



<b>SINGIN' IN THE RAIN</b>		<b>châ</b> THÉÂTRE <b>-te-</b> MUSICAL <b>let</b> DE PARIS	<b>14</b>  <b>15</b>
15 PERFORMANCES MARCH 12-26, 2015	DIRECTION BY		
REPRISING NOVEMBER 27, 2015 - JANUARY 15, 2016	ROBERT CARSEN		
A NEW CHÂTELET PRODUCTION	co-produced by OPÉRA DE MONTE-CARLO		

A musical in two acts  
Based on the 1952 film by Metro-Goldwyn-Mayer

Book by Betty Comden and Adolph Green  
Music by Nacio Herb Brown and Arthur Freed  
Original choreography by Gene Kelly and Stanley Donen





## SUMMARY AND DISTRIBUTION

### Distribution

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Book  
**Betty Comden and Adolph Green**  
Music  
**Nacio Herb Brown and Arthur Freed**  
Original Film Choreography  
**Gene Kelly and Stanley Donen**

Musical Direction  
**Gareth Valentine**  
Direction  
**Robert Carsen**  
Costumes  
**Anthony Powell**  
Choreography  
**Stephen Mear**  
Sets  
**Tim Hatley**  
Dramaturgy  
**Ian Burton**  
Lights  
**Robert Carsen and Giuseppe di Iorio**

Don Lockwood  
p.3 **Dan Burton**  
p.4 Cosmo Brown  
p.5 **Daniel Crossley**  
p.7 Kathy Selden  
p.8 **Clare Halse**  
p.10 Lina Lamont  
p.11 **Emma Kate Nelson**  
p.12 R.F. Simpson  
p.13 **Robert Dauney**  
p.14 Dora/Voice Coach  
p.15 **Jennie Dale**  
p.16 Roscoe Dexter  
p.20 **Matthew Gonder**  
Rod/Tenor  
**Matthew McKenna**  
Zelda  
**Karen Aspinall**  
Ensemble  
**Gaby Antrobus, Imogen Brooke, Jessica Buckby, Hanna Cauchi, Matthew Cheney, Matthew Whennell-Clark, Molly-May Gardiner, Joshua Lay, Philip Marriott, Ross McLaren, Camille Mesnard, Alice Mogg, Jo Morris, Gary Murphy, Annabel O'Rourke, Pablo Pena, Romain Rachline, Pippa Raine, Emma Scherer, Édouard Thiébaud, Stuart Winter**

Orchestra  
**Orchestre de Chambre de Paris**

Based on the film produced by Metro-Goldwyn-Mayer, with special agreement of Warner Bros. Theatre Ventures, Inc. Published by EMI Music, produced with the agreement of Maurice Rosenfield, Lois F. Rosenfield and Cindy Pritzker, Inc.

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REPRISING NOVEMBER 27, 2015 THROUGH JANUARY 15, 2016

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DISCUSSING THE MUSICAL with **ALAIN PERROUX**  
in the Grand Foyer, free entry with limited seating  
Thursday, March 5th at 1:00pm

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## MUSICALS AT THE CHÂTELET

JEAN-LUC CHOPLIN

The Théâtre du Châtelet, located along the Seine in the heart of the city, between Notre-Dame and the Louvre, is the musical theatre of Paris. It's an entertainment theatre celebrating music and dance, and a production house helping artists create new works. I like to think of the Châtelet as a sophisticated and popular place – sophisticated because whatever we do, whichever genre we explore, we always strive for excellence; and popular because we welcome a large and diverse audience.

As a city-subsidized theatre, it is our responsibility to offer Parisians a wide range of productions and to bring them the best that the world has to offer. The five continents are represented in our programming, from Mexico to India and from kabuki to zarzuela. And one of the Châtelet's specialties, which started as early as 1929 with the European premiere of *Show Boat* and which we're reviving today, is the Golden Age of American musicals.

When I became head of the theatre in 2006, I realized that despite an early taste for them in the 1920s and 1930s, Paris didn't know any of the major American musicals. *The Sound of Music*, *My Fair Lady*, *On the Town*, *Carousel*, *The King and I*, 'et cetera, et cetera, et cetera' – none of these classic shows had been presented here, and Parisians who claim to be at the forefront of the artistic scene didn't even know who Stephen Sondheim was.

The French public had many misconceptions about musical theatre. They were only familiar with the early form of the genre, operettas. Operettas were popular from the mid-19<sup>th</sup> century until the late 1960s, when the transformations of society and the avant-garde art that emerged meant that they lost their appeal. And whereas musicals in America were born from variety and vaudeville, here the genre didn't renew itself. For the French public, musicals were like operettas: dated, decadent and dull.

It was high time to change this perspective and bring American musicals to Paris. But introducing Parisians to the best of Broadway didn't simply mean importing the shows directly into the Châtelet. My mission here has been all about breaking boundaries: introducing *Ring Cycle* fanatics to Luis Mariano and young children to contemporary composers, asking visual artists to direct baroque operas, or taking Mozart to South Africa. So my idea was to break the boundaries of the art form, and treat musicals just like opera.

To me musicals deserve the same respect as opera: their extraordinary scores should be celebrated with big symphonic orchestras and operatic voices. Because of its historical ties with the world of opera, the Châtelet is in an ideal position to do just this: we invite the best opera singers such as Rodney Gilfry, Susan Graham, conductors or directors such as Robert Carsen to work alongside the finest dancers, choreo-

graphers and actors from Broadway and the West End, renewing and reinventing this hybrid, ever-changing art form as we go along.

Nearly ten years strong, I am happy to report that the Parisian public has developed a genuine curiosity and appetite for musicals. The Châtelet has created an audience for them in Paris, and produced new modern classics that are travelling worldwide: our *Candide* has gone to Italy, England and Japan and our *Sweeney Todd* will soon open in Houston and San Francisco. Our latest production, *An American in Paris*, opens this spring on Broadway for a commercial run after its historic world premiere in Paris. We are now looking forward to exploring this new financial and artistic model, getting opera houses and private producers on board to 'continue the beguine' together!



## SYNOPSIS AND MUSICAL NUMBERS

Don Lockwood is a silent film star with humble roots as a musician, dancer and stunt man. Don barely tolerates his vapid leading lady, Lina Lamont, who is convinced that their screen romance is real. After the first talking picture, *The Jazz Singer*, proves to be a smash hit, the head of the studio, R. F. Simpson, decides he has no choice but to convert the new Lockwood and Lamont film, *The Dueling Cavalier*, into a talkie. The production is beset with difficulties, by far the worst being Lina's comically grating voice.

After a disastrous test screening, Don's best friend, Cosmo Brown, comes up with the idea to overdub Lina's voice and they convince Simpson to turn *The Dueling Cavalier* into *The Dancing Cavalier*, a musical comedy film. Meanwhile, Don falls in love with an aspiring actress, Kathy Selden, who is providing the voice for Lina. When Lina finds out, she is furious and does everything possible to sabotage the romance. She maliciously demands that Kathy continue to provide her voice in all future films, but remain uncredited. An irate, but desperate Simpson is forced to agree; Kathy has no choice because she is under contract.

The premiere of *The Dancing Cavalier* is a tremendous success. When the audience clamors for Lina to sing live, Don and Cosmo improvise and get Lina to lip-synch while Kathy sings into a second microphone while hidden behind the curtain. Unbeknownst to Lina, as she starts 'singing', Don, Cosmo and Simpson

gleefully raise the curtain behind her, revealing the deception. Kathy becomes a star, and Lina's career is finished.

### Musical Numbers

#### ACT I

##### *Overture*

(Orchestra)

##### *Fit as a Fiddle*

(Don & Cosmo)

##### *The Royal Rascal*

(Orchestra)

##### *You Stepped Out of a Dream*

(Don & Company)

##### *All I Do is Dream of You*

(Kathy & Girls of the Coconut Grove)

##### *You Stepped Out of a Dream (Reprise)*

(Don)

##### *Make 'Em Laugh*

(Cosmo)

##### *Beautiful Girls*

(Kathy & Ensemble)

##### *You Are My Lucky Star*

(Kathy)

##### *You Were Meant For Me*

(Don & Kathy)

##### *Moses Supposes*

(Don & Cosmo)

##### *Moses Supposes (Reprise)*

(Full Company)

##### *Good Morning*

(Don, Cosmo & Kathy)

##### *Singin' in the Rain*

(Don)

#### ACT II

##### *Entr'acte*

(Orchestra)

##### *Would You?*

(Kathy & Don)

##### *What's Wrong With Me?*

(Lina)

##### *Broadway Rhythm*

(Cosmo, Don & Full Company)

##### *Would You? (Reprise)*

(Kathy - voicing for Lina & Cosmo)

##### *You Are My Lucky Star (Reprise)*

(Kathy & Don)

##### *Singin' in the Rain (Finale)*

(Full Company)

##### *Exit Music*

(Orchestra)



## BEHIND THE SCENES OF *SINGIN' IN THE RAIN* BETTY COMDEN AND ADOLPH GREEN

All we knew about our assignment when we arrived in Hollywood in late May 1950 was that we were to write an original story and screenplay, as well as the lyrics, for a new musical picture. We had rushed out there in answer to an urgent 'there's-not-a-moment-to-lose' crisis command from M-G-M, only to find every studio shut down and the whole place deserted. [...] Actually, all that had happened then was that everyone had taken off for a six-day Decoration Day weekend. [...]

