

# Chronology

## First Folk Festival

**2nd to 4th April 1976** 1,800 members of the public pile into the old village hall in Nyon and experience the first edition of the Festival which boasts Malicorne as its main attraction. Result: lots of enthusiasm and the desire to organise an open air event.

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**21st to 24th July 1977** An old dream comes true: Paléo sets up camp on the lakeside meadow of Colovray, and colonises it with music, stalls and bars. 17,000 spectators enjoy the peace and love atmosphere and the 25 groups on show, including Malicorne, François Béranger, Country Joe Macdonald, Marcel Dadi and David Bromberg.

**20th to 23rd July 1978** The second open air event boasts a second (covered) stage, the Chapiteau, and plays hosts to 38 groups. Audiences totalling 32,000 discover Clannad and applaud Buffy Sainte Marie, The Chieftains and Ralph McTell, in spite of a rather deficient sound system.

**19th to 22nd July 1979** The expansion continues with the creation of the Club Tent – a small stage intended for hootenannies. The Festival lives through the first rain showers of its brief history but this does nothing to dampen the enthusiasm of the 35,000 present who enjoy performances by more than 40 groups including Ry Cooder, Graeme Allwright and Fairport Convention. Georges Moustaki, who has turned up in the audience, gives an impromptu concert under the Chapiteau. That autumn, euphoria gives way to internal crisis and a redefining of the Festival's structures. Paléo decides to turn professional. To crown it all, several rather risky operations (a special concert with Laurent Voulzy and Alain Souchon, a live recording of the 1979 Festival) blow a large hole in the budget.

**24th to 27th July 1980** The 5th Festival opens up to a variety of different musical genres – blues, salsa, Brazilian and African rhythms – as well as playing overtime with the production of the 'Mediterranean Caravan' which sees Stephen Stills, Richie Havens and Angelo Branduardi united on the same stage.

Over 50,000 take part in this edition which is plagued by torrential rain, the last-minute defection of John Mayall and persistent rumours of the imminent sale of the Colovray site.

**23rd to 26th July 1981** The threat hanging over Colovray suddenly becomes clear. The owner – a

property developer – refuses to lease his 30,000 sq. m of land for the Festival as he wants to build houses on it. His project is in contravention of certain rights belonging to a neighbouring landowner, and the project is rejected. The ensuing arm wrestling match continues until 1988, and is punctuated by summons, court cases and rent hikes. With only a couple of exceptions (John Mayall, John B Sebastian) the 1981 Festival decides to do without big names (the discovery of the year is a certain Chris de Burgh) in order not to attract too big a crowd. A rather controversial policy, as entries are down 20% on the previous year, despite the last minute addition of Bernard Lavilliers to counter the poor advance booking figures.

**22nd to 25th July 1982** The Festival is now a five day affair with the introduction of a 'pre-concert' evening. The first of these is an all English affair, with Joe Jackson, Echo and the Bunnymen and Alvin Lee. Three days later, Joan Baez breaks the attendance records by attracting 22,000 people to her concert. Francis Lalanne personifies the renaissance of French *chanson*. At the end of the day, the 7th edition of the Festival brings together an audience of 55,000 people.

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**21st to 24th July 1983** A change in name heralds a now certain move to a new site at Vich, some five kilometres from Nyon, in the summer of 1984. 65,000 people throng the Colovray site for the last time to applaud Renaud, Tito Puente, Rory Gallagher and Touré Kunda. But in November, Paléo is in for a shock: the local council at Vich refuses to allow the Festival to move on to its land. Back to square one.

**19th to 22nd July 1984** The 1984 Festival finally takes place at Colovray, as the site owner agrees to let his land subject to a hefty rise in rent. 70,000 turn up to see Jacques Higelin, Miriam Makeba, the Stray Cats and another thirty or so groups.

**25th to 28th July 1985** The tenth edition of the Festival is the last to carry the 'folk' tag. The programme – with Telephone and The Cure topping the bill – pleads for an eclectic musical approach, represented by the likes of Michel Jonasz, BB King, Toots & The Maytalls, Claude Nougaro and Ray Lema. 75,000 people make the trip to Nyon.

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**24th to 27th July 1986** James Brown sets the place on fire. Catherine Lara crosses voices with Véronique Sanson, Indochine share the stage with Nina Hagen, all this in front of 77,000 spectators.

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The site rent takes another sizeable hike.

**23rd to 26th July 1987** The Beach Boys play in torrential rain, Status Quo and Gilberto Gil are part of the line-up, Chuck Berry sings on the main stage, and a crowd of 70,000 turn up during the week. The result is a 200,000 Swiss franc deficit, and no let up in the war of nerves with the site owner. Meanwhile, Leysin festival turns up as a surprise competitor.

**21st to 24th July 1988** Two days after an edition which welcomes 76,000 spectators (and over 40 groups, including Zucchero, Stephan Eicher, Ray Charles, Sapho and Curtis Mayfield) Paléo is offered a new site above the town of Nyon. In September, the decision is taken to move sites in 1990. It only remains to be seen if permission can be obtained to organise a last Festival at Colovray.

**27th to 30th July 1989** In the spring, Paléo makes public its intention to move. More than 90,000 people throng the lakeside venue for a farewell party to the rhythms of the Drums of Burundi. Charles Trenet manages to focus the attention of all generations, Joe Cocker appears for the first time and the Mano Negra leave a cloud of dust in their wake.

