Un petit pas de trop

CREATION AUTUMN 2026



A creation by
Kader Attou
with
Régis Truchy and
Mansour Abdessadok

CIE ACCRORAP
DIRECTION
KADER ATTOU

Un petit pas de trOp

A piece for all audiences
for 3 dancers

ages 8 and up

Running time: 1h15

CAST AND CREW

Choreography and staging
Kader Attou

Performers
Régis Truchy
Mansour Abdessadok
Kader Attou

Original music and sound design
Régis Baillet (Diaphane)

Lighting
Fabrice Crouzet

Set design
Olivier Borne

PRODUCTION

Production
Compagnie Accrorap

Co-production
Le Toboggan, Décines-Charpieu
Scènes & Cinés, Scène conventionnée Art en Territoire

With the support of
Pôle en Scènes

WATCH THE
TEASER

CREATION SCHEDULE

First stage
June 2026: Cie Accrorap studio / Friche la Belle de Mai

Second stage
September-October 2026:
Le Toboggan
Pôle en Scènes: Pôle Pik, Albert-Camus

Premiere: Festival Karavel, 2 October 2026 (Le Toboggan, Décines)

TOURING (in progress)

Festival Karavel, Le Toboggan Décines - Paris, La Scala
Maisons-Alfort, Bagneux, Alès, Castres,
Le Palais des Beaux-Arts, Charleroi - Miramas - La Trinité...

The poetics of imbalance

UN PETIT PAS DE TROP brings together Kader Attou, Régis Truchy and Mansour Abdessadok in a creation where hip-hop meets burlesque. Between control and slip-ups, the three performers turn error into the art of bouncing back. Funny, poetic and virtuosic, this piece for all audiences explores the beauty of imbalance and the expressive power of the body.





Statement of intent

THREE MEN meet on stage, each with his own world and his own obsessions.

The first is a perfectionist down to the tips of his toes. He wrestles with his own movements, striving for an impossible harmony in a rigorous quest, constantly pushing the limits of his control. His style is precise, almost measured to the millimetre, but his pursuit of perfection sometimes leads to involuntary slip-ups that spark laughter. The second is his opposite: unpredictable and eccentric, he gives himself over to wild improvisations, creating an unexpected energy in every scene. And the last is all nonchalance; he glides across the stage without seeming to commit, like a spectator of his own movements. This apparent indifference turns out to be a comic strategy, defying the expectation of perfection and adding a touch of mystery as he drifts from one corner of the stage to the other, almost as if he were there by chance.

The show explores the contradictions and misunderstandings born of their opposing styles. In each scene, their dances cross, collide, then finally merge into unexpected choreographies where every misstep becomes an excuse for a burst of laughter. A mise en abyme of failures turned into art, celebrating the unexpected and the joyful collisions of their very different worlds, and paying tribute to the beauty of hip-hop in its most spontaneous moments.

The audience is invited to follow this elusive trio, who break the rules of performance to offer a playful, uninhibited vision of hip-hop dance. Moving between moments of virtuosity and bursts of laughter, the show celebrates the art of the unexpected, where colliding styles become a joyful and poetic raw material, and where clumsiness and flashes of genius share the same light.

Interview with Kader Attou

UN PETIT PAS DE TROP (One Step Too Far) is a title that is both light and profound. What does it mean to you?
It is the moment when the body lets go of control. This one step too far is the step that tips perfection into the unexpected, calculation into grace. It is a tiny gap, but that is often where the truth of movement appears: in the crack, in the breath of imbalance.

Burlesque seems to be new territory for you. What draws you to it?
There is something essentially human about burlesque. It speaks of the body that escapes, of the gesture that overflows. In hip-hop too, there is this tension between control and freedom, virtuosity and fragility. In *Un petit pas de trop*, I wanted to explore that porous zone between the seriousness of dance and the lightness of laughter, between beauty and accident.

How did this trio with Régis Truchy and Mansour Abdessadok come together?
We come from very different worlds. Régis has millimetre precision, Mansour has explosive movement, and I like to navigate between the two. Together, we explore contrasts: precision and letting go, tension and release. This dialogue creates moments where anything can tip over, and that is exactly what I am looking for: that point of unstable balance.

Burlesque and dance are in dialogue in this piece. Where do they meet?
In their relationship to the body. Burlesque pushes the gesture to excess, dance seeks it in its purity, but both speak the same language: the language of emotion. When dance stumbles, it becomes burlesque. When burlesque soars, it becomes dance. It is this breathing between falling and flying that interests me.

