

# “La vie rêvée d’Aimé”

*création jeune public 1999*

*... à voir en famille ...*

La famille, celle qu’on M sur fond de N. L’adolescence, ses troubles, ses illusions, ses vérités dérangeantes. “La vie rêvée d’Aimé” raconte avec un humour grinçant l’histoire de nos vies quotidiennes. Parents censeurs, enfants terribles, situations cocasses ou cauchemardesques, névroses et obsessions, tendresse et frictions, sont mises en scène dans un décor “boîte à malices”. Portrait d’une famille plus vraie que nature, caricature d’une société “modèle” ou modèle d’une société “caricature”, Mark Tompkins nous tend le miroir de nos vies sous forme de comédie musicale à la française. Un spectacle joyeux, ludique, débordant d’énergie, de simplicité et de fraîcheur.

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# “La vie rêvée d’Aimé”

version “*grand format*” with 8 performers

version “*format A4*” with 4 performers

duration : 60 minutes

Artistic direction : **Mark Tompkins**

Set design / Costumes : **Jean-Louis Badet**

Light : **David Farine**

Music : **J. Dassin, M. Boogaerts, M. Delpech,  
J. Dutronc, J. Imbert, P. Poirier, N. Rebelo, R.Ventura, J. Beal /  
J. Booth**

With :

*M Family*

Hubert : **Bernard Thiry**

Marie-Jeanne : **Françoise Leick**

Kurt : **Jörg Müller**

Brigitte : **Cendrine Gallezot**

*N Family*

Henri-Claude : **Eric Domeneghetty**

Bernadette : **Régine Westenhoeffer**

Autie : **Karim Sebbar**

Petra : **Antje Schur**

Photo : **Per Morten Abrahamsen**

Administration : **Amelia Serrano**

Coproduction : *Résidence Strasbourg Danse* proposée par Pôle Sud, Le Maillon, le CIRA, le Conservatoire National de Région de Strasbourg, avec le soutien de la Ville de Strasbourg et de la DRAC Alsace-Ministère de la Culture ; *La Cie I.D.A.-Mark Tompkins*, subventionnée au titre de l’Aide aux Compagnies Conventionnées par la DRAC Ile-de-France - Ministère de la Culture et de la Communication ; avec le soutien de l’ADAMI

*"La vie rêvée d'Aimé" is a show designed for young people, and with the young people who participated in the process of creation in the context of a season performed by the Company at Strasbourg (from September 1998 to June 2000). Creation was based upon themes which emerged in the course of a sensitization project entitled "The M family". Although it is suitable for all ages, this show is aimed mainly at teenagers, whose questioning, special interests and no-holds-barred energy add immensely to the work within the UNSS dance groups of the colleges involved in this project.*

## **“La vie rêvée d’Aimé”**

**is offered in two different versions :**

***a "large format" version with 8 actors***

***an "A4 format" version with a 4 actors  
and two casts***

## **Mark Tompkins**

Mark Tompkins is a dancer, choreographer and teacher living in France since 1973. After a series of solos and group collaborations, he founded his company I.D.A. in 1983.

Winner of the 1984 Bagnolet International Choreography Contest, he created a trilogy "Trahissons-Men, Women, Humen", inspired by photographer Eadward Muybridge's study of the human body in motion, presented in its entirety at the Montpellier International Dance Festival in 1987. The following year he created "Nouvelles", based on the novel "IDA" by Gertrude Stein, for the Avignon Festival. From 1990-92, he produced "La Plaque Tournante", a series of unique site specific performances involving dance, music, video and light with his company and local artists in ten European cities. Returning to a traditional theatre space, he created "Home" (93), a vaudeville comedy for four actors/dancers, "Channels" (94), a large scale urban fantasy for seven dancers and three musicians, and "Gravity" (96), a "reality show" for five actors/dancers and video.

He has created and performed many solos, the most recent being "La Valse de Vaslav" (89), an homage to Nijinski, "Witness" (92), dedicated to dancer and choreographer Harry Sheppard, "Under My Skin" (96), an homage to Josephine Baker and "Icons" (98) dedicated to Valeska Gert. Since 1998 these are presented as an evening of solos, "Hommages".

Parallel to his activities as artistic director of the compagnie I.D.A., his interest in improvisation and real time composition has led him to collaborate, through teaching, performing, and producing, with many dancers, musicians, lighting designers, and visual artists.

Artist in residence in Strasbourg from 1998-2000, he created "La vie rêvée d'Aimé" (99), a musical comedy for adolescents of all ages, and "RemiXamor" (00), a panorama of the body of desire.

Mark Tompkins is currently associated artist with the Théâtre de la Cité Internationale in Paris from September 2001 to June 2004.

## Press extracts....

"... Over and above the narration, which is sparkling and peppered with knowing allusions, it is the very form of the show which most astonishes. Tompkins draws happily from all registers of the live show in order to construct a result which is closer to the musical comedy, by virtue of its sung and played passages, than it is to a strict dance piece. Each event is there merely to generate another. Even the decor is transformed throughout the piece by the use of a creative process which recycles each objet and each movement so as to give it a new direction or a new function."

