

**MAISONDAHLBONNEMA & NEEDCOMPANY**

**ANALYSIS – THE WHOLE SONG**



© Maarten Vanden Abeele

**A MAISONDAHLBONNEMA | NEEDCOMPANY | M-A-P PRODUCTION**

**WITH THE SUPPORT OF THE FLEMISH AUTHORITIES**

## CREDITS

<b>concept, performance, libretto, design</b>	Anna Sophia Bonnema
<b>concept, performance, music, design</b>	Hans Petter Dahl
<b>production direction</b>	Luc Galle and Christel Simons
<b>3D design &amp; graphic concept</b>	Jan Bultheel
<b>3D artist</b>	Peter Paul Milkain
<b>costumes</b>	Lot Lemm
<b>assistance &amp; surtitling</b>	Eva Blaute
<b>technique</b>	Dorus Daneels
<b>photography</b>	Maarten Vanden Abeele
<b>dramaturgical introduction</b>	Frank Vande Veire
<b>English corrector</b>	Gregory Ball
<b>French translator</b>	Olivier Taymans
<b>Dutch translator</b>	Maarten Polman
<b>publication</b>	'Analysis – the Whole Song', De Nieuwe Toneelbibliotheek, ISBN 978-94-6076-106-5

### **production**

MaisonDahlBonnema & Needcompany & M-A-P

### **coproduction**

BIT Teatergarasjen (Bergen), in cooperation with kunstencentrum BUDA (Kortrijk), 3D Square / HOWEST (Kortrijk), Syntra Hasselt, Kaaitheater (Brussels), with residencies in ImPulsTanz (Vienna), PACT Zollverein (Essen)

### **with the support of**

the Flemish authorities and Norsk kulturråd

*My voice, my voice is never alone*

*I will never say goodbye*

*All the people singing*

*Keep singing for themselves*

*We all want our hearts to grow*

*Your love will come*

*Your love will come*

-MaisonDahlBonnema-

***Analysis – the Whole Song*** is MaisonDahlBonnema’s new play with a libretto by Anna Sophia Bonnema and a musical composition by Hans Petter Dahl. This performance is the final piece in their trilogy on contemporary opera, ***Tokyo, Paris, New York – a Pop Opera Trilogy***.

The protagonists in this play, Ricky and Ronny, make a journey through time and space in which they are confronted with iconic historical figures. These characters appear in an animation film which was created for MaisonDahlBonnema by 3D artists.

It’s a contemporary, poetic, mythical and religious story, a spiritual quest full of questions and encounters, where one can feel the whole of human history vibrating. You can expect a concert full of cries from the heart.

## About Analysis - the Whole Song

Frank Vande Veire

*Je n'existe pas, je danse.*

Jean Genet

There is nothing more desolate than a library in the middle of the desert, as if the world's consciousness of itself has been banished from the world. Millions of ideas, reflections, stories, studies, analyses, dreams, fantasies, a parallel world of endlessly winding sentences, all stored in what looks like an Egyptian burial temple, seemingly destined for nothing other than to slowly crumble away. This is the non-place where Ricky and Ronny, survivors from a psychological crash, are endlessly lugging books around in search of an Order where every reader would find *his* Book. They are haunted by the notion that these books know more about people than they do themselves, and that for each person there is at least one book or one little page that sees right through them, and which is in search of them, a book or even just a page or a scrap of a sentence in the face of which he stands as naked as Adam and Eve in paradise, and just as *guilty* with regard to what he could have been. An honest, devastating book. In the deserted library, Marx and Freud, for several decades the most reviled thinkers, have come to life from between the pages of their books. They roam around in the library like melancholy logos of themselves. The father of psychoanalysis is a dwarf with an eternally-burning cigar, Marx an imposing but good-natured minotaur in his labyrinth. Why these two precisely? Don't they realise they are outdated figures of the nineteenth century? Poor Freud: he saw man as a sick animal which, touched by something strange, overindulges in confused dreams and follies. He was not aware of what neurobiology has since taught us: that man is a rather grumbling survival machine, the somewhat moronic instrument of his selfish genes. And Marx underestimated the ingenuity of capitalism. He was not yet aware that it is simply the logic of the world itself and is thus the only and the true remedy for the catastrophes into which it repeatedly drags mankind. Money and Genes, no God has ever been as inexorable as these two eminences. Are our genes not the starting capital that we should invest as shrewdly as possible? No one with healthy genes and sufficient money would after all ever think of causing their own downfall, or of thinking only of their death, or staging it, or *entertaining* someone else with it, would they? Helping someone else towards their doom is much more natural. Only if necessary, of course. So Freud is beaten up by two children in radiant health and left for dead. These terrible, unmanageable children are always turning up on the horizon of our imagination. We need them, like the dreamlike bearers of our most dangerous but most ineradicable idea: that of innocence. *Such beings defy calculation, they come like fate, without cause, reason, notice, excuse, they are there as the lightning is there, too terrible, too sudden, too convincing, too 'different', to be personally even hated. Their work is an instinctive creating and impressing of forms, they are the most involuntary, unconscious artists you could imagine. But why do they butcher Freud? What did he ever do to them? Is it that he never gave them what he had never promised? Is it that he – 'the dirty old man!' – was aware of their sexuality, something in which only fashion and commerce are now still interested? Is it that under his gaze their nakedness was in danger of becoming shameful and guilt-ridden – and thus pervaded with*

