




THE GOOD PLACE
LE PEEPSHOW
DE MARCEL ET SES DRÔLES DE FEMMES



THE GOOD PLACE (TGP), a peep show by the Marcells, is a moving performance that starts outside and flows inward.

Much like a miniature amusement park, the audience gets its first taste of the show while queuing to enter. It all takes place under strict time limits, however, there is always new stuff going on both inside and outside the tent, so that spectators can relive the show multiple times. **TGP** offers a private universe in the middle of the public space.

It's a reflection on the austere and unstable world around us - an absurd world in a delicate balance. Our project is fuelled by white-lies and hidden faces.

TGP. Here, it's all a matter of perspective. Reality changes depending on how we narrate, teach, and embellish it. The structure of the peepshow itself grants the audience different points of view with its rotating stage. We aim to play with illusions and suspense - the things that overwhelm, excite, and disgust us with humor and derision.

Using the connotation of the peepshow, we put humanity's obscenities on display.

Permanently absorbed by the news, screens, and images; trapped in a never-ending spiral of information, we always crave more. **TGP** represents the antithesis of this reality: time is limited. We pursue the concepts of restrictions and constraints. We live in a world where nothing is unavailable to us. In **TGP** everything is random. You must accept the unknown, your frustration, and decide.

In **TGP** there's no light without darkness. We all have a dark side. We all have a voyeur within us, it's OK, there's no need to feel ashamed. Surviving in this world means accepting our dark side. That's why we invite the audience to be voyeurs for a while and experience the catharsis of the other side of **THE GOOD PLACE**.

HOW DOES IT WORKS?

You we'll be free to walk **INSIDE** and **OUTSIDE** whenever you want.

Take a look in our mini-big-top, step inside a little booth... lock yourself in, isolated from the world. You can already hear music, sounds and voices. In the booth, there is a little slot. Slip a coin in and the opaque window in front of you will become transparent.

OUTSIDE

The audience is welcomed as a new member of THE GOOD PLACE - coming to work with us towards peace and harmony in the world. Here each member is important and we do not hesitate to solicit him for the good cause. At THE GOOD PLACE you feel good and you're willing to stay. Everyone lives the experience at their own pace and can take a break with a glass of grenadine or mint water between two strong emotions. This is a space for sharing and meeting. The atmosphere is flashy, colourful, festive, and optimistic... almost too much. We announce and celebrate attempts to act for the common good, evolution, sharing, ecology, communication, and benevolence. Circus performances and music become allegories for happiness. At THE GOOD PLACE everything becomes possible when we are together!

INSIDE

It represents what we think are the "obscenities of the world", our dark side. An absurd, unbalanced, inequitable world - in response to the hectic reality of contemporary life. We play with the capitalistic codes that make us desire, that seduce us, and that push us to over-consumption - in order to better highlight, denounce, and undress them.

When entering the peep-show, the atmosphere changes: once installed in the cabin, a display flashes to indicate where to insert the coin, after which they can see what is happening on the stage. Through our circus disciplines we evoke the reckless power of multinationals, the power of money rather than the power of the heart, the suppression of certain freedoms and, on a more human scale, our flaws, our fears, our difficulties.

The new circus show of Marcel's Drôles de Femmes is an invitation to curiosity, an emotional roller coaster, a confusing game mixing frustration, joy, laughter, and exasperation. The public is invited to become the intimate voyeur of our comical and unusual acts.

A. Get some coins

B. Get in the line and enjoy the **OUTSIDE**

C. Enter 2 by 2 with your numbered carton

D. Once **INSIDE** the cabine *(read the detail)

E. Take out and give back your numbered carton

➔ 4 steps **INSIDE** the cabine :



