

CREATION

# The Writer

ELLA HICKSON / CLAIRE THILL



théâtre  
des capucins

FOCUS  
NOUVELLES  
DRAMA  
TURGIES

# THE WRITER

Ella Hickson / Claire Thill

## CREATION

Saturday 18, Tuesday 21, Wednesday 22, Friday 24,  
Tuesday 28, Thursday 30, Friday 31 March 2023 • 8pm

Saturday 1 April 2023 • 8pm

Théâtre des Capucins

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Running time **ca. 2h (no intermission)**

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Introduction to the play by **Janine Goedert**

½ hour before every performance (EN).

cercle  
des  
spectateurs

Saturday, 11th March • 11am

Open rehearsal

If you would like to join the Cercle des spectateurs, please register with [lestheatres@vdl.lu](mailto:lestheatres@vdl.lu) and we will be delighted to share the events with you.



Recommended  
age



Sex

Directed by **Claire Thill**  
Dramaturge **Oliwia Hälterlein**  
Set design **Marie-Luce Theis**  
Costume design **Markus Karkhof**  
Music / Sound design **Damiano Picci**  
Lighting design **Marc Thein**  
Choreographer **Sayoko Onishi**  
Intimacy coach **Ada Günther**  
Videoartist **Anne Braun**  
Assistant director **Christine Muller, Claire Wagener**  
Make-up / Hair Artist **Meva Zabun**

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With  
Actress / Writer **Jenny Beacraft**  
Actress / Girlfriend **Céline Camara**  
Actor / Boyfriend **Daron Yates**  
Director **Philipp Alfons Heitmann**

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Wardrobe **Anna Bonelli**  
Accessories **Marko Mladjenovic**  
Couture **Manuela Giacometti**

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Extras **Sonia Steffen, Barbara Feldhoff**

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Production **Les Théâtres de la Ville de Luxembourg**

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*The Writer* was first produced at the Almeida Theatre in London on 14th April 2018, in a production directed by Blanche McIntyre.

## SYNOPSIS

*"I walk on stage; first thing people think is – how old is she? How hot is she? How fuckable is she? You walk on stage – they think – what's he got to say? What's he going to do?"*

These lines emerge at some point during the first scene of the play. On stage, we witness a conversation between a young woman and an older man, a writer and an artistic director. But what stage are we talking about? The lines between reality and fiction, between theatre and real life, are being blurred. The audience watches a play within a play: a writer being played by an actor, a director watching an actor play a director, an actress performing the writer who wrote the lines we hear her actually say.

*The Writer* perfectly captures the zeitgeist of contemporary theatre. It delves deep into the fabric of storytelling by addressing content as well as form. Through its playful approach to structure and its sincere interest in the dynamics of gender politics it aims at a new way of weaving narratives, a form that wants to dismantle the male gaze, power structures, the binary, and the patriarchy.

## DIRECTOR'S NOTE

As a director I always work in a collaborative and plural mode, letting intuition and instinct guide the creative process. Starting from a place of openness and not-knowing, and championing a complete trust in the team, I try to create spaces for artistic expression. This, of course, doesn't always make for an easy rehearsal process. There are a lot of question marks dangling around the room, a lot of trying out, a lot of dead ends.

The essence of traditional theatre is built around the idea of pretense. Artists are used to rigid hierarchies. Too much freedom can be scary. Hierarchies and set structures frame whatever happens on stage.

By writing a play about power dynamics and gender inequalities in the theatre industry, Ella Hickson sets out not only to challenge the narrative conventions on contemporary stages, she also tackles the very fabric of theatre making and the unwritten rules of the creative process. The play juxtaposes the male and the female gaze. It deals with sexism, the traps of patriarchy, female expression and the blurring lines between personal and professional, fiction and reality.

Hickson's piece celebrates the written word. You wouldn't expect anything less in a play entitled *The Writer*. The stage directions are detailed, concise. But sometimes they even go further and almost read like a prose text, and ask for the impossible. There is the written word and there are the politics around it and then there are the dreams those words conjure, the worlds they shape, the imaginations they sparkle. The piece comes apart like a Russian doll and creates a true vortex of swirling impressions.

