

THEATRAVERSE PRESENTS



WRITTEN BY SEAMUS COLLINS / DIRECTED BY JOANNE ALLAN

*A bilingual (French/English) play*

*Creation 2014*



## **Table of contents**

- 1. Project Description**
- 2. Author's note**
- 3. Director's note**
- 4. Extract**
- 5. Audience development activities**
- 6. Theatraverse company CV**
- 7. Artists' biographies**
- 8. Partners**
- 9. Press extracts and reviews**
- 10. Contacts**

## 1/ Project Description

“Good artists copy; great artists steal.”

- Picasso

“Good artists copy; great artists steal.”

- Steve Jobs

*Great Artists Steal* is the product of an alliance between Belfast-based writer Seamus Collins and Paris-based theatre company *Theatraverse*.

A rather uncommon common course of study at Queen’s University, Belfast (French and Drama BA Hons) indirectly led to *Theatraverse*’s artistic director Joanne Allan meeting Seamus Collins.

Seamus had already considered writing bilingual theatre, but had doubts about finding the means to have this unusual work staged. When a fellow artist introduced Joanne and Seamus, it became immediately apparent that collaboration would ensue.

After several meetings, in both Paris and Belfast, the project began to take shape.

Both passionate about language and serious about having fun with words, Joanne and Seamus, along with the *Theatraverse* actors, have since been playing with the bilingual text, exploring the innumerable ways the French and English words can meet.

*Theatraverse* was selected to participate in the *JOLT* arts festival in Gloucester, where they were artists-in-residence for one month, leading workshops and rehearsing until the festival culminated with a preview of the show.

The team performed an abridged 50-minute version of the show during a three-week run at the *TheSpaceUK*’s *Venue45* for *Edinburgh Fringe Festival* in August 2014.

Autumn/Winter 2014 sees the team working on the full-length show, concluded by premières of the unabridged *Great Artists Steal*, before performances in Paris, the UK, Canada and North America in 2015.

All performance events are accompanied by bilingual theatre workshops and conference and discussion opportunities with the author, director and actors.

## 2/ Author's note

In a bizarre world where not even language is as it should be, The Man enjoys a reputation as one of the greatest inventors of his generation. He lives in his lavish hole in the ground with his younger, prettier partner, The Woman.

Despite his past success The Man appears to have fallen on hard times; his recent inventions haven't been nearly as popular. People have started suggesting that he has lost his touch. It even appears that his relationship with The Woman is deteriorating.

The Man has begun mentoring young inventors, desperate to salvage his floundering career. This is when The Man and The Woman meet The Younger Man, a brand new inventor with a very exciting idea. He's going to invent the wheel.

Initially star-struck by meeting The Man, The Younger Man soon realises that his mentor is not what he seems.

For a long time it has been an ambition of mine to write a bilingual play so I was very pleased when I came in to contact with *Theatraverse*. I had several ideas initially but settled on the idea of primitive inventors of varying abilities working for and against each other. I wanted to use language to highlight their abilities. I decided that The Younger Man should speak French to demonstrate that he is a great artist, while The Man and The Woman are still struggling to speak a primitive form of English, which The Man is unable to develop.

The play developed like I did as a writer; slowly. Every failure and every success taught me something new about how to write a play. These lessons have come to be part of the story as The Younger Man struggles to recreate his initial vision in an increasingly hostile universe. It is also an examination of the famous quotation "Good artists copy; great artists steal" which suggests that true originality is near impossible to come by. Our influences define what we create. Admiration for other artists or inventors leads to a transportation of ideas. The difference, according to the quotation, between good artists and great artists is that while good artists simply reproduce an idea as they find it, great artists steal the idea and turn it in to something new. I found this idea very interesting and thought that the invention of the wheel would be the perfect subject to demonstrate this lesson.

Given the absurd nature of the play I thought it would be fun to play around with the question of when the play is set. The ridiculous language "Anglish" seems to suggest that this could be either a prehistoric or a futuristic setting – presumably following some kind of apocalyptic event. This ambiguity helps give the message of universality; even in the strangest of worlds human nature and how we come up with ideas will always stay the same, and, like the wheel, it will keep on turning, again and again.

