

Dance Consortium presents

THE 7 Fingers



PASSAGERS



Supported using public funding by
ARTS COUNCIL ENGLAND



2021 UK TOUR
PROGRAMME

WELCOME



Photo by Simon Hadley Photography

On behalf of all the Dance Consortium member theatres I am delighted to welcome you to this performance of Passagers by the Montreal-based company The 7 Fingers. This will be the 47th UK tour presented by Dance Consortium and possibly one of the most remarkable, after over a year of closed theatres, artists practicing their craft in their homes and uncertainty around international travel, it is a credit to the resilience of everyone involved that we are here today.

After three cancelled and postponed tours it seems fitting that we should be back on the road with this remarkable company. The 7 Fingers are pioneers of the art of circus; with a combination of breathtaking artistry and skills, they remain very human... crashing the boundaries between circus, dance and theatre to create the sort of exciting and emotional live experience that has been so absent from our lives. Passagers is a story of travelling, of people meeting and sharing their stories, of love and loss and the joy of being together.

Whilst we have been unable to be together as a Consortium of 18 UK theatres we have still been busy celebrating our 20th Birthday, if you haven't seen the wonderful film made to celebrate the occasion please go to the Dance Consortium website www.danceconsortium.com. Many thanks to all the international artists and companies that participated in the film. We have also launched the Ailey Project UK, an exciting initiative designed to support the development of the Black Dance sector in the UK, have been planning for the development of our Future Leaders programme and thinking about how as a national and international organization we become more sustainable in the future.

Thank you for joining us, we hope you enjoy the show and welcome back!!

Ros Robins
Executive Director Dance Consortium



PASSAGERS

An ode to train travel. To recurring departures, anticipatory reunions, fateful encounters in transit. A community of strangers with one thing in common: they all have somewhere to go. They are joined in suspended limbo between two lives, as they leave one and prepare for another.

Presented by **Dance Consortium**

Running time: 90 minutes, no interval

Written, directed and choreographed by **Shana Carroll**

Assisted by **Isabelle Chassé**

Coproducers **TOHU (Montreal, Canada), ArtsEmerson (Boston, USA)**

Commissioning Partners **Moscow Musical Theatre (Moscow, Russia)**

Cast **Louis Joyal, Anna Kichtchenko, Maude Parent, Pablo Pramparo, Samuel Renaud, Brin Schoellkopf, Lucas Boutin, Sabine Van Rensburg, Marilou Verschelden**

Scenography **Ana Cappelluto**

Musical Director **Colin Gagné**

Video Designer **Johnny Ranger**

Lighting Designer **Éric Champoux**

Costume Designer **Camille Thibault-Bédard**

Head Coach **Francisco Cruz**

Texts **Shana Carroll**

Text, Einstein's Train **Conor Wild**

Project Manager **Sabrina Gilbert**

Production Coordinator **Yagub Allahverdiyev (re-creation 2021)**

Technical Director **Simon Lachance**

(**creation 2018**) and **Michel Bisson (re-creation 2021)**

Stage Manager **Charlotte Legault (creation 2018)** and **Karine Perron (re-creation 2021)**

Make-Up **Negar Ostad (re-creation 2021)**

Technical Director Assistante **Marie-Hélène Grisé**

Video Coordinator **Dominique Hawry (creation 2018)** and **Yagub Allahverdiyev (re-creation 2021)**

Video Programming **Laura-Rose R.Grenier**

DOP – Shooting **Mark Ó Feargháil (creation 2018)** and **Harley Francis (re-creation 2021)**

Video Animation **Yannick Doucet & Remi Borgeal**

Sound Engineer **Jérôme Guillaume**

Lighting Programming **Stéphane Lecavalier**

Electric Chief **Gabriel Fournier-El Ayachi**

Trapeze Coach **Véronique Thibault**

Rigging creation **Stéphane Beauchet & Nicolas Lemieux**

Scenography assistant **Dominique Coughlin**

Costume Assistant **Catherine Veri**

Rigging intern **Joanie Audet**

Music, lyrics, sound design and arrangements **Colin Gagné** in collaboration with **Jean-Sébastien Leblanc** (arrangements Contortion, Hulahoop and Trapeze) **Boogát** (Lyrics Juggling) **Freyja Wild** (Lyrics Roaming Song) **Jérôme Guillaume** (arrangements Juggling).

Arrangements

Opening, Tight Wire and Epilogue music is based on a theme composed by **Raphael Cruz**.

