



20 000
leagues under the **Sea**

A stylized illustration of a shark's open mouth, showing sharp, white teeth and a pinkish-red interior. The mouth is positioned behind the text '20 000' and 'Sea'.

20.000 Leagues under the Sea

Cité des Augustes – Sydney Bernard Company



Adapted from the original
text by Jules Verne



Press Quotes



France-Inter : An unforgettable night and how inventive!!!

Télérama : A brilliant performance by Sydney Bernard, a lively and generous performer. Sounds like a poem, full of energy and abounding imagination. What a success!

France 2 (TV) : Inventive and enchanting performers. A dive into happiness.

Radio France International : An outstanding and enchanting travel. What a challenge!

Canard Enchaîné : A breath of fresh air – Sydney Bernard, storyteller of the ocean, is irresistible, colorful and lyrical. Very impressive!

Journal des spectacles : The attack by the giant octopus is unforgettable! Full of enthusiasm and intelligence.

Figaro : A festival for the eyes. Amazing set changes. Full of humor and magical fantastic stories...

Le Parisien : One of the 5 shows to be seen...

Pariscope : Ingenious tricks. Funny and very moving. Absolutely breath-taking!

France 3 (TV) : An outstanding show and a very nice version juggling in turn with humor, poetry and special effects...

TFI (TV) : A kind of miracle. 20 000 Leagues under the Sea like never before. Jules Verne would be impressed by the show, full of imagination.

Les Echos : Poulpe Fiction – Science Fiction on stage – Abysses sparkling with humor and poetry – What a dream crew !

Nouvel Observateur : You will fall under the spell of such an enchanting moment!

Summary of the Show



1869 at the Natural History Museum :

The government organized an official reception to celebrate the home-come of Professor Aronnax, who had been thought to have disappeared during one expedition to catch a sea monster which was threatening the ships all over the seas.

On this occasion, with much enthusiasm and passion, the colorful Professor tells us all about his outstanding adventure on board of the Captain Némo's Nautilus.

As the story goes along, Aronnax uses the objects and stuffed animals on his desk in order to illustrate his odyssey. During the Professor's conference, the objects and the desk itself come to life and transform themselves into characters, a submarine, some sharks and even a huge octopus, leading the spectators into a poetic frenzy full of humor.

This show is an amazing adaptation of the novel by Jules Verne and enhances his pioneer caring for the environment and the necessity to work for a sustainable and humanist development.

"It is one of the best adaptations of a novel by Jules Verne I have ever seen."

Jean Verne – Jules Verne's great grand son

Staging directions



Half way between a fantastic tale and off-beat theatre, outstanding, quite lyrical and funny staging.

A voyage around the world for the whole family, between 6 and 106 years old.

“I respected the journey chronology very carefully, preferring a tonic, funny and high speed montage and using all the potential of theatre transposition to suit Jules Verne’s imaginary and universe. Before ever writing novels, the author was a playwright. He wrote 20 000 Leagues under the sea in the form of a long monologue, which enabled me to adapt the text perfectly without transforming it.

As for the staging aspects, I decided to set the whole play at an official reception given for the Professor when coming back from his long journey under the seas.

I chose to have a desk on the stage, and nothing else. But what a desk - it hides 450 kg machines and over 60 special effects.

The Professor is a natural scientist. His study room is full of stuffed animals, bones and shells, these that Aronnax will use to embody the characters he met during his odyssey. Everything comes out of Aronnax’s memory, out of his desk, as if his memories were right there, in front of him. It is an outstanding show, half way between a puppet show and outdoor theatre at a very quick pace. You go constantly from one surprise to another from one end of the globe to the next one.

I kept every part of the original text referring to humanitarian and ecological ideals. Aronnax and Némoto denounce excessively fishing and the extermination of species. They make us aware of the climatic disorders and of the global warming. They talk about the Gulf Stream. They stand for the oceans, art and sciences and flay slavery and colonization.

This novel is an encyclopaedia of “technical fiction”, a speech against men’s abuses over nature and a fantastic geographical journey.”

The novel's chapters in the show



- 1. The Secretary of State Receives the Professor (not from the novel)**
- 2. Departure of the Abraham Lincoln Ship to Chase a Giant Narwhal**
- 3. Prisoner of Captain Némo on board of the Nautilus**
- 4. In Diving Suit in the Crespo Island Forests**
- 5. Vanikoro and the Dangerous Strait of Torres**
- 6. Attacked by the New Guinea Papouas**
- 7. The Ceylan Island and the Oyster Fisheries**
- 8. The Suez Isthmus, the Arabian Tunnel**
- 9. The Vigo Bay Treasure**
- 10. The Atlandide**
- 11. Against Whale Hunting**
- 12. The First South Pole Conquest**
- 13. The Gulf Stream and the European Climates**
- 14. The Lucayes Island and the Giant Octopus**
- 15. A War Ship attacks the Nautilus**
- 16. Escaping along the Norway Coast, the Maelstrom**

Set and Staging



The whole play takes place around a desk which is constantly transformed into something different.

The show is around and on the desk – 2m long, 1m wide. It is an incredible system which reveals itself little by little. The desk is placed in the middle of the stage and is edged by a curtain which makes it look like a standard conference desk. It is full of many different objects and stuffed animals (obtained from Pierre Roussia, natural scientist).



