

gretel et Hansel



TEXT : SUZANNE LEBEAU

DIRECTION : GERVAIS GAUDREULT

TRANSLATION : JOHN VAN BUREK

WITH ÉMILIE LÉVESQUE AND JEAN-PHILIP DEBIEN

le Carrousel
COMPAGNIE DE THÉÂTRE

RESUME

When Hansel arrives, it upsets the balance of Gretel's life completely. Her little brother has turned everything upside down. When their parents abandon them in the forest and they end up at the witch's house, she is very tempted to push him into the oven with their jailer and get rid of him forever...

By what tortuous route does one become a big sister?

Children 6 to 10 years old

Duration : 55 minutes



PRESS CLIPPING



“*Gretel et Hansel* proves to be a play with a strong script, with active narration that is very similar to the world of the tale and with stripped-down, evocative visuals, speaking directly to children about the disturbing (but profound and tender) reality that being brother and sister can provoke.”

David Lefebvre, *montheatre.qc.ca*

“The play of the two actors and, especially the direction of Gervais Gaudreault are striking for their simplicity. Without artifice, using a few wooden chairs placed on the stage, Gaudreault clearly brings forth, one by one, the many environments within which the two children’s saga takes shape.”

Michel Bélair, *Le Devoir*

“By making something new out of an old archetype, Suzanne Lebeau brings audiences to experience unexpected emotions and has surpassed herself in her writing, which is still just as precise and colourful, full of plot twists and games, and appealing to the intelligence of her young audience. The work of a pro.”

Josée Lapointe, *La Presse*

CREATIVE TEAM

Text : **Suzanne Lebeau** | Direction : **Gervais Gaudreault** | Assistant director : **Milena Buziak** | Cast : **Émilie Lévesque** and **Jean-Philip Debien** | Set design and props : **Stéphane Longpré** | Costumes and props : **Linda Brunelle** | Lighting design : **Dominique Gagnon** | Music and sound environment : **Diane Labrosse** | Make up and hair : **Pierre Lafontaine** | Production manager : **Dominique Gagnon**

PRODUCTION HISTORY

Gretel et Hansel is a production of Le Carrousel, compagnie de théâtre, in residency at Théâtre de la Ville (Longueuil) and Maison Théâtre (Montreal), in co-production with Théâtre du Vieux-Terrebonne, Muni-Spec Mont-Laurier and Le Théâtre, Scène nationale de Narbonne. With assistance from the Aide à la création program of the Centre national du Théâtre (France).

2013-2014 SEASON **71 PERFORMANCES**

IN QUEBEC : Maison Théâtre, Montréal.

IN EUROPE : Mulhouse; Saint-Louis; Les Herbiers; Nanterre; Dijon; Narbonne; Gradignan; Wasquehal; Évian-les-Bains.

IN ONTARIO : Ottawa

2014-2015 SEASON **88 PERFORMANCES**

IN QUEBEC : Longueuil; Lennoxville; Montréal; Rouyn-Noranda; Laval; Beloeil; L'Assomption; Québec.

IN FRANCE : Angoulême; Draguignan; Quimper; Pont-Scorff; Chevilly-Larue; Schiltigheim; Haguenau; Angers; La Roche-sur-Yon; Niort.

2015-2016 SEASON **53 PERFORMANCES**

IN QUEBEC : Gatineau, Mont-Laurier, Alma, Trois-Rivières, Shawinigan, Terrebonne, Jonquière, Saint-Jean-sur-Richelieu, Montréal dans les Maisons de la culture Ahuntsic, Frontenac, Rosemont-La-Petite-Patrie et les Arrondissements de Montréal-Nord, Lachine, Saint-Léonard et Outremont.

IN FRANCE : La Rochelle, Mayenne, Carcassonne, Fos-sur-Mer, Albi, Béziers.

IN BELGIUM : Festival Turbulences, Namur.

2016-2017 SEASON **32 PERFORMANCES**

IN QUEBEC : CINARS, Montréal.

