

Peterborough New Dance presents  
The CanDance Touring Exchange / CanDanse: échanges-tournees

# INDIGENOUS DANCELANDS



April 30 & May 1, 2005  
Market Hall Performing Arts Centre  
Peterborough Ontario

## The CanDance Touring Exchange / CanDanse: échanges-tourneés

Now in its third year, The CanDance Touring Exchange sees presenters in three Canadian cities each identify an artist from their region whose work they feel deserves wider exposure. These artists form a touring show that plays in each of the presenters' venues on a cross country tour lasting about 3 weeks. The tour includes an educational component - involving either essays written specially for the project or an animateur traveling with the tour - that helps demystify the process of contemporary dance, as well as outreach in the form of workshops, audience talks and/or school programs. The Touring Exchange Project offers many opportunities to engage audiences and artists and support the work of Canadian creators. Among its aims, the project:

- is what choreographers and dancers require to develop technique, skills and new audiences who will grow with them across the years;
- gives regional audiences equal artistic viewing opportunities in line with their contemporaries in larger cities;
- profiles the cultural achievement of Canadian communities to each other;
- helps to break down cultural and regional differences;
- reduces the cultural isolation of smaller communities.

Peterborough New Dance has taken a leading role in this and the first Touring Exchange, by filling the role of tour coordinator and tour manager. The first Exchange occurred in October, 2002, under the title danse tout-terrain. For that project, Peterborough New Dance chose Sasha Ivanochko, Tangente (Montreal) chose Karine Denault, and New Dance Horizons (Regina) chose two artists: Marnie Gladwell and Floyd Favel-Star. The second Exchange occurred in spring of 2004, between the Guelph Contemporary Dance Festival, Vancouver International Dance Festival and Montreal's Studio 303. While it is not expected that the same presenters will take part a second time after their first exchange, such was the case this year as the presenters involved felt their first collaboration had been such a success. In fact, the first project worked so well that a fourth presenter got on board for this year's tour - Now Showing Live Arts in Lethbridge, Alberta.



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CanDance Touring Exchange / CanDanse: échanges-tourneés

is a co-presentation of The CanDance Network,

Peterborough New Dance, New Dance Horizons,

Now Showing Live Arts, and Tangente

and is supported by

the Dance Section of The Canada Council for the Arts and Canadian Heritage.

The Candance Network - [www.candance.ca](http://www.candance.ca)

CanDance - The Canadian Network of Dance Presenters / CanDanse - Le Réseau canadien des diffuseurs de danse is a national non-profit arts service organization that serves Canada's dance presenting organizations by supporting their work within the dance community and its marketplace. Members of the Network present seasons and/or festivals of new works in dance and related performance. As presenters, our primary value is to encourage audiences to attend and thus positively consider dance as an important expression of contemporary Canadian culture. We recognize our broader responsibility for arts development and support dance that challenges and educates audiences.

The CanDance Network's vision for Canada is for a nation where dance performances are increasingly valued by informed, enthusiastic audiences in communities in every region of the country. Our task as a network is to use our collective resources to influence and enhance the appreciation of dance performance in Canada. The Network whole-heartedly supports cultural diversity and encourages its members to be informed on issues of diversity and to support the presentation of culturally diverse dance.

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April 30 & May 1, 2005

Peterborough Ontario

SHOW DOWN  
Anthony Deiter

MANITOWAPAN  
Gaétan Gingras

intermission

ELMER AND COYOTE  
Karen Jamieson and Byron Chief-Moon

KAHA:WI (DUET)  
Santee Smith

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with essays by  
Jerry Longboat and Marrie Mumford

# Show Down

**SHOWDOWN** - *An event(s), especially a confrontation, that forces an issue to a conclusion.*

Combining animation, film, photography, dance and music, *Show Down* is a new media presentation that examines how entertainment and media forces many complex issues and stimuli on modern societies.

Destination: overload.