Some of the show effects:

- The curtain disappears automatically to show a desk out of frosted steel with portholes. It then looks like a submarine.
- Lights come from everywhere out of the desk for the Atlandide.
- A very big planisphere of the world in 1870 hangs behind the desk.
- A huge porthole, as a magnifying glass, comes out from behind the desk.
- We discover the Vigo Bay Treasure under a trapdoor.
- Thousand of bubbles come out of the desk while diving.
- A 2m high pipe organ comes out of the desk.
- A light scaphandre goes out in the auditorium.
- A flag with a "N" for Némoto comes from behind the desk.
- 8 octopus tentacles (3 to 13m long) come out of the trapdoors and invade the auditorium. The spectators play with the tentacles and make the octopus seem real.
- Smoke and fog come out of the desk.
- The Maelstrom comes out from the central trapdoor (6m diameter!).
- The sound atmosphere, made by the musician Loïc Le Cadre, punctuates the whole representation.
- The symphonic music by John Scott, originally composed for "L'expédition Jules Verne à bord du Belém" is played all along the show – by kind permission of Jules Verne Aventures.
- The lights participate to the atmosphere and thanks to many effect projectors, transform the stage into a magical place.
- Fire comes out of the desk for the attack of the war ship.

Also to be seen:

- An animated conference – "Treasures and Secrets of 20 000 Leagues under the Sea" with a mini display of books; various objects, models as well as rare and original documents.
- An educational file on-line for school representations.

Original Text by Jules Verne
Adaptation by Sydney Bernard



A co-production of Company Sydney Bernard and Océanopolis in Brest
Sponsored by the Conseil Régional de Bretagne, the Conseil Général du Finistère Region and Département councils) and the towns of Brest and Quiberon. In residence at the 2 Rivières Theater in Lanester. Supported by the Theater of Morlaix and by the Fourneau in Brest.

Creation at Océanopolis in Brest, at the Avignon Festival at the Chien qui Fume Theater.
New version in 2009, 3 months at the DEJAZET Theater in Paris.

Staging	Sydney Bernard
Stage managers	Thierry Le Gad, Patrick Pezin, J.Pierre Gaillard
Coaches	André Grulier and Jean Pierre Gaillard
Artists	Sydney Bernard and Thierry Le Gad
Sound	Loïc Le Cadre
Music	John Scott, "Jules Verne Aventure"
Desk and octopus	Hubert Patrice, Ronan Mahéo, assisted by Laurent Lavergne, Denis Julia, Nicolas Muller, Nicolas Jahier, Monique Jaligant.
Set and woodwork	Patrick Chemin
Light	Jean Marie Dillaser (Delot Lebond, Brest), Jean Pierre de Robolight et Tristan Urbanek
Woodwork and painting work	Anli Abdillahi, Jean Claude Reffait
Set elements out of material	Company "Sizorne Store" in Landerneau
Costumes	"Théâtrale" in Paris
Wigs, false moustache and beard	"Buteux" workshop in Paris
Sound and light manager	Tristan Urbanek
Scientific counsellor	Nérée Boubée, natural scientist in Paris
Taxidermist	Betty Andres (Art and Nature of Commana, Finistère) and Pierre Roussai, natural scientist and "meilleur ouvrier de France" (won a prize as "best workman in France")
Giant planisphere	"Cérid" in Brest
Original drawings	Amélie Michel
Poster	Benjamin Carré
Photographs	Thierry Joyeux (Océanopolis) – Benjamin Deroche – Palazon, Valérie Chevalier and Namur-Image
Video	Delot Leblond from Brest – TF1 – France 3 – France 2 – Montage by Eric Basquin
Public relation	AIDEM/Paris - Stéphane Letellier :Tel 01 42 54 48 30
Internet, communication	Agence Mermon/Paris

Voice over: with the kind participation of James Bernard, André Grulier, Renée Grulier, Nicolas Le Goff, Eric Basquin, Daniel Dagorne, Pascale Gindre, Louis Héry, Erwan Le Pocher, Aurélien Lucas, Kiara Marhic, Patrice Merrien, Loïc Ollive, Joseph Ollivier, Phillipper Paugam, Ronan Perrot, Isabelle Pierens, Yann Ruelen, Bruno Mahi.

Information



Company Sydney Bernard – Cité des Augustes

Web site : www.2000lieuessouslesmers.com

The Company is sponsored by the Conseil Régional de Bretagne, the Conseil Général du Finistère (Region and Département Councils), the Ville de Brest, Plouguerneau

Licences N° 2 : 1015587 - N° 3 : 1015588

SIRET N° : 39460176900042 - APE : 9001 Z

VAT N° : FR 5339460176900026

URSSAF N° : 29 | 4238340191

Communication's required mentions:

Océanopolis co-production in Brest

Sponsored by the Conseil Régional de Bretagne, the Conseil Général du Finistère Region and Département Councils) and the towns of Brest and Quiberon. In residence at the 2 Rivières Theater in Lanester. Supported by the Theater of Morlaix, the Quai des Rêves in Lamballe and by the Fourneau in Brest.

Creation at Océanopolis in Brest, at the Avignon Festival at the Chien qui Fume Theater.