

Company **AKOREACRO** presents

Pffffffffff

A circus quatuor on music
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Creation 2009

Production & communication AKOREACRO

akoreacro.free.fr



Pfffffff

is a show for all kinds of audiences

We can play in front or in the round.
Audience limit : around 900 persons
Duration : 1 hour 15 minutes

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Direction • company AKOREACRO

On stage • Claire Aldaya
Guilhem Fontes
Basile Narcy
Mathieu Santa-Cruz
Maxime Solé
Guillaume Thiollière
Boris Vassallucci
Romain Vigier

Direction assistant • Rufus

Musical creation • Mathieu Santa-Cruz
Guilhem Fontes
Guillaume Thiollière
Boris Vassallucci

Sound technics • Tom D'Hérin

Places where we have rehearsed • El Circo d'El Fuego, Anvers (Be)
Salto Humano (Be)
École de cirque de Chatelleraut (Fr)

Circus technicians • Fabrice Berthet

Stage material • company AKOREACRO

The company

We have been taught in the national circus schools of Châtellerauld, Stockholm, Brussels and Moscow. Claire, Basile, Maxime and Romain are the four circus artists who put up the company :

«We are a circus troupe that has performed for four years. We have played our old show «So circus!!!!» from Scandinavia to Tunisia, from street festivals to big tops tents like Cirque Phoenix (Fr), Nikulin Circus (Russia) even in Germany in high standing theaters (Munich, Hannover, Essen, Münster...).»

The finale of this show, an act of comic banquine, received the silver medals of the festivals of Moscow (2007), Sylt (Germany) and Basel (Switzerland).

This number was outdone to the World Festival of the Circus of Tomorrow (2008). We have also presented personal and collective numbers to the Circus Monti (season 2008), in cabarets GOP (Germany) and in Cirque d'Hiver of Helsinki (2006). In these cases, we created new numbers to directly support the artistic vision of each project.

In 4 years we have given more than 1000 shows to the public.

This season our company has grown up and offers you a new show, «Pffffff», enhanced by four musicians. «.



The show

Akoreacro was born eight years ago, eight years spent bringing smiles to kids of all ages. We have always striven to keep our simplicity, even in the most complex of situations. Working within this group is something that brings each of us diverse feelings, sweetness and surprisingly, even hardness. The other and the acceptance of the other are two essential principles in the functioning of our team. «The other», (the one who is standing behind the screen of our reality) was the inspiration for our new show.



We utilize two different arts for this project, acrobatics and music; two languages which unite behind a single idea, to achieve a common goal : «The End».

We began working from a popular tale, which tells the growing sympathy between two opposing animal species, then we gave free rein to the improvisations and characters of each. The final goal was to keep a simple atmosphere and express the common need to live and to dance. We love to take our bodies in funny and surprising pirouettes in the hopes that the audience leaves saying to themselves: «Their joy was so contagious, it could be the flu !». The acceptance of the

other will stay a subject of current events as long as the human race exists, that is why we try to speak about it simply through our own life experiences. The other can be an acumen should you choose to understand him, and forget for one moment the principle differences between you. A gull and seven cats, why not ?

Pffffff, it is a sound, a bottle of champagne, fireworks...

If it is not clear enough, the characters will explain it to you with their «Beat Box», language in which the title of the show has naturally been picked up.

Rufus explaining the show

Telling a story

Raymond Devos had been filmed by Reichenbach. A scene shows him walking on a wire at six meters above a market. A little boy shows this to his mom : « Mom ! look at what the man is doing ! ». His mom pulls him by the arm reprimanding him : « come now, lets go, we have no time, and that is not a man, that is an artist ». When we look like « artists », with our suits of glitter, our virtuosity is lost. We are not considered as human beings. It is imperative in this show, for us the artists to appear at first sight as people endowed with feelings, « normal » as said by Coluche.

