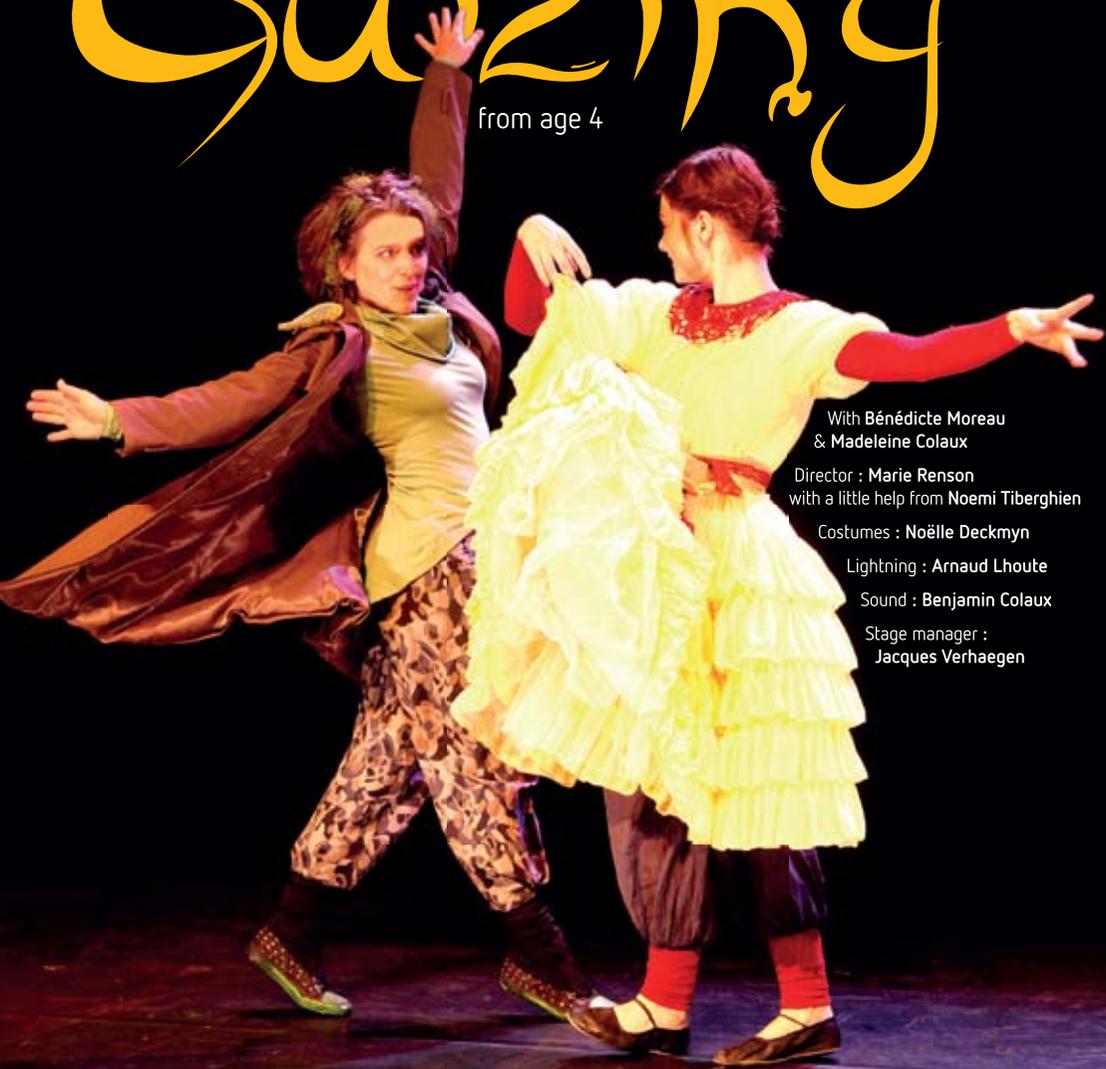


Theater Oz

presents

Gwizzing

from age 4



With **Bénédicte Moreau**
& **Madeleine Colaux**

Director : **Marie Renson**
with a little help from **Noemi Tiberghien**

Costumes : **Noëlle Deckmyn**

Lightning : **Arnaud Lhoute**

Sound : **Benjamin Colaux**

Stage manager :
Jacques Verhaegen

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About the show

How do you find a place amid the noise?

