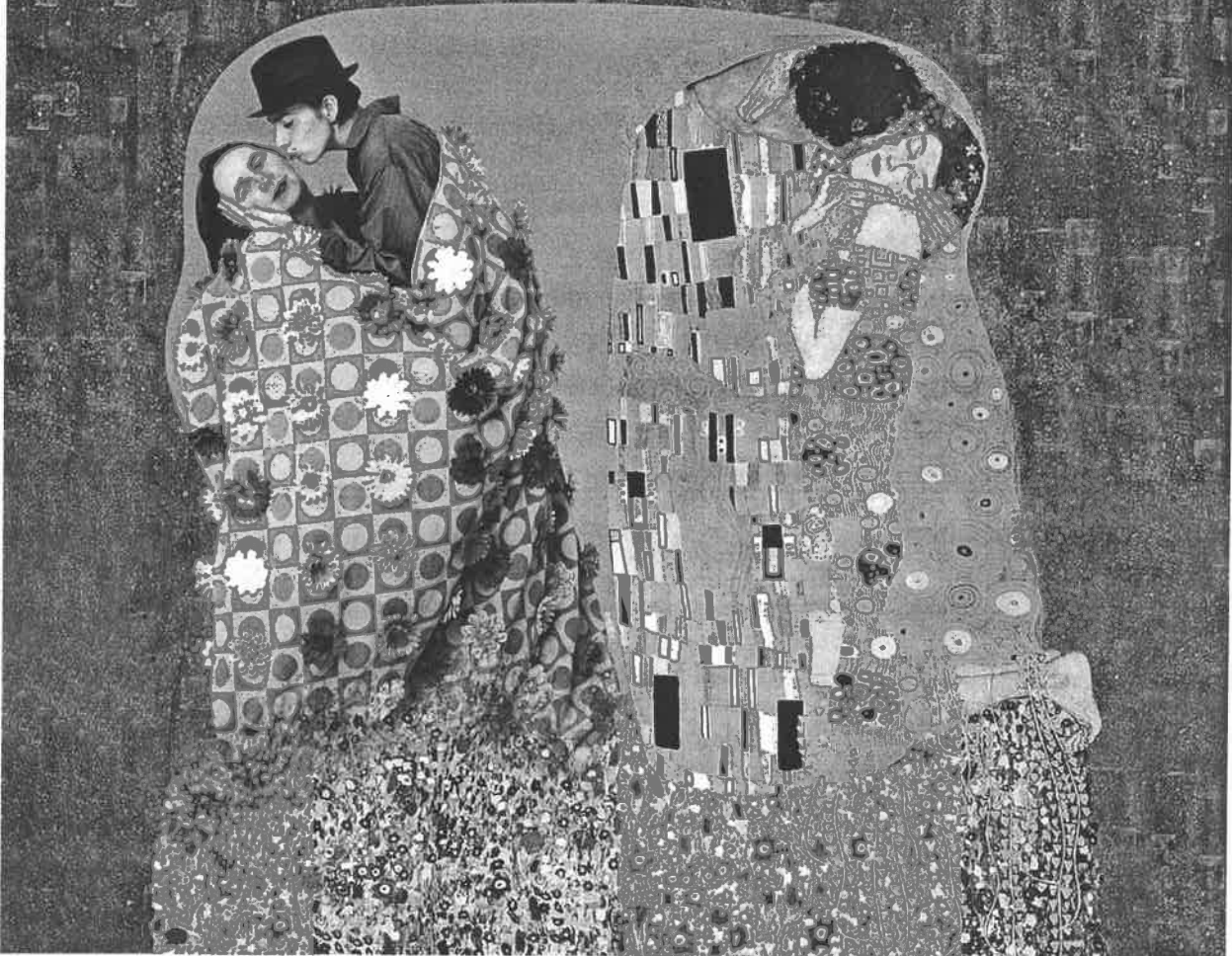


PUBLIC ENERGY PRESENTS

The Cure for Sexual Jealousy

(and other true tales of loves lost and found)



