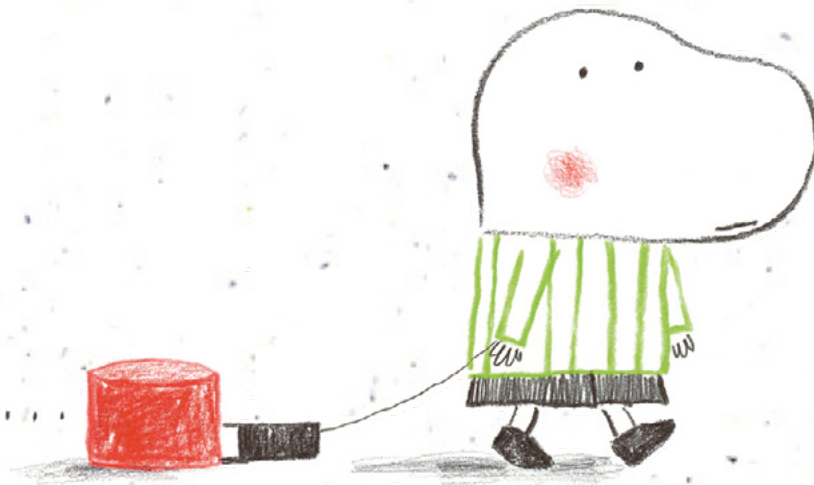
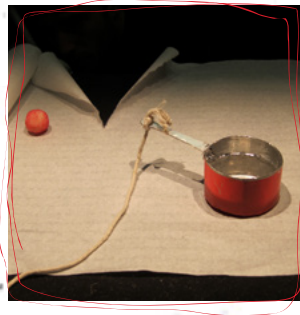


...Anatole's Little Saucepan

Ages 3 and up



Based on the book by Isabelle Carrier (Ed. Bilboquet)
Adapted and directed by Cyrille Louge
Puppet design by Francesca Testi



Ages 3 and up
Appropriate for non-French speakers

Text and drawings by **Isabelle Carrier**
Based on the book published by Editions Bilboquet

Adapted and directed by **Cyrille Louge**
Puppet design by **Francesca Testi**
Puppets built by **Francesca Testi** with **Anthony Diaz**
Acting and puppeteering by **Francesca Testi** and **Anthony Diaz**
Light design by **Bastien Gérard**
Music consultant **Aldona Nowowiesjska**
Sound consultant **Paul-Édouard Blanchard**
Puppet stage built by **Sandrine Lamblin**

Production Compagnie Marizibill

Show created in residency at the Studios de Virecourt (86)
with the support of the Poitou-Charentes Region.
The Compagnie Marizibill is in residency at the Théâtre de l'Abbaye
à St Maur-des-Fossés (94) and subsidized by ARCADI Ile-de-France.

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..Compagnie Marizibill

Since its creation in 2006, the Compagnie Marizibill has been exploring contemporary theater, focusing on where it meets the art of puppeteering, discovering the ways in which puppets transcend traditional limits and genres, particularly in their relationship to the actor.

The company is based in the Ile-de-France region in Fontenay-sous-Bois (94) with Cyrille Louge, artistic director, and Francesca Testi, puppet designer.

Young audiences provide the central focus of the Compagnie Marizibill's work: four of its six productions to date were created for small children. Through original plays such as these, the troupe studies the many levels on which they can be enjoyed, and champions a holistic approach to children's theater that also speaks to adults, providing an experience that little ones and big ones can truly share.

Rumba sur la lune (Rumba on the Moon), created in 2011, received the Prix du public (puppet category) at the Avignon Theater Festival and benefits from the support of Arcadi Île-de-France. Since its creation, the company has performed the play over 100 times each season (for a total of over 400 shows), including in Switzerland and the Reunion Island, where Rumba participated in the Festival International Tam-Tam. In June 2014, the Institut Français of China invited the show to its Croisements Festival in China for performances in Tianjin, Beijing and Shenzhen.