**26th to 29th July 1990** To help people forget the lake, the Asse site is transformed into a veritable fair-ground, with trees, tents and fountains. The public are won over and start to find their bearings. From now on, the Festival evolves at an amazing rate, broadening the musical programme to accommodate all musical styles. Miles Davis plays a duet with the stars and a total audience of 83,992 brings the house down with its applause. The last evening of the Festival is washed out by the rain. The concerts on the main stage have to be cancelled and Robert Charlebois takes refuge under the Chapiteau. Paléo is once again in the red.

**25th to 28th July 1991** Paléo sees another old dream come true with the arrival on stage of Paul Simon for the Tuesday pre-concert. The Neville Brothers jam with Eddie Mitchell and the Geneva conductor Thierry Fischer gives Paléo its first taste of classical music. Nearly 140,000 people are present during the week and at the big free party organised on 1st August to celebrate the 700th anniversary of the Swiss Confederation.

**21st to 26th July 1992** Rap makes a rousing entry to Paléo: a few hours before MC Solaar's first Nyon appearance, a freak wind storm bears down on the site. With the Chapiteau out of action, Claude MC moves to the Club Tent which hosts one of the biggest audiences in its history. This edition has a formidable parade of stars and discoveries – Brian Adams, Jethro Tull, Youssou N'Dour, Keziah Jones, Zap Mama – and is accompanied by 115,000 members of the public.

**20th to 25th July 1993** Whilst the long-awaited Neil Young thrills the crowd under driving rain, Nigel Kennedy throws his classical education to the wind and rocks his fiddle. Vanessa Paradis stands the public up, but they get the chance to discover Galliano and acid jazz. 126,000 people flock to Nyon for the Festival.

**19th to 24th July 1994** Michel Corboz conducts the Geneva Chamber Orchestra and the Vocal Ensemble of Lausanne in a masterful interpretation of Mozart's Requiem. The Festival continues to give greater importance to its Wizards of Asse, those acrobats, tight-rope walkers, comics and clowns who mingle with the public, juggling with humour and surprise. 179,000 spectators give a triumphant reception to the likes of Blur, Ben Harper, Veronique Sanson, IAM and Khaled.

**25th to 30th July 1995** 200,000 party-goers join in the Festival's 20th birthday celebrations. Amongst the presents, a fourth stage known as the Dome, a site which now spreads comfortably over an area of 100,000 sq. m., and a very special guest, kept secret till the very last minute: the legendary Bob Dylan. Bashung, Neneh Cherry and Cesaria Evora also join in the festivities.

Techno makes an unsuccessful first appearance during a special evening organised under the Chapiteau.

**23rd to 28th July 1996** The Festival decides to limit the size of audiences from now on in order to preserve the spirit of the event. This policy goes down well with the public: 181,462 people, happy to rediscover a more human dimension to their Festival, give a resounding thumbs-up to these new measures. Full houses on Friday July 26th and Sunday July 28th meant that Paléo actually had to turn people away. Patti Smith makes her stage come-back, Lou Reed makes a little detour to Nyon. A fifth performing area, the Crique, provides a splendid backdrop to performers from the circus ring and street theatre.

**22nd to 27th July 1997** Dreadful weather conditions force the Festival organisation to close nearly all the car parks and to adopt special emergency measures – including the spreading of 1200 cubic metres of wood shavings and sawdust – to guarantee the success of the festivities. 200,000 people turn up in Nyon to make it a resounding success. Jane Birkin has a crowd of 25,000 singing *La Javanaise*. Jamiroquai and Texas triumph under the pouring rain, as does Sinéad O'Connor, back in the limelight again.

**21st to 26th July 1998** The Festival passes the two million mark in audience figures since its creation, and hosts a 23rd edition which sees 200,102 people

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passing through the turn-stiles and four evenings sold-out. For the first time since it moved to the Asse site, the Festival passed off without a single drop of rain falling. It is so dry that the dust becomes a rather unwelcome surprise guest. The Festival's stages play host to more than 100 concerts in six days, including Kodo, Charles Trenet and the Nyon premières of Prodigy, Portishead, Herbie Hancock, Afro-Cuban All Stars and Louise Attaque.

**20th to 25th July 1999** The last Festival of the 20th century attracts 202,081 members of the public. People throng to the re-vamped Dome, while others pack the Hall of Mirrors (*Palais des Glaces*), a new performing space for DJs whose fin de siècle decor throbs to the musical beat of the electronic age. Jacques Higelin pops up unexpectedly at the Crique, whilst Charles Aznavour and Zazie triumph on the main stage. Jan Garbarek's saxophone engages an ethereal dialogue with the voices of the Hilliard Ensemble, as Goran Bregovic, Celia Cruz and Ruben Gonzalez take the audience on a trip to distant shores. This particular edition of the Festival

**25th to 30th July 2000** Paléo has become Switzerland's biggest open-air festival, thanks in no small measure to the work of 3,500 staff and the participation of the region. This birthday edition is enjoyed by 225'000 spectators. Oasis walk of the main stage twenty-five minutes into their set and The French band Noir Desir agree step in as last-minute replacements for The Cranberries. Emotion undoubtedly reached a peak for the unforgettable concert by Buena Vista Social Club. Over the six days, the stages played host to over 140 performances.

**24th to 29th July 2001** The Festival is sold out. Texas opened proceedings, and this edition closed in explosive style with Manu Chao. The main stage, equipped with giant video screens, played host to Lynda Lemay, Henri Salvador, Placebo, Pascal Obispo, Vanessa Paradis and Pulp. The Chapiteau was transformed into a musical magic carpet, whisking the audience away on a journey from India to Spain with Le Temps des Gitans. Under the canvas sky of the Dome - devoted to world music - the week turned into a journey of music from Tuva to Angola, with halts in Spain, Benin and India. The Club Tent, where the early evening was devoted to new talent, hosted exclusively electronic music after nightfall. For the first time access to the free campsite was limited to those with tickets or festival passes.

