

Hi and welcome to Press Pass With the Editor on the Circus Voices Network brought to you by CircusTalk News. This is Kim Campbell, the editor of CircusTalk News. If you are new to the show, this monthly news-based podcast will revolve around the circus and performing arts industry and provide front row access to what's happening around the performance world.

In Breaking News

Broadway is back - as New York City reopens, audience members are able to attend more shows. However, COVID-19 precautions are still very much in place. Audience members are required to show proof of full vaccination and to wear masks. Many shows, like "Harry Potter and the Cursed Child," are being condensed into shorter events, and Broadway has gotten rid of intermissions and autograph opportunities for now. Have you been back to the theater to see plays and circus? If so, what modifications have you noticed? We'd be interested to share them.

The Association of Performing Arts Professionals announced a new program, ArtsForward, to support the recovery and reopening of the performing arts. The program offers grants, webinars, and other tools to APAP members. You can visit their website to see how you might qualify--and it might be good to know as we have been following and attending APAP in recent years that they have been giving more space to the circus industry in general for their showcases and presenters.

The Big Apple Circus recently announced its return to Lincoln Center starting November 12. Alongside a team of producers, aerialists and daredevil Nik Wallenda helms the revival. The relaunched show will feature members of the Wallendas family, America's Got Talent stars, and diverse artists from Australia, Brazil, Colombia, Ethiopia, Germany, Russia, and the United States. Stay tuned to this episode of Press Pass for an interview with Nik Wallenda himself!

In CircusTalk News

On episode 6 of Audio Explorations with the Editor, I interviewed Charles Batson about his work in circus and the upcoming video series titles Journey Through Queer Circus with Charles

Batson. You can listen to our Circus Voices podcasts anywhere you listen to fine podcasts (for example, Apple, Stitcher). And I am really excited about this series and its exploration into queer circus as part of our continuing dedication to improving equity and inclusion in the arts.

Speaking of equity and inclusion in the arts, we have launched a new video discussion series “Courageous Conversations About Mental Health” In this series, Cirque Psych founder and licensed social worker Janelle Peters along with selected guests will be sharing advice for circus artists about looking after their mental well-being. In episode one, Janelle moderates a panel of three expert guests who weigh in on the best ways to care for oneself while on tour. I am really excited to see this series unfold and to see what guests will contribute to the talk about best practices today for mental health in the arts and sports world. You can check out the first episode with your CircusTalk PRO membership.

Now for EVENTS

Circus and Its Others will be hosting their third conference from November 4-7th this year in California. Their goal is to examine how contemporary circus explores themes of “difference, otherness, and alterity,” while supporting circus arts as an academic subject. Circle back to the podcast interview with Professor Charles Batson (or visit CT events) to learn more about this upcoming digital conference, including how to attend.

The fifth edition of the Australian Circus Festival will be taking place this fall from November 20-28th in Sydney. The festival will feature a mix of ages and disciplines. Our very own Stacy Clark sits on the jury! More to come on that in CircusTalk News soon.

The ninth annual West Coast Aerial Arts Festival will be held online from November 11-14th. The competition will have as many as 20 different categories based on age and experience. The festival will also include workshops, exhibitions, and guest speakers.

Now for Shows

One of the best-known companies from France, Cirque Le Roux is currently touring a Deer in the Headlights in France through October and November. This six-artist show is billed as a “homage to cinema, contemporary circus, and to the human condition, with all its comedy, awkwardness and splendor.” It was a recent application in the International Circus Awards so I had the pleasure of viewing the show and seeing their eclectic mix of presentation styles in the service of telling a story with acrobatic language. If you’d like to learn more about the show, visit their profile on CircusTalk, and check out the podcast link on CircusTalk to see their trailer.

Also touring around France in November & December is Phare Circus from Cambodia visiting 7 cities with their shows White Gold. This show explores the concept of capitalism through the lens of a Buddhist perspective with the topic of a community changing its relationship with the growing and selling of rice. It’s an amazing example of how circus can be a tool of social relevance and an agent of change and kudos to Phare for creating such an interesting project. I am excited to hear how it is received in France!

Industry Insights

This year, I was invited to be a part of the first-ever International Circus Awards’ voting committee, and CircusTalk had the honor of presenting the CircusTalk Critic’s Choice award - digitally. We developed the CircusTalk Critic’s Choice award to specifically recognize circus that has a special impact and social relevance. We were thrilled to be a part of an initiative to uplift the circus industry during a time we couldn’t all be together, but creation was as rampant and inspirational as ever.

At the online ceremony, we presented the CircusTalk Critic’s Choice Award to ZipZap Circus for their show MOYA.

