

Peterborough New Dance presents

Coleman Lemieux & Company



choreography by James Kudelka
with Daniel Taylor and Theatre of Early Music

January 15 2006
Showplace Performance Centre
Peterborough Ontario

PETERBOROUGH NEW DANCE
AND PUBLIC ENERGY

Spring Season

February 2 to 4
The Cure Collective (Peterborough)
The Cure For Sexual Jealousy

February 18
Denise Fujiwara (Toronto)
Sumida River

March 9
Natasha Bakht (Ottawa)
Obiter Dictum
Triptych Self
Jose Navas (Montreal)
Solo with Light
Trio in White

March 23 to 25
Emergency #14 (Peterborough)
Festival of New Work

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

June
Denise Fujiwara (Toronto)
Conference of the Birds
(Outdoors, location
and date TBC)



photo: Michael Slobodian
dancer/choreographer: Jose Navas
design: Kerry Day

Vote for the Canada Council



Peterborough New Dance's current engagement with Coleman Lemieux & Company has been made possible thanks to the generous support of the Creation-Based Partnerships program of the Dance Section of The Canada Council for the Arts. This support has provided an extended rehearsal period for the The Kudelka-Taylor Project, and enabled a series of associated talks and workshops that expand the public's experience and knowledge of dance and music. These have included:

- A public talk by James Neufeld, author of *Power to Rise: The Story of the National Ballet of Canada*, giving an overview of the choreography of James Kudelka.

- A public talk by Timothy McGee, Medieval and Renaissance music scholar, on the history of countertenors and the high male voice.

- A ballet class with company dancer Mario Radacovsky.

- A workshop in Somatic Postural Awareness with CL&C's massage therapist BetsyAnn Baron.



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Fifteen Heterosexual Duets

Choreography James Kudelka
Music Ludwig van Beethoven -
Sonata No.9 in A,
Opus 47 *Kreutzer*

Costume design Denis Lavoie
Lighting design Pierre Lavoie
Staged by Suzette Sherman*

Rehearsal directors Suzette Sherman* & Sylvain Lafortune

Fifteen Heterosexual Duets was created for the Toronto Dance Theatre and premiered in Waterloo, Ontario in 1991.

For my father

- 1 Laurence Lemieux and Victor Quijada
- 2 Andrea Boardman and Sylvain Lafortune
- 3 Sasha Ivanochko and Marc Boivin
- 4 Anik Bissonnette** and Mario Radacovsky
- 5 Anne Plamondon and Andrew Giday
- 6 Andrea Boardman and Mario Radacovsky
- 7 Anne Plamondon and Victor Quijada
- 8 Sasha Ivanochko and Marc Boivin
- 9 Laurence Lemieux and Sylvain Lafortune
- 10 Anik Bissonnette** and Andrew Giday
- 11 Anne Plamondon and Sylvain Lafortune
- 12 Anik Bissonnette** and Mario Radacovsky
- 13 Andrea Boardman and Andrew Giday
- 14 Sasha Ivanochko and Marc Boivin
- 15 Laurence Lemieux and Victor Quijada

When I commissioned James to create a new work for the Toronto Dance Theatre (TDT), it was really long overdue. I had invited him to collaborate with me several times - for *Court of Miracles* as well as *Dido and Aeneas* for the Stratford Festival.

TDT rarely presented works other than those by the resident choreographers, who were fortunate if they had one work on each program. It was, of course, a privilege to have a working association with a great dance creator, albeit one from a different idiom.

This though, is the astonishing aspect of *Fifteen Heterosexual Duets* (the title alone suggests someone who "means business") and indeed, all notion of ballet versus modern disappeared. James simply overcame this challenge by creating his own unique dance form.

Peter Randazzo, co-founder of TDT, told me that probably his most unforgettable memory of dance is the curtain opening at the Joyce Theater in New York on Laurence Lemieux and Graham McKelvie in the opening Tableau of James' piece - "The audience gasped" he said, "and THEN... they moved!"