unbearable pleasure? Is it that they have therefore not escaped the fate of Adam and Eve? These beautiful, uninhibited children, they are the envoys of a paradise that is hell. In any case, just as the primal father in *Totem und Tabu* only rises up as a god in his sons once they have butchered him, the splendidly innocent murder of Freud seals his immortality. His cigar will always keep on burning, like an eye that cannot stop seeing. What is the worst version of the *Über-Ich*, the dead professor's burning cigar or the eye that parades on whorish high heels in the middle of the desert? – On the other hand, the children leave Marx alone. But is he less endearing than his colleague, Freud? He makes himself an accessory to the deceptive innocence of dance, as if he was confident that the world will one day rediscover his teaching if it is not to change into an infernal desert. This confidence is frivolous, but what else can you do but dance if you are the author of *Das Kapital*, a book that everyone knows but no one has read? And Ricky and Ronny? They are all this in one. Do they really exist? They are the chorus in their own tragedy. They look back in song at their ups and downs, at their desire for revolution, at a cleansing therapy, at innocent bloodlust, at lethal ecstasy. And, just as much, they sing of their mistrust of these desires. They know the extent to which commitment, but also the death wish and despair and *Weltschmerz*, can become a modish pose. Hopelessly artistic. Delightfully artistic. They sing their own praises like survivors with a death wish, living between two crashes. They evidently see life as only worthwhile from the point of view of a radical withdrawal into a mental institution, or a library, or simply of pure Disappearance, no longer existing or even never having existed. *Look at us, can't you see that we have already departed?* This perspective is impossible. You can only sustain it if you keep on singing and dancing. You can only experience this sort of thing in an opera.

## PERFORMANCE DATES 2012 - 2013

14, 15 December 2012 De Brakke Grond, Amsterdam (NL)

18 March 2013 AINSI, Maastricht (NL)

20 July 2013 ImPulsTanz, Vienna (AU)

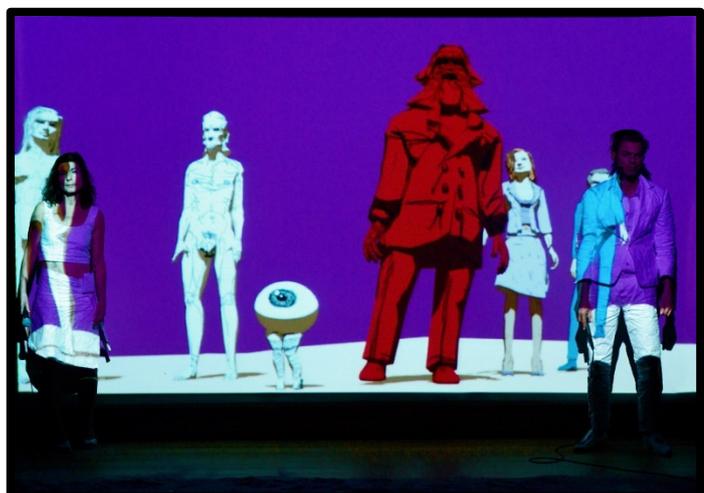
## PERFORMANCE DATES 2011

14 August 2011 ImPulsTanz, Vienna (AT) | *Work in Progress*

20, 21 October 2011 Meteor 2011, BIT Teatergarasjen, Bergen (NO) | **World Premiere**

9 November 2011 CC Maasmechelen, Maasmechelen (B)

21, 22 December 2011 Kaaistudio's, Brussels (B)



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## **WORK FOR THEATRE - MAISONDAHLBONNEMA & NEEDCOMPANY**

2007            **The Ballad of Ricky and Ronny – a Pop Opera**

Premiere - 11 October 2007 - Kaaistudio's – Brussels (B)

