

**Brighton
Festival**

Cirque Éloize
Cirkopolis

UK premiere

Supported by



**Mon 6 May 2013,
3.00pm and 7.30pm
Tue 7 May 2013, 7.30pm
Brighton Dome Concert Hall**

*Brighton Festival programmes are supported by WSL (Brighton) Ltd
Please ensure that all mobile phones are switched off*



Cirkopolis

Cirque Éloize

Performers

Maude Arseneault
Angelica Bongiovanni
Dominique Bouchard
Mikaël Bruyère-L'Abbé
Ashley Carr
Samuel Charlton
Myriam Deraiche
Lauren Herley
Reuben Hosler
Ugo Laffolay
Yann LeBlanc
Frédéric Lemieux-Cormier

Artistic director and co-director
 Choreographer and co-director
 Set designer, illustrator and
 video projections co-designer
 Artistic coordinator
 Music composer
 Acrobatic designer of the banquine and
 the teeterboard acts, and head coach
 Costume designer
 Lighting designer
 Video projections co-designer
 Drama and acting advisor
 Director's assistant and
 aerial and contorsion coach
 Choreographies coach
 Make-up designer
 Executive producer
 Choreographies coach and
 artistic advisor
 Make-up designer

Jeannot Painchaud
Dave St-Pierre

Robert Massicotte
Emmanuel Guillaume
Stéfan Boucher

Krzysztof Soroczynski
Liz Vandal
Nicolas Descôteaux
Alexis Laurence
Réналd Laurin

Émilie Grenon-Émiroglou
Marie-Ève Carrière
Virginie Bachand
Jonathan St-Onge
Johanne Madore

Virginie Bachand



Introduction

Between a dream and a fable, reality and fantasy, *Cirkopolis* has spectators questioning their daily routine, social behaviour and deepest desires. *Cirkopolis* is inspired by Fritz Lang's *Metropolis* and Terry Gilliam's *Brazil*, two films that decry the stifling nature of unjust and totalitarian societies. With *Cirkopolis*, Cirque Éloize presents a show that combines the worlds of circus, dance and theatre.

In the heart of a stark and imposing city, giant gears and dark portals symbolize a mechanism that crushes individuality. Accompanied by an original musical score and video projections, 12 acrobats and multidisciplinary artists rebel against monotony, reinvent themselves and challenge the limits of the factory-city. In a world where fantasy provokes reality, the veil of anonymity and solitude is lifted and replaced by bursts of colour.

Cirkopolis unfolds scene by scene like an elemental universe, with sculptural imagery: jugglers brave the space, a contortionist is lifted by her companions in a surge of inspiration, aerial artists defy the height of the skyscrapers. Experiencing *Cirkopolis* is also stepping into the dance of the Cyr wheel, surrendering to the virtuosity of the diablo, dreading the audacity of the German wheel and discovering the candour of a man who dreams only of dancing.

As Jeannot Painchaud, creative director of Cirque Éloize and co-director of *Cirkopolis*, explained:

Cirkopolis was imagined as a crossroads — between imagination and reality, between individuality and community, between limits and possibilities. The show is driven by the poetic impulse of life, the physical prowess of the circus and its humour, at once serious and light-hearted. Entering *Cirkopolis* is all about letting go and allowing yourself to be borne aloft by hope.



The Faces of Éloïze

Forty years ago, the circus opened up. It is a long story better told elsewhere, but the gist is this: after hundreds of years of precise adherence to tradition and the codes that tradition required (for example, sequins and top hats), circus practitioners broke free in favour of experimentation. Engaging the art as a medium for personal expression rather than a showcase for physical skill, they enlivened their old acts with techniques borrowed from theatre and dance. In search of the circus's inherent capabilities, they stripped away the clichés. What, they asked, was circus in its purest form? Once you abandoned everything old, what new possibilities emerged?

In the broadest sense, there was nothing revolutionary about this 'modernization'. Other arts had long before experienced similar shifts: poets abandoned rhyme and metre for free verse; painters broke from realism to render their impressions. But in the circus the changes were complicated by the nature of the craft. Dramatic expression requires dramatic unity. You have to fuse the elements of your form into a coherent whole — more like colours in a painting than parts in a machine. But how is this possible in an art as inherently diverse as the circus? In dance, everyone is dancing; in theatre, everyone is acting. But in a circus, everyone is what? Moving? When a process of assembly becomes a process of invention, the central question becomes existential: how do you *create* this art?

