

**MARILYN
LERAY**

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Marilyn Leray's career is first and foremost an actress one until 2005. She studied at the Conservatoire of Drama in 1987 and then at the Studio-Théâtre, a training of the Center of Research in Cultural Development in Nantes. She worked with several French and Belgian stage directors, on contemporary texts for the most part. But it's with Yvon Lapous of the Théâtre du Loup Company in Nantes that she made the longest way, being the lead actress in most of his creations.

1992

MARAT-SADE (drama)
by Peter Weiss & directed by Christophe Rouxel
Actress | Theater Icare Company, Saint-Nazaire

1993

FOOL FOR LOVE (drama)
by Sam Shepard
Actress and director stage | Studio 12, Nantes

1994

A MIDSUMMER NIGHT'S DREAM (drama)
by W. Shakespeare & directed by J.-L. Annaix
Actress | Théâtre Nuit Company, Nantes

1995

TÊTE DE POULET (drama)
by György Spino & directed by Laurent Maindon
Actress | Olivettes' Company

1996

THAT'S YOUR TROUBLE (drama)
by Harnold Pinter & directed by Yvon Lapous
Actress | Théâtre du Loup Company, Nantes

1997

PRISE DE TÊTE [HEADACHE] (drama)
by & directed by Gilles Blaise
Actress | Nantes
&
DESPOILED SHORE MEDEA MATERIAL LANDSCAPE WITH ARGONAUTS (drama)
by Heiner Müller & directed by Laurent Maindon
Actress | Théâtre du Loup Company, Nantes

1998

ANDROMAQUE (drama)
by Racine & directed by Michel Liard
Actress | Fol Ordinaire Théâtre Company, Nantes

1999

LES SINCÈRES (drama)
by Marivaux & directed by Yvon Lapous
Assistant to the stage director

2000

LES MAINS SALES/DIRTY HANDS (drama)
by Jean-Paul Sartre & directed by Yvon Lapous
Actress | Théâtre du Loup Company, Nantes

2001

THE ROBERT BROTHERS (drama)
by Arne Sierens & Johan Dehollander
Actress | Lieu Unique, Nantes

2003

THE WANTED CHILD (drama)
by J. S. Sorensen & directed by Yvon Lapous
Actress | Théâtre du Loup Company, Nantes

2004

CLARA, OR VIRTUOSO LOVE (drama)
correspondences excerpts of Clara Wieck and Robert Schumann, directed by Laurent Maindon
Actress | Theater of Rictus Company, Nantes
&
NEITHER LOST NOR FOUND (drama),
by Daniel Keene & directed by Hervé Guilloteau
Actress | Metajupe Production

2005

MA PETITE JEUNE FILLE (drama)
by Rémi de Vos & directed by Hervé Guilloteau
Actress | Metajupe Production

2006

LITTLE BOY, LA PASSION (drama)
by J.-P. Cannet & directed by Christophe Rouxel
Actress | Theater Icare Company, Saint-Nazaire

2007

GROSSE LABO 1 (drama)
by and directed by Hervé Guilloteau
Actress | Metajupe Production
&
BUFFET FROID (drama)
by and directed by Yvon Lapous
Actress | Théâtre du Loup Company, Nantes

2010

THE BITTER TEARS (drama)
by Petra Von Kant & directed by Yvon Lapous
Actress | Théâtre du Loup Company, Nantes
&
LA VICTOIRE (drama)
by and directed by Hervé Guilloteau
Actress | Metajupe Production

2011

ALICE'S TRIP TO SWITZERLAND (drama)
by Lukas Bärfuss and directed by Yvon Lapous
Actress | Théâtre du Loup Company, Nantes

2012

IMPOSSIBLES RENCONTRES (drama)
by Peter Asmussen & directed by Yvon Lapous
Actress | Théâtre du Loup Company, Nantes

2015

L'INSTANT MOLIÈRE (drama)
based on Molière and adapted by Bernard Lotti
Actress | Théâtre de l'Instant Company, Brest

2016

REGARDE LES LUMIÈRES, MON AMOUR (drama)
based on Annie Ernaux & adapted by Marie-Laure Crochant
Actress | La Réciproque Company

From 2000 to 2007, she was offered to give acting classes at the Conservatoire of Drama in Nantes. She taught there for a few years and developed her interest in stage directing, as well as her reflection on creation and performance. At this time, she discovered the text *Cooking with Elvis* by Lee Hall, that seemed necessary for her to stage.

