

projet mû

Little Witch Listening Room



creation planned in December 2021
6 years old and up
40 minutes

Little Witch

After her mother's passing, Little Witch is forced to go live with the Ogre. But how do you live with a monster who wants to eat you? This fanciful podcast recounts a contemporary fairy tale about resilience and courage that will make you shake with laughter and tremble with fear.

Since its debut in 2017, this show for young audiences has toured Canada and Europe. In 2020, the play was adapted as a [podcast](#) and broadcast with a school-mediation workshop. The success of this offering encouraged us to continue in this pursuit by developing another mode of distribution.

Thus the [Listening Room](#) was born.



the listening room

With the *Listening Room*, thirty audience members can enjoy Little Witch in an immersive listening experience.

Upon arrival, audience members receive a set of wireless headphones with three language options: English, French or Spanish. Then they are guided to a circular room formed by four walls of projections. Comfortably seated on floor cushions, audience members are plunged into the story of Little Witch, presented as a captivating soundscape illustrated by images projected on the four wall screens.

The intention behind this videographic tale was to create a genuine immersive listening experience, to engage the senses with a visual aesthetic employing imagery transformed by synthetic-imaging software. For a glimpse of this poetically saturated world, we invite you to view [some footage of our research](#).

With its own independently operated setup, the *Listening Room* can be presented outside of the theatre. Designed for easy operation, the listening experience can run multiple times in the same time slot (see Technical Specifications, p.5).

contact

Partnerships and distribution
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Technique
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artistic team

© Patrice Blain



Pascal Brullemans - text

Pascal Brullemans launched his career in 1994 with *Les derniers jours du Gouverneur*, directed by Wajdi Mouawad. He then collaborated with director Eric Jean on a cycle of new works devised through a performance-based process, including *Hippocampe*, which won the 2001 AQCT Award in 2001. Next, the playwright veered into writing for young audiences with such works as *Isberg*, then *Vipérine* and *Moi et l'autre*, both of which won the Louise-LaHaye Award. Pascal went on to collaborate with director Nini Bélanger on *Beauté, chaleur et mort*, which won Carte Première's prize for best production in 2011. Then, in 2016, he won the Michel-Tremblay Award for *Ce que nous avons fait*. Most recently, Pascal has been working on documentary, animation, acrobatic-theatre and playwriting projects. His latest play, *Éden*, was onstage at the CTD'A in 2019.



lefutur - music

lefutur composes, arranges, plays and produces. The duo splits its time between musical compositions for performing artists in Quebec, Canada and France, and its own work for the stage and the big and small screen. In addition to writing songs for Benny Adam, L'Isle, Peter Henry-Phillips/Pilou and Zoe Sanders, lefutur also did the soundtrack for Ky Nam LeDuc's first two feature films: *Oscillations* (2018) and *Le meilleur pays du monde* (2022). On the heels of its collaborations with Théâtre La Roulotte, Quat'Sous, La Licorne, Rideau Vert, Prospero and Aux Écuries, lefutur is teaming up this year with Jean Duceppe, Espace Libre, and Salle Fred Barry at Théâtre Denise-Pelletier.



Julien Blais - video designer

Julien Blais is a relentlessly multifaceted director, artist-researcher and videographer. In the past two decades, he has directed over forty productions as well as over twenty theatre happenings in the streets, metros and parks of Montreal. His work is marked by his drive to give creativity free rein and to bring the stage, any stage, to life. The projects that have most recently set Julien alight are the ones that have him working with a team of creative collaborators, injecting a singular aesthetic in which the performers' bodies and digital images combine to render visceral texts and reveal atypical universes.

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Patrice Charbonneau-Brunelle - set designer

Patrice Charbonneau-Brunelle has designed sets and costumes for over a dozen shows for young audiences, including *Des Pieds et des Mains* (Le Carrousel), *Petite Sorcière* (Projet Mû) and *Alice au pays des merveilles* (Théâtre Tout à Trac). He also designed the sets for the mainstage productions *1984* (Théâtre Denise-Pelletier/Théâtre du Trident) and *Corps Célestes* (Centre du théâtre d'aujourd'hui/la Messe Basse), as well as for *iShow*, which he co-created and performed. Patrice is also co-founder of the theatre company Posthumains.