Founded in 1993, Cirque Éloïze (pronounced 'el-waz') will celebrate its 20th anniversary this year. Twenty years is a long time for any company, but it is an especially long time in the modern circus, given the art's shallow roots. For Éloïze, 20 years has been time enough to create nine different shows, which they have performed throughout the world, in over 400 cities in 36 countries. It has also allowed them to become a household name to anyone versed in their art — not as well known as Cirque du Soleil, perhaps, but at least as beloved. As Jeannot Painchaud, the company's artistic director and co-founder admits, it has been a wild ride. 'The circus was my way of seeing the world', he says. But it has also been a tremendous amount of work, largely because of this thorny issue of circus creation. 'It's maybe the defining challenge of the circus as a form', says Painchaud. 'There are so many parts coming together for a circus — the lights, the rhythm, the décor, all the characters. How do you create a show with any kind of singular cohesion?' Of course there is no definitive answer to these questions but, seen in retrospect, Éloïze's development may be read as a series of responses — or at least experiments in response.



Cirque Éloize's history may be divided into three eras, each with a different orientation to creation. The first encompassed the first three shows. Founded by Painchaud, Daniel Cyr and Claudette Morin, all natives of the Magdalen Islands of Quebec, the company began as an adventure. There was a local zeal for circus (Cirque du Soleil had already exploded) and the company's work is reflective of this youthful enthusiasm. Its first full-length show, *Cirque Éloize*, was an endearingly zany conglomeration that captured the spirit of the local Québécois. *Excentricus*, which had its premiere in 1997, was even quirkier. Part rock concert, part madhouse, featuring 17 acrobats, jugglers, musicians and clowns, the show created a sort of colourful whirlwind of skill and exuberance. Prompted by its success (it toured for almost five years) the company further explored musical playfulness in *Cirque Orchestra* (1998). Set in collaboration with a full symphony orchestra, it narrated the attempt of a dissatisfied musician to give up his violin and join the circus. Elsewhere, in future iterations, this idea would become a genre in its own right (for example, *Cirque de la Symphonie*), but it epitomized Éloize's early creative instincts: make circus by making it musical, playful, personal and smart. Don't worry about the edges. Hide the roughness with beauty and a bit of honest chaos. Unity matters less than sincerity.

The company's second phase arrived in 2002. Until then, its shows had been collective visions, collaborations between Painchaud and a series of directors and choreographers. Now the company handed the reins to one man, an Italian by the name of Daniele Finzi Pasca. As director of Teatro Sunil, a theatre company with a heavy emphasis on clown and dance, Pasca was something of an international star. *Icaro*, his one-man clown show, which he had partly written while serving a prison sentence for conscientious objection, had become a world sensation, touring for a decade in over six languages. In 2006 he would be commissioned to direct the closing ceremonies of the Winter Olympics in Turin.

For Cirque Éloize, Pasca brought a theatrical savoir-faire and his light poetic touch to three shows: *Nomade* (2002), *Rain* (2004) and *Nebbia* (2007). Though aesthetically united — they are often described as a trilogy — they marked a sharp departure from Éloize's earlier endeavours. Imbued with a poetic nostalgia for Pasca's Italian youth, they replaced quirkiness with refined visual romance. Critics called them 'Fellini-esque', but there was little of Fellini's darkness. Each felt like a celebration, a different Mediterranean folk festival or village wedding, a dreamlike evocation of a playful summer day in a village town that no longer exists, among people frolicking with a sense of community that is no longer shared. In their presentation, the celebrations were 'poetic',



which is to say tonal; but they were more refined than the shows that preceded them: fully formed sonatas rather than beatnik free verse. Before Finzi Pasca, the company had leant on the arbitrary appeal of expressive collage; with him, it became a creator of worlds. And the audiences responded. The trilogy marked the arrival of Éloize as a truly international name, a circus of reference, alongside Cirque du Soleil and Cirque Plume.

In 2007 Finzi Pasca and Éloize parted ways. Since then the company has produced two shows: *iD*, an 'urban circus' of hip-hop and breakdancing; and *Cirkopolis*, which had its premiere in Finland last September. Together, the two productions comprise the company's third iteration. Vestiges of old worlds remain. There is an exuberance in both that harks back to the company's manic early days. Finzi Pasca's romantic nostalgia is gone, but his refined theatricality lingers in the attention to stagecraft and tone.

The new period has also brought changes. The company now seems more willing to address darkness. The new shows are not 'difficult' in any sense — they are still celebrations more than interrogations — but Éloize seems for the first time invested in present concerns, in representing through the circus an actuality of experience with actual means: video-strewn sets, cacophonous music, practices like breakdancing that would previously have seemed incongruous.

