

SACD

LE MAGAZINE

SUMMER • 2018

#Arignen2018
With the SACD,
a promising programme!



SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES

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A new commitment

BY **SOPHIE DESCHAMPS**,
SACD CHAIRPERSON



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Being once again at the chair of the SACD means a commitment towards all of you. A commitment of transparency, consistency, listening, sharing of values, and dialogue.

Half of the Board of Directors was renewed this year. Many were elected for the very first time. This freshness is enriching and brings their shared experience into the practice of our occupations.

The diversity of repertoires requires taking into account the priorities of each, in the general interest of everyone, and that makes the job so exciting.

We are at the eve of another Avignon Festival. That's an opportunity to go to listen to the performing companies. They are the ones who create the most, and yet it is they who are in the greatest danger. This year, we'll be analysing the balances and imbalances that have gradually set in within cities, departments, and regions. Culture has too often been the easy target when it comes to spending cuts, without consultation, without any exact analysis of how the cuts affect the territories, costs of existing structures, and the creative production that is supposed to emerge.

Culture budgets should first and foremost be intended for production and for the benefit of audiences in all their social and geographic diversity, as well as enhancing all possibilities of equality of access to our occupations and careers no matter where one lives or what one's origin is. It's a question of democracy, and an urgent one at that.

The state may be undergoing reform, but that must not and cannot be done at our detriment, whether it concerns social reforms, the performing arts or the audiovisual sector.

Announcements have been made concerning the reform of the public audiovisual sector without any consultation: drastic funding cuts, exclusion of France 4 channel from the digital terrestrial television platform (TNT), etc. Simply stating that we will be protected because production budgets will be ringfenced is misleading. If turnover in the public audiovisual sector is in decline, royalties will also fall, and so too will the contribution from the CNC. As for animation, we still do not know at this time where and how it will be broadcast.

To this we add the problems facing Canal+, which places cinema financing in jeopardy. Declaring that creative production is at the centre of their concerns would not have broken their backs! The audiovisual sector is undergoing very rapid, even ferocious change, and we shall all remain active so as not to be left on the side of the road after the reforms pass and new practices in France and Europe take root.

Taking the lead from Jacques Fansten means striving to be up to his level of commitment and activities that he led along with Pascal Rogard, Patrick Raude and their teams. I would like here to thank them warmly for their combative spirit and their work.

Now it is a question of continuation. I thank you all for your confidence. ■

Let us defend the place of animation in the public service



AGENCE ENGUERAND

BY **PASCAL ROGARD**, DIRECTOR GENERAL

Say it clearly: the declaration by the minister of Culture on 6 June last announcing the closure of France 4 and the postponement of her offer for a youth digital platform was a real thunderbolt in the otherwise clear skies of French animation.

The figures and conclusions that the CNC had just published also confirmed animation's rude health, its dynamism, and also its level of excellence, due mainly to the work of its authors. Animated films now make up a significant proportion of films in the cinemas. In the last few years we have seen an increase of investment into production. Animation accounted for 40% of sales of French audiovisual programmes in 2016, with 75 million euro of sales, a yearly increase of 48%. Audience success does not lie, as animation is in high demand by children and youths on the television channels as well as catch-up TV. In 2017, "consumption" of animation works on catch-up TV represented nearly 2.1 billion videos watched, a quarter of the entire online television "consumption."

In this context, how can we explain the decision to take France 4 off the air?

Through examples from other European countries?

This conclusion can be quickly ruled out: in Europe, in the major countries with public service sectors, there are no public broadcasters that do not offer TV channels for youths and children.

Young Germans continue to watch the KiKA channel, launched by ARD and ZDF; in Italy, Rai offers a channel exclusively for children: Rai YoYo.

In Spain, Clan, a channel belonging to the public audiovisual group, TVE, is entirely dedicated to young people. As for Great Britain, it has smoothed the transition to

non-linear for its youth channel, BBC 3, but it still continues to offer terrestrial programmes for children on CBeebies and CBBC.

So in fact, standing out from the crowd is not always a sign of strength!

Through a change in user patterns that would see children straying away from classic TV channels?

If we are to believe the ratings agency Médiamétrie, the truth would suggest otherwise, since 80% of video consumption by youths and children is still done via live TV, on the TV set.

Of course, non-linear usages are extending and spreading, and should change the way scheduling is looked at and analysed, as well as, clearly, broadcasters' strategies. We're first in line to encourage rolling out of new digital services to strengthen distribution of works and to adapt to new user patterns.

However, urgency to act should not entail disruption, let alone destruction, but rather transformation and transition. We need to build complementarity and bridges between linear broadcasting and extended non-linear services in order to consolidate audiences, conquer new audiences and offer different programmes. Digital should not be opposed to linear, seeing as the different modes are capable of strengthening the choices for children. Cutting ourselves off from the variety of usages and the combination of linear and non-linear audiences can be fraught with risk. The launch of a new young persons digital platform as a replacement cannot by itself guarantee the construction of strengthened and immediate relations between public service and young people.

The British example with the transition of BBC 3 to digital should be heeded. Instead of consolidating its au-

**“We must build
complementarity
and bridges between
linear broadcasting
and extended non-
linear services.”**

dience, as the National Assembly member, Frédérique Dumas, outlined in her recent report, taking BBC 3 off the terrestrial airwaves completely shattered its audience, with losses approaching 85%. The policy of complementarity is all the more essential in a country, we often forget, with many rural and mountainous territories already hit by the withdrawal of public services and without guaranteed access to quality broadband. Here again, Médiamétrie lights a darkened corner: 24% of the population can only access young people's programming through terrestrial TV.

In these conditions, maintaining a proper offer for young people in linear on the public service networks is an absolute necessity. In the coming reforms of the public audiovisual sector, this objective must remain the priority. That is, moreover, the first message we shall be defending during the consultation committee put into place by the minister to fine tune the reforms. It is because French animation needs to find visibility and a display window within public service that the broadcast of young people's programming terrestrially, and ideally on a dedicated channel, is so vital.

The second message is precisely to complete the offer of channels by the digital offer for young people, going beyond the Ludo and Zouzous platforms and working harder towards the digital transition.

Properly broadcasting works of animation on the airwaves and digital platforms of France Televisions should also go hand in hand with a restating of investment goals for animation. Commitments undertaken by the public service, rising to a little over €30 million per year, should be reconfirmed.

Lastly, the reform of the audiovisual public service sec-

tor must guarantee better distribution of original creation, today largely and strangely neglected by the public service to the benefit of adaptations of existing works. In 2017, only 38% of animation works broadcast by the public service sector were original works, although that figure was 45% two years earlier. Risk-taking and commitment to original animation production must be in the DNA of France Televisions.

These are the first findings of our Permanent Observatory on Audiovisual Contracts (OPCA), dedicated this year to animation. It will present these findings in September.