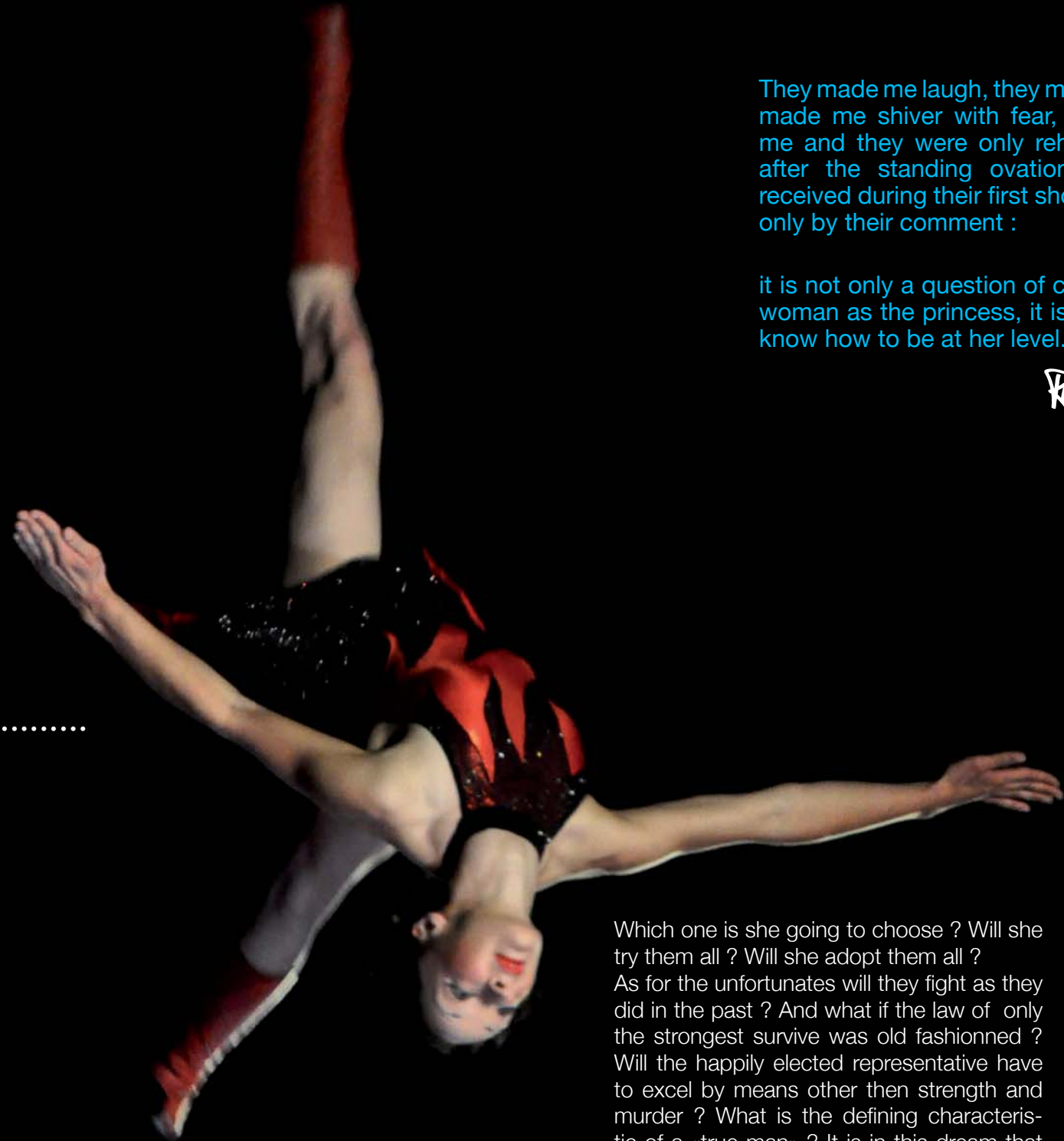
About the story

They were stunned to realize that in China the population is seven men to one woman. The idea sprang up to make a farcical acrobatic show on this very strange subject : « The rarity of the woman ». How would this woman manage to handle seven men? Seven nice, funny, sensitive men, each with there own unique skill set.

