



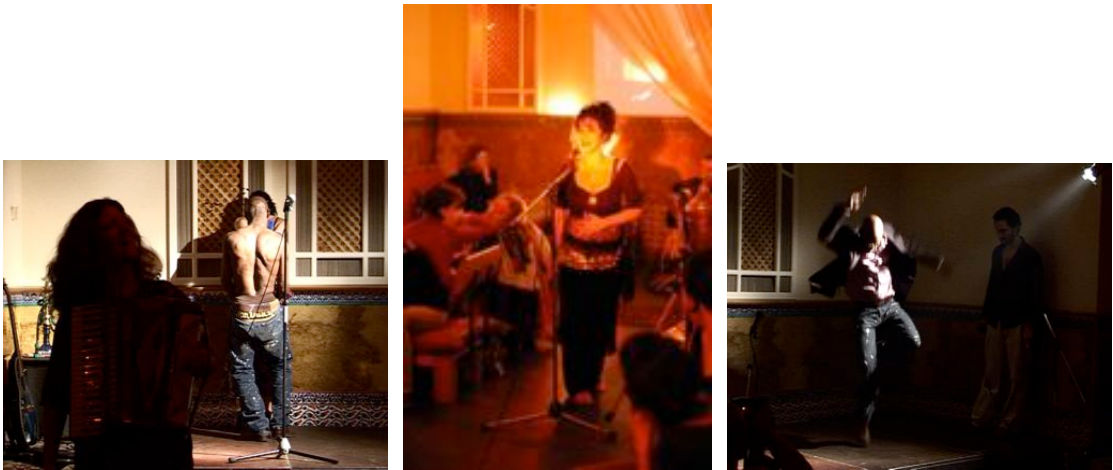
**Café Bon Bon**  
Cabula6

# CAFÉ BON BON

Audio tour and performance

"From the moment I stuck my head in the refrigerator, I was completely involved. The whole experience went under my skin, deep into my guts and stirred around a while using all my senses. Great. "

- Harmen Tromp (Linz Conservatory)



CAFE BON BON is a clandestine adventure through the city - beginning in front of the refrigerator of one's own home, out onto the city streets and into a real Night Club. Alone and instructed by a voice on a portable CD player, audience participants slip into the skin of one of four different contemporary characters, who for different reasons all end up in Cafe Bon Bon - a club where a performance is already underway.

Embedded in an actual night club with real patrons who know nothing about the audio adventure, the show is a raucous potpourri of songs, musical numbers, puppet shows, live feed camera scenes at the bar, tap dance and poetry slams...all dealing with the themes of love, longing and identity. Occasionally one of the performers approaches an audience member and whisks them away into a back room where a private one on one performance takes place. Everyone's experience of the night is different depending on where he or she is sitting and what he or she is willing to do.

Audience members simultaneously become the protagonist, camera and audience in their own "living film" as they embark on an adventure into the night. It is a play between one's own identity and that of the other - your secret self.

## CAFÉ BON BON PRESS

An entertaining international line-up. The desire and courage to take part in unusual situations with a light erotic touch was asked of the audience. It takes some convincing to allow yourself to be whisked away alone with a performer into back rooms and hotel rooms without knowing what awaits you. They were basically harmless yet extremely elegant psychological games with the deeper purpose of breaking down the fear of intimate contact with strangers. Between it all was an excellent musical line-up. Very innovative and entertaining.

- Ingrid Feilmayer, *Neues Volksblatt Linz*

Café Bon Bon is an artistically trailblazing and exceptionally discerning political performance project. Contemporary theatrical practices are intertwined with a deeply humanistic stance that awakens present day social issues. It was absolutely inspiring to look at your own city through the eyes of a stranger. It enabled the familiar to become foreign and to relativize one's own perceptions.

