



# REBETIKO

— PUPPET SHOW & HOLOGRAPHIC —  
— PROJECTIONS —

ANIMA THEATRE

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— PROJECTIONS —

## VISUAL & SOUND PERFORMANCE

All public, from 9 years old  
150-200 spectators

Duration: 1 hour

Directing  
**YIORGOS KARAKANTZAS**

Author  
**PANAYOTIS EVANGELIDIS**

Composer & musician  
**NICOLO TERRASI**

Puppeteers  
**IRENE LENTINI & MAGALI JACQUOT**

Technical direction  
**NICOLAS SCHINTONE**

Puppets & accessories construction  
**DEMY PAPADA &  
DIMITRIS STAMOU**  
(Co Merlin Puppet Theatre)

Lighting design  
**JEAN-LOUIS FLORO**

Video design  
**SHEMIE REUT**

Laterna construction  
**PANOS IOANNIDIS**

Recorded music  
**KATERINA DOUKA** (Voice),  
**CHRISTOS KARYPIDIS** (Oud),  
**TASSOS TSITSIVAKOS** (Bouzouki)

Costumes  
**STÉPHANIE MESTRE**

Structure construction  
**SYLVAIN GEORGET & PATRICK VINDIMIAN**

Production manager  
**STÉPHANIE PLASSE**

Promotion & production  
**NADINE LAPUYADE**

Communication  
**CORINNE NOBILEAU**

Assistant  
**MARA KYRIAKIDOU**

## CONTACTS

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### PRODUCTION MANAGER

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Conceived as an Odyssey, this story about one more forced relocation carries us away into a journey of images, puppets and music coming from Rebetiko. This popular kind of music became the companion of the refugees when they came to Greece and the rest of the world and knew a rebirth. The intention of the REBETIKO performance is to create a fiction in which the past and the present cross each other and mingle, enabling us to contemplate on this never-ending story and on the reasons that make some States to close their borders.

"The humanity emerges and floats from the depths of the puppets' silent lips, and thus we can deal with subjects politically charged as war, persecution and the uprooting of individuals and entire populations from their countries. The puppet theater can truly offer us emotional purification and catharsis."

**Panayotis Evangelidis**, author



## THE PERFORMANCE UNIVERSE

The use of video projections creates a “ghostly” dimension. The tabletop puppets move inside the castelet and the projections simultaneously. The puppets-refugees can’t manage to integrate themselves concretely in the surrounding landscape and thus they seem to be in a state of illusion. They are forced to move constantly in order to stay alive, so it’s difficult to belong anywhere.

The realistic manipulation of the puppets underlines their humanity. The decomposing and amplifying of the puppet movements is more accentuated than the actor’s gesture: the puppet is an expressionistic actor.

The music of the play gives the essence and the perfume of the Odyssey we want to narrate. The original music design is at the same time rooted in the sources of Rebetiko and adjusted for the purposes of our epic. The music performed during all over the play is in many different ways the common thread that runs through it. That’s why the Laterna is on the stage, a kind of mechanic

piano. The last constructor and guardian of the tradition of the Greek Laterna, Panos Ioannidis, lives in Thessaloniki and created a Laterna especially for this performance. Our idea was to update the particular Laterna sound through the reinterpretation of the composer Nicolo Terrasi, a contemporary musician.

"I maintain a simple action, as far as possible, in the play, because I think that simplicity is exactly what is needed here. There is no complicated scenario, so that the humanity and the purity of relationships and people's interactions are the first to be promoted with all details. The unchanging faces, the hands and the immutable members of the puppets establish the way the most eloquent in order to express tirelessly the goodness and the badness in all its glory of the human soul. Both goodness and badness become here an aesthetical event which coexists with political and moral events and that is exactly what makes the difference."

**Panayotis Evangelidis**





## REBETIKO

Urban Greek music form appeared in the 1920s when waves of immigrants, mainly Greek, deported from Asia Minor.

## THE CREATIVE TEAM

### PANAYOTIS EVANGELIDIS

#### Author

He was born in Athens (Greece) where he lives and works. He studied Law in the University of Athens, and later he became a translator of French, English, Spanish and Japanese. He has translated, among others, for the theatre *The Maids* (French: *Les Bonnes*) of Jean Genet and *I Am Blood* (French: *Je Suis Sang*) of Jan Fabre, as well as many novels and essays mainly of Japanese and Spanish authors. Today, he writes his own literature, having already published so far four novels. He also works as a script writer for cinema: He co-wrote scripts for the films of Panos Koutras, *La Vraie Vie*, *Strel-la* (presented in the 59th Berlinale and in twenty more European festivals) and *Xenia* (European coproduction, the film was chosen for the section “Un Certain Regard” at the Cannes Film Festival 2014). He is also an documentarist and has directed of the following art films: *Chip and Ovi*, *La Vie et la Mort de Celso Junior*, *They Glow in the Dark*, *Diptyque*, *La Pure Vie*, *Irving Park*.