For me it was important to go beyond the written lines, to experiment with form and try to aim for a more visceral experience. Sayoko Onishi's choreographies translate the

looming feelings of the writer into radical printmarks. So much in the play revolves around consent and exposing the players to vulnerable positions both in physical and emotional ways. In that vein, it was paramount for us to work with an intimacy coordinator, a practice that is yet to become standard in the Luxembourg theatre scene.

The collaborative process gradually leads to a transdisciplinary performance – a theatrical impression of what it is to create a piece of work in our patriarchal society.

Claire Thill, February 2023

## ON INTIMACY WITH ADA GÜNTHER

### **Why should a theatre hire an intimacy coach? What's wrong with just letting the actors figure intimacy out for themselves and not intervening in the process?**

When actors are asked to perform intimacy, nudity or sex, it is incredibly important that they know that they can still say no in the same way they can say no to those things in their private lives. And not only that, they need to feel free to express their boundaries or take a break at every moment in the process, and those needs need to be able to change at any moment. In general, when a director doesn't particularly care about consent-based practice, there is no previous discussion of the process, and everyone is thrown into cold water with no space for reflection or conversation. The result of that is that important worries or fears are never expressed and things might go wrong without anyone ever even feeling able to speak about them. The risk is less often that actors harm each other on purpose, but more often that actors are not aware of each other's limits and cross them without knowing, just to "get on with it".

Even when a director or someone else in the production is more aware of consent-based practice and doesn't completely ignore this aspect of the process, things can still go wrong simply because the hierarchy in classical theatre is full of dependencies. Being asked to do something by the director amounts to a non-negotiable order for a lot of artists, and it is often harder to say no to a director than it is to say no in private life. Even the assistant director isn't in a neutral position and reports to the director on almost everything.

Here, the intimacy director can step in as a neutral mediator and a confidential point of contact. They can also help the team develop structures of reporting and ways of documenting progress that work around the imbalances and

biases inherent in classical theatre. The intimacy director's goals might not always align with those of the director, but that is why this role exists – so that the actors are not on their own when trying to negotiate what they can and can't do, and so that the director knows what they can and can't ask of their actors.

### **Why an intimacy coach for *The Writer*?**

It's already enough for a play to have one kiss, one sex scene or one scene with dodgy power dynamics in it to hire an intimacy coach. But *The Writer* has multiple of all of these and much more than that; it is a play about power dynamics and gender imbalance, among other things it is a play about sexism in the theatre industry. It's an incredible opportunity to really engage with the intimacy of this play in a political way, and to take this play's attempt at breaking patterns in the world of playwriting and directing literally. Not only are the sexual encounters described in a way that makes an intimacy coordinator's job quite easy (there are lots of details and specific actions), they are also written to be more than "just sex" to be looked at, but as sort of symbolic, archetypal interactions which represent very real, common interactions between heterosexual couples, work peers and queer couples. The sex scenes are almost political or social commentary in themselves. Add to that the dimension of the deconstruction of the male and female gaze that is prevalent throughout the play, and the fourth-wall breaking that happens when you write about writers and direct about directors – and you find that it's not only very necessary to devote special attention to sex and intimacy in this play, it's also really fun and fulfilling to be able to look at these things in depth with people who have so much first-hand experience in that world.

Claire Thill and Ada Günther, February 2023

# INTERVIEW WITH CLAIRE THILL

BY JANINE GOEDERT

## What is *The Writer* about?

In a way, *The Writer* is a fractured, meta-theatrical play about creating a piece of art. Ella Hickson set out to write a play about sexual politics in the theatre world. She does so by experimenting with form, challenging the male gaze and blurring the lines between reality and fiction. The play is constructed around two discussions between a writer and a director.

## Could you maybe comment on the way in which Hickson creates this very unusual combination of big issues, on the one hand, and playfulness, on the other?

I think ultimately, it comes down to Ella Hickson being a very skilled playwright. She knows her craft and uses it in order to convey her message. Ironically, she uses the exact theatrical conventions that the writer criticises in the script. But she is aware of it and has a clever way of unfolding the narrative. There is wit and playfulness in her writing. The characters are well developed and I'm sure many audience members will relate – in one way or another – to what we see on stage, even if they don't belong to the theatre world.