Humour here seems to be a gateway to a form of poetry.
Yes, humour is not an effect. It is a breath. It allows us to talk about the world gently, without lecturing. Laughing at yourself is a way of making peace with your own fragility. And dance, in this show, is exactly that: learning how to be off balance.





Burlesque and dance

Burlesque and dance are two art forms that, on the surface, seem to inhabit opposite worlds: on one side, extravagance, comic excess, the gesture that distorts reality; on the other, the rigour of movement, the finely chiselled beauty of a body in full control. Yet between them lies a porous border, a luminous crack where opposites attract and intertwine.

In burlesque, the body blossoms in outrageous curves, calculated slip-ups and broken gestures that shatter expectations and social codes. Dance, for its part, sculpts the body, giving it pure elegance, a path traced between gravity and air. But what unites them is a shared obsession with the language of the body, with what it reveals of the soul and of the world around it.

When dance brushes against burlesque, a metamorphosis takes place: movement suddenly becomes unpredictable, it plays with the spectator's gaze, brings a smile in the middle of a graceful gesture, a joyful break in perfection. Burlesque, for its part, borrows the beauty of gesture from dance, but pushes it to excess, making it waver between seduction and absurdity, between the sublime and the ridiculous.

In this porosity, the body becomes the stage of a fascinating duality: elegance rubs shoulders with mockery, suppleness meets deliberate clumsiness.

Burlesque never laughs without a nod to dance, and dance sometimes allows itself to dive into the grotesque, into the unexpected. Together, they blur the boundaries of genre, desire and beauty. They transform the stage into a space where the body, freed from convention, becomes a territory of play, offbeat sensuality and plural forms of expression.

Dance and burlesque answer each other like two complementary breaths: one measures grace, the other bursts into a storm, but both celebrate the freedom of movement, that silent and powerful language which, in its many forms, says more than words ever could.

Régis Truchy

registruchy.com

After four years of classical dance and two years of figure skating, he discovered hip-hop dance in 1984. Fascinated by body language, he began his career in 1994 alongside artists as varied as Pina Bausch and MC Solaar…

A leading figure in hip-hop who has influenced many dancers around the world, Régis Truchy is now regarded by his peers as one of the pioneers of the discipline.

Also a choreographer, performer and director in France and abroad, he has shown the breadth of his talents in many artistic fields: concerts, short films, music videos, musicals, classical and contemporary creations…

His performances gradually turned towards physical comedy thanks to key encounters with Philippe Caubère, Sylvie Guillem, Leonid Leikin and Betsy Baytos.

In 2007 he was recruited by Cirque du Soleil, for which he created a clown character, *The Waver*, which he performed for two years in Macau.

With his duo *Foté Foré* from Cirque Mandingue, he won the Cirque du Soleil prize (Performance and Artistic Innovation) at the Festival Mondial du Cirque de Demain (2010).

To the film scores of Charlie Chaplin and under the direction of Eugène Chaplin and Carolin Petit, he performed an *Eccentric* character accompanied by the Budapest Philharmonic Orchestra.

Cast as *Planchet* in the musical Les 3 Mousquetaires (2017), he toured France's Zénith arenas in the role.

Régis then turned to directing. First the comedian Jeanfi Janssens, who has since become a favourite of Laurent Ruquier. Then six circus artists from the Ratpack company in the show *Speakeasy*, which played more than 120 times at the Palais des Glaces in Paris (2018-2019). At the same time, he directed the duo Vice-Versa, a live comic strip, for 50 performances at the Gaîté Montparnasse!

A judge in 2009 at the Juste Debout world hip-hop dance championship (4,000 dancers, 12 selected countries, a 3-month international tour), Régis directed the final of the 2018 edition at the AccorHotels Arena in Paris.

2019 was marked by his *Eccentric Dance* act at the Academy of Motion Picture Arts and Sciences in Los Angeles, during a gala on the art of choreographic comedy paying tribute to Charlie Chaplin, Marcel Marceau, Harry Hausen… Régis danced before a prestigious Hollywood audience: Betsy Baytos, "Flipz" Velez, De Witt Fleming Jr., Shirley MacLaine, D. Sabela Grimes, Kenny Sara, Simon Callow, Eric Goldberg, E. Moncell Durden, Terry Waldo, Tony Nicholas, John Bailey...

Régis also appears in *The Drop*, the Chineseman music video for the release of their 2019 album.

