



ARTIST
ROSTER

ABOUT / CUSSON MANAGEMENT 4

DANCE 5

MIXED PROGRAM GENERAL AUDIENCE GROUP DANCE

VIDEO PROJECTION GENERAL AUDIENCE GROUP DANCE

GENERAL AUDIENCE GROUP DANCE

VIDEO PROJECTION GENERAL AUDIENCE SOLO DANCE

GENERAL AUDIENCE SOLO DANCE

LIVE MUSIC NON-PROSCENIUM GENERAL AUDIENCE GROUP DANCE

LIVE MUSIC NON-PROSCENIUM GENERAL AUDIENCE GROUP DANCE

LIVE MUSIC NON-PROSCENIUM GENERAL AUDIENCE GROUP DANCE

MIXED REPERTORY PROGRAM / BALLET KELOWNA 6

MACBETH / BALLET KELOWNA 7

LITERATURE OF THE BODY / MARGIE GILLIS DANCE FOUNDATION /
LEGACY PROJECT 8

OLD / MARGIE GILLIS DANCE FOUNDATION 9

HABITAT / PETRIKOR DANSE 10

AUBE / ZEUGMA DANSE 11

CUBE / ZEUGMA DANSE 12

ERRANCES / ZEUGMA DANSE 13

THEATER AND STORYTELLING..... 15

CAMILLE: THE STORY / AUDREY-ANNE BOUCHARD..... 16

FRÉTILLANT ET AGILE / JOCELYN SIOUI..... 17

OKINUM / PRODUCTIONS ONISHKA..... 18

MARGUERITE : LE FEU / PRODUCTIONS ONISHKA..... 19

NIGAMON/TUNAI / PRODUCTIONS ONISHKA..... 20

THEATER GROUP GENERAL AUDIENCE

STORYTELLING LIVE MUSIC PUPPETRY FORM GENERAL AUDIENCE IN CREATION

THEATER DUO GENERAL AUDIENCE VIDEO PROJECTION LIVE MUSIC

THEATER GROUP GENERAL AUDIENCE VIDEO PROJECTION

THEATER GROUP GENERAL AUDIENCE VIDEO PROJECTION LIVE MUSIC IN CREATION

THE TEAM / CUSSON MANAGEMENT22-23

What are the performing arts if not expressly rooted in human existence and experience?

This year's selection of choreographic and theatrical works in our repertoire invites you to explore universal themes that go straight to the heart, such as the inexorable passage of time, power relationships and disparities, the power of life and sensuality, and the question of belonging to a group or a territory. Those pieces are inhabited by characters and incarnations committed to change, growth and healing. They recognize the viewer's innate sensitivity and reconcile them with the tribulations of the contemporary world.

Let us tell you a story, around the fire we've lit.

THE LAURENTIAN TERRITORY ON WHICH OUR AGENCY IS ROOTED CARRIES THE HISTORY OF THE ATIKAMEKWS AND KANIEN'KEHÁ:KA NATIONS. WE THANK THE PROTECTORS OF THESE LANDS AND WATERS, PAST, PRESENT AND FUTURE.

CUSSON MANAGEMENT CURRENTLY RECEIVES SUPPORT FROM



Canada Council
for the Arts

Conseil des arts
du Canada



Conseil
des arts
et des lettres
du Québec

CUSSON MANAGEMENT IS A PROUD MEMBER OF

LA DANSE
SUR LES
ROUTES
DU QUÉBEC

bc touring council

Culture
Laurentides

western
arts
alliance

International
Society for the
Performing Arts
ISPA



CAPAOOA

CANADIAN
ASSOCIATION FOR
THE PERFORMING ARTS

ASSOCIATION
CANADIENNE DES
ORGANISMES ARTISTIQUES

GENERAL AUDIENCE

MIXED PROGRAM

GROUP

DANCE



DURATION 75 to 90 minutes
(including an intermission)

CREW 12 dancers
+ 1 artistic director
+ 1 technical director
+ 1 rehearsal director
+ 1 stage manager

WIDTH/DEPTH/HEIGHT
9.2m (30') / 9.2m (30') / 2.5m (8')

SET-UP 12 hours
(excluding pre-hanging)

AUDIENCE SIZE Unlimited

OUTREACH

- Talkbacks
- Master classes in ballet or contemporary dance (students aged 12+)

© Abigail Wiens

MIXED REPERTORY PROGRAM

BALLET KELOWNA / 2023

CONTEMPORARY BALLET

Ballet Kelowna's *Mixed repertory program* features a stunning lineup of signature works from Ballet Kelowna's contemporary ballet repertoire.