### YIORGOS KARAKANTZAS

#### Director

Trained in the Academy of the Czech Republic Theatre of Prague and then in the École Nationale de la Marionnette in Charleville-Mézières, he founded in 2001 with Claire Latarget the company La Machine à Racines and later in 2004 the company Anima Theatre. Having being installed in La Friche la Belle de Mai in Marseille, he produced the following: *Le Cabaret des âmes perdues* in 2002; *Yéti, Yéti pas?* in 2006, *Mr H?* in 2008, *Zombie* in 2009, *Le rêve de la Joconde* in 2011, *Gojira* in 2015, *Mécanique* in 2017, *Rebetiko* in 2020. He foresees the production *Engrenage* in 2021 and *Laterna* in 2022.

He also collaborates with the Théâtre de Cuisine (*La Caverne est un cosmos*, 2002), the “bastard” circus Cahin-Caha (*Moby incarcéré*, 2007), the Compagnie Pseudonymo (*Le Golem*, 2003), France 3 (construction and manipulation for the documentary *Le roi Théodore*, 2012), the Co Paramana Athènes-Grèce, as artistic collaborator (*La fille qui voulait toucher la lune*, 2013) and also collaborates with the Co Alama d’Arame-Portugal for the dramatization of *KONG* performance. He is a companion artist of the national scene La Garance in Ca-vailon since September 2019.

### NICOLO TERRASI

#### Composer – musician

Born in Palermo, his artistic approach engaged him on an oriented research of the composition of instrumental music, acoustic, mixed, as well as practicing free improvisation and traditional music. He produced the music for a live show (*Mos-trarium* in 2015, *Parade* in 2017, *Wonderland!* in 2018), for documentary films and for expositions. He has a diploma in classic guitar by the Conservatory of Palermo in Italy, having improved his knowledge in the École Normale de Musique in Paris, at the Conservatory of the 20th arrondissement of Paris and at the National Conservatory (CNRR) in Marseille. He developed his educational projects on the composing/production of contemporary music (*Musica Plastica*) and the workshops of visual arts and sound (*Botanique Sonnante*, *Zoologie Fantastique*, *Sans nom dit*). His music was played in festivals such as: Les Musiques, Reevox, Festival de Chaillol, CMMR 2013 Music Festival, Transitions Sonores (France), Dias da Musica Electroacustica (Portugal), Acusmatica Contemporanea (Italie), Prix Destellos 2015 (Argentine), RIME 2011 (Monaco).

## MAGALI JACQUOT

### Puppeteer

After having been trained in Montpellier conservatory, mainly with the Gitis School professors, Magali begins a training course in contemporary dance near Dominique Bagouet and his dancers and so her career turns around the *texte* (Olivier Saccomano, Anouch Paré...), the movement (Cie Rialto Fabrik Nomade William Petit, Ex Nihilo, 2B2B), the street theatre (Théâtre de l'unité, Royal de Luxe) and the clown (François Cervantès). The last few years, she collaborates with the Co Débrid'arts, the Co Hippolyte a mal au cœur, she plays with Turak, *Une cArMen en Turakie*, and continues to work as an educator.

## IRENE LENTINI

### Puppeteer

Having been trained at the crossroads of plastic arts and theatre, an interaction she discovered following the education of Arnaldo Picchi in Italy, she leaves for Charleville-Mezières to accomplish the eighth promotion of ESNAM (École Nationale Supérieure des Arts de la Marionnette). After three years of intensive training, she starts again the collaboration with different companies (Figuren Theater Tübingen, Allemagne; Théâtre de la Tête Noire, Orléans; TJP in Strasbourg...) in the fields of construction, play and manipulation. She continues these researches on Puppets not just in the field of theatre, but also in multidisciplinary performative projects and in art installation (*Cabaret Crusades* de Wael Shawky; *Per un novissimo bestiario*, Groupe Ipazia). Settled in Marseille since 2013, she continues to collaborate with companies, and in the meantime she starts her first personal researches. *Ankou*, a small completed form in July 2015, is the first creation of the company Teatro della Rondine.

## NICOLAS SCHINTONE

### Technical director

Coming from Marseille, he started to work as a technical manager in different associative structures which allowed him to work as a video technician for the Orchestre Alméras and the Techni-Scene society. He was specialized in video management and more recently in lighting programming and he is also highly skilled in the audio area. During his professional experience, he worked with enterprises like: EBS, Dushow, Fox, Orchestre Orphéa, Tribute Darkside, Cie Soukha... Recently he started his collaboration with the company Anima Theatre where he worked as an audiovisual manager on the *Mécanique* show. He is a co-founder of the "Kiricrew" association which is oriented on sound technique, lights and video for concerts and festivals and he is also an active member of "Radio Bam". He works mainly with video using softwares such as Resolume Arena or even Photoshop and After Effect. In the lighting area, he is specialized in the software Ma Lighting and he is also aware of other softwares and in the majority of the old-fashioned consoles.

