



Show for all ages from 3 years
January 2010 creation





Le Clan des Songes Theatre Compagny

Over 20 years, Marina Montefusco and her company 'Le Clan des Songes' have developed a theatre of powerful and dreamlike imagery whose preferred mediums are puppetry and animated forms.

Through this the company plays a part in the recognition of a form of theatre which is open to all realms of contemporary creation.

The expressive universe of 'Le Clan des Songes' is enjoyed by all age groups; although young children remain our principal audience.

10 shows created : '*Colère Polaire*', '*Louve Ronde*', '*Souvenir d'un Pantin*', '*Cargo*', '*La Nuit s'en va le jour*', '*Fragile*'...

Hundreds of performances in France....

In major theatres nationwide; state funded theatres, private or state-subsidised theatres, combined district councils, National Theatre of Toulouse, Avignon Festival, Luluberlu Festival at Odysud Blagnac, Marionnettissimo, Charleville Mézières International Festival...

And abroad...

Tour of Asia (Japan, South Korea, Taipei), Quebec, Brazil, Israel, Singapore, Assitej International Festival in Montreal, Bravo Helsinki Festival, Figurteater in Oslo, Vermont Festival (USA), Théatralia in Madrid ...

The Trilogy



For young children, who often discover the magic of theatre for the very first time, we have created a trilogy beginning in 2007 with *LA NUIT S'EN VA LE JOUR* a poetic fairytale in search of the living world of the night.



FRAGILE, the second part was created in 2010. Instability, an allegory of the fragility in every living thing, is at the heart of the narrative.



The third shutter of the trilogy is in the course of creation

About young audience

Conscious of the needs of a young audience, we are particularly attentive to the welcome offered in the auditorium. Transformed into a cosy and reassuring space, it becomes a real place of transition, a place to let go of reality and journey towards the imaginary. The players lead each spectator to their seat, thus creating an initial bond of trust. The number of spectators is limited to allow proximity to the representations. In this way we control the audience's interpretation of the different stimuli presented because in the world of puppetry, silent and intimate, every detail counts.

The theme of the show

The strange journey
of this little man,
fragile and solitary,
his sole travelling companion:
a bag containing a whole magical world.
His path?

Just an erratic line
sometimes straight
other times broken
looming like an impassable mountain
or plunging into the abyss,
forever changing.

And who are they
these cartoon-like folk
some seeming hurried,
others self-assured or a little lost,
who cross his path?

'Fragile' is a poetic portrayal hovering between imbalance and instability.
A topsy-turvy world which speaks of the pleasure gained through surpassing
one's own limitations.

Form and artistic style

"I looked for a minimalist form and a simple and uncluttered artistic style which doesn't take attention away from the essence of the piece and lends itself easily to transformation.

The set is limited to objects essential to the performance, ready to disappear or to be transformed to allow the audience's imagination to wander.

Among my sources of inspiration: The well-known animation series 'LINEA' (1975-1984) by the Italian Osvaldo Cavandoli who brought animation back to one of its original forms: a single line evolving on a neutral background."

