

Music all

Conception Marco Berrettini, Jonathan Capdevielle & Jérôme Marin
Creation September 22, 2021, at Arsenic – Lausanne (CH)



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Prologue

The desire to create the piece, *Music all* came from the will of three contemporary artists to work together for the first time. Marco Berrettini, Jérôme Marin and Jonathan Capdevielle all have a strong experience of the stage as both choreographers and directors. They also perform in their creations that usually blend dance and singing. But their worlds, distinct from theatre, cabaret and dance, did not prevent them from being interested in human weakness that sometimes appears in the performances of the actors, singers or performers, when suddenly their “numbers” collapse and they find themselves in a psychic and emotional state that overwhelms them.

Music all is a sort of a “flip” as Jeffrey Kripal would say, author of the eponymous book. As he writes, a “flip” is a “reversal of perspective” “a new real,” often resulting from an extreme, life-changing experience. An attempt of the body and the soul to point to the human being a path to mending our fractured world.

The Variety Show

The artists share a special interest for the variety show also called “Music-Hall” in French. Temple of music, the variety show gathers visual attractions, musical numbers, feathers and glitter – it encompasses a wide number of arts, crafts and stage technological inventions – for the time of a constantly renewed show, it brings to the audience a performance of questionable variety, sometimes extraordinary, magical and mind blowing but also other times pathetic, badly imitated or stale. Its inherent monstrosity gives way to transformation by overthrowing, bypassing, confronting, poeticizing art and its very own conventions. The rhythm and tune of each variety show number serve as the fictional element that separates the person on stage from what they would be in real life. That is why the artists look at their own place in the piece, in the trio but also more generally at the place of the artist on stage with questions like: how to manage not to get caught up by the stage? Why do we go on stage one time too many? How not to fail? How not to be washed up? Who is on stage: the artist, the character, or the man? They look at the very thin separation line where the amateurs could think they are a star and on the contrary where stars could completely forget the audience surrounding them. The no man’s land of the show where careers break down swiftly but also where there is space for anonymous people to reach almost zarathoustran moments.



Ideas full of glitter

The glittery world that puts the spectacular on the main stage seems to offer a space to create a piece that question the very own idea of entertainment. The artists want to create a show that would be a long extended metaphor. A never-ending cycle of destructions and resurrections during which they would perform a never-ending variety show number displaying the desires and obsessions of each of them. A borderline Whitney Houston meets a Marguerite Duras that advocates for the destruction of everything (Destroy, She Said). A Marlene Dietrich on a children's playground crosses path with a burning professional stuntman in the background.

It shines, it tumbles, it catches itself up in an uninterrupted character movement performing a music, dance and theater piece improvised at times. We all know that as soon as some glitter pieces are missing on a dress, the whole person can look like a scarecrow, but a scarecrow can move us as soon as it starts dancing as in "The Wizard of Oz" for example. We thus imagine a lot of dying characters, at the end of their career, depressed, sick, oppressed but who could finally live an epiphany through *Music all* that we would be happy to stage.

Maestro, Music and sounds!

Music all, as the title says, is about all music genres but it will touch especially on the world of variety show and of cabaret. The existing soundtracks will go through a shock treatment. Working with Théo Harfoush and Vanessa Court the artists plan on transforming a fast Michael Jackson hit song into a Gaetano Veloso Brazilian bossa nova or a Mylène Farmer pop song into a fifties' Italian slow dance. They will also work on how the sound can add up to the identity of the space by creating atmospheres and out of range events. The sound will reveal the characters' emotions and will sometimes go with them or overtake them. The live musician on stage will have an attentive ear to the arrangements and make sure the singing is in tune and will add to the lively and improvised nature of the score and to the musical fluidity the artists look for.



Music all represent the moment when strength emerges from the unconscious and take over the performers' bodies to make them do things with effects they do not control. What seemed to be a simple leisure task becomes a tragic-comic destiny.

“I let myself go because I’m no longer afraid of being let go” Mylène Farmer (Le Parisien, 25.9.2020)

Make it clash!!

Marco Berrettini, Jonathan Capdevielle & Jérôme Marin
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A dark, abandoned service area with a children playground soon appeared as the scenography, as the ideal space to be able to embody and develop the characters. It is a place designed by men to meet all kinds of needs: the toilets, the place to eat food, the children's playground, the gym equipment to unwind... The transit area favors brief encounters and abandonments. One can meet a musician passing by, a trucker stuntman.

The bushes at the back of the stage hide a desperately controlled nature, dirty and wild. The service area shows another face of the shining variety show mirror, that through the will of quickly making shine its stars for too long ends up displaying the weakness and monstrosity of its show business.