With works from Indigenous choreographer **Cameron Fraser-Monroe** presented in combination with two other renowned Canadian choreographers, Ballet Kelowna's captivating blend of contemporary and classically based works by Canada's leading dance makers offers a program adapted to your needs.

With a wide variety of dazzling pieces and new commissions every year, Ballet Kelowna's dynamic mixed program promises to please a wide range of spectators.

*"Everytime I'm creating, I'm trying to lift up everyone I can with me."
- Cameron Fraser-Monroe, IndigiNews*

MACBETH

BALLET KELOWNA / 2022

CONTEMPORARY BALLET

Alysa Pires' wildly successful theatrical ballet, *Macbeth*, explores the dark side of human nature. The timeless themes of ambition, power, and corruption that characterize William Shakespeare's iconic tragedy infuse this high-stakes piece with drama and suspense. An original score of toil and trouble by Canadian composer **Adam Sakiyama** and stunning visuals by Okanagan artist **Jane Everett** set the scene for an exploration of psychological decay.

"Pires is a magician who seamlessly crafts a fresh, badass, impossibly electric story." - Attendee Valaura Jones on *Macbeth*

DURATION 120 minutes
(including an intermission)

CREW 14 dancers
+ 3 production personnel
+ 2 artistic staff

WIDTH/DEPTH/HEIGHT
11.6m (38') / 9.2m (30') / 6.7m (22')

SET-UP 12 hours
(excluding pre-hanging)

AUDIENCE SIZE Unlimited

OUTREACH

- Talkbacks
- Master classes in ballet or contemporary dance (students aged 12+)

CHOREOGRAPHER Alysa Pires

MUSIC Adam Sakiyama

VISUAL DESIGN Jane Everett

LIGHTING DESIGN Rylee Block

PROJECTION DESIGN
Aaron Quibell

DANCE

GROUP

GENERAL AUDIENCE

VIDEO PROJECTION

© Emily Cooper



GENERAL AUDIENCE

GROUP

DANCE



© Sasha Onyschenko

DURATION 75 minutes
(including an intermission)

CREW 8 to 10 dancers
+ 1 choreographer + 1 technical director
+ 1 administrator

SET-UP 15 hours
(excluding pre-hanging)

WIDTH/DEPTH/HEIGHT
13m (40') / 9m (30') / 7.3m (24')

AUDIENCE SIZE Unlimited

OUTREACH

- Talkbacks
- Workshops with Margie Gillis and other Legacy Project dancers
- Conference: *Conversations with Margie Gillis*

CHOREOGRAPHY

Margie Gillis in collaboration with the performers

DANCERS Geneviève Boulet, Alexandra Caron, Marc Daigle, Caitlin Griffin, Tessa Rae Kuz, Ruth Naomi Levin, Kyana Lyne, Hoor Malas, Susan Paulson, Alisia Pobega and more...

TEXT *Ulysses* by James Joyce

MUSIC Azam Ali and Loga R. Torkian

LIGHT DESIGN Pierre Lavoie

LITERATURE OF THE BODY

MARGIE GILLIS DANCE FOUNDATION /
LEGACY PROJECT / 2022

MODERN AND CONTEMPORARY DANCE

Sensual and evocative movement that guides us into embracing our humanity. Under **Margie Gillis'** artistic direction, the **Legacy Project** dancers reunite to bring you a poetic and somatic, impactful program.