..Cyrille Louge

Artistic Director of the Compagnie Marizibill
Director, actor and puppeteer

After his film studies, Cyrille Louge first trained as an actor and puppeteer. He then devoted himself to directing with a focus on contemporary texts and the intimate conversation with the unconscious. He seeks to explore the infinite spaces of the mind, with an eye to what is subjective and felt, to the sudden emergence of dreams and what has been suppressed.

In 2006, he founded the Compagnie Marizibill. His shows for young audiences are original, contemporary puppet works for small children, including *Rumba sur la lune* (Rumba on the Moon). In 2014, he wrote and directed *Créatures*, a diptych – Grace, for adults, and *Bazar monstre* (Monster Bazaar) for young audiences – which explores the “normal” and the “monstrous” through the relationship between the actor and the puppet.

In addition to his work with the Compagnie Marizibill, in 2013, Cyrille adapted and directed the children’s book *Plouf !* by Philippe Corentin for the Compagnie Ladgy Prod (performed at the Avignon Festival 2014 and currently on tour).

In 2013, he founded the Collectif TraumA, an artists’ collective that devotes itself to the exploration of dreams and their translation to the stage with an emphasis on experimentation through improvisation. The collective’s first production (*Pas toute nue !*, brought to life a dream-like version loosely adapted from Feydeau’s classic play *Mais n’te promène donc pas toute nue !* (Don’t run around naked, dear! – not translated into English). TraumA’s version, created in October 2014, highlights the runaway madness of the protagonist.

..Francesca Testi

Actor, puppeteer, puppet creator

Francesca’s theater career began at age 14 in Italy. She became passionate about troupe work, especially the way it encouraged experimentation, commitment and versatility in its members. She seized the opportunity to try her hand at all the different aspects of putting on a play. Soon, she was building sets and designing costumes for various companies.

Once in France, she continued acting, but most importantly, it was there she discovered puppeteering. She first trained in puppet building with Ava Petrova, puppeteer from Prague, then at the NEF in Pantin with Carole Allemand and Pascale Blaison. At the CEPTS in Bagnolet in 2003, she created her own company *L’Atelier des Marionnettes* that produced original puppet shows for very young audiences, using improvisation with puppets she designed and built herself. At the same time, she began an artistic collaboration with the Théâtre du Shabano as puppeteer and puppet designer.

In 2006, she and Cyrille Louge founded the Compagnie Marizibill. She designs and builds the puppets for all of the company’s productions.

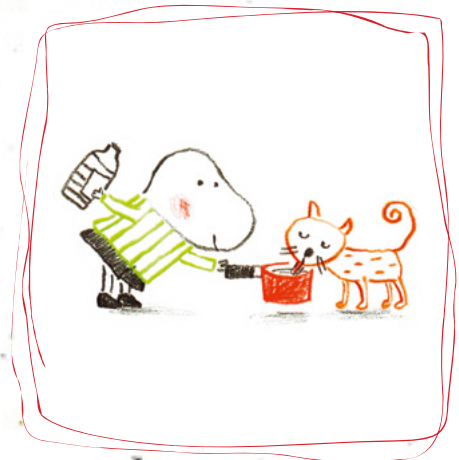
In addition, Francesca has created puppets for a number of other plays : *Magicien malgré lui* (*The Magician in Spite of Himself*), *Raiponce et le Prince Aventurier* (*Rapunzel and the Adventurous Prince*), *La petite fille aux allumettes* (*The Little Match Girl*), and collaborated with Compagnie Ladgy Prod to build puppets for *Histoires de Chaperons* (*Riding Hood Stories*) and *Plouf!*.

