

Compagnie

Bodecker & Neander in

Monsieur Satie !

a day in the life of Erik Satie

a musical pantomime of shadow
puppetry, film and black theatre



Think of this musical pantomime as a storybook, one whose pictures are brought to life by the music of Erik Satie. Bit by bit, Satie's life takes shape before your eyes, beautifully set in motion by the French composer's own music. Drawing on an electrifying supply of ingenious ideas, Alexander Neander and Wolfram von Bodecker interpret the events experienced by this most extraordinary and intriguing musical talent, their humorous and subtle craft a joy to behold for old and young alike.

Their skilful mastery of pantomime dovetails perfectly with the musical accompaniment of piano, cello and percussion. The special dramatic devices used, such as black light theatre and shadow puppetry, seem to lend wings to Satie's music and even allow Satie himself to reach for the stars. The interaction of visual and audio elements, complemented by some magical surprises, makes you discover Satie's music anew. This original presentation is built around the personality of the composer and the impressions left by his music. Sometimes fanciful and mysterious, sometimes witty and entertaining, and always unique.

Satie even makes an appearance as a passionate cinema-goer, watching himself play the lead role in a short film devised especially by the crew, and rounding their homage to the composer of Montmartre. *Monsieur Satie!* is just as fascinating as it is varied, a true musical theatre experience of the highest artistic merit.

Lionel Ménard	director, story book
Wolfram von Bodecker	mime, story book
Alexander Neander	mime, story book
Manfred Schmidt	piano
Gabriele Nellessen	idea, conception

music: Erik Satie, * script: Wolfram von Bodecker, Lionel Ménard , Alexander Neander, *
set designer: Vanessa Vérillon * short film: Bérengère Bodin * stage property: Katja Kriegenburg *
costumes: Petra E. Becker, Sigrid Herfurth *



Music: Erik Satie (1866-1925)

Le Picadilly, 1901
Jack in the box, 1899
Valse-Ballet, 1885
Sonatine Bureaucratique, 1917
Je te veux, 1900
La Diva de l'Empire, 1900
Gymnopédie N°1, 1888
Les Pantins dansent, 1913
Première Pensée Rose + Croix, 1891
Avant-Dernières Pensées, 1915
Extraits de Carnet de croquis et d'esquisses, 1900-1913
Extraits de Sports et divertissements, 1915
Gnossienne N°2, 1890
Gymnopédie N°2, 1888

Ausschnitte von:

Extraits de Trois morceaux en forme de Poire, 1903
Le Feu d'Artifice - Fireworks
Les Courses – The Races
Le Picni – Picnic
Le Tango – The Tango (Endless)
Le Bain de Mer – Sea Bathing
Le Tennis – Tennis
La Chasse – Hunting
Le Flirt – The Flitiation



Monsieur Satie!

What kind of a man founds a newspaper, only to be its sole reader? Who writes letters addressed solely to himself? Who holds lectures on the musicality of animals? Erik Satie was instrumental in the development of European art music during the last century – and this despite initially having to leave the Paris Conservatoire, ostensibly for lack of talent. Satie was considered a loner, both in his private and public life, the piano his only trusted friend. He rejected the separation of music into the serious and the entertaining, and almost nothing was above his impish scrutiny, himself included.



Monsieur Satie! was conceived as a piece celebrating French flair, a reflection of Satie's complex persona, but staged in a manner accessible to children. And what better way to achieve this than to turn to an art form whose greatest exponent made it a hallmark of French drama? The mime artists Wolfram von Bodecker and Alexander Neander were both students of the grand classical school of Marcel Marceau and masters of this silent craft. Together with French director Lionel Ménard, they wrote the script for this musical pantomime.

In *Monsieur Satie!*, it is not only the vibrant depiction of his person which brings Erik Satie to life, it is above all his music. The piece is notable for its delicate balance of scenes and score. A multifaceted and varied sequence of Satie's own piano pieces. Its interesting and informative combination of pantomime, shadow show, film and puppetry gives adult and child alike a fascinating insight into one of the most absorbing and unique characters in the history of European music. *Monsieur Satie!* is an invitation to take a journey to Paris and spend a day in the company of Mr Satie – with the ever-present impish twinkle in his eye.