The noise from outside, but also the sound in your head that you cannot control.

Why not create a little bubble just for yourself, enter the bubble and confront yourself? Time to master silence, to learn to listen, to be heard. Listen to your heartbeats in the silence, to the pulsations that will create play, dance and music.

Music that tells stories and links human beings, music that will free us.

Suitable for all audiences, from age 4.

"She's delicate, made of fine bone china. Chaos could shatter her to pieces. Only silence can shelter her. Her angel invites her to slowly face the uproarious chaos that surrounds her. She tiptoes into this aggressive world and creates her own melody, note by note. The melody becomes a song. A warm and generous song that fills the scores of the world."

Geneviève Massart



Creative team

- Cast **Madeleine Colaux & Bénédicte Moreau**
Director **Marie Renson**
Director assistant **Noemi Tiberghien**
Costumes **Noëlle Deckmyn**
Sound **Benjamin Colaux**
Lighting **Arnaud Lhoute**
Stage manager **Jacques Verhaegen**
Special thanks to **Zosia Ladamirska, Florence Laloy, Denise Yerlès**
Poster **Fabrice Mertens**
Graphic design **Hubert de Jamblinne**

With the support of

Cultural Centres Wanze, Verviers, of the Huy, Ciney, Nassogne, Eghezée, Etterbeek
(Space senghor) Engis, Hasselt, Space Colombar

With the help of

The Federation Wallonia-Brussels.

Thank you to

Benoit Escarmelle for the little yellow dress “Da Capo” who now has a new life!



© Tommy Russo

Bénédicte Moreau

She's a multidisciplinary artist and pedagogue.

From dancing to graphic design, from theater to musical improvisations and the trombone ... she is naturally engaged in projects combining different artistic disciplines. She has taken part in a wide range of theatrical activities: shows for young audiences (Walk with a line, Pataquès by the Iota company, then Windows and the foot of Oz by the Wall Theatre). She has performed in BabyLab Bazaar, a show for toddlers, and has animated workshops and training courses for youths and adults, and "fine perception" workshops for primary school children.

She has also done occasional scenographic work and lent her expert hands to a few shows: The Man Who Planted Trees, The ark of Fate or The Three-Legged Circus, Poking Around Valley, and Flocton Island, in which the senses are gently stimulated.

She also teaches dancing in Brussels in several academies. She also devotes a lot of time to music: Babelouze, the Kairos vocal ensemble, the female vocal ensemble Ik zeg Farewell, and the Fura early music ensemble.

Guizing was born from the desire to share the pleasure of music in various forms, especially in its most natural form, the voice.

Madeleine Colaux



© Winnie Fouassin

She began her musical studies with the violin.

She then discovered opera singing with Professor Krystyna Guzek, from the Warsaw Higher Academy of Music. In 2006, Madeleine joined the Opera Studio of the Queen Elisabeth Music Chapel under the direction of José van Dam.

Between 2006-2011, she took part in many Master Classes and also worked with Jocelyne Diens, June Anderson ... She performed on prestigious stages such as Bozar, La Monnaie, as well as several festival events (Mosan Summer Festival, the Brussels Summer Festival, ...)

interpreting many operatic roles - Nannetta (Falstaff, Verdi), Lucia (Rape of Lucrecia, Britten), Adina (L'Elisir d'amore, Donizetti), Sylvie (La Colombe, Gounot), Despina (Cosi fan tutte, Mozart), Flower lyrical tale of 'Flower and the Magic Mirror' by Nicolas Bacri.

In 2012, she gave her first singing lessons and she has now opened her own school of artistic expression, Edea.

A word from the director

Marie Renson

When we hear a great artist and admire him, when we hold our breath watching great sportsmen, we rarely think of all the effort that has gone into their training: the trials and errors, the permanent search for perfection. The act of creation includes wonderful times, times that are worth evocating: accepting your limits like everyone else, transforming them into strengths that give wings.



Teaching suggestions

Kid's corner

"I find myself dreaming of a musical education in which the body itself would play the role of intermediary between music and thought, becoming the direct instrument of our feelings".