We can already draw two conclusions in order for French animation to get back on its feet again: we must defend a strong and ambitious public service sector that can live up to its responsibilities to animation, by including authors into the process underway. Keeping authors out of the discussion would be irresponsible, since the financing and broadcasting of animation on public service networks have an immediate and direct impact on authors' projects, creations and payments. We shall be extremely vigilant.

Secondly, another weak link must be fortified: the framework of contractual practices between authors and producers and the inclusion of animation authors into the pot of rewards stemming from the successes of French animation.

As a concluding remark, let us ask ourselves a question: how many times have we heard French animation referred to as a sector of excellence? Many times, and rightly so! Now, though, all those who hold the future of French animation in their hands must also display the same level of excellence! ■

#AVIGNON 2018

And they're off!

Meetings, debates, and partnerships are as always part of the programme of the SACD Meetings at the Conservatoire d'Avignon, from 9 to 19 July. Authors and companies may enjoy a dedicated reception and information centre.

SACD MEETINGS AT THE CONSERVATOIRE DU GRAND AVIGNON

MEET THE CREATORS

TUESDAY 10 JULY

• Thanks for coming, Monsieur de Obaldia

Screening of the film *René de Obaldia, troubadour du theatre*, directed by Stéphane Haskell (52 min.), co-produced by the Compagnie des Indes, Doc & Roll Films production and France 5. The journey of a work in the presence of its author, René de Obaldia. Come join us to celebrate the 100 years of our spritely member of the Académie Française! There will be a reading from a selection of texts, accompanied by a few delightful and crusty surprises. This meeting is organized on the occasion of the presentation of his play *Les Bons Bourgeois* (directed by Myrtille Butner) at the Verbe Fou.

WEDNESDAY 11 JULY

• Theatre musical : et que ça chante !

"Acting while singing": since the alexandrine meters of Molière through to the airs of Shakespeare, theatre has often and always reserved a place for verses put to music that allow for situations on stage to transcend into something else. The musical may have become a genre

on its own in the English-speaking countries, but in France there are also authors, composers, and examples of recent successes showing a real public appetite.

How does one go about writing a musical? Must one confine oneself to the comedic themes? How do author and composer work together? What contribution does the director make?

With: Pierre Notte, Virginie Lemoine, Agnès Boury, Hervé Devolder and Didier Bailly, authors, and Catherine Verhelst, composer and president of the SACD Music Commission.

Moderated by Laurent Valière, journalist, author, and producer with France Music on the magazine *42nd Street*.

THURSDAY 12 JULY

• Humour on stage "Funnier in the dark?"

The SACD will continue its series of meetings with comedians. For the first time in Avignon, from 11 to 14 July, and after five sold out engagements in Paris, one of the halls of the Palace will be plunged into total darkness, in both stage and audience areas. At the Conservatoire,

come meet the protagonists of *Noir* and hear them speak about the genesis of the concept of this sensorial experience and how it was staged. Why only hearing, why several performers, why total darkness? How does this affect the writing process, the gags, the acting, and the interaction between artists and audience? With: Yacine Belhousse, Pierre-Emmanuel Barré, Baptiste Lecaplain, Thomas VDB, authors. Navo, artistic coordinator of the show *Noir* (co-creator-screenwriter-director of the series *Bref*, *Bloqués* and *Serge le Mytho*) and Bertrand Hodot (TS3), creator and producer of *Noir*. Moderated by Charles Nemes, SACD comedy delegate.

FRIDAY 13 JULY

• *Les Intrépides*

For the fourth year at the Conservatoire, under the impulse of the SACD Theatre Commission, *Les Intrépides* (*The Fearless Ones*) release their free-flowing and audacious expressions on a theme of "Basta!". The texts are performed by the authors under the direction of Laëtitia Guédon, accompanied by original



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music by Blade MC Alimbaye. The six texts of the *Intrépides* are published by Avant-scène theatre. With: Marie Dilasser, Marie Bachelot Nguyen, Céline Milliat-Baumgartner, Natacha de Pontcharra, Isabelle Wéry and Latifa Djerbi.

WEDNESDAY 18 JULY

• Phia Ménard, interview with Laure Adler

Travel together down the artistic path chosen by Phia Ménard, author, juggler, actress, and choreographer. Born in 1971 into the body of a boy, she became a woman in 2008, having already initiated herself to juggling, acting, and contemporary dance. In 1998 she founded the Compagnie Non Nova. Ménard will be at the Avignon Festival with Saison sèche from July 17-24, and for this meeting she will review her research work on the "Complementary Injugglability of Elements," which led her to explore the elements (ice, water, air) and question their influence on human behaviour. Accompanied in this task by the journalist and author, Laure

Adler, she will evoke and share some of the imaginative processes and encounters over the course of her career.

DEBATES

FRIDAY 13 JULY

• Contemporary production of living authors: a political priority?

The 2016 Creativity Law has made the contemporary production of works by living authors a priority objective for performing arts policy. But where are we really with this today? Asking ourselves about the place of such works in theatres and cultural establishments opens several different areas of thought: what role should the state and the local authorities play and what actions should they take? Is producing a play by a contemporary author more economically challenging? What is the best way to support such productions? Can today's authors make a living from their plays? To answer these questions, the SACD will bring together creators and artists as well as ministerial and political representatives.

With: Pierre Beffeyte, president of

As always!

- The SACD and the Conservatoire are making the reading room available to authors.
- Receptions of partners: ANRAT, anPad, E.A.T...
- From 9 to 19 July, the SACD maintains a standing reception and information area for authors. Open every day (except 14 and 15 July) from 10:00 a.m. to 12:30 p.m. and from 2-5 p.m. in the entrance hall of the Conservatoire.

the Festival Avignon OFF; a representative from the Culture Ministry's General Department of Artistic Creation; Deborah Munzer, president of the National Federation of Local Authorities for Culture; Pauline Sales, co-director of the Préau-CDN in Normandy-Vire; Bruno Studer, president of the Cultural Affairs Commission of the National Assembly.

TUESDAY 17 JULY

• Self-education through art: What purpose does it serve?

Moderated by: Jacques Fansten, film director, screenwriter, founder of Auteurs Solidaires, and Éric Houguet, president of anPad

With: Guy Carrara, cofounder and co-artistic director of Archaos (consultant coordinator of the project *A Circus in my Head*), Jérôme Chrétien, director of the Conservatoire du Grand Avignon, Virginie Messina, dancer, author of a thesis on the science of education, Laurent Poncelet, stage director, Raquel Rache de Andrade, co-director of Archaos, and Catherine Verlaguet, author. A meeting organised by the Conservatoire du Grand Avignon, l'anPad, Auteurs Solidaires and the SACD. ■■■

EVENTS SUPPORTED BY THE SACD

WITH RFI

Jardin de la rue de Mons, in public
14-19 JULY

• *Ça va ça va le monde !*

With this exclamation, "Ça va, ça va le monde!" ("How's it going, World") Radio France International (RFI) is inviting spectators and listeners to listen to the news from around the world using theatrical language and in doing so to discover new authors not yet established on the French and European stage. For this 6th edition, this series of readings will feature new voices from the southern French-speaking countries as well as confirmed authors such as the Haitian, Guy Régis Junior, and the great Congolese poet Tchicaya u Tam'Si, the 30th anniversary of whose death we shall commemorate this year and whose poetry and plays have not been heard in Avignon since 1976. This series of recorded readings also reintroduce to us Edouard Elvis Bvouma, winner of the RFI Theatre Prize. These productions can be heard each morning in the garden of the rue de Mons, and then on the airwaves of RFI worldwide throughout the summer.

