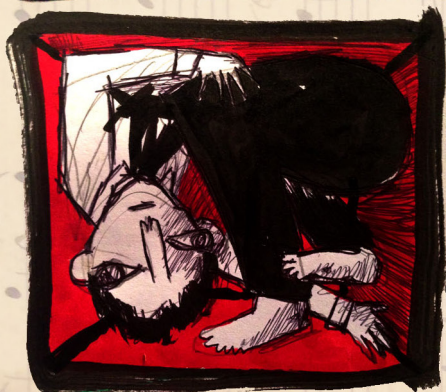
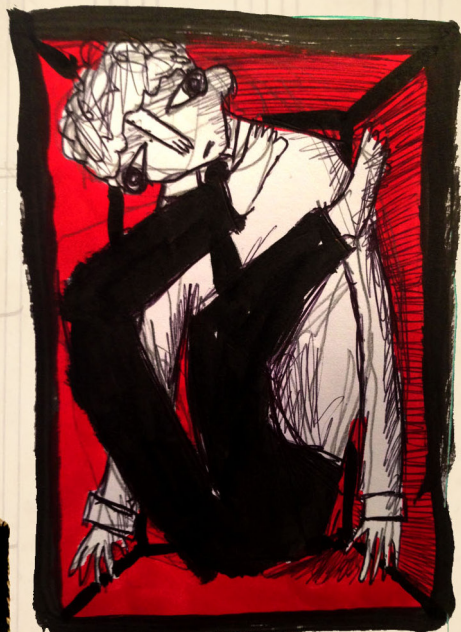
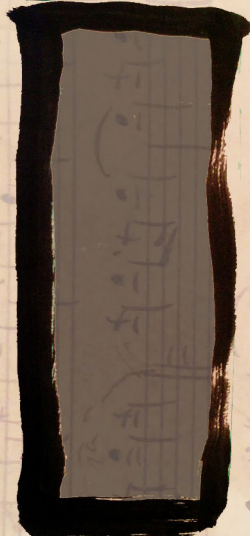
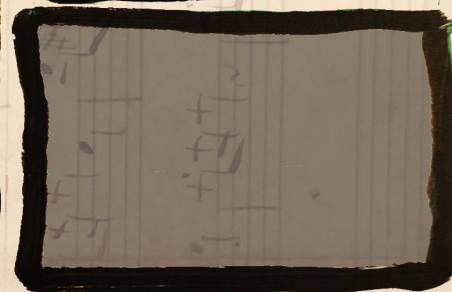


ENCORE UNE
HEURE SI COURTE



THÉÂTRE
DU
MOUVEMENT



PHYSICAL THEATRE
MUSICAL THEATRE
OBJECT THEATRE



Staged by **Claire Heggen**
Music score by **Georges Aperghis**

Premier on october 17th 2014
at Teatre Principal de Palma de Mallorca, Spain

Production Pau Bachero and Théâtre du Mouvement.
With the support of Teatre Principal de Palma de Mallorca
and Institut d'Estudis Baleàrics
Théâtre du Mouvement is subsidised by
Ministry of Culture - DRAC Ile-de-France

NARRATIVE OUTLINE

From three boxes three young men emerge,
distant cousins of Beckett, Tati and Buster Keaton.

Their physicality ranges from refined
virtuosity of movement to acrobatics.
They express themselves in a strange language,
imagined, musical and poetic.

Decomposed words, a constant wordplay
and unexpected sounds interact
with the bodies in a shifted, decomposed,
geometrical and unusual behaviour.

As real adventurers, these three characters
explore an environment that is unfamiliar and
hostile. From planks to boxes, from boxes to cubes,
from cubes to sheets of paper,
they embark on an improbable journey
with uncertain dimensions, a kind of treasure hunt
where the theatre space is coloured in many
different directions depending on the position of
the boxes and the mobile scenery.

The boxes are transformed constantly
in a mother's womb, a prison, a carapace,
a refuge, a ship, a treasure, walkways ...
The spaces they cross metamorphose into
universes of storm, jungle, journeys, office, ...
to end up lost, overwhelmed, immersed
in a sound space of shattered items,
amid a chaos created by themselves.

