

PROJEKT  
LIMIN  
[heresy]



## Sirkus Supiainen

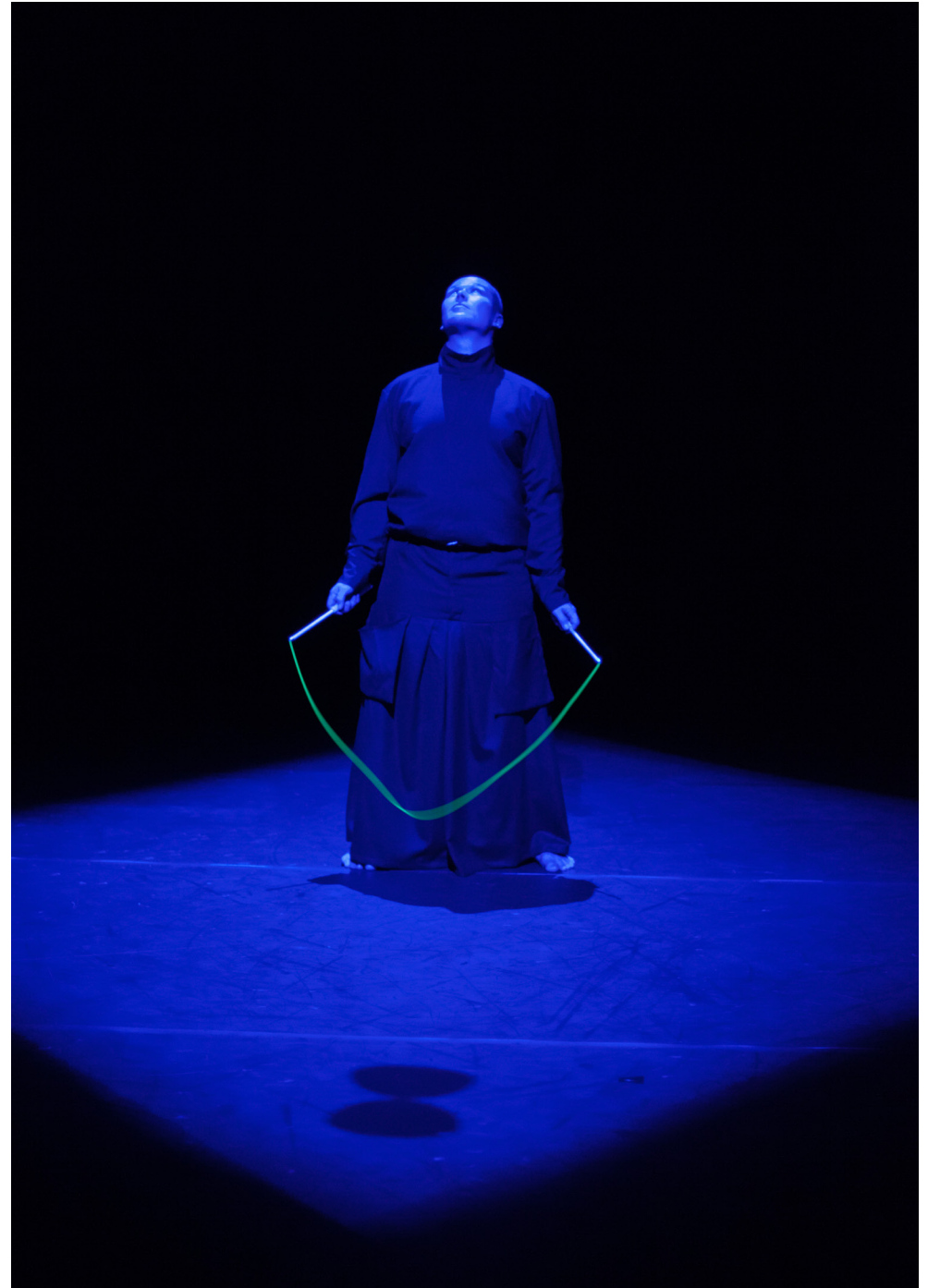
### [heresy]

[heresy] is the latest production of Finnish circus company Sirkus Supiainen and it is directed by juggler / Master of Arts (theatre and drama) Samuli Männistö.