## Anthony Deiter

Respectful of and knowledgeable about First Nations traditions, Anthony Deiter is a contemporary storyteller, employing 3-D digital animation and other computer technologies to communicate the story of North America's Aboriginal people through references to his own history. As an Aboriginal teacher, designer and artist working with visual and web site software, one of his personal mandates is to close the digital divide in First Nations and low-income communities. Deiter works frequently in both Canada and the US. He is Experimental Web Site Designer at the University of South Dakota in Vermillion, as well as Director and Associate Professor of Digital Multimedia for Indian Communication Arts at First Nations

University of Canada in Regina. As an artist, Deiter's work has been shown in numerous galleries and museums throughout Canada and the US, including Mendel Art Gallery (Saskatoon), 2 Rivers Gallery (Minneapolis), Museum of the Red River (Idabel, Oklahoma), Institute of American Indian Arts Museum (Santa Fe) and National Museum of the American Indian (New York City). His film work has been shown on PBS and is currently featured in *Native Views: Influences of Modern Culture on Art Train USA*, a traveling exhibit housed in vintage rail cars going on a national tour across the US until 2007.  
[www.meettheskyinteractive.com](http://www.meettheskyinteractive.com)

# Manitowapan

Choreographer	Gaétan Gingras
Dancer	Sophie Lavigne
Storyteller	Robert Bourdon
Composer	Francois Beausoleil
Costume and Mask Designer	Annie Gelinas
Stage Designer	Jean-Francois Allie

## Choreographer's Statement:

*Manitowapan* is my latest collaborative creation rooted in the traditions of First Nations people. The two essential elements of many native cultures, dance and storytelling, are the main subjects of *Manitowapan*. The idea of this work, however, is not solely to portray the importance of storytelling or dancing in native cultures. The focus of my work is centered on making visible the relationship between the spirit and the matter, the word and the movement, and the mind and the body.

For native peoples of the past, the recognition of the spiritual side of every matter developed into profound ways of living, a daily life that manifested in such simple rituals as dancing and storytelling. It was through them that most of learning and teaching about the laws, beauty and wisdom of the spirit world was continually developing from generation to generation. Ultimately, they served as great healing rituals for individuals and whole communities, since the goal of a story or a dance was to recognize and to revere the presence of spirits in all worldly affairs, and through that simple act, to restore balance and unity.

An urgent search for modern ways of inviting the spiritual into everyday, for finding grace that turns into reverence towards the world, is what I wish to inform this work.

## Thank you:

I would like to thank all my collaborators for the inspiring energy they invested in this project and their unfailing courage despite the odds. I direct special thanks to Dena Davida for her warm invitation and her unwavering confidence in my work and to all the CanDance presenters and especially Bill Kimball for their wonderful idea of this unique project and for making it actually happen. My personal thanks to the Canada Council for the Arts; without their financial support my participation in this project would not have been possible. I would like to dedicate this work to my two sons Frederic and Karl who have more than often become my source of inspiration and wisdom for the past ten years.

## Gaétan Gingras

Gaétan Gingras, of Iroquois-Mohawk ancestry, was initiated into various dance techniques during his College years in Drummondville, Québec, where he originally comes from. He continued his studies at Concordia University in Montreal and at the Toronto Dance Theatre. Gaétan quickly became known for his strong interpretation skills and athletic presence, recognized and appreciated by such choreographers as Robert Desrosiers (Desrosiers Dance Theatre), Ginette Laurin (O Vertigo Danse) and Gilles Maheu (Carbone 14) with whom Gaétan worked on many internationally acclaimed productions.

In 1993 Gaétan was a soloist in the native dance production *In the Land of the Spirit*, produced by John Kim Bell, which toured across Canada. This important project initiated Gaétan's search for his own native roots, which subsequently influenced Gaétan's future artistic choices as a creator.

Parallel to his career as an interpreter and dance teacher, Gaétan has always nurtured his passion for creating dance. After choreographing numerous works for students' performances back in his native College of Drummondville, in 1993 he presented himself as an independent choreographer for the first time at the Toronto Fringe Dance Festival with three short works. Invited by Dena Davida of Tangente the following year, he choreographed *Sentier Inconnu* for the Ascendance series in Montreal. Since then, invited regularly by Tangente and presented at various festivals and venues, Gaétan has created a dozen choreographic works. In 1998, the Clifford E. Lee Foundation recognized Gaétan's outstanding creations

and contributions to the culture of native people. Part of his winning prize was an artistic residency at the Aboriginal Program of The Banff Center for the Arts.

## Robert Bourdon - Seven Crows

Robert Bourdon is a son of a Mic-Mac mother and Metis father from Mississippi and his native name is Seven-Crows. Faithful to his First Nations roots he shares stories, songs and legends of his ancestors. Rattles and drums in his hands, this dancing storyteller invites us to enter the world of traditional works, where the magic world of animals, mountains and rivers becomes the source of liberty. Proud of his ancestral heritage, Robert continues to bring the teachings and values of his people wherever he goes.