## Do you feel that the kind of change *The Writer* demands both in theatre and in the world at large is possible?

I think Hickson avoids easy answers and offers no solutions because it's impossible to provide a recipe for how to dismantle capitalism and overturn the patriarchy. This doesn't mean that it shouldn't be possible, ultimately. As Audre Lorde put it: "The Master's Tools Will Never Dismantle the Master's House". If we want to effect change, we will need to look outside the box.

## Would you say that men and women have different ways of seeing and interpreting the world?

I think the world is far less binary than patriarchy wants us to believe. Still, I do believe that men and women experience life differently. This is due to the fact that from very early on we have all been conditioned by society. Of course, this has an impact on how we relate to our surroundings and perceive things. It makes a difference whether you grow up as someone with or without a certain set of privileges. It makes a difference whether you grow up as being part of what is considered the norm or not. It makes a difference whether you are part of the oppressors or the oppressed.







# BIOGRAPHIES

## Ella Hickson

### WRITER

Ella Hickson is an award-winning playwright whose work has been performed throughout the UK and abroad. Ella's theatre credits include *Adult Children* (2021), a VR piece for the Donmar, co-created with Sacha Wares and ScanLAB Projects, *Swive* (2019) at The Globe, *Anna* (2019) at the National Theatre, *The Writer* (2018) and *Oil* (2016) at The Almeida Theatre, and *Wendy and Peter Pan* (2015) at The Royal Shakespeare Company. She is a member of the Royal Society of Literature, a Thornton Wilder Fellow, and has twice been a MacDowell Colony Fellow, as well as a recipient of The Catherine Johnson Award.

## Claire Thill

### DIRECTOR

Claire Thill is a multilingual, Luxembourg based performer, writer, and theatre-maker interested in exploring multidisciplinary territories of performance and storytelling. Claire trained as a performer at the Royal Central School of Speech and Drama in London, with Philippe Gaulier in Paris and with the SITi Company in New York. She is an alumna of the Forum of Young Theater Practitioners of the Berliner Theatertreffen.

For several years, Claire has been integrating her own writing into her performance work. Her plays have been shown at Théâtre National du Luxembourg, Théâtre du Centaure, Théâtre des Capucins, Birmingham Repertory Theatre, Rosemary Branch Theatre London, Prager Theaterfestival Deutscher Sprache or Teatro Britannico Lima.

She continually seeks original contexts in which to create live and theatrical installations, performance pieces and

theatre plays. Her pieces start from concepts and broader themes rather than from a structured idea of plot, and through her creation process she hones in on the story's theme through playful investigation and experimentation. Thus, she intertwines different elements such as text and the body in movement with image and audio in order to create a performance structure that is at once multi-layered and fragmented. Influenced by live art, pop culture, sound art, and daily life observations, her work deconstructs given structures of the theatrical event, focussing on how certain components – the image, sound, repetition, atmosphere, text – interact in unexpected ways.

Claire is a founding member of several collectives such as A Year of Free Homes, a London based collective that creates public actions in the city, as well as of Independent Little Lies and Ampersand Variations from Luxembourg.

## Oliwia Hälterlein

### DRAMATURGE

Oliwia Hälterlein is an author, a dramaturge and a creator of artistic and sociocultural projects. Her writing and performance work is situated at the intersection of feminism and art. Oliwia organises events, workshops and awareness weeks on feminism and sex education and on the topics of witches and feminist pornography. In 2020, she published the provocative booklet *Das Jungfernhäutchen* gibt es nicht (MaroVerlag). Oliwia studied Slavistics, comparative literature, cultural and theatre studies in Salzburg, Krakow and Berlin. She has been an assistant director and dramaturge at Schauspielhaus Salzburg and Theater Freiburg and has worked with the Independent Little Lies theatre collective in Luxembourg. She has also held the position of artist in residence at Chateau Bourglinster (Luxembourg) and at the E-WERK gallery for contemporary art (Freiburg). Oliwia is a co-founder of the Freiburg sex education awareness week "Aufgeklärt?! Wir nehmen's selbst in die Hand!" ["Educated?! We're taking matters into our own hands"], and she also co-founded

the digital art project space *DEEP Demokratie | Experiment | Empowerment | Pandemie*. Since autumn 2022, she has been writing her new book as part of the MA in Literary Writing at the German Institute for Literature in Leipzig. She has already worked with Claire Thill in the past – on the theatre productions *Hieronymus Bosch* (2016), *Blackout* (2018), *The Visit of the Old Lady* (2021) and *1800 – Frozen to Death* (2022).