Léticia Hamaoui - lighting designer

Leticia Hamaoui is a graduate of Collège Lionel-Groulx's professional theatre programme in production/stage management and technical direction. Since launching her career in 2013, she has been involved in a number of artistic works, mainly as a lighting designer. In 2016, Leticia directed and lighting-designed her own show, *Douce*, which was selected by the ZH Festival. She has been lighting designer for the Festival du Jamais Lu since 2017, in addition to working with directors Fabien Cloutier (*Bonne retraite, Jocelyne*), Philippe Boutin (*Being Philippe Gold; Chante, Edmond!; The Rise of the BlingBling*), Patrice Dubois and Soleil Launière (*Courir l'Amérique*) and Sophie Cadieux (*Gros Gars*).

FURTHER CREDITS

Voice (French) - Maude Desrosiers

Voice (English and Spanish) - Emmanuelle Lussier-Martinez

Production Manager - Maryse Beauschene

Technical Director - David Poisson

Sound Integration - Joël Lavoie

Video Integration - Dominique Hawry

Ideation and delegated production - Geneviève Therrien



TECHNICAL SPECIFICATIONS

GENERAL INFORMATION

- Length : **45 min**
- Audience: 30 people maximum
- Installation time : 4 hours
- Takedown time: 2 hours

SETUP

The installation can be done independently by two of our technicians.

VENUE

The venue must be able to achieve **full blackout**.

The floor surface must be flat and flawless.

MINIMUM DIMENSIONS:

○ Width	30'
○ Depth	30'
○ Height	10'

DESIGN ELEMENTS

The design comprises four panoramic projection screens 14-feet long by 4-feet deep (irregular) and 9-feet high spaced out to form a circle 25 feet in diameter. A large round carpet is placed at the centre of the circle of screens. Floor cushions are distributed throughout the space to accommodate audience members.

ELECTRICALS

The producer will need to ensure that the venue has a minimum of four dedicated 15A - 120V power outlets.

SOUND

The producer will provide an audio-distribution system via wireless on-ear headphones that can accommodate 30 audience members in three different languages. Each set of headphones has its own volume control.

