Funambus : (fynâbys) n. originated from lat. funambulus, derived from funis (rope), the verb ambulare (to go for a walk) and the word bus (designating a network architecture where all machines share a common cable)

1. A large motor vehicle carrying odd private passengers by road, typically one serving the public staying on a fixed route.
2. Motorized machine specialized in the transport of acrobats. It allows migrating tightrope walkers to rest during long street parades. Quote : « handsome like a funambus ». 
3. Astronautics : a platform in a space vehicle used for various experiments and processes.
Foreword:

A tight rope walker (Mathieu Hibon) and a wire acrobat (Chloé Moura) meet on a string. They encounter an old Saviem S53M bus from 1977: 8,860 tons when empty, 15,250 tons maximum load, 650,000 kms, 19 horsepower and non-specified body. It is love at first sight.

The first step will be the fixing of a cable onto its roof at a height of 5 meters from the ground.

The old Saviem bus becomes a « FUNAMBUS »

For its first creation the company « Underclouds » takes up the challenge of tight rope walking on top of a moving bus, enticing the audience to experience a multidisciplinary street circus performance.

The rigging device, directly attached onto the vehicle, allows the duo to go beyond the limits of tight rope walking, furthermore inventing a new approach to this artistic discipline.

Happy to deviate from the codes, they are willing to bet on autonomy and mobility. Their goal is to perform wherever the bus can to take them. Embarking with them other passengers (a video artist, a musician and a driver/technician) on a trip off the beaten track.

Proudly, after previously working as a school bus and then as a wandering cabaret, the new Funambus is ready for a brand new adventure.
Theme:

The Funambus evolves into an atmosphere which feels inspired by the comic books of Fred or the movies of Andreï Tarkovski or Roy Anderson.

The wire is simultaneously a fragile and a tense apparatus, a link between air and earth, contradictory by nature. We wish to discover the sparkles created by the frictions within these elements.

Starting from circus techniques and its realm, but transposing those to “life”, to “human” with its troubles, its dreams, its madness, its loves and its incoherency.

The Funambus becomes a mythology of our present times where one can feel free to grasp and make his own interpretation of the images he will witness.

In a succession of scenes, we are told the story of Man facing the world, confronting his raw poetry, nostalgia and dream-like nature to the coldness of a near future.
The wire:

Inherent, ingrained but not highlighted or overwhelming, the circus world is somehow present. We discover the primitive circle of a group gathering around the arena.

The public witnesses the arrival of the Bus then splits into two groups around it. After a reference to the taming of the Wild Monster (aka here the “Machine”), the prowess of “walking on a wire” is deviated, leading us to almost forget the wire itself. We experience a perilous performance which doesn’t play on enhancing the sensations of the danger involved.

The scenes will never tell us a dramaturgical story. On the contrary, they serve the creation with incongruous or surreal images. The “prowess” itself lies within the poetical tension created by the odd peculiar presence of two characters balancing together on a string. A metaphor of the walk through life.

Simultaneously heroes and simple human beings in a critical position, on the edge of an abyss, and somehow so close to taking wing. The situation puts into perspective the whole ambiguity of mankind.
The music:

Neither narrative nor illustrative, the music of the show evokes the amplified “voice” of the character of the Bus ... its breaths, its dreams and its visions.

The music was conceived like a contemporary film score, composed with the use of electronic sounds, (but remembering what Andrei Tarkovsky said about Electronic music: cleared from its “laboratory” origins, to be perceived like an organic pulsation of the world) enhanced by live vocals & accordion as well as electro acoustic sonorities generated by the wire itself.

Rhythm tracks and ambient soundscapes are played in real time from the inside of the Bus by the musician/performer. He is connected to the actions of the acrobats, happening above the roof of the bus, via a surveillance camera.
Visuals:

The cinematographic aspect is essential for this project. It is an inspiration as well as an important component of the performance. The video medium allows the borders to blur between fiction and reality, to create a distortion and bring a troubled edge of perception.

The piece holds a specific pictorial flavour (perspective lines and lighting). It starts with what could be visualized as a long dolly shot, then continues throughout different sequential modes, (close-ups, sequence shot, flash back, reverse angle, inserts, subliminal images...), classic techniques which are used in the shooting or editing of movies. The bus itself is a “double sided” wide screen with illuminated windows lit from within the heart of the bus.