Many great artists have influenced me. I hope I've stolen their ideas, instead of just copying them.

Seamus Collins

« [...] le verbe lui-même doit être tendu jusqu'à ses limites ultimes,  
le langage doit presque exploser, ou se détruire, dans son  
impossibilité de contenir les significations. »

Eugène Ionesco

### 3/ Director's note

Three actors share the stage for 1 hour, in a performance for audiences of all ages.

#### Language

« Mais tout est langage au théâtre :  
les mots, les gestes, les objets, l'action elle-même car tout sert à exprimer, à signifier.  
Tout n'est que langage. »

Eugène Ionesco

Having read some of Seamus Collins's earlier work, it was clear to me that here was a playwright that we would like to work with. When I discovered his dream to write bilingual theatre, we immediately got started working on the show's concept. The linguistic absurdity that *Theatrace* has played with in the past is taken one step further in Collins's piece, with the characters speaking not only French, but also the seemingly primitive "Anglish". Language is one of many inventions that elude our protagonist, The Man, something he fails to perfect and that his younger protégé betters him at.

#### Themes

*Great Artists Steal* balances several themes, ranging from the *ennui* of daily life and the challenges of marriage, to the abominable crimes committed for the sake of acclaim. Collins presents us with a 21<sup>st</sup> century theatre of the absurd: horrors rendered banal, language in deconstruction and cyclical plots are all key ingredients, and will be familiar to connoisseurs of Ionesco and Beckett. In Collins's play, however, we have a modern, even post-modern, setting.

Survivors of an apocalyptic event that is never referred to, the characters – with their Ionesco-style label names – have regressed. "Progress" has taken them so far that all basic and simple functions have been lost, and they are now forced to quite literally re-invent the wheel. More inventions flow, at turns amusing and confusing the audience, and the spoken word is perhaps the most engaging of them all.

#### Staging

The staging of this play is influenced by the work of Emmanuel Demarcy-Mota, Peter Brook, and Robert Wilson. Modern yet regressive, stark set and costumes leave the characters beyond – rather than behind – the times and quite out of vogue. The actors breathe life into a text free of clutter. Inventions are not only material, but also linguistic, and even physical; the actors' physical theatre training are vital to this exploration.

Influences also come from the films of Jean-Pierre Jeunet and Stanley Kubrick.

Trickery and theft thrive in a bleak ambiance, where the grave becomes banal and where thoughts are worth so much more than the penny idiom would have us pay.

Joanne Allan

#### 4/ Extract

**Great Artists Steal  
By Seamus Collins**

**Extract of Scene One**

The Woman: Perhaps maybe The Younger Man have hunger?

The Man: Aye, I almost forget, want you to eat, The Younger Man?

The Younger Man: Oui, j'ai faim. Merci.

The Woman: I also have hunger. Have you hunger, The Man?

The Man: I want no bread.

The Woman: Very well. We eat without he, The Younger Man. After this you go sleep. Agree?

The Younger Man: Oui, d'accord. Mais, qu'est-ce qu'on mange?

The Woman: Bread.

The Younger Man: C'est quoi ça?

The Man: Bread be horrid.

The Woman: Pay no attention to he, The Younger Man. I invent bread and I think that it be extremely delicious.

The Younger Man: J'attends avec impatience. Ça va être délicieux, je le sais.

The Man: Seat down, The Younger Man.

The Younger Man: Merci, l'Homme.

*They have a seat. The Woman gives bread to The Younger Man. The Bread is in loaf form but they have not yet figured out how to slice it. The Woman breaks off a chunk of the loaf with her hands. They eat with their hands.*

The Younger Man: J'aime la forme de ce pain là.

The Man: Do you like to go hunt, The Younger Man?

The Younger Man: Oui, je chasse. De temps en temps.

The Man: I think that to hunt make mankind powerfuller than every animals in the whole life. To kill what be weaker make mankind better, it make mankind powerfulest.

The Woman: We also require the meat.

The Man: Aye, the Woman, we require the meat but more importance be the power the kill give to we.