She met Marc Tsyckine de Kerblay, a video artist from the School of Fine Arts in Nantes and they began a collaboration in 2003, creating their own company: LTK Production. They invented their collaboration in which video and drama are mixed, but always considering drama as the priority and video as a narrative support to the story or their understanding, not as a decorative means—although it will always be treated in an aesthetic way: *Cooking with Elvis* was created at the New Theater of Angers in 2005 with a bilingual English-French staging.

In 2012, they discovered Mathias Enard's novel *Zone*. The director of La Roche-sur-Yon National Stage suggested them a research project based on this text. The adaptation required five years of residencies with dotted work: the creation took place in Blois National Stage in the end of February, 2017.

2005

COOKING WITH ELVIS (drama)
by Lee Hall, with Marc Tsyckine de Kerblay
Co-director and actress | LTK Production

2011

A BOAT FOR DOLLS (drama)
by Milena Markovic, with Marc Tsyckine de Kerblay
Co-director and actress | LTK Production

2012

SAINT-SAUVEUR OF THE SHED BLOODS (drama)
by Lars Noren, with Marc Tsyckine de Kerblay,
for The Fun Festival, University Theater, Nantes
Co-director and actress | LTK Production

2013

Several residencies for the adaptation work
of *Zone* by Mathias Enard, in Julien Gracq's Home;
The Great R, La-Roche-sur-Yon National Stage;
University Theater, Nantes

2014

THE SEXUAL NEUROSES OF OUR PARENTS (drama)
by Lukas Bärfuss, with Marc Tsyckine de Kerblay
Co-director | LTK Production

&

Research trip for the adaptation work of *Zone*
by Mathias Enard, following Francis's footsteps
from Milan to Rome (March 20-26); stops on the way:
Reggio d'Émilie, Florence, to collect images/sounds

2016

Bus trip for the adaptation work of *Zone*
by Mathias Enard, following Francis's footsteps
from Zagreb to Venice (December 7-16)

2017

Reading extracts from *Zone* with Mathias Enard in Chambord,
preparation and memorization before rehearsals (January);
last communication to the Proustian Society of Barcelona (February)

&

ZONE (adaptation)
by Mathias Enard,
with the collaboration of Marc Tsyckine de Kerblay
Director and actress | LTK Production

Marilyn Leray and Marc Tsytkine de Kerblay also worked together for the cinema. They started adapting theatrical texts with a medium-length movie based on *Prise de Tête [Headache]* by Gilles Blaise, released in 2010.

2003

MRS BANZIZI (medium-length movie)
with Marc Tsytkine de Kerblay
Co-director | LTK Production

2004

WATERPROOF HOTEL (medium-length movie)
with Marc Tsytkine de Kerblay
Co-director | LTK Production

2005

USSR AGAINST USA (medium-length movie)
with Marc Tsytkine de Kerblay
Co-director | LTK Production

2008

THE MECHANIC'S CHILDREN (medium-length movie)
with Marc Tsytkine de Kerblay
Co-director | LTK Production

2010

**RÉ. BK OU ... PAS BEAUCOUP DE PARTIE DE PLAISIR
POUR PERSONNE PAR LES TEMPS QUI COURENT
[BK OR IT IS NO PICNIC FOR ANYONE THESE DAYS]**
(medium-length movie)
based on a text by Gilles Blaise, with Marc Tsytkine de Kerblay
Co-director and actress | LTK Production

2012

GANG OF TOILETS (medium-length movie)
with Marc Tsytkine de Kerblay
Co-director | LTK Production

During those five years of research work for **ZONE**, LTK Production was hired by the University Theater in Nantes after the team changed of director, in order to accompany them on setting up the 2016–17 season. **As an associated company**, they organized two research laboratories with actors of all ages. In a second time, a first residency on **Avril [April]** by Sophie Merceron took place, to begin the adaptation of her text on stage for young audiences: the show was created in December 2018, and is still in the company's repertoire.

