

la plus amusante et affligeante tragédie de

– ROMEO ET JULIETTE –

de William Shakespeare

par la compagnie
Famille Mundi





The most entertaining and lamentable story of

- Romeo and Juliet –

(original title: *La plus amusante et affligeante tragédie de Roméo et Juliette*)

by **William Shakespeare**

a creation of **Famille Mundi theatre company**

adaptation and director: **Dimitar Uzunov**

choreographer : **Yun Seon Hong**

originalsoundtrack: **François Miens**

videos: **Raphaël Firon, George Varsimashvili**

costume designer: **Gisèle Mert**

light designer: **Julien Lamotte**

actors: **Romain Chateaugiron, Ioana Jarda, Imer Kutillovci, Mehdi Meresse, Joël Pereira, Dhia Rajeb, Cemile-Naz Simsek, Tatiana Timkova**
(substitutes : **Morgan Floc'h, Nicolas Gilles, Karine Kadi, Jonathan Tresfield**)

Famille Mundi Company – the spirit of sharing

The most entertaining and lamentable story of Romeo and Juliet is the third production of Famille Mundi theatre company. In 2009 the company created *The Dream*, adaptation of another Shakespeare's play – *A Midsummer's Night Dream*. The next year, this production won the Grand Prix of the festival of Student Theatre in Nice. In 2010 was produced *Who's Afraid Of Virginia Woolf?* by Edward Albee, also well received by the critics and the audience.

Famille Mundi (Family Mundi) seeks to represent and incarnate the multicultural spirit of today's Paris. If we wanted to describe in one single word the city of Paris, it would be without any doubt "diversity". Thus, the company is made up of actors and designers with diverse cultural roots. Since the foundation of the company in 2008, participants from about 20 countries have taken participation in our projects (Brazil, Bulgaria, Canada, Chili, Cyprus, France, Georgia, Japan, Kosovo, Mexico, Poland, Portugal, Romania, Serbia, Slovakia, South Korea, Spain, Tunisia, Turkey and the U.S.A.). The rich diversity is immediately perceptible in our productions despite the fact that they are performed exclusively in French. We leave our audience taste the fruits of this cultural abundance.



The most entertaining and lamentable story of Romeo and Juliet is an adaptation of Shakespeare's play. The title of the show makes an allusion to the title under whom the play was published in 1599 - *The most excellent and lamentable tragedy of Romeo and Juliet*. This title comes to show the two main lines of our adaptation – the comic one and the tragic one. Shakespeare's text is very suitable for an international company like ours, because the characters and the story are multicultural archetypes. One could easily imagine their analogs in no matter what culture or historical epoch. Our adaptation emphasizes the universal aspect of the play and makes a bridge between Elizabethan's Epoch and today's one. This is a show that is accessible to everyone. It leads to a veritable exchange with the audience.

Romeo and Juliet: love and hate, an eternal story

The first thing that shocks us in *Romeo and Juliet* is the difficulty of defining the style of the play. It is often qualified either as tragic comedy or comic tragedy. As if the play escapes a stricter definition. Sure enough, we cannot put away *Romeo and Juliet* neither next to Shakespeare's classical comedies (*Much Ado For Nothing*, *A Midsummer Night's Dream*, *Twelfth Night*), nor amongst his tragedies (*Macbeth*, *King Lear*, *Hamlet*) or even lesser to his so called "historic plays" (*Richard III*, *Henri IV*).

This ambiguity comes first from play's structure. Until Mercutio's death, *Romeo and Juliet* is rather a love comedy in which predominate the themes of desire's inconstancy, love from first sight and youthful passion. After Mercutio's assassination and right after that Tybalt's one, the play suddenly takes the appearance of a deeply moving tragedy. The scenic action accelerates and takes the form of a furiously running on a death road car. The Fatality's phantom appears and grasps the throat of those who watch. The characters who give the comic aspect of the play's first half are either killed (Mercutio) or just disappeared from the scenic action (Benvolio, Peter) or what worst is they change completely their behavior (Capulet, The Nurse). The Nurse is no longer that confidante who helps Juliet in her love adventure. Well on the contrary, she shows her pragmatic side and advice the young girl to abandon a husband who is far for another one who is closer and from better family. Capulet ceases to be the kind father who likes to organize parties and who leave up to her only daughter the choice of her husband. In the second half of the play, we see a tyrannical father, badly proud and irritable, who imposes his wish to his daughter.