- Claudia Seigmann und Markus Zeindlinger, *theaternyx*

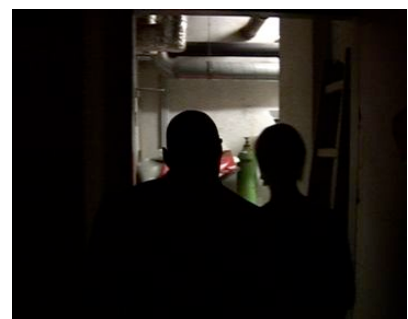
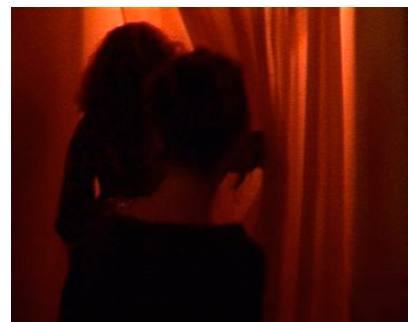
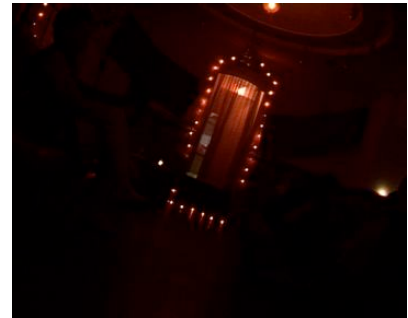
How can I put down on paper the words to explain my feelings and still make sense? To say I enjoyed it is simply stupid. To say it felt authentic is more than bloody cheek. I will never know what it really feels like to be a 22 year-old Nigerian refugee. However, beginning a day before the actual event, I felt excited about the project and being a participant called Umar.

From the moment I stuck my head in the refrigerator, I was completely involved. The play had started; the soft voice on the CD was my only guidance through the night to come. I was so involved that at times my eye movements were happening before the voice told me to make exactly that movement. The first time this happened I wished there had been a secret eye filming it for later reference.

The whole night started at 7.15 when my first preparations were made, all according to the printed paper I received the day before. It was a total mixture of intense feelings: bewilderment, excitement, anxiousness, worry, fun, and amusement. It was a great experience. I was totally participating in the action of it - in the beginning only as Umar – and later during the party at Cafe Bon Bon, Harmen came in and joined me.

The whole experience went under my skin, deep into my guts and stirred around a while using all my senses. Great.

- Harmen Tromp, *linz conservatory*



## Journey out of the fridge

"Close your eyes and open the fridge. Reach inside and fetch the first thing you're touching at." A feature on the art to experience a journey into the life of somebody else.

BERNHARD FLIEHER SALZBURG (SN). "Nigger", says the teenager and elbows by. How? What? Before one has time to breathe, before - not being able to respond anyway - one can be sure that he actually said it, he's gone. The pavement is empty. The city, so familiar at other times, rears menacingly. Does anybody recognize me? Does anybody realize, that I am not the one, who I pretend to be?

The temptation of theater-makers Claudia Heu and Jeremy Xido works. The city, through which they - in their staging of 'Café Bon Bon' - make their guests wander, is losing its quiet peacefulness. Salzburg turns into the territory of an exploration journey. The performance of Heu and Xido is entertaining, cryptic and challenging. The medium of seduction is a CD-player. Through the headphones somebody is telling their story and giving instructions to the participants, as to what they have to do.

There are four characters to choose from. They are all downtrodden and marginalized by society. Umar from Nigeria is one of them. He is living in a asylum facility. After pressing the play-button, Umar starts to talk.

The device is turned on in one's own apartment. With the headphones on, one is cut off from the world around. But what we hear are not facts or details of art history such as one would hear listening to an audioguide in a museum. The story we are listening to is taking on its own dynamic. Details about Umar's life are creating intensive atmospheres. One's own bathroom is turned into a shabby communal shower in the asylum facility, the bedroom becomes a stuffy camp.

Umar is becoming tangible more and more - especially when we get out on the street. Walking slowly, close to the houses, as if one would look for shelter. A group of Japanese tourists turns into a police squad. Everyday perceptions take on a new dimension.

At the end of the evening the participants land in a nightclub. Here - embedded into a normal club routine - the play continues. There is a variety show, an oriental dancer, puppets and songs in between. What belongs to the staging? Who are the people who speak to me? Is the explicit offer of this beautiful woman theater or reality? And: what is real anyway?

Any difference between professionals acting and the interested public is dissolved. Does one want to continue playing or rather step out of the game? Should one turn into a regular theater spectator, just sitting and watching - or does one want to intermingle? Heu and Xido are asking their audience for fantasy and courage in their entertaining play with perception and (un)reality which was presented in the framework of the 'City of Dance' festival.