## Marie-Luce Theis

### SET DESIGN

Marie-Luce Theis, born 1985, works as a freelance theatre designer across Europe, mainly in Luxembourg and German-speaking regions.

Her work has led her to the various stages of les Théâtres de la Ville de Luxembourg, the Théâtre National du Luxembourg, to the Schauspielhaus Zürich, Burgtheater Vienna, Deutsches Theater Berlin, the Queen's Theatre Hornchurch, Schauspielhaus Graz, Staatstheater Cottbus, Ariston Esch and CPT London.

Her design incorporates minimalist approaches and sometimes also subtle playful details, whereby the intricate choice of certain materials plays a central role. Her spaces are always clear and singular reinvented worlds that are ludic invitations intending to support the performers in the evolution of their roles.

She studied design for theatre and film (Bühnen- und Filmgestaltung) at University of Applied Arts in Vienna, as well as performance design at Wimbledon College of Arts, London.

In September 2021, Marie-Luce was nominated for the first Luxembourgish Theatre Award, Theaterpräis.

## Markus Karkhof

### COSTUME DESIGN

Marcus Karkhof was born in Schwerin and studied fashion design at the University of Applied Arts Vienna under the professorship of Bernhard Willhelm.

He had a few jobs as subsequent costume design assistant (among others for Christian Lacroix) at the Theater an der Wien, worked at the Wiener Festwochen, at the National Opera et Ballet Amsterdam, at the Staatstheater Stuttgart, as well as at the Schauspielhaus and Opernhaus Zürich under directors such as Andrea Breth, René Pollesch, Barbara Frey, Herbert Fritsch and many others.

Own costume designs were created at the Schauspielhaus Zurich, at the Gorki Theater Berlin – Studio R, for the Swiss television 3plus, for the Ulrich Seidl film production Vienna, for the Gessnerallee Zurich, the Lucerne Theater, HAU Berlin, Wiener Festwochen; and much more. He is also a designer for the fashion label VETEMENTS, for Strenesse under Kostas Murkudis and for Martin Niklas Wieser. He lives in Zurich.

## Damiano Picci

### MUSIC / SOUND DESIGN

Damiano Picci is a contemporary and digital musical composer from Luxembourg. Finding his passion for music at the age of 6, he dedicated himself to attending multiple music schools such as the Conservatoire in Luxembourg City. He learned the ropes of classical harmony, contemporary Pop/Rock music, jazz harmony and electro-acoustic music as well as learning multiple instruments.

After graduating, he went on to study Sound & Music Production, where he'd focus on expanding his knowledge in the field of computer music and multimedia installations. This led him to create his first own compositions which eventually turned into his first solo project Mudaze, combin-

ing experimental music with jazz and modern electronic music.

This led to a series of promising concerts, such as the opening slot of Hippy Sabotage, Gramatik, Petit Biscuit, and festivals like Sonic Visions Festival and Siren's Call Festival.

Lastly, after an exciting stint at Galaxy Studios in Antwerp, gaining invaluable experience in the field of spatial sound and orchestral music, Damiano returned to Luxembourg, focusing more on composing music for dance, theatre and immersive installations. He uses traditional composing techniques as well as conceptualizing and designing musical interactive artificial intelligences and generative music systems while pushing the boundaries between music and coding.

## Marc Thein

### LIGHTING DESIGN

Born and raised in Luxembourg, Marc Thein is an autodidact light and stage designer in the performing arts. He chose a rather unusual way to find his passion. After his studies in tourism management in Brussels, he came back to Luxembourg and started to work in the event business. His interest for colour and light grew with time and he started to concentrate more and more on working with lights. Marc has designed and created lighting, sets, and stage effects for theatre and dance productions, music concerts, and live events.

He makes his mark while working with a variety of directors, choreographers and musicians across Europe including: the electro-pop band Say Yes Dog, the singer/songwriter Bartleby Delicate, the choreographer and artist Tania Soubry or the composer and director Heiner Goebbels and many others. His work focuses on creating unique and engaging lighting designs that bring to life whatever visual story he is telling, with an emphasis on creating a mood

and atmosphere that speaks to the audience. His work often involves using cutting-edge lighting technology, such as LEDs and moving lights, alongside more traditional lighting techniques.

