

ARTISTIC FILE OF THE SHOW

# ZE MATCH ! CIE LAISSEZ FOU RÊVER



**PRESENTED BY**

SIMON PIERZCHLEWICZ / LAUTARO VALENZUELA



# SYNOPSIS

**ZE MATCH !** It's a tennis match between two clowns ready to do anything to win. The competitive euphoria will gradually make the humanity of the two players explode.

The illusion of a tennis court is created through the bodies, all without intelligible speech. Two plastic cups are used by the clowns to simulate the sound of a tennis ball, a sword or a punch. The whole thing is based on a scenario rich in endless games in which the audience travels in a wildly competitive imagination.

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# NOTE OF INTENTION

**Why** put sports in the theater? To bring out the invisible things, to see the other side of the story, to shed light on the downside of a competitive situation.

In a society where competition is strongly present, not only in sports but also in education and in the professional world, how can we not fall into a will only centered on winning ?

**Beating** the other is never an ultimate goal if it is not in the service of a solid and resilient construction of oneself.

**A** striking example is that of John Mc Enroe (from an elitist family), who had so many victories in his career but who ultimately suffered from enormous pressure due to the extreme desire to win.

**His** victories are a sign of undeniable talent, but they were marked by a bitter taste due to his toxic behavior towards the referees and his partners and even the public.

**Through** these two eccentric tennis players, we want to immerse ourselves and take the audience with us into this competitive abyss.

**We** want to surprise with naive characters who will try at all costs not to let their flaws show.

**We** want to break down the masks that competition implies for our humanity and realize that competition is not always the key to winning.

***"Real learning comes about when the competitive spirit has ceased"***

Jiddu Krishnamurti





# GENESIS

Our universe was born following an instruction that was not respected in the context of a creation project followed by **Guy Lafrance**.

The idea was to create a clown duo following a theme: "the gift".

Several sketches appeared, attempts, but these led us to a dead end in the game. A step back and a cross on our egos allowed us to start over. Lautaro arrived one morning with two cups and suggested a game of air-tennis.

Everything became more fluid and we started to play naturally like two children.

Our desire was to push to the extreme of this competition between these players and see what could bring a big physical fatigue and a crazy determination to win. Low blows, anger, cheating, but also moments of complicity and love are now part of the game.

Tell a different story than "the best wins" is the goal of this show. To show how the desire for victory which does not only apply to sports can make people lose their sense of humanity.

And what better way to do this than with two clowns?

Our ambition is to retranscribe this vision, not in an explanatory way, but through the absurd, an extreme shift of the competitive codes to such an extent that one would forget the meaning of a game.

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# DRAMATURGICAL NOTE



It all starts with the music: "EUROPE - Final Countdown" The last chance for each player to shine. It heralds the promise of a momentous match.

Two tennis players appear. They are strong, determined and face each other in a high-stakes match. They trade shots with an invisible ball and each player has a plastic cup to simulate the sound of a ball.

The starting point is a madness which rises in the exchanges and projects the public in a delirious and fantastic register. The continuation of the confrontation is a real ping pong between the reality and the abstract and each return to reality pushes the two protagonists to fight even more. The bodies move in a grotesque but also precise way in different stunts and choreographies. Through the clownish gestures of each character, a natural style is kept, taking up the codes of tennis.

Traveling through space and time, the two players will find themselves loving, hating, dancing together, cheating, finding themselves in a fencing match, they will fight until they reach a coup de grace, the climax, which will close the match. The winner gets a trophy of mediocre quality (a large plastic cup). In spite of this, he remains convinced of his power, only he is not aware that he leaves with a destructive victory full of hate.

The audience becomes a real tennis match audience. At times, they act as referees, and even as players. Sometimes the tennis court overflows and the public space is transformed into a real clay court or in a gladiatorial arena and sometimes in a delirious cartoon film.

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# THE COMPANY



The company **Laissez Fou Rêver** was born following the project "**ZE MATCH !**" which was born within the walls of the school "LE SAMOVAR"

Everything is said in the name. An invitation to transport the spectators elsewhere while remaining close to them with the presence of the clown. The company's universe is clearly inspired by multidisciplinary artists who mix burlesque, clown and dance such as James Thierrée, Camille Boitel, Tricycle, Christian Tétard. One thing that is important to us is to open our shows to all horizons and all audiences thanks to our lightness of stage materials and a universally accessible language involving the body and the imagination of the audience. Going to meet the public and inviting them to observe the absurdity of the world with children's eyes through the prism of humor is our real ambition.

