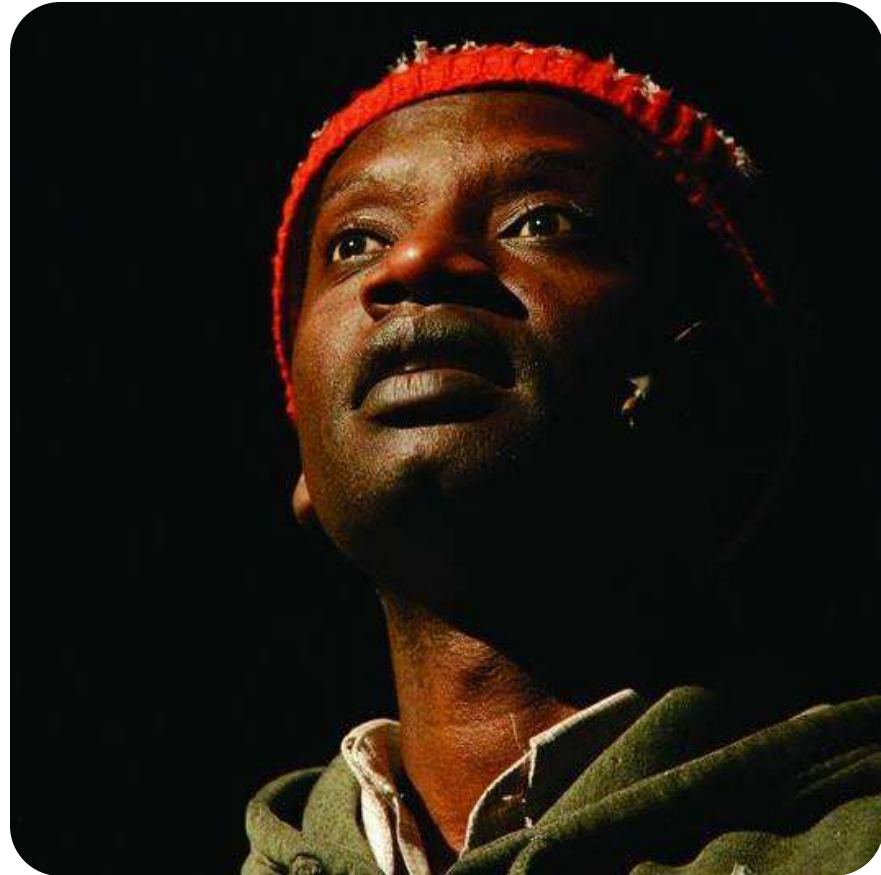


A man wearing a red cap and an olive green shirt is blowing a brass instrument, possibly a trumpet or cornet. He is positioned in the center of the frame. The background consists of numerous vertical, glowing lines of light, creating a sense of depth and movement. A large, white, stylized 'TN' logo is superimposed over the man's torso.

TN

GOING HOME

VINCENT HENNEBICQ
CRÉATION THÉÂTRE NATIONAL WALLONIE-BRUXELLES



The story starts in Hamburg. In a park in the snow. A distraught black man stands with 5000 euro at his feet. The hold-up went wrong and the Police have come to arrest him. Everyone is looking at him. He does not seem to understand why he is standing there. In just a few words, the scene is set: the story of “Michalak, the Ethiopian” unravels before us.

The play is about a young man, adopted by an Austrian family, who embarks on a chaotic journey from Salzburg to Addis Ababa. He fled from a country he could not identify to and dreams of easy money, women and sun. And yet, he will be confronted with the “System” :
Administration, Police, Justice...



GOING HOME NARRATES THE MAN’S SOLITARY FIGHT, HIS INNER QUEST, HIS WRONG-WAYROUND- JOURNEY. THIS MODEST AND HUMANE PLAY BY VINCENT HENNEBICQ COMBINES SPEECH WITH MUSIC; INTIMATE WORDS WITH METATHEATRE AND BROACHES CURRENT ISSUES (INDIVIDUAL RIGHTS, EQUITY IN JUSTICE, EXILE, THE WEST AS AN EL DORADO...)