Voice and instruments **Boogát, Maude Brochu, Alexandre Désilets, Guido Del Fabbro, Jérôme Dupuis-Cloutier, Jonathan Gagné, Gabriel Godbout-Castonguay, Dominiq Hamel, Sheila Hannigan, Olivier Hébert, Frannie Holder, Jean-Sébastien Leblanc, Jeffrey Moseley, Mathieu Roberge, Guillaume St-Laurent.**

Touring Team

Tour Manager **Guillaume Biron**

Technical Director **Michel Bisson**

Rigging **Pascal Lacas**

Light Operator **Gabriel Fournier-El Ayachi**

Sound & Video Operator **Didier Bergeron**

Thanks

ACMÉ Décors (Mario Bonenfant & Étienne Boucher-Cazabon), Lionel Arnould, Concept ParaDesign, Emilie Bonnavaud, Nicolas Belle-Isle, Manuel Chantre, CRITAC (Patrice Aubertin, Marion Cossin, Jean Thibault), Antoine Grenier, Mathieu Grégoire, Patrick Handfield, Camille Labelle, Cédric Lord, LSM (Michel Baron & Julien Perron), Ouations Atelier (René Ross), XYZ Technologies (Camille St-Germain).

This show is dedicated to Raphael Cruz.



ABOUT THE 7 FINGERS

In 2002, the 7 founders of The 7 Fingers set out to redefine circus by stripping the spectacle down to its thrilling essence. Combining death-defying acrobatics with life-affirming theatricality, The 7 Fingers transformed the landscape of contemporary circus with their intimate touring shows, forging a whole new genre of acrobatic-theatre fusion.

These signature shows have toured the globe for the last 19 years. But the Fingers quickly broadened their skills and their repertoire, creating theatrical experiences as diverse as the founders themselves: original productions varying from large-scale arena to one-man shows, Broadway musicals, artistic collaborations with renowned international artists and companies, production design and direction, special events, Olympic ceremonies, televised performances, fashion, art and music events, immersive experiences and much more. Every one of these projects carries The 7 Fingers' unequivocal mark -- fusing genres, faithful to an emotional core, forever exploring new ways to tell stories. Fascinated by the human condition, The 7 Fingers create performances that celebrate our world, our time, and our humanity.

LES **7** Doigts

RE-INVENTING

THE 7 FINGERS ARE SMASHING THE BOUNDARIES

Can you put your leg behind your neck? Or slide down a pole head-first at dizzying speed, stopping only in the nick of time before you crack your head open on the floor? Or do multiple back flips? I guessed not. Me neither.

When we see circus performers who can do those things they often seem like gods and goddesses, superhuman in their abilities, and the apparent effortlessness with which they swoop through the air, or balance upside down on their hands for over an hour. We clap and whoop at their mind-boggling physical virtuosity. But that astonishing prowess can make the performers seem so unlike ourselves and so remote that they could be aliens from outer space.

Since 2002 when a septet of performers left Cirque du Soleil to set up their own company with a shared artistic leadership rather than a singular vision, Montreal-based company, The 7 Fingers, has been on a journey of collectively redefining their own and the audience's relationship with circus. In the process they have expanded its possibilities as an artform. Is it circus? Is it dance? Is it theatre? The labels don't matter, but in a 7 Fingers show the constant exchange of ideas can be thrilling.

The 7 Fingers have been pioneers, ploughing their own furrow in reaction both to the traditional big top circus of wax-moustached ringmasters and red-nosed clowns but also the sawdust-free sanitised circus of juggernauts like Cirque du Soleil in which the performers present an image of anonymised physical perfection in which mistakes are seldom visible. Over two decades they have developed a circus vocabulary and practice that is no less breath-taking in its physical poetry, but which also feels more human. They have made us invest emotionally in every risk that is being taken. The shows are rich in metaphor and meaning, come peppered with touches of the surreal, and often wit too. The performers in The 7 Fingers' shows are not deities so much as the people we might like to be.

In an early show, Loft, the company began by physically changing the audience's relationship with the performance by having us enter the auditorium via a disembowelled on-stage fridge that functioned a little like the wardrobe in CS Lewis' Narnia adventure, The Lion, the Witch and the Wardrobe. But the magic on display here was very much of a stripped back, laid bare kind as we watched a group of flatmates lounge about at home. It was like watching an episode of Friends in which Monica, Rachel, Ross and co. were suddenly showing us the physical manifestation of their inner frustrations, lusts, desires, or even depression by doing the splits mid-air, flying on a trapeze, or doing astonishing things with a diabolo. One of the things that defined Loft was not just the way the physical was used to test and define friendship but also the idea that the performers, padding about in their white underwear - instead of being hidden behind the sequined costumes and heavy make-up of so many circus shows - were so eminently relatable. You felt you knew them. They felt like friends.

That idea was taken further in one of the company's greatest successes, Traces, which has toured throughout the world, in multiple manifestations and to massive acclaim. The beguiling Traces remains one of the greatest contemporary circus shows of the last 20 years in the way it put circus into a theatrical structure. Its trump card was the way it felt so authentic, as if the young cast were defining and redefining themselves and their relationship to each other in the very act of performing each night. It was larky and joyous but came infused with a painful sense of fragility too. Perhaps taking its name from the fact that for all our time on earth we leave so little behind, Traces offers a group of young people hanging out together in a playground or makeshift shelter at what might be the end of the world. Smashing character, emotion and the personal histories of the performers together - you hear about their personality traits and their individual food preferences - this was a show of exquisite intimacy, unusual in an artform that so often plays with spectacle and grand scale. From the spoof opening announcements, when we are told

CIRCUS

“emergency exits are everywhere because something terrible could happen”, this was a show that suggested the idea of young people testing themselves and each other even as the doomsday clock ticks towards midnight. So much life to live; so little time to do it.