**23rd to 28th July 2002** Sold out ten days in advance, the 27th edition welcomed audiences totalling 200,000. Over a period of six days the six stages hosted more than 120 concerts. Bénabar, Sanseverino, Zucchero, Jane Birkin, Omara Portuondo ou Cesaria Evora were amongst the

highlights of the event, whereas Geneva's very own Polar, the Nyon based band ORS Massive and Zurich's Golden Boy represented native Swiss talent. The Festival's official web site clocked up 16,000 hits for the broadcast of The Cure concert alone. Over at the campsite, there is general satisfaction at the creation of The Village, a new zone open to all and featuring stalls, bars and concerts on the FMR Stage. The Festival receives the "Arthur Award" for Europe's best festival for the second time in March 2003.

**22nd to 27th July 2003** With 15,000 tickets selling in 4 hours and three evenings snapped up in ten days, the Festival is sold out two weeks before opening day. Amongst the 200,000 members of the public, the Festival's 3 millionth visitor. On the line-up: R.E.M., Massive Attack, Alanis Morissette, Renaud, Patrick Bruel and Zazie. Whilst an exclusively African musical programme was inaugurating the Village du Monde, a project devoted to celebrating culture from different parts of the world, the FMR stage was confirming its status as a springboard for regional Swiss music talent.

**20th to 25th July 2004** Sold out in seven days, the Festival is a celebration of creative innovation. An additional two hectares to the site, a slightly increased audience capacity (up from 200,000 to 210,000), and the introduction of a new print-at-home electronic ticketing service were amongst the most significant innovations. Stage side, Peter Gabriel, -M-, Cali, Muse, Dionysos, Garou, The Darkness and Eros Ramazzotti set audiences alight, and the long-awaited David Bowie is replaced by Texas, Patti Smith and The Charlatans. Over at the Village du Monde, which has increased in size five-fold, Latin America is the guest of honour: Lhasa, Raul Paz, Lenine, Oscar d'Leon and Orlando Poleo take audiences on an exceptional musical journey.

**19th to 24th July 2005** After a spectacular prelude in the town centre of Nyon, the 30th edition turned out to be one of the most successful in the history of the Festival. The décor, strongly influenced by the work submitted by the students from the various sections of the Geneva based HES-SO (High Schools of Western Switzerland), the pyrotechnic installations of the Cie Carabosse and the lighting installations of Romandie Energie, helped create a truly magical atmosphere. On stage, eclecticism was the byword with line-ups as different and as successful as Ravi Shankar and his daughter Anouska, Lenny Kravitz, Jamiroquai, Calogero, Faithless, Franz Ferdinand, Jamie Cullum and the very impressive show by Rammstein. Some highly emotional moments of discovery were enjoyed during the concerts by Sigur Rós, Juliette, Feist and Babylon Circus. The Village du Monde, bearing the colours of Asia, scored another popular success with the likes of



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artists such as Mercan Dede, Pascal Of Bollywood and TBT Cham.

**18<sup>th</sup> to 23<sup>rd</sup> July 2006** “A very good year!”: these wine taster’s words were those chosen by the Festival’s director to describe the 2006 edition. With perfect weather as a backdrop, the artists performing at the 2006 Paléo Festival unleashed a musical heat wave on to the Asse site. This year’s event was notable for the most rock oriented line up of any in the history of the Festival: The Who, Depeche Mode, Louise Attaque, Ben Harper topped the bill, alongside new discoveries such as The Kooks and Editors. World music and French chanson also produced their favourites. The concerts by Tracy Chapman, Cali, Bénabar, Maxime Le Forestier, Grand Corps Malade and Anais were special moments of intense emotion. Over at the Village du Monde, banking on the festive atmosphere of a journey to the East of Europe and the Balkans paid off handsomely. The performances by Goran Bregovic, Gogol Bordello and Shantel & Bucovina Club Orkestar will remain engraved in the memories of lovers of the genre. With its gypsy caravans and small stage, the heart of the Village was also a forum for encounters and cultural discoveries from elsewhere. The Festival also intensified its ecological policy this year in proving that the slogan “Paléo respects the environment” was no idle gimmick. There were notable improvements in the field of waste recycling and in public transport services. The implementation of further successful measures will continue over the coming years.

**24<sup>th</sup> to 29<sup>th</sup> July 2007** In spite of a couple of downpours and some generally damp summer weather, the line-up of the 32<sup>nd</sup> Paléo Festival Nyon turned out to be particularly radiant. Starting on Tuesday with Arctic Monkeys and Muse, a wind of rock music blew for six days, with a few tempestuous gusts from the surrealist Björk, and the likes of Arcade Fire, Pink, Robert Plant & The Strange Sensation, with a hint of French climes from Renaud and Tryo. King of «stand up» comedy, Gad Elmaleh managed to assemble practically everyone on site - staff included - for THE triumph of the 2007 edition, which ended in style with the wild gypsy punk of Gogol Bordello. Several very promising newcomers also made their impact, including Inna Crisis, Stuck In The Sound and The Mondrians. A line-up which also had its share of feminine talent represented by artistes such as Roze, Emily Loizeau and Zazie, not forgetting Natacha Atlas, Malouma and Djura who, in the company of masculine performers such as Rachid Taha, Idir and Tinariwen, brought the Village du Monde to life for this edition dedicated to North Africa. The various special projects, from the pyrotechnic prowess of the Compagnie Carabosse to the calm of the Forêt

timide, were all crowned with success. A score without a single false note.