1. PUT ON THE HEADPHONES



2. INSERT THE COIN



3. ENJOY

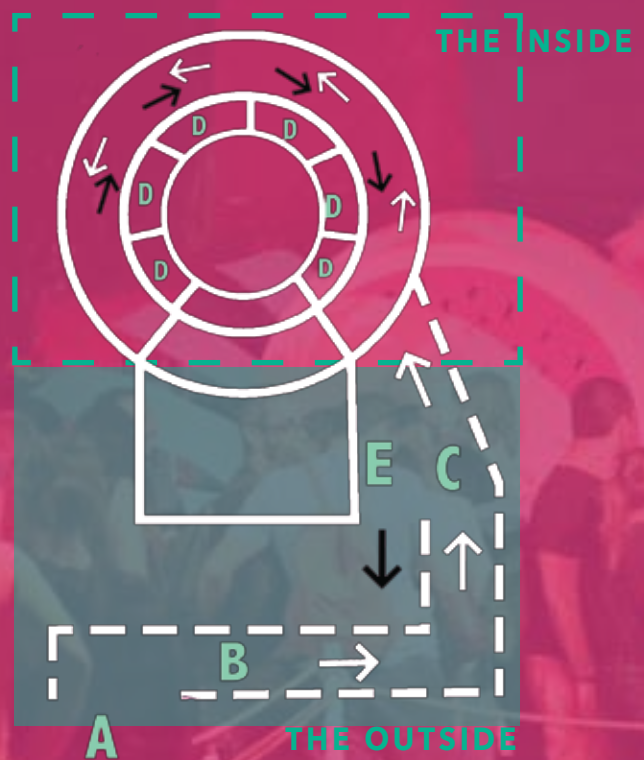
4. INSERT A NEW COIN ,



OR GO TO THE **OUTSIDE**



EXIT



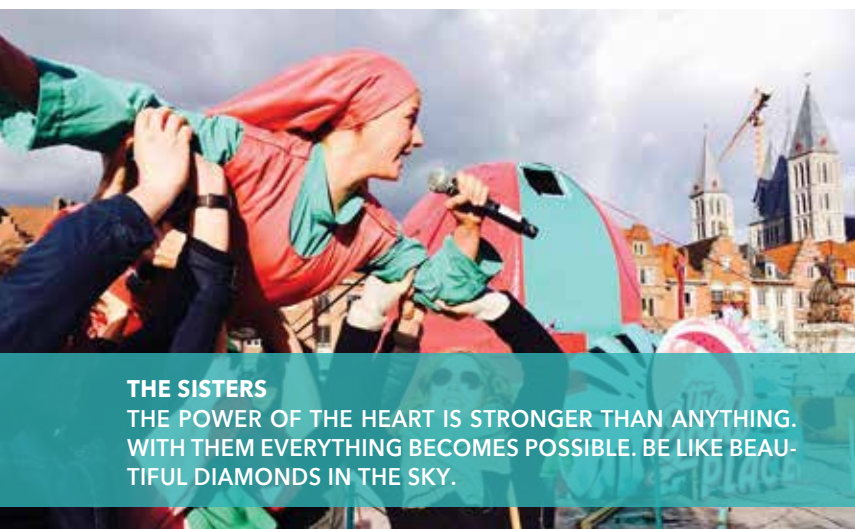
WHAT CAN YOU SEE?

THE OUTSIDE

AN OPENAIR AERA
A CENTRAL PODIOM AT 2M HIGH AND
A WINDOW ON THE TOP,
WHERE VARIOUS ACTS TAKE PLACE



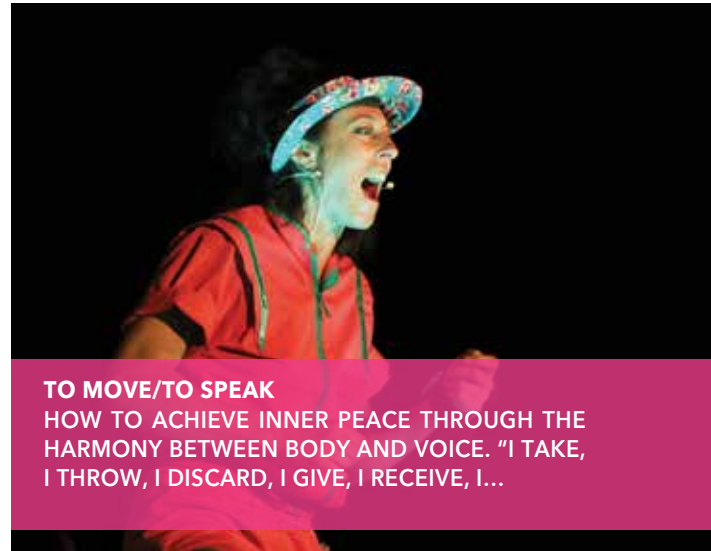
BATTERY CHILD
POWERED BY ENERGY SENSORS COMPRISED OF PIEZO-ELECTRIC AND ELECTRO-MAGNETIC ZINC NANOWIRES: THIS HYPERACTIVE CHILD IS THE NEW GREEN ENERGY SOURCE OF THE GOOD PLACE.