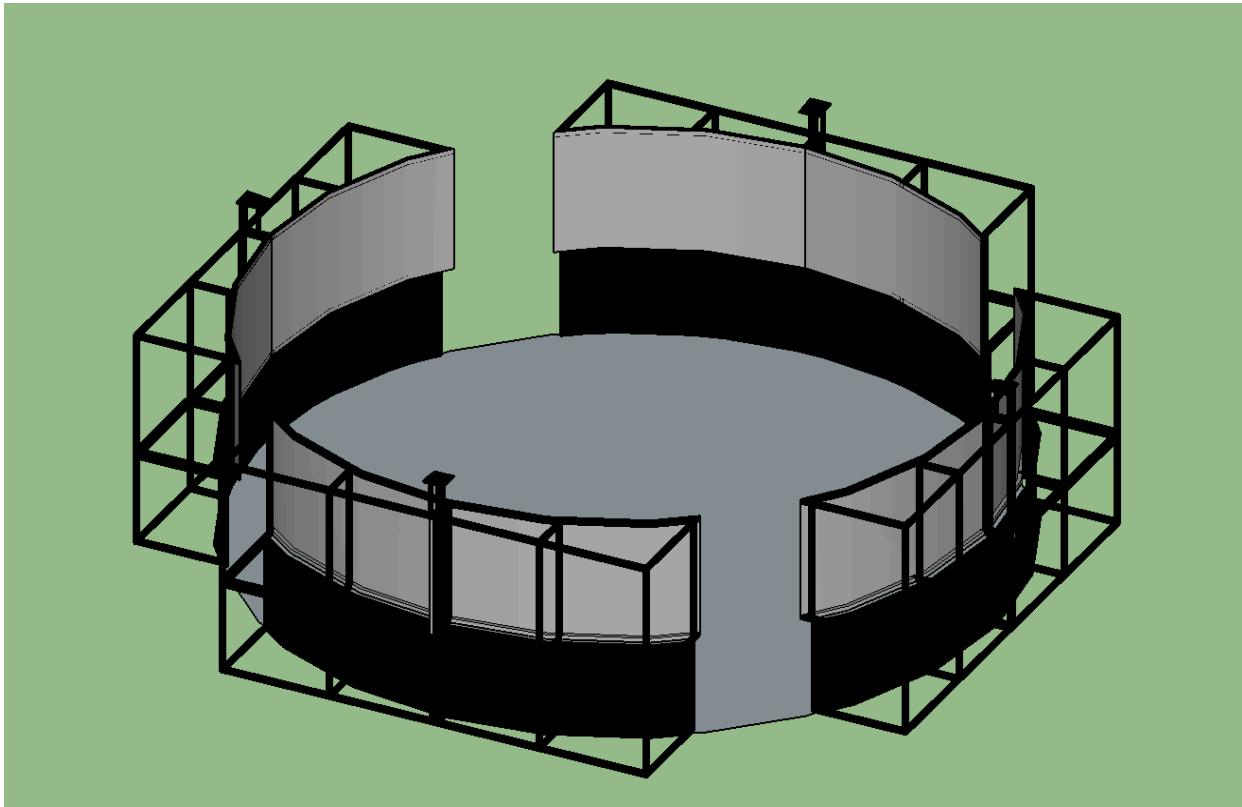
VIDEO PROJECTION

The producer will provide four video projectors for distribution on the four screens. The projectors will be adjusted and focused during the installation. Please alert the producer in advance should the venue be subject to strong vibrations.

STAGE MANAGEMENT

The producer will provide a computer setup to operate the video projections, lighting effects and sound design. **The show has been designed for quick and easy operation by a single operator chosen by the presenter.** A short training session will be given to the operator (employed by the presenter) as well as a written instruction manual. The producer will recuperate the manual when the show is taken down.

DESIGN PLAN



CONTACT

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company

Nini Bélanger © Robin P. Gould



Projet MÛ strives to create art that transcends the limits of a single language, form or audience. Artistic director Nini Bélanger's work is driven by the need to create work that is as true to life as possible.

Projet MÛ is one the few companies in Canada that creates theatre for both adults and young audiences. Since 2006, artistic director Nini Bélanger has focused on developing work in creation cycles. This mode of production makes it possible to forge a creative process that goes deep and unfolds over time, both in terms of the themes explored and the design team assembled. The company's goal is encapsulated in its name: mû is the past participle of the French verb mouvoir, which means "to move."

As a director, Nini Bélanger embraces the daunting challenge of addressing children and teenagers. She loves seeing them discover theatre and master its conventions (only to disrupt them). When young people laugh, it is without reserve or restraint;

when they find themselves obligated to sit in a dark theatre, they talk back; when they get bored, they heckle. While creating Vipérine, Nini Bélanger fell in love with these audiences, who are in equal measures demanding, eager and generous.

In her work with adults, the director puts the actor's performance under a microscope. Her hyperreal style demonstrates a particular preoccupation with the minutiae of daily life. Nini Bélanger seeks to make theatre a living, breathing thing, a conduit to a reality that is raw and unflinching, captivating and disturbing.

In her work with author Pascal Brullemans, Nini Bélanger uses the act of making theatre as a means to reflect on societal issues and pressures, forging links between the individual and the collective. Together, these two artists challenge the notion of audience as spectator by engaging – even provoking - audiences in the act of creation, but always in a spirit of openness and dialogue.

Nini Bélanger was associate artist at Théâtre La Chapelle from 2011 to 2016 and at Théâtre de Quat'sous from 2017 to 2019. She is also a founding member of La Machinerie/The Machinery, an organization that shares resources, tools and expertise among the performing-arts community. Projet MÛ it is a member of Théâtre Aux Écuries and Maison Théâtre.
la Maison Théâtre.

<https://projetmu.com/en/>

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team