



### **Kulturní čtrnáctideník pro divadelníky a jejich diváky**

Vychází za finanční podpory hlavního města Prahy, Ministerstva kultury ČR, Státního fondu kultury a Nadace Českého literárního fondu

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**Can you tell a bit how your company met? The story that lies at the beginning of a Cirk biZ'arT seems like a cabaret sketch...**

It was a rainy day in Nantes, France, in 2013. Rémy was performing his solo "Bulle de rien" while Laurie & Jonah presented their duo "Chuck & Charlotte" in the same festival. Due to an issue with accommodation the festival forced them to share a tiny blue trailer for the weekend. It was in this trailer where they stayed up late laughing together for the entire week end.

Afterwards they kept in touch, and at the first occasion Rémy invited his two new friends to Marseille for a combined performance. This first show was called "Cirk biZ'arT" and they played it just for fun... but it worked well! One thing led to another, and 6 years later this same cabaret has toured worldwide and been performed more than 200 times. Cirk biZ'arT became an unintentional success, and now the company has created a second hilarious show called "Boucan".

**You describe yourselves as 'The new old circus cabaret'. Where does your passion for the cabaret and inspiration come from?**

First of all, the 3 of us share a love of laughter. It is at the heart of our artistic vision.

The form of a Cabaret gives us the freedom to do whatever we want : anything can go in a cabaret, and a cabaret can go in any direction. We are also greatly inspired by old times clowns and acrobats (Buster Keaton, Charlie Chaplin, Lewis and so on).

**How do you understand the transition between the old and the new cabaret?**

We have adopted some codes, discipline and aesthetics from the traditional Cabaret: the black and red colors, the physical comedy, the characters' costumes, the French Cancan, the tap dancing or the Danse Apache for example. At the same time, we twist the tradition to outline the rules, we mix the disciplines and add narration, and develop the characters, which results in an old-contemporary circus show combining situational absurdity, discreet reflections on society, improvisation and most of all, comedy.

**As you are from a country that can be seen as a Mecca of both cabaret and new circus. Did you ever feel the urge to relate to its tradition, legacy?**

We are very happy to be based in Marseille, France, in a country with a long history of artistic creation and supporting the arts. We cannot say we feel the urge to relate to this legacy, although it probably unconsciously inspired us. Most importantly, we feel the freedom to do what we want on stage (freedom of expression along with financial independence).

[Comment from Jonah, a Californian : in the USA it is much more difficult to create a show, sell it to festivals, or perform in the streets and pass the hat like we can do in France and Europe.

**In Czech history, the cabarets were very often politically engaged. Humour and the reversed principles of comedy were and still are principles of critique. How do you understand humour and laughter and what role does it take in your performance?**

We love to say that “Laughter is a weapon of mass construction”. As clowns, everything we do is for the laughter which ultimately brings people together. In any piece of art and especially comedy a message can always be found, and since clowns act as mirrors of society politics is often present... consciously or otherwise. We laugh at the defects of humans beings. We make fun of everybody including ourselves.

**You tour a lot through various countries. Did you ever notice a difference in audience laughter? Do all people everywhere laugh the same? *What laugh was the most pleasant?***

There is no distinction. All laughter is pleasant! It is the fuel which nourishes us on stage.

It is true that all people don't laugh at the same moments or for the same reasons. Sometimes we are surprised when certain audience laugh at unexpected moments, or don't laugh at moments where we expect laughter. We can also note these differences of interpretation and behaviour between two cities in the same country or even within the same audience (a child does not react to our jokes the same way as his or her parents, for example). It is interesting to point out that the perspectives on our show vary a lot too : for some places, we push boundaries, while for some other places, we are not bold enough...

**As you improvise, I bet you can adjust to each audience nature. Do you have any particular tricks for each country?**

There are no tricks just like there is no exact recipe for laughter. It is just about how we create a connexion with the audience with our own honesty and vulnerability : it is not what we do that matters, but *how* we do it. That said, during our pre show, we pass among the public and we get the feeling for the audience. We test their reactions, we take the temperature. Then the show starts and we go with the flow, we adapt to the context.

**You already performed in the CZ. Is there anything specific about Czech audience? Something we should know about us? :)**

Due to it's long history of arts & performance there is a deep appreciation for the arts in CZ. This, combined with the events of the last generations, has created what we perceive to be a thirst for joy. Czechs love to laugh in a way we don't find everywhere. We still remember our very enthusiastic volunteers on stage from last year!

**Anything else to add?**

In February we released a new show called “Boucan” that mixes comedy, beatbox and time travel. It is without text but full of live sound effects and beatboxing by a 4<sup>th</sup> comedian who has joined the crew. We are extremely proud of it's early success: in 2019 it has been presented in France, Germany, Ivory Coast, Jordan and Slovakia. We hope to bring it to CZ soon too! In the meantime, come and have fun with us at Cross Club on the 3<sup>rd</sup> of September!