



THE SEVENTH UNOFFICIAL GATHERING
OF CIRQUE DU SOLEIL PASSIONATES

PROGRAMME PROGRAM

ovo

cirque2010

BANANA
SHPEEL

Live passionately / Vivez passionnément



Introduction

Witnessing the birth of a brand-new Cirque du Soleil show is a must-see event that every fan of the Cirque should attempt at least once in their lifetimes. Taking that show in with the hometown crowd is a singular experience not to be missed – the abundance of excitement, that electric spark of energy, and unfettered restlessness over the anticipation of reveal is both fascinating and intoxicating. A pure, raw, energy invades the Grand Chapiteau (or theater) unlike anywhere else in the world. And when you share that encounter with friends the experience can be most enlightening.

Welcome, Passionate, to *CirqueCon 2010*.

Over the years, CirqueCon has journeyed across oceans and transcended borders, touching fans in Canada, North America, Japan and Mexico to much success. As we gather now for the seventh time this year, not only do we find ourselves once again witnessing the evolution of some of Cirque du Soleil's newest productions – BANANA SHPEEL, a new venue concept in New York City, and TOTEM, a new traveling spectacle opening in Montréal – we also find ourselves part of a *nouvelle experience* at CirqueCon.

For the first time in our brief history we've expanded our traditional weekend to encompass two separate locations spanning a distance over five-hundred kilometers: one, a new and exciting metropolis for Passionates to explore, a city that never sleeps; the other, a cobblestone-lined historical village, with the familiarity of a heartwarming homecoming.

We're excited to present *CirqueCon 2010: New York City & Montréal* to you! Bridging oceans and transcending borders while taking in three Cirque du Soleil productions (two of which are brand new) is an exciting new step for us. One we hope you enjoy to the fullest. In the pages that follow you will find a schedule of our event activities, a little review of OVO and BANANA SHPEEL, some of our Passionate's personal experiences with Cirque, a summary of our history and more.

THREE SHOWS. TWO CITIES. ONE EVENT.



Your CirqueCon 2010 Team

Ricky “Richasi” Russo /// Event Chairman

Ricky is familiar with, and has extensive knowledge and experience therein of, the Cirque du Soleil fandom through his many online projects, which include but are not limited to: Le Grand Chapiteau, the “Fascination! Newsletter”, and the CirqueFAQ. Richard Russo is also a founding member of the CirqueCon organization and was instrumental in constructing the partnership between CirqueCon and Cirque du Soleil for CirqueCon’s first event – *CirqueCon 2004: Vancouver*. Ricky became a passionate fan of Cirque du Soleil following his introduction to La Nouba in 1999, and has since sought Cirque du Soleil around the world. He is the only founding member to have attended every CirqueCon to date, and has chaired (lead) our *CirqueCon 2007: Orlando*, *CirqueCon 2009: Monterrey* and *CirqueCon 2010: New York City & Montréal* events.

Besides handling all the duties of “the one in charge,” Ricky facilitated CirqueCon’s presence on the World Wide Web, developing and keeping CirqueCon.com and its Facebook page up to date, created and constructed the programme book, was Cirque du Soleil liaison between CirqueCon and all three Cirque shows, facilitated ticket sales with Cirque du Soleil, arranged the activities with Cirque and was the general orchestrator of events and activities.

Keith Johnson /// Accommodations & Treasurer

Since 1984, Keith has worked in science fiction convention fandom under numerous capacities, from Hotel Negotiation Committees and Special Events Coordinator to Secretary and Event Chairman. As a founding member of CirqueCon, his talents have been used to secure hotel and restaurant arrangements for the majority of our events, facilitate the convention budgets, and act as the organization’s financial guru. He led the team for *CirqueCon 2005: Montreal* and chaired our *CirqueCon 2006: Las Vegas* and *CirqueCon 2008: Tokyo* events. Keith has attended our 2004, 2005, 2006 and 2008 events to date.

This year Keith once again joins us as Treasurer, handling all the membership, ticket, and group meal payments sent to us via check and Paypal behind-the-scenes. He was also instrumental in facilitating accommodations in New York City and Montréal.

LouAnna Valentine – Social Events & Legal

LouAnna also comes from a science fiction fandom background, having worked on conventions since 1982, with many levels of responsibility – from children’s activities and coordinating convention events to creating spectacular production numbers. Her expertise at hosting socials is also renowned. As a founding member of CirqueCon, she pioneered our “Meet & Greets,” providing spreads of food and drink for all our members. She also helps us with trademark, copyright and other legal concerns, utilizing her long experience in the legal field. She has attended our 2004, 2005, 2006 and 2008 (as co-chairman) events.

This year she spearheaded the “Meet & Greet” activities in both New York City and Montréal for us and assisted Keith with restaurant contacts and hotel accommodations in both cities.

Rodolfo Elizondo /// Cirque Liaison & Deliverables

Rodolfo’s journey to “follow the sun” began after seeing La Nouba one fateful night in 1999. In 2002 he founded the first Mexican Cirque du Soleil fan club and has followed his dream since. Rodolfo’s first CirqueCon in Las Vegas (2006) and he has never looked back, joining Passionates in Orlando (2007), Tokyo (2008), and Monterrey (2009). During his journey, Rodolfo has traveled to more than 21 cities around the world following Cirque du Soleil, attended his 100th show (OVO in Montréal), seen La Nouba more than 25 times since its debut and was the tour conductor in Monterrey for the artists of Saltimbanco and Quidam. Rodolfo is currently writing a book sharing all his experiences from his journey as a Cirque du Soleil fan.

Rodolfo helped us get in touch with Cirque du Soleil OVO, initially worked on hotel accommodations in New York City, and facilitated the creation and delivery of our two T-Shirt designs.

Francisco Fernandez /// Graphics & Deliverables

After stepping in and rising to the challenge of developing and producing graphics and various deliverables for our *CirqueCon 2009: Monterrey* event, Francisco has officially joined us for our 2010 event in the same capacity. Many of the logos, posters, and other graphics work this year was produced by his amazing talent. He designed the programme book cover, the CirqueCon 2010 badge, the various “activity tickets” and the T-Shirts.



Thank You!

On the behalf of everyone here behind the scenes at *CirqueCon 2010: NYC & Montréal*, we wish to take this moment to express our heartfelt thanks and gratitude to these following individuals and organizations that have helped us greatly to put on our event this year – thank you!

at Cirque du Soleil:

- *Roxane Prince* – Conseillère Marketing Internet & Superviseure Club Cirque Internet.
- *Solange* – Ventes corporatives, Corporate Sales North America (OVO/TOTEM)
- *Reggie Lyons* – PR Activities, Banana Shpeel
- *Frédérique Gagnier* – Publicist, Attachée de Presse.

in New York City:

- *Tal Lavi* – Amsterdam Ale House
- *Courtney Hudson* – Group Sales, Madison Square Garden (BANANA SHPEEL)
- *Karen Mahrous* – Group Sales Manager, “On the Ave” Hotel
- *Bindia La Paz* – Sales Manager, “On the Ave” Hotel
- *Yana Teper* – Group Sales Coordinator, “On the Ave” Hotel
- *Christina Cruz* – Executive Assistant, “On the Ave” Hotel
- *Audrey Love* – Sales Manager, Hilton Garden Inn Chelsea
- *Charmaine Murray* – Director of Sales, Hampton Inn 35th St/Empire State
- *Uli Altricher* – Hilton Mainz / Mainz City

in Montréal

- *Jay Pujol* – Sales Manager, Marriott SpringHill Suites Vieux Montréal
- *Tina Mourdoukoutas* – Group Service Coordinator, Restaurant du Vieux Port

for Helping Out:

- *Rich Alford* – for attempting a “Magic Bus” to OVO and Dallas BBQ Meal
- *Robert Gross* – for volunteering to be our guinea pig
- *Heather Smith* – for her help with Hotels/Restaurants/Flights for NYC



Legalese

Limitation of Liability: Each *CirqueCon 2010: New York City & Montréal* member, or attendee, assumes the entire responsibility and liability for losses, damages, and claims arising out of injury or damage to themselves, members of their party, belongings, or other property occurring during *CirqueCon 2010: New York City & Montréal*, and shall indemnify and hold harmless CirqueCon, its agents, Committee, service providers, and employees from any and all such losses, damages and claims.

