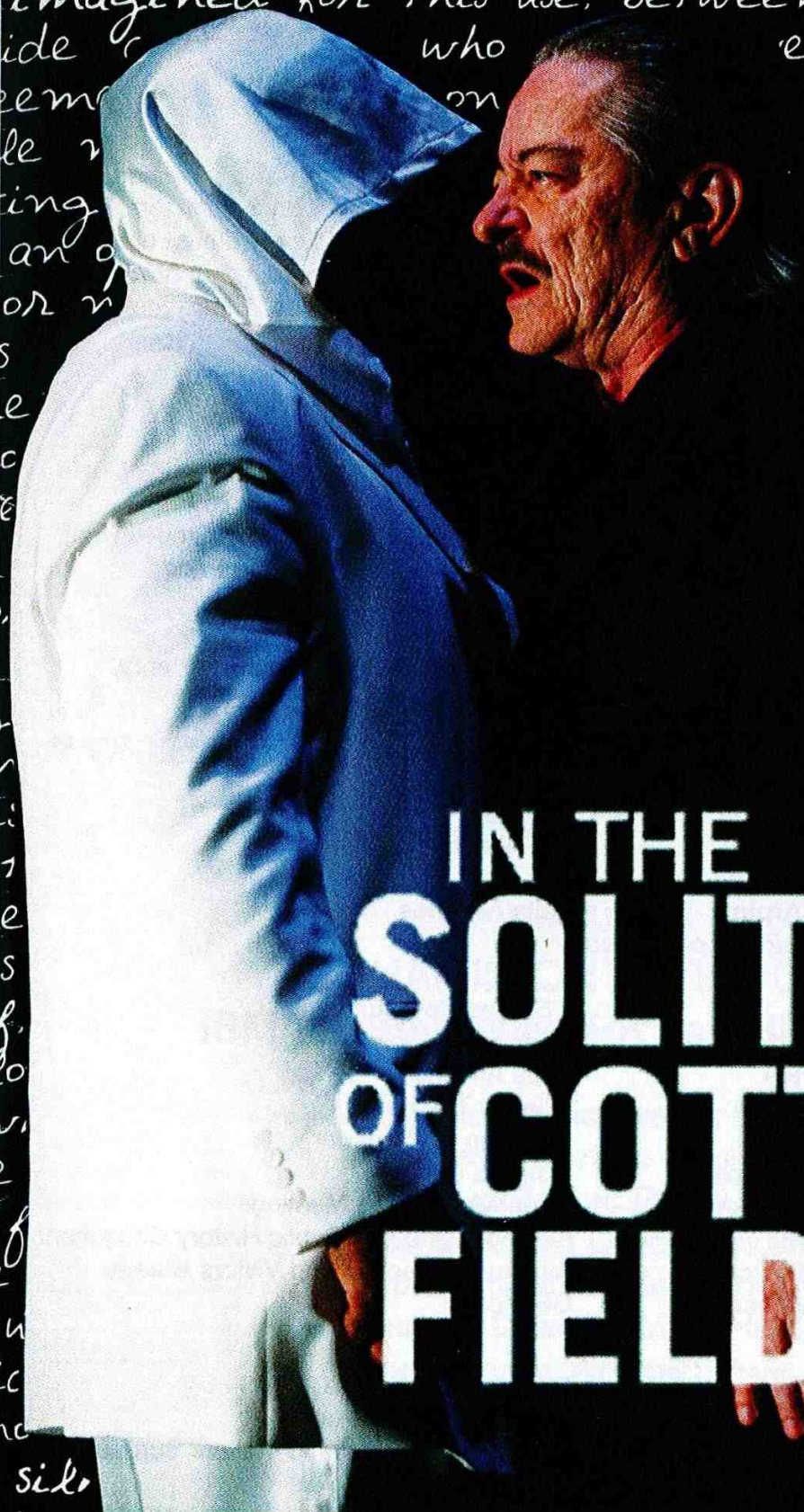


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IN THE SOLITUDE OF COTTON FIELDS