The series *Ça va, ça va le monde!* was conceived and coordinated by Pascal Paradou and directed by the stage director, Armel Rousel, assisted by Julien Jaillot. A coproduction between the Avignon Festival and Compagnie (e)utopia (supported by Wallonie-Bruxelles International), with the support of the SACD in the framework of its cultural action in radio.

14 JULY

• *La Poupée barbue*

by Edouard Elvis Bvouma/Cameroon. Winner of the 2017 RFI Theatre Prize.



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15 JULY

• *Les Cinq fois où j'ai vu mon père*

by Guy Régis Jr. / Haiti. Based on a proposal by the Festival des Francophonies in Limousin

16 JULY

• *Que ta volonté soit Kin*

by Sinzo Aanza / Democratic Republic of Congo

17 JULY

• *Retour de Kigali*, a collective text coordinated by Dorcy Rugamba and Olivia Rosenthal / Rwanda-France

18 JULY

• *Sœurs d'ange* by A Gbegbi / Togo. In partnership with La Chartreuse/CNES. With the support of the Service de Coopération et d'action culturelle of the French Embassy in Togo and the French Institute in Togo.

19 JULY

• *Le Bal de Ndinga* de Tchicaya U Tam'si / Congo-Brazzaville

WITH FRANCE CULTURE

Musée Calvet, en public

15 - 16 JULY, 8PM, live

Radio drama

• *Le Magnifique*

Radio drama production loosely adapted from *The Great Gatsby* by F. Scott Fitzgerald.

Adaptation: Pauline Thimonnier. Original music: Issam Krimi. Translation by Jacques Tournier, published by Grasset. With: Sofiane, a.k.a. Fianso (*Gatsby*), Rebecca Marder from the Comédie-Française (*Daisy*) and Pascal Rénéric (*Nick*). Music: The Zaïde Quartet, Shems Bendali (trumpet and effects), Issam Krimi (piano, keyboards, laptop). Director: Alexandre Plank

18 JULY, 8PM

• *Voix d'auteurs with Asli Erdogan*

Reading of *The Wooden Birds* (translation by Jean Descat and published under the title *Les Oiseaux de bois* by Éditions Actes Sud) by the actress Amira Casar, accompanied

on the saxophone by Géraldine Laurent. Texts selected in collaboration with Timour Muhidine, director of the collection "Turkish Letters."

Direction: Sophie-Aude Picon

The novelist and short story writer, Aslı Erdoğan, who has been translated into fifteen languages, embodies the brilliance of new Turkish literature, in the generation after Orhan Pamuk. She has been imprisoned for her words and books and remains convinced that "words constitute a résistance and a resurrection." She lives today in exile in Germany.

WITH THE AVIGNON FESTIVAL

Jardin Ceccano, in public

7 TO 21 JULY (except the 8th et 15th)

• *Mesdames, messieurs et le reste du monde*

This year yet again, the Ceccano Garden is transformed into an open stage in the public arena. David Bobée, a rebel artist fighting inequality, takes aim at all the absurdities, taboos, and common misconceptions of a concept well worth revisiting in order to reconsider the right of non-discrimination: the concept of gender.

WITH THE AVIGNON OFF FESTIVAL

Village du OFF

Meeting proposed by Artcena, the SACD and the Festival Avignon OFF.

15 JULY - AUTHORS' DAY

11H.A.M : TTheatre and education:

10 sur 10 at the Festival Avignon OFF

The "10 out of 10" programme – francophone plays to be acted and read – ensures international promotion of new theatre writing. During this event, participating authors and institutional partners will present the project in its entirety. The SACD international cultural action sup-

ports this initiative led by the Polish association Drama education.

AT 2:30 P.M: Text on stage

Three authors, Catherine Verlaquet, Yan Allegret and Hakim Bah, are invited to improvise around a given theme during a marathon writing session of 45 minutes. During this time, Johanna Boyé, Nasser Dje-maï and Brigitte Buc will discuss in front of the audience how the texts should be transferred to the stage, followed by a restitution of the texts that are produced for around ten minutes.

AT 4:30 P.M: Spotlight on the winning authors of the Artcena Aide à la création.

6 P.M: Closing drinks. Presentation of winners of the Éditions du OFF.

LA SACD IN BELGIUM

Jardin du Theatre des Doms

10 JULY FROM 6-7 P.M.

• **Plage d'écoute**

At the initiative of the Belgian national broadcaster RTBF and in collaboration with the SACD in Belgium, which wishes to revitalise the somewhat neglected genre of serial radio fiction and stimulate new writing in direct contact with the actors, a writing and production laboratory for radio brings together in Avignon three authors, four actors, two musicians and a radio director. At the conclusion of the laboratory, the audience is invited to attend the recording of a radio play created for the occasion. Texts by the three authors – Laurence Vielle, Rémy Pons and Christine Van Acker – will be performed by the actors they meet on the spot, while the two musicians will also create, backstage, a tailor-made musical score.

An evening proposed in partnership with the RTBF and the SACD in Belgium, le Theatre des Doms and WBI.

16 JULY FROM 10-11:15 P.M.

• **PechaKucha of Authors: project pitching**

PechaKucha? 20 images x 20 seconds to convince, speak about production, draw out one's stage direction, unveil a synopsis, make a lightning performance...

Ten authors and companies talk for 6 minutes 40 seconds: they have a sense of rhythm, they like telling stories, they are beasts of the stage and they'll prove it to you during this visual, dynamic, and fun pitching session!

On the programme, the projects:

• *Sex Play*, Camille Husson

• *Rater mieux/rater encore*, Hervé Piron et Eno Krojanker

• *Small Choice In Rotten Apples*, Simon Thomas

• *Digressions et autres détours avant de jouer*, Ève Bonfanti et Yves Hunstad (*La Fabrique Imaginaire*)

• *Là où le soleil se couche*, Frédéric Dussenne (texte d'Axel Cornil)

• *La Fille du sacrifice*, Rehab Mehal

• *Arcane Majeur*, Oriane Varak

• *Une réécriture de nos mondes*, Stéphanie Lemonnier (Cie Lr)

• *L'Amérique*, Paul Pascot (texte de Serge Kribus)

• *Jusqu'à nouvel ordre*, d'Elizabeth Guyon (1^{er} Siècle)

CINEMATOGRAPHIC TERRITORIES

Cinema Utopia

In the framework of its "animation" cultural action, the SACD supports Cinematographic Territories (Les territoires cinématographiques), a film festival proposed by the Festival Avignon and the Cinema Utopia. Initiation to animation workshops are offered for 7-12 year olds from 2-4 p.m. at the Conservatoire du Grand Avignon. Book your places through the Avignon Festival ticketing service. ■■■

LES SUJETS À VIF

WHAT? 17 authors invited conjointly by the Avignon Festival and the SACD try their hand at an interdisciplinary experience by putting on 8 brand new shows.