Marc is passionate about the craft of lighting design and he often takes the time to experiment with new techniques and technology.

## Sayoko Onishi

### CHOREOGRAPHER

Sayoko Onishi is a dancer and choreographer. She founded the company New Butoh dance. In 2019, she founded, in addition to the company, the "New Butoh School" in Puglia, Italy. She won different international dance prizes in Germany as well as in Tokyo in the past.

Currently, she is a main artist in Man'ok Cie, France and partners with Emmanuel Fleitz, who is a composer and contrabassist. The duo performed in different venues such as La Manufacture (the choreographic centre of Aurillac), Trois-CL (the choreographic centre of Luxembourg), 2Angels (the choreographic centre of Normandy). They also did a tour in China recently.

In 2022, their project *Eden Europa* has been programmed for Esch2022, the European Capital of culture, as one of the main projects.

## Ada Günther

### INTIMACY COACH

Ada Günther (she/they) was born in Vienna, but also comes from Italy, Germany and Luxembourg. Raised by artists, she has been dancing, writing, performing and overflowing since childhood. Ada was trained at the Tanzwerkstatt Wien, Conservatoire de la Ville de Luxembourg, and the Jugend-

club of Théâtre National du Luxembourg. They obtained their BA in Linguistics at the University of Cambridge in 2019, where they were engaged in theatre as well as feminist and LGBTQ+ activism. During that time, they also underwent training by Yarit Dor, one of the first Intimacy Directors in the UK. Now, Ada works as a writer, director, dramaturg, translator, activist and artist, among others for the political artists' collective Richtung22. Working as an Intimacy Coordinator allows her to combine two of her greatest passions: theatre/movement and feminism/the fight against gendered violence.

## Anne Braun

### VIDEOARTIST

Anne Braun, born in 1984, is a Berlin-based cinematographer and visual artist working in the fields of video, theatre and photography.

Her repertoire of work, containing documentary, fictional and installation projects, is characterised by diversity. She deals strongly with the formal aspects of the media itself and approaches an emotional way of cinematographic storytelling. Together with the artist Constantin Hartenstein she developed the works *Highlight*, *You love this feeling* and most recently *Narc – Turboripper*, which were shown nationally and internationally at the Berlinische Galerie, the Sichuan Fine Arts Institute – Chongqing as well as the Kunsthalle Baden-Baden. She participated in national and international theatre productions such as *AppHuman* at the Théâtres de la Ville de Luxembourg and *Volksfeind* at the Schauspielhaus Zürich.

In 2012, she successfully completed her studies in Audiovisual Media (Camera) at the Beuth University of Applied Sciences Berlin. Today, she established a wide experience in media education and teaches seminars at the Berlin University of the Arts, the University of Europe Berlin and the Medieninnovationszentrum Babelsberg.

## Christine Muller

### ASSISTANT DIRECTOR

Christine Muller is a Luxembourgish actress and writer. She first studied at the Sorbonne University in Paris, where she obtained a Master in public international law, then pursued a degree in Culture Studies at the Universidade Católica Portuguesa in Lisbon. During and after a bilingual training in dramatic arts at the Conservatoire de la Ville de Luxembourg, in French and in German, she performed in *Les Femmes Savantes*, *Mille Francs de Récompense* (dir. by Marja-Leena Junker), *Le Misanthrope* (dir. by Myriam Muller). In 2018, she presented her first written text, *Cocons*, at the Théâtre des Capucins, for the TalentLAB's third edition. She wrote and co-directed the participatory show *La rue des Fleurs n'existe pas*, with Laure Roldàn and Aude-Laurence Biver at the Grand Théâtre de Luxembourg. In 2021, Christine Muller is the second laureate of the research grant for authors at the Academia Belgica in Rome, allotted by the Fonds Culturel National Luxembourg. In Rome, she performed her text *Irréductible*, about women in the Red Brigades. In 2022, Christine Muller, Melissa Merlo (Québec) and Diane Albasini (Switzerland) were awarded the research grant of the Commission Internationale du Théâtre Francophone, for their project about the imposter experience, after a common residency in Lebanon in 2021. She recently played in Métie Navajo's *La terre entre les mondes* (dir. by Jean Boillot), at the Théâtre Jean Vilar de Vitry-sur-Seine, and, most recently, in *Songes d'une Nuit...* (dir. by Myriam Muller) at the Grand Théâtre de Luxembourg.