The Younger Man: Il est impeccable ce pain, La Femme. Un vrai chef d'oeuvre.

The Woman: It please I much that you enjoy bread.

The Man: Bread be too difficulty to eat. It be too big.

The Woman: If only it be made more small or cut in slice.

The Man: Aye, more small. But how?

The Younger Man: On peut utiliser ça.

*The Younger Man takes out the first weapon ever made.*

The Man: Why for use that for?

The Younger Man: Attendez.

*The Younger Man slices at the bread with this knife-like weapon. The Man and The Woman watch in amazement.*



Photo: Pierre Joly

## 5/ Audience development activities

*"Theatre is always more than mere language.*

*Language alone can be read, but true theatre can become manifest only in performance."*

Martin Esslin

### Workshops

All of *Theatrace*'s artists are experienced bilingual theatre workshop leaders, and our sessions are tailored to suit the needs of each group that we work with. We work with a wide range of age groups, from the very young (3-4 years), right through to adults and semi-professionals.

We generally adapt our workshops to be in line with our current production, although this is not always the case – with young children we tend to opt for sessions that tie in with their group leaders' project.

Sessions consist of a presentation of the company and leaders; a physical theatre warm-up; stage practice with the text; and a Q&A session to conclude. The pedagogical content (discussion of themes, historical context, translation and adaptation processes) is designed in collaboration with teachers and trainers to ensure the session is relevant to the participants.

Throughout all of our workshops, we use a bilingual language – switching freely between English and French (depending on the ability of participants). The aim is to be comfortable playing with language and to be able to improvise and have fun in either tongue (or both) on stage.

### Conference

Writer Seamus Collins and director Joanne Allan propose a conference on the play, focusing on the bilingual nature of the text. Participants have the opportunity to find out about the process of creating a play using two languages, from the first phase of conception all the way to the stage. The focus is on the role of language and the translated word in our work.

We address the play's themes, as well as discussing the following:

- The motivation for and activity of a bilingual theatre company;
- The impetus for and execution of writing a bilingual play;
- The evolution of the text throughout rehearsal process;
- Performing bilingual theatre in France and the UK

There is be time for discussion at the end of the conference.

The session lasts two hours and requires a projector. It can be held in the theatre space or a conference room.

### Post-show discussion

The actors, director and playwright are available to discuss the show after all performances. Post-show discussions allow us to exchange views on the themes and form of the play, and to hear audience feedback, which is invaluable to us. We are happy to participate in both formal and informal discussions as often as possible and no charge applies for the artists' time on these sessions.



## 6/ The Company: *Theatraverse*

*Theatraverse*'s first project was a devised play, *Lost in Scotland* (adapted from *Scotching Scottish Clichés* by Théodora Olivi and Isabelle Gilbert). The play was devised in 2009 during residencies in the French Alps and in Paris and was performed in 2009-2010 at theatres and arts venues across the UK and France. Around 1,000 tickets were sold in total.

*Rhinoceros* was a second bilingual play and has been performed 32 times, to a combined audience of over 1,660 in the UK and France. It was first performed at the *Théâtre du Voyageur*, Asnieres-sur-Seine, in June 2012. As well as several venues in France, the team performed at the prestigious Edinburgh and Belfast Festivals in 2012 and 2013 respectively. Workshops and post-show discussions were very popular with this show, interesting students and adults alike.

*Theatraverse*'s performances are always accompanied by bilingual theatre workshops, discussions and conferences, held at local schools, universities and theatre clubs. Workshop participants already number over 1000.

Throughout all our artistic endeavours, Play - in all its forms - is at the core of our work. The multicultural nature of the company offers a host of possibilities for playing together and invites audience members and participants alike to play an active role in our creation.

“[...] one can see that everything is a language for something and nothing is a language for everything.”