By its name the performance [heresy] is a research on any belief or theory that is strongly at variance with established beliefs, customs, etc. It is a study on control, substance and sanctity, inspired by art, religions and beliefs concerning the cause, nature, and purpose of the universe.

Sirkus Supiainen's performance [heresy] mixes physical theater with juggling, live music and questioning laughter. It is a dialogue between three jugglers and a folk musician concerning objects, riddles, puzzles and other important things.

[heresy] is true poetry of contemporary circus, a visual poem of all that exists.



## [heresy]

Direction, set design and script: Samuli Männistö

Production: Sirkus Supiainen / Samuli Männistö

Lighting design: Saija Nojonen

Music: Laura Vuorjoki-Elo

Costume design: Marjo Haapasalo

Sound technician: Antti Koukonen

Set construction: Toni Saikkonen

Performers: Antti Nerg, Samuli Männistö, Markus Nivala  
and Laura Vuorjoki-Elo.

With Support:

Cirko, Menu Spaustuve, Kone foundation, Kordelin foundation

Sponsored:

Koistinen Kantele, Epic juggling props.

Premiere September 25th - 28th 2013,

Cirko - Center for New Circus, Helsinki, Finland.

## **Sirkus Supiainen**

*Visual performances with thoughts*

Sirkus Supiainen is Finnish contemporary circus company founded in 1986, and it operates widely on a rich field of performing arts.

Sirkus Supiainen believes in breaking boundaries, travelling against current, constant exploring and love.

Sirkus Supiainen's name means small shrew. They, like us, live fast and with passion and are in constant investigation of habitat.



### **Samuli Männistö**

Juggler / Master of Arts (Theatre and Drama) Samuli Männistö is known from his unique, unusual, peculiar and uncompromising performances that combine influences ranging from contemporary theater to puppet theater.

*Samuli Männistö has never done his circus art the easiest nor the most obvious way. He's testing and stretching the limits to the extreme.'*

-Jussi Tossavainen, HS. 12.4.2010

*'Männistö is the Finnish pioneer of experimental juggling'*

-Jussi Tossavainen HS 6.4. 2008

### **Laura Vuorjoki-Elo**

Laura Vuorjoki-Elo has graduated from the Sibelius Academy and has Master's degree in music. She works as a musician and as a music teacher, who challenges herself on a daily basis to gain new perspectives on music. Laura Vuorjoki-Elo has combined electronic music with old Finno-Ugric music and has arranged old Karelian tunes into modern community-songs.

Her starting point for all the music she makes is the knowledge of the tradition as well as her own strong intuition and feeling of it.

Laura Vuorjoki-Elo teaches music in Joensuu conservatory and the North Karelia University of Applied Sciences. She also performs with different bands and groups in Finland and abroad.

### **Antti Nerg**

Antti Nerg has been full-time circus artist since 2008. He has also worked as juggling teacher. At the moment he is, among other things, the head of juggling studies at the Turku Arts Academy circus course. As an artist and as a teacher Antti Nerg is interested in juggling and circus arts tradition and style trends. This reflects in his own artistic work by great creativity on a wide variety of juggling props.

### **Markus Nivala**

Markus Nivala has graduated as a circus artist from the Turku Arts Academy in 2010. Prior to this, Markus Nivala studied theater in Lahti Folk High School, where his broader interest in the performing arts woke up. At this point, he was also involved in Lahti City Theatre, as well as in some student theater productions. After graduating from Turku Arts Academy Markus Nivala has been a full-time circus artist and also worked as a busker around Europe.