At the time we were pioneers in bicoastal living, continuing to write for the theater in New York, our home, and coming out West periodically, to do a movie, and then return. By then we had written several pictures, the latest of which was the adaptation of our first Broadway show, *On The Town*. The film had enjoyed financial and critical success, and the public happily accepted the concept of an intimate movie musical in which almost all the musical numbers were handled by a small group of principals in realistic situations, some of them actually photographed on location in the streets of New York. It was also the first directional assignment for Gene Kelly and Stanley Donen.

We always worked in what was known as the 'Freed Unit.' This was presided over by producer Arthur Freed. [...] The Freed Unit was something quite special in Hollywood, with conditions that permitted us to function somewhat the way we would in doing a show in New York. The writer was not treated as part of an assembly line in the old Hollywood

tradition, which placed him at the bottom of the social structure, with the ego-crushing certainty that forty other scriptwriters would obliterate any trace of his work before it reached the screen. (Writers were considered 'the authors' unless disastrously proved otherwise, and were usually included in discussion of all aspects of production.) Arthur also had a gift for importing, or taking chances on, people of the theater, allowing them to develop into moviemakers with a free-swinging spirit – Vincente Minnelli, Gene Kelly, Stanley Donen, Alan Jay Lerner, Oliver Smith, Michael Kidd, and the two of us. [...] When everyone returned from their interminable holiday that June in 1950, we were summoned, unslept and nervous, to a meeting in Arthur's office, where we were finally to discover why we had been rushed out there. Sun-drenched and relaxed after his rest, and surrounded by orchids from his vast greenhouses, Arthur greeted us warmly, inquired after families and friends, quoted the grosses of *South Pacific* from *Variety*, and read us letters from Giancarlo Menotti and Irving Berlin, and after some further discussion of the state of the theater in New York, and phone calls to his brother Hugo at the orchid ranch, and to Oscar Levant on Stage 27, he said, 'c'mon, kids, let's have some lunch.' Arthur was trying not to tell us something. Somewhere around four that afternoon, after some prodding from us, he let it be known with a proud but shy chuckle that we had been assigned to write an original story and screenplay

using songs from the extensive catalogue of lyricist Arthur Freed (the same) and composer Nacio Herb Brown (how many people can there be "named" Nacio Herb Brown?). Whatever came out of our creative hoppers, or out of two hopping mad creators, was to be called *Singin' in the Rain*. We gulped a gulp that could be heard around the world, and then followed a long silence during which the orchids around us seemed to grow into the man-eating variety. Finally we said, 'But, Arthur, what about our new contract? It says, with all names spelled out, that Comden and Green are to write the lyrics unless the score is by (1) Irving Berlin, (2) Cole Porter, (3) Rodgers and Hammerstein'. Arthur said, 'Kids, I never heard of any such clause. Now, about *Singin' in the Rain* ----' [...]

[...] So we began working on *Singin' in the Rain* like rats trapped in a burning barn. And let it be known for the record that Freed was very sweet and tolerant with us rats – didn't chase us with a broom or anything.

Later that very day we met with Roger [Edens] around his piano in the Freed office and surveyed the sprawling stacks of Freed-Brown songs in sheet-music form, ranging all the way from 'Should I?' to 'Would You?' The late sun was just hitting the sign outside 'Smith and Salisbury, Mortuary' next door, and we felt like walking over and lying down. We riffled through the songs as Roger played and sang them in his Southern colonel's whiskey baritone, and several possible stories suggested themselves. For instance, 'The Wedding of the Painted Doll' could well have been the basis for a story about a painted doll who got married.

But as Roger kept playing, we hummed along, we began in spite of ourselves to get excited. Many of them were famous songs, standards, bristling with vitality and part of the nation's collective unconscious – 'Broadway Melody', 'Broadway Rhythm', 'You Are My Lucky Star', 'Fit as a Fiddle', 'You Were Meant For Me', and the title song itself, an irresistible ode to optimism which no one can possibly sing without acting out the line, 'There's a smile on my face'. We knew one thing about the story. There would have to be some scene where there would be rain, and the leading man (Howard Keel? Van Johnson? Fred Astaire? Gene Kelly?) would be singing in it. Many of these songs had been written by Freed and Brown for the earliest musical pictures made, between 1929



and 1931, during the painful transition from silent to sound, and it occurred to us that, rather than try to use them in a sophisticated, contemporary story, or a gay-nineties extravaganza, they would bloom at their happiest in something that took place in the very period in which they had been written. With this decision made we began to feel the ground beneath our feet at last. We both knew the period intimately and were amateur authorities on silent films and early talkies, long before Cinema 1 and 2 was a subject taught in every kindergarten in the country.

The studio grapevine reached us that Howard Keel had been penciled in for the lead, and we made a few dispirited stabs at a yarn about a minor Western actor in silent who makes it big with the advent of sound as a singing cowboy. But our thoughts kept coming back to the dramatic upheavals of that period, when great careers were wrecked because the public's image of a favorite would be instantly destroyed by a voice that did not match the fabled face. We remembered particularly the downfall of John Gilbert, the reigning king of the silent screen in 1928, whose career was finished off by one talking picture, in which, with his director's encouragement, he improvised his own love scene, consisting of the phrase 'I love you' repeated many times with growing intensity, exactly as he had done it the year before in front of the silent camera. The audience screamed with laughter. We decided our leading character should be just such a star. The trick, of course, was to make the stuff of tragedy like this fit into a lighthearted satirical comedy that featured fifteen or twenty Freed-Brown songs along the way. Our silent star would have to survive his downfall and make good as a musical star, and to give *that* story point

a faint air of credibility, we had better establish our hero as someone who had had a song-and-dance vaudeville background before he entered pictures. Such a character felt more to us like Gene Kelly than Howard Keel.

Gene was one of our oldest friends from New York, as was Stanley Donen. [...] After their outstanding success as the directing team of *On the Town*, what we none too secretly hoped for was to reunite the four of us, with Gene again as star. But Gene was now, deservedly, at that happy moment when everyone wanted him for everything, and had he expressed the desire to film Kafka's *Metamorphosis* featuring the 'Million-Legged Cockroach Ballet', the studio would have considered it a smart commercial move, and gone all the way with him. It was impossible for us to approach him, because he was deeply involved, head and feet, staring in and choreographing *An American in Paris*, which was shooting on the lot under Vincente Minnelli's direction. We kept seeing him all the time socially, but he let us know, in a friendly way, he was going to pick his next venture very carefully, and would rather not know what we were up to, so he could judge the finished script impartially.

In the meantime we spent an agonizing month trying to get a grip on ourselves and our screenplay. [...] My (Betty's) husband, Steve, had just arrived from New York and, knowing us rather well, was not too surprised to find us slumped in our familiar Dostoyevskian attitudes. At some point we grabbed him and read him our goulash of openings, to illustrate the hopelessness of the situation. Much to our amazement, Steve, a reticent chuckler, was roaring throughout, and asked, offhandedly, why, instead of abandoning the project, didn't we use *all* the openings? This led

to the Eureka moment of realizing that maybe it could work if the action never went to New York, but all took place in Hollywood: the premiere, the interview in front of the theater before the stars go in, the shots of the silent movie itself, the backstage scene, the star's escape from his fans and his meeting the girl on Hollywood Boulevard, instead of Fifth Avenue. It seems pitifully obvious now, bordering on the moronic, but at the time we felt like Champollion deciphering the Rosetta Stone. From here on, the gates were open and the writing of the screenplay gushed in a relatively exuberant flow. We tapped the roots of our memories and experiences without editing ourselves when our ideas got wild, satirical, and extravagantly nonsensical. To our gratified surprise, not only did Roger seem delighted with it all, but Arthur, to whom we read each section as we completed it, gave it his happy approval. (The final go-ahead had to come from Dore Schary, who had recently replaced L.B. Mayer as head of the studio).

