



# PREMIER CRI

CIE ACTION D'ESPACE / FRANÇOIS RASCALOU





# PREMIER CRI

**N**ow i'm undertaking this show about what is at stake when you give life. About what a man goes through when he becomes a father. I say a man, but I want to talk about myself first. My desire and fear to the point of vertigo.

And now, my father is dead. « If I leave first for another life... ». Almost a title. Its not mine, these are his words, words on paper. This crossing of him and I came to twist and feed my desire of creation. The project to create about progeny took a living color, vigorous, dancing. Life goes on, some always said. »

François Rascalou

## Creation 2016



65 min



For all, from 8 years



Perambulation



Dance // Theatre

## With :

Creation, choreography, street adaptation and writing :  
**François Rascalou assisté de Yann Cardin.**

Performers :

**Yann Cardin, Brigitte Negro, Mathilde Duclaux, Lorenzo Dallai.**

Production / distribution :

**Fatma Nakib, Joséphine Songy**

Outside Viewpoints :

**Dalila Boitaud, Nicolas Vercken, Fatma Nakib, Emmanuelle Cheyns**

Sound Equipment :

**David Olivari**

Costumes :

**François Rascalou**

Music :

**Sergueï Rachmaninov / Symphonie n 2**

# EARLY STAGES.

In 2012, « Sons of men » evoked memories of Algerian War. Sons seek their roots, look and question the father figure. That searched for a reflection. In the guise of the son emerges those of a father. I was becoming father. Bright eyes, and in the depths of his heart troubled, the point of terror. A vortex, between desire, ignorance and fear. No, it wasn't obvious. For others, maybe. Not for me.

Making a child. Waiting for a child. Having a child. You have to think about it, to imagine it. And it becomes possible, a challenge, a matter of course. Or it will not. It will never be a choice, a strategy, a withdrawal, an omission. That's it.

I wanted this all gets cleared up, to laugh and cry about it, to listen to women and men. I heard the distress, the twists, the many facets of this particular willingness, beliefs shaken up, uncertain positions.

I designed a performance that exceed what I am living. A relatable tale.



**I imagined two men and two women, all possible options. They hold each other, they help each other, to cross life and the city. It's a rope. Each character tells us his story, and the whole stories suggest a tale of mankind.**

**The characters are caught up in Rachmaninov's Second Symphony, in a thrust of life, with the most simple gesture to join everyone : holding hands.**

*François Rascalou*



## Ambiance

Four people are confiding their fears, their wishes, their denial of childbirth.

These women and men speak by dancing, and whether the dance is tragic or happy, they take us heart-to-heart to their destiny. They talk of being a mother or a father, of what it is to have a child. They talk about love, chance and requirement. They slip their hands into ours, they stow themselves to our arms, shout in our bodies, and we will dance. From onlookers, we become witnesses and full characters, roped together in one single state of emotion.



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## A dancing rop

A dancing rope, for a gentle journey in the confrontation of life adventures. Characters are runner-dancers of an « action-ballet », active bodies full of life, women and men in quest to fulfilment. Wearing colors and sound equipments, they seem to have come out of a manga or a hollywood movie.



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## From public to intimate space

Words are aimed eye-to-eye, heart-to-heart. It's not an address, but confidences. It's not a text, but people talking to us. It's a performance to be seen and felt, where everybody can find her/his place. Viewers are a work object. The performers need to shape their audience, from a technical, but also physical and poetic point of vue.

**The need to give sense to this shape, without leaving anyone out, to offer an true experience of the show through the body.**

## A quadriphonic performance

Rachmaninov's Second Symphony is the musical support of this open ballet. Each performer wears autonomous sound equipment, to surround the audience. They modulate soundscapes to emphasize dances and words with Rachmaninov's lyricism.



## The words

The text of the play is written from interviews with adults of all ages, parents, future parents, not wanting a child, or who had no children. While drawing each characters outlines, a dramatic architecture emerges, a series of confidences echoing each other.

## Specific issues for performing in public space

« First cry » take place in the street, in-situ, wandering, without specific space embodied. The primary approach is to put the writing of the play in real time in the space. Thus, performers intersect the play with the potential of the public space. That's the way the dramatic thread emerges. The script is made up with multiple components : a grammar of moves, dances and body signs, and the interaction with inhabitants and viewers, street furniture and public space configuration.



## Press releases

"...But when the audience has the opportunity to carry a dancer at arm's length, when another stylizes a delivery carried on the shoulders of her classmates, when someone else talks about the vertigo of being a father, hanging on a facade 4m above the ground... The visual symbolism resonates all the more with the intimacy of words. A First Cry moving and promising. ».

**Le Clou dans la Planche - Toulouse**

« A true moment of communication with the dancers »

**l'Union - Chalons en Champagne**





PREMIER CRI  
**CONTACT**

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Technical notes : the play is full technically autonomous

**PARTNERS**

Furies - Pôle National des Arts du Cirque et des Arts de la Rue, Furies Festival, Châlons-en-Champagne // Mix'Arts Myris, Toulouse // Atelier 231 - Centre National des Arts de la Rue, Sotteville-les-Rouen // L'Atelline - Lieu de fabrique des Arts de la Rue, Montpellier (in collaboration with Paul Valéry University of Montpellier) // ARTO-Ramonville // La Diagonale - Réseau Languedoc-Roussillon pour la création artistique en espace public // Le Cratère - Scène Nationale d'Alès - Festival Cratère Surfaces // Association Beaumarchais - SACD Writing Award // Réseau en Scène Languedoc-Roussillon.

The company receives the backing of French Ministry of Culture and Communication (General Direction for Artistic Creation, Regional Direction for Cultural Affairs); Occitanie Regional Council, Hérault Departmental Council and the City of Montpellier.

# DATES

**Quartiers de Lune**

**Printemps des Rues**

**Parades**

**Vivacité**

**Cratère Surfaces**

**48ème de rue**

**Vertical'Eté**

**Résurgences**

**Les Transes Cévenoles**

**Spectacles de Grands Chemins**

**Festin de Pierre**

**Fête des Vendanges**

**Art Zimut**

**ARTO / Retour à la Rue**

**Festival Furies**

**Graines de Rues**

**De la Fête aux Pieds**

Chalon sur Saône

Paris

Nanterre

Sotteville-Lès-Rouen

Alès

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Mont-Dauphin

Lodève

Sumène

Ax les Thermes

Saint Jean de Védas

Suresnes

Saint Céré

Toulouse

Chalons en Champagne

Bessines sur Gartempe

Evreux