## Claire Wagener

### ASSISTANT DIRECTOR

Claire Wagener was born in 1990 in Dudelange. She studied comparative literature and translation at Paris-Sorbonne University where she received her master's degree in 2016. Since 2015, she has been working as a dramaturge and assistant director for various productions, among which

*Hedda Gabler* (dir. by Marja-Leena Junker), *Mendy – das Wusical* (dir. by Tom Dockal, Jacques Schiltz), *Der Besuch der alten Dame* (dir. by Claire Thill), *Moi, je suis Rosa!* (dir. by Aude-Laurence Biver), *Leurs enfants après eux* (dir. by Carole Lorange, Bach-Lan Lê-Ba Thi, Eric Petitjean). She directed *Warten auf Godot* (Kaleidoskop Theater, 2023) and codirected *A la Recherche des Temps Modernes* (Théâtre du Centaure, 2020), *Amadeus* (ILL, 2020), *Doheem – Fragments d'intimités* (ILL, 2022). She is the laureate, together with Frédérique Colling and Catherine Elsen, of the 2019 Bourse Edmond Dune for the cocreation *Zizou a Zizou*, staged in 2021. She also continues to work as a translator and in 2022, she signed the French translation of the monologue *Erop* by Romain Butti.

## Meva Zabun

### MAKE-UP / HAIR ARTIST

Meva Zabun is a Make-up and Hair Artist who has been working in the Luxembourgish creative industry for almost 10 years. She was born and raised in Luxembourg. After her high school diploma she studied Applied Arts and Design at the "Ecole de Condé" in Nancy France which then led her to learn Make-up and Hair Design at the "Make-up Atelier" in Paris France, where she obtained a Superior Professional Make-up and Hair Degree in 2014.

Meva quickly started working as a freelance Make-up / Hair Artist on numerous artistic projects in Luxembourgish Film Productions, Photography, Advertisement Productions and Music Videos while beginning her stage career.

After three years of stage work at the Philharmonie of Luxembourg, the Escher Theater and the Théâtre National du Luxembourg, she was first hired at the Grand Théâtre to work on the play *Rumpelstilzchen* by Myriam Muller under the supervision of Key Make-up / Hair Artist Joël Seiler. Since then, Meva Zabun has worked on over 20 theatre and opera productions at the Les Théâtres de la Ville de Luxembourg

as an assistant (*Hedda Gabler*, *All d'Déieren aus dem Bësch*, *Songes d'une nuit d'été...*) and key Make-up / Hair Artist (*Mendy – das Wusical*). To this day, she continues to take part on multiple visual projects with international artists all over Luxembourg

## Jenny Beacraft

### ACTRESS / WRITER

Jenny Beacraft is an actress and director originally from Chicago, Illinois, currently based in Barcelona, Spain, where she has worked as a director, divisor and actress for the past 15 years. Originally trained at Carnegie Mellon University's acting conservatory and later at the École Philippe Gaulier, her professional work has taken her to many cities around Europe in English, Catalan, Spanish and French. Luxembourg is her second artistic home, where she most recently directed *Footnotes* (Claire Thill), and performed in *99%* (Anne Simon); *Late, a Cowboy Song* (Linda Bonvini); *Peanuts* (Jill Christophe) among others. She is a company member of Teatre de l'Enjòlit (*Realpolitik*, *Si No Ens Paguem No Paguem*, *Seté Cel*). At the start of this year she directed *Princess Ivona* (Trap Door Theatre) which has enjoyed an extended run and is Jeff Award Recommended. She has worked on screen with various directors including Cesc Gay, Bigas Luna, Gabriela Cowperthwaite and Antonio Chavarrias.