THE SISTERS
THE POWER OF THE HEART IS STRONGER THAN ANYTHING. WITH THEM EVERYTHING BECOMES POSSIBLE. BE LIKE BEAUTIFUL DIAMONDS IN THE SKY.



THE FINAL
WHEN RIVALS JOIN HANDS TO DANCE THE GREAT FARAN-DOLE OF HUMANITY



TO MOVE/TO SPEAK
HOW TO ACHIEVE INNER PEACE THROUGH THE HARMONY BETWEEN BODY AND VOICE. "I TAKE, I THROW, I DISCARD, I GIVE, I RECEIVE, I..."



MISS PLASTIKA
THANKS TO THE CONTAMINATION OF THE SEABED, A NEW TREND IS EMERGING. MISS PLASTIKA PRESENTS HER NEW COLLECTION "PLASTIK IS FANTASTIC".



THE SUPER PRESIDENT
HE IS HERE TO PROTECT THE VILLAINS, THE HEROES, THE VILLAINOUS-HEROES, AND THE HEROIC VILLAINS (OR AT LEAST HE TRIES).

THE INSIDE

THE OBSERVATORY : 14 BOOTHS (STALLS), 28 SEATS, 14 WINDOWS, ALL LOOKING ON TO THE SAME RING, 3.5 M IN DIAMETER, WHERE VARIOUS ACTS TAKE PLACE.

ANTHONY AND FREEDOM

THE IMPENETRABLE FREEDOM OF AMERICA. THE RINGS OF FREEDOM SYMBOLISE THE IMPASSABLE BORDERS OF THE PROMISED LAND.



PLANET OF THE APES

HALF BABIES, HALF MONKEYS. NAIVE AND INNOCENT, TRUMP AND PUTIN WRITHE AND CONTORT WHILST FIGHTING OVER EARTH, ALMOST TOUCHING.



THE SIREN OF SIRENS

THIS BIN OF AN OCEAN INSPIRES THIS SIREN. CAUGHT IN A MESH OF PLASTIC SHE TRANSFORMS THIS TRAP INTO A VIRTUOSE SPECTACLE.



THE FORGIVENESS

WHEN A PRIEST AND A NUN TEACH THE BASIC LESSONS OF THE BODY TO A CHILD. BEYOND FLIGHT, THEY SUPPORT THEM, PLUCK THEM, CARRY THEM



ON THE TIGHT-WIRE OF AUTHORITY

A COP. A MAN LIKE YOU AND ME. WITHOUT ARMOUR, HE IS AFRAID TO FALL.



ALL YOU CAN EAT

WITH RONALD MCDONALD, THE WHEELS ON THE BUS ALWAYS ROLL FASTER WHEN FUELLED BY TEMPTATION, SUGAR, AND INTOXICATION. THE AUDIENCE ALSO WANTS MORE.



PRACTICAL INFORMATIONS

CREW

Written and performed by

Angèle Guilbaud
Marcel Vidal Castells
Marine Fourteau
Noémie Armbruster

Artistic advisor

Christophe Chatelain
Christian Lucas

Builder

Nil Obstrat

Stage designers

Sophie Arlotto et Quentin Paulhiac
"Le Hangar'O'Gorilles"

AUDIENCE CAPACITY

1000 average

Inside

Minimum: 420 people entering alone and staying for an average of 4 minutes.
Maximum: 840 people entering in pairs and staying for an average of 4 minutes.