February 2, 3 & 4, 2006
Market Hall Performing Arts Centre
Peterborough Ontario

It's a thrill to be able to bring *The Cure for Sexual Jealousy* to the stage under the banner of Public Energy, which has been around almost as long as the Cure Collective. Peterborough New Dance created Public Energy as a vehicle for bringing performance that was not strictly dance, or not at all dance, to the public. The first event was a short mini-festival of plays and readings called Page to Stage in July 2001. When the members of what would eventually be called The Cure Collective began talking in 2002, it was obvious that their project would be a great fit with the Public Energy idea. Designer Martha Cockshutt, composer Susan Newman, writer-director Susan Spicer, and choreographer Kate Story (joined at that time by choreographer Penelope Thomas) wanted to explore universal themes of romantic love and betrayal and loss, drawing equally on their talents in design, theatre and music as much as dance. In the four years since, the work has gone through many stages of development and received feedback from the public at three workshop presentations. Now, emerging from their lab of lost loves, the collective has assembled a suite of five multidisciplinary movements that, taken together, make up *The Cure for Sexual Jealousy (and other true tales of loves lost and found)*.

Along the way the collective has received a lot of help from individuals, organizations, funding bodies, family

and friends. While they would like to thank all of them here, I feel sure that whoever they leave out will understand that it is a nearly impossible task after four years.

The first public workshop (May, 2003) was presented through the generosity of Jerome and Charon Ackhurst at The Gordon Best Theatre; the second (January, 2004) was a Public Energy presentation at the Market Hall; the third was hosted by Elizabeth Bierk at the David Bierk Studio in November, 2004. Donors to the cause over the years have included Elizabeth Bierk, Ferne Cristall, Philip and Julia Cockshutt, Margaret Cockshutt, Frances Daunt, Su Ditta, Dave Madill, Brian Nichols, Edith Stevenson and Alice Story. Other folks and organizations who have helped include Artspace, Electric Ink, Faye's Bridal Shoppe, Mike Johnston, Phil Oakley and Ray Henderson. And of course their two chief funding sources, The Ontario Arts Council and The Laidlaw Foundation.

Currently the Cure Collective, joined by Rob Fortin, is in development on *Nine Days' Wonder*, which will premiere in October 2006, designed to coincide with Jo-Ellen Brydon's solo exhibition at the Art Gallery of Peterborough about the visit of a band of Roma to Peterborough in 1909.

- Bill Kimball, artistic producer, Public Energy



Spring Season 2006

February 18 - Denise Fujiwara (Toronto) *Sumida River*

March 9 - Natasha Bakht (Ottawa) *Obiter Dictum* and *Triptych Self* (choreography by Shobana Jeyasingh) & Jose Navas (Montreal) *Solo With Light* and *Pas de deux for Four Dancers*

March 23 to 26 - Emergency #14 (Peterborough) Festival of New Dance and Performance

May 5 and 6 - Darrell Dennis (Toronto) *Tales of an Urban Indian*

June 3 - Denise Fujiwara (Toronto) *Conference of the Birds* At Millennium Park

DETAILS AND UPDATES: WWW.PUBLICENERGY.CA

Photo: Natasha Bakht, a superb dancer in the *bharatanatyam* style of Indian dance, who will be coming with a new work by one of the world's leading Indian choreographers, UK-based Shobana Jeyasingh. It was created specially for Natasha and commissioned in part by Peterborough New Dance, together with other members of the CanDance Network of dance presenters.