They made me laugh, they moved me, they made me shiver with fear, they touched me and they were only rehearsals. I left after the standing ovation which they received during their first show concerned only by their comment :

it is not only a question of celebrating the woman as the princess, it is necessary to know how to be at her level.

RUFUS



Which one is she going to choose ? Will she try them all ? Will she adopt them all ? As for the unfortunates will they fight as they did in the past ? And what if the law of only the strongest survive was old fashioned ? Will the happily elected representative have to excel by means other then strength and murder ? What is the defining characteristic of a « true man » ? It is in this dream that AKOREACRO invites you to see : 7 young men and 1 slim woman.

About the creation of the music

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The music for the show was conceived of at the same time as the show itself was built. With its eight protagonists the show grew from improvisations, reflections and from collective propositions, the musicians gradually weaved an original sound universe that merges perfectly with the universe of the acrobats.

The result is a rich, colored and singular song, which realizes a spontaneous alchemy between the diverse influences of the musicians : the jazz, the classical, the contemporary. Its full of tradition without forgetting there hip-hop inspired alternating rhythmic madness and poetic moments that seem like jazzistiques improvisations with Balkan inspirations on top of hip-hop klezmer and solo tango. The musicians do not hesitate to escape towards the absurd and the unforeseen : brooms and adhesive tape looped in loopstations, diffused, Scotch-taped, diverted piano, percussions, etc. And while two neo-clowns argue in there strange beat boxing language, the acoustic instruments collect their strenght for a historic battle.



«Pffffff» is finally defined by the will to exceed the split between acrobats and musicians : the public gets acquainted with eight singular characters who share a space that has common concerns, the sense of rhythm, and who communicates it — some by way of sounds, and others simply through the air...

The acrobats

Romain **VIGIER**
job : porteur/base

The need to base was always within me. I need the other to exist, to advance, to build. I exist to support others. This is what brought me to the circus, its social side, its sense of the group. I like to share this group feeling with the audience members both young and old. I hope to share a moment in time with them, a moment that will last forever. I primarily trained in acrobatics, but now I take a crazy pleasure mixing it with the other forms of expressions such as music or comedy. This fusion of disciplines helps me to connect with the audience in new ways. The challenge of every show urges us ceaselessly to evolve. A smile in the eyes of the people, a spark in my mind.

Claire **ALDAYA**
taught as flyer

I travelled the roads of Europe with Rom, my carrier, friend, and love. French in origin I discovered the circus here as well. I left for Russia to learn the precision and the art of being in the air by keeping my feet here on earth. For three years, on my three feet, or my partners, I walk in the shows, in the streets, in small rooms or big tops. «Pffffff» is a new shape arisen from a need to fill the space in which our bodies evolve in an imagined, written music played by four musicians. The objective being a cohabitation completed between the sound space and the body which occupies it.

Basile **NARCY**
multiskills artist fallen from the moon

Determined as the chief French admiral of the fleet, strong as a Turkish coffee without sugar, and indeed in his shoes as his feet, he sings with noises that he gave back to the musical rank, he juggles with dizziness, and puts some light where white sticks crush only the blackness. All this is said but it is not him who says it. Modestly he says nothing. I say it but I am his lover, does that count ?

Maxime **SOLÉ**
washington trapeze, handstands, group acro

The props of my training were the graceful meeting to which I was able to work the techniques of circus and stage. My interests in art and circus allows me to thrive in my domain and with my group. The openness, the multidisciplinary and the taste of the innovation characterize me. With «Pffffff», I have fewer barriers, more exchange.

Pfffff



The musicians

Guillaume «Icham» **THIOLLIÈRE**
hungry accordionist

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A big reader, a speculative spirit trained in the techniques of writing at the Academy of Lyon. Having studied a little of anatomy, I began to learn about the Alexander technique. Then, a series of collaborations with the live arts opened me to other horizons : I dance with the «Compagnie des Prairies» and the Collective «Roulotte Tango», the theater with «St Etienne's comedy», circus, with «Transe Express».

