

# Cirque Entre Nous

## **BORDERLINE**

Technical sheet

### **Contact for diffusion and production**

Les filles du Jolivet

Laetitia Sarrazin +33 (0)6 41 91 04 64

diffusion@lesfillesdujolivet.com

### **Artistique direction contact**

Héloïse Bourgeois +33 6 89 59 79 70

heloisebourgeois@gmail.com

### **Administration contact**

Les Thérèses +33 5 61 07 14 29

thereses@lesthereses.com

### **Acrobatic technical contact**

Héloïse Bourgeois +33 6 89 59 79 70

heloisebourgeois@gmail.com

Matias Plaul +33 6 42 55 42 89 (Whatsapp)

+34 673 473 345, plaulito@hotmail.com

### **Sound technical contact**

Matias Plaul +33 6 42 55 42 89 (Whatsapp)

+34 673 473 345, plaulito@hotmail.com

### **Circus show in situ in public space**

**Configuration 1: 3 different outdoors spaces with movement of the public**

**Configuration 2: 1 large outdoor space**

**Configuration 3: 1 long outdoor space**

**Public: Maximum 500**

**Performance time: 1 or 2 hours before sunset**

**It is necessary to perform in a shaded area.**

**It is impossible to perform in conditions of high humidity or rain.**

The show takes place in several spaces, it is a mobile show where the audience moves according to the actions. There are 3 different spaces, the layout and distance between them vary depending on the location. This technical sheet must be taken as a reference, the assembly arrangements will be decided between the organizer and the company, considering the requirements of the locations chosen for its implementation. The show must fit as closely as possible into the architecture of the event venue.

The show takes place during the day.

The touring team is made up of 4 artists including a musician and a technician who take care of the set-up and dismantling.

## **The equipment is composed of**

- A truck
- Four Chinese pole including a crooked one
- A sofa
- Puzzle rubber acrobatic floor
- Musical instruments
- Various accessories for rigging the Chinese pole (11 cables, 1 bar to connect the double pole, 11 ratchet straps to put tension, quick links, carabiners, straps of 1 ton of 1 and 2 meters)
- Cirque Entre Nous travels by truck (see appendix).

## **Type of space needed for each scene**

### **Scenography and set up**

180 degree or circular configuration around each space.

For the set-up of the Chinese pole, the organizer must provide between 8 and 12 anchor points (counterweight, clamp, water tanks, columns or elements serving as anchor points) presenting the number of kilos requested spread over 3 different spaces.

One of the poles must be placed in front of a balcony or a wall or a window or a scaffolding.

### **Configuration 1: 3 different space outside with movement of the public.**

Frontal and circular configuration around each space.

### **Double Chinese pole**

Central location surrounded by trees if possible.

Smooth and flat floor of 5m x 5m. We will cover them with acrobatic puzzle mats.

4 anchor points of 500kg. Minimum height 5.50 m.

### **Crooked Chinese pole**

Open place inspiring poetry, gentleness, and calm.

Smooth and flat floor of 3m x 2m. We will cover them with acrobatic puzzle mats.

4 anchor points, 2 of 500kg and 2 of 750kg. Minimum height of 6.25 m.

### **Window Chinese pole**

The artists must be able to access a balcony which will face the public with a height between 3.5 and 5m. The 6m high carbon Chinese pole (possibility of mounting it at 7 or 5m also) will be installed near the balcony to be able to jump from the balcony onto the mast.

In case there is no balcony, we could use a window, scaffolding, roof, wall or bridge. (Non-exhaustive list and see example photos)

The Chinese pole will be mounted 90 cm from the wall of the building.

3/4 anchor points, 1 or 2 anchor points on the balcony and 1 or 2 points of 350kg on the ground.

### **Configuration 2: 1 large outdoor playing area.**

Smooth and flat floor of 20m x 20m.

8 anchor points, 4x500kg, 2x1000kg and 2 points on the balcony.

With this configuration there are several set up possibilities, it is necessary to speak with the technical manager to clarify the different possible plans.

### **Configuration 3: 1 long outdoor playing area.**

Smooth and flat floor of 24m x 10m.

7 anchor points, 4x1000kg, 2x500kg and 1 point on the balcony.

With this configuration there are several set up possibilities, it is necessary to speak with the technical manager to clarify the different possible plans.

### **Start of the show**

The entrance of the first artist requires a path 20 meters deep. We can adapt this to the proposed location. (See photos)

### **Use of the car**

The car must be able to enter if possible at the start of the show where it simulates the jostling of one of the artists.

### **Access to space**

- The site must be accessible by truck for unloading and the set up. The organizer must provide a secure place to park the vehicle during the contract.
- The truck will cross the stage area at two points during the show, the organizer must make available three people/volunteers available during the show to ensure that these spaces are secure when the car crosses the stage.

### **Electricity**

Electricity will be needed for musical instruments and sound systems. Depending on the configuration, we need electricity in each of the spaces, unless they are close to each other.

### **Dressing room**

A nearby dressing room with toilets, a mirror and a water point to refill water bottles.

**ICE CUBES AND PLASTIC BAGS NEARBY IN CASE OF INJURIES.**

Tea, coffee, fruit juice, bread, ham and cheese, dried fruit, fruit and biscuits should be available.