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invoke provoke Evoke

CIRQUE DU SOLEIL.





Event Schedule

THREE SHOWS. TWO CITIES. ONE EVENT.

For the very first time we're including a second destination as part of our event "weekend"; therefore, in order to accommodate both cities, we've added two extra fun-filled days to our schedule! Now we'll have the opportunity to see three of Cirque du Soleil's newest shows at one time: BANANA SHPEEL at the Beacon Theatre in New York City, OVO under the Grand Chapiteau at Randal's Island Park in New York City, and Cirque 2010 under the Grand Chapiteau on the Quay's of the Old Port of Montréal.

Check out the various activities we have planned in both cities by reading our schedule below:

TUESDAY, APRIL 27th

Time	Location	Activity
6:30pm – 10:30pm	Broadway -- Minskoff Theatre	Broadway Night! - "The Lion King" <i>Doors open at 6:30pm; show begins at 7:00pm</i> Although we've come to New York City for spectacles by Cirque du Soleil, who says we can't take in a musical on Broadway too? Therefore, we've dedicated this night to be our night on the Great White Way, so please enjoy its various theatrical and musical offerings. Do whatever interests you; the night is yours! Some of the CirqueCon staff will be seeing Disney's THE LION KING at Minskoff Theatre near Times Square, which you're very welcome to join us for!

WEDNESDAY, APRIL 28th

Time	Location	Activity
9:00am – 10:30am	Hotel (On the Ave)	Meet & Greet /// New York City Begin the day by meeting us and your fellow Cirque Passionates at our Meet & Greet. Now is the time to pick up your show tickets, event packet and goodies. There will be plenty of room to spread out and chat, so come on by!
2:00pm – 5:00pm	Grand Chapiteau -- Randall's Island	Cirque Activities /// Training at OVO + Q&A CIRQUECON 2010 BADGE REQUIRED Cirque du Soleil has invited us to the Grand Chapiteau this afternoon for a chance to see how the critters of this microcosmic insect world train for their performances. What we'll see is currently under wraps but there's no doubt you won't want to miss it! Immediately following the training session we'll get a chance to ask some of the cast and crew a few of our most burning and pressing questions!
7:00pm – 10:30pm	Grand Chapiteau -- Randall's Island	Group Show /// Cirque du Soleil: OVO <i>Doors open at 7:30pm; show begins at 8:00pm</i> Then join us for our first Cirque du Soleil group show of the event: OVO, an immersion into the teeming and energetic world of insects.

THURSDAY, APRIL 29th

Time	Location	Activity
Morning	Hotel (On the Ave)	CirqueCon Registration Open
Day	Upper West Side -- Beacon Theater	Cirque Activities /// Meet Schmelkey! CIRQUECON 2010 BADGE REQUIRED While nothing official (or unofficial) has been confirmed, we are working with Cirque du Soleil and Madison Square Garden to see if we can't have a little fun with the Banana Shpeel cast and crew. Details forthcoming!

5:00pm – 7:00pm	Upper West Side -- Amsterdam Ale House	Group Meal /// New York City Billed as a charming neighborhood restaurant on the Upper West Side of Manhattan, their commitment to serving the finest ales and lagers available is unmatched. Not to mention a fine selection of foods one comes to expect from a great ale house. At 76th Street and Amsterdam Avenue – it's just a couple of blocks from ON THE AVE, our Headquarters Hotel, and from the Beacon Theater where we'll assemble for BANANA SHPEEL following dinner!
7:30pm – 10:30pm	Upper West Side -- Beacon Theater	Group Show /// Banana Shpeel <i>Doors open at 7:30pm; Show begins at 8:00pm</i> After filling our tummies with scrumptious foods from one of New York's best restaurants, join us then for our second circus excursion, Cirque du Soleil's BANANA SHPEEL, a new twist on Vaudeville - Cirque style. It is a theatrical mix of comedy and dance you won't want to miss!



FRIDAY, APRIL 30th

Time	Location	Activity
7:30pm – 9:00pm	Vieux Port Montréal -- Hotel (Marriott SpringHill Suites)	“Welcome to Montréal” Cocktail Party Now that we're in Montréal – with TOTEM dark to the public tonight – we'd love to see you! CirqueCon is holding a “Welcome to Montréal” Cocktail Party out of our joining hotel suites at the Marriott Spring Hill to welcome all Passionates to our second home – among the quays of the Old Port. Please come mix and mingle!

SATURDAY, MAY 1st

Time	Location	Activity
Morning	Hotel	CirqueCon Registration Open
Day	TBD	Cirque Activities /// TBA <p style="text-align: center;">CIRQUECON 2010 BADGE REQUIRED</p> <p>Cirque du Soleil, having heard that CirqueCon is coming to town, is working hard for a grand Cirquey welcome. Just what they have planned for us is being kept behind the curtain at this time, but it's sure to be great! Make sure you keep your calendar clear!</p>
5:00pm – 7:00pm	Vieux Port Montréal -- Restaurant du Vieux Port	Group Meal /// Montréal <p style="text-align: center;">GROUP MEAL TICKET REQUIRED</p> <p>Passionates who joined us for CirqueCon 2005 may remember the Restaurant du Vieux Port, a wonderful historical restaurant situated in the heart of the Old Port of Montréal and just a few moments walk to/from the Grand Chapiteau perched on the Quays at the waterfront. We loved them so much we're heading back!</p>
7:30pm – 10:30pm	Grand Chapiteau -- Jacques Cartier Pier	Group Show /// Cirque du Soleil: TOTEM <p style="text-align: center;"><i>Doors open at 7:30pm; Show begins 8:00pm</i></p>

SUNDAY, MAY 2nd

Time	Location	Activity
9:00am - 11:00pm	Hotel	Our Kaffeeklatsch <p>On Sunday morning, join us once again in our hotel rooms for the Kaffeeklatsch - an impromptu get-together to give us your thoughts about the weekend. Come have a cup of coffee or tea and let us know how we did and what can be improved for our next adventure: CirqueCon 2011: Hollywood! Or, just stop by to say goodbye!</p>