With «Pffffff», I take up creation, I finally found the opportunity to put a little of myself in a show, with all the vitality of a successful meeting.

Guilhem **FONTES**
piano, clarinet

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Academy of Marseille, discovery of the clarinet, a taste for improvisation, golden medal for piano in the CNR of Lille in the class of Jean-Michel Dayez, Royal Academy of Brussels in the class of Jean-Claude Vanden Eyden, to master 1 of the musicology at the university of Aix-Marseille. At the same time as my classic studies, I led various experimentations and musical meetings. I tried to develop a personal language, a synthesis of various influences (musics learned Westerners, traditional musics, jazz) marked by improvisation. Member of the band «Les Marchands de Scandales», klezmer music reinvented which is on tour from 2003 till 2007. I improvise within the Research Group of Musical Improvisation in Marseille between 2004 and 2007 : playing live for the silent movie «20000 miles under the sea» within the framework of the festival Winter Nights; workshop and concert to the National Theater of the Auction supervised by the American Lawrence «Butch» Morris...

In 2009, I create and play «Pffffff».

Mathieu **SANTA-CRUZ**
balanced beat-boxer guitar player

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Having spent some years to travel between music, circus and dance, between Brussels, Aix-en-Provence and Kiev, I felt a deep urge to somehow connect these differing points of view. This project, in which I place all my confidence, allows me to finally reach this. It lets me work with my closest friends, another main objective of my life. I like this idea to be in a collective welded, fascinated and gathered around the same positive energy. I like being one stone amongst many in this beautiful building.

Boris **VASSALLUCCI**
violin and rare percussions

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Academy of Marseille, license in sociology, the traditional repertoires, especially in Armenian music within the City of the Music in Marseille, in Indian music at the Academy of Rotterdam, in gypsy music during eccentric journeys. Member of the band «Les Marchands de Scandales» in the repertoire of the Eastern Europe, as well as «Zora Luna», the interbreeding of Indian music and Turkish music. The violin being an instrument that appropriated number of traditional musics like gypsy music, jazz, country, Indian music, oriental music, Irish music etc. I take advantage of globalization to enrich our panel of sounds, open our ears to various cultures and to develop an atypical and colored way to play.

Tom **D'HERIN**
sound technics

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Awarded a diploma by the General Institute of Techniques for Shows in 2000, I have since moved my experimentations in music to sound manager.

The meeting with AKOREACRO was for me a moment to discover a new part of my profession. A mixture of «poom and pffffff» leaves a big place for sound creativity. They have welcomed me with open arms, since then I am their friend...





Global needsings

Technical needsings

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- Provide a piano.
- Provide the list of sound material.
- Provide a space of 8m with depth on 9m of width at least.
- We cannot play under the sun.
- Lights : please ask the attached light plan.
- The stage must be free at least six hours before the show (sound balances, stage settings), artists warm-up, etc).
- Our piano must be tuned at 442hz the day of the first performance.
- Plan the rigging of the trapeze (see specification sheet).

Economical Conditions

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- Accommodate and feed 8 artists and 2 technicians during the duration of the contract.
- Pay the transport costs (contact us).
- Pay one or several shows

Synopsis (feel free to use it)

«Pffffff» is an operetta of circus with sympathic orchestra. A modern fairy tale where we mix live music of heterogeneous influences, original choreographies, breathtaking acrobatics and the unique style of our company AKOREACRO.

Sound rider

Front sound

- Console 24 inputs / 6 auxiliaries (type Midas, Soundcraft, Yamaha serie PM...)
- Diffusion: power adapted to the place of the show with a minimum of 2x1KW (type L-acoustics, Adamson, D&B, Meyer, Nexo, E.V...).

Effects racks and sound filtering

- 1 equalizer 2x31 bandes (type Klark Teknik, BSS, Apex...)
- Compressors limiters (type DBX, BSS...) : 5 channels
- 1 reverb (type PCM lexikon, TC Electronic M3000...)
- 1 multi effets (type SPX Yamaha, MPX 1 Lexikon...)
- 1 CD player

- Console location: in the center in front of the stage, not in a room, not on or under a balcony.