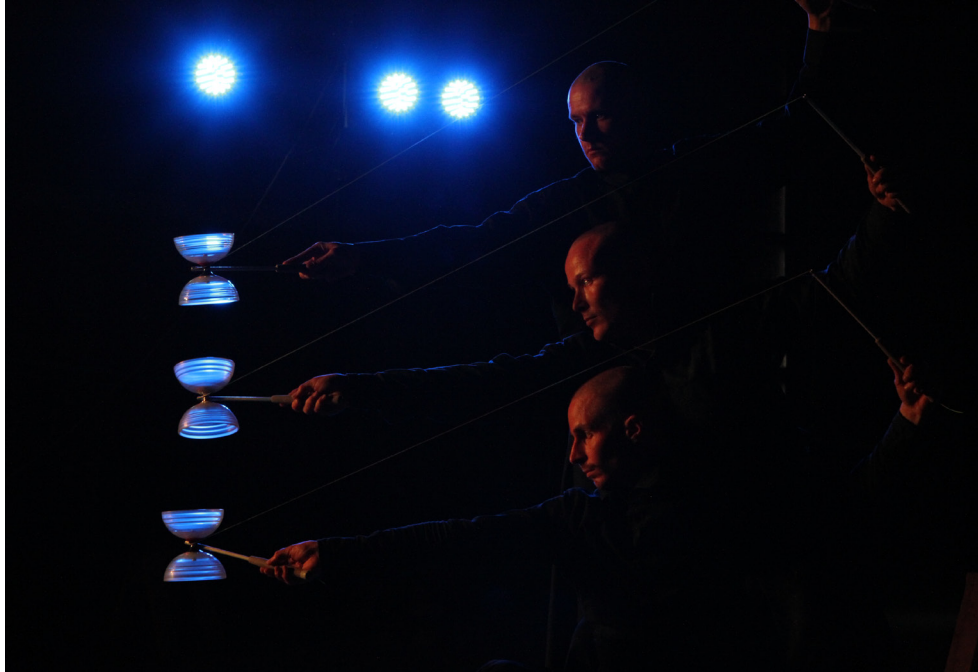
### **Saija Nojonen**

Saija Nojonen graduated 2011 from the Theatre Academy of lighting and sound design facility and she got Master's degree in theater arts. She has done lighting design and visualization for theater, dance, concerts, visual arts and for poetry performances too. She is interested in (in addition to making pancakes and folk music) the different materials and how light reflects from them. She is enthusiastic in studying how to use light for framing and how endless possibilities light really has. With her work Saija Nojonen wants to build images on the stage performances, as well as visual dramaturgy.

### **Marjo Haapasalo**

Marjo Haapasalo is a fashion designer who has specialized in making costumes for theater and dance performances. She has graduated from the Polytechnic Sydväst design program in 2002. Since then she has worked as a costume designer in several productions at various theaters including Aurinkobaletti, Linnateatteri, Turku City Theatre and Turku Summer Theatre.

Marjo Haapasalo's design starts from sketches but the real work is always done on the terms of material and conditions. As a designer, she hopes to stay open and enthusiastic. The strong craftsmanship in Marjo Haapasalo's work is displayed in how she manages to mix in various styles and eras, really mixing it up while keeping the work really clear and unique.



### **Circus performance offered slain in the Spirit with the Devil**

Sirkus Supiainen's performance [heresy] at Cirko - Center for New Circus.  
Direction and scenography Samuli Männistö,  
Lighting design Saija Nojonen,  
Music Laura Vuorjoki-Elo,  
Costumes Marjo Haapasalo,  
Performers Antti Nerg, Markus Nivala, Samuli Männistö and  
Laura Vuorjoki-Elo.

I'm probably not the only one leaving in state of confusion from Sirkus Supiainen's performance [heresy]. Sophistication, skill, strangeness, and a lot of surprises. During the performance I felt and saw so many "That can not be true!" gestures and confusion that bursted out as laughter from myself and from the audience.

Samuli Männistö has always done differently from the others.

