



**ERDA**

**LA CREATURE**

Cie Car à Pattes  
Cie Adzel

# Genesis of the project

It only took one meeting to give to three artists from different artistic horizons the will to melt operatic singing and puppets into a burlesque and original show.

Daphné Gaudefroy - musician, puppeteer, director and cofounder of the Adzel company - and Titi Mendes - puppeteer, musician, director and cofounder of the Car à Pattes company - met in 2014 during a puppet manufacturing workshop at the Marionette Institute in Charleville-Mézières.

They decide to create a collective of artists with an ambulatory show: the BIM (Marionette Intervention Brigade).

In 2004 Daphné Gaudefroy opens a 40 seats theatre (Le Cabanier) where she meets a lyric singer: Claire Pernisson.

During a marionette intervention about the AIDS in Montpellier in 2016 Daphné and Titi meet Claire at an outdoor café. A shared desire of creating a show mixing operatic singing and puppets - vocal organ and «marionnettic body» - comes out of the conversation. Ideas were fusing and the picture of a castellet dress came out. This idea materializes itself in 2018: *Erda la Créature* is born.

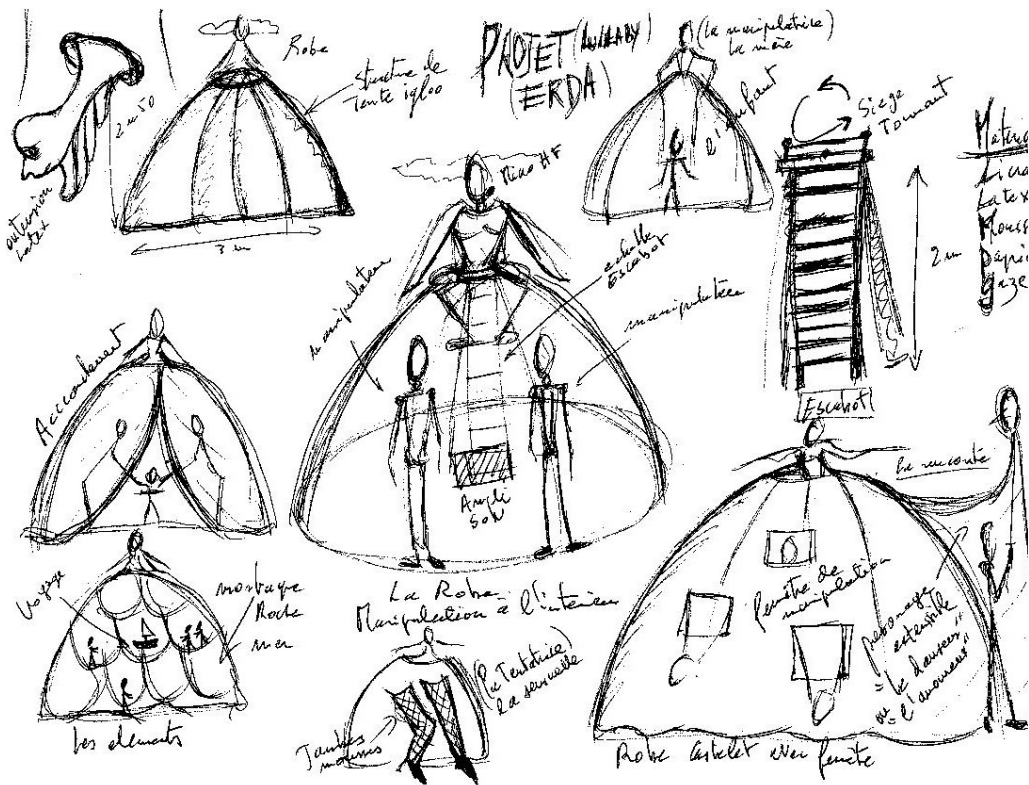
Singer at the opera in Nantes, Claire Pernisson had to quit the project because she could not make herself as available as needed for the creation. After working with the singer Charlotte Martin for a while, it is now Laure Illef who takes over Erda's role.

# Statements of intent

We have the will to bring operatic singing to an audience who thinks this artistic discipline is out of their reach. The point is to create a bridge between an exercise considered as scholarly and an uninitiated audience.

How to democratize opera and make it accessible to everyone and especially the youngest?

We wish to get out of the conventional theaters and to offer an autonomous show which can be played in theaters but also in the street and non-equipped rooms. It's about finding simplicity in representation to leave only the essential: the voice. The burlesque was at the center of our reflection because it eases and modernizes the image of this musical genre.



# About



A crazy scientist helped by his assistant manufactures creatures in the style of Frankenstein. He does not love them but he exploits them – giving them special qualities to make them fair beasts. One of them has a captivating voice and sings to attract the crowd. She will have his baby who will be transformed into a “bodiless” child in his macabre laboratory. His creator is thrilled by the new addition to the team but fate may have other plans for him...

*Erda, la Créature* is a show based on operatic singing and puppets in a romantic and baroque fairground.

Here, the story and the singing shape each other. It is about a woman who is longing for love and children but who is going to be diabolically manipulated by the one who is both her creator and her lover. It talks about love, hatred, betrayal and vengeance. As in an opera, drama is always near.



# Disciplines

## THE PUPPETS

We worked from old dolls, puppets and latex masks, using the fabrics of the dress as a marionette – linking the singer and her dress. In our staging the voice of the singer and the marionette are inseparable, complementary and even symbiotic. Apart from the fact that the dress becomes the tool and the media, it allows us to visualize the music.

