

CIRCA

“Audiences have come to expect the earth from Circa... Beyond gives them the moon as well.”
- The Stage, UK”



Beyond

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ABOUT THE SHOW

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There is a line between human and animal, between madness and sanity, between logic and dream... We invite you to step over this line...and go Beyond


Beyond is warm, surreal and unexpectedly moving. Blending dynamic circus acts like trapeze and Chinese pole with multiple rabbit heads, rubics cubes and blindfolds, set to a bewitching mix of show tunes, ballads and electronica, this creation delights and enchants.

Beyond is set on multiple stages within stages - small red-curtained worlds that offer a glimpse of this rich and empathetic world. Maybe we are in a cabaret, a zoo, an asylum or a stage. Seven artists have gathered here tonight to express their inner selves and to connect with each other and the audience.

Over the course of Beyond we meet the artists, marvel at their skills, enter their personalities and emerge into a strangely beautiful and curiously tender world.

With work that has toured to 28 countries across six continents since 2006, the company is relevant across cultures, audiences and venues. It's the appeal of something that is skillful but hasn't forgotten that to be human is, in the first instance, to feel. Where other companies tend to add elements (story, character) Circa's work is a stripped back circus of the heart. It finds new emotional landscapes inside what is generally considered to be a spectacle.

Watch the trailer for *Beyond* here:

<http://www.youtube.com/watch?v=RmmEXpmraGg&feature=youtu.be> 

ABOUT THE COMPANY

COMPANY PROFILE (SHORT)

From Brisbane, Australia comes a bold new vision of contemporary circus. A blending of bodies, light, sound and skills. A place where acrobatics and movement meld into a seamless whole. A celebration of the expressive possibilities of the human body at its extremes.

Since 2006 Circa has toured to 28 countries across six continents. Critics have raved about its shows calling the work "stunning...exquisite... heart-stopping" and "electrically charged".

COMPANY PROFILE (LONG)

From Brisbane, Australia comes a bold new vision of contemporary circus. A blending of bodies, light, sound and skills. A place where acrobatics and

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movement meld into a seamless whole. A celebration of the expressive possibilities of the human body at its extremes. Since 2006 Circa has toured to 28 countries across six continents. Circa's work has been rapturously received by audiences, presenters and critics around the world. Critics have raved about Circa calling the work "stunning...exquisite... heart-stopping" and "electrically charged".

Circa's current touring shows span diverse contexts from works for families in traditional arts centres to European contemporary arts festivals. Its works are highly innovative genre-bending pieces that stretch the practice and perceptions of circus. Circa features a full time ensemble, a concentrated administrative team and a dedicated circus studio. In 2013 Circa performed over 420 performances to over 150,000 audience members locally, nationally and internationally.

Circa also runs a Training Centre with an impressive workshop program in Brisbane at our professional studio, in schools and with partners throughout Queensland and beyond. On top of our term based and one-off training activities, Circa has an impressive track record of producing quality workshops for children, young people and adults in a range of community contexts. In 2013 Circa's Training Centre programs reached an audience of over 19,000 people.

QUOTES FROM REVIEWERS

"A masterpiece that sparkles, like the finest champagne."

BERLIN MORGENPOST

"Audiences have come to expect the earth from Circa... Beyond gives them the moon as well."

THE STAGE, UK

"Ridiculously charming and outrageously skilled."

THE GUARDIAN, UK

"Simply stunning."

THE PUBLIC REVIEWS, UK

"My heart is in my mouth..."

THE CIRCUS DIARIES, UK

"... Breathtaking"

THE GUARDIAN, UK

REVIEWS

Berliner Morgenpost August 20, 2013 **Stage Review** Darwin in Wonderland

A beautiful woman tempts you with irresistible flexibility behind the curtain. Her movements are somewhat unsettling, but they make you curious for more. So you follow her willingly - and suddenly find yourself in a completely different world. Here, three round, deep-red stage booths give off a slightly wicked feel. Yet, instead of any illicit goings-on, things become wondrous considering the acrobats with huge, fluffy rabbit heads and the energetic older gentleman with the distinctive whiskers.