## INFORMATION ABOUT THE SHOW

**Duration:** Currently "ZE MATCH" is a form of **45 minutes** for two performers. A short format of **10 minutes** is proposed to be integrated in cabarets. "ZE MATCH" can be performed several times a day (**2 times maximum**).

**Target audience :** family

**Playing space :** Indoor or outdoor : 6m X 10m (can be adapted to smaller spaces)

**Public place :** frontal

**Type of ground :** tarmac, road, sidewalk, cobblestones, stage, lino, clean and dry.

2 actors on stage and a sound manager is required on-site.

Company based in Paris

**Sets :** two plastic cups, a trunk, and paper scotch

**Link of teaser :**  
<https://www.youtube.com/watch?v=BoZvssrnY-w>

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# NEXT SERVICES... THE FUTURE

## **Dramaturgy**

Our universe evolves following a research of references and sports inspirations which allowed us to strengthen the bases and the meaning of our proposal. **Jalie Barcion** (author, interpreter and dramaturg) helped us to clarify on the meaning of this encounter and what is the real stake of this affront.

**We** explored beyond the physical fatigue how can the variations of gestures bring the protagonists to a loss of humanity linked to the competition.

## **Clown - Burlesque**

The world of tennis that we propose is accompanied by acrobatics, lifts, dance, all mixed with a strong dose of clown. To deepen these last points, we worked with **Thomas Trichet** (Cie Five Foot Fingers) having a great experience of street and physical comedy. Thomas is the external view of the project. He gives rhythm and structure to our proposals.