The choice of materials such as latex, foam or lycra has advantages as their capacities of extension, stretching and squashing. This allows a greater exploration of the plastic dimension of the show.

## THE PARCULIARITY OF THE VOICE

The intake of a mezzo soprano voice as the one of Laure Illef is not harmless because it is a powerful voice with a great ambitus. It is often used in opera for seductive or mean characters and leading women – mature and full of wisdom.

These many vocal flows are very useful to explore every aspect of Erda while bringing softness and simplicity.

# Choice of melodies

The *Lullaby* of Johannes Brahms is in itself an endless musical source of inspiration which brings the simplicity of emotion. In one listening it brings us a feeling of nearness, warmth and humanity. The composition was directly influenced by ballads and lullabies through composers as Mussorgsky, Menotti, Brahms, Schubert, Rachmaninov, Kurt Veill, Vigneault...

The melodies have been arranged and adapted to follow the writing and the staging. They can be a capella, orchestral, accompanied by piano or percussion. These tunes all have a great depth and are timeless. For most of them, they are interpreted in a zany way.

Erda from the opera *Das Rheingold* by Richard Wagner (piano)

« *L'amour est un oiseau rebelle* »

habanera from the opera *Carmen* by Georges Bizet

« *Mon cœur s'ouvre à toi* »

from the opera *Samson et Dalila* by Camille Saint-Saëns

« *Lullaby* »

from the opera *Le Consul* by Gian Carlo Menotti

« *Summertime* »

from the opera *Porgy and Bess* by George Gershwin

« *In diesem Wetter* »

from *Kindertotentierder* by Gustav Mahler

« *Lascia chio pianga* »

from *Rinaldo* by Georg Friedrich Haendel

« *Stride della vampa* »

from the opera *Arena di Verona* by Giuseppe Verdi

*Once again* by Hang Massive

*Kaddish* by Maurice Ravel

*Quatuor mezzo-soprane* by György Ligeti

*Ave Maria* by Charles Gounod (improvisation inspired by Bach)

# Decor

A large castelet dress, inhabited by a lyrical singer perched 1,50 meters from the ground, (a character of a total size of three meters), singing opera melodies. A table, a chair, test-tubes, glass jars full of failed experiments, brains, stillborn monsters ...

Scenes of shadow play will take place inside the dress (castelet body), including the fetus in the belly of his mother. The dress will also be used as open castelet (freaky show).



# The team

// Staging, Playing, Manipulation //  
**Titi Mendes & Daphné Gaudefroy**

// Singing //  
**Laure Ilef**

// Piano //  
**Sophie Jutel**

// Arrangement //  
**Jean-Yves Priou**

// Puppet Manufacturing //  
**Daphné Gaudefroy**

// Costumes //  
**Séverine Houpin**

// Lights //  
**Benoît André**

## TITI MENDES

*Comedian / Puppeteer*  
*Stage director*

At the age of 28 after having experienced many jobs Titi Mendes meets the theatre company Le Chien Fou in Amiens. Having already the spirit of an artist, he grabs the opportunity offered by the director Jean Renaud Garcia and joins the team.

After that he joins the Profil de Face company for the show *L'attaque du Train Plein de Dollars*. He then discovers the discipline of the marionette and receives many trainings on technics as the mask, the tale et the clown.

Following his experiences with the companies Art Tout Chaud and Le Théâtre Inutile, he founds in 1997 the company Car à Pattes which counts 13 creations today. He also plays in many jazz, rock and traditional African bands as a drummer.



# DAPHNÉ GAUDEFROY

*Comedian / Puppeteer  
Stage director*

Daphné Gaudefroy has always been a musician. She won a golden medal at the CNR in Nantes as a violist and followed an intensive training as a gymnast for 8 years.

After that, she follows an actress training at the conservatory and practices opera singing and dance. She learns latex techniques with the company GreeGinger and manufactures wearable human-size puppets with Natacha Belovna at the Marionette Institute in Charleville-Mézières.

In 1998 after 12 years spent as an actress and a musician she decides to carry on as a musician and a puppeteer.

She founds in 2003 with her companion the Adzel company and a 40 seats theatre in the center of Nantes – the Cabanier.

# LAURE ILEF

*Operatic singer*

After trumpet studies, a jazz formation and a Master in history of art, Laure Ilef began singing in lyrical classes at the Amiens Conservatory. She then cultivates her mezzo-soprano voice at the National Conservatory in Lyon, where she graduates from her Master degree in 2011.

She participates in international master-classes with world famous artists such as Udo Reimann, Rosemary Joshua, Alain Garichot, François Leroux, Christian Immler.

She has recently made her début on the Parisian stage as Mrs Barneck in «L'ambassadric» by Auber, starring Magali Léger and Jean-François Novelli.

She performs regularly as solist with orchestras in profane and sacred repertoire.



# Technical Rider

**For all from 10 years old**

**Duration 1 hour**

**Set up**

the day before the performance,  
about 4h (decor and technique)

**Dismantling 2 hours**

**Team squad 3 to 4 people**

**3 actors**

**(+ 1 optional live pianist)**

**Minimal scenic area 6m x 5m**

**Perfect scenic area 8m x 6m**

**Darkness needed**

**Autonomous show with sound and light**

**Outlet 16A/220V**



*ERDA, la Créature* is subject to SACEM and/or SPEDIDAM  
copyrights at the expense of the organizer

# Financial conditions



**Quote on request**  
**No VAT**

**Meals and accomodations for 3 actors (+1 pianist)**  
*(possibility of presence of the administrator)*

**Travel fees and copyrights are at the expense of the organizer**



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