Fifteen stands alone in Canadian dance. It is a work of relentless invention and breathtaking brilliance. I know of no comparable creation in dance.

The company on which it was created was used to their capacity, which was vast, and each individual was revealed in all their uniqueness by the choreographic mastery this piece reveals. It was a milestone in the long history of TDT, and one of its brightest victories.

- David Earle, Co-founder of the
Toronto Dance Theatre

Lamento Sopra La Morte Ferdinandi III a Tre

Johann Heinrich Schmelzer (1623- 1680)

Performed by Theatre of Early Music

Violin Adrian Butterfield
Violin Cristina Zacharias
Viola Elly Winer
Cello Carina Reeves
Organ Christopher Jackson
Double Bass Reuven Rothman

Dove Sei

from George Frideric Handel's opera *Rodelinda* (1724)

Performed by Theatre of Early Music and Daniel Taylor

Violin Adrian Butterfield
Violin Cristina Zacharias
Viola Elly Winer
Cello Carina Reeves
Organ Christopher Jackson
Double Bass Reuven Rothman

INTERMISSION

Soudain, l'hiver dernier

Choreography James Kudelka
Music Gavin Bryars - *Jesus' blood never failed me yet*
Costumes design Paul-André Fortier
Lighting design Pierre Lavoie
Staged by Sylvain Poirier
Dancers Sylvain Lafortune and Victor Quijada

Soudain, l'hiver dernier was created in 1987 for Montréal Danse's inaugural season.

"it is as it was" (premiere)

Choreography James Kudelka
Music Antonio Vivaldi - *Stabat Mater*
Costumes design Denis Lavoie
Lighting design Pierre Lavoie
Rehearsal directors Marc Boivin and Sylvain Lafortune
Dancers Andrea Boardman, Bill Coleman,
Andrew Giday, Laurence Lemieux

Music performed by Daniel Taylor and the Theatre of Early Music

Violin Adrian Butterfield
Violin Cristina Zacharias
Viola Elly Winer
Cello Carina Reeves
Organ Christopher Jackson
Double Bass Raphael McNabney

This dance was funded through a bequest to James Kudelka from the estate of Linda Stearns.
It is dedicated to her memory.

When people listen to the angelic voice of the counter tenor in Antonio Vivaldi's *Stabat Mater* singing Mary's sorrow at the death of Christ, it is more often for the beauty of the sound than for the meaning of the words. If we listen to this music in a church, it will likely be during a concert and not a mass.

Classical radio stations, CD players and iPods allow us to enjoy this music in our own time and for our own particular pleasure, divorced from the initial reason for the music's existence; for the form and not the content; for the beauty of the sound and the virtuosity of the musicians and not the actual story that the music is illustrating. Indeed this *Stabat Mater*, though sometimes contemplative, makes vocal challenges out of Christ's last moments that sound as much like laughter and spinning than painful twitching and a Mother's tears.

It is comparable to religious painting of the same period; though Christian in subject, many creations are

actually a subversive experiment in a painter's or sculptor's technical prowess. Sex and sensuality play a large part in the attractiveness of baroque religious painting. The story may even be completely forgotten while we admire the shading of a naked breast at a child's lips, the blood seeping from a multiply-wounded chest, or the perfectly rendered backside of a man or woman.

It is all a kind of ecstasy, both for the one creating the image and for the one singing it. And it is our ecstasy to view it, or hear it.

A recent film made what a writer critically coined "religious pornography" of Christ's last days. A recently deceased Pope mumbled, "it is as it was" for his critical analysis of the film. The dance "*it is as it was*" celebrates the carnal and brutal ecstasy of such images and sounds whilst performing and observing this ecstatic music.

- James Kudelka

Special thanks to

Toronto Dance Theatre, Montréal Danse, Paul Antoine Taillefer, Liz Vandal, Louis-Martin Charest, Michael Slobodian, Claude Caron and the whole team at Centre Pierre Péladeau, Margie Gillis, Miriam Adams, Bill Kimball and Peterborough New Dance, Les Sortilèges, and Autumn Leaf.