At Arthur's suggestion, Gene, who was finished shooting *An American in Paris*, was given a script to read, and we geared ourselves for a friendly refusal. Instead, he and Stanley Donen, who had also read it, came rushing over to us in the commissary the next day bursting with enthusiasm and filled with ideas which they imparted to us over our usual lunch of L.B. Mayer matzo-ball soup and surrealist song parodies. We started meeting with them instantly for final changes and rewrites, going over the script shot by shot. In addition to their outstanding skill in integrating all the elements of a musical film, our old friendship with them, and their knowledge of our work from our early performing days, made it easy for them to use many ideas and visual details that might have seemed irrelevant or a total mystery to anyone else.

The success of the film and its continued life over the years has much to do with our four-way mental radar, Gene and Stanley's brilliant execution, and their sure professionalism while maintaining an air of effortless, carefree spontaneity. Also, one of the two directors gave a great performance. Just as we knew from the start, there was a scene where there was rain, and the leading man was singing in it. What we hadn't written into the script was 'Here Gene Kelly does perhaps the outstanding solo number of his career'.



**GARETH VALENTINE**  
MUSICAL DIRECTION

**When did you first discover *Singin' in the Rain*?**

I've known *Singin' in the Rain* since I was a very young boy. It was always on TV and it eventually found its way into the hearts of the Britons very quickly. The sequence in which Gene Kelly dances through puddles in torrential rain has become iconic. In the UK, that very sequence was famously lampooned, most memorably by the comedy duo, Morecambe & Wise. Every Brit knows that sketch.

***Singin' in the Rain* is part of the Golden Age of the musicals... Is it a special one for you?**

The musical is special inasmuch as the score and crazy story are unassailably glorious. Now, as then, people need cheering up, and the story was written by the best. The book writers, Betty Comden & Adolph Green, were and remain, theatre royalty. They had collaborated with such giants as Leonard Bernstein, Cy Coleman and Jules Styne.

**The composer on the other hand, Nacio Herbert Brown, is not very well-known.**

Nacio Brown was a well-established composer of popular songs for Hollywood, Broadway and television. He wrote many of the melodies for Arthur Freed (who wrote the lyrics for *Singin' in the Rain*). His talent didn't earn him a global profile like Cole Porter or George Gershwin, but he was very distinguished nonetheless, and even if the score of *Singin' in the Rain* was all he wrote (which it certainly wasn't), that is a pretty impressive legacy since the film has

become recognized as a masterpiece. In occasional questionnaires in which the public are asked to choose their favorite musical, *Singin' in the Rain* comes up as number one time and again.

**What do you think of the music?**

The music is simple and infectious, like all of the best Hollywood and Broadway scores. I often say that playing these tunes is like eating peanuts - once you've had one, you have to have more! I believe musicals are at their very best when they are musical *comedy*, and *Singin' in the Rain* is a dazzling example of that.

**The story of *Singin' in the Rain* is simple and beautiful, and friendship and love win at the end. This is a very optimistic point of view...**

Shamelessly optimistic - and why not? The *raison d'être* of this show was to entertain people, and who can fail to be impressed by the high-octane level of writing? The material is second to none. Its path, as with the creation of many hit musicals, was not always easy. Oscar Levant, the Broadway entertainer and composer, wittily said that putting on a musical was a series of disasters followed by a party!

**The success of this musical is also due to Gene Kelly...**

Gene Kelly, yes - the master. His style is recognizably effortless and charming. He said that he didn't see eye to eye with Debbie Reynolds, who performed alongside him in the movie. He was often vi-

tuperative with her, citing her lack of dance experience. In rehearsal one day, Fred Astaire found her under the piano in tears and stepped in to help her come up to scratch, and bolster her confidence. The result is there for all to see.

**The success of the film also comes from the title song, 'Singin' in the Rain'...**

Go out into the street right now and grab the arm of the next person you see. Now ask them to sing the song and (unless they're from Mars), they'll do it. THAT is a hit!

**What is your interpretation of the piece? Did you change the arrangements?**

Our director, Robert Carsen, is steering a ship which has been sailing for some time. His interpretation is full of new ideas and brilliant imagination but honours the spirit and integrity of the original. The arrangements you will hear are the ones commissioned for the 1986 Broadway stage version. Curiously, the forces are relatively small. The brass section, for example, has only three trumpets and two trombones (no French horn!). There are only four woodwind players who play multiple instruments, as required in these shows. Piano, percussion, drums and an augmented string section complete the forces, so it's a Broadway pit band with supplementary strings.

We're adding a tango to increase the introductory flavor of the party scene and I've rearranged the ensemble writing here and there for a fuller effect. Otherwise, the orchestrations are intact and wonderfully so. And I had to cobble together some piano music for the silent movie sequences, which was great fun!

*Interview by Franck Médioni*



## ROBERT CARSEN

DIRECTION AND LIGHTING DESIGN

### **What is your first memory of *Singin' in the Rain*?**

*Singin' in the Rain* was a cult film, and a staple on television throughout my childhood in Canada. The image that instantly springs to mind is Gene Kelly as Don Lockwood – my admiration for Kelly, one of the greatest dancers of all time, comes from that film.

***Singin' in the Rain* is possibly the ultimate musical from the 1950s Hollywood era. Stanley Donen himself was blown away by the success of the screening at the Lumière festival in 2010, with an audience of over 4000. What makes it so special?**

I'm not a film historian but I can hazard a guess: it's a joyful, euphoric and clever work, a movie about the movies, and more particularly about the transition period between silent cinema and the talkies. *Singin'* also talks about the theme of success, the dream of becoming a star, just like Mankiewicz's famous film *Eve*. And the structure of the film, with its clever plot twists, is more complex than it seems: for instance the young idealist actress Kathy Selden meets Don Lockwood without realizing that she's talking to a major film star. They run into each other again an hour later at the party thrown by the studio, Monumental Pictures, and to Kathy's dismay, Don recognizes her as a chorus girl. These 'tit for tats' embedded into one another are really sophisticated. And finally, Nacio Herb Brown and Arthur Freed's songs are all hits. We know that the film's scriptwriters, Adolph Green and Betty

Comden, were asked to build an original story using existing Brown and Freed songs. That was an acrobatic exercise which they brilliantly executed. These songs, which were already standards, add an extra layer to the film. The end result is an unusual mix between a 1951 scenario and 1920s-30s songs – and it works! It feels logical, natural and smooth.

**Green and Comden were asked to write a script using existing material (Brown and Freed's songs); and you have created a show using the existing material of the film...**

That's true. With one difference though: our 2015 *Singin' in the Rain* at the Théâtre du Châtelet is not the first stage adaptation. There have been a few attempts in England, starting in London in 1983, and Broadway two years later. Contrary to *An American in Paris*, which really was a world premiere at the Châtelet in November, there is an earlier version of *Singin'* and an existing libretto which follows the story of the film quite closely.

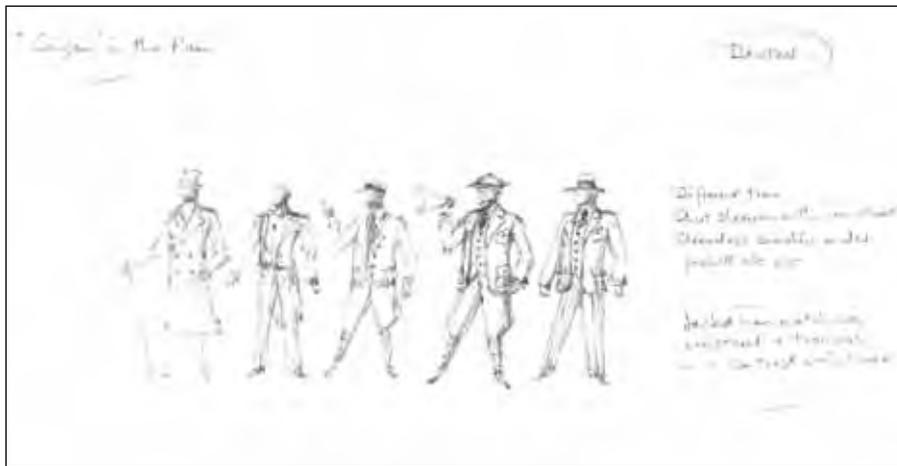
**When did Jean-Luc Choplin, the director of the Châtelet, ask you to come on board that adventure? What was your initial reaction?**

If I remember correctly it was in the summer of 2013. I didn't even take time to think about it or watch the film again – I immediately agreed. First because of the film itself and the challenge of adapting it for the screen, and because of my friendship with Jean-Luc Choplin

and long-standing ties with the Théâtre du Châtelet. Before Jean-Luc started reinstating musicals in Paris, the genre was depreciated, even despised. Thanks to the works that he produced and programmed, particularly Bernstein's and Sondheim's, he really gave musicals a place, a new perspective and recognition. His work has made a huge difference. So how could I say no to his *Singin' in the Rain*? All the more as our first two collaborations, *Candide* and *My Fair Lady*, went superbly well. Finally, both as an audience member and a director, I'm a fan of musicals. I've been lucky enough to direct two Andrew Lloyd Weber productions, including *Sunset Boulevard* which is possibly his most perfect score. I find that interesting: the two American cinema masterpieces from the 1950s documenting the change from silent cinema to the talkies are *Singin' in the Rain* and *Sunset Boulevard*. The former talks about that period in the past, the latter in the present, through the impossible come back of a fallen star.