You may well ask whether if the end was nigh, you would spend your last moments hurling yourself through hoops or free-running over the furniture. But one of the glorious things about *Traces* was that it made us imagine a better version of ourselves, the self who wouldn't cower in the bunker but live life to the very full. Every minute. Right to the end. Full of goofy charm but also a deep tenderness this was a show that wasn't just about how far you could push the human body but rather one that considered the limitations that we self-impose upon ourselves and how we might free ourselves by risking that leap into the unknown.

Traces inspired a host of imitators (the very best form of flattery) and demonstrated that The 7 Fingers was reinventing the circus show and, in the process, proving that circus can have brains, not just brawn and could be intelligent, philosophical and heart-breaking.

That was true too in subsequent work including *Psy*, a show that came with a design that suggested a house of the mind with many rooms and a staircase into the unconscious, and which was perhaps ahead of its time in terms of talking about mental health, and the pressures to put on a show for people in our lives. In another piece, *Reversible*, the performers drew on their own family histories to make a direct link between

the past and the present. In this show a juggling act around a clothesline could make us all think of our own grandmothers pegging out the washing.

When the seven founders of The 7 Fingers came together to establish the company it was with the idea that in bringing their disparate talents, individual strengths, and visions together they could take the artform of circus further and smash the invisible but often rigid boundaries that separate circus from dance and dance from theatre to the disservice of all. They have demonstrated that circus can play with narrative, that a trick performed with pure intensity will be immediately understood as a metaphor by the audience, and that circus and dance are natural bedfellows, capable of turning each other upside down in unexpectedly revealing ways. In pieces such as *Triptyque* the company has collaborated with contemporary choreographers to create works in which circus and dance skip cheek by jowl bringing out the unexpected in each artform and making us look at both of them completely afresh.

Next year The 7 Fingers will celebrate its 20th anniversary. It has come a long way over those two decades but during that time has never been content to settle for what circus is but has always asked of themselves and their collaborators what it can and might be. The company has redefined what we mean when we say we are off to see a circus show. The journey is not yet over.

Lyn Gardner



MEET THE COMPANY



Shana Carroll

Writer, Director and Choreographer

As co-founding artistic director of The 7 Fingers, Shana Carroll directed and/or co-directed Passagers, Cuisine & Confessions, Séquence 8, Traces, Psy, Loft, La Vie, Le Murmure du Coquelicot, and FeriAmuse. Through 7 Fingers collaborations and special projects, she created the show within the Queen of the Night experience at the Diamond Horseshoe in New York City and co-designed the first segment of the Sochi Winter Olympics Opening Ceremony.

Shana has also frequently collaborated with Cirque du Soleil, most recently as co-director of their first show on ice Crystal, and previously as acrobatic designer and choreographer of Paramour (Broadway) and Iris (Los Angeles), and as director-choreographer of their performance at the 2012 Academy Awards.

Shana is well known for her acrobatic and circus choreography. She choreographed four gold medal-winning numbers at the Festival Mondial du Cirque de Demain in Paris. Shana has received Best Choreography nominations at the Drama Desk Awards (Traces) and the San Francisco Bay Area Theatre Critics Circle Awards (Circumstance).

Shana worked on the conception and staging of Moment Factory's Soul of the Ocean, a permanent show at Hong Kong's Ocean Park, opened in December 2019. She directed and choreographed Duel Reality, an immersive circus show based on Romeo and Juliet for Richard Branson's new Virgin Voyages Cruiseline, now playing onboard of The Scarlet Lady in the UK. Shana is currently directing Dear San Francisco, an intimate and immersive new resident experience at the Club Fugazi in San Francisco, opening October 2021.

Originally from Berkeley, California, Shana began her career as a trapeze artist with San Francisco's Pickle Family Circus and went on to a 20-year career in the air with Cirque du Soleil and many others before founding The 7 Fingers.

Directing Credits

Dear San Francisco (The 7 Fingers, 2021)

Duel Reality (Virgin Voyages, 2021)

Passagers (The 7 Fingers, 2018)

Crystal (Cirque du Soleil, 2017)

Cuisine & Confessions (The 7 Fingers, 2014)

Queen of the Night (WorldWide Variety, 2014)

Le Murmure du Coquelicot (The 7 Fingers, 2013)

Feriamuse (The 7 Fingers, 2013)

Séquence 8 (The 7 Fingers, 2012)

Cirque du Soleil performance at Academy Awards (2012)

Cabaret à l'Olympia (The 7 Fingers, 2010)

Il Fait Dimanche (National Circus School, Montreal, 2010)

Psy (The 7 Fingers, 2009)

La Vie (The 7 Fingers, 2007)

Traces (The 7 Fingers, 2006)

Loft (The 7 Fingers, 2002)

Acrobatic Design & Choreography

Temporel (The 7 Fingers &

Lemieux-Pilon 4DArt, 2017)