The projected images are a mix of pre-shot sequences and external elements of the show. These different visuals help to underline, accentuate and highlight certain scenes. Either to give a particular focus or to display another point of view (subjective camera) or even suggest another impression of the “story”.

SALVA
Live manipulations:

We have decided to show everything, or rather to leave the opportunity for everyone to see almost everything, so the technical actions are also part of the performer’s acting.

No cheating, no backstage, no hidden space, except of course the inside of the bus with its intricate machinery (sound, light and video control)...

The use of special effects and fireworks is recycled and deviated. Even when we witness some of the mechanical process, the magic and the emotions created by those effects remain.
TECHNICAL RIDER FUNAMBUS: Updated version released on the 17.10.15 (supersedes all previous versions)

- Audience capacity: 100 up to 6000 people. From 1500, plan for install some seating solutions. Example: first rows seating on carpets, next rows on benches or small tiers.

- Location: street space, park, public square, car park, crossroad, industrial site... No soft vegetal or grass ground surface. (On tarmacked ground, paved with cobblestones ground or consolidated ground)

- Show is bifontal: The performance can be seen from 2 sides. The front and rear axes of the bus are closed to the public (see map)

- Technical autonomy. Lights, video and sound (5 kW) are on board of the bus and plugged on batteries + converters. (They will need to be recharged in between 2 shows)

- Show Time: The performance will be programmed at night time (for light and video). The earlier moment for the start of the show: 30 minutes after sunset, meaning at the end of dusk. (timetable available on weather.com in Almanach/Time sunset or www.leshorairesdusoleil.com/)

PREPARATION AREA: surface: 10m x 15m, near the start (about 200m) where the bus can be parked nearby the performing area, if possible in a side street or a place hidden from the audience.

- Accessible on D-day, 4 hours before the start of the show with:
  ° 4 barriers (French type called “Vauban”)
  ° An electrical connection (220V. 16 A) (Because of fragile electronic equipment, we accept no generators).
  ° Access to a water point (outside tap, hose or shower) where we can fill up a container of 100 litres, required for the show.
  ° Access to shower and toilets facilities nearby.
  ° Bottles of water, sodas, biscuits, crackers, fruits ...

ACCES (ARRIVAL AND DEPARTURE OF THE BUS FROM THE PREPARATION AREA TO THE PERFORMING AREA): (distance 200m maxi between both spaces)

- The road which the bus will use to access the performing area should be free of hanging cables or branches...
  Approx. size: 8m high and 3m wide.

- For the final of the performance, 2 options are possible:
  either the bus leaving in the distant away from the circle area, either the bus stays and stops inside the circle and bows to the public.
PERFORMING AREA: A circular area of 30 m diameter. A flat and even ground, without slope (2% maximum) and with no obstacles.

- As we will need maximum darkness for the show, please prepare for switching off and controlling public lighting of the space and its surroundings. The night before the day of the show and around the same time we will need 15 minutes to check the extinction of the street lights, this in order to give our validation for the next day.
  (some public lights might need to be switched off)
On D-day: extinction of the lights requested 10 minutes prior to the show and reignition 10 minutes after the end of the show.
(order given via walkie-talkie to a person who will switch the lights off before the arrival of the bus and will switch them back on after the last bow)

- Electrical power being crucial to the show.
  1 output 3 phase current 380 Volt / 32 Ampere (3 Phases + Neutral + Earth) with a P17 female socket (the electrical board which will be plugged to your socket will be supplied by our company)
  (we accept no diesel generator as our electronic equipment is very sensitive)

- A cleaning of the area should be arranged with the city.
  (some traces will be left on the ground, chalk, fire, fake snow, leaves or water.)

- If needed, prepare for service lighting for the audience (before and after the show)

- 10 people from the organisation who will be needed, they will be in charge with the placement of the audience and insure their safety.
  We will lend them 10 costumes, mostly jackets to be worn on top of plain black or uniform festival clothes.
  A rehearsal with these 10 helpers will be planned on the day before or on the day of the show, to doublecheck with our technical director). Please make sure the same persons will be present during the rehearsals (presence needed: one hour) as well as the show.