The dressing room must be available from the set up to the breakdown of the show.

If possible, the company will need to use a washing machine and dryer after the performance.

2 tarpaulins of 8m x 8m in case of rain to protect our equipment during the set up.

## Sound system

If you have any questions regarding the sound system, contact the musician.

**Matias Plaul +33 6 42 55 42 89 (Whatzapp) +34 673 473 345, [plaulito@hotmail.com](mailto:plaulito@hotmail.com)**

Music from the show will be performed and broadcast live.

The music will occupy a very important place in the performance, a sound technician will therefore be necessary for the editing and broadcasting of the sound during the show.

We have live music with

- 2 guitars
- 1 keyboard
- 1 electric bass
- 1 computer with card (jack-jack output)
- some voice

### Material to be provided by the organizer

- 4 or 6 speakers
- 2 subwoofers
- 4 returns
- Sound console with at least 9 channels
- 3 microphone stands and 3 SM-58 microphones
- 1 HF SM-58 HF microphone or similar
- 1 Micro SM57
- 6 20m Canon cables
- 2 jack-jack cables of 5 m (out of sound card)
- 1 table (110x70 cm minimum with black fabric to cover)
- 3 DI to connect the bass and the output of the sound card



## **Work schedule – see document attached**

Before the arrival of the company, communication about the spaces is necessary to determine suitable location. It will be done by exchanging photos/videos with the help of Google Map.

### **Acrobatic technical contact**

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### **Day D-1**

Arrival of the team, visit to the spaces and decision will be taken regarding the set up and the adaptation of the show to the proposed venue. Eventually it will be necessary to start part of the set up if necessary. The decision will be made on site.

### **Day D**

#### **Morning: 3H**

**The unloading of the sound system should have been done before the set up.**

2h set up of the acrobatic equipment during the set-up of the system by your technicians with our musician

1h of sound check

#### **After noon: 3H**

45 min cue to cue of the show with the sound technician and the volunteers

30 min rehearsals on the balcony

1h15 warm up

30min break for the artists.

Presence of the volunteers 30 minutes before the show

#### **Show and break down: 3h**

Show 1h

Time for the public to leave 30 min

Break down 1h30 after the show.

### **Personnel required**

#### **For set up**

- a technical director
- a sound technician
- 1 technician or volunteer

#### **During the show**

- a sound technician
- 3 technicians or volunteers to ensure safety for the passage of the car

#### **For breakdown**

- a sound technician
- 3 technicians or volunteers to help us

## Typical schedule

Day D-1	H	Actions	Technical director			
	1h at night	Identification on-site of the three areas	1			
<b>Start of the day</b>						
Day D	H	Actions	Technical director	Sound technician	Stage manager	Volunteers
<b>1st service 3h</b> Set up Sound check	2h	Unloading of the truck Set up chinese pole & mats Sound set up	1	1	1	-
	1h	Sound check	1	1	1	-
<b>Lunch</b>						
<b>2nd service 6 hours</b>  Rehearsals Show Disassembly	45 min	Cue to cue	1	1	1	3
	30 min	Rehearsals on the balcony	1	-	-	-
	1h15	Warm up	1	1	1	-
	30 min	Artists break Presence of the volunteers before the show	1	1	1	3
	<b>1h</b>	<b>Show</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>3</b>
	1h30	Disassembly Loading of the truck	1	1	1	3
<b>End of the day</b>						

## **Musique spectacle « Borderline »**, Cirque ENTRE NOUS

- 1\_ Mât double, Alejandro Manuel Dutra, (numéro de série en cours de dépôt), 5:30
- 2\_ Mât tordu, Alejandro Manuel Dutra, (numéro de série en cours de dépôt), 8:00
- 3\_ Little green bag, George Baker sélection, Auteurs Jan Visser et George Baker, 3:17
- 4\_ Fuego, Bomba stereo, Federico Simón Mejía Ochoa y Liliana margarita Suamet Ávila, 1:00
- 5\_ Mât suicide, Alejandro Manuel Dutra, (numéro de série en cours de dépôt), 6:00
- 6\_ Version joué live par Entre Nous de « Paloma negra », musique écrite Tomás Méndez, 3 min
- 7\_ Little green bag, George Baker sélection, Auteurs Jan Visser et George Baker, 1:00

## **Legal Notice**

### **Co-productions and support**

**DRAC - Préfet de la région d'Occitanie**

**La Cigalière - Sérignan (34)**

**L'Usine - CNAREP, Tournefeuille (31)**

**Pôle Cirque La Verrerie d'Alès (30)**

**Nil Obstrat** centre de création artistique et technique dédié aux arts de la rue, arts du cirque et plastiques urbains - Serge Calvier, Saint-Ouen-l'Aumône (95)

