



# La mer en pointillés

Theatre & Objects performance

Age 3 onwards

First performed in March 2007

Award winner of the Molière 2007 for young audience

Coproduced by :

BOUFFOU Théâtre

Méli'môme – Reims

Le Parvis, Scène Nationale Tarbes Pyrénées

Ville de Lorient – Grand Théâtre

Théâtre d'Angoulême, Scène nationale

With the support of

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Government regulates scene for young audience, doubs young audience scene L'Arche,

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# PRESS PACK

## **Cast and Creative team**

Direction, scenography and puppets:

Serge BOULIER

Puppet construction and machinery:

Serge BOULIER

Veronica GOMEZ IPARRAGUIRRE

Séverine COULON

Original music:

Alain DE FILIPPIS

## **Cast**

Jean QUILCET

Séverine COULON or Nathalie LE FLANCHEC

With grateful thanks to Frédéric BARGY, Cécile BRIAND, Raoul POURCELLE, Stéphane ROUXEL

## Synopsis

The story was drawn from a News item: a man from a far away country in Eastern Europe, who had never seen the ocean, took his bicycle to go at its encounter. He travelled through different countries, meeting a lot of people... and almost reached his goal.

Unfortunately, he found himself caught into Administrative formalities.

With no identification, he got arrested and was put on a plane to where he'd started his journey.

An ordinary tragedy naïvely opposing poetry with the inflexibility of established laws.



## General Notes

The idea is to reveal the poetic aspect of this quest. This man's ambition was to see the ocean. The only available way to do so is by riding his bicycle. He was not aware of the potential dangers of the journey, and the required formalities to travel abroad.

In our so-called civilized societies, there is no room for candour and naivety resulting from the character's reasoning, making it thus quite impossible to combine with living in the present, being spontaneous and dreaming.

Freedom of movement is restricted by rules and laws which are incompatible with dreams.

Yet, the "dream breakers" are providing the necessary guarantee, therefore making laws and limits respectable one way or another.

Is it possible to combine the rules of a given society with preserving individual freedom?

Can the so-called social life's rules preserve our individual freedom?

Do we still have the ability to grasp the essential chance factor?

These complexes, tricky,  
and difficult issues...

...may just be answered by

Look...

## Why tell this story to youngsters?

"Some could say that stories of immigration, people with no identification, are not matters to talk about with children.

That was my first reaction when after hearing this story, I felt like I wanted to make a show out of it.

Despite my desire, I could not help setting my own rules and limits: "the kids won't understand"; "these topics are not suited for small children"... Being an adult, I thought I knew better what was good and bad for young kids to see..."

### And why not?

"What makes us believe that children are not confronted with notions of space, territories, and borders on a daily basis? What about the boundaries?

With our romantic vision of childhood we often forget that we all live in the same world, that we are governed by the same laws, elaborated by adults, rules that they can't even question. Their perception of the world is nourished with sensitivity, feelings, and active observation of adult life. They are taught at a very young age what is right and what's not.

It is of course essential to define rules to govern our society. However, these rules sometimes prevent us from seeing the human aspect.

Could respect for others, and for their dreams, not be considered as understandable notions for children?

Yet these are basic principles necessary to live together. It is often simply a matter of taking the time to listen to another human being. Only then can one decide whether to change or not the perspective, rather than hiding behind a rigid attitude, thinking we shall not be concerned and we can not help it.

Making a show for small children implies taking responsibility for what we say.

We want to draw their attention through form and trigger questions through substance. We want this theatrical experience - perhaps the first in their lives- to be a source of pleasure and emotions. We mostly want that the children's relationship with the accompanying adult does not stop after the performance: the reactions and questions prompted by the show on a child will trigger a dialogue on the worlds' dysfunction. It also is a question of getting the adult face his responsibilities through his responses."

## Director's notes – from Serge Boulter

The key is to make this character a dream traveller but... still.

On one hand, the notion of travelling, of moving, allows us to question the travels' means and the necessity of the departure (a desire to see how it looks elsewhere, to meet new people, or a forced departure for political or economical reasons, etc.). On the other hand, it raises the question of what it means to travel to places and situations that associates lightness to seriousness: our protagonist witnesses social conflicts, repairs bicycles, participates unwillingly to the "Tour de France", and becomes a major adept of bicycle patches and bandages.