A TECHNICAL RUNTHROUGH will be planned on the day before.
During this runthrough we will:

° Trace the circle (30m diameter) with a white temporary spray paint. (chalked based)
  That circle will be opened (10 meters at the back and 10 meters at the front) so to allow maximal visibility and insure safety for the audience. (see plan)
° Check the spacing and the trajectories of the bus.
° Explain their task to the volunteers and show them the scenes where the bus is moving.
° Make some tests on the cable, tests of fire, check the onsite lights, check the level of sound.
  (please warn and notify the neighbours).
OTHER REQUIREMENTS:

- A technician in charge of the site should be present when the company is working on the performing area.

- 35 “Vauban” type small security fences/barriers + 2 rolls of “ferrari” (striped red/white) tape

- A person in charge with a fire extinguisher and two buckets of sand should be attending the show. (We are using small fireworks, smoke devices, fire torches and a line of fire which is lit on the ground)

- Plan to request a city bylaw / police official warning forbidding parking on the preparation area, the playground area and the streets allowing access to both arrival and departure of the bus. The clearing of all vehicles from these areas will be effective from the day before the show (around 2 p.m.) and until 2 hours after the end of the show. Plan also for restricting vehicle circulation on side streets during the time of the show.

- A nearby parking area for the bus, guarded by a watchman or locked and secure for the night, equipped with an electric connection (220V 16A).

- A car with a driver from the festival capable of leading the way for the bus to drive through town.

CATERING AND HOTEL:

- 6 to 8 people (please check the contract) including 2 vegetarians. (Please no cold meals. We require 2 stars Hotels minimum, nice bed & breakfast or holiday cottage welcome)

WEATHER:

- As we are presenting a show that will take place outside, the Company reserves the right to cancel the performance due to bad weather (rain or high humidity level, strong wind, snow or low temperatures) which could affect the safety of the artists.
TECHNICAL RUNTHROUGH OF THE SHOW : (see plan)

1st Part : 5 min minimum / Arrival :
Apparition: the bus drives until the playground area. The public sees the bus arriving from afar.
Road or street (minimum 3m wide / 8m high without hanging electrical or telephone lines/cables)

2nd Part : 10 min / Taming + Tango :
The bus turns into a 30 meter diameter circle, free of obstacles (urban furniture, side walk, trees, overhead cables...).
Before the arrival of the bus, the public has already been placed on both sides of the circle (marked areas on the floor)

3rd Part : 30 min / Tightrope walking Duet :
The bus has stopped in the middle of the circle.
Preferably on a flat and even ground surface without slope (2% maximum).

4th Part : 5 min minimum / Final :
Ending: the bus turns over 3 track laps, driving with the tightrope artist balancing on the wire,
The bus lights & sound switch off progressively as the bus ends its last lap and stops.
END. Bow.
Performing Area & bifrontal public space:

- Barriers «Vauban»
- Lines of fire
- Public limit Spray painting \( \varnothing : 30 \text{ m} \)
- Tour bus \( \varnothing : 25 \text{ m} \)
- Fire extinguisher
- Fire torches on sand
- 1 output 3 phase current 380 Volt / 32 Ampere with a P17 female socket
- Arrival

Barriers «Vauban»
**Public space:**

- **Small audience** - de 1500
  - Public standing
  - Public sitting on the floor
  - Public sitting on bleachers or benches

- **Big audience** + de 1500
Funambus size:

Bus close on road.

Bus open on show.

Balancing stick: 8m

H: 8m

H: 3.6m

L: 2.5m

L: 11.5m

L: 12m
Arrival of the team (Guarding of the bus until the next day 10h)

10h/12h: Tracing, installation and placing of the security barriers
12h/14h: Meal (please provide guarding for the bus)
14h/18h: Bus manoeuvres (public acces will not permitted)
Sound tests (please warn the neighbourhood)...
18h/19h: Meeting with the 10 volunteers-funamguides.
19h/20h: Meal (please provide guarding for the bus)
??h/??h: To defined according to sunset time
   Lighting check on the playground area
22h30: Security guarding of the bus until the next day 2 pm

Please get in touch with our technical director once you have consulted our technical rider.

Due to security reasons, it is important to have a good view of the place where the show will take place, as well as its surrounding area. This work of identification is payable by the organizer of the show (round trip to Nancy city for one person, by train, car or plane).
Depending on specific location configurations, anticipate or plan for a potential visit from a representative of our company to verify the performing area.

A floor plan including photos of the location will be necessary to prepare our performance.

If you have any further questions or inquiries, we remain at your disposal to find the best compromises and solutions.