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BY BERNARD-MARIE KOLTÉS

TRANSLATION BY ISMA'IL IBN CONNER

DIRECTED BY ERIC VIGNER

APRIL 24

- MAY 17

7 STAGES MISSION

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Del Hamilton	Artistic Director
Faye Allen	Producing Director
Sydney Ellis	Director of Marketing and Development
Mack Headrick	Technical Director / Finance Director
Scott Turner Schofield	Director of Audience Development and 2007 Princess Grace Foundation Acting Fellow
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ISMA'IL IBN CONNER AS THE DEALER

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LIGHTING DESIGN: PASCAL NOEL

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INTERPRETER: KRISTY WINKLER

2ND INTERPRETER: PARK KRAUSEN

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The performance runs just over an hour and thirty minutes with no intermission.

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- Del Hamilton, Artistic Director of 7 Stages Theatre

In the *Solitude of Cotton Fields* and *The U.S. Koltès Project* is made possible through support from François Koltès, CDDB - Théâtre de Lorient, Cultural Service of the Consulate General of France in Atlanta, Cultural Services of the Embassy of France in New York, CulturesFrance, Festival d'Avignon, Alliance Theatre Writer's Lab, Alliance Française in Atlanta and French Institute - Alliance Française in New York, and The High Museum.

boxes, pronounced on strictly controlled, which are exchanged, in neutral indefinite spaces not imagined for this use, between those who provide and those who must have, by tacit agreement, convention, or conversation with double meanings? with an aim of circumventing the risk of treason and swindle that such an operation implies? at any hour of the day or night independent of lawful opening hours in the places of trade, but rather at the time these places are closed.

IN THE SOLITUDE OF COTTON FIELDS

in this you do provide it for you, and loneliness doesn't chase necessary to front of me to get rid of passes in front of thief. you don't steal anything or you delay too long to rip me off. an eccentric marauder who sneaks into the orchard at night to shake the trees, and flees without collecting the fruits. It's you who are familiar with these places, and I'm the foreigner; I'm the one who's afraid and with good reason to be afraid; I'm he who doesn't know you, who cannot know you, who can only vaguely see your silhouette in the darkness. I don't fear the fight, but I fear the rules which I don't know. There are no rules: there are only

BY BERNARD-MARIE KOLTÈS

TRANSLATION BY ISMA'IL IBN CONNER

DIRECTED BY ERIC VIGNER

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COMPANY BIOS

ERIC VIGNER (Director) The driving force behind Vigner's theatrical approach is neither ideological, nor analytical, it is poetic. His direction acts as a luminating force shielding light on these significant writings. Eric Vigner develops a theater that questions the world, its frontiers between the people and has directed many contemporary playwrights such as Marguerite Duras' *Savannah Bay* at the Comédie-Française in Paris (2002) as well as at *Espace Go* in Montreal (2007), *The Beast in the Jungle* at the Kennedy Center in Washington (2004), and *Pluie d'été à Hiroshima* (2006) for the 60th Avignon Festival. Vigner develops a new approach of the French classics as well: he directed Racine's *Bajazet* (Comédie-Française, 1995), Molière's *Ecole des Femmes* (Comédie-Française, 1999), to name a few. He develops international collaborations, searching for a genuine mutual cultural transmission: Molière's and Lully's comedy-ballet *The Bourgeois Gentleman* for the National Theater of Korea in Seoul in 2004; Beaumarchais' *The Barber of Seville* with the actors of the National Theater of Albania in 2007.

