

BALCONY - BALCÓ - BALCÓN - BALCON

ENGLISH PRESS - PRENSA INGLESA

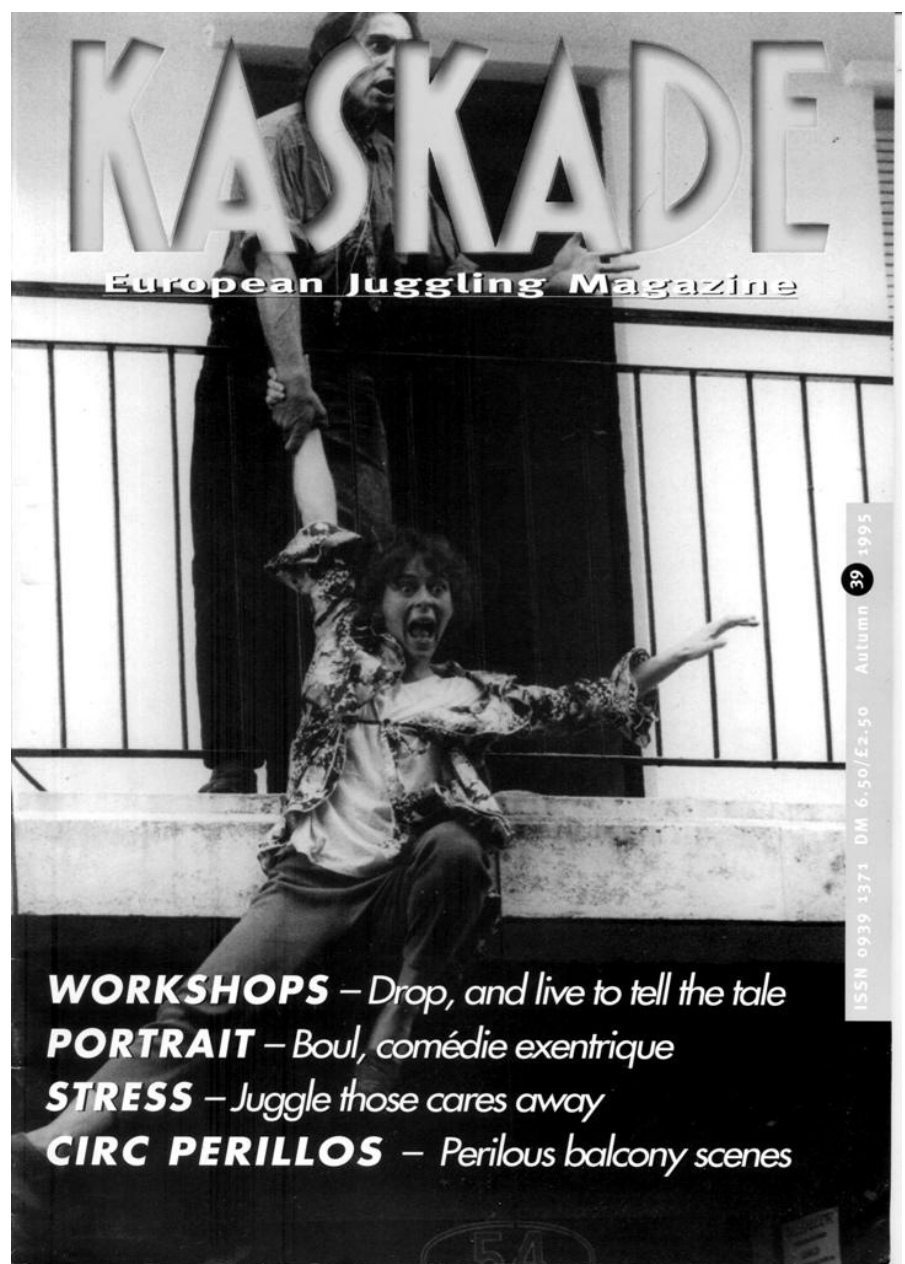
-1-

1995- KASKADE, European Juggling Magazine

KASKADE Nº 39, Otoño 1995

CIRC PERILLÓS:
Peligrosas escenas de
balcón

Fotos: Elena Ros



Triple salto desde el trapecio a los barrotes de un balcón.

