

TRIPLE BUSE

Is slapstick, light-hearted and bracing in equal measure



« Working in the midst of a balloon delivery factory, three employees are busy blowing up, wrapping and delivering their packages all day, every day. Until one morning, unexpectedly, one of the workers decides they've had enough...»

Mention of the Show

« Favorite of youth Awards Pointes-aux-Trembles 2018 ».

Montreal Culture Acces Network (Canada)

Triple Buse describes in a funny and humorous way the everyday tasks of three balloon factory workers.

The main characters, who live and even sleep in an environment exclusively ironically made of fragile and disposable cardboard boxes, have lost the will to speak. They all seem overwhelmed by the futility of their occupation. They are naive, harmless and funny, and their dull existence is mocked throughout the play. They work in a company that has slowly sacrificed its soul for the sake of the highest profits through repetitive, mechanical and obedient assembly-line work. The first of these characters is meticulous, devoted and rational. The second one is more uncertain. The third one is a messy dreamer who refuses to comply with labour laws. He refuses to work and decides to give free rein to his imagination. He decides to break with the establishment, disturbs the company's activities and forces his co-workers to innovate and thus become more than mere executors. He encourages them to change their habits, embrace the unknown, and consider their work as a source of socialization and dignity..

This play is an entertaining and straightforward critical analysis that might remind you of "Modern Times"...

« Slapstick, light-hearted and bracing in equal measure. From the youngest to the oldest, it invites each member of the audience to question their notions of the obligation to work and make money. How can you preserve human relationships despite the crushing weight of enforced productivity? How can you catch and hold onto the little bubbles of happiness that escape each of us? The Plat pays company and Odile Pinson use humour and colours to shine a light on the grey monotony of the workplace, using their circus magic and boundless inventiveness to keep you laughing all the way. »

Françoise Lison-Leroy, L'Avenir 2014

Physical Theater
A show without words
Family show
Children aged 5 and older
Running Time : 60 minutes



Autors and performers :

Edouard Cuvelier, Diane Lévêque & Sébastien Domogalla

Stage management : Filippo Cavinato

Artistic direction : Eric de Staercke, Aude Droessaert, Colm O'Grady, Xavier Bouvier & Benoit Devos (Okidok).

Sound creation : Antoine Hénaut

Screenplay : Raphaëlle Lamy

Costumes : Evelyne Meersschaut

Plat
PAYS!
Compagnie

ODILE
PINSON

Wallonie - Bruxelles
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FÉDÉRATION
WALLONIE BRUXELLES

Triple Buse, at Assembly Rooms (Edinburgh). For ages 5-13

This show is set in a surreal world where we watch three performers repeat their unusual but seemingly monotonous daily routine, involving blowing up balloons and packing them into cardboard boxes. This routine is very quickly disrupted with some amusing problems arising and plenty of near misses and clumsy mishaps. Chaos ensues and two of the characters revel in it, encouraging each other to play in styrofoam snow and escape to other worlds. The more rigid of the three is stubborn however, and determined to remain in control. We watch as they try to persuade him to loosen up, while also treading carefully so as not to get in trouble.

The characters are distinctive and likeable.

The dream-like feel does mean that the pace remains the same, which could be challenging for some children. The aesthetic of this show is well crafted, the stage is always filled with interesting images and they create some clever effects with the cardboard boxes. We are reminded of children making dens in their bedrooms and with blurred lines of reality and imagination, 'Triple Buse' inspires us to venture into our daydreams.

*Ruby Burgess « The Circus Diaries »
Review Edinburgh August 2019*



« Triple buse » : right on target

Three actors were invited to bring their show to the Théâtre au Vert, and they delivered a spectacle tailored to a younger audience. They take a humorous look at the world of work. At night, they vanish into their cardboard boxes. During the day, you see them label, stack and remove cases filled with what they lack themselves: the chance to rise up and fly away. This is a balloon factory, where the trio work day in, day out. Here they are: blowing, sticking and delivering flights of fancy around the world, while they're stuck inside !

Ah... Jealousy is in the air !

Three? That's two plus one. The one that doesn't want to follow the lead of the two others. Struggling, failing, grinding on regardless. Stuck between the rebel and the obsessive, the young worker hasn't decided which way she'll go. But she's leaning towards one of them... Jealousy gives them all a new source of energy. Each one trying to surprise, impress and reassure the beautiful newcomer. This is the new melody that carries the day, three voices both together and apart.

The show eschews the spoken word, using music and rhythm to bring a sharply honed sense of humour to the stage. The three actors use theatre, circus skills and movement to bring the story to life, and are not afraid to touch on subjects as deep as personal fulfilment, tolerance and professional commitment in a deliciously off-beat way. They take no prisoners, lambasting the preconceptions we make about these pillars of our lives. "Triple Buse" focuses on this improbable trio, but also casts a wider glance at a company that's lost its soul to the crushing daily grind.

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Françoise Lison-Leroy, L'Avenir August 2014

Triple Buse :

Breaking down walls

A disparate trio of workers slave over their daily tasks inside a factory, where they inflate and pack balloons to add a little colour and fun to children's parties. Their work is unchanging and mechanical, repetitive and soul-crushing.



