

STUDIO  
MARIGNY

COMPAGNIE  
2M

Make up



written and directed by **MATHILDA MAY**



ARTS LIVE  
FESTIVAL



FIMALAC  
CULTURE



# Make Up

A day on a film set seen from the make-up trailer

DESIGNED AND DIRECTED BY  
**MATHILDA MAY**



## CAST

(6 ACTORS FOR 7 ROLES)

ARNAUD MAILLARD

MARC MAURILLE

PATRICK MAZET

YANNIK MAZILLI

ANOUK VIALE

DEDEINE VOLK-LEONOVITCH

## OTHER CREDITS

*Assistant :* ÉRIC SUPPLY

*Scenic artist :* EMMANUELLE ROY

*Lighting designer :* LAURENT BÉAL

*Costume designer :* VALÉRIE ADDA

*Son :* GUILLAUME DUGUET

*Music :* SLY JOHNSON

## PRODUCTION

THÉÂTRE MARIGNY

COMPAGNIE DES 2M

LA COMÉDIE DE PICARDIE

LAWRENCE ORGANISATIONS

LA MAISON/NEVERS, SCÈNE CONVENTIONNÉE ART EN TERRITOIRE

L'ONDE, CENTRE D'ART À VÉLIZY-VILLACOUBLAY

## PARTNERS

CARRÉ BELLEFEUILLE - VILLE DE BOULOGNE BILLANCOURT

RFM

FONDATION CULTURA

CHARLOTTE TILBURY

COMPAGNIE  
**2M**





## BEHIND THE SCENES OF A FILM SET ON STAGE

**T**he film industry is a world people dream of, but in reality, it is not quite as glamorous as they think. It is no doubt funnier, and definitely more cruel, or absurd. I've decided to see the funny side.

The make-up/hair trailer where technicians and actors prepare the often very short instants of a shoot is both a focus room and a crisis unit in a state of emergency, and the two do not go together!

The proximity in this particularly cramped space makes cohabitation difficult. You have to put up with it, but when you're on edge and tired, that's not always easy...

While the technicians have to work at a more than hectic pace, the actors have to be very, very patient. Working night and day wears even the toughest ones out. The tension, which is commensurate with the stakes, increase the pressure and stage fright. Doubts create confusion, and thirst for recognition unveils wounded egos.

The pecking order is very obvious on set and the actors and directors often do exactly as they please, depending on their degree of fame.

This "ordinary" story of a day on a film set reveals strong and contradicting emotions. The privilege of doing a job we love and the insecurity, dreams and frustration it brings.

A gentle blend of chaos and hope! Yet, these passionate people who often come from very different cultures and backgrounds must work together despite their incompatibilities (or affinities, which

is not necessarily easier) and form a team for the short-lived shooting of a film. They must deal with the weather, or accidents, and share the extraordinary adventure of a shoot while rising to the craziest challenges, for a film, for a story, for the love of cinema.

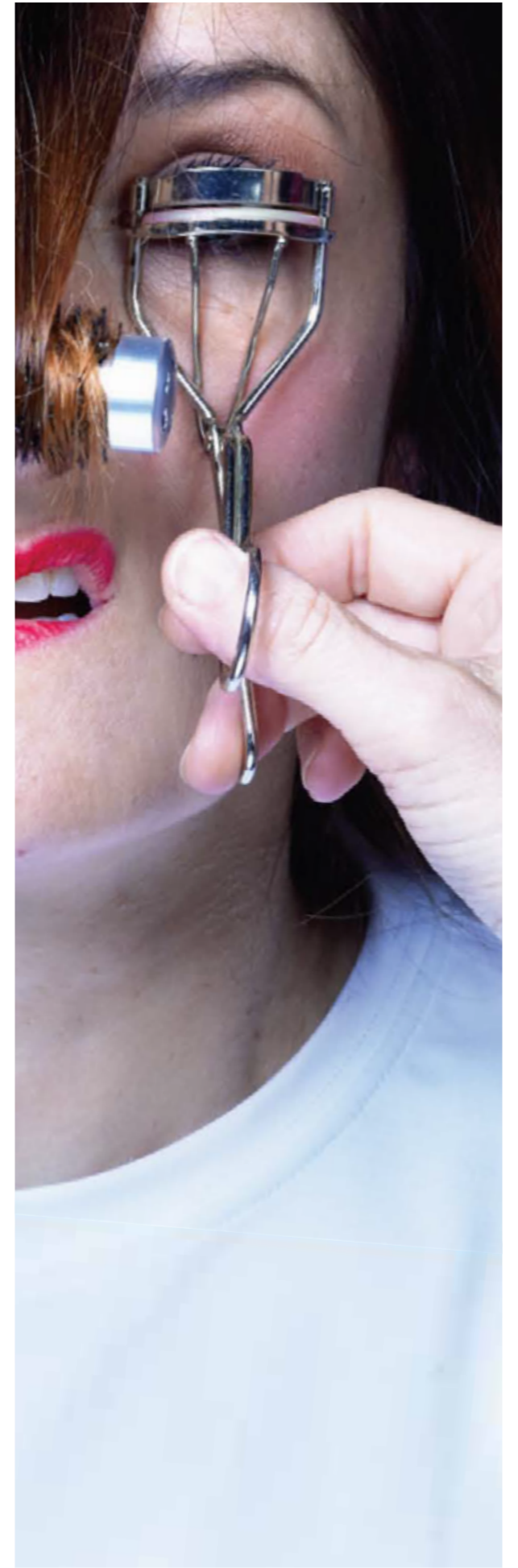
## THE BODIES SPEAK

**L**ike my previous shows, there is no intelligible speech in this play. The characters speak, but in gibberish/grammelot (imitating musicalized speech).