2010            **Ricky and Ronny and Hundred Stars – a Sado Country Opera**

Premiere - 25 February 2010 - AINSI | Theater aan het Vrijthof | Euregionaal Opera-  
en Muziektheaterfestival - Maastricht (NL )

2011            **Analysis – the Whole Song**

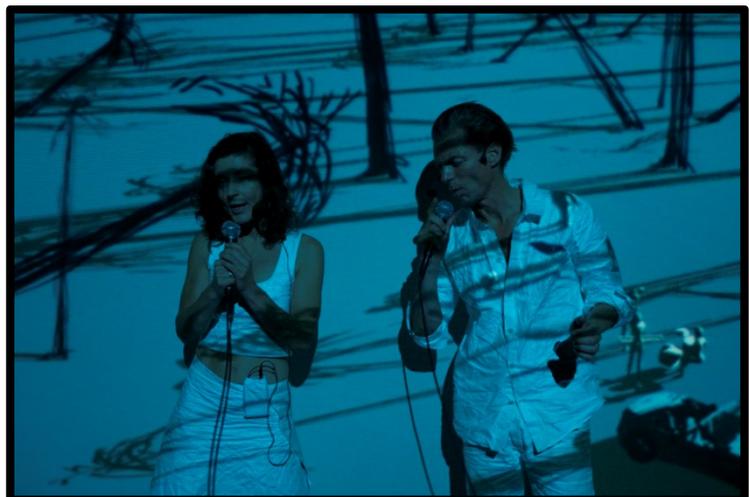
Premiere - 20 October 2011 – METEOR 2011 | BIT Teatergarasjen – Bergen (NO)

## MAISONDAHLBONNEMA

*MaisonDahlBonnema* is the name adopted by the duo *Hans Petter Dahl* and *Anna Sophia Bonnema*. These two performing artists have since 1999 played an important part in Jan Lauwers & Needcompany's stage productions. Hans Petter Dahl had previously been a co-founder of and for many years a performer with the Norwegian cult group BAK-TRUPPEN. In 1995 Dahl and Bonnema set up *Love & Orgasm*. Since then they have created ten performances as a duo or with other artists, at the meeting point of composed music, art, literature and theatre.

Dahl and Bonnema are constantly redefining themselves: from *Love & Orgasm* through L&O Amsterdam to *MaisonDahlBonnema*, which opened in 2003 as a virtual concept establishment that launches new collections of ideas in the form of clothes, music, video and writing.

Their performances display a radical preference for the autonomous juxtaposition of the various means of stage production. The audience itself has more than once also become part of the overall setting. Dahl and Bonnema work out everything themselves: the writing, the music, the design, the acting itself.



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## **ANNA SOPHIA BONNEMA**

From 1982 to 1986 the Dutch Anna Sophia Bonnema studied at the theatre school in Amsterdam. She staged several plays and also wrote a great many, including *De bomen het bos*, staged with the Nieuw West theatre company, and *Tegenmaat*. Since 1995 she has worked with Hans Petter Dahl in the L & O Amsterdam performance group. They have created several pieces including the love show *Tantra & Western* (1995), *What have you done with my poem? - Sing-Dance #1* (1996), *Made in Heaven – Sing-Dance #2* (1997), *Attention - Sing-Dance #3* (1998) and the multidisciplinary performance *Post coitum omne animal triste est* (1999), with a different improvising dancer every night. For these projects they worked with people from several disciplines such as Liza May Post (artist), Oyvind Berg (writer), Tom Jansen (actor) and improvising dancers including David Zambrano, Laurie Booth, Eva Maria Keller and Michael Schumacher. In 1997 they did a coproduction with Bak-Truppen called *Good Good Very Good*. As a duo they created the performances *Nieuw Werk* (2001) and *Shoes and Bags* (2003). The latter was made on the occasion of the opening of their virtual house for fashion, art and concepts, *MaisonDahlBonnema*. In 2005, they made their thoughtful piece *Not The Real Thing* together with Robert Steijn (as performing dramaturg). Their latest pieces, *The Ballad of Ricky and Ronny – a pop opera* (2007), *Ricky and Ronny and Hundred Stars - a Sado Country Opera* (2010) and *Analysis – the Whole Song* (2011) receive production support from Needcompany.

