



# HENRI

SPECTACLE TRAGI-COMIQUE

*Sans parole ni sourdine*

AVEC MARIE LIMET  
CLARA LOPEZ CASADO  
JUSTINE MOREAU



cie **O** QUEL  
**DOMMAGE**

CRÉATION: CÉLINE PELLIN, CLARA LOPEZ, JUSTINE MOREAU

MISE EN SCÈNE ET AIDE À L'ÉCRITURE: LOUIS SPAGNA

*Aide à la création musicale: Marie-Sophie Talbot & Gaspar Herblot*



[www.oqueldommage.be](http://www.oqueldommage.be)

Avec le soutien des Tournées Art et Vie

# IN PRACTICE

**For all ages from 8 years old**

## **CASTING & MENTIONS**

**Concept and writing :** Clara Lopez Casado, Justine Moreau et Céline Pellin

**Casting:** Clara Lopez, Justine Moreau et Marie Limet

**Directed by:** Louis Spagna

**Support to the music creation :** Marie-Sophie Talbot et Gaspard Herblot

**Lights Design :** Saïd Zaïour (théâtre de Doms) et Régis Masson (CC Bruegel)

**Lights Technician :** Scarlett Schmitz

**Illustrations :** Caterine Pellin

**Animation teaser:** Yishai Gassembauer

**Video capture :** Joachim del puppo et Yishai Gassembauer

**Produced by** la Compagnie O Quel dommage,

**With the support of** Les tourne es Art et Vie, La Roseraie, Le C.A.R., Le Centre Culturel Bruegel, Le The a tre des doms, Latitude 50, La compagnie de la Casquette, Recyclart, La Maison de la cre ation Bruxelles-Nord

Thanks to Olivier Mahiant, Pablo Perez et Line Lerho.

**Price :**

Consult us

**HD pictures** are available on request

# THE SHOW

## A funeral fantasy in one act, without words but full of voices

A clownish and musical show. A show for both the street (40') and theaters (70')

Three ladies in black who would have done fine without seeing each other, celebrate together, not without difficulty, the funeral of a man of which they are the wife, the ex-wife and the lover. The atmosphere is explosive, the conventions exploded, the competition at its height, the recollection impossible ... A ceremony that sinks and turns into a happy fiasco!

"Henri" is a clownish show without words but full of sounds, songs, sighs, mourners, cries, tears, silences and shouts. The actor's interpretation and the music are honored with a dramaturgy that sails, with humor, between drama and poetry. The three characters were born from a small rhythmic, sung and choreographed theatrical piece called "The Mourners", created by the company *O quel dommage* in 2010.

To bring out of context the funeral theme makes it inevitably funny because it's unusual and also touching. But for us, it is mostly a perfect excuse to "talk" about feelings, characters, cultures, ego, social conventions and Love! ...

A funeral ceremony in which we try desperately to gather in memory of Henri...with Henri's women.

Sacré Henri !





### **The widow**

Suzanne's fragile nerves dominate and maltreat her.

The great nordic lady looks down on you and envy you at the same time. She suffers less from Henry's death than from a general incapacity to exist... But she is decided to finally take his place!

### **The ex-wife**

Queen of Organization and beautiful hypocrisy, Agathe controls and organizes everything as she has always done for her ex-husband. She suffers less from the death of Henri than from the poorly unfolding of this ceremony from which she hoped to reap praise.



### **The Spanish mistress**

A shout of acute pain pierces her face. Dolores has “hot blood”, she sweats love, passion and rage ... She comes to cry Henri and to reveal to the world her clandestine relationship! How far will she go to demonstrate her terrible suffering?





# THE STARTING POINT

*"You have to laugh at everything. It is extremely important. It is the only human way to break the lucidity without falling into it. »Pierre Deprogés*

The show "Henri" has a double vocation: the pleasure (of the interpreters and the public) and the celebration of the mourning.

It was created by Clara Lopez Casado, Céline Pellin and Justine Moreau, actresses, musicians and creators (trained at the Lassaad's International School, Dalcroze School of Rhythm and Body Expression and the Liège Conservatory). We met in 2010, in different Brussels's cabarets, with the common passion of make others laugh, specially of serious and actual topics. After the success of our rhythmic and sung short form "The Mourners", the desire to create "Henri" was born.

"The Mourners" is rhythmic and sung show, a clowns of widows trio, which has been presented in many unusual places, thanks to its adaptable and interactive form. This allowed us reach and please, each time, a wider public. Our mourners touch the public emotionally by their essence and their emotions, but also generate a lot of laughs due to their excessiveness and their "**mise en abyme**".

In 2013 we had the desire to write a story for our three characters through the languages of: songs, rhythms and clown but always without words. "Henri" is a show made specially to fit the characters of "The Mourners". They are the ones who wrote this story. Mourning, suffering, love and social conventions are the themes that emerge. We explored all sorts of situations around a funeral and the absurdity came very quickly.