**22<sup>nd</sup> to 27<sup>th</sup> July 2008** Innovations and musical discoveries set the tone for this 33<sup>rd</sup> edition, which welcomed total crowds of 225,000. Amongst the big names on show were Mika, Manu Chao, Massive Attack, Alain Bashung, IAM and R.E.M. As for new talent, the likes of Thomas Dutronc, Seun Kuti, Nneka and The Kissaway Trail led the way. The 2008 edition was also marked by the presence of Swiss artists. Lining up on all of the Festival’s stages (the French speakers K and Favez graced the Grande Scène this year), the Swiss scene left its effervescent imprint on this year’s event. Swiss groups became the worthy tenants of the Détour stage, a new performing space dedicated to homegrown talent. Another new feature of this edition was “La Ruche”, which replaced “La Crique” as the hive of activity for circus arts and street theatre. On the site itself, the Festival’s partners in innovation, the HES-SO Geneva, offered a magnificent panorama of the Festival to 30,000 visitors from the heady heights of the “R-310 machine à paysage”. Frequent visitors to the Festival, the Cie Carabosse enchanted the *quartier des Alpes* with their river of fire, “A feu et à braise” a fabulous, poetic demonstration of pyrotechnic prowess. Over at the *Village du Monde*, the Dôme vibrated to Brazilian rhythms, with a variety of both traditional and contemporary musical styles. Special mention to the spellbinding sensitivity of Mayra Andrade, the amazing body percussion of Barbatuques and the Brazilian hit by the duo Vanessa da Mata-Ben Harper. Amongst the highlights of the *Village du Monde*, the presence of the Suruí people, guardians of the Amazon rain forest, did not go unnoticed. Their sponsor NGO, the Geneva based association, Aquaverde, was the Festival’s special guest this year. Finally, on the environmental front, the “dry toilets” soon became a much-appreciated natural feature on the Festival campsite.

**21<sup>st</sup> to 26<sup>th</sup> July 2009** Inaugurated by Gossip on a solidly rock and soul Tuesday, the highlight of the 34<sup>th</sup> edition of Paléo Festival was undoubtedly the triumphant performance by Francis Cabrel on his very first visit to the meadows of Paléo. The singer from Agen appeared on the Grande Scène after Tracy Chapman, the mesmerising and subtle goddess of folk. With Charlie Winston, Amy Macdonald, Placebo, Franz Ferdinand, Moby, The Prodigy and Bénabar, this edition of the Festival was highly charged in emotion and thrills. In a Chapiteau bursting at the seams - and which remained packed out all week - the Mexican double act Rodrigo Y Gabriela provoked a literally delirious reaction from the audience. The Young Gods play «Woodstock», an astonishing musical and cinematographic project

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allying music by the Young Gods and images from the mythical festival, had the audience spellbound. The Asse site was also transformed into a giant, frenzied dance floor by the likes of 2manydjs, Fatboy Slim, and Caravan Palace. Resplendent in its brightest Indian finery, the Village du Monde was the venue for fusion encounters such as that between the new jazz of Erik Truffaz and Malcolm Braff and traditional Indian music. What a breath of fresh air it was to behold the effervescent energy of an explosive Swiss music scene! With the electro of Tim and Puma Mimi and Kate Wax or the punk-rock of The V.A.C., the Détour was the scene of some unforgettably intense musical moments. La Ruche buzzed with activity all week, thanks to the presence of l’Affaire Foraine, whose protagonists dominated both all available space and hearts with brio.

**20<sup>th</sup> to 25<sup>th</sup> July 2010** After a memorable evening organised in the town centre of Nyon for local inhabitants on Saturday 17<sup>th</sup> (including the poetic charm of «Perle») a very colourful 35<sup>th</sup> edition of the Festival got off to a flying start on Tuesday with N\*E\*R\*D, Iggy and the Stooges, Motörhead and NTM all scorching the boards of the Grande Scène. In addition to the folk legends Crosby, Stills & Nash and Hugues Aufray, the class of Charlie Winston and the timeless energy of Indochine, a multitude of young talent and musical discoveries were on show to audiences packed in front of the Festival’s stages. Asaf Avidan and the Mojos, John Butler Trio, Two Door Cinema Club, Beast, Foals and Brother Ali were acclaimed by crowds won over by their grace, their eclecticism, their enthusiasm, their explosive creativity and their groove. French *chanson* was represented by two of its most remarkable icons - Jacques Dutronc and Alain Souchon – and held its own, centre stage, in brilliant fashion. The Swiss scene confirmed its excellent health in vibrant style, providing a quarter of all artists appearing on the Festival’s main stages. The emotion of Laure Perret, the lyricism of My Heart Belongs Cecilia Winter, the noise rock of Disco Doom and the complex electro of Filewile demonstrated that quality can sometimes rhyme with quantity.

The Village du Monde, adorned with its three majestic necklaces bearing the colours of Southern Africa, was a fitting showcase for some of the finest talent of this vast region: the legendary Mahotella Queens and Hugh Maskela, the urban young guard of 340ml and Freshlyground, provided a veritable cultural panorama for visitors to the Village. La Ruche lived up to its reputation as one of the Festival’s key performing areas, with a full programme of circus arts and street theatre in a setting that oozes poetic charm. The *Cabine à Trombines*, one of the projects for the 35<sup>th</sup> initiated

by Eddy Mottaz, produced 1,200 portraits of festivalgoers during the 6 days of the event.