... Isabelle Carrier

Author and illustrator

Isabelle Carrier was born in Isère in 1964. After receiving her diploma from the École des Arts Décoratifs in Strasbourg, her first works were for adult and adolescent readers, in the press and in publicity. It wasn't until later, that she began publishing books for children, including toddlers and babies. She is married to Jérôme Ruillier, also an author and illustrator. They live in the Grenoble region with their two girls. She divides her time between her family and her art, a difficult balance to maintain at times... especially as the mother of a child "unlike any other" whose story is told in part in Anatole's Little Saucepan (La petite casserole d'Anatole, published by Éditions Bilboquet and was awarded the Sorcières prize for best picture book in 2010).

As author and/or illustrator, she has had a number of books published by Bilboquet, including La petite casserole d'Anatole in 2009 and La petite mauvaise humeur in 2011. She has also been published by Alice Jeunesse (Derrière le mur in 2010 and Les giboulées de Mam'zelle Suzon in 2011), by Ricochet (Marie est partie in 2004), and by Albin Michel and Casterman.

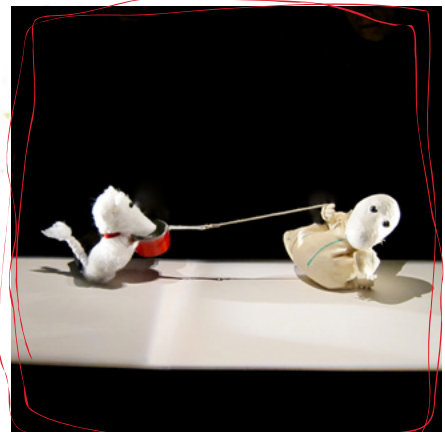
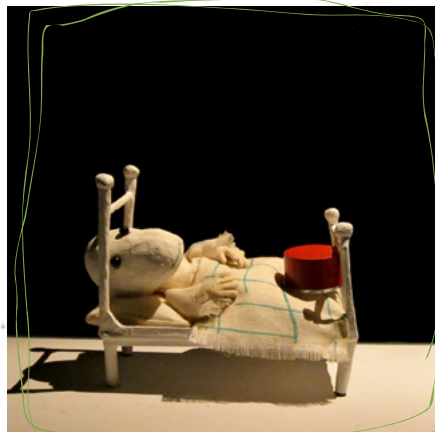


... The world according to Anatole



The company's previous show *Bazar monstre* (Monster Bazaar) explored the deep and complex themes of abnormality and death, performed in a luminous world full of warmth and poetry. These same themes drew the company to the story of Anatole's Little saucepan: a serious and moving subject matter set in a world of beauty and elegance, gentleness and poetry, finesse and reserve. The story takes the reader by the hand, whether young or old, and gently leads him into Anatole's universe, encourages her to breathe with Anatole's breath, to set the rhythm of her heart to his.

Many readers are not consciously aware of the theme of Down syndrome. And rightly so, for it is not what defines Anatole; he cannot be reduced to this one aspect. Like the character of Georges in the film *Le huitième jour* (The Eighth Day) by Jaco Van Dormael, Anatole and his saucepan evoke another way of being in our world, of looking at it and perceiving it; another way, at times funny, strange or poetic, of going through life. Anatole lags behind, often missing the point, but he is also well ahead, in places where other people have forgotten to be



The saucepan that Anatole drags along behind him is a theatrical stroke of genius that turns a situation, a fact, into a poetic image. The author takes literally the French expression *trainer des casseroles* (dragging saucepans), similar to the English-language idea that someone "has a lot of baggage". In this metaphor made concrete, Anatole literally trips over his own "baggage". However, this also allows us to see how, when Anatole crosses our path, we are the ones tripping over his "baggage". We find it strange to be so moved by a flower or an insect. Our "normality" numbs our senses and puts blinders on our sensitivity. We'd prefer to keep Anatole firmly in our blind spot and with him a whole slice of our world and of ourselves.

Each one of us is Anatole with his saucepan. We drag along baggage that weighs us down and embarrasses us. Unable to get rid of it, we must learn to become comfortable with our baggage and perhaps even to transcend it. Anatole's baggage, his "saucepan," is perhaps more visible but his journey is akin to our own: the search to comprehend that our imperfections are often just strengths that are harder to love.