A life course where the desired treasure
is in the course itself.



RESONANCES

Encore une heure si courte explores and weaves together different registers :

The work of Théâtre du Mouvement, especially in this piece, never starts from a story, but always from an exploration, in this instance, a musical exploration : the linking of musical texts and scores of Aperghis (without altering), the musicality of the movement, as performed by the Théâtre du Mouvement, and the nature of different materials involved, boxes, planks and paper, also in a musical way.

Musical register

From the musical texts and the rhythmic scores in *Conversations* and *Enumérations*, Claire Heggen offers a corporeal version, where :

- The music is not always heard but is constantly seen.
- The rhythmic organization can be read on the actors' bodies

The body is therefore a kind of orchestra in itself wherein each part can be assimilated to an instrument, a tonality or a musical colour. A particular musicality is thus revealed in corporeal movement.



Corporal register

The play is based on a permanent oscillation between real body and fictional body, being sustained by :

- The corporeal and dramatic twofold quality of the actors.
- The awakened mastery, sensitive and dramatic, of the actors, due to the accuracy of body analysis and constant practice (from the intimate isolation to the globality of body motion).
- The amplitude of the actor's dynamic register (from imperceptible slowness to outlandish outbreak)
- The capacity to break down movement in space, to render it geometric, to dilate it from very small to very large
- And finally, the power to generate poetic corporeal images, to play metaphors, to create moving dramatic moments, triggering laughter by an offbeat humour

Object movement register

The musical exploration of the relationship voice-text-motion extends to the «musicalisation» of boxes-materials, sheets of paper (sliding, drumming, crumpling, scratching ...).

It is in the relationship of the actors to these objects, in their materiality, that a new narrative full of meanings emerges and speaks to our senses. The circulation of these objects that become metaphors for their treatment, are used as a frame for the story. It is their movement that makes the story.



Dramatic register

Embodied by the actors, the figures of this gesture and musical fantasy, are extracted and diverted from ordinary reality : an infinitesimal divergence from the familiar that makes the head swim, an inclination of bodies that goes beyond what is normal, an enlargement and a diffraction of behaviours leading them to gestural and vocal extremes. Ignorant of their strangeness, the three characters make no comment about it. The audience is the sole observer of the zaniness. It is possible to recognize each of the characters by their own distinct manner of reacting to the others, acting or dreaming in solitude. It is through this deconstruction that they will “head for the open sea”.

The particularities of the musical and gestural vocabularies brought into play reveal characters akin to Mr Hulot and Buster Keaton, belonging as much to the realm of animated film as to the worlds of Henri Michaux, Jean Tardieu or even Jean-Christophe Averty or Raymond Devos.

In this piece, the three men are «canned», literally and figuratively, in various ways ... With them appear their small and large fears, their disguised cowardice, their selfish desires, their escapes to the child's imaginary, their naivety and other strange hobbies.

The story could be framed in the short time of life, the existential development of these three men from his birth to his death, through childhood, disturbing adolescence, discovering the world and its dangers, the transition to adulthood and incorporation into the world of work. The world of work that overwhelms and swallows to the point of having go back to another box; this perhaps the last.

From there, from box to box, each one can be told his own story.

THE ORIGINS



Claire Heggen and Yves Marc meet Georges Aperghis in 1986, during a workshop of musical theatre in Aix-en-Provence, France. Intrigued and seduced by the musicality of the words, real or imagined, by their juxtaposition, their succession, they plunge into the musical pieces of Conversations, Solos and Récitations.

Georges Aperghis creates music of syllables and sounds, an abstract music where, hitting upon a word or a note, a meaning appears: a key or a false trail for understanding? The answer will never be expressed so simply, since its meaning, which seems to arise by chance, obeys, in fact, to the rigor of the musical composition and not to the logic of the story. It is here that play and humour, among other things, can step in.

This composition process is also found in productions by Claire Heggen and Yves Marc. The dramatic composition brings into play the dynamics of movement, its articulation (syntax) and its “musicality”. And there again, at the crossroads of two movements, a gesture appears, a beginning of a meaning that fades out in the course of time or goes beyond it. Thanks to this artistic sensibility shared, *Encore une heure si courte* came into being in 1989 at the Institut Français of London.

