

CIRQUE DU SOLEIL



PRESS KIT

BAZZAR

Welcome to *Cirque du Soleil's* BAZZAR show, an eclectic laboratory of infinite creativity where a joyful troupe of acrobats, dancers and musicians create an awe-inspiring spectacle. Led by their Maestro, they come together to invent a whimsical and unique universe. In a place where the unexpected is expected, the colorful group reimagines, rebuilds and reinvents vibrant scenes in an artistic and acrobatic game of order and disorder. Come and claim your place amidst this "bazaar" of joy and creative camaraderie. You just might think that the end of the story is really just the beginning!



SHOW OVERVIEW

Written and Directed by Susan Gaudreau. Creative Direction by Marie-Hélène Delage.

BAZZAR whisks you inside the process like never before. “My biggest high is the creative process,” says Writer and Director Susan Gaudreau. “I love creating with people. There is nothing more fascinating for the audience than when artists share that with you— What they go through... Their inner, creative world.”

Lead by their Maestro, the troupe bands together to invent a whimsical, one-of-a-kind universe. With his precious Hat as his ultimate tool to proclaim order, the Maestro directs the troupe as it builds on and on and on... Only to see their genius unravel at the hand of a trickster, whose curiosity is a catalyst for conundrum along the path to creation.

Just as winding and exhilarating as the creative process itself, a fun pursuit of order and disorder ensues between the Maestro and the prankster; both attracted by the Hat’s presence and the power it entails.

In a place where the unexpected is expected, the colorful group imagines, builds, and rebuilds vibrant scenes in an artistic, acrobatic game. As the troupe unites in creation, inspiration radiates from the space. At key moments, the story onstage is directly influenced by the audience. Joining the troupe as one, an emotional journey is shared.

BAZZAR is also an homage to the beginnings of *Cirque du Soleil*, when an intimate troupe of street artists almost 40 years ago brought amazement to crowds, anywhere.

The high-energy excitement, collision of sounds and colours, and meeting place of diverse characters you’d find at a traditional ‘bazaar’, inspired the name of the show. BAZZAR perfectly captures the spirit! The spelling is slightly different, where the double ‘zz’ represents the time loop you sense during the adventure. As a word, BAZZAR is also read almost the same, frontwards and backwards. Like the performance, just when you think you know where the story is going — there’s a twist!



TABLEAUX

Six blocks of time, and shape-shifting scenographic spaces, take fans through the heart-racing highs and topsy turns of the creative process.



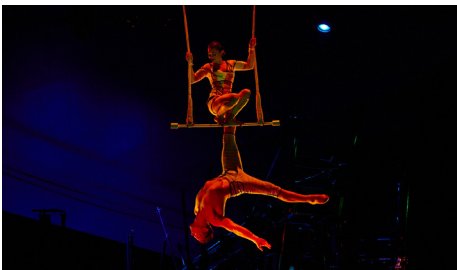
AFTER-EFFECT

A state of pure aftermath. Post-creative-chaos. Something incredible has happened... yet remains curiously undefined. A teeterboard act defies heights. Frantic energy fills the performance lab as fans first meet the Maestro, and the wildly eclectic troupe they'll join on this thrilling adventure.



MECHANICAL

Click-click-click... One-two-three... Wheels turn again. Creative gears get moving. Superhuman roller-skaters, and circular acro-bike performer sparks a rhythmic feeling of rotation where everything connects. The troupe regroups to reignite the creative process.



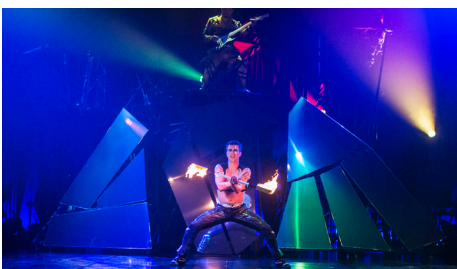
REHEARSAL

The Maestro commands the scene as the wide-eyed troupe follows his lead. With extreme focus, the troupe unites in a world of mesmerizing mirrors where infinite reflections represent limitless possibility. A duo-trapeze act symbolizes trust and synchronicity. For the first time in *Cirque du Soleil* history, performers display strength and technical feats in an act of mallakhamb. Creative excitement erupts chaotic frenzy. The Maestro loses control.



ROPES

Grand Âme, a calming force, swoops in to soothe and renew an exhausted troupe with her voice. *"The feeling is a heart-to-heart generosity, giving her energy,"* says Marie-Hélène, Creative Director. Ropes intertwine as the Floating Woman begins to weave her world. Strikingly beautiful corde lisse performer attempt to free the Maestro from a moment of humorous entrapment. Finally, the ropes release! Joy overcomes!