Alice in Wonderland meets Charles Darwin: welcome to the wonderfully bizarre world of CIRCA! "Beyond" is the name of the new cabaret show at the Chamäleon Theatre, the brainchild of director Yaron Lifschitz, which bears the meaningful subtitle "The Beast". The piece explores all the shades of human nature as well as the fine line between humans and animals, dreaming and logic.

It sounds deeply philosophical. And it is, but only on the second or third look. The superb Australian ensemble really understands how to combine captivating artistry and fast-paced Vaudeville, poetry and comedy in such a way that you cannot fail to be amazed. In doing so, it is not the men but rather the women who set the pace of the circus to swinging jazz and electronic minimal vibes. Such as with strong hand-in-hand acrobatics unlike anything seen before, a dizzying, agile balancing act on wobbly Rubik's Cubes while blindfolded, or wonderful routines in the air using silks, a trapeze or rope.

The relaxed casualness with which the body's flexibility is put to the test is particularly fascinating. A masterpiece that sparkles, like the finest champagne.

—

From the Berliner Zeitung

The Rubik's Cube is solved along the way
By Cornelia Geissler

The Australian artists from Circa are once again powerful, persistent and fast in their new show 'Beyond', which is as beautiful as a soap bubble. However, the promise of being able to take a glimpse into Alice's Wonderland at the Chamäleon was too much.

Ha ha, "world premiere". The term was meaningfully bandied about on several occasions by the manager of the Chamäleon. And yet the troupe, who is currently guesting at the Hackeschen Höfen in the centre of Berlin,

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comes from Australia. They surely must have tried the show out at home before now! Laudatory statements from here and there were also printed on the programme sheet.

Nevertheless, it's a 'world premiere' for 'Beyond' in Berlin. Even the Culture Senator Klaus Wowereit wanted to take a look. He enjoyed himself. As did all the others in the room who proclaimed their 'bravos', applauded again and again, and even let out the occasional gasp of astonishment and wonder.

World premiere or not, the label isn't important. It is a wordless work of art that was performed and can now be seen over the coming months at the Chamäleon.

The Circa ensemble enchants with physicality. Four women and five men perform movements that amaze, as they are so varied, so powerful, persistent and fast. They know how to do their job and they were wisely instructed to perform on the good old trapeze, on poles, on silks and ropes, and even with each other.

You can even see this in the room, as an artist clings onto the silk in the air among those seated or spins through the air directly above everyone's heads while doing the splits. The women are particularly impressive due to their strength and flexibility. One casually carried a female and a male artist standing on top of each other on her shoulders. Later on, the same performer was also able to solve a completely mixed up Rubik's Cube while her colleagues jumped on her from all angles.

Two years ago, Circa guested at the same venue with its show 'Wunderkammer' - even back then, it was clear that the troupe mastered its artistic physical performances. And yet the new show, 'Beyond', still does not really tell a story, even though a few props, such as giant fluffy bunny heads and a bear costume, may lead you to think otherwise.

The claim that you may take a look at what is happening down the rabbit hole with Alice from Wonderland was unfortunately an exaggeration. Even the music, at least in the first half, seemed as though it had been put together in a completely random way. Nevertheless, 'Beyond' offers more than just a programme of numbers.

The individual actions intertwine or arise out of each other; small pantomime-like interludes enable a relationship between the performers to be seen. And the whole piece offers a playful atmosphere full of joie de vivre. It's as much fun as blowing bubbles: you are amazed by the small glittering and large dazzling shapes. They don't last long, but they lift your spirits. In the end, you feel as though the Chamäleon must have grown, as the show seems so expansive and colourful.

—

From Siegestsäule:

Magical premiere of 'Beyond' at the Chamäleon

The Australian company C!rca is back in town - with a world premiere.

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August 9 – It is actually set up in a really simple way, yet even the set for the new show at the Chamäleon is capable of bewitching you. On the stage are three small round stages fitted with red curtains. It feels like a mix between cabaret and a freak show - wicked, forbidden, weird, wonderful. For 'Beyond', the Australian company Circa turns into a harmonious unit consisting of highly visible individual personalities under the direction of Yaron Lifschitz. They work together like clockwork as they move around the large three-part stage: jumping, flying, spinning, with each other, over each other, against each other.