**19<sup>th</sup> to 24<sup>th</sup> July 2011** A rainy Paléo, but a happy Paléo! With 62.1 mm of rain falling in the space of 8 days – of which 57.8 came in 4 days, representing  $\frac{3}{4}$  of normal rainfall for the month of July – and 6 rain contingency plans over 6 days, the 36<sup>th</sup> Festival made a historic entry into the annals of Paléo. But the rain, mud and cold weather did nothing to dampen the spirits of the 230 000 festivalgoers, 4015 volunteers and almost 1700 artists and technicians.

This edition saw a succession of big names appearing on the Grande Scène, from the romantic pop of James Blunt, to the dream-like universe of Mika, the enlightened dandyism of the Strokes and the legendary voice of Robert Plant, one of the founding fathers of rock and roll. An unforgettable evening saw a tidal wave of bass and light accompanying the Chemical Brothers following on from the classy, delicate touch and intelligent music of Portishead, who seemingly defy the laws of musical gravity. As for PJ Harvey, she took the audience on a cosmic journey through her personal universe, all fragility and grace.

The Indy scene was brilliantly represented by the likes of The National and the airy and elegant Beirut, in melancholic but inspired mood under a captive Chapiteau. Meanwhile the newcomers were knocking on the door of the Club Tent, with the organised chaos of the English band Pulled Apart By Horses and the sublimated rage of Anna Calvi. Stromae and Soprano took turns in enthralling a Chapiteau bursting at the seams. Cali then responded generously to an enthusiastic audience totally won over to the cause of his French rock-chanson while the eternally young Jean-Louis Aubert cast his spell over fans of many different generations. Just like the Cowboys Fringants, a musical UFO from Quebec, whose delirious energy wreaked havoc over at the Grande Scène. The Swiss music scene boasted a few of its most talented exponents, including Oy, Fiona Daniel, Pierre Omer and Great Black Waters.

In the Village du Monde, with its coral reef and Caribbean colours, audiences applauded the electro hip-hop ragga of Bomba Estéreo, the Systema Solar sound system and the Latin jazz of Chucho Valdés. La Ruche, this year in circus mood, offered the public a variety of shows, filled with poetry and laughter, and provided a rallying point for the many itinerant street theatre troupes as they set out across the Festival site.

For the very first time in 2011, the installation Galets Bleus provided the public with a haven of tranquillity on the slopes of the Quartier des Alpes in the form

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of water mattresses and mysterious lighting effects. At the HES-SO area, the architectural installation Woodblock.ch, constructed out of some 7500 palettes, provided a fitting backdrop to the 16 innovative projects thought up by 300 students from 14 disciplines.

**17<sup>th</sup> to 22<sup>nd</sup> July 2012** A 37th edition of the Festival humming with positive vibes! An eclectic line-up saw some of the rock stars of yesterday and today rubbing shoulders with artists from French chanson, electro and hip-hop on the splendid Asse meadowland. With outstanding performances from The Cure, Sting, Franz Ferdinand, Garbage, Roger Hodgson, Manu Chao, Hubert-Félix Thiéfaine, Camille and Brigitte, not forgetting David Guetta, Justice, Agoria and OrelSan, 1995 or Dope D.O.D, the 230 000 festivalgoers were the enthusiastic witnesses of some unforgettable musical moments. The Swiss music scene was present in force, both in terms of quality and quantity, with the likes of Honey For Petzi, Peter Kernel and l'Orchestre Tout Puissant Marcel Duchamp.

The 10th edition of the Village du Monde played host to the Middle East and its numerous cultural and musical riches, including the Trio Joubran, Balkan Beat Box, Avishai Cohen and Omar Souleyman. Suspended on the slopes of the Quartier des Alpes, Monic la Mouche and her flaming, rusting metal latticework invited festivalgoers to linger and wander in dreamlike, contemplation. Reinventing itself each year, the focal point of the 2012 HES-SO project was undoubtedly "Normapolis", an architectural installation comprising 40 shipping containers. A completely rethought and re-looked La Pl'Asse, was the setting for a multitude of concerts and other entertainments. La Ruche, that crazy laboratory of street entertainers and acrobats, welcomed young and old in the purest spirit of circus arts and street theatre. La Galerie, a new exhibition space for creations inspired by the Festival, enabled the public to discover the photographic work of Pierre Descombes.

**23<sup>rd</sup> to 28<sup>th</sup> July 2013** Illuminated by some illustrious legends, led by Neil Young & Crazy Horse, Nick Cave & The Bad Seeds, Santana, Blur, The Smashing Pumpkins and Patrick Bruel, the 38th Paléo fulfilled all its promises. Kicking off with the Swiss singer Sophie Hunger on the Grande Scène, followed by the frenzied fury of a thunderstorm during a memorable, rain-soaked concert from Neil Young, the Festival was mostly bathed in brilliant sunshine and produced some unforgettable moments.

This edition ushered in some major changes to the Festival's performing areas: the Arches, an open-air stage with a capacity of 10 to 12,000 places

replaced the Chapiteau, whilst the Détour grew in size (3,000 places) and is now the venue for the sort of the line-up previously programmed at the Club Tent. The latter is henceforth dedicated to new talent and Swiss artists, whose steadily improving quality has been confirmed from year to year.

From Sigur Rós to Alt-J under the starlit sky of the Arches, from Two Gallants to Gaël Faye at the Détour, from Bombers to Bit-Tuner at the Club Tent and Mulatu Astatke to Mokoomba at the Dôme, the artistic outcome of this year's Paléo was simply dazzling.