Can there be a revolt within the ranks? And if so, what would be the consequences? Two men and a woman work to the tune of joyful, energetic music. The work is repetitive, mechanical and soul-crushing. The woman and one of the men are precise, meticulous, organised, consistent and rational. The other is inept, disorganised and unprepared. In short, a dreamer.

In spite of everything, this absurd daily routine works. But when this free-wheeling member of the trio resists the grind by playing dead, each step of the production process becomes progressively stranger and more difficult. The remaining two must find solutions, work differently and come together instead of just mindlessly executing their tasks. This starts to have an effect. Things have changed, and won't ever go back to the way they were before. This tale may seem simple and straightforward, but it plays on a complicated web of feelings and emotions. There are no words, just actions and gestures that swing from the slapstick performance of the clown to the precise discipline of the acrobat, and the characters allow themselves to be carried away by the rhythms, melodies and sound effects. The set, crafted almost entirely from cardboard boxes, is built and rebuilt throughout the episodes. It becomes almost like a character in its own right, an overbearing and constricting figure against which the trio must fight to escape the prison of their own routine. "Triple Buse" asks its young audience a number of piercing, difficult questions about their own preconceptions of work, human relationships, differences, freedom and emotions.

Michel Voiturier, May 2015
(Rue du Théâtre - France)

Triple Buse : Jokes in the chain

Here is a new opus of the «off» on the world of work. Here, the three Belgian employees of the Plat pays company & Odile Pinson manufacture cartons and balloons to the chain. The productivity and ticking of the clock govern their lives. But a grain of sand slips into this well-honed mechanism. A dreamy employee chained up gaffes and jokes rather than making cartons. Formism, very little for him. It brings colors in this world made of gray uniforms. One gear unlocks and the whole machine runs the risk of getting carried away. Fortunately, a model employee ensures compliance. But will not he be tempted to let himself go to dreams and laughter like his colleagues?

Speaking to the audience of the MIMOS festival :



Thierry, also likes to dream : « *I found it very good. I like it when it starts to go wrong, it starts in the dream ... Even if it is sometimes necessary to return to reality. It was very well done.* »

Xavier, Lysbeth and Françoise.

The three friends love the Belgians : « *It was very nice. Generally, when the Belgians come to Mimos, it's good. They have a great humor.* »



Cécile and Swan laughed in front of the show : « *It's a work of mime that seems to me to fit the spirit of the festival.. I found it original and inventive to talk about the world of work.* »

C.M - Périgueux, 28 of July 2016
(Dordogne Libre - Press MIMOS)

Why the name « Triple Buse » ?

Triple Buse ? is Belgian slang for a complete and irredeemable moron. But the word “buse” means buzzard, and there’s nothing stupid about them. They were just birds that falconers couldn’t train like other raptors. As a result, they considered these birds to be particularly stupid and gave them an undeserved reputation that’s stuck with them ever since.

This is an old prejudice that has become so ingrained that it’s now a commonly used expression. We want to bring this injustice to the attention of the audience, and turn this undeserved prejudice into a symbol for any unjust accusations of stupidity. Not once, not twice, but three times – let’s redeem the “triple buse”.

Physical expression and the creative process.

The art of the clown is as much a caricature of society as anything else. The clown’s attitude and behaviour is based on social archetypes which lead to a detachment from reality, generating humour through the absurd. The world created by the show is closely linked to the clowns from silent films, such as Charlie Chaplin, Jacques Tati and many others who approached social issues by turning them on their head, using comical and absurd situations to offer an entirely new perspective.

As a creative process, writing a screenplay for a theatrical performance begins as both a philosophical and theoretical exercise. As the process continues, it transforms into a more practical affair, based on creation through physical movement, where physical capabilities become an important factor in the construction of the story. This approach to writing the play enables the writer to seek out, create and build a story that uses the stage and all the constraints and opportunities inherent in it, forming a show that embodies a real sense of “poetry” in the creative process.

Triple Buse was presented in May 2014 in Belgium and abroad.



He has been programmed in the *Festival Théâtre au Vert* à Thoricourt (Belgium) in 2014, the *Theater of Young Audience of Huy* (Belgium) in 2015, at the *34th International Festival of Arts & the Mime gesture - MIMOS* in Périgueux (France), in the official selection at the *17th edition of the International Exchange for the performing Arts - CINARS* in Montreal (Canada) in 2016, the *3rd edition of the Festival « Gesture of Voice »* in Braine-Le-Comte / Soignies (Belgium) in 2017, *Mention of the Show « Favorite of Youth / Coup de coeur Jeunesse Pointe-aux-Trembles 2018 »* Montreal Culture Access Network. In the program of the *ASSEMBLY FESTIVAL'S 39th Year* at the *Edinburgh Festival Fringe 2019* (Scotland).

About the origin of the production : « Made in Belgium »

The Plat pays company and Odile pinson collaborate for the first time to write and create a poetic and humorous show. The two companies create works mixing gestural theater, theater objects, they create a visual language, metaphorical and poetic singular. The creations focus on talking about humans, the world, our social behaviors by taking subjects out of their ordinary surroundings with humor, in order to make them accessible to the greatest number and to the youngest.



Compagnie du Plat pays ! Asbl

Association de production Artistique.

Siège social : 203, rue d'Onnezies – 7380 Baisieux – Belgium

Mail : info@cieduplatpays.be - **Web :** www.cieduplatpays.be