



BEDTIME!

PRODUCED BY

bouge de là

BEDTIME!

4 YEARS AND UP
55 MINUTES

CONCEPT AND CHOREOGRAPHY **HÉLÈNE LANGEVIN**
DANCERS-CREATORS **GUILLAUME CHOUINARD, EMILY HONEGGER, MYRIAM TREMBLAY, JULIE TYMCHUK AND NATHAN YAFFE**

ASSISTANT CHOREOGRAPHER **JEAN-FRANÇOIS LÉGARÉ** MUSIC **BERNARD FALAISE AND ÉRIC FORGET**
SET DESIGN **VÉRONIQUE BERTRAND** LIGHTING **CAROLINE ROSS** COSTUMES **SHARON SCOTT**
MAKE UP **SUZANNE TRÉPANIÉ**

Cradle of love, place of dreams and solitude, terrain for discovery and play, the bed is a private and special place for a child. With the bed as the very centre of this piece, choreographer Hélène Langevin explores four slices of life drawn from childhood where babies, children and adolescents transform their beds into a territory of multiple possibilities. Here the bed is much more than a piece of furniture; it is a symbolic and transitional object that allows for passage from one phase to another. From the first movements of awakening to the outbursts of adolescence, dance expresses contrasting worlds, a place where poetry encounters the energy and reality of dreams.

BABY'S CRIB - A PLACE FOR DISCOVERY

The bed is a cocoon where a young child continues to grow and develop; it is a private, snug and cosy place. In realistic fashion the dance traces the stages in the development of psycho-motility in the first year of life, portraying the baby's movements as it acquires the first signs

of autonomy – pushing with its hands, turning on its back or belly, crawling, walking on all fours – up to being able to walk upright. The child is present in its body and its immediate environment, discovering it through touch and sight. For the dancers this means unlearning movement, shattering coordination, being at ease in the body in order to return to the gestures of a baby, rediscovering that primal force.



A YOUNG CHILD'S BED - A PLACE OF EMOTION

Between the ages of 4 and 8, the child learns to express himself and to manage his emotions, to channel his exuberant energy. It is a period when the child abandons the desire for omnipotence, and is confronted with the desires of others.

Here the bed is shown as a place of punishment, of solitude, of a refuge necessary for calming down and overcoming anger. In this tableau a very

angry little girl is sent to her room, where she lets her anger explode to the point where she damages a favourite toy. After the storm she discovers how to calm down and regain her equilibrium. Onstage the little girl is surrounded by three dancers who, echoing her emotions, amplify her angry movements.

Illustrations: Manon Gauthier





A CHILD'S BED - A PLACE FOR THE IMAGINATION

Alone in his bedroom a bored 8-year-old boy dreams of superheroes, characters in a movie he is making up. The bed becomes his camp, a territory to be defended, a battle ground.

It is through the eyes of this little boy that things appear and disappear. In a surrealist, ever-changing world that pays veiled tribute to comic books, the dancers incarnate incredible situations imagined by the boy – being kidnapped, escaping, fighting evildoers, facing danger, turning into a Transformer.

A CHILD'S BED - A PLACE OF TRANSFORMATION

Between the ages of 12 and 16 the child enters into a period of noise and disorder, of change, of contradictions, of rebellion against the established order. The bed is moved from the bedroom to the basement. The bed is jumped on, shifted here and there, becoming a site for pillow fights and for partying, until it's time to leave childhood and the family home behind.

The dance here is more energetic, more rock 'n roll. The structure of the bed unfolds and is dismantled, becoming a percussion instrument and a ladder leading to the adult world.



Illustrations: Manon Gauthier

bouge de là

THE COMPANY

Renowned for its highly contemporary approach and mingling of art forms, **Bouge de là** presents dance performances for young audiences that are wide-ranging and playful. Each piece is the fruit of extensive research and is directed by Hélène Langevin, and the works provide children with access to poetry, humour and beauty, bringing a breath of fresh air to the world of dance in Quebec. Breaking down barriers and mixing genres, her stagings are characterized by boisterous energy and a rigorous artistic process. Since 2000 the company has been presenting to young audiences performances with a unique, distinctive style. Creating a structure devoted to dance for young audiences became imperative following the success of *Roche, Papier, Ciseaux* in 1996, while she was still a member of the collective Brouhaha danse. The choreographer discovered a real passion for presenting dance to children – a demanding yet spirited audience. The company now has a repertoire of six pieces: *La Tribu Hurluberlu* (2000), *Like the 5 Fingers on your Hand* (2003), *SHH!* (2006), *Old Thomas and the Little Fairy* (2008), *The Studio* (2011) and *Bedtime!* (2013).