***Dernières Nouvelles d'Alsace, May 18, 2001***

"A bouncy and joyful show, the performed, sung, danced and dreamed life of Aimé is right for every type of audience. The delight is genuine. In a kitsch decor, deliberately very overdone, the traditional virtues of the family take off into song. Domestic and family satire is at its height. In a setting of multiple scenic resources, this musical comedy, with its choreographic accents, has many hilarious and shocking surprises in store..."

***Gilbert Jean, Dauphiné Libéré, March 31, 2001***

"A tendency which also infiltrates the work of that other iconoclast who is the choreographer, Mark Tompkins (a fan of Claude François by the way) is also on the menu at the Iles de Danse with "La vie rêvée d'Aimé", the gently askance story of a family. Created in 1999 during a season at the Pôle Sud in Strasbourg, this musical comedy was worked up in parallel with a sensitization project with college students. Throwing into an infernal stewpot all of the usual teenager themes (love-hate of parents, sex, desire, school, music, etc.), Mark Tompkins produces a stormy sitcom, in which the dance of the Spermatozoa and the Swans hits the appropriate note - that of Joe Dassin or the Spice Girls. Between polyphony and cacophony, "La vie rêvée d'Aimé" covers its subject while skewing it just to the right degree. A pinch of crudeness, three fingers of cruelty, and a magic decor by Jean Louis Badet (three planks and a few stage tricks are all that he needs to cobble up a suburban house), such is teenage life."

***Rosita Boisseau, Le Monde, December 1, 2000***

"...a show for young people in the very insolent line of the memorable "Home", Mark Tompkins is presenting a resolutely abrasive view of his own position and of the dance of today ..."

***Chantal Aubry, La Croix, November 20, 2000***

## Press extracts....

"The show presented by the IDA Company surprises by its originality... "La vie rêvée d'Aimé" is an audacious mixture of humor, dance, speech and song, dealing with malice of the teenage pre-occupation with the rites of passage to another class, to the adult age, out of the family, into sexuality, and so on."

***La dépêche Lavelanet, May 15, 2000***

"... All schoolteachers will tell you pre-teens think of nothing else.. Mark Tompkins, who has got the picture, tackles "La vie rêvée d'Aimé" in this wonderful show - "The coupling". The word is introduced by a duo of white blouses in front of a large blackboard, where a moment before, boys and girls were sketching out their family geography in chalk, in a mixture of English, German and French, with large movements of arms and legs. The dance comes along later. When Bernadette and Henri-Claude, the white shirts, soon to be father and mother, have decided that

before coupling, they first have to get together and make their moves. These preliminaries, having been completed with neither fuss nor digression, gave rise to some hilarity in the ranks of the students who have come to Dijon this week in the context of the Art Dance Art festival. The American dancer, who is attempting a young peoples' show for the first time, has manifestly found the nucleus of adolescent tumult."

**Maïa Bouteillet, *Libération*, March 25-26, 2000**

"Mark Tompkins and the I.D.A. company serve up a veritable festival of humor in their presentation of its latest creation, "La vie rêvée d'Aimé". This show emerged from a pedagogical process in collaboration with some college students in Strasbourg. The company has produced an original piece which is full of life. The whole is accompanied by varied music ranging from the celebrated "Good morning" from the film "Singing in the Rain" to the no less celebrated Spice Girls, and including standards such as "Pour un flirt avec toi". The show is an effortless mixture of genres, providing an insight into families and their taboos, most particularly in the area of sexual education. On the face of it, the teenagers, are the least sensible since they appear to conduct themselves in the most frenzies and reckless fashion. When we look more closely however, the parents are little different, and their world too is quite crazy. What do we think, for example, of the so-called coherent dance lesson which they decide to give to their offspring? The sketches follow one after the other at high speed, leading the audience into surprise after surprise. And here we have a little swan accompanying them all throughout their trajectory. It is a pet of the children, but is also a symbol of the M and N families, which are at once so remote from, and yet so similar to, those of the people who come to see the show. The show opens to roars of laughter which the audience can't resist, and this continues right up to the final rock and roll extravaganza."

**E.V, *Le Bien Public Les Dépêches*, March 24, 2000**

### **Press extracts....**

"..."La vie rêvée d'Aimé" overflows with the joy of life and a truly youthful spontaneity... This piece is constructed in a very playful fashion with a large number of scenes combining song and dance, which is redolent of Broadway musical comedies. The show does not limit itself to just that however, and is also a satire upon family life. The final scene, where artificial Christmas trees sing a Christmas carol, and a toy swan (the effigy of the piece?) replaces Father Christmas (this piece was composed at Christmas time) can be considered as typical of the blood-curdling comedy which runs right through the show. It should be seen as a family, and in it you will probably find a few aspects of your own."