So, it is truly the bodies that speak. Whether they avoid each other, or collide or merge, their cohabitation in this tiny space is conducive to comedy. Everyone gets in the way, and nothing is easy.

The situation goes from one extreme to the other: everyone is rushing around in the trailer and suddenly everyone has gone, except one actress.

Outside it's snowing, and the change in temperature compared to the stuffy trailer only complicates matters. The space is even more limited as everyone is wearing clothes that makes them at least twice as large and restricts their movements.





## BEYOND WORDS...

**M**y writing for the stage was born out of a mixture and a desire. A mixture of different disciplines (music, dance and acting) and a desire to create a multiple, hybrid and deiloed language.

I choose not to use words in my shows due to, inter alia, my ambition to stimulate the audience's sense of observation, so that we connect with one another as directly as possible through the immediacy of what we feel.

This organic and unbounded language gives movement all the more meaning, as it is not accompanied by words. It can then take on its full meaning and dimension, its rhythm and momentum, starting from the real truth of feeling, towards action. By working on physical expression, the narrative power of the slightest detail and the amplitude of large movements alternate on stage.

Music and my approach to sound are the driving forces of my language. Although more frequently used in film, "sound design" offers on stage a boundless immersive perception through its evocative power. Whether subtle or imposing, sound heightens the comic, dramatic, distressing, or absurd aspect of certain situations, redefining the perception of reality.

The restriction of confinement is a central

theme in the choice of subjects explored.

Cohabitation reflects both what we cannot escape and the theatre of all that is possible. Be it over the long term in the working world for «Open Space», short term at a wedding reception for «Le Banquet», or through the isolation chosen in «Monsieur X», the focus is always on the question of living together or our relationships with others, what brings us together or divides us, what represents us to ourselves in our difficult and ephemeral condition, mingling as best we can... and finding it all funny!

Whatever the case, it is the bodies that truly speak. Whether grotesque or beautiful, whether they avoid each other, collide or merge, the bodies recount and reveal the unspeakable.

My shows venture into the endless wealth of human behaviour, seeking to merrily illustrate both the impossibility and joy of living together.

## AUTHOR AND DIRECTOR

**A**fter studying ballet at the Conservatoire National Supérieur de Paris where she won First Prize, Mathilda May turned to acting and started out in cinema in 1984.

In 1988, she won the César award for Best Newcomer in Claude Chabrol's *Le cri du Hibou*, as well as the Romy Schneider award.

In 1995, she was the French voice of Pocahontas for Disney.

On the stage, Bernard Murat directed her in *Le Retour d'Harold Pinter* (1994), with Jean-Pierre Marielle, Patrick Chesnais, François Berléand, Roger Dumas and Guillaume Depardieu.

In 1992, she worked with two musicians, one English and the other American, to compose an album (released by Sony) which earned her a nomination for the Victoires de la Musique awards.

In 1997, she composed the music for the play *Le roman de Lulu*.

In 2008, after writing a novel published by Flammarion (*Personne ne saura*), she initiated the show *Plus si affinités* that she performed and co-wrote with Pascal Légitimus. This show was successively performed at the Splendid, the Casino de Paris, the Théâtre du Gymnase, the Olympia and on tour in France, Switzerland, and Belgium for three years.

She then performed at the Théâtre National de Nice, at the Théâtre du Rond Point in Paris, and at the Théâtre des Célestins in Lyon, in Thomas Winterberg's play *Festen, la suite*, directed by Daniel Benoin.

In 2013, she created *Open Space*, a show

without words which she wrote, directed, and composed, at the Théâtre Jean Vilar in Suresnes. This show opened the season at the Théâtre du Rond Point in early September 2014 and was then performed at the Théâtre de Paris before going on tour until early February 2016.

In 2016, she directed a hip-hop ballet *Trio*, for the Suresnes Cité Danse festival, as well as an evening of readings as part of the Paris des Femmes festival.

In 2018, she played a role in a series for French TV channel C8 with Ahmed Sylla and her first autobiography, titled *V.O.*, was published by Plon. She also directed «the creatures» at Madame Arthur Cabaret.

Awarded two Molières (best show in a national theatre and best female newcomer for Ariane Mourier), *Le Banquet* opened the season at the Théâtre du Rond Point in October 2018, before embarking on a first tour, followed by a revival at the Théâtre de Paris in January 2020.

At the same time, in December 2019, *Monsieur X*, which she wrote and directed for Pierre Richard, with original music by Ibrahim Maalouf, was created at the Théâtre de L'Atelier. This show also won the Molières award for 'best one-man show' in 2020.

In 2021, she received the SACD award for directing.

In 2022, *Échos* was created at the Grrranit, scène nationale de Belfort, and then staged again at the prestigious «Les Singulier.e.s» festival at Centquatre-Paris. The show is currently on tour.



# COMPAGNIE DES 2M

**F**ounded in 2020 by Mathilda May and headed by the playwright Victor Haim, Compagnie des 2M was inspired by several desires.  
Mathilda May's desire to produce and develop her projects independently, combining artistic freedom with high standards.

A desire to develop partnerships with institutions, to create her shows in residence in places that actively support artists and to benefit from an operating network that welcomes innovative or hybrid projects.

A desire to be part of a region, to meet the local people, to build a more direct relationship with the public and to open up the working space.

A desire for more diversified interaction, and for dialogue, inspiration and sharing.  
And lastly, the desire to offer long-term prospects for the team who works on Mathilda May's projects.



## CONTACTS

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