Emile Jacques-Dalcroze

- Go 'fishing for sounds' with any recording device, and create a collection of sounds for the class. Each child will illustrate a part of the CD book.

This search for sounds may include sounds which we make ourselves: steps, flushing in the bathroom, playground noises, a song performed in the class, laughs, whispers ...

- The children can then imitate the sounds that have been recorded and create a 'sound machine' by repeating rhythmic sequences
- Sing together, or prepare a song that will be performed before the class, maybe a nursery rhyme that the parents used to sing in their mother tongue..
- Exploring pitches, from low to high.
- Exploring nuances, from piano to forte.
- Exploring one's own voice: vocal improvisations.
- Listening to various musical styles: rock, opera...





An introduction to graphics

- Free drawings of the show
- Discovering the fun of freely putting your ideas on paper
- Drawing your own character in a balloon
- How can we draw noise ?

Awakening and self-expression through movement

"Music is not only listening with the ears, but also listening to the echoes in our body, in our head and in the heart"

Emile Jacques-Dalcroze

- In a large space (gym, party room, playground out of break times): Draw a "bubble" on the ground like the actress in the show. Large or small as needed.
- Play inside / outside. Sound and silence. Inventing or replaying small episodes. For two as in the show.
- Game: offer children to move out of the bubble when there is sound (music or singing by the leader or a child) and take shelter in the bubble when the sound stops.
 - Option 1: instead of watching the game: the one that plays the music or sings must stop when all children have returned to their bubble.
 - Option 2: the children sing or "squeal" as long as they are out of their bubble and are calm and quiet when they get back in the bubble. Everyone should be silent when the last child returns to his bubble. • Improvise another game on "how to give confidence to the child in his bubble and persuade him to come out?"



Deléon



Opening to Language

- What does noise mean to them?
- The theme of the bubble
Has each child a place where he can take refuge ?
Calm down ?
Relax ?
Hide ?
Why ?
- The guardian angel theme.
What does the green winged character mean to them ?
- The self-confidence theme
Is it hard to sing in front of the others ?
To do certain things ?
To be heard ?
Do you sometimes sing alone ?
Often ?
With others ?
With your family ?



MAXENCE

Suggest writing games

Even if the children are not yet literate, adults can take down the words they are expressing

- Brainstorming of words after the show
- Possibly write a text together based on these words
- For the older kids : write a short text or a poem starting with :
'if I could enter in my balloon ...'
'when I sing ...'
'sometimes, I'm afraid ...'
'some day, I will do it ...'
'I'd like to say that ...'
- Choose a place and write a little text on what we are actually hearing or what we are imagining (the kitchen, a cinema, the playground, the bedroom, the swimming pool ...).
- The text could begin like this :
In my grandmother's room, you can hear the tic-tac of her clock, you can hear granny snore as she falls asleep, you hear the cat scratching at the door and miaouwing because it would love to come and sleep in her comfortable bed



Press

"Youth theater avoids silence. It is afraid to annoy and cause bedlam. It is afraid to leave children to themselves. So the theatrical companies catering for children often opt for flashy styles. Yet there is a company that dares to get away from the furore to create a quieter show. Ironic for a show about singing!

Guizing (from age 4) by the Oz Theatre follows the evolution of a frail voice trying to be heard. It would like to sing, but is too conscious of the outside world, is not confident enough, struggling to find its place amid the noise.

Like an Amelie Poulain, the young singer will gradually enter her bubble. She will learn to listen, to listen to herself and to make herself heard. Helped by a guardian angel, she will draw shelters on the ground, gain self-confidence with rustling costumes, go fishing for sounds, equipped with a magic helmet.

*This bold show delightfully sculpts silence and also exudes music: a cat meowing or a heart beat, Jeanne Moreau in *Le Tourbillon* or Julie Andrews in *The Sound of Music*, Luis Mariano or the Queen of the Night. It's soft and relaxing. Ideally relaxing for children. "*

Catherine Makereel, Le Soir, august 2015

"If the youth theater days mark an important occasion in theatrical life, it is due to the diversity of the offer.

