

Is My Microphone On?

JORDAN TANNAHILL



Samedis

aux

Théâtres



Samedi 21 mars 2026 • 17h00

Mercredi 25 mars 2026 • 19h30

Représentation scolaire le lundi 23 mars 2026 • 10h00

Au Grand Théâtre

•

Durée estimée **1h (pas d'entracte)**

•

In English

•

Directed by **Anne Simon**

Assistant director **Béatrice Paquet**

•

With the young performers **Erik Kristensson, Heidi Brizio König, Héroïse Nesser, Leo Gherardi, Nell Hilbert, Nella Valentina Kita, Taika Viinamäki, Vanda Wáclavová**

•

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



Âge recommandé •
Recommended age

IS MY MICROPHONE ON?

EN Young people have inherited a burning world. In *Is My Microphone On?*, they reckon with the generations who have come before them, questioning the choices that have been made, the ones that they will yet be forced to make, and what kind of future they stand to inherit.

Over the course of the first two terms of the season, director and associate artist of Les Théâtres de la Ville de Luxembourg, Anne Simon has adapted and developed this urgent and powerful play in the form of a protest song, in which a chorus of young performers hold the audience to account, and invite them to experience the world together anew.

Under the professional guidance of the director, they adapted, staged and are performing this powerful play. Director Anne Simon firmly believes in the creation of a common universe in creating her plays and thus, they are not only playing, but have been an integral part of the creative process. Some texts can be adapted to the group's needs to vocalise more personal thoughts about the subject.



Being part of Is My Microphone On? feels like finally turning frustration into something visible and loud. As young people, we often feel the weight of decisions we didn't make ourselves, especially when it comes to climate change and the future of our planet, yet we are the ones who will have to live with the consequences. This project reflects that mix of anger, hope and urgency that many of us carry. What I love the most is that it doesn't just blame; it invites dialogue. It asks the audience to listen, but also to reflect. Working on this play has made me realise how powerful collective voices can be: when we speak together, we are harder to ignore.

Heidi Brizio König



This play poignantly expresses the pressures and fears us young people face when it comes to our futures and living in a world torn by political opinions. The play got me thinking of how I myself impact the environment and other people. I hope it will inspire others to reflect on themselves the same way, no matter their background or age. The world won't progress if we stay passive – let's take action and stay united!

Taika Viinamäki

” Working on this piece has been an amazing journey. It’s helped me see and understand things that would have been hard to learn about in any other setting. It has given me the chance to talk to other young people about the topics that are on our minds and affect us daily, and it feels great to share these conversations. It has also been a great experience learn the lines and practise performing on stage.

Erik Kristensson

” This play explores some of the thoughts and worries many teenagers carry but don’t always say out loud. Working on it gives us a way to express things we cannot always explain in everyday life. I hope that through the play, some of you might feel seen and understood and maybe even find the courage to speak up for yourselves. It’s a piece that allows our generation to address how we feel and speak frankly to the generations before us.

Nell Hilbert

” This play talks about what it is being a teenager and the feeling of not being taken seriously by adults. It’s a play talking about climate change and the political climate right now. But it also talks about how it is to be human and that it’s okay to do mistakes but that you have to take responsibility for your actions.

Héloïse Nesser

” This play shows me that even though I am a teenager, I can express my fears and worries about my future life. I can make myself understood and heard. I have the voice to speak. The rehearsals connected me with teens that feel like me, and that have the same worries. Together we can make a point. Many adults say that our generation is ignorant, narcissistic and that we don’t care about our planet and what’s going on in the world. But no, that’s not true – we care about our future, we care about our planet. So here we are! Listen to us! Understand us!

Nella Valentina Kita

” *Being part of Is My Microphone On? feels different from any other play I’ve done, even though we haven’t performed it yet. It doesn’t feel like I’m preparing to become a character it feels like I’m preparing to be more myself. Just rehearsing it makes me think a lot about my own opinions and what I actually want to say. The play talks about big issues that affect us as young people, and that makes it feel serious. It’s not just about remembering our lines; it’s about understanding them. I feel proud to be part of something like this. At our age, usually, adults speak for us or about us. In this play, we get to speak for them and about them and, most importantly, for ourselves. It feels like our voices are being taken seriously for once.*

Vanda Wáclavová

” *I used to be a mountain. Tall, imposing, a might, yet helpless. But in this life, I have a voice and I will scream if I have to. (EVEN if our microphones aren’t on...) A cathartic, eye-opening play. Anyone leaving the theatre, going on about their day as usual, hasn’t been listening, as usual.*

Leo Gherardi









BIOGRAPHIES

Anne Simon

DIRECTOR

Anne Simon studied Drama and Theatre at Royal Holloway, University of London. She is based in Luxembourg where she is currently associate artist with Les Théâtres de la Ville. For more than 15 years, she has been creating work in most of Luxembourg's theatres and in many other destinations like Barcelona, New York City, Salzburg or Hanoi. Interested in immersive theatre, mixing disciplines and genres, multi-lingual performance, and challenging the relationship between the stage and the audience, Simon likes to play with the possibility of coexisting readings and realities. The type of shows the director puts on ranges from retellings of classics, contemporary text-based plays to devised, experimental site-specific performances.

Béatrice Paquet

ASSISTANT DIRECTOR

Béatrice Paquet has been working both as an assistant director and actress in Luxembourg and Paris. Since 2021 she has worked in different theatres of Luxembourg – Théâtres de la Ville de Luxembourg, TNL, TOL, Kaleidoskop and Kasemattentheater – and assisted local and international directors such as: Mahlia Theisman, Sara Goerres, Liss Scholtes, Rimini Protokoll, Moritz Schönecker, Ela Baumann, Christine Müller and Finn Beames. As an actress, she has worked for theatre companies: Crumble Production (*Au Bonheur des Dames*, *Vu en Terrasse* and others) and Les Unes et Les Autres (*George Kaplan*). As well as acting in theatre, she has also been cast on the films *Un Silence* (2023) by J. Lafosse, *La Cache* (2024) by L. Baier and *Cher Père Noël* (2025) by J. Huth.



Samedis

aux

Théâtres

Grand Théâtre • 04 juillet 2026 • 17h00

Peggy Lee Cooper / Mémoires Collectives

Sortie de résidence de Peggy Lee Cooper
dans le cadre des Samedis aux Théâtres

Organisé en collaboration avec Rosa Lëtzebuerg

Avec **Peggy Lee Cooper**

Mise en scène **Sarah-Louise Young**

Assistante pour la résidence au Luxembourg **Béatrice Paquet**

•
En français

•
Adultes **20€** • Jeunes **8€** • Kulturpass bienvenu



Impressum

Photos **Bohumil Kostohryz**

Impression **Atelier reprographique Ville de Luxembourg**

saison

25 · 26



théâtre · s de la Ville de Luxembourg

grand théâtre · 1, rond-point schuman · L-2525 luxembourg

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

www.lestheatres.lu · lestheatres@vdl.lu · ☎️🌐lestheatresvdl