The new shows also bring more concrete thematic concerns. In *iD* Painchaud wanted to examine identity and its nuances in confrontation with a group — namely a gang. In *Cirkopolis*, identity is again the theme, but this time it is what he calls the *moi seule* ('me alone'), an individual confronted with urban society. ('How can a person realize himself before the immensity of the modern city?' he says. 'How can you integrate or reject so much influence?')

To develop the theme and translate it into movement, Painchaud brought in the contemporary choreographer Dave StPierre, an *enfant terrible* of the Montreal dance world, known for his transgressive, nudity-filled works of intense physicality. Together, the men began finding references to expand the theme. They settled on the novels of Kafka, Terry Gilliam's *Brazil* and especially Fritz Lang's 1927 classic *Metropolis*, works from different eras but consistent in their attitudes toward the theme (industrialization risks dehumanization) and their tones (muted cool, austere greys and blacks).



At the same time, Painchaud recruited collaborators to establish the atmosphere of the piece. Stéphan Boucher composed the music, a combination of industrial sounds and modern techno. Robert Massicotte devised the set, beginning with a hand-drawn cartoon, a combination of old Dick Tracy comics and contemporary urban anime à la Frank Miller's *Sin City*, which he then distilled into an abstract backdrop. The result is an identifiable and consistent world, not of the present but not entirely of the past either. It is as if the company had woken up from a dream and walked into the street, only to realize that the world was at once darker and more interesting than it had ever previously imagined.

So what to make of these three faces of Éloize? In retrospect they can seem discursive, even contradictory. It is hard to think of a circus that has traversed so much diverse ground, which could be interpreted as a search for a coherent voice. But it is exactly that diversity that sets the company apart. And beneath all the changes there are in fact some hidden consistencies, a skeleton that hints at their real attitude to what defines creation and the 'conception circassian'. There is the belief in scenographic complexity, for example. There is the insistence on the circus as a collection of *acts* rather than *movement*. And there is the 'poetry' that every critic notes: the company's fondness for the grand romantic gesture, a willingness to risk sentimentality for a shot at real emotional affect, to stake a scene or even a whole show on a moment of tasteful visual beauty, when the colours and the fabrics and the swelling music crescendo into a bolt of feeling that slips into you like a spear.

Mostly, though, there is a kind of energy. What Cirque Éloize aspires to with each new show is not a new form but a new purity and consistency in its coherence, a new refinement of attention to pace, rhythm and tone. This, then, is the company's response to the question of how you make circus: you look for the heat. And it works with the name: in Acadian, 'Éloize' has a unique signification; it means 'heat lightning'.

© Duncan Wall

Duncan Wall is the author of *The Ordinary Acrobat: Inside the Wondrous World of the Circus, Past & Present* and the co-founder of CRKO, a digital collective; he teaches circus history and criticism at the National Circus School of Montreal

Biographies

Jeannot Painchaud

Artistic director and co-director

Born in the Magdalen Islands, Canada, Jeannot Painchaud trained at the National Circus School, Montreal. During his studies, he took up street performance: juggling, unicycling, acrobatic cycling. He continued to perform on the streets for 12 years, even after founding Cirque Éloize in 1993. Earlier that year he had performed in Cirque du Soleil's *Fascination* in Japan and had won a bronze medal at the Festival Mondial du Cirque de Demain in Paris. In the early years of Cirque Éloize, he performed as an acrobat, juggler and comedian while also serving as artistic director, but he left the ring for good in 1998. As Artistic Director, he draws freely on other art forms — dance, classical music, theatre, even comic strips — and works with leading designers from other disciplines. In 2003 he founded North America's first circus festival in the Magdalen Islands and in 2006 he staged the acrobatic numbers in the closing ceremony for the Winter Olympics in Turin. In 2011 he participated in the Big-Bang exhibition at the Montreal Museum of Fine Arts. This year he is the artistic director of the summer exhibit at the Musée de la Civilisation de Québec. He has been the chairman of En Piste, the national circus arts network, since 2009.