Through two group works, the audience is treated to the inner workings of our soul's journey, while shining a spotlight on the poetry that resides in the art of dance. The first faces the hard truth that 1/3 of the world's population are refugees and that number is expected to explode with Climate change. The second is from the world of James Joyce, who wrote the inner workings of a woman; Molly Bloom. Her world, her community, and her husband all start off in traditional gender but what follows is a river run of gender mixing.

Notions of vulnerability, forced social change, loss and disruption, and the joy and sensuality of life, all feature in this assemblage of works.

"Inner visions embodied by sensuous physicality, revealed with searing honesty and poetic passion."

OLD

MARGIE GILLIS DANCE FOUNDATION / 2023

MODERN AND CONTEMPORARY DANCE

The shape changes but the essence remains.

Aging is an uneven process of fall and recovery, of loss and discovery. As the material world dissolves, the energy in all things becomes vivid and clear. How do we traverse this new landscape with joy, and honesty? How can curiosity and active yielding, help us embrace mystery? How do we hold the mantel of ageing and patience, through physical loss?

OLD is a bumpy journey of possibility.

"(...) It is rooted in the intimate, shared experience of dance. In the clarity of intentions, and above all, in an astonishing mastery of relationships - with breath, emotions, movement, space, the audience."

- Catherine Lalonde, Le Devoir

DURATION 60 minutes
(no intermission)

CREW 1 dancer + 2 technicians
+ 1 administrator + 1 co-director

SET-UP 15 hours
(excluding pre-hanging)

WIDTH/DEPTH/HEIGHT
12m (40') / 10m (32') / 7.3m (24')

AUDIENCE SIZE Unlimited

OUTREACH

- Talkbacks
- Workshops with Margie Gillis and other Legacy Project dancers
- Conference: *Conversations with Margie Gillis*

CHOREOGRAPHER / DANCER
Margie Gillis

CO-DIRECTOR Randal Newman

LIGHT DESIGN Pierre Lavoie

MUSIC Sebastian Zawadzki,
Laurence Hobgood, Jacques Brel,
John Abberger, Gaétan Leboeuf,
Hozier et David Fray

COSTUMES Margie Gillis,
Randal Newman et Sonya Bayer

SOLO

DANCE

VIDEO PROJECTION

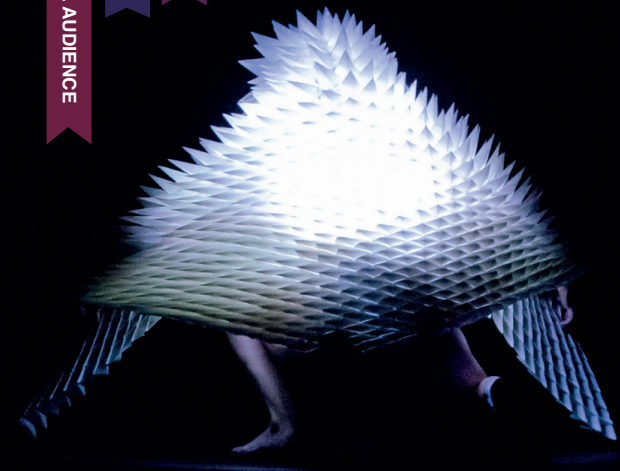
GENERAL AUDIENCE

© Sasha Onyshchenko

GENERAL AUDIENCE

DANCE

SOLO



© Jeremy Busquet

DURATION 45 minutes
(no intermission)

CREW 1 dancer + 1 technical
director + 1 sound technician

SET-UP 6 heures
(excluding pre-hanging)

WIDTH/DEPTH/HEIGHT
6m (38') / 9m (30') / 5m (22')

AUDIENCE SIZE 300

PUBLIC General Audience

OUTREACH

- Talkback
- Origami activity near the stage

CHOREOGRAPHER/DANCER

Bettina Szabo

SCULPTURE Jacinthe Derasp

MUSIC Ana Dall'Ara Majek,
Joël Lavoie

LIGHT DESIGN Paul Chambers

SPATIAL CONCEPTION

Thibaut Carpentier

REHEARSAL DIRECTION

Laurie-Anne Langis

TECHNICAL DIRECTION

Audrée J. Lewka

HABITAT

PETRIKOR DANSE / 2022

CONTEMPORARY DANCE

Habitat is a multidisciplinary solo performance inspired by the life cycle of the hermit crab, a metaphor for artist **Bettina Szabo**'s migration from Uruguay to Canada.