## Sophie Lavigne

Sophie Lavigne, Algonquin, studied dance at the Université du Québec à Montréal, completing her baccalaureate studies in dance education in 1995 and dance interpretation in 1998. At the end of her studies she was awarded a William Douglas Prize from the UQAM Foundation. As a dancer, she has worked with many choreographers such as Ginette Prévost, Motaz Kabbani, Roger Sinha, Lynda Gaudreau and Deborah Dunn. Sophie has also worked with Gaétan Gingras on two of his previous creations *Osheron* (1996) et *Burning Silence* (1997). She is again collaborating with him on his new creation *Manitowapan*. Moreover, she recently started to teach at College Montmorency's dance department.

# intermission

# Elmer and Coyote

Creation of dance	Karen Jamieson and Byron Chief-Moon.
Story	Byron Chief-Moon enlightened by grandparents Victor and Mary Chief-Moon.
Musical Director	John Korsrud
Guitar	Ron Samworth
Cello	Peggy Lee
Vocals	Sandy Scofield
Percussion	Dylan van der Schyff
Trumpet	John Korsrud
Rehearsal Director	Lyn Shepard
Lighting Design	Mike Inwood
Storytelling	Beverly Hungry Wolf
Set and Costume Design	Kevin L. Smith
Creative Contribution	Sean Swiftdeer Brown and Duane Edwards

## Choreographers' Statement:

"In the beginning was only *Thought* and she was a Woman." So begins the journey of Elmer and Coyote, exploring the responsibility of receiving a sacred name 'Pitta Gittsomm', as a child of Mother Earth. Engaging a dialogue with spirit guides on this journey to becoming self, dancing for life and for respectability in all that 'just is', *Elmer and Coyote*, a duet co-choreographed and danced by Byron Chief-Moon and Karen Jamieson, is a union of storytelling and contemporary music, modern and traditional dance. Beginning from an ancient Blackfoot creation story, the work addresses the loss of ritual, sleeping people, and spirit guides in this present time. Elmer and Coyote is the latest development in a history of collaboration between Byron Chief-Moon and Karen Jamieson that goes back 17 years and includes the creation of numerous major works.

## Karen Jamieson

After receiving a BA in philosophy and anthropology from the University of British Columbia, Karen Jamieson began her major dance training in New York City, studying modern techniques of Nikolais, Cunningham and Graham, and ballet with Alfredo Corvino and Maggie Black. She performed with Yvonne Rainer and Phyllus Lamhut and was a member of the Alwin Nikolais Company. A true Canadian dance veteran, Karen co-founded the vanguard movement collective Terminal City Dance in Vancouver. She established the Karen Jamieson Dance Company in 1983 as a vehicle for the creation and production of works exploring dance as a poetic language, engaging in cross-cultural dialogue with First Nations artists, addressing the spirit of place and creating dance within communities. The company has toured nationally and internationally, most recently to the XX Festival in Zagreb in 2003. A recipient of the Chalmers award for choreography, her work *Sisyphus* was recognized in Canada's Dance Collection Danse magazine as one of the top ten Canadian Choreographic Masterworks of the 20th Century. Current projects include a performance collaboration with the Haida community of Skidegate. Karen has been working with Byron Chief-Moon for the past 17 years. Byron has been a collaborator in the creation of major works including; *Le Bateau*, *Man Within*, *Gawa Gyani*, and *Raven of the Moon*. This project is a new development in this creative relationship.

## Byron Chief-Moon

Byron Chief-Moon is a member of the Blood Tribe, and is presently enrolled at the University of Lethbridge, working towards his BFA/Multidisciplinary degree. Byron transferred from SFU where he was a dance major, with a minor in film studies. Byron has appeared in numerous television and film productions throughout North America, as an actor and stunt person. Byron's most recent appearance on television was as Soldat du Chene on the *Little House on the Prairie* mini series. In May of 2004 Byron co-produced, with Byron McKim, the dance film *Quest*. For more information on this project, please visit [www.soaringheartpictures.com](http://www.soaringheartpictures.com). First broadcast on Bravo!, it will be on APTN in fall, 2005. Byron's latest work, created with Karen Jamieson, his long time dance collaborator of seventeen years, is the new dance piece, *Elmer and Coyote*, premiering on the CanDance Network tour Indigenous Dancelands. This dance creation is based on stories told to Byron by his grandparents Victor and Mary Chief Moon. The stories relate to the creation of the Blackfoot world; "first thing that existed was thought and she was a woman", the rites of passage ceremonies in 'name giving' responsibilities, stories of the 'sleeping people' in present society. Byron collaborates with his friend Beverly Hungry Wolf in the narration of the stories for this production.