Marina Montefusco

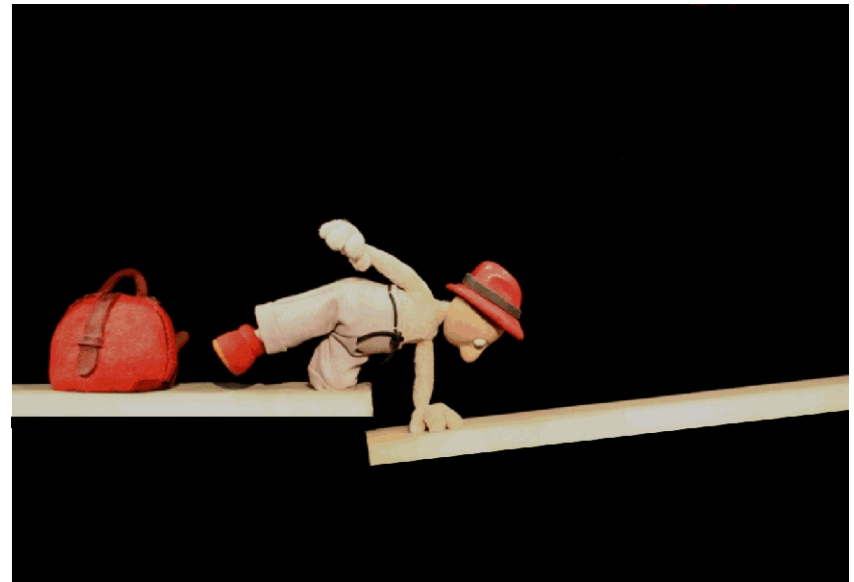
The script and language

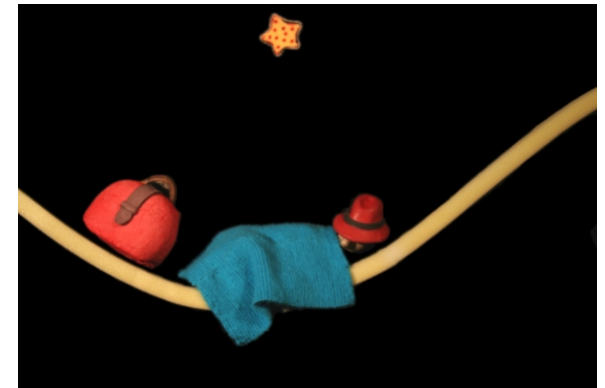
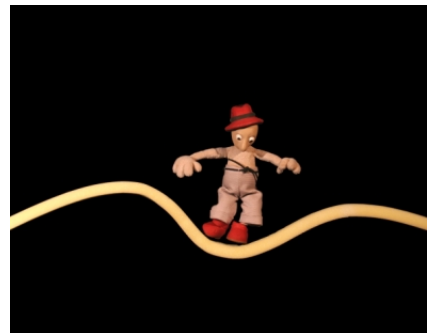
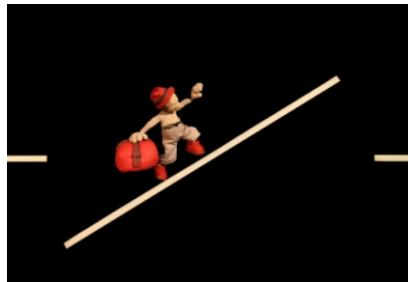
The script of Fragile is above all visual.

First of all the images were drawn. They were then linked in a surreal alliance which brings forth the meaning.

Despite the obvious underlying theme, we don't look to develop a spoken narrative.

The story progresses through successive transformations and storyboards and, in the end, nurtured by the work onstage and suggestions from the team, the show presents itself as a series of short stories built around an improbable search for balance.





Performance technique

The scenography, completely invisible, consists of a set conceived for side-lit puppetry.

The puppeteers mainly use the Bunraku theatre technique (three-man puppet manipulation).

Our company is highly skilled in this technique which gives an animated object all its magic by allowing fast movements and weightlessness.

The role of music and sound effect

In silent theatre, music becomes language as much as the images and the lighting.

We have once again, thanks to a talented composer, risen to the specific challenge of creating from scratch an original world of sounds which is in fusion with the visual.

Acknowledgements

Show created in co-production with **La Ricamarie Cultural Centre**.
With help from **Midi-Pyrénées Regional Council**,
Midi-Pyrénées Regional Department of Cultural Affairs
and the **General Council for the Department of Haute-Garonne**.



Theatrical team

ERWAN COSTADAU - Lighting design and technical management

ISABELLE PLOYET - Design and construction of the fabric sections of the puppet stage, assistance with puppet and prop manufacture.

LAURENT ROCHELLE - Original score

VALÉRIE GOSSELIN - Costumes

HERVÉ BILLERIT - Tour management

JEAN LOUIS SAGOT - Scenography and set manufacture, graphics and communications

MARINA MONTEFUSCO - Conception and playwriting, direction, creation of puppets and props.

Three-man puppet manipulation

Isabelle PLOYET, Erwan COSTADAU, Marina MONTEFUSCO.

Partners

Ramonville-St.-Agne Cultural Centre (Haute-Garonne)

The town of **Tournefeuille** (Haute-Garonne)

Rodez Cultural Youth Centre (Aveyron)

Lormont 'Culture et Partage' association (Gironde)

Villeneuvois combined district councils, **Villeneuve-sur-Lot** (Lot-et-Garonne)

Odyssud Luluberlu Festival, **Blagnac** (Haute-Garonne)

Lavelanet Culture', Lavelanet (Ariège)

'Le Parvis', **Tarbes** (Hautes-Pyrénées)

A big thank you to

'**L'Ustinopie**' in Villemur-sur-Tarn
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and also to Pierre Gosselin and Hélène Samba for their invaluable collaborations.

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REVIEWS

L'ATHANOR' - ALBI - 02/02/2011

This noble and positive show continues on its merry way, as does the little man of the show who comes and goes, trouble-free, determined. It speaks of the limits imposed upon each one of us and the pleasure gained from overcoming them. A puppet manipulation of infinite dexterity, stunningly simple worlds, a profound love of the soul, an incredible hope, a tale you can identify with which imparts an interior strength, a well-being, a goodness.

Comments from members of the audience

PATRICE DUPAS - TOULOUSE

Thank you for this wonderful show ...The best of the 3 that I have attended. Like a cleansing breath of fresh air ...a beautiful allegory of life, of our lives So long live 'Fragile' ...the clouds that blow away in the end most certainly have dreams inside their lining.

MR GRANIER, a 'child' over 30

Ladies and gentlemen, what a pleasure!! I was spell-bound. My son and I were left open-mouthed with wonder whilst laughing out loud at the same time. The puppet manipulation is of an incredible accuracy, I'd have believed I was watching animation. Thanks once again for this little masterpiece. Keep it up, it's heart-warming.

MURIEL BARBAZAN - CASTANET TOLOSAN - 26/02/2011

A big thank you for this joyous, expressive and dream-like show. Louise (4 years old), was in absolute wonderment and the magic lasted above and beyond the duration of your show and the pleasure of talking about it the same evening.
Well done! We would simply have liked to give you a kiss to say thank you.

