

# WILD HAIR À POILS



LA  
COMPAGNIE  
S'APPELLE  
REVIENS

# 2024/2025

## **NOVEMBER 2024**

**La Comédie de Caen - CDN Normandie**

November 5 - 8

## **DECEMBER 2024**

**Théâtre de Liège**

December 27

## **JANUARY 2025**

**Bonlieu Scène Nationale - Annecy**

January 16 - 18

## **FEBRUARY 2025**

**Théâtre Olympia - CDN Tours**

February 6 - 12

## **APRIL 2025**

**NEST Théâtre - CDN Transfrontalier de  
Thionville-Grand Est**

April 3 - 6

**Espace des Arts - Scène Nationale  
Chalon-en-Champagne**

April 10 - 12

## **MAY 2025**

**Festival Ruhrfestspiele de Recklinghausen  
Allemagne**

May 18 - 20

**Musée du Louvre Lens**

May 23 - 24

**Ville de Bobigny - Espace Maurice Nîlès**

May 27 - 28

# WILD HAIR / À POILS

## **Written and directed**

Alice Laloy

## **Featuring**

Vladimir Barbera, Luka Fiorello et William Pelletier

## **Artistic collaborator**

Stéphanie Farison

## **Assitant director**

Simon Élie-Galibert

## **Music**

Csaba Palotai

## **Lighting**

Jean-Yves Courcoux

## **Scenography**

Jane Joyet, assisted by Alissa Maestracci

## **Sound Designer**

Julien Joubert

## **Costume design**

Alice Laloy, Mélanie Loisy, Maya-Lune Thieblemont & Anne Yarmola, assistées de Sara Clédé & Solveig De Reydet

## **Props and wigs**

Maya-Lune Thieblemont

## **Horshair dyeing**

Ysabel de Maisonneuve, assistée de Lisa Morice

## **Construction**

Benjamin Hautin

## **Stage manager**

Jean-Baptiste Leroux

## **Help with set construction**

Quentin Tailly, Vivian Guillermin & Stéphane Uzan  
**and the team of hair stranders :** Mathilde Apert, Lëa Assous, Justine Baron, Romane Bricard, Inès Forgues, Léonie Garcia Lamolla, Charisté Monseigny, Lisa Morice, Fatima Sharmin, Maëlle Ubaldi & Emma Valquin.

**The show premiered in 2021 with Julien Joubert, Yann Nédélec, and Dominique Renckel.**

**Production** La Compagnie s'Appelle Reviens

## **Co-production**

La Comédie de Colmar-CDN Grand Est Alsace, Le TJP-CDN Strasbourg Grand Est, Le Tandem - Scène Nationale Arras-Douai, Houdremont - Centre Culturel La Courneuve.

The company is subsidized by the DRAC Hauts-de-France, la Région Hauts-de-France and la Communauté Urbaine de Dunkerque, with added help from the Département du Nord, and the city of Dunkerque.

Additional funding from the Conseil Général de Seine-Saint Denis and the city of Strasbourg; the Théâtre La Licorne à Dunkerque, the Nouveau Théâtre de Montreuil - CDN, the city of Pantin et the Théâtre de la Coupe d'Or all provided residencies.

The Jeune théâtre national also provided artistic backing.

**Premiered in  
2020**

**From age 4 (Educational purposes)  
From age 3 (all audiences)**

**40 minutes**

# PRESENTATION

I have noticed that when interacting with a child,  
an adult manages to reach within and find his or her own tenderness.  
It's as if the child's mere presence softened the adult's roughness.  
This metamorphosis interests me. The child is not necessarily the sweet one.  
Nor is the adult. It is the alchemy of the encounter that allows  
the adult to turn inside out like a sock, soft side outward,  
presenting a mawkish face to the child (that anarchist).

I built the narrative of *Wild Hair* upon this observation.  
The duration of the show becomes the duration of the experience  
of seeing three ogres (apparently) reveal their "soft side"  
to the spectators. Bit by bit, however.

