



Sirkus Aikamoinen



The Land of the Happy

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International bookings:

Maracat Caravan
Producer Petteri Jakobsson
+358 50 336 4737
petteri@maracatcaravan.fi



Web page of the performance:
www.sirkusaikamoinen.com

Sirkus Aikamoinen: The Land of the Happy

The Land of the Happy is a finely handcrafted musical circus piece in the spirit of Federico Fellini's film *The Clowns*. The Finnish company Sirkus Aikamoinen created together with Maksim Komaro, the pioneer of Finnish contemporary circus an intimately acoustic performance, which will fascinate and exhilarate both adults and youngsters. The driving theme throughout the performance is circus itself; the memories circus carries, the small movements and actions that make circus special, and the ways circus connects us to the world around us. Circus ranging from classical to contemporary is performed, presented and displayed accompanied by live music played by the artists.

The creation of the performance initiated from the artists' and the director's will to return to the core of circus, and to celebrate the "good old new circus". The strength of circus as an art form is the feelings of admiration and excitement that the physical skills present create in the audience. This element is impossible to fake, since the skills are the outcome of many years of hard work. For the public, a circus show is an intense experience one can carry with oneself from childhood to the grave. Circus adapts, and it embraces various other art forms without losing its core in the world of never ceasing development and change. The aim of the team was to picture on stage this honest, absurd and varied ode to the heart of circus presented with the means of contemporary circus.

The title "Land of the Happy" refers to mankind's attempt to live in peace and harmony with itself and the surrounding world. Traditionally circus has been a collective, where individuals with different cultural backgrounds, skills and life experience come together and form a collective around the circus tent. Each individual brought his own input for the benefit of the collective. In circus people focused on the circus art, which was the subject connecting them with each other, and this way of finding connection made it easier to understand and accept the differences. The team of *The Land of the Happy* feels, that performing art has the possibility to hold this role of being the factor connecting different people and worldviews with each other by offering the duration of a performance for them to share the experience and the happiness it brings with each other.



The Land of the Happy - Credits

Duration: 65 min

Performers: Sade Kamppila, Oskar Rask, Jouni Ruuth, Tuomas Vuorinen

Director: Maksim Komaro

Planning: Komaro & Performers

Composer: Tapani Rinne

Light: Team

Set Design: Komaro & Jakobsson

Director Trainee: Anna Lehtonen

Producer: Petteri Jakobsson

Production: Sirkus Aikamoinen, Circo Aereo & Maracat Caravan

In collaboration: Circo Centre, Subtopia

Supported by: Arts Promotion Centre Finland, Finnish Cultural Foundation, Huber Foundation, Kordelin Foundation, New Nordic Circus Network

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Sirkus Aikamoinen

Sirkus Aikamoinen has been working internationally in the contemporary circus scene since 2009. The artists of Aikamoinen started their collaboration already when they were together studying in the circus artist program of Salpaus Further Education in Finland. From the beginning it was clear for the artists that they want to create a company that is a diverse and a multitalented collective, where all bring their own skills to be a part of something greater than what they could achieve as solo artists. The members of Aikamoinen are very different in their personalities and their areas of interest, but they share their values on life and goals as artists.

Sirkus Aikamoinen has so far produced four full length circus performances: Skaala 2009 (director Pasi Nousiainen), Aisti 2011 (director Mattias

Andersson), Pluto Crazy 2012 (a co-production with Norwegian Cirkus Xanti, director Sverre Waage) and The Land of the Happy 2014, (a co-production with Maracat Caravan and Circo Aereo, director Maksim Komaro). Aikamoinen has been performing in Finland, Sweden, Norway, France, Iceland, Russia, Estonia, Spain and the Netherlands. Aikamoinen has created shows for all aged audiences to venues from children's parties to burlesque festivals as well as theatre and outdoor stages to schools and streets.

The strongest asset of the group is the variety in mastered circus disciplines and the instruments played as well as in other skills related to making the company function. Instead of focusing only on one thing, Aikamoinen holds the human's versatility in great value. By accompanying its performances with music played live by the artists, the group has the possibility to build performances that are thoroughly filled with the group's own spirit. In the era of specialization and individualism, Aikamoinen promotes creative versatility and communality.

Oskar Rask

Oskar does Cyr wheel, is a banquine and pair acrobatics base, does club passing, the acrobatic bicycle and shadow pictures. He plays the accordeon and the tuba. He graduated from Salpaus Further Education's circus artist program in 2009 and studied circus arts before that in Italy in 2005-2006. He is one of the founding members of Sirkus Aikamoinen.

Sade Kamppila

Sade is a banquine and hand to hand flyer, and does swinging trapeze, floor acrobatics, club passing, acrobatic bicycle and shadow pictures. She plays the clarinet and the ukulele. She graduated from Salpaus Further Education's circus artist program in 2009 and is one of the founding members of Sirkus Aikamoinen.





Jouni Ruuth

Jouni is a juggler, a banquine and a hand to hand base, and does club passing, acrobatic bicycle and shadow pictures. Jouni plays the drums and juggles drumsticks simultaneously with his drumming. He graduated from Salpaus Further Education's circus artist program in 2009 and is one of the founding members of Sirkus Aikamoinen.



Tuomas Vuorinen

Tuomas does contact staff manipulation, club passing, acrobatic bicycle and shadow pictures, and is a banquine and a hand to hand base. He graduated from Turku Applied Sciences's circus artist program in 2014 and joined Aikamoinen for the creation of The Land of the Happy.



