



TOURNÉE 2016/2017

PRODUCTION Lune Entertainment

EXECUTIVE PRODUCTION - EUROPE
Théâtre-Sénart, Scène nationale

COPRODUCTION
Cirque-Théâtre d'Elbeuf, Pôle national des Arts du
cirque - Haute Normandie
Théâtre-Sénart, Scène nationale

With the participation of the Centre National de Créa-
tion et de Diffusion Culturelles de Châteauvallon
With the support of the Institut Français



CIRQUE-THÉÂTRE d'ELBEUF
Pôle national des arts du cirque - Haute-Normandie

INSTITUT
FRANÇAIS

À OÙ LÀNG PHỐ

TUAN LE
NGUYEN NHAT LY
NGUYEN LAN MAURICE
NGUYEN TAN LOC



© Nguyen The Duong

CREDITS



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CONCEPTION

Tuan Le
Nguyen Nhat Ly
Nguyen Lan Maurice
Nguyen Tan Loc

DIRECTOR

Tuan Le

MUSICAL DIRECTOR

Nguyen Nhat Ly

ARTISTIC DIRECTOR

Nguyen Lan Maurice

CHOREOGRAPHER

Nguyen Tan Loc

WITH THE ACROBATS

Nguyen Van Dung
Nguyen Anh Minh

AVEC LES ACROBATES

Tran Duc An
Dinh Van Tuan
Nguyen Thi Lien
Nguyen Van Duc
Nguyen Van Thanh
Nguyen Thi An
Bui Quoc Huy
Le Ly Xa
Nguyen Khanh Linh
Do Manh Hung
Le Tien Tho
Pham Van Son
Truong Chinh Phu
Tran Ban Tin
Nguyen Nhat Quang
Dang Tram Anh
Vu Cao Duy

AND THE MUSICIANS

Nguyen Kim Hai
Luong Thang Long
La Y San
Do Trong Thai

LIGHTING DESIGNER

Le Brozec Cyril

TECHNICAL MANAGER

Carroll John

LIGHTING TECHNICIAN

Deschamps Paul

SOUND TECHNICIAN

Nguyen Duy Chan

STAGE TECHNICIAN

Mai Hoai Nam

TOUR 2016/2017

NOVEMBER 24TH & 25TH, 2016

Théâtre d'Orléans

www.scenenationaledorleans.fr / 02 38 62 75 30

NOVEMBER 29TH & 30TH, 2016

Théâtre de Bayonne, Scène nationale du Sud-Aquitain

www.scenenationale.fr / 05 59 59 07 27

DECEMBER 6TH & 7TH, 2016

Le Granit - Scène nationale de Belfort

www.legranit.org / 03 84 58 67 67

DECEMBER 9TH & 10TH, 2016

Les 2 Scènes - Scène nationale de Besançon

www.scenenationaledebesancon.fr / 03 81 87 85 85

FROM DECEMBER 14TH TO 16TH, 2016

Les Gémeaux - Scène nationale de Sceaux

www.lesgemeaux.com / 01 46 61 36 67

FROM DECEMBER 21ST TO 23RD, 2016

Le channel - Scène nationale de Calais

www.lechannel.fr / 03 21 46 77 00

FROM DECEMBER 28TH TO 31ST, 2016

Cankarjev Dom - Ljubljana (Slovénie)

www.cd-cc.si / +386 1 241 71 00

JANUARY 3RD & 4TH, 2017

Le Grand T - Théâtre de Loire Atlantique,

Nantes (Cité des Congrès)