Thomas (Zouzou) Ménoret
Tél : 00 + 33 (0)6.88.68.19.77
Email: thom.menoret@gmail.com

This technical sheet is an integral part of the contract and must be signed by the organizer of the show and sent back to us (see attached).
FUNAMBUS TEAM:

Trajectory, scenography, tight rope walker: Chloé Moura & Mathieu Hibon

Author, compositor, interprète, performeur, acting: Phil Von

Video, acting: William Nurdin

Technical manager and bus driver: Thomas Ménoret

Direction: Diane Vaicle

Costumes: Charlotte Winter et Lesli Baeschel

External eye: Didier Manuel

Administrator: Marie Rymdzioneck-Ménoret

Diffusion: Julie Potier
CHLOÉ MOURA  
Unbalancing Artist / Tightrope walker / Performer

Born in 1985  
Climbing on a steel wire 12 mm in diameter, to try to glide forward and never astray.  
The situation of being in between two air spaces suits her, and there she must learn to overcome her awkwardness, her madness by walking unbalanced and confronting herself.

During a fall or flight, she grips onto Mathieu Hibon just in time, a tightrope walker that she met on the wire, balancing together on stage and in life.  
His research focuses on the freedom of the body in situations of constraint.  
Her path crosses in particular with Bruno Dizien, Kitsou Dubois, Pierre Meunier, Jonathan Sutton, Boris Vechio, Laurent Gachet, Guillaume Bertrand, Jean-Paul Philippe.

It is in this wandering and through the circus world that she forms her art, attending the National Circus School of Chatellerault, Acrobatic Theatre and Academy Fratellini, Paris, in order to warp, distort and find the strange object, the hybrid.  
Her universe combines many mediums in the service of creating a poetic imagination.  
She also practices zoomorphie, walking on the ceiling, contemplating the dead leaves, high lifts, bentwire, stones and music. She can also be a centaur woman or pull the Funambus with her hair.  
She also dances with Anne Collod in “Parades, changes, replay in expansion” a piece by Anna Halprin.

MATHIEU HIBON  
High wire walker / Rigger / Set builder / Performer

Born in 1979  
When he does not tighten cables high on circus tents, churches, boats, steel factories... he searches, alongside Chloé Moura, for unusual places to tighten even more cables.  
Sometimes he abandons the steel, to tighten ropes with a team of sailors and riggers “Chien Noir” from the island of Groix, to build Parcabouts everywhere, but preferably on islands.

This passion and addiction for cables, ropes, strings, wires, threads etc. led him to meet and work with Olivier Roustan, Pascalito & the Tightrope Truck, Francis Albiero, Clowns Sans Frontière, Annick Savonnet, Fratellini Academy, Jean Claude Blazer, Scene Concept, Shlemil Theatre, Cirque Gones, 13th Quai Co., Boris Vechio & Sarabanda Co., Jean-Paul Philippe, Roue Libre and Co. Cabaille Sophie, Fanfare Haut Débit, Kitsou Dubois, Von Magnet...

Since 2005, he is a resident artist in T.O.T.E.M, actively participating in creations and festivals for Company Materia Prima in Nancy, Maxéville.
Phil Von is leading the group Von Magnet since its creation (London 1985). Autodidact singer and electronic composer/musician, he also became a flamenco dancer and a performing artist.

Phil Von composed with and for Von Magnet a dozen records (1986/2012). The group performed different performance pieces across Europe, either in atypical or industrial venues as well as concert halls, operas, theaters and renown festivals.

As a solo artist, he has been writing various soundtracks for visual arts, contemporary dance, circus, street and experimental theatre.

In 1999, after «Atlas Project», a collaboration with composer/producer Norscq for the orientalist album «Barbaresque», he lived and worked in Morocco to create “l’Autre Nuit” with the Gnawa musicians of Fès.

In 2004, he wrote an orchestra piece (double string quartet + electronics) for Art Zoyd & the Musiques Nouvelles Ensemble, directed by Jean Paul Dessy (Bruxelles / Maubeuge).

With «Deadline Now» (2005), a performance he co-wrote for the Portuguese theatre company Persona, he signed his second solo album, this time purely electronic. The same year he became a permanent member of Materia Prima, composing and performing for the company (Nancy/France).

From 2007 to 2011, he collaborated with German Russian theatre company Do Theatre (Aachen/Germany).