Han pasado 14 años desde que Adelaida, Jordi y Oriol del ya legendario Circ Cric de Cataluña -uno de los pioneros europeos del Nuevo Circo- se unieron para probar suerte en un nuevo proyecto llamado Circ Perillós.

LA ORIGINALIDAD LO ES TODO

Impresionantes acrobacias aéreas y situaciones de riesgo simulado están diseñados para mantener a la audiencia oscilando continuamente entre la risa y el suspense.

El espectáculo titulado "Moros en la Costa", ideado en 1982, partía de una estructura de circo clásica muy sencilla que poco a poco se fue complicando con la incorporación de otras personas y otros números. Los principales elementos de su trabajo eran la acrobacia, el trapecio y el volteo a caballo.

En 1984 montan por primera vez un espectáculo que rompe la estructura clásica de números, y se acercan al mundo de los cómics de aventuras. Con "Ulaanbatur!" crean una tribu con unos personajes que desde el principio al fin desarrollan una historia teatral.

El siguiente proyecto fue "Volátil", una aventura bastante más atrevida: construyen una cúpula de redes y cuerdas en la que vuelan por los aires gladiadores de férreos músculos. Con este espectáculo participaron en el festival itinerante Mir Caravan, (Caravana del Mundo, o de la Paz) formado por 4 compañías del este y otras 4 del oeste de Europa viajando durante cinco meses por Rusia, Checoslovaquia, Polonia, Alemania, Suiza y Francia cuando el muro de Berlín aún estaba en pie.



DESDE LA FANTASÍA ...

En 1990 abandonan lo que podría describirse como género de fantasía, y rompen definitivamente con la distinción entre actores y espectadores al provocar incidentes reales en las calles llevándolos hasta situaciones extremas. Los actores interpretan circunstancias de riesgo, borrando las huellas de la técnica a la mirada del público. Así fue como se creó "¿Es ese pájaro una roulotte?", una historia muy original que se aleja de la realidad terrena en el verdadero sentido de la palabra, ya que se desarrolla

en una caravana suspendida en el aire a considerable altura. Sin embargo, las escenas que representan son tan realistas que el público queda petrificado por el asombro.

En su más reciente producción "El vecino del balcón", que presentaron en el último Festival ÉCLAT, una discusión entre unos vecinos y un artista callejero va creciendo hasta tal punto que los personajes terminan colgando de un cable de teléfono y del cable eléctrico de un radio cassette: "las personas que no sabían que estábamos programados en el festival podían creer que todo estaba sucediendo de verdad. La historia resulta creíble porque un altercado similar podría suceder en cualquier ciudad. Eso es lo que buscamos. Despojar a los ejercicios acrobáticos y de trapezio de su parte de demostración para lograr introducirlos en una historieta, como un recurso más de la acción. Supongo que esto nos acerca más al trabajo teatral.

A juzgar por su éxito, los deben de haber acogido con calurosos aplausos en todos los festivales donde se han presentado. Eso seguirá ocurriendo: la línea clara y el impacto inmediato de su espectáculo es suficiente para convencer incluso a los cínicos más endurecidos.



FEATURE | CIRC PERILLÓS

thing was knowing that everything we did originated from ourselves. As soon as we saw someone else doing something similar, we ditched it and did something new instead. On the other hand, we do tend to cultivate the good old ritual of passing the hat, and always incorporate it into our plot."

that she wishes she could go back. "I always enjoyed playing the streets and inventing new things spontaneously. What I really can't stand is seeing performers who just imitate each other: always the same jokes, always the same tricks and clichés. Obviously you need something to latch onto when you're starting out on the streets - things you've seen other people do, and a certain structure that you know can work. We didn't really have that problem so much because there were three or four of us and we held onto the structure that we knew from the circus: various acrobatic routines, trapeze, clowning... That meant that we didn't depend so heavily on the aids that a solo street artist relies on. For us the most important

ORIGINALITY IS EVERYTHING

The show entitled "Moros en la costa" (Warning, Danger), devised in 1982, started from a simple classical structure which got more and more complicated from scene to scene as new characters and different routines were added. The main components of the programme were acrobatics, aerial acts and bareback riding, and the individual scenes varied depending on the character and the individual ideas of the performers taking part.

