

LE FIL ROUGE
théâtre

A PAPER OPERA



From age 5

April 2019
presentation

We are such stuff as dreams are made on;
and our little life is rounded with a sleep...
William Shakespeare
The Tempest, act IV, scene 1



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I wanted to share existential questions with small children and elderly people.
What does it mean to be alive? To be born?
Where are we before we are born? Where do we go when we die?
To meet people at either end of life.
Young age and old age.
At the beginning and the end.
To join the smooth and the wrinkled in A PAPER OPERA.

A PAPER OPERA

As if echoing these existential questions which open up infinite vistas, an ancient animistic legend sings of the mystery of life, where birth and death are closely intertwined.

In A PAPER OPERA, fragile and unpredictable tissue paper gives rise to a musical and poetic journey into a vibrant world-in-between-worlds, where everything leads to music and song.

*We were told tales of the
Kindelesbrunne.
It was a spring in a meadow, not
far off.
And I used to imagine that
the babies were waiting there.
You could hear the water
running. And I thought that was
where babies came from, from
underground. Where the water
came out.
Denise, 91*



A SECULAR ORATORIO

Two singer/actors and one composer/musician make up a vocal trio. They invite us into a vibrant and dreamlike space. They lead us into another dimension, beyond, or before, where tissue paper stirs with the faintest breath, the merest air movement.

Instrumental music, song, a polyphony of testimonies and narratives wind their way into these fleeting, subtly lit visual landscapes.

A PAPER OPERA is set to music and to song in the manner of a secular oratorio. The musical writing is mostly vocal – with recitatives, ensembles, arias – always with great focus on the intelligibility of the text.



ORIGINAL MUSIC AND ARRANGEMENTS

Le nain pêcheur d'âmes (The dwarf who fished for souls): Jeff Benignus

Hush, no more: Henry Purcell, Fairy Queen

Alle Sternlein (All little stars): Traditional Alsace/Germany

Mnogaia liéta (Long life): excerpt from Serbian Orthodox liturgy

LANDSCAPES

We needed a real and tangible material to convey something immaterial. A material that would stir with every breath of air, to make this imaginary journey possible. From the outset, tissue paper was the best choice of partner, both unpredictable and fragile, to give shape to the invisible within us.

FLEETING LANDSCAPES are given shape by the performers' breath and by their choreographed movements.



THE DWARF WHO FISHED FOR SOULS

A PAPER OPERA is a piece of VISUAL THEATRE, where the sung legend of "the dwarf who fished for souls" gives rise to yet other images within ourselves.

EXCERPT

*In the depths of the earth
Under the cathedral
Under the vaults of the cathedral, in Strasbourg
There is a lake, a wide lake.
A very wide lake.*

On the quiet surface of its deep waters sails a silver boat...

And in the silver boat there is a dwarf. A dwarf with a long white beard.

He holds a golden net in his hand.

*Above the lake there is a well.
On some nights, you can see shadows drawing close to the well.
And leaning over it!
And leaning...*

*They are women, young women.
They whisper something into the well.
No-one can hear what they whisper (...)*



CAST AND CREW

A PAPER OPERA

Premiered **January 2019**

For all audiences, from age 5, from kindergarten age

Conceived, written and directed by Eve Ledig
Original music, arrangements, soundscapes Jeff Benignus
Choreography and set design Ivan Favier
Lighting design, stage management, technical direction Frédéric Goetz
Costume design Claire Schirck
Costumes Anne Richert
Construction Olivier Benoit
Technical support Philippe Lux
Material collected by Anne Somot, Mathilde Benignus, Eve Ledig, Jeff Benignus
Ritual and legend research Josie Lichti

WITH

Sarah Gendrot-Krauss, Naton Goetz and Jeff Benignus

With thanks to Denise Charton, Annabelle Flieller and the children from Year 2017/2018 at St Jean school in Strasbourg.

A **Le fil rouge théâtre** production

A company funded by the Ministry of culture and communication, the Grand Est Regional Directorate of Cultural Affairs, the Grand Est Region and the City of Strasbourg.