Transdisciplinary, this work combines dance, sound, a singular sculpture named Hermès (an assemblage of 600 articulated paper cones) and lighting. Controlled in real time by the performer, all these elements embody it's shell, it's *Habitat*. The dynamic lighting, diffracted by the sculpture's prisms, produces iridescent reflections that evoke the northern lights.

All this contributes to making *Habitat* a poetic, hypnotic experience, shrouded in a mysterious aquatic atmosphere.

"[...] Magnificent images are created with force and brio throughout the piece." - DF Danse

AUBE

ZEUGMA DANSE / 2018

PERCUSSIVE DANCE

Empowered by bold rhythms, precise gestures, dynamic voices and their affinity for each other, four dancer-percussionists skillfully navigate obstacles and constraints in **Aube**.

Collectively engineering an escape and subsequent celebration, their gradual liberation transforms their physicality, as well as the gaze to which they are subjected.

A strong and committed dance work, like the women who inspired it !

"An intelligent and captivating choreographic work." - La Déferlente, France

DURATION 30 minutes
(no intermission)

CREW 4 performers
+ 1 production director
+ 1 tour manager

SET-UP 90 minutes
(including artists arrival)

WIDTH/DEPTH/HEIGHT
5m (16') / 5m (16') / 3.5m (10')

AUDIENCE SIZE 150 to 200

OUTREACH
- Talkbacks
- Masterclasses
- School workshops offered
(in person or virtual live)

MOVEMENT
Frédérique-Annie Robitaille with
the participation of performers

ORIGINAL MUSIC
Joannie Labelle

PERFORMERS
Stéphanie Boulay, Rachel
Carignan, Chloe Hart and
Regina Reichherzer

PRODUCTION ZEUGMA DANCE

GENERAL AUDIENCE

NON-PROSCENIUM

LIVE MUSIC

DANCE

GROUP

© Elias Djemil-Mattasov

LIVE MUSIC

DANCE

GROUP

NON-PROSCENIUM

GENERAL AUDIENCE



12

© Elias Djemil-Mattasov

DURATION 30 minutes
(no intermission)

CREW 4 performers
+ 1 Production director
+ 1 tour manager

SET-UP 45 minutes
(including artists arrival)

WIDTH/DEPTH/HEIGHT
7m (23') / 9m (29') / 3.5m (10')

AUDIENCE SIZE 150 to 200

OUTREACH

- Talkbacks
- Masterclasses
- School workshops offered
(in person or virtual live)

MOVEMENT

Frédérique-Annie Robitaille
and Yaëlle Azoulay with the
participation of performers

ORIGINAL MUSIC

Patrick Dugas

PERFORMERS

Sébastien Chalumeau, Bruno
Martinez Gamiz, Vincent Nicolas
Provencher and Louis Roy

PRODUCTION ZEUGMA DANSE

CUBE

ZEUGMA DANSE / 2015

PERCUSSIVE DANCE

With **Cube**, four dancer-percussionists propelled by driving rhythms, must adapt to a constantly changing environment. Beginning as expansive, the space gradually closes in and restrains the movements of the performers.

The mounting pressure transforms their physical vocabulary and intensifies the emotional charge of the space. The audience, drawn closer and closer to the action, experiences with the performers the compression that forces them to reinvent their way of moving.

More than 200 representations over 3 continents.

ERRANCES

ZEUGMA DANSE / 2022

PERCUSSIVE DANCE

Imbued with an explosive energy, **ZEUGMA DANSE** new creation weaves relationships across an expansive scene. A succession of tableaux unfurls, exploring the fragility of the individual and the strength of the collective.

Errances is an odyssey of unity and self-discovery, creating a space of introspection and interaction in which the whole is greater than the sum of its parts.