* Courtesy of Dance Theatre David Earle

** Courtesy of Les Grands Ballets Canadiens de Montréal

James Kudelka

James Kudelka is currently Resident Choreographer of The National Ballet of Canada, having assumed the position in 2005 following nine years as Artistic Director, during which time he solidified an international reputation as one of the most imaginative figures in contemporary ballet. His many works encompass a wide variety of forms, from original full length story ballets and re-interpretations of the classical canon to more intimate chamber and solo pieces. He terms himself a "conscientious observer" who gravitates in his work toward themes of love, sex and death. Whether employing narrative means or the more elliptical strategies of abstraction, James's ballets show a choreographer at home equally in the vocabularies of classicism and modernism, but infusing everything he does with an arrestingly original and richly visual style. A prolific artist, he has created over seventy ballets that feature in the repertoires of companies as diverse as Toronto Dance Theatre, the San Francisco Ballet, the National Ballet of Canada, American Ballet Theater, Les Grand Ballets Canadiens, Les Ballets Jazz de Montréal, Margie Gillis and Peggy Baker. His most acclaimed ballets include *Cinderella* (2004), *The Four Seasons* (1997), *The Nutcracker* (1995), and his first full-length original ballet, *The Contract (The Pied Piper)* (2002) all for The National Ballet; *The Firebird* (2002), a co-production of the National Ballet of Canada, American Ballet Theater and the Houston Ballet; *Le Baiser de la fée* (1996) for the Birmingham Royal Ballet; and *Désir* (1991) and *In Paradisum* (1983) for Les Grand Ballets Canadiens.

A native of Newmarket, Ontario, James studied at the National Ballet School, graduating in 1972 to join the National Ballet of Canada. His interest in choreography began as a soloist with the National Ballet and he soon began to create his own works, developing his ideas through workshop performances to presentation in the company's regular season. In 1981 he joined Les Grand Ballets Canadiens in Montréal as a Principal Dancer and was the company's Resident Choreographer from 1984 to 1990. During this period, James's work matured rapidly and demand for his fresh choreographic perspectives led him to begin to create works for numerous other companies both in Canada and abroad. In 1992, James assumed the position of Artist in Residence with The National Ballet of Canada, and in 1996 was appointed Artistic Director of the company. He was appointed an officer of the Order of Canada in 2005.

Daniel Taylor

Daniel Taylor's debut at Glyndebourne in Handel's *Theodora* was greeted with critical praise and followed on his operatic debut in Jonathan Miller's production of Handel's *Rodelinda* (recorded for EMI). He receives invitations from an ever-widening circle of the world's leading early and modern instrument music ensembles, appearing in opera (Metropolitan Opera, Glyndebourne, San Francisco, Rome, Welsh National Opera, Canadian Opera), oratorio (Monteverdi Choir and English Baroque Soloists, Les Arts Florissants, Collegium vocale de Ghent, Orchestra of the Age of Enlightenment, The Gabrieli Consort, the King's Consort, The Academy of Ancient Music), symphonic works (Dallas, St. Louis, Philadelphia, Toronto, Rotterdam, Montréal), recital (Vienna Konzerthaus; Frick Collection, New York; Forbidden Concert Hall, Beijing; Lufthansa Baroque Festival and Wigmore Hall, London), and film (Podeswa's *Five Senses* - winner at Cannes and a Genie). Daniel Taylor has made more than 60 recordings, which include Bach Cantatas, Renaissance duets with James Bowman and the actor Ralph Fiennes (BIS), Handel's *Rinaldo* (winner of a Gramophone Award) with Cecilia Bartoli and the Academy of Ancient Music/Hogwood (DECCA), Sakamoto's pop-opera *Life with Carreras and the Dalai Lama* (SONY), and the new work *Lost Objects* with Bang on a Can (TELDEC). He is featured on many of the Bach Cantata recordings with Sir John Eliot Gardiner due for release over the next five years.