**Le festival les années Joué à Joué les Tours (37)**

**Laval Agglo (53)**

**L'Estruch**, Fabrica de creación, Sabadell (Esp)

**Tub d'Assaig** à Terrassa (Esp)

**Circus Concept**

**Cirque Entre Nous**

### **Residency**

**La Cigalière - Sérignan (34)**

**Pôle Cirque La Verrerie d'Alès (30)**

**Nil Obstrat - Serge Calvier, Saint-Ouen-l'Aumône (95)**

**L'Estruch**, Fabrica de creacion, Sabadell (Esp)

**Tub d'Assaig**, Terrassa (Esp)

**La Central del circ**, Barcelone (Esp)

**Le 37e Parallèle**, Tours (37)

**Les 3 éléphants**, Laval (53)

**La Bau**, Les Franqueses del Vallès (Esp)

**L'Obrado**, espace de creación, Deltebre (Esp)

**“Borderline” is not registered with the SACD.**

### **Cancelation**

**THE SHOW CANNOT TAKE PLACE IF IT IS RAINING OR IF THE SPACE IS DAMP. IF POSSIBLE DO NOT PLAN THE SHOW IN FULL SUN DURING THE HOT HOURS OF THE DAY.** If something is unclear to you or you cannot provide the requested material, please let us know in advance. This technical sheet is an integral part of the contract.