The piece summarizes the research work of the company, in its transversality. Acrobatics are associated with the musicality of movement, acting joins up with the musical enunciation of texts and the manipulation of object-materials. Far from realism, the scenario allows for the writing of dramatic situations where movement, words and objects can aim towards outlandish and heightened expression. The treatment of physical and music scores enables a distance from reality, creating a humour and lightness effect.

TRANSMISSION

By the time of its creation in 1989, this «Unidentified Theatrical Object» was received by the public and professionals with enthusiasm and amazement. A world tour was cancelled suddenly because of the demise of one of its performers.

On the 40th anniversary of Théâtre du Mouvement, Claire Heggen decides to recreate *Encore une heure si courte* with a perspective of transmission and renovation from deep research, a revisit of the corporeal partitions and a questioning on the writing. The physical capacities of today's actors allow extending and deepening the acrobatic and virtuous dimensions of the piece.

The transmission of knowledge, the savoir-faire of the company, but also a certain vision of an art of contemporary mime in the technical, dramatic and dramaturgical dimensions, and of modes of enunciation and interpretation for the actor, are the main fascinations of the company

Impregnated with modernity, the piece remains in line with today's aesthetic issues thanks to the transversality of disciplines and techniques used, and it transmits an unusual contemporaneity by the vision of the world proposed and the questioning posed on the «where we are going.»

Finally, there is also the satisfaction of reconnect with three Catalan talented performers, trained at the Institut del Teatre of Barcelona and, at one point or another in their training, they have worked with Théâtre du Mouvement under the department of physical theatre.





PRESS EXTRACTS

Encore une heure si courte is a canonical work, a definitive reference. There is no mouvement theatre without revisiting this geniality. The body to the service of humour. An overwhelming body, trained to perform major feats hands down. Three bodies committed to the wild imagination of an absurd and naive story, under the orders of a more than rigorous discipline. Stunning. A gigantic acting job, extremely demanding, suitable only for very specialized actors. Exact, perfect, timeless
Emili Gené, *Ultima Hora*

Encore une heure si courte : Buster Keaton with Beckett. What can three men in grey slacks, shirt and tie do onstage with wooden cases? Unbelievable things, like save themselves from a shipwreck, get frightened and play around with all sorts of balancing tricks before diving into a flood of paper, all during the progression a strange and marvellous voyage where their extravagant logic is irrefutable. On musical texts by Georges Aperghis and with gestures whose precision is worked out to the millimetre, these performers create a fantastical world containing a strange and poetic comedy and that radiates subtle emotion. It is Buster Keaton in Beckett's kingdom. Tati magnified. After an international tour, these three marvellous mimes are in Paris at last.

Le Journal du Dimanche

Serious and playful, with that melancholy hidden behind laughter...a long hour that seemed so short to us owing to a particular unfolding of humour.
Alvaro Zaldivar, *Journal de Zaragoza*

In this squared-off world, Claire Heggen's staging proves to be a clockwork construction of surprising exactness.

A machine masterfully controlled by three incredibly talented acrobats.

Céleste

La liberté de l'Est

It is by far the best example of the Decroux "hallmark" that I have seen to date. This well proves that any thorough study of body architecture is fruitful when imagination joins up with technique.

Kenneth Rea, *The Guardian*



THÉÂTRE DU MOUVEMENT

The Théâtre du Mouvement company was founded in 1975 and is currently co-directed by Claire Heggen and Yves Marc. They both study corporal mime with Etienne Decroux and learn a diverse range of training techniques such as high-performance sports, dancing and somatic practices: eutony, awareness through movement, etc...

Their purpose and design of contemporary mime and, more broadly, of an art of the actor, is based on the concept of a theatricality of movement and on gestuality. It establishes itself bordering dramatic dancing, object theatre and text theatre in which the body is engaged. They place the actor's body at the very centre of artistic creation.

Since the beginning of their career, they've been invited to teach performing artists, in France and abroad, in twenty different countries. They've produced well over thirty different stage productions, played in 60 countries, developing an ever-evolving aesthetic.

They also tutor and support young emerging artists in their performance projects.