www.legrandt.fr / 02 28 24 28 24

JANUARY 9TH & 10TH, 2017

Anthéa Antipolis - Théâtre d'Antibes

www.anthea-antibes.fr / 04 83 76 13 00

JANUARY 13TH & 14TH, 2017

Théâtre de Cornouaille, Scène nationale de Quimper

www.theatre-cornouaille.fr / 02 98 55 98 55

JANUARY 20TH & 21ST, 2017

Le Bateau Feu - Scène nationale de Dunkerque

www.lebateaufeu.com / 03 28 51 40 40

FROM JANUARY 26TH TO 28TH, 2017

La Ferme du Buisson - Scène nationale de

Marne-la-Vallée, Noisiel

www.lafermedubuisson.com / 01 64 62 77 77

FROM JANUARY 31ST TO FEBRUARY 4TH, 2017

La Coursive - Scène nationale de La Rochelle

www.la-coursive.com / 05 46 51 54 00

FROM FEBRUARY 16TH TO 26TH, 2017

PIAF (Perth International Arts Festival), Perth Australie

www.perthfestival.com.au

THE SHOW



© Nguyen The Duong

While Làng Tôi portrayed Vietnamese rural life, *À Ô Làng Phố* rather looks like a series of scenes depicting the evolution in modern Vietnamese society and of its inhabitants as well. Immersed in the heart of life in a peaceful Vietnamese hamlet, the public follows the evolution of the villagers toward a modern society.

From the calm and serene village atmosphere, the public is slowly taken to the restless and noisy world of the city: from the softness of the traditional songs to a joyful moment of hip-hop battle...

But if *Làng Tôi* invented and presented to a wide audience a world and an aesthetics organized around bamboo, the major innovation of *À Ô Làng Phố* is that the central object is basket. The public will discover it in all its forms – from the sumptuous boats in the form of a basket to the most simple and common kitchen utensils – for a distortion and a very circus use of these beautiful objects.

The artists come from all backgrounds: acrobats, jugglers, martial arts or street dance performers. Each of the fifteen roles reflects the very personality of the artist who personifies the role. Five accompanying musicians play traditional Vietnamese instruments but also instruments that are more modern and adapted to the new Vietnamese drama.

In this new episode, the music is based on traditional music from South Vietnam, called *Cai Luong*, a kind of sung drama.

INTERVIEW

WITH JEAN-MICHEL PUIFFE

Theatre director of Théâtre-Sénart, Scène nationale, France-Europe line producer of *À Ô Làng Phố* show



Jean-Michel Puiffe © Éric Miranda

The Scène nationale has been staging for several years Vietnamese productions, Ea Sola's then the Nguyen brothers' productions. What first aroused your interest for shows from the Indochinese Peninsula?

My story with Vietnam started in 1996, during a private trip. In the Opéra Théâtre de Saigon I discovered Ea Sola's show *Sécheresse et pluie*, which verged to both dance and theatre, with its beautiful twelve grandmothers from the highlands. That was a real shock and I discovered a bit later – I am a bit ashamed of it – that the show had been created a year earlier in Paris, as part of the Festival d'Automne, and that it had been played in the meantime in many places around the world. Four or five years later, I was introduced to Ea Sola, whose shows I hosted in Amiens, before presenting them at Sénart Theater.

How did this artistic adventure continue with the Nguyen brothers and the Nouveau Cirque du Vietnam?

I immersed myself in Vietnamese culture and I noticed that – contrary to literature, cinema or plastic arts, that were flourishing abundantly – the country's live performing arts were still in their early days. I would readily bet for a Vietnamese writer as Nobel Prize for literature in the coming years whereas their circus, for instance, is still really characterized by the relatively rigid aesthetics of Russian and Chinese schools. Then in 2007, I met Jean-Luc Larguier (show producer who passed away in early 2015, editor's note) who was getting the show *Les Marionnettes sur l'eau du Vietnam* tour in different places. Jean-Luc mentioned to me a project of show implying not less than sixty Vietnamese artists and this is how I met the Nguyen brothers, Nhat Ly and Lan Maurice, from the National Circus School of Hanoi, but who also performed in the new French circus.

Could you tell us about the beginning of *Làng Tôi*, the Nguyen brothers' first world-renowned show?

I first discovered on video the first rehearsals. This was simply outstanding: jugglery and acrobatics acts, artists literally taking flights around bamboo apparatus. My Village – this is the name of the show – alludes to the rural life in traditional Vietnam in a very dream-like way. The show was rehearsed and created in Hanoi in spring 2009, before being presented again in Paris in June 2009 in Quai Branly and touring in Europe during four years, with about two hundred representations. In the meantime, the Nguyen brothers became real friends to me, this human and artistic relationship results today in *À Ô Làng Phố*.