But they never force anyone. They do not have to do it, because the tasks for the audience involved are intensified, carefully told through the story in the headphones. The identification with the characters is gradually building up. First one is alone at home. Here, participating is not difficult, because nobody's there to notice. In an internet café one has to talk to strangers. In the club finally one gets totally in conflict over what one is willing to face or handle.

The boundaries between reality and play are dissolved. It doesn't matter, that 'Nigger' was only heard on the CD. It has been said. In trying to see the city through the eyes of Umar from Nigeria, 'Nigger' really gets under the skin. What, if I am not who I think I am? What if I did not belong to the crowd, that is feeling all comfortable and complacent just because of their origins, because of their education? The sound of churchbells outside is mingling with what is heard through the headphones. External signals from a world that feels it is eternal. Newspaper boys come down the street. The headline talks about asylum laws. Just a coincidence?

# CAFÉ BON BON CAST AND CREW

## AUDIOTOUR

research/text.....claudia heu/jeremy xido  
edting.....jeremy xido  
translation.....axel fussi  
produduction manager.....magdalena burtscher

## VOICES

martin bermoser, jeremy xido, rainer doppler, vivienne löschner,  
marco payer, juliene pichler, claudia heu, philip riera

## PERFORMANCE

jimmy risk.....jim banard  
naima.....debbie goldman  
elisabeth herbert.....claudia heu  
gypsy hazel.....donna jewell  
mani blue blandmon.....mani obeya  
raquel.....amanda pina  
mamadou.....mamadou diabate  
reggie c. mugfallon.....jeremy xido

## CONSULTANTS

gerlinde hörl/refugeecamp sbg, irc/nyc  
lisa kranzler/socialworker ,drugconsultant  
naim/mischko, 13 year old boys in adolescent home  
olga silverstein/familytherapist/nyc

**SPECIAL THANKS TO** tanzpool, posthof linz, university new mexico



CABULA6: [www.cabula6.com](http://www.cabula6.com)

## Cabula6

Founded in 2000 with its production of "The Love Project," cabula6 is an international performance company based in Vienna and New York. We have members from around the world, and they come from various performance backgrounds including contemporary dance, theater, fine arts, journalism, music, Olympic gymnastics and film. Our work ranges from stage pieces, to site-specific works, to films, to projects of social intervention.

Cabula6 focuses on the border between reality and fiction and the uneasy dialogue between a person's private sense of identity and its dynamic reception in a broader social context. We often search out non-traditional performance spaces that make it possible to walk the line between what is reality and what is constructed and which can bring audience members face to face with their assumptions and expectations about who they are. We experiment not only with the space but with the nature of public gatherings, often implicating audiences directly into the piece. We search for involved forms of audience collusion that give a sense of renewed agency to us as creators and performers, as well as to the audience as participants.

Dedicated to principles of delight, humor, enquiry and adrenalin,

We love to play.



Since 2003, led by co-directors Claudia Heu and Jeremy Xido, Cabula6 has performed in Austria, Germany, Belgium, Italy, Poland, Portugal, Holland, Spain, Romania, Serbia, Chile and New York at such venues as the Sommerszene Salzburg, Tanzfabrik Berlin, Tanzquartier Wien, Posthof, CCL Linz, The Advanced Performing Arts Festival, Tanztage Wien-Bukarest, Junge Hunde Festival, Buda Arts Center Belgium, The Equilibrium Festival in Tuscany, INFANT festival in Serbia, the Moving Pattern Festival NYC, and the ImPulstanz Festival in Vienna among others. We have been asked to participate in conferences around the world such as the Site Specific Theater Symposium at CUNY in NYC the Performing Rights Days in Vienna and the Transforma Think Tank in Portugal. Our "Crime:Europa" film series is currently showing in festivals in France, Belgium, Germany and Austria. In February 2007 we were in Santiago de Chile developing a new piece called "ON EARTH" funded by the Austrian and Swiss governments, the Tanzquartier in Vienna and UNIACC in Chile. The piece took place in a public bus that crossed the city. The next version of the piece was seen in Tanzquartier Vienna in May 2007. [www.cabula6.com](http://www.cabula6.com)

## **Cabula6 projects**

**THE SINKING OF THE TITANIC** – co-production with cia. Diagonal,  
Presented at Instituto Aleman, Barcelona 2000

### **THE LOVE PROJECT**

Artists in residence at General Eléctrica  
Presented at General Eléctrica, Barcelona 2001