Daniel is Founder and Artistic Director of the Theatre of Early Music, a period-instrument ensemble based in Montréal comprised of musicians from all over the world. The TEM's first recording on the BIS label, Couperin's *Leçons de Ténèbres*, which pairs Daniel with countertenor Robin Blaze, was released this winter. Daniel completed his undergraduate work at McGill University (Literature, Music, Philosophy) and his graduate degree at the University of Montréal (Music and Religion), furthering his studies with leaders of the Baroque-specialist movement in Europe. He continues now with Michael Chance. Daniel Taylor is Artistic Director of the Montréal Early Music Festival and a Visiting Professor at McGill University.

Dancers' Biographies

Anik Bissonnette**

A native of Montréal, Anik began her dance training at the age of 12 at L'École de danse Eddy Toussaint to join, five years later, Le Ballet de Montréal Eddy Toussaint. Principal dancer with Les Grands Ballets Canadiens since 1990, Anik has been an audience favorite from the beginning. She also won high praise from critics, who constantly stress her mastery of classical technique and her musical sensitivity. Anik stood out in classical roles such as Giselle in *Giselle*, Odette/Odile in *Swan Lake*, Juliet in *Romeo and Juliet*, Cinderella in *Cinderella*, Swanilda in *Coppelia*, and in *La Fille mal gardée*, *Les Sylphides* and *The Nutcracker* (Fernand Nault), as well as in important choreographies by George Balanchine, James Kudelka, William Forsythe, Jiri Kylian, Nacho Duato, Hans van Manen and many others. She has received numerous awards and recognitions, including the award for best individual performance at the Internationale de danse Porsche du Canada in 1985. In 1995, Anik was named Officer of the Order of Canada, and in 1996 she received the Chevalier de l'Ordre du Québec. She is artistic director of the Festival des arts de St-Sauveur, and since 2004, president of the Regroupement Québécois de la danse. In January 2005, Anik was invited by Carla Fracci to dance *La chatte* by George Balanchine at the Rome Opera.

Andrea Boardman

Known for her musicality and magnetic energy, Andrea danced at the heart of Les Grands Ballets Canadiens de Montréal for twenty-one years. She distinguished herself with a versatile range of repertoire extending from the great classics to modern and contemporary works by internationally acclaimed choreographers. Her collaboration with James Kudelka and Nacho Duato expanded her unique reputation for contemporary works, and are among her most memorable performances. In 2001, she joined LaLaLa Human Steps, establishing a powerful presence in Edouard Lock's award-winning creation, *Amelia*. Praised by critics worldwide, Andrea has participated in international benefit events such as Dancers for Life and the Gala des Etoiles.

Marc Boivin

Dancer, improviser and teacher, Marc Boivin began his dance career at Le Groupe de la Place Royale in Ottawa under the directorship of Peter Boneham. In 1985 he joined Ginette Laurin with O Vertigo. Since 1991 he has worked as an independent dancer, performing the

works of many choreographers, notably Louise Bedard, Sylvain Emard, Jean-Pierre Perreault, Catherine Tardif and Tedd Robinson. A teacher of technique and interpretation, he has been affiliated with LADMMI in Montréal since 1987 and regularly guest teaches across Canada, particularly with Peter Bingham and Andrew Harwood at the EDAM summer intensive as a member of the improvisation group The ECHO CASE. He is the 1999 recipient of the Jacqueline Lemieux prize, awarded by the Canada Arts Council.

Bill Coleman

Born in Berwick, Nova Scotia, Bill Coleman studied dance at the Doreen Bird School of Theatre Dance in London, England. His professional career started in 1979 with Sir Anton Dolin of the Dublin City Ballet. Since then, he has created over 50 works and performed with Bill T. Jones/Arnie Zane & Co., Tere O'Connor Dance, Wiesbaden Ballet, Toronto Dance Theatre, The Martha Graham Dance Company, William Douglas Danse, Laurence Lemieux, Jean-Pierre Perreault and others. Mr. Coleman has also been commissioned to create dances for Toronto Dance Theatre, Dancemakers and Canadian Children's Dance Theatre. He regularly collaborates with diverse groups and communities in the creation of one-of-a-kind theatrical events. He is the co-founder of Bill Coleman & His North American Experience with composer John Oswald, Heartland Events with Michael Caplan, and Coleman Lemieux & Compagnie with his wife Laurence Lemieux. In 2002 Bill received the Canada Council Jaqueline-Lemieux Prize.