Marilyn Leray then began a more personal approach, guided by her desire to pursue working on the adaptation of literary texts. From 2014 to 2016, she worked in a detention center for long sentences and at the prison in Nantes. She proposed a reading aloud exercise workshop, as well as the adaptation of contemporary American texts. She also became a speaker in the drama **A Level's in a High School** in Blois between 2014 and 2019. Meanwhile, she discovered Jack London's novel **Martin Eden**.

The years 2019 and 2020 marked a new development: Marilyn became an associated artist at Blois National Stage and created her own company, Le Café Vainqueur.

2018

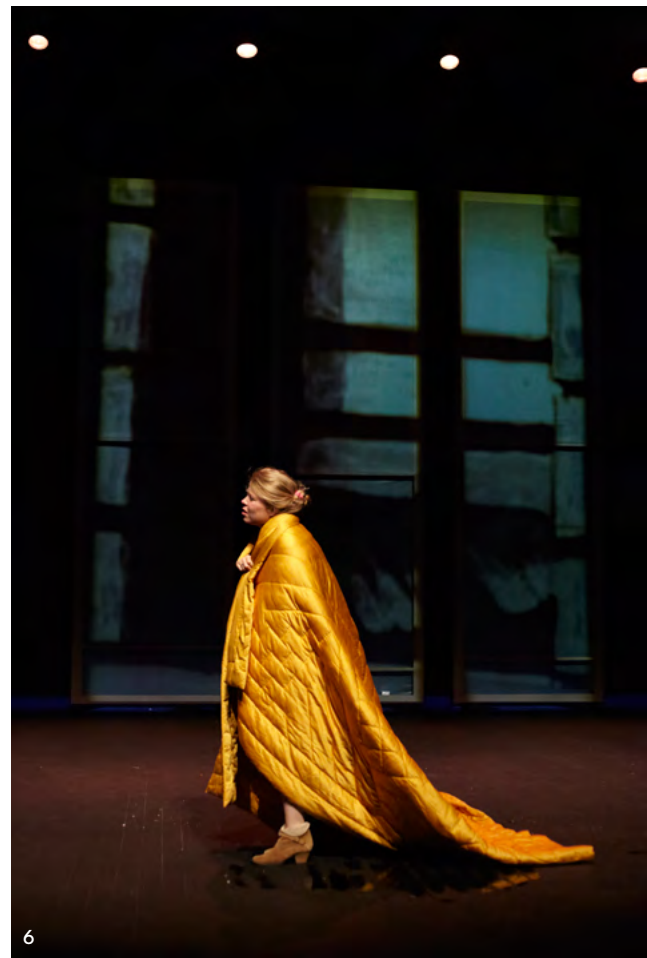
AVRIL [APRIL] (drama)
by Sophie Merceron
Stage director | Le Café Vainqueur Company

2019–20

Associated artist at La Halle aux grains, Blois National Stage

2021

MARTIN EDEN (adaptation)
by Jack London
Stage director | Le Café Vainqueur Company



1 & 2 / COOKING WITH ELVIS
3 / A BOAT FOR DOLLS
4 & 5 / SAINT-SAUVEUR OF THE SHED BLOOD
6 / THE SEXUAL NEUROSES OF OUR PARENTS

MARTIN EDEN

adapted from **Jack London's** novel
adapted and dramatised by **Marilyn Leray**

CREATION FOR THE PLAY

November, 2021 /

The Theater, Saint-Nazaire National Stage

Design, adaptation and staging: Marilyn Leray

With: Alexandre Alberts, Tibor Ockenfels,
Florence Bourgès, Morgane Real, Nicolas Sansier,
Clément Vinette, Marilyn Leray and Christian Cuomo