### **LAST MINUTE** –(with onnotheater)

Presented Salzburg Sommerszene 2001/2002  
Tanzpool Festival, Vienna, Austria 2003

### **EIXAM (the Swarm)**

Presented at Tanzhouse Festival, Salzburg Austria 2002  
Artist in Residence Cia Krampack, Barcelona 2003  
La Poderosa, Barcelona 2004  
Zaal 100, Amsterdam 2004  
Tanzhouse Festival, Salzburg 2004  
Tanzpool Festival, Vienna, Austria 2005  
Junge Hunde Festival, Meinigen, Germany June 2005  
INFANT festival, Novi Sad, Serbia June 2005

### **TRACE**

Presented by Tanzquartier, Vienna, Austria 2003, 2004  
Austrian Cultural Forum, NYC 2004  
WienTage Bucharest, Bucharest Romania, 2004  
Salzburg Sommerszene, 2004 - *Audience Award*  
WUK, Vienna 2005  
ARGE, Salzburg 2005  
Incult, Barcelona, 2005

### **CAFÉ BON BON (andoursecretlives)**

Choreographic Center Linz, 2005  
Austrian Dance Platform 2006  
Tanzquartier Wien 2006  
Dance in the City, Salzburg 2007  
ImpulstanzFestival, Vienna 2007

### **ANGEL CENTRAL**

Tanzquartier Wien 2004,2005,2006

### **ASI ES LA VIDA**

Tanzquartier Wien 2006

### **CRIME : EUROPE**

Advancing Performing Arts Project 2006 (Buda Arts Center – Kortrijk, Belgium / transformas – Torres Vedras, Portugal / Sommerszene – Salzburg, Austria / Tanzfabrik – Berlin, Germany / Armunia – Castiglione, Italy / Selesian Dance Theater – Bythom, Poland) / FIPA (Biarritz, France) / German Parliament / AIFA Denmark / Berlin Asian Pacific Film Festival / Performing Rights festival / Globians

### **ON EARTH**

UNIACC – Santiago de Chile 2007  
Tanzquartier – Vienna 2007

### **FOLLOW ME, HOLD THIS**

Vienna Festival (Wiener Festwochen) 2007

## **Café Bon Bon Bios**

### **Jeremy Xido**

originally from Detroit, graduated cum laude in Painting and Comparative Literature from Columbia University in New York and trained at the Actor's Studio with Barbara Poitier, Arthur Penn and Andre Gregory. He has trained with Earl Mosley at the Alvin Ailey Dance Center in New York, and Sasha Waltz, Jordi Cortes, Frey Faust, Ivan Wolfe and Curt Hayworth. He plays Capoeira Angola with Mestre João Grande, Mestre Laercio and Mestre Moraes in Brazil, New York, and Europe. In 1998 he was part of the Forum for Young Theater Artists at the Berlin Theater Festival and in 2000 received a Fulbright Grant to develop the company Cabula6 in Barcelona. He was Artist-in-Residence at General Eléctrica in Barcelona where, with Cabula6, he created "The Love Project" and "Eixam." In 2003 along with Claudia Heu he was commissioned by the Tanzquartier in Vienna to create the audio-tour and theater piece "Trace," which went on to premier in New York City, Bucharest, Vienna and Salzburg as part of the Sommerszene where it won the Audience Award.

At the end of 2005, he created "Angel Central" as part of Tanzquartier's "Rent an Angel" project, and for 2006 Cabula6 was invited to take part in the Advancing Performing Arts Project (APAP), a European Union project organized by 6 theaters across Europe. For this residency he shot and directed a series of 6 documentary films investigating the reception of local criminal cases in 6 towns across Europe. The films focus less on the truth of the cases and more on the ways in which the people attempt to retell the stories of what happened in order to understand who they are and with whom they live. In 2006 along with Claudia Heu, he developed the piece "Café Bon Bon" in residency at the Choreographic Center in Linz and premiered it at the Austrian Dance Platform and Tanzquartier Wien in 2006. Their current project, "On Earth," has been commissioned by the Tanzquartier in Vienna and UNIACC in Santiago de Chile. It took place on a public bus, that crossed from one part of Santiago de Chile to the next, at the end of February 2007. The next version of ON EARTH was presented at Tanzquartier Vienna in May 2007.