## Appendices

### Truck Renault Traffic

Dimensions: 3m35 x 1m85 x 1m95



### Examples of anchor points

Counterweights, water containers, sandbags, columns



Big tent clamps





## Space and scenography

### Start of the show



### Double Chinese pole



### Crooked Chinese pole

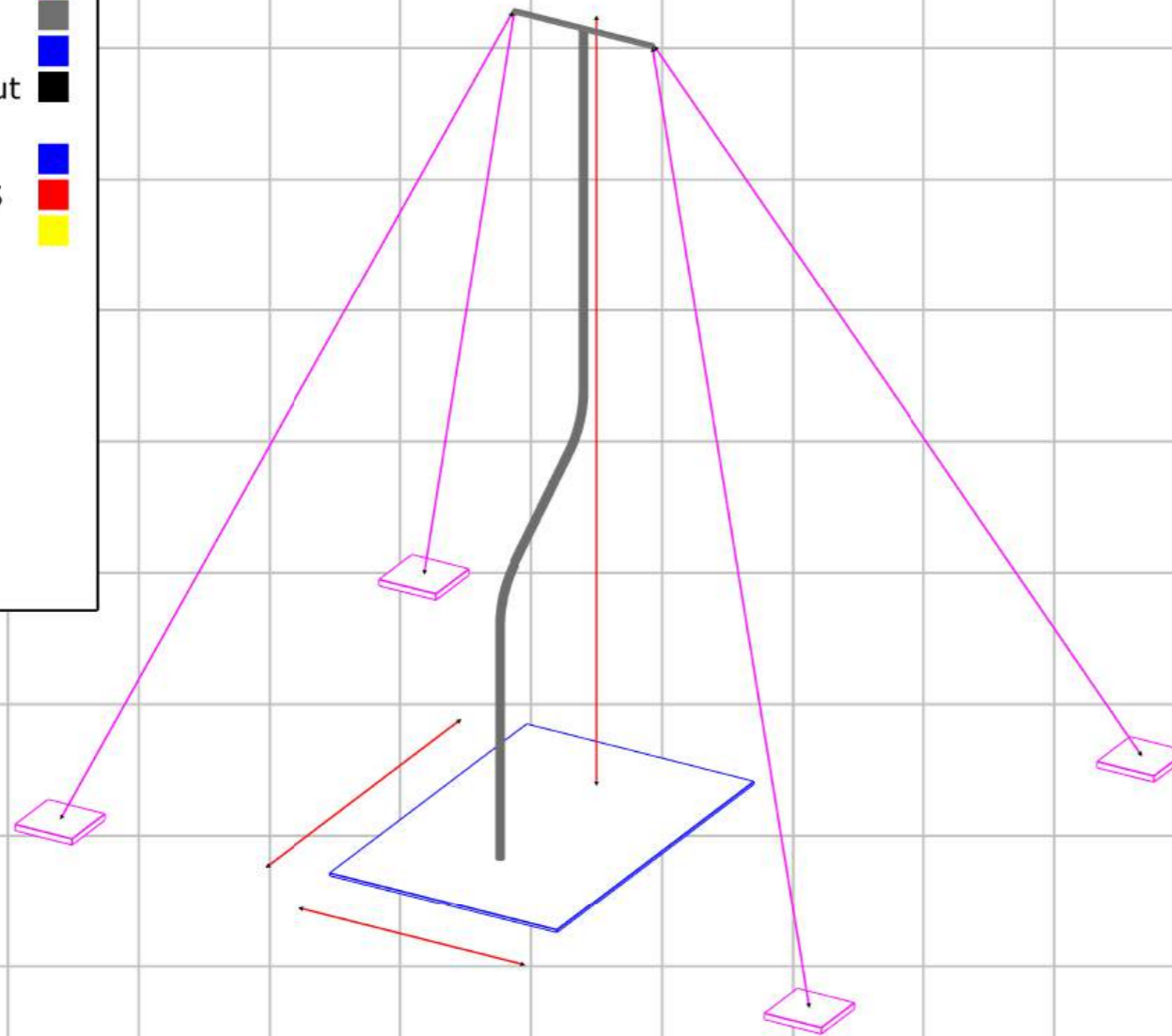


**Window Chinese pole / balcony / tree / mow wall / scaffolding**



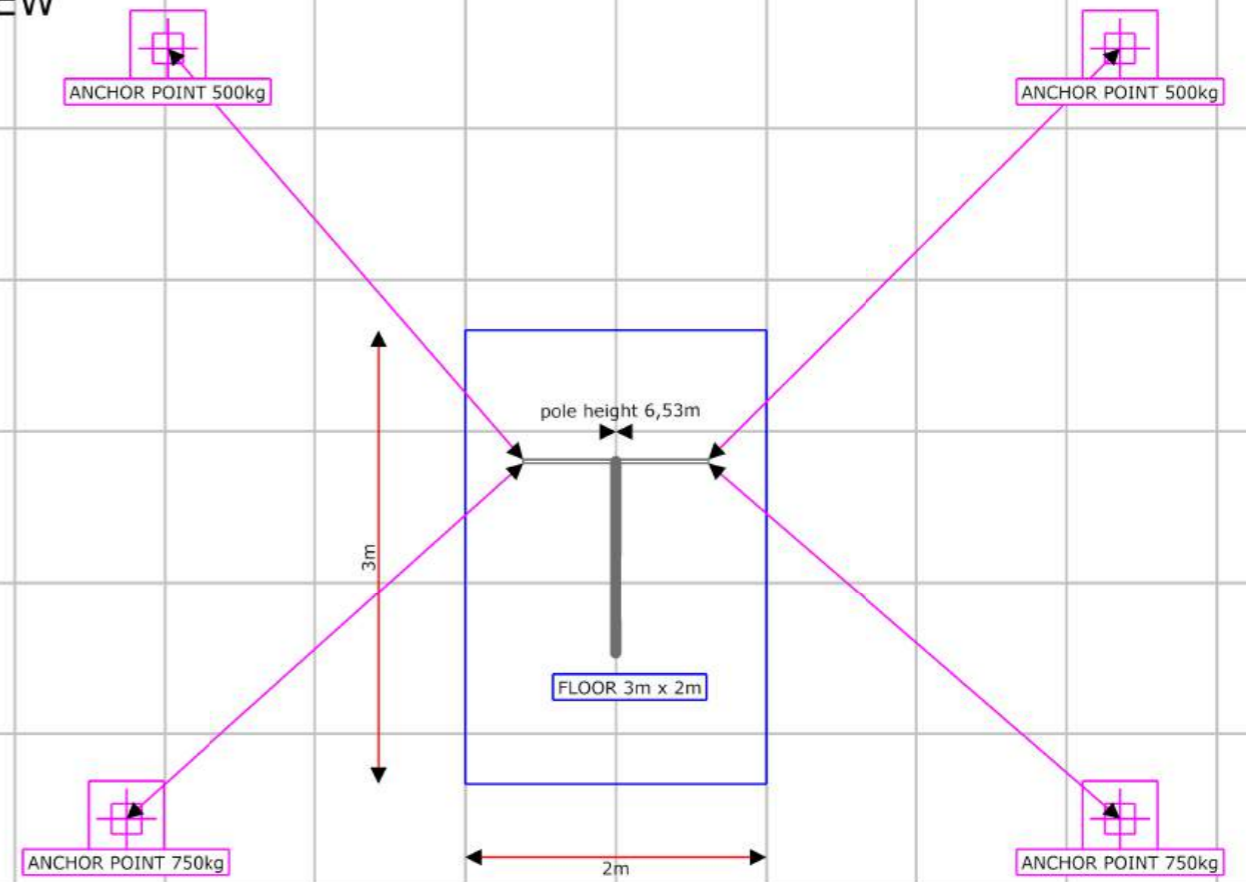