Light design and creation: Sara Lebreton

Stage design: Valérie Jung

Music composer: Rachel Langlais

Sound design: Olivier Renet

General management: Pierre-Yves Chouin

Stage manager: Christian Cuomo

Set construction: Christian Cuomo, Jean Marc
and Thierry Pinault

Costume design: Caroline Leray

Video: Marc Tsyphine

Sound design: Jérôme Teurtrie

Painting of the set: Sophie Lucas and Laurence Raphel

PRODUCTION

Le Café Vainqueur Company

COPRODUCTIONS

La Halle aux grains, Blois National Stage /

Le Grand T, Theater of Loire-Atlantique, Nantes /

Le Canal, Theater of Pays de Redon / The Great R,

La Roche-sur-Yon National Stage / The Theater,

Saint-Nazaire National Stage / Culture Commune,

National Stage of the Mining Basin of the Pays-de-Calais /

The Unique Place, National Scene of Nantes

It all starts with a story about placing; the placing of furniture, the placing of actors on the stage, the placing of sound and lights. Then the door opens up and a man comes onto the stage and looks himself for a place in the living room, symbol of middle-classes. At once it becomes obvious that this man does not belong to the middle class, he has no place there. He goes exploring this space like a stranger would until he meets Rose, the young woman he is going to fall in love with at first sight. In order to be able to love her, he promises himself to become somebody, somebody from her social class. Then he does not realise that he will achieve much more: he will become a writer after a frenzied period of learning and hard work. Though reaching his goal to become someone, he realises that his success is a trap; the success that some many look for only happens when approved by the powerful and wealthy people. This play is about a class struggle within a love story, it is for us to question the conditioning in our social class, in our choices and our freedom to be and to think.

WHY DO WE NEED TO TELL THE STORY OF MARTIN EDEN TODAY AND ADAPT IT ON STAGE?

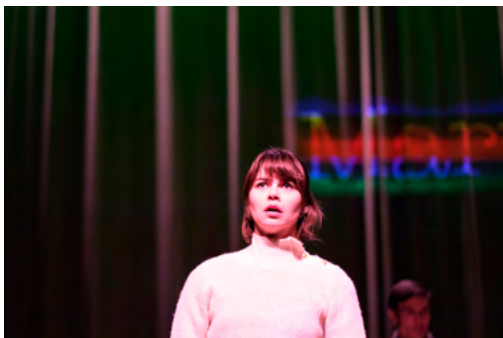
After being interested in the journey of this free man, a new questioning has arisen from my reading; yes, Martin has succeeded but who for? What for? His love for Ruth? Maybe, but if we consider that his idealisation of Ruth happened before him figuring out who she really was and what she represented, it appears to us that becoming a fulfilled writer has driven him to his self-realisation. His love would have been a mere fantasy. To reach the privileged social class and live like them betraying and disowning his origins makes him face an unprecedented letdown which drains all his lively and creative energy out of him and leads him to commit suicide.

WHILE MARTIN IS WELL AWARE OF WHAT HE IS UNDERTAKING...

I am dealing with the relationship between Martin and Ruth (called Rose here): it is through their conversations that we can grasp Martin's journey and the incredible energy he uses to get out of his social background and get access to Rose's social class. I had to deal with social determinism in all classes. Confronting both point of views makes social forming, social creeds and well established values, crystal clear. Ruth has no clue at all. I had to work on the established facts that people from less privileged social classes have no choice but work their way up to reach so-called *upper* classes to *make it*: the only way which is valued and recognised by the majority. To adapt the novel on stage, I have chosen to keep only the dialogues between Martin and Ruth/Rose in order to extract the connecting thread. Thus, within this relationship, we can clearly identify how Martin changes, how their mutual love evolves and how they are being caught up by their conception of the future and their social and political environment. Adding a narrating voice enables the public to remain in the story-telling and preserve the narrative language of the novel in order to tell the story with all the time ellipsis (analepsis and prolepsis). And there are also the other characters: the judgemental ones, the killjoys, the understanding ones, the sympathetic ones, those who make it possible. All these characters are seen with humour and being out of set.

Telling about Martin Eden again nowadays is to bring up class struggle on stage no matter how old-fashioned the term is. We could also mention the division of the world between into categories, some weighing more than others. Martin and Ruth/Rose's love story is a telltale sign of two social classes. Their romance does not mean the same to each lover: out of their respective feelings arise behaviours and thoughts that are determined by their mutual social background. The one opened the door with a latch-key and went in, followed by a young fellow who awkwardly removed his cap. He wore rough clothes that smacked of the sea, and he was manifestly out of place in the spacious hall in which he found himself. He did not know what to do with his cap, and was stuffing it into his coat pocket when the other took it from him. The act was done quietly and naturally, and the awkward young fellow appreciated it. "He understands," was his thought. "He'll see me through all right." (*Martin Eden*, beginning of Chapter 1)