# Kaha:wi (duet)

Choreographer/Dancer Santee Smith  
Dancer Tatiana Ramos  
Set/Costume Design Cheryl Lalonde  
Original Lighting Design Ron Snippe  
Lighting Interpretation Mike Inwood

## Kaha:wi Musical Production

Producers Santee Smith, Bob Doidge  
Arrangements Donald Quan with Brian Nevin @ Q-Music  
Post Production Paul Reimens

## Kaha:wi (duet) Scenes

**Four Directions** - Respect is given to the four directions represented by the dancing women. Unified they are symbolic of the continuous and harmonious circle.

**We Gather** - A community celebrates their existence and wholeness through communal dance.

**Ionkhinisten:ha (Our Mother)** - A birth takes place with the arrival of baby girl Kaha:wi and the precious moments surrounding her birth are highlighted. The mother and child dance in unison and their bond is complete.

**Young Woman's Dance** - The young Kaha:wi begins her earthly journey with the support of her family and ancestors.

**Our Minds are One** - The final scene for Kaha:wi embodies the strength and the beauty of the Iroquois people, that they continue to persist and honour and move through the cycles of Life.

## Choreographer's Statement

As an Onkwehonwe person I believe that song and dance were gifts given to us by the Creator, to celebrate our lives on Mother Earth. It is what we do, it is what we know, since first we heard our mother's heartbeat and her muffled voice, and moved along with the sway of her hips. Song and dance together are the ultimate expressions of who we are, it identifies and defines us, it links us to each other and to the Creator.

*Kaha:wi (duet)* is taken from the full-length work *Kaha:wi*, a work that bridges the gap between contemporary and traditional Iroquoian song and dance without losing the integrity of the cultural content and aesthetic. *Kaha:wi* received its official world premiere at The Premiere Dance Theatre at the Harbourfront Centre, Toronto in June 2004. The contemporary music, choreography and design for *Kaha:wi* explores fundamental philosophies of Iroquoian culture such as the honouring of the continuous cycle of Life, Thanksgiving, sacredness of the natural world, rite ceremonies and duality. Choreographically, *Kaha:wi* draws inspiration from traditional Iroquoian social dances such as the *Gada:tro:t* (Standing Quiver Dance or Stomp Dance), *Ehsga:nye: gae:nase:* (New Women's Shuffle Dance), *Gayowaga:yoh* (Old Mocassin Dance) and the *Wa enoti:yo* (Stick Dance). Artistically Kaha:wi reflects traditional values, beliefs and aesthetics on a physical, emotional and spiritual level. *Kaha:wi* is powerful due to the cultural weight it demonstrates by being profoundly connected to the richness, integrity and beauty of the Iroquoian people.

## Kaha:wi is made possible thanks to the support of:

National Aboriginal Achievement Foundation, Grand River Employment and Training, Ontario Arts Council, Canada Council for the Arts, Laidlaw Foundation, The Chalmers Program, The Dance Umbrella of Ontario, Woodland Cultural Centre, K.M. Hunter Foundation

## Nya-weh/Thank you:

Semiah Kaha:wi Smith, Leigh and Steve Smith, my whole family, all of the composers, musicians, singers, translators and the Six Nations Community, Cynthia Lickers-Sage, Alejandro Ronceria, Carla Soto, Jody Hill, Lorre Jensen, Robert Bensen, Grant Avenue Studios-Bob and Paul, Roger Anderson, Donald Quan, Myles Warren, K.M. Hunter Foundation, Tom Hill, Glen Hodgkins, Dance Umbrella of Ontario staff.

I would like to say Nya-Weh to Bill Kimball at Peterborough New Dance, Dena Davida at Tangente, Robin Poitras at New Dance Horizons and Lisa Doolittle at Now Showing Live Arts for making Kaha:wi (duet) a part of the CanDance Network Exchange Project 2005.