Outside

The audience benefits from the outside features, and the wait time is an integral part of the performance.

THE AUDIENCE

For all audience. From 8 years old.

OUR SKILLS

Hula hoop * Roller skating * Slack rope *
Mini trapeze * Acrobatic duos * Aerial acrobatics * Singing * Live music

Costume designer

Anaïs Clarté

Sound designer and sound technician

Théo Godefroid

Lighting design and general technical director

Baptiste Lechuga

Booking & production

Emilie Dubois
diffusion@lesmarcels.fr
+33 628 78 51 57

Administration & production

Sophie Laurent
administration@lesmarcels.fr
+33 615 10 79 09

DURATION

1h10
2 times per day

PRODUCTION

Marcel et ses Drôles de Femmes.

CREATION RESIDENCY

CIRK'Eole

CO-PRODUCTIONS

Plateforme 2 Pôles Cirque en Normandie -
La Brèche à Cherbourg, Cirque Théâtre
d'Elbeuf • RudeBoy Crew avec La Verrerie
d'Alès, Pôle National Cirque Occitanie • Nil
Obstrat • Cité du Cirque / Pôle régional
Cirque Le Mans • Scène nationale 61 •
Theater op the Markt Dommelhoff • Carré
Magique - Pôle National Cirque en Bretagne
• Le Palc Grand Est

THE COMPANY

We all met in 2008, at the National Circus Arts School in Rosny-sous-Bois: Marcel and Liza (Korean cradle) and Marine and Angèle (aerial cradle). In 2013, following our coursework at the Centre National des Arts du Cirque, we created our company, Marcel et ses Drôles de Femmes, based in Rouen, France.

Our first show, "Miss Dolly", premiered in 2013 at Festival Trapezi (Spain) and toured most notably at CIRC'a and Furies (France), Tarrega (Spain), Chassepierre Festival (Belgium), and is now at its 150th showing. A beat-up Western outdoor (street) performance, in which 4 characters in the middle of nothing, nowhere, fly around and catch each other. It's a worn-out love story, a girl looking for her horse, apples, bodies flying around almost in spite of themselves. An absurd and funny circus work. We immediately fell in love with the proximity to the audience, and the permanent change of decor provided by public spaces.

What kind of circus? Ours is a raw circus, without restraints, which seeks out the absurdity in the gestures of soaring from one catcher to another. Falling is part of the game, it is always present. This de-dramatises danger while placing emphasis on it. Characters are sketched, they evolve in an imaginary which is both burlesque, sensitive, and theatrical, where verbal expression can take place clearly and with ease. In our first two shows, aerial acrobatics is central both to our work and our dramaturgy. We champion shows for all audiences, where several levels of reading are possible, both for big people and little people. Each of our creations is the fruit of collective writing. We place a lot of importance on the group; on the viewpoint, ideas and desires of each member, emphasising our singular histories.

With "La Femme de Trop", our second creation for an indoor stage, we are joined by Alba Sarraute (dramaturgy and staging) and Noémie Armbruster (on stage). We maintain the direct relationship to the audience, constantly addressing them. We take possession of the theatre space and break the fourth wall, going up into the audience and (even in) the theatre's gangways. In this show we push our technical research further, interchanging positions on the apparatus. As before, technical ability serves our artistic goals, since taking others' places makes us slip into their skin, their energy, their voice, their costume. La Femme de Trop is about the individual and bringing out their fragility, their loneliness, their position within the group. The space here is a black box, enabling an enclosed space, delicate and mysterious.

Since 2019 we continue to pursue our creative work and tour with our news projects "THE GOOD PLACE, Le Peep Show des Marcel's", "Angèle" the first solo of the company and "SOPA" a new indoor show directed by the company with a new crew.



9 PASSAGE DU BON PASTEUR - 76000 ROUEN (FR) LICENCE D'ENTREPRENEUR DE SPECTACLES : 2-1073855

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