

Cirque Entre Nous

BORDERLINE

Technical sheet

Duration : 60 minutes

Contact for diffusion and production

Les filles du Jolivet
Laetitia Sarrazin +33 (0)6 41 91 04 64
diffusion@lesfillesdujolivet.com

Artistic 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 outdoor spaces with movement of the public

Configuration 2: 1 large outdoor space

Configuration 3: 1 long outdoor space

Maximum audience: 500

Performance time: 1 or 2 hours before sunset

The show must be performed 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 in which 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 takes care of the set-up and the dismantling.

If the installation seems complex, contact us so we can find a solution suited to your area. We regularly adapt the set up depending on the location.

The equipment is composed of

- A truck
- Four Chinese poles including one crooked pole
- A sofa
- Puzzle rubber acrobatic mats
- Musical instruments
- Various accessories for rigging the Chinese poles (11 cables, 1 bar to connect the double pole, 11 ratchet straps to put tension, quick links, carabiners, 1-ton straps 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 required load distributed 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 outdoor spaces 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 5 m x 5 m. We will cover it with acrobatic puzzle mats.

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

Crooked Chinese pole

Open place inspiring poetry, gentleness, and calm.

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

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

Window Chinese pole

The artists must be able to access a balcony facing the audience with a height between 3.5 m and 5 m. The 6 m high carbon Chinese pole (it can also be mounted at 7 m or 5 m) 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 or 4 anchor points, 1 or 2 anchor points on the balcony and 1 or 2 points of 350 kg on the ground.

Configuration 2: 1 large outdoor playing area.

Smooth and flat floor of 20 m x 20 m.

8 anchor points, 4x500 kg, 2x1000 kg 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 24 m x 10 m.

7 anchor points, 4x1000 kg, 2x500 kg 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. **If it seems impossible to allow vehicle access, we can replace it with bicycle access, but you would need to provide us with a bicycle in working condition.**

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 performance area twice 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. **If we use the bicycle, we will need someone to help us to keep it safe between uses.**

Electricity Alimentation 230V / 16A

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 strike 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 (WhatsApp) +34 673 473 345, plaulito@hotmail.com

Music from the show will be performed and broadcast live.

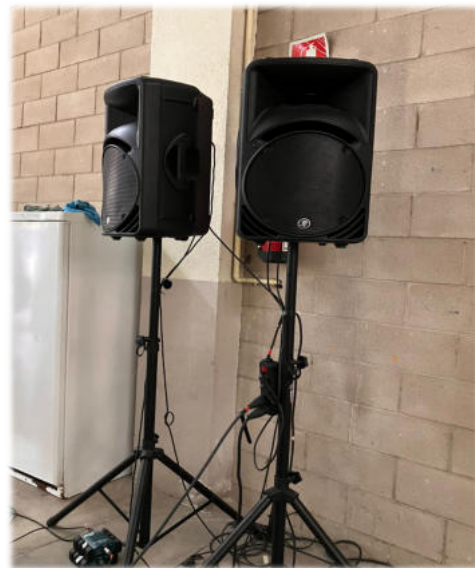
The music will occupy a very important place in the performance, a sound technician will therefore be necessary for the set up and operation of the sound during the show.

We have live music with

- 2 guitars
- 1 keyboard
- 1 electric bass
- 1 computer with sound card (jack / jack output)
- vocals

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 XLR cables (20 m)
- 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 Maps.

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

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: 3 h

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

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

1 h of sound check

Afternoon: 3 h

45 min cue to cue rehearsal with the sound technician and the volunteers

30 min rehearsals on the balcony

1 h 15 warm up

30 min break for the artists.

Presence of the volunteers 30 minutes before the show

Show and break down: 3 h

Show 1 h

Time for the public to leave 30 min

Break down 1 h 30 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 vehicle or bicycle access and assist with audience movement.