ISMA'IL IBN CONNER (The Dealer, Translator) has been awarded a stageplay translation residency in Villeneuve-lez-Avignon, (France) at La Chartreuse - Centre National des écritures du spectacle for 2008. The basis of this residency is to continue translation work on *Dans la Solitude des Champs de Coton* (In the Solitude of Cotton Fields) and begin work on *Les Jours des Meurtres* (Koltès' version of Hamlet). Isma'il also performed a sneak preview/staged reading of his translation, *In the Solitude of Cotton Fields* at the 2007 TCG Conference for The Global Tapas program in Minneapolis, Minn. Other projects include *Black Battles With Dogs (BBWD)* directed by Arthur Nauzyciel at the Festival d'Avignon, France and the Hellenic Festival in Athens, Greece. *BBWD* debuted at 7 Stages in 2001 and subsequently toured France (Lorient, Créteil, and Clermont-Ferrand). *BBWD* was in Chicago for the "Playing French Festival" at the Athenaeum. Isma'il reprises his role as Albouy in *BBWD* in May 2008 in Orléans, France at the Centre Dramatique National, and Anvers, Belgium in January 2009. Isma'il is an Artistic Associate with 7 Stages Theatre and creator of 7 Stages' resident artist ensemble Group 7 (G7).

DEL HAMILTON (The Client) As co-founder of 7 Stages, Del has been a part of the company since its inception in 1979. As Artistic Director, he has directed over 50 productions at 7 Stages, including *HUSH: Composing Blind Tom Wiggins* and *Come on in My Kitchen* by Robert Earl Price, Athol Fugard's *My Children! My Africa!* and *Master Harold...and the Boys*, Susan Yankowitz's *Night Sky*, and numerous plays by Sam Shepard. He has also acted in such notable plays as Beckett's *Waiting for Godot*, Molière's *The Miser*, *Carmen Kittel* by George Seidel, *Der Park* by Botho Strauss, Fugard's *A Place With the Pigs*, Bernard-Marie Koltès' *Black Battles with Dogs*, and the original production of Jim Grimsley's *Mr. Universe*. Del directed a very successful production of *One Flew Over the Cuckoo's Nest* at Teatr Nowy in Poznan, Poland, and he has acted and directed at theaters in Atlanta, New York, London, Paris, Lorient, Belgrade and Amsterdam. Del is the author of several plays and has received numerous awards.

COMPANY BIOS (CONT.)

CYRIL BRODY (Assistant Director) has worked with director Eric Vigner for several years, beginning with *Debrayage* by Remi De Vos in Switzerland which subsequently was shown at CDDDB in Lorient. An independent film director, Cyril has written and directed *Le Souci* and *En Service*, a film which won a Jury's special prize in Brive, France 2007. Currently he is working with Sylvie Encrive on a new piece titled *A moi-meme pour plus tard*. His feature film, *Les Petites vacances*, was written for Olivier Peyon and has been at many independent film festivals since 2006.

PASCAL NOËL (Lighting Design) began his professional lighting design with stage director Jérôme Savary at the Opéra Comique in Paris after graduate studies in math and physics. In 1999, he undertook the lighting for Sotigui Kouyaté's productions at several major national theaters including the Théâtre de Chatelet, the Théâtre des Bouffes du Nord and the Théâtre des Amateurs. Pascal regularly works with director Eric Vigner, lighting his productions of Beaumarchais' *Barber of Seville* and the contemporary playwright Remi de Vos' *Debrayage*. Other directors for whom Pascal has designed the lighting include Antoine Bourseiller, Nicolas Briançon, Nanou Garcia, Claude Confortès, Jacques Coutureau and Daniel Mermet. Pascal's expertise also extends to the realm of dance. He created the lighting for Sylvie Guillem's *Gisèle* at the Scala in Milan and the Royal Opéra House in London and for choreographer Olivier Chanut's creations at the Opéra du Rhin and the Théâtre de l'Octogone.

OTHELLO VILGARD (Sound Design) is a film maker and a photographer. He teaches experimental cinema at the University of Paris X-Nanterre. He is also in charge of Etna, a structure dedicated to experimental cinema, and takes part to a number of events related to this discipline (symposiums, conferences, festivals, etc.). Most of the experimental movies he has directed (such as *High*, *Lightning* and *Terrae*) are rhythmic compositions made of restricted visual elements. Since he met French stage director Eric Vigner in 2004, he has started working for theater and was associated to the director's artistic work. He has directed films from *Savannah Bay* and *Pluie d'été à Hiroshima* by Marguerite Duras and *Où boivent les vaches* by Roland Dubillard. He has been in charge of sound design for Eric Vigner's last creations including *Jusqu'à ce que la mort nous sépare* (performed at Théâtre du Rond-Point, Paris) and *Debrayage* by Remi De Vos. He has been an associated artist to CDDDB-Théâtre de Lorient since 2006.