Alice Laloy

In the empty space of the black box, the children are greeted by a roadie, a concert technician whose job is to move crates of material. On the empty set, the technician tidies up, vacuums, not paying much attention to the kids who, it would appear, are not part of his schedule. The encounter is strange. Crates roll, then two other technicians appear, both as mysterious and gruff as the first. And then a ballet begins to the sound of electric guitars, the crates open, unfold, spitting out the material that will be used to build the scenery. The children are encouraged to participate, and a construction site is set in motion. Little by little, strange hairs start growing on the bodies and faces of the three roadies, and then the scenery itself is covered in softness until the final flourish...

# POINT OF DEPARTURE

The theatre can be a place where unexpected encounters occur.  
To perform for a public of three year olds is a singular experience.  
The first encounter is as unexpected for the public as for the actor.  
This observation led to me to start writing *Wild Hair*.

And to lend more contrast to the encounter and make it seem even more unlikely, I  
have chosen mature, hairy, metal-stud-wearing men in black t-shirts, howling bearded  
tattooed wolves: rocking dock workers.  
For, much like the children, these men are not expecting such an unlikely audience.

It is a misunderstanding.  
And the idea, for the writer, is to use this misunderstanding as a starting point, and  
play with it.

The encounter between children and actors is apparently unprepared. It seems as  
if nothing was planned ahead of time: no bleachers, no cushions; just some rolling  
crates and three bearded roadies setting up for a different show, a different audience.

The space is empty and the children find themselves nose to nose with the roadies.

This is the point of departure.

An empty space.  
An unexpected cast.  
And nothing is ready.

I am interested in all that might make one believe the opposite of what one might  
expect.  
Turning received ideas inside out.  
Doing it all the other way around.  
Anything can happen.



# TRANSFORMATION

## 40 MINUTES OF TRANSFORMATION

*Wild Hair* is constructed in the manner of a staged performance. The spectator experiences the construction of a hairy world that lasts the duration of the performance. Two metamorphoses occurring in parallel.

To begin with, the three roadies are increasingly laid back; affable and amused, they end up singing us a song to the suave sound of an electric guitar, a magical apparition in the dark.

Mirage. All hairs bristling.

In parallel, the space is transformed, the initial emptiness becoming a furry, thick and meaty cocoon in which the actors and audience are enfolded in situ.

Thus the space stretches, becomes softer more homogenous, in harmony in real time. The construction of the space and of the hairy world become a pretext for the actors and audience to interact.

The hair is metaphorical. It is not the subject of this show. It behaves in the manner of a sensitive membrane. The sensorial faculties of the hair are enormous. A hair creates feelings you can see. It is a material that quite spontaneously communicates a state of mind.





# PHOTOS



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# ARTISTIC TEAM



## **ALICE LALOY**

Author, artistic director

Alice Laloy graduated with the 32nd promotion (1998/2001) of the National School of Theatre of Strasbourg (scenography & costume design). She founded the theatre company “S’Appelle Reviens” in January 2002 with the aim of developing her personal research alongside her scenographic and costume design work.

Between 2002 and 2008, Alice Laloy worked alongside a number of theatre and opera directors including Lukas Hemleb, Catherine Anne, Michèle Foucher, Jean-Pierre Vincent, Yannick Jaulin and Emmanuelle Cordoliani.

From 2009 to 2011, the theatre company held a 3 year artistic residency at the TJP- CDN (Theatre for Young Audiences Department - National Dramatic Arts Centre) of Alsace. Following this period, Alice Laloy devoted her work entirely to developing her research within her theatre company.

In 2009 she won a Molière award for the best production for young audiences, for her creation **86 CM**.

In 2011, **Y es-tu ?** was selected amongst the four Molière nominees for best production for young audiences.

In 2012 she created **Batailles** which she reworked into a creation she named **Rebatailles** in 2013, following which the International Institute of Puppetry awarded her the “Creation/Experimentation” prize, rewarding her work for the new horizons it opened in the field of puppetry in terms of language, techniques and aesthetics.

Her production **Sous ma peau/Sfu.ma.to** was created in 2015, along with **Tempo**, a short production designed for vertical glass surfaces.

In 2017, she was invited by Fabrice Melquiot of the Amstramgram theatre in Geneva to write a show there for young audiences on the theme of the Dada movement. She created **Ça dada**.

