

# UNE LUNE ENTRE DEUX MAISONS

**A MOON BETWEEN TWO HOUSES**



le Carrousel

COMPAGNIE DE THÉÂTRE

## 40 YEARS LATER ...

In 1979, I wrote *Une lune entre deux maisons* for my little Xavier, who had just turned three years old.

Written with an intimate knowledge of this audience and for small audiences of young children, this play, directed by Gervais Gaudreault, was presented 675 times in French, English, and Spanish. The script and the show always came up in our conversations after one season ended and the next began. I reread the script in light of what I was learning about these young children, and after watching shows for young children that challenged me ... Each time, I realized how much the binary structure of the script of *Une lune* connected these young children with the vision of a Manichean world, how much the plot told a story about a true human relationship, how much the economization of words, inspired precisely by the language of young children, overflowed into powerful images whose symbolism touched them directly.

We had always refused to consider a sequel to the script or a reprise of the 1979 production. It was when we met Marie-Eve Huot that new energy was breathed into the project and Gervais was convinced to entrust her with *Une lune entre deux maisons* ... In 2012, the script was reborn in a production that proposed a new aesthetic and a new reading of the characters. It was an emotional experience for me to rediscover these characters and their close kinship with young children. Soon, little Noémie, Marie-Eve's daughter, will be three years old, and she will find the reflection of her fears and desires in those of Plume and Taciturne.

Suzanne Lebeau



## NOTE OF INTENTION

It was 2010. I was a very young director. Suzanne Lebeau and Gervais Gaudreault had entrusted me with the re-creation of *Une lune entre deux maisons*, the foundational text of Le Carrousel's repertoire – and of international theatre for young audiences. The show toured, was seen by hundreds of children, and then settled a little farther: a shell left on the sand by the sea, which would take it back, sooner or later.

Time took its course: the children in the audiences grew up, and new ones were born. Now, 2010 seems so long ago and yet so close. We are on the threshold of 2018. In the meantime, I have started down my path as a director. I have become a mother. I have rediscovered the shell at the bottom of my pocket: a gift.

Upon the invitation of a number of presenters that have worked with Le Carrousel, accompanied by a reassembled team of designers and a new cast, I will revisit the images and symbols in Suzanne Lebeau's script, which expresses so well the fundamental principles of life: identity and ownership, the need to love and be loved, deep and irrational fears. This new version of *Une lune entre deux maisons* makes me very happy. I am starting again where I had left the dialogue with Plume and Taciturne, two characters who tame the world, discovering the other with passion and curiosity.

The tale brings to light a decisive period in a child's development: that of self-affirmation. It is a time when children define themselves in relation to the world, to the other, to the unknown. It is a time when the first questions are born – the first true contact with people around them, and therefore the first conflicts.

*Une lune entre deux maisons* is a score of chamber theatre. It takes place neither today nor yesterday, but in an abstract time when the encounter of Plume and Taciturne is enough in itself to create a complete moment, irremediably in the present. The characters in the play bear humanity within themselves. They are from here, they are from elsewhere.

And it is wonderful to find them again.

This re-creation will reveal the existential nature of Suzanne Lebeau's work, through actors' play imbued with simplicity and a set design that is pure, aiming for the essence of things. Thirty-nine years after the very first performance of *Une lune entre deux maisons*, the show will take to the road again, the fruit of a dialogue between history and time to come.

Marie-Eve Huot

## RESUME

Plume is lively, chatty, cheerful. Taciturne, on the other hand, talks little, but she watches and listens. Her passion is music.

They live next door to each other, but that, it seems, is all they have in common. Only in the night, with its spooky sounds and looming shadows, do they learn how to find out about each other, smooth over their differences, and become friends.

A foundational play in Quebec theatre for young audiences, this poetic fable directly addresses the idea of being open to another and to the world, expressed through a symbolic universe that children instinctively understand.