Together with Lazaro they went on to put together a programme which for the first time went beyond the classical structure, coming closer to

the world of adventure comics. In "Ulaanbatur", the story of a tribe, the characters develop a plot running from start to finish which could easily have emerged in a purely theatrical setting.

The next project was "Volatil" (In Free Flight), a much more daring venture in which gladiators with muscles of steel fly through the air amidst a tent-like construction of nets and ropes. It was this programme that the troupe took on tour with the "Peace Caravan", consisting of

... HASTA LA REALIDAD COTIDIANA.

A lo largo de los años, sus montajes se han vuelto más ligeros y más eficaces: la estructura para "Volátil" pesaba al menos 7 toneladas; en el espectáculo con la caravana consiguieron disminuir el peso a 700 kilos, y ahora la historia del balcón cabe en sólo dos baúles que se transportan en una sola furgoneta. "Por supuesto, por un lado, echamos de menos nuestra manera de funcionar -la carpa, los camiones y todo eso- pero, por otro lado, es mucho más cómodo, y encaja con nuestro concepto de ocultar el aparato técnico entre bambalinas; por eso hemos sustituido la barra del trapecio con el eje de la caravana y más tarde con la barandilla de un balcón".

Los personajes también han evolucionado en la misma dirección. En los viejos tiempos, los Perillos llevaban lentejuelas y mallas como en un circo clásico, pero ahora visten lo que cualquiera se pone para estar por casa, tan realista como la bata y las zapatillas.

Resultan ser tan trabajadores como modestos en su discurso, no son de los que alardean de lo que hacen. Pero si alguna vez te encuentras un cartel con el nombre de Circ Perillos en él, te lo aconsejo: HAZ LO QUE SEA, PERO NO TE LO PIERDAS!!!

- Javi Traca -

Fotos: Elena Ros



REPORT | CIRCUS PERILLOS

ly original story that is detached from earthly reality in the truest sense of the word, unfolding as it does in a caravan suspended high above the ground. Yet the scenes enacted there appeared so realistic that the audience were transfixed with amazement.

In their latest production "El vecino del balcón" (The Neighbour on the Balcony), which they performed at the most recent ECLAT Festival, an argument involving neighbours and a street artist escalates to such a pitch that all the characters end up dangling from a telephone wire and the electric cable of a cassette recorder. "People who didn't know that we were part of the festival could really have believed that the whole thing was really happening. The story is believable and could be taking place in any town you care to name. And that's exactly what we're about: we want to get away from mere presentation, the acrobatics and trapeze routines should be locked into little stories and help to reinforce the plot. I suppose that puts us closer to theatre."

FROM FANTASY...

In 1990 they departed from what could be described as a fantasy genre, and broke decisively with the distinction between performers and spectators by provoking real incidents in the streets and taking them to extremes. They staged dangerous-looking situations, hiding the technical aids they were using from the eyes of the audience. This was the origin of "Es este pajarito un roulotte?" (What is a caravan doing up there with the birds?), a high-

mediate impact of their show is enough to convince even the most hardened cynic.