Peter Brook



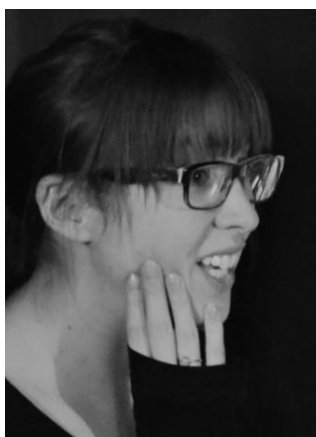
Photo: Pierre Joly

## 7/ The Artistic Team

### Joanne Allan, Director, Scotland

"Director Joanne Allan and her energetic, LeCoq-trained ensemble, Melanie Tanneau, Siva Nagapattinam Kasi, Cedric Merillon clearly share Collins' vision, bringing comedy and tenderness to the script"

The Stage



Director and actor trained at the *International Theatre School Jacques Lecoq*, Joanne is passionate about playing with language and specialises in Theatre of the Absurd.

A graduate of *Queen's University, Belfast*, where she studied French and Drama, in 2005, she directed her first bilingual play, *La Leçon/The Lesson*, by Eugène Ionesco.

Joanne is one of the founding members of *Theatraverse*. Both *Rhinoceros* and her previous creation, *Lost in Scotland*, were accompanied by bilingual theatre workshops and toured across the UK and France.

An actor at the *Théâtre du Voyageur*, near Paris, Joanne performs in French, mostly Shakespeare but sometimes devised work. She works closely with artistic director Chantal Melior on the dramaturgy of translated works.

Joanne also regularly leads bilingual theatre workshops for *Theatraverse*, working with participants of all age groups. Weekly workshops are given for children for the *Ville de Paris*, and occasional workshops and conferences are given alongside performance runs.

### Seamus Collins, Writer, Northern Ireland

"[...] writer Seamus Collins must be a bit of a genius." The Stage

Seamus Collins is a playwright whose work has been performed predominantly in Belfast but also in Galway, Edinburgh, Newcastle and Washington, DC.

After winning the *BBC Writersroom 10* competition he spent a year working with the *BBC Writersroom*, and had a short play commissioned for BBC Radio 3.

Seamus is currently developing plays with both the *Tinderbox* and *Chatterbox* theatre companies in Belfast. After completing *Tinderbox's Fireworks* young writers programme Seamus was commissioned to write for the *Swing State Cabaret* which took place in the MAC, Belfast, on the eve of the American presidential elections. Following the success of this event Seamus was commissioned to write a full-length play by *Tinderbox*.

Outside of theatre Seamus has completed a short film which was funded by Northern Ireland Screen and is currently developing another short film script. He has also been developing a sitcom with *Mighty Sprite* and *Green Inc*. He was recently commissioned to write an episode for this sitcom.





**Cédric Mérillon, Actor, France**

“Cédric Mérillon's *The Younger Man* is smart and Mérillon plays him so well – fresh, lively, nuanced and charming.” For All Events

Cédric discovered theatre when he was seventeen, taking part in a two-year theatre research lab, led by Ludwik Flaszen, collaborator of Grotowski, and Monika Pagneux, Jacques Lecoq teacher.

In 2004, he co-founded *Théâtre la Boutonnière* in Paris, focusing on new writing and devised theatre. Here, he was assistant director on numerous productions with the theatre's company in residence. During this time he also facilitated and participated in several workshops.

Cédric went on to train at *Jacques Lecoq Theatre school* in Paris in 2007, graduating in 2009. He then completed a Masters in physical theatre, at *Saint Mary's University College* in Twickenham. Here he acted in numerous plays, and learned to love acting in English.

After leaving England, Cédric was involved in several shows, which afforded him the opportunity to travel extensively to countries such as Portugal (*As Loud as Silence*), Scotland and Northern Ireland (*Rhinocéros*), Senegal (*Gamblers*) and South Korea (*Rêve du Papillon*).

In 2012, Cédric moved to Cork where he has since performed in *Cleansed* (Irish première, *Granary Theatre, Cork*), *Dradin*, *In Love* (*Galway Festival; Granary Theatre, Cork*), and *Bug* (*Half Moon Theatre, Cork*).

Cédric has been a member of *Theatraverse* since 2011, and performed the bilingual role of Dudard in *Rhinocéros*. He also leads theatre workshops with the company, specialising in sessions for teenagers and adults.