ARTISTIC TEAM

Staged by : Claire Heggen

Music Score by : Georges Aperghis

Performed by : Pau Bachero, Albert Mèlich Rial, Alejandro Navarro Ramos

Musical advisor : Richard Dubelski

Lighting by : Etienne Dousselin

Costumes by : Jean-Jacques Delmotte

Technical manager : Manu Martínez

Executive producer and assistant director : Joana Castell

Photography: Sandrine Penda

CLAIRE HEGGEN

CREATED AND DIRECTED BY

Co-artistic director of Théâtre du Mouvement with Yves Marc

Author , actor, director, professor

Co- artistic director of La Ferme de Trielle (center of apprenticeship in Auvergne, France)

Co-founder of Transversals, European Academia of Arts and Movement

Board member of Théâtre de la Marionette à Paris from 1997 to 2006

Initiator and member of GLAM (Network of Arts of Mime and Movement)

Professor of classical and contemporary dance - State graduated of physical education

(1965 – 1969), ENSEPS diploma

Synergologist

Knight of Honor of the Arts and Letters



Professional experience

Initially professor of dance and physical education and sport, she learned mime with Pinok and Matho, and then, for four years with the Master Etienne Decroux. She worked with Moshe Feldenkrais, practiced classical singing and diverse forms of movement (dance, physical and somatic techniques, etc). In collaboration with Yves Marc, with their company Théâtre du Mouvement she has developed, for 35 years, a research program and practice inspired from Etienne Decroux's corporal mime basics, exploring specific themes whilst changing with other art forms (dance, theatre, music, story-telling and hip-hop, circus), science (neurology, psychology, anthropology), communication techniques.

Author - Director

She wrote and directed certain of the major creations within the company : *Im/mobile* (1982), *Attention la Marche* (1986), *Encore une Heure si Courte* (1989), *Cities* (1998), *Le petit Cérou* (2001), *Moonshine* for the Theater Ensemble of Hong Kong (2002), *Blancs ... sous le masque* (2004), *Le chemin se fait en marchant* (2005 – Mimos prize 2006), *Primalditavera* with the students of the Theater Institute of Barcelona (2006), *Les choses étant ce qu'elles sont, tout va aussi bien que possible* (2009), *Ombre Claire* (2013), *Encore une heure si courte* (2014),

In collaboration with Yves Marc, she wrote and directed *Les Mutants* (1975), *Cartoon* (1976), *Equilibre instable* (1977), *Tant que la tête est sur le cou* (1978), *Glumak story* (1979), *Instablasix* (1983), *En ce temps là ils passaient* (1983), *Bugs* (1992), *Mutatis Mutandis* (1993), *Si la Joconde avait des Jambes* (1996), *Rétrospective* (1996), *Faut-il croire les mimes sur parole ?* (2003).

Actress

She played in more than 60 countries with pieces such as : *Les Mutants* (1975), *Cartoon* (1976), *Equilibre instable* (1977), *Tant que la tête est sur le cou* (1978), *Glumak story* (1979), *Im/mobile* (1982), *Instablasix* (1983), *En ce temps là ils passaient* (1983), *Attention la Marche* (1986), *Siège, ou chronique d'une peur chronique* (1994), *Si la Joconde avait des jambes* (1996), *Rétrospective* (1996), *Le chant perdu des petits riens* (2000), *Le chemin se fait en marchant* (2005), *Les choses étant ce qu'elles sont, tout va aussi bien que possible* (2009).

Professor

Her teaching is recognized in France (International Institute of Puppet in Charleville- Mézières since 1988, Parisian Universities such as Paris Sorbonne Nouvelle and Saint Denis, Ecole Supérieure d'Art Dramatique of Paris, Drama Conservatories of Arras, Amiens, Tours, Lille, Nantes, Bordeaux, Avignon, and associations) and in foreign countries (Theatre Institute in Barcelona, Inter national Workshop Festival of London, The Theater Institut in Amsterdam, La Mamma in New-York, Théâtre Organic in Buenos Aires, the RESAD in Madrid, , the Athanor Akedemie in Burghausen, Germany, the Cantabile 2 in Vordingborg, in Danemark, but also in Düsseldorf, Berlin, Rotterdam, Oslo, New Delhi).

