



How far

devised and directed by **Anne Monfort**
text **Laure Bachelier-Mazon**

distribution / mentions

Text

Laure Bachelier-Mazon

Devised and directed by

Anne Monfort

Performers

Pearl Manifold (actress)

Marion Sicre (opera singer)

an actor (distribution in progress)

Musical creation

Nuria Gimenez Comas

Sound design

Eve Ganot

Production Management

Yohan Rantswiler

Production and Diffusion

Les Productions de la Seine - Florence

Francisco and Gabrielle Baille

Press Relations

Olivier Saksik - Elektronlibre

Production **day-for-night**

Co-productions in progress

The company day-for-night is sustained by the DRAC Bourgogne Franche-Comté and by the Région Bourgogne Franche-Comté and supported in its projects by the Conseil départemental du Doubs and the City of Besançon. Day-for-night is in DGCA stage companionship with May Hilaire and Louise Legendre.

A first performative and participative reading was held on September 26, 2020 at the guinguette of the CDN de Besançon Franche-Comté, with the support of the DRAC Bourgogne-Franche-Comté, the City of Besançon, and in collaboration with the Maison de Quartier Grette-Butte in the framework of the cultural summer.

The text *How far* is the winner of the Convergence Plateau festival at 104 in Paris.



note of intention

The fiction of *How far* takes place both in Nigeria in the late 1980's and nowadays in the northern suburbs of Paris where stand a Peugeot industrial site and the french archives on the Biafra war.

In the 80's Suzanne is a child, she drives around Kaduna in a 504 Peugeot with Peter, the family driver who taught her how to shift gears and count in Haoussa and Ibo.

Nowadays in an abandoned petrol station, Suzanne meets Amadi, a young Nigerian documentary filmmaker. Between reality and fiction, they try to travel into each other's memories.

Laure Bachelier-Mazon wrote the play during the many hours spent in her car, crossing the suburbs, remembering the Nigerian landscapes of her childhood and life changing novels such as *Half of a Yellow sun* of Chimamanda Ngozi Adichie. The car, especially the 504, is almost a character in this theatrical road-movie.

The company often brings together theatre and music and for this play especially we conceive music as its scenography - the set itself will be composed of few elements, so we can play it in many different places. We will work with a composer and a lyrical singer in order to evoke the fantastic atmosphere of some scenes and share the sensation of a troubled geography.

Suzanne's character will be played by Pearl Manifold, a French-British actress. The play structure allows different kind of stage proposals and we can adapt the project and even the acting team according to the context of the performance.

extracts

1- GETTING LOST

Next day, I don't know,
back to Amadi
go to the station
I miss the junction
I'm lost
paths
streets
roads
passages
avenues
Industrial zone Des Vignes,
squared by men in black in front of metal gates,
checking license plates,
they smile,
check bags,
smile again,
hands on their walkie-talkies.
REXEL BOBIGNY
SGC AUTO TOP BODYWORK
SMAC SAS – Vehicle destruction.
MAD Sea Air distribution
PRESSTALIS premium press export center
PEUGEOT PSA RETAIL
TRANSGARDEN TRANSPORTS I.NEXTSTART
EUROCKA Scooter
ORLINA Export
LOXAM LAHO Tec
SUB IMPACT
MAAYANE

Mountains of sand and gravel line up le Chemin des Vignes,
stretch out in the retro.
I stop the car next to the old green gate,
number 180,
Cimetière musulman,
Muslim cemetery.

2- EACH OTHER'S MEMORY

Suzanne- I wonder

Amadi - yes,

Suzanne – can one share a memory?

Amadi- that is to say?

Suzanne- I'm wondering if one can share a memory, someone else's, I mean.

Amadi- do you want to tell me something?

Suzanne - No, I mean, do you think it is possible to see pictures of inside someone else's memory,

Amadi- I don't know, that's a weird question. Have you ever tried, would you like to try?

Suzanne- I've never done it before,

Amadi- You ask me a question, I don't have the answer, so let's try if you want, if you give me bullshit, I'll stop you short.

Suzanne- OK, give me the name of the city and the temperature, I'll try.

Amadi- Nigeria, Kano, 27 degrees.

Suzanne- You are 8 years old, you're walking back from school in your blue uniform,

Amadi- dark blue, so far so good,

Suzanne- you would like to take the shortcut through the field but you are afraid because your father told you not to. He says that it is dangerous because of bits of tools lying on the roadside,

Amadi- not at all, not at all, it's because of my mother, she doesn't want me to cross the field because of the dust, she doesn't want me to get dirty, because if I do, I will have to clean my shoes and of course, I would forget, and she doesn't want to get angry and she doesn't want to do it for me.