For breakdown

- a sound technician and 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			
Start of the day						
Day D	H	Actions	Technical director	Sound technician	Stage manager	Volunteers
1st service 3h 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	-
Lunch						
2nd service 6 hours 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
	1h	Show	1	1	1	3
	1h30	Disassembly Loading of the truck	1	1	1	3
End of the day						

Music for the show « Borderline », Cirque Entre Nous

- 1_ Little green bag, George Baker sélection, Auteurs Jan Visser et George Baker, 3:17
- 2_ Fuego, Bomba Estéreo, Federico Simón Mejía Ochoa y Liliana margarita Suamet Ávila, 1:00
- 3_ Live version performed by Entre Nous of « Paloma negra », written by Tomás Méndez, 3 min

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'Obrador, 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 (site access and parking)

Dimensions : 3.35 m x 1.85 m x 1.95 m



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



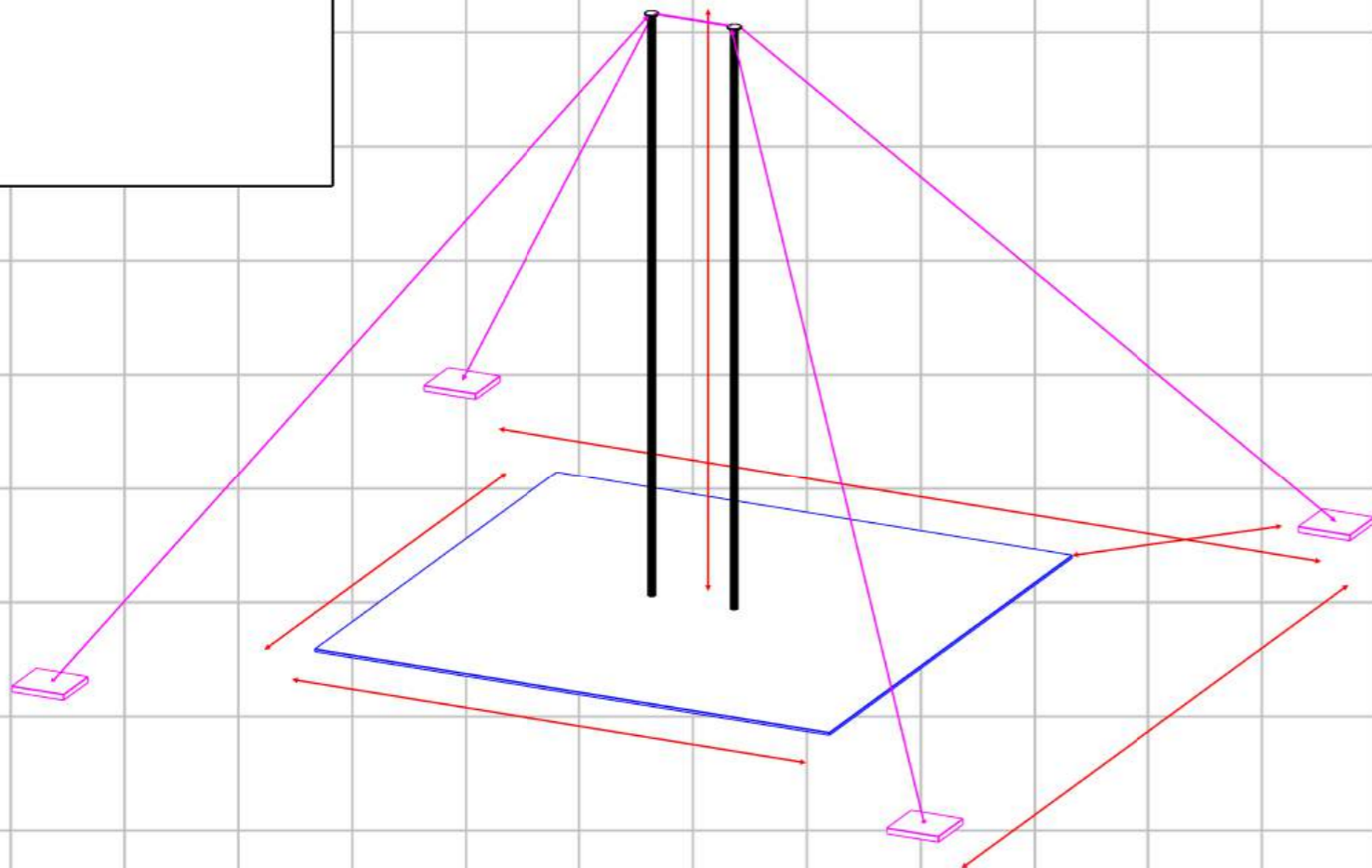
Window Chinese pole / balcony / tree / low wall / scaffolding