**Did the difficulty of the task dawn on you immediately?**

Not quite. The moment of realization came when I started studying the continuity of the stage adaptation. In the cinema, everything is filmed: it is easy to move from one place to another. In *Singin' in the Rain* by Donen and Kelly, you watch the film and then you see the result projected onto a screen, following the principle of a film within a film. The medium remains the same. For the stage version, we had to shoot several scenes in advance, with the actors, in order to project the film as an integral part of the show. Adjusting what happens on stage, on the screen and in the orchestra pit is an infinitely precise mechanism. Not to mention the choreography, which bears a huge burden of expectation from the public: *Singin' in the Rain* is one of the films where dance was most beautifully filmed. We needed a choreographer who could create dance numbers as brilliantly as Kelly and Donen themselves. That is why I reached out to Stephen Mear, a very inventive British choreographer, who the Châtelet audiences already know for his work on Bernstein's *On the Town* in 2008-09. I always try to pick the best collaborators in each field! And Stephen truly is the best for dance. He's an expert for tap dancing as well as jazz, solos, duos and big ensemble numbers.



**In the end your work on the film resembles a set of Russian dolls: a stage homage to a film which is itself a homage to cinema...**

That is true. My responsibility is to try and reach the level of expectation set by the film. But in order to respect the film you also need to step away from it. That was the case for *My Fair Lady*, and again for *Singin' in the Rain*. Our job is not to remake the film for the stage: that is strictly impossible. We were faced with countless problems in the process. At the beginning of the film for instance, Don Lockwood is being interviewed on the red carpet at the premiere of *The Royal Rascal*. He comes up with a fantasised version of his past and talks about his brilliant, elitist education. But as he speaks, the screen shows the real facts, which are much less impressive. How do you recreate that cinematographic flashback in the theatre, in the midst of a scene? A character speaks, and in just ten seconds you are supposed to be thrown into their past. Another obvious difficulty was the viewpoint: in the cinema, you can use a wide spectrum of shots, from close-ups to long shots. In the theatre, the audience's point of view never changes. That is where the director's and the lighting designer's work come into play, to create the illusion of close-ups, zoom and travelling. Paradoxically, this cinematographic language is very important to me when I'm directing a show for the stage.

**How did you treat the time of the action, the late 1920s ?**

The film is set in 1927 but because of the costumes and the beautiful saturated Technicolor colours, you often get the feeling that the time of the action coincides with the time of the shooting (1952). I insisted on bringing our stage production of *Singin' in the Rain* back

to 1927, anchoring the characters and situations into their time. *Singin' in the Rain* is an evocation of black and white movies. So, together with my two partners in crime - the set designer Tim Hatley and the costume designer Anthony Powell - we created a visual palette using all the shades between black and white. [...]

**Does *Singin' in the Rain* follow naturally from the rest of your career?**

I don't know, I don't think in those terms. I have been lucky enough to turn my passion into a job. My goal is to explore new ground with each new project, and to attempt to be as faithful as possible to the material I'm working on. In the space of a few weeks I have gone from *Les Fêtes vénitiennes*, a 1710 Campra opera, to *Singin' in the Rain*, a 1952 film turned into a musical in 1983 and reactivated on the Châtelet stage in 2015. What a jump! But these two works have more in common than you would think : both are pure entertainment, with no elements of tragedy whatsoever, converging towards a happy ending... For me the countdown to *Singin' in the Rain* has already started. It is an exciting challenge : in the cinema, you watch the same show every night. In the theatre, the artists create a work that is unique, and the audience have their part to play too. I know that the public will want to see *Singin' in the Rain* because of their memories of the film, of the imprint it has left on their collective memory. But from the very first minutes of the show they will take part in a whole new creation. *Singin' in the Rain*, the film is one entity - and *Singin' in the Rain* at the Châtelet is another one entirely, a new look at a cinematographic masterpiece.

*Interview by Stéphane Lerouge*



## ANTHONY POWELL

### COSTUMES

*Singin' in the Rain* is set in the early 20<sup>th</sup> century, in the transition period between silent cinema and the advent of the talkies. But if you look at the costumes in the film carefully you will see that a lot of them reflect the fashion of the period when it was made, i.e., the 1950s rather than the 1920s. So I worked in the way that I always do and researched that period extensively. I found out very interesting things about American fashions; while many rich women were dressed by Parisian designers, there was a unique American style for men, which was often based on golf clothes (the knickerbockers that many of the male characters wear in the show) or inspired by the Duke of Windsor (the Windsor tie knot for instance, which is still used today).

If one is designing a period play or film I think it's very important to try and adopt a historical perspective, and observe that time from the characters' point of view, as it were. I always try to read diaries and novels from the period, or, even better, talk to people who lived in that period in order to discover it from their eyes. This way you don't just look at photos and think, 'Gosh, didn't they look funny at that time! Why on earth did they wear those funny clothes?'

A lot of the time the work of a costume designer is about dramaturgy. Both in the theatre and in the cinema, I always think of it in musical terms, in terms of orchestrating the story. That's one of the most interesting things about the

work, and a terrible responsibility too. For example when Glenn Close asked me to design her costumes for Cruella DeVil in *101 Dalmatians*, I asked her how she was planning to play the part and she replied, 'I have absolutely no idea! You make the costumes, and then I shall look in the mirror and I shall know how to do it!'

As a costume designer, if you take a very strong line and make a mistake, actors will give the wrong performance. They will look in the mirror and see a person they don't recognize, and they will become that person. So Glenn and I talked about Cruella and I said 'This crazy caricatural figure must have had a childhood, she must have grown up in a house, with a mother and father – where could that be? I think that she grew up in a military family in India.' I thought of the English actress Joanna Lumley, who has exactly that background, and although she's not all like Cruella, I told Glenn that her accent would be perfect for the character. So I even act as voice coach sometimes - in fact, the clothes are almost the last thing I work on!



## STEPHEN MEAR

CHOREOGRAPHY

**How is *Singin' in the Rain* different from other musicals you've worked on? How would you describe its dance component?**

There are so many different styles of dance in this show, jazz, ballet, tap, and this brings an excitement with it to be able to choreograph a variation of numbers. Also the chance to capture the stylish 1920s is always a joy, it's a wonderful classic that every choreographer dreams of being able to do at some point in their career.

**How does it feel to be back at the Châtelet, 6 years after *On the Town* (2008-09)?**

It's exciting to be back at the Châtelet I love it here and I jumped at the chance to return. It's my first time working with Robert which adds to the experience and gives me something extra to look forward to. I have worked with Tim and Anthony, so this collaboration - old and new - I'm sure will work great and do everything to bring the audience a fabulous musical production.

**What is the appeal of musical theatre for you?**

I have always loved musicals, especially the old classic films that I would watch with the family as a young child. I danced myself for many years in some wonderfully huge productions in the West End which gave me an even stronger passion for them. Now, as a choreographer, I love to be able to collaborate. I don't dance for dance's sake. I like the choreography to be character-driven which helps

tell the story and drive the narrative forward. This enables the numbers to be seamless, and with a good collaboration you will not be able to see where the direction ends and the choreography begins.

It's a genre that really suits my style of choreography; musicals excite me and wholeheartedly feed my passion for the arts.

*Interview by the press office*



## TIM HATLEY

### SETS

**You said, about your work on the musical adaptation of the hit film *The Bodyguard*, “I think it’s always a tricky thing having a film going onto the stage”. After *Shrek* and *Spamalot*, among other big successes, here you are again creating your own version of a show that has been adapted for the stage before but is first and foremost based on a film. What have you learned about this process?**

There is always an expectation from the audience as the film is usually known to them. The stage version in my opinion always has to acknowledge the film version, but not necessarily copy it. Theater is its own medium or language, and the design has to embrace what theatre can do well, rather than trying to be a slave to the film.

