

**La Comédie**

**Les  
productions**

**de Valence**



# Ladilom

**Tünde Deak / Léopoldine Hummel**

*Production:* La Comédie de Valence CDN Drôme-Ardèche  
*Coproduction:* SACD, Festival d'Avignon, Compagnie Intérieur/Boîte

**Original Production  
from 19.07 to 25.07.22  
Vive le sujet! Avignon Festival #76  
Second version  
from 25.04 to 29.04.23  
The Comédie de Valence**

**Centre dramatique  
national  
Drôme – Ardèche**

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Direction  
Marc Lainé



# Ladilom

*Author and director:* Tünde Deak

*Music:* Léopoldine Hummel

*Cast:* Tünde Deak, Léopoldine Hummel and local participants

*Set:* Marc Lainé

*Sound:* Teddy Degouys, Mickaël Selam

*Lights:* Xavier Lazarini

*Outside eye:* Thomas Gonzalez and Marc Lainé

*Costumes:* Dominique Fournier

*Producer:* The Comédie de Valence,  
CDN Drôme- Ardèche

*Co-producers:* SACD, Festival d'Avignon,  
Compagnie Intérieur/Boîte

Tünde Deak is a member of the Artistic Ensemble collective at the heart of The Comédie de Valence Theatre.

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**Original Production given  
from 19.07 to 25.07.22  
as part of the Vive le sujet!  
Avignon Festival #76**

**Second version given from 25.04 to 29.04.23  
at The Comédie de Valence**

**Show available for touring during 23-24  
and 24-25 seasons**

## Schedule 23-24

- 04.03 – 29.03.24  
La Comédie itinérante – outreach programme touring rural venues in the Drôme and Ardèche regions
- 15.04 – 27.04.24  
La Filature Nomade outreach programme initiated by the Filature Scène Nationale de Mulhouse Theatre
- 24.05.24  
L'échappée Festival, La Chapelle-Neuve
- 07.06 – 08.06.24  
La Filature Scène nationale de Mulhouse, mainhouse theatre

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**Language is firstly a music that transcends any particular message.**

**Taking a traditional Hungarian song as their starting point, Tünde Deak and Léopoldine Hummel question the role languages play in constructing our identities.**

It is not unusual to find oneself humming a tune that has been passed on from one generation to the next. For some, these melodies are like sentinels of languages we do not speak or have buried deep within ourselves in making room for a new one after leaving our homeland. Tunes such as these that we carry secretly inside us, that forge our self-identity and the relationship we have with others are what we could call “cabana-songs”. *Ladilom* is originally a popular Hungarian song. Tünde Deak sang it to the musician and actress Léopoldine Hummel and it became the basis for the short piece they made at the Avignon Festival as part of a programme called *Vive le Sujet!* In Valence, over the course of a participatory project (an O.V.N.I. in Comédie parlance) they explored the affective and political depths of such cabana-songs that they collected during their encounters with people with a double culture, who had experienced, either personally or vicariously through their families, a geographical displacement, a change of language, an uprooting.

Enriched with these new songs and voices, they then took to the road, searching, along the way, for other forgotten songs, faint airs whistling in the branches of trees or under the halo of street lights.

Giving others the chance to hear these songs multiplies the ways we tune into the world.

*Ladilom* is an invitation to open wide our ears.

# Cabana-songs and transmission

*Ladilom* began life as part of an ongoing autobiographical project initiated with the show *Tünde [tynde]* around questions of the transmission of a double culture from one generation to another. When the Comédie de Valence Theatre invited us to create an «O.V.N.I.» on the basis of the initial form presented at Avignon, it was immediately obvious that we should convoke other languages and songs.

After a first series of encounters with participants in and around Valence, our work on songs became more political, while the question of transmission remained at the centre of our reflection.

Here are some of the people we met:

- Li-Chin: a woman from Taiwan who desperately wants to expunge from her mind the Chinese propaganda songs she learnt as a child. During lockdown she decided to learn how to read and write Taiwanese, which is her actual mother tongue, and she learnt traditional songs in different dialects that were, at the time of her childhood, considered “vulgar languages”.

- Léa-Safi: a young student originally from Burkina-Faso, or what happens when a culture is not transmitted. Following the advice of a well-intentioned paediatrician, her mother stopped speaking to her in Jola when she was three years old. Today Léa-Safi is trying to learn this language.

- Aïcha and her son: A Moroccan woman who sings Japanese cartoon theme tunes to her son, the ones she used to watch as a child, rather than traditional songs – or what happens when we decide to reinvent what we pass on!