In 2009 he invented the Cajacuerdas. Special stringboxes generating sound vibrations. These instruments were created for the Australian choreographer Lisa May (contemporary dance piece “Ground Effects” in Stuttgart) and used with electronic musician Mimetic, “Groundscape” fo G.R.M/Radio France (Paris/Montpellier).
WN, trained as a guitarist and eager for instrumental knowledge, has been studying music since 1993. Numerous experiences as a singer in various musical formations allowed him to get acquainted with stage and live performance.

He plays in various musical formations, operating in turn electronic organ, guitar, drum kit or trumophone.

For six years, WN has been conducting a free radio program, ‘A Propos de Minos’, a weekly open stage, aired every Monday -10pm to 1am- live from wherever WN may be.

WN has a degree (BTS) in sound engineering and computer science networks management. WN currently lives in Nancy (54), France.

For Funambus, he manages sound generated by the tightrope and video creation. During his free time, he loves to sleep in his trunk or when it is available in his bathtub.

THOMAS MENORET
Stage manager / sound engineer / lighting designer / technician / machinist / sailor

Born in 1981 in Vannes, 3kg600.
Native of Brittany, France, he sailed for recreation and in regional competitions for 20 years. In 2001, he disembarked in Lorraine.
Holder of a Sports Education and Physical Activities diploma & is Instructor for Federal Sailing. Since 2006, he has been working in the performing arts as a :
Technical manager of the Company Materia Prima: Festival Souterrain (editions 4,5 and 6).
Sound engineer & stage manager for Association Ołavach ATA.
Manager and sound engineer for the music group Rosette.
Practices stunts, dangerous falls, accidents and is a holder of life annuity by the social security.

Driving license B, EB, C, EC, 125, Moped, Scooter, Coast Permit, Permits River and holds a unique single permit for Funambus...
DIANE VAICLE
Air acrobat

Born in 1982
Always bathed in an artistic environment with her musician father, Diane begins with ballet, meets with theater and finds herself in the circus.
In the aftermath of her Bachelor of Arts (Theater option), she enters the Company Materia Prima, physical theater company in Nancy. Parallel to this, she dedicates herself to the development of “aerial silk” techniques with Annick Savonnet.

She met Francis Albiero and participated in his workshops of improvised circus.
After, she continued working with Company La Strada.
For three years she trained professionally at the Academy Fratellini in Paris, where she was accompanied by Valerie Dubourg.
She graduated as winner of the school in 2006, with the presentation of the solo piece “Cha Bako”, directed by Didier Manuel.
Subsequently, she played in two performances by Georgio Corsetti.
After her studies, she met Phil Von (co-founder of Von Magnet) with whom she created the duet “Project Taire”.

Between 2008-2010, she dedicated herself to Company Avis de Tempête for the show “Ubu Roi”
In the summer of 2010 she started working on “Tremblement”, this time a performance using ropes. Diane Vaicle feels at home with theater, circus and dance.
**Partners:**

Public funders: Région Bourgogne, Les Arts Publics
Région Lorraine
DDJS (54) / Mairie de Maxéville (54)

Residencies:
Nil Obstrat (95) Le TOTEM - Materia Prima (54)
Cirk’Eole (57) - Haut Fourneau U4 (57)
L’Abattoir (71) La Transverse (58)

Partners of “Les Arts Publics” scheme:
CNAR l’Abattoir (71)
La Transverse des Métallovoice (58)
Les Zaccros d’ma Rue, Nevers (58)

Co-producers:
Môm’Théâtre Rombas (57) Cirk’Eole (57) Haut Fourneaux U4 (57)

Distribution support:
Les Arts Publics, FactCréation (54), CETROBO (54)

Technical & logistic partners:
Atelier Prélud (21) Profil’Scène (71) Olavach’Ata (54)
Cirque Gones (54) Cie Du bruit qui Court (49)
Cie du 13ème Quai (01) La Balle au Bond (21)

**Thanks:**
Diane Vaicle “Feu go”, Didier ODM Manuel, Marc Moura la grande classe “ouvrière”, Charlotte Winter l’aiguille, le fil...
FUNAMBULISMO EXTREMO PARA EL ESTREN

‘Funambus’, un viaje nocturno de acrobacia sobre alambre, abrió por todo lo alto y con mucho público Cir&Co. Antes, Hansel y Gretel llevaron la magia de los cuentos a la carpa.