**You have extensive experience in theatre, film, musicals, opera and designing exhibitions, but you always seem to come back to Broadway and the West End. What’s the appeal of musicals for you?**

I enjoy all types of design, they are not limited to a particular genre. I work on projects that people ask me to do, and always get excited when it's something I have not done before. It keeps everything fresh.

**You’re back at the Châtelet after working on *My Fair Lady* with Robert Carsen and Anthony Powell. Could you please tell us a bit more about your collaboration?**

I am fortunate to have worked with the

best people in the industry of film and theatre. Robert and Anthony are no exception. We all work separately but in tandem, keeping a close eye on what the other is doing. When we get together we fire off ideas against each other and that is where the collaboration is at its finest. Having worked together previously, there is a shorthand and understanding of each other, which is a wonderful thing.

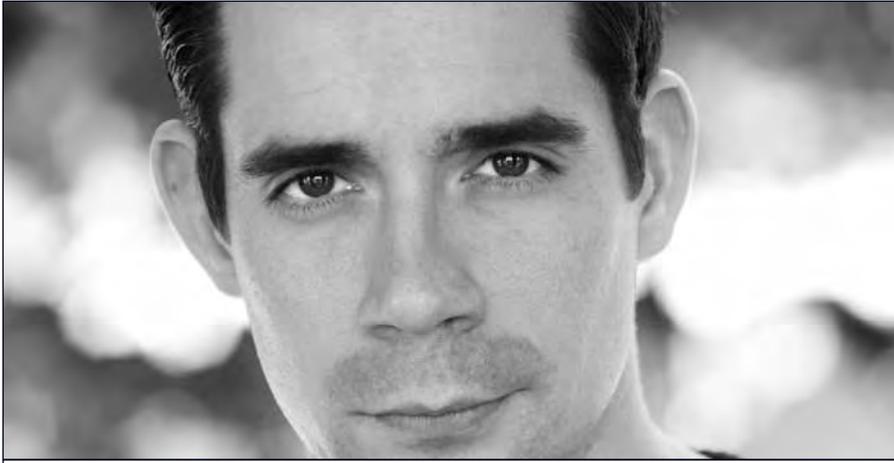
**Could you describe some of your designs for *Singin’ in the Rain* and how you went about creating your version of the musical?**

The style is cinematic in that we have adopted the aesthetic of black and white films. With that in mind, we have created a cinematic language on the stage, but keeping it very theatrical. The set is an empty space, a film studio, where there is a feeling that anything can happen, we can go to any place, swiftly and economically.

**The film is a reflection on the early days of cinema. What did you learn about the work of production designers in the 1920s?**

There is a wonderful low-tech innocence and simplicity to much of the work in that period, and I have tried to embrace this influence.

*Interview by the press office*



## DAN BURTON

DON LOCKWOOD

To be given the opportunity to play the role of Don Lockwood in Robert Carsen and Stephen Mear's production of *Singin' in the Rain* at the Théâtre du Châtelet is a dream come true.

Not just because it's a fantastic opportunity or even because the role was created by one of my idols Gene Kelly; I have another reason to be thrilled about stepping into his shoes that is closer to home. My dad was a dancer; he danced with Kelly in the French movie musical *Les Demoiselles de Rochefort* and for the short time they were together, got to know him quite well. My dad's stories, combined with my love of music and dance, have given me the passion and love I have for musical theatre.

I have had the pleasure of working with Stephen Mear on numerous occasions and I feel his innovative choreography epitomises Gene Kelly's style: beautifully intricate, timeless, effortless, elegant, indelible, thrilling, a unique ability with a class that sets him apart from the rest.

I'm so excited to think that in a couple of months I'll be at the Théâtre du Châtelet 'singing ... and dancing ... in the rain'.



## DANIEL CROSSLEY

COSMO BROWN

In 2013, whilst on holiday in Paris, a friend and I met with the Soprano Rebecca Bottone and her husband Nick, for a coffee one afternoon at the Théâtre du Châtelet. Rebecca was performing in *Sunday in the Park with George*; and despite only seeing the front of house, and the outside of the building, I remember thinking at the time how wonderful it would be to one day perform there myself. I was aware of their recent musical productions; but had never had the opportunity to see one, let alone be in one. Life however works in mysterious ways, and here I am two years later about to start rehearsals for *Singin' in the Rain*.

*Singin' in the Rain* is a show that is particularly special to me having played Cosmo Brown in the 2011 Chichester Festival Theatre revival, and subsequently in the West End, at the Palace Theatre. Musical comedy has played a fairly large part in my career so far, and *Singin' in the Rain* is without a doubt, one of the finest examples of it there is. Cosmo is the clown of the piece, providing the perfect comic foil for Don Lockwood's handsome Hollywood hero. Like all clowns however, there is a strong element of pathos in Cosmo, which I think is as important as the comedic elements in establishing him as a character: one somehow informs the other. It is a physically demanding, but hugely rewarding role, and I am thrilled to be returning to it for the third time in this brand new production at Théâtre du Châtelet.

As *Singin' in the Rain* is also one of the most well-loved and popular movie musicals of all time, we have the responsibility of somehow acknowledging those iconic, breathtaking, on-screen performances, and reimagining them for the stage - no easy task! The "Make'Em Laugh" sequence in the film is the most awe-inspiring example of physical comedy. Donald O'Connor's energy and athleticism is famously said to have landed him in hospital after repeatedly performing his run up the wall trick. One aspect of playing Cosmo I definitely hope to avoid!

Considering the mighty shoes we have to fill, we fortunately have a brilliant creative team; three of which I have been lucky enough to work with before, to guide us through the process, and help create what I'm sure will be a wonderful experience in the theatre. I've no doubt that the Parisian audiences will be swept away by the many magical moments in the show, and fall in love with it all over again. I'm sure I will too.



## CLARE HALSE

KATHY SELDEN

I first started dancing and singing at a very early age and was very lucky to be swept into the world of theatre enthusiastically by my parents, who carted tutus (and me) around the country for various dance competitions and shows. As I grew up with this continued enthusiasm for performing I was introduced to the magical world of musical theatre where I would watch actors effortlessly manage to not only act, but dance and sing as well on stage, seamlessly moving between all three skills. I loved watching this done so perfectly in the movie *Singin' in the Rain*, as the actors we all know and love sing so beautifully, act so sincerely and tap dance so that we can barely even see their feet touch the floor and they flow from one to the next with such grace and ease. Little can we tell the young Debbie Reynolds had been vigorously dance training in order to keep up with Gene Kelly and after 15 grueling hours of shooting the epic dance scene (Good Mornin'), Gene Kelly, of course, chose the first take to be used in the movie! It is clear that Miss Reynold's herself was as determined as her character Kathy Selden.

I am absolutely thrilled to have the opportunity to play Kathy, not only to take on the challenge of acting, singing and dancing with as much grace as Debbie Reynolds and those I have watched growing up, but to tell a story that is very much based on the truth, of a fascinating and glamorous time in 1920's Hollywood when the silent movies made way for the talking pictures. It is so exci-

ting to think about the time when actors on the screen started to have voices and the Golden Age of Hollywood movie musicals began to blossom. This incredible musical will look utterly beautiful on the Théâtre du Châtelet stage and I cannot wait to be a part of bringing the dazzling 1920s Hollywood to Paris.



## BIOGRAPHIES



**GARETH  
VALENTINE**  
MUSICAL DIRECTION

Gareth's conducting credits include: BBC Concert Orchestra, Royal Philharmonic Orchestra and Welsh National Opera, among many others. He has arranged and conducted the music for *Strictly Gershwin* for English National Ballet. As Musical Supervisor his credits include: *Guys and Dolls* (Chichester); *Kiss Me, Kate* (Chichester/Old Vic); *Sondheim at 80* concerts, *Merrily We Roll Along*, *Company* (Donmar Warehouse); *Wicked*, *Acorn Antiques*, *Porgy & Bess*, *Anything Goes*, *Crazy For You*, *My One and Only*, *Aladdin*, *Sinatra At The London Palladium*, *Maria Friedman's Rearranged*, *End of the Rainbow*, *The King and I*, *Into The Woods*, *Gone With The Wind*, *Camelot* (West End). As Musical Director his credits include: *City of Angels*, *Nine* (Donmar Warehouse); *Pajama Game* (Chichester/West End); *Chicago* (also international tour), *The Baker's Wife*, *Damn Yankees*, *Miss Saigon*, *Merrily We Roll Along*, *Kiss Me, Kate*, *Camelot*, *Company*, *42<sup>nd</sup> Street*, *Kiss Of The Spiderwoman*, *Cabaret*, *Cats* (West End); *50<sup>th</sup> Birthday National Theatre Event*; *Home* (NT Shed) *Brynfest*; *Oh, Kay!* (Chichester); *Alone Together* (Kings Head), and *Sleep With Friends* (UK Tour). Gareth's *Requiem* was recorded at Abbey Road and has been performed worldwide including St Eustache in Paris. He was also a judge for the Channel 4 series, *Musicality*.