The Cure for Sexual Jealousy (and other true tales of loves lost and found)

The Cure for Sexual Jealousy

spend time in a blue room... eat asparagus, only on Thursdays... drink red wine.

performers Susan Newman, Anne Ryan, and Kate Story
concept Martha Cockshutt and Kate Story
choreography Kate Story and Penelope Thomas
music Susan Newman except
After The Ball by Charles K. Harris
design Martha Cockshutt
text and direction Susan Spicer

Turtle Dresses

a marriage of jangling silences

performers Annie Gleason, Susan Newman, Keelia Quinn de Launay, Anne Ryan, and Kate Story
text Susan Spicer
choreography Kate Story and Penelope Thomas
design Martha Cockshutt
video editing Brian Mitolo
music *Sonatina, Op. 36 No 1* by M. Clementi

May Day

a woman receives flowers on a sunny morning in May

performers Susan Newman, Susan Spicer, and Kate Story
text Susan Spicer
direction and design Martha Cockshutt
musicians Curtis Driedger (violin) and Rob Fortin (guitar)
music Curtis Driedger and Rob Fortin except
La Vie en Rose by Louis Gugliemi & Edith Piaf
Shine On Your Shoes by Howard Dietz & Arthur Schwartz
Gymnopedie No. 1 by Erik Satie
True by Martin Taylor
Nuages by Django Reinhardt

Emma

*the infamous anarchist's affair with Ben Reitman told in song, dance and theatre,
drawn from Goldman's own writings and featuring a Bomb Making Waltz.*

performers Susan Newman, Susan Spicer, and Kate Story
text and staging Kate Story
design Martha Cockshutt
musicians Curtis Driedger (piano) and Rob Fortin (clarinet)
music Susan Newman

The Salty Fandango

the Cure Collective's take on The Owl and the Pussycat.

performers Curtis Driedger, Rob Fortin, Annie Gleason,
Ryan Kerr, Susan Newman, Keelia Quinn de Launay,
Anne Ryan, and Kate Story
text Susan Spicer
choreography Kate Story
design Martha Cockshutt
rigging Kayt Lucas
original poem Edward Lear
music Susan Newman, Curtis Driedger & Rob Fortin except
Beyond the Sea by Charles Trenet
The Owl and the Pussycat by Edward Lear

For this production of *The Cure for Sexual Jealousy*

lighting design Ryan Kerr
stage management, sailor #2 An Kosurko
technical direction, bosun Esther Vincent
poster and flyer design Rob Wilkes
set construction Peter Hughes and Rabbit's Choice
lighting operation Jordan Mack
flower photos and technical support Michael Morrirt
additional costume construction Melanie McCall
set painting Jayne Spearin

Special Thanks

The Art Gallery of Peterborough, Holly Bennett, Elizabeth Bierk,
Renée Chuzik, Su Ditta, Emily Glasspool, Sam Gleason, anya gwynne,
Karen and everyone at the Market Hall, Powerhouse Digital Video,
Showplace Performance Centre, and Margaret Spicer.

We are grateful for the generous support of:
Philip and Julia Cockshutt, Goodith Heeney, Sarah Kardash,
Cindy Moser, and Alan and Linda Slavin.
Their support made this stage of our work possible.



Artists' Bios

Martha Cockshutt has designed and built costumes for over 100 theatre, dance and performance productions in her 20-plus years as a costume designer, and designed sets for many of these works. She was designer-in-residence with 4th Line Theatre for 6 seasons and has also worked with Magic Circus Theatre, Rehearsal in Progress Theatre, and Westben Arts Festival Theatre, amongst others. Martha's costumes were featured in the 1999 solo exhibition *Sartor Resartus: A Retrospective of the Costume Designs of Martha Cockshutt* at Artspace. Since 2000 she has become increasingly involved in creating original performance works in collaboration with other artists, working as a designer while expanding her playwrighting, dramaturgical, and directorial skills. She is currently working with Mysterious Entity on script and design development for *Skirting the Edge: Women and Mental Health*.