... TO EVERYDAY REALITY

Over the years, the whole construction has become more lightweight and more effective: the props for "Volátil" weighed no less than 7 tonnes altogether; for the story with the caravan they managed to get the weight down to 700 kilos, and now the balcony scene fits into just two trunks and can be transported in a single van. "Of course, on the one hand we do miss the flair - the tent, the trucks and all that - but on the other hand, it's so much more convenient, and it fits in better with our concept to have the technical apparatus disappear in the background: that's why we replaced the bar of the trapeze with the axle of the caravan and later with the rim of a balcony." The characters have also de-

veloped in the same direction. In the old days, the Perillos wore glitter and leotards, like in classical circus, but today they wear what anyone would wear around the house, realistic down to the dressing-gown and curlers.

Their ideas are clear, they're convinced of what they're doing, and they approach their projects calmly and deliberately. "Our minds are always on our next show; we carry various options around in our heads, and bit by bit, in the time between arriving at a place and actually performing, we filter out what is actually feasible, and once we've found an idea we like we really get down to making it happen." One can see the determination in their eyes and their hands, and I for one am convinced that they will be able to pull it off yet again. Industrious though they may be, they are modest talkers, not the kind of people to make a big deal of what they are doing. But if you ever come across a poster with the name Circ Perillos on it, I'll give you a tip:

WHATEVER YOU DO, DON'T MISS THEM!!!