### 3D VIEW

- Layer
- ANCHOR POINTS ■
  - CABLES ■
  - CHINESE POLE ■
  - COMMENT ■
  - Calque par défaut ■
  - Defpoints ■
  - FLOOR ■
  - MEASUREMENTS ■
  - z.PIGE ■



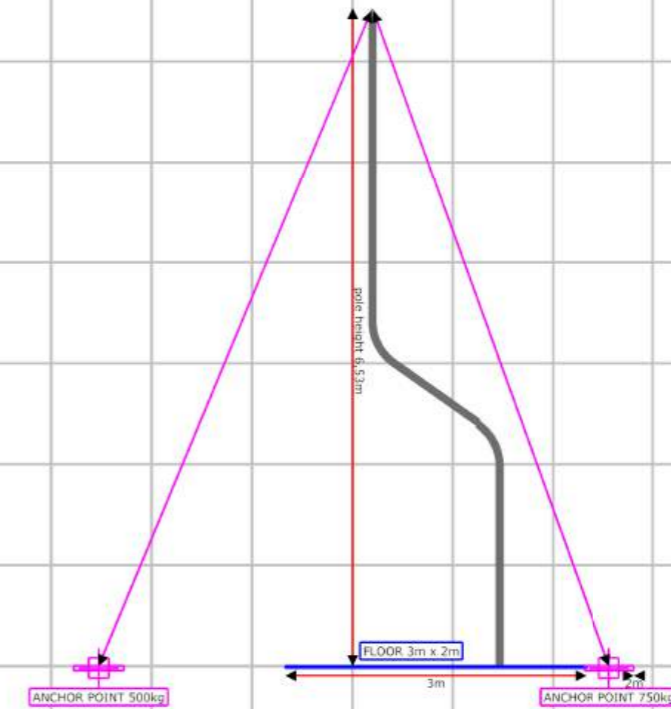
Pour un haubanage optimal, l'angle des câbles doit être de 90° les uns par rapport aux autres. En fonction de l'espace disponible, des ajustements sont possibles.