Suzanne- two dogs are moving around,

Amadi- no, not at all, dogs didn't hang around there,

Suzanne – I can't go on, that's it, it's too vague, actually I'm a bit scared.

3- TAKE OFF

Suzanne- I'm afraid.

Peter- No need to be afraid, just go back home, you're lucky.

Suzanne- I don't want to go back, back means nothin'.

Peter- Good idea. It's time. Plane is here.

The body that had slowly grown and risen in you clings onto the track,
facing the floor,
stuck to the vibrations,
but there is no chance
against the DC-10 reactors.

The air hostess's arms fulfil the ritual of safety instructions.

You float on your seat like an edgeless amoeba,

You watch the city take off,

the banks of the Kaduna river folding into each other,

and then disappearing in the forest

On the porthole

the thickness of the frost,

swallows the land,

like an ogre's mouth.

You're cold,

even wedged to the heater, even in the too hot shower,

you don't know anyone,

here nights fall later,

everything is very blurry,

very flat,

almost metallic.

You stare at all the movements on the bus,

you're going to stay on this bus until the terminus

and go all the way back,

and start again,

you can't take your eyes of the numbers and colors of the bus routes

while the landscape spreads outside.

Getting on.

out

on.

Yellow fever,

yellow cabs,

yellow dogs,

nothing yellow here,

no 504 nowhere.

Suzanne-
I'm
wondering if
one
can share
a memory,
someone
else's,
I mean.

team

Anne Monfort

director and artistic director

Anne Monfort created the theater company day-for-night, located at Besançon, in 2000.

She has recently adapted on stage texts of Mathieu Riboulet, Lydie Salvayre, Robespierre, Sophie Wahnich. She works from multiple materials such as adaptations of novels and stage writings, and searches for forms that unite fiction and documentary, verbal and pictorial.

Anne Monfort's creations revolve around the question of point of view, devices that involve narrations alternating between documentary and fiction, and an acting between play and non-play. The actor's body must be a projection surface for the foregrounds, backgrounds, front and back zooms that the viewer's brain constantly makes. She has worked on plastic forms, small forms, and likes to confront several types of textual writing - poetic, fictional and documentary - and scenic writing, working on images and musicality according to a system of editing in the cinematographic sense of the term.

Pearl Manifold

performer

Pearl Manifold is a French/British actress born in London. She grows up and studies in France where, after spending two years at university in Besançon, she enters l'ERACM (Cannes/Marseille) in 2002. She meets there, among others, Alain Françon, George Lavaudant and Romeo Castellucci. From the very beginning of her professional career, she focuses on contemporary playwrights, and most of her stage work concerns living authors such as Edward Bond, Alice Zeniter, Dennis Kelly, Thibault Fayner and Laure Bachelier-Mazon.

She's performed in three plays directed by Anne Monfort, *Temps Universel +1* (Roland Schimmelpfenig) *Morgane Poulette* (Thibault Fayner) and *Désobéir-Le monde était dans cet ordre là quand nous l'avons trouvé* (Mathieu Riboulet) and often collaborates with her for small forms, performative readings and acting classes.

Laure Bachelier-Mazon

author and artistic collaborator

After studying literature, art history and writing in Paris she collaborates with several directors and works with Anne Monfort to link creation and research specifically on contemporary European history and african literature. Her text *How far* won the Convergence Plateau festival in Paris. Anne Monfort directed a performative reading of *How far* in 2020.

Nuria Gimenez Gomez

composer

Nuria Gimenez Comas is a composer who works on both sides of the French-Spanish border. Born in Girona, Catalonia, she studies piano and mathematics in Barcelona and electroacoustic composition at the Esmuc (Escola Superior de Musica de Catalunya) and at the High School of Music of Geneva. She also studies new technologies - especially the new specialization system in 3D ambisonics- at the Ircam -Institute for research and coordination in Accoustics/Music, in Paris in partnership with the ZKM- Center for art and media, in Karlsruhe, Germany.

She has received commissions from different musicians, orchestras and institutions, her pieces had been played in festivals and she has been awarded in many competitions. She works in many collaborative projects as with video-art and live video performance but she is also very attached to the orchestration and works with orchestras as OCG, Brussels Philharmonic and Geneva Camerata, and with conductors as Michel Tabachnik, David Robertson, Duncan Ward, and Benjamin Shwuartz.