Stage sound

- 6 returns on stage among which 4 on feet with minimum 4 independent circuits (1 equalizer by circuit)

Micros

- 2 micros UHF Wireless Shure Beta 98 or same kind
- 2 micros DPA 499 Wireless or UHF Wireless Shure Beta 98
- 1 micro Sennheiser MD 421
- 2 micros AKG 414 or Neumann KM 184 or Oktava MK 012
- 2 micros Shure SM 81
- 2 micros Shure SM 58
- 2 micros ULX SM 58 Wireless
- 2 D.I BSS AR-133 or same kind
- 8 micro feets
- 4 XLR 25m
- 4 multiplugs



Patch

• 1	BOSS RC50	D.I.	COMP
• 2	FRAMEDRUM	MD 421	COMP
• 3	OVER HEAD	SM 81	
• 4	OVER HEAD		
• 5	GUITARE	D.I.	COMP
• 6	ACCORDION 1	BETA 98 UHF	
• 7	ACCORDION 2	BETA 98 UHF	
• 8	PIANO	AKG 414	
• 9	PIANO	AKG 414	
• 10	CLARINET	BETA 98 UHF	
• 11	VIOLIN	BETA 98 UHF	
• 12	BEAT BOX 1	ULX SM 58	COMP
• 13	BEAT BOX 2	ULX SM 58	COMP

Mr. Tom D'Hérin will answer to all and any sound questions : (+033) 6 65 03 12 88..

Trapeze rigging

Rigging of Washington trapeze and his motor :

- The Washington trapeze must be hung on a height included between 7 and 12 meters, perpendicularly on a face.
- It requires a monophased power supply 16A. The length of its thread of command is 20m.
- The pure weight of the engine + trapeze is 109 kg.
- The points of rigging must be able to resist to a total load of 3200 kg for the option 1, and of 1600 kg for the option 2.

Option 1

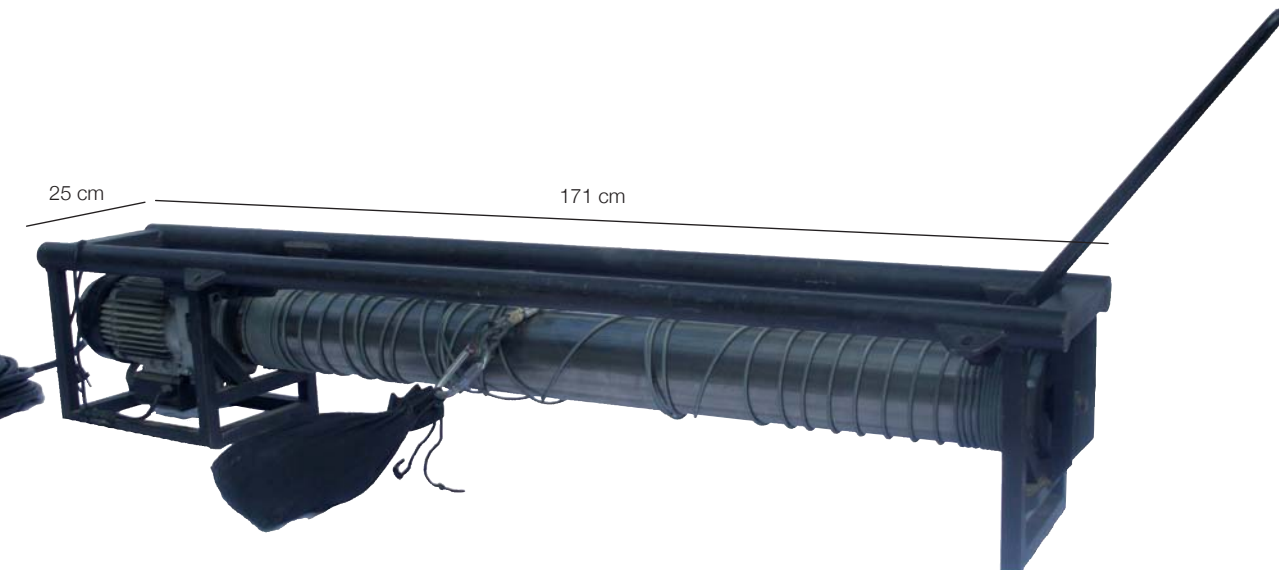
Rigging in 2 points by means of wires or chains (distant of 120 cms) then taken back by 4 pull shrouds (spansets) downward. Points in head have to support a CMU (useful maximum load) of 400 DAN (kg) each, the anchorings of shrouds have to support (bear) a TMU (useful maximum drive) of 400 DAN. In that case it is necessary to provide 4 «spansets» and the necessary wires according to the height of the collision.