Coproduction

La Passerelle, cultural venue, Rixheim
World Festival of Puppet Theatre, Charleville-Mézières
La Minoterie, subsidised theatre, Dijon

With support from

Quint'Est - Le PréO, Oberhausbergen - MOMIX Festival -
Alliance CAIRPSA CARPRECA Foundation - SPEDIDAM

OUTREACH

The performance can be complemented by outreach activities such as discovery workshops, training etc. about multiple readings, tissue paper, music, sounds and music-making with objects.

These outreach activities are aimed at children, families and adults (contact us).



ON SET

SARAH GENDROT-KRAUSS

Voice (soprano), acting

Sarah trained as a singer and a pianist, gaining her singing diploma with top grades at Colmar Conservatoire in 2010. She also holds a Master's degree in musicology from Strasbourg University, and has studied harpsichord, choral conducting and composition.

She regularly performs with professional vocal ensembles such as female voice quintet Rouge Bluff, octet Arcane, Choeur 3, Dulcis Melodia... She sings as a soloist at Colmar International Festival, the Dominicains de Haute-Alsace, ensemble Opus 21 and Strasbourg University Vocal Ensemble. She also teaches vocal technique to the Opéra du Rhin Children's Choir as well as to several amateur choirs.

For several years, she has been training as a dancer, including in modern jazz and African dancing.

NATON GOETZ

Voice, acting

After singing with a rhythm and blues band for several years, Naton began working for new circus collective SiPeuCirque. She then branched out into theatre, singing and acting with Le fil rouge théâtre in DES JOUES FRAÎCHES COMME DES COQUELICOTS.

She is interested in exploring the relationship between text, music, spoken voice, singing, and physical expression. A versatile and curious performer, she has experimented with clown work with collective Les Vendredis, and is committed to ongoing body work through yoga and dance workshops.

In parallel, she takes part in original productions by Cie Les Anges Nus, collective Les Clandestines and La Grande Ourse.

JEFF BENIGNUS

Composer, musician

A stage musician, he sings and plays the guitar, saxophone, hurdy-gurdy, and electronics.

He is a founding member of music theatre trio La Manivelle (1977-1983), and musical-comical street theatre troupe Hector Protector (1990-2005). He has travelled around France, Europe and other continents for numerous festivals.

Since 1983, he has composed and performed incidental music for companies Pour ainsi dire, Pandora, Les Méridiens, la Soupe Cie, Flash Marionnettes...

He has written the music for every production devised by Eve Ledig at the Strasbourg TJP and for Le Fil rouge théâtre. Since 2014, he sings and performs with Ivan Favier in ENCHANTÉS and IMPROMPTU.

He devises and holds workshops, classes, and courses for professional performers, teachers, trainers, children, prisoners...



CREATIVE TEAM

Since 2014, Eve Ledig, Jeff Benignus and Ivan Favier have been working together and experimenting with song, acting and movement.

Together, they have devised: ENCHANTÉS, L'IMPROMPTU, SŒURS D'ARMES, FRATRIES, COSMOGONIES

EVE LEDIG

Original idea, writer, director

After training in singing, contemporary dancing, clown work, and writing, Eve Ledig appeared in several productions in Alsace and beyond, among others with Jean-Louis Heckel from Nada Théâtre, Jacques Lassalle at the TNS, Bernard Habermeyer at the ATB in Beauvais, Charles Joris at the Théâtre Populaire Roman, and Eric De Dadelsen at the Alsace TJP-CDN.

In parallel, she devised and directed several productions, including music theatre with vocal ensemble Résonances, vocal ensemble Variations, street theatre company Hector Protector, female voice ensemble Plurielles.

From 1993 to 2003, she was artist in residence at the Alsace TJP-CDN in Strasbourg.

In 2003, she created Le fil rouge théâtre in Strasbourg. Their productions draw on literary sources or on ancient tales and myths to create modern forms of music and theatre that question our contemporary way of life.

Over the past fifteen years, Eve Ledig's productions, accessible to audiences of all ages, have earned recognition within French youth theatre, as well as internationally, for their high artistic standards, power and originality.