"Not all those who wander are lost." - J.R.R. Tolkien

DURATION 35 minutes
(no intermission)

CREW 8 performers
+ 1 technician
+ 1 production director
+ 1 tour manager

SET-UP 45 minutes
(including artists arrival)

WIDTH/DEPTH/HEIGHT
25m (82') / 8m (26') / 3.5m (10')

AUDIENCE SIZE 200 to 300

OUTREACH

- Talkbacks
- Masterclasses
- School workshops offered
(in person or virtual live)

MOVEMENT

Frédérique-Annie Robitaille with
the participation of performers

ORIGINAL MUSIC

Joannie Labelle

PERFORMERS Stéphanie Boulay,
Rachel Carignan, Sébastien
Chalumeau, Chloe Hart, Marianne
Larose, Bruno Martinez Gamiz,
Regina Reichherzer and Louis Roy

PRODUCTION ZEUGMA DANCE

© Elias Djemil-Mattasov

GENERAL AUDIENCE

NON-PROSCENIUM

LIVE MUSIC

DANCE

GROUP

THEATER AND

STORYTELLING

THEATER

GENERAL AUDIENCE

GROUP

© Photo Diana Uribe / Graphic design Carlos Alberto Rátiva González

DURATION 90 minutes
(no intermission, including
audience preparation)

CREW 6 performers/guides
+ 2 stage managers
+ 1 art mediator/moderator

SET-UP 12 hours
(excluding pre-hanging)

WIDTH/DEPTH/HEIGHT
13m (43') / 10.7m (35') / 3.5m (12')

AUDIENCE SIZE
6 spectators per show

OUTREACH
- Awareness workshops
for the general public
- *Au-delà du visuel* creative
method for artists

CONCEIVED BY
Audrey-Anne Bouchard
in collaboration with Joseph
Browne, Marijoe Foucher,
Laurence Gagnon Lefebvre,
Laurie-Anne Langis
and Marc-André Lapointe

TECHNICAL DIRECTION
Étienne Mongrain-Vaillancourt

CAMILLE: THE STORY

AUDREY-ANNE BOUCHARD
AU-DELÀ DU VISUEL COLLECTIVE / 2022

IMMERSIVE AND INTERDISCIPLINARY PERFORMANCE

Camille: The Story is an immersive performance designed to engage all of your senses—except sight. In this revised version of the show *Camille: un rendez-vous au-delà du visuel*, audience members are invited to enter the performance space, to sit at the centre of the set, as the story unfolds.

After his close friend Camille's departure, Pierre navigates her absence and revisits memories that take shape through movement, smell and sound. Grounded both in the real and the surreal, the story sheds light on Pierre's emotional journey as he faces the loss of a meaningful friendship and tries to create ties with new people. *Camille* offers a sensory experience that is accessible to all audience members, whether blind, partially sighted, or sighted.

"An experience that is out of the ordinary (...)"
- Jessie Archambault, *AMI télé*

FRÉTILLANT ET AGILE

JOCELYN SIOUI / 2023

STORYTELLING

With *Frétilant et Agile*, Jocelyn Sioui gives life to Auhaïtsic, an unlikely Wendat hero. How does this illustrious unknown, who inspires distrust among his own, manage to save his nation from extinction and change the course of history? Experienced puppeteer and fabulous storyteller, Jocelyn Sioui enjoys unveiling colorful characters, larger than life. Author of *Mononk Jules*, which he adapted for the stage, Sioui knows that one should beware of still waters.

The show *Frétilant et Agile* is based on the book of the same name, written by Jocelyn Sioui and published by Éditions Hannenorak.

**Different versions of this show are available to be presented in a wide variety of venues.*

*"Hang on! From here on in, it's a story that goes with the flow."
(translated from French)*

DURATION 55 to 75 minutes
(no intermission)

CREW

Variable depending on the selected version of the show :

- 1 storyteller
- 1 storyteller and 2 musicians
- 1 storyteller, 2 musicians and 1 sand artist

SET-UP 30 minutes to 8 hours
(excluding pre-hanging)

AUDIENCE SIZE 400

OUTREACH

- Talkbacks
- Workshops and conferences

AUTHOR / PERFORMER

Jocelyn Sioui

MUSICIANS / COMPOSERS / PERFORMERS

Luzio Altobelli, Bertil Schulrabe

SAND ARTIST

(To be confirmed)