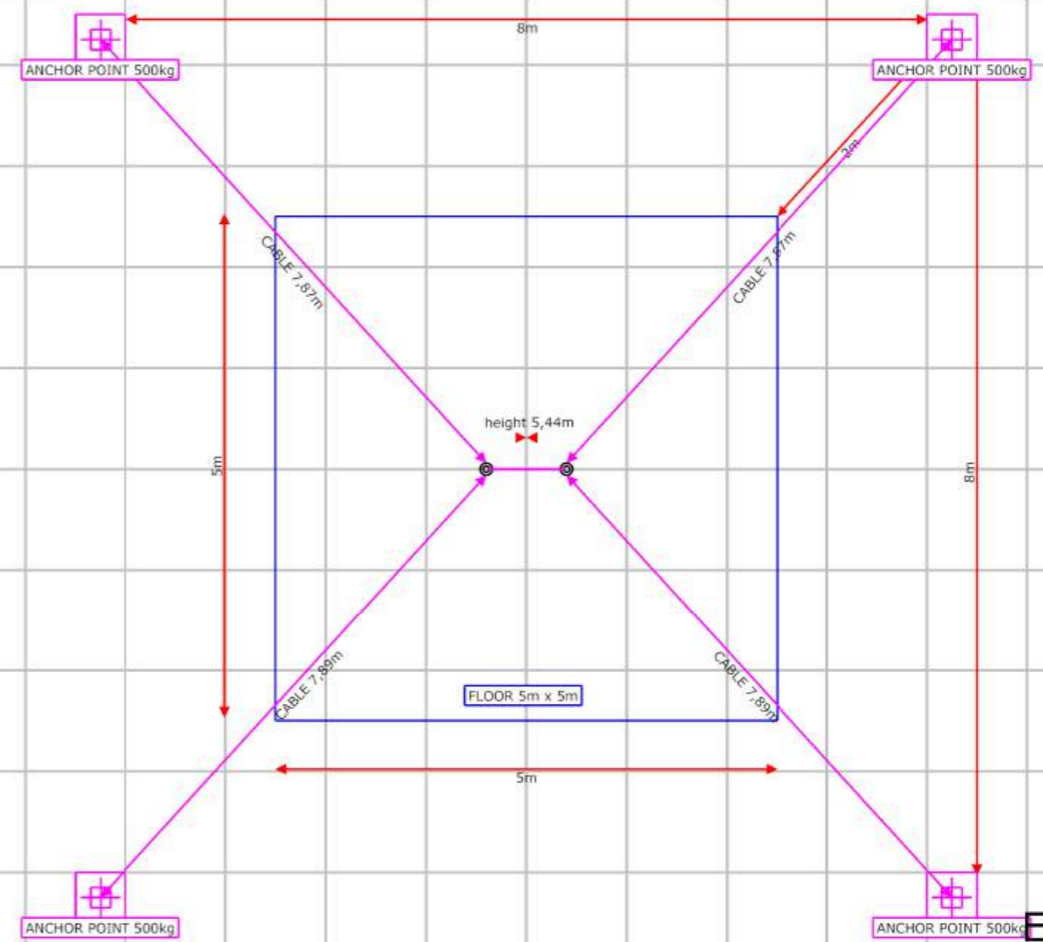
3D VIEW

Layer

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

