli Beléteau
(audiovisual)



Pascal Kané
(audiovisual)



Charlotte Paillieux
(audiovisual)



Pierre-Yves Pruvost*
(performing arts)



Marc Rivière
(audiovisuel)

COMMUNICATION RIGHTS COMMISSION

This special Commission meets every quarter. Any SACD member who is denied access to the documents indicated in articles 35-3 and 35-4 of the Statutes may call on this Commission to intervene; in this case, the Commission's substantiated recommendations are notified to the claimant. This Commission submits an activity report to each General Meeting

President



André Grall
(audiovisual)

Members



Raphaëlle Farman
(performing arts)



Lou Jeunet
(audiovisual)



Dominique Lefebvre
(performing arts)



Edouardo Manet
(performing arts)

COMMISSIONS AND DELEGATIONS

Social action committee

Brigitte Bladou, Pascal Lainé and Christine Miller

Awards delegates

Brigitte Buc and Christine Laurent

Humour delegates

Sophie Loubière, Gérard Krawczyk and Charles Nemes

Director general



Pascal Rogard

Secretary-general



Patrick Raude

LEGAL AFFAIRS DELEGATE



Georges Werler

Georges Werler, the Legal Affairs Delegate is directly appointed by the Board of Directors for this specific mission.

* Elected upon the General Meeting on June 16 2016.

SACD in 2015: key figures

AUTHORS

58,539 ordinary members
1,533 new members
4,098 associate full members, of which 508 new associate full members
6,157 full members, of which 335 new full members

21,599 living authors, SACD members, received at least one royalties payment in 2015 (up 4.05% from 2014).

COLLECTION/DISTRIBUTION

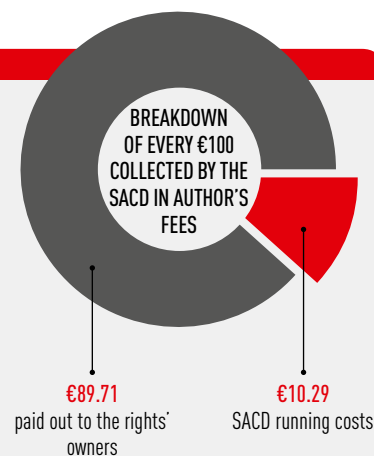
€222 million collected in 2015

(up 2.4% from 2014)

This increase resulted mainly from two repertoires: 1.8% for audiovisual, and 4.2% for the performing arts.

In 2015, the SACD distributed €224 million, a significant increase (8.4%) on 2014, thanks to a significant focus on increasing the rates of distribution and reducing pending author's fees significantly, especially in the audiovisual sector.

For the first time, the amounts distributed exceed the amounts collected during the year, even though significant.



SOCIAL ACTION

Direct solidarity actions:

€344,000 (67 cases supported)

Solidarity (age/illness) by means of the Paul Milliet Foundation:

€75,000 (18 cases supported)

Social aid:

232 persons supported

Complementary retirement allowances:

€3.37 million

DISTRIBUTION OF REVENUES PER EARNINGS BRACKET

88% of authors received less than

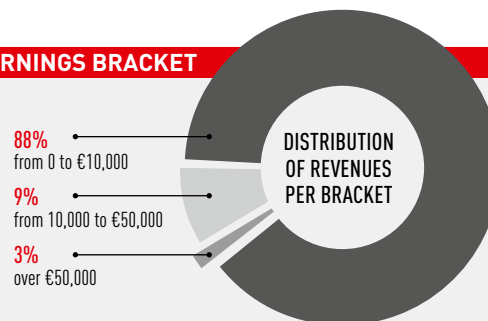
€10,000 in annual author's fees

in 2015 (87.9% in 2014)

83% have received less than €5,000

in annual author's fees in 2015

(81.2% in 2014)



CULTURAL ACTION

■ **Global budget:** €4.9 million

■ **Legal allocations** (art. L312-9 du CPI): €3.9 million

■ **Voluntary allocations:** €1 million

Following significant adjustments in regards to funds collected from the Private Copying Levy in 2013 - which led to a significant increase, in 2014, in the resources allocated to Cultural Action - the receipts for 2014 fell significantly (-32%), which explains the drop in the amounts allocated to Cultural Action for 2015 and the return to a more typical level of resources.