Eagerly plunging into fusions of dance and drawing upon a variety of artistic disciplines such as visual art, children's

literature and shadow theatre, the choreographer strives to ensure that the multidisciplinary experience is a memorable one for the audience. The fable remains, but takes on a different form as it is recounted with contemporary staging and modern technology. Young people of all ages thus have access to unrestrained, free-spirited dance, a major art form that stimulates children's artistic sensibility and imaginations.

The ongoing research is greatly appreciated by audiences and critics alike. In the 2008-09 season, the company was a finalist for the critics' award (theatre for young audiences) of the Association Québécoise des Critiques de Théâtre for *Old Thomas and the Little Fairy*. That piece, as well as *Like the 5 Fingers on your Hand*, was nominated for the Bourse RIDEAU touring award, which the company finally

won for *The Studio* in 2012. **Bouge de là** has also been making impressive inroads outside Quebec, and indeed was nominated for a Dora Mavor Moore Award (theatre for young audiences) in Toronto. In 2013 it was a finalist for the Artistic Company of the Year award presented by the BC Touring Council, which also gave the company's general manager Ginette Ferland its Manager of the Year award for her professionalism and ethics.

Education and audience development are important aspects that are an integral part of its mission, and the company organizes several community outreach activities every year. Focussing on her young audience, choreographer Hélène Langevin presents a variety of workshops in schools, closely monitoring children's unique perception of reality.



Photo: Rolline Laporte

ART DIRECTOR
AND CHOREOGRAPHER
HÉLÈNE LANGEVIN

It comes as no surprise that Hélène Langevin – whose work has always been known for energy and spontaneity – has chosen to dedicate herself, through the works of her own company, to introducing young audiences to dance. Her sincerity and the clarity of her ideas capture and stimulate the imaginations of her young public, while introducing them to simple themes.

In 1987, following her studies in contemporary dance at l'Université du Québec à Montréal (1983-1986), Hélène Langevin joined Ginette Ferland, Rolline Laporte and Guylaine Savoie, three choreographers who shared Langevin's creative spirit. They founded the Brouhaha danse collective. The company quickly became known for its dynamic pieces, works of great irreverence.

While a member of the collective, H  l  ne Langevin created *Brouhaha* (1987) and *  a frise la fr  n  sie* (1988), while the following works were created with her colleagues: *M  fiez-vous des faux frissons* (1989), *Claire* (1991) and *La Galerie des horribles* (1992). In 1996, H  l  ne produced her first piece for young audiences, *Roche, Papier, Ciseaux*. Today, with her company **Bouge de l  **, she devotes herself entirely to the creation of works for children aged 3 to 10. Her pieces include *La Tribu Hurluberlu* (2000), *Like*

the 5 Fingers on your Hand (2003), *SSHH!!* (2006) and *Old Thomas and the Little Fairy* (2008) and *The Studio* (2010). She has been working with young people for a long time now. In conjunction with her work as a choreographer, she also teaches creative dance to children across the province of Quebec. This is her true passion, and she is driven by her desire to communicate the sheer pleasure of movement.

contact-improvisation, and tango. More recently, her work with (among others) Alexandre Del Perugia (theatre), Chrysa Parkinson (changing habits in dance) and Ted Stoffer (new dance) has allowed her to develop the theatrical aspect of her work while developing a vocabulary that helps her to better communicate her vision of movement and performance to her dancers. While she appreciates physical prowess, she places special importance on theatricality.

Hélène Langevin places great importance on teamwork and works much as a symphony conductor does, setting the tone and the quality of the movement. She emphasizes the point of view of the dancer, who is experiencing the movement from the inside. For Langevin, the dancers are also

creators, and she often uses improvisation as a starting point for nourishing the creative process by means of sensory exercises.