Andrew Giday

A native of Montréal, Andrew Giday received his training at l'École Supérieure de Danse du Québec and The National Ballet School of Canada. He danced with Les Grands Ballets Canadiens as a soloist from 1986 to 1994 and has also danced with Toronto Dance Theatre, William Douglas Danse, Ballet British Columbia, Ballet Jorgen and La Fondation Jean-Pierre Perreault. As a choreographer, he has created over a dozen works. His work has been presented at Le Festival des Arts Saint-Sauveur, Ballet Builders (New York City) and The Banff Centre for the Arts. He has received commissions from Ballet Jorgen and le Jeune Ballet du Québec. In 2003, Andrew was the recipient of the Clifford E. Lee Choreography Award. In 2005, he founded Da-Da-Danse.

Sasha Ivanochko

Sasha Ivanochko is a dancer, choreographer and teacher. An intuitive and seasoned performer, she has charmed audiences and garnered critical acclaim with her explosive physicality and dramatic presence in her

work with, among others, Toronto Dance Theatre, Tedd Robinson, Peter Chin, Denise Fujiwara and Peggy Baker. In a 2001 Globe and Mail article celebrating the "Top 133 Young Canadians" of the new millennium, Sasha is described as "one of the powerhouses of the Toronto Dance Theatre... and is regarded as a stellar choreographer in her own right. She is going to be a mover and shaker of the next generation of modern dancers." Her intimate and detailed choreography has been presented across the country.

Sylvain Lafortune

Born in Montréal, Sylvain Lafortune began his professional career in 1979. He has since been a featured dancer of Les Grands Ballets Canadiens, Lar Lubovitch Dance Co, O Vertigo Danse, Montréal Danse, Susan Marshall and Dancers and Martha Clarke's Off-Broadway production of *The Garden of Earthly Delights*. He has performed all over the world and appeared in numerous independent dance projects, films and gala performances. Presently a free-lance dancer, Sylvain teaches regularly, choreographs occasionally and is doing a doctoral research on partnering in dance at the Université du Québec à Montréal.

Laurence Lemieux

Born in Québec City, Laurence Lemieux received her training at the l'École supérieure de danse du Québec and at the School of the Toronto Dance Theatre. She danced for TDT from 1986 to 1994, as well as independently for many choreographers including: James Kudelka, Margie Gillis, Tere O'Connor, William Douglas, Benoît Lachambre, Julia Sasso, Holly Small, Sylvain Énard, Bill Coleman, and Jean-Pierre Perreault. In 1998, she performed *Cryptoversa*, a solo created by Christopher House, for which she won a Dora Mavor Moore Award for Outstanding Dance Performance. Laurence has been teaching for over 15 years, and her choreography has been presented in Canada, USA, Europe and Russia. Laurence is co-artistic director of Coleman Lemieux & Compagnie.

Anne Plamondon

Dancer and Co-Director of Rubberbandance Group, Anne Plamondon received her classical training at l'École Supérieure de Danse du Québec, graduating in 1994 to the ranks of Les Grands Ballets Canadiens. In 1995 she joined Nederlands Dans Theater 2, and Gulbenkian Ballet in 1998. She has danced the works of over thirty choreographers including contemporary masters Jiri Kylian, Hans Van Manen, Angelin Preljocaj, and Itzik Galil to name a few. In Montréal she works as an independent dancer and collaborates with many

choreographers including Jean Grand-Maitre, Louis-Martin Charest, and Estelle Claretton. Since 2002 she has dedicated herself to Rubberbandance Group, performing and working alongside choreographer Victor Quijada to establish and develop the high artistic and technical integrity of the company.