Gabriele Nellessen



“Should I write about a bouquet of umbrellas, about a rainworm who is nibbling on a pear-shaped form, or about a ship sailing over the Parisian rooftops? No. I would prefer to tell you about the first time we met the Satie expert, Ornella Volta, a woman who knew the composer and his work like no other. During our conversation, Ornella Volta very subtly painted a picture of Satie's life in our minds. She told anecdotes of the roguery, sharp mind and magic of this composer. The talk with Ornella Volta was fantastic and we were able to use it as a springboard for developing the piece. It seemed to me on the day the play premiered as if Ms Volta's door was once again being opened ...”

Lionel Ménard



Biographies

Wolfram von Bodecker – pantomime

Born in Schwerin (Germany), Bodecker initially studied the art of magic with professional magicians and toured with his own magic show. In 1992 he moved to France and completed practical training at the prestigious international mime school “Ecole Internationale de Mimodrame de Paris, Marcel Marceau”. After receiving a rarely awarded diploma in 1995, he was engaged by Marcel Marceau for the theatre productions *Un soir à l’Eden*, *Le Manteau*, *Le Chapeau Melon* and *Les contes fantastiques*, touring world-wide with the master of pantomime.

Alexander Neander – pantomime

Born in Paris and raised in Stuttgart, Neander started taking mime theatre classes at the age of twelve. He furthered his studies with specialized training in “Commedia dell’arte” and “black light theatre”. He also graduated from the “Ecole Internationale de Mimodrame de Paris, Marcel Marceau”. He has been a member of the Compagnie Marcel Marceau since 1995 and has been working with his “maestro” as a personal assistant on stage and during his soloist world tours.

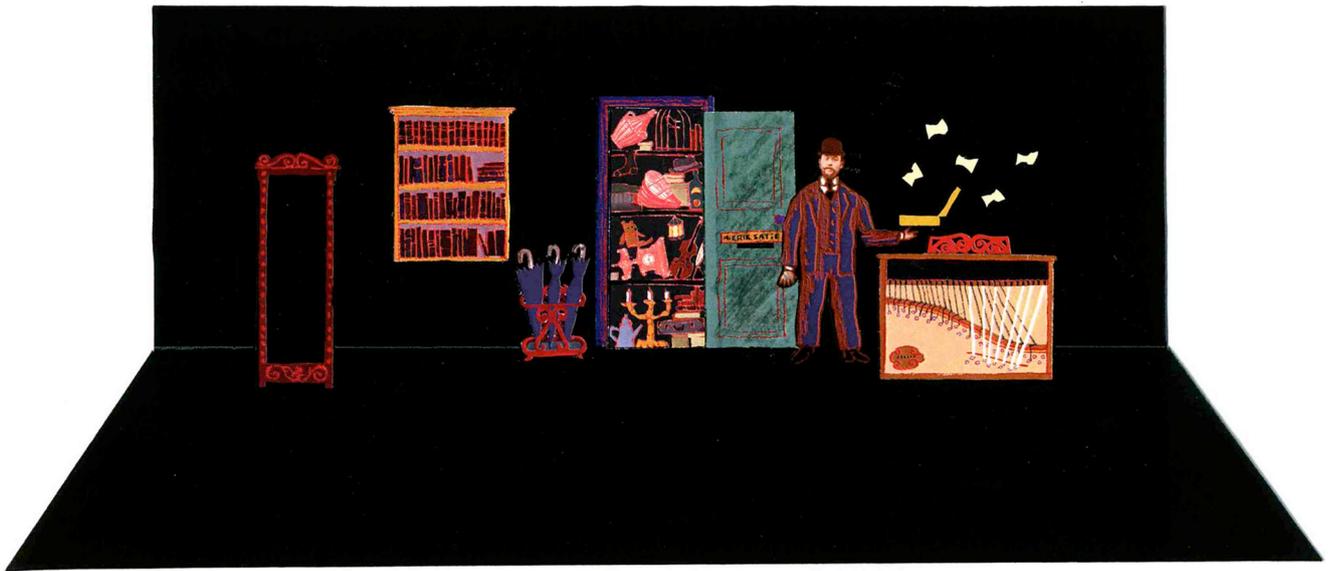
Lionel Ménard – director

Born 1968 in Bordeaux, Ménard likewise attended Marceau’s mime school. He acted with Marcel Marceau and Patrick Henniquau and worked as an assistant producer for Marceau, Eric Besnard, Alexandre Jodorowski, Michael Jackson and Jean-Paul Goude. As an actor for cinema he appeared in Claude Lelouch’s *Genre Humain*. He has been commissioned as a director of numerous theatre and pantomime plays and has worked with detainees of the penal institution de Fresnes. He has also lectured at the Ministry of Performing Arts in Cuba, the AFFA and the Alliance Française in Argentine, the Cap Gemini Université, UFCV France and Terre d’asile en France. From 2002 to 2005, he was a member of the Company Philippe Genty and toured with the production *Ligne de fuite*.