*Needcompany's King Lear* (2000) was Anna Sophia Bonnema's first production with Jan Lauwers. Since then she has also appeared in *Images of Affection* (2002), *Goldfish Game* (2002), *The Lobster Shop* (2006), *The Deer House* (2008), *Sad Face | Happy Face trilogy* (2008), and also in *Needlapb* and *The House of our Fathers*. In *No Comment* (2003) she replaced Carlotta Sagna. She has already written several pieces, including monologues for the Red Part in *Needlapb* and *The Liar's Monologue* for *Isabella's room* (2004).

## **HANS PETTER DAHL**

From 1987 to 1995, Hans Petter Dahl worked with the Norwegian company Bak-Truppen. In 1995, together with Anna Sophia Bonnema, he founded the L & O Amsterdam performance group. They have created several pieces including the love show *Tantra & Western*, *What have you done with my poem? - Sing-Dance #1* (1996), *Made in Heaven – Sing-Dance #2* (1997), *Attention - Sing-Dance #3* (1998) and the multidisciplinary performance *Post coitum omne animal triste est* (1999), with a different improvising dancer every night. For these projects they worked with people from several disciplines such as Liza May Post (artist), Oyvind Berg (writer), Tom Jansen (actor) and improvising

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It was in *Needcompany's King Lear* (2000) that he first worked with Jan Lauwers. Since then he has also appeared in *Images of Affection* (2002), *Goldfish Game* (2002), *Isabella's room* (2004), *The Lobster Shop* (2006), *The Deer House* (2008), *Sad Face | Happy Face trilogy* (2008), and also in *Needlapb* and *The House of our Fathers*. In *No Comment* (2003) he was one of the six composers. He also composes music for *Needlapb*, for *Isabella's room*, *The Lobster Shop* and *The Deer House*.

## PRESS QUOTES

This trilogy is one of the most remarkable works to hit the stage in the last few years.

**De Morgen, 21 December 2011**

This production is well sung, it is well written and in a very interesting dialogue with the 3D animation film. Its weakness is maybe that its world of icons is too well known, but again, the strong side of this is that the producers make the well-known icons astonishingly present. Further on, there is a tantalising onset inherent in the connection between urbanity, cultural landscapes and identities. Truly we know a lot of this from so many films – but here it is presented on a gold platter as pop-opera with an obviously surrealistic touch to it. This pop-opera series may guide your way to knowledge of more of the music theatre-genre. And for myself I am still a postmodernist and cultivate irony – even though I know that the more explicit neo-political, neo-documentary and spiritual is on its way into present day theatre. Still this production was to me one of the best from the Meteor Festival 2011.

**Norsk Shakespeare- og teatertidsskrift , Knut Ove Arntzen, December 2011**

Ricky and Ronny portray the death wish of a failed society using the mental gore horror movie genre.

**Der Standard, 16 July 2011**

Hans Petter Dahl and Anneke Bonnema skate on the boundary between the ordinary and the absurd, and between love and alienation. The intimacy expressed in their presence on stage is a sample of vulnerability that is only very rarely to be found in the theatre.

**Etcetera, January 2008**

The primary for Bonnema and Dahl never seems to be to challenge the limits of performing arts – it sort of happens along the way – but to present their ideas through the intimacy of the human meeting. That's precisely why "The Ballad of Ricky & Ronny" is both a humorous and touching depiction of the abundance society and the hunt for the individual happiness.

**Dagens Nyheter, 5 October 2008**

*The Ballad of Ricky & Ronny* is formally and content wise an extreme play.

**De Morgen, 11 December 2008**

# NEEDCOMPANY

HOOIKAAI 35 | B-1000 BRUSSEL | TEL +32 2 218 40 75 | FAX +32 2 218 23 17

[WWW.NEEDCOMPANY.ORG](http://WWW.NEEDCOMPANY.ORG)

## **ARTISTIC DIRECTOR**

Jan Lauwers

## **EXECUTIVE DIRECTOR**

Yannick Roman | [yannick@needcompany.org](mailto:yannick@needcompany.org)

## **ARTISTIC COORDINATION, DRAMATURGY**

Elke Janssens | [elke@needcompany.org](mailto:elke@needcompany.org)

## **GENERAL MANAGER**

Eva Blaute | [eva@needcompany.org](mailto:eva@needcompany.org)

## **FINANCIAL MANAGER**

Sarah Eyckerman | [sarah@needcompany.org](mailto:sarah@needcompany.org)

## **PRODUCTION DIRECTOR**

Luc Galle | [luc@needcompany.org](mailto:luc@needcompany.org)

## **COMMUNICATION & TOUR MANAGEMENT**

Laura Smolders | [laura@needcompany.org](mailto:laura@needcompany.org)