Dave St-Pierre

Choreographer and co-director

Dave St-Pierre knew he would be a dancer from the age of five. Inspired by Fred Astaire, Gene Kelly, Michael Jackson, and Louise Lecavalier and Marc Béland of La La La Human Steps, he worked with the choreographers Marie-Stéphane Ledoux and Jacques Brochu of Mia Maure Danse while still at college. He trained at Les Ateliers de Danse Moderne de Montréal Inc. (LADMMI), but before finishing his diploma he joined Brouhaha Danse at the age of 19. He subsequently danced for Jean-Pierre Perreault, Harold Rhéaume, Pierre-Paul Savoie and Estelle Clareton and joined a two-year tour of Europe and Quebec with the musical comedy *Nôtre-Dame de Paris* before joining Daniel Léveillé's troupe and performing in *Amour, acide et noix* and *Pudeur des icebergs*. He made his choreographic debut in 2003 with *No Man's Land Show*, presented at Tangente in Montreal. He followed this with the triptych *Sexologie et autres utopies contemporaines*, noted for its raw, radical and provocative evocations of the fragility of the body. His work has been presented at Usine C, Agora de la Danse and the Place des Arts in Montreal; the Pina Bausch Festival, Düsseldorf; the Munich International Dance Festival; the Théâtre de la Ville, Paris; and the Avignon Festival. He has also worked on several shows for Cirque du Soleil, and designed Cirque Éloize's previous production, *iD*.

Robert Massicotte

Stage designer, illustrator and video images co-designer

Robert Massicotte graduated from the University of Montreal's industrial design school and began his career in Quebec's burgeoning entertainment industry. For the past 25 years he has worked as a multidisciplinary visual artist in theatre, television and film, helping to design ambitious exhibits and musical performances. He designed the set for the Back Street Boys' *Black & Blue* tour, as well as the set for *Ulalena*, a show that has been running in Hawaii for over ten years. He also helped design the projections for concerts by P!nk, Bette Midler, Cher and Alicia Keys. Circus has always been one of his interests. He has worked as a drafter, illustrator, story-board artist and designer on numerous shows for Cirque du Soleil, including *Alegria*, *O*, *Kooza*, *Love*, *Corteo* and the *Michael Jackson the Immortal* world tour. His first project with Cirque Éloize was designing the sets and video content for *iD* in 2009.



Krzysztof Soroczynski

Acrobatic designer of the banquine and the teeterboard acts, and head coach

After nearly 50 years in the circus, Krzysztof Soroczynski is still driven by the same passion that was sparked in him at the age of nine, when a circus arrived in his home village, Gorlice, in Poland. He trained at the National Circus Academy in Julinek and won the silver medal for a Russian Swing performance at the 1980 Festival Mondial du Cirque de Demain in Paris. Emigrating to Canada, he joined Cirque du Soleil, first as an artist and then as an acrobatic consultant on Franco Dragone's *Saltimbanco*, *Mystère* and *Alegria*. As a founder of the Verdun Circus School, he became closely involved with nurturing the next generation of circus performers. Since 1999 he has worked with Cirque Éloize as an acrobatic designer, head coach and talent scout, instilling his credos of troupe spirit and performance versatility. His work for such shows as *Excentricus*, *Cirque Orchestra*, Daniele Finzi Pasca's *Sky Trilogy* (*Nomade*, *Rain* and *Nebbia*) and *iD* imagines new acrobatic concepts inspired by dance, theatre, painting — even architecture — as he works constantly to enhance the technical aspect of the company's shows.

Liz Vandal

Costume designer

Liz Vandal has been creating costumes since she was a child. Self-taught, she launched her career in 1988. Four years later she founded Vandal Costumes with Yveline Bonjean. By 1990 she was working closely with Édouard Lock, the founder of La La La Human Steps, and has designed the costumes for almost all his subsequent shows. Noted for minimalist, functional and intensely characterful costumes for theatre, opera, music and film projects, she has collaborated with many leading choreographers, including Marie Chouinard, Margie Gillis, Bill Coleman and José Navas; and with numerous international companies, including O Vertigo, the Grands Ballets Canadiens de Montréal, Washington Ballet, the National Ballet of Canada, the Mannheim Theater and Stuttgart Ballet. Circus arts were a natural progression: first with Cirque du Soleil, for which she created the costumes for *OVO* in 2009, and now her first project with Cirque Éloize. Her own label, inspired both by futurist superheroes and medieval armour, was associated with the Backstreet Boys' *Black & Blue* tour and has been worn by many high-profile actors, singers and jet-setters.