Cabula6 has performed all over Europe, in the States and South America. As an actor and dancer Jeremy has worked with Esther Balfe and Tanztheater Wien, lawine\_torrèn, Laroque Dance Company, Cia Diagonal, CATARACTS, Jay Scheib, the onnotheater, and at the Maxim Gorki Theater in Berlin under the direction of Stephan Mueller. In the US he has worked at the California Shakespeare Festival, Virginia Shakespeare Festival, and the Drama League in New York. He has appeared in several feature films including Brad Anderson's "The Machinist," as well as TV series for the BBC in London, TV3 in Barcelona and "Law and Order" in New York. In addition to the Crime Europa series he has completed 3 short films as a filmmaker: "Trace Vienna," "Trace Napoo," and "Monger's Cut."

### **Claudia Heu**

born in Salzburg, Austria, studied at the College of Dance and Theater Composition in Konstanz, Germany and with the SITI company in New York. She trained with Yoshi Oida, Molik Watanabe and worked as assistant to Stephen Wangh at the experimental Theater Wing of NYU. She practices Aikido with Sensei Watanabe and Sensei Yamada in Germany, Austria and New York.

In 1997 along with Donna Jewell she founded the performance series "Saturday Night Live" at Toihaus in Salzburg. As artistic director of onnotheater, founded in 1998, Claudia Heu works mostly outside the conventional theater space, creating site-specific work inspired by the architecture of the space chosen, or seeking out the right type of space for the project in mind. Her interest lies in moving boundaries of theater, investigating the border between reality and artistic theater, shifting and breaking down the wall between audience and performer.

They have performed in Austria, Germany, Belgium and Italy and at such distinguished venues as The Sommerszene Salzburg, Tanzquartier Wien and the Advancing Performing Arts Festival.

Since 2004 together with Jeremy Xido, she is the co-artistic director of the company Cabula6. In April 2005, Cabula6 was Artist in Residence at the Choreographic Center in Linz during which time they developed "Café Bon Bon." For 2006, they have been invited to be Artist with the Advancing Performing Arts Project.

## **Amoura**

An American and Israeli citizen, Amoura ( Debby Goldman) is a specialist in the field of Oriental dance as a performer, teacher, choreographer and director. Originally trained in the U.S, she became a leading dancer and exponent of the dance art in the middle east (Israel) and Europe, where she has focused her work for two decades. Her international experience has given her a unique view on the presentation of the dance art as a cultural window. Special projects have included artistic direction, choreography and performance for Alwan al Sharq (Salam Islam festival Vienna 2002), Oriental Dance Festival ( Israel Festival, Jerusalem 1990), El Jameel Dance theater (Vienna, 2005)

## **Jim Barnard**

Born in London to a Brazilian mother and Australian father and trained at the London School of Contemporary Dance, Jim Barnard has worked extensively for the last 12 years in the field of dance theater, primarily as a dancer/performer, and more recently also as a puppeteer, choreographer and composer/sound designer. His Dance/Theater/Puppet Work includes numerous projects with Cloud Chamber (Ron Bunzl), Quade and de Paiva, The Hans Hof Ensemble, The Meekers (Arthur Rosenfeld), Cabula6 (Jeremy Xido), Private thoughts in Public Places (Michael Blass), Nanine Linings, Paul Selwyn Norton, Bianca van Dillen, Beppie Blankert and The Carlson Dance Company.

## **Donna Jewell**

Donna is the Head of Dance in the Department of Theatre and Dance at the University of New Mexico and is the Artistic Director of Jewell & Company Dance Theater. Ms. Jewell received her MFA from Tisch School of the Arts at New York University and for the last ten years has been choreographing, performing, and teaching in Europe and the United States. She was a full-time faculty member of the Salzburg Experimental Academy of Dance in Salzburg, Austria for four years while giving company classes and workshops in Germany, Austria, Denmark, Finland, and Slovenia. Ms. Jewell taught all levels of Modern, Ballet, Jazz, Choreography, Dance Analysis, Improvisation and Contact Improvisation. Her choreography has been purchased and commissioned by various schools, including Brown University in Rhode Island and the Turku Conservatory in Finland.

