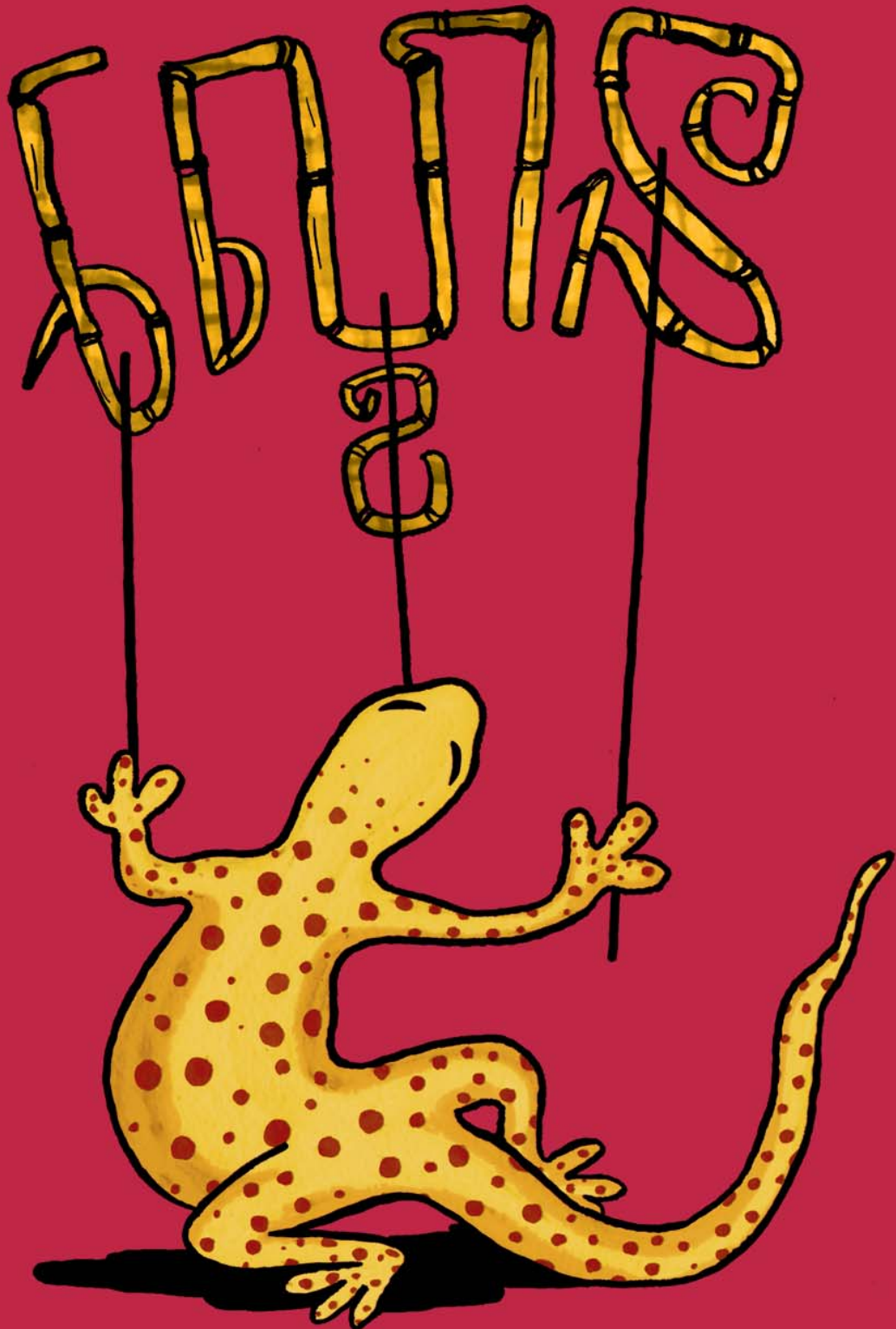


Lakhaon

Festival de Théâtre

10 - 17 september



CCF CAMBODGE
Centre Culturel Français

www.ccf-cambodge.org



Lakhaon is celebrating the fourth year of its existence, but especially the realization of an essential project: the presentation, or re-creation, of the 21 forms of traditional Cambodian theater. This year, five of the forms will be presented, marking the completion of this ambitious project. Reaching this goal was both a wager and a necessity. A wager, because certain forms had almost disappeared from the national repertory, and a necessity because it is important that artists, in order to turn toward contemporaneity, have at their command a visual history they have mastered.

For Lakhaon is also looking forward. And in other directions. This is why the French company Parnas has generously become involved, and has created, every year, a play resulting from its two-month residence, featuring Cambodian actors. This year, the director Catherine Marnas will offer her reading of a comedy by Eugène Labiche, *The Affair of the Rue de Lourcine*.

Finally, six fables of La Fontaine will be translated into Khmer and presented in various places around Phnom Penh by companies of the Small Shadow Theatre.

All plays will be subtitled in French and English.