"Being in the depths of sadness is just as important an experience as being exuberantly happy." — Marlene Dietrich

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Creation on September 22, 2021, at Arsenic – Lausanne (CH)

Conception & performance : Marco Berrettini, Jonathan Capdevielle & Jérôme Marin

Composition et Musique Live : Ilél Elil

Cascadeur : Franck Saurel

Assistant artistique : Louis Bonard

Scénographie & Lumières : Bruno Faucher

Construction modules : MC2 - Grenoble

Décoration modules : Daniel Martin

Réalisation haie végétale : Atelier Vierano

Régie Lumières : tbd

Costumes : Colombe Lauriot Prévost

Assistante costumes : Lucie Charrier

Création sonore : Vanessa Court

Régie générale : Jérôme Masson

Conception & interpretation : Marco Berrettini, Jonathan Capdevielle & Jérôme Marin

Composition and Live Music : Ilél Elil

Stuntman : Franck Saurel

Artistic assistant : Louis Bonard

Scenography & Lights : Bruno Faucher

Construction of modules : MC2 - Grenoble

Decoration of the modules : Daniel Martin

Realization of plant hedge : Atelier Vierano

Lighting control : In progress

Costumes : Colombe Lauriot Prévost

Costume assistant : Lucie Charrier

Sound creation : Vanessa Court

Technical manager: Jérôme Masson

Production, diffusion, administration :

Fabrik Cassiopée – Manon Crochemore, Isabelle Morel et Pauline Delaplace

Tutu production – Pauline Coppée

Executive producer Association Poppydog (FR) & *Melk Prod. (CH)

Coproduction L'Arsenic – Lausanne (CH), l'ADC – Genève (CH), Festival d'Automne à Paris (FR), CCN2- Centre chorégraphique national de Grenoble dans le cadre de l'accueil studio (FR), le Manège – Scène nationale de Reims (FR), T2G Théâtre de Gennevilliers - Centre Dramatique National (FR), Théâtre des 13 vents, centre dramatique national de Montpellier (FR), Théâtre de Lorient - centre dramatique national (FR), Centre Dramatique National d'Orléans (FR), La rose des vents – scène nationale Lille Métropole

Marco Berrettini, Jonathan Capdevielle & Jérôme Marin

Music All – 2021 Creation

– Villeneuve d’Ascq (FR), MC2 : Grenoble (FR) ; Lieu Unique – centre de culture contemporaine de Nantes (FR)

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Marco Berrettini



© Grégory Batardon

Marco Berrettini Italian dancer and choreographer, Marco Berrettini was born in 1963 in Aschaffenburg, Germany. His interest in dance begins in a disco. In 1978 he won the German Disco Dance Championship. With this experience, he attended lessons in jazz dance, modern dance and classical ballet. At 17, he began his professional training as a dancer; First at the London School of Contemporary Dance, then graduated at the Folkwangschulen Essen under the direction of Hans Züllig and Pina Bausch. There, he developed his interest in the Tanztheater and began as a choreographer. As a result of his training, he tries to set up his own company in Wiesbaden. To accompany his attempts to make a name for himself as a choreographer, he studied European Ethnology, Cultural Anthropology and Theater Sciences at Frankfurt University for two years. In 1988, he moved to France to work with the choreographer Georges Appaix and created in parallel his own pieces. In 1999 the Kampnagel of Hamburg produced its show MULTI(S)ME. Since then, Marco Berrettini has produced about 30 shows with his company. With Sturmweather prepares for the year of Emil, he wins the ZKB prize at the Theaterspektakel in Zürich. Since 2004 he has created, among other dance-related works, No Paraderan, * Melk Prod. Goes to New Orleans (2007), iFeel (2009), iFeel2 (2012), iFeel3 (2016) iFeel4 (2017), My soul is my Visa (2018).

The activity of Marco Berrettini extends from performance in a museum to collaboration with filmmakers, from installations with contemporary artists to having dinner with famous people who do not know him.

Jonathan Capdevielle



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Born in 1976, **Jonathan Capdevielle**, trained at the Ecole Supérieure Nationale des Arts de la Marionnette, is a director, actor, puppeteer, ventriloquist, dancer and singer. He has been involved as an actor in several performances, under the direction of Lotfi Achour, Marielle Pinsard, David Girondin Moab, Yves-Noël Genod and Vincent Thomasset among others. Gisèle Vienne's collaborator since the beginning, he has been performing in almost all her plays. After having created some event performances, he has started to develop from 2009 his own work, conveying autofiction and storytelling, with the use of imitations and pop culture references.

In August 2007, he presented for the first time the performance-show *Jonathan Covering* during the Festival Tanz im August in Berlin, starting point of his first solo creation *Adishatz / Adieu*, created in 2009. In *Saga*, created in February 2015, Jonathan Capdevielle has opened new chapters of the autobiographical stories, continuing to deal with this mysterious lines between fiction and reality, present and past.

In November 2017, he presented his last piece, *A nous deux maintenant*, based on the novel *Un Crime* by Georges Bernanos. His last piece, *Rémi*, created in november 2019, is accessible from 8 years old, adapted from Hector Malot's novel *Sans Famille*.

Jérôme Marin



© Géraldine Aresteanu

Born in Orleans, **Jérôme Marin** spent several years at the Conservatoire National de Région d'Orléans. His work quickly turned towards cabaret, especially the work of Karl Valentin. From his desire to sing was born in 2001 the character of Mr. K., who will evolve alone or in collective, and of which he writes most of the songs. He works with several companies on different projects as an actor, including *Entre les murs* after François Bégaudeau, directed by François Wastiaux. Then in 2011, he dives back into the world of cabaret and works on several forms mixing dance and song with choreographers such as François Chaignaud, Daniel Larrieu, Marianne Baillot. In 2015, he participates in the reopening of the Parisian cabaret Madame Arthur, and will take the artistic direction of its troupe. In 2018, he takes back his freedom to imagine or participate in new projects always around the cabaret and the French Song, of which his monthly Parisian appointment: the cabaret LE SECRET.