Playful, fanciful, filled with humour and poetry, Langevin's choreography leaves the door wide open for the children's imaginations, and for their own creativity.



THE PERFORMERS

GUILLAUME CHOUINARD

A surprising, protean artist, Guillaume Chouinard has a tendency to show up where least expected. For more than 20 years he has been delighting audiences as an actor and globetrotting acrobat with Dynamo théâtre (*Mur-Mur*, *Déséquilibre-le défi*), as a spirited performer for the theatre companies Momentum and Trans-Théâtre, and as a founding member of the madcap dance theatre collective Moitsutoitsous. He attracted considerable notice at the TNM for his role in 2000 in *L'Odyssée*, directed by Dominique Champagne. He was a strong presence in Louis Bélanger's film *Route 132*, and part of the creative team involved in the Robert Lepage production of *Wagner's Ring*

Cycle at the Met in New York. He was also recently cast in the play *Chante avec moi* by Olivier Choinière. For the past seven years he has been teaching movement at the École Internationale de l'humour. A dance theatre veteran, he has been working for many years in **Bouge de là** productions and played Old Thomas in *Old Thomas and the Little Fairy*, which toured Canada from 2008 to 2011.



EMILY HONEGGER

With a strong interest in the movement of the body, Emily Honegger has over the years pursued her artistic research and has mastered numerous techniques such as Pilates and yoga. She graduated from the École de danse contemporaine de Montréal in 2005, and is especially interested in the fusion of urban and contemporary dance styles, as well as freestyle dance. Since 2007, Emily has had a choreographic partnership with Geneviève Gagné. Their company FloorRider&Tonik is quite active and has produced several pieces: *Lancer du nain*, *Alter-ego*, *Free Fluid Feminine*, *Hello Piano* and *Foreign One*. Their work has been presented in Montreal, Ottawa, Quebec City and Los Angeles, and in November 2013 Tangente presented their most recent

piece, *Densité d'un moment*. A fan of hip-hop and vigorous movement, this multitalented artist has been part of a Cirque Éloize act, has worked with choreographer Victor Quijada on Post Hip Hop Project and performed in Lynda Gaudreau's *In Limbo*. An aficionado of movement in all its forms, Emily has been a dance improviser with *Les Imprudentes* since 2007.





MYRIAM TREMBLAY

After being a gymnast for a dozen years, Myriam Tremblay began to explore movement and physical possibilities in greater depth. She studied dance for many years and received a B.A. in contemporary dance, followed by a Master's in performance at the University of Quebec in Montreal (2007). She also studied the analysis of movement at the Laban/Bartenieff Institute of Movement Studies in New York. Eager for new experiences, she has taken several workshops and master classes across North America, Europe and Indonesia. She began her performing career as a solo dancer, and has worked with the choreographers

Séverine and Élodie Lombardo (Les sœurs Schmutt), Jean-Sébastien Lourdaux (Fabrication danse), Catherine Gaudet and the multidisciplinary artist Héloïse Depocas (Fabrique Métamorphosis). Since 2010 she has been collaborating with choreographers Raphaëlle Perreault and Johanne Gour and has presented many in situ performances, notably *Corps anonymes* by Katya Motaignac. Interested in sharing her knowledge, she teaches at UQAM and has presented workshops in Montreal, Mexico and Ireland.

JULIE TYMCHUK

After taking courses in the dance program at Concordia University, Julie Tymchuk studied at the École de danse contemporaine de Montréal, where she soon grasped that the focus of her passion was the physical and anatomical aspect of movement and dance. Further research led to several workshops in New York, Berlin and Vienna. In Vienna she had the opportunity to work with Frey Faust, founder of the Axis Syllabus technique, which seeks to intensify dancers' awareness and reflexes so as to improve the dancer's kinetic efficiency. Julie's spirited style

and implacable technique were greatly appreciated during the *Danse de mai-Opus* event at the Maison de la culture Frontenac in 2012. That same year she performed in *Aube* by choreographer Katia-Marie Germain, presented at Espace Tangente. She is also involved in promoting new works through her alma mater as a member of the *Projet incubateur* committee, which encourages young performers to explore creativity in various forms.