Let's start from the time of entry, when audience walks in to the theater, there's Kikka's song 'Sukkula Veenukseen' playing as background music. And continue to the fact that as soon as the performance starts there's a female singer, who starts to sing psalm 'The Spirit of Truth'. And this isn't enough? No. Then follows devout scene where the three man are walking in narrow diagonal light corridors while kind of chanting with their diabolos. Men are dressed like Roman Catholic priest in black full long dress. Excuse my expression outside the Catholic heretic. One can think of them as pilgrims whipping themselves with reminiscent devotion. Seeing this scene more as words and liturgy rather than scene with diabolo juggling. An ancient skill toy from Asia, where you use pair of sticks with string attached to manipulate double ended spinning-top. The psalm 'The Spirit of Truth' changes to song from Eppu Normaali but the worship continues. The three-man diabolo juggling is something entirely new. It's real co-operation, not only in unison. Performers rotate around one and other, diabolo and string wraps performers to each other and apart. Oh, great. Diabolos work also as puppets or as object theater material. A little bit of magic is also seen. As well as the Asian martial arts gestures and references to swordsman movies.

It has, therefore, it has absolutely everything. But just when you thought you've seen it all, yet the final surprise drops your jaw. The sermon begins! Maybe not quite highly-churchly one, but as the name of the performance states, it is a bit heretical. It is like 'The Awakening' -meeting, which exalts education and the importance of learning in a spirit of new enlightenment. Audience is invited to shake hands with person next to he/she is seated, and so on.

I can't reveal everything here but I would like to go in to the mind of the creator of this performance Samuli Männistö, and know at last, does the viewer need to take this ironically or go uncritically in to exaltation, such as people do in religious gatherings. Both still fit me. At least this performance won't leave you cold.

-Jussi Tossavainen

# Herätyskokous paholaisen kanssa

## SIRKUS

Sirkus Saptalaisen esitys [heresy]

Circo-keskuksessa. Ohjaus ja lavastus Samuli Mälmiö, valot Saja Nojonen, musiikki Laura Vuorjoki-Elo, puheet Marko Niemelä, esiintyjät Antti Neerg, Markus Niivalu, Samuli Mälmiö ja Laura Vuorjoki-Elo.

EN TIENE aivan ihmisenä olemista tilassa Sirkus Saptalaisen esityksestä [heresy] johtunut. Heresy-temppu, taito, osumat ja ylilyökykään kerrakseen. Ihän kuullessa välilläsi kaikkein "ei voi olla totta"-aistit ja ihmisenä olemista osumat taitojensa avulla kietovän teak-tilasta.

Samuli Mälmiö on aina tehnyt taitoa kuin usko.

Alkuaan siitä, että välttämättä tilassa sisäältä välttämättä on Kirkon Sirkkula-temppu. Ja jatketaan siitä, että piti näytelmästä tulee sirkusmuotoon seittä ja aivan välttämättä välttämättä henki. Ja ko tittäisi?

Ei. Senaa kolmen miehen draagonaalina eteenä harras kaikkein diabololojiväin. Miehet on puerra katolisen papin miisiin tilyspitkään henkeihin. Antreksi ulkokatolisen kerettiläinen ilmaisimi. Mieleen tulevat itsekin piiskaavat pyhiinvaeltajat.



Antti Neerg, Markus Niivalu ja Samuli Mälmiö esittävät esitysiansa diabololojiväin.

NARTTUVA ilmi miisinväin. Sanojen ja ilmeiden sijaan se lä hajoitetaan diabololla, iki vanhalla Aaxista kotoisin olevalla narun ja parin saavan avulla

pyhiinvaeltaja loksipäisillä hyriillä.

Temppu henki välttämättä Eppu Noemaalin. Harras jatkun. Kolmen miehen diabololojiväin on

jotain aivan uutta. Se on todellista yhteistyötä, ei vain unisonsa. Hyrrä kiertää miehestä toiselle, ja langat kietovat esityksillään tössiä ja etilöitä. Heneksi.

Diabololojiväin välttämättä myös mukke- tai esitysiansa maatemppu. Välttämättä mukke- tai esitysiansa maatemppu. Välttämättä mukke- tai esitysiansa maatemppu.