In 2020 he directed the dance show ElectroStreet, presented at the Cabaret Sauvage in summer 2021.

Finally, his first solo show, Eccentric, premiered at the Gaîté-Montparnasse in September 2021. It was then programmed at the Avignon Off festival in July 2022, and at the Nouvelle Eve in Paris from November 2023 to February 2024.



Mansour Abdessadok

THE HEARTIST @Mansour_heartist

A hip-hop dancer (breakdance, popping and locking), Mansour Abdessadok developed a passion for dance at a very early age in his home town of Alès, in the south of France, watching his mother, herself a professional dancer in oriental and Bollywood dance.

In the 1990s, he and his older brother discovered the buzz of hip-hop culture in France. He soon devoted all his free time to training for competitions known as battles. Quickly drawn to the artistic side of dance, he dedicated himself to choreography, performance and directing.

He turned professional very early, dancing for companies such as Mayada, Käfig, Montalvo-Hervieu and Marie-Claude Pietragalla.

He then went on a three-month tour with Madonna. After that, he took part in a televised choreography competition called *La Meilleure Danse*. He made it through every round to the final, quickly becoming a favourite of viewers and the jury. But between the broadcast of the show and the live final three months later, he joined Cirque du Soleil in 2010 for a four-year world tour in a show paying tribute to Michael Jackson, in which he played the lead role.

In 2015, he returned to France and signed a contract with the prestigious Lido de Paris cabaret as a soloist (hip-hop dancer, mime).

Today, Mansour enjoys passing on his passion for hip-hop culture by teaching dance classes and occasionally taking part in events to perform his new solo creation, Il était une fois, launched in 2024.

He is also delighted to have finally joined one of the pioneering hip-hop dance companies in France, Accrorap, for its new creation *Un petit pas de trop*.



Kader Attou

accrorap.com

Dancer, choreographer and artistic director of Cie Accrorap, Kader Attou is one of the leading figures of hip-hop dance. Driven by a humanist approach open to the world, his choreographic writing blends influences and breaks down boundaries between genres. He has thus helped transform hip-hop into a true choreographic art form, giving rise to an auteur dance recognised as a distinctly French specificity.

In 1989, amid the excitement of discovering breakdance, he founded Cie Accrorap with Éric Mezino, Chaouki Saïd, Lionel Frédoc and Mourad Merzouki, to move beyond street performance and give meaning to their dance. Presented at the Biennale de la danse de Lyon in 1994, *Athina* combined acrobatics, breaking and classical dance, and marked a decisive step in bringing hip-hop onto theatre stages.

Since 1996, Kader Attou has led the company on his own, continuing this collective adventure through numerous creations and tours in France and abroad. His dance is nourished by sharing, by dialogue between cultures and by the crossing of aesthetics, drawing on circus, contemporary and Indian dance, the visual arts and a wide range of musical worlds. Travels and encounters are an essential source of his work, as shown by *Anokha* (2000), between hip-hop and Indian classical dance, or *Les corps étrangers* (2006), linking France, India, Brazil, Algeria and Côte d'Ivoire.

A child of immigration, he places questions of identity, difference and otherness at the heart of his work, making dance a space where bodies and emotions converge. From the outset, he saw hip-hop as an art of research and a tool for reflecting on the human condition and social issues. He constantly renews this free and inventive dance while remaining true to its founding values.

With *Symfonia Piesni Załosnych* by Henryk Górecki, he became the only hip-hop choreographer to create a piece from a complete classical musical work. In 2021, he created *Les Autres*, bringing together hip-hop and contemporary dancers and two musicians playing unusual instruments, the Cristal Baschet and the theremin, in a world of strange poetry.

Appointed in 2008 as director of the CCN (National Choreographic Centre) of La Rochelle and Poitou-Charentes, he was the first hip-hop choreographer to head such an institution. There he developed an ambitious regional and international project, supported many companies and created the Shake Festival in 2016. Made a Chevalier de l'Ordre des Arts et des Lettres (2013) and then of the Légion d'Honneur (2015), he has been based since 2022 at the Friche la Belle de Mai in Marseille. The success of *Prélude* (2022) and *Le Murmure des Songes* (2023) confirms his lasting presence in the Sud region.



PRESS

Les Echos

Philippe Noisette – Les Echos

Hip-hop dance in France has a history, and Kader Attou has written some of its finest pages. (…) The greatest success of "*Un petit pas de trop*" lies elsewhere, in this melancholy on a tightrope. Like Kader Attou in the air, held by almost invisible wires, dancing on his hands, then gliding above the stage. (…) A show for all audiences, this "little step" to the side proves that hip-hop also has its inventors of forms.