NATHAN YAFFE

Originally from Massachusetts, Nathan Yaffe studied dance at Purchase College in New York. Keen to embark on new artistic adventures, he then enrolled in the prestigious contemporary dance school Codarts in Rotterdam. After returning to New York he became a sought-after dancer, working for choreographers Ofelia Loret de Mola, Kate Hutter and Brian Brooks. In Montreal he soon attracted the attention of important choreographers, and in 2008 was part of Hélène Blackburn's performance for adolescents *Journal intime*. Ever on the lookout for new and interesting experiences, in 2012 he danced in the second edition of the

nocturnal performance event *La nuit ensoleillée* by Marie Chouinard, and also performed in the peripatetic piece *Je me souviens* by Harold Rhéaume, presented in the streets of Quebec City. Since 2011 he has been exploring dance improvisation with *Les Imprudances*. Also a sculptor and dance videographer, Nathan Yaffe has been collaborating with Kimberley de Jong since 2011 on *Cycle* and *Cycle II*.



Photos: Rolline Laporte

WHAT THE CRITICS SAY

Bedtime! (2013)

“With the performers participating in the creative process, *Bedtime!* achieves a subtle balance between evocation, dramaturgy and didacticism. (...) In *Bedtime!* contemporary dance is unifying, dreamlike and entertaining all at once.”

- ALINE APOSTOLSKA, LA PRESSE, MONTREAL

"(...) Choreographer H  l  ne Langevin pursues her approach of merging dance and theatre together with rich movement and a wide variety of sensations. She makes her mark creating pieces where the realities of children and teenagers are treated with sensitivity, with a repertoire of references likely to be understood by her young audience. (...) The performers plunge in generously and convey an engaging flexibility, rigour and intensity, allowing the show to maintain an energetic tempo until the final curtain."

- OLIVIER DUMAS, MONTHEATRE.QC.CA, MONTREAL

“Hélène Langevin has proved 1000 times that she has what it takes to captivate children (...) and has done so once again with *Bedtime!* The spectators laugh a lot, shout with pleasure and listen intently, open-mouthed, to this story of a witch and a little girl with wooden hands.

To hold the children's attention, there is considerable variety in the action and in the movement, which offers different perspectives on the body and its expressiveness. The music by Bernard Falaise and Éric Forget provides strong support for the choreography, introducing young ears to diverse melodies and rhythms, with passages of free jazz and contemporary sound in the most chaotic scenes. ”

- FABIENNE CABADO, VOIR.CA, MONTREAL

“I can only bow down to the talent of choreographer Hélène Langevin, who has met the challenge of conveying different moments of childhood and youth so distinctively and all of it so intelligently structured. The dancers (...) all have impressive technique, for what they are doing, incarnating movement no longer familiar to us and that we no longer remember, is extremely difficult. And not only that, but they seem to be having a lot of fun. ”

- MARIE-CLAIRE GIRARD, HUFFINGTON POST, MONTREAL

“And by transforming it from an enveloping cradle that protects us from danger to a place for releasing pent-up rage, or a trampoline and a place to dream, the bed is the touchstone for creating a moving and playful portrait of life, from birth to adolescence.

The five dancers recreate the moment when newborns discover their limbs (...). Although the children laughed at the awkwardness of these babies, their elders were struck by the inherent poetry and by the way the choreographer calibrated the progression of the movement."

- LUCIE RENAUD, REVUE DE THÉÂTRE JEU, MONTREAL

“Langevin has almost 15 years of experience creating for young audiences. Her strength is her ability to be playful or whimsical without being choreographically reductive.

Her dance is accessible without being shallow, thoughtful without being intimidating. And she consistently works with skilled dancers.”

- KATHRYN GREENAWAY, THE GAZETTE, MONTREAL

“In our dear Quebec can be found small, hidden treasures of creativity and audacity that are little-known, and one of those treasures is the very audacious **Bouge de là piece Bedtime!!**”

- GENEVIÈVE ROSSIER, COUP DE POUCE BLOG, MONTREAL



EXCERPTS FROM REVIEWS

The Studio (2010)

“(…). An hour of entertainment, playful and spirited and very instructive, it integrates all these art forms, and in real time, if you please. A fantastic gift for young children, and also for parents and teachers.”