Javi Traca

Follows _____

– ORIGINAL LANGUAGE TRANSCRIPTION–

-1-

1995- KASKADE, European Juggling Magazine

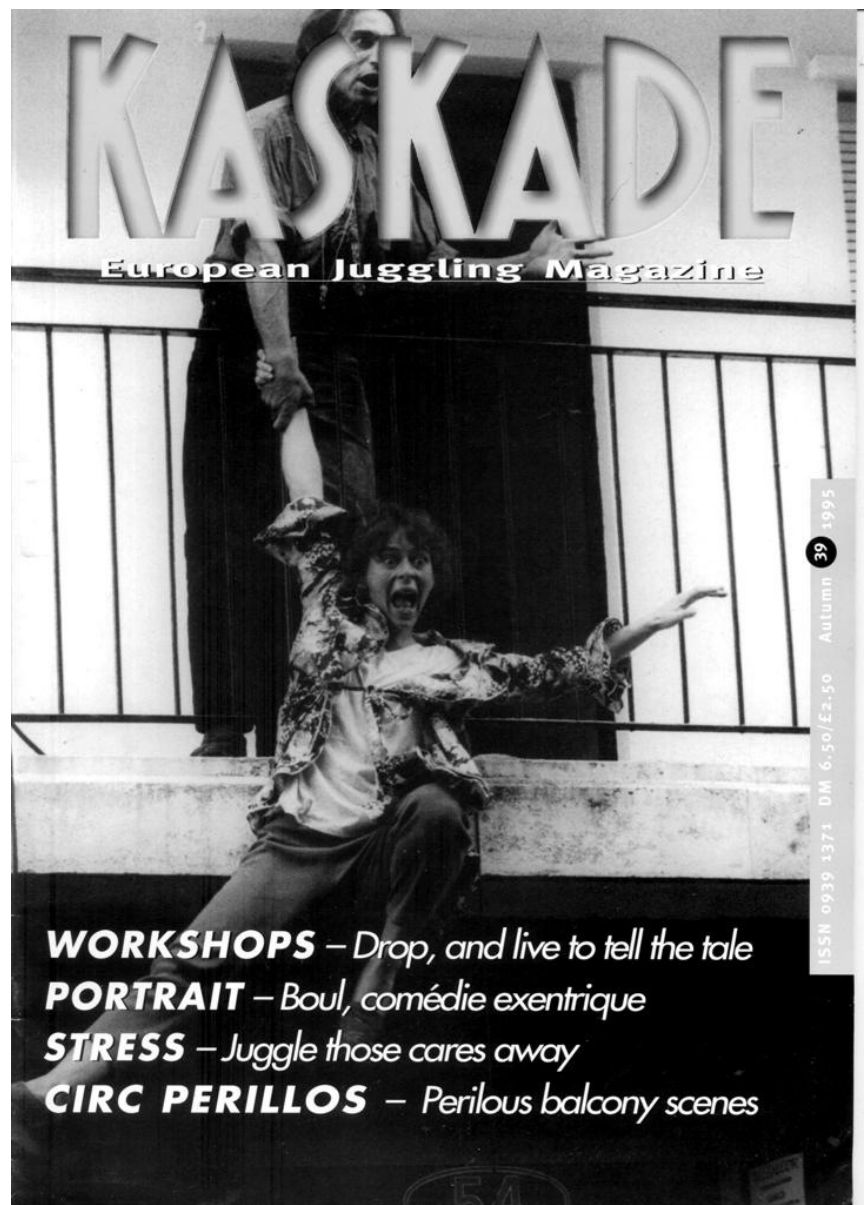
KASKADE Nº 39, Autumn 1995

CIRC PERILLÓS – Perilous balcony scenes

TRIPLE SOMER SAULT
from a Trapeze to the Rim
of a Balcony

It's been 14 years since Adelaida, Jordi and Oriol of the almost legendary Circ Cric from Catalonia, one of the European pioneers of New Circus, joined forces to try their luck on a new project called Circ Perillos.

Photos: Elena Ros



ORIGINALITY IS EVERYTHING

Breathtaking aerial acrobatics and simulated risk situations are designed to keep the audience permanently switching between laughter and suspense.

The show entitled "Moros en la Costa" (Warning, Danger), devised in 1982, started from a simple classical structure which got more and more complicated from scene to scene as new characters and different routines were added. The main components of the program were acrobatics, aerial acts and bareback riding.

It's been 14 years since

Adelaida, Jordi and Oriol

of the almost legendary

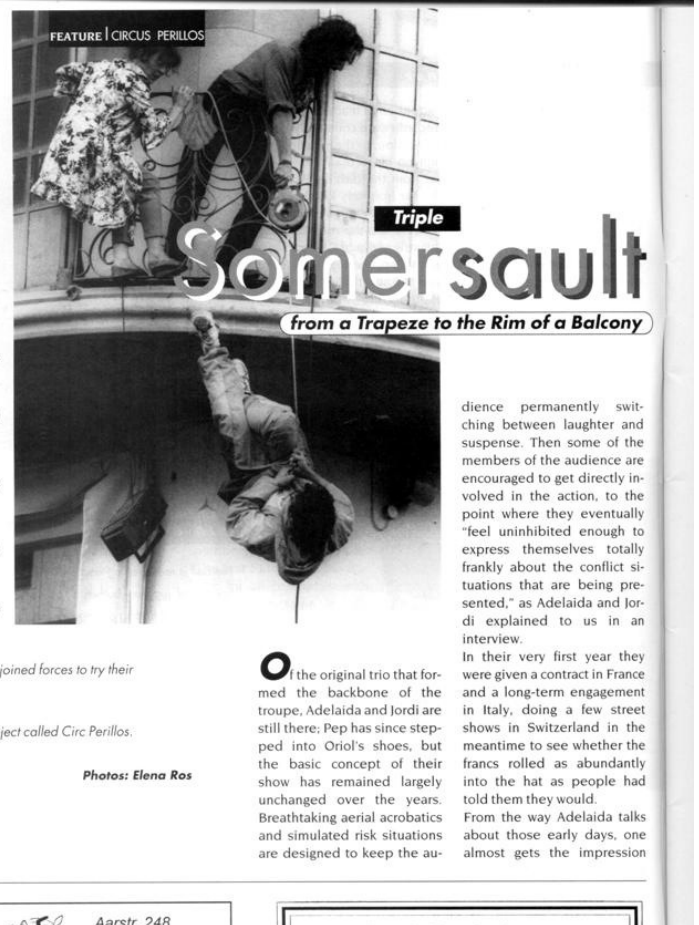
Circ Cric from Catalonia,

one of the European

pioneers of New Circus, joined forces to try their

luck on a new project called Circ Perillos.