**ROBERT CARSEN**  
DIRECTION AND  
LIGHTING DESIGN

Born in Canada, Robert Carsen studied acting at the Bristol Old Vic Theatre School before working as a stage director and set and lighting designer.

Among his recent productions: *Les Fêtes Vénitienes* at the Opéra Comique; *The Queen of Spades* at the Zurich Opera; *Die Zauberflöte* and *Elektra* at the Paris Opera; *Platée* at the Theater an der Wien and the Opéra Comique; *From the House of the Dead* at the Opéra National du Rhin; *Rigoletto* at the Festival d'Aix en Provence, Opéra National du Rhin, la Monnaie, the Grand Théâtre de Genève and the Bolshoi Theatre; *L'Amour des Trois Oranges* at the Deutsche Oper Berlin; *Falstaff* at the Royal Opera House, La Scala and the Metropolitan Opera; *Don Giovanni* at La Scala; and *The Turn of the Screw* at the Theater an der Wien (for which he also designed his first sets and costumes).

Robert Carsen has directed many productions for the Paris Opera, *La traviata* to reopen at the Teatro La Fenice; *Der Rosenkavalier* at the Salzburg Festival; *Der Ring des Nibelungen* in Cologne, Venice, Shanghai and Barcelona. For the Amsterdam Opera he has directed *Carmen*, *Fidelio* and *Dialogues des Carmélites*. For the Festival d'Aix-en-Provence, *A Midsummer Night's Dream*, *Orlando*,

*Die Zauberflöte* and *Semele*. In Antwerp, he directed a Puccini cycle, Battistelli's *Richard III* as well as a Janáček cycle (*Jenufa*, *Kát'a Kabanová*); which continued with *The Makropulos Affair*, *The Cunning Little Vixen* and *From the House of the Dead* at the Opéra national du Rhin.

He has also directed *Rinaldo* and *L'incoronazione di Poppea* at the Glyndebourne Festival; *Ariadne auf Naxos* in Munich; *Salome* in Turin, Madrid et Florence; *Orfeo ed Euridice* in Chicago and Toronto; *Armide* at the Théâtre des Champs-Élysées; *Die Frau ohne Schatten* for the Vienna State Opera; *Mitridate* at the Théâtre Royal de la Monnaie in Brussels and at the Theater an der Wien; *Iphigénie en Tauride* in Chicago, Covent Garden, San Francisco, Madrid and Toronto; *My Fair Lady* at the Théâtre du Chatélet and at the Mariinsky Theatre in St. Petersburg; *Candide* at the Théâtre du Châtelet, La Scala, the English National Opera and in Kobé and Tokyo; *Il trovatore* at the Bregenz Festival; *Mefistofele* and *Eugene Onegin* at the Metropolitan Opera.

In the theatre, Robert Carsen has directed *Mother Courage and her Children* for the Piccolo Teatro of Milan; he conceived and directed *Nomade* for Ute Lemper at the Théâtre du Châtelet; *Rosencrantz and Guildenstern are Dead* at the Roundabout Theatre Company in New York; *Lady Windermere's Fan* at the Bristol Old Vic.

Recently he has supervised the design and artistic direction of four major exhibitions in Paris: *Bohèmes* at the Grand Palais and *L'Impressionnisme et la Mode* at the Musée d'Orsay; *Charles Garnier, Un Architecte pour un Empire* at the École Nationale des Beaux-Arts and *Marie-Antoinette* at the Grand Palais. He also designed the recent *Magritte* exhibition at the Art Institute of Chicago.

An Officer of the Order of Arts & Letters in France and an Officer of the Order of Canada, Robert Carsen has also received the Grand Prix of the Presse Musicale Internationale, and he has on three occasions received the French Critics' Award and four times the Italian Critics' Franco Abbiate Award.

Among his forthcoming projects: the world premiere of *CO2* by Giorgio Battistelli at La Scala, *Agrippina* at the Theater an der Wien, *Der Rosenkavalier* at the Royal Opera and the Metropolitan Opera, as well as the artistic direction and design of the exhibition *Splendeurs et Misères* at the Musée d'Orsay.



**ANTHONY POWELL**

COSTUMES

British-born, trained at the Central Saint Martins College of Arts and Design in London and assisted Cecil Beaton and Oliver Messel, Anthony Powell won the 1963 Tony Award for Best Costume Design for *School for Scandal* by Richard Brinsley Sheridan and directed by John Gielgud both in London and New York. Since then, he has continued a string of successes, with plays (*The Comedy of Errors* at the Royal Shakespeare Company, *Private Lives* by Noel Coward in London, New York and US tour ...) and in the world of musicals (*Sunset Boulevard* by Andrew Lloyd Webber in London and the United States, Canada, Germany and Australia, *The Adventures of Tom Sawyer* by Don Schlitz on Broadway ...). For film, Powell won his first Oscar for Best Costume Design in 1973 for *Travels with My Aunt* directed by George Cukor. He won the second Oscar six years later for *Death on the Nile* by John Guillermin and the third in 1981 for *Tess* by Roman Polanski. Regularly teaming with Polanski, Anthony Powell has designed the sets and costumes for the films *Pirates* (which earned him the César award in 1987), *Frantic* and *The Ninth Gate*, as well as *Amadeus* by Peter Shaffer (1981) and costumes for *Hedda Gabler* by Ibsen (2003) at the Théâtre Marigny. He has also collaborated with Franklin Schaffner for *Papillon*, Robert Altman for *Buffalo Bill and the Indians*, and Steven Spielberg for the second and third parts of the *Indiana Jones* series and *Hook*. Anthony Powell has also worked with the opera, including *Capriccio* at the Paris Opera in 2004, directed by Robert Carsen. He collaborated with the director again on the musical *My Fair Lady*, created at the Théâtre du Châtelet and in a co-production with the Mariinsky Theatre in St. Petersburg. He has received 'Lifetime Achievement Awards' for his entire theatre and film career in Hollywood, New York and Italy.



**STEPHEN MEAR**

CHOREOGRAPHY

Most recently: *City of Angels* (Donmar), *Gypsy*, *Amadeus*, *Pajama Game*, *Kiss Me Kate* (CFT, The Old Vic & London), *Stephen Ward* (Aldwych Theatre), *Die Fledermaus* (MET - NY), *Crazy For You* (Regents Park Open Air Theatre, Novello Theatre), Olivier Award Nomination for Best Choreography, Olivier Award for Best Musical Revival 2012. Other theatre includes: *Betty Blue Eyes* (Novello Theatre), *Shoes Director and Choreographer* (Sadlers Wells Theatre, The Peacock Theatre), *Me and My Girl* (Sheffield Crucible Theatre), *Sweet Charity* (Menier Chocolate Factory Theatre, Theatre Royal Haymarket) - Olivier Award Nomination for best choreography. *Hello Dolly*, *Gigi* (Regents Park) - Received Olivier Award for best Choreography in 2010 for *Hello Dolly*, as well as Olivier Award for Best Musical. *Mary Poppins* (joint choreographer with Matthew Bourne, London, Broadway, UK tour, US Tour and Australia) - Received Olivier Award for best Choreography, Tony Award and Drama Desk nomination for best Choreography, L.A. Drama Circle Critics Award for best Choreography 2010 and in 2011 the Helpmann award in Australia for best Choreography. *The Little Mermaid* (Broadway). For Chichester Festival Theatre: *She Loves Me* (Director and Choreographer), *Music Man*, *Funny Girl*, *How to Succeed*, *Putting it Together*, *The Grapes of Wrath*, *Just So* (North Shore Music Theatre USA) *Sinatra* (London Palladium and UK tour) - Olivier Award Nomination for best choreography. *On the Town* (ENO, Paris), *Acorn Antiques* (London and UK Tour), *Tonight's the Night* (Victoria Palace Theatre), *Anything Goes* (National Theatre and Theatre Royal Drury Lane) - Olivier Award for outstanding Musical Production. *Singin' in the Rain* (Yorkshire Playhouse, National Theatre and Tour) - Olivier Award Nomination for best choreography. *Witches of Eastwick* (joint choreographer with Bob Avian, London and Australian Tour), *The Three Musketeers* (Rotterdam), *Honk!* (Japan and Singapore) *Don Giovanni* (Royal Opera House), *Stepping Out*, *Smoking With Lou Lou* and *Half a Sixpence* (Yorkshire Playhouse), *Soul Train* (London and UK Tour) - Olivier Award Nomination for best choreography. *Of Thee I Sing* (Bridewell Theatre), *A Little Night*

*Music* (Japan), *Bouncers* and *Women In Love* (Derby Playhouse), *Shakers* (Northampton/Windsor), *Love Off the Shelf* (Harrogate/Nuffield), *Snoopy* (Watermill, Newbury), *Grease* (Athens Greece), *She Loves Me* (Canada), *Ruthie Henshall in Concert* (London and Tour). Music Videos include: 'Number 1' - Goldfrapp, 'The Importance of Being Idle' - Oasis. Television credits include: *Psychobitches I & II* with Samantha Spiro & Sheila Reid (Sky Arts 2012), *So You Think You Can Dance* (2009-2010), *Victoria Wood's Christmas Special* (2009) (Stephen also appeared in the show as Nick from *The Apprentice*), *WinkBingo.com* (Advert 2009), *Halifax* (advert), *Megamaths* (two series), *Monster Café*, *Hanger 17*, *Showtime at the Stadium* (Cardiff). In 2009 Stephen also became Associate Choreographer at the Chichester Festival Theatre.