Victor Quijada

Born in Los Angeles, Victor Quijada was introduced to dance on the streets and was breakdancing by the age of eight. After completing more formal dance training he spent two years working with his mentor Rudy Perez's Performance Ensemble, and after that New York's prestigious Twyla Tharp Dance. In 2000 he joined Les Grands Ballets Canadiens de Montréal. In 2002, after years of exploring dance and theatre from urban, classical and contemporary angles he formed Rubberbandance Group. His work explores humanity and human relationships through a unique fusion of dance and theatre styles. In 2003 Victor received both the Peter Darrell and Bonnie Bird Choreographic Awards.

Mario Radacovsky

Mario Radacovsky was born in Czechoslovakia and studied at the Dance Academy in Bratislava for eight years. In 1989 he became principal dancer of the Slovak National Theater and also worked closely with the National Theater of Prague. In 1992 Radacovsky joined the Netherlands Dance Theater, where he stayed until 1999. He enjoyed featured roles in works by Jiri Kylian, Paul Lightfoot, Hans van Manen, William Forsythe, Nacho Duato, Mats Ek, Ohad Naharin, Itzak Galili. In 1999 Radacovsky left Holland to join Les Grands Ballets Canadiens de Montréal as a principal dancer where he continued to dance for the next five years. He is a regular feature at Le Gala des Etoiles in Montréal. In 2005, Mario danced with Anik Bissonnette at opera Roma, with Evelyn Hart with the Royal Winnipeg Ballet, and with ProArte. Mario has been choreographing since 2002, and his work has been presented in Montréal, Toronto, Winnipeg and in Europe.

Collaborators

Theatre of Early Music

The Theatre of Early Music, founded in 2001 by Daniel Taylor, is a group of some of the world's finest musicians, who share a particular passion for early music. The formation of this ensemble came as an answer to the instrumentalists' and singer's search for music-making opportunities that would bring back sacredness into their creative process. The Theatre of Early Music is comprised primarily of young musicians whose distinctive style leads to captivating readings of magnificent but often neglected works. The Theatre of Early Music's debut recording of German Sacred Cantatas and Concertos entitled *Lamento* won the OPUS prize.

Pierre Lavoie, Lighting Designer

Pierre Lavoie studied in literature and communication in the late seventies and in 1982 moved to Toronto where he worked as a stage manager for many modern dance companies. His affiliation with dance continued as he worked with Les Grands Ballets Canadiens in Montréal, filling the roles of stage manager and technical director. In 1990, he became lighting designer for Margie Gillis. Since then he has designed lights for Montréal Danse, Dominique Porte, Calgary Ballet, Alberta Ballet, Royal Winnipeg Ballet and many others. Pierre has collaborated with Coleman Lemieux & Compagnie on many projects including: *Convoy PQ*, *17, Novembre*, *Varenka*, *Varenka!* and *The Near Room*.

Denis Lavoie, Costumes Designer

The name of Denis Lavoie is associated with more than one hundred productions, especially in dance and theatre. He has worked for Fortier Dance Creation, O Vertigo, Les Grands Ballets Canadiens, The National Ballet of Canada, Les Ballets Jazz de Montréal, American Ballet Theatre and the San Francisco Ballet. From 1987 to 2001 he worked under the name of Trac Costumes, joining forces with Carmen Alie with whom he created costumes in Canada and in the USA. Among other accomplishments they created the wardrobe for Mick Jagger for the Rolling Stone's Voodoo Lounge Tour. In 2004, he received the "prix du public du Théâtre Denise-Pelletier" for best costumes for *Femmes Savantes of Molière*, in a stage direction of Martin Fauche.

Coleman Lemieux & Compagnie

Coleman Lemieux & Compagnie (CL&C) creates, produces and presents works of art on a local, national and international scale. Company works include those choreographed by Artistic Directors Laurence Lemieux and Bill Coleman, as well as commissions and collaborations with choreographers, composers, visual artists and communities.