PARTNERSHIPS:

310 partnerships in 2015 (+10% on 2014) of which:

130 for the performing arts

72 for the audiovisual sector

6 "cross-repertoire" partnerships

102 SACD Funding Program **of which:**

Comedy/One-Man Show	9 grants	Theatre	13 grants
Opera creation fund	16 grants	Street arts	6 grants
Stage music	11 grants	Public area authors	9 grants
Translation	9 grants	Circus arts	8 grants
Web series	21 grants		

SACD priorities in 2015

During 2015, the SACD continued its work of pedagogy and conviction, in France and Europe, to heighten awareness of the issues faced by authors and the cultural sector in general

AUTHORS RIGHTS: AN ONGOING STRUGGLE

Once again, the risk of authors' rights being seriously undermined came from Brussels. Specifically, Julia Reda, European Parliament Member representing the Pirate Party Germany, submitted proposals of which one aspect was to extend the field of exceptions of non-remunerated authors' rights, and to undermine the financing, territory by territory, of the audiovisual and cinema sectors. Fortunately, the response of authors, initiated and supported by the SACD, in liaison with the SAA, and European coalitions for cultural diversity, bared its fruits with the adoption of a parliamentary report stripped of the most dangerous proposals, and leading to tentative constructive dialogue with the European commission. In France, the SACD supported initiatives to stem the financing of platforms availing from commercial counterfeiting, and took part in the consultation organized in regards to the draft Numeric Bill, so as to avoid any dismantlement of authors' rights.

A NEW AMBITION FOR THE FINANCING AND DISSEMINATION OF WORKS

Imposed by the SACD, positive measures were undertaken by the French public authorities: reform of the Animation Works Support

Fund consisting in enhanced support to original projects, defending the earmarking of financial aids for original works written in the French language as part of the reform of the cinema and audiovisual tax credit system. As regards audiovisual, the SACD focused on actions to ensure the consolidation of resources deployed by France Télévisions and on defending obligations on French television channel operators to invest in fiction, animation, cinema and the performing arts. Specifically regarding the performing arts, the SACD worked to convince the State as well as local authorities to maintain financial commitments to support theatre companies and authors, to the benefit of original works.

The Ongoing Exploitation Obligation for audiovisual and cinema works has now been ratified by the French lawmakers, making artistic works more readily accessible, notably on digital platforms. Lastly, the SACD spared no efforts to encourage a reform of the Media Release Chronology, which we consider currently excessively rigid to ensure the correct exploitation of films.

FAIR REMUNERATION OF AUTHORS

In a digital world marked by complex rights management as well as the presence of powerful operators, federating authors

within the context of collective rights management is a welcome and powerful development in order to negotiate proper conditions of remuneration. The SACD also defends authors in their relationships with producers, helping the former to obtain measures to reinforce the transparency of accounts in regards to films to the benefit of authors, a measure which is now part of the Artistic Creativity Bill. In the performing arts, our request, initially formulated years ago, to set up a Performing Arts Observatory finally bore fruit, once again by means of the Artistic Creativity Bill.

UNWAVERING COMMITMENT TO THE GENERAL INTEREST AND CULTURE

Culture for all. This philosophy led to the SACD initially founding, and continuing to encourage, in liaison with the Association "La Culture avec la Copie Privée" (Culture along with private copying), the operation "Un artiste à l'école" (*An Artist at School*). As has been the case for several years, the Society also took measures to further the cause of parity in the arts, publishing the brochure "Où sont les femmes?" (*Where are the women?*) which served as a support to engage with the Ministry of Culture and Communication, the CSA, the CNC and parliamentary representatives. ■

STREET ARTS

Public Area Authors

As part of street theatre festivals in Amiens, Aurillac and Chalons-sur-Saône

Since 2006, the SACD has been a supporter of the "Public Area Authors" initiative in partnership with a number of festivals run by national theatres, publicly-funded local theatres and cultural associations. The philosophy of this initiative is to present a selection of pieces written by "Street arts" authors, textual and non-textual, fixed or moving, which clearly assert their right to exist in the public area, and which set themselves apart from street theatre pieces. The works are selected by means of a call for projects. This year saw 9 original works chosen, of which 3 projects combine writing

for the public area with interactive creation. The winning companies receive a writing and staging grant and are programmed at least twice in one of the three participating festivals. The directors of these three festivals were actually part of the jury along with artists and authors with experience in works for the public area. For the first time this year, the region Aquitaine/Limousin/Poitou-Charentes will be participating, bringing additional resources thanks to which two 2016 prize-winners will be participating in three local festivals in Aquitaine/Limousin/Poitou-Charentes.