Paramour (Cirque du Soleil, 2016)

Cité Mémoire (Lemieux-Pilon 4DArt, 2017)

Sochi Olympics Games - Opening Ceremony (2014)

America's Got Talent special performance, Traces (2012)

Iris (Cirque du Soleil, 2011)

Québec 400ieme, ciel de trapèze (2008)

Paris Masters tennis tournament,

special televised performance (2007)

Circumstance (Pickle Family

Circus, 2002)



Isabelle Chassé

Assistant to the Director

A pivotal figure in Quebec's circus history and a highly accomplished contemporary artist, Isabelle Chassé entered the National Circus School of Montreal as a child. She is among a group of core artists who contributed to the success of Cirque du Soleil. The recipient of numerous awards, including the gold medal at the Festival Mondial du Cirque de Demain de Paris and at the International Circus Festival of Monte-Carlo, Isabelle toured internationally from a young age, performing hundreds of shows with an innovative and dynamic contortion quartet. As a young adult, she left a mark with her memorable performance on the aerial tissu in Cirque du Soleil's Quidam. Isabelle has also participated

in several film projects including the film *Martyrs* and the Grammy-nominated short film *Satie and Suzanne*.

A co-founder of The 7 Fingers, Isabelle co-directed and performed in *Loft*, *La Vie*, and *Temporel*. She also co-directed *En Panne*, *Vice & Vertu* and the third segment of *Tryptique*. She served as assistant director on *Passengers*, *Reversible*, *Un Dia*, *Amuse*, and *Psy*, and was a collaborating artist in the *Fibonacci Project* on multiple occasions. Isabelle has been a jury member with several organisations, among them the *Conseil des arts et des lettres du Québec*. She played a major role in the establishment of The 7 Fingers' Creation and Production Centre, sitting on various decision-making committees.

Isabelle staged *Cubes au Carré* for the City of Montreal and co-directed the acrobatic performances in Dominic Champagne's production of *Moby Dick*. A fully fledged circus artist at a stage of deep creative maturity, she worked on the conception and staging of Moment Factory's *Soul of the Ocean*, a permanent show at Hong Kong's Ocean Park.

Isabelle directed the show *Summer Tale*, presented in Markham (Canada) in July 2021, as part of one of the first post-covid events with live public audience.

Direction and Codirection

Summer Tale (Together Apart Summer Cirque, 2021)
Soul of the Ocean (The 7 Fingers & Moment Factory, 2019)
Temporel (The 7 Fingers, 2018)
Cubes au Carré (The 7 Fingers, 2018)
Vice & Vertu (The 7 Fingers, 2017)
Nocturnes (Tryptique, The 7 Fingers, 2015)
La Vie (The 7 Fingers, 2007)
Loft (The 7 Fingers, 2002)

Direction Assistant

Passagers (The 7 Fingers, 2018)
Réversible (The 7 Fingers, 2016)
Amuse (The 7 Fingers, 2012)
Un Dia (The 7 Fingers, 2013)
Psy (The 7 Fingers, 2009)

Acrobatic Design and Choreography

Opening of the Vitrine Culturelle, (Montréal, 2015)
Moby Dick (Théâtre du Nouveau Monde, Montréal, 2015)



Lucas Boutin

Lucas started circus at the age of 6 in a small circus school in France, at 15 he joined the National Circus School of Châtellerauld and specialized in floor acrobatics. At 18, he moved to London for 3 years to the National Centre for Circus Arts where he specialized in Chinese Pole and graduated in 2011. In 2012, Lucas moved to Montréal to join The 7 Fingers in the show Traces, directed by Gypsy Snider and Shana Caroll, which he performed around the world for 5 years (more than 500 shows). During this time he also took part in other shows and events with

The 7 Fingers, such as Feria Amuse in Mexico. In 2016 he performed in the show Cirkopolis from Cirque Éloize, and was the Chinese Pole and pendular pole coach for the creation of the Dragone Show La Perle. In 2017 he joined Cirque Du Soleil for the ice show Crystal, directed by Shana Caroll and Sébastien Soldevilla and toured for 3 years (700 shows). He was the first Artist Coach on tour. In 2021 after a summer of shows with The 7 Fingers, Summer Tale directed by Isabelle Chassé and Iro Fable Urbaine directed by Patrick Léonard, he is now part of Passagers.



Louis Joyal

Following in the footsteps of his father and two older brothers, Louis took up ice hockey at a very early age. However, after a few years on the ice, he decided to hang up his skates and pursue Artistic Gymnastics. After 7 years of gymnastics training, he was accepted into the CES programme at the National Circus School of Montreal. After completing his studies and graduating from ENC in June 2017, he joined The 7 Fingers to perform in Passagers. During the pandemic, Louis participated in the

creation and filming of Out of Order by The 7 Fingers. The down time created by the lock-down was an opportunity for him to start studying in “Executive Production in Creative Industries” at McGill University and reconnect with another passion of his: photography.