### TOP VIEW



Echelle: 1:50

### SIDE VIEW



Echelle: 1:75

Projet  
**BORDERLINE // Mât tordu**

Lieu du projet

Date du projet

Nom du client  
**CIRQUE ENTRE NOUS**

Dessiné par  
**Antoine Hansberger // a.hansberger@mailo.com**

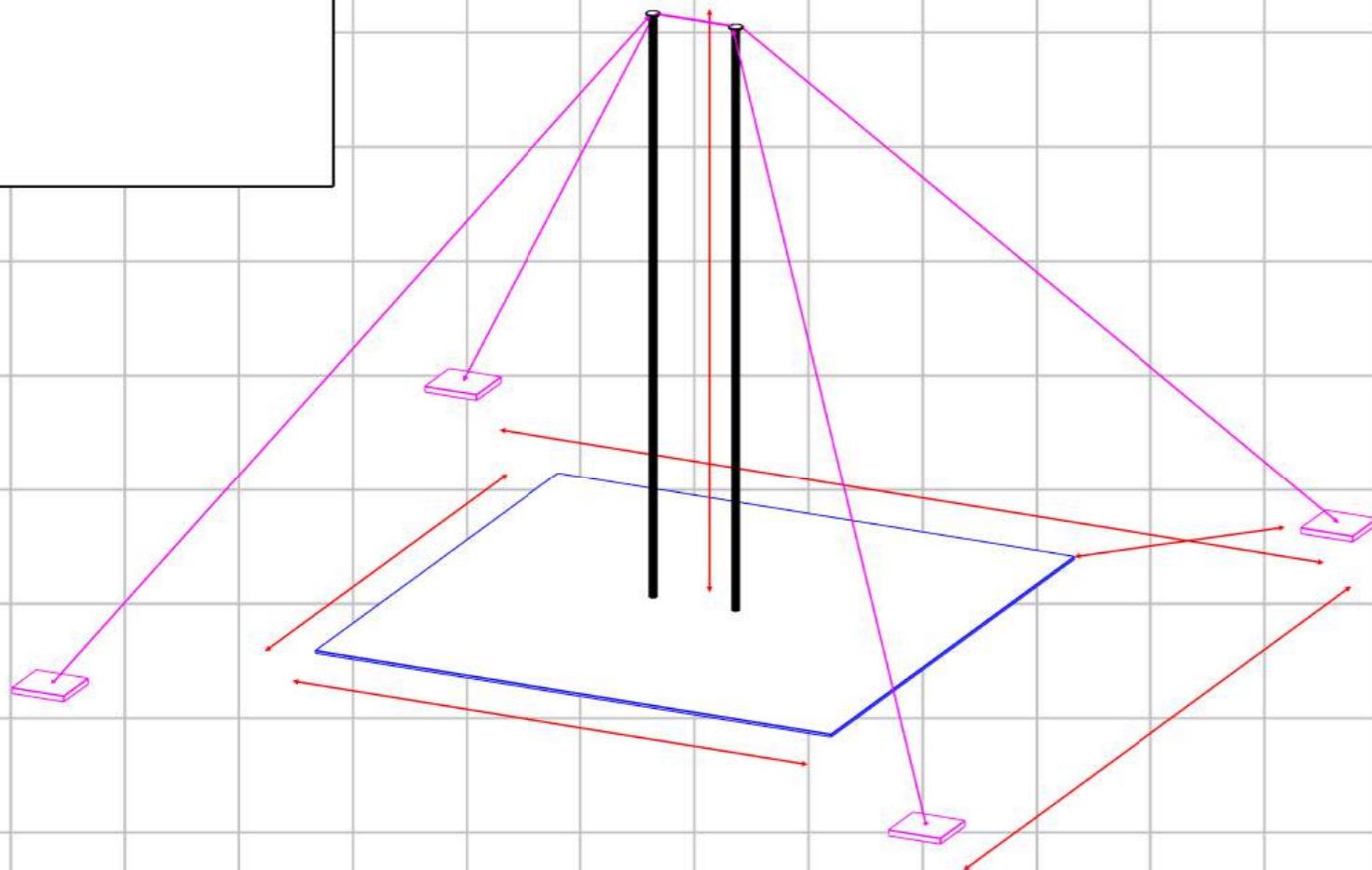
Numéro de version  
**3**

nom du fichier  
**EN BORDERLINE Mât tordu.c2p**

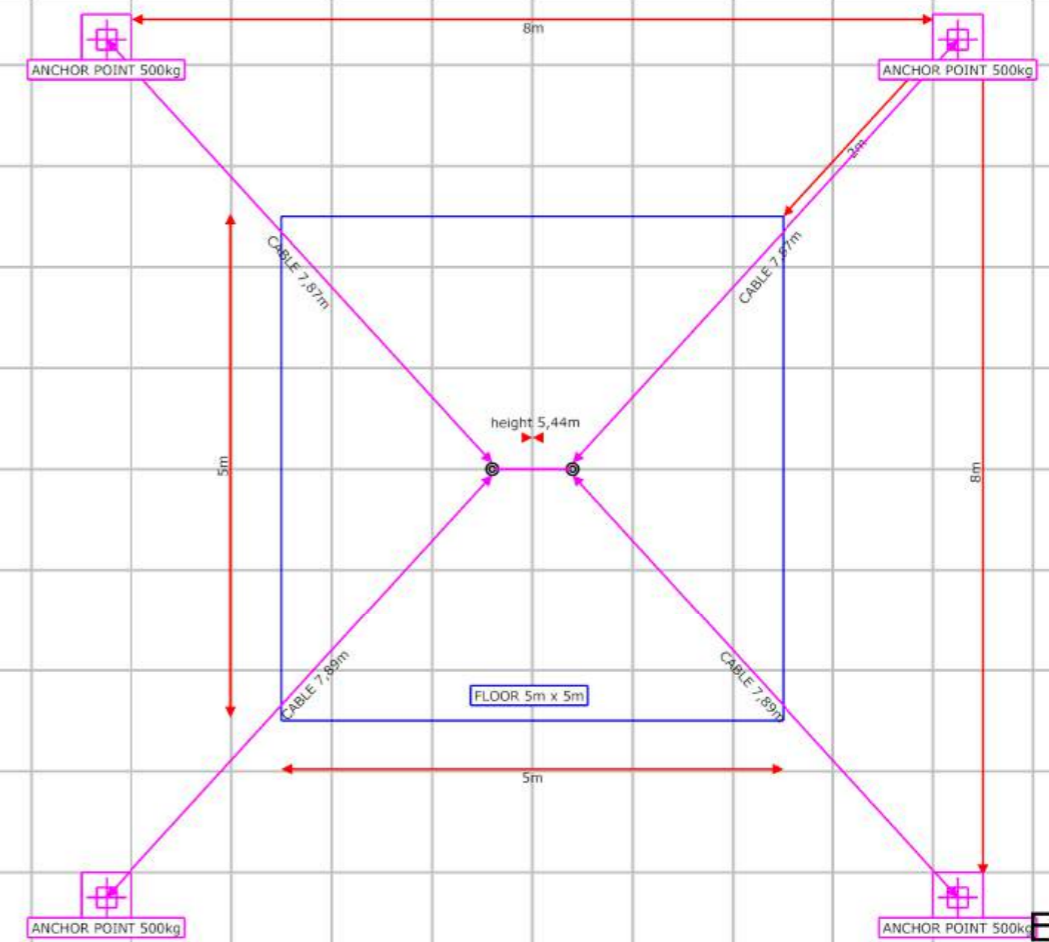
En-tête du document

### 3D VIEW

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CABLES	<span style="color: magenta;">—</span>
CHINESE POLE	<span style="color: black;">—</span>
COMMENT	<span style="color: blue;">—</span>
Calque par défaut	<span style="color: black;">—</span>
Defpoints	<span style="color: black;">—</span>
FLOOR	<span style="color: blue;">—</span>
MEASUREMENTS	<span style="color: red;">—</span>
z.PIGE	<span style="color: yellow;">—</span>