IN CANADA : Winnipeg, Manitoba.

IN FRANCE : Villefranche-sur-Saône.

IN BELGIUM : Mons.

IN SPAIN: Festival Teatralia: Madrid, Móstoles.

IN SOUTH-AFRICA: Cradle of creativity, 19th ASSITEJ World Congress, Cape Town.

2017-2018 SEASON **29 PERFORMANCES**

IN SPAIN : Zaragoza.

IN BRAZIL : São Paulo, Araraquara, Rio de Janeiro.

IN ARGENTINA : Buenos Aires.

IN UNITED KINGDOM : Edinburgh.

IN JAPAN: Yokohama.

PUBLICATIONS

Leméac (Quebec), 2013. Éditions Théâtrales (France), 2014; THEATER DER ZEIT (Germany), 2015; Verlag Der Autoren (Germany), 2016.

A WORD FROM THE AUTHOR

Gretel et Hansel, as the very title indicates, is a rereading. In the background is what the story doesn't say but what advances in psychoanalysis make it impossible for us to ignore: the love-hate sibling relationship, both delicious and disturbing, that forms us, deforms us, and determines how we will live, for better and worse. Whether or not we want it to be so, the very denial of its importance makes it important. In this rereading, Gretel is the older one, the big sister, who is asked to be understanding and reasonable. The birth of the "little brother" contains the very seed of the existential choice that Gretel will have to make ... at the moment when she must decide whether or not to release Hansel ...

This production is both old tale and today's story; it speaks to children about what they experience in a way that is both intense and secret, speaks to adults who daily relive their relationships with their brothers and sisters, talks to the soul ... and offers no formulas.

Suzanne Lebeau

A WORD FROM THE DIRECTOR

Gretel et Hansel has roots deep within the purest tradition of the tale – those tales that children adore and need. Children who are lost, placed in a hostile environment, and show their courage and imagination, children who are abandoned to the forces of evil – these archetypes make tales into treasures of vital wisdom that are as valuable today, centuries later. They allow us to interiorize the good and bad impulses that upset us so because they are beyond our control. With this play, the fourteenth one I directed for Le Carrousel, I gave myself the challenge of working with a form of minimalist theatre. The space conceived with the set designer is, in fact, large and almost empty. On the stage, high chairs are arranged in a circle like the moments of childhood portrayed. Within the circle, a house is evoked for privacy and safety. Outside the circle, the forest is the unknown, adventure.

Gervais Gaudreault

SUZANNE LEBEAU



Suzanne Lebeau first intended to make a career as an actress. But after founding Le Carrousel with Gervais Gaudreault in 1975, she gradually left acting to devote herself exclusively to writing. Today, she has 27 original plays, three adaptations, and a number of translations to her credit and is internationally recognized as a leader in playwriting for young audiences. She is among the most-performed Quebec playwrights in the world, with more than 150 productions of her works on all continents. Her plays have been published in many countries and translated into 24 languages; *Une lune entre deux maisons*, the first Canadian play written specifically for young children, *L'Ogrelet*, and *Le bruit des os qui craquent*, have been translated, respectively, into six, thirteen, and ten 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; and the French Republic made her Knight of the Order of the Arts and Letters. In 2017, she received the ASSITEJ Inspirational Playwrights Award.

THE AUTHOR

GERVAIS GAUDREULT



Founder and co-artistic director of Le Carrousel with Suzanne Lebeau, Gervais Gaudreault performed in the company's early productions. However, he was soon bitten by the directing bug. In the 1980s, he directed *Une lune entre deux maisons*, Le Carrousel's first show to tour internationally. Since then, he has directed most of the company's productions, including *L'Ogrelet*, *Petit Pierre* (Technical Merit award from the Canadian Institute for Theatre Technology), and *Le bruit des os qui craquent* (critics' award, theatre for young audiences category, from the Association québécoise des critiques de théâtre). In 2011, he directed *Le bruit des os qui craquent* in Spanish with the actors of the prestigious National Theatre Company of Mexico. He has thus become the principal architect of the unique artistic signature that has become Le Carrousel's calling card.

