

Peterborough New Dance presents

Susie Burpee with Dan Wild

Mischance and Fair Fortune
Fidelity's Edge



March 6 & 7, 2009
Market Hall Performing Arts
Peterborough, Ontario

Mischance and Fair Fortune (2005)

Choreography	Susie Burpee
Performance	Susie Burpee and Dan Wild
Creative Facilitation/Rehearsal Direction	Bonnie Kim
Music	Christine Fellows and John K. Samson
Lighting	original lighting Marc Parent adapted by JPT
Set	Susie Burpee, with Ron Snippe
Costume	Heather Macrimmon

Inspired by the myth of Pyramus and Thisbe (the original Romeo and Juliet), this work was originally created for Toronto's Metamorphosis Festival, which celebrated the writing of the great Roman poet Ovid.

Acknowledgements and gratitude

Steeve Paquet, for his contribution to the creative process.
The support of Dancemakers, past and present. Michael Trent and Serge Bennathan.

Intermission

Fidelity's Edge (premiere)

Concept	Susie Burpee
Choreography	Susie Burpee, with Dan Wild
Performance	Susie Burpee and Dan Wild
Creative Facilitation/Rehearsal Direction	Bonnie Kim
Music	Christine Fellows and John K. Samson
Lighting	JPT
Set	Trevor Schwellnus
Costume	Tanya White

"What is it, my dear?"

"Ah, how can we bear it?"

"Bear what?"

"This. For so short a time. How can we sleep this time away?"

"We can be quiet together, and pretend - since it is only the beginning - that we have all the time in the world."

"And every day we shall have less. And then none."

"Would you rather, therefore, have had nothing at all?"

"No. This is where I have always been coming to. Since my time began. And when I go away from here, this will be the mid-point, to which everything ran, before, and from which everything will run. But now, my love, we are here, we are NOW, and those other times are running elsewhere."

- A.S. Byatt, *Possession*

Acknowledgements and gratitude

Tom Stroud, for his contribution to the creative process. Al Burpee, Omer Yukseker, Erin Cowan, Karen Kuzak and Randy Joynt, Stephanie Ballard, Laura and Grant Sims, Martin Arnold, Dancemakers, Deborah Axelrod, Matt Hannay, Ed Angelletta. Susie Burpee gratefully acknowledges the support of The Ontario Arts Council for supporting the creation and production of Fidelity's Edge.

I am deeply grateful for the work of Bonnie Kim, who courageously wades through these works with us, at the same time guiding us and watching our backs. It has also been an enormous pleasure to work with Jean Philippe Trépanier. I would like to thank Technical Director Don White and the Market Hall production crew, stage manager Esther Vincent, admin star Laurel Paluck and the office at Peterborough New Dance & Public Energy, Wayne Elliott, Martha Cockshutt, and of course, the marvelous Bill Kimball.

Biographies

SUSIE BURPEE

Susie Burpee trained at the Professional Program of Contemporary Dancers (BA Honours, University of Winnipeg), augmented her studies at the Limon and Cunningham Schools in New York, and studied with master teachers Peter Boneham and Dianne Miller. In 2008, she traveled to Paris with a Chalmers Foundation Award to study at renowned theatre school Ecole Philippe Gaulier. Over the past 15 years, Susie has been a company dancer with Dancemakers, Le Groupe Dance Lab, and Dance Collective/Ruth Cansfield Dance. As an independent artist, she continues to work closely with innovative choreographers Serge Bennathan, Sasha Ivanochko, Lesandra Dodson, and Tedd Robinson. In 2006, she received the K.M. Hunter Artist Award for Dance. In 2005, she was awarded Dora Mavor Moore Awards for Outstanding Performance and Outstanding New Choreography for *Mischance and Fair Fortune*. In April 2009, she will premiere her solo, *A Mass Becomes You*, at The Betty Oliphant Theatre in Toronto.

CHRISTINE FELLOWS AND JOHN K. SAMSON
Christine Fellows and John K. Samson live in Winnipeg. Samson is a songwriter, poet and publisher, and the frontman of The Weakerthans. Fellows is a songwriter, composer and multi-disciplinary collaborator, currently the artist-in-residence at Le Musée de St. Boniface in Winnipeg.

BONNIE KIM

Toronto-born and raised, Bonnie trained at Toronto Dance Theatre. A dance professional for more than 20 years, she has performed with an impressive array of companies and artists, and is currently Associate Director of Dancemakers. Bonnie is also a teacher and freelance writer, and serves on the Steering Committee for the On the Move dance conference and the Board of Directors for the Actors' Fund of Canada.

TREVOR SCHWELLNUS

Trevor Schwellnus is a scenographer and writer. He has recently designed for Nightwood Theatre (*Bear With Me*), Dancemakers (*Double Bill #1*), Modern Times Stage Company (*Waiting For Godot*, *The Sheep and the Whale*), Roseneath Theatre

(*Smokescreen*), Foreign Landscapes (*Bird's Eye View*, winner of the 2007 SummerWorks Prize), and public recordings (*/dance/songs/*). Past productions also include work with Obsidian, Jumblies, Independent Aunties, fu-GEN, mammalian diving reflex, and Cahoots. His work has been seen in venues across Canada and in Terni, Italy. He has two Dora Mavor Moore Awards. Among his current projects-in-development is his own experiment in video and movement called *Nohayquiensepa* (*Nooneknows*), presented by Harbourfront's HATCH program.