STRUCTURE

After the creative chaos, regroup and practice, sidetrack here and laugh-riots there, the Maestro finally reclaims control. The troupe fiercely unites! Energy amplifies! *"This is it! Their epic moment!"* Susan describes. A fire manipulator clears the stage, and in a brilliant display of fun and teamwork, the troupe builds an astonishing structure, together.



FINAL TWIST

Time to dance! Hoot! Holler! Celebration breaks in a grand finale of dazzling acrobatics: Icarian duo, Hula Hoop, and Hairceau (aerial hoop meets hair suspension, a first for *Cirque du Soleil*). Pure happiness overcomes all. In a flash amongst the revelry, a single and unintentional act by the naive Floating Woman, triggers a new beginning, a new chapter. To what? It's up for the troupe to decide!

MAIN CHARACTERS



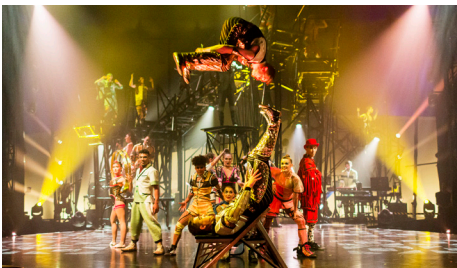
MAESTRO

The Maestro is the elder leader or ‘wise sage’. As the protagonist with a physically large presence, he commands control - or comically tries to - within the creative process. In his humorous pursuit to keep the troupe on track, as proven by a hilariously fun clown act, the Maestro grabs you by the heart.



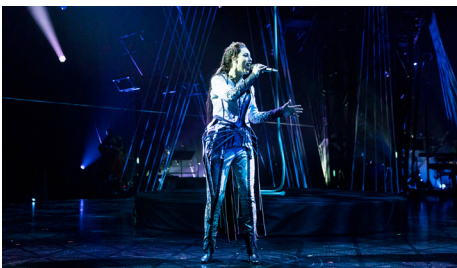
THE FLOATING WOMAN

In contrast to the Maestro, the Floating Woman is a young trickster who thrives for freedom and embraces chaos. She’s a pure of heart, clumsy character, inspired by childlike naiveté. The Floating Woman has zero fear and full trust in all. She’s unfiltered, wildly curious, and innocently optimistic.



TROUPE

Twenty-seven eclectic artists unite as one talented troupe that show ferocious teamwork. *“We pushed their individuality and raw performance itself – strength, flexibility, whatever makes them amazing – to the forefront”* says Marie-Hélène, Creative Director. Explosive teeterboard artists amp energy to the max. Acro bike performer brings lyrical poeticism reminiscent of a Renaissance time. Dancers shine in a spectrum of genres. Unique in sizes, acts, personalities, and cultures, the troupe represents the beauty of our world.



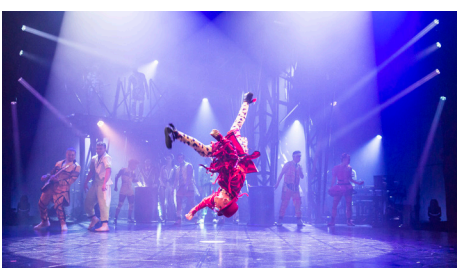
GRANDE ÂME

Soul of the space. Singer of the show. Steadily calming force. The Grande Âme unites the troupe when things get too wacky. A true diplomat, she takes no sides and reminds every one of their main purpose as one creative team. Mothering in nature, she represents an empowered, modern woman of strength.



MINI MAESTRO

A maestro-in-training. This total ‘protagonist wannabe’ has a not-so-secret secret: He is madly in love with the Floating Woman (even though she’s a real thorn-in-the-side of his control-needing nature). Opposites attract as they say. His innocent boy crush is adorably heartfelt.



PERFORMANCE LAB

“The performance lab has to be one of the characters!” insists Susan. Constantly shifting and changing with colour, light, and music as an emotional force, the scenography deeply connects to the tempo, rhythm, and overall mood of the creative performance lab. It’s totally alive!

COSTUMES

James Lavoie, Costume Designer



James Lavoie is the mastermind behind BAZZAR Costume Design, *“Circus arts attract diverse, dynamic people. Let’s be inspired by them!”* James embraced the energy, natural look, and raw talent of each artist to amplify their true spirit through costume design.

With a band of thirty-three crazy eclectic characters, the main challenge was to create individual looks that visually unify in the troupe-spirit of *Cirque du Soleil*.

Much like the show itself, the creation process was intuitive and organic, not fixed to any one point in time. BAZZAR presented an invitation to design by instinct, to be inspired by everyday life, and to trust your gut!

Beyond instinct however, James sought inspiration in the works of contemporary 20th century artists, conceptual architectural clothing, and street style, as the history of *Cirque du Soleil* is rooted in street performance.

Throughout the process, the set design came to be a heavy influence. Study the troupe’s looks and notice black lines running through each. Obvious and subtle. Thick and thin. A nod to the performance lab’s architecture, and connectivity in the chaos.