NYC Subway Map - Uptown





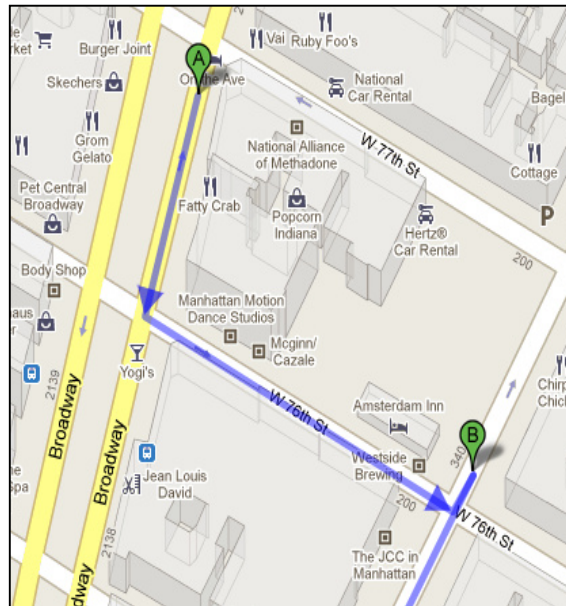
NYC Subway Map – Midtown & Downtown





NYC Activity Maps

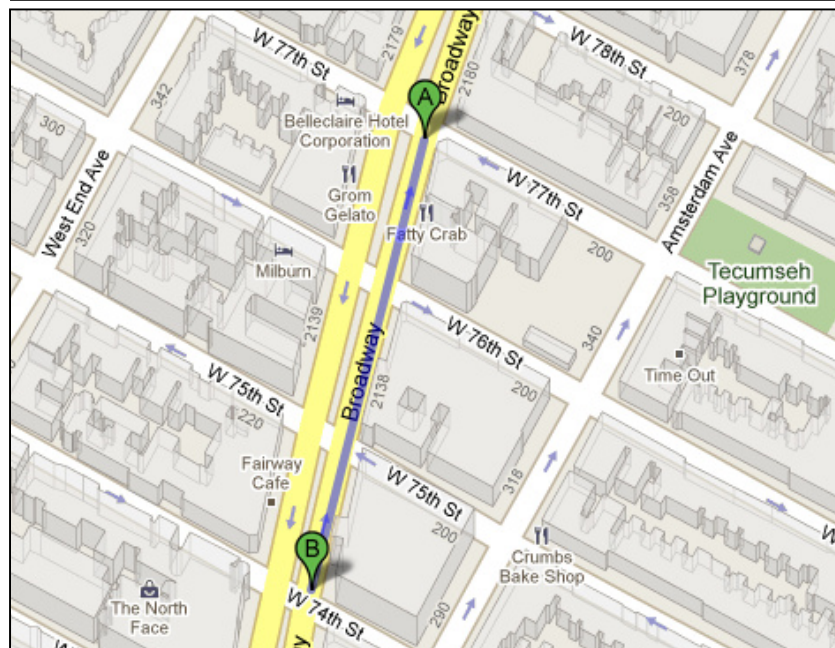
Hotel (A) to Amsterdam Ale House (B)



Ale House (B) to Beacon Theatre (C)



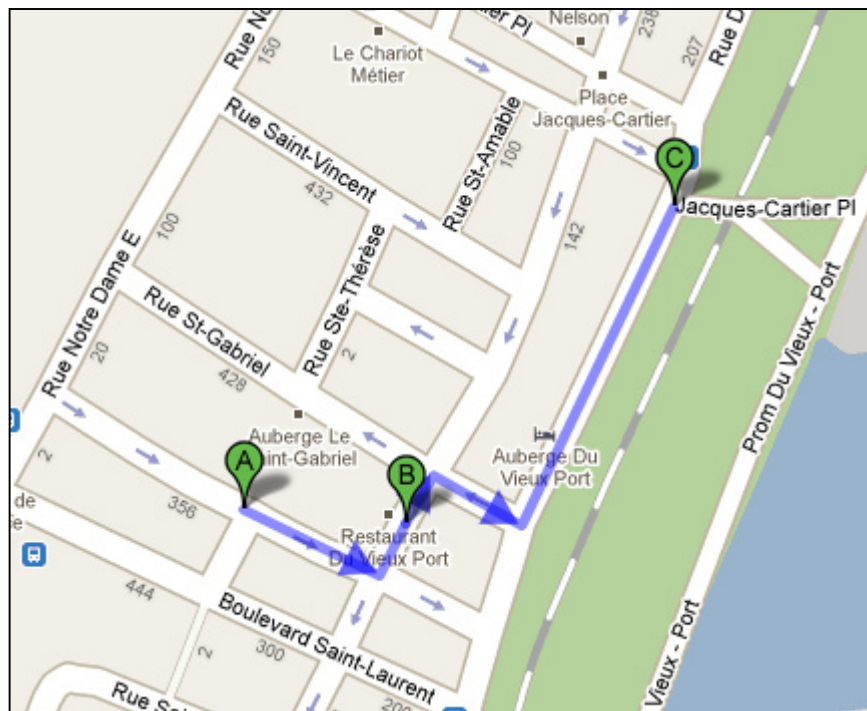
Beacon Theatre (B) to "On the Ave" Hotel (A)





Montréal Activity Maps

SpringHill Suites Hotel (A), Restaurant du Vieux Port (B) and Cirque du Soleil's Grand Chapiteau (C)

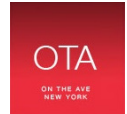




Locations | New York City

“On the Ave” Hotel

2178 Broadway, Manhattan, New York, NY 10024
(212) 362-1100 | <http://www.ontheave-nyc.com/>



Located at the southeast corner of Broadway and West 77th Street in the Upper West Side, you'll find "On the Ave" 2 blocks from the North 79th street subway station, and 5 blocks from the South 72nd street subway station.

Amsterdam Ale House

340 Amsterdam Avenue, New York City, NY. 10024
(212) 362-7260 | <http://www.amsterdamalehouse.com/>



Located at 76th Street and Amsterdam Avenue - it's just a couple of blocks from ON THE AVE, our Headquarters Hotel and from the Beacon Theater where we'll assemble for BANANA SHPEEL following dinner!

The Beacon Theater

2124 Broadway, New York, NY 10023
(212) 465-6500 | <http://www.beacontheatrenyc.com>



The Beacon Theatre is located between West 74th and 75th. BANANA SHPEEL is playing literally 300 yards from ON THE AVE. After exiting the main lobby entrance, take a left and head south 300 yards. Viola! You're there at the Beacon Theater.

Randall's Island

Unfortunately there isn't a direct route to Cirque du Soleil's OVO under the Grand Chapiteau at Randall's Island from ON THE AVE, our Headquarters Hotel. There are a number of other public transportation options, however, such as Taxi's, Driving and/or taking an MTA Express Bus.



The Minskoff Theatre

1515 Broadway, New York, NY 10036
(212) 869-0550 | <http://www.minskofftheatre.com>



The Minskoff Theatre is located at the corner of 44th Street and 7th Avenue right in the heart of Time's Square. Use the N/Q/R/Q/1/2/3/7/S/B/D/F/V trains and exit upon the Time's Square/42nd Street station.



Locations | Montréal

Marriott SpringHill Suites du Vieux Port

445 Saint-Jean-Baptiste Street, Old Montréal, QC H2Y 2Z7

514-875-4333 | <http://www.springhillmontreal.com/>



The hotel is located .6 km (.4 mile) from the Place d'Armes Metro station. From Montréal Trudeau-Dorval Airport (YUL): Take HWY 20 East (Ville Marie EXPWY) to 720 east, exit St. Laurent-Berri (Vieux Montreal.) Follow Berri onto St. Antoine. Turn right on Bonsecour (first traffic light.) Turn right on Notre-Dame and follow to St. Jean Baptiste. Turn left on St-Jean-Baptiste.