Incorporated in 2000, CL&C has produced a diverse array of projects exemplifying artistic excellence and a compassionate community voice, qualities which are at the heart of the company's self-definition. Company works include those choreographed by Lemieux & Coleman, as well as commissions and collaborations with choreographers, composers, visual artists and communities. Activities include intimate, focused theatrical projects that travel within the dance world, and large-scale projects that reach out to the world at large.

The originality and strength of the company rests on the experience of its two artistic directors. Since 1983, Bill Coleman has created over 50 works that have been presented around the world. Laurence Lemieux presented her first choreography in 1983 and has since added more than 20 works to her repertoire. As perpetual students and lovers of the form, they have both danced and continue to dance for other artists and companies.

Artistic Directors	Bill Coleman & Laurence Lemieux
Administrative Director	Cyrille Commer
Lighting Director	Pierre Lavoie
Rehearsal Director	John Ottmann
Production Manager	Jean-Hugues Rochette
Agent	Eric Beauchesne
Technical Director	Alexandra Langlois
Photographers	Paul-Antoine Taillefer, Micheal Slobodian
Videographer	Louis-Martin Charest
Consultants	Caroline Lussier, Micheline McKay, Thom Sokoloski

Coleman Lemieux & Compagnie is supported by the Canada Council for the Arts, Conseil des arts et des lettres du Québec, Conseil des Arts de Montréal, Arrondissement St Laurent, and Imperial Tobacco



Kudelka-Taylor Project
2006



Les paradis perdue
2005



Varenka!
Varenka!
2003



Mr. Coleman
Mrs. Lemieux
2000



Holiday Dance
Sampler
1998



6 Electrifying
Dance Hits
1997



An Evening
of New Dance
1995

A Pas De Deux with Peterborough

So Bill and Laurence are back in town, this time bigger and better than ever. Well, maybe not entirely better; Bill has hurt his back. Wait a minute, where have I heard that one before? He was hoping to dance 15 Heterosexual Duets on this program, but alas... There's no stopping Laurence of course. She's the driving force behind the Kudelka-Taylor project, an undertaking we were eager to bring to Peterborough, partly because we declined the company's previous major production, *Convoy PQ 17*. That spectacle posed the daunting task of putting on stage a full symphony orchestra, a 30-voice choir and a realistic set representing the bow of a sinking ship. So when we heard about this modest program involving just one singer, a chamber group and no set to speak of, we just had to say sure why not. However, looking at the accompanying nearly 20-year overview of Peterborough's association with Bill and Laurence, one might get the impression we never say no. That ain't entirely true, but we do say yes more often than no, and for that we have been rewarded with the truly timeless program we are seeing today.

- Bill Kimball, Artistic Producer,
Peterborough New Dance

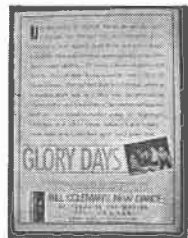
For a complete history of artists and programs presented by Peterborough New Dance, please visit our online archive at www.publicenergy.ca