M. ESPERO AVILA

Cir&Co, el Festival Internacional del Circo de Castilla y León, volvió a poner en marcha con un nuevo formato en el que se combinan triedras de acrobacia, equilibrio y magia, con numerosas actividades para el público. El espectáculo de este año es un gran éxito, con numerosos espectadores.

BAJO LA CARPA. Pero el estreno de Cir&Co dio mucho más en una jornada en la que pudieron verse tanto la acrobacia como el equilibrio que se caracterizan por su estilo único. Los artistas de Cir&Co, como siempre, demostraron su habilidad y destreza en el manejo de las trapezoides, y el público no podía dejar de aplaudir.

Por otro lado, los artistas del circo también pueden ser vistos en el carnaval local, donde la magia de los cuentos se combina con la acrobacia y el equilibrio en un espectáculo que no deja indiferente.

Press review:

Diaro de Ávila
11 September 2015
Sueca, bombonería del teatro gestual-visual

Más de veintidós compañías profesionales, más de medio centenar de espectáculos, seis estrenos absolutos y más de veinte espectáculos de calle. Sueca acoge entre los próximos días 16 y 20, de miércoles a domingo, la vigésima sexta edición de su Mostra Internacional de Mím. la primera dirigida por Joan Santacreu.

Antonio M. Sánchez

Poco importa que hagamos un hueco al abrir el telón, que el público se aprecie desde un punto de vista, o que nos acomodemos en unos minutos para disfrutar de los espectáculos. Sueca es la ciudad donde se ha acostumbrado a disfrutar de los espectáculos de la Mostra de Mím, de modo que cuando llegan los días de la Mostra, el público se agolpa en las calles, en los pasillos, en los edificios, en los teatros, para disfrutar de una gama de espectáculos que fomentan la imaginación y la alegría.

El PRESUPUESTO del Certamen sigue rondando los mismos 120.000 euros con que contó en 2014.

El año pasado, la Mostra de Mím contó con más de 20.000 espectadores, una cifra que se espera que se mantenga este año. El público es el que da vida a la Mostra de Mím, y el que hace que los espectáculos sean una realidad.

Santacreu nos dice que, al parecer, el trigo de este año fue como el año pasado. Se trata de un año en el que se han realizado numerosos espectáculos, y que han sido acogidos con entusiasmo por el público.

En los próximos días, Sueca será el escenario de una gama de espectáculos que fomentan la imaginación y la alegría, y que dan vida a la Mostra de Mím.
This first creation of the Company Underclouds was one of the most beautiful surprise of the festival Les Zaccros d’ma rue in Nevers, which they renewed successfully in Chalon dans la Rue. Wire artist Chloé Moura and tightrope walker Mathieu Hibon managed to distinguish themselves with an original piece which reaches, beyond the craft of acrobatic performance, a poetic force and a dreamlike dimension with the stunning use of video projections on an old bus. The main character is in fact that machine which breathes, snorts, dances, spins on itself. A monster of steal which spits water or fire, menacing therefore the fragile equilibrium of life and love which a woman and a man are together trying to preserve.

Thierry Voisin
Quimper en bref

Funambus et Transe Express ont conquis le public

Samedi, la place Saint-Corentin a été envahie par la foule venue applaudir des spectacles de néo-cirque avec les clowns de Transe Express et des joueurs de tambours volants. Le Funambus a ensuite illuminé la place de sa poésie noire.
Funambus - 30

Vivre Nancy
Le magazine de la vie nancéienne

Ring
Une programmation punch!

Théâtre
Ouverture de Ring hier soir, place Carnot, avec un spectacle de funambules

Le funambus s'enflamme

A 19 h, la machine s'est ébranlée, tirée par l'immense treize d'une jeune femme.