LIGHTING DESIGN

Mathieu Marcil

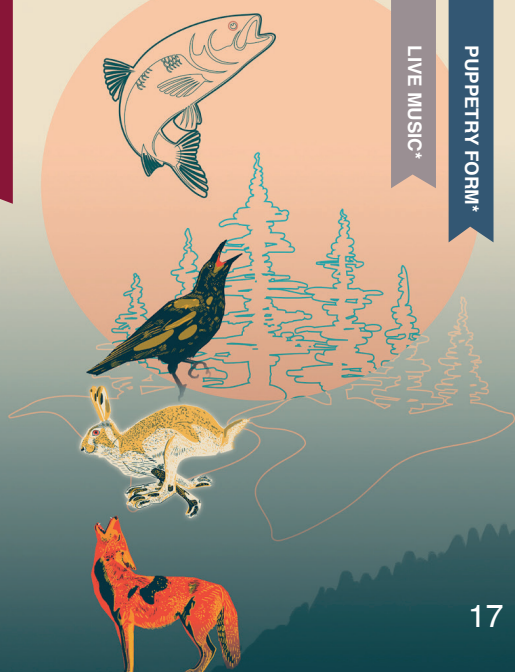
STORYTELLING

IN CREATION

LIVE MUSIC*

PUPPETRY FORM*

© Je lis autochtone! et Meky Ottawa (illustration)



THEATER

VIDEO PROJECTION

GENERAL AUDIENCE

LIVE MUSIC

DUO



DURATION 70 minutes
(no intermission)

CREW 2 performers
+ 2 technicians

SET-UP 16 hours
(excluding pre-hanging)

WIDTH/DEPTH/HEIGHT
10m (33') / 10m (33') / 5m (17')
(360° pentagone shaped stage)

AUDIENCE SIZE 75 to 150

OUTREACH

- Talkbacks
- Tea sharing after the show
- Podcast

**WRITER, TRANSLATOR,
CO-DIRECTOR AND PERFORMER**
Émilie Monnet

CO-DIRECTORS
Emma Tibaldo and Sarah Williams

SOUND DESIGN / PERFORMER
Jackie Gallant

SET DESIGN Simon Guilbault

LIGHTING DESIGN
Lucie Bazzo

COSTUMES
Caroline Monnet

VIDEO DESIGN
Clark Ferguson

PRODUCTION
Onishka in collaboration
with Imago Theater

OKINUM

PRODUCTIONS ONISHKA / 2018

INTERDISCIPLINARY THEATER

In Anishnabemowin, “okinum” means dam. In deciphering a recurring dream about a giant beaver, writer, co-director and performer, **Émilie Monnet**, discovers how to break down interior barriers and trust in the power of dreams and intuition. **Okinum** is an ode to reclaiming language and reconnecting to one’s ancestors.

A captivating combination of performance, live sound, and visual storytelling, the play is a circular and immersive experience that interweaves three languages: English, French and Anishnabemowin. Featuring a score performed live by musician **Jackie Gallant**, this captivating monologue deftly combines elements of autobiographical fiction and documentary theatre. Throughout the performance, dreams and memory flow into one another across time and space.

“It’s hard not to be moved by this piece as an act of cultural reclamation and as a harmonization of body and spirit.” - Christian St-Pierre, Le Devoir

MARGUERITE

PRODUCTIONS ONISHKA / 2022

INTERDISCIPLINARY THEATER

In 1740, the trial of Marguerite Duplessis took place in Quebec. Bought to be sold, she had to be put on a merchant ship bound for Martinique. This was the first time in the history of New France that an indigenous person took legal action. It was also the first time that a person who had been enslaved tried to have her right to freedom recognized. Inevitably, Marguerite lost her case and was taken to Martinique. What happened to her afterwards is unknown.

It is Marguerite's fire that inspired this show. It is the same fire that burns in all the Marguerites, those of yesterday and today, who fight to have justice recognized. It is the fire of regeneration and recovered memory.