The Compagnie Bodecker & Neander

Wolfram von Bodecker, Alexander Neander and Lionel Ménard founded their own theatre company in 1996. Their first productions *Silence* and *Out of the Blue* won them great acclaim. Music proves to be the central source of inspiration for their stage plays. In collaboration with famous orchestras they have created several “visual concerts”, staging contemporary music. The universal language of their art appeals to the most diverse audiences all over the world. They have toured Europe as well as South America, Asia and the USA.





graphic: Vanessa Vérillon





photos: Frank Löschner



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Technical Rider

« Monsieur Satie ! »

COMPANY 2 actors, 1 musician, 1 technician, 1 production manager stage
property transport by car
DURATION OF PERFORMANCE: 60 minutes

SCENOGRAPHY

set is composed of one black wall, length: 8 m; height: 2,30 m
wall is placed 4 m from the edge of the stage and supported from behind
lighting and sound desk should be set in the back of the hall to be operated by one person

STAGE

- opening proscenium: 8 m minimum
- space required between left and right side of stage: 12 m
- space required between apron and background curtain: 5 m minimum
- height stage floor to flybars: 4 m
- stage floor covering: black marley
- stage curtains:
 - 1 black background curtain
 - 3 black borders
 - 3 sets of legs
- 1 quick-change dressing room behind the set
- for some special effects complete darkness is required ("black light theater")

LIGHTS

hall lighting on dimmer
Memory console 48 channels
36 Dimmers 2 or 3 KW
4 music stand lights for musicians on dimmer
11 Profiles 1 KW type Robert Juliat 614
27 PC 1 KW

Filters (LEE)

	PC 1KW	PROFILES 1KW
205	5	
204	3	
201	6	6
200	3	
195	6	
101		2
111	2	
154	2	



INSTRUMENTS and SOUND

- 1 grand piano with piano stool
- 1 piano with piano stool
- 1 music stands
- 1 black chair for musician

- 1 mixing sound 8-4-2
- 1 speaker system adapted for the hall
- 2 monitors 500 W backstage
- 1 Minidisc with auto pause or auto cue
- 1 CD-player
- 1 intercom system stage-lighting control

DRESSING ROOMS

- 3 dressing rooms with toilet and shower
- catering: water and fresh fruit available in the dressing rooms
- 1 iron, 1 ironing board

PRODUCTION SCHEDULE AND STAFF CALLS

- arrival of the company: on the day before the performance
- setting of stage (black marley and stage curtains) to be finished before the arrival of the company
- setting of stage lighting to be prepared as far as possible
- lighting focus: 1 lighting elevator or Samia tower

SETTING AND FOCUS

(2 sets of 4 hours)

- 1 light console technician
- 2 electricians
- 1 stage manager
- 1 sound console technician

PERFORMANCE

- 1 light console technician
- 1 stage manager
- 1 sound console technician



MONSIEUR SATIE

Plan au 1/50 le 23/10/2006 34 circuits

27	PC 1 KW	11	Decoupe 1 KW
4	mickey 90 w (cie)	2	Dec ETC (cie)
3	bloc pupitre	D	DIRECT 220V

LOGE
RAPIDE

19 201

20 201

201 19

201 20

201 20

201 20

decor

34 circuit decor

H=1M

27 w

17 w

H=1M

16 7 10
195 200 204

21 w

22 w

15 8 11
195 200 204

16 9 12
195 200 204

23 w

H=1M

28 w

18 w

H=1M

quart de queue
piano

SOL 33

17 w

154 32

29 24
201 101

201

20

101 201
24 29

111 31
piano droit
H=1M

SOL 18

w 18

201 205 195

1 4 14

201 205 195

2 5 13

201

19

195 201 205

13 2 5

195 201 205

14 3 6