OK on aivan kaikkein. Miisinväin. Kuu henki välttämättä kaikkein. Senaa välttämättä kiertävällä välttämättä. Välttämättä välttämättä välttämättä. Välttämättä välttämättä välttämättä. Välttämättä välttämättä välttämättä. Välttämättä välttämättä välttämättä.

Kaikkien on voi välttämättä. Välttämättä välttämättä välttämättä. Välttämättä välttämättä välttämättä. Välttämättä välttämättä välttämättä. Välttämättä välttämättä välttämättä.

Juha Vuorjoki

## Whirlwinds in hourglass

Hufvudstadsbladet, 28.9.2013

Sirkus Supiainen's performance [heresy] at Cirko - Center for New Circus.

Direction and scenography Samuli Männistö,

Lighting design Saija Nojonen,

Music Laura Vuorjoki-Elo,

Costumes Marjo Haapasalo,

Performers Antti Nerg, Markus Nivala, Samuli Männistö and

Laura Vuorjoki-Elo.

Diabolo is an hourglass-like object, a kind of spinning skill toy that seems to be made of hard plastic and that has the leading role in Sirkus Supiainen's performance [heresy].

Diabolos are usually used by jugglers, who use two narrow, short sticks attached to each other with string to manipulate it and make it spin, and twist itself around the sticks, being thrown up in the air, fly around and be trapped on the string.

Diabolos are handled extremely skillfully, rhythmically versatile and in visually creative ways by Antti Nerg, Markus Nivala and Samuli Männistö. Samuli Männistö has directed the show which begins with Laura Vuorjoki-Elo in a kind of priest-like black costume, she sits down at the pump organ to play and sing a hymn. The religious chanting element of the show continues as the three jugglers dressed in black capes, which associates to the monk world, coming on the stage with their diabolos, they spin them and throw them at each other. Additionally, jugglers have shaved their heads, underscoring the religious aspect even further.

Big part of the show are diabolos sailing around in the air, hovering between heaven and earth in interesting formations. The hourglass-shaped objects can both refer to the time and life that flows out and disappear.

For a while diabolos appear like hand puppets as they are placed on the edge of pump organ, where they quarrel with each other and pushes each other down. The music and the vocals follow the rhythm of the movement of the jugglers.



Towards the end it gets dark on the stage and the juggling stops. One of the jugglers, in his priestly robes, stands up at the pump organ, it has become a pulpit, the juggler blesses us and keeps a kind of requiem for the audience about safety, structured living, life changes and problems with choosing and wanting something. Then a giant hourglass rolls onto the stage and the sermon continues explaining how the different parts of the hourglass/diabolo may represent everything from the Holy Trinity, the Father, the Son, the Holy Spirit to the Virgin Mary, Madonna, mother earth and whore, the sermon emerges and also the word diabolo is now in with reference to the Diabolo.

This counterpoint, dialectical feature of the show can be understood in different ways - as everything from the absurd irony, satire to a message to reflect on. Thus the show is not only technically skilled but also an associative and thought-provoking.

- Elisabeth Nordgren

# Virvelstormar i timglasen

**NYCKELUS  
(Nerey)**

Regi, dekore: Samuli Männistö.  
Ljus: Sanna Neijonen. Musik:  
Laura Vuorjoki-Elo. Deko-  
rer: Marja Haapasalo. På scen-  
nen: Antti Nerg, Markus Ni-  
vala, Samuli Männistö, Laura  
Vuorjoki-Elo. Sirkus Suplainen  
premiär: 25.9 på Cirkus.  
Föreställningar till 28.9.

Diabolo är ett timglaslik-  
nande föremål, ett slags snurra  
somm i Sirkus Suplainens fö-  
reställning (*Nerey*), vilket be-  
tyder två lära, tycks vara fran-  
suiska i hård plast och innehar  
huvudsrollen i uppsättningen.

Diabolor bevakar användas av  
jonglörer. Med hjälp av smala,  
korta käppar och ett elastiskt

snöre låter jonglörerna före-  
målet snurra runt, tvätta sig  
kring käppen, bli kastat upp i  
luften, flyga omkring och åter  
infallas i snöret.