She gave numerous conferences in Universities, Theaters and Festivals.

With Yves Marc, she directs the workshops in Théâtre du Mouvement, body on stage, and workshops in La Ferme de Trielle (Au vergne- France)

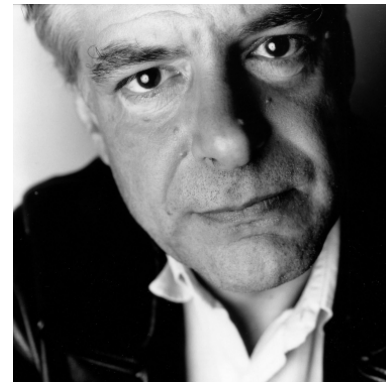
Artistic advisor

For the gestual direction of *Lettre au porteur*, directed by Lucas Thiery, created for Théâtre du Mouvement (1990), *Pétrouchka* directed by Irina Niculescu, *C'est l'anniversaire de Michelle mais elle a disparu* of Philippe Minyana, directed by Jean-Louis Heckel (ESNAM), and young actors, dancers, clowns, storytellers...

GEORGES APERGHIS

MUSICAL TEXTS

Greek composer, born in Athens in 1945. He has lived and worked in Paris since 1963. After several instrumental pieces more or less inspired by the serial technique, in 1971, Georges Aperghis composed *The tragic story of Hieronymus the necromancer and his mirror* (for two female voices : sung and spoken, a lute, a cello) : this was his first musical theatre piece and was to a large extent at the origin of his future investigations and relationships between music and text, between music and stage. He thus participated in the great musical theatre adventure beginning in France at the Avignon Festival : as such, *The tragic story...* (1971), *Vesper* (1972), *Pandæmonium* (1973), and then, *Wolf Story* (opera, 1976) were created there and, from 1976 on, Georges Aperghis's work was divided into three large categories: musical theatre, concert music and opera.



Musical theatre

With the creation of the “Atelier Théâtre et Musique” (ATEM – Theatre and Music Workshop) set up in the Parisian suburbs in Bagnolet (from 1976 to 1991), then in Nanterre (at the Théâtre des Amandiers, from 1992 to 1997), he completely renewed his way of working as a composer. Calling in musicians as well as actors, his performances with the ATEM were inspired by the commonplace, by social facts transposed towards a poetic world, often absurd and satiric, constructed during the course of rehearsals. All the ingredients (vocal, instrumental, gestural, scenic...) were treated equally and contributed – beyond an already existing text – to the dramaturgy of the performances. From 1976 (*La Bouteille à la mer*) to 1997, the year he left the ATEM, we can count a total of over twenty shows, including *Conversations* (1985), *Enumerations* (1988), *Jojo* (1990), *H* (1992), *Sextuor* (1993), and *Commentaires* (1996). After 1997, Georges Aperghis pursued his work in musical theatre in a more versatile way, particularly with *Zwielicht* (1999), *Machinations* (2000) and *Paysage sous surveillance* (2002, with the text by Heiner Müller).

Concert music

A substantial series of pieces for instruments or vocal soloists (including the impossible-to-ignore Recitations, 1978), often introducing, depending on the piece, theatrical aspects, sometimes purely gestural, can make the connection with the second facet of his work : chamber music, for vocal or instrumental orchestra, abounding with works varying considerably in their number of performers. Georges Aperghis's music is rhythmically complex and always charged with vigorous energy obtained by the treatment of limits (ranges, nuances, virtuosity) and alliances (voice + instrument / strings + percussions / sound + noise, etc.).

Partially abandoned in the eighties in favour of musical theatre, in the nineties concert music became once again particularly fertile ground for Georges Aperghis. In the realm of orchestra and chamber music, *Tingel Tangel* (1990, trio), the *Simulacres* series (1991-1995), *L'Adieu* (1994, mezzo-soprano and orchestra) and *Faux mouvement* (1995, trio) inaugurate a significant creative period.