How different is this new show from the previous one?

Làng Tôi – My Village, becomes *À Ô Làng Phố* – From village to town. This is the story of the transition from rural tradition to modern and urban world, always evoked poetically and in a dream-like way, with some romanticism as well. The first show was about bamboo, the second one extends the scenic metaphor based on wicker basket, an everyday tool which becomes the circle, the center we travel on or we disappear behind. The basket as object for all games and all jugglery acts, an object that also creates splendid illusion scenes.

After the creation in 2013 in Ho Chi Minh-City, the first representations of *À Ô Làng Phố* in the Nuits de Fourvières, in Montpellier and in Athens were apparently warmly welcomed by the public. How do you account for the success of this new circus of Vietnam among the European public?

I believe that we are first enthralled by the choral and collective spirit of these shows. These young people, most of them trained in the Circus Federation in Ho Chi Minh-City, nearly never leave the stage and they do prodigious things, they take risks with a smile. At the same time, they don't limit themselves to the technical performance; they tell a story with a musical background – live music – a story binding together dance, circus and theatre. I also remember a great catchphrase – I don't remember where it comes from – saying: "Vietnam is not a war, it's a country". Despite the painful history of this people, the Nguyen brothers' shows take us to the world of childhood, sweetness, kindness. On our Western scenes, we are used to figures of conflict and chaos. Here, on the contrary, it is about aesthetics of happiness, but without any mushiness. This is what makes all the value and beauty of these shows.



PRODUCTION THÉÂTRE-SÉNART, SCÈNE NATIONALE / *À Ố Làng Phố* - OCTOBER THE 7TH 2016



© Nguyen The Duong

THE CREATORS



TUAN LE

Stage direction

Tuan Le grew up in a family of artists and became a juggler early in his life. Tuan Le, who was very talented, rapidly found fame as juggler in Vietnam. At 14, he moved to Germany and started an international tour as juggler in various cabaret shows. To date, he is the only Vietnamese artist who entered the famous Cirque du Soleil. In 2010, Tuan Le received the award for excellence of the International Jugglers Association honoring the professional career of a juggler at the peak of his career.



NGUYEN NHAT LY

Musical direction

A French man of Vietnamese origin, Nguyen Nhat Ly has lived both in France and Vietnam. Trained at the National Circus School of Hanoi, he also holds a bachelor in Music obtained in Paris VIII University. He was the founding chairman of Art'Ensemble association, and was at its head from 2000 to 2008. He is also member of the technical committee for the organization of a world music festival in the region of Paris. He founded in 2008 Scène du Vietnam and dedicates himself to the production of live performing shows locally. He has just created his music lab studio, Phusa Lab, near the West Lake, in Hanoi.



NGUYEN LAN MAURICE

Artistic direction

Like his brother, Nhat Ly, Nguyen Lan Maurice has lived both in France and Vietnam and was trained at the National Circus School of Hanoi. After a period at the Cirque Plume where he took part in the launching of the school, he became an artistic coordinator and is now teaching at Arc en cirque, Centre of circus arts in Chambéry.



NGUYEN TAN LOC

Choreography

Tan Loc graduated from the Fujisato Ballet School in Tokyo, in 2002. Six years later, he founded Arabesque, one of the most famous dance companies in Vietnam. As stage director and choreographer, he is considered as the eldest brother of several young dancers. He works as choreographer and light designer for many shows like Chuyen Ke Nhung Chiec Giay, Moc (contemporary ballet), Le Myst... In 2013, Tan Loc founded the dance festival of Ho Chi Minh-City. He is today one of the most popular Vietnamese choreographers.

PRESS EXTRACTS

The new Vietnamese circus is a mix of poetry, charm and delicacy. An ineffable beauty which expresses through scenes telling daily life. [...] Everything is a metaphor in this show which keeps on dazzling us. "It's beautiful", whispers a young person sitting next to me to her mother, [...] We are bewitched, we also laugh, because humor is far from being forgotten. [...] Over and over with the notion that the performance should be visible. Make way for weightless circus.