WHO? An Avignon Festival /SACD coproduction

7>13 july (y off on the 10th)

Jardin de la Vierge

du Lycée Saint-Joseph

PROGRAMME A / 11 A.M.

L'Invocation à la muse

Commissioned from **Caritia Abell** and **Vanasay Khamphommala**

In Plato's *Phaedrus*, Socrates establishes a link between erotic and poetic madness. By calling the muses in the Jardin de la Vierge, we put this hunch to the test. L'Invocation à la muse features a Poet suffering from writer's block, who seeks the Muses' help to improvise a poem right in front of the audience. But instead of the ancient divinities, an unlikely muse appears. From under her iron grip (alternately soothing and threatening), a new voice emerges, leading the Poet towards unknown horizons.

Carita Abell is a queer artist of Afro-Caribbean descent. A fearless warrior, she creates rituals which blend eroticism and shamanism, in which the body becomes a place of inversion and transformation.

First and foremost a musician, Vanasay Khamphommala trained as an actor and worked as a dramatist, actor, and performer, while continuing his academic career. He is also a singer.

La Rose en céramique

Commissioned from **Scali Delpy-rat** and **Alexander Vantournhout**

Two men are talking, one through the malfunctions of his deranged brain, and the other through the

infinite movements of his body. Who is healing whom?

As an actor, Scali Delpy-rat has worked notably with Philippe Adrien, Sofia Coppola, Agnès Jaoui, David Lescot, Jacques Lassalle, Clément Poirée and Olivier Py. He adapted and directed *Scènes de la vie d'acteur* by Denis Podalydès and *L'Objet du siècle* by Gérard Wajcman. He has devised or written several performance pieces and plays, in particular *Le Ménisque*, published by Éditions Les Solitaires Intempestifs.

Alexander Vantournhout studied circus and dance in Brussels before creating his own solo pieces: *Caprices* (2014), *ANECKXANDER* (2015) and *Raphaël* (2017). His physical language can be characterised by the search for creative and kinetic potential within physical boundaries, and the relationship or the boundary between performer and object.

PROGRAMME B / 6 P.M.

4

Commissioned from **Mathieu Delangle**, **Nathalie Maufroy** and **Claudio Stellato**

Some wood, some nails, a few tools, and gestures which seem unimportant, revisited and transformed in a fantastical DIY workshop.

Mathieu Delangle likes to explore, depending on the project, conception or construction, graphic design or video. He regularly collaborates



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with circus and theatre companies on sets and props, and more recently as a performer himself.

Nathalie Maufroy, a Belgian visual artist who trained at La Cambre, creates performances halfway between theatre and performance art. A stage designer by training, she is also a costume designer, a plastic artist, and an actress. Since 2015, she has been developing audiovisual installations for public spaces.

Claudio Stellato has long been interested in unusual unions of bodies and matter. Having danced for several companies turned choreographer, he created *L'Autre* (The Other) in 2011 and *La Cosa* in 2015. He is an associate artist at the Halles de Schaerbeek in Brussels.

Toc Toc en Toc

Commissioned from **Sophie Bisantz** and **Meriem Menant**

Two nutty nuts go cuckoo and knock knock together.



*Le rire pare-balle,
Sujet à Vif 2017*

Read that again out loud, now you've laid an egg! Emma the clown and Sophie Bissantz knock on every door to escape reality. Mistral and cicadas in your ears... is that fantasy or reality? Why are you shivering as if it were freezing? Now you'll have to trust Emma's ear and Sophie's noises, or maybe it's the other way around... Or both. Sophie Bissantz fell in love with sounds thirty-five years ago, and has been a sound technician for the past twenty-three. She has worked with France Culture and France Inter, in theatre and in the music industry, and explores the world of sound with her toys. At age 13, Meriem Menant decided to become an actress. At age 20, she enrolled into the Jacques Lecoq school. At age 22, she created Emma the clown, who's been her alter ego for 17 shows now, including 4 duets. She published *Emma est moi (Emma is Me)* in 2015, at Éditions Bayard in 2015.

18>24 july (except the 21st)

Jardin de la Vierge
du Lycée Saint-Joseph

PROGRAMME C / 11 A.M.

Georges

Commissioned from **Mylène Benoît** and **Julika Mayer**

Georges is animated and inanimate. Georges performs. Georges speaks out. Georges is articulate. Georges acts out "stories about dead people." And what if these dead people had a presence, a spirit, a sense of humour? Mylène Benoît, plastic artist and choreographer, works with dance by making it reverberate like a plastic object. Having won a residency at the Villa Kujoyama, she created *La Maladresse* and *Gikochina-sa* in 2018. She is an associate artist at the Phare CCN and has a long-term residency at the Échangeur CDCN Hauts-de-France. Julika Mayer is a puppeteer. Her work focuses on the relationship between body and space, the object, and the puppet. In 2011 she won a residency through the *Hors les murs* programme at the French Institute in Berlin. Back in Germany she co-directs the puppetry department at the State University of Music and the Performing Arts in Stuttgart.

Le Bruit de l'herbe qui pousse

Commissioned from **Thierry Balasse** and **Pierre Mifsud**

We are in Avignon. During this time, Paris and Caen exist, but we're not there. The difference between these cities is not their own reality, but out presence within them. An experimental journey through space and out of step. Thierry Balasse is a sound designer, electroacoustic music composer, improviser, producer of shows, and a person who slows down sounds. He came to the conclusion that instantaneous sound does not exist. Pierre Mifsud is an actor. In his work as an actor for others or on his own work, he has developed a penchant for a skewed approach, without safety net. As an expert navigator when on unsure ground, acting for him is only immediacy.

PROGRAMME D / 6 P.M.

Fénaoq (Pronounced *Fénaoq*)

Commissioned from **Pierre Fourny** and **Cécile Proust**

It is inside the magical loop linking written forms and bodies that Cécile Proust and Pierre Fourny operate. [Pronounce *fénaoq*] bites off and chews on the topic of digital, genetic, gender, and sexual codes.

Pierre Fourny is a stage director, actor-cum-baggage handler, and a cutter and paster of words. Within his Association *Lieux Images et Sons (ALIS)*, he captures visual rhymes to create shows of images, objects, and written words.

Cécile Proust is a choreographer and performance artist. Her work *femmeuses* dissects the fabric of bodies and signs and creates links with gender studies, urban spaces and visual arts.

Long time no see!