Nicolas Descôteaux

Lighting designer

At the age of 12, at a rockabilly show, Nicolas Descôteaux was captivated by lighting. In Sainte-Thérèse, Quebec, he entered the theatre programme at CEGEP Lionel-Groulx and for nearly 20 years has been striving to create stage lighting in its purest, most natural and sensitive form: cold colours and projections that track the artists are his design hallmarks. He has lit more than 20 theatre, circus and opera productions, including collaborations with Robert Lepage (*La géométrie des miracles*), Marie Chouinard, Kristian Fredric (*Big Shoot*) and Denis Marleau (*Othello*). His work with Cirque Éloize includes *iD* and *Typo*, and he also worked on *Rain* and *Nomade*. With Cirque du Soleil he has worked on over 30 international events as well as collaborating on the lighting for *Corteo*. He was nominated by the Académie Québécoise du Théâtre in 1995 and 1998 and is a three-time winner of a Conseil des Arts et des Lettres du Québec Scholarship to research lighting and its stage applications.





Alexis Laurence

Video projections co-designer

For over 15 years Alexis Laurence has been creating and directing multimedia scenographic environment projects for live productions; his specialities are projection, video, lighting and visual content. A regular on the Montreal events scene, he took part in the MUTEK electronic music festival from 2004 to 2008, and he designed the multimedia scenography for Montreal's IglooFest from 2007 to 2009. He also designed the set for the Bande à Part performance at La Nuit Blanche de Montréal and was the creative director for the architectural videos of the city's Quartier des Spectacles. In 2008 he created the visual environment for the DJ Sasha's tour of the USA and in 2009 he was the assistant projection designer, under Raymond Saint-Jean, for *Zaia*, Cirque du Soleil's permanent creation in Macao. His most recent credits include Cirque du Soleil's *Zarkana* in 2011; the Our Lady Peace 2012 Urban Grind tour video; and Cirque Éloize's *iD*.

Artists

Maude Areneault

Chinese pole, banquine, juggling

Born in Quebec, Maude trained at the National Circus School in Montreal. She specializes in the Chinese pole and particularly enjoys the creative possibilities of Chinese pole duets, which she now performs with her partner, Mikaël Bruyère-Labbé. She is also expanding her acrobatic repertory to include such disciplines as powertrack and double-point aerial hoop, regularly collaborating with other circus artists.

Angelica Bongiovanni

Cyr wheel

Angelica made her debut on the fixed trapeze when she was five, and by the age of seven she was the youngest performer in the LA Circus. She has a strong background in dance, including ballet, modern, contemporary and jazz, and has taken part in workshops with such companies as Diavolo Dance Theatre and Ledges and Bones. She trained at the National Circus School, starting as an aerialist before falling in love with the Cyr wheel. Her career highlights include performing at *La Vie est un Cirque*, Montreal; in Generating Company's *No Sweat*; and at the So y Circo festival in Sylt, Germany, where she won the second prize, the Audience Award and the Cirque Éloize Engagement Award. In January this year she received the silver medal at the Festival Mondial du Cirque de Demain in Paris.

Dominique Bouchard

Diabolo, juggling, banquine, teeterboard, German wheel, Chinese pole

Dominique Bouchard is a juggler and diabolist. Born in Canada, he was introduced to juggling and performance at the age of 16, when he appeared in *La fabuleuse histoire d'un royaume*, a large-scale summer show in Quebec. With two friends he subsequently created street performances that they presented at various summer festivals in Saguenay-Lac-St-Jean. After six years as a street performer, he began his formal circus education; having obtained a diploma in natural sciences at the Chicoutimi CEGEP, he joined the National Circus School, from which he graduated in 2011. While still a student, he participated in various productions, including *ECLYPS*, a multimedia production in Shawinigan, Québec; performances aboard MSC Cruise liners; and performances for Astral Media, Throw2Catch and Productions Zakiri.



**Mikaël Bruyère-L'Abbé**

Chinese pole, banquine, teeterboard, juggling

Born in Quebec, Mikaël studied acting as a child and attended the National Circus School, Montreal. There he met his performance partner Maude Arseneault, with whom he specializes in Chinese pole duets, known for their creativity. He also studied the Cyr wheel, wall trampoline and other acrobatic disciplines. He is noted for his extravagant and energetic style, his career highlights including touring the USA with Maude and Haut-Vol Productions in 2010.

Ashley Carr

Clown, juggling, teeterboard

Ashley Carr studied theatre and circus arts at The Circus Space and the Central School of Speech and Drama, London. While still a student he co-founded the Kicking the Moon Company, which won the first annual Jerwood Circus Award in 2001 and was funded by Arts Council England for a multi-year world tour. While performing with Kicking the Moon, Ashley also launched a solo show, *Bien Accroché*, which he presented in theatres and festivals all over the world. With his diverse background as a street artist, circus performer and clown, he was invited to join Cirque Éloize's production of *Rain – Comme une pluie dans tes yeux*, in which he performed for several years.