There was more than just music, with a host of artistic and architectural projects delighting the 230,000 spectators, whether at the Ruche and its « 90% pure female » programme, the Village du Monde and its Piton stage, Monic la Mouche and her fantastical metal lacework, "Birdland", the perch-like installation by the HES-SO, La Pl'Asse and its retro spirit or the Galerie, with its exhibition of photos by Anne Colliard.

**22<sup>nd</sup> to 27<sup>th</sup> July 2014** Under capricious skies, the 39<sup>th</sup> Paléo Festival Nyon kept all its promises. In spite of some extreme weather conditions during the installation period, the courage and solidarity of the staff made sure the miracle happened: the 2014 Festival took place on time and in the best possible conditions. Marked by performances from Stromae and Elton John, who proved themselves capable of living up to the expectations of the huge audiences gathered in front of the Grande Scène, the 39<sup>th</sup> edition took place in a joyous and light-hearted atmosphere. The generosity of Maxime Le Forestier and the raw authenticity of Seasick Steve also moved festivalgoers. In the same vein, James Blunt and Julien Doré provoked emotional responses from an already conquered audience. On the revelations front, Jungle's burning sensuality had the Asse plain grooving and the Young Fathers conquered a packed Détour. The Arches stage provided the backdrop for some industrial electro from Gesaffelstein and the explosive, fusion universe of M.I.A. As for the Swiss, the colourful electro of Oy and the inflamed sets from Mimetic won the popular vote. Not forgetting the dazzling performance by, Bastian Baker, in a last-minute guest role, who yet again confirmed the depth of his talent. At the Village du Monde with its enchanting and colourful cord decor, the Chiva Gantiva produced a musical fireworks display.

The Ruche yet again lived up to expectations, taking visitors on a dreamlike journey with its whacky, innovative shows. The giant Ferris wheel at the HES-SO space was certainly one of the major attractions of the week, allowing young and old alike a unique, birds-eye view of Paléo, just as beautiful seen from above.



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**20<sup>th</sup> to 26<sup>th</sup> July 2015** Sold out in 52 minutes, the 40<sup>th</sup> edition of Paléo Festival Nyon, enriched by an additional day was marked by waves of positive vibes and unforgettable concerts, characterised by legends, rich discoveries and a party atmosphere.

After a grand opening with the generous show by Robbie Williams, this 40<sup>th</sup> edition will assuredly remain engraved in our memories. From Sting to Véronique Sanson or Johnny Hallyday and Christine and the Queens, both legendary stars and new discoveries fulfilled all their promises. The timeless class of Joan Baez, an inspired Robert Plant and the authenticity of Patti Smith lived up to the expectations of festivalgoers who came in massive numbers to acclaim them. The melodic rock of The Script and the classy blues of Gary Clark Jr. cast a spell over the Asse plain, unanimously seduced by the incisive humour of the show by 120 Secondes, who took the mickey out of Paléo in no mean style. The other stages served as a backdrop to the solar performances of Faada Freddy and Nneka and were illuminated by Passenger and The Dø, who confirmed all the depth and range of their talent. In the revelations department, the widely diverse universes of Fe! Chatterton, Husbands, Bigflo & Oli and Shake Shake Go were unanimously acclaimed. Swiss know-how was not overlooked, with Puts Marie and Rootwoords enthralled their audiences, whilst La Forêt and Flexfab both dazzled with their very efficient electro. The Village du Monde set off on a voyage of discovery to the Far East with the whimsical Pascals, the post-punk of Jambinai and the airy electro of AM444.

On the fringes of the concerts, the Ruche and its "plurality of singular projects" played host to a series of hypnotic shows that delighted fans of street theatre. At the Quartier des Alpes, the public were able to appreciate the sculptures created specially by those metallic lace makers of Monic la Mouche and discover the fascinating levitations of Etienne Krähenbühl. Numerous visitors also explored the HES-SO's astonishing Air Factory installation and the photographic exhibition *Un autre regard*, mounted in partnership with the Musée de l'Elysée.

**19<sup>th</sup> to 24<sup>th</sup> July 2016** A new decade of Paléo Festival kicked off under the banner of innovation and a multitude of artistic, cultural and architectural discoveries. The Village du Monde, decked out in Celtic colours, received a unanimous thumbs-up from the public, who appreciated the convivial and festive character of the place, as well as the fairy-like verdant décor. Festivalgoers were also quick to adopt the innovations and new installations around the ground, aimed at better welcoming and improving the comfort of the paying public.

The 40+1 edition was marked by some memorable shows by the likes of Muse and Iron Maiden, who

lived up to the expectations of audiences who had turned up in huge numbers. Les Insus, The Chemical Brothers and Massive Attack were unanimously lauded by the public. The authenticity of Francis Cabrel and the delightfully delicate performance by Stephan Eicher und die Automaten, touched the hearts and minds of festivalgoers. Les Arches stage provided the backdrop for a solar performance by Marina Kaye and was then thoroughly electrified by Birdy Nam Nam, The Shoes and The Avener, who confirmed the full extent of their talent. As far as revelations were concerned, the burning energy of Hyphen Hyphen and the cosmopolitan freshness of Jain had a grooving Détour under their spell. The Swiss were not to be left out, as the heterogeneous universes of Pandour, Promethee, The Animen and Le Roi Angus received all the plaudits.

At the Village du Monde, with a blend of Celtic traditions and contemporary music, Carlos Núñez had the audience spellbound with his sublime *gaita* playing, whilst the verve of the Red Hot Chili Pipers and Happy Ol' McWeasel set off a veritable fireworks display of vibrant, festive sounds.