**Siva Nagapattinam Kasi, Actor, France**

“Siva Nagapattinam Kasi is wonderful as *The Man*, an inventor, who is solid and strong, a bit naïve but with an ego.” For All Events

Born in Amsterdam to an Indian father and Dutch mother, Siva spent the early years of his childhood switching between mother tongues: he grew up in France, the Netherlands, and the United Kingdom, where he spent a great deal of time in his uncle's London theatre.

Siva studied in France where he went on to develop a multitude of skills in different fields, including carpentry, information technology and international commerce. He spent three years in India, working as a translator for a French NGO and where he was confronted with the Tamil culture and language.

In 2002, Siva entered the world of professional theatre. Having followed a number of AFDAS-funded training programmes, he became a permanent member of Chantal Melior's *Théâtre du Voyageur*, where he has performed numerous roles in about a dozen plays, ranging from Shakespeare to devised philosophy-inspired theatre.

Siva joined *Theatraverse* as a scenographer for *Lost in Scotland*, and more recently played the role of Jean in *Rhinoceros*. Workshop leader and coordinator for *Theatraverse*, Siva works with students of all ages and specialises particularly in theatre workshops for young children (4-11 years).

**Mélanie Tanneau, Actor, France**

"The Woman played by Mélanie Tanneau, is a strong and complex character who (re)invented singing and bread. Tanneau is vibrant, bold, sensitive and at times clownesque." For All Events

Mélanie began her performance training when she was fifteen, at the *Ecole Nationale de Cirque* in Châtellerauld (France).

During her three years there, her time with Roser Seguar and Isona Dodero encouraged her to focus on clown work. Meanwhile, she continued to develop her skills in dance, capoeira and circus performance.



Mélanie's interest in languages led to performances in Spanish (*Les Anacroniques*, Toulouse) and English (*Fairground Theatre*, Bristol). After two years spent in England, during which time she worked on a number of productions - including the devised performance of *The Red Man* (*Tobacco Factory*, Bristol, 2008) - Mélanie returned to France to complete two years of further training at the *International Theatre School Jacques Lecoq* (2008-2010).

Since graduating from the *Lecoq* school, she has been involved in the creation of *38, International Theatre Company*, and has worked briefly with *Teatr Piesn Kosna/Song of the Goat*, in Poland. She is also part of *Les Désaxés du Mambo*, a clown project. She has recently been working on *38's* latest production, an adaptation of *Master and Margarita* by Mikhail Bulgakov, which was played at the 2012 edition of *Théâtre du Soleil's Festival des Premiers Pas*. Melanie recently participated in a workshop with *Complicite* in London.

Mélanie performs in both French and English in *Theatraverse's Rhinoceros*, in the role of Daisy. With *Theatraverse* she leads bilingual theatre workshops for all age groups.

**Set Design:** Joanne Allan, Cédric Mérillon, Siva Nagapattinam Kasi, Mélanie Tanneau

**Graphic Design:** Bénédicte Perreira da Lago

**Photography:** Pierre Joly

**Video:** Peter Marsden and Farid Cherqaoui

**Web:** Hamish Davey Wright

**Assistants:** Alexander MacLachlan and Michael Richardson

**Theatraverse President:** Rémi Ducasse

**Theatraverse Secretary:** Claire Guérin

**Theatraverse Treasurer:** Arnaud Dollet

## **8/ Partners**

To date, Theatraverse has performed their shows to a combined total of over **2,650** people, and workshop participants number over **1000**! We have been working in collaboration with the following partners:

### **Current partners for 2014/2015 [*Great Artists Steal*]:**

#### **In the UK:**

- Edinburgh Fringe Festival
- The Space UK (Venue for Fringe), Venue 45
- JOLT Theatre Festival, Gloucester (residency and workshops July 2014, previews)
- Queen's University Belfast: long-term partnership
- Lycée Charles de Gaulle, London – workshops (ages 12-18)

#### **In France:**

- Ville de Paris: Weekly workshops in local primary schools (ages 9-11)
- Ecole Maternelle Ménil, Asnières-sur-Seine: Weekly workshops (ages 4-5)