LA RUE EST À AMIENS

- *Douter de mes propres appuis*, written by Manuel Marcos, Collectif La Méandre (also at the *Les Expressifs* in Poitiers)
- *Polis / Opus 1 : Les paradis artificiels*, written by Arnaud Troalic, Cie Akté

From 17 to 19 June. www.laruestaamiens.com



CHALON DANS LA RUE IN CHALON-SUR-SAÔNE

- *Entr(EUX)*, written by Emeline Guillaud, Cie Malaxe
 - *Proust*, written by Fabien Lartigue and Gabriella Cserhati, GK/Mezzanine Spectacles
 - *Fossil*, written by Benoît Canteteau, Groupe Fluo
- The SACD will be organizing a meeting with the authors and companies present on July 23.

From 20 to 24 July. www.chalondanslarue.com



AURILLAC INTERNATIONAL STREET THEATRE FESTIVAL

- *150 morts sans guerre* (provisoire), written by Anne Corté, Cie Roure
- *In Paradise*, written by Jean-Antoine Bigot and Anne Le Batard, Cie Ex Nihilo (also at the Coup de Chauffe Festival in Cognac and the Fest'Arts Festival in Libourne)
- *Trouble*, written by Ben Farey, Collectif Tricyclique Dol
- *Rivages*, written by Lucie Corouge, Abigaël Lordon, Maël Palu, Arnaud Poupin, Julien Rodriguez and Elsa Vanzande, Cie La Folie Kilomètre.

From 17 to 20 August. www.aurillac.net

AVIGNON FESTIVAL

JULY



POURQUOI ? by Michaël Hirsch & Ivan Calbérac

From infancy to old age, Michael Hirsch follows the journey of a character who constantly questions the world around him: how to find the meaning of life? Is it Love? Sleep perhaps? And in what order? Alone on stage, he juggles with words and takes us into his unusual world where laughter and derision run alongside the imagination and poetry. Supported by the SACD Comedy Fund **Théâtre du Roi René, from 7 to 30 July (theatre closed on 12, 19, 26 July).**

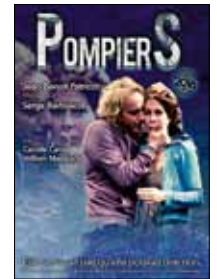


TIMELINE by Jean-Christophe Dollé

The time is 10.31 p.m. The seats are filled. It should be starting soon. Except that... it's not. And what if theatre had become a dinosaur in a society of virtual power? After the success of Abilifaïe Léponaix and Mangez-le si vous voulez, nominated twice in 2004 for the Molière theatre awards, Fouic Théâtre is back with its offbeat interpretation of an absurd world, in the form of a rock'n'roll fable. Supported by the SACD Theatre Fund. **Théâtre du Girasole, from 7 to 30 July.**



© SIMON GOSSELIN



LA QUEUE DU MICKEY by Florence Muller & Eric Verdin

The play tells the tale of a small band of people known as the “Malheureux Anonymes” (‘The Faceless Misfortunates’) who make a series of clumsy attempts to thwart the slings and arrows of misfortune. The motley bunch of characters try out a few solutions including happiness workshops and wellness experiments in an effort to draw up a guide to finding joy. A scathing comedy in which any solution is considered a good way to heal one’s wounds, find a moment’s refuge, escape the hand of fate and catch a falling star (Mickey Mouse’s tail)... despite the roller-coasters of life. Supported by the SACD Theatre Fund.
Théâtre des 3 soleils, from 7 to 30 July.
Theatre closed on 12, 19, 26 July.

2666 by Roberto Bolano & Julien Gosselin (adaptation)

Like a curse, the title of Roberto Bolano’s novel brings together the third millennium as the promise of an impending apocalypse. Impending, or perhaps already upon us, if one is to believe the author’s portrait of a time-worn Europe and corrupt America. With the support of the Beaumarchais-SACD association.
La Fabrica, 8, 10, 12, 14 and 16 July.

DARIUS by Jean-Benoît Patricot

For the love of a son. Claire asks a master perfumer to reconstruct the highlights in the life of her only son. Darius can only pursue his passion for travel through his sense of smell. Claire succeeds in convincing Paul, a master perfumer, who has retired from life since his wife’s death, to comply with her wishes. He travels the world in search of the perfumed essence of places and people that Darius has known and loved. His unusual adventure could help him to break out of his retirement and start his life afresh.... This play has the support of the Beaumarchais-SACD association.
Théâtre du Chêne noir, from 6 to 30 July.
Theatre closed on 11, 18, 25 July.