Diabolorna hanteras oer-  
hört skickligt, rytmiskt mång-  
sidigt och visuellt kreativt av  
Antti Nerg, Markus Nivala  
och Samuli Männistö. Samu-  
li Männistö har regisserat fö-  
reställningen som inleds med  
att Laura Vuorjoki-Elo i ett  
slags prästliknande svart klä-  
pa sätter sig vid pianot för att

**"En stor del av  
föreställningen går  
ut på att låta dia-  
bolorna segla om-  
kring i luften."**

spela och sjunga en psalm.  
Det religiösa, mässande ele-  
mentet i föreställningen fort-  
sätter då de tre jonglörerna  
klädda svarta kåpor, som as-  
socierar till munkvärlden,  
kommer in med sina diabolo-  
nor, snurrar dem och kastar  
dem åt varandra. Dessutom  
har jonglörerna rakat av sig  
håret vilket ytterligare fram-  
häver den religiösa aspekten.

En stor del av föreställning-  
en går ut på att låta diabolor-  
na segla omkring i luften, svä-  
va mellan himmel och jord i  
intressanta konstellationer.  
De timglasformade föremå-  
len kan både syfta på tiden  
och livet som rinner ut och  
föresvinner.

Ett tag hanteras diabolorna

som handdockor då de är pla-  
cerade på pianokanten där de  
grälar med varandra och skuf-  
lar ner varandra. Musiken och  
sången följer rytmiskt med  
jonglörernas rörelser.

Mot slutet blir det mörkt på  
scenen och tvärstopp i jongle-  
randet. Så dyker en av jonglör-  
erna i sin prästkrud upp vid  
pianot som blivit en predi-  
kast, välsignar oss och håller  
ett slags själsmässa för publi-  
ken om trygghet, inrutad var-  
dag, förbedringar i livet och  
problemen med att välja och  
välja något. Så rullas ett jätte-  
timglas in på scenen och tas  
itu. Predikan fortsätter med  
att timglasets olika delar får  
representera allt från den  
beliga treenigheten, fadern,



**LUFTFÄRDER.** I Sirkus Suplainens föreställning skapas både estetiska och tankeväckande upplevelser. *Sanna Neijonen*

sonen, den helige anden till  
jungfru Maria, madonna, sov-  
der joed och hora. Också ordet  
diabolo dyker nu upp.

Det här kontrapunktiska,  
dialektiska draget i föreställ-  
ningen kan uppfattas på oli-  
ka sätt - allt från absurd tro-

ni, ner till ett budskap att re-  
flektera över. På det sättet blir  
föreställningen inte bara teat-  
riskt skicklig utan får också  
ett associativt, tankeväckande  
innehåll.

*Elisabeth Nordgren  
kultur@stl.fi*



## TECHNICAL RIDER

Sirkus Supiainen: [heresy]

Technical manager:

Samuli Männistö, raulisamuli@gmail.com / +358 (0)45 120 9383

## STAFF ON TOUR

4 actors – 2 technicians

## STAGE

The minimum dimensions of stage are:

- Height: minimum 7 meters to patters 9 meters to grid
- Width: 10 meters (13 meters from wall to wall)
- Depth: 9 meters (needs space for actors to move around behind the stage.)
- No more than 1° tilt of floor
- Side wings 4 x both sides, width 2 meters or more
- Black dance floor
- Total black out of the stage is required
- Black curtains all around. Black drapes/legs/wings on the sides to cover sidelights.
- A hanging possibility needed behind the back curtain for a white cloth.
- Performers must have room to move behind the curtains around the stage.
- Diabolo in size 2,5m width and 2m in diameter will roll to back of the stage from house left side.