Anna Kichtchenko

Anna Kichtchenko is a Russian-born Canadian who grew up in Toronto (ages 4 to 14) and moved to Montreal to attend National Circus School of Montreal’s High School Program. She then graduated ENC’s College Program (2011) specializing in aerial silks, but also focusing on contortion and hula hoops. Over the years, Anna gained experience in many other circus skills, making her a multidisciplinary artist.

Anna has worked on multiple projects with The 7 Fingers, taking part in 7

productions (Loft, Queen of the Night, Cuisine & Confessions, Vice & Vertu, Duel Reality, Out of Order and now Passagers). She also works on shows and events with international companies such as Cirque Eloize, Cirque du Soleil, La Soirée, Quixotic Fusion, GOP, The Chameleon.

In 2019, Anna began a contemporary circus duo project with Pablo Omar Pramparo. The Chita Project is an acrobatic duo focusing on developing a physical circus vocabulary inspired by martial arts.



Maude Parent

Maude was born in Quebec, Canada in 1991. At the age of seven, she started competitive gymnastics. Over time, her passion for the performing arts led her away from gymnastics and into the universe of circus. In 2009, she started her training at the National Circus School of Montreal. Here she developed her own refined vocabulary and technique, specializing in contortion and aerial hoop. After graduation in 2013, she joined the creation of Queen of the Night directed by Shana Carroll of The 7 Fingers. During this time, Maude also set up her own company, Et des Hommes et des

Femmes with the show Croisé. In 2015 she joined the project The Whore of Babylon by Nadère Arts Vivants featuring The Tiger Lillies; and in 2016-2017, toured with Broadway Variété in Switzerland. In 2018, Maude re-joined The 7 Fingers for the creation of Passagers and in 2020 was part of The 7 Fingers movie project Out of Order directed by Gypsy Snider and Isabelle Chassé. During all those years, Maude continued to explore contortion through various mediums and facets but deconstructing the body has always been her artistic and dramaturgical drive.



Pablo Omar Pramparo

Pablo is a professional circus artist, dancer and visual artist. He began his circus studies in 2002 at the Circo En Accion training center (Cordoba, Argentina), and graduated from the professional circus programme at Escuela De Circo La Arena (Buenos Aires) in 2009. His multidisciplinary circus training is linked to a strong base in contemporary dance, focusing on the techniques of flying low, asymmetrical motion and contact dance, training with renowned coaches including Gustavo Lesgart, Lucas Condro, Vanina Goldstein, amongst others. Pablo was a member of the contemporary circus company La Arena; also the Unsam Acrobatic Theatre Company (Souvenir,

Traveling, Around the world in 80 days, Giramundi, Leonardo practical work n1, Avalancha, Peripecias), performing at festivals throughout Latin America including the Ibero-American Theater Festival, Manizales Festival and Londrinas Festival. In Argentina, he founded La Sordina and the circus/ dance company Me Mataras. With The 7 Fingers Pablo has performed in over 500 shows in 16 countries (Cuisine & Confessions, Vice & Vertu and Duel Reality). In 2019, he began exploring acrobatic and dance duo work with his partner, Anna Kichtchenko, under the name The Chita Project. Pablo has an Advanced Technical degree in Visual Arts from the Libero Pierini School of Fine Arts.



Samuel Renaud

Spending his summers up north surrounded by the vast forests and lakes of Quebec, Samuel always had plenty of room to have fun and let his imagination run free. All of this freedom allowed him to explore and try many different things. After many years of competitive sports and a short career in plumbing, he stumbled upon the

circus arts. He went on to graduate as a Russian Cradle and Hand to Hand base from the National Circus School of Montreal in June of 2017. Sam has worked for The 7 Fingers on several different projects since his graduation.



Sabine Van Rensburg

Circus was a natural fit for Sabine. Her parents were high-flying trapeze artists and the co-founders of the Zip Zap Circus School in Cape Town, South Africa - she spent the majority of her childhood and adolescence there, not only as a performer but also as a teacher and student. In 2018, Sabine graduated from the National Circus School of Montreal, specializing in Aerial Silks and Duo Trapeze. She is also extremely passionate about helping the community and does this through social circus and workshops.



Brin Schoellkopf

Brin grew up in the green mountains of Vermont, where he spent much time involved in the performing arts community. Brin's interest in the circus arts started when he joined Circus Smirkus at age thirteen, spending his teenage summers performing all around New England. At age seventeen, Brin decided to further his passion for circus at National Circus School of Montreal, specializing in tight wire and acrobatic research. After graduating in 2018, he immediately started the four-month creation for Passagers at The 7

Fingers' new headquarters in Montreal and has been touring with the company since then.

During the pandemic, Brin has been continuing to pursue his personal projects including the formation of a new acrobatic dance collective People Watching, with Sabine Van Rensburg, Jeremi Levesque and Natasha Patterson. Recently the collective went into a research and development period funded by the Conseil des arts et des lettres du Québec.