Restaurant du Vieux Port

39, Saint-Paul Street East, Old Montréal, QC H2Y 1G2

(514) 866-3174 | <http://www.restaurantduvieuxport.com>



The Restaurant du Vieux Port, a wonderful historical restaurant situated in the heart of the Old Port of Montréal, is just a few moments walk to/from the Grand Chapiteau perched on the Quays at the waterfront.

Jacques Cartier Pier

145 de la Commune Est., Montreal (Quebec), H2Y 1J1



After exiting the main lobby entrance of our hotel, take a left and head south one-half block. Then take another left and head east one block. Take a right and cross the boulevard. After proceeding to the waterfront and walking north a bit - voila!

Cirque du Soleil International HQ

8400, 2E Avenue, Montreal, H1Z 4M6

(514) 772-2324 | <http://www.cirquedusoleil.com>



It will take about an hour to get from the Champ-de-Mars Metro station to the bus stop in front of Cirque HQ. From the Champ-de-Mars Metro station, take the Henri-Bourassa Orange Line north to Jarry station. Exit the station to street level and find the bus stop for Bus 193-Jarry Est. Take the 193-Jarry Est bus. It will travel east on rue Jarry. (As soon as the bus passes De Lorimier, start paying attention.)



Show Introductions



Minskoff Theater, Broadway - New York City, New York
Tuesday, April 30th at 7:00pm

THE LION KING follows the adventures of lion cub Simba as he struggles to accept the responsibilities of manhood and his future role as king. Expanded from the blockbuster Disney film, the stage version amazed critics and audiences alike with its artistic achievements and stagecraft. Since opening on Broadway in 1997, THE LION KING is the winner of over 70 major awards worldwide and has become a global phenomenon seen by almost 34 million people and currently has a total of six productions running worldwide: London, Amsterdam, Hamburg, Tokyo and two companies touring throughout the U.S.



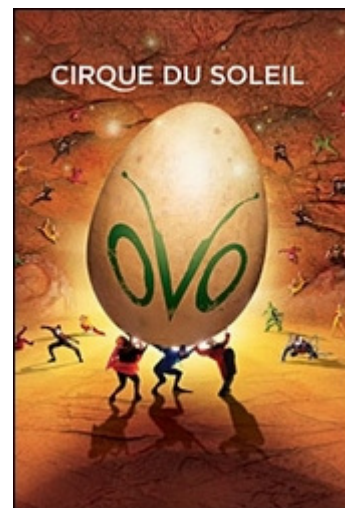
The score features Elton John and Tim Rice's music from the animated film along with three new songs by John and Rice, additional musical material by South African Lebo M, Mark Mancina, Jay Rifkin, Julie Taymor and Hans Zimmer and music from an album inspired by the animated film, "Rhythm of the Pride Lands," written by Lebo M, Mark Mancina and Hans Zimmer. Julie Taymor, along with Michael Curry, has created hundreds of masks and puppets for THE LION KING. Scenic design is by Richard Hudson; Lighting design is by Donald Holder; costume design is by Julie Taymor. Choreography is by Garth Fagan. The book has been adapted by Roger Allers, who co-directed the animated feature and Irene Mecchi, who co-wrote the screenplay of THE LION KING. Other members of the creative team include: Steve Canyon Kennedy, sound design; Michael Ward, hair and makeup design; Jay Binder, casting; Joseph Church, music director; Robert Elhai, David Metzger and Bruce Fowler, orchestrators.



Grand Chapiteau, Randall's Island - New York City, New York
Wednesday, April 29th at 8:00pm

OVO (pronounced oh-voh), which takes its namesake from the Portuguese word for Egg, is a headlong rush into a colorful ecosystem teeming with life, where insects work, eat, crawl, flutter, play, fight and look for love in a non-stop riot of energy and movement.

When a mysterious egg appears in the insect's midst they are awestruck and intensely curious about this iconic object;" a timeless symbolic representation of birth. The enigma and its importance to the insectoid microcosm embodies the underlying thread of the show, which is also communicated graphically as OVO hides an insect in its name: The two letter "Os" represent the eyes while the letter "V" forms the nose.



It is love at first sight when a gawky, quirky insect arrives in this bustling community and a fabulous ladybug catches his eye – and the feeling is mutual. OVO is overflowing with contrasts. The hidden, secret world at our feet is revealed as tender and torrid, noisy and quiet, peaceful and chaotic. And as the sun rises on a bright new day the vibrant cycle of insect life begins anew.

THE CREATIVE TEAM ///

Guy Laliberté	Artistic Guide
Gilles Ste-Croix	Artistic Guide
Deborah Colker	Writer, Director and Choreographer
Chantal Tremblay	Director of Creation
Gringo Cardia	Set and props Designer
Liz Vandal	Costume Designer
Berna Ceppas	Composer and Musical Director
Éric Champoux	Lighting Designer
Jonathan Deans	Sound Designer
Fred Gérard	Equipment and Rigging Designer
Philippe Aubertin	Acrobatic Performance Designer
Julie Bégin	Makeup Designer

COSTUMES ///

Evocation rather than imitation

Costume designer Liz Vandal's first challenge was to imagine a way to evoke insects without copying their actual anatomy. "The solution was to connect with the feeling of being face to face with a spider, a cockroach or a butterfly," she explains. "Then I made detailed drawings of designs that interpreted their morphology. For example, the dragonfly's wings are evoked by pants made of veined lace, and the mosquito's stinger by a 'Mohawk' of fine red stems. The idea of the shell also became a metaphor, since the word 'insect' refers to 'sections.' This revelation consolidated my approach."



Organic/Synthetic

In a play of colors and patterns, costume designer Liz Vandal implemented variations on a theme by incorporating thin lines on the ants and crickets, and pleated abstract transparent outfits for the dragonflies. She also used materials to suggest insects' shells, and lacy fabrics for the wings and soft sections of their bodies. To enable certain characters such as the mosquito to move, she placed sections of shell within other sections, which open and close to reveal the soft body inside.

Sources of inspiration

Costume designer Liz Vandal and her team in the costume shop have exploited the permanent pleating technique developed by Japanese designer Issey Miyake, which gives a certain rigidity to material and creates an organic effect. "We pushed this technique even further, she says, "by printing on colored materials, sublimation and eroding the fabric not only to stiffen it, but also to give it a metallic sheen."



SET & SCENE ///

Art imitating life

There are almost no straight lines to be found anywhere in the set. True to the organic inspiration of the show, the Wall is curved, and so is the stage. But there is one exception: the Spider's Web. Real spiders' webs are made up of straight lines, so this is a case where art imitates life with a nod towards geometry. It is made of strong woven synthetic straps.



The set elements

The show starts with a gigantic egg on stage, obscuring much of the performance space from view. The mysterious object from the outside world is an inexplicable enigma in the eyes of the insects (and a nod to the monolith from the Kubrick film 2001). This timeless symbol of fertility and regeneration reappears in other forms later in the show, laid by the insects.

The largest set element is the Wall, which is set against the rear of the stage. The performers climb on it, disappear into it and use it as a stage, a platform and a launching pad.