Samuel Charlton

Hand-to-hand, banquine, teeterboard, German wheel, Chinese pole

Educated at home, Sam has always been a keen sportsman and was extremely successful in judo, winning numerous international competitions and two consecutive UK national championships. At the age of 17 he enrolled at Circomedia in Bristol, where he began intensive studies in physical performance and circus arts and where he met his performance partner Reuben Hosler. He went on to study in Paris and at the National Circus School, Montreal, where he graduated in 2011.

Myriam Deraiche

Contortion

Myriam Deraiche finished her training at the National Circus School, Montreal, in June 2011. Primarily a contortionist, she is also skilled in handstands, dance and aerial hoop duets. She joins *Cirkopolis* after performing at numerous corporate events, such as the *Minutes complètement cirque* at the Complètement Cirque festival in Montreal and Vrak.tv's KARV gala in Quebec.

Lauren Herley

Spanish web, contortion

Lauren is from Seattle and was home-schooled until the age of 14. She then attended two years of high school and two years of college while pursuing swimming, acrobatics and music. Not surprisingly, she excelled in arts in high school: in addition to singing, playing the piano and the guitar, writing and drawing, she competed in artistic gymnastics until she was 18.



Reuben Hosler*Hand-to-hand, banquine, teeterboard, German wheel, Chinese pole*

Reuben Hosler was home-schooled as a child, which gave him the opportunity to work on his gymnastics, juggling, diabolo, unicycle and piano skills. He trained at Circomedia, Bristol, where he met his performance partner, Samuel Charlton. Having obtained a diploma in contemporary circus and physical performance, he and Sam moved to Paris, where they studied for two years at the National Circus School in Rosny-sous-Bois, specializing in hand-to-hand. He has performed on the French reality show *Star Académie*; in the *Minutes complètement cirque* at the Complètement Cirque festival in Montreal; and at the Festival Circa, France. He graduated from the National Circus School, Montreal, in 2011.

Ugo Laffolay*Straps*

Ugo grew up in northern France and began studying circus arts for fun at the age of seven, then more seriously with Pascal Angelier when he was 14. He subsequently trained at the National Circus School, Montreal, where he specialized in aerial straps and handstands with Yury Bozyan and graduated in 2011. In addition to his circus career, he studies the guitar with Alain Hiot.

Yann LeBlanc*Juggling, banquine, teeterboard, German wheel, Chinese pole, diabolo*

The eldest of three children, Yann discovered circus arts when he was eight and performed with the École de Cirque de Verdun at the Montréal Jazz Festival for three consecutive seasons before studying with the juggler Nicolas Boivin-Gravel at the École de Cirque de Verdun. At the age of 15 he entered the National Circus School, Montreal, where he studied for five years, focusing on juggling, acrobatics, hand-to-hand and trampoline. He joined *Cirkopolis* after touring with *Rain — Comme une pluie dans tes yeux* for 18 months.

Frédéric Lemieux-Cormier*German wheel, banquine, teeterboard, Chinese pole, diabolo*

Frédéric Lemieux-Cormier grew up with circus arts: his mother is a costume designer for Cirque du Soleil. He began his formal training at the age of 12, then spent six years at the National Circus School, Montreal. His performance credits include three episodes of the Canadian television programme *La vie est un cirque (Life is a Circus)*; *Défis des champions (Champions' Challenge)*, a Canadian reality programme; and live appearances on the circus show *Bird House Factory*. Now aged 24, he has performed in special events for Cirque du Soleil and with *Les 7 doigts de la main*, and has been a member of the Haut-Vol and Il Circo companies. When not performing, Frédéric enjoys drawing and bicycling.

Tweet us a rapid review for your chance to win Festival tickets.

Simply @brightfest for us to see your review. If we like it we'll retweet it.

Can you get it all in one tweet? Here's the challenge. You can even throw in a hashtag for good measure – #BF2013

If your review is retweeted by @brightfest you will win a pair of tickets.

Happy tweeting!



brightfest

Brighton Dome & Brighton Festival

Brighton Dome & Brighton Festival is a registered charity that runs the year-round programme at Brighton Dome (Concert Hall, Corn Exchange and Studio Theatre) as well as the three-week Brighton Festival that takes place in venues across the city.