Marilou Verschelden

Raised in a family of geologists in the middle of the forest, Marilou found herself drawn to sports and arts. Attracted by the high level of body conditioning and the absurdity of the artistic, she started synchronized swimming at an early age. This in turn led her to discover circus, and Marilou graduated from the National Circus School of Montreal in 2015. Since then, she has worked for many companies including Circus Monti (Switzerland), Cirque Éloize (Montreal), Cirkus Cirkör

(Sweden) and LION LION (Montreal). In 2019, she took part in the international circus festivals Young Stage (Switzerland) and Conakry (Guinea). Marilou is now working on a new project in a swimming pool called About Gettin' Wet, mixing acrobatic and synchronized swimming. In her spare time, Marilou practices Muay Thai and is a bike mechanic.

THE 7 FINGERS FOUNDATION

Our Foundation supports the activities of The 7 Fingers creative collective.

This not-for-profit performing arts organization has dedicated its entire existence to the research and production of creative theatrical expression through circus arts. The unique message of our company is embedded in our name... unified like The 7 Fingers of the hand. This twist on the French idiom implies unity through diversity. We have always believed that true collectivity can thrive regardless of diverging ideas. In fact, all our work celebrates the tension and complexity of human connectivity and collaboration.

Thanks to the support of our public and government we made it through 2020.

Sadly, the Pandemic has left its scars.

Sadly, we were forced to let go of many of our dear colleagues.

Sadly, the electricity of the stage and our audience was missed.

But we are still here.

We managed to keep our doors safely open.

Passionate young artists continued to perfect their art in our studios.

We created and produced our first full length film.

We continued to explore digital media and new ways to connect to our audience.

We gradually found the stage again in Moscow and Sydney.

We participated in conferences and encounters to work toward a brighter, more equitable creative future for the performing arts.

All of this is thanks to your support.

2021 has brought new challenges. The road ahead is still perilous for the performing arts, but the renaissance is coming. With your help we can rebuild a safe new future together.

To donate, please visit our website <https://7fingers.com>

Photo : Alexandre Galliez







Photo : Emmanuel Burriel

WHEN AND WHERE

Birmingham Hippodrome

Tue 21 - Wed 22 September 2021

7.30pm and 1.00pm

www.birminghamhippodrome.com

Milton Keynes Theatre

Fri 24 - Sat 25 September 2021

7.30pm

www.atgtickets.com/miltonkeynes

Hull New Theatre

Tue 28 September 2021

7.30pm

www.hulltheatres.co.uk

Brighton Dome

Thur 30 September - Fri 1 October 2021

7.30pm

www.brightondome.org

Nottingham Royal Concert Hall

Tue 5 - Wed 6 October 2021

7.30pm

www.trch.co.uk

Theatre Royal Plymouth

Mon 11 - Tue 12 October 2021

7.30pm

www.theatreroyal.com



LEARNING AND PARTICIPATION



It's never too late to get involved with dance – as an audience member, aspiring performer or in your own community. Dance Consortium's engagement programmes run alongside tours so audiences can grow their knowledge and love of dance.

Access to world-class international performers is at the heart of what we do. Open rehearsals and talks are a fascinating way to learn about the ideas and hard work to bring productions to the stage. This tour of Passagers features post-show Q&As with Les 7 Doigts performers to allow audiences to ask performers and dance makers about the show.

Dance Consortium events are led by performers and artists from our touring companies. Fun and inclusive open workshops bring theatre foyers to life, on-stage masterclasses see the next generation of dancers learning from world-class performers.

Beyond the theatre, digital content on Dance Consortium's website and social media channels takes you behind the scenes. Watch clips from rehearsals and interviews for insights on the training regime of the artists and the creative process of making a show. Insight notes for students and teachers extend learning linked to the shows. These include background information, discussion prompts for before and after show visits and creative tasks to use in the dance studio or at home.

Visit www.danceconsortium.com to learn more about our year-round commitment to getting people excited and engaged with dance.

Creative Careers

Do you want to learn more about jobs in dance and theatre? Our Future Leaders initiative connects aspiring dancers and arts leaders with theatre staff at Dance Consortium's 19 UK venues. Learn about creative careers including producing, digital marketing and engaging communities plus practical roles like teaching and performing. Events like theatre visits, speed networking with industry experts and mentoring are a great way to learn about careers in the arts and consider your next step. Find out more at www.danceconsortium.com

Arts Award

Arts Award can help grow your talents, explore the arts and get a qualification You can do an Arts Award in any area of the arts, from dance to fashion, rapping to animation, sculpture to film and more. And, you can work towards Arts Award in a school, college, theatre or youth club – wherever you take part in the arts.

Dance Consortium is delighted to be an Arts Award supporter. In this role we signpost people to experiences alongside our shows such as meet the artist Q&As and practical workshops to help you complete your award. Find out more at www.danceconsortium.com

"The chance to learn from industry professional and meet other young people has really propelled by career and understanding of the arts"





One of Dance Consortium’s most frequent visitors has been the world-famous Alvin Ailey American Dance Theatre (AAADT). They have toured with us on 4 occasions, been seen by over 100,000 people and received outstanding reviews. Given the reputation of the company as one of the world’s leading Black Dance companies and the impact of their work on diverse UK audiences, Dance Consortium have partnered with AAADT to launch The Ailey Project UK.