At first, the Wall is concealed by three enormous “skins” designed to create a sense of depth, and, through holes and openings, to reveal its secret life as a home to the insects as each of the skins are removed in turn.

Giant props that evoke nature

An enormous 20-ft mechanical flower appears on stage. The flower blooms and becomes much more than an over-scale prop; it's a character in the show. Part sculpture, part puppet, part robot, it is seen from the insects' point of view as a towering, inspiring (and carnivorous!) feature of their environment.



Three tall poles rising high above the insect world represent the stems of dandelions. The spines on the stems enable the performing artists to climb them like ladders and appear at various levels above the stage, and there are human-powered self-propelled seeds that move around the stage.

The cast of OVO comprises 53 performing artists from 13 countries and director Deborah Colker, a renowned choreographer, has integrated dance movements into many of the numbers in the show

CHARACTERS ///

The Ladybug

The Ladybug is big and strong (but doesn't realize it) and full of life. Unlike all the other insects in the community she is not part of a family. She's all alone and lonely, and she's secretly waiting for something wonderful to happen in her life. When The Foreigner arrives carrying a strange egg she's excited by the possibility that her life – and everyone else's – could be about to change.



The Foreigner

The Foreigner is a fly in constant buzzing motion, a live wire, an attention seeker, full of bravado and misplaced confidence – and sometimes just plain crazy. The sexy spider doesn't stand a chance of winning his heart when he sees The Ladybug for the first time. He's instantly smitten!

Master Flipo

He is the chief of the insect community, maybe because he's the oldest. He's smart and wise – but eccentric too, and he's very silly sometimes. The whole community respects and likes him even though they know he can be a bit dim-witted.

ACTS ///

Orvalho (hand balancing)

A Dragonfly performs a graceful balancing act in and out of the slender stalks and twisting tendrils of an elegant plant. It takes extraordinary control and strength to transfer his weight from one hand to the other as he maintains equilibrium upside down on top of the foliage.

Ants (foot juggling and Icarian games)

The hardest working insects in the community are the bright red Ants. As soon as they're awake they spend their day gathering food: On the menu today – kiwis and corn. But it's not all work. They play with their food, too – with their feet – in an astonishing display of precision juggling that climaxes with ants juggling ants.



Butterflies (Spanish Web duo)

Combining hand-to-hand, ballet, contortion and an aerial flying act, this pair of Butterflies performs a pas de deux on a rope that allows them to swoop and land, leap and fly in perfect unison.



Diabolos

A firefly sends one, two, three and finally an astonishing four spinning spools arcing very high in the Grand Chapiteau and back to earth in perfect coordination.



Creatura

Part Slinky, part insect; he's a bendy, twisty knot of stretchy limbs in constant motion.

Volants

In a stunning aerial act, a group of scarabs soar high above the stage, from both edges to the middle landing on a platform.



INTERMISSION

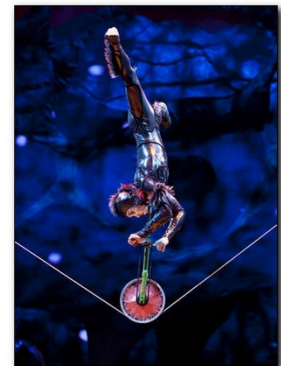
Web (Contortion)

One of the funny spiders reveals her sensual side when she attracts the attention of a group of Crickets by weaving her body over, under and through the strands of her web.



Acrosport

Combining elements of dance, acrobatics, athleticism and sheer agility, five yellow and-red fleas fling themselves through the air and come together in graceful, perfectly balanced sculptural formations.

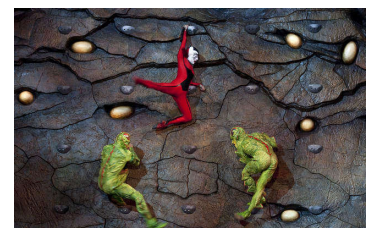


Slackwire

In a tour-de-force performance a spider defies gravity and physics in a succession of seemingly impossible feats of strength and balance as he traverses a wire that appears to give him no support.

PowerTrack/Wall

Artists run, jump, and walk across – and straight up – an 8m vertical wall without artificial support. Trampolines give them the speed, lift and momentum to take flight. Their athletic ability, physical strength and team coordination take care of the rest.





Beacon Theatre, Broadway - New York City, New York
Thursday, April 29th at 8:00pm

Banana Shpeel is a roller-coaster mix of performance styles inspired by vaudeville that blends comedy with tap, hip hop, eccentric dance and slapstick, all linked by a hilarious narrative that ignites a succession of wacky adventures. This is not circus, or a musical or a variety show, or even vaudeville. It is Banana Shpeel!

Propelled by crazy humor and intense choreography, Banana Shpeel plunges us into the world of Schmelky, a brash, ambitious producer who is trying to put together a spectacular variety show. His world is populated with sidekicks, dancers, singers and novelty acts, and a trio of badly-behaved clowns who crash the auditions spreading chaos in all directions.



THE CREATIVE TEAM ///

Guy Laliberté	Artistic Guide
Gilles Ste-Croix	Artistic Guide
David Shiner	Writer and Director
Serge Roy	Director of Creation
Jean-François Côté	Composer and Musical Director
Stefan Haves	Comic Act Designer
Jared Grimes	Choreographer
Dominique Lemieux	Costume Designer
Patricia Ruel	Set Designer and Props Co-Designer
Jasmine Catudal	Props Co-Designer
Bruno Rafie	Lighting Designer
Harvey Robitaille	Sound Designer
Eleni Uranis	Make-up Designer

COSTUMES ///

In Banana Shpeel, costume designer Dominique Lemieux brings modern and retro together. “The cut of the costumes recalls the vaudeville era, while the fabrics and materials are contemporary,” she says. “What makes the costumes original is the juxtaposition of the two.” Historical allusions can be found throughout. The geometrical shape motifs used in several costumes, for example, evoke the Art Deco years of the 1920s and Cubist painting, with a nod to the industrial era.



Dominique Lemieux has tapped into the world of the Marx Brothers and vaudeville to create the costumes. She has used illusion as a leitmotif because the characters are immersed in a world of deception and facade.

The costumes gradually pass from monochrome to colors that use vibrant shimmering and changing materials to evoke the flamboyance of the world of vaudeville. Iridescent ribbed fabrics, holographic effects, marabous and sequins, quick costume changes, phosphorescent fabrics, oversized jewelry: everything is designed to accentuate the artificial and the eccentric.

The enormous light box that forms the backdrop of the stage shines a diffuse light that creates optical illusions on the costumes: colors appear and disappear as if by magic, depending on the background.

Banana Shpeel is a show of contrasts. Director David Shiner loves exploring the extremes of the world of the clown, and the costumes reflect the alternating Machiavellian and angelic facets of the comic characters.

- The egocentric, megalomaniac producer Schmelky's costume is made of a moir, lam, (a base of satin laminate): silver turns to green under the light. His costume reflects the visual splendor of vaudeville.
- The pink, blue and green of certain costumes recall the retouching of period photographs.
- The Elizabethan collars with polygonal ruffs worn by several characters are made of tulle, a light transparent mesh fabric.
- The designs on the pants and jackets worn by some of the dancers were inspired by distorted patterns of windows.
- Sequins and boas are featured in the costumes of the revue dancers and transvestites during the magic scene.