Besides, the most important message Shakespeare transmits us in *Romeo and Juliet* is that war, hatred, pride and anger lead but to tragic outcomes. If we analyze the causes of play's tragic end, we realize they are above all the hatred and the war between two rich families who have all to leave happy. Shakespeare tells us nothing about the origins of that war but apparently it has nothing to do with the social oppression. The other main cause of the tragic issue is Romeo's pride and anger. Right after Mercutio's death

Romeo reproach himself for becoming effeminate because his love towards Juliet and throw himself fiercely against Tybalt. Capulet has also a great deal of responsibility in the young lovers' suicide. Haven

decided impulsively to marry her daughter to Paris, he then imposes tyrannically his will on her as if she was some kind of object he owns. The bad luck preventing the transmission of Friar Laurence's letter to Romeo is but a dramatic tool used by Shakespeare to increase the sense of Fatality.

Yet the end is not so tragic. Showing us the armistice between Montagu and Capulet seeming everlasting, Shakespeare expresses clearly his pacifist will and shows us where to look for the tragedy's causes.

400 years later, without any surprise, hatred, war, pride and anger are still haunting our lives and bringing personal and social tragedies. Today, as 400 years ago, humanity is divided by all sorts of conflicts – ethnical, religious, even sport rivalry. Those are useless conflicts born from the ignorance and the pride. We could find Montagus and Capulets all around the world disguised under different names. Moreover, the beautiful and passionate love story of two teenagers makes us forget the distance in time and space between us and them. Those are the reasons *Romeo and Juliet* is one of the most popular plays in the world and the names of the lovers are archetypes of pure and eternal love.



Our adaptation of the play tries to incarnate the universality of the play. We are helped by the diversity of artistic traditions, the costumes with both classical and contemporary elements, the original music, as well as the minimalistic set design and the video projections which combine on intercultural level both the love and the political dialogue.

Dimitar Uzunov

Artistic team



Dimitar Uzunov/ Adaptation and Director

Dimitar Uzunov was born in 1978 in Vratsa (Bulgaria). He starts his artistic experience in Studentina Theatre Company in Sofia under the direction of Nikola Petkov. Later, he is assistant of the same director in his work with students of New University of Bulgaria. In Paris since 2004, Dimitar is co-creator of different collective works (*Plastic Taboo, The Falling, The Last Man*) presented in the university theatre of Paris 8 University where he is studying BA in Theatre Studies. In the same theatre he is playing in *Captain Olivier* by Radovan Ivšić and *Falstaff* by Valère Novarina (both directed by Claude Buchvald). In 2007-2008 he is studying in Brooklyn College in New York where he directs *Waiting for Lefty* by Clifford Odets and *Crushing The Gate* by Frederick Stroppel with acting students from the same college. In New York he is also admitted as an actor to Tiyatro Global Company for their adaptation of Euripide's *Iphigenia* directed by Helen Richardson. At his return to Paris he gets a MA in Theatre Studies of Paris 8 University (in 2010) and becomes a foundation member of Famille Mundi Theatre Company. Dimitar directs Famille Mundi's productions: *The Dream* in 2009, adaptation of *A Midsummer's Night Dream* by William Shakespeare (Grand Prix of University Theatre Festival in Nice 2010) and *Who is afraid of Virginia Woolf?* by Edward Albee. Dimitar acts for the cinema as the movie *I'm a comedy* of Tristan Sebenne wins the Jury's Prix of the 2nd festival of short film "Film Nikon".



Yun Seon Hong / Choreographer

Yun Seon Hong starts her artistic education in Art Lyceum in Seoul (South Korea). He gets BA in Dance Studies in 1994 and MA in Choreographic Studies in 2007 from Ewha University in Seoul. After her graduation she starts her artistic career in South Korea where she is working for some of the most prestigious Korean companies including National Opera of Seoul. Her work is very eclectic as she is developing researches based on improvisation and creates choreographies for musicals. She is a contemporary dance teacher working for different structure including Ewha in Seoul. In Paris she gets a French State Diploma for contemporary dance teacher. Since 2007 Yun Seon has been working as a dancer for Théâtre del vento and since 2010 as a choreographer for the company Grévin et Co.



Romain Châteaugiron/ Romeo

Romain Châteaugiron comes directly from Brittany to Paris to study acting in Jean Périmony's Cours. He begins his acting career in Paris in the role of Peter Pan directed by Lorelei Daize. Later he plays the role of Fred, a desperate poker gambler, in *Cuisine and dependences* (directed by Valentine Revel-Mouroz). In *Once upon a Fucking Time*, an absurd comedy directed by Rui Silva, he plays different roles. For the cinema he plays Etienne, a lost young man, in *The American* (directed by Jim Le) and Romuald, a young seducer, in *Leo* directed by Anthony Bessonnier.