Susan Newman has been active for over twenty-five years as a singer, actor, musician and composer. She has composed over a hundred songs for theatre, including two full length musicals, *Hungry* (book by Kate Story, lyrics by Rob Fortin) and *Cavan Casanova* (lyrics by Rob Fortin, book by Robert Winslow). In the past year she has performed in Lyric Stage's productions of *Cupid and Death* and *Dead Man Walking*, R. Murray Schafer's *The Enchanted Forest*, and participated in script development workshops for 4th Line Theatre and Mysterious Entity, for whom she will perform in the upcoming production of *Skirting The Edge*. Susan can also be seen at the annual Christmas fundraiser for the Youth Emergency Shelter, In From the Cold, where she directs the Convivio Chorus and performs as a member of the acoustic band Carried Away.

Susan Spicer has been working in theatre as an actor, director and dramaturge for over twenty years. Directing credits include R. Murray Schafer's *The Enchanted Forest* in 2005 for Patria Music Theatre; *The Devil and Joseph Scriven*, *Crow Hill: The Telephone Play* and *Seton* for the 4th Line Theatre, and numerous independent productions, including Bermie Martin's *Myrmidon* and *Monologue For A Woman With No Hair*, and Kate Story's *Crazy...Crazy Like a Fish*, and *Swallowed*. Her acting credits include several roles for the 4th Line Theatre, her most favourite of which was playing Gill in a winter outdoor production of *The Second Shepherd's Play*; Constance in *Good Night Desdemona (Good Morning Juliet)*, and an upcoming role in *Skirting The Edge* for Mysterious Entity.

Kate Story is a performer, writer and choreographer who creates original performance works, with elements of dance, theatre and performance art, that have been presented in Peterborough, Toronto and her native St. John's. She has collaborated with many wonderful artists over the years including Caroline Langill (*Biology as Peepshow*), Ryan Kerr (*Black Fly, Agoreyphilia* and *Snow Day*), Martha Cockshutt (too many to list here!), and Curtis Driedger (look for the final installment of our choral-dance-Western trilogy at Peterborough New Dance's upcoming Emergency #14 festival). Kate has recently been nominated for the Ontario Arts Council's K.M. Hunter Award for Interdisciplinary Artists and is writing and performing in the upcoming production of Mysterious Entity's *Skirting the Edge*.

Curtis Driedger is a prolific composer, teacher and multi-instrumentalist who enjoys writing and playing music for dance and theatre. These include his collaborations with choreographer Bill Coleman, his original music and performance in Bernie Martin's *Myrmidon* (Union Theatre), and his frequent collaborations with Kate Story, which began with *Crazy... Crazy Like A Fish* and include a trilogy of dances with choir and keyboards. His numerous musical projects include playing with BobcCajun, The Conestokers and the legendary German C&W artist Enrique 'Roy' Claveer and his sidekick Namonia Phelps.

Rob Fortin has been involved in the theatre and music scene in the area since stumbling into an audition for the Peterborough Summer Theatre (held at the Market Hall) in 1977. Also in the late 70's he held the guitar chair for a brief but exciting time in the seminal rock band, the Ceedees, fronted by Curtis Driedger, and he is always happy to resume that musical collaboration. Rob takes the occasional break from abusing an assortment of musical instruments to abuse his word processor; his untutored opinions on cultural matters can be found in the entertainment pages of the Peterborough Examiner. His many musical and theatrical collaborations with partner Susan Newman have contributed over the years to the richness of Peterborough's home-grown arts scene.

Annie Gleason made her first appearance on the stage in *The Moodie Trill* at the 4th Line Theatre at the age of 5 months. She was also seen in *The Devil and Joseph Scriven* at the 4th Line, *The Enchanted Forest* by R. Murray Schafer and the Lyric Stage production of *Cupid and Death*.

Ryan Kerr has been performing, designing lights and writing scripts in Peterborough for over 12 years. Recently he has been doing a lot of dance, including choreographic collaborations (*Do You Want To Dance*, *Blackfly Dance* and *Shadows Throw Missiles*) and appearing in works by Bill James (*Progress Avenue*) and Anne Ryan (*Elemental:Earth*). His play *Attrition* was

staged by 4th Line Theatre in 2004 and his latest script, *Forgotten Mercy*, was recently mounted by Arbour Theatre. Upcoming projects include films of *Blackfly Dance* and *Snow Day* and working with Stephanie Corrin and Esther Vincent on a new dance for Emergency #14.