COMPANY PARNAS

Our partnership with the Company Parnas continues this year with the adaptation of a comedy by Eugene Labiche, *L'affaire de la rue de Lourcine*. Catherine Marnas, who had already staged a Cambodian tale *La perdrix mâle et la perdrix femelle* during Lakhaon 2008, returns for two months to work with Cambodian actors on this new project.

THE PLAY

L'affaire de la rue de Lourcine

Mr. Lenglumé, honest citizen, decides one night to go secretly to the annual banquet of the institution Labadens. The next day, when waking up and sobering up, Lenglumé can't remember how he spent his night. The headlines tell a sordid murder and he finds oddly in his pocket objects that suggest he is the perpetrator ... The research begins and will lead him to discover a side of himself that he did not suspect, dangerous, unexplored ...



Lakhaon 2010 - *L'affaire de la rue de Lourcine*
Director - Catherine Marnas



Lakhaon 2008 - *La perdrix mâle et la perdrix femelle*
Director - Catherine Marnas



COMPANY PARNAS

Eugène Labiche is famous for having illustrated the genre of vaudeville (light comedy, with songs, and generally composed of many twists). Even before completing his law studies, he published articles in the Journal of the theater where he casts a critical and amused eye on the foibles of the petty bourgeoisie (of which he is also himself from). From his first play, *La Cuvette d'eau*, which dates from 1837, Labiche was noted for his qualities as a caricaturist. *Mr de Coislin* (1838), his second play was a great success. That same year, Labiche wrote his only novel, *La Clef des champs*, and then devoted to vaudeville. He published a hundred books, among which are masterpieces of comic theater: *Let us embrace Folleville* (1850), *An Italian Straw Hat* (1851), *The Pearl of the Canebière* (1855) . . . Labiche highlighted conformism and ridiculous aspects specific to the bourgeoisie. Labiche entered the French Academy in 1880. He died in 1888 in Paris.

Catherine Marnas

Earning an MA in Modern Literature and a Master of Semiology Theatre, Catherine Marnas was trained at the direction with two great names in contemporary theater, Antoine Vitez (1983-1984) and Georges Lavaudant (1987-1994). In parallel, she founded the DRAMATIC COMPANY PARNAS almost exclusively dedicated to contemporary repertoire. Animated by a constant wish to work on material still engaged with the world, she tries to defend authors as Dubillard, Copi, Frisch, Py, Pasolini Rebotier, Valetti, Brecht, Molière, Shakespeare, Chekhov. Bernard-Marie Koltès is her favorite author. Her willingness to confront her theater to otherness, her love of crosses, the curiosity of friction with other cultures regularly bring Catherine Marnas and her Company in many foreign adventures in South America and Asia.

Mexico

1995 : *Roberto Zucco* of Koltès | 1998 : *Alors entonces* | 2002 : *Eva Perron*, triptyque Copi

China

2006 : *Dom Juan* of Molière

Cambodia

2008 : *La perdrix mâle et la perdrix Femelle* | 2009 : *La jeune fille, le diable et le moulin* (direction Franck Manzoni)

Brazil

2008 : *Le retour au désert* de B.M. Koltès



DEPARTMENT OF PERFORMING ARTS FROM TAKEO

Sung theatre (Lakhaon Yike)

The origins of Yike theatre are obscure. The current form of Yike probably goes back to the end of the XIXth century. Although it developed from small performances given by Malay seamen and merchants, it incorporated much older Khmer singing and poetry techniques, too. Several kinds of Yike exist; some of them use a curtain, which allows scenery to be changed; others, like the Yike Damkang, are very much sparer, with minimal scenery and the presence of all the actors on stage throughout the performance. Alternating singing, narrating and acting, Yike theatre is an all-round art.

THE PLAY

My uncle

This fable sings the story of Meanop, fisherman working hard to satisfy continually the frustrated needs of his wife. One day, a sailor of passage offered to trade his wife with his. Can a wife change the fate of a couple or does it depend solely on the goodwill of the husband?





MEKALA ARTS COMPANY

Improvised musical theatre (lakhaon Ken)

This musical theatre form makes a large space to the improvisation. Its name comes from the musical instrument Ken, used by minority groups living in Stung Treng Province.

Ken theatre is recent as it was created in the 40's.

THE PLAY

Krain Thong

Vimolea, daughter of a middle-class person, is kidnapped by a crocodile named Chharavann. The father will give his daughter's hand in marriage to anyone who will be able to save her. Kray Thong decides to rescue her. Meanwhile, the crocodile hold Vimolea in the river. Each time Chharavann leaves, his two first wives attacks the new one. Will Vimolea be rescued from the tormentors' clutches?

CAMBODIA LIVING ARTS

Beak Bot theatre

This theatre form is believed to have originated in the 18th century in Battambang Province. Lakhoan Beak Bot was only performed in the presence of royal or noble families. The scenography and the actor's performance are sophisticated, unlike Bassac, Yike or Ape theatre forms. The actors must sing in advance of the music and have a good command of 4500 movements of dance. The form disappeared during the time of Khmer Rouge regime and was re-introduced in 1998 by the Department of Culture and fine Arts with a Reamker performance at the Fifth "National Culture Day".