A few steps away from the concerts, the Ruche played host to a series of hypnotising shows, both musical and circus, around the theme of gesture and movement, to the delight of all fans of street theatre. At the Quartier des Alpes, the public were able to marvel at the sculptures created by the metal lace makers of Monic la Mouche, including the Quai des Alpes, a majestic and poetic masterpiece. The public also turned up in great numbers to explore the astonishing Rocking Chair & Rock'n'Roll installation conceived by the HES-SO and the exhibition of the works by photographer Mehdi Benkler.

**18<sup>th</sup> to 23<sup>rd</sup> July 2017** The Asse Plain, magnificently decorated, served as a backdrop to some unforgettable concerts. 2017 was marked by memorable performances by Midnight Oil, Arcade Fire and the Red Hot Chili Peppers, who lived up to the expectations of the massive audiences thronging in front of the Grande Scène to applaud them. Despite the very hot temperatures recorded during the first few days of the Festival, followed by the introduction of a partial rain-contingency plan, this 42<sup>nd</sup> edition draws to a close in a sunny and luminous atmosphere.

The generous performance of Julien Doré, the authenticity of Vianney and Tryo touched festivalgoers' hearts. As far as revelations go, the burning sensuality of Lola Marsh, the feverish soul of Jalen'Gonda and the disco-funk electro of Parcels had the whole festival site grooving, whilst Jupiter & Okwess and Fishbach cast their spell over the audience at the Détour. As far as Swiss artists go, the heterogeneous worlds of l'Orchestre Tout

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Puissant Marcel Duchamp XXL, Fai Baba and Alice Roosevelt won unanimous approval.

Electro once again found favour with the audience, with the delicate and contemplative sounds of Petit Biscuit and a spectacular show from Justice, whilst hip-hop also made its mark with the American rappers Macklemore & Ryan Lewis, the light flow of Black M and the biting Afrotrap of MHD.

Meanwhile the Dôme was being turned upside down by the highly-agitated Ska-punk of Panteón Rococó and the committed reggae of Jah9, whilst every evening, the stage at the Escale provided acoustic sets and shows at the centre of a Village illuminated by the colours of Central America.

The Ruche, which was celebrating its tenth anniversary, once again enchanted lovers of circus and street entertainment. Over at the Quartier des Alpes, the public could admire the fairy-like fire and metal sculptures of Monic la Mouche and the impressive Smooth Volcano installation imagined by the HES-SO, offering magnificent views over the Festival site. Attendance at the campsite remains stable, with about 9000 campers every night, of whom 423 took up residence in the brand-new Pal'Asse zone, made of original multi-color wooden houses, and nearly 400 parked their camper vans.

**17<sup>th</sup> to 22<sup>nd</sup> July 2018** After an opening in great pomp with a show by the legendary band Depeche Mode, this 43<sup>d</sup> Paléo Festival Nyon will certainly stay engraved in the minds. The beautifully decorated plaine de l'Asse was the setting for some unforgettable concerts, notably memorable performances by OrelSan, Gorillaz, Lenny Kravitz, MGMT and Jain, which met the expectations of audiences massed in front of the stages. And so the 2018 edition drew to a close in a radiant atmosphere. The wide range of rap and hip hop music was given pride of place this year and found its audience with the phenomenal Bigflo & Oli, Nekfeu and Suprême NTM. The flow of Romeo Elvis, Lorenzo, Little Simz and the aptly-named XTRM Tour received a massive thumbs up.

The Dome was enthralled by the grace of Ana Moura, the bubbling energy of La Pegatina and the aura of the *cantautore* Vinicio Capossela, while the Escale stage hosted acoustic sets and shows each evening in the centre of a spectacular *Village du Monde*, radiant in the colours of Southern Europe.

In addition to the concerts, La Ruche hosted hypnotic circus and sound shows, all under the banner of burlesque, to the delight of street theatre lovers. In the Quartier des Alpes, the public were able to appreciate the sculptures of those metal lace makers, Monic La Mouche, including the majestic and poetic Quai des Alpes. An astonishing number of people explored the amazing DEEP

installation by the HES-SO, the interactive creation of La Lanterne and the exhibition by the photographer Nicolas Patault at La Galerie.

**23<sup>rd</sup> to 28<sup>th</sup> July 2019** Twenty One Pilots inaugurated the Paléo 44th edition with great pomp and circumstance and an XXL show. The Asse plain was the backdrop to some unforgettable concerts, with notably some memorable performances by The Cure, -M-, Angèle, Lomepal, Soprano and the two Vincents with Le Fric. Rock was in fine fettle thanks to Hubert-Félix Thiéfaine's electric poetry, TH DA Freak lo-fi rock or LIFE and its dazzling set of screaming punk. The broad palette of rap and hip-hop was in pole position this year and will have reached its audience with phenomena of the likes of Damso, Columbine and Odezenne and the sweet and sour flow of Caballero&JeanJass. Aloïse Sauvage suffused her songs with her stage art. On Saturday, a concert improvised at the very last minute by Stephan Eicher & Paléo Orkestar provided a uniquely magical moment for the public.

The Village du Monde received a unanimous thumbs-up. After the success of the Cowboys Fringants on the Grande Scène, artists from Quebec (Elisapie, Hubert Lenoir, Loud, Robert Charlebois...) set the rhythm for the rest of the Festival with their incomparable charisma. Les Trois Accords, whose refrains were sung in unison by the public, bore witness to the strong bonds between French-speaking Switzerland and Quebec.

In addition to the concerts, La Ruche hosted hypnotic sound and circus shows on the theme of magnificent losers. The HES-SO's UTOPIA 2050 plant tower provided a spectacular view of the Festival. Paléo Galaxy took off on the Festival's giant screens and gave an intergalactic dimension to the memories of thousands of festival-goers.