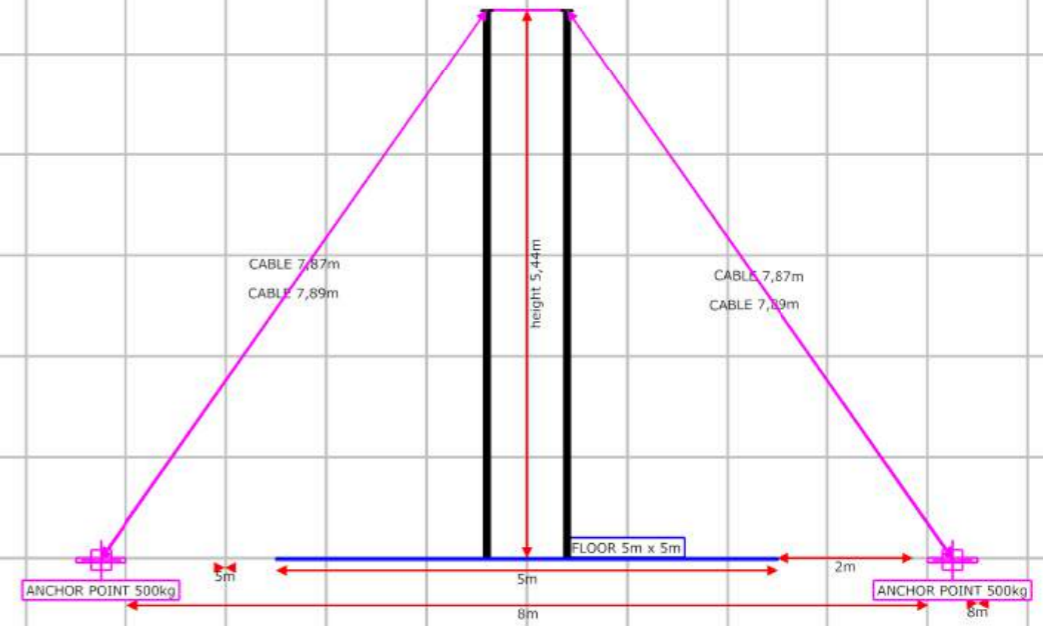


TOP VIEW



Echelle: 1:75

FRONT VIEW



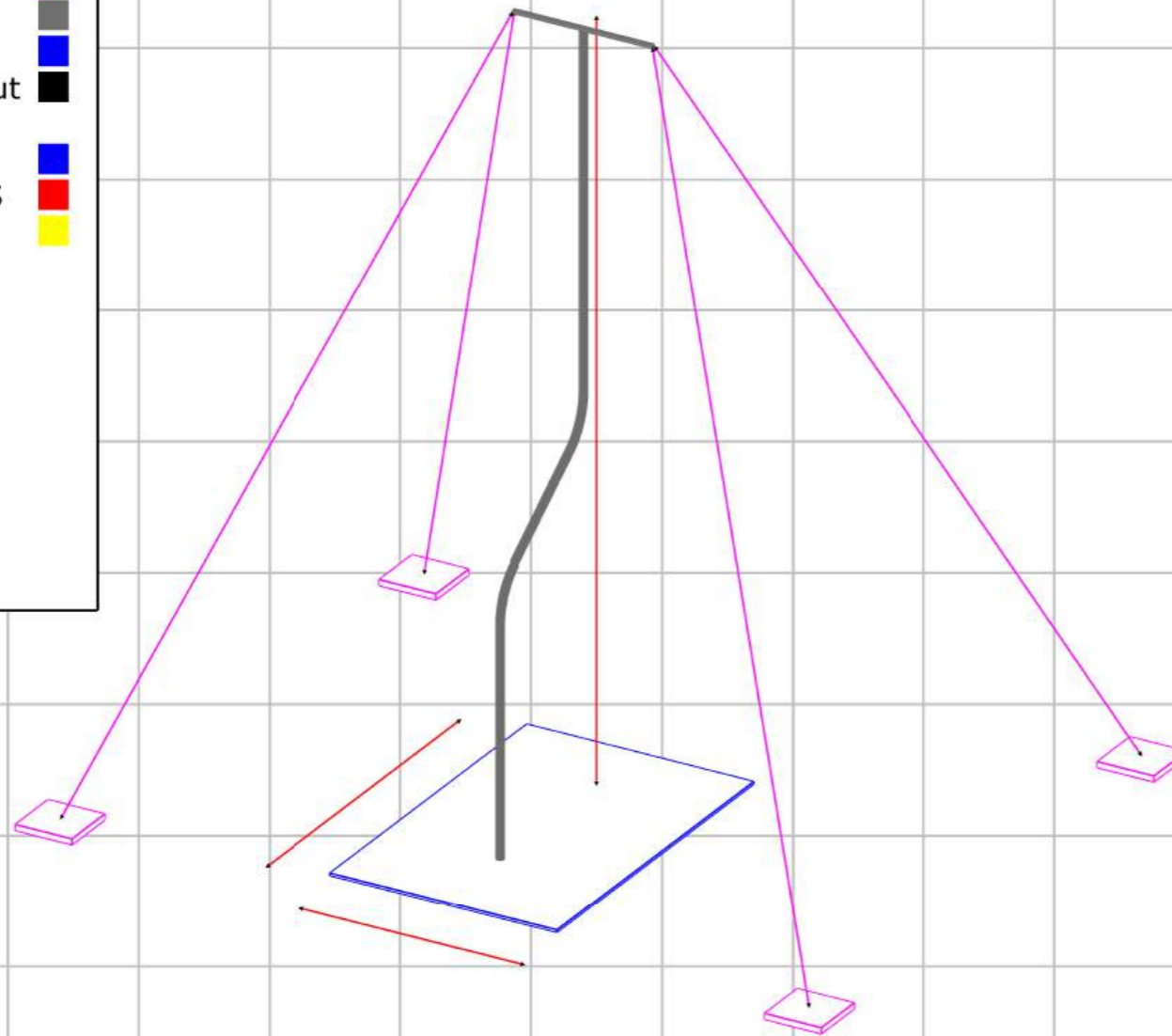
Echelle: 1:75

Projet BORDERLINE // Mâts doubles		Date du projet	
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