It's clear that the women dominate the evening: they are stunningly beautiful, highly flexible and unbelievably strong. Rowan Heydon-White, for instance, manages to hold two men with ease. She is a giant (if there is such a thing) who fits through a tennis racket and can sort the sides of a Rubik's Cube according to colours, while others jump around her and climb onto her. With 'Beyond', the company and director aim to blur the line between man and animal and go beyond the invisible barrier. However, in actual fact, the acrobats hover around the border of enchanting brilliance. They amaze the audience without crossing the line into heavy-handed sensation. There are sizzling moments between women, between men, between everyone - who with whom isn't really important. All in all, a perfectly composed show that thrilled the audience at the premiere.

Lyn Gardner, The Guardian "Circa: Beyond- review", published June 3, 2013 ★★ ★

<http://m.guardian.co.uk/stage/2013/jun/06/circa-beyond-review>

A man in a bear suit attempts to climb a Chinese pole, sliding away before skill finally triumphs over absurdity. Two women wearing outsize white rabbit heads with floppy ears watch over an increasingly flustered man doing a cigar-box balancing act. They tap their feet impatiently, glancing at imaginary watches as if they are close cousins of the perennially late White Rabbit from Alice in Wonderland.

There is something so dreamy and hallucinogenic about this latest show from Australian circus sorcerers Circa that you keep expecting to hear a blast of Grace Slick and Jefferson Airplane. Instead you get Frank Sinatra, Bonnie Tyler and Amanda Palmer, who do very nicely in a show that constantly points up the cartoon ridiculousness of human endeavour as well as the body's fragile, astonishing beauty under extreme pressure. You see every glistening drop of sweat; at one point, a plastic water bottle is squeezed to mimic the imaginary sound of spines and muscles screaming as they are contorted.

In truth, the show doesn't quite deliver what it promises: a journey into an abnormal forest of the imagination and the animal within the human. There is a circus show to be made about being furry on the inside, and this isn't it. But what the show lacks in thematic continuity, it makes up for through individual acts and the co-operation of the performers, who curl around each other's bodies like clinging ivy around tree trunks.

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There is a breathtaking doubles trapeze in which the woman is the base – as ever with Circa, gender roles and sexual politics are under constant scrutiny, culminating in a wriggle through a stringless tennis racquet in which breasts prove an obstruction and the handle becomes a phallus – it's a mind-boggling moment, acrobalance meeting Rubik's Cube. Not quite what it says on the tin, but still ridiculously charming and outrageously skilled.

--

Liz Arratoon, *The Stage, Norwich and Norfolk Festival: Beyond*, published May 22, 2013

<http://www.thestage.co.uk/reviews/review.php/38576/norwich-and-norfolk-festival-beyond>

Audiences have come to expect the earth from director Yaron Lifschitz and his Circa ensemble, and in this world premiere of *Beyond* he gives them the moon as well. He has the enviable knack of finding the most insanely talented artists and then creating heart-breaking and amazing productions around them.

A departure in style from his previous shows, *Beyond* is a walk on the wild side and explores the animal within. There are so many ways it makes you smile and, as promised, it is "savage, strange, soulful and sensual". Performed on a tiny tongue of a stage that juts into the Spiegel tent audience, ensemble acrobatics, silks, chair balancing, Chinese pole and cigar-box juggling on rola-rola are set to Lawrence English's ambient electronica and an amusing mix of easy listening classics - Sinatra, Nat 'King' Cole - with even Bonnie Tyler being thrown in.

Circa's women are always Amazons. Bridie Hooper's contortion is entrancing, but lissom strongwoman Rowan Heydon-White is a revelation. She underpins almost all the action and her ground-breaking duet with Paul O'Keeffe on static trapeze brings awed gasps and cries of "No" in sheer disbelief. As she hangs suspended from the bar he hurls himself into a range of stunning and visceral feet-to-feet catches or simply wraps himself round her steel-like frame.