Taking the audience as a witness, we attributed to them the role of the family of the deceased who came to celebrate his disappearance and the dispersion of his ashes.

If these traditions of mourners have attracted us, it is by the richness of the contrasts that they can represent, starting with the magnificent energy that they emit, so alive, although they deal with death. They are like a blot on the shyness of our modern Western society, they invite a reflection on our social conventions related to the expression of feelings.

We find mourners in many ancient traditions and in some of which they are still important. As part of many cultural heritages, they still exist in the minds of many people and speak to their imagination, evoking a distant past with old-fashioned charms.

Some precious meetings with Louis Spagna, Marie-Sophie Talbot and Gaspar Herblot allowed us to achieved the show that we wanted. And here is the birth of "Henri", or rather... of his dead.

## **PRESSE**

### **Au Théâtre de Doms, ces comédiennes belges pleurent leur défunt dans un spectacle irrésistible**

« Quarante minutes drolatiques et sans texte avec, au cours desquelles on rit avec une jubilation marqué... lors d'un enterrement. » « Sur scène autour d'un portrait d'un mort, le fameux Henri, trois femmes en noir engoncées dans une détresse grandiloquente. La femme, l'ex femme et la maîtresse. A partir de ce canevas va s'opérer un tohu-bohu de tous le diables. C'est à quelle « pleureuse » s'activera le plus tragiquement et le plus bruyamment (vive la comedia dell'ARTE!) avec des larmes qui deviennent mélodie, puisque les comédiennes chantent des borborygmes théâtraux à qui mieux-mieux. »

« Une guerrilla de l'intimité se fait entre ce trio de la douleur extravertie. Il faut maintenant être la première à se saisir de l'urne funéraire. C'est alors le bal des vampires clownesques. Dopé par des trouvailles mordantes, le spectacle gravit palier par palier l'échelle de l'absurde. Jusqu'à un final apocalyptique. Trois comédiennes qui mêlent humour noir, burlesque, mime et comedia dell'arte »

Fabien Bonnieux, La Provence (Avignon)

### **At Doms Theater, these Belgian actresses mourn their deceased in an irresistible show**

« Forty minutes of a textless show and of pure amusement, during which we laugh with marked jubilation... during a funeral. »

"On stage around a portrait of a dead man, the famous Henri, three women in black engorged in a grandiloquent distress. The woman, the ex-wife and the mistress.

“From this canvas will grow an amazing hustle and bustle from the devil. Which of the mourners will be the most tragic and the most loud (long live the comedia dell'arte!) With tears that become melody, because the comedians sing theatrical rhythms in an endless competition. In such extent that the ensemble becomes astonishing musical, sometimes with a sonority that remind us of Michael Nyman. ».

« A guerrilla of intimacy is between this trio of extroverted pain. We must now be the first to seize the funeral urn. This is the ball of clown vampires. Doped by biting findings, the show climbs up the ladder step by step the scale of the absurd. Until an apocalyptic finale. Three actresses who mix black humor, burlesque, mime and comedia dell'arte ».

### **Adulation Posthume**

« Feu Henri devrait reposer en paix. À l'heure de la cérémonie funèbre, il n'en est rien : sa femme, son ex et sa maîtresse se retrouvent comme pour montrer qui est celle qui éprouve le plus gros chagrin.

Des femmes amoureuses du même homme qui se retrouvent à l'occasion de sa mort n'est pas un thème neuf. On connaît « *Le Défunct* » d'Obaldia, par exemple. L'originalité de cette pièce-ci, c'est qu'elle se déroule sans paroles. Nous avons droit à des mimiques, des gesticulations, des soupirs,

des sanglots, des cris de douleur, des chants en guise de rituels.

Cet arsenal d'expressions du chagrin se double des réactions de rivalité entre ces trois amoureuses qui usent à foison de la jalousie, du mépris, de l'affirmation de leur pouvoir de séductrices, de la certitude d'avoir été l'élue la mieux choyée.

Qu'elles soient donzelles ou viragos, égéries ou matrones, ce qui les unit, l'amour envers un même mortel, est aussi ce qui les oppose. Sur cette tension est bâti le mécanisme comique de la pièce. Très vite, il y aura surenchère entre elles avec quelques moments d'accalmie. Notamment lors de certains chants.

Ainsi durant la reprise en chœur, avec le public mis à contribution, de la célèbre chanson de Gainsbourg « *Je t'aime moi non plus* ». Idem lorsque reniflements et lamentations se produisent sur un rythme de bossa nova.