THE DIRECTOR

During his career, Gervais Gaudreault has directed almost 30 plays, including a dozen productions in foreign languages (English, Spanish, Italian, Japanese, Mandarin, and Polish). He is also invited to direct shows produced by other companies; his credits include Corneille's *Le Cid* at Théâtre du Trident, *Je suis d'un would be pays* by François Godin at Théâtre d'Aujourd'hui, and *Dissident, il va sans dire* by Michel Vinaver for Les Tréteaux de Haute-Alsace de Mulhouse. Gervais Gaudreault taught vocal techniques in the Option-Théâtre program at Collège Lionel-Groulx from 1992 to 2001; from 1998 to 2003, he directed public readings at the National Theatre School of Canada. His expertise has earned him frequent invitations to France, Argentina, and Mexico. Currently, he is developing an international research and creation centre for theatre for children and youth: The Cube.

THE CAST

ÉMILIE LÉVESQUE



With training in classical ballet and a diploma in theatre performance from Cégep de Saint-Hyacinthe in 2008, Émilie Lévesque quickly became interested in theatre for young audiences after she left school. She did a practicum in physical acting at Dynamo Théâtre in 2008 and played in the production of *L'ombre de l'Escargot* for Nuages en pantalon, touring with the play in France and Quebec in 2010. In 2012, she has been touring Québec with Samsara Théâtre, in the play *Samsara*. She has also played in Bertolt Brecht's *Le cercle de craie caucasien*, directed by Luce Pelletier, at Théâtre Prospero. In 2013 and 2014, Émilie directed the productions of the Collège de Valleyfield extracurricular theatre troupe. She also does voiceovers for commercials and plays Lison Tremblay in the TV series *Les Jeunes Loups*. With Le Carrousel, she plays La Petite in *Nuit d'Orage*, a show presented in Québec, France, Taiwan, Mexico, and Poland. She will also play Alice in *Trois petites sœurs*, Le Carrousel's new production.

JEAN-PHILIP DEBIEN



When he graduated from the Conservatoire d'art dramatique de Québec in 2009, Jean-Philip Debien was invited by Frédéric Dubois to perform for the night-time walking tour *Où tu vas quand tu dors en marchant*, offered as part of the Carrefour international de théâtre de Québec. He then rejoined his graduating class to present the show . . . *et autres effets secondaires* at Théâtre Premier Acte in Quebec City, a production marking their entry into the profession, also presented at Théâtre Prospero in Montréal in autumn 2012. He then appeared in *L'homme, Chopin et le petit tas de bois* with Théâtre du Gros Mécano, *L'affaire Ronsolini* with Utopia Théâtre, and *Novecento* with Théâtre de la Trotteuse, and *Le bruit des os qui craquent* with le Carrousel. In film, Jean-Philip Debien played the role of Groleau in *La forteresse suspendue* by director Roger Cantin, a film in the *Contes pour tous* collection produced by Rock Demers. On television, he played Arthur Laliberté in *Emma* and appeared in 15 commercials as well as in *Ayoye* and *Les poupées russes*. He also was in the cast of *Entreprends ton savoir*, an educational film distributed to all high schools in Quebec in 2011.

Show photographs : Leif Norman. **Other photographs :** François-Xavier Gaudreault, Andréanne Gauthier, Matthew Fournier.

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.

85 INTERNATIONAL TOURS | 27 PREMIERES | 90 INTERNATIONAL FESTIVALS

MORE THAN 4,500 PERFORMANCES | 1,000,000 AUDIENCE MEMBERS

REPERTOIRE TRANSLATED INTO 24 LANGUAGES | MORE THAN 55 PUBLICATIONS AROUND THE WORLD

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 PARMI 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 Churette

- 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).