### **Previous Partners:**

#### **In the UK:**

- Edinburgh Fringe Festival
- RWCMD (Venue13 for Fringe)
- Queen's University, Belfast
- Glasgow West End Festival
- Nairn Book and Arts Festival
- French Institute, Edinburgh
- Aberdeenshire Council
- Scottish Youth Theatre
- Alliance Française, Glasgow

#### **In France:**

- Ville de Paris
- Théâtre du Voyageur, Asnières-sur-Seine
- Acte 2 Theatre, Lyon
- Ville de Couteron
- Ville de La Grave
- Crèche Océane de Merveilles
- Cité Scolaire Internationale, Lyon
- Lycée Ana Judic et la Ville de Semur-en-Auxois
- Ville de Samois-sur-Seine

#### **Europe:**

- European Youth in Action programme

## 9/ Great Artists Steal Reviews

From press and review websites following performances of *Great Artists Steal* at theSpaceUK's Venue 45 during the *Edinburgh Fringe Festival*, 1-23 August 2014:

### THE STAGE



"This, fantastically original, absurd comedy sees little borrowing or stealing, and this originality makes the show really rather wonderful."

"[...] writer Seamus Collins must be a bit of a genius. He strips the English language back to its most basic components ("I eye hurts still," "What time be it?") but keeps the French more easily recognisable, and he does this without his audience ever losing track of what is going on."

"Director Joanne Allan and her energetic, LeCoq-trained ensemble, Melanie Tanneau, Siva Nagapattinam Kasi, Cedric Merillon clearly share Collins' vision, bringing comedy and tenderness to the script[...] you can't help but be drawn into their barmy, dark little world where murder is commonplace but falling in love is much more complicated."

### BROADWAY BABY



"It is bizarre and stimulating in equal measure, where every abuse of theatrical convention is to some delicious purpose."

"The performances are vivid, strange and exquisitely tight. Their delivery of the tongue-tying dialogue is impressive but it's their bodies that attract most attention."

"If language is a transparent window into meaning then this is a heap of broken glass, dangerous but oddly beautiful [...] The shadows of Beckett and Ionesco hang over the play."

FringeReview

**RECOMMENDED SHOW**

### FRINGE REVIEW

"[...] skilfully crafted and performed as an entire world was created within which the show was delivered[...] They are a company I would seek out to see again"

### EDINBURGH GUIDE



"In classic absurdist tradition, familiar human behaviour is distilled and viewed through a bizarre prism. Here we witness the recognisable traits of male pride and pretentious pomposity; the compromises of marriage; courtship, love and jealousy; the ownership of ideas like the invention or re-invention of 'the weel' - all done through linguistic twisting between French and English. Cruelty and murder feature as part of these dynamics that are part of the eternal unsatisfying cycle of life affirmed by the final loud knock at the door. This be classic comic absurdist theatre for now."

## EDINBURGH SPOTLIGHT ★★★★★

"It is quirky, physically impressive and easy to understand even if you do not speak French"

"[...] laugh-out-loud funny."

"Intelligently written by Seamus Collins and wittily directed by Joanne Allan, this is an entertaining, creative and insightful foray into the ideas of invention, artistry, sexism and where everything comes from."

"If you like slapstick comedy with a meaning behind it, then this is the one for you."

### FOR ALL EVENTS

"[...] the spirit of Beckett with a touch of humor."

"Allan's cast of bilingual actors are energetic, physical and precise."

"This is a production of quality and finesse, with a bit of quiriness. Collins's words play with language in a regressive and witty way, the actors are outstanding, and the director has created a spirited and stylish production that is ready for prime time. Go and see it!"



Photo: Pierre Joly

### Audience Reviews:

**Tania Czajka:** "I enjoyed this play a lot. I found it clever, very well written and acted. The play on both French and English languages was imaginative and even humorous. A new writing gem..."

**Emily Johnstone:** "This was a truly brilliant show. Exploring the construction and deconstruction of language very cleverly ... The acting was exceptional and the ideas were inventive."