Baryshnikov -
The Other Story*
1987

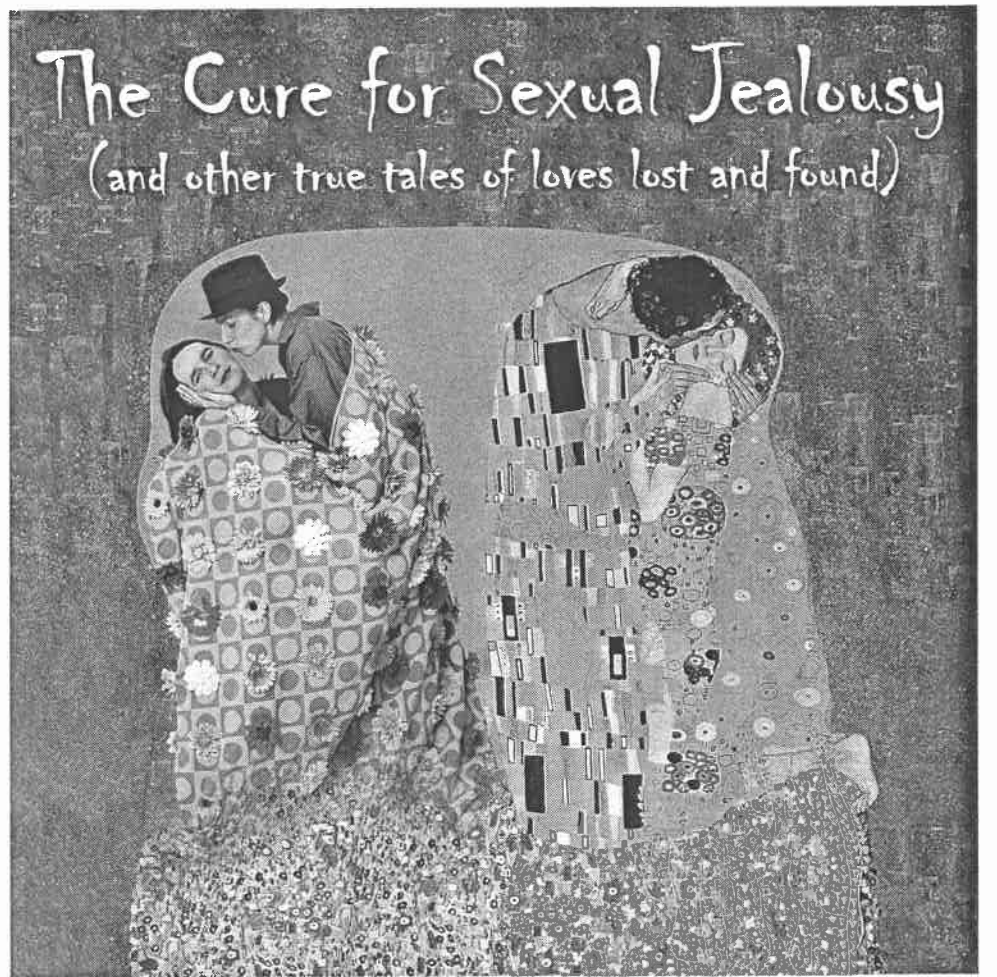


Heartland*
1992



Glory Days*
1994

PUBLIC ENERGY PRESENTS THE CURE COLLECTIVE



After five years of development and numerous workshop performances, Public Energy is proud to present the premiere of *The Cure For Sexual Jealousy*. The multi-disciplinary collective of Peterborough artists - designer Martha Cockshutt, musician Susan Newman,

director/writer Susan Spicer, and writer/choreographer Kate Story - will be joined on stage by special guests Curtis Driedger, Rob Fortin, Ryan Kerr, and Anne Ryan in presenting one of the most ambitious full length works of performance theatre we have ever staged.

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artspace

PETERBOROUGH ARTISTS INC

CURRENT EXHIBITION
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Chih-Chien Wang

Artspace is a multidisciplinary artist-run centre committed to supporting the development of contemporary artists and related art practices in Peterborough and surrounding areas.

As the only centre for contemporary art in this region that includes many rural communities, Artspace supports the growth of professional artists, writers and curators by providing opportunities to extend a developed and mature dialogue on contemporary art through the regular programming of exhibitions, artist talks, lectures, discussions and workshops, and open-format screenings.

Artspace is a generative environment, where artists at all levels of development engage in the production, presentation and dissemination of contemporary art and critical discourse. Artspace serves as a resource centre to local artists in areas of professional development and research.

Our integrated programming features local, national and international artists working in all media. Focus is on work that is critical in nature and reflective of current and arising issues in contemporary art that are relevant to this community.

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Peterborough New Dance is a registered charity, #8948 1058 RR 0001.

Tax deductible donations can be made on line at www.canadahelps.org.

Free Mailing List: We'll send you details of our upcoming events by post or email.
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