An Kosurko graduated with a theatre degree from U.B.C. in 2000 but has been a part of the Peterborough theatre scene since the early 90's. She has stage managed for numerous local productions, including 4th Line Theatre and Market Hall Theatre. Most recently she had the pleasure of working backstage for the Cirque du Soleil production of *Varekai* in Toronto. An is also a videographer. Her most recent work was *Re:Union*, a documentary about Peterborough's legendary Union Theatre, where she worked in numerous capacities both onstage and off.

Keelia Quinn de Launay is 11 years old and studies music and ballet. Her theatre credits include *The Enchanted Forest* by R. Murray Schafer, *Agoreyphilia* with Kate Story and Ryan Kerr, and the 2004 workshop performance of *The Cure for Sexual Jealousy*.

Anne Ryan returned to her native Peterborough in 1989 after completing her B.F.A. in dance at York University. Since then she has been a catalyst on the Peterborough dance scene, as a teacher, as a creator of numerous original works, as a performer in the works of others and as an organizer, most notably of the annual Bare Essentials program of works-in-progress. Anne is a complimentary health practitioner with her own healing arts practice and will present her newest dance work at the upcoming Emergency #14 festival.

Esther Vincent loves it all; the lights, the sets, the words, the people, the hum of a theatre when there's no one else in it, the hush of a packed house, the moment before the lights go up. At Showplace she's directing the *Vagina Monologues*, at the Market Hall she's choreographing for Emergency #14 and acting in *Skirting the Edge* and at the Gordon Best Theatre, look for *The Cooked and Eaten*.