THE PLAY

Preah Chan Korob

On the way back from training in martial arts, Preah Chan Korop betrays the promise he made to his master and opens his gift before arriving at destination. To his surprise, a beautiful woman comes out of this box. It's love at first sight. But is this love really strong or is it fragile?





KOK THLOK COMPANY

Modern musical theatre (Lakhaon Promotey)

The Promotey theatre is a form of musical drama and is similar to Niyey theatre (modern spoken theatre). The performance style is influenced by elements of the European theatre, particularly of French origin. Actors are exclusively female, except for the clown and hermit roles, which are played by men.

THE PLAY

Parure

A young girl from a poor family is an incredible beauty. Suffering from the difference between her beauty and her situation, she is interested in any material property: beauty products, clothes. She secretly wants to become rich. Her wish is fulfilled one day, but at what price?

CHEN NEAK COMPANY

Folk opera (Lakhaon Ape)

Often describes as a mixture of Yike and classical dance, the Ape theatre would be originated from Ayai or Yike theatre and songs. According to some experts, Ape is named after a man named "Pe" who is believed to have created this art form. Performances usually take place during the Khmer New Year.

THE PLAY

Don't be as stupid as ghosts!

A Pang, keeper of rice fields and Chapei player, spends his days protecting rice fields from thieves addicted to marijuana. Alone and far from the village he diverted somehow by telling stories with his incredible Chapei for the greatest happiness of Kateav a girl ghost, secretly in love with A Pang.





DEPARTMENT OF PERFORMING ARTS – SOVANNAH PHUM – BANTEAY SREI COMPANY

Small Shadow theatre (Lakhaon Sbaek Touch)

Originated from Java in the Angkor period, the small shadow theatre was a popular entertainment until 1970. Most of the artists died during the Khmer Rouge period. The puppets made of leather, can move their arms and legs, and mouth can be opened. To perform, a large white screen is spread in a bamboo frame. The puppeteer is an all-round artist alternating singer, dancer, actor and sometimes narrator. He is assisted by musical instruments like trô (string), srolai (wind), roinet (xylophone) and khong (percussion).

The fables of La Fontaine

Inexhaustible source of wonder, the fables of La Fontaine continue to permeate our imagination while distilling, generation after generation, their mischievous wisdom. They draw their inspiration from everyday life, denounce injustice and highlight the shortcomings of some and qualities of others. The Little Theatre of Shadow using the same codes naturally enters into this unique experience. Three companies entered into the spirit of the game and will offer, in different places of the capital, their vision of these universal stories.

THE PLAY

The Fox and Stork

The Lion and Gnat

The Wolf turned Shepherd

The Gardener and his Lord

The young Widow

The Ass and Dog





Free admission - Tickets available at the CCF library (218 street 184)
All the plays will have English and French subtitles

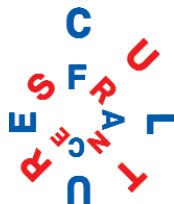
Friday 10	7pm	<i>L'affaire de la rue Lourcine</i> Cie Parnas and Cambodian artists	Chenla
Saturday 11	7pm	<i>L'affaire de la rue Lourcine</i> Cie Parnas and Cambodian artists	Chenla
	7pm	<i>The young Widow</i> <i>The Donkey and Dog</i> Sovanna Phum	Meta House
Sunday 12	7pm	<i>L'affaire de la rue Lourcine</i> Cie Parnas and Cambodian artists	Chenla
	8.30pm	<i>The young Widow</i> <i>The Donkey and Dog</i> Sovanna Phum	Happy Garden
Monday 13	7pm	<i>Notre oncle</i> Département des arts et Spectacles de Takeov	Chenla
Tuesday 14	7pm	<i>Kray Thong</i> Cie Mékala Arts	Chenla
	7pm	<i>The Wolf turned Shepherd</i> <i>The Gardener and his Lord</i> Cie Pok Saran	Café du Centre
Wed 15	7pm	<i>Preah Chankourob</i> Cambodia Living Arts	Chenla
	8.30pm	<i>The Wolf turned Shepherd</i> <i>The Gardener and his Lord</i> Cie Pok Saran	Happy Garden
Thursday 16	7pm	<i>Parure</i> Cie Kok Thlok	Chenla
	7pm	<i>The Fox and Stork</i> <i>The Lion and Gnat</i> Cie Banteysrey	Chinese House
Friday 17	7pm	<i>Ne soyez pas bêtes comme les fantômes</i> Cie Chen Neak	Chenla
	8.30pm	<i>The Fox and Stork</i> <i>The Lion and Gnat</i> Cie Banteysrey	Bopha Phnom Penh

Chenla Theatre bv. Mao Tsé Toung X av. Monireth
CCF & Café du Centre 218 street 184
Meta House 37 street Sothearos
Reatrei Restaurant 48 street 111
Happy Garden Restaurant 39-42 street 63
Chinese House 45 Sisowath Quay
Bopha Phnom Penh Titanic Sisowath Quay X street 106



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