The set design of The Land of the Happy

The set design of the show is a specially designed self standing frame rig. The rig is built in the spirit of a circus tent, and it frames all the happenings of the show. Thanks to the rig, the performance can be performed in most spaces outdoors and indoors, since there is no need for external rigging points. The rig brings the element of concrete work into the shows tour life, as the artists build their home space on stage before performing. If needed, the show can also be performed without the rig.



The soundscape of The Land of the Happy

The Finnish musician Tapani Rinne was the composer for the music of the performance and the mentor for the soundscape. Rinne, who plays clarinet and saxophone has created a successful international career. Rinne has been playing and initiating various electrojazz and other genre bands composing in his innovative and experimental style with the woodwind and brass instruments.

When creating *The Land of the Happy*, the team made a decision to keep the music acoustic throughout the performance. The artists took Rinne's composition of the theme waltz for the performance, and started to improvise and try out from this starting point together to create new musical pieces from the original composition to accompany various scenes on stage. This coherent and evolving sound scape creates a feeling of closeness between the artists on stage and the audience. If none of the artists are free to play music, the voices created by the circus rise up from the silence. Nothing is hidden behind background music. The sound design of the performance paints the memory of the traditional circus with simplistic gestures, sometimes comments the actions on stage with absurd voices with the tuba, and grows up into the whole group singing in Finnish countryside style.

Director Maksim Komaro

The director of the performance, Finnish contemporary circus pioneer Maksim Komaro, has created a successful career in building up today's contemporary circus field and the transition from the traditional circus into the contemporary in Finland, and making Finnish circus internationally known. He is a true professional in his field, and the knowledge gained through many years of work brought structure into the young group's work. Aikamoinen has been working with various other directors in its past performances, and wanted in *The Land of the Happy* to come together to work with Komaro. His presence left space for the group's ideas and core feeling, and created the vision bringing all this together into a honest and warm piece of circus.

Development office Maracat Caravan

Maracat Caravan is a Finnish development office for performing arts with a special focus on circus. Maracat Caravan is on a mission to develop and produce innovative, fresh, high quality and sustainable circus art. The office is founded and run by the director



Maksim Komaro, and producer Petteri Jakobsson. Maracat Caravan is responsible for the international touring of The Land of the Happy.

Technical requirements

Sirkus Aikamoinen tours with four artists one technician. The presenter provides accommodation in single rooms for 5 people close to the venue (max. 10 min walking distance).

Stage

The Land of the Happy can be performed in a theatre space, a circus tent, or an outdoor venue with audience located 180° around the stage. The stage dimensions should be minimum:

Width 10 m

Depth 10 m

Height 6 m

The surface should be free from splinters, holes and obstructions and must be swept clean prior to the company's arrival. A black dance mat covering the stage should be provided by the presenter.

The main set piece of the show is a self standing rig stand. The dimensions of the stand are (see next page for detailed measurements of the rig stand):

Width 8 m, Depth 5,2 m, Height 5,9 m

Notice! The rig stand's weight is 1100kg. The weight is shared to eight legs. The stand is turned on wheels 180° during the performance, so the stage needs to be straight and stable and the free height needs to be at least 6 meters. To set up the rig stand the assistance of motorized hoists, chain hoists or a fork lift is needed.



The pictures show the stand from the front, and the view from the beginning position when it is turned around 180°.

Music

The artists play all the music of the performance live. Normally the music is played acoustically, but depending on the circumstances at the venue, the instruments might need to be amplified. If the music is amplified, the company requires a professional quality stereo sound system (with full range speakers and separate sub-bass speakers) with enough power for the venue in question

Light

Light equipment provided by the venue:

6 x Fresnel 2 kW with barn doors

7 x Fresnel 1 kW with barn doors

3 x Fresnel 500 W with barn doors and floor stands

4 x ETC 750 W 36°

1 x 6 channel socapex-box with 20 m cable to be connected to the company's rig stand.

All lights are connected to separate channels. See the placement of the lamps and a channel list from the lighting plot attached to the rider. The lights hanging over the stage must be rigged and connected before starting the set up of the company's rig stand.

The lights are operated with the company's light controller (Chamsys PCWing) connected to the venue's system with DMX.

If the show is played outdoors during daylight hours, light requirements will change into a lighter version.

Schedule

If possible, the company rather starts the set up one day before the first show, but if this is not possible the set up can be completed the same day. Proposed get-in schedule for one day set up and show:

9:00-9:30 Load in

9:30-12:00 Building the rig stand and company's lights, possible sound set up

12:00-13:00 Lunch for the artists/ focusing the lights, patching and programming

13:00-14:00 Lunch for the technicians/ artists build the circus gear + rehearsal time

14:00-16:00 Rehearsal time for the artists/ possible walk through & scene check for lights

16:00-18:00 Last corrections to lights

18:00-18:20 Cleaning the stage

18:50 Audience

19:00-20:00 Show

20:30-22:00 Strike, if only one show is performed

The proposed schedule can be changed, but it needs to be discussed with the company well in advance.

Technicians

The following represents crew requirements to be provided by the venue for the get-in, showtime and strike:

Two light engineers

One sound engineer (if it is necessary to amplify the instruments)

One stage manager or technician with full knowledge of venue's technical facilities

The show is run by the company's technician, but the venue's technician must be present for back up.