**19<sup>th</sup> to 24<sup>th</sup> July 2022** After a two-year break due to the Covid-19 pandemic, Paléo duly returned to its public for a torrid festival, in every sense of the word. Scorching weather and large-scale shows were the key words of this exceptional edition. The Festival also underwent many changes and innovations. Expansion of the grounds to the north, new stages, introduction of washable dishes, implementation of a no-cash payment solution, complete digitalization of the public ticketing system... So many challenges that were brilliantly met by the teams and adopted by the public.

On the music side, after a grand opening with a superb and extravagant show by KISS, the Main Stage resplendent, was marked by memorable performances by Angèle, OrelSan, Sting, Stromae, DJ Snake or Rag'n'Bone Man. Véga, the Festival's new stage, was also the setting for extraordinary performances by -M-, Grand Corps



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Malade, Juliette Armanet and Suzane. Belleville, a new stage dedicated to electronic music, was a massive hit right from the get-go, with crazy sets by Sama' Abdulahdi, Mall Grab, Panda Dub, ascendant vierge or Billx. The audience also strongly supported the Club Tent stage.

Amongst the multitude of styles and genres, there were some big highlights, such as P.R2B, Marina Satti, Makoto San, Glauque and local favourites, Broken Bridge.

The Village du Monde hosted reflections of the incredible musical diversity of West Africa. La Ruche once again took the audience on a journey with its dreamlike, hypnotic and offbeat shows. The HES-SO *(Dis)connected* space with its superb honeycomb structures was once again a success. At Place de l'Envol, the majestic poetic structures of the light garden seduced the public, who made the space their own by wandering around by day and night.

**18<sup>th</sup> to 23<sup>rd</sup> July 2023** Thanks to some glorious weather, a welcoming audience and exceptionally intense live performances, this 2023 edition is sure to be one to remember. The close relationship with the audience, the quality of the concerts and the colourful layout of the grounds will all have left their mark on this year's edition. Audiences flocked to all the stages in a party atmosphere and were curious and open to all styles, moving from one area to another in droves.

On the music side, after a grand opening with Louise Attaque and the Black Eyed Peas show, which turned into a giant open-air dancefloor, the Main Stage hosted extraordinary performances by Rosalia, Shaka Ponk, Bigflo & Oli, Martin Garrix and Aya Nakamura among others. The impeccable sound of the Véga stage attracted huge crowds. Jain, Kungs, Frank Carter & The Rattlesnakes, Phoenix, Polo & Pan, Lorenzo, alt-J, Sigur Rós and Pomme all offered emotions that were at once gentle, powerful and electrifying. The Belleville electronic music scene was a resounding success with wild performances from ØTTA, Canelle Doublekick, Mandidextrous, Helena Hauff and Romane Santarelli. The Club Tent was also a big hit with the public. Among the multitude of styles and genres on show, highlights included Zaho de Sagazan, Fomies, winterzuko and Luther.

The Village du Monde played host to Brazil's incredible musical diversity. On the Dôme stage, Bia Ferreira, Emicida, TechnoBrass and Céu set the pace for the Festival with their unstoppable charisma. The poetic light structures in the Quartier des Alpes, the impressive pyramidal and

mirrored "Hors-Série" set design in the HES-SO space, the sparkling garden in Place de l'Envol and the Cascade in the Village du Monde were all huge successes. As it does every year, La Ruche hosted a number of heart-warming, astounding and extraordinary shows that delighted street theatre fans. 250,000 people and a baby boy, Yago, who was born unexpectedly at the campsite, took to the Plaine de l'Asse for this magnificent event, which once again was sold out.

**23<sup>th</sup> to 28<sup>th</sup> July 2024** The Paléo Festival in Nyon has come to an end after a radiant week. Godmother of punk Patti Smith opened the festival with disarming sincerity, while rising star Burna Boy fulfilled the promise of his new iconic status with a stellar performance, and Sam Smith offered a musically grandiose concert on a magical night.

The Festival witnessed a magnificent interplay of generations around crowd-pleasing artists: The legendary Nile Rodgers, Véronique Sanson's moving performance left a lasting impression, 10 years after her last appearance, and the consecration of Zaho de Sagazan, who performed in front of an ecstatic audience of 25,000, one year after her first appearance at the Club Tent.

Audiences also got grooving to rap beats, with huge crowds flocking to the Main Stage. Rap lynchpins IAM pulled off the feat of getting all generations on the same wavelength. Alongside them, up-and-coming performers PLK and **Gazo & Tiakola** whipped the crowds into a frenzy with some phenomenal shows. A couple of stages further, Ziak's drill beats turned Véga on its head, and Geneva-based artist **Slimka** had the Club Tent bursting at the seams.

Electronic music offered timeless, trance-like moments. The Worakls symphony orchestra and techno legend Paul Kalkbrenner brought an open-air, rave-like atmosphere to Véga. The gorgeous, colourful Belleville stage – a synthetic bubble at the heart of the Festival – gave pride of place to underground musical niches, such as the Chilean neoperreo of Tomasa del Real, the techno of Italian duo 999999999, and the old-school sounds of rising star Estella Boersma. The drum'n'bass scene, spearheaded by Kara and Lens, also continued to prove its relevance in the contemporary musical landscape.

This year's Village du Monde, dedicated to the Balkans, saw an increase in attendance, thanks in particular to an adapted schedule. The party was everywhere, from the Dôme to the cosier stage under the bridge structure, and even in the artists' dressing rooms... Highlights included mesmerising

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performances by non-binary artist Božo Vrećo and  
Serbian trumpeter Boban Marković.