## Santee Smith

Santee is from the Mohawk Nation, Turtle Clan and lives on Six Nations Reserve, Ontario. Santee works as a choreographer, dancer and pottery designer. As an artist, she is committed to sharing traditional and contemporary stories of her indigenous culture.

Santee holds a Masters Degree in Dance from York University and has spent 30 years of her life committed to dance and creative expression. Since 1996 she began creating her own choreography and developing a movement style. Santee has taught dance at: Canadian Children's Dance Theatre, Iroquoian Indian Museum, York University, Red Roots Theatre, George Washington University, Hartwick College, Nipissing University and for numerous youth movement workshops. Her choreography has been showcased at festivals: ImagiNative Media Arts Festival, SooRyu, Iroquois Festival, NY and at JakArt 2002. Santee's major work *Kaha:wi* premiered in 2004 at the Premiere Dance Theatre, Harbourfront Centre, Toronto. Recently, Santee was successful at presenting her Yoh Ha Hee Yoh International Tour which featured her works, *Kaha:wi* and *Here On Earth*. Santee is a featured performer on the

upcoming National Aboriginal Achievement Awards 2005 aired in CBC and APTN. Santee is currently expanding *Here On Earth* into a full-length piece to be performed in Toronto in fall 2005.

## Tatiana Ramos

Tatiana was born in Porto Alegre, Brazil. She started her dance career at the age of 16, taking ballet and jazz classes. In 1987 she joined Ballet Phoenix, a professional contemporary dance company in her home town. There she performed over 30 works and became the assistant director. She moved to Toronto in 1997, where she worked with the Newton Moraes Dance Theatre and studied at The School of Toronto Dance Theatre. Upon graduating she moved to Germany to perform with The Desperate Figures Dance Theatre, a dance theatre based in Mainz. Back in Toronto she has rejoined the Newton Moraes Dance Theatre as a dancer and assistant director. She also teaches dance for children which she finds as rewarding as being on stage. At the moment she is looking forward to her most recent opportunity to dance for Santee Smith.

# In the Footprints of Our Ancestors ...

*"Storytellers - dancers, singers and musicians - all artists have the power to move the souls of the people towards remembrance and recognition of who they are as a people."*

Aboriginal Film and Video Art Alliance, Banff, 1993

"The song and dance traditions of the several hundred tribes and nations in the United States (and Canada) constitute a monumental tribute to the communal and individual strength and continuity of Native cultures," wrote Daystar/Rosalie Jones in *Native Modern Dance: Beyond Tribe and Tradition*. Dance has been an integral part of all Indigenous cultures for thousands of years and "interest in Native American tribal dances has been ongoing from the first moment the Europeans" stepped on the shores of Native North America.

In the late 1800s, while the great ballets of Europe were being created, Native people from many nations in Canada and the United States gathered in the Cypress Hills seeking a sanctuary, a last refuge to remain a "free" people. In 1891, the Indian Act of Canada was amended to outlaw the dances of the Plains as well as the Potlatch dances. Six years later, dancers from Indigenous territories in northern Saskatchewan challenged this law and danced. They were sent to prison. In Canada, this law was not officially repealed until 1951.

The revitalization of Native art and culture since the 1960s is a testament to the vitality and continuity of Native North American art and its enduring spirit. Throughout the 1970s and 1980s, the voices of Indigenous artists were beginning to be heard. The artists began to tell their stories - stories of individuals, families, communities and nations. The stories

remembered the past, recognized the present and imagined the future. The stories affirmed Indigenous experiences challenging negative media, stereotypes and cultural inequities. Oka was a defining moment; there was no turning back.

During this period, Rene Highway, an innovative choreographer, teacher and dancer, had a significant impact on both Canadian and American dance. He made Native American dance an international theatrical event at the Kennedy Centre's Night of the First Americans in Washington DC. In Canada, at the premiere of one of his most successful choreographies *New Song, New Dance* (1987), Rene's artistic statement read: "The theme is exploring Indian experience ... and how growing up in a foreign environment affected all our lives ... the message is to use what we've learned and experienced and to come up with a way of expressing ourselves."

Rene's choreographic work, along with that of his colleagues Raoul Trujillo and Alejandro Ronceria, was the inspiration for an Aboriginal Dance program. A partnership negotiated by the Aboriginal Film and Video Art Alliance with the Banff Centre in 1993, under the mandate of Aboriginal Governance in the Arts, paved the way for this program.