**TIM HATLEY**

SETS

Tim Hatley trained at the Central St Martins School of Art & Design, London. Winner of 2 Olivier Awards and 2 Tony Awards. Designs for the National Theatre London include *3 Winters*, *Great Britain* (also West End), *Small Family Business*, *Welcome To Thebes*, *Present Laughter*, *Rafta Rafta*, *Henry V*, *The Talking Cure*, *Vincent In Brixton* (also Broadway and West End), *Hamlet*, *Sleep With Me*, *Flight*, *The Caucasian Chalk Circle*, *Out Of A House* (co-production with Complicite). Designs for the Royal Shakespeare Company include; *Richard III*, *Goodnight Children*, *Talk Of The City*. London & West End credits include: *Bodyguard The Musical*, *Quartermaines's Terms*, *Ghosts* (also in NY), *Shrek The Musical* (also on Broadway), *Betty Blue Eyes*, *Endgame*, *Spamalot* (also on Broadway), *Mrs Klein* (Almeida), *Pretending To Be Me*, *What The Night Is For*, *Another Country*, *Suddenly Last Summer*, *The 3 Lives Of Lucie Cabrol* (Complicite), *Moscow Stations*, *Puntilla & His Man Matti*, & *Hms Pinafore*. Broadway credits include: *Shrek*, *Spamalot*, *The Crucible* and *The Country Girl*. Opera credits include *La Traviata* (Vlaamse Opera); *The Marriage Of Figaro* (Aix-en-Provence and Tokyo); *Love For Three Oranges* (Cologne Opera); *Carmen*, *Orpheus In The Underworld*, *The Return Of Ulysses* (Opera North); *Ariadne*

*Auf Naxos, Il Trovatore* (Scottish Opera) and *Les Misérables* (Gothenburg Opera). Dance credits include: *Don Quixote* (Royal Ballet), *Roughcut* (Rambert), *Cinderella* (Northern Ballet) Film credits include: *Notes On A Scandal* (2006) and *Stage Beauty* (2004), both directed by Richard Eyre, and *Closer* (2004), directed by Mike Nichols. Other work includes designing the exhibition 'Vivienne Westwood – A London Fashion' for the Museum of London and 'Diaghilev & The Golden Age Of The Ballet Russes' for the V & A.



**IAN BURTON**  
DRAMATURGE

Ian Burton was born and educated in Yorkshire; he has an honours degree from Leeds University (1963) and a PhD from Bristol University (1981). He is a writer and dramaturg who has worked with the opera director Robert Carsen since 1987. He has published eight volumes of poetry - *Liberty of the Clink*, *Book of Poems*, *Koto*, *Plain Song*, *Trying to get to the Island by Night*, *Low Mass*, *Dorset Street* and *Rouflaquettes*. His work has also been published in numerous magazines such as *Ariel*, *The Body Politic*, *Stand*, *The Poetry Review* and several Arts Council Anthologies chosen by Ted Hughes. He has also written books on music and drama for Cambridge University Press under the generic title of *Listen*.

Five of his verse plays, *Genroku Kabuki*, *The Lovers' Exile*, *Chikamatsu*, *Shunkan* and *The Subscription List* have been broadcast by BBC Radio 3 and the World Service. He has also written texts for musical setting by the Dutch composer Eduard Alexander e.g. *The Wedding of the Moon and Sun*. He was also commissioned by BBC Radio to write a play entitled *Mask*, broadcast in November 1995 about Henry Purcell as part of the tercentenary celebrations, and also a play about Francis Poulenc, *The Foot of the Cross or the Muzzle of a Gun* broadcast by Radio 3 in 1998.

He directs music-theatre performances and in 1994 won the prize for the best production of the year given by the Province of Antwerp for his production of three one-act works by Peter Maxwell Davies - *Eight Songs for a Mad King*, *Vesalii Icones*, and *Miss Donnithorne's*

*Maggot*. He has also produced for Transparant Chamber Music Theatre, notably Mozart's *Zaide* (1995), and *Mahagonny Songspiel* and *Happy End* (1997) by Brecht and Weill, and written a dramatic biography of the composer Erich Korngold, *Between Two Worlds*, performed at the Covent Garden Festival (1996). In 2003 he devised a show for Ute Lemper called *Nomade* which was performed at the Châtelet in Paris and which was recorded on DVD.

He has written over fifty articles on opera and about individual operas for programmes and magazines published by, amongst others, Vienna State Opera, Metropolitan Opera, English National Opera, The Flemish Opera, The Cologne Opera, Deutsche Oper am Rhein, the Paris Opera (Bastille and Salle Garnier), Grand Théâtre de Geneve, Grand Théâtre de Bordeaux, Festival d'Aix-en-Provence, Muziek Teater Amsterdam, the Welsh National Opera, etc. He has also written scenarios for ballets, notably *Cinderella* for Northern Ballet Theatre, as well as plays for the theatre, *Entering the Whirlpool* (1981), *Rokumeikan* (a translation of Mishima's play, 1987), a trilogy of *Love-Suicide* plays adapted from the Japanese-Amijima, *The Love Suicide of Sonezaki*, *The Courier on the Road to Hell* (1991-2), *Deranging Angels* (1993) and *Men's Doubles* (1998).

He has written libretti on Shakespeare's *Titus Andronicus*, and Dostoevsky's *White Nights* for the young Strasbourg composer Boris Boulanger-Haas.

He has also written libretti for five operas; *Richard III* (Antwerp 2005), *JJR*; *Citoyen de Genève* (Geneva 2010), *The Duchess of Malfi* (ENO 2009), *Pop'pea* (Théâtre du Châtelet 2011) and *CO2* (La Scala Milan 2015).

He is currently working on plays about the Emperor Hadrian and St. Isaac of Syria.



**GIUSEPPE DI IORIO**  
LIGHTS

Born in Naples, he studied at the Guildhall School of Music and Drama, London. He recently lit *Tristan and Isolde* (Megaron Athens) *Don Giovanni* (Aslico Como), *The Marriage of Figaro* (Goteborg Opera), *War and Peace* (Mariinsky Theatre), *Curro Vargas* (Teatro de la Zarzuela

Madrid), winner of best production Premios Líricos (Teatro Campoamor 2014), *Kovanisgate* (Birmingham Opera), *Die Zauberflöte* (Teatro Lirico di Cagliari), *Macbeth e Brundibar* (Maggio Fiorentino), *Das Rheingold*, winner of best production Abbiati Price 2013, *Die Walküre*, *Anna Bolena* (Teatro Massimo, Palermo), *La Traviata* (Teatro S Carlo Napoli e Petruzzelli Bari), *My Fair Lady* (Théâtre du Châtelet Paris, Mariinsky Theatre, St. Petersburg), *Mose in Egitto* and *Guglielmo Tell* (Rossini Opera Festival, Teatro Regio Torino e Comunale di Bologna), *The Makropulos Case*, *Boris Godunov* (Mariinsky Theatre, St. Petersburg), *Die Zauberflöte* (Bolshoi Theatre, Moscow), *L'elisir d'amore* (Glyndebourne Festival, NCPA Beijing), *Salome* (Malmö Opera), *Faust* (Opéra National de Bordeaux), *Otello* (Grosses Festspielhaus, Salzburg, Teatro dell'Opera, Rome) and *La clemenza di Tito* (Teatro Regio, Turin). He has also designed sets and lighting for *Elektra*, *Cassandra* (Teatro Massimo Catania), *Carmen* (Saarland State Theatre, Saarbrücken), *Il Trovatore* (Nuremberg Opera), *Macbeth* (Münster Opera), *Otello* (Kiel Opera) and *Semele* (Scottish Opera, Glasgow).