Chair

Ms Polly Toynbee

Board of Trustees

Ms Pam Alexander, Cllr Geoffrey Bowden, Mr Donald Clark, Prof. Julian Crampton, Mr Simon Fanshawe, Mr Nelson Fernandez, Prof. David Gann, Mr David Jordan, Mr Alan McCarthy, Cllr Mo Marsh, Mr Dermot Scully, Ms Sue Stapely

Producing Brighton Festival each year is an enormous task involving hundreds of people. The directors would like to thank all the staff of Brighton Dome and Festival, the staff team at our catering partners Peyton & Byrne, the staff at all the venues, the volunteers and everyone else involved in making this great Festival happen.

Brighton Dome & Brighton Festival Staff

Chief Executive **Andrew Comben**
PA to Chief Executive **Heather Jones**

Senior Producer **Tanya Peters**

Brighton Dome & Brighton Festival Artistic Planning

Music Producer **Laura Ducceschi**
Theatre Producer **Orla Flanagan**
Programming Coordinator **Martin Atkinson, Rosie Crane**
Programme Manager **Jody Yebga**
Venue Diary Manager **Lara Hockman**

Brighton Festival Artistic Planning and Production

Production Manager, External Venues **Ian Baird**
Production Manager, Outdoor Events **Polly Barker**
Producing Assistant **Charlotte Blandford**
Associate Producer **Sally Cowling**
Festival Classical Producer **Gill Kay**
Literature and Spoken Word Producer **Mathew Clayton**
Artistic Planning Volunteers **Maddie Smart, Martha Bloom, Grace Brannigan, Chloe Hunter**
Volunteer Coordinator **Melissa Perkins**
Peacock Poetry Prize Volunteer **Annie Tomlinson**

Learning Access and Participation

Head of Learning Access and Participation **Pippa Smith**
Creative Producer/26 Letters Programmer **Hilary Cooke**
Learning Access and Participation Manager **Rebecca Fidler**
Learning Access and Participation Assistant **Alex Epps**
Learning Access and Participation
Volunteer Coordinator **Kelly Turnbull**

Director of Development **Barbara MacPherson**

Development and Membership

Trusts and Foundations Associate **Carla Pannett**
Development Manager (maternity leave) **Sarah Shepherd**
Development Officer **Ceri Eldin**
Membership Officer **Kelly Davies**
Development Administrator **Dona Crisfield**
Development Communications Volunteer **Patricia Nathan**

Director of Finance and Deputy Chief Executive **Amanda Jones**

Finance

Management Accountant **Jo Davis**
Senior Finance Officer **Lizzy Fulker**
Finance Officers **Lyndsey Malic, Carys Griffith, Donna Joyce**

Human Resources

Human Resources Officer **Kate Telfer**
Administrative Assistant (HR) **Emma Collier**
Human Resources Volunteer **Melissa Baechler**

Contracts and Information Technology

Head of Management Information Systems **Tim Metcalfe**
Contracts Manager **Gwen Avery**
ICT Support Officer **Paul Smith**
Administrative Assistant (Contracts) **Cathy Leadley**

Director of Marketing **Carole Britten**

Marketing and Press

Press and PR Manager **Nicola Jeffs**
Head of Press (maternity leave) **Shelley Bennet**
Marketing Manager **Marilena Reina**
Senior Marketing Officer (maternity leave) **Georgina Harris**
Acting Senior Marketing Officer **Carly Bennett**
Marketing Officer **James Barton**
Freelance Marketing Officer **Rasheed Rahman**
Senior Press Officer **Chris Challis**
Design and Print Production Officer **Louise Richardson**
Digital and Administrative Officer **Annie Whelan**
Broadcast PR **Anna Christoforou**
Festival Photographer **Victor Frankowski**
Marketing Volunteers **Muna Amor, Alice Garside**
Design Volunteer **Jason Wilkinson**
PR Volunteer **Elizabeth Hughes**

Ticket Office

Ticket Services Manager **Steve Cotton**
Deputy Ticket Services Manager **Steve Bennett**
Ticket Services Supervisor **Phil Newton**
Senior Ticket Services Assistant **Dom Plucknett**
Ticket Services Assistants **Laura Edmans, Emily Adams, Marie-Claire De Boer, Jacqueline Hadlow, Josh Krawczyk, Bev Parke, Florence Puddifoot, Jamie Smith, Caroline Sutcliffe**