Performed by Dorcy Rugamba, Michalak is neither a storyteller, nor a poet. He is true, direct, and does not use any embellishment. The plain, musical and genuine writing of this play reflects this too. We follow the character in the maze of his existence, with his hopes and fears, his humility and his wrath, his disappointments and dreams...

Accompanied by the live compositions of Vincent Cahay (piano and drums) and François Sauveur (violin and guitar), and illustrated by videos filmed in Ethiopia by Olivier Boonjing, GOING HOME immerses us, musically and visually, in Michalak's battered existence: his childhood in the Austrian countryside, his depression and alcohol consumption, his job in a brothel, his stay in prison, his wish to leave this world...

...AND YET, THE PLAY ENDS ON THIS NOTE OF HOPE:

"I AM HAPPY", A SENTENCE THROWN AT HUMANKIND AS A CRY FROM THE HEART OF A MAN WHO "WANTS TO FIGHT FATALITY". ONE MAN STANDING; A HARD-HITTING SHOW.



VINCENT HENNEBICQ

was trained and now teaches at ESACT (Conservatoire of Liège). His performances have an important musical dimension thanks to original compositions of musicians/actors who play live on stage.

DIRECTOR & AUTHOR

Parasites de M. Von Mayenburg
Théâtre National Wallonie-Bxl
Season 11-12

Heroes (Just For one Day)
Théâtre National Wallonie-Bxl
Season 12-13

Going Home
Théâtre National Wallonie-Bxl
Season 14-15

Etats d'urgence
Théâtre de Liège
Season 16-17

Wilderness
Théâtre National Wallonie-Bxl
Season 16-17

ACTOR

For J. Delcuvellerie, A. Araujo,
R. Ruëll, G. Cassiers, F. Murgia,
M. Simons, J. Verbist ...

PLAYWRITING

Playwriting advisor for Cie
Artara / Fabrice Murgia



DORCY RUGAMBA

lives in Europe since 1994. He studies to the conservatoire of Liège where he obtains the first prize of dramatic art. He is also a dancer formed in the Rwandan tradition within Ballets " Amasimbi Not Amakombe " established and managed by his father writer Cyprien Rugamba.