Ioana Jarda / The Nurse

Ioana Jarda was born in Bistrita (Romania). She has been living in Paris since 2004 where she finished The International Theatre School Jacques Lecoq. She plays in collective creations, performances, theatre and dance shows in France, Italy and Czech Republic. In Paris she plays in *Divertus* directed by Fabio Kinas, *Looking For The Golden Age* by Georges Feydeau directed by Susana Lastreto, *Snow White* directed by Catherine Baÿ, *The Troy Women* directed by Céline Bédéneau and *The Immaterials* directed by Floriane Pinard. Ioana has recently gotten her first credit as a director. It was for *The Trojan War Won't Take Place* by Jean Giradoux in Paris' Nord-Ouest Theatre.



Imer Kutllovci/ Capulet, Friar Laurence

Imer Kutllovci was born in Pristina (Kosovo). He starts his artistic studies in Dramatic Art University in Pristina. He later plays in various productions of National Theatre in Pristina. In Paris he incorporates Conservatoire National d'Art Dramatique where he encounters Muriel Mayette who engages him in several productions of Comédie Française Theatre (*The Return to the Desert* directed by Muriel Mayette, *Figaro's Marriage* directed by Christophe Rauck, *King Ubu* directed by Jean-Pierre Vincent, *The Tamed Shrew* directed by Oskaras Korsunovas). He plays also in Les Sans Cou Company's *Hamlet* and *Dreams* (directed by Igor Menjinsky). Imer is acting regularly in movies (*Adèle's Choice* directed by Olivier Guinard, *Armed Hands* directed by Pierre Jolivet, TV series *Engrenage*).



Mehdi Meresse/ Mercutio, Paris, The Prince

Mehdi Meresse was born in Lille (France). He discovers theatre in the primary school where people could hear him asserting “When I grow up, I’ll be an actor”. After finishing school, he registers in University of Lille in BA Art and Culture option Theatre which he will never finish because good news came: Mehdi is admitted to National Conservatory of Lille Region in Dramatic Art Section. In September 2009, he moves to Paris considering himself “grown-up enough” to begin his professional career and accomplish his dream. He enrolls in Cours Florent directly in the second year classes where he works with Suzanne Marrot, on Shakespeare, Edward Bond, Harold Pinter and Howard Barker and with Antonia Malinova on Lars Noren. He discovers acting for camera and he impresses Juan Pittaluga who chooses him for his movie *Dies Fastum*.



Joël Pereira / Benvolio, Chorus 1

Joël Pereira obtains a BFA in Musical Acting in Paris 9th Conservatoire in 2011. In 2008 he acts in Jean-Luc Lagarce’s *Music Hall*. Simultaneously he plays the main character in *The Legend of the Sacred Dagger*, a children play. Since then he has been keeping creating musicals for children. In 2011 he acts in *West Side Story* directed by Manon Landowski. He also plays different roles in *The Atelier* directed by Claude Grumberg. He graduates by writing and directing of a musical with central theme the gender and the couple: *Story of a Household Essay*



Dhia Rajeb/ Tybalt, Balthazar, Chorus 2

Dhia Rajeb was born in Toulouse in South-East France by parents originated from Tunisia. Very early in his life he falls in love with art. Arrived in the grammar school he enrolls in the theatre workshop of his educational establishment. After finishing school he is remarked by a teacher from Cours Florents in Paris who encourages him to go to that theatre school. Dhia starts his actor training in that school. Later, looking for different acting techniques, he attends Acting International School in Paris. Dhia acts in several short movies. In 2011 he plays four different roles in *Mahabharata of the Women* written and directed by Kichennasamy Madavane. At this moment Dhia is preparing his first feature movie in a double position of actor/director.



Cemile-Naz Simsek/ Juliet

Cemile-Naz Simsek was born in Turkey. Her mother is Georgian, her father – Greek. She starts his acting training in Arts Academy of Istanbul. Later she is studying theatre and cinema in Paris 8 University. She works in Istanbul and Paris in theatre and cinema as an actress and director, including with the street theatre company Sandimay. Cemile plays Antigone in *Antigone* by Sophocles and The Princess in *The Seven Princesses* by Maurice Maeterlinck directed by Claude Merlin with Théâtre à toi pour toujours Company.