Commissioned from **Jenna Jalonen** and **Beatrix Simkó**

Long time no see! is the result of the transcultural research project *TERV.*, led by a Hungarian dancer living in Hamburg and a Finnish dancer living in Brussels. Beatrix and Jenna were born in isolated European countries. Women of the Y-generation. Blonde and brunette. Almost sisters. Not quite.

Jenna Jalonen, or triplejay, is a Finnish artist based in Brussels. She has participated on many international productions in the performing arts, from gymnastics to ballet, and from contemporary dance to performance art.

Beatrix Simkó is a Hungarian dancer, choreographer and multimedia artist. In recent years, she has worked in collaboration with many international dance theatres and companies. She currently lives in Hamburg. ■

Caroline Guiela Nguyen

“Creating something in common is what drives us”

An encounter with winner of the SACD New Theatre Prize. INTERVIEW BY CAROLINE COLLARD

Where did your desire come from to found the company Les Hommes Approximatifs* in 2009?

For us, the entire group of creators who think up the aesthetic of a show – sound designer, lighting designer, set designer, dramaturgist, costume designer, people helping out with direction, etc. – it was a way of working together. I felt that I had a desire to invent an aesthetic with these people. It's only looking back that I can fully appreciate the value and strength that working together brought us. For example, if I think of our last show, *SAIGON*, this project was very ambitious, even risky. Working with French actors, Vietnamese actors, amateur actors, people who had never done theatre before, who didn't speak the same language, people coming from totally different cultural, social, and geographical horizons was quite tricky... To come up with a story and create something in common with all these people on a show we saw as a kind of fresco meant having a team that trusted each other and knew how to work together. I would never have taken that risk if I was alone. Being together helps at least to control one's fear.

Is that the strength of the collective?

The word “company” suits me fine in the sense that it implies working absolutely together, in a horizontal way, without a hierarchy of values. But it's not just about working with a good set designer or a good lighting designer. We are a company because we have clear and precise ways of working. We share a kind of charter (which we really should write down one day!). We want to invent stories and have new faces and different bodies on stage. We need to use reality as a source and to work on territories to observe what these spaces are telling us.

Do you share common values?

I would speak more of necessity than of values. The word value scares me a little. Yes... there are certain words like that one that terrify me! Above all, though, I miss this feeling of urgency. An urgency to work with other faces on stage, other stories.

How do you go about writing a show? In an interview you indicated that you didn't start writing until you had an idea about the voices and faces that would be on stage.

When I say that I don't write a single word of what will be said on stage before the actors arrive, it's completely true!

It's the actors who will inform me about their own language. Each of us has a way of speaking, which carries its own history. It's the actors who will inform me about that. It's not my language which is put on stage, nor my style. I write until we forget that the words are actually written. The idea is to show all these actors, in all their differences, and with all their languages which carry their own social space, spirituality, and geography... Language is memory. It's important for me to make this polyphony exist on stage.

Concretely, before starting a project, we take a long time immersing ourselves. For *SAIGON*, we went several times to Ho Chi Minh City, to Lognes, to Torcy etc. to listen to people, look at people, observe how places were decorated, see people crying in taxis, singing... It's not just a collection of observations, it was a real immersion. Following that, I withdrew and wrote a book, which is like a landscape with some beginnings of stories and photos, a book as much literary as plastic art. Then I gave a copy to each member of the team on the first day of rehearsals, and it



Timeline

- 2009: founds the company Les Hommes Approximatifs
- 2012: *Le Bal d'Emma*
- 2013: *Elle Brûle*
- 2015: *Le Chagrin (Julie and Vincent)*, radio play, co-directed with Antoine Richard and Alexandre Plank; SGDL Grand Prize
- 2016: *Mon grand amour*
- 2017: *SAIGON* at the Festival Ambivalence(s) and the Avignon Festival
- 2018: nomination for a "Molière" for living francophone author, for *SAIGON*

became our matrix, our point of reference. The work was then carried out according to this book. The actors improvised, and I filmed everything. We did huge work, like on a film, a work on a screenplay. In the evenings we selected passages and I either re-wrote or kept them as they were. Writing was done based on improvisations; the film was only a tool.

How long does it take for this kind of work to mature?

On *SAIGON*, rehearsals lasted for three and a half months. First of all, two weeks in Vietnam, then three months in France with some weeks off so that I could also write. It was pretty dense in the sense that the stakes were high not just for the writing, but also for the meetings that needed to happen between people who had nothing to do with each other. Creating something in common was not just something to take place between French people living in France and Vietnamese living in Vietnam. Sometimes it could simply be between someone who had studied at the Theatre National de Strasbourg – like me, for example – and ANH (ed. note: an actress in *SAIGON*) who has been working in a restaurant all her life. That's what really drives us.

Several times you were associated artist in institutions. What meaning does that have for you?

One of the strengths our institutions can have today is knowing how to listen to artists in order really to change themselves from the inside, based on what is emerging artistically on the stages. That's what happened, for example, at the Comédie de Valence, which supported our first productions. As soon as

we wanted to establish our company, we wanted right away to work with amateur actors mixed together with professionals, in other venues besides theatres.

The Comédie de Valence saw this desire being born and supported it structurally. The institution in that sense modified itself in order to support the idea, not simply the project of one artist but a project of a whole theatre. Being an associated artist allows that to happen, going forth hand in hand, artists and institutions, to invent together the tools that allow for evolution.

Why mix together amateur and professional actors?

I don't have any profound comments to say about amateur actors. And I love professional actors! On the other hand I can say quite clearly that, if tomorrow you wanted to put on a play with French actors of Vietnamese background, you would hardly find any. That says something about the state of our stages in France.

With *SAIGON* we did "street casting," as they say in the cinema. More than anything, I want for there to be no more divide between the stage and the street. Beyond that, I'm always moved by faces, and people. People touch me. I'll always have this desire to invent stories with them! ■

* Les Hommes Approximatifs: Alice Duchange, Benjamin Moreau, Antoine Richard, Jérémie Papin, Claire Calvi, Jérémie Scheidler, Manon Worms and Juliette Kramer (administrator).