ACTOR

Rwanda 94
m.e.s Jacques Delcuvellerie

Darwin Hotel
m.e.s Benoît Luporsi

Tierno Bokar de Amadou Hampaté Bâ
m.e.s Peter Brook

Instruction de Peter Weiss
m.e.s Dorcy Rugamba
et Isabelle Gyselinx

Timon d'Athènes de Shakespeare
m.e.s Abib Nagmouchin

Bloody Niggers
m.e.s Jacques Delcuvellerie

DIRECTOR

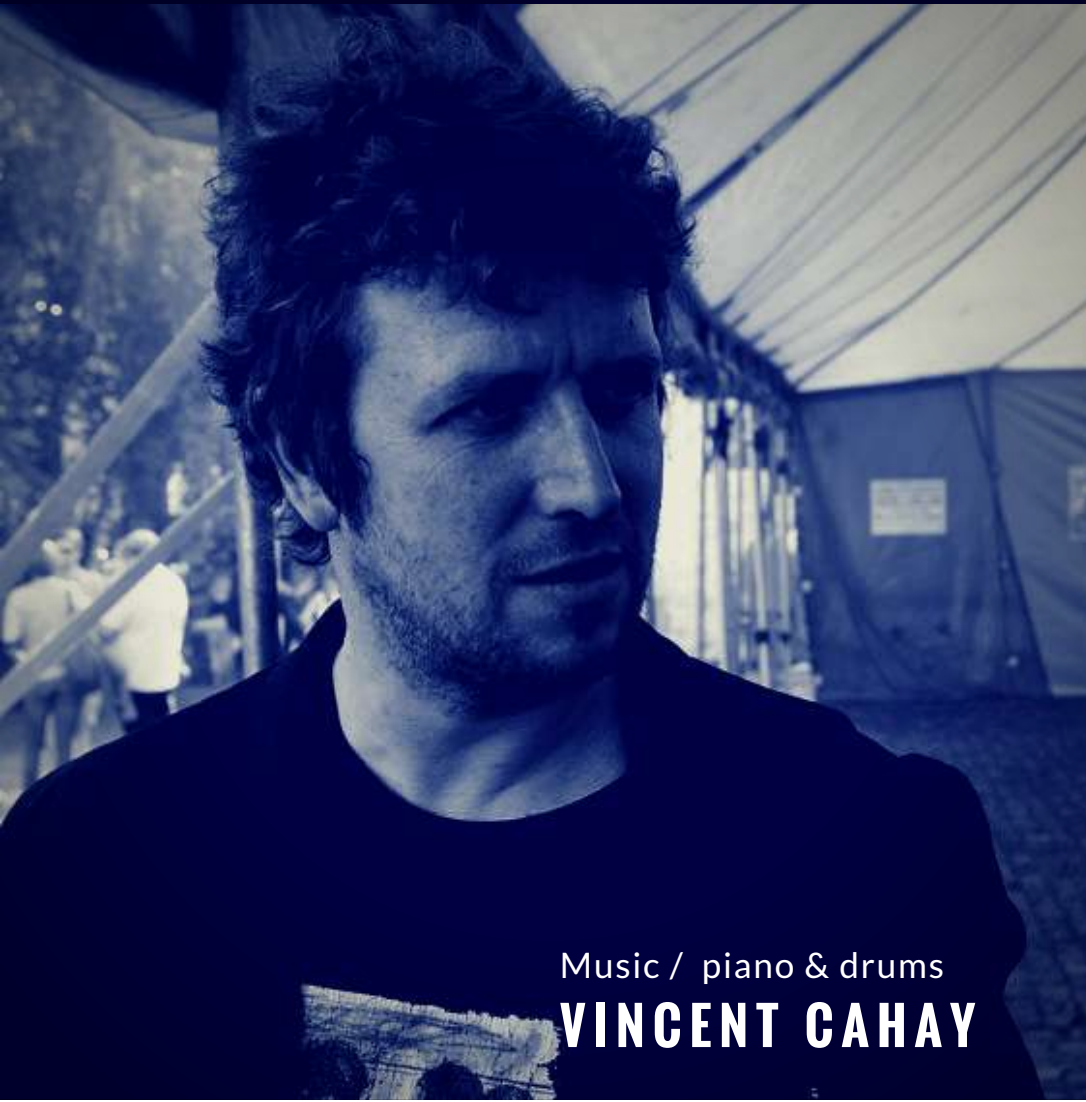
Instruction de Peter Weiss
m.e.s Dorcy Rugamba
et Isabelle Gyselinx

AUTHOR

Rwanda 94, Marembo,
Bloody Niggers



Music / guitar & violin
FRANÇOIS SAUVEUR



Music / piano & drums
VINCENT CAHAY

THE MUSIC

On the one hand we have the story, narrated by the actor Dorcy Rugamba. On the other hand, we have the live soundtrack played by Vincent Cahay (piano and drums) and François Sauveur (violin and guitar) with an interaction between text and music, and a work based on rhythms and silences.

“I WANTED TO NARRATE
A MODEST AND HUMANE
STORY”

THE VIDEO

present other images than those we usually have in mind when we think about Ethiopia: a very poor country, hit by starvation etc. I wanted to get away from this vision of misery and to show the greatness of this country, its ancestral culture, its beautiful landscapes, its huge coffee plantations and eucalyptus forests... Thanks to the video, just like Michalak, we may discover this country full of greatness and pride.