Libby McDonnell's gorgeous black and white costumes - spiked with red and taking in feathers and fake fur - complement the action.

Here, Andy Williams may croon the Impossible Dream but Lifschitz and his stellar troupe makes that impossible dream an exhilarating reality.

--

Richard Campbell, *What's on Stage, Circa: Beyond*, published June 7, 2013 ★★★★★

Two things have hindered my circus aspirations. My short tendons and my lack of coordination. But for my lacking in these rather key areas I like to think I would be dangling from the rafters of The London Wonderground on the Southbank juggling fire with one hand and balancing a fellow contortionist on the other.

Of course the jealousy I felt watching the highly skilled performers of Australian outfit Circa was completely without foundation as their incredible acts are not just the product of supple limbs and the ability to

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catch, but also of immense dedication, physical prowess and good old fashioned blood, sweat, tears and bruises.

Due to the constant flow of glossy high budget Cirque de Soleil productions that fanfare through London, I've almost become numbed to circus acrobatics that are often on such a grand scale that the raw skills are lost amongst the flashing lights and glitter. But in the intimate surroundings of the London Wonderground, Circa's *Beyond* has brought circus back to the people with incredible skill and perfectly timed and pitched humour.

As I sat there just feet from the stage I could see every bead of sweat and hear every outtake of breath from the performers as they finished their moments in the spotlight. I was on the edge of my seat and fully immersed in the spectacle as I watched contortionists stretch, aerial cloth and strap dancers spin, paper manipulators twist... I won't spoil the acts but I'm sure I wasn't the only audience member who worried about how the performers' joints (especially in their necks) will hold up in old age.

Beyond aims to blur the line between human and beast and, in circus, this line is very thin indeed as when one watches Circa you are reminded of how resilient and powerful the human body is. Humans are beasts to be reckoned with and the world of Circa's *Beyond* makes this fact starkly apparent.

Cirque de Soleil should go and see Circa in order to remind themselves what exciting and visceral circus is all about. And to the members of Circa I say this, if there were moments of immense skill and physical hardship that were not met by my applause that was not a reflection of the act but mainly because I can't clap when my mouth and eyes are wide open in astonishment.

--

Glen Pearce, The Public Reviews, *Circa: Beyond-Norfolk and Norwich Festival*", published May 22, 2013 ★★★★★

To misquote the famous song, if you go down to the gardens today you're in for a big surprise. Forget teddy bears having a picnic, here, thanks to Melbourne-based Circa, the bears are performing daredevil acrobatics atop a giant pole while life-sized rabbits perform mind-blowing feats of contortion.

It may sound like some hallucinogenic dream and, indeed, it is in many ways a dreamlike experience, but Circa's latest virtuoso show explores the animal instinct in us all and that primeval need to explore and play.

While the animalistic framework is there, however, and provides a context and recurring visual motif, it is somewhat secondary to the troupe's trademark exploration of physical dexterity and endurance.

More intimate than fellow Norfolk and Norwich Festival piece *How Like An Angel*, less brutal than 2012's self-titled Circa, *Beyond* mixes aerial work, balancing, contortion, acrobatics, dance and a surprisingly hefty sprinkling of comedy.

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What lifts Circa above (no pun intended) other circus and acrobatic groups is their focus on integrating character into the spectacle. Each scene has readily identifiable characters, emotions clearly portrayed, even when faces are contorted with concentration or pain.

There's also a strong sense here of the sensual, an unspoken longing conveyed through touch, grip and the intertwining of bodies. It's an intertwining though that stretches the limit of what is humanly possible—bodies tumbling, stretching and balancing in a series of breath-taking set pieces and tableaux.

While *How Like An Angel* allowed some close up viewing of the work, beyond takes us a step further, the intimate setting of the Spiegel tent sees viewers witnessing the spectacle mere inches away from the performers, a rush of air as hands and feet blur in front of your face.

There is a strong ensemble at work here (Rowan Heydon-White, Bridie Hooper, Gerramy Marsden, Paul O'Keeffe, Skip Walker-Milne and Billie Wilson-Coffey), working as a cohesive whole before stepping out into the solo spotlight when required.