Parallel to each new production, Eve Ledig devises outreach activities that combine writing, research, staging, performance, training, and teaching.

IVAN FAVIER

Choreography, set design

Ivan trained at the Paris Opera dance school, then at the Paris CNSM; until 1995 he was solo dancer at the Opéra National du Rhin, where he took part in several world premières.

Very quickly, he developed new productions with different companies, including, in 1990, H2O, a piece for seven dancers, one actor and a goldfish. In 1992, together with set designer Pierre Heydorff, he created FEBRILE, a piece for ten dancers from the Ballet du Rhin; the final duo has since been performed by many companies worldwide.

He has been guest choreographer for the Cali ballet (Colombia), the HNK ballet in Zagreb (Croatia), Momentum company (Guatemala), the Stockholm Danshögskolan Performing Group (Sweden), the Shanghai ballet, and the French Youth Ballet.

In 1999, together with double-bass player Joe Krenker, he devised an interactive performance for an audience member in an elevator, YOYO, for the 10th anniversary of the Mulhouse Filature.

Ivan Favier also works as a set designer for Pandora theatre company and Cie des autres.

In 2012, he devised TWO OLD MEN together with Bert Van Gorp.

In 2014, he joined Le fil rouge théâtre for ENCHANTÉS and IMPROMPTU, in which he danced alongside Jeff Benignus. He has worked as a set designer and choreographer for the company ever since.

LE FIL ROUGE THÉÂTRE

EXPLORING THE PRIVATE AND THE UNIVERSAL

The meeting point of movement, song and acting, our company focuses on the artistic possibilities of the body – breath, energy, voice – which is at the centre of our writing process. Our productions draw on the testimony of our contemporaries, but also on tales and myths; they address our presence in this world, enabling everyone, whatever their age, to tell their own stories and thereby see themselves.

A TRILOGY ON SIBLING BONDS

Since 2014, the company has been exploring the bonds between siblings. Through new productions, residences, outreach activities, in-house and outside, this project gave rise to a trilogy available for distribution

2017 • **FRATRIES** • from age 8 •

A chorus of four women conveys the words of brothers and sisters, drawn from life. Between our legacies and our individual selves, we find what shapes us and our human relationships

Two extra-muros productions:

2016 • **SOEURS D'ARMES** • from age 11 •

On the threshold between narrative and song, a young woman tells of those who shaped her life during her school years, the girls and women who helped her grow and face the future.

2018 • **COSMOGONIES** • from age 10 •

In ancient myths, it is often brothers and sisters who shape a world, a civilisation, or the whole of humankind. What light can they shed on the siblings of today?

STILL TOURING

2015 • **L'IMPROMPTU** • for all, including the very youngest •

In the world of the little ones, Jeff and Ivan sing and dance around a template that is improvised anew with every performance. Something vibrant, alive, takes place. Time is suspended.

2014 • **ENCHANTÉS** • Dès 1 an •

The one sings, the other dances. Two giants among the little ones reinvent the language of beginnings, the poetic, earnest and joyful language of their meeting. Enchanting.

PAST PRODUCTIONS

2012 • **SIRÈNES** • from age 4

2012 • **L'ÉTÉ OÙ LE CIEL S'EST RENVERSÉ** • from age 11

2010 • **EMBRASSER LA LUNE** • from age 18 months

2009 • **POUSSIÈRES D'EAU** • from age 4

2008 • **AUCUN NAVIRE N'Y VA** • from age 11

2007 • **DES JOUES FRAÎCHES COMME DES COQUELICOTS** • from age 8 • Molières nomination

2004 • **LES PETITS PLIS** • from age 4

2003 • **TRIPTYQUE DE PETITES FORMES CONTEES : HISTOIRES D'OURS** from age 3 / **OGRES ET GEANTS** from age 8 / **NUITS BLANCHES** from age 8 •

FINANCIAL CONDITIONS

Costs	Between 2100 € and 1500€ excluding tax per performance, depending on the number of performances
On tour	4 people (performers + stage management) travelling from Strasbourg + 2 days' artistic oversight by director/choreographer