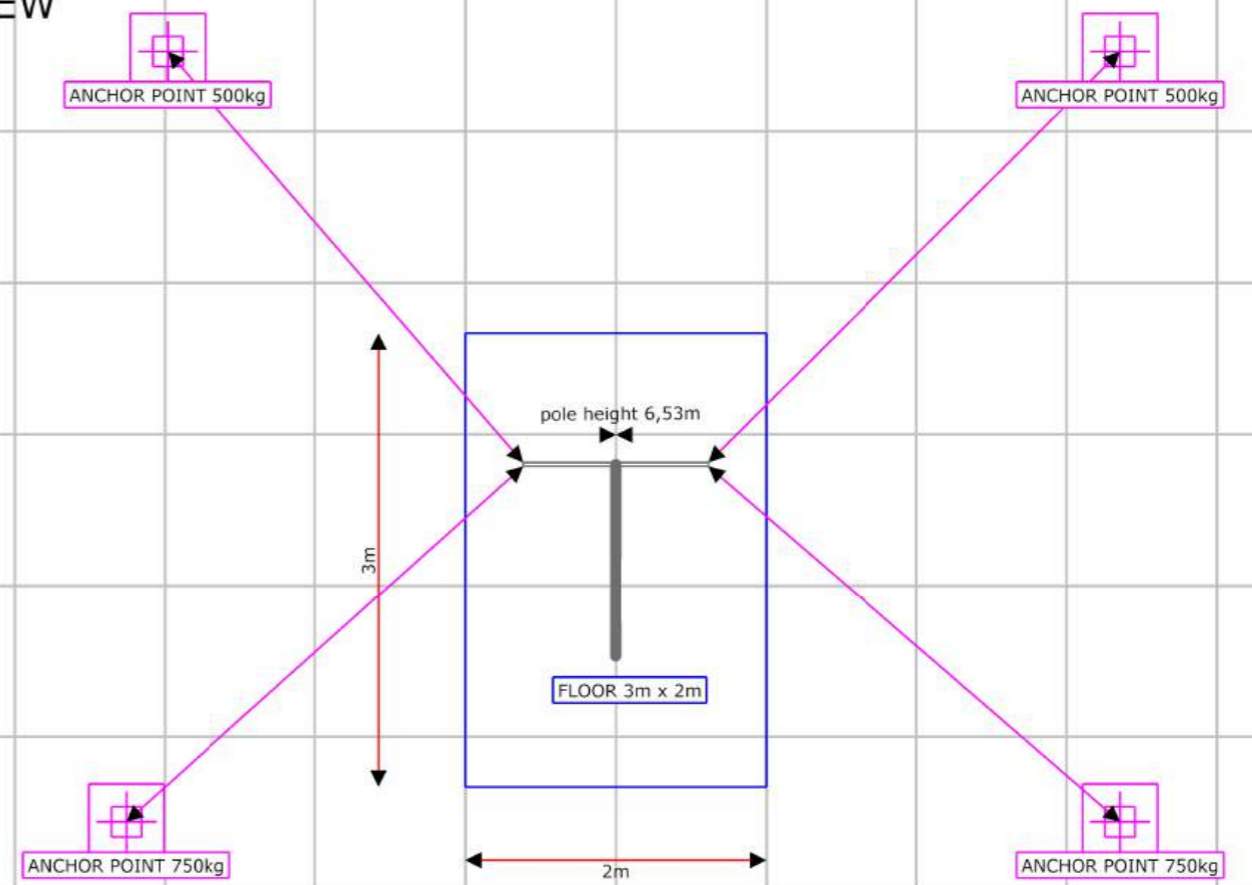
Layer

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



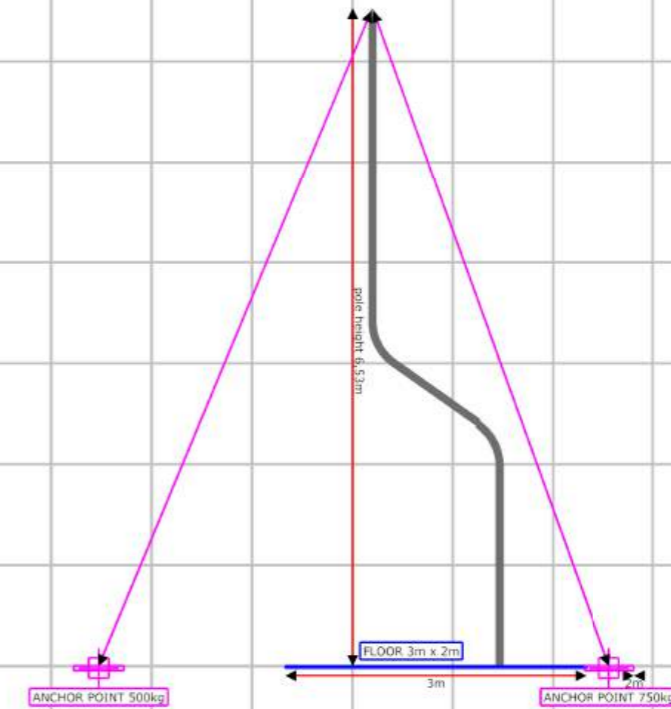
Pour un haubanage optimal, l'angle des câbles doit être de 90° les uns par rapport aux autres. En fonction de l'espace disponible, des ajustements sont possibles.