JEAN PHILIPPE TRÉPANIÉ

Jean Philippe has created lights for over 200 works by some of Canada's most renowned choreographers, and is currently Assistant Lighting Designer of Luc Lafortune for Franco Dragone's new project, *City of Dreams*, in Macao. In 2005, he was Associate Lighting Designer for *Le Rêve* by Franco Dragone, at the Wynn Las Vegas Resort. In 1992, the Canada Council awarded Jean Philippe the Jacqueline Lemieux Prize for his outstanding contribution to dance in Canada. He is a freelance artist working on a few projects that will also include mentoring, consulting, and teaching in the coming years. Jean Philippe is relocating to St. John's, Newfoundland. Will be a Habs fan from there. This is his first project with Susie B. He asked Susie to be in the project, and she said, why not.

TANYA WHITE

Tanya White grew up in Kingston, Ontario before moving to Ottawa to pursue dance. After a 10-year career in modern dance, she decided to study at Ryerson University's school of Fashion. Tanya is presently in her final year of her Bachelor of Design. Recent credits include costumes for Sasha

Ivanochko's *Sunshine* and Tony Chong's *Bloodletting and Other Pleasant Things*.

DAN WILD

Dan Wild has been working professionally on the stage since 1990. For eight years Dan was a company member of Toronto's Dancemakers under the artistic direction of Serge Bennathan. Dan also spent ten years performing with Winnipeg's Contemporary Dancers under the artistic direction of Tom Stroud. For over a decade Dan has choreographed, performed and toured extensively with the Caravan Stage Company under the artistic direction of Paul Kirby and Adriana Kaldor. Recent independent projects, collaborations and performances include a new work with Claudia Moore choreographed by James Kudelka; the solo, *A Simple Statement for this Mosaic*, choreographed by Dan for Marie Josee Chartier; Susie Burpee's *Mischance and Fair Fortune*; Tedd Robinposn's *Rocks*, various film and stage work of Stephanie Ballard; and, with Chartier Danse, *Screaming Popes* and *Bas Reliefs*. It is a great pleasure to be working again with Susie Burpee in this latest work *Fidelity's Edge*.

Susie Burpee gratefully acknowledges the support of The Ontario Arts Council for supporting the creation and production of *Fidelity's Edge*.



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Choreographer's Notes

Mischance and Fair Fortune and *Fidelity's Edge* are companion pieces. After spending a couple of years with *Mischance*, I began to ask myself (and Dan) if perhaps we (or 'they' - the bodies we inhabit in the work) might have more to say as a duet partnership. Moreover, I wondered if the creation of a new duet might possibly give greater context to the 'old' duet, if the two works might not inform one another and, as a result, serve to enhance the quality and longevity of life for *Mischance*.

I gave myself a set of parameters for the creation of this new companion piece: 1) It had to have mythic derivations. 2) The visual and auditory world had to contrast and complement the old duet. 3) The choreographic content had to use time and space differently than *Mischance*.

For *Fidelity's Edge* we found our mythic point of departure in the River Styx (figuratively, and sometimes, it seemed, quite literally). We gravitated towards the muck and mire of the riverbank, and there we found the coarse underbelly of an intimate relationship. We asked ourselves the question: If the same couple (who never managed to meet in *Mischance*, silly kids) met face-to-face on the bank of the Styx, and had a finite amount of time together before crossing over into the afterlife, what would their shared reality be? *Fidelity's Edge* is our answer.

I say 'our answer' because, from the first day in the studio, to the final bow, this creative process is a duet. Dan Wild contributes to the creation of these works in indescribably beautiful ways. I am grateful for our dance partnership. I am equally grateful for his companionship.

These works translate intimate relationships between two people. At one point in the creative process for *Fidelity's Edge*, I was suddenly struck with the understanding of what was happening. We were making companion pieces about companions.

And when I went back to my reason for making a new duet in the first place - "I wondered if the creation of a new duet might possibly give greater context to the 'old' duet, if the two works might not inform one another, and as a result, serve to enhance the quality and longevity of life for *Mischance*." - my heart leapt with metaphorical joy.

For I believe, as companions, this is what we do for each other. We provide context for each other, we inform one another, and, if we are good to each other, we can indeed enhance the quality and longevity of life for one another.

My heartfelt thanks to Dan Wild, for teaching me how much is enough.

SUSIE BURPEE AND COMPANY IN RESIDENCE WITH PETERBOROUGH NEW DANCE.
With guest animateur Sara Porter.

Susie Burpee and her collaborators have spent one week in Peterborough preparing for the premiere of her newest work, *Fidelity's Edge*, presented on a double bill with an earlier work, *Mischance and Fair Fortune*. While here, the company has given a variety of classes and workshops. A special feature of the residency is the participation of a leading dance writer (and choreographer in her own right) Sara Porter.