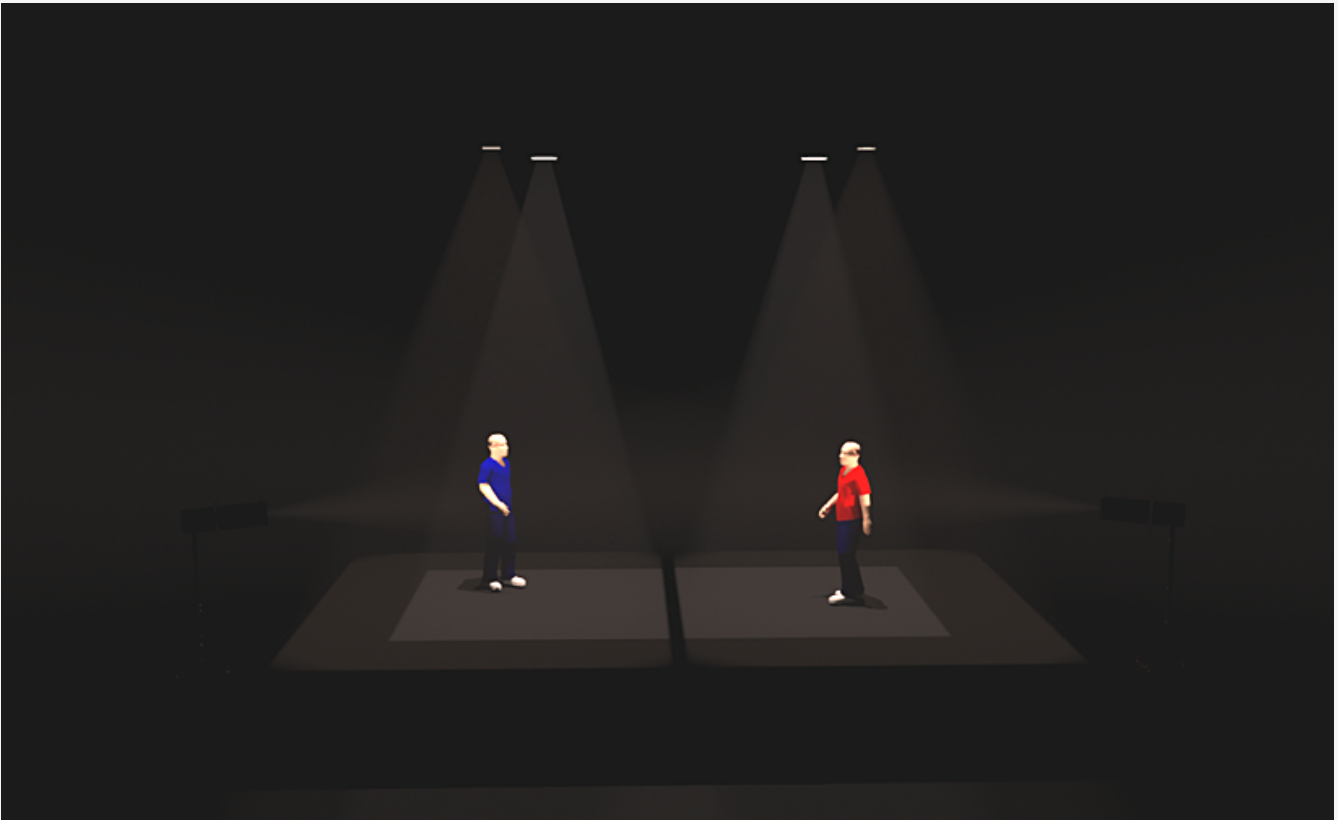
## **Technique of gesture**

The technique of the gesture is the central core of this project. **Claude Bokhobza** (director, actor and pedagogue), with his vision and his experience, gave us guidance on the gestual/body mime part to enrich the universe.



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# PLAY AREA



Our writing is mainly centered around a play intended for the street but our form is adaptable inside. The show requires few scenographic means, so it can be adapted in many places.

In theaters the lighting consists of the reconstitution of a tennis court, with a central delimitation to imitate the net (see the perspective below)

For lighting system we called **Maxime Ducamps**, technical lighting manager, for technical advice and to elaborate the lighting plan.

For the street, we propose a demarcation on the ground.

In tennis there are no rules that prescribe how high you can throw the ball or how hard. The playing space is not necessarily delimited and leaves margins without rules.

It is this game within the game of tennis that we exploit in all dimensions. The court is spread out everywhere ! In the audience, in the control room ... all the elements lend themselves to the game.



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# THE PLAYERS



**SIMON  
PIERZCHLEWICZ**

ACTOR



**LAUTARO  
VALENZUELA**

ACTOR



**THOMAS  
TRICHET**

EXTERNAL VIEW

Discovered theater at the age of 26 through the practice of improvisational theater. In addition, this wood construction engineer decided to train in mime and clowning. The discovery for clowning lead Simon in 2019 to follow the professional training of clown artist at the Samovar for two years where he meets his rival Tennis Lautaro.

Simon plays the guitar while whistling, but he also likes burlesque, slapping and falling on the floor.

Has a heart that comes from Chile but has found a real playground in France. Graduate of the international school of gesture and image La Mancha, (Lecoq Method) in Santiago, (Chile) with a preparatory training in circus and theater arts "Espace Catastrophe" Brussels (Belgium), he merges and collects techniques such as music (violin and ukulele), clowning, puppetry, juggling, giant soap bubbles and acrobatic bicycle. In spite of his small size, his physical ease makes him taller on stage and leaves tracks as much as his bicycle tires.

Is passionate about stunts and Capoeira. Of a daredevil nature, he started freestyling on rollerblades and in break dance circles before entering a circus tent to learn acrobatics (Noctambules, EACS), then he turned to the street theater (Les Goulus, Cie Déracinémoa) with his sidekick Boris Lafitte (Cie Five Foot Fingers) and in various events (Azilis). He is the artistic outside eye of the game and helps to maintain a minimum of madness.



# PARTNERS

Les Noctambules / Satchie Noro  
SHAM Spectacles / Serge Hamon  
Théâtre Diagonale / Esther Mollo  
Le Pavillon / Ville de Romainville  
Centre Paris Anim' WANGARI MAATHAI  
Five Foot Fingers company

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# CALENDAR 2023

## **JUNE**

FESTIVAL PARADE(S) (92 NANTERRE)  
FESTIVAL PAVILLONS ROMAINVILLE (93)  
UN DIMANCHE À LA FERME (SARTHE)  
DROIT DE CITE (PAS DE CALAIS)  
FESTIVAL LA CLAQUE (DORDOGNE)

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## **JULY**

CIRQUE ELECTRIQUE (PARIS)

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## **AUGUST**

FESTIVAL AURILLAC (CANTAL)

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## **SEPTEMBER**

DROIT DE CITE (PAS DE CALAIS)  
FÊTE DE LA VIE ASSOCIATIVE (NANTERRE)

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# CONTACT

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