This story is being told with the same naivety and candour constitutive of the character. The scenography of the show is closely linked to the world of cycling, using raw materials like wood, metal or cloth, a kind of "mechanical poetry" made of wheels and cranks, and whatever comes.

We mostly strove to keep in mind children's pace, the structure of the performance reflecting their perception and respecting their attention span.

The accompanying adult might acknowledge another reading level and during the time of the performance, children and adults will share a common fantasy world.

## Portrait of a self-taught dyslexic

" When I was a kid, I was bad in writing. For a long time, I believed that because of my poor spelling, the stories I was narrating were dull and that I had nothing to say..."

Luckily, I knew "how to use my hands" and as my mother used to say: "this kid will demonstrate technical abilities".

All the way through teenage, I spent my life and hands into machinery tool's lubricant...



Until one day- during the political era of Giscard d'Estaing's late presidency and Miterrand's early career- I discovered the wonderful world of puppets. It was cute, sweet, going from school to school and witnessing the little ones laugh at my shows.

I learned two lessons through this experience: first, that I was definitely not made for school; and second, that puppetry was another way to practice theatre.

Since then, I'm experimenting with this "other" theatre, somewhere between the living and the inert, welcoming different aspects: from caustic to pathetic, from absurd to severe.

From a National Theatre to the next door café, without forgetting to cross the street, the puppet is accomplishing what felt so difficult to build.

I still don't have a clue whether I have anything to say...

I say it anyway...

The net result is that life is beautiful... sometimes... "

Serge BOULIER

## **TECHNICAL INFORMATION**

***WARNING:** In case the modalities would not be fulfilled (capacity and minimum age) the BOUFFOU Theatre is entitled to cancel the performance(s).*

**CAPACITY:**

- Maximum of **80 children** in school performance (+ accompanying adults)
- Maximum of **100 spectators** in public performance

**RATING:**

- Age **3** onwards

**AUDITORIUM:**

- Total darkness
- Ground level
- Tier
- 1 220V / 16A electric plug + earth connection
- 1 dressing room heated in winter, with a mirror, a water tap, ironing board and iron

(Flowers, coffee and cold drinks are not mandatory but well appreciated)

**STAGE:**

- Width: minimum 8.5 m
- Depth: minimum 6 m
- Height: minimum 3.5 m
- BLACK floor (Dance floor)
- Black DROP
- Side Panels (surrounding with taps) + 1 black leg and border setting, 2,5m from Backdrop at stage right and 2,5m wide

**DURATION:**

- 45 minutes

**SET IN:**

- 4 hours

**STRIKING:**

- 2 hours

**TECHNICAL STAFF:**

- 2 technicians for load out / setting / striking / load in

**LIGHT & SOUND:**

- The show is autonomous. We provide all the equipment
- Lighting on the audience with dimmer



## FINANCIAL MODALITIES 2014/2015

### **SALE CONTRACT:**

minimum 2 runs per theatre  
maximum 2 runs per day

- |                  |                           |
|------------------|---------------------------|
| • 2 performances | 2 600 € off tax           |
| • 3 performances | 3 500 € off tax           |
| • 4 performances | + 1 100 € off tax per run |

### **TRANSPORT:**

• 0,65 € HT / km round trip, departing HENNEBONT (56), according to 3615 Michelin – freeway itinerary

### **PER DIEM:**

• Common wages for 3 people per day of touring  
+ 1 to 2 days (according to distance and organization)

### **V.A.T:**

• 5,5 % (applied on the number of performances, transportation and per diem)

### **ROYALTIES:**

• Additional to the organizer's charges

### **COMMUNICATION:**

- 30 free posters
- Additional posters: 0,61 € off tax (V.A.T 5,5%) + postal fee
- 2 Press packs
- 4 black & white Pictures

## COMPANY BACKGROUND

BOUFFOU Theatre is a professional Company focused on delivering puppet shows for children and adults, in France and abroad since 1986. Its Artistic Director Serge BOULIER has been constantly in search of connexion and sharing emotions with his audience. He combines the actors' performances with puppets, in the search of opening "new horizons". In elaborating shows for "young audience", the Company finds a way to put together children and parents in a fantasy world, for them to share emotions, and to enhance these moments by questioning the adults relationships with children.

*« For over twenty years, BOUFFOU Theatre tries to better understand and question the contemporary world, through theatrical propositions in relation to puppet art. We are not making shows for « young audience » but performances for children... suitable for adults! »*

S. BOULIER

# CONTACT

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