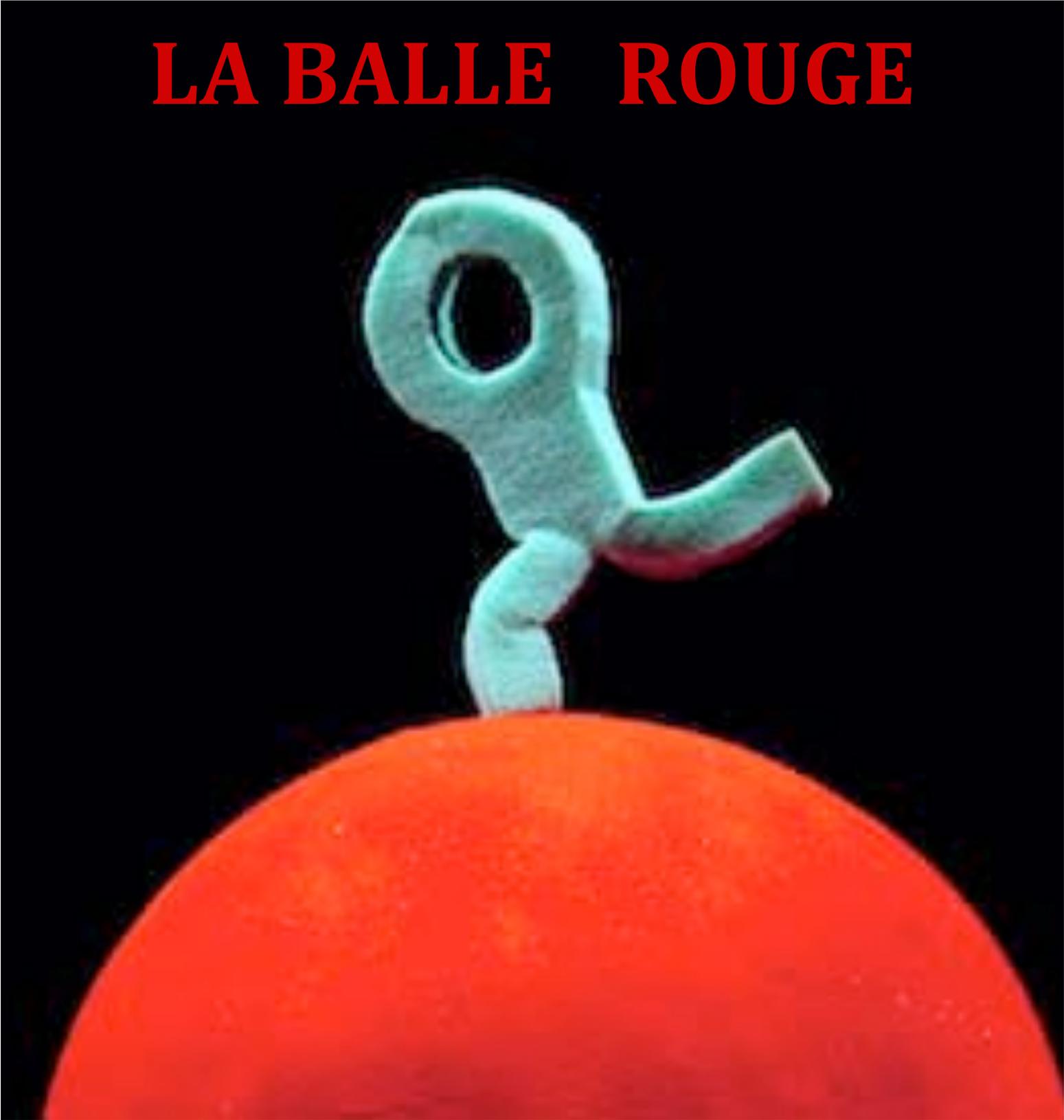


La Cie Balle Rouge Present

# LA BALLE ROUGE



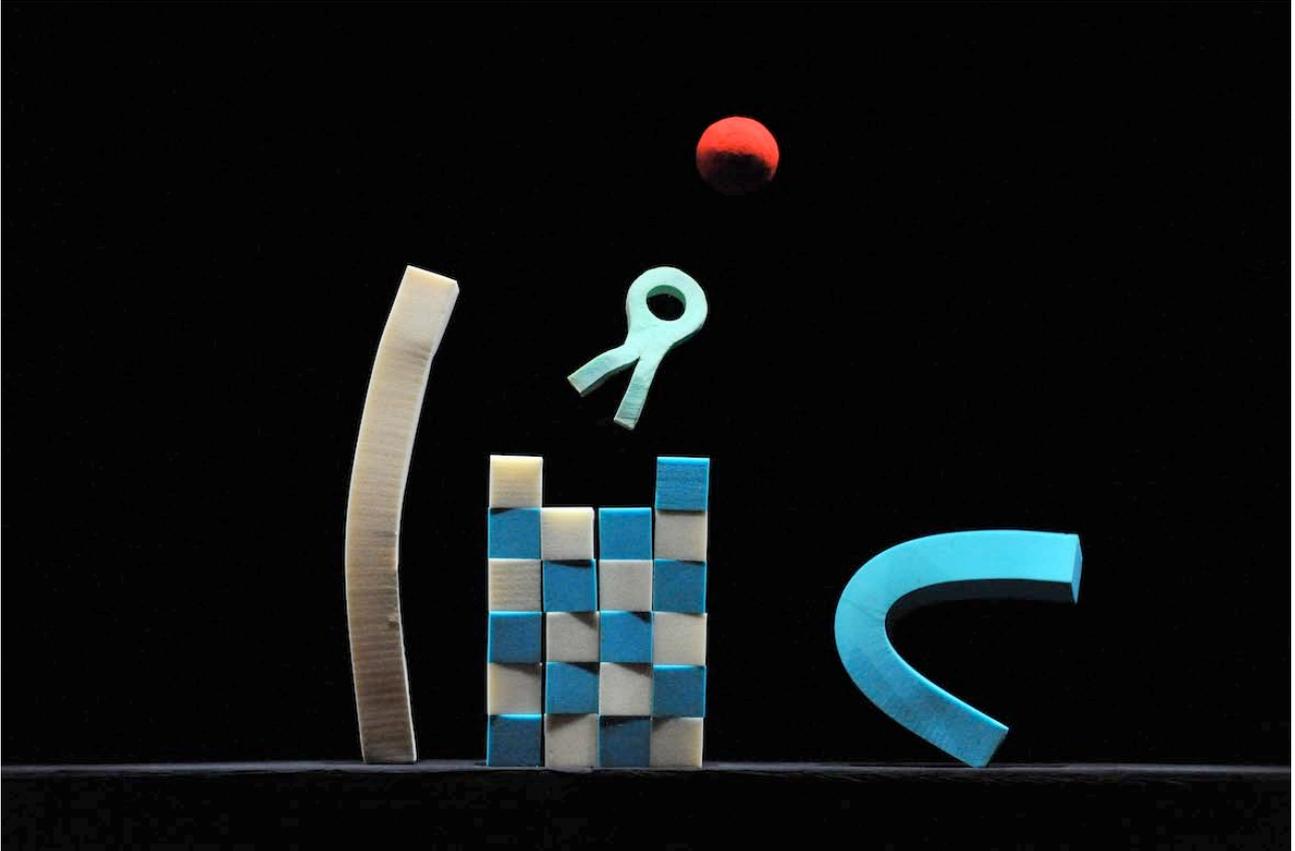
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# La Balle Rouge association

Further to the success of the shows la Balle Rouge and La Balle Rouge quartet Franck Jublot, Denis Garénaux and Jacques Trupin Establish La Balle Rouge association to broadcast their creations.



## Presentation

La Balle Rouge

Scenario :	Denis Garénaux and Franck Jublot
Production Drama :	Franck Jublot
Setting of stage/objects	Denis Garénaux
Music :	Jacques Trupin
Light :	Marc-Emmanuel Mouton

With

Puppeteers :	Denis Garénaux ; Franck Jublot
Accordéon:	Frédéric Ferrand
Every public from 5 years	
Times: 40 minutes	

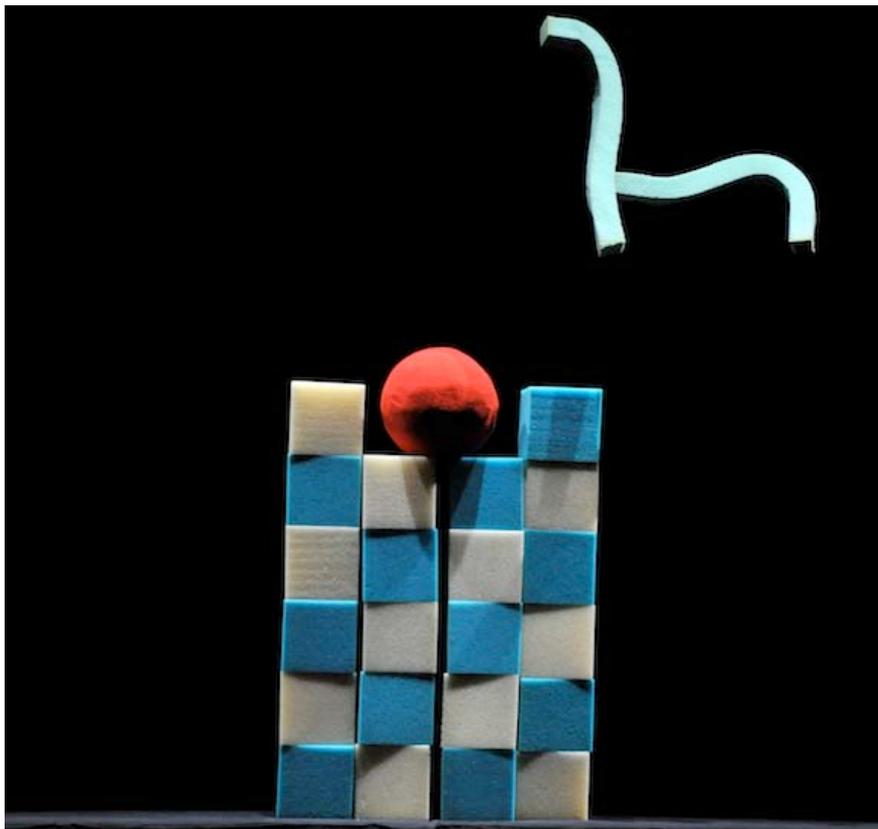
## Synopsis

As if by magic, foam geometrical forms take life and become real characters.

The red ball redraws the various stages of the love life, the meeting in the birth of a child.

This visual opera develops with intensity a subtle palette of feelings carried by the music of the quartet and the bandoneon.

Without word, this theater of objects is an invitation in the imagination, where each can find a part of its life, so much the language is there universal.



# Note of intention

The red ball, is based on the theme of separation, with a dramatic rewriting that focuses on the child and the way to grow.

The bandoneon is for his child, he is the rubato, imagination, poetics.

The scenery and puppets are modeled on the foam object, faceless, which allows everyone to project into the movement of objects.

The puppets have a slower pace, key moments of silence punctuate the script to accentuate moments like love, separation and loneliness of the child.

The scene is composed of two tables at 1.00 m above the ground on which the different characters evolve.

Franck Jublot

Director



# Birth of the project

After a small investigation with schools, it turned out that the theme of the separation stayed one of the subjects important to treat.

The statistical researches were only confirming this investigation:

- 2 children on 5, in maternal and elementary, are children of divorced parents.
- 3 children on 5, in maternal and elementary in sensitive zone, are children of divorced parents.

The theme would be " the child of the divorce ".

## The team

It is during a training course entitled to interpret with objects organized by the F.O.L (1) and livened up by Nicolas Goussef (Cie Ph. Genty and Theater of The Licorn) that Franck met Denis. They presented him his(its) project and they developed it at once within the framework of the training course.

At the end of the training course, the balance sheet(assessment) being decisive and the trained(formed) team, the project of " the child of the divorce " as theater of object was thrown(launched) ...

(1) Federation of the Laic Works

## Objects theatre

This kind of theatre originated in Germany at the same time as Bauhaus. It appeared in France in the seventies thanks to Angers Beaux Arts. The expression tehatre objet appeared later, in the eighties. Its special feature is to change the object into poetic language, by using the object as it is or by transforming it in order to create an antropomorphic form. This movement gave birth to a new orientation in theatrical creation. It opens on a reflexion about the relationship between the technician and the object.

*Comment taken in by Marie Ozanne during a meeting on " the puppet and the theater of object " the 18.juillet at the House of Off of the Festival of Avignon 2002.*

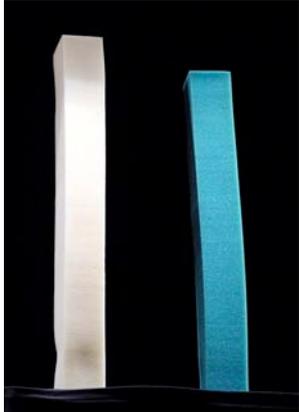
## The writing of the scenario

Through a partnership with the Maison de Begon which has a small theater in Blois, we were able to meet in June 2002.

Denis's experience as an artist has allowed us to work with a storyboard and thus have a support concrete work on the formatting characters.

It took us 24 weeks of trade for developing the screenplay.

## The plastic forms and objects



We did not want a puppet too expressive, too realistic. We needed a form that did not limit its expressiveness plastic. We continued working with the foam which is naturally alive and "moving."

We have chosen the "fried rectangular" and simply changed the colors to represent the sex of our puppets.

Then the child's birth was easy, being the result of both: A body with the "fried rectangular" vertical and a head with the "fried rectangular" shaped ring. We gave him the green: a mixture of yellow and blue parents.

## Where does the Red Ball?

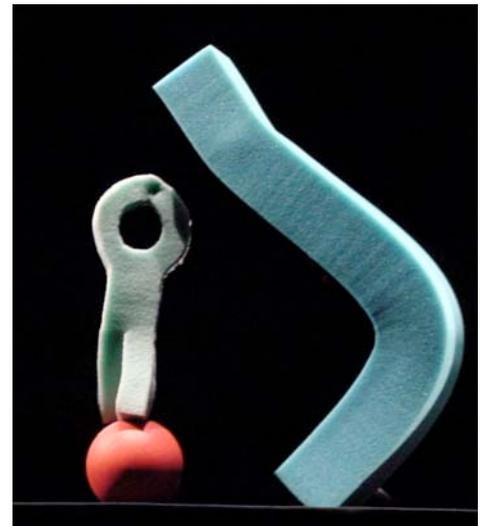
We had our scenario:

Parents meet, fall in love, have a child then argue, split and finally, share custody of the child.

But we lacked the basics: The vision of the child and its fate in this story.

We developed the idea of the red ball.

This ball is very different from other forms of history, since it is round, it reassures and entertains as it has the color of passion. At the end of the story, the red ball is this energy that we all have and that gives us the courage to go into the unknown. The force that makes us afraid but reassures us. In a word, that makes us "being" among others.



# Music

The music is write by Jacques Trupin.

The only characters "flesh and bones" on stage, is Frédéric Ferrand who give us "to see and hear" the whole range of emotions of the story that unfolds behind them.



# Curriculum vitae and Performers



## Denis Garénaux (Scenography, comedian, objects)

Denis Garénaux artist continues his training through the interior architecture and sculpture exhibitions and realizes Tours. Noticed by the Cie du Petit Monde, he realizes most decors and star in their productions, "Brandy," "Funny household", "Circinus," "Wings of Courage" and "Year of Emile . In 1995, he created the "Compagnie de la Concha" in Tours where he directed: "The worm that did the moon" and "Peter and the Wolf."



## Franck Jublot (Director and comedian)

Trained at the Conservatory of Orleans, he continues with training with Jacques Lecoq, Andre Riot-Sarcey (Cie Les Nouveaux Nez). He created the Theatre of the Unexpected in 1986 with Eric Cenate where he is an actor and director. Then, in 2001 created the Compagnie du Chat Pitre. Specializing in the musical, he worked with Bruno de la Salle and Michael Lonsdale as an assistant to the staging. He is the director of Jeunesses Musicales de France with two productions: "Juggler of Sound" and "Tuba

Marimba and the Warrants Mouthpieces for their latest productions:" Storm over the reeds "and" Forces of Nature " .



## Frédéric Ferrand (Musician)

Formed accordion with Thierry Bretonnet it makes the interpretation of parts. In 2009 in the gypsy accordion quartet Dzaw Dzaw in 2010 he composed for Zurca , violin duo accordion around the world of folk dance . Then he founded and wrote for the group French song of Albert Tandem . Participates 2011 au the show Under the Umbrella

directed by François and Chaignaud Jerome Marino for the Glass Menagerie . In 2012 he was on the show accordionist Cabaret Berlin , directed by Jerome Marin Coy still waters . In 2013 he founded the Fantasy Orchestra , byte offset ball with four singers, one guitar gypsy contrebassine 1 and 2 accordions . Finally in 2014 he founded the duo - Ferrand Eichwald , accompanied by Eric Eichwald , gypsy guitarist . Accordionist and composer of the 7ème conte, directed by Manouchka Récoché Co. for the Cie du grand souk.

# PRESS



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## LES TROIS COUPS

[www.lestroiscoups.com](http://www.lestroiscoups.com)

26th of July 2009

### La Balle rouge et Quatuor

Written by Céline Doukhan), Off du Festival d'Avignon 2009, L'Entrepôt à Avignon

#### The enchanted foam

This is it, we finally found the best three comedians of the Off Festival! They are respectively yellow, blue and green. The first two are about 15 cm width and 1 m high. The third one is the smallest, but the most touching. This one shouldn't be over 20 cm, and his head looks like a hook. The funny thing is, all three of them are on the soft side, but here, it is a quality. Who could have said that two foam sticks and their offspring would have touched us so much?

These magical sticks do not appear immediately. The show opens on a musical introduction. And such a beautiful music! The three creators of this gem have boldly bet on a string quartet: 2 violins, 1 cello and an alto. They gently dive into the interpretation of Jacques Trupin's composition. This is when, after a few strokes, the first stick comes on stage...

Rarely a show would have been so magical in the simplest of ways. You do not need to read into many intricate lines to understand that, of course, those two are in a seduction process. And without any warning, a whole ballet starts under our very eyes with an infinite grace, mastered by the two puppeteers (what, only two of them? But how do they do it?). The moves, at times bouncing, or sensuous of these two « characters » are enough to create little playlets incredibly meaningful. These guys really believe in imagination, and it works so well! And we can be surprised on how well our mind, as long as it is well prepared for this, can recreate a whole world of sensation and feelings with so little. If this is what we call the «object theatre » then I can call myself an absolute fan!

Ok, you could say that it is nice to see two sticks dance and swirl at the sound of a string quartet, but it does not become a whole play. I am coming to this. Because the most amazing thing in this show, is the consistency, and at times, the seriousness of what is being said here. The two sticks are a couple, with, quite quickly, a child. Here come a few very touching scenes with tenderness and playful action between the parents and the child. A red ball, with which all three of them play, impersonates the love of this family. But one day, one of the adults does not care for playing any longer. And the whole family unties itself. What an incredible image that of this construction blue and yellow, the colours of both parents, which they undo together, slowly at first, then violently and lowly again to discover the child behind the last bits.

From then on, the child will have to learn to reconstruct himself and live in this whole new situation. Trying to find its precarious balance on this ball, standing mid air between both parents, he will (yes, I assure you, you perceive all of this) go through times of self-doubt, solitude, to finally find within himself the strength to overcome this emotional break up.

The red ball represents both the love and inner strength dug out by the child. It grows, grows, grows along with the child maturing and building himself as a teenager then as an adult so that he can later give his affection to others. It is an ingenious way to share this with the audience and more particularly with children.

We could go on and on for hours about the many visual beauties of the show but we need to save some applause for Jacques Trupin and his marvellous music. The latter is interpreted on one side by the string quartet, but also by Jacques Trupin himself on a bandoneon, mixing harmoniously. The bandoneon, does not illustrate, but materializes, as well as the puppet, the child character and give way to a very expressive manner to hear his own feelings. In the same way, it became almost compulsory for me to go buy myself the cd after the show, which is quite rare. And now that I listen to this music again, it becomes even more beautiful and at times deeply sad.

It is a show which, without speaking any language, speaks them all.

I am impressed!

Céline Doukhan



### **Télérama**

14th June 2005

**TT** The process is called « night vision » from the Company imaginaire or Animage", by La Zita: animated stylized shapes telling a story without any word, in black light. It has a taste of construction games and crazy tale.

The Chat Pitre company (now known as La Balle Rouge) has pushed this a bit further, in reducing the number of shapes and by multiplying surprises such as this red ball, small at first (the child), which we see growing bigger between both of his parents (two affectionate sticks) until it becomes a giant balloon, going to bounce in the audience who plays happily with it.

A dreamlike world.

Henriette Bichonnier



### **Figaroscope**

8th of June 2005

In this visual opera, two unseen puppeteers give life to foam shapes. Accompanied by the bandoneon, the musician on stage with these living objects, unveils some really surprising characters.

Each person can relate to its own life, this is the magic of puppet theatre, which, without a word, can tell us so much on ourselves.