### Twitter:

**Rosalynde Boyden :** "Brilliantly hilarious."

**CosmicBiscuitTheatre:** "[...] best thing we've seen at the fringe so far!"

**Neil Grutchfield :** "Ionescotastic verbal gymnastiques"

**Thom Monckton:** "[...] a cathartically weird and fun experience. Go and check it out!"

**Lauren Donoghue :** "So charming, so dark, so clever!"

**Vive le Fringe !** (French Institute of Scotland): "They invented the wheel! [...] an absurd & hilarious bilingual play"



## **Rhinoceros Reviews**

From press and review websites following performances of *Rhinoceros* at *Venue 13* during the *Edinburgh Fringe Festival*, August 2012:

**EDINBURGH GUIDE** ★★★★★

“Brilliantly enacted”

“The bilingual text through which we are posed the questions of what is normal and what is illusion, whether it is better to belong or be out of step, works extraordinarily well.”

**BROADWAY BABY** ★★★★★

“Stampeding through language barriers”

“Theatraverse certainly handles the source material expertly and puts a bizarre new spin on the play in this accomplished production.”

“The final transformation of Berenger’s friend Jean into a rhinoceros was wonderfully hideous, with Siva Nagapattinam Kasi successfully juggling the chilling transformation with the absurdist humour.”

**THREE WEEKS** t/w rating 4/5

“Throughout the play, moments of intense and well executed physical theatre were captivating and very effective, tearing through the language barrier, while the transformation of the cast into Rhinoceroses was eerie not awkward, the stage was sparse but cleverly composed, and the acting was powerful.”



Photo: Bernard Quérard



## ***Lost in Scotland* reviews**

Reviews from performances of *Lost in Scotland* in Paris and Scotland, April and June 2010



*Jean Wlodarski*

### **THEATRORAMA :**

“Thanks to a perfect fluidity between scenes, we move from fantasy to reality in the blink of an eye. A kind of waltz is composed before us: a physical waltz where movement precedes action, a verbal waltz where sound precedes text.

“The music and dances are upbeat, joyful, and wonderfully in tune with a text that skillfully juggles English and French without ever leading to incomprehension.”

### **INVERURIE ADVERTISER:**

“‘Lost in Scotland’ allows both Anglophone and Francophone audiences of all ages to get together and enjoy the same show... and invites the spectator to question their ready made ideas about Scotland”

### **AUDIENCE FEEDBACK :**

« J'ai bien aimé parce que on parle deux langues. »

Sophie, aged 8

« It was a very funny play and at the same time ‘engagée’ : a great reflexion on national identity. »

Nina, Amsterdam

## Workshop Feedback



Children at Ménil Nursery School in Asnières-sur-Seine practise their clowning during a workshop led by Theatraverse

### **Mme Stéphanie MARSEILLE, local journalist and mother of a participant :**

Thanks to these workshops, the children [...] learned how to optimise the space and how to be free in movement. This even had an effect on their writing and drawing in class!"

### **Mme Elsa RAT, teacher of « Grande Section » [ages 4-5] :**

"Thanks to their commitment, their competence and the dialogue they develop with the classroom teacher, the children were able to enter a creative research process. Their sessions allowed the children to be part of a collective project, to speak in front of others and to listen to others, to gain confidence and to use their bodies to express images, characters, feelings and emotions in order to better communicate with others. [...] during the course of the sessions, the children gained confidence, learned to be at ease in front of an audience, to provoke and appreciate their laughter. They were able to use their voices and express themselves better, to understand the language of their bodies and they took great pleasure in discovering the world of stage play."

### **Yves Moalic, teacher at Lycée Ana Judic (High School), and coordinator of theatre studies for the Dijon area:**

« [...] During the week the artists were in residence, the youngsters made remarkable progress: in their mastery of theatre skills, in their ability to apply themselves to a text, in their English skills, and in their comprehension of contemporary theatre [...] »

## **10/ CONTACT DETAILS :**

**THEATRAVERSE**  
73 rue Gaultier  
92400 Courbevoie  
France

[contact@theatraverse.com](mailto:contact@theatraverse.com)  
[www.theatraverse.com](http://www.theatraverse.com)

Twitter: @theatraverse  
Facebook: Cie Theatraverse

Joanne Allan  
Artistic Director  
Theatraverse  
**FR: +33 (0)7.69.05.12.59**