Télérama Paris

R.B. – Télérama Sortir

TT A trio of super-performers for a burlesque escape into imbalance! (…) This piece bets on accidents, slip-ups, obstacles and other collisions to spark a firework display of movement. (…) Virtuosic and stunning, *Un petit pas de trop* blows up the clichéd images of hip-hop to awaken its humour.

sceneweb.fr
l'actualité du spectacle vivant

Marie Plantin – Sceneweb

With *Un Petit Pas de trop,* choreographer Kader Attou chooses childhood, daydreaming and lightness in a sensitive and virtuosic tribute to the great burlesque figures of silent cinema. (…) In a world in crisis where reality sometimes resembles a waking nightmare, Kader Attou and his accomplices respond with enchantment and the beauty of movement. (…) He offers an antidote show, a cheerful and tender remedy to deadly ideologies.

Sensitif.org

Philippe Escalier – Sensitif

Intelligent in its construction, magnificent in its images, accomplished down to its transitions, the show wins the audience over from the very first minutes. An hour and ten minutes of elegance and smiles that keeps the house spellbound from the first gesture to the last. (…) Kader Attou (…) saves for himself the most striking scene of the evening, a flight whose beauty borders on the unreal.

critiquetheatreclau.com SPECTACLES VIVANTS

Claudine Arrazat – Critique Théâtre Clau

Un petit pas de trop, choreographed by Kader Attou, draws us into a magical, fabulous world where dance, mime, burlesque, music and lighting give birth to a show of great poetry. (…) A ballet full of humour, poetry and magic that makes us dream and rediscover our inner child.

LA CHRONIQUE ARTS & SPECTACLES

Arthur Lefebvre – La Chronique

A little world of its own that makes this show a moment of pure joy. A magical illusion in the space of hip-hop, acrobatics and pantomime. (…) Virtuosos and poets. Bodies ripple. Break apart. Embrace. Fly and leap in a single impulse. (…) Charlie Chaplin as a king of hip-hop. *Un petit pas de trop,* the kind he knew how to take. A superb tribute.

WEBTHEATRE

Louis Juzot – Webthéâtre

Kader Attou accurately explores the close relationship between two languages of the body: dance and burlesque. (…) Régis Truchy and Mansour Abdessadok are hip-hop references and brilliantly prove it in solos and duets that follow one another, expressing this one step too far on the edge of imbalance, also a way of revisiting pantomime.

LA REVUE DU SPECTACLE .FR

Safidin Alouache – La Revue du Spectacle

In a very beautiful creation, dancer and choreographer Kader Attou blends physical theatre, dance and burlesque in a halo of fairy-tale magic. (…) Time seems to welcome the performers' magic in movements where grace is bound to theatrical expression. We waver between balance and imbalance, where a fall can come at any moment.

DANSER canal historique

Nicolas Villodre – Danser Canal Historique

One of the most remarkable moments, choreographically speaking, is the duet of the doubles Truchy-Abdessadok (…). That said, Mansour Abdessadok's virtuosic solos alone are worth the trip. (…) *Un petit pas de trop* is embellished with gags, visual inventions and sleight of hand.

snes U. F.S.U.

Micheline Rousselet – SNES Culture

At first glance, the elegance of dance or the virtuosity of hip-hop seem far removed from burlesque; yet, from slides to perilous recoveries, from clumsiness to brilliant failures, the three dancers lead us to burlesque. (…) Humour and grace in this marriage of hip-hop and burlesque.

UBU Scènes d'Europe

Chantal Boiron – Ubu Scènes d'Europe

Appearances and disappearances follow one another with virtuosity, the lighting adding a note of mystery. (…) When the most ordinary objects start living their own lives and playing tricks on them, the gags multiply. (…) A sensitive, dreamlike show that will charm all audiences.



"An antidote show, a cheerful and tender remedy to deadly ideologies."

Marie Plantin – Sceneweb



TOURING TEAM

3 performers
including
the choreographer
Kader Attou

1 tour
manager

3 technicians:
- 1 stage manager
- 1 lighting technician
- 1 sound technician

TECHNICAL

Minimum stage 10 x 10 m

Set transport: 12 m^3





Photos: ©Damien Bourletsis DB Motion

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www.accrorap.com

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