Yaron Lifschitz's production cleverly balances the group spectacle with the small scale, all accompanied by an inspired musical soundtrack that journeys from big band swing, via Bonnie Tyler to Heavy Metal.

Impressive as the overall whole is, there are inevitably moments that linger long in the memory. O'Keeffe and Heydon-White's sensual trapeze ballet, and Walker-Milne's charming teddy bear-clad pole work provide key visual hooks. Indeed Heydon-White's skills seem to know no bounds, managing to solve a Rubik's Cube while undertaking an acrobatic routine.

As the evening's props are piled high in a game of human Buckaroo the strains of *To Dream The Impossible Dream* fill the auditorium. It's hard to think of a more apt theme song for this remarkable troupe, who take their audience on a thrilling exploration into the potential of the human form when we only dare to dream. Simply stunning.

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ACKNOWLEDGEMENTS

Created by Yaron Lifschitz with the Circa Ensemble

Performed by:

Rowan Heydon-White, Bridie Hooper, Gerramy Marsden Rudi Mineur,
Kathryn O’Keeffe, Paul O’Keeffe, Skip Walker-Milne, Billie Wilson-Coffey

Director Yaron Lifschitz

Production Manager/Lighting Designer Jason Organ

Costume Design Libby McDonnell

Director of International Partnerships & Programs Jennifer Cook

USA Agent Tommy Kriegsmann, ArKtype (please credit as appropriate)

International Agent Paul Tanguay (please credit as appropriate)

Website www.circa.org.au

Facebook <http://www.facebook.com/circacontemporarycircus>

Logos Required:

1. Circa
2. Queensland Government
3. Australia Council for the Arts

with the text to follow:

Circa acknowledges the assistance of the Australian Government through the Australia Council, its arts funding and advisory body and the Queensland Government through Arts Queensland.

IMAGES



Photographer
Andy Phillipson

Image number
Beyond_IMG_01.jpg



Photographer
Andy Phillipson

Image number
Beyond_IMG_02.jpg



Photographer
Andy Phillipson

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TECHNICAL SPECIFICATIONS

February 2014

Contact

Jason Organ
Technical Director
jason@circa.org.au
+61 7 3852 3110
+372 59 264 269 (International number)

Introduction - IMPORTANT

The exact composition of Beyond changes from tour to tour and there are a range of technical options for the show. Consequently the technical specifications are indicative only. Please contact tour@circa.org.au to discuss your needs.

Running Time

- 70 - 90 Minutes

Interval

- Optional, depending on length of show

Touring Company

- 10, consisting of:
 - 7 Performers
 - 1 Tour Manager/Director
 - 1 Production Manager
 - 1 Stage/Company Manager

Freight

Circa flies with minimal sets, props and costumes. The large items of set are dance floor, acrobatic tumbling mats and standard sized staging decks. These can be sourced locally or freighted by Circa to the venue at the presenter's expense.

Schedule

The show is designed for a second day open schedule, however, it is possible for a first day open by arrangement. Please contact tour@circa.org.au for more information on a first day open.

Second day open example

Day 1

09:00 - 13:00 Setup, lighting, rigging - acrobatic and flown set items

13:00 - 14:00 Lunch

14:00 - 18:00 Setup continues + sound + staging

18:00 - 19:00 Dinner

19:00 - 22:00 Lighting focus/pre plot.

Day 2

09:00 - 12:00 Lighting plot/ tech tidy

12:00 - 16:00 Technical Rehearsals

16:00 - 17:00 Dinner

17:00 - 19:40 Show Preparation

19:40 - 20:00 Clear on stage, house live

20:00 - 21:10 Show

Venue Crew

1st Morning (4-5 hours)

- Stage Crew x 4
- Lighting x 4
- Audio x 1
- Rigger x 1
- Wardrobe x 1 - call scheduled for whenever necessary to have the costumes ready for show call

Afternoon

- Stage crew x 1 (flyman)
- Lighting crew x 3

Evening

- Lighting crew x 1

2nd Morning

- Lighting x 1

2nd Afternoon

- Show Crew

Show Call

- Stage Crew x 1 (onstage)
- Lighting/Sound System Technician x 1 (control)
- Additional crew is set up/strike between shows are required.