- Ruth: when the cabana-song is the purest reflection of one’s world. Ruth is an elderly Swiss-German rural woman who sang her children songs about her mountains, the veiled moon and oranges and who is amazed to find herself considered as a heirloom of a bygone age when the music and the songs remain such vibrant expressions of her world.

- Danielle: an Armenian woman who came across our call for participants completely by chance, and was stunned to realise that she couldn’t remember any songs. This set her on a quest to find out why. She revisited her whole family history, from the Syrian deserts to her sister’s demise. Over the course of her investigation, at first a tune, then some words, and finally a whole song came back to her.

During the performances in Valence, three people joined us on stage each evening.

On tour, we set out to meet new participants. Depending on time constraints, we invite one or several people to join us for a story-telling session that will accompany the song that each person has brought with them.

To the initial scenography of *Ladilom* was added a simple table that served as an impromptu radio studio to collect these new stories. One by one the participants join the table, progressively giving form to a small multilingual assembly.

# 1 Show 3 formats

The initial format, a performance piece with Tünde Deak and Léopoldine Hummel as it was performed at Avignon as part of the Vive le sujet! programme (performance time: 35-40 mins, can be presented several times a day, inside or outside).

A second “augmented” version, a scaled-up participatory project that upstream involves a collect of testimonies, then several work sessions over the course of a season and the integration of participants into the final performance during representations. This requires a significant artistic implication in terms of time, commitment and funding (meetings, workshops, recording sessions, writing and rehearsals). Some of the people we encounter will be present on stage at each performance, as an extension of the part played by Tünde Deak and Léopoldine Hummel.

A third “nomadic” format presented in 23-24 as part of the outreach programmes run by the Comédie de Valence and the Filature de Mulhouse theatres with Tünde Deak and Léopoldine Hummel on stage and one participant from each locality where the show will be performed who will relate their story. This format is much ‘lighter’, requiring neither the prior collect of testimonies nor work sessions with participants. (performance time: approx 1 hour, set up the same day).

# Tendre l'oreille

## [Tune in]

### Sound Exhibition

*"Only speaking one language is like living in a house with only one window"*

Tomson Highway

Over the course of the project, and all the encounters we made, we recorded our interviews. The aim was to constitute an archive that would provide precise memory files of what had been said for anyone who wished to consult them.

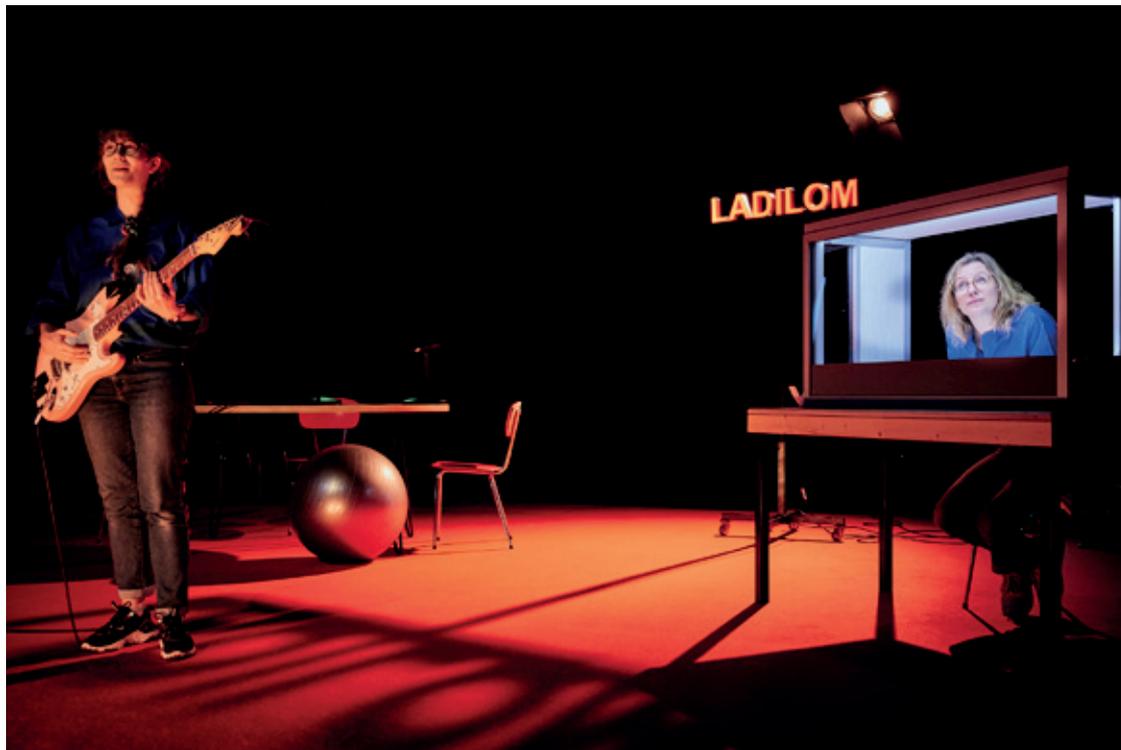
It became quickly apparent to us that these initial conversations bore the stamp of a singular kind of story-telling, combining spontaneous thought and an uncommon urgency to share it.