ADDITIONAL SUPPORT

Olivier Pedron - Technical Director for CDDDB - Théâtre de Lorient
 Claire Roussarie - Coordinator from CDDDB - Théâtre de Lorient
 Tye Foster - Assistant Stage Manager and Sound Operator
 Joanna Schmink - Costume Organizer
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 Jessica Coale and Marie Dunn - Electricians
 Logan Wood - Facility Assistant
 Masha Kouznetsova - Production Assistant

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ERIC VIGNER (Director) The driving force behind Vigner's theatrical approach is neither ideological, nor analytical, it is poetic. His direction acts as a luminating force shielding light on these significant writings. Eric Vigner develops a theater that questions the world, its frontiers between the people and has directed many contemporary playwrights such as Marguerite Duras' *Savannah Bay* at the Comédie-Française in Paris (2002) as well as at *Espace Go* in Montreal (2007), *The Beast in the Jungle* at the Kennedy Center in Washington (2004), and *Pluie d'été à Hiroshima* (2006) for the 60th Avignon Festival. Vigner develops a new approach of the French classics as well: he directed Racine's *Bajazet* (Comédie-Française, 1995), Molière's *Ecole des Femmes* (Comédie-Française, 1999), to name a few. He develops international collaborations, searching for a genuine mutual cultural transmission: Molière's and Lully's comedy-ballet *The Bourgeois Gentleman* for the National Theater of Korea in Seoul in 2004; Beaumarchais' *The Barber of Seville* with the actors of the National Theater of Albania in 2007.

ISMA'IL IBN CONNER (The Dealer, Translator) has been awarded a stageplay translation residency in Villeneuve-lez-Avignon, (France) at La Chartreuse - Centre National des écritures du spectacle for 2008. The basis of this residency is to continue translation work on *Dans la Solitude des Champs de Coton* (In the Solitude of Cotton Fields) and begin work on *Les Jours des Meurtres* (Koltès' version of Hamlet). Isma'il also performed a sneak preview/staged reading of his translation, *In the Solitude of Cotton Fields* at the 2007 TCG Conference for The Global Tapas program in Minneapolis, Minn. Other projects include *Black Battles With Dogs (BBWD)* directed by Arthur Nauzyciel at the Festival d'Avignon, France and the Hellenic Festival in Athens, Greece. *BBWD* debuted at 7 Stages in 2001 and subsequently toured France (Lorient, Créteil, and Clermont-Ferrand). *BBWD* was in Chicago for the "Playing French Festival" at the Athenaeum. Isma'il reprises his role as Albouy in *BBWD* in May 2008 in Orléans, France at the Centre Dramatique National, and Anvers, Belgium in January 2009. Isma'il is an Artistic Associate with 7 Stages Theatre and creator of 7 Stages' resident artist ensemble Group 7 (G7).

DEL HAMILTON (The Client) As co-founder of 7 Stages, Del has been a part of the company since its inception in 1979. As Artistic Director, he has directed over 50 productions at 7 Stages, including *HUSH: Composing Blind Tom Wiggins* and *Come on in My Kitchen* by Robert Earl Price, Athol Fugard's *My Children! My Africa!* and *Master Harold...and the Boys*, Susan Yankowitz's *Night Sky*, and numerous plays by Sam Shepard. He has also acted in such notable plays as Beckett's *Waiting for Godot*, Molière's *The Miser*, *Carmen Kittel* by George Seidel, *Der Park* by Botho Strauss, Fugard's *A Place With the Pigs*, Bernard-Marie Koltes' *Black Battles with Dogs*, and the original production of Jim Grimsley's *Mr. Universe*. Del directed a very successful production of *One Flew Over the Cuckoo's Nest* at Teatr Nowy in Poznan, Poland, and he has acted and directed at theaters in Atlanta, New York, London, Paris, Lorient, Belgrade and Amsterdam. Del is the author of several plays and has received numerous awards.