The set up begins one day before the first performance and takes around 6 - 10 hours. (4h light rig up + 6-8h programming for lights. If the light rig up is done beforehand, the total set up can be done in those 6-8h)

SET provided by company

- Pump organ
- Back curtain (white)
- Self moving platform for pump organ
- Set diabolo in size 2,5m width, and 2m in diameter

## SOUND

sound technician: Antti Koukonen,  
skogez@gmail.com / +358 (0)400 31 16 54

## SOUND EQUIPMENT REQUIRED

Microphones for:

- 1 x Voc (wireless headset)
- 1 x Pump organ (wireless)
- 4 x Kantele (3x wireless, 1x --> plug out)
- 1 x Speech (headset) (if normal speech can't be heard)
- 2 input lines for computer.

## SOUND SYSTEM

- Quality PA-system, big enough for dynamic power and coverage for the venue. Full range speakers and separate subbass-speakers for strong low end. Well-known manufacturers preferred – L'acoustics, d&b, EV, Eaw, Nexo etc.
- Master EQ.
- Delay- and reverb machines.
- At least two channels with compressor.
- Stage monitoring (sidefill preferred).
- All sound equipment should be good enough, so no crap like Behringer, T-Bone etc.

## LIGHTING

Generic light plot attached. LD: Saija Nojonen,  
saija.nojonen@iki.fi, +358 (0)50 5696225

## LIGHTING EQUIPMENT REQUIRED

Lighting desk suitable for programming moving lights  
(e.g. GrandMA, Compulite Ovation 4d)  
with the appropriate device definitions

Dimmers 71 channels

4 x Varilite moving heads VL1000TS

1 x Low FOG Generator

19 x ETC S4 750W zoom (25-50)

4 x ETC S4 750W (24deg)

15 x 2kW Fresnel

9 x 1kW Fresnel

20 x PAR64 cp62

House lights

Equipment must be in good condition, and equipped with accessories  
(shutters, barndoors, frames etc.)

(NOTE: 12 of the 15 2kW Fresnels can be replaced with Moving Light  
Color Washers provided if it is possible to cover the whole stage with them.  
The Washers will need to have a brightness somewhat similar to a wash  
with six 2kW Fresnels.)



## CREW & PROPOSED SETTING SCHEDULE

The need of crew and the setting schedule are subject to local conditions. If your venue's circumstances require more time and/or personnel due to e.g. local union regulations, these numbers can be adjusted.

Set up takes approximately 10 hours.

Total local crew needed:

1 x Stage Manager

1 x Lighting technicians

1 x Stage technicians

1 x Sound technician

Local crew should be familiar with the venue and the house electricity feeds, dimmers, sound system, etc.

Crew must be free from other duties during set up times. The get-in should start one day prior to the 1st show.

Here is an example of an setting schedule with 2 shows:

Get in day

9.00 - 9.30 Load in and unpacking

9.30 - 13.00 Light and stage rigging, sound-system set-up, set preparations.

13.00-14.00 Lunch

14.00-16.00 Set preparations and focusing the lights

16.00-18.00 Focusing and programming the lights.

Performance day

9.00-12.00 Programming lights

12.00-13.00 Sound check

13.00-14.00 Lunch

14.00-16.00 Rehearsals

16.00-18.00 Corrections with set up (if needed)

18.00-19.00 Dinner

19.00-19.45 Warm-up & final preparations, cleaning

19.45 Doors open for audience

20.00 Performance

21.15 End of the show

2nd performance day

16.00-19.45 Corrections and preparations

19.45 Doors open for audience

20.00 Performance

21.15 End of the show

21.15-23.00 Strike down & packing

Duration of show is approximately 75 minutes. Strike down and packing takes approximately 2 hours.