As a new addition to our already established Learning and Participation programme, the Ailey Project UK aims to extend and deepen the connection with the company over the next 3 years, building on relationships initiated during our learning and engagement activities with AAADT in previous years. Namely, the CAT scheme intensive in 2016, the live-streamed Master Class in 2019 and the 2020 summer school (which was unfortunately cancelled).

Aside from regular touring of AAADT and Ailey II, this exciting partnership will not only create a varied programme of high-quality engagement work that supports the development of the Black Dance sector in the UK, but also enable Dance Consortium member venues to have more meaningful links with their local, black-led dance groups both as participants and audience members. The Ailey Project UK which is currently in its infancy, was informed by a period of consultation and knowledge gathering by the newly appointed programme coordinator and launched in July 2021.

The launch took place at Ace Dance and Music studios in partnership with Dance Consortium member Birmingham Hippodrome. The day of workshops engaged thirty pre-professional dancers aged 14-19 who were all students from Black-led dance organisations in Birmingham, Eloquent Dance and Ace Dance and Music.

The young dancers watched a cinema style screening of the Ailey Virtual Spring Gala and took part in an in-person workshop with former Ailey Dancer Marcus Jarell Willis. They were taught rep by current Ailey dancers Solomon Dumas and Samantha Figgins via live video link. At the end of the day the students had the unique opportunity to pose questions to the dancers which resulted in an inspirational conversation and an exclusive insight into the life of professional dancers working for such a prestigious company.

As the Ailey project UK grows a focus group with young people from the consortium will help the shape of the project moving forwards and our current model can be adapted and implemented in our member venues across the UK. For Ailey Project UK updates please follow Dance Consortium social channels.

For further information, contact samina.beckford@danceconsortium.com

PAST TOURS AND

In Autumn 2001 DC collaborated with Dance Umbrella to tour the Mark Morris Dance Group. Since then it has presented:



Acosta Danza
(2020)



Ailey 2
(2011)



**Alvin Ailey American
Dance Theater**
(2005, 2007, 2010 and 2016)



Australian Dance Theatre
(2007)



**Cedar Lake
Contemporary Ballet**
(2013)



Cirque Éloïze
(2015. Supported 2011)



**Cloud Gate Dance Theatre
of Taiwan**
(2008)



Compagnie Kafig
(2005 and 2014)



Dance Theatre of Harlem
(2004)



**Danza Contemporánea
de Cuba**
(2010, 2012 and 2017)



Grupo Corpo
(2005 and 2014)



La La La Human Steps
(2008)



m|longa
(2017)



Nederlands Dans Theater 1
(2008)



Nederlands Dans Theater 2
(2004, 2005, 2007, 2009, 2012
and 2016)



Paul Taylor Dance Company
(2003)

CREDITS

Learn more about these Dance Consortium tours at
www.danceconsortium.com



Ballet British Columbia
(2018)



Batsheva Ensemble
(2012)



**Bill T Jones / Arnie Zane
Dance Company**
(2004)



Breakin' Convention
(2007. Supported 2009, 2010,
2012 and 2014)



**Companhia de Dança
Deborah Colker**
(2004, 2006 and 2010)



Dada Masilo
(2019)

CO CHAIRS

Philip Bernays, Stephen Crocker

DIRECTORS

Anand Bhatt, Sebastian Cater,
Stephen Crocker, Andrew Hurst,
Rosie Kay, Marianne Locatori, Michael
Ockwell, Iona Waite, Suzanne Walker

EXECUTIVE DIRECTOR

Ros Robins

ACCOUNTANTS

Tim Maycock and Erica O'Brien
Birmingham Hippodrome Theatre Trust

AILEY PROJECT UK PROGRAMME COORDINATOR

Samina Beckford

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Fiona Ross

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at Dressing Room 5; Helen Snell and
Chloe Jaynes at Helen Snell Limited

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Sue Lancashire and Martha Oakes
at Martha Oakes PR

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Jo Valentine

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Simon Byford PMS and Jenny Wheeler

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Arnaud (Cookie) Stephenson

RIGGING TECHNICIAN

Chris Turner High Performance

PRODUCTION TECHNICAL SUPPORT

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TRUCKING ARRANGEMENTS

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AUDITORS

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**Les Ballets Trockadero
de Monte Carlo**
(2008/2009, 2011, 2013, 2015
and 2018)



Mark Morris Dance Group
(2001, 2009 and 2019)



Stephen Petronio Company
(2008)



**Sutra, A Sadler's Wells
Production**
(2013)

Dance Consortium would like to acknowledge and thank the following for their support



LOTTERY FUNDED



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Read about all our venues at danceconsortium.com

Dance Consortium Limited is registered in England no 6179223. Charity Registration no. 1130289.
The details in this programme are correct at the time of print and are subject to change.