DIRECTION
VINCENT HENNEBICQ

INTERPRÉTATION OF MICHALAK
DORCY RUGAMBA

PIANO & DRUMS
VINCENT CAHAY
ALTERNATING WITH
MAXIME VAN EERDEWEGH

GUITAR & VIOLIN
FRANCOIS SAUVEUR
ALTERNATING WITH
GILLES GEENEN

AGE DESIGN AND LIGHTING
FABRICE MURGIA & GIACINTO CAPONIO

MUSIC
VINCENT CAHAY & FRANÇOIS SAUVEUR

VIDEO
OLIVIER BOONJING

COSTUMES
EMILIE JONET

STAGE MANAGER
ROMAIN GUEUDRÉ

SOUND OPERATOR
CÉDRIC OTTE

LIGHT OPERATOR
JODY DE NEEF

STAGE HAND
LUCAS HAMBLLENNE



Meet with VINCENT HENNEBICQ

How is *Going Home* born?

I played in *Tribuna(a)l* by Jos Verbist and Raven Ruëll, a performance immersing us into the twists and turns of ordinary Justice. In order to enrich my work as an actor, I went to many trials and was hit by judicial reality. I discovered a bunch of incredible stories, among which the one of Michalak, which was told by a lawyer. It seemed so rich and singular that I wanted to narrate it, in my own way.

What is this story about?

It is a story about a “wrong-way-round-immigration”, the story of a man who absolutely wants to flee Europe instead of integrating the continent. By chance, he ends up in Ethiopia where he decides to construct his life, start a family and where he finally feels in harmony with his inner self. But the system will catch up with him. Because of an identity inspection, his past is rising to the surface again and he is forced to go back to Europe.

This performance also sheds light on what creates one’s identity.

Yes, the question I ask (myself) is: where is our “home”? In the end, it does not really matter where Michalak is from and what his nationality is. First and foremost, he is a Man.

You also talk about North-South inequalities.

Indeed. When he arrives in Ethiopia, he works in a coffee plantation. He suddenly realizes the incredible disparities between the North and the South, comparing the price of a kilo of Ethiopian coffee, which is the best coffee in the world, with the price of a cup of coffee sold in Europe. Actually, Africa does not need help; it most importantly needs Justice.

With an actor, playing solo, who has to personify Michalak.

Indeed. It is a first-person narrative, where the actor tells his story in front of the audience, without the usual theatrical detachment. Even if we shape the play and accompany it with music, the starting point of everything is the actor’s presence on stage. What matters to me is to present a true story, which truly existed. If this story also denounces a system, so much the better! I see this play as a “biopic”: the path of a man, which in the end could reflect the path of all men. A personal, yet universal trajectory.

The performance ends on a note of hope.

Yes, it does end well. I wanted to present a side of Justice that can also be humane. The judge is on the side of Law and yet shows comprehension for this man. We are not facing raw condemnation without soul in this case.

Justice, which stands at the very heart of your play, is broached here in terms of Respect of Law and Equity.

Yes, clearly. Throughout his life, Michalak has to face injustice. Of course, this man is not a Saint. He robbed a bank two times, he had a chaotic youth, but he is always confronted with stories of injustice. And yet, all he wants is to find his place in this ruthless world and a home that would welcome him. He has little knowledge. He is totally out of sync and destitute. He mostly thinks with his hands more than with his brains. This confrontation between a man who ignores almost everything about his past and the reality of our world is very interesting. It