Opera

This third area can be considered a synthesis : here the text is the unifying and determining principle. The singing voice : the primary vector of expression. Georges Aperghis has composed seven lyric works based on Jules Verne (*Pandæmonium*, 1973), Diderot (*Jacques le fataliste*, 1974), Freud (*Histoire de loups*, 1976), Edgar Allen Poe (*Je vous dis que je suis mort*, 1978), a letter from Bettina Brentano to Goethe (*Liebestod*, 1981), *L'Echarpe rouge* by Alain Badiou (1984) and finally, *Tristes tropiques* by Levi-Strauss (1996).

Tristes tropiques seemed to bring Aperghis's attraction to the grand lyric form to a temporary close. Since 2000, the division of his work into three distinct areas has actually been obscured more than ever by the very nature of the pieces. The oratorio *Hamletmaschine* (2001, with the text by Heiner Müller), the “monodrama” *Dark Side* (2004, based on Aeschylus's *Orestes*) and quite recently the opera *Avis de tempête* (2004), or even the *Wölflî Kantata* (2006, with texts by Adolf Wölflî) bring back into play questions concerning dramaturgy, performance and staging and illustrate how Georges Aperghis freely makes light of concert and theatre classifications and genres. A prolific composer, Georges Aperghis constructs very personal work with unfaltering inventiveness ; serious and tinted with humour, attached to tradition while being free from institutional constraints, he is able to open up unexpected horizons for his performers, skilfully reconciles visual and sound factors while taking on subjects etched in the tragedy of his time.

PERFORMERS

Pau Bachero i Bertomeu

Born in Valencia in 1977, he trained at the Institut del Teatre in Barcelona and at the Central School of Speech and Drama in London. He is actor, mime, director and founding member of the artistic collective MeChAnicS and the International School of Corporeal Mime in Barcelona (now known as Moveo). Pau's field of research lies around visual theatre, corporeal expression and devising theatre. He has worked with British stage directors Anne Dennis and Jack Holloway, as well as Jean Asselin and the company Omnibus from Montreal, the Catalan companies Res de Res (Biel Jordà), Raravis Dansa (Andrés Corchero and Rosa Muñoz) and the Agrupación Sr Serrano, among others.

He has staged several visual theatre, circus and puppetry shows. As a teacher and lecturer, Pau has lead workshops on corporal theatre, mime and movement in Spain, Canada, Puerto Rico, Poland and the Czech Republic.



Albert Mèlich Rial

Born in Barcelona in 1983, graduated in Drama and specialized in physical theater at the Institut del Teatre of Barcelona. He is a member of Corcada company, established in Mallorca, where he staged in 2013 *L'espera del Valhalla*, from Anton Chekhov's *Three Sisters*. He is passionate about the biomechanics of Meyerhold and the work of Moreno Bernardi. He worked with Alfred Casas, Moreno Bernardi, Pep Tosar, Andrés Lima and the companies Bojum Theatre, El Somni Productions and Obskené.



Alejandro Navarro Ramos

Born in Barcelona in 1982, trained at the Institut del Teatre in Barcelona and specialized in puppet theatre at the Ecole Nationale Supérieure des Arts de la Martionette in Charleville-Mezieres (ESNAM). He is a teacher, actor, puppeteer and clown. He worked with the Hospital Clown Company Pallapupas since 2008 and has also worked with directors like Iago Pericot, Jordi Basra and the visual theater company L'abric, of which he is a founding member. He is currently training hand-to-hand technique at Rogelio Rivel Circus School and the Central del Circ in Barcelona. His research moves between humor and physical work.



LIGHTING DESIGN

Etienne Dousselin

After studying at ENSATT (Ecole Nationale Supérieure des Arts et Techniques du Théâtre) in light control section in the 80s, he quickly specialized in technical support (light control, stage management and management tour) and creative support (lighting design) for many companies and directors including Stuart Seide, Sylvia Montfort, Mario Gonzales, Mickael Lonsdale, Francis Perrin, Fellag, Théâtre du Bocage, Compagnie des marches de l'été, Théâtre de la Mezzanine, Théâtre de l'éphémère, Théâtre Amazone, Compagnie des aphoristes ...

With Théâtre du Mouvement, he has designed the lights for *Krops et le magicien* (1987), *Encore une heure si courte* (1989), *Lettre au porteur* (1990), *Un drôle de logis* (1991), *Bugs* (1992) and *Le chant perdu des petits riens* (2000).