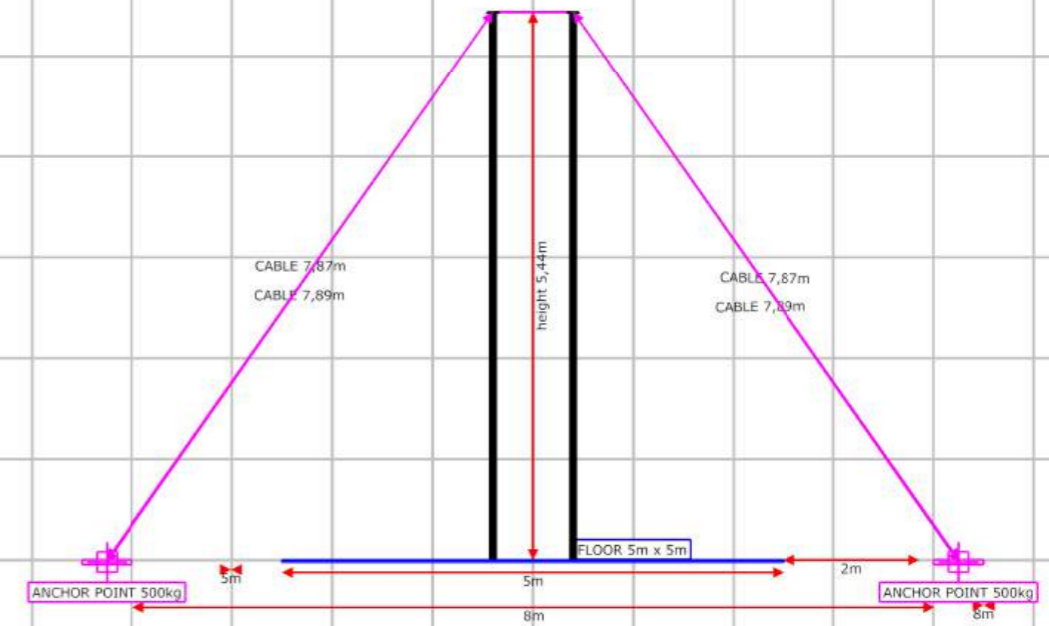


### TOP VIEW



Echelle: 1:75

### FRONT VIEW



Echelle: 1:75

Projet  
**BORDERLINE // Mâts doubles**

Lieu du projet

Date du projet

Nom du client

**CIRQUE ENTRE NOUS**

Dessiné par

**Antoine Hansberger // a.hansberger@mailo.com**

Numéro de version

**2**

nom du fichier

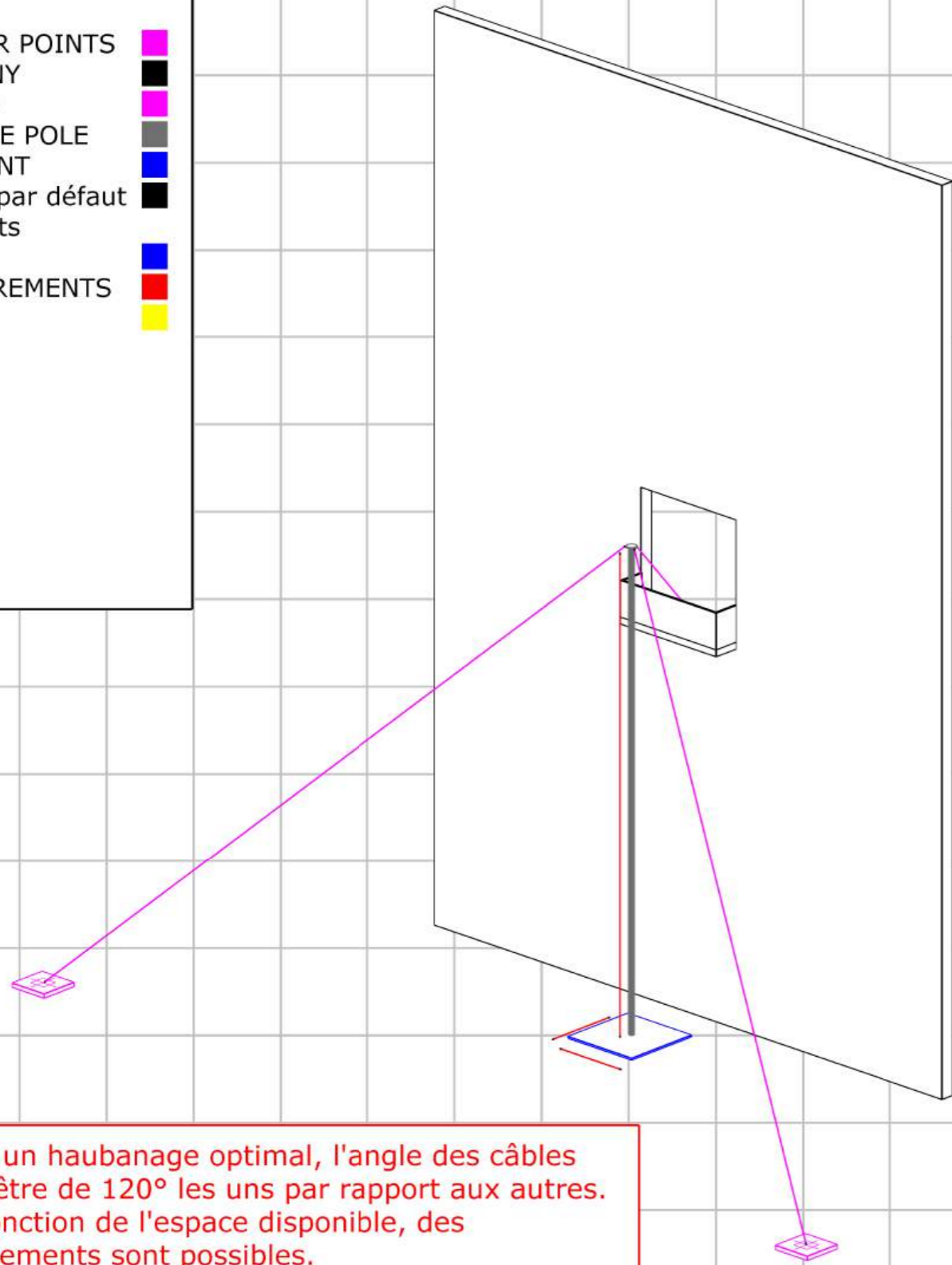
**EN BORDERLINE Mâts Double.c2p**

En-tête du document

# 3D VIEW

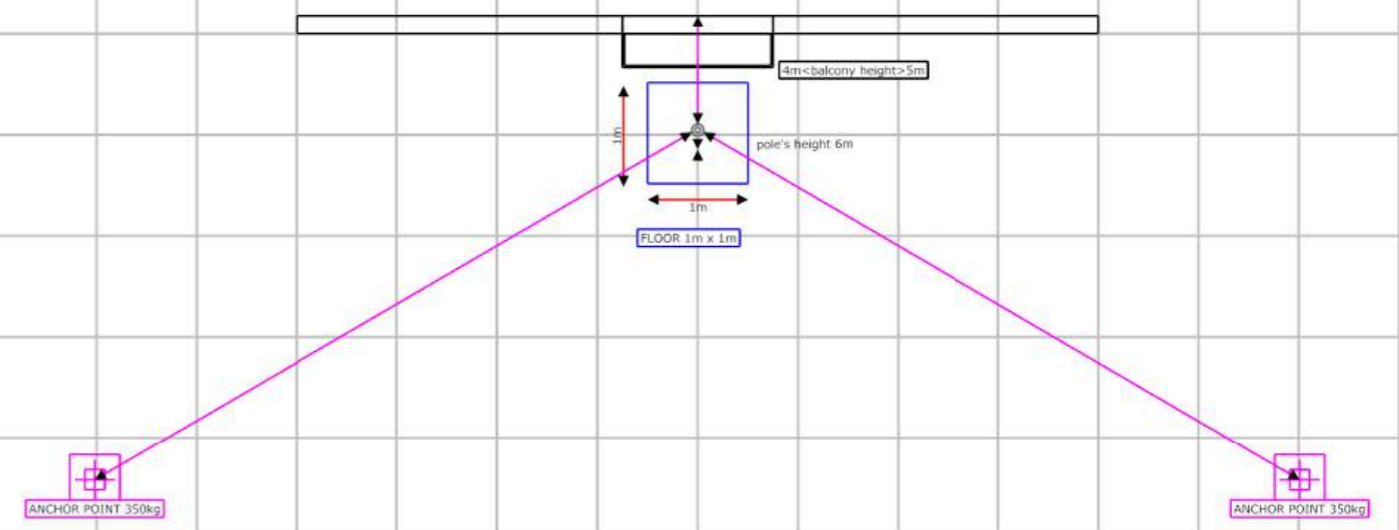
Layer

- ANCHOR POINTS ■
- BALCONY ■
- CABLES ■
- CHINESE POLE ■
- COMMENT ■
- Calque par défaut ■
- Defpoints ■
- FLOOR ■