COMPANY BIOS (CONT.)

CYRIL BRODY (Assistant Director) has worked with director Eric Vigner for several years, beginning with *Debrayage* by Remi De Vos in Switzerland which subsequently was shown at CDDB in Lorient. An independent film director, Cyril has written and directed *Le Souci* and *En Service*, a film which won a Jury's special prize in Brive, France 2007. Currently he is working with Sylvie Encrive on a new piece titled *A moi-meme pour plus tard*. His feature film, *Les Petites vacances*, was written for Olivier Peyon and has been at many independent film festivals since 2006.

PASCAL NOËL (Lighting Design) began his professional lighting design with stage director Jérôme Savary at the Opéra Comique in Paris after graduate studies in math and physics. In 1999, he undertook the lighting for Sotigui Kouyaté's productions at several major national theaters including the Théâtre de Chat-elet, the Théâtre des Bouffes du Nord and the Théâtre des Am-andiers. Pascal regularly works with director Eric Vigner, lighting his productions of Beaumarchais' *Barber of Seville* and the contemporary playwright Remi de Vox' *Debrayage*. Other directors for whom Pascal has designed the lighting include Antoine Bourseiller, Nicolas Briançon, Nanou Garcia, Claude Confortès, Jacque Coutureau and Daniel Mermet. Pascal's expertise also extends to the realm of dance. He created the lighting for Sylvie Guillem's Gisèle at the Scala in Milan and the Royal Opéra House in London and for choreographer Olivier Chanut's creations at the Opera du Rhin and the Théâtre de l'Octogone.

OTHELLO VILGARD (Sound Design) is a film maker and a photographer. He teaches experimental cinema at the University of Paris X-Nanterre. He is also in charge of Etna, a structure dedicated to experimental cinema, and takes part to a number of events related to this discipline (symposiums, conferences, festivals, etc.). Most of the experimental movies he has directed (such as *High*, *Lightning* and *Terrae*) are rhythmic compositions made of restricted visual elements. Since he met French stage director Eric Vigner in 2004, he has started working for theater and was associated to the director's artistic work. He has directed films from *Savannah Bay* and *Pluie d'été à Hiroshima* by Marguerite Duras and *Où boivent les vaches* by Roland Dubillard. He has been in charge of sound design for Eric Vigner's last creations including *Jusqu'à ce que la mort nous sépare* (performed at Théâtre du Rond-Point, Paris) and *Debrayage* by Remi De Vos. He has been an associated artist to CDDB-Théâtre de Lorient since 2006.

ARTISTIC TEAM

Olivier Pedron - Technical Director for CDDB -Théâtre de Lorient
Claire Roussarie - Coordinator from CDDB -Théâtre de Lorient
Tye Foster - Assistant Stage Manager and Sound Operator
Joanna Schmink - Costume Organizer
Corrie Haislip - Props and Costumes
Chrystan Bruch - Props and Scenic
Aaron Bean - Production Assistant and Understudy
Jessica Coale and Marie Dunn - Electricians
Logan Wood - Facility Assistant
Masha Kouznetsova - Production Assistant

SPECIAL THANKS

Special thanks to Atlanta Convention and Visitors Bureau, Yanaette Cornez, Rebecca Dutton, Jo Ann Haden-Miller, Abby Gaskins, Hall's of Fine Wines, George Nikas, Darci Rodenhi, Taylor St. Clair, TROIS and Heartfield Manor B&B for on going support.

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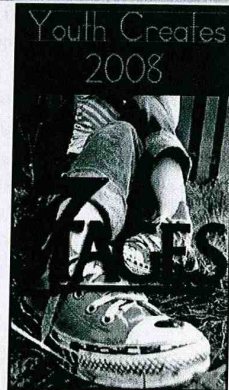
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