From the 2000s, he complements these activities with an intense involvement in the training of young technicians, engaging himself, among others, as head teacher of the light section of the Diplôme des Métiers d'Arts (DMA) in Lycée Guist 'hau à Nantes.

SOUNDSCAPES AND MUSIC ADVISOR

Richard Dubelski

Musician, actor, stage director and composer – 1st place in percussions at the C.N.R. of Rueil-Malmaison in Gaston Sylvestre's class – he has directed his work towards musical theatre.

From 1987 to 1992, he was Georges Aperghis's performer as well as one of his close associates.

Since 1993, he has staged musical performances within his company, Corps à Sons Theatre.

He has performed as actor-musician in shows by Thierry Bédard, Lucas Thiéry, Edith Scob, Georges Appaix, André Wilms, Jean-Pierre Larroche, Thierry Roisin, Marcel Bozonnet... He also leads various musical theatre workshops in national theatrical schools (the E.R.A.C., the Ecole de la Comédie de St Etienne...) and in National Drama Centres. He was the artistic musical director and composer for Kaleidoscope 1 (2007-2008) and Kaleidoscope 2 for the Opera of Lyon.

He is one of the close associates of T&M (ex Atem). Having trained in producing 35mm films at the Ecole Nationale Supérieure Louis Lumière, he produces short films and documentaries.

TECHNICAL REQUIREMENTS

Set up

Requirements prior to the Company's arrival : a lighting pre-rig and dance floor layed out.

If this is not possible prior to the arrival of the company, the company technical manager would start the set up the day before the performance.

- Performance day / load in :----- > 1 hour / 2 crew
- Scenery set-up / LX Focus :----- > 4 hours / 2 crew, 2 electricians
- LX Plotting / Sound system set-ip and check :----- > 4 hours / 1 electrician, 1 sound technician
- Technical rehearsal :-----> 2 hours / 1 electrician, 1 sound technician
- Dance-floor mopping :----- > 30 minutes / cleaning staff
- Performance :----- > 1 hour 30 minutes / 1 electrician, 1 sound technician
- Load out :----- > 1 hour 30 minutes / 1 electrician, 2 crew

TOTAL : Set-up 1h30' + Performance 1h30' + Load out 1h30' + Meal breaks

If possible, the theatre will provide an additional room for the performers to warm-up.

Stage

- The performance is for proscenium theatres or black box venues.
- Optimum stage size : 10m wide x 9m deep
- Minimum stage size : 9m wide x 8m deep- 5 legs at either side, wings space to be 1.5m minimum on each side
- Black backdrop for the size of the venue
- Black dance floor, and the personnel to clean it

Sound

- 1 CD player with auto-pause
- Sound desk with 4 inputs for CD player and stereo input from Apple laptop
- PA system suitable to the space
- 4 onstage monitors

Depending on the size and characteristics of the venue, we might use ambient microphones as reinforcement of the voices and sounds on stage. If this is the case the venue would have to provide these microphones.

Lighting

- 48 2K dimmers DMX
- 9 1K Profiles 22/40° or equivalent
- 7 1K Profiles 13/28° or equivalent
- 3 2K PC
- 20 1K PC with barndoors
- 27 PAR 64 CP-62
- 8 dance booms or equivalent, minimum 1.5m high

Special effects

If the theatre has a grid, we use a 'rain of paper' effect towards the end of the show (which consists of throwing a lot of A4 sheets of paper from the grid on stage. If this effect is to be used, we would require a crew member for this moment.

Dressing rooms

Dressing rooms for 3 performers.

Access to restrooms with hot/cold running water and showers with towels.

Iron and ironing board.

If more than one performance: laundry services are required.

Catering Rider: water, coffee, tea, fruit juice. Fruits are appreciated.

PERFORMANCE FEE

Single performance: 4500 Euros + VAT

Per diems and accomodation for 5 people

Travel from Paris for 1 person.

Travel from Mallorca for 2 people

Transport of set (plus 2 people) from Mallorca in a 10m2 van, to be hired from Mallorca (around 50€/day), plus petrol, and tolls.



CONTACT

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Company

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