TOP VIEW



Echelle: 1:50

SIDE VIEW



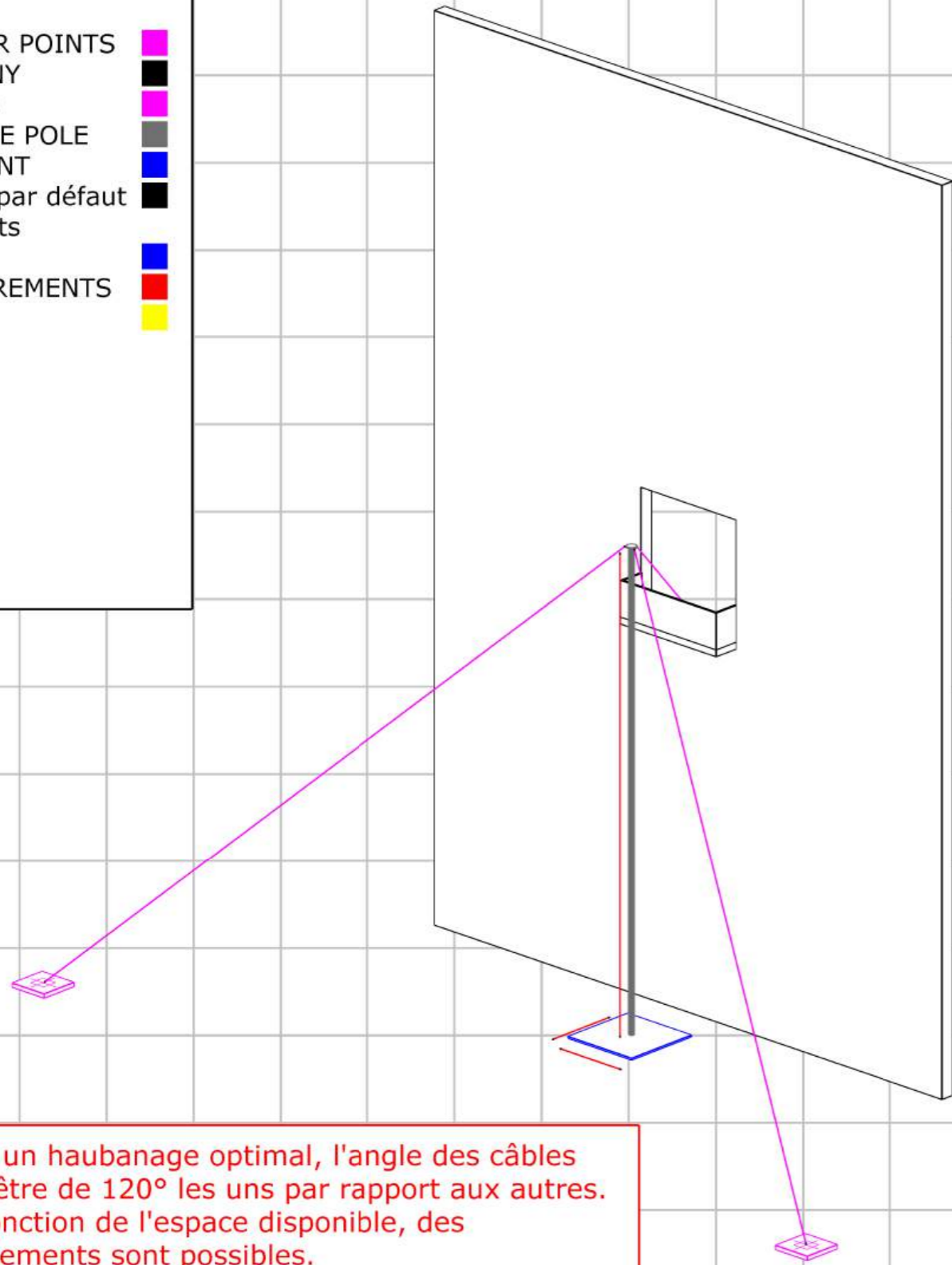
Echelle: 1:75

Projet BORDERLINE // Mât tordu		Date du projet	
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