TECHNICAL REQUIREMENTS

Contact Frédéric Goetz +33(0)6 89 84 10 33 technique@lefilrougetheatre.com

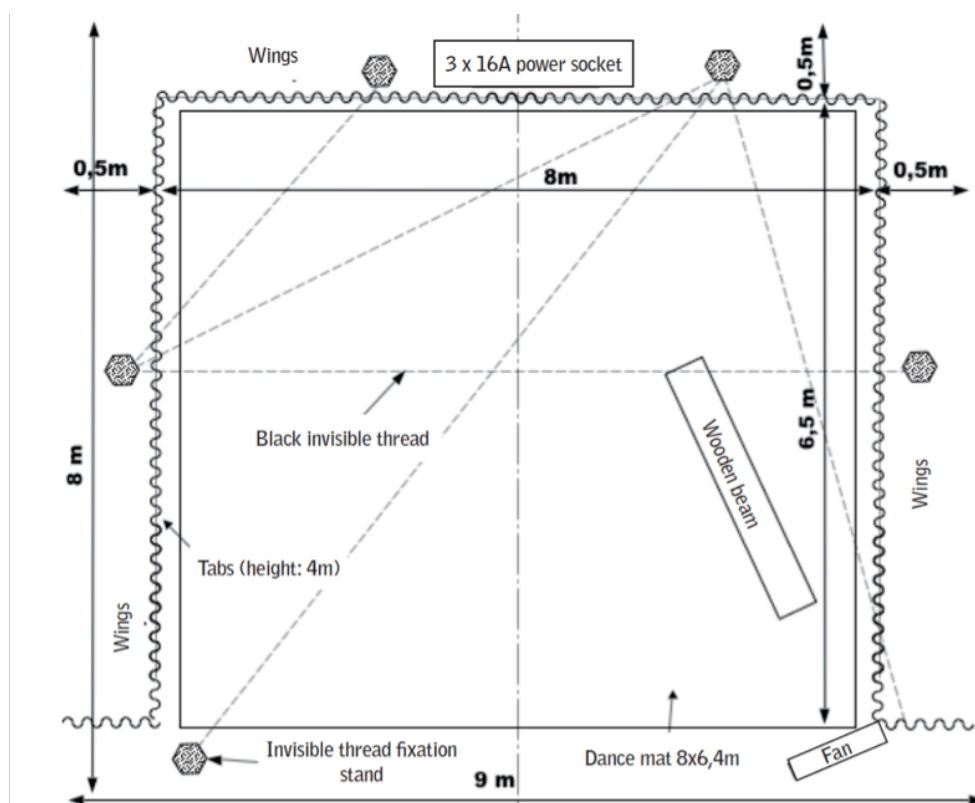
Duration	About 45 minutes
Age group	For all audiences from age 5, kindergarten
Transport	1 12m3 vehicle
Set-up	8 hours' set-building + 2 hours' technical rehearsal
Disassembly / loading	2 hours
Number of performers	3 (need access to venue 2 hours before start of performance)
Maximum number of seats	120 (including adults and children). For school performances: 4 classes

Ideal stage	Proscenium opening: 8m	Stage width: 10m wall-to-wall
If smaller, contact us	Height: 5m	Depth: 8m

The Company has its own black box and floor mat, so we can play outside a theatre. The Organiser must provide tiered seating to ensure the audience can see the stage. House lights down.

Lighting	The Company will provide its own equipment. Please provide 3 separate 16A power sockets + about 20 extension cables and multi-socket plugs + house lights.
Sound	The Company will provide part of the sound equipment. Please provide 2 standing loudspeakers behind upstage curtain (with wiring & amps)
Staff required	1 lighting director, 1 stage manager. Disassembly: 2 people.

Set The set is made up of a black box with tabs mounted on a truss of 8m in width by 6,5m in depth and 4 m in height. The performance space is criss-crossed by black invisible threads on which sheets of tissue paper are hung. A fake wooden beam of 2,8 x 0,42 x 0,42m is used as a table by the musician on stage. There is also a black shiny dance mat of 8 x 6,4m, a fan and various props.



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