- MEASUREMENTS ■
- z.PIGE ■



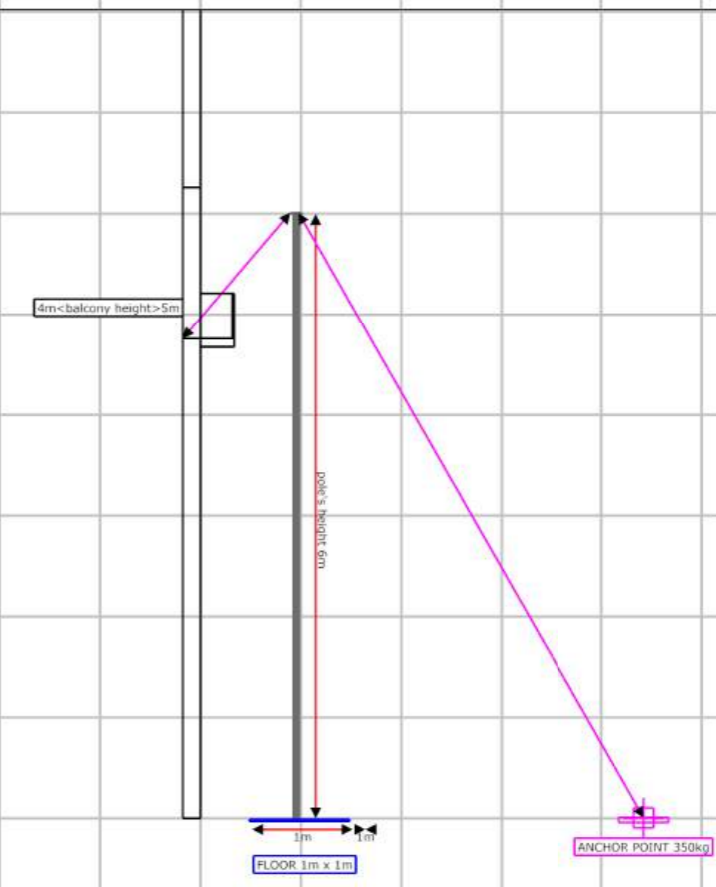
Pour un haubanage optimal, l'angle des câbles doit être de 120° les uns par rapport aux autres. En fonction de l'espace disponible, des ajustements sont possibles.

# TOP VIEW



Echelle: 1:75

# SIDE VIEW



Echelle: 1:75

Projet <b>BORDERLINE // Mât fenêtre</b>		Date du projet	
Lieu du projet		Date du projet	
Nom du client <b>CIRQUE ENTRE NOUS</b>			
Dessiné par <b>Antoine Hansberger // a.hansberger@mailo.com</b>		Numéro de version <b>2</b>	nom du fichier <b>EN BORDERLINE Mât fenêtre.c2p</b>
			En-tête du document