The Lucky Children

A portrayed homage to the vanished memories

© Omar Ghayatt

A Performance conceived and directed by Omar Ghayatt

Co-production: Schlachthaus Theater Bern & Festival D-CAF, Cairo.

Omar Ghayatt delivered a brilliant proposal in his show “The Lucky Children,” with an artistic and aesthetic sensitivity that astonished the audience.

Rasha Abdelmouniem - El-Dostor Newspaper.
Cairo, 26.11.2023.

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Duration: 75 min
Language: The few words spoken in the show can be delivered in German, English, French or Italian.
Number of artists on stage: 6
Number of artists on tour: 12 (7)*
Scenery construction: 1 Day
Stage conditions.: 10 x 8m Black-Box
Special needs: The venue/festival must arrange and cover part of the stage with sand, about 10 square meters, to a height of 10 cm.

Previous tours:
Schlachthaus Theater, Bern, 09 - 16.09.23
Festival D-CAF, Cairo, 05- 06.11.23

* Due to our ecological responsibilities, we can travel out of Switzerland with 7 core members from our team of 12. In each city, we'll cast 3 young local performers to take on secondary roles designed to be easily mastered quickly. the other non-traveling 2 members' responsibilities will be shared among the traveling team.

The Performance

Synopsis

The Lucky Children is a dream-like ride that dives into the inner universe of three people grappling with memory disorders. The events take place on a desolate, windswept beach while they strive to rekindle their memories; in a world where past and present have merged, desperately clinging to the remnants of their fading memories as a lifeline, they celebrate these dimming recollections before they vanish entirely. On stage, the boundaries between childhood and old age blur and dissolve in a poignant display.

The three performers, clad in surrealistic costumes as if designed by Dalí, move as though on a summer beach. They embody the carefree nature of children and, at times, the zest of teenagers. As the show progresses, we are drawn into a world with its own unique rules and laws, accessible only through the mind of someone with disappearing memories. This performance acts as a magical gateway into this realm, offering a peek at elderly individuals in states of joy and play yet interspersed with harsher realities of aging and limited time. Occasionally, their resurfacing memories offer glimpses into their past, piecing together forgotten memories into a poignant portrait.

The Genre

The show is a visual performance experience, relying mainly on the performers' movements and actions and not much on the spoken words or text. A journey in which its narration is created out of images, sounds, and smells.

© Rob Lewis

Auditory

The soundscape is one of the fundamental components of this show; it functions as a bridge to connect the present to the past and the internal universe of the elderly. Furthermore, the soundscape surrounds the viewers/listeners, manipulating their sensations and testing their hearing, especially when a minimalistic sound is played.
As most of the performance depends on showing rather than talking, there are a few dialogues. Recorded conversations are used as the performers' inner voices. In certain scenes, dialogue is projected as text on the front screen, reminiscent of the silent film era.

Olfactory

The scentography is used in the show as an invisible element of scenography. The entire space, including the viewer’s seats, will smell like an ocean. Using a device designed to safely diffuse specific smells, such as the Oecan's smell, considering allergic viewers. Thematically, smells are the best representation of disappearing memories. Exposure to a specific smell he/she used to smell in the past could make this person revive this specific day or event and then gradually disappear again.

© Rob Lewis

The Motivation

I was sitting on the sofa next to my mother after (AD) Alzheimer's disease had struck her two years ago; I watched her; she was physically fine and still intelligent. She could move, walk, watch TV, smile, and talk. Her body was still the same, but at the same time, she was no longer there. My mother, the one I used to know, disappeared.

At that moment, I was scared, not only because of what had happened to her but also because this question confronted me: Who are we without memory and history?

History, preserved and transmitted through written texts or stories we tell, was the device that allowed us to accumulate our collective experiences, build civilizations, and shape our identities. And to me, history at an individual level is memory - they function the same but on different scales. But what happens to us if we lose - partly or entirely - memories and history? At that moment, I started thinking about The Lucky Children as a project that dives into the notion of memories and history as essential parts of our identity. The human being.

The Fading Memories and History...

This show discusses Alzheimer's disease, not as a medical study nor a sociopolitical analysis of the aging process but as a study case and an entrance to a broader philosophical question about memories and history and their role in shaping humankind, tackling questions around the fragility of our bodies and our mortality, which so often seems to contradict the self-concept of modern humankind.

The show significantly contemplates the relationship between ourselves and our memories/history when they fade out. While (AD) Alzheimer's disease is about lack and fading OUT memories, The Lucky Children is about recalling and demonstrating memories, re-fading them IN, and celebrating them before they ultimately disappear.

Media

Video

Trailer 02 Min

www.vimeo.com/898304254

The Show 72 Min

Password: **Lucky5**

www.vimeo.com/867605752

Click on the QR code or scan it on your mobile phone.

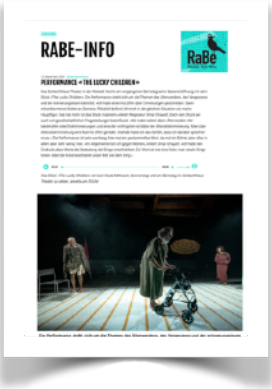
Photos

© Rob Lewis

For more photos in high quality, please contact:
info@ghayatt.com

Presse et Reviews

Rabe Radio
An interview and article
(In German and English)



Berner Zeitung BKA
An article
(In German)

El-Dostor Newspaper
An article
(In Arabic)
The English translation is separately attached.

Rose el-Youssef Newspaper
An article
(In Arabic)
The English translation is separately attached.