... Anatole's Little Music

Anatole's Little Saucepan – like Isabelle Carrier's book – presents a distinctive visual universe. In order to direct the play, the illustrations had to be lifted from the paper and placed upright under the stage lights in keeping with the spirit of the design, the graphic harmony, the purity of Carrier's pen strokes, and colors, all translated into the world of puppets.

Closely resembling the book's characters and yet different, the puppets – like the illustrations – are simply made : cloth bags filled with grain or sand. They sit under the stage lights without taking on personality. They are malleable, easily manipulated, soft, with round lines. They are confronted with the world's angles, sharp points and cutting edges : stairs, a ladder, a corner, a lamp post, or even a real little saucepan ringing out as it trips along.

However, transforming a picture book one can read in a matter of minutes into a half-hour show required a substantial process of theatrical adaptation. It was a delightful necessity to dream up and expand on various aspects of the story and its main character.



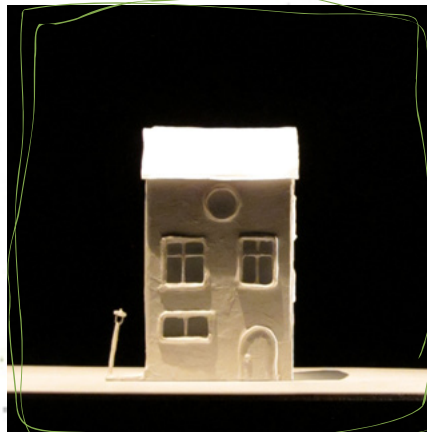
Care was taken to imagine ways to bring people to see and share Anatole's world: his heightened perceptions and hyper-sensibilities on the edge of the dream world, his delicate attentive taking of the world's pulse, while listening to its breath and to the heartbeat of all things – no matter what they might be.



An adaptation is not merely an illustration, nor an imitation. Instead, it puts to good use the specific tools of the new medium. Here, we've told the story using only images and music in order to demonstrate its universality. Anatole's great sensitivity is no longer conveyed through painting – a visual approach ideal for the book – but, rather, through music and dance.

Theatrically, Anatole's journey and emancipation – beyond simply learning to live with his saucepan – are reinforced by his dream of being able to dance one day, in theory, a difficult accomplishment for a little puppet weighed down by a saucepan. His dance is accompanied by *Les dangers de la valse* by Tino Rossi, music that makes the listener smile with its old-fashioned sound, yet is also moving, at times even unsettling. In its own subtle way, the music tells us more than we first realize about the character and the story. In his dreams, we also see the character of the singer, a bit of a cheesy idol, as imagined by Anatole. Developed with a nod to the film *Le huitième jour* (*The Eighth Day*) in which George is a fan of Luis Mariano, Anatole's singer illustrates his own peculiar sensibilities better than any explanation.

The set design also alludes to the story of Anatole's journey. The stage is divided into three levels of differing heights and depths, but Anatole is confined to only one, thereby subtly impeded and imprisoned. His inner life, on the contrary, takes up much more space, playing with all the reality of the set ; props and puppets can fly and barriers disappear. At the end, when reality and imagination no longer oppose each other, Anatole's real world comes fully into the whole space.



Technical information and requirements

Length of the show • 37 minutes

Appropriate for ages • 3 and up

Audience size • 150 maximum

Show accessible to non-French speakers

Stage dimensions • minimum 7m wide x 5m deep x 4m high

Lighting grid or pipes required

Complete blackout must be possible

2 technical rehearsals in the space

Prices

(taxes not included)

3500€ • 2 shows the same day

5200€ • 3 shows in 2 days

6500€ • 4 shows in 2 days

Estimate for longer runs upon request

Round trip transportation costs for 6 people and set (6m³)

Other negotiated expenses at union rates for 6 people