JE SUIS CONTRE LA MORT by François Chaffin

Vitality (common noun from the Latin ‘vitalitas’): the capacity for survival, liveliness. I am against death is a symphony of words combining the energies of the theatre and concert hall in a supreme confrontation of life. Unique, joyous, downtrodden... Lifted by an inventive electro score and Baroque verve. By the author of *Prométhée poème électrique* (‘Prometheus, the electrical poem’). This play has the support of the Beaumarchais-SACD association.
Théâtre des Hauts plateaux, from 7 to 30 July.
Theatre closed on 18, 27 July.

ELLE by Marie-Pierre Cattino

She left the house slamming the door shut behind her ten years ago and now she is back to see her parents, claiming to be conducting a report on the suburbs. But why the sudden departure? Why the need to return after 10 years of absence? In this behind-closed-doors family tale, the dramas of the past resurface amid the flow of words. All desires merge into one. The desire to know and the desire to conceal the truth, the desire to speak and the desire to remain silent. This play has the support of the Beaumarchais-SACD association.
Théâtre de la Bourse du Travail CGT, from 7 to 30 July.
Theatre closed on 11, 18, 25 July.

POMPIERS by Jean-Benoît Patricot

The two should never have met. She entered into a love affair with a handsome fireman. He wanted to have a bit of fun. She couldn’t refuse... he started sharing her with others. She must be enjoying it, she never says no. But is she able to say no? She’s ‘challenged’. People refer to her as ‘challenged’. But how can you say no if you can’t find the words? He will be judged. He is afraid. Will the city defend the victim? Truthfully? The word of a ‘challenged’ girl against that of a fire-fighter. Will the girl win? A terrifying behind-closed-doors drama played out at a breathless pace. This play has the support of the Beaumarchais-SACD association.
Théâtre du Balcon, from 6 to 30 July.
Theatre closed on 11, 18, 25 July.

SACD funding programs

The SACD uses funds collected via the Private Copying Levy to operate funding programs to support cultural activities all year round.

COMEDY/ONE-MAN SHOW FUND

The community of authors with the SACD encourages and supports comedy. Since 2009, the SACD has been operating the Comedy/One-Man Show Fund to support authors as from the initial creative phase, and to stay with them as their piece evolves. The only one of its kind, this fund aims to promote authors penning one-man shows and standup comedy sketches. The purpose of this financial aid, granted to the producer, is to encourage emerging talent, support confirmed authors and staging.

Application window: **15 September to 15 October**

Please submit your application file online on the support computer portal of SACD and Beaumarchais-SACD association:
<http://soutiens.beaumarchais.sacd.fr>

Authors' magazine N°175 • Summer 2016

Responsible Editor:
Pascal Rogard

Chief Editor:
Catherine Vincent

Editorial coordination:
Caroline Collard

Graphic design: Dimaj Studio

Printed by Escourbiac (Grauthet)

Cover photo: Le Goff & Gabarra

Translation: A.C.I

SACD

11 bis, rue Ballu - 75442 Paris cedex 09
magazinedesauteurs@sacd.fr
Tél. : 01 40 23 44 55

Board of directors 2016-2017

President:
Jacques Fansten

First vice-president:
Denise Chalem

Vice-presidents:
Philippe Hersant (music)
Laurent Lévy (television)
Alain Sachs (stage direction)
Bertrand Tavernier (cinema)
Marie-Pierre Thomas (television)

Delegate directors:

Stéphanie Aubin (dance)
Frédéric Fort (street arts)
Sophie Loubière (radio)
Stéphane Piera (interactive creation)
Jean-Philippe Robin (animation)
Éric Rondeaux (animation)
Jérôme Thomas (circus arts)

Directors:

Jean Becker, Brigitte Bladou,
Brigitte Buc, Sylvie Coquart-Morel,
Luc Dionne, Caroline Huppert,
Corinne Klomp, Gérard Krawczyk,
Pascal Lainé, Christine Laurent,
Jean-Louis Lorenzi, Christine Miller,
Blandine Pélissier, Inès Rabadàn,
Alain Stern et Catherine Verhelst.

JAUNE JAUNE JAUNE



Pour réaliser un Ricard Bleu, une Mauresque ou une Tomate, ajouter un trait de sirop de menthe bleue, d'orgeat ou de grenadine à la préparation d'un Ricard.

RICARD®

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

FIGHTING FOR CREATORS

www.sacd.fr

Complete information at

www.sacd.fr

Android®



Iphone®



Join us on

Facebook

www.facebook.com/sacd.fr

Follow us on

Twitter

[@SACDParis](https://twitter.com/SACDParis)

SACD

SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES