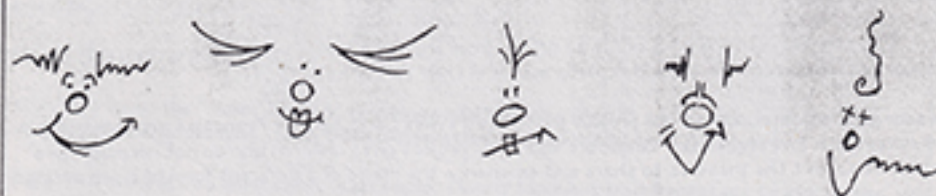


theatreworks & alliance française
proudly present

EMBARQUEZ-LES



17 - 21 SEPTEMBER 1994

BPM

THE BLACK BOX

directed by Vincent Rouché

featuring Celine Chatelain as Scarole, Catherine Cretin as Iris,
Betty-Sylvie Didier as Coquillette, Corinne Lordier as Gina
and Christine Wurm as Bobine

set and design by Vincent Rouché and the five actresses

light and sound by Benoit Favereaux

technical manager : Lim Yu-Beng

technical assistant : Terence Tay

SPECIAL THANKS TO...

- l'Association Française d'Action Artistique (Ministry of Foreign Affairs)
- The French Embassy of Singapore, Cultural Services
- The Mandarin Singapore
- Mr Teo Teck Weng

EMBARQUEZ-LES GOES TO THE SCHOOLS!

The clowns from Embarquez-Les will visit and perform in two schools for special children with special needs - Chao Yang Special School and The Singapore School For The Deaf - on Monday and Tuesday (19 and 20 September).

About 300 kids between the ages of five to fifteen from the two schools will get the opportunity to enjoy an adaptation of their Black Box performance in their school halls.

The scheme is a community service project that TheatreWorks and Alliance Française are organising in conjunction with Embarquez-Les' Singapore tour. The project gives children who do not normally have the chance to visit the theatres to share and experience the magic of a different form of clown acting.



MEET THE CLOWNS!

How do you define a female clown?

BETTY: No cream pies, no pails on the head. We were told it is finer, more subtle, but we didn't strive for "subtlety" - we merely try to react purely, to cast an untainted gaze on things.

Have you found your clown?

BETTY: We are on the track.

CATHERINE: When the "clown" is there, anything could happen - the set could come tumbling down there! Extraordinarily present. Each thing is discovered at the very moment it appears.

CELINE: One evening, two glasses broke on stage. Clowns came out from backstage to pick up the bits of glass. They went to get the vacuum cleaner, and right there in this urgent situation, each and every one fit just right. The balance was perfect!

BETTY: The vacuum cleaner became a monster we were dragging and pushing. We were all tuned into the same picture: a sort of bulldog on his leash.

Is the clown similar to a theatre character?

CATHERINE: The clown dedramatises. A wink from himself and to his own existence. He makes you lighter, suggests a different outlook. Someone told us once, "you could have stayed there, like that, for another hour!"

What surprised the audience most?

BETTY: The spirit of the show. Our clowns are not traditional clowns. They are neither acrobats nor musicians. The audience wonders what they are going to see. The clowns appear at first as mere shapes...

CATHERINE: ... the softness, the tenderness which emanates...

BETTY: ... the particular universe in which each one of us builds her story...

CATHERINE: The lights, the atmosphere...

What was the reaction from the audience which moved you most?

BETTY: The pleasure. The happiness. That this show should appeal to a child as much as to an old man is very touching to me. We performed in a so-called "underprivileged" country area, as well as before drama centre audiences. All were ecstatic, for different reasons.





Photography by Jack Mitchell

Molissa Fenley

Contemporary Dance From New York
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