## MERLIN PUPPET THEATRE

### Constructors

The puppet company Merlin Puppet Theatre was established in Athens in 1995. Its founders, Dimitris Stamou and Demy Papada, started their career by creating masks and puppets for the theatre. In 2004, they started performing with their own puppet theatre. Their performances lead to hundreds of representations all over Greece, as well as to workshops relevant to puppets's creation and manipulation. In November 2011, the Merlin Puppet Theatre moves to Berlin, Germany. In April 2012, Dimitri and Demy participate in the

*Clown's Houses* opening. Since then, this performance was played in many theaters and international festivals in more than thirty two countries. They also create the puppets and the accessories for other artists, such as Tiger Lillies, Dirty Granny Tales, Opera Chaotique et Anima Theatre. They participate in festivals, expositions, conferences and educational seminars.

## **SHEMIE REUT**

### **Videaste/video maker**

Shemie Reut lives in Marseille. Having followed a course for journalists in the University of Warsaw in Poland in 1990, he goes in 1991 in New York (USA) at the Scholl of Visual Arts to be trained in cinema art. In 1997 he becomes an author/director/producer in photography. Between 1999 and 2002, his first full length film *Paradoxe Lake* (Pologne /USA) was highly appreciated. He was awarded with the best author prize at Milan Festival, the prize for the best film of Athens Festival, the prize of the best narrative film of Los Angeles Film Festival and he is going to be an official competitor in the Film Festival of Sundance. A rich filmography comes after in the fields of full-length feature films and in short films as a producer: *City of Gold*, Poland/USA; *Yeshiva*, Museum of History of Polish Jews, Warsaw; "Franek", Poland, Museum of Swietochlowice, and also as a director of photography. Furthermore, he produces videos for the performances of Anima Theatre company and in 2019 new projects appeared such as *Fakeing Real* a long feature political-thriller film, France / USA co-production.

## **PANOS IOANNIDIS**

### **Laterna maker**

After he studied the art of piano making in England and in the United States, he has been very active, since 1980, on all kinds of piano service and tuning for the National Orchestra of Thessaloniki and for many conservatories. In Thessaloniki, in the frame of his workshop on reparation and restoration, he reconstructs and builds pianos in a modern and innovative way. He also builds the "Pianos Burrell" and the *Laterna*, a traditional Greek barrel piano composed by a cylinder of nails. Since 2000, he builds a new concept of "hand-made piano", a procedure which demands the complete reconstruction of an ancient piano.



## PRODUCTION

Anima Theatre

## COPRODUCTIONS

La Garance, national scene in Cavaillon (84)

Vélo Théâtre, scène conventionnée Théâtre d'objet, Apt (84) (supported by Arsud)

La Tribu – The living spectacle in Provence-Alpes-Côte d'Azur (PACA) for young people

Pôle Art de la Scène – Friche Belle de Mai, Marseille (13)

3 bis f, place of contemporary arts, Aix-en-Provence (13)

L'Entre-Pont, cultural association, Nice (06)

## SUPPORT

Festival Mondial des Théâtres de Marionnettes, Charleville-Mézières (08)

La Chartreuse, centre national des écritures du spectacle, Villeneuve-lez-Avignon (84)

Le Jardin Parallèle, lieu-compagnie missionné compagnonnage, Reims (51)

Le Tas de Sable-Ches Panses Vertes, lieu-compagnie missionné compagnonnage, Amiens (80)

Théâtre Durance, scène conventionnée d'intérêt national art et création – pôle de développement culturel, Château-Arnoux-Saint-Auban (04)

Théâtre de Cuisine, Marseille (13)

Théâtre Massalia, scène conventionnée d'intérêt national art, enfance et jeunesse, Marseille (13)

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## ANIMA THEATRE

After they first met in ESNAM in 1999, Yiorgos Karakantzas and Claire Latarget decide to cultivate and make coexist their different ways within the same company, resulting in their respective projects. Anima Theatre is conceived and born in Marseille in 2004.

For more than 15 years, they have performed and written more than fifteen performances using the art of puppets, like the object, the girdle, the shadow play, the materials etc ... Some performances mark the journey of the company: *Le Cabaret des Âmes Perdues*, *Mister H*, *Yeti*, *Yeti pas?*, *Ikare*, *Le Rêve de la Joconde*, *Mijaurées*, *Gojira*, *Entrelacs*, *Mécanique*...

Both artists also collaborate each on their side with different companies, in order to get more experience and discover different artistic universes. Member of many professional regroupements and artists' movements (THEMAA, Scènes d'Enfance et d'Ailleurs, PoleM...), Anima Theatre works for a better implementation in the network of puppeteers, artists and public, curious for this art of theatre. Besides the performances, Anima Theatre tends to familiarize people with the art of puppets by organizing workshops, stages, events and meetings. In 2013, Anima Theatre organize **Le Marché noir des Petites Utopies** offering to the public the chance to discover an art which does not stop innovating and at the same it keeps this tradition alive.

In September 2020, Claire Latarget leaves in order to follow her own path and Yiorgos Karakantzas continues to lead the artistic direction of the company.

Anima Theatre is a resident structure of La Friche La Belle de Mai in Marseille. Yiorgos Karakantzas is a companion artist of La Garance, the national scene of Cavaillon since September 2019 and for a 4 year period.



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