Brighton Dome & Brighton Festival

Director of Operations **Maxine Hort**

Production

Head of Production **Rich Garfield**

Event Production Manager **Olly Olsen**

Operations Production Manager **Kevin Taylor**

Production Coordinator **Erica Dellner**

Concert Hall Senior Technician **Nick Pitcher, Sam Wellard**

Corn Exchange Senior Technician **Andy Furneaux**

Studio Theatre Senior Technician **Beth O'Leary**

Technicians **Jamie Barker, Sam Burgess, Bartosz Dylewski, Scott McQuaide, Jem Noble, Adam Vincent, Seth Wagstaff, Csaba Mach, Mike Bignell, Al Robinson, John Saxby, Jon Anrep, Chris Tibbles, Dan Goddard, Nick Goodwin, Nick Hill, Philip Oliver, Peter Steinbacher, Christos Takas, Youssef El-Kirate, Daniel Harvey, Marc Beatty, Rebecca Perkins, Owen Ridley, Graham Rees, Eliot Hughes, Matt Jones, James Christie, Robert Bullock**

Conference and Event Sales

Business Development Manager **Donna Miller**

Conference and Event Sales Manager **Delphine Cassara**

Marketing Assistant **Helen Rouncivell**

Maintenance

Maintenance Manager **John Rogers**

Maintenance Supervisor **Chris Parsons**

Maintenance Plumber **Colin Burt**

Maintenance Apprentice **Matthew Ashby**

Visitor Services

Head of Visitor Services **Zoe Curtis**

Visitor Services Manager **Sarah Wilkinson**

Event Managers **Morgan Robinson, Tim Ebbs, Simon Cowan, Josh Williams**

Duty Event Managers **Jamie Smith, Adam Self**

Visitor Services Officer **Emily Cross**

Senior Visitor Services Assistant **Kara Boustead-Hinks**

Visitor Services Assistants **Peter Bann, Graham Cameron, Melissa Cox, Anja Gibbs, Valerie Furnham, David Earl, Andrea Hoban-Todd, Tony Lee, Jules Pearce, Joe Pryor, Alex Pummell, Josh Rowley, Thomas Sloan, Adam Self, Claire Swift, Carly West, Nicky Conlan, Matt Freeland, Matthew Mulcahy, Richard Thorp, Emily Cross**

Visitor Services Volunteer Coordinator **Lizzy Leach**

Front of House

Front of House Manager **Ralph Corke**

Front of House Supervisors **Bernard Brown, Kara Boustead-Hinks, Bill Clements, Gabi Hergert, John Morfett, Jeff Pearce, Betty Raggett, Michael Raynor, Adam Self**

Stewards and Security

Paul Andrews, David Azzaro, Peter Bann, Janey Beswick, Hannah Bishop, Jim Bishop, Penny Bishop, Andy Black, Sarah Bond, Sara Bowring, Alice Bridges, Frank Brown, Andy Buchanan, Johanna Burley, Carole Chisem, Julian Clapp, John Clarke, Tricia Clements, Joyce Colivet, Nicky Conlan, Mary Cooter, Fraser Crosbie, Darren Cross, John Davidson, Marie-Clare De Boer, Lawry Defreitas, Paddy Delaney, Emma Dell, Kathy Dent, Judi Dettmar, Alan Diplock, Melanie Dumelo, Maureen East, Jan Eccleston, Abigail Edwards, Daniel FlowerDay, Maria Foy, Valerie Furnham, Betty Gascoigne, Anja Gibbs, Vivien Glaskin, Matt Goorney, Debbie Greenfield, Louise Gregory, Ellie Griffiths- Moore, Paul Gunn, Gillian Hall, Kezia Hanson, Thomas Haywood, Martin Henwood, Al Hodgson, Mike Hollway, Peter Holmes, Frances Holt, Tony Jackson, Emily James-Farley, Mick Jessop, Julie Jones, Mark Jones, Julia Jupp, Jim Killick, Kev Koya, Jon Lee, Emma Levick, Ady Limmer, Samatha Lucus, Vicki Lywood-Last, Carol Maddock, Ivica Manic, Tania Marsh, Carole Moorhouse, Nick Morgan, Lisa Murray, Richard Nast, Mlinh Nguyen, Paley O'Connor, Brendan O'Meara, Lucy Paget, Simon Pattenden, Jules Pearce, Noele Picot, Rachel Potter, Will Rathbone, Grant Richie, Jenny Ridland, Ruth Rogers, Joshua Rowley, Eve Saunders, Rossana Schaffa, Laura Scobie, Samantha Sharman, Joe Simmons-Issler, Caroline Smith, Graham Smith, Jamie Smith, Alex Sparham, Sheila Stockbridge, Richard Thorp, Brigitt Turner, Carly West, Geraldine White, Cicely Whitehead, Geoff Wicks, Linda Williams.