**Carole Schnitzler, *Les Saisons de la Danse*, September 1999**

"..."La vie rêvée d'Aimé", was a musical comedy before it was choreographed - but is wholly contemporary so don't look for traditional dance! - and as such is a superb success. It is also a delight. It is a typical example of a show which aims to be both artistic and pedagogical. Definitely to be seen by all students and their teachers. That is not to omit the regular theatergoer which goes without saying. Does Mark Tompkins still have the heart of the child? Most decidedly. For it is not the somewhat hardened adult heart which has succeeded in creating on stage a show so full of freshness and mischief.. There is not an ounce of heaviness or one second of boredom throughout a continuous string of events studded with sparkling gags stretching from noon to four o'clock (the exact time which appears in the center of the décor, by the way) and which the actors in this "dream life" present in the manner of a tale based on a life which is as scatty as it is joyful. What could have inspired Tompkins to the creation of this wonderful production? It's a question which is best put to a choreographer from across the Atlantic: "How does one bring to life a great American musical comedy in 1999, when Gene Kelly, Fred Astaire and Frank Capra are long gone, and when one cannot decently resuscitate a piece from a bygone age, without being accused of 'historical'?"

reconstitution?" The answer is right there, full of knowing winks (references to Hellzapoppin? Buster Keaton? the Marx Brothers?), throughout the sketches in which frency puts it nose against the window and which combines nonsense with a remarkable awareness. And there is one outstanding addition to make you happy. It is that there is one special "actor" on the stage who has more than a little to do with this success, and that is the mind-blowingly versatile set of Jean-Louis Badet. In the time that it takes to shift two or three panels, the audience is transported to another place, with an inventiveness which leaves one open-mouthed in astonishment, having just got over the previous one."

**Igor, *Hebdoscope*, May 19 to 25, 1999**

## **“La vie rêvée d’Aimé” has been performed...**

### **1999**

- Strasbourg - Théâtre Pôle Sud (*grand format*) création x 7
- Tours - CCN de Tours / Le Chorégraphique (*grand format*) x 2
- Strasbourg - Théâtre Pôle Sud (*format A4*) création x 4
- Thann - Relais Culturel (*format A4*) x 2

### **2000**

- Tremblay-en-France - C. Culturel Aragon (*grand format*) x 2
- Dijon - Art Danse Bourgogne (*grand format*) x 2
- Mâcon - Art Danse Bourgogne (*grand format*) x 1
- Vandoeuvre-les-Nancy - C. Culturel A. Malraux (*format A4*) x 2
- Aubusson - Théâtre Jean Lurçat (*format A4*) x 2
- Lavelanet - Cinéma Le Casino (*format A4*) x 2
- \*Clamart - Centre Culturel Jean Arp (*format A4*) x 1
- \*Thorigny-sur-Marne - Centre Culturel Le Moustier (*format A4*) x 3
- \*Créteil - Maison des Arts (*grand format*) x 3
- \*Bezons - Théâtre Paul Eluard (*grand format*) x 2
- \*Jouy-le-Moutier - Centre Culturel, en collaboration  
avec L’Apostrophe / Cergy (*grand format*) x 3
- \*Pontault Combault-Salle J.Brel / MJC Boris Vian (*grand format*) x 2
- \*Romainville - Palais des Fêtes (*grand format*) x 2
- \*Maisons-Alfort - Théâtre Claude Debussy (*grand format*) x 2
- \*Elancourt - Le Prisme (*grand format*) x 2

### **2001**

- Besançon - Théâtre de L’Espace (*grand format*) x 2
- Ambarès - Salle Evasion / Biennale Tendances I.D.D.A.C.  
(*grand format*) x 2
- Privas - Théâtre de Privas (*grand format*) x 2
- Grasse - Théâtre de Grasse (*grand format*) x 2
- Lille - Théâtre Sébastopol / Danse à Lille (*grand format*) x 2
- Cap d’Agde - Le CLAP / Théâtres de Sète (*grand format*) x 2
- La Roche-sur-Yon - Le Manège (*grand format*) x 3
- Clamecy - Salle Polyvalente - ACL / Conseil Général Nièvre  
(*grand format*) x 2
- Saint-Louis - La Coupole (*format A4*) x 2
- Cognac - L’Avant Scène (*format A4*) x 2
- Annemasse - Relais Culturel (*format A4*) x 2
- Nîmes - Théâtre de Nîmes (*grand format*) x 1

\* Festival Iles-de-Danses 2000



## **FINANCIAL CONDITIONS**

### **“La vie rêvée d’Aimé” version - *format A4* -**

Number of people touring : 8

**Fee : 4 200 EUROS**

Set transported with the company van (with one person)  
0,61 EUROS / km  
Arbecey (dépt.70) - place of performance

Transport for 7 people :  
2 from Strasbourg  
5 from Paris

Accommodation and per-diem for 8 people

### **“La vie rêvée d’Aimé” version - *grand format* -**

**Fee : 5 800 EUROS**

Number of people touring : 12

Set transported with the company van (with one person)  
0,61 EUROS / km  
Arbecey (dépt.70) - place of performance

Transport for 11 people :  
4 from Strasbourg  
7 from Paris

Accommodation and per-diem for 12 people