In 2017, she won the Institut Français award for her artist residency project Hors les Murs with **Pinocchio(s)** and went on to develop the project in Mongolia.

Following this residency in Mongolia, she wrote a first version of **Pinocchio (live)**. The stage performance is created for the opening of the International Biennial of Puppetry Arts in Paris in May 2019.

In 2020, she created **À poils** any public show from 3 years at the Comédie de l’Est - CND of Colmar, and **Death Breath Orchestra** at the Nouveau Théâtre de Montreuil. She created **Pinocchio (live)#2** in 2021 to Festival d’Avignon.

Alice Laloy is an artist-associate of T2G - CDN of Gennevilliers since 2021, and of Théâtre de l’Union - CDN of Limousin until 2022.

Since January 2023, the company is installed in Dunkerque in the newly named theater: Le Bercail, where it produces its own shows and welcomes companies in residence.



## **LUKA FIORELLO** Actor

Born in the mountainous region of Savoie, he began studying music at a very young age, learning piano, solfeggio and song. In parallel, Luca was also passionate about the performing arts, and took lessons in circus disciplines, dance and theatre. While in high school he majored in theatre in Chambéry. He founded the musical theatre collective La Grande Magouille, which is still active today, and this led him to pursue his training in theatre and song at the Lyon Conservatory. There he worked with Philippe Sire, Magalie Bonnat, Laurent Brethome and the collective La Meute. Received into the Comédie de Saint-Étienne, he was in a group sponsored by Pierre Maillet, to whom he subsequently became close. In Saint-Étienne, Luca worked with Alain Françon, Cyril Teste, Travis Preston, Émilie Capliez among others... Upon graduating he founded the company La dernière Baleine and has ever since remained passionate about theatre, bodies and music, continuing to explore these themes in his own directorial efforts (*Mourir Dur*, based on Sade's 120 Days of Sodom, and *Pirate*, a piece of musical theatre about 17th-century groups of anarchistic pirates...) He also directed musical projects both professional and amateur (*The Baker Street Jazz Band*, *Gigambitus*, *La Choral Jazz'spririne*...) He has also performed for directors such as Alice Laloy, Baptiste Guitton, and Alex Crestey.

## **VALDIMIR BARBERA** Actor

Born in Milan, where he began his theatrical studies, he decided in 2010 to pursue his journey in France, at the Académie: école supérieure professionnelle de théâtre du Milousin, under the auspices of Anton Kouznetsov.

Upon graduating he was tapped by the CDN de Limoges to perform in shows directed by Véra Ermakova, Paul Golub and Pierre Pradinas.

In 2014 he performed in *Monsieur de Pourceaugnac* with the Théâtre de l'Éventail company. He assisted director Pierre Pradinas on his production of *Uncle Vania*.

In 2015 he performed in *Les Derniers jours de l'humanité* directed by Nicolas Bigards. Between 2016 and 2019 he performed in *Tchernobyl Forever*, and *La fin de l'homme rouge* directed by Stéphanie Loïk, at the Tropic Atrium in Fort-de-France and the Théâtre de l'Atalante in Paris. In 2021 he performed in *Histoires du moineau Anvers* with DOM and began work as a dancer on the project *Unrhue with the Marseille* collective Groupe Crisis. In 2022 he performed in *Uprising*, which was a finalist for the Prix théâtre 13; with the company Pay it no mind he went on a 2023-2024 tour of *Wild Hair* directed by Alice Laloy with s'Appelle Reviens.

## **WILLIAM PELLETIER** Actor

William Pelletier is a Franco-American actor born on January 25, 1987 in Paris. At a very young age he began performing at the Échangeur theatre of Bangolet. After getting his bachelor's degree in cinema from the Sorbonne-Nouvelle in 2011 he joined the Conservatoire d'art dramatique Gabriel Fauré in Paris. In 2013 he went to New York where he directed ESRA NY, a French cinema school. During this time he also produced a series of shows for the YouTube channel The Bump!. He continues to write and appears regularly in made for Internet film content (including *Golden Moustache*)