“This award was envisioned as a way to recognize the contribution circus makes to society, particularly circus that has a special impact and social relevance in today’s arts environment,” or this one that celebrates circus: “circus is a type of performance that can reflect the human

experience back to itself in perhaps the most engaging of ways—through action itself—mirroring our resilience, tenacity and persistence in a way that the theater of words rarely can echo”

We’re happy to have been a part of the ICA awards and help them “celebrate extraordinary achievements within the global circus community, spur advancements in the genre, and to elevate public awareness of and appreciation for the circus arts.”

Now for Jobs

Altitude Aerial Arts & Fitness Frisco, in Frisco, TX, is looking for skilled, circus-minded teachers to lead camps and parties in the coming season.

Entertainment Cyprus is looking for female dancers and choreographers for their resorts. They are accepting single dancers and dance groups.

In Northern Ireland, Duffy’s Circus needs clowns and varied personnel for their coming national tour.

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Now for our Education segment with associate editor Lydia Nord

Hi everyone, and welcome back to another Education Spotlight. Let's catch up on what's going on with circus schools. For the most part, the academic year for circus schools has started back up. How is the school season going for everyone? I'd love to hear from you in the comments or on CircusTalk. Now let's talk FEDEC. The European Federation of Professional Circus Schools is showcasing their student encounters from their CIRCLE project at the CIRCa Festival in Auch from October 26th to the 29th. This year's participating schools include Escuela de Circo Carampa, École de cirque de Lyon, and many more. CIRCLE is a FEDEC project that was designed to promote student creation, and visits the CIRCa Festival in Auch every year. About 50 students are gathering to present their hard work. The performances last 20-30 minutes, and afterwards students have the chance to discuss creative processes and artistic approaches. The project was created to bridge the gap between vocational training and the professional world, and is many students' first step as young professionals.

That's all we have time for today! Happy listening!

The Business of Circus segment by Carolyn Klein

Welcome to our new segment, "The Business of Circus for Beginners." I'm your host, Carolyn Klein. This segment gives advice to up-and-coming circus artists on self-marketing, finance, and finding your foothold as a performer.

Our focus for this month is costumes. A high-quality costume you can wear for gigs is a worthwhile investment in your career. You can design your own costume, or buy one from specialty sellers.

For more expert advice on costuming, I spoke with costume and prop designers Samuel Sion and Sylvia Friedman from Big Apple Circus. As well as their design work, they're both performers in their own right.

I asked them how designing their own costumes benefitted them as artists, and Sylvia said she finds the design process rewarding: "In addition to being able to showcase another of my artistic

passions, I enjoy being able to build trick specific solutions into our costumes, to really optimize how they function in a show. My costume for instance has a neck piece which anchors to my hair, and functions both to improve Sam's grip for our neck hang, and to keep rosin off the back of my neck."

As mentioned, costumes are a worthwhile investment in your career, but exactly how much money you'll have to invest in one can vary heavily. According to Sam and Sylvia, different kinds of gigs and venues might require separate costumes, and "what might be perfectly appropriate for one market may not fit at all in another." Custom costumes will cost more than off-the-rack. You'll also have to pay for the designer's time and time-intensive details. Based on her own commissions, Sylvia suggests a custom-made costume "would cost about a week's pay for a longer run, or one to two galas."

If you want to design your own costume, set out to make something you're comfortable with. "Starting from a function first perspective is never inappropriate." You also want to avoid possible wardrobe malfunctions on stage. Sylvia told me, "durability is important, and it absolutely pays off to make sure your closures will not open if you don't want them to." One thing to note: online search results for "professional circus costumes" skew toward Halloween costumes, or acrobat's apparel. If you're an acrobat or physical artist, that's good news. Artists from other disciplines may feel at a loss for resources. Fortunately, all kinds of performing artists can find what they need with a few tricks. Per Sam and Sylvia, "look at pictures of performers, say those used to promote a show, which will also include other disciplines. For artists wondering what costuming would be appropriate for a market they're hoping to get into, they will be able to gauge by what other artists are wearing and determine what types of details are expected. You of course don't want to copy anyone's existing costume, but you want something that you can imagine standing next to these other performers in. As for where to buy professional costumes, looking for costume credits can help, or even just asking people who's costumes you like where they got them."

Thanks for listening, and see you next month!

Now for our Guest Interview with the Big Apple Circus' Nik Wallenda

Wrap up

That is all for today's Press pass with the Editor, your front row access to what's happening in the performance world and a monthly circus news podcast brought to you by Circus Voices and CircusTalk--All the Circus News In Your Ear. Circus Voices and CircusTalk are the independent career platform for circus and performing arts, where talent and talent seekers unite.

Mention 3:

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