PETERBOROUGH NEW DANCE PRESENTS

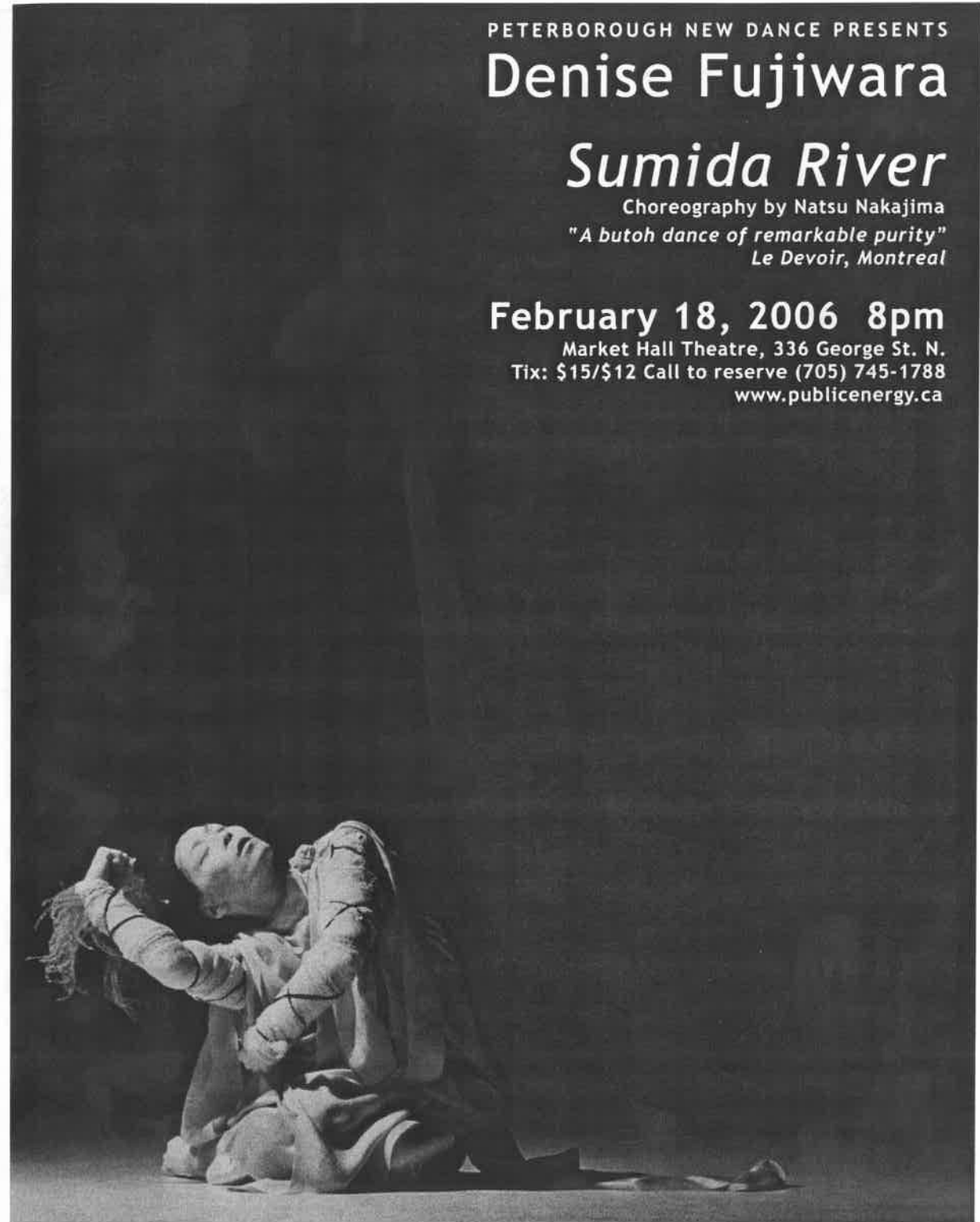
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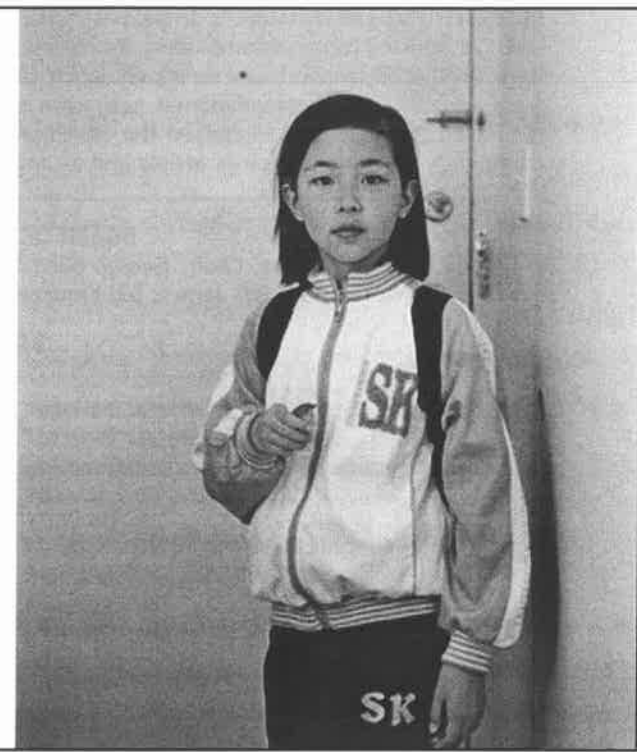
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PETERBOROUGH NEW DANCE is an animator of contemporary dance and, under the banner PUBLIC ENERGY, related forms encompassing theatre, new music and interdisciplinary work. Since 1994 we have presented a mainstage series of dance companies and independent choreographers drawn from across Canada, commissioned new work in concert with other Canadian presenters on the CanDance Network, and supported the development of the local dance, theatre and performance community by presenting area artists and arranging specialized classes and workshops.

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