## **STEPHANIE FARISON** Assistant director

After graduating in 2000 from the CNSAD and taking classes taught by Dominique Valadié, Jacques Lassalle and Philippe Garrel, she began her theatrical career performing contemporary and classical repertoire with Ramin Gray, Joël Jouaneau, Sylvain Maurice, Charles Tordjman, Robert Cantarella, Frederic Fisbach, Julie Brochen, Vivianne Théophilides, Michel Dydim, Alain Françon, Anne Margrit Leclerc, Frédérique Mainguand, Madeleine Louarn, Stéphanie Peinado, Mireille Perrier, and Lucie Valon. In 2005 she founded the collective F 71. She worked with puppeteers Cyril Bourgois and Elise Vigneron as writer, director, assistant, and increasingly as performer. She has taught in puppet schools such as Esnam, and Tmn. Today she is preparing with the F 71 collective the production of *Move on over or we'll move on over you*, a fictional documentary that she wrote about the struggle of the Black Panthers.

With the s'Appelle Reviens she has performed *SOUS MA PEAU/sfu.ma.to* and *Ça Dada*. She will also assist Alice Laloy in the upcoming 2024 production, *Le Ring de Katharsy*.

## **SIMON-ÉLIE GALIBERT** Assistant director

Simon-Élie Galibert directed Didier-Georges Gabily's *Violences — Corps et tentations*, and *Âmes et demeures* in 2015, and *La nuit juste avant les forêts* by Bernard-Marie Koltès in 2016.

Majoring in stage direction at the École du Théâtre National de Strasbourg from 2017-2020, he directed *Les disparitions — Un archipel* by Christophe Pellet in 2019, and *DUVERT. Portrait de Tony* in 2020. After being awarded the FIESAD first prize for stage direction in 2019 with *Deux morceaux de verre coupant*, based on Mario Batista, in 2020 he directed *L'amoureux looks something like you* by Eric Noël at the ActOral Festival.

The same year he joined the Atelier Cité du Théâtre de la Cité (Toulouse CDN), directing *Sans fins aux pages intitulées Thomas l'obscur* in 2021 based on Maurice Blanchot.

In 2022 he received the bourse Création en cours des Ateliers Médicis with a project on *Opoponax* by Monique Wittig.

In 2023 he created *J'ai fait un vœu* based on Dennis Cooper. And finally, he was selected for the l'Incubateur of the Béthune CDN for a creation based on René Crevel's *La mort difficile* which will appear in 2025. He also founded the company *venir faire*.

## **CSABA PALOTAÏ** Music

Csaba Palotaï is a Hungarian musician and composer born in Budapest in 1972. He has been living in Paris since 1996. Rock, free jazz, blues, and European folk music influence his style. At the age of seven he discovered the accordion and at twelve the guitar. He studied guitar at the Franz Liszt Conservatory in Budapest, and then at the CNSM in Paris, focusing on jazz and improvisation. Hungarian guitarist Gábor Gado was an early influence. He has collaborated on very eclectic projects with the likes of Thomas De Pourquery, Rémi Sciuto, Fred Pallem, John Zorn, Yves Rousseau, Emily Loizeau, John Parish, Zsuzsanna Varkonyi, and Bertrand Belin. He has also composed music for shows and radio. Between 2010 and 2016 he collaborated with the Garbiella Cserhâti's company, GK. In 2021 he worked with Chrisophe Hocké on *Les Fictions* on France Culture. His music for *Wild Hair* marks his first collaboration with Alice Laloy. He will also be involved with her 2024 upcoming project: *The Ring of Katharsy*.

## JANE JOYET

### Staging

After studying the applied arts, she went to the Théâtre National de Strasbourg school, from which she graduated in 2001 (Group 32). From 2001 to 2007 she designed sets for Lukas Hemleb's theatre and opera productions.