- ALINE APOSTOLSKA, LA PRESSE, MONTREAL

“Magnificent! Very funny and intelligent (...) Extremely interesting. A show that works on several different levels. (...) I really enjoyed it (...) Fun and laughter guaranteed, in addition to making culture accessible. A lot of incredible work went into this tremendous show.”

- ANNE-JOSÉE CAMERON, RETOUR SUR LE MONDE,
RADIO-CANADA, QUEBEC CITY

“It’s not a new technique, but the young audience (five and up) regularly offer “oohs” and “ahs” to the changing images, which include dots and dribbles of “paint” that appear on the canvas, based on the dancers’ movements. The kids clearly enjoy the antics of the performers, who move themselves and objects under the overhead camera’s lens, creating constantly altering visuals, lit by Lucie Bazzo.”

- JON KAPLAN, NOWTORONTO.COM, TORONTO

Old Thomas and the Little Fairy (2008)

“Emotions run deep in *Vieux Thomas*. (...) the choreographer (...) knows just what mix of fun, adventure and emotion children will respond to in a dance setting. (...) The young crowd responded with a full range of emotions, from peals of laughter to tears.”

- KATHRYN GREENAWAY, THE GAZETTE, MONTREAL

“A thrilling trip between land and sea. Combining theatre, dance and visual effects, *Old Thomas and the Little Fairy* is able to appeal to the imagination of the youngest audience members while inspiring the older ones (...) The score complements the maritime atmosphere perfectly, reflecting the shifting emotions of the characters (who are depicted with brio). A refreshing breeze that will surely be loved by the whole family.”

- SARAH TALBOT, LE JOURNAL DE MONTRÉAL

SSHH!! (2006)

“One thing is clear : Hélène Langevin really knows how to captivate an audience. This dynamic, pulsing performance overflows with colour and creativity, and its theatricality is just enough to hold the audience’s attention from beginning to end. As rich as it is accessible, the work and its movements give young people a taste of a variety of dance styles. This is an effective, intelligent form of entertainment, to be enjoyed with or without the kids.”

- FABIENNE CABADO, VOIR-MONTRÉAL

“(…) the seamless integration of the shadows makes the piece even more fascinating. The performers are like charismatic, multi-talented chameleons, making magic with the shadows, and ensuring the success of the piece with its young audience.”

- FRÉDÉRIQUE DOYON, LE DEVOIR, MONTREAL

Like the 5 Fingers on your Hand (2003)

“This latest choreography from Hélène Langevin, founder of **Bouge de là**, is simply one of the best works for young audiences that I have ever seen. Children aged 4 to 10 will adore the playful elements addressed directly to them, and the piece is an irresistible introduction to the world of dance. It’s like La La Human Steps mixed with the “gracious” *hippopotamus ballet* from Fantasia.”

- CHANTAL GUY, LA PRESSE, MONTREAL

“A most charming experience (...) It has vigour, rhythm, and energy that a young audience cannot and will not resist. The children join in, they laugh out loud, and it’s absolutely grand. For kids aged 3-10, it’s the perfect introduction to the genre!”

- VALÉRIE LETARTE, C’EST BIEN MEILLEUR LE MATIN,
RADIO-CANADA, MONTREAL



BOUGE DE LÀ TEAM

Artistic Director Hélène Langevin
General Manager, communication and touring Ginette Ferland
Administrator Amélie Gauthier

OUR PARTNERS - SUPPORTING OUR ARTISTIC AND EDUCATIONAL GOALS

This piece benefitted from several creative residencies at the Maison culturelle et communautaire de Montréal-Nord, the permanent home of **Bouge de là** since 2006. The Caisse Populaire Desjardins de Montréal-Nord, the office of the provincial MNA for Bourassa-Sauvé and the borough of Montreal North provide support for company activities that take place in Montreal North.



This new work also received support from the Salle Pauline Julien through the Canada Council's *Dance Presentation Program*: Support to Presenters for a commissioned dance work, commissioned jointly by La Rotonde (Quebec City), the Maison des arts de Laval, Théâtre de la Ville (Longueuil), Agora de la danse (Montreal) and the Centre culturel at the Université de Sherbrooke.



Coproducers



The company also profited from creative residencies at Agora de la danse and at Théâtre de la Ville in Longueuil.



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