*Click on the QR code or scan it on your mobile phone.
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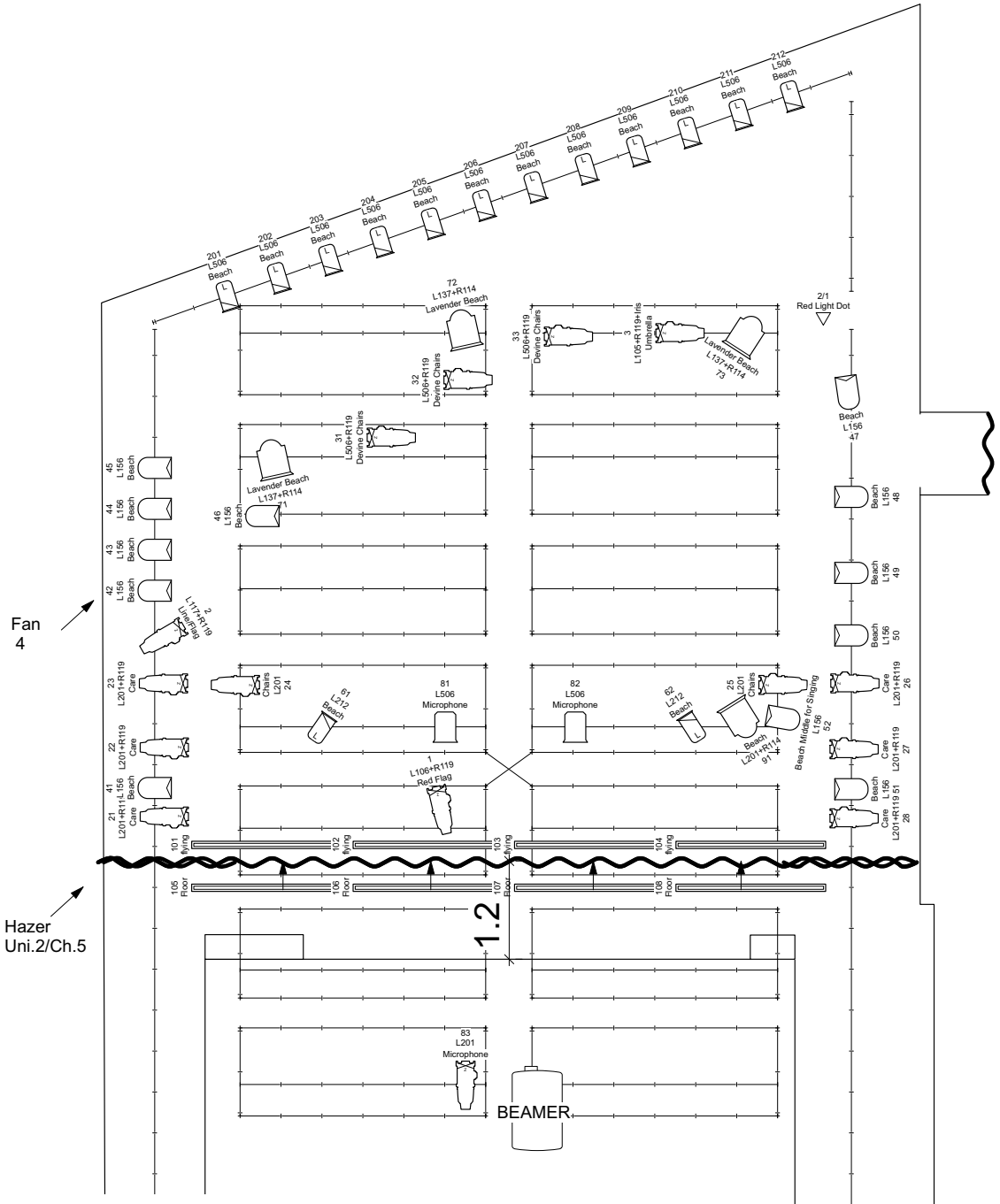
Technical Rider



Light

	Herse fluo T5	8
	ETC Source4 Zoom 25-50deg	15
	Robert Juliat 306 HPC	2
	Robert Juliat 329 HF	4
	Robert Juliat Lutin 306 LF	14
	Showtec SunStrip II	0
	USITT PAR64-WFL	12

Color Summary

Color	Size	Count
L105+R119+Iris	190mm	1
L106+R119	190mm	1
L117+R119	190mm	1
L137+R114	245mm	3
L156	USITT PAR64-WFL	12
L201	190mm	3
L201+R114	245mm	1
L201+R119	190mm	6
L212	152 mm	2
L506	180mm	2
L506	152 mm	12
L506+R119	190mm	3

Credit

Performers: Maria Rebecca Sautter, Dominik Gysin, Michael Röhrenbach, Finja Keogh, Anna Habegger, Yannik Aebi

Director, Concept: Omar Ghayatt

Dramaturge: Magdalena Nadolska

Costume: Ernestyna Orlowska

Soundscape / Music: Wendelin Schmidt-Ott

Scenography: Omar Ghayatt, Serge Nyfeler

Light Design: Demian Jakob

Choreography Coach: Emma Murray

Set constructor: Serge Nyfeler

Assistant Director: Lara Morgan

Technical Director: Alina Moser

Voice: Ursula Stäubli

Production Management: Boss & Röhrenbach

Production: Studio Moroni

Co-production: Schlachthaus Theater Bern & Festival D-CAF, Cairo.

Contact

Studio Moroni | Omar Ghayatt

c/o
Boss & Röhrenbach, Production Management

Waisenhausplatz 30
Atelier 262
3011 Bern

Barbara Boss
+41 (0) 79 584 04 94
boss.theater@gmail.com

Michael Röhrenbach
+41 (0) 79 315 79 68
michael@westwerk-hamburg.de

Omar Ghayatt
+41 (0) 78 619 68 31
omar@ghayatt.com
www.ghayatt.com