Le spectacle oscille entre farce burlesque et humour noir. Il ne s'interdit pas quelques inévitables redites dans les grimaces. Il s'épanouit à travers plusieurs occasions : le dépôt d'un rouge baiser sur le portrait du défunt, un fandango déchaîné scandé par les talons sur les planches du plateau, la voix transformée de celle en qui se réincarne fugacement le trépassé, le jeu avec l'urne contenant les cendres du disparu toujours présent... »

Michel Voiturier, Rue du Théâtre, Belgique

### **Posthumous Adulation**

"Fire Henry should rest in peace. At the time of the funeral ceremony, it is not so: his wife, his ex and his mistress find themselves as if to show who is the one who experiences the greatest sorrow. Women in love with the same man who meet on the occasion of his death is not a new theme. We know Obaldia's "The Dead", for example. The originality of this piece is that it unfolds without words. We have the right to mimicry, gestures, sighs, sobs, cries of pain, songs as rituals. This arsenal of expressions of sorrow is coupled with rivalry reactions between these three lovers who are used to the jealousy, contempt, the assertion of their power of seductress, the certainty of being the best elected pampered. That they are damsels or viragos, muses or matrons, which unites them, love towards the same mortal, is also what opposes them. On this tension is built the comic mechanism of the piece. Soon, there will be bidding between them with a few moments of calm. Especially during some songs. Thus during the resumption in chorus, with the public put at contribution, of the famous song of Gainsbourg "I love you me either". Same when sniffles and lamentations occur on a bossa nova rhythm. The show oscillates between burlesque farce and black humor. It does not prohibit some inevitable repetitions in grimaces. It flourishes on several occasions: the deposit of a red kiss on the portrait of the deceased, a fandango unleashed chanted by the heels on the boards of the board, the transformed voice of the one in whom the fugally reincarnated the dead, the game with the urn containing the ashes of the missing still present ... "

Michel Voiturier, Rue du Théâtre, Belgique

# O Quel Dommage

O Quel dommage was born in 2010 on the Brussels's cabarets with three actresses and creators. This Company explores a theatrical form where the engagement of the body, the image, the gesture and the music are at the heart of their approach. Between popular tradition and innovative research, we seek to arouse the imagination of the spectator, his sensitivity and his critical spirit with humor, towards a chaotic and yet surprising world. Through the distortion of reality in its absurd, comical, cruel, dramatic, tender and poetic dimensions, we bring together spectators of all ages and all nationalities.

Clara Lopez Casado and Justine Moreau, trained among others, at the Lassaad's International School in Brussels, and the Liège's Conservatoire, are the artistic directors.

In August 2017, the company created their first young public creation "My Blot " which was presented at the Rencontres de Théâtre Jeunesse de Huy.

Today the company has 4 shows on tour:

**The Mourners**, a musical and clownish Trio for all public.

**Room service**, a buffon duo for all public from 8 years old.

**Henri**, clownish Trio for all public from 8 years. This show is ideal for both street and theaters.

**My Blot** , a show created for the young audience, from 4 years.

*All our creations and shows extracts are available on our website: [www.oqueldommage.be](http://www.oqueldommage.be)*





















# TECNICAL RIDER

## **Duration of show:**

Outdoor: 45' (also possible to add 15 to 30 minutes of walking-around)

Indoor: 70' (also possible to play 45')

## **Capacity:**

200 persons.

## **Number of performances per day:**

Maximum 3.

## **Number of persons on tour:**

3 actress and 1 technician.

*Important: this show needs an intimate listening space, sheltered as much as possible from noise.*

## **Theatrical space:**

Minimum stage space required: **depth: 3 m, width: 4 m, height: 3 m.**

It will be better if the stage is not high, to facilitate our connections with the public.

The floor must be flat, bare (hard?) and resonant, because **we use flamenco shoes** that we slam on it. A wooden floor is the best solution. We cannot play on sand, gravel, soil, grass,...

## **Public disposition:**

The public will be **frontally** disposed. The perfect distance between public and stage is 1,50 meter.

The **stage floor must be visible** by anyone because several actions happen on it during the performance. The use of **stepped row of seats** is highly recommended and turns almost indispensable in case of large capacity.

## **Sound:**

When it is necessary to amplify voices, the comedians use HF microphones that they bring. The organiser will provide a sound system able to connect the three microphones (XLR connections) and one MP3-reader. If the organizer cannot provide equipment, the company has the possibility to be independent.

## **Lighting:**

For evening outdoor performances or indoor performances, the lighting equipment will be ideally provided by the organizer. If not, the company can bring rudimentary equipment.

The lighting plan is easily adaptable to places and means.

## **Set up/ strike time:**

**Set up and sound check: 1h.**

**Make up and concentration: 1h.**

**Strike time: 30 min.**

## **Contact technical manager:**

Scarlett Schmitz 0032 (0)494 23 01 93

scarlettschmitz@gmail.com

## **DISTRIBUTION**

Christine Willem-Dejean  
**MTP Memap ASBL**  
0032 (0) 497579790  
christinedejean@mptmemap.be  
32 Avenue des Celtes B-1040 Bruxelles

Artistic director  
Clara Lopez  
0032(0) 484/07.93.97  
Justine Moreau  
0032 (0) 473/25.38.84

oqueldommage@gmail.com  
**www.oqueldommage.be**