**Children 3 to 5 years old**

**Audience of 150 people**

**Duration : 40 minutes**

## CREATIVE TEAM

Text : **Suzanne Lebeau** | Direction : **Marie-Eve Huot** | Assistant director : **Marie-Claude D’Orazio** | Cast : **Emilie Dionne** and **Catherine Leblond** | Set design : **Patrice Charbonneau-Brunelle** | Costumes : **Cynthia Saint-Gelais** | Lighting design : **Dominique Gagnon** | Sound environment : **Diane Labrosse** | Video design **ATOMIC3 et Lionel Arnould** | Make up and hair **Sylvie Rolland Provost** | Technical director **Nicolas Fortin** | Production manager **Dominique Gagnon**



## SUZANNE LEBEAU



languages. Experienced pedagogue, she taught writing for young audiences at the National Theatre School of Canada for 13 years and acts as a consultant for young authors in Canada and other countries, contributing to the emergence of new written works.

Suzanne Lebeau's exceptional contribution to the flourishing of theatre for young audiences has earned her numerous awards and distinctions, including the Governor General's Literary Award for Drama in 2009; the Prix Sony Labou Tansi des lycéens in 2009; and Prix des Journées de Lyon des auteurs de théâtre in 2007 for *Le bruit des os qui craquent*, a play première by Le Carrousel and Théâtre d'Aujourd'hui in 2009 and staged in 2010 by the Comédie-Française. In 1998, the Assemblée internationale des parlementaires de langue française made her a Knight of the Order of the Pleiades for her body of work, and in 2010 the Government of Quebec awarded her the Prix Athanase-David, the most prestigious lifetime achievement recognition for Quebec authors. She received in 2012 the Hommage CINARS Award and in 2013 the one of RIDEAU, the network for performing arts presenters and one of the most important international gatherings regarding the francophone arts scene in America, and the Gascon-Thomas Award from the National Theatre School of Canada for his outstanding contribution to the development of theater in Canada. In 2015, she received a career award from the Conseil des arts et des lettres du Québec in recognition of her exceptional contribution to her art. In 2016, she received the Canada's foremost distinction for excellence in the performing arts, the Governor General's Performing Arts Awards: Lifetime Artistic Achievement – Theatre. In 2017, she received the ASSITEJ Inspirational Playwrights Award.

## MARIE-EVE HUOT



When she graduated from the National Theatre School of Canada in 2006, Marie-Eve Huot already possessed a passionate interest in young audiences. Since then, she has developed her reflection on productions for children and small children and has taken part in various theatrical events for this audience in Québec, France, and elsewhere in the world. In 2007, she co-founded Théâtre Ébouriffé, where she première *Cabaret au bazar* (2008), *Un château sur le dos* (2012), *Noeuds papillon* (2014), and, *Des pieds et des mains* (2016).

In 2016, Le Carrousel welcomes Marie-Eve Huot to the position of artistic co-director of the company. She has been working closely with Gervais Gaudreault and Suzanne Lebeau for more than eight years. In 2008, after obtaining a grant from the Conseil des arts de Montréal, she began a long-term internship at Le Carrousel. At the end of the internship, the co-directors invited Théâtre Ébouriffé, a company founded by Marie-Eve, for a four-year residency. In 2012, as guest director, she re-created Suzanne Lebeau's *Une lune entre deux maisons*. This production earned her the Prix LOJIQ/RIDEAU Francophonie for the quality, relevance, and appropriateness of her direction and made it possible for her to undertake an observation residency at La Minoterie in Dijon, France.

As someone fully committed to the theatre, Marie-Eve is active in theatre community life, trying to make the voices of creators for young audiences heard. She sat on the board of directors of Théâtres Unis Enfance Jeunesse (TUEJ) from 2008 to 2016, and was chair of the board three times. In recent years, she has participated in re-establishing ASSITEJ Canada, in collaboration with the Association des théâtres francophones du Canada and the Professional Association of Canadian Theatres. She is also a member of the artistic committee of Le Cube, centre international de recherche et de création en théâtre pour l'enfance et la jeunesse.

Her first play, *Nœuds papillon*, has been published by Lansman Éditeur (Belgium), and the translation into Polish by DramEdition (Poland). The play is also available in Spanish. It was produced in Mexico (2016 and 2018), France (2017), and Poland (2017).

## THE AUTHOR

## THE DIRECTOR

## THE COMPANY

Convinced of the need for a true artistic encounter, Le Carrousel places at the core of its creative approach the question “What should we say to children?” and reflects deeply on artists’ self-censorship when dealing with young audiences. Supported by creative research that breaks through limits and boundaries, co-founders Suzanne Lebeau and Gervais Gaudreault used their passion to form a repertoire of original works that are considered, in Quebec and abroad, to be milestones in the history of theatre for young audiences.