**Pre-residency workshop:
Sourcing Movement for the Creative Process**
Saturday, Jan 31st & Feb 1st, \$20

Beginning with warm up and improvisation, these classes work on developing and initiating skills and creative tasks directed toward movement creation.

Voice & Movement Workshop with Dan Wild
Sunday, March 1st, 2pm-4pm. \$20

An exploration of breath, vocal, and movement skills, aimed towards bringing an awareness of the internal body and it's expression in our pedestrian and theatrical life.

Contemporary Dance Class with Susie Burpee
Tuesday, March 3rd, 6pm-7:30pm. Free

An open contemporary dance technique class lead by Susie.

Lighting Workshop with Jean Philippe Trépanier
Saturday, March 7th, 1pm-3pm. Free.

One of Canada's foremost dance lighting designers discusses his techniques for lighting dance in a wide variety of spaces and circumstances. Ideas and questions invited.

How'd They Do That?

Saturday, March 7th, 4pm-5pm. Free

Inside the creative process with Susie Burpee and company. Moderated by Sara Porter.

Composition Workshop with Susie Burpee
Sunday, March 8th Noon-3pm. \$20

Explore improvisation and its relationship to creation. For those interested in drawing out their skills as movers and composers of space, and have an interest in how this communicates something of value to an audience. Open to dancers and non-dancers.

Susie Burpee's residency made possible by special funding from the Canada Council for the Arts.



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The Market Hall presents
Bright Lights:

a series of talks with great artists
from the Peterborough area.



An Evening with
BILL JAMES
in conversation

Bill James is best known for his vision of contemporary dance in unconventional spaces. Throughout his 30-year career, he has collaborated with many composers, visual artists and filmmakers in performance, installation, film and media art projects in North America, Europe and Asia. Bill now lives in Douro and continues to make dance while raising a variety of farm animals. His latest project is with Peterborough's Old Men Dancing, premiering in May at Market Hall.

Friday April 24, 8pm
Market Hall, Peterborough



market hall
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Atlas Moves Watching and
Peterborough New Dance present

**Old Men Dancing:
Wiser and Still Gorgeous
(Do Not Resuscitate)**

The late-blooming dancers of Old Men dancing have much to give and speak to as men of experience, wisdom and folly. Here they are working with the professional dance company Atlas Moves Watching on a project that will see them performing 4 works by 4 great Canadian choreographers: Marie-Josée Chartier, Allan Kaeja, D. A. Hoskins and Atlas Moves artistic director Bill James. Sure to be a remarkable evening of dance from a company that is unique in Canada. Tickets available at the Showplace Box Office, call 742-7469.

May 7-9 at 8pm, May 10 at 2pm
at Market Hall

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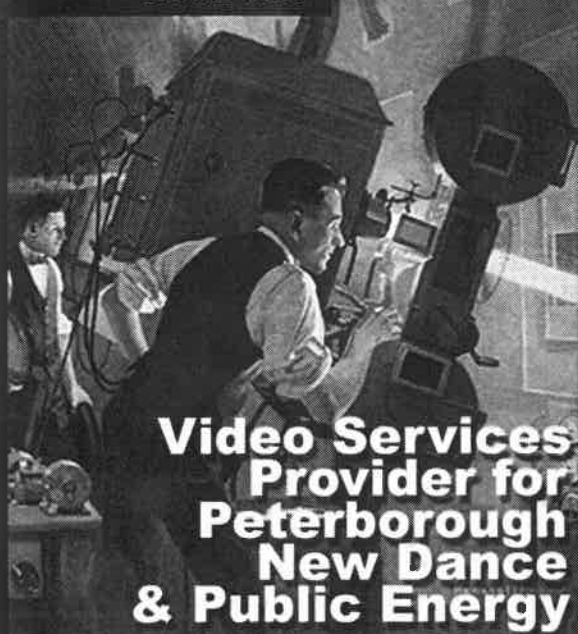
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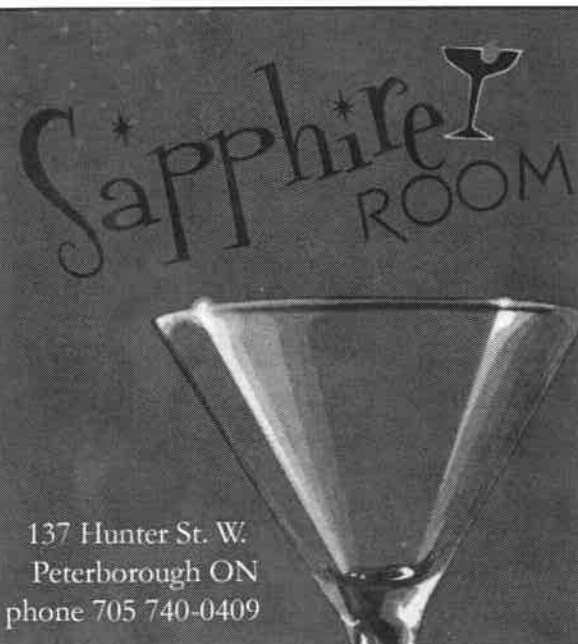
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