SETS AND PROPS ///

The set design of Banana Shpeel began with research into the aesthetics of vaudeville – from the cabarets of the 1930 to German Expressionist cinema – in order to achieve a distinctive hybrid look that blurs the lines between the old and the new. Designer Patricia Ruel also explored the dramatic possibilities of color, and created shadows and light through the use of bold primary colors.



Given the historic nature of the heritage theatres in which the show was to be presented, it was hard to suspend much of the lighting equipment from the ceiling, and the backstage area offered very little space for storing scenery and props. To escape these constraints, the color changes are made with a huge, thin, lightbox screen positioned at the back of the stage. To create different levels on the stage floor, Patricia Ruel designed a large moveable modular unit with a high-gloss surface to reflect the colors of the costumes and the screen.

To maximize space in the wings without restricting the size of the props Patricia opted for a two-dimensional approach to certain elements. Flat, sometimes folding, props reinforce the impression of a world of illusion and visual trickery.

- To evoke the world of illusion, and at the same time create an atmosphere that is both surreal and fun, many of the set elements were made as flats. The use of photocopy textures in a modern interpretation of black and white photography adds to this environment of visual trickery.
- Shapes such as the moon and the heart, and cutouts of some of the set elements and props, illustrate the playful side of David Shiner's aesthetic.
- In the evil producer Schmelky's scene as a magician surrounded by paper tigers, revue dancers and transvestites, the magic boxes on both sides of the stage are inspired by the glitzy carnivals of yesteryear.
- Light plays an important part in the set elements: the enormous stage curtain is pierced with tiny holes that give the impression of a starry sky in a pattern that evokes the 1930s.
- The musicians are revealed from time to time as silhouettes against a stormy sky projected on the lightbox. Their art nouveau style bandstand is made of wrought iron.



Grand Chapiteau, Jacques Cartier Pier, Montréal, Canada (Quebec)
Saturday, May 1st at 8:00pm

TOTEM traces the fascinating journey of the human species from its original amphibian state to its ultimate desire to fly. The characters evolve on a stage evoking a giant turtle, the symbol of origin for any ancient civilizations.

Somewhere between science and legend, TOTEM explores the ties that bind Man to other species, his dreams and his infinite potential. Inspired by many founding myths, TOTEM illustrates, through a visual and acrobatic language, the evolutionary progress of species.

The word "totem" contains the idea of the order of species. We carry in our bodies the potential of all species, all the way to our desire to fly- like the thunderbird at the top of the totem pole.

The cast of TOTEM comprises 52 performing artists from 19 countries. The theme of evolution extended into the acrobatic acts, which were selected to reflect the evolution of human motor functions.



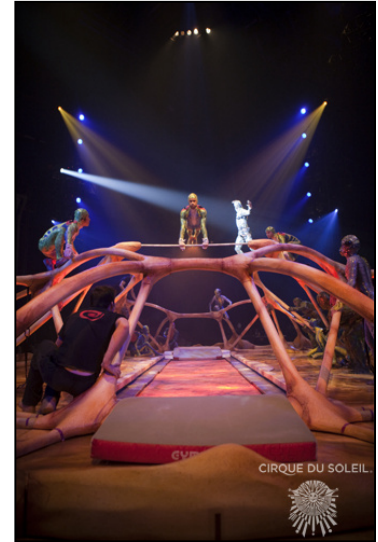
THE CREATIVE TEAM ///

Guy Laliberte	Artistic Guide
Gilles Ste-Croix	Artistic Guide
Robert Lepage	Writer & Director
Neilson Vignola	Director of Creation
Carl Fillion	Set & Props Designer
Kym Barrett	Costume Designer
Bob & Bill	Composers & Musical Directors
Jeff Hall	Choreographer
Étienne Boucher	Lighting Designer
Pedro Pires	Image Content Designer
Jacques Boucher	Sound Designer
Pierre Masse	Equipment & Rigging Designer
Florence Pot	Acrobatic Performance Designer
Nathalie J. Simard	Makeup Designer

SET DESIGN & PROJECTIONS ///

At the heart of many founding myths that live on in a variety of legends and oral traditions, the turtle represents the earth and carries the entire weight of the world on its shell. This totemic animal is also omnipresent in the scenic environment of TOTEM.

The large oval framework on stage represents the skeletal substructure of a huge turtle shell that serves both as a decorative set element and as acrobatic equipment. At the start of the show it is covered with a cloth printed with the shell markings of a forest turtle, reproduced through macro photography. Depending on the artistic needs of TOTEM, the skeleton is raised to the top of the tent or opened at an angle like an enormous shell.



An organic world of multiple transformations

The visual environment of TOTEM is an organic world, a marsh lined with reeds near an island (the stage), on which images are projected. Set designer Carl Fillion gave it curves and non-linear forms to reflect the natural world. Tilted slightly forward, the image marsh acts both as a stage entrance and as a projection surface. Through the magic of moving images it becomes a virtual swamp, a river source, a marsh, a lake, an ocean, a volcanic island, a pond and a starry sky. The images in the TOTEM projections are drawn from nature and were shot for the production in various parts of the world, including Iceland, Hawaii and Guatemala. Even the images of boiling lava were filmed by Image Content designer Pedro Pires.

The “scorpion bridge,” which serves as a mobile platform connecting the marsh to the scene features variable geometry allowing it to adapt to each tableau. In one of the clown numbers, for example, it becomes the prow of a boat, then rises to become a plane in flight, and finally a rocket taking off. In another scene, the bridge is configured to look like a vertical totem pole.



The concept of the scorpion bridge was loosely based on a retractable pedestrian bridge in London. Built of steel and weighing 10,000 lbs, its eight powerful mineral oil hydraulic motors allow it to rise, descend, extend, retract and curl in on itself like a scorpion's tail. Its reflective surfaces, which shine like mirrors, are made of stainless steel plates. The base of the bridge houses lighting equipment, a laser, speakers and cameras. During the show, the bridge is monitored by an operator using four infrared cameras.

Set and Projection Close-ups

- The border of the stage recalls the plastron (underside) of a turtle. The motifs on the surface of the stage itself are a collage of hand-drawn images inspired by the patterns on the plastrons of several turtle species.
- Bordering the marsh upstage, the reeds conceal the artists and some set elements before they enter, as well as serving as a projection surface. To save weight and facilitate storage on tour, the reeds are inflatable.
- During the rings trio number, the scorpion bridge turns into an Indian carpet that unrolls on the beach in a reference to the Bollywood aesthetic that inspired the overall look of this scene.
- Some of the projections on the marsh interact with the movements of the artists in real time. Infrared cameras positioned above the stage and around the marsh detect the movement of the performers and produce kinetic effects such as ripples, splashes and reflections in the water and the flames.
- Photographs taken by Guy Laliberté aboard the International Space Station are integrated with the Russian bars number, when the cosmonauts are trying to break free of the Earth's gravity in the show's finale.



COSTUMES ///

Kym Barrett's initial approach to the TOTEM costume designs was rooted in documentary-based reality. This process entailed research into real animals, plants and birds as well as traditional cultural and tribal designs to source her fanciful, inventive concoctions. Kym's other major preoccupation was the show's theme of evolution, which led her to emphasize the importance of the human body at every opportunity. She points to the example of a forest populated by butterflies and frogs, saying it was important to her to show the human body as part of the overall visual mosaic of the scene.