She realized recently two stage works in collaboration with Anne Monfort, *Nostalgie 2175* of Anja Hilling, and a small chamber opera from the text *Shadow. Eurydice* says of Elfriede Jelinek, at the Gran Teatre del Liceu, in Barcelona. du CNSAD,

the company day-for-night

'It exits books and enters the body' (Mathieu Riboulet)

The company day-for-night was created in 2000 in the region of Île-de-France and moved to Franche-Comté in 2007. It is directed by Anne Monfort and seeks to develop forms that combine visual and textual, fictional and documentary, the precision of the actor's performance and an in-depth dramaturgy. Inspired by the Nouveau Roman or new novel and French New Wave, the company's shows provide clues that make it possible to create a fictional story without following it from beginning to end, particular states of presence, coexistences of fragmentary and sometimes contradictory textual elements. The theatre is seen as a place where thought can be organised and aesthetic impact can occur, a place where intimacy and politics can be articulated.

The company's first shows (*Dieu est un DJ* in 2002, *Tout. En une nuit.* in 2005, *Sous la glace* in 2007 and *Nothing hurts* in 2008) were created from texts by the German author Falk Richter, for whom Anne Monfort is also the translator. In parallel to this long collaboration with Richter, she has created text montages, as well as performance-like forms. She has also worked on site-specific shows, such as *Next Door* (2009), which took over empty flats before they were rented out, or specific installations such as *Les fantômes ne pleurent pas* (2012), in which the spectators do not attend the same show depending on which side they are on. During this process, a precise directing style was developed, working according to a system of cinematographic editing, where the actor is the bearer of the change in form - it is the change in the code of acting that makes the whole performance shift from documentary to fiction, from political to poetic. This work was undertaken through the director's collaboration with loyal actors, by honing the prosody, with breaks and changes in the register that shift the show into another genre. This was the case for *Black house* (2014), *Temps universel +1* by Roland Schimmelpfennig (2015), *Morgane Poulette* (2017).

The company has also teamed up with the author Sonia Willi, to set up an in-depth collaboration between script and stage writing, and with her created *Quelqu'un dehors moi nulle part* in March 2012 at the Halle aux Grains-Scène nationale de Blois, as well as the short play *EXIT* in 2013 for Festival 360 in Montreuil. In 2014, she rejoined Falk Richter for *Et si je te disais, cela ne changerait rien*, a work based on unpublished material from his journals. She then commissioned Mickael de Oliveira, a Portuguese author, and Ulrike Syha, a German author, to write *No(s) révolution(s)*, a work for which a historian joined them. The day-for-night company has been working with the author Thibault Fayner, for whom it created *Morgane Poulette*, and who is working on a new play.

Working on literary material, particularly novels, is a long-term project for the company. Since its move to Franche-Comté, day-for-night has collaborated with Agence Livre et Lecture for stage readings and has therefore met many authors.

In *Perséphone* 2014 after Gwenaëlle Aubry (2016), *Désobéir-*

Le monde était dans cet ordre à quand nous l'ont trouvé, after Mathieu Riboulet (2018), and *Pas pleurer* after Lydie Salvayre (2019), novels have enriched the show's text but also its scenic dimension, combining literary and textual materials and other elements in harmony.

The most recent productions also explore the dialogue between languages and their relationship to history. *No(s) révolution(s)*, created with two French actors, a German actress and a Portuguese actress, was performed and broadcast in the three corresponding countries in 2016, with a focus on languages that changed from one country to another. *Morgane Poulette* combines French and English in their musicality as well as in the subject matter, which uses the city of London as a fictional territory. *Pas pleurer* is a mixture of Catalan, Castilian and French. *Désobéir-Le monde était dans cet ordre-là quand nous l'ont trouvé* also deals with the failure of a specific European construction, between the 1970s and today, seeking 'a little politics between'. *La méduse démocratique* (2018) features the figure of Robespierre coming to discuss the current political situation with the audience. Anja Hilling's *Nostalgia 2175* (2022) does the opposite, looking at history through the future.

This detailed work on the texts is combined with research into linking words and music, to create a sensitive relationship with the spectator. This explains Anne Monfort's regular collaborations with composers such as Loïc Guénin and Núria Gimenez Comas. The company also develops the precision of the actors' work through research projects such as *Opération Caravage* and *Fantasticalité*, which are free of production constraints and to which the company dedicates specific time.

The company also has partnerships with higher education institutions (ESAD, CNSAD, TNS), the training of young actors being an angle that particularly interests director Anne Monfort. In 2019, Anne Monfort and Thibault Fayner created the graduation show for the students of EDT 91, *Les médailles*. In 2021, Anne Monfort directed the CNSAD students' graduation show, based on *Nulle part*, an unpublished text by Kouam Tawa. More generally, support for young companies is important to the company, which therefore accompanies up-and-coming teams in the form of mentoring or sponsorship.

day-for-night is subsidised by the DRAC Bourgogne Franche-Comté and by the Bourgogne-Franche-Comté region. The company is supported in its projects by the Departmental Council of Doubs and the City of Besançon.



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day-for-night

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