Awards ceremony party

2018 prize winners

Grand Prize: Georges Aperghis

European Prize: Fatih Akin

Cinema Prize: Noémie Lvovsky

New Cinema Talent Prize: Sou Abadi

Suzanne Bianchetti Prize: Camélia Jordana

(awarded to a young actress starting a promising cinema career)

Television Directing Prize: Virginie Sauveur

Television Screenwriting Prize: Antoine Lacomblez

New Television Talent Prize: Stephen Cafiero, Camille Rosset et Frédéric Rosset

Animation Prize: Franck Dion

New Animation Talent Prize: Mor Israeli

Interactive Creation Prize: Jérôme Blanquet

Radio Prize: Katell Guillou

New Radio Talent Prize: Daniel Martin-Borret

Theatre Prize: François Tanguy

New Theatre Talent Prize: Caroline Guiela Nguyen

Stage Directing Prize: Ladislav Chollat

Translation and/or Adaptation Prize:

Jacqueline Carnaud et Laurence Sendrowicz

Comedy/One Man Show Prize: Blanche Gardin

New Comedy/One Man Show Talent Prize:

Vincent Dedienne

Circus Prize: Valentine Losseau et Raphaël Navarro

Street Arts Prize: Nadège Prugnard

Choreography Prize: Martine Pisani

New Choreographic Talent Prize: Nina Santes

Music Prize: Nicolas Frize

New Music Talent Prize: Julien Joubert

Beaumarchais Medals: Jeanne Brunfaut, Catherine Dan, Claire Diao, Alain Le Diberder, Patrick Eveno et Martine Tridde Mazloum
(honouring figures who have worked to promote authors and creative production)



2018 prize winners



Anne Roumanoff



Frédéric Tellier



Éva Darlan



Georges Aperghis and Jacques Fansten



Sophie Deschamps and Virginie Sauveur



Marion Aubert and Blanche Gardin



Alain Stern, Laurent Lévy, Stephen Cafiero, Camille Rosset and Frédéric Rosset



Nessim Debbiche



Nadège Prugnard, Marie-Do Fréval and Frédéric Michelet



Philippe Chevallier



Jacques Fansten, Brigitte Buc, Caroline Guiela Nguyen and Jérémie Scheidler



Laurent Tirard and Noémie Lvovsky



Claire Diaio



Vincent Dedienne

PHOTOS : LN PHOTOGRAPHERS

Board members 2018-2019

Sophie Deschamps was elected as the Society's Chairperson of the Board. During the General Assembly of 28 June 2018, 13 new board members were elected to the Board of Directors and 5 new members elected to the Supervisory Board. Consult their biographies on www.sacd.fr

BOARD OF DIRECTORS

The Board of Directors decides and defines the policies of the Society, together with the Chairperson and the Director General (Article 21 of the statutes). The chairperson is elected for one year by the new Board of Directors.

The following became Board members for the first time:

Nelly Alard, Sylvie Bailly, Catherine Cuenca, Michèle Dhallu, Valérie Fadini, Arthur Joffé, Laurence Katrian, Joanne Leighon, Jean-Xavier de Lestrade, Mathilde Maraninchi, Marie-Castille Mention-Schaar, Jani Nuutinen et Panchika Velez.

Chairperson



Sophie Deschamps
(television)

First vice president



Brigitte Bladou
(theatre)

Vice presidents



Brigitte Buc
(theatre)



Caroline Huppert
(television)



Laurent Tirard
(cinema)



Alain Stern
(television)



Catherine Verhelst
(music and dance)

SUPERVISORY BOARD

A new statutory organ created by obligation to the decree of 22 December 2016 relating to the adaptation of the European directive of 26 February 2014 regarding collective

management of author's rights and neighbouring rights. The board watches over the activities of the management, administration and executive organs.

Rapporteur



Christiane Spièro*
(audiovisual)

Vice-rapporteure



Elizabeth Verry
(television)

Commissioners



Jérôme Diamant-Berger*
(audiovisual)



Cerise Guy
(performing arts)



Laurent Hébert*
(audiovisual)



Nicole Sigal*
(performing arts)



Julien Simon*
(performing arts)

ANNUAL GENERAL ASSEMBLY

Board members with delegation



Catherine Cuenca*
(interactive creation)



Luc Dionne
(president of the Canadian committee)



Jean-Luc Goossens
(president of the Belgian committee)



Frédéric Michelet
(street arts)



Jani Nuutinen*
(circus)



Éric Rondeaux
(animation)



Catherine Tullat
(radio)



Panchika Velez*
(stage direction)

Administrateurs



Nelly Alard*
(television)



Marion Aubert
(theatre)



Sylvie Bailly*
(television)



Jean-Xavier de Lestrade*
(television)



Michèle Dhallu*
(dance)



Valérie Fadini*
(television)



Graciane Finzi
(music)



Laurent Heynemann
(television)



Arthur Joffé*
(cinema)



Laurence Katrlian*
(television)



Corinne Klomp
(theatre)



Joanne Leighton*
(dance)



Mathilde Maraninchi*
(animation)



Marie-Castille Mention-Schaar*
(cinema)



Blandine Péliissier
(theatre)



Dominique Sampiero
(cinema)

ADMINISTRATION

Director general



Pascal Rogard

Secretary general



Patrick Raude

COMMISSIONS AND DELEGATIONS

Social action commission

Nelly Alard,
Sylvie Bailly,
Éric Rondeaux
and Catherine Tullat.

*elected at the General Assembly of 28 June 2018

The SACD in 2017: key figures

AUTHORS

1,858 new members
9,085 associate full members
 (+118,07%)
8,153 full members (+27,91%)

SOCIAL ACTION

Global budget: €3.5m

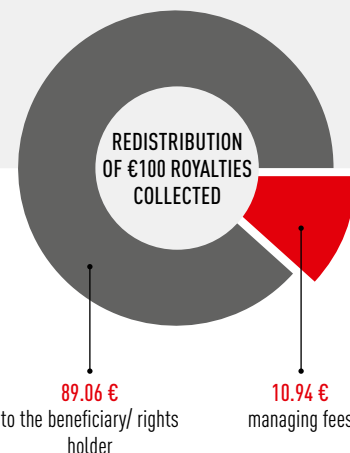
COLLECTION / DISTRIBUTION

228.6 million euro collected in 2017
 (+1.8% over 2016)

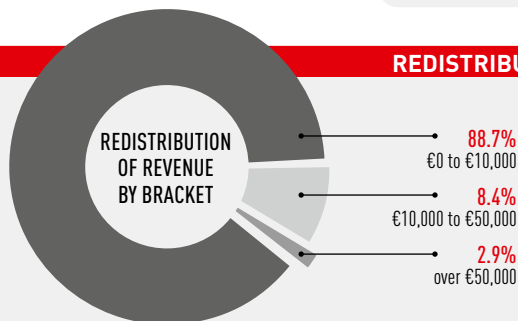
€216.4 m distributed in 2017
 (+1.4% over 2016)

- **Audiovisual collections** (€165.5m) increased by 3%. This increase arose in particular from digital platforms and VOD operators, from terrestrial TV, from thematic channels, and from private copying.
 - **Performing arts collections** (€62.5m) decreased by 2%. This regression follows a smaller number of shows programmed with very large audiences, and is only partially compensated by an increase in collections from abroad.
- In France, the fall in collections is 6.5% in Paris but more moderate in the regions (3.4%).

The amount of royalties distributed in 2017 (€216.4m) is up by 1.4% over 2016. It still represents a ratio of **95% of collections for the year.**



REDISTRIBUTION OF REVENUE BY BRACKET



30,000 authors received royalty distribution in 2017
 (-3.3% over 2016).

11.3% of authors receiving royalties in 2017 received over €10,000 yearly.