The third show theme reflected in the costumes is the cycle of the seasons, which underscores the importance of nature to the show. Neon-bright colors, vivid, shiny fabrics and playful details lend a summer atmosphere to the Bollywood-inspired beach scene. To suggest a time of harvest and the abundance of fall, the unicyclists' costumes feature seed pods, flowers, trees and leaves. And the two roller-skaters are dressed in white and silver to help create a winter tableau.

To recreate such a broad range of textures, colors and markings found in nature, Kym concentrated on the treatment of fabrics rather than on the fabrics themselves: Advanced printing techniques, fluorescent pigments, mirror fragments and crystals allowed her to "paint" on canvases as varied as Lycra and leather, with results that constantly interact with and adapt to the show's ever-changing lighting.

Costume Close-ups

- The Crystal Man is a recurring character in the show who represents the life force. His (literally) dazzling costume is entirely covered in small mirrors and crystals to create a ball of energy when he comes down from the sky in a beam of pure white light. The glittering mobile mosaic is made up of about 4,500 reflective components on a stretch velvet leotard.
- The Hoop Dancer's costume is inspired by the traditional ceremonial clothing of a number of North American Indian tribes, rather than an accurate portrayal of any one culture. It includes a Hopi cross and a headdress, and features extensive use of leather.
- In the opening scene of the show the marsh is populated by fish and frogs. Their patterns and colours came from real fish and frogs - including the most poisonous frog in the Amazon jungle - and are replicated by the pixelation of the image in the screen printing process. The textures of the fabrics are also a close match to the skin of fish and frogs found in nature. The end result resembles a community of human amphibians.



- Each unicyclist has her own look, but together they form an integrated unit. The base costumes are printed in earth tones, with small details sewn onto them - including bolts and screws as well as feathers and insects. The line of the costumes and the stylized tutus create flirty ballerina silhouettes.
- The costumes worn by the foot-juggling duo are based on Lycra body stockings. Each is adorned with 3,500 crystals and the two headdresses are each encrusted with a further 1,000.
- The Businessman character looks like he's wearing an off-the-rack black suit, but when he's pursued and tackled by a gang of monkeys it has to break away at various points on his body when they tear it off him. The monkeys are each wearing a custom-woven fur to reflect their individual personalities.
- The Cosmonauts are wearing two costumes in one: When they first appear (under black light), their body-hugging Lycra suits glow dramatically in the dark, but as soon as the stage lights kick in, their look is completely transformed. Some of the printed motifs recall Mayan drawings, and each artist is wearing an individual variation on the theme.





Member Stories

Varekai – Moscow Cirque Experience Submitted by Vince Kramer

I saw many of you in Monterrey, which was an excellent time; but nothing compares to my Cirque experience with Varekai in November while visiting Moscow. When I joined CirqueCon and met many of you in Tokyo, I was still living and working in Russia. Tokyo was not first time for my Russian friends saw me “fly off” to another country for a Cirque du Soleil show. Although I tried to explain what Cirque is and why my passion for it, my friends never understood and just called me a “crazy American.”

Last February, I moved from Russia back to the USA; but stay in contact with many of my Russian friends. I was already planning to visit; but when I heard Varekai was going to be on tour in Moscow, I scheduled my trip to be in Moscow at the same time and then invited my Russian friends to join me. I wanted them to experience Cirque live and in person so they could better understand. There were twelve friends that joined me that Saturday, 14 November 2009, evening.



Pictured left to right: Yulia, Vince, Andrey, Alexandra, Leonard, Feodor, Alexey, Ross, Gaukhar, Igor, Alexander, Vladimir, and Darya.

The weather was cold and wet; but that did not dampen anyone's spirits or inquisitive minds from overflowing with curiosity and enthusiasm. This was the first time for many of them to even see a circus show so just the anticipation and my passion had the entire group bursting with excitement.

We had everyone around us energized with plenty of applauding and cheering. At intermission, I obviously wanted to see what everyone thought of the show so far and noticed one of my friends crying. I looked at her with a puzzled look and her response, "I never imaged it would be so beautiful, romantic, and breathtaking all at the same time. It is amazing!" That had me bubbling with glee, like a proud father after his first born. The best part, I still had a surprise up my sleeve and would only tell them to meet by door 8 at the end of the show.

Thanks to Leysan Gayazova, Aerial Hoops Performer, who is originally from Russia, helped put the "icing on the cake" by making the evening even more memorable for all of us when she agreed to do a short Q&A in Russian for my friend, along with a group photo. She also asked Mooky Cornish and Robleño Rodrigo to join her as well. What an awesome time!

This was all on my last night before returning to the States so you talk about an emotional high for me – Wow! I will conclude with part of the letter I received from Alexey, who was part of the group and summarized it well,

...I am writing to thank you once again so much for the immense pleasure you've given me by taking us to see Cirque du Soleil.

Without you, I would have never made it [to see Cirque]...Frankly speaking, I'd never have thought that a circus can be so exciting...and what I saw was a true celebration of what people can achieve if they put their minds - and bodies - to it. I have been telling my friends about the show, but apparently no words are enough to tell how wonderful it was - much the same as no words would suffice to thank you enough for this joy....



CirqueCon 2009: Monterrey – Amigos Para Siempre!
Submitted by Rodolfo Elizondo



I still remember when I sent the email to the Cirque Con team to share the idea of having the 2009 edition of the Cirque Con in Monterrey with Dralion. It was a dream at that moment but soon became a reality and even we have to face several difficulties and obstacles, the result was a fantastic and amazing gathering of Cirque du Soleil passionates from several countries but this time was special because there was a great new Mexican members that joined us.

I remember that I was following by face book the transfer of Dralion from New Zealand to Monterrey Mexico and daily I visited the Parque Fundidora to follow the arrival of the Grand Chapiteau and all the equipment of Dralion. I remember that one day before of the raising, we had a strong rain in Monterrey but later, all became clear and we had a great view of the Cerro de la Silla, with the mastils of the Grand Chapiteau and the rainbow. That was the beginning of something BIG. The next day I could miss the raising of the Grand Chapiteau in Monterrey! Finally Dralion arrived in Monterrey and weeks later, we had the CIRQUE CON 2009: Monterrey!





Our adventure began at our official Hotel, the Holiday Inn Parque Fundidora during the registration time. It was so nice to see old & making new friends. We gather together for walking to the Grand Chapiteau for our first activity. We had a great welcoming and talk with Ana Cuellar, actual artist from La Nouba and the only artist from Monterrey at Cirque du Soleil. After this great experience, we enter backstage to the site and get inside the Grand Chapiteau

to see the training of several acts of Dralion like Duo Trapeze and the Jumping Wall. After that we were welcomed by Bruce Marther, Dralion Artistic Director and we had an very interesting talk with him, where he share with us a lot of details about the Dralion, since the creation until the actual show and then Bruce answer several questions from us. Then some artist came to us to share their experience as Cirque du Soleil performers: Dustin Hill, Oskana Pochynok, ulf hampus jansson & Alejandro Cuenca, all from the trampoline act. After a lot of talk and questions, we gather in front of the stage to have one of our official pictures of the Cirque Con!





Then we all gather outside of the Grand Chapiteau and had a second official photo. Then our Meet & greet time began and we all walked to the Paseo Santa Lucia Riverwalk to enjoy one of the best recent attractions in Monterrey. Later we visited the Macroplaza and then we took our way back to the Parque Fundidora to end our first wonderful and magical day.



