

CIRCUS RONALDO

SWING



A creation by Nanosh Ronaldo, coached by Danny Ronaldo

An evening performance for all age groups

In our own tent, seating 290 (can also be staged in a theatre)

A minimum of 3 days of performances, longer runs possible

Nanosh Ronaldo is a member of the seventh generation of **Circus Ronaldo**. In *SWING*, he is opening up a new chapter in a long history of creating spectaculars. Since his childhood he has grown up in and been immersed in circus life. In all those years, he has seen Circus Ronaldo evolve from his grandparents' circus to today's idiosyncratic Commedia dell'Arte performances. Now he has finally realised his dream of incorporating all his experiences and impressions into a brand-new performance.

With his father **Danny Ronaldo** as his coach, Nanosh has conjured up the circus and variety vibe of the first half of the 20th century. *SWING* is a performance for a wide audience and for all ages, underpinned by the powerful DNA of the exceptional Ronaldo tradition. Tony Decap, now a world-renowned organ designer, has constructed a large mechanical Decap Organ in the old circus and variety style of the 1940s.

With *SWING*, *Circus Ronaldo* opens up the stage to **a new generation**. A refreshing variety of all-round circus artists pull out all the stops to the rhythm of authentic 1940s swing. A grand spectacle with subtle references, swinging notes and a hint of seduction. The infectious playfulness, delightful dynamism and cheerful vivacity of Circus Ronaldo's young cohort makes you fall in love with circus the like of which you have not seen for years. The six performers in *SWING* not only charm you with their humour and antics, but also allow you to enjoy their artless authenticity.

In early 2018, *SWING* embarked upon a 'back to the roots tour' of Flanders' smaller towns and villages. In performance after performance, this refreshing production grew and grew. Working with Danny Ronaldo, they aim to rework and shorten the performance in spring 2019 in readiness for the larger cultural centres, theatres and festivals, both in Belgium and abroad.

Since 1996, *Circus Ronaldo* has performed worldwide at small and prestigious theatres, at circus and arts festivals, on European tours from Reykjavik to Lisbon, and on overseas trips to Hong Kong, Australia and New Zealand. The tours are always put together by Frans Brood Productions. The follow-up to the Swing tour will also be conducted under the aegis of Frans Brood. The future of Circus Ronaldo is assured, because Danny has a great many plans... and a great many children...

As mentioned above, Danny Ronaldo will be closely following this project, and in spring 2019 he will collaborate with Nanosh Ronaldo to shorten and rework the performance without depriving it of its soul.

"With the right amount of cutting, without turning it into a boring, manicured city hedge", says Danny Ronaldo

As he is unable to enter into discussion with every organiser (which he would love to be able to do), he has written down a few thoughts that are not only interesting in themselves, but are also important for an understanding of the context and future of this project.

Currently, the performance is still too long.

So it needs a lot of precision cutting.

This cutting will go hand in hand with creating more precise timing and transitions, and a stronger rhythm.

The performers also need to perfect their technique and the command of their performance.

This should all be achieved without interfering with their playfulness, sincerity and transparency.

Because I detect a sore lack of this in the wide range of young circus on offer in Europe.

There is already a pattern marked out for this.

Unfortunately I don't have the time to have a separate discussion with every organiser.

But if you can arrange it I'd be delighted to explain and listen.

All findings and suggestions may certainly prove to be a source of inspiration, up to the point at which we start rehearsing.

Of course, I often look at things differently. That is normal, as otherwise I would not be an artist.

I also look at things in a different way to other circus-makers or coaches. Which is also normal because otherwise there would be no diversity.

For example, I absolutely love Swing because I believe that it is true and that they are truly themselves.

It regularly happens that when I watch circus I don't believe in the performers.

I love Swing so much for the very reason that they don't try and hide their naivety and imperfection.

Seeing young artists who are not allowed to be young often makes me sad.

They have to come across as engaged in a profound artistic quest in order to be spotted and to have a future.

I often see them searching in a dramaturgically crafted way to show their imperfection and playfulness.

I find this less exciting than young artists who are simply this way artlessly. Are allowed to be this way and dare to be this way.

Time and time again, what so excites me about Swing is that they are so transparent.

I believe that this is the emotion of the future, which everyone longs for either consciously or unconsciously.

When they are uncertain, you can see it in their eyes.

When they are truly happy when something works, you can see it in their eyes.

When they are truly moved by a reaction from the audience, you can see it. They even temporarily lose their rhythm because of it, before instinctively finding it again.

The audience can influence them.

For me, this makes experiencing a performance sincere, more intense and more exciting.

I love Swing so much because they have to search among themselves for harmony.

Because you can see that this is not simple for them and that from time to time it still goes wrong.

Their diversity is genuine and recognisable at a human level.

I often see performances in which the young performers have received the same kind of training and already fitted together before they set to work.

You can identify the unity of movements in the way that everyone moves.

For me, their quest for harmony is sometimes an overly contrived dramaturgy.

I believe in Swing because they activate love and empathy in the audience, but do not themselves know how they do it. For me, this is the magic of circus, and it transcends the feeling of respect or amazement.

With the right amount of cutting, without turning it into a boring, manicured city hedge.

By creating greater precision without losing their playfulness, I believe that Swing can become a performance that connects and that can keep contemporary circus vibrant and genuine.

Swing is the first Ronaldo performance that I can watch from among the audience, and sense the audience in a different way.

This is wonderful.

But I am equally interested in hearing how organisers feel about this, and in listening to their ideas, motivations and concerns.

About Swing, but also about other performances that I have seen, and everyone's motivation for programming them.

Warm regards

Danny

PERFORMERS

Nanosh Ronaldo
Corneel Didier
Laure Osselin
Kimi Hartmann
Laure Gekiere

TECHNICAL SUPPORT

Nanosh Ronaldo
Niko Herremans

COACHING

Danny Ronaldo
Jo De Rijck

PRODUCTION

Annelies Mylemans

MUSICAL DESIGN

Tony Decap

MUSICAL ARRANGEMENTS

Floris De Smet

COSTUMES

Dotje Demuynck

PRODUCTION SUPPORT

Erik Van den Broeke
Carmine and Diede
Karel Creemers
Flor Huybens,
Lize Blauw
David Ronaldo
Ben De Ceuster
Abc Construct
Brecht Martens
Nele Paelinck
Seppe Verbist

WITH THE SUPPORT OF

The Flemish Community and the Circus Centre

INFO & DISTRIBUTION

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