CULTURAL ACTION

- **Global budget:** €6.2m
- **Legal allocations** (art. L312-9 of the CPI): €4.8m
- **AVoluntary allocations:** €1.4m

Le budget global de l'action culturelle 2017 de la SACD est The global SACD cultural action budget for 2017 was €6.2m, up by 6.8% over 2016. Budgets for cultural action are determined based on receipts from the previous year. The significant drop in receipts from private copying in 2016 did not, however, affect the 2017 budget, due to a sharp increase in non-distributable receipts this year (€1.8m). The rise in private copying receipts observed in 2017 will be visible in the 2018 budget.

PARTNERSHIPS:

364 partnerships in 2017 (+15.9% over 2016) including:
 153 for the performing arts 91 for audiovisual sector
 91 for audiovisual
 8 inter-disciplinary partnerships

113 under the banner of the Creativity Support Fund **including**

Comedy / One Man Show Fund	8 grants
Opera Creation Fund	16 grants
Stage Music Fund	16 grants
Native Podcasts Fund	7 grants
Web Series Fund	29 grants
Theatre Fund	12 grants

2017 in action

In a year 2017 marked by political change, the SACD involved ourselves throughout the presidential election campaign and with public authorities in order to put forth our ideas, make authors' voices heard, and establish contacts with the new decision makers.

AN AMBITIOUS POLICY FOR SUPPORT FOR CREATION

Revising the directive on the audiovisual media services

In Europe, the SACD actively supported an essential and forward-thinking measure: an obligation for digital platforms to contribute to the financing of creative production in the countries where they operate.

Supporting CNC financing

The SACD defended the budget of the National Cinema Centre (CNC) against attacks led by certain broadcasters, risking destabilisation of the audiovisual and cinematographic creative production model.

Defending the investment by France Télévisions in creative production

Faced with public service budgetary restrictions, the SACD intervened on behalf of the national broadcaster in order for its investments in drama, films, performing arts, and animation to be maintained.

Guaranteeing fair financing of the performing arts

The SACD took action so that financial commitments by the state and local authorities would be maintained in favour of creative production, companies, and authors.

A PROTECTIVE SOCIAL STATUS FOR AUTHORS

Ensuring yearly compensation against rising CSG tax

Thanks to action by the SACD, public authorities agreed to compensate the rise in the "CSG" for authors.

A HIGH LEVEL OF PROTECTION OF AUTHORS' RIGHTS

Introducing right to remuneration for authors in Europe

With the SAA, the SACD undertook an action plan with European institutions to support a key measure: the extension throughout Europe of the right to remuneration for audiovisual and cinema authors on digital platforms.

Guaranteeing transparency for transmission of receipts and submission of accounts

We also strived to guarantee transparency of transmission of receipts and submission of ac-

counts by taking active part in professional negotiations, which led the 3 agreements in July 2017:

- Agreement relative to the transparency of production accounts of long term cinematographic works;
- Agreement on the transparency of sales accounts of long term cinematographic works;
- Agreement relative to the transparency of audiovisual author-producer relations and of author remuneration.

STRENGTHENING DISTRIBUTION AND EXHIBITION OF WORKS

Modernising Windows of exploitation

Greater availability of films; inclusion of the VOD and internet giants into the circle of partners financing creative production.

Defending diversity of works

Oblige VOD services throughout Europe to offer at least 30% of European works in their catalogues.

Increasing circulation of performing arts works

Better exhibition of works of contemporary creation, and better circulation of same.

Within the work-in-progress of modernisation of the public audiovisual sector

Promoting a vision for the future, and a public service turned towards digital and original creation and increased investment into production of audiovisual and cinema works.

STREET ARTS

Auteurs d'espaces

The goal of this event, supported by the SACD in partnership with a collective of festivals, all of them essential for creators of street arts, is to present and support a selection of "street art" shows by authors, text-based or not, stationary or itinerant, and whose specific writing distinguishes the art from street theatre.

Over the last few years, Authors of Spaces invites street shows to open themselves up to the whole range of repertoires of the performing arts, as well as to artists from all horizons (transmedia, plastic artists, architects, urban designers, sound designers, writers, etc.) in order to shine a light on the wealth of possibilities when these art forms communicate with each other.

Prize winners circulating in Les festivals du Réseau Normand des Arts de la Rue (ReNAR):

- *Vendredi*, Julie Lefebvre et Anne-Sophie Gabert, Cie La Fabrique Fastidieuse in Sotteville-les-Rouen in the framework of the festival "Viva Cité" (from 22-24 June)
- *Sainte dérivée des trottoirs*, Vladimir Delva, Astrid Durocher and Alice Leclerc, Azad production, in Granville in the framework of the festival "Sorties de Bain" (5-8 July)

The Festival Chalon dans la rue in Chalon-sur-Saône (from 18-22 July):

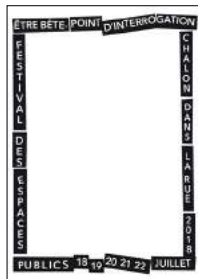
- *C'est pas là, c'est par là*, Juhyung Lee
- *Piégé en surface*, Vladimir Cruells and Lorca Renoux, Compagnie 100 issues
- *The Woodpeckers*, Marco Barotti, Marco Barotti Studio

The International Street Theatre Festival in Aurillac (from 22-25 August):

- *Par les temps qui courent*, Christophe Prenville, Compagnie Carabosse
- *Souffle*, François Rascalou, Cie Action d'espace
- *Trafic*, Guillermina Celedon, Cie Plateforme



The jury of Auteurs d'espaces.



CHALON DANS LA RUE FESTIVAL

New directions, a new course. The "festival of public spaces" this year offers a programme written for the city and based around multifaceted artistic creations maximising chances for encounters with audiences. Seventeen companies in the official selection, another 140 companies in the "Off," seven collectives, over 1,000 performances, street theatre, dance, fairground circus, audio experiments, performance art de-installations are all on the menu. This year, the festival has also chose to explore "our relations with the animal world" with the tagline "DUMB AS AN ANIMAL – question mark" It invites everyone to express their creativity on the 2018 poster by filing it with drawings, collages, stickers, screen printing, stencils, etc. and sharing it on social networks with the hashtag #ETREBETE ("dumb as an animal"). An "Authors' Spaces" meeting is scheduled by the SACD on 21 July from 1-2 p.m. **From 18-22 July, Chalon-sur-Saône.** www.chalondanslarue.com



AURILLAC INTERNATIONAL STREET THEATRE FESTIVAL

Created in 1986 and deliberately set within a rural territory, the Aurillac festival has established itself as a reference on a European and international scale for street theatre. Today, the official selection brings together around 20 companies with a programme recognised both for its quality and its openness to all forms of expression. In parallel, over 600 itinerant companies will descend on the town, forming a great street performance market and making the festival an essential event for creativity, research, and artistic distribution. Professional meetings, conferences and public events will spice up these days dedicated to creative production. Over 130,000 people will come together during these four days. An "Authors' Spaces" meeting is scheduled by the SACD on 23 August from 1-2 p.m. **From 22-25 August.** www.aurillac.net

FROM 6-29 JULY 2018

PRODUCTIONS SUPPORTED BY THE SACD AT THE AVIGNON "OFF" FESTIVAL

Several productions that received various support from the SACD in 2018 are presented at the Avignon OFF Festival.