Our second day we began very early our Monterrey City tour. We began with a transfer to the Garcia Caves, and we had a great time visiting this incredible natural wonder. Later we step in to Canon de la Huasteca, a beautiful Mountain rock formation inside city and then we had our way to Paseo San Pedro to have our lunch. Then we had our museum time we visit the Museum of Mexican History and the Northeast Regional Museum and a walk to the Macroplaza then our last stop was at the Morelos shopping center with a lot of Mexican and artisanal figures from all parts of Mexico. Then we had a small stop at the hotel to get ready for our Bohemia Night! We spent our night at Nueva Luna Bar were we have a great dinner and we enjoy several live bands playing different kinds of music. We dance and played and really had a Mexican Bohemian night!



The next day we begun our day visiting the Horno 3 Museum inside the Fundidora Park and then we gather for our official group lunch at Hacienda San Angel where we had a typical Mexican lunch in a very traditional decoration. Then we transfer to the Cerro del Obisnado to have a great view of the city. Then we went back to the hotel to get ready for the official show of DRALION!





All the CIRQUE CON participants got together at gate 1 of Cirque du Soleil's site at 7:00pm and we were welcomed by the staff of DRALION and we met the artist of the show just before the show to have a group picture with the artist and the Cirque Con Members. We had a quick but very memorable experience...this was of course the best way to began our incredible night!



Then we all had a second picture just in front of the Dralion main entrance. We were having so much energy and all people were really surprised to see us! We finally got inside the Grand Chapiteau and our energy made us to have the traditional "hand wave" and making good energy to the show. We really rocked the house! For making even more special the night to the artist all the members of the Cirque Con have a yellow signal made of fabrics so at the end we all wave it to have an explosive ending. We really saw the energy and excitement of the artists as we were making a very different performance for them.



At the end of the show we gather with Bruce to thank him and he was really happy and excited for all our energy and love for Cirque du Soleil! We had a memorable and unforgettable and truly magical night at Dralion!



And to end our Cirquecon 2009: Monterrey, we had on Sunday morning our Kaffeeklatsch at the official hotel to meet for the last time and share all the experiences and adventures we had just lived at Monterrey and Dralion! Once again, we made it and after all, we really had an incredible time and experience in Monterrey. I really want to thank you all the friends, members, participants and all people that help us to have an incredible Cirque Con in Monterrey.

After this experience, now I can say that
"IMPOSSIBLE IS ONLY A WORLD"!

¡GRACIAS AMIGOS!

Forever your friend,
Rodolfo Elizondo





Our History | 2004 & 2005

And so the journey begins. Or continues...

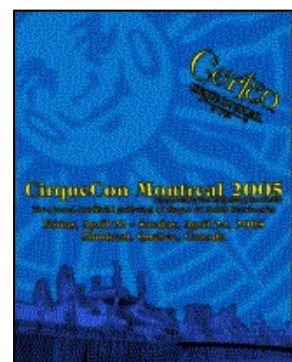
CirqueCon 2004: Vancouver

- Where – Vancouver, BC, Canada
- When – May 21, 2004 - May 23, 2004
- Why – Goodbye to “Quidam”
- Official Show – 8:00pm, May 22, 2004
- Hotel – Douglas House & Cambie Lodge B&Bs
- Group Meal – Spaghetti Factory, Gastown
- # of Members – 31
- Total Attendees – 31



CirqueCon 2005: Montréal

- Where – Montréal, Québec, Canada
- When – April 22, 2005 - April 24, 2005
- Why – Premiere of “Corteo”
- Official Show – 8:00pm, April 23, 2005
- Hotel – Marriott SpringHill Suites Vieux Port
- Group Meal – Restaurant du Vieux Port
- # of Members – 91
- Total Attendees – 110

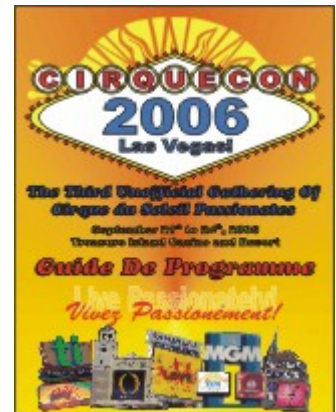




Our History | 2006 & 2007

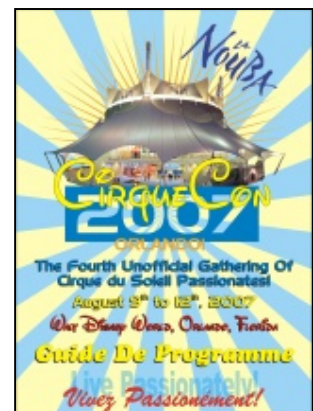
CirqueCon 2006: Las Vegas

- Where – Las Vegas, Nevada, USA
- When – September 21st through 24th, 2006
- Why – Premiere of “The Beatles: LOVE”
- Official Shows –
 - «O» – Sept 21, 2006 @ 10:30pm
 - LOVE – Sept 22, 2006 @ 7:30pm
 - Mystère – Sept 22, 2006 @ 10:30pm
 - KÀ – Sept 23, 2006 @ 6:30pm
 - Zumanity – Sept 23, 2006 @ 10:30pm
- Hotel – Treasure Island (T.I.)
- Group Meal – Dishes Buffet at T.I.
- # of Members – 162
- Total Attendees – 190



CirqueCon 2007: Orlando

- Where – Orlando, Florida, USA
- When – August 9th through 12th, 2007
- Why – WDW / La Nouba
- Official Show – August 11, 2007 @ 9:00pm
- Hotel – Port Orleans: French Quarter
- Group Meal – House of Blues
- # of Members – 39
- Total Attendees – 51

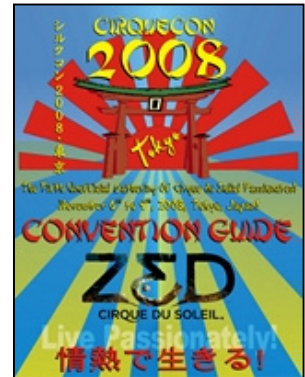




Our History | 2008 & 2009

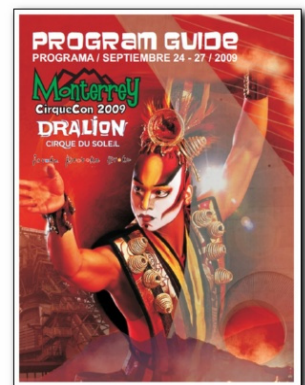
CirqueCon 2008: Tokyo

- Where -- Tokyo, Japan
- When -- November 6th through 9th, 2008
- Why -- Premiere of "ZED"
- Official Show -- November 7, 2008 @ 7:30pm
- Hotel -- Hilton Tokyo Bay
- Group Meal -- Rainforest Café Ikspiari
- # of Members -- 45
- Total Attendees -- 63



CirqueCon 2009: Monterrey

- Where -- Monterrey, Mexico
- When -- September 24th through 27th, 2009
- Why -- Say Goodbye to "Dralion"
- Official Show -- September 26, 2009 @ 9:00pm
- Hotel -- Holiday Inn Parque Fundidora
- Group Meal -- Hacienda San Angel
- # of Members -- 36
- Total Attendees -- 70



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