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THÉÂTRE NATIONAL WALLONIE - BRUXELLES
JULIETTE THIEME

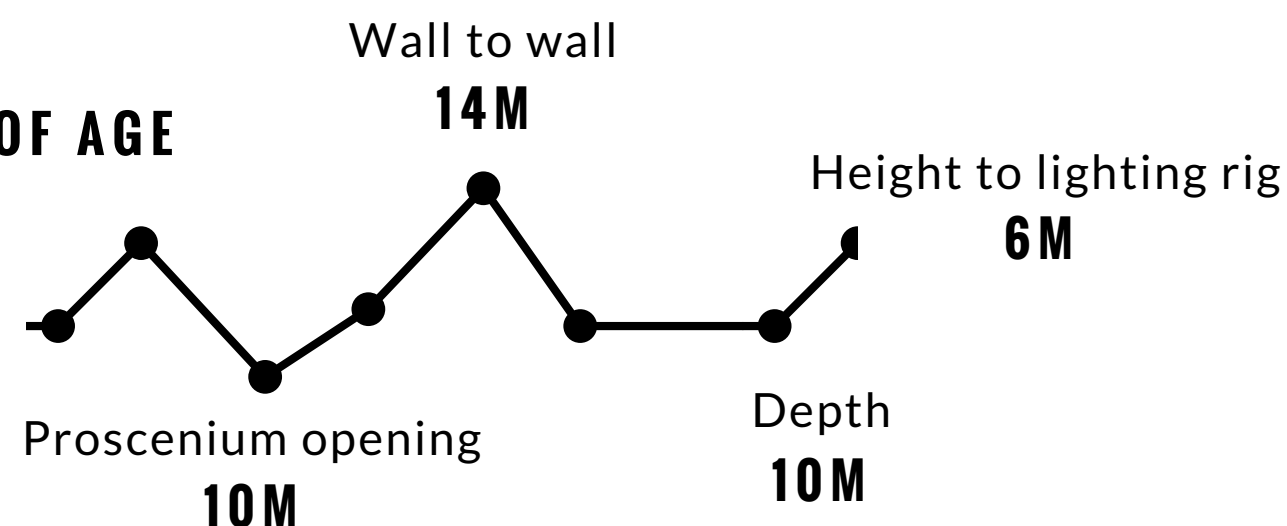
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JTHIEME@THEATRENATIONAL.BE

Team on tour
8 PEOPLE

Duration
60'

FROM 12 YEARS OF AGE

MESUREMENTS



N.B.

A lighter version of the play exists and can be planned once our technical team has analyzed the plans of your venue. Please, contact the Tour department of Théâtre National/Brussels for more information.

CREATION

3 > 14 FEB 2015

THÉÂTRE NATIONAL
WALLONIE-BRUXELLES

(IN FRENCH WITH DUTCH SUBTITLE)

GOING HOME ON TOURS

Théâtre des Doms-Avignon, Le Safran Métropole, Chudoscnik
Sunergia Eupen, Maison de la culture de Tournai, CC de Huy, CC de
Bertrix, CC d'Ottignies, Maison de la culture de Arlon, Maison de la
culture de Ath, Wolubilis, Espace culturel Ronny Coutteure-Grenay.

Tour 17-18 in progress

Operation Period: November 2017 > April 2018

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THE TECHNICAL RIDER



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PHOTOS IN HD



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THE PRESS REVIEW



ON TOUR WILDERNESS

Director Vincent Hennebicq / Author Arie Worthalter & Vincent Hennebicq

We are inspired by his story – the tale of a man who rejects the compromises imposed by society, and who will go beyond himself into an extreme experience – to write WILDERNESS. We both need to create this performance because we need to re-discover time, space and silence. Three essential things that are disappearing little by little and which represent perhaps the true riches of today. Three things which perhaps future generations will not know.

DOWNLOAD 
THE TOUR CALENDAR



NEXT CREATION L'ATTENTAT

Adaptation of the novel of Yasmina Khadra - Director Vincent Hennebicq

One evening, while Amine is working at his hospital, a young suicide bomber blows herself up a few blocks from the care centre. The injured arrive successively and Dr Amine operates on one after the other. Once home, exhausted, he is called back to the hospital to identify the suicide bomber – he discovers the body of his own wife.

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THE ARTISTIC FILE





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GOING HOME

VINCENT HENNEBICQ

A THÉÂTRE NATIONAL WALLONIE-BRUXELLES PRODUCTION
A CO-PRODUCTION OF THE FESTIVAL DE LIÈGE • KVS
SUPPORTED BY LA CHAUFFERIE ACTE-1



FESTIVAL DE LIÈGE



LA CHAUFFERIE acte 1
pratiques théâtrales - recherche & développement

NOV 2016