Option 2

The engine can be set solidar in the ceiling by its compound frame. Either by using tubes screwers, or by using 4 «spansets» (according to the type of ceiling). Rigging with 4 typical tube screwers presenting a CMU of 300 DAN (the diameter of the tubes of the frame support is 50 mm). The dismissal of maximum load of the points of fixation will be 180 DAN.

If the points of fixation of tubes screwers (tube of dome of big top, theater's ceiling etc.) are stills, it is not necessary to set a taking back system(spansets).

If points are mobile (suspended perches, aluminium decks suspended, etc) it is advisable to plan 4 anchorpoints for the shrouds places of which remain to determine the height of set-up of the trapeze Washington. In this case too, it must be perpendicularly rigged to the front of stage. In that case it is necessary to provide tubes screwers or spansets.



They've seen «Pffffff», they wrote about it
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«Friday, we could hear that the show of Akoreacro was one of the most interesting of the festival. It is true that the company presents a spectacular and risky, very well connected show, with the live music and a lot of acrobatics.»

El Punt, Spain _ 25/05/2009

«The biggest concentration of spectators was made in the evenings of Friday and of Saturday on the square where played the French company AKOREACRO, one of the revelations of the festival. This group combined an impeccable technique with the humor as the way to make the audience travel.»

El Periódico, Spain _ 18/05/2009

«The various places of Reus welcomed the majority of the representations, among which those of the quartet AKOREACRO, which has muscles, flexibility, agility and humor to offer to the public incredible acrobatics [...]»

Artez, Spain _ 25/05/2009

«With their show «Pffffff», the AKOREACRO made noise. They did very spectacular, with their style and a big visual impact. There were people in the top of walls, no more space, even for a needle.»

Avui Paper, Spain _ 25/05/2009

«Acrobats, jugglers, poets, clowns... They have the street for stage and the applauses of the passers-by for big top»

TV5monde _ chut ! à voir.

«The friendship unites them in the passion for the art of the circus : unstoppable technique, pirouettes and magic...»

La Provence.

«We cannot pass next to the demonstration of the French of the collective AKOREACRO off-loaded in Tchaornis for a first Belgian. And what a first one! Not only an unstable balance on a hand or in duo, but also on a fortunately permeable boarder between the acrobatics, the humor and a big ladle of sensibility.»

La Meuse, Belgium.