Photos: Elena Ros



audience permanently switching between laughter and suspense. Then some of the members of the audience are encouraged to get directly involved in the action, to the point where they eventually "feel uninhibited enough to express themselves totally frankly about the conflict situations that are being presented," as Adelaida and Jordi explained to us in an interview.

Of the original trio that formed the backbone of the troupe, Adelaida and Jordi are still there; Pep has since stepped into Oriol's shoes, but the basic concept of their show has remained largely unchanged over the years. Breathtaking aerial acrobatics and simulated risk situations are designed to keep the au-

In their very first year they were given a contract in France and a long-term engagement in Italy, doing a few street shows in Switzerland in the meantime to see whether the francs rolled as abundantly into the hat as people had told them they would.

From the way Adelaida talks about those early days, one almost gets the impression

In 1984 they went on to put together a program which for the first time went beyond the classical structure, coming closer to the world of adventure comics. In "Ulaanbatur", the story of a tribe, the characters develop a plot running from start to finish which could easily have emerged in a purely theatrical setting.

The next project was "Volatil" (In Free Flight), a much more daring venture in which gladiators with muscles of steel fly through the air amidst a tent-like construction of nets and ropes. It was this program that the troupe took on tour with the "Mir Catravan" (Peace Caravan), consisting of four western and four eastern European groups, which trekked across Russia, Czechoslovakia, Poland, Germany, Switzerland and France at a time when the Berlin Wall was still standing.

FROM FANTASY...

In 1990 they departed from what could be described as a fantasy genre, and broke decisively with the distinction between performers and spectators by provoking real incidents in the streets and taking them to extremes. They staged dangerous-looking

situations, hiding the technical aids they were using from the eyes of the audience. This was the origin of "¿Es ese pájaro una roulotte?" (Is this bird a caravan?), a highly original story that is detached from earthly reality in the truest sense of the word, unfolding as it does in a caravan suspended high above the ground. Yet the scenes enacted there appeared so realistic that the audience were transfixed with amazement.

In their latest production "El vecino del balcón" (The Neighbour on the Balcony), which they performed at the most recent ÉCLAT Festival, an argument involving neighbours and a street artist escalates to such a pitch that all the characters end up dangling from a telephone wire and the electric cable of a cassette recorder: "People who didn't know that we were a part of the festival could really have believed that the whole thing was really happening. The story is believable and could be taking place in any town you care to name. And that's exactly what we're about: we want to get away from mere presentation, the acrobatics and trapeze routines should be locked into little stories and help to reinforce the plot. I suppose that puts us closer to theatre".

And judging from their success, they would seem to have been received with tumultuous applause at every festival they have performed at. And that will continue to happen: the clear line and immediate impact of their show is enough to convince even the most hardened cynic.

...TO EVERYDAY REALITY

Over the years, the whole construction has become more lightweight and more effective: the props for "Volatil" weighed no less than 7 tonnes altogether; for the story with the caravan they managed to get weight down to 700 kilos, and now the balcony scene fits into just two trunks and can be transported in a single van. "Of course, on the



FEATURE | CIRCUS PERILLOS

thing was knowing that everything we did originated from ourselves. As soon as we saw someone else doing something similar, we ditched it and did something new instead. On the other hand, we do tend to cultivate the good old ritual of passing the hat, and always incorporate it into our plot."

ORIGINALITY IS EVERYTHING

that she wishes she could go back. "I always enjoyed playing the streets and inventing new things spontaneously. What I really can't stand is seeing performers who just imitate each other: always the same jokes, always the same tricks and clichés. Obviously you need something to latch onto when you're starting out on the streets - things you've seen other people do, and a certain structure that you know can work. We didn't really have that problem so much because there were three or four of us and we held onto the structure that we knew from the circus: various acrobatic routines, trapeze, clowning... That meant that we didn't depend so heavily on the aids that a solo street artist relies on. For us the most important

The show entitled "Moros en la costa" (Warning, Danger), devised in 1982, started from a simple classical structure which got more and more complicated from scene to scene as new characters and different routines were added. The main components of the programme were acrobatics, aerial acts and bareback riding, and the individual scenes varied depending on the character and the individual ideas of the performers taking part.