## Céline Camara

### ACTRESS / GIRLFRIEND

Céline was born in the suburbs of Paris. During her childhood, she trained as a ballet and modern jazz dancer at the Conservatoire de Cretail. After studying law both in France and the UK, she moved to Luxembourg in 2012, where she started her office career as a legal researcher and teaching assistant jurist in academia. In pursuit of her true passion, she got involved in the local improv scene and started taking classes with Valérie Bodson at the Con-

servatoire d'Esch-sur-Alzette. After a brief – and ultimately beneficial – existential crisis, she quit her legal career in 2018 and turned completely towards acting. Since then, she played in *Le Courage* (dir. Catherine Schaub, 2019), *Moulins à paroles* (dir. Mahlia Theissman, 2021), *The Hothouse*, (dir. Anne Simon, 2021) *Les Nuits d'Aurore* (dir. Fabrizio Leva, 2021), *Moi je suis Rosa!* (dir. Aude-Laurence Biver, 2021), *La déclaration universelle des droits de l'Homme* (dir. Jorge Andrade, 2022) and *Songes d'une Nuit...* (dir. Myriam Muller, 2023).

She also appears in films such as *An Zéro* (Julien Becker), *Le chemin du bonheur* (Nicolas Steil), *La valise rouge* (Cyrus Neshvad), *Totem* (Sander Burger).

## Philipp Alfons Heitmann

**DIRECTOR**

Philipp Alfons Heitmann was born 1976 in Bergisch Gladbach and grew up in Johannesburg (South Africa) and Stuttgart (Germany). He studied theatre at the University for Music and Theatre in Leipzig, Germany, and participated in workshops at the École Jacques Lecoq in Paris. His studies were followed by engagements at the Landestheater in Esslingen and Neuss. As a freelance actor, he worked with the Schauspielhaus Düsseldorf, the Grillo Theater Essen, the Wuppertaler Bühnen, the Renaissancetheater Berlin and the Hans-Otto-Theater Potsdam as well as diverse Theaters in Stuttgart. He also played in Poland and Austria and was involved in different opera projects at the Staatsoper Berlin and the Staatsoper Stuttgart. In 2019, he was awarded the "Schauspieler des Jahres" at the Rheinisches Landestheater Neuss. His most important roles are Richard III, Macbeth, Beckmann in *Draußen vor der Tür* and Möbius in *Die Physiker*.

He works as a translator and creates his own theatre projects with his group dla dla and the English speaking smash'n'grab theatre, founded by Philipp himself. He has worked on diverse audio productions and featurings from SWR, WDR and Deutschlandfunk and also participated in

television broadcast shows with ARD and ZDF. *The Writer* is next to *Mendy – das Wusical* (2021) and *Medea* (2022) his third project at the Théâtres de la Ville de Luxembourg.

## Daron Yates

**ACTOR / BOYFRIEND**

Daron Yates was born in Munich, and since graduating from a four-year acting course at the Bavarian Theatre Academy August Everding (University of Music and Drama Munich), has been privileged to work in both film and theatre. He started performing at the Théâtre des Capucins, taking on the role of Chris in Tracy Letts' *Killer Joe*, directed by Anne Simon. Since then, he has appeared several times on stage in Luxembourg in plays such as *Mister Paradise* (Théâtre National du Luxembourg), *All New People* (Théâtre des Capucins), *Codename: Ashcan* (Théâtre National du Luxembourg), *The Hothouse* (Grand Théâtre), and *Midsummer* (Théâtre National du Luxembourg). He also performed at the Residenztheater in Munich (Bavarian State Theatre) in plays such as Shakespeare's *Anthony and Cleopatra* and Franz Werfel's *The forty days of Musa Dagh* directed by Nuran David Calis, and at the State Theatre of Cologne in the play *HOOL*. In the musical version of the film *Fack Ju Göhte* (Werk7 Theatre in Munich) he appeared in the lead role of Zeki Müller – winner of the German Musical Theatre Prize in the category Best Musical 2018 and in 2021 appeared again in a musical production this time for the film adaption of Michael „Bully“ Herbig's *Der Schuh des Manitu* playing the Ranger. On screen and television he starred in films such as *Nothing to Lose* by Wolfgang Murnberger and the series *Munich7* (ARD), *Hubert und Staller* (ARD), *WAPO Bodensee* (ARD) and *Watzmann Ermittelt* (ARD). *The Writer* will be Daron's 7th production in Luxembourg.