Marguerite was presented in the official program of the 77th Festival d'Avignon, on five sold-out evenings.

DURATION 60 minutes
(no intermission)

CREW 4 performers
+ 4 tech crew members
+ 1 stage manager
+ 1 tour director

SET-UP 16 hours
(excluding pre-hanging)

WIDTH/DEPTH/HEIGHT
13m (43') / 9.5m (31') / 5.65m (19')

AUDIENCE SIZE
Medium venues

OUTREACH

- Talkbacks
- Podcast *Marguerite: la traversée*
- Dramaturgical files

PERFORMERS

Anna Beaupré Moulounda,
Catherine Dagenais-Savard,
Émilie Monnet, Tatiana Zinga Botao

TEXT Émilie Monnet

DRAMATURGY Marilou Craft

DIRECTED BY Émilie Monnet
and Angélique Willkie

COLLABORATOR (MOVEMENT)
Mélanie Demers



GROUP

THEATER

VIDEO PROJECTION

GENERAL AUDIENCE

IN CREATION

LIVE MUSIC

DUO

THEATER

VIDEO PROJECTION

GENERAL AUDIENCE

TECHNICAL INFORMATIONS
COMING SOON

CO-AUTHOR,
CO-DIRECTOR, PERFORMER
Émilie Monnet

CO-AUTHOR,
CO-DIRECTOR, PERFORMER
Waira Nina

ASSOCIATE DIRECTOR
Sarah Williams

VIDEO ARTIST
Mélanie O'bomsawin

SOUND DESIGNER
Leonel Vasquez

MUSIC AND SOUND DESIGNER
Frannie Holder

ASSISTANT DIRECTOR
AND STAGE MANAGER
Wanderson Santos

SET DESIGN ASSISTANT
Fernando Maya Meneses

DRAMATURGE
Yohayna Hernández

SOUND ENGINEER
Frédéric Auger

© Helena Valles

NIGAMON / TUNAI

ONISHKA PRODUCTIONS / 2024

INTERDISCIPLINARY THEATER

The words Nigamon and Tunai mean “the chant” in the Anishinaabemowin and Inga languages. **NIGAMON/TUNAI** is a poetic manifesto by **Émilie Monnet** and **Waira Nina**, inspired by the bonds of friendship and solidarity between them, and by the exchanges and collaborations they have been developing over the past twelve years between indigenous communities in the North and South.

At the crossroads of friendship and resistance for the protection of water and against extractivism in their respective territories, the two women invite us to a precious sharing nourished by the living knowledge, cosmogonies and struggles that link them. In Canada, mining and oil companies still thrive, while over there, in the Amazon, on the territory of the Inga people, they destroy entire living environments to plunder their resources - including copper, central to Anishinaabe culture.

In **NIGAMON/TUNAI**, Émilie Monnet and Waira Nina experiment with their voices, their breath and their bodies. Interweaving immersive performance and audio documentary among indigenous knowledge and voices, this new theatrical work reveals fascinating resonances between territories.

A portrait of Audrey-Anne Bouchard, a woman with long brown hair, smiling. She is wearing a dark red top. The background is a blurred indoor setting with windows.

AUDREY-ANNE BOUCHARD

TECHNICAL ADVISOR

✉ tech@cussonmanagement.com

☎ (450) 990-1214

© Vitor Munhoz

A portrait of Andrée-Maude Côté, a woman with short blonde hair, smiling. She is wearing a dark red turtleneck sweater. Her hand is resting near her chin. The background is a blurred indoor setting with windows.

ANDRÉE-MAUDE CÔTÉ

LOGISTICS COORDINATOR

✉ andree-maude@cussonmanagement.com

☎ (450) 990-1214

© Vitor Munhoz



**VALÉRIE
CUSSON**

DIRECTOR AND AGENT

✉ valerie@cussonmanagement.com

☎ (514) 892-5399

© Vitor Munhoz



**JOANIE
SAURIOL**

EXECUTIVE ASSISTANT

✉ joanie@cussonmanagement.com

☎ (450) 990-1214

© Vitor Munhoz



CUSSONMANAGEMENT.COM