Together with Lazaro they went on to put together a programme which for the first time went beyond the classical structure, coming closer to

the world of adventure comics. In "Ulaanatur", the story of a tribe, the characters develop a plot running from start to finish which could easily have emerged in a purely theatrical setting. The next project was "Volatil" (In Free Flight), a much more daring venture in which gladiators with muscles of steel fly through the air amidst a tent-like construction of nets and ropes. It was this programme that the troupe took on tour with the "Peace Caravan", consisting of

one hand we do miss the flair –the tent, the trucks and all that- but on the other hand, it's so much more convenient, and it fits in better with our concept to have the technical apparatus disappear in the background; that's why we replaced the bar of the trapeze with the axle of the caravan and later with the rim of a balcony."

The characters have also developed in the same direction. In the old days, the Perillos wore glitter and leotards, like in a classical circus, but today they wear what anyone would wear around the house, realistic down to the dressing gown and curlers.

Industrious though they may be, they are modest talkers, not the kind of people to make a big deal of what they are doing. But if you ever come across a poster with the name Circ Perillos on it, I'll give you a tip:

WHATEVER YOU DO, DON'T MISS THEM!!!!

- Javi Traca -



REPORT | CIRC PERILLOS

ly original story that is detached from earthly reality in the truest sense of the word, unfolding as it does in a caravan suspended high above the ground. Yet the scenes enacted there appeared so realistic that the audience were transfixed with amazement.

In their latest production "El

vecino del balcón" (The Neighbour on the Balcony), which they performed at the most recent ECLAT Festival, an argument involving neighbours and a street artist escalates to such a pitch that all the characters end up dangling from a telephone wire and the electric cable of a cassette recorder: "People who didn't know that we were part of the festival could really have believed that the whole thing was really happening. The story is believable and could be taking place in any town you care to name. And that's exactly what we're about: we want to get away from mere presentation, the acrobatics and trapeze routines should be locked into little stories and help to reinforce the plot. I suppose that puts us closer to theatre."

FROM FANTASY...

In 1990 they departed from what could be described as a fantasy genre, and broke decisively with the distinction between performers and spectators by provoking real incidents in the streets and taking them to extremes. They staged dangerous-looking situations, hiding the technical aids they were using from the eyes of the audience. This was the origin of "Es este pajaro un rouleto?" (What is a caravan doing up there with the birds?), a high-

mediate impact of their show is enough to convince even the most hardened cynic.

... TO EVERYDAY REALITY

Over the years, the whole construction has become more lightweight and more effective: the props for "Volatil" weighed no less than 7 tonnes altogether; for the story with the caravan they managed to get the weight down to 700 kilos, and now the balcony scene fits into just two trunks and can be transported in a single van. "Of course, on the one hand we do miss the flair – the tent, the trucks and all that – but on the other hand, it's so much more convenient, and it fits in better with our concept to have the technical apparatus disappear in the background; that's why we replaced the bar of the trapeze with the axle of the caravan and later with the rim of a balcony."

veloped in the same direction. In the old days, the Perillos wore glitter and leotards, like in classical circus, but today they wear what anyone would wear around the house, realistic down to the dressing gown and curlers.

Their ideas are clear, they're convinced of what they're doing, and they approach their projects calmly and deliberately. "Our minds are always on our next show; we carry various options around in our heads, and bit by bit, in the time between arriving at a place and actually performing, we filter out what is actually feasible, and once we've found an idea we like we really get down to making it happen." One can see the determination in their eyes and their hands, and I for one am convinced that they will be able to pull it off yet again. Industrious though they may be, they are modest talkers, not the kind of people to make a big deal of what they are doing. But if you ever come across a poster with the name Circ Perillos on it, I'll give you a tip:

WHATEVER YOU DO, DON'T MISS THEM!!!!

Javi Traca