## ARTIST RIDER

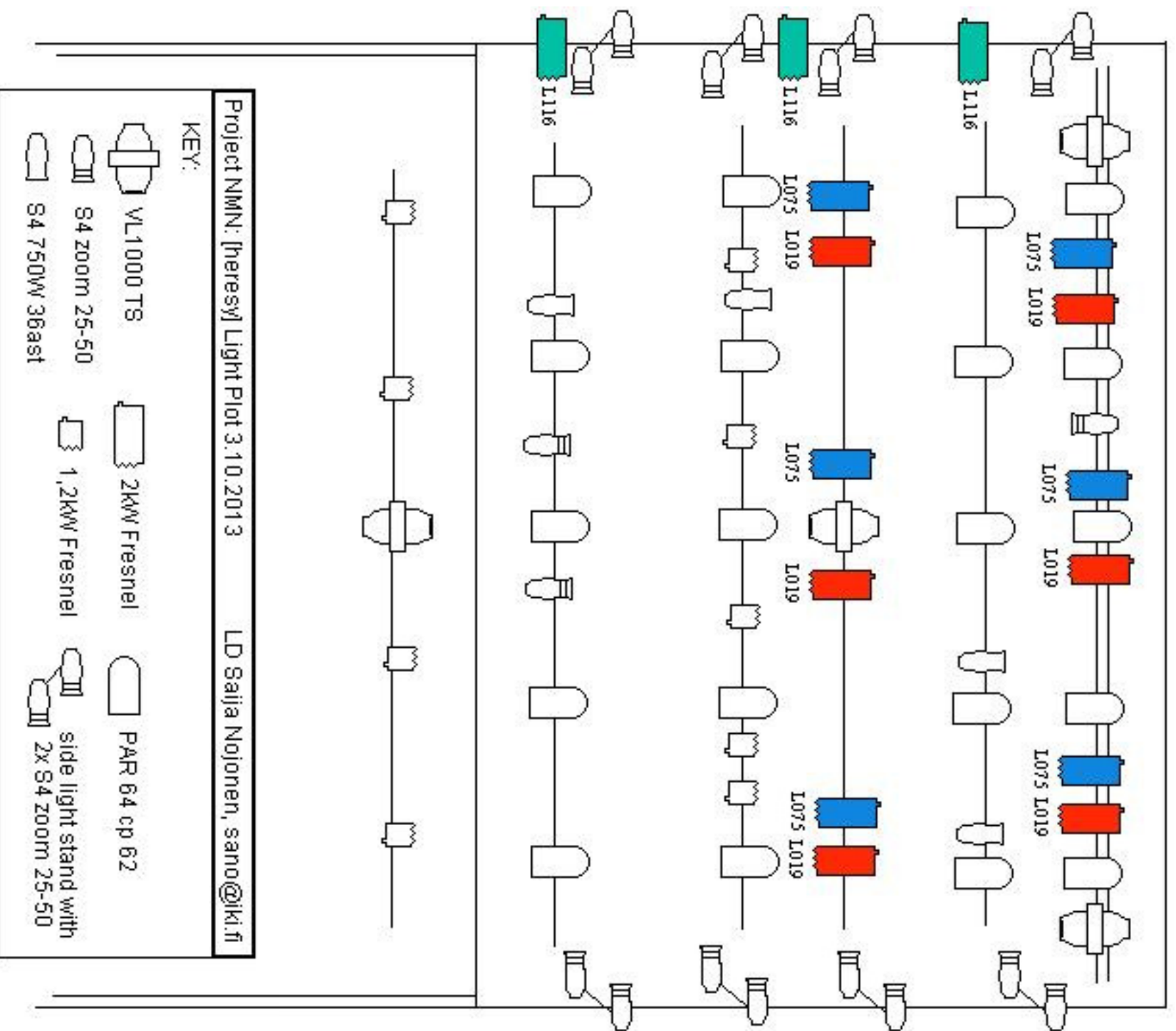
### ACCOMMODATION

Accommodation and board for 6 people  
on the days of set up and performance  
- 6 hotel rooms: 6 single rooms, min. 2 stars

### DRESSING ROOMS

- 2 dressing rooms with shower  
(near the place of performance, heated if necessary, well lit, lockable or  
guarded, with chairs, a mirror, a WC)  
- Bottles of water (minimum 4 small bottles for each performance)  
- catering: sandwiches, snacks etc. for 5 persons during set-up and 2 hours  
before performance (we prefer something local)  
All food need to be vegetarian.  
- 4 x towels  
- hangers (10) for clothes, ironing board





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