OUEST FRANCE, NOVEMBER 26, 2015

During more than an hour, all the theater travelled to Asia, forgetting for a moment France and its worries. It feels good. Good to see these artists flying throughout the stage with lightness and agility. Good also to watch their scene of village life, then their thundering arrival to town. Hence the title of this play *À Ô Làng Phô* which follows *Làng Tôi* [...] **CHARENTE LIBRE, NOVEMBER 20, 2015**

The first show alluded to the daily life in a traditional village in South-East Asia; the second one shows the transition to modernity. But both are characterized by the same other aesthetics, like the earth, bamboo and wicker, by the same warm light and the same skill to show a lot with very little. [...] As in *Làng Tôi*, one of the tools is bamboo, which represents walls, footbridges or boat paddles, which is used to juggle or for acts inspired by martial arts. But the novelty is the use of wicker basket. A traditional utensil (symbolizing identity?) enabling here to allude to boats or animals – insects or ducks in very humorous scenes-, which is the core material to create human pyramids or to make characters appear and disappear.

SUD OUEST, NOVEMBER 13, 2015

With *À Ô Làng Phô*, Tuan Le diverts the omnipresent wicker braided basket to use it for everything in a high level acrobatic performance. Thus, this "traditional" circus of Saigon swings between the Asian codes and the more European ones from contemporary circus. **SUD OUEST, 8 NOVEMBRE 2015**

The return to typical materials like bamboo and to traditional instruments is the backbone of the show. "This is about going back to the essence of Vietnamese identity", confides Tuan Le. *Làng Tôi*, as *À Ô Làng Phô* with its round fishermen barks, has invented an aesthetics, circus codes and masterstrokes based on objects that are not circus apparatus. **LE MONDE, MAY 29, 2015**

The principle of this all-bamboo scenography that made the success of *Làng Tôi* continues. To build the village houses that gain height, to braid the trays or the round basket boats, weighing more than one hundred kilos, that are used for stability and acrobatics. Or also to create frisbees, to make waves roll or to launch packs of ducks cackling on the way to the marigot. Nothing is impossible with bamboo, with additional gracefulness "even if Vietnam has been changing at prodigious speed for the last ten years", confides Tuan Le. Ideas flow all over. An orchestra on stage accompanies some traditional songs inspired from Cai Luong, a traditional music from South Vietnam, then switches to hip-hop. **LE FIGARO, JUNE 16, 2015**

À Ô Làng Phô shows kids between two cultures, but it does not engage in otherworldliness: the acrobats play with braided baskets (that are actually small fishing boats) that they step over or carry on their back like tortoises. They juggle with sticks, with traditional instruments or electric guitars as musical background. In a funny scene a small building open to the stage is erected with inhabitants at every floor. We move from one room to another. People flirt, argue. Everything is pretext for acrobatics, tightrope exercises or choreography. A circus that looks like life with its ups and downs. **LES ÉCHOS, 15 JUIN 2015**

CONDITIONS FINANCIÈRES

These conditions will be valid for the season 2016-2017

**Including international transportation of the team
and scenery**

1 performance :	17 000€
2 performances :	29 500€
3 performances :	38 000€
4 performances :	46 000€
5 performances :	53 500€

More than 5 performances (Please contact us)

++ 27 persons (arrival D-Day -2 for the technical team and
D-Day -1 for the artistic team)

CONDITIONS TECHNIQUES

Accommodation

8 twin bedrooms,
2 double bedrooms and
7 single bedrooms (breakfast to be included)

Catering – Per-diems

Meal package 22€/day/person if a kitchen is
available
Or ...€/day/person

Local transportation

Bus for the team and truck for the scenery
(provide for a parking lot for the trailer)

Stage specifications and technical rider

Stage dimension: opening 12m /
depth 12m / minimal height 9m
(Please contact us for smaller dimensions)
Set up : 5 services

CONTACTS TOURNÉE

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