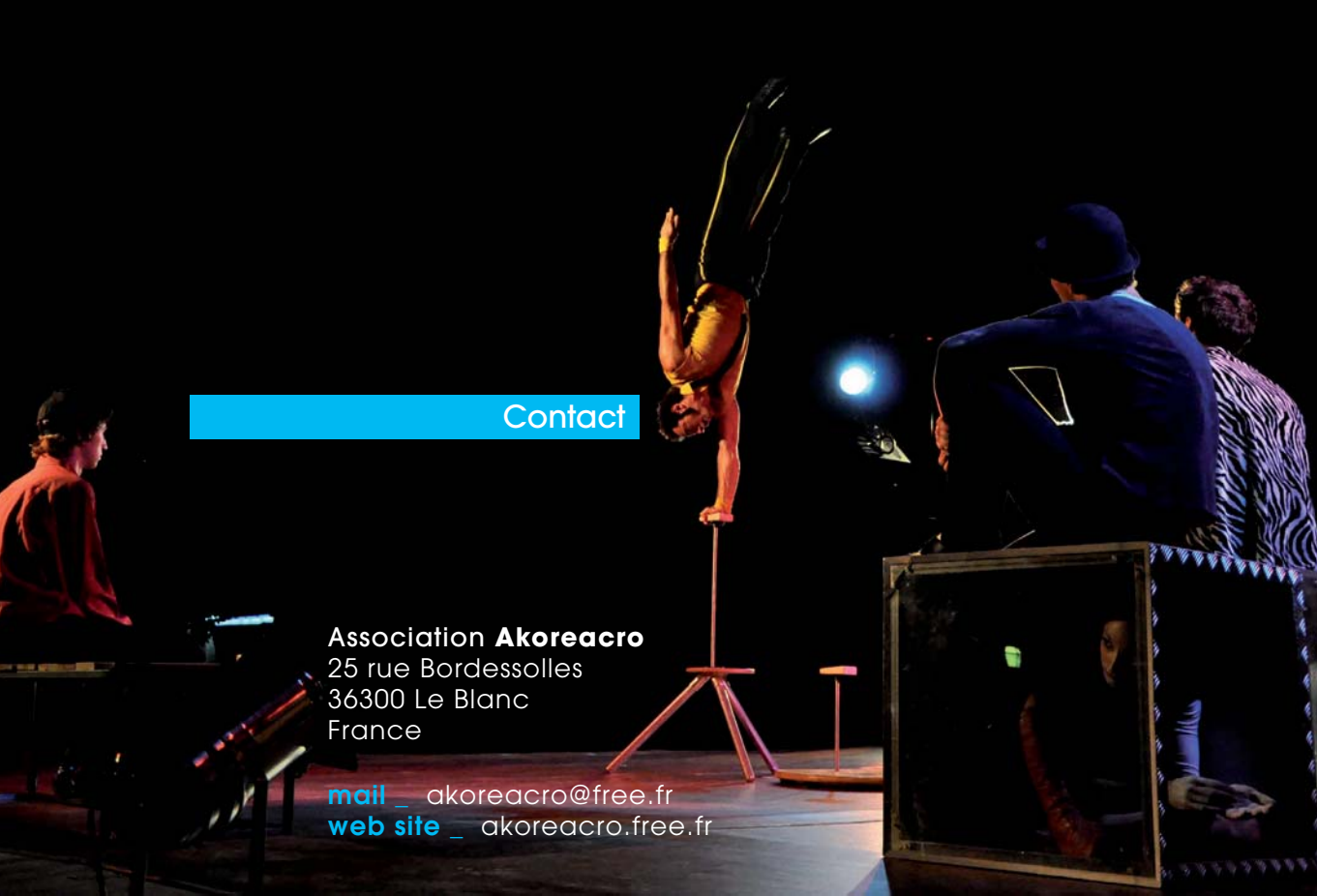


They made us play «Pffffff» in 2009
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- The Circo d'El Fuego for the Extreme Convention, Anvers, Belgium
- The city of Le Blanc, région Centre, France
- The festival Trapezi, Reus, Spain
- The 23rd Acrobatics Convention of Nederlands, Bommel
- The festival Queyries fait son cirque, Bordeaux, France
- The festival Kalealdi, Bilbao, Spain
- The fira de Circ al Carrer, La Bisbal d'Emporda, Spain
- The festival ARCA at Aguilar de Campo, Spain
- Salto Humano, Leuven, Belgique
- The National Circus School of Châtellerault, France
- The Cultural Center «des Carmes» at Langon, France
- The Brazil circus festival, Recife, Brazil.

They supported «Pffffff»
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- The company AKOREACRO, France
- The National Circus School of Châtellerault, France
- The city of Le Blanc, France
- The Circo D'El Fuego at Anvers, Belgium
- Salto Humano, Leuven, Belgium
- Agency Aire Aire, Spain
- Pablo Rogero (photo)
- The Brazil circus festival, Brazil
- Cultures France



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