

ARGUS de la PRESSE

Tél. : 742-49-46 - 742-98-91
21, Bd Montmartre - PARIS 2^e

N° de débit _____

LE SOIR
BRUXELLES

11 OCTOBRE 1967

Le théâtre sérésien de la Communauté à Paris

(De nos services particuliers)

Liège, 10 octobre.
Le théâtre de la Communauté, qui a son siège au Centre culturel de Seraing, présentera les 13 et 14 octobre, le « Racine expérimental », monté par Henri Chanal, à la Biennale de l'art contemporain à Paris. Cette manifestation internationale réunit de jeunes troupes auxquelles il est demandé de livrer au public le résultat actuel de leurs recherches sur le phénomène théâtral, tant dans le domaine de l'interprétation que dans celui de la mise en scène.

A cette confrontation participeront également Jérôme Savary avec « L'Oratorio macabre du radeau de la Méduse », « Le Cimetière de voitures », d'Arrabal, « Il est arrivé », de Miodrag Bulatovic, dans la mise en scène de Jorge Lavelli.

Ce n'est, en fait, que le 20 octobre que débutera la quatrième saison du Centre culturel de Seraing, qui connaîtra deux activités nouvelles : l'organisation d'un cycle de matinées classiques et la création d'une revue axée sur les manifestations de Seraing.

Le cycle de matinées doit permettre de concrétiser la collaboration menée depuis trois ans avec les différentes écoles de Seraing, au sein d'une commission permanente de professeurs et d'élèves. Ces matinées auront lieu pendant les heures de cours, en complément de ceux-ci, selon un programme établi par les enseignants et les étudiants. Cela signifie que six cents jeunes seront atteints par les activités du Centre culturel dont le rayonnement va grandissant.

Parallèlement, une action de prospection sera menée dans les milieux d'adultes. Dans ce but, un stagiaire de l'I.N.S.A.S. multipliera les collaborations et les co-productions avec les mouvements adultes, au sein des entreprises et des syndicats.

Le théâtre de la Communauté créera d'autre part « Coquin de coq », d'O'Casey au Festival international du Théâtre d'étudiant. Dans la ligne du « Racine expérimental » il préparera une série de démonstrations à base d'improvisations physiques et vocales mais ayant d'avantage les prétentions d'un spectacle sur le thème « Le banquet ».

Le 8 novembre, une soirée sera consacrée au folklore portugais, polonais ou espagnol.

Le 17 novembre, est prévu un récital Jean-Claude Vanden Eynden; le 21 novembre, un récital Claude Nougaro; le 28 novembre, « Le Roi se meurt », d'Ionesco, par la compagnie La Chimère; le 7 décembre, « Le fascisme ordinaire », un film de Romm; le 30 janvier, « Bonhomme et les incendiaires », de Max Frisch, par le Centre dramatique de Liège; le 14 février, « La 317^e section », film de Pierre Schoendoerffer; le 29 février, « L'Héritier du village », de Marivaux, par la compagnie Patrice Chereau; le 12 mars, « Mille francs de récompense », de Victor Hugo, par le Centre dramatique de Liège; le 27 mars, une conférence d'Henri Guillemin; le 2 avril « Ce soir on improvise », de Pirandello, par le Théâtre de la Communauté; le 11 avril, « Demain, la Chine », film d'Ottenberger.

M.-R.

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Extract from
Evening News, London



Mme. Volterra races back to the top

In two and a half minutes this week, Mme. Suzy Volterra found herself £321,756 the richer. With the promise of a mere quarter of a million to come.

"I am," she said, "quite prostrate with joy." And has been for the last five days, since her three-year-old bay colt Topyo won the Arc de Triomphe by a neck at Longchamp.

But the reasons would seem to go deeper than one big win.

For the past three years Mme Volterra's flat racing successes have not been quite what the lady is used to. Her last big win was the Prix de Diane in 1964.

To make matters worse, after two bad years a coughing epidemic spread this season among the 55 of her 100 horses training.

Her latest success, however, has done all that was necessary to quell talk that she was thinking of reducing her stable.

"Bah," she said in that deep throaty voice, "it's quite untrue. People mistake selling a few fillies for cutting down. And to say that I haven't made any money is also untrue.

"Don't forget," she said, "that I have won £74,000 over the last two years with my steeplechasers."

The way the cash came pouring in for Mme. Volterra this week was this:

The 82 to 1 Topyo earned a cash prize of £74,000 plus 78 per cent. of the runners' entrance fees, making a total of £82,856.

Whereas before the race Topyo was worth a sleek £11,100 the moment he passed the winning post that sum mounted to £250,000 as a minimum estimate.

And if Mme. Volterra decided to breed from him she will have no trouble at all in flogging shares in a syndicate which could make his actual value £500,000. And added to this must be the incalculable boost the win will give to the rest of her stable.

Mme. Volterra assures me she hasn't yet made up her mind what is to happen to Topyo. She has ten days to say either yes or no to his running in Washington in November. And beyond that she refuses to think, for the moment.

CHANGES

Almost four years ago the French State Radio took a deep breath and went through the same birth pangs that the BBC are now suffering.

They quashed one of the four existing stations and reformed, shook up and modernised the remaining three, including a light entertainment programme which can be paralleled with Radio 1, christened France Inter.

This summer it topped the Continental listening polls with a 39 per cent. audience, passing both Europe No. 1 and Radio Luxembourg. At this moment more plans are being put forward in the circular grey and black Maison de la Radio in Paris for changes.

The modifications should interest the BBC who would now appear to have launched a station which the French radio boffins are beginning to think old-fashioned.

France Inter at the moment is divided into a series of very definite compartments: mornings for early risers and those who are working at home; early afternoons for mums, and early evenings for the young.

But with lots of pop music all the time. And as much audience participation as possible. All this was the brainwave of ebullient 40-year-old Roland Dhordain.

Now a calmer, less bouncy executive has taken charge of the three radio stations—Guy Begue. Speaking of France Inter, he said:

"We had to arrive at the stage we are now at. But the content is nil. It is empty. It is all pop music and disc jockeys."

He admitted that compartmentalising France Inter too tightly—something Radio 1 obviously does not do—was probably a mistake.

"It should," he said, "be possible to reach a far wider audience without losing any of our present listeners."

"But," said M. Begue, "to try for one particular audience is too limiting."

I hope the BBC is listening.

TALENT

He has big, expressive eyes, an eager manner, a hair-raising taste in shirts. And talent.

Derek Jarmen, the 24-year-old son of an air commodore and newly through the Slade, came to Paris this week to see his stage designs for Prokofiev's "Prodigal Son" at the Biennale Exhibition. His is one of only four English entries in this jamboree for young artists.

Or that is the official story. Five days after the prizes in all sections had been awarded, he wasn't at all sure who had won. "I've been so busy doing the things I wanted to do," he said. "A museum a day and I still haven't visited the Louvre."

He bashfully explained that he thinks of his designs in the past tense. "I did them in May, knew they were to be hung last June."