As the dance teacher in the Theater Department of the College for the Fine Arts Mozarteum in Salzburg, she began investigating interdisciplinary teaching, choreographing and performing while working with actors, expanding as a performer into the theater discipline and becoming a member of ONNO Theater of Vienna, where she continues to perform as a guest actor. Ms. Jewell is a contributing free lance dance critic for Attitude Magazine based in Brooklyn, NY.

Currently creating site specific work and dance/theater pieces for video for her own company, she continues to work as guest choreographer and rehearsal director for Lawine Torren in Austria, a company devoted to theatrical works for large machinery (helicopters, snowmobiles, airplanes, trucks, tanks, and cranes) and humans (actors, dancers, BASE jumpers, and skiers). This coming April will see the fourth annual performance of Hannibal with Lawine Torren, a theater and dance work performed on a glacier south of Innsbruck. Ms. Jewell also works as a coach for various companies and performance artists, working in rehearsal with other directors and choreographers on independent projects.

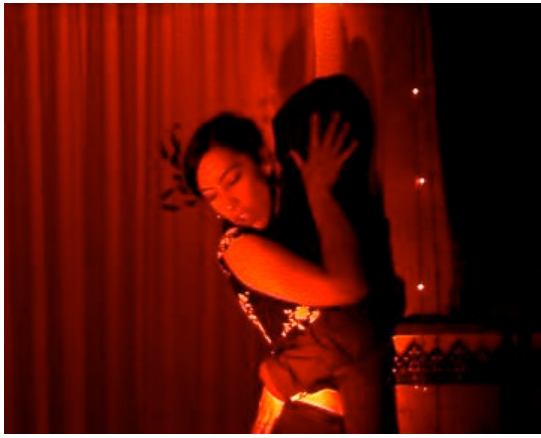
## Mani Obeya

Mani was born in Nigeria. He studied in England at the Arts Educational School, the Rambert School and in New York at Dance Theatre of Harlem. He then worked in London as a freelance performer, in Germany at the Heidelberg and Mannheim state theatres, and more recently with the TanzTheater Wien and the Wiener Volksoper. Mani was nominated for Male Dancer of the Year at the Nijinsky Awards in 1999. After 3 years Mani began working with The Fabulous Beast Theatre Company, based in England and Ireland. The project that came out of the collaboration was the acclaimed theater hit "Giselle". As a singer, he began as a guest vocalist on the Afrodels album in 1998. In addition to his recent work with Andreas H. Bitesnich, with whom he created Soundhotel, Mani has worked with Chromosonic's Daniel Benedek, as a guest vocalist on the upcoming album of Taylor Dane, produced by Peter Vieweger, and with Matthias Schoenauer aka Functionist, the pioneer DJ of FM4 fame. He is the lead singer for the band, The Sofa Surfers.

## Amanda Piña

Born in Santiago de Chile and raised in Chile and Mexico, Amanda received her professional Dance Diploma at the Salzburg Experimental Dance Academy (SEAD) in addition to a Diplomain Physical Theater Jaques LeCoq from The international School of Image and Gesture in Santiago de Chile. She is presently completing a choreography residency at the Choreographic Centre Montpellier, Mathilde Monnier, France. As a performer in Dance and Theater, she has worked among others with cabula6, Lawine\_Torren, cie Turba Danza Butoh, Director Jorge Ferrera, and Choreographer Rotraud Kern. Co-founder of the Street theater Company T-Altros in Mexico and the Dance theater Company Matriuska Gagá in Barcelona, she has two choreographic works both performed at the Republic Theater in Salzburg, Austria - "Niemand's Land" and "Dame Agua"







## CONTACT INFORMATION

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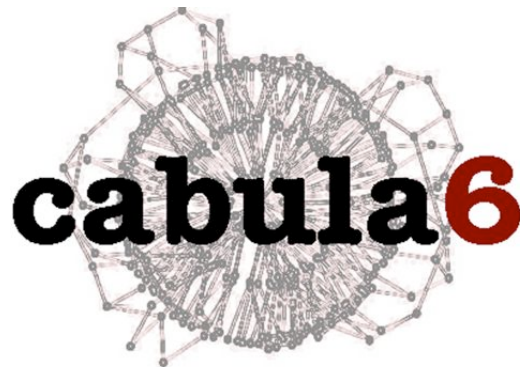
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