The summer of 1996 marked the first steps in the journey of the Aboriginal Dance program at

Banff. The design of the program followed the vision of Cree elder James Buller, founder of Native Theatre School, by working within a cultural context to provide professional development and training through the process of production. This vision fostered an Aboriginal theatre movement that spread across Canada within a twenty-year period. The dream was to engender a similar movement for Indigenous dance.

The Aboriginal Dance program at the Banff Centre, that achieved its successes honouring the mandate of Aboriginal Governance in the Arts from 1996 - 2003, no longer exists. The work continues, however, through seven newly formed Indigenous dance companies created by choreographers and dancers who attended the former Aboriginal Dance program. The program also supported the emergence of ten Indigenous choreographers. Rulan Tangen, one of the graduates of the program and founder and artistic director of Dancing Earth, speaks for many in her vision statement: "Ancient and futuristic, our dances are an elemental language of bone and blood memory in motion ... we create bridges for art and humanity, tradition, and experimentation".

It was during my tenure as artistic director of the Aboriginal Arts Program from 1995 to 2003 that I met and worked with the three choreographers whose works are being presented tonight. I met each in a different

capacity: Gaétan Gingras as a Clifford E. Lee Choreographer when the Aboriginal Arts Program produced his new work, *Shaping Worlds as Fire Burns* in 1998; Byron Chief-Moon as a visiting artist when he brought his new work *Quest* to the Aboriginal Arts Program's Creation of New Works residency in 2000 and 2001; and Santee Smith as a member of the original team that created and performed *BONES: An Aboriginal Dance Opera*, as well as a dancer and choreographer from 1997-2001.

I would like to congratulate the CanDance Network and the four participating partners for this initiative that brings cultural exchange to their communities, making it possible for us to experience similarities and differences inherent in various nations. I value this opportunity to view the new work of these gifted choreographers. It is my sincere hope that CanDance will build upon this initiative, creating new alliances, friendships and opportunities both for the artists and art communities.

**Ch'Meegwetch,  
Marrie Mumford**

*Marrie Mumford was artistic director of the Aboriginal Arts Program at the Banff Centre (1995-2003) and is currently Canada Research Chair in Aboriginal Arts at Trent University, Peterborough, Ontario.*



# Traversing Dance Lands

The National Aboriginal Dance Survey (2003) of the Canada Council for the Arts revealed that Aboriginal dance artists, groups and organizations were eager to tour their work regionally and nationally, as well as to gain access to broader and more diverse audiences. In essence, these artists wished to retrace well-worn paths across territories that have existed for thousands of years, and which made up a network of trade routes throughout North America. These traditional routes were a way for Aboriginal artisans to share their artistic practices and techniques, whether carving, storytelling, quill and beadwork, weaving or dance.

I myself have often taken the route leading into the mountains of Banff, and met, worked, and danced with many talented artists on ancient land that was once an ocean floor. This area, which encompasses Sleeping Buffalo Mountain, has always been considered sacred by the First Peoples of the region because of the hot mineral waters that are offered up by the Earth in the form of healing pools within cave and basin. The life-renewing energy of this place has nourished our creative trajectories, and in many ways has made this evening possible. It has helped us refine our skills and train our bodies so that we might express our visions through a range of dynamic dance languages - forceful and charged, flowing and lyrical - as well as through the traditional relationships of dance, song and drum.

To start with a creative idea in dance and take it to its full expressive potential requires great resolve. It is a process of trial and examination, artistic choice, and refinement and growth through performance. The artists we are to see must be acknowledged for their dance-making - and their striving to fulfil an artistic vision that is rooted in history and cultural tradition, yet conceived in a modern world. Their commitment to and respect for cultural continuity, both

personal and communal, help us understand that the sacred and the profane, the animate and the inanimate, are worlds without distinct boundaries. They are the scouts and outriders leading to other worlds, as they traverse territories both physical and spiritual.

These artists, each in their own way, facilitate on-going Aboriginal dialogue on artistic expression, culture and traditional knowledge. Santee Smith, dancer and choreographer, grounds her work in the foundations of Haudenosaunee oral traditions, language, music and song. Gaétan Gingras, fusing an urban sophistication with First Peoples stories and worldviews, expands creative territories. Byron Chief-Moon, long-time collaborator with Karen Jamieson, lays the groundwork for a contemporary Aboriginal dance voice in Vancouver and through dance on screen.