Tatiana Timkova/ Lady Capulet

She was born in Slovakia and she has been living in Paris for 10 years. After some experiences in classic theatre (*Léonie est en avance* by Georges Feydeau, *On passedans 8 jours* by Sacha Guitry) she studied la commedia dell arte with the company Mystere Bouffe in Paris and at the Venice Theatre Academy. She contributed to the creation of the performances *King Lear*, *Les pirates de l'horizon* and *Music Hall*. In the latter she performed in four languages simultaneously (Italian, French, English and Slovak). She extended her background by studying flamenco in Paris, Sevilla and Cordoba. Tatiana loves to search for new forms and means of expression. Thus she collaborated on the fusion of Slovak folkloric dances with flamenco (Festival CergyPontoise). Tatiana is also the author of the theatre play *Tatanja's extraordinary adventures - the child of a dictatorship*.



The Dream and the money

A young troupe puts on a Shakespeare with a beautiful vitality and penniless...

A Midsummer's Night Dream by Shakespeare live this very moment in the heart of the Latin Quarter, thanks to the enthusiasm and the talent of Family Mundi, a young, international cast, including actors came from all around the world to charm us and make us dream. The Dream conjures in laughter the enchanting mysteries of love, desire, and the theater of dreams, true and false are constantly intertwined: the world of men, touching actors in a comedy that surpasses them, the world of elves, strange to our reality, crazy directors that also seek to make us love the playful absurdity of our condition. The Dream is a stunning representation of the impulses that feed our dreams and panic our live.

I have not seen this show; I met him, upset by the poetic vitality, hilarious freedom, lightness and melancholy that this art family was able to distill like elves savant and naïve at the same time. They are magicians, who intoxicate us with happiness. These elves and fairies of the art, we try to enslave them, we are the enemies of our own happiness, they offer us a feast of imagination and body, a breath of elsewhere, but we prefer to feed us with the most conformist entertainment. They are young and naked in front of life, but they have their talent.

Family Mundi offers a timeless and joyous poetry, do not let money destroy the elves and the fairies came from everywhere to delight us, and who have no other country than our love and imagination. Do not let Capitalism, which denies more and more the concrete life and seeks to eradicate the mystery of the world, break the living dream in which there is more truth than in our superstition of rent and profit. The Dream, by Shakespeare and by Family Mundi, that song of Eros, dispels the nightmare of black money which reverses everything and confuses our values. These messengers of art are the rays of the divine, they have very little money, their reality is the hardest one, but they can truly make us dreaming a dream that is nothing but the truth that we have forgotten.

Une jeune fille turque applaudie debout en France

Une jeune fille turque de 26 ans a joué à Paris le rôle de Juliette dans la célèbre pièce de Shakespeare « Roméo et Juliette ».

Cemile-Naz Simsek est venue à Paris il y a huit ans ne sachant parler aucune langue étrangère. Aujourd'hui sa carrière est arrivée au point de pouvoir jouer le célèbre rôle de Juliette. Elle est venue en France pour prendre des cours de théâtre et elle a réussi à obtenir ce rôle parmi 150 autres candidates. Pendant ses vacances à Bodrum, Cemile-Naz Simsek a expliqué aux journalistes qu'elle voulait créer une compagnie de théâtre de rue.

Ne sachant parler aucune langue étrangère.

Cemile-Naz Simsek a commencé à prendre des cours de théâtre à Izmit à l'âge de huit ans. En 2004, ne sachant parler aucune langue étrangère, elle a débarqué à Paris pour continuer ses études en théâtre. Après quatre ans de cours de français à l'Université de la Sorbonne, elle a intégré la compagnie de théâtre Famille Mundi. Plus tard, elle a interprété le rôle d'Ursule sous la direction de Claude Merlin au Théâtre de l'Épée de Bois à la Cartoucherie de Vincennes. En 2010 elle obtient son Master en théâtre qui a pour sujet le travail de Jerzy Grotowski.

« Veux-tu être ma Juliette ? »

Pendant qu'elle prenait des cours de théâtre, Cemile-Naz Simsek a vu une annonce qu'on cherchait une comédienne pour le rôle de Juliette.

Simsek raconte: «J'ai commencé à travailler le rôle de Juliette, puis j'ai participé au concours avec 150 autres candidates. Après le retour de mes vacances en Turquie mes collègues m'ont annoncé que j'avais eu le rôle de Juliette. Je croyais que c'était une plaisanterie. Le metteur en scène du spectacle, Dimitar Uzunov, m'a demandé « Veux-tu être ma Juliette ? » et on a commencé à travailler cette pièce qui va rester au moins cinq ans sur scène. Les billets pour la première du spectacle ont été vendus une semaine en avance et la salle était pleine. A la fin du spectacle, les amoureux de l'art ont applaudi les comédiens debout. »

L'année prochaine la compagnie a envie de faire une tournée dans plusieurs pays des Balkans et en Turquie.