Authorising oneself to speak up, summoning memories and searching for the right words to convey an intimate perception, entering into a dialogue with oneself and with two strangers, singing aloud.. it seemed vital to give others the possibility of hearing the words entrusted to us, and not let them simply vanish without trace. We wanted to work on these recordings and reproduce them in the form of "sound capsules".

This is how *Tendre l'oreille [Tune in]* came into being, a small mobile sound exhibition that accompanies the show. A listening station with headphones is accessible in the theatre lobby before and after each performance. Each "capsule" contains a song and an outline of the narrative that explains how it reached us. Audience members can therefore choose to listen again to our encounters with the amateur-participants they have just seen on stage, or discover others. A QR code printed on a card also allows the "capsules" to be taken home where each person can tune in to these other songs, languages and stories.



*Listen to the capsules*





Tünde Deak was born in 1981 and studied theatre directing (Paris X university) and modern literature (Paris IV). Her work crosses over between literature, documentary and fiction. The common point linking her projects is that they all build on stories that question the individual's relationship to their environment seen through a lens that heightens the absurd and the utopian.

As theatre director, she created two shows drawn from novels at the Théâtre des Bancs Publics in Marseille: *La Conspiration des détails* (novel by L. Krasznahorkai / 2009) and *L'Homme-Boîte* (novel by Kobo Abe / 2010). These two forms combined theatre and video to explore the individual's relationship to the city. In them, the city becomes a vertiginous mindscape, every detail of which is examined by the characters in the hope of finding proof of their own reality.

Her writing first took the form of scenarios. She wrote and directed two short films - *Intérieur/Boîte* (2015) and *CRAPS* (2018) - for which she received support from the CNC (National Cinema Centre). Both films show characters explicitly negotiating their relationship to the city. In *CRAPS*, a woman throws dice to decide her trajectories across the city. In *Intérieur/Boîte*, a man strolls among the tower blocks in the concrete jungle of the Olympiades in the 13<sup>th</sup> district of Paris, hidden inside a long vertical cardboard box with a small eye slot to see out without being seen. The camera acts as witness to their experiences and scrutinizes the minute metamorphoses of the city that their odd perspectives reveal.

This experience then led her to write for the stage. She staged a production of her first text, *D'un lit l'autre*, a variation for an actress (Céline Millat-Baumgartner) and a circus performer (Victoria Belen) around the figure of Frida Kahlo. The show premiered at the CDN de Normandie-Rouen in October 2021 and then toured, stopping notably at the Comédie de Valence Theatre and at the Plateaux Sauvages Theatre in Paris.

She has also had several writing commissions: *Little Nemo ou la vocation de l'aube*, a show suitable for young audiences, directed by Emilie Capliez, with live musical accompaniment by François Breut and Stephan Daubersy that was first shown at MC2: Grenoble in October 2021; it subsequently toured during the 21-22 season. *Il restera la nuit* is the continuation of a collaboration with the choreographer Johanna Levy following their first piece *After* in 2015. It was presented to a closed audience on January 9, 2021 at the Scène nationale d'Orléans.

In parallel to these activities, Tünde has also worked as a dramaturg and assistant director for Éric Vigner, Marc Lainé (on *Vanishing Point*, *Hunter*, *Nostalgie Express*), Matthieu Cruciani (*Andromaque/Un amour fou* and *Moby Dick*), Thierry Bedard (*Les cauchemars du Gecko* and *Le Globe*), and as assistant film director for Claude Ventura and Romain Kronenberg. She has also collaborated with the musician Nosfell on *Le Corps des Songes*, and will also accompany him next season on his new show, *Cristaux*. At the Comédie in 20-21, during lockdown, she took part in the *Notre grande évasion* programme with a collaborative literary project called *L'Échappée intérieure*.

In 21-22, she wrote and directed *Tünde [tyndɛ]* an autobiographical show that mixes a fictional journey through a number of imaginary identities inspired by her first name, and a documentary-based narrative of her father's exile. First shown at Valence in March 2022, it was then toured as part of the Comédie's itinerant outreach programme, then shown at the Théâtre des Quartiers of Ivry, near Paris. The Point du Jour Theatre in Lyon welcomed a sign-language adapted version this season.