Get Out (2 hours)

Minimum required to strike and load Circa's equipment

- Stage Crew x 3
- Lighting x 2
- Rigger x 1

Stage

Stage

Overall stage area: 10m x 7m

Minimum height over stage 5.5m.

- 3 x 2400mm square rostra - 1 x 400mm, 1 x 600mm, 1x 800mm high with access treads on the upstage edge
- The stage must be stable, level and suitable for acrobatic impact.
- The stage surface should be black.
- Stage should be swept and mopped prior to Circa's arrival.
- Dance floor to be mopped by venue crew just prior to doors.

Mats

The Staging consists of 9m x 4m Acrobatic Mats 30mm thick laid across the stage in front of the 3 x rostra.

The mats are joined together by velcro strips.

The mats then need to be covered with black dance floor.

The floor should be over taped with black pvc floor tape.

Truss

Venue supplies a stabilized run of 12m long truss (400mm x 400mm minimum), on a minimum of 3 points. The truss will support 3 x 3m runs of curtain tracks with 3 "reveal" curtains for the 3 x rostra.

The tops of 2 x chinese poles will also be attached to the truss.

Curtains and tracks

Circa supplies the 3 short curtain tracks and the 3 red curtains that are hung above the 3 raised rostra for the stage reveals

Masking

Existing venue legs and borders are used to create a black border to the stage area. Wings are set with a 12m opening where possible. Circa prefers flat masking where available.

An upstage flat black smother should hang at least 1m from the upstage point of the raised performance area.

There should be a well-lit crossover behind the black smother.

Circa Supplies:

- 9m x 4m acrobatic floor mats.
- Velcro strips to join acrobatic mats

- 3 short curtain tracks
- 3 red curtains

Venue Supplies:

- Minimum stage dimensions of 12 meters wide by 6 meters deep
- Minimum height to lighting bars of 8 meters
- 3 x 2400mm square rostra 1 x 400mm, 1 x 600mm, 1 x 800mm high with access on the upstage edge
- Suitable clean black dance floor (Harlequin Performance is preferred) 2m wide by 8m (minimum) length to cover 10-m x 4m, any excess can be run offstage.*
- Suitable black pvc tape to join sections of dance floor
- Crew to unload and lay acrobatic mats and dance floor
- Minimum 4 Legs per side to create mask. (Flat masking preferred)
- Upstage black smother. (flat preferred)
- Stabilised truss to hang curtain tracking from
- Stage and dance floor to be mopped by house crew just prior to doors.
- Venue supplies brooms and mops
- 2 x 6m boom pipes to be attached to the truss to mirror the Chinese poles.

Rigging

One trapeze and 2 Chinese poles are typically used during the performance.

The show has been performed with a single run of 400mm box truss 12m long running across stage @ 6metres above the stage deck. The truss was hung on 3 points and was stabilised against lateral swing by 2 x 2t load straps at each end.

All overhead rigging points should be capable of supporting 1000kg, this includes a safety factor, maximum static load at each point is under 100kg.

All Rigging equipment below the truss apart from the floor points/ weights are supplied by Circa.

See "Rigging Plan" attached to this document for position of the points, and details.

A direct to grid version as used in our other productions would be possible, but would require extra Hardware and liaison between Circa and the Venue. It is extremely important that the venue discuss the rigging with Circa's Technical Director prior to the company arriving.

Circa Supplies:

- Trapeze
- 2 x Chinese poles
- All attachments for Circa's equipment to the truss.

Venue Supplies:

- 12m run of suitable truss stabilised against lateral drift either to gantries or guyed to the floor.
- All hardware required to rig and stabilise the truss (minimum 3 x points to grid)
- A genie, to reach truss or means to access the truss via ladder or rope is desirable.