She staged *Le cabaret de Vanités* for the collective Incognito. With Richard Mitou, she spent seven years designing costumes and occasionally theatre sets for *Les Histrions*, *Le cabaret des numéros* and for the Opéra de Montpellier, *Affaire Étrangère*, and *Amahl*. She worked with Frédérique Borie on *Hamlet* and *Déjeuner chez les Wittgenstein*. In 2010 she staged *Soupçon* for Dorian Rossel at the Comédie de Genève. She worked with the collective F71 and *Notre corps Utopique*, created in 2014; with Jeanne Herry on *L'or et la paille* and *Forums*; with Pascal and Vincent Reverte on *Le Grand voyage*, *I feel good*, *Peut-être Nadia* and with Cécile Auxire-Marmouget on *La place du mort*, *Feuilleton Feydeau*, *1h18*, *Piscine* (pas d'eau), in Valence and at the Théâtre des Célestins. She has staged all of la Compagnie S'appelle Reviens productions including the very first, *D'États de femmes*.

## JEAN-YVES COURCOUX

### Lighting designer

Over the thirty-year span of his career as lighting designer for the theatre, Jean-Yves Courcoux has worked with Laurence Février, Etienne Pommeret, Jean-Pierre Larroche, Pierre Guillois, for opera with Mireille Larroche (*Wozzeck* and *Ariane à Naxos*), Jacques Bioulès, Michel Dubois, Michel Raskine, Jean-Louis Benoît, René Loyon, and Bérangère Vantusso (*L'Institut Benjamenta*, July 2016 at Avignon's Festival In), *Le Cercle de craie Caucasien* with students from l'École de la Marionnette in Charleville Mézières.

For the Compagnie s'appelle Reviens, he was the light designer on *SOUS MA PEAU/sfu.ma.to*, *Tempo*, and *Death Breath Orchestra*.

## MARION DUVINAGE

### Costum designer

Having discovered costume design in a street art collective while studying art and theatrical history, she decided to follow the Dma direction/costume design curriculum at Nogent-sur-Marne.

She has since 2007 been designing costumes for living theatre: Théâtre de la Mezzanine, Astrov, Ea Eo, Jean Bellorini and La Compagnie S'appelle Reviens.

She has also designed props for the Théâtre du Peuple, the Théâtre Gérard Philipe, the equestrian circus Zingaro and companies In Vitro and Zerep.

In the opera world, she was Cyril Teste's assistant on *Hamlet*, a role she also performed on Judith Davis's film *Tout ce qu'il me reste de la Révolution*.

Marion likes to take leave of the garment and riff on the body, by making different materials her own, and transforming them. Her current work is focused on conceptual uses of artisanal practices involving thread and electronics, and designing textile objects and interactive, naïve masks.



## **MAYA-LUNE THIEBLEMONT**

### Wigs and props

In June 2018 she was awarded the Diplôme National d'Art at the Orléans École Supérieure Nationale de Design, following her training in object design, staging, and graphics.

During this time she became interested in materials and their narrative potential. A close follower of contemporary research on visual and conceptual theater, she collaborated with artists infusing theatre with experimental puppetry. While working toward her Bachelor's Degree in theatre at the Sorbonne nouvelle, she worked as assistant prop maker for puppeteer Élise Vigneron on her show *L'Enfant* (2018 2019) and for *Axis Mundi*, a show created alongside choreographer Anne N'guyen, *Sujets à Vif* at the 2019 Festival d'Avignon. Assistant to scenographer Julie-Lola Lanteri, she worked on the show *Les Beaux Ardents* (2018). With Alice Laloy she worked on *Pinocchio(Live)* before joining the *Wild Hair* team.

Alongside her work on prop design, she has been exploring a personal project comprising conceptual research involving immersive experience in the framework of living theatre.

## **BENJAMIN HAUTIN**

### Construction

Benjamin Hautin had planned on becoming a cabinetmaker before heading to the Boule school and majoring in Métiers d'Art, and then the Arts Décoratifs de Paris (ENSAD) in design. Following that, he worked as constructor and decorator in theatrical and cinematic productions, then moved on to prop design. From 2009 to 2011 he worked alongside Vincent Macaigne as stage manager then scenographer and since 2014 he has been Séverine Chavrier's scenographer. He is also a musician and often performs with Les Lapines Superstars and The Dixie Preachers.

With Alice Laloy he created the props for *Tempo, Ça Dada* and the performance *Pinocchio(Live)* as well as *Death Breath Orchestra*. For *Wild Hair* he will be building the machinery and the scenery.

# CONTACTS

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