Invited to participate in the Vive le sujet! programme at the 2022 Avignon Festival, she created *Ladilom* with Léopoldine Hummel. To inaugurate the publication of new plays by the Studios d'écriture nomades in the Drôme and Ardèche regions of France, Penda Diouf and Tünde Deak orchestrated an evening of theatrical readings and music, with extracts from texts written during residences in 2021 and 2022 by Claire Tipy, Karima El Kharraze and Éric Delphin Kwégoué.

Tünde Deak is a member of the Artistic Ensemble of the Comédie.

# Léopoldine Hummel

Actor, musician

After initially training as a classical pianist and opera singer at the Strasbourg conservatoire, Léopoldine Hummel then won a spot at the Comédie de Saint-Étienne Theatre's affiliated drama school. A workshop with Gildas Milin was a turning point in her desire to perform on stage.

A player of multiple instruments, she continues to practise the accordion, ukulele, guitar and fujara among others.

Leopoldine has a particular affinity with shows that combine literature and music, and she also enjoys composing both for the stage and film.

She is currently performing in Tünde Deak's *Ladilom*, for which she has also composed the music, and in two other shows that opened in 2023: *Dans Ta Peau* written and directed by Julie Ménard; *Tout le monde est là* by Simon Delattre and Mike Kenny for which she has also written the music.

She performed in *On voudrait revivre* based on songs by Gérard Manset, a show directed by Chloé Brugnon.

Léopoldine Hummel has performed in *La Chambre désaccordée* directed by Marc Lainé, and *Nosztalgia Express*, a show that opened in Valence in 2021 and that is on tour this year.

She has worked with a large number of directors: Julie Menard, Rémy Barché, Leslie Menahem, Simon Vincent, Chloé Brugnon, Florent Gouëlou, Gilles Granouillet, Anne Monfort, Charly Marty, Clémence Gross, Raphaël Patout, Damien Houssier, Gilles Bouillon, José pliya, Jean-Michel Potiron.

Since 2010, she has been pursuing a musical project under the name Léopoldine HH, accompanied on stage by Charly Marty and Maxime Kerzanet. Her first album *Blumen im Topf*, released in 2016, has won a number of accolades including a Charles Cros Academy special mention, and the Moustaki Prize 2017 and the Saravah Prize 2018. Léopoldine HH is currently touring *Là! Lumière! (Particulière)*, her second album that came out in autumn 2021.

Alongside a host of famous French singers including Dominique A, Vincent Dedienne, Cali and Philippe Katerine, she interprets previously unreleased songs by Serge Rezvani on a recently released album called *Chansons pour Lula*, an outdoor performance of which is scheduled for July in the courtyard of the Calvet Museum as part of France Culture's Fictions programme during the Avignon Festival.



## New shows 23-24

### L'Art de la joie

Goliarda Sapienza / Ambre Kahan

Opened November 23 at the Comédie de Valence Theatre  
and at Lyon's Célestins Théâtre (Parts 1 and 2)

Available for touring in 24-25

### En finir avec leur histoire

Marc Lainé

Opened on 11.01.24

Available for touring in 24-25

### Le temps des fins

Guillaume Cayet

Opens on 22.05.24

Available for touring in 24-25

## Coming in 24-25

### Entre vos mains

A fantastical trilogy (3)

Marc Lainé

Including works by: Bertrand Belin, Alice Diop  
(awaiting confirmation), Eric Minh Cuong Castaing,  
Penda Diouf, Alice Zeniter, Stephan Zimmerli  
Will open first semester 25

### Èdène

Alice Zeniter

Opens November 24

### Sœur-s, nos forêts aussi ont des épines

Penda Diouf / Silvia Costa

Opens January 25

### À Sec

Marcos Caramés-Blanco / Sarah Delaby-Rochette

Opens spring 25



## Also available in 24-25

### En travers de sa gorge

A fantastical trilogy (2)

Marc Lainé

Opened 27.09.22

### Ladilom

Tünde Deak / Léopoldine Hummel

Opened 19.07.22

### Tünde [tyndɛ]

Tünde Deak

Opened 09.03.22

### Nos paysages mineurs

Marc Lainé

Opened 21.09.21

### Nostalgie Express

Marc Lainé

Professionals-only performance on 19.01.21

### Comédie / Wry smile Dry sob

Samuel Beckett / Silvia Costa

Professionals-only performance on 04.10.20

### La Vie invisible

Guillaume Poix / Lorraine de Sagazan

Opened 22.09.20