From the Longhouses in the east and the spiritual traditions of the Falseface, the healing Jingle Dress of the Anishinabe, the Sundance of the Plains Nations and the Mask dances of the West Coast Big Houses, and with what we witness here tonight, these dancers stretch our minds and memories, as we map our cultural way beyond the visible horizon. Like long-ago spiritual dancers tethered to the ceremonial centre pole, these dances and dancers connect us to a central stake of truth, the truth of an enduring Indigenous universe. With each creative step, we acknowledge the lasting and very real cultural authority, creativity, autonomy and endurance of First Peoples.

**Nya:weh,  
Jerry Longboat**

*Jerry Longboat is Mohawk/Onondaga from the Six Nations Reserve in southern Ontario, a professional dancer since 1995, a graduate of the Aboriginal Dance Training Program at the Banff Centre, and currently the Aboriginal Dance Officer at the Canada Council for the Arts.*

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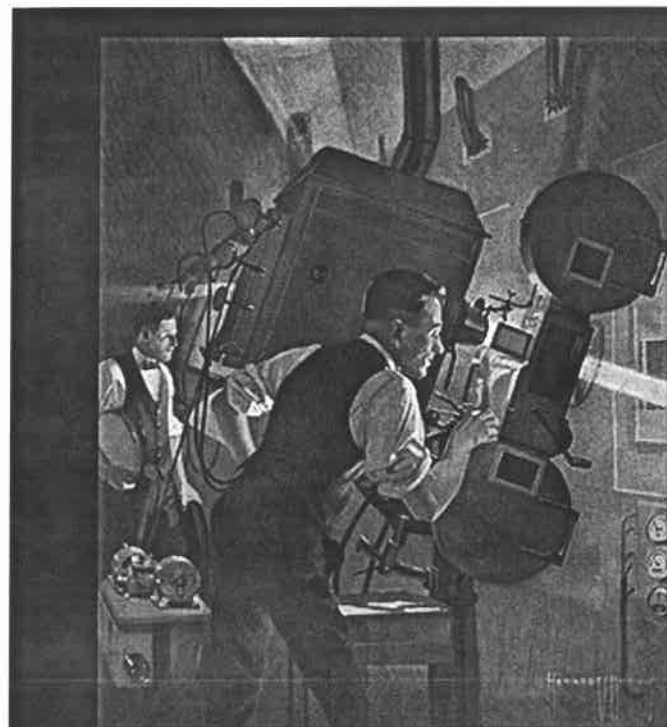


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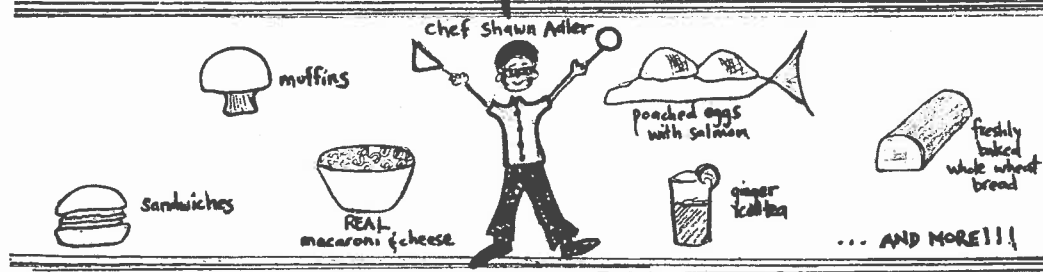
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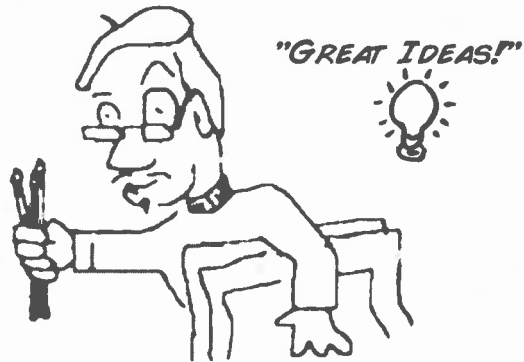
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PETERBOROUGH NEW DANCE is an animator of contemporary dance and, under the banner PUBLIC ENERGY, related forms encompassing theatre, new music and interdisciplinary work. Since 1994 we have presented a mainstage series of dance companies and independent 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. **Free Mailing List:** We'll send you details of our upcoming events by post or email. Call us with your address at 745-1788 or email us.

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