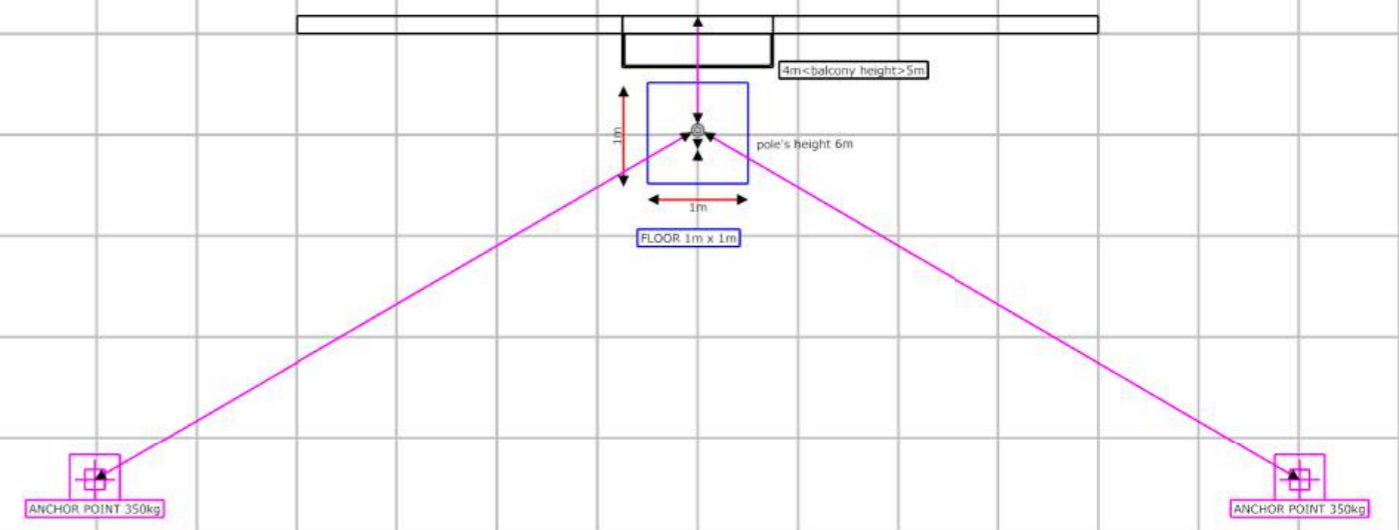
Layer

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



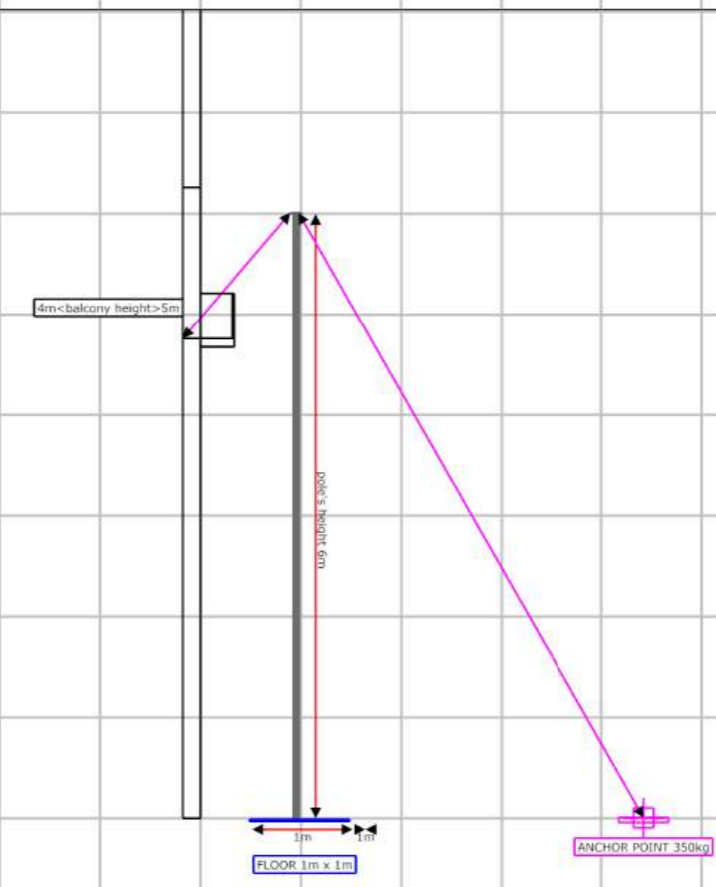
Pour un haubanage optimal, l'angle des câbles doit être de 120° les uns par rapport aux autres. En fonction de l'espace disponible, des ajustements sont possibles.

TOP VIEW



Echelle: 1:75

SIDE VIEW



Echelle: 1:75

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