28.03 – 02.04.2023  
Semaine thématique

29.03 – 30.03.2023

## Pour autrui

Pauline Bureau

*Spectacle disponible en audio-description*

28.03 – 02.04.2023

## Mettre au monde

Renelde Pierlot

CRÉATION

01.04.2023

Samedis  
aux  
Théâtres

Table ronde  
sur les nouvelles  
parentalités

FOCUS  
NOUVELLES  
DRAMA  
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OPÉRA

Grand Théâtre

Vendredi 21 & samedi 22 avril 2023 • 20h00

# The Indian Queen

HENRY PURCELL (1659-1695)

© Jb Cagny



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## Les Théâtres de la Ville de Luxembourg

Les Théâtres de la Ville de Luxembourg, consisting of the Grand Théâtre and the Théâtre des Capucins, are under one single management since 2011 and present an eclectic programme covering opera, dance and theatre. Fully aware of their responsibility to respond to the needs of its ever-growing cultural sector and cosmopolitan audience, the Théâtres de la Ville strive to present a high-quality and diverse programme. Furthermore, both venues constantly develop their role as a major facilitator by increasing their active contribution to the professional development of Luxembourg's cultural scene by involving local talent in international co-productions and placing increased emphasis on producing, touring and talent development. Fully aware of their responsibility to respond to the needs of its ever-growing cultural sector and cosmopolitan audience, the Théâtres de la Ville strive to present a high-quality and diverse programme and to develop the dialogue and exchange with its audiences by offering a season of post-show discussions, open rehearsals and conferences, which focus on current topics and are complimentary to the artistic programme.

The TalentLAB, a project laboratory and multidisciplinary festival, was a first initiative born in 2016 to further expand their support to local artists and promote international exchange. It has since developed into a vibrant platform for upcoming artists where experimenting in a safe environment is given valuable space and time. Through the establishment of the residency Capucins Libre in 2018, the Théâtres de la Ville wanted to assist and to accompany artists and companies during the final weeks of their creation by offering them the necessary time, space and support to premiere their work.

Finally, the Théâtres de la Ville continue to nurture and develop international partnerships with other European venues and engage in discussions about a different co-production model based on exchange and training. This strategy of blending in-house creations with international co-productions and strong support for artists has enabled the Théâtres de la Ville to increase their visibility as a producing venue both in the Greater Region and beyond and creating ever more meaningful relationships with its partners.

Direction **Tom Leick-Burns** Adjointe à la direction **Anne Legill** Conseils juridiques **Alexandra Lux**  
Bureau de production **Antoine Kriebs, Martine Kутten, Hélène Landragin, Melinda Schons, Tim Theisen, Joëlle Trauffer, Charlotte Vallé, Katja Wolf** Bureau technique **Patrick Floener, Pierre Frei, Laurent Glodt, Gilles Kieffer, Jeff Muller** Relations publiques **Carole Boulmont, Christiane Breisch, Yasmine Kauffmann, Manon Meier, Nadia Recken** Secrétariat administratif **Dominique Neuen, Valérie Pfeffer, Marie-Paule Thill, Taby Thill** Comptabilité **Marc Molitor, Géry Schneider** Audio/Vidéo **Alexander Backes, Claude Dengler, Yannick Hewer, Kevin Hinna, Holger Leim, Jeff Lenert, Joël Manger, Marc Morth sr., Marc Morth jr.** Lumière **Anne Beckius, Carlo Cerabino, Steve Demuth, Jonas Fairon, Ralph Ferron, Pol Huberty, Kevin Kass, Sepp Koch, Fränz Meyers, Patrick Muller, Christian Pütz, Guy Scholtes, Claude Weis, Patrick Winandy** Machinerie de scène **Gilberto Da Silva, René Fohl, Helmuth Forster, Cyril Gros, Lorent Hajredini, Patrick Hermes, Claude Hurt, Jeff Leick, José Mendes, Daniel Mohr, Eric Nickels, Paul Nossem, Joé Peiffer, Andy Rippinger, Roland Schmit, Jörg Seligmüller, Fabien Steinmetz, Yann Weirig** Atelier **Marc Bechen, Robyn Kahn-Cleland, Cristina Marques, Michel Mombach, Kevin Muller, Steve Nockels, Nadine Simon, Jérôme Thill** Département habillage/maquillage/accessoires **Michelle Bevilacqua, Claire Biersohn, Marko Mladjenovic, Anatoli Papadopoulos** Département maintenance infrastructures **Nathalie Ackermann, Dany Ferreira, Luc Greis, Jean Schutz** Accueil **Pierre Demuth, Pit Clemen, Maria Papillo**

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théâtre des capucins • 9, place du théâtre • L-2613 luxembourg

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