For more than 40 years, Le Carrousel has sought to tear down the walls between audiences and between practices, out of the conviction that theatre for children must also reach out to and even disturb adults. Today, Marie-Eve Huot defends this unique vision of childhood and art as she joins Gervais Gaudreault as the company’s co-artistic director. This handover is a window opening to the future and will secure a tradition to be transcended so that the story continues and evolves.

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**Le Carrousel and its team** | Artistic Directors **Gervais Gaudreault, Marie-Eve Huot** | Associate Artist **Suzanne Lebeau** | Interim Executive Director **Lorraine Hébert** | Administrator **Nathalie Ménard** | Technical Director **Nicolas Fortin** | Manager, Outreach and Development **Fanny Oberti** | Communications and Tour logistics **Ludger Côté** | Administrative Assistant **Maude Desrosiers**

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## THEATROGRAPHY OF LE CARROUSEL

**By Suzanne Lebeau**

- 2018 UNE LUNE ENTRE DEUX MAISONS / A MOON BETWEEN TWO HOUSES  
2016 TROIS PETITES SOEURS  
2014 CHAÎNE DE MONTAGE  
2013 GRETEL ET HANSEL / GRETEL AND HANSEL  
2012 UNE LUNE ENTRE DEUX MAISONS / A MOON BETWEEN TWO HOUSES  
2009 LE BRUIT DES OS QUI CRAQUENT / THE SOUND OF CRACKING BONES  
2006 SOULIERS DE SABLE / SHOES OF SAND  
2002 PETIT PIERRE  
1997 L'OGRELET / THE OGRELING  
1994 SALVADOR / SALVADOR – THE CHILD, THE MOUNTAIN AND THE MANGO  
1993 CONTES D'ENFANTS RÉELS / TALES OF REAL CHILDREN  
1991 CONTE DU JOUR ET DE LA NUIT / A TALE OF DAY AND NIGHT  
1989 COMMENT VIVRE PARMIS LES HOMMES QUAND ON EST UN GÉANT / A GIANT IN THE LAND OF MEN  
1987 GIL / BURT, d'après *Quand j'avais 5 ans je m'ai tué / When I Was Five I Killed Myself*  
1984 LA MARELLE / HOPSCOTCH  
1982 LES PETITS POUVOIRS / LITTLE VICTORIES  
1979 UNE LUNE ENTRE DEUX MAISONS / A MOON BETWEEN TWO HOUSES  
1978 PETITE VILLE DEVIENDRA GRANDE / A CITY IN THE MAKING  
1977 LA CHANSON IMPROVISÉE  
CHUT! CHUT! PAS SI FORT!  
1976 LE JARDIN QUI S'ANIME  
1975 TI-JEAN VOUDRAIT BEN S'MARIER MAIS...

**By Martin Bellemare**

- 2016 DES PIEDS ET DES MAINS une collaboration avec le Théâtre Ébouriffé

**By Michèle Lemieux**

- 2010 STORMY NIGHT

**By Geneviève Billette**

- 2005 THE LAND OF KNEES

**By Dominick Pareauteau-Lebeuf**

- 1999 L'AUTOROUTE

**By Normand Charette**

- 1996 PETIT NAVIRE

**By Hélène Lasnier**

- 1988 242M106

## AWARDS

- Prix Collidram (France, 2010); Prix Sony Labou Tansi des Lycéens (France, 2009); Prix des Journées de Lyon des auteurs de théâtre (France 2007) and Distinction de la Comédie-Française (France, 2008); *Le bruit des os qui craquent*;
- Prix littéraire de la citoyenneté du département de Maine et Loire, (France, 2002); *Salvador*;
- Masque awards for original text and lighting design, Académie québécoise du Théâtre (2000); *L'Ogrelet*;
- The Assemblée internationale des parlementaires de langue française made Suzanne Lebeau a Knight of the Order of the Pleiades for her body of work (1998);
- Prix Francophonie Jeunesse (1994) (Radio France Internationale/Francophonies Théâtrales pour la Jeunesse); *Salvador*;
- Theatre grand prize, Journal de Montréal (1991); *Conte du jour et de la nuit*;
- Chalmers Children's Play Award; *Les Petits Pouvoirs/ Little Victories* (1985).