Cemile-Naz Simsek a envie de créer sa propre compagnie de théâtre de rue. Elle est actuellement en deuxième année de cinéma à l'Université Paris 8.

Technical needs

Sound: sound equipment with CD or computer source

Video projections: video projector

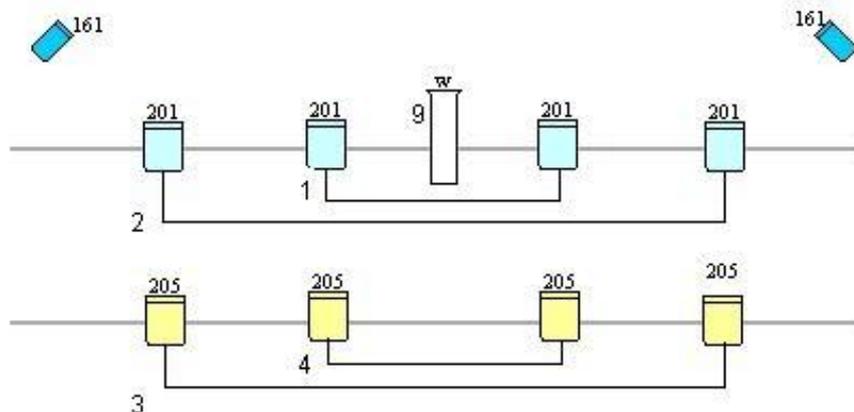
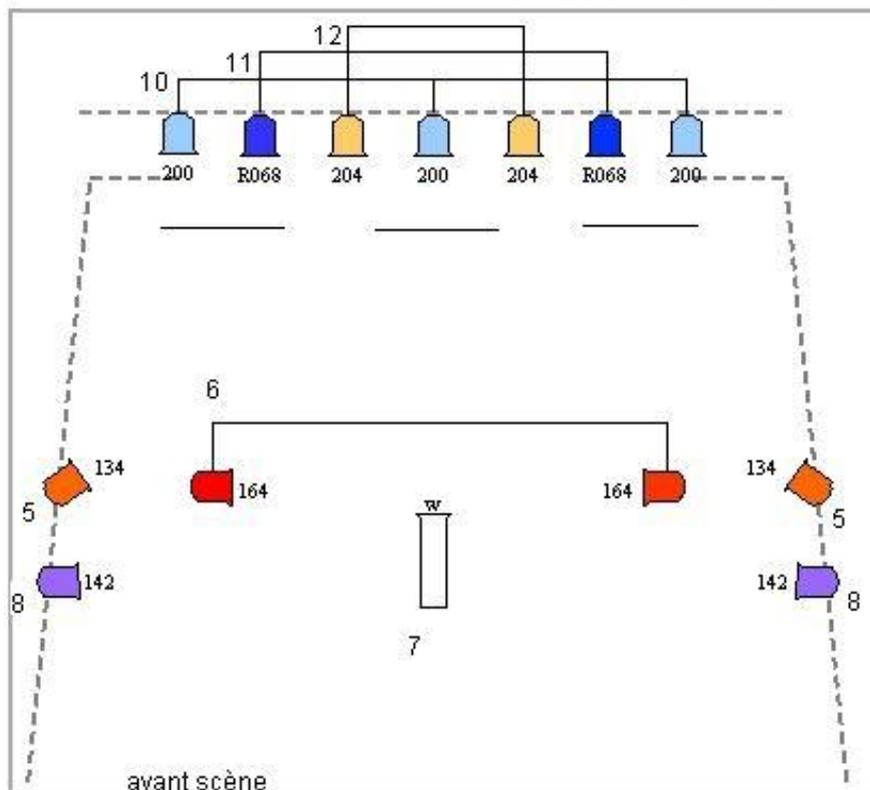
Set design: 3-4 black screens (4m x 1,2m), building time: 120 min, striking time: 15 min

Stage dimensions: minimum 5m open and 4m deep

Running time of the show: 105 min

Light design

PLAN DE FEUX ROMEO ET JULIETTE



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| pc 650 | decoupe 1000 | PAR 1000 cp62 |
| PAR 1000 cp 95 | PC1000 | |

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