SACD THEATRE FUND

■ *Je vole... et le reste je le dirai aux ombres*,
Jean-Christophe Dollé
Directed by Jean-Christophe Dollé
and Clotilde Morgjève
From 6-27 July at 6:25 p.m., 11 • Gilgamesh Belleville

■ *Ô toi que j'aime ou le récit d'une apocalypse*
Written and directed by Fida Mohissen
From 6-27 July at 10 p.m., 11 • Gilgamesh Belleville

SACD AVIGNON OFF THEATRE FUND

■ *59*, Christian Siméon
Directed by Vincent Messenger
From 6 - 29 July at 8:25 p.m., Théâtre de L'Arrache-Cœur

■ *ClaudelKahloWoolf*
Written and directed by Monica Mojica
From 6-27 July at 10:10 p.m., Artéphile

■ *Des amis fidèles*
Written and directed by Éric Rouquette
From 6-29 July at 7:25 p.m., Théâtre La Luna

■ *Est-ce que j'ai une gueule d'Arletty ?*,
Éric Bu and Élodie Menant
Directed by Johanna Boyé
From 6-29 July at 1 p.m., Théâtre du Roi René

■ *Et hop, les guérisseurs !*
Written and directed by Rufus
From 6-28 July at 3:40 p.m., Théâtre du Balcon

■ *Gitans*, Nino Noskin
Directed by Nikson Pitaqaj
From 6-29 July at 12:10 p.m., Théâtre 3 Soleils

■ *Je m'voyais déjà...*, Fabrice Perret
Directed by Sophie Autran
From 6-29 July at 9:45 p.m., Le Forum

■ *Kamikazes*, Stéphane Guérin,
Directed by Anne Bouvier
From 6-29 July at 9:35 p.m., Buffon

■ *Le Corps en obstacle*
Written and directed by Gaëtan Peau
From 6-28 July at 5:55 p.m., Chapelle du Verbe Incarné

■ *Moi aussi je suis Barbara*, Pierre Notte
Directed by Jean-Charles Mouveau
From 6-29 July at 4:25 p.m., Templiers Petit Louvre

■ *Récréation*, Sam Azulyz et Arnaud Bertrand
Directed by Dominique Guillo
From 6-29 July at 4:30 p.m., Théâtre du Chêne Noir

■ *Rosa Luxemburg Kabarett*
Written and directed by Viviane Théophilidès
From 6-25 July at 4:25 p.m.,
Théâtre des Carmes André Benedetto

■ *Sur la route*, Anne Voutey
Directed by Karima Gherdaoui and Anne Voutey
From 6-29 July at 10:30 p.m., Théâtre Le Petit Chien

SACD AVIGNON OFF COMEDY FUND

■ *Didou*
Written and directed by Didou
From 6-29 July at 7:30 p.m., Théâtre L'Autre Carnot

■ *Égoïste*, Olivia Moore
Directed by Marie Guibourt
From 5-28 July at 9:15 p.m., Théâtre des Corps Saints

■ *J'ai rien entendu mais j'ai tout compris*,
Tatiana Djordjevic and François Rollin
Directed by François Rollin
and Olivier Pruniaux
From 6-29 July at 5:45 p.m., Théâtre des Brunes

■ *Ma première fois*, Rosa Bursztein
Directed by Adrienne Olle
From 6-29 July at 12:35 p.m., Pixel Avignon

■ *On se dit tout...!!!*
Written and directed by Stéphane Galentin
From 6-29 July at 6 p.m., Ambigu Théâtre



■ *Pauline Koehl balance tout !*,
Pauline Koehl and Nicolas Fuchs
Directed by Nicolas Fuchs
From 6-29 July at 7:15 p.m., Théâtre L'Autre Carnot

■ *Constance dans "Pot pourri"*
Written and directed by Constance
From 6-29 July at 2 p.m., La Comédie Centrale Cinévox

■ *Tout est bon dans le triathlon !*,
Written and directed by Philippe Laurent
From 6-29 July at 11:45 a.m., Théâtre Carnot

■ *Trop conne, trop conne*, Lisa Chevallier
Directed by Jonathan Pujol
From 6-29 July at 4:30 p.m., Théâtre Carnot

■ *#VDT*,
Thomas Angely et Sylvain Lacourt
Directed by Aslem Smida
From 6-29 July at 6 p.m., Théâtre Bo

■ *Nouveau spectacle*
Written by Waly Dia and Mickael Quiroga
Directed by Waly Dia
From 6-29 July 10 p.m., Le Paris

ASSOCIATION BEAUMARCHAIS-SACD

■ *Convulsions*, Hakim Bah
Directed by Frédéric Fisbach
From 6-29 July at 7:30 p.m., Théâtre des Halles

SACD Funding calendar

All year round, the SACD supports creative production through funds financed by its cultural activities.

COMEDY / ONE MAN SHOW FUND

Comedy is supported and encouraged by the community of SACD authors. In 2009 the SACD created the SACD Comedy / One-man-show Fund intended to support authors right from the first steps of production and to support the structures producing them. This fund elevates comedy and one man show authors. Through its grants, it helps stimulate the emergence of tomorrow's talents, and fortifies creative production and circulation of shows.

Submission of applications:

Deadlines can be consulted of the www.sacd.fr website from mid September. Don't hesitate to connect!

Apply on line on the SACD
and Association Beaumarchais-SACD
support portal:
<http://soutiens.beaumarchais.sacd.fr>.

Magazine des auteurs No.183 • Summer 2018

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Board of directors 2017-2018

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Sophie Deschamps

First vice-president:
Brigitte Bladou

Vice-presidents:
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Caroline Huppert (television)
Laurent Tirard (cinema)
Alain Stern (television)
Catherine Verhelst (music and dance)

Board members with delegation:

Catherine Cuenca (interactive creation),
Luc Dionne (Pdt of the Canadian com.),
Jean-Luc Goossens (of the Belgian com.)
Frédéric Michelet (street arts), Jani
Nuutinen (circus), Éric Rondeaux
(animation), Catherine Tullat (radio),
Panchika Velez (stage direction)

Board Members:

Nelly Alard, Marion Aubert, Sylvie Bailly,
Jean-Xavier de Lestrade, Michèle Dhallu,
Valérie Fadini, Graciane Finzi, Laurent
Heynemann, Arthur Joffé, Laurence
Katrian, Corinne Klomp, Joanne Leighton,
Mathilde Maraninchi, Marie-Castille
Mention-Schaar, Blandine Pélissier,
Dominique Sampiero.



BLANC DE BLANCS

La cuvée la plus vive de la Maison Perrier-Jouët capture avec finesse et élégance toute la fraîcheur du Chardonnay, le cépage signature de son savoir-faire depuis 1811

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

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CREATORS

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SACD

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COMPOSITEURS DRAMATIQUES