Le public, qui patientait dans le froid, à proximité de la boîte où l'on servait vin et chocolat chaud, a suivi le vieux bus dans son évolution, place Carnot. L'engin, s'est immobilisé au centre de la place et, aussitôt, le public (familial) a fait cercle autour du véhicule. La femme trapeziste s'est mise en figure de proue. Armée d'un fouet, un dompteur déguisé, dans son habit épais, a tenté de faire bouger la bétaïne. Pour l'amadouer, il a entrepris un lascif tango. Puis il a versé de l'essence en traçant un silence qu'il a embrasé de sa torche. Il a dansé sur ce cercle de feu qui s'est enflammé ses souliers. Dans le public, des mères rassuraient leurs bambins, tout en leur expliquant que c'était une expérience à ne jamais tenter. Montant dans le véhicule, Monseur Delyzel a mis le feu. Un intention virtuel, alimenté par une vidéo pyromane. Échecs garantis. Sur le toit, du bus hors d'âge mal à peu près d'usagé, un funambule s'est lancé dans un voyage flambé-ferosque. Son visage, marqué par l'effort, se dessinait sur les vitres du bus. Bienôt rejoint par la figure de proue, il a quitté l'âcre par deux. Il l'a tirée par ses cheveux, la porcée. Un couple en état d'apesanteur. Et tandis que la jeune fille remontait sur le fil, le bus est devenu un aquarium dans lequel évoluait une naissante parfaitement synchronisée avec la resplendissante créature. Lorsque le bus s'est ébranlé, pour un ultime tour de piste, emportant, sur son dos, deux gracieuses figures montrant avec leurs baudruches le public qui l'a accompagné jusqu'à l'aire de stationnement final. Un trolley nommé Désir qui a mis de la poésie dans une scène frisquette. Mais l'air glacé a vite ramené les experts qui avaient été témoin de vagabondage à la durée réaliste climatique.

Daniele SEMERDJEQUIER
Ce jeudi à 19 h à la Manufacture. « Et puis j'ai rendez-vous avec un jeune homme qui vient de passer par la Manufacture. » A 21 h. « Je vais sortir avec un beau bal de danse. » A 22 h. « The Eiffel. »
Théâtre

Rencontres internationales des nouvelles générations, à la Manufacture, du 23 novembre au 6 décembre

Montez dans le bus de Nancy-Ring

Nancy. Saint Nicolas apporte pour la seconde fois dans sa boîte des frivoles théâtrales et musicales. Des endroits concédés par la Manufacture et embauchés sous le titre Nancy Ring Théâtre (enchevêtres internationales de nouvelles générations).

Pour cette période de fête des petits et gros Lorrais, Michel Didym a voulu programmer des spéciales pour toutes les générations et interdisciplinaires. Plus de 26 spéciales sont ainsi proposées entre le 23 novembre et le 6 décembre. La manifestation a pour partenaires Romane et Richard Behringers qui seront les interprètes de la pièce de l'Italienne Angela Demartè "J'avais un beau ballon rouges", mise en scène par Michel Didym.

Lauteure y évoque les rapports explosifs entre Mars, épouse de Renato Cucito, fondateur et idéologue des Brigades Rouges, et son père. Deux visions du monde entrent en collision : le bon sens commun "petit bourgeois" du père et la vision idéologique, intrusivante de Mars (Jeudi, 24 novembre à 21h à la Manufacture).

Ce festival de la Saint-Nicolas démarrera la veille, à 19h, avec un grand spectacle populaire gratuit, place Carnot, intitulé "Funambus". Cinquante minutes de fée avec un vieux bus décoré par la longue tresse d'une femme et sur lequel évoluent funambule et échafaudage avec musique et projecteurs d'images sur l'habitation. Ce même jour, à 20h 30 et le lendemain, à 19h, à la Manufacture, "Et puis s'est demandé à Christian de jouer l'intro de Ziggy Stardust", un spectacle conçu, mis en scène et interprété par Renaud Cojo. Personnage héroïque, star excentrique, Ziggy Stardust a vécu une existence brève et fulgurante. Il est l'auteur éponyme de David Bowie. Il est au centre de cette performance délirante, colorée, en permanence évolution.

Citons encore, au hasard d'une programmation volontairement très éclectique, la Carte blanche à la compagnie Le Soupe avec "Body Building", telle une poupée russe, un buste d'œuvre et découvre un autre corps. Un corps parcellaire qu'une projection vidéo teinte de reconstruction de façon virtuelle et fantastique. Samedi 26 et dimanche 27, les compagnies belges Transequierral et Groupe Toc présentent "Capital confiance" de Bernard Breuse et Miguel Declère. La crise évoquée en langage de bois et au son de l'opérette. Les cordes de Ring s'étendent jusqu'au Centre Pompidou de Metz, en explorant le Centre Malraux de Vandoeuvre, les Braignes à Villerupt, le Conservatoire régional du Grand Nancy, la salle Forel, l'Autre Canal et le Tote de Mazéville.

Programme détaillé sur <nls>.nls

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