PROGRAMME DESIGN & PRINT

www.considerthisuk.com

WHERE WE ARE

Dance Consortium is a group of 18 large theatres located across the UK.

Dance Consortium was formed in 2000 with the aim of enriching high quality dance in the UK by presenting regular tours from international companies. A core aim of DC is the development of audiences for dance in the UK, demystifying dance to new attenders and promoting the art form as a source of accessible enjoyment and entertainment.

Since its formation Dance Consortium has presented 47 tours by 27 different companies whose performances and education activities have been experienced by hundreds of thousands of people across all parts of the UK.

Grand Opera House **BELFAST**

Tickets: 028 9024 1919
www.goh.co.uk

BIRMINGHAM Hippodrome

Tickets: 0844 338 5000
Calls cost 4.5p per min plus access charge
www.birminghamhippodrome.com

Alhambra Theatre **BRADFORD**

Tickets: 01274 432000
www.bradford-theatres.co.uk

BRIGHTON Dome

Tickets: 01273 709709
www.brightondome.org

The Marlowe Theatre

CANTERBURY
Tickets: 01227 787787
www.marlowetheatre.com

Wales Millennium Centre **CARDIFF**

Tickets: 029 2063 6464
Mac croeso I chi cysylltu â ni yn Gymraeg
www.wmc.org.uk

The Bord Gáis Energy Theatre

DUBLIN
Tickets: +353 (1) 677 7999
www.bordgaisenergytheatre.ie

Festival Theatre **EDINBURGH**

Tickets: 0131 529 6000
www.capitaltheatres.com

HULL New Theatre

Tickets: 01482 300306
www.hulltheatres.co.uk

Eden Court Theatre **INVERNESS**

Tickets: 01463 234 234
www.eden-court.co.uk

Sadler's Wells and Peacock Theatre

LONDON
Tickets: 020 7863 8000
www.sadlerswells.com

MILTON KEYNES Theatre

Tickets: 0844 871 7615
www.atgtickets.com/venues/milton-keynes-theatre

Theatre Royal **NEWCASTLE**

Tickets: 08448 11 21 21
Calls cost 7p per min plus access charge
www.theatreroyal.co.uk

Inverness

Edinburgh

Newcastle

Belfast

Bradford

Salford

Hull

Nottingham

Dublin

Birmingham

Norwich

Milton Keynes

Cardiff

London

Southampton

Canterbury

Plymouth

Brighton

Theatre Royal **NORWICH**

Tickets: 01603 630 000
www.norwichtheatre.org

Theatre Royal and Royal Concert

Hall **NOTTINGHAM** with Dance4
Tickets: 0115 989 5555
www.trch.co.uk

Theatre Royal **PLYMOUTH**

Tickets: 01752 267222
www.theatreroyal.com

The Lowry **SALFORD QUAYS**

Tickets: 0343 208 6000
www.thelowry.com

Mayflower Theatre **SOUTHAMPTON**

Tickets: 02380 711811
www.mayflower.org.uk



COMING SOON

★★★★ Evening Standard ★★★★★ The Observer ★★★★★ The Guardian ★★★★★ The Times

Dance Consortium presents

Acosta Danza 100% Cuban



Photo: Anwar Mar

Wed 9 - Sat 12 Feb
LONDON Sadler's Wells

Tue 15 - Wed 16 Feb
NOTTINGHAM
Royal Concert Hall

Tue 22 - Wed 23 Feb
SALFORD The Lowry

Fri 25 - Sat 26 Feb
HULL New Theatre

Tue 1 - Wed 2 Mar
CANTERBURY
The Marlowe Theatre

Fri 4 - Sat 5 Mar
Theatre Royal PLYMOUTH

NDT2

Nederlands Dans Theater

'NDT 2 is the tippest of the top.
Its dancers are triple A-rated'

Evening Standard

2022 UK & IRELAND TOUR

Wed 16 - Sat 19 Feb
LONDON Sadler's Wells

Tue 22 - Wed 23 Feb
NORWICH Theatre Royal

Fri 25 - Sat 26 Feb
NOTTINGHAM Royal Concert Hall

Tue 1 - Wed 2 Mar
Theatre Royal **PLYMOUTH**

Fri 4 - Sat 5 Mar
CANTERBURY Marlowe Theatre

Fri 11 - Sat 12 Mar
INVERNESS Eden Court

Tue 15 - Wed 16 Mar
NEWCASTLE Theatre Royal

Mon 2 - Tue 3 May
DUBLIN Bord Gáis Energy Theatre

Fri 6 - Sat 7 May
EDINBURGH Festival Theatre

'Simple Things' © Boris Jan Bos




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Dance Consortium is committed to exploring ways to reduce the impact of its activities on the environment through its environmental action plan. Whilst acknowledging that international touring creates an unavoidable carbon footprint, we are actively seeking ways to improve and mitigate against this. We endeavour to promote best practice across our membership and to raise awareness of the effects of climate change amongst our members, the companies we tour, suppliers, audiences attending our performances and the young people engaging in our Learning and Participation programme.

Photo : Cimon Parent



#The7fingers