They present a rich opportunity to discover scenic art in various forms, attempts, trial and errors, risks taken, or not.

Congratulations to the Oz company, whose show reflects on the voice, on inner music, on the place that each one can take. It is soberly but effectively staged by Marie Renson to reveal the voice of opera singer Madeleine Colaux. A pure and clear soprano voice that slowly warms up and blooms to reflect the increasing creativity around her.

Stunned by the surrounding noise and by the daily hubbub, she hides in a chalk rectangle. Embarrassed by the looks around her, by the critics of parents, she hesitates to put on the white, ruffled dress and to seize the microphone. Until a real or imaginary character comes to encourage her. A show for children (4 upwards), both sensitive and intimate, with perhaps too little narration but nevertheless touching for all those, young or older, who will be ready to enter this silence."

Laurence Bertels, La Libre Belgique, Wednesday, August 19, 2015

"Finding the voice of your dreams

To assert oneself, to relate to other individuals that have the same goal is a complicated task. But if you really have something to say, to show, to create, then it is far from impossible.

A young singer would like to sing. She is haunted by the sounds of the world as evidenced by the remarkable creation of Benjamin Colaoux: cross conversations, subjective whispers, machines, traffic, sounds of all kinds ... it's deafening! Much more anyway than the sounds that of nature. She is benumbed by all the hustle and bustle. She covers her ears and curls up.

An elder (parent, friend, teacher sister, a fellow musician...) tries to help. In vain. She then invents a kind of bubble of silence, tracing around the future singer a symbolic square drawn in chalk.

This step changes little. Indeed, as soon as a small part of the chalk border line is erased, all the noise returns. Yet, from the beginning, the young artist had prepared herself for the performance by wearing a dress that was not hers. She accepted to take on the part and hide behind it rather than be true to her own personality. This too was not enough.

The example given by the Oz company is beneficial. It follows step by step the slow release from shyness, from the fear to face others, from the lack of self-confidence. Showing how to enjoy silence and provoke it. Listen to the sounds of your body. Let it speak to release voice, speech, music. This, in the end, will transfigure the man or the woman (Madeleine Colaoux) who has crossed their self-inflicted mental barriers"

Michel Voiturier, Rue du Théâtre, August 21, 2015

Technical information

Stage width **6 m**

Stage depth **6 m**

Stage height **3 m**

Show **45'**

Set up **3 h**

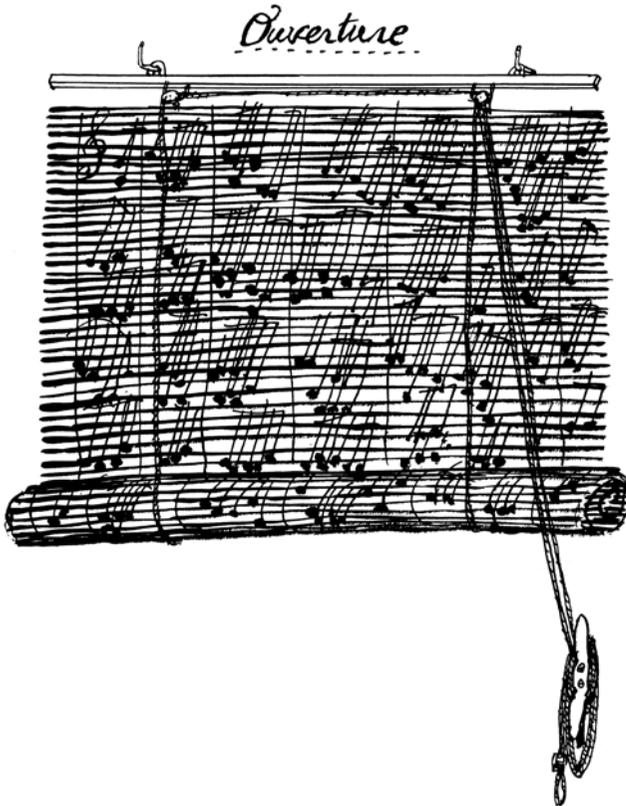
Dismantling **30'**

Gauge **150**

Lights off essential

Lighting plan upon request

Possibility of music awakening workshops in the classes upon request







Contact

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