This visual connection between costume and space wasn’t the initial intention. James tends to draw with a Sharpie and heavy hand on paper. BAZZAR creators, Susan and Marie-Hélène saw his first sketches and fell inspired.

Steps of the creative process, like James’ first Sharpie sketches, are directly expressed through the costume design. For example, the chaotic energy of the After-Effect tableau is captured by scribbly patterns or *“pen marks on paper”*, says James. *“We are trying to express the chaos at the beginning of creation. The first stroke on canvas.”*

The themes of Construction-Deconstruction and Time are expressed through various garments too. A skirt that seems incomplete. Pants with cut outs. A shirt with bands of fabric that begs the question: *‘Is this garment finished, or in the process of making?’*. There’s a strong sense of building and breaking apart. Creating or disassembling. Much like the creative process itself.

The Maestro’s hat is one costume item worth mentioning, not only because it is part of the storyline, but because of the function worked into its design. Custom molded and laser cut plastics come together to create a scale model of the set, worn on the Maestros head with integrated lighting and a small plastic ball that scurries down a slide and through a trapdoor.

Digital printing techniques and silkscreening with various foils or silicones add an element of experimentation. Vibrant colours, shiny golds, patent leather, crisp blacks and whites, eye-catching prints, delightful textures, innovative materials, and avant-garde silhouettes collide in celebration and visual cohesion. Nothing is shy about BAZZAR.

MUSIC

Simon Carpentier, Composer and Musical Director



Going back to the start of *Cirque du Soleil* as street performers, Composer and Musical Director Simon Carpentier found inspiration in live buskers, “I really like street music and went back to the essence of this. People playing acoustic and electric in the street is very raw and present. My first inspiration was street percussions. From there I said, ‘OK let’s go with folk, play with acoustic guitar, and mix it with electronic fan fare to amplify the feel of busking with a modern twist for today.’”

Three musicians within the troupe are always playing, live. With live music, singing, and a ‘ghost DJ’ who is never seen but heard, the result is a super groovy, universal, supercharged pop soundscape. Folk-electronica ear-candy, created with four main instruments: Baritone sax, acoustic guitar, dreamy melodic piano, and soulful vocals. Hits of ukulele, various flutes, and simple banjo, amplify the spirit of sidewalk entertainment.

A soulful singer brings poetic, female energy within the musical craze. Combined with live musicians, their total performance makes music an equally visual experience, bringing fans closer to the action within the intimate big top setting.

Light and hopeful music supports the love of creation and key emotions that ride along with the creative process. As Simon says, “*Music always tells a story!*” Simon Carpentier, Composer and Musical Director.



SET DESIGN

Simon Guilbault, Set Designer

BAZZAR Set Designer Simon Guilbault wanted to push the interaction between space and performer, and create a structure the performers could climb on, be on top of, move through, and really become one with.

Cantilever structures, gravity-defying bridges, and tension based structures, provided great inspiration for Simon Guilbault. He worked closely with expert engineers to create a strikingly unusual set design that seems to challenge science and physics. As he puts it, *"The performance lab, visually speaking, is a matter of lines and metal supports and how separate pieces can be linked. You don't really understand how its made or holds together. There are so many bizarre angles. It's very chaotic and seems to float in space with just a few anchor points."*

BAZZAR Director Susan Gaudreau challenged the set design, *"I wanted a set that could be like a LEGO block. A structure that depending on how you add or take away, creates a different space and emotion."* Moving parts are therefore heavily integrated, such as brilliant mirrors which can be moved around by the artists. *"Everything can change, nothing is fixed,"* says Simon Guilbault.

Reflective and transparent colors of blue and violet support the vibrant, brightly coloured troupe. Light catches beautifully and comes through the structure to create striking shadow effects. In the end, the result is incredibly sculptural and artistic.



VILLAGE ON WHEELS



The village – *Cirque du Soleil* mobile village includes the Big Top, a large entrance tent, two VIP tents, the artistic tent, a kitchen, offices and more. The site relies only on local water supply and telecommunication facilities to support its infrastructure.

A FEW FACTS ABOUT THE *BAZZAR* BIG TOP AND THE *CIRQUE DU SOLEIL* VILLAGE

- The Big Top seats more than 2,600 people.
- The entire site set-up takes 8 days. This includes installation of the Big Top, the entrance / VIP tents and the rehearsal spaces.
- The Big Top stands at 19 meters (62 feet) high and is 51 meters (135 feet) in diameter.
- The 4 steel masts stand at 25 meters (71 feet) tall each.
- 550 pegs are required to firmly hold down the big top.
- The Big Top can withstand winds up to 120 km/h (75 mph).
- The light-coloured canvas helps counter the effects of the sun, thereby reducing energy consumption and minimizing greenhouse gas emissions.