Martin does feel in his place. Not only doesn't he have his own place but neither does he have it in the organised and codified world of the middle class. What really interests me is this notion of place seen in different levels: the absolute conviction of being or not at your own place, the instinctive feeling that people want to set you in a place determined by gender, age and social background; the systematic division into categories and sectors that I strongly feel like outside pressure that summon me or prevent me from making the right choices. In one chapter of the novel we can read a dialogue between young people of the middle class about the importance of knowledge: Jack London here describes a vain culture devoid of meaning without prospect of success. Contrary to Martin, these young people spend their time learning things without caring about the usefulness of this knowledge. They are privileged, they live in some kind of ignorance because they never question their future: they inherit from their families and the obviousness of the situation makes them carefree and rather smug.



ZONE

adapted from
Mathias Enard's novel*
with **Marilyn Leray,**
Marc Tsyphine,
Sara Lebreton
and **Guillaume Bariou**

*Actes Sud edition, 2008

CREATION FOR THE PLAY

Design and production: Marilyn Leray and Marc Tsyphine

Adaptation and staging: Marilyn Leray

Video creation: Marc Tsyphine

Light design and creation: Sara Lebreton

Sound design: Guillaume Bariou

External view: Emilie Mousset

Costume design: Caroline Leray

Set construction: Christian Cuomo

With the kind participation of Françoise Nicol

PRODUCTION

LTK Production

ZONE, THE NOVEL

"I wanted to write a contemporary saga" (Mathias Enard)

On a decisive night, a traveller heavy with secrets takes the train from Milan to Rome. This travelling narrator's name is Francis Servain Mirkovic, unless it is Yvan or Jérôme. The thing is this civil servant working for the secret services changes identity. It is his job and his fate. Carrier of a suitcase "a suitcase filled with deaths" (overwhelming accounts, dreadful photos..) he's planning to deliver it all to a mysterious department in the Vatican and to start his life over again.

Those he saw die while fighting with the Croats. Those he spied on while working in a particularly sensitive "zone" for French Intelligence Services. The women he has loved. Embarking on the train, a long monologue empty of punctuation begins.

OUR RESEARCH

Our investigation process that we began to help us understand the history and its connections, led us to designing the show as an investigation, at times being a journalistic investigation and at others a legal investigation. In ZONE, the reader embarks on the train with Francis and starts an inner journey. The actress takes in charge the text for Francis and enables us to penetrate the novel.

STAGE DESIGN – SOUND – LIGHT – VIDEO / MULTIPLE SCRIPTURES TO GO THROUGH ZONE

It is a multiple reading, there are the words, the interpreting of the text giving a voice to Francis, but beyond this voice, we needed to build a space in which we could receive Mathias Enard's ghosts. A frontal set in which an investigation lab accumulates visual and sonorous archives amongst files and a suitcase. The back of the stage becomes a fresco made up of maps, graphs, photos, drawings, film, the sum of our research to understand Francis's story. The stage takes on the appearance of a reconstruction scene assembling fragments of Francis's life. The character's personal chart is erected under the audience's eye. Buckets regularly placed on the stage appearing like a minefield. The buckets also become distance markers, time markers, some of them contain archives, props, costumes... This light technical stage plan also enables us to change the space rapidly, by piling up the buckets, by moving the investigators' "desks", by lighting up more or less certain zones of the research lab. We want the running investigation to be visible but we also want to play with scenic codes by including the light and sound designers on stage. It starts with words, a reading in a crude lighting. During the reading, the different actors arrive simply on stage, illustrating how they will be interacting in the tale.

Light rails suggesting railway lines and tracking shots demarcate the set design. Watchtowers of lighting are moved in front of the audience little by little creating shadow and light zones. We created this independent system, which resembles a machine, a moving mechanism enabling us to adapt to different stage sizes. Movement is also present in the videos that are projected which support the tale and Francis's physical and imaginary movements. The train comes into the station (the Lumière brother's film in mind: "Arrivée d'un train en gare de la Ciotat"). The images are progressively overexposed and become graphs. In this headlong rush, the audience is surrounded by the sound of the train. The sound circulates in multi diffusion bringing out images of the past, at moments enveloping or even obsessional. The initial sounds characteristic of a railroad station turn into bombings, techno, drum rolls. Everything is tied together enabling us to advance, pursuing this journey until the end.