Control Position

The Circa production manager operates lights and sound for the performance. Our preference is to be at the back of the stalls and not in a closed control room. Control rooms with glass windows are not suitable. Please ensure that tickets are removed from sale to accommodate an audience control position.

Circa Supplies:

- All playback equipment for Lighting, Chamsys Magic Q. (2 x Universes of DMX)
- Sound is output from a Mac running Resolume Avenue with a midi controller Via a USB DI. (2 x XLRs will supply signal to the house sound control)

Venue Supplies:

- Rear of Stalls position (not control room). Ensure appropriate tickets have been removed from sale for this purpose
- A 2 metre table and 2 chairs
- 1 x 110V or 240V AC non dimmed power supply for lighting control equipment
- 1 x 110V or 240V AC non dimmed power supply for audio and vision control
- Talkback to Stage Manager / cast on stage

Lighting

See "Theatrical plan" attached to this document.

Control

Circa travels with our own laptop based lighting desk and outputs 2 strands of DMX. If venue dimmers are on multiple streams, they must be reconfigured to suit a single stream.

Moving lights can be on the same stream or can be on the second output. This would mean supplying 2 DMX lines to the control position.

House light control should be available at the control position.

Circa Supplies:

- Laptop based lighting system

Venue Supplies:

- All lanterns. Venue stock adaptations can be made in consultation with Circa.
- The moving light package is negotiable. However, variations to spec may impact on time required for setup.
- DMX cable to connect automated fixtures to the theatre system.
- DMX 512 Maximum of 2 x Universes. Universe # 1: 1 - 512, Universe # 2: 513 - 1024.
- 1 x Hazer
- House Light control from control position can be patched to Circa console. (Maximum 12 channels available)
- At control position, 1 clean 240V or 110v non dim AC power feed (separate from audio)
- Suitable blue work light in side wings and upstage crossover (must not spill onto stage)

- All venue lighting equipment to be pre-rigged unless negotiated otherwise.

Audio

Circa tours with its own laptop based audio system outputting to a sound card. The sound card outputs 2 XLR lines L & R patched to the house desk. As a backup, Circa uses an Ipod with 2 XLR lines L & R patched to the house desk. The venue should supply cabling from Circa's outputs to the house desk. The PA should be rigged and tuned prior to Circa's arrival.

Circa Supplies:

- Laptop based audio system
- Ipod is also used for show backup and warmup and Circa supplies a mini jack to stereo 6.5mm jacks cable.
- 1 x body mic and 1 x SM 57 microphone used centre stage

Venue Supplies:

- FOH PA with even distribution to all parts of Auditorium rigged and tuned prior to Circa's arrival
- Onstage foldback minimum 1 per side mid stage on separate send post fader
- 4 XLR input lines from Circa's equipment
- Sound console to control Circa sound signal (analogue where available is appreciated).
- 1 clean 240V or 110v power supply (separate from lighting)

Wardrobe

Circa requires daily wardrobe maintenance. Fourteen costumes need to be hand washed and air-dried on a need basis.

Circa Supplies:

- All costumes

Venue Supplies:

- Wash, dry and return to dressing room if in season
- Wardrobe facilities in venue including Washing Machine/Dryer and Iron/Ironing Board

Performers Rider

To ensure the performers are in peak condition to deliver the best performance possible, Circa requires the following:

- Ice available near stage to immediately treat injury and for warming down
- 7 clean towels per performance
- 2 Large dressing rooms, one male and one female to accommodate 4 and 3 performers, respectively with showers
- Ample bottled or filtered water for each performance
- High energy snacks such as muesli bars, chocolate, fruit and nuts
- Gatorade (preferably powdered variety)
- 2 liters low fat milk (1% or 2% fat - not skim/not whole milk)
- Air-conditioning/ Heating set and running at 22 Degrees Celsius for 4 hours prior to performance to the conclusion of performance

Additional Requirements

- Clear unobstructed sight lines to all parts of stage. It is preferable that the audience can see the stage floor
- No unauthorised personnel not cleared with Circa's Touring or Production Manager allowed in the wings during performance or warm up

Circa casting and show development

A note from Circa's Artistic Director

Circa is committed to providing our clients with the best possible productions for their audiences. Our practice is improvisational and based in the bodies and personalities of its performers. All our shows evolve and change over time. In circus, matters are complicated by injuries, cast turnover and changes in bodies, skill sets and acts. Additionally we continually train, rehearse and refine acts and skills so things tend to evolve and improve over time.