**DAN BURTON**  
DON LOCKWOOD

Theatre credits include Tulsa in *Gypsy* (Savoy Theatre & Chichester Festival Theatre), Earl in *The Pajama Game* (Shaftesbury Theatre & Minerva Theatre, Chichester), Kenickie in *Grease* (Ljubljana Festival Theatre, Slovenia), Joe Pesci/understudy Frankie Valli in *Jersey Boys* (Prince Edward Theatre), *The Wind in the Willows* (Rehearsed Reading), Barraclough/understudy Lockwood/Gilbert in the original London cast of *Betty Blue Eyes* (Novello Theatre), Nikos/Padamadan in the original London cast of *Legally Blonde* (Savoy Theatre), Bernardo in *West Side Story* (National Tour), understudy and played Amos Hart in *Chicago* (Cambridge Theatre), original London cast of *Dirty Dancing* (Aldwych Theatre), *Miss Saigon* (National Tour) and Opening Gala of the International Festival of Musical Theatre (New Theatre Cardiff). He appears on the original cast recordings of *Dirty Dancing*, *Legally Blonde* and *Betty Blue Eyes*. Trained at Laine Theatre Arts.



**DANIEL CROSSLEY**  
COSMO BROWN

Theatre includes: *Accolade* (St James Theatre), *Tonight at 8.30* (ETT), *Putting It Together* (St James Theatre), *Lizzie Siddal* (Arcola Theatre), *Singin' in the Rain* (Chichester Festival Theatre and Palace Theatre), *Me and My Girl*, *A Chorus Line* (Sheffield Crucible), *Kiss of the Spider Woman* (Hull Truck), *Mary Poppins* (National Tour), *Hello Dolly!*, *As You Like It*, *Romeo and Juliet*, *Love's Desires of Frankenstein*, *A Midsummer Night's Dream*, *Oh! What a Lovely War* and *Where's Charlie* (Regent's Park Open Air Theatre), *Anything Goes* and *Love's Labours Lost* (National Theatre), *Twelfth Night* (West Yorkshire Playhouse), *Abigail's Party* (Northcott Theatre Exeter), *The Snow Queen* (Derby Theatre), *A Midsummer Night's Dream* (Sprite Productions) *I Really Must Be Getting Off* (White Bear), *Roast Chicken* (Hen and Chickens), *Modern Dance for Beginners* (Etcetera Theatre), *Boyband* (Derby Theatre and Gielgud Theatre), *Fosse* (Prince of Wales Theatre), *Chicago* (Adelphi Theatre), *Fame* (Cambridge Theatre), *Cats* (New London Theatre). Film credits include: *The Borghilde Project*, *Working Lunge*. Television credits include: *The Royals* (E!), *Heartbeat* (ITV), *The Last Enemy* (BBC), *Coronation Street* (ITV), *Doctors* (BBC). Radio credits include: *Sorry Boys* *You Failed The Audition* (BBC).



**CLARE HALSE**  
KATHY SELDEN

Most recently Clare played Majorie May/Toreadorable in the acclaimed Chichester Festival Theatre Production of *Gypsy*. Other theatre credits include: Ensemble/understudy and played Cherry Sunday and Mrs Teavee in *Charlie and the Chocolate Factory* and Tweedle Dee/understudy and played Teenage Fiona in *Shrek – The Musical* (Theatre Royal Drury Lane, London), Amber Van Tussle in *Hairspray* (Original UK National Tour), Ensemble in *Wicked* (Apollo Victoria, London), Liza in Stiles and Drewe's *Peter Pan – A Musical Adventure* (West Yorkshire Playhouse), Deanna in *Wrong*

*Could Be Right* (Soho Theatre, London), Ensemble in *Good Thing Going – Simply Sondheim* with the Royal Philharmonic Orchestra (Cadogan Hall, London) and Wendy in *Peter Pan* (Grimsby Auditorium). Clare trained at Arts Educational Schools, London.



**EMMA KATE NELSON**  
LINA LAMONT

Emma Kate started her career at the age of 12 playing Jenny in *Aspects of Love* in the West End. Theatre credits include: *Putting on the Ritz* (UK Tour), Daisy in Arthur Pita's *The World's Greatest Show* (ROH), Murray's Girl/Mariella in *Stephen Ward* (Aldwych Theatre), May Jones/Shirley Kaplan/Jennie Hildebrand in *Street Scene* for The Opera Group (Châtelet, Paris & Gran Liceu Opera, Barcelona), Norma Cassidy in *Victor Victoria* (Southwark Playhouse), May Jones/Shirley Kaplan/Jennie Hildebrand in *Street Scene* (Young Vic Theatre, London & Theater an der Wein, Vienna), Shirley Kaplan in *Street Scene* (Opera Toulon), May in *Un Ticket Pour Broadway* (Opera Toulon), Phyllis in *42<sup>nd</sup> Street* (Chichester Festival Theatre), Princess Mab and Adelaide in *The Enchanted Pig* (ROH Linbury Studio and New Victory Theatre NY), Princess Maria in *Call Me Madam* (Gatehouse); Mae in *Street Scene* (Young Vic & UK Tour); Babe Williams in *The Pajama Game* (Union Theatre); Judy Haynes in *White Christmas* (Theatre Royal Plymouth, Mayflower Southampton, Edinburgh Playhouse and Wales Millenium Centre Cardiff); Maisie in *The Boyfriend*, Susie Trevor in *Lady Be Good* and Fairy in *A Midsummer Night's Dream* (all Regents Park Open Air Theatre); Buffy and Pearl in *Starlight Express* (Bochum, Germany); Lady Jacqueline in *Me and My Girl* (Swan Theatre, High Wycombe); Amarylis in *The Music Man* (Regents Park Open Air Theatre); Young Manon in *Jean de Florette* (Jermyn St. Theatre) and Young Jenny in *Aspects of Love* (Prince of Wales). Pantomimes include: *Cinderella* (New Theatre, Cardiff) and *Aladdin* (King's Theatre, Edinburgh) Radio and film credits include Zeffirelli's *Jane Eyre*, *The Angel Of Nitshill Road School*, *The Diary Of Ann Frank* for the BBC and *Penmarrick* and *Bill's New Frock* for BBC radio. Emma would like to dedicate her performance to her grand-

mother, Kathy Nelson.



**ROBERT DAUNEY**  
R.F. SIMPSON

After leaving drama school Robert portrayed the lackadaisical and cruel character of Lush in Harold Pinter's *The Hothouse*. He was also seen as the notorious and uncaring magistrate in Helen Edmundson's *The Clearing* or the menacing matchseller in Pinter's *A Slight Ache* in both Paris and London. In an English version of Francis Veber's *Le Dîner de Cons* (*The Dinner Game*) he brought to life the role of Juste Leblanc before extensively touring Europe, North America and Africa as the Duke of York in Eric Emmanuel Schmitt's *Frederick ou le boulevard du crime*. Followed by performances in successful productions of *Alfie* by Bill Naughton and *A Christmas Carol* by Charles Dickens. More recently he portrayed the unrequited aristocrat Sir Edward Ramsay in Rodger's and Hammerstein's *The King and I*. For television amongst others he has played in Bernard Stora's *Le Grand Charles*, Olivier Guignard's *Une Lumière dans la nuit*, Mark Daniels' *Lady Liberty, the birth of a symbol...* For the cinema Robert has brought to life James Joyce's *Haines* for Manoel de Oliveira, *Jacques* for Brigitte Roüan, Captain Karas for *Christian Volckman* and more recently the volatile *Thomas Ghisbourne Babington* for palm d'or winner Abdellatif Kechiche.



## PRACTICAL INFORMATION

**Théâtre du Châtelet, 1 place du Châtelet, 75001 Paris**

### Performance dates and times

Thursday, March 12	8pm
Friday, March 13	8pm
Saturday, March 14	3pm 8pm
Sunday, March 15	4pm
Tuesday, March 17	8pm
Wednesday, March 18	8pm
Thursday, March 19	8pm
Friday, March 20	8pm
Saturday, March 21	3pm 8pm
Sunday, March 22	4pm
Tuesday, March 24	8pm
Wednesday, March 25	8pm
Thursday, March 26	8pm

### Tickets

From 10€ to 99€

### Reservations

#### Telephone

+33 1 40 28 28 40  
Monday - Saturday 10am to 7pm

#### Online

[www.chatelet-theatre.com](http://www.chatelet-theatre.com)

#### Box Office

17, avenue Victoria, 75001 Paris  
Monday - Saturday 11am to 7pm

### Photo credits

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