Circa casts shows from within its ensemble wherever possible but we do not finalise casts until each tour is confirmed. As tours are often booked in advance and videos of shows are made in the past, it is often the case that the show that will arrive at your venue will have a significantly different cast and range of acts to the one you viewed on the video.

We understand that this may cause a degree of concern. To help ease this, our commitment to our clients is that we:

- Cast from our ensemble wherever possible
- Provide a finalised cast list as soon as practical
- Carefully prepare and rehearse all productions
- Inform clients of any changes as soon as we can

Ultimately we believe in providing the most true and authentic realisation of our creations each and every time they go on stage. This means being true to the spirit, the inner life and the heart of the piece rather than recreating the shell. Every Circa artist takes the stage owning and inhabiting their material, improvising and communicating their inner lives. This is at the heart of the Circa experience and it is why we focus our planning on bringing the best artists to you believing in and passionately presenting their own works, rather than simply presenting acts. In any given show, most of the music, acts and set-pieces will stay the same but to make them true and amazing, they must change and grow with the artists involved.

Yaron Lifschitz
Artistic Director

MARKETING EXAMPLES

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CIRCA: BEYOND

MON 3 - SUN 23 JUNE

LONDON
**WONDER
GROUND**
SOUTHBANK CENTRE

CIRCA-BEYOND

MON 3 - SUN 23 JUNE



★★★★
TIME OUT

'TERRIFIC. CRAMMED WITH ABSURDITY, SKILL
AND FURRY BEARS & RABBITS.' @LYNGARDNER

LONDON
WONDER
GROUND
AT
SOUTHBANK CENTRE

BEYOND

the
BEAST



»RIDICULOUSLY
CHARMING AND
OUTRAGEOUSLY
SKILLED«

The GUARDIAN



by
CIRCA

★★★★
»ZAUBERHAFTES
GENIALITÄT«
Siegessäule

★★★★
»NEUER ZIRKUS,
NEUES VARIÉTÉ AUF
ATEMBERAUBENDEM
ARTISTISCHEN
NIVEAU.«
Der TAGESSPIEGEL

SHOWZEITEN

SPIELZEIT 2013/2014

DI-FR: 20 UHR | SA: 19+22:15 UHR

SO: 19 UHR

THIS SHOW IS SUITABLE FOR
NON GERMAN SPEAKING GUESTS

BEYOND

Tollkühn, humorvoll und atemberaubend – BEYOND erzählt eine fantastische Geschichte über unsere menschliche Natur, bringt uns zum Lachen, Staunen und berührt zutiefst durch die unendliche Spielfreude des herausragenden und charismatischen CIRCA-Ensembles. Sie balancieren dabei virtuos am Rande des akrobatisch Machbaren und präsentieren jeden noch so riskanten Trick mit unfassbarer Leichtigkeit.

BEYOND ist zeitgenössischer Zirkus im Stile von „Alice im Wunderland“ – skurril, abenteuerlich und schillernd. Mit seiner jüngsten Inszenierung ist Regisseur Yaron Lifschitz ein Meisterwerk gelungen, das bezaubert, überrascht und voller Lebensfreude steckt.

BEYOND

Daring, humorous and breathtaking – BEYOND tells a fantastic tale of human nature that will make you laugh and leave you in awe. The overwhelming pleasure that the outstanding and alluring CIRCA ensemble takes in performing is profoundly moving. They elegantly balance on the edge of what's acrobatically possible and perform such risky tricks with unbelievable ease.

BEYOND is contemporary circus with an Alice in Wonderland flair – amusing, adventurous and dazzling. With his latest production, Regisseur Yaron Lifschitz has created a masterpiece that amazes, surprises and is bursting with a zest for life.



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Foto: Andy Philipson