

Peterborough New Dance and Coleman Lemieux & Cie present

LES PARADIS PERDUS

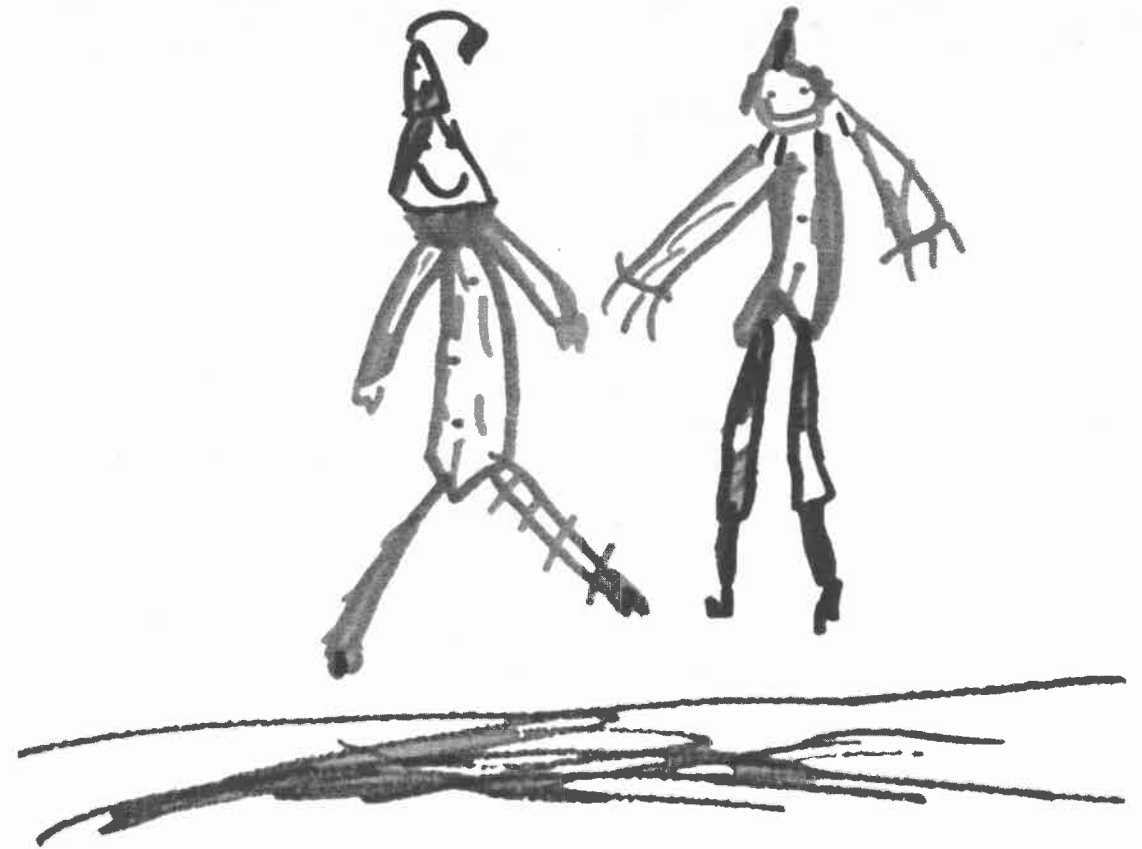


Illustration by Juliette Coleman

April 15 & 16, 2005
Gordon Best Theatre
Peterborough Ontario

LES PARADIS PERDUS

Choreography Laurence Lemieux
Music Christopher Butterfield
Costume design Jane Townsend
Lighting Design Lucie Bazzo
Performed by Bill Coleman, Christopher Butterfield,
Laurence Lemieux

Choreographer's note:

Les Paradis Perdus is a work inspired by my childhood memories. In the creative process, I collected over 200 memories and gave them to Christopher, who used them as inspiration to create the sound score. Bill also threw some phrases into the mix. Together we tried to build a little road map for ourselves, navigating through the past, in this theatrical maze. The musical excerpts that appear periodically in the sound score are all themes from my favourite TV shows, growing up in Quebec. As Proust said, "the best paradises are the paradises lost".

Special thanks:

Bill Kimball and Peterborough New Dance, Cyrille Commer, Sasha Ivonochoko, Jane Townsend, Heidi Strauss, John Oswald, my family, Lucie, Bill, Jimmy & Juliette, and Christopher.



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Artists' Biographies

LAURENCE LEMIEUX

Born in Quebec City, Laurence Lemieux received her training at l'Ecole Supérieure de danse du Québec, and at the School of the Toronto Dance Theatre. In 1986 she joined the Toronto Dance Theatre and danced in the works of David Earle, Peter Randazzo, Patricia Beatty, and Christopher House. During her years at Toronto Dance Theatre (1986-1994), while teaching in the School's professional program, Lemieux choreographed and presented her own work. *Crosswalk*, a haunting minimalist solo she performed at the Canada Dance Festival in 1994, typified what has become her choreographic trademark: a gentle nostalgia offering subtle glimpses into her past. *Amber Silence*, *La Mer*, *Les Limbes*, *Déserteurs* and *Nuit de la St- Jean*, all delve into the realm of memory and deliver a mysterious atmosphere and evocative mixture of characters. In 1997, she choreographed *Hiver Dernier* for Toronto Dance Theatre, and created a group work as part of a choreographic lab with Peter Boneham for Toronto's Dancemakers. Laurence has also danced for: James Kudelka, Margie Gillis, Tere O'Connor, William Douglas, Benoit Lachambre, Bill Coleman, Sylvain Émard and Jean-Pierre Perreault. In 1998, she performed *Cryptoversa*, a solo created by Christopher House, at the 1998 Dancers for Life event, for which she won a Dora Mavor Moore Award for Outstanding Dance Performance. In January 2001 *Over Lockerbie*, a solo commissioned by dancer/choreographer Michael Trent, premiered at Artworld Theatre in Toronto, and her dance work *Novembre* premiered in New York City, in September 2001. Her latest work,

Varenka, Varenka! premiered in Montreal in January 2003 and toured to Toronto and three cities in Russia.

BILL COLEMAN

Born in Berwick, Nova Scotia in 1961, Bill Coleman studied dance at the Doreen Bird School of Dance in London. His professional career started in 1979 with Sir Anton Dolin of the Dublin City Ballet. Since then, Bill 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, Jean-Pierre Perreault and others. In New York in 1988, he received the Jerome Foundation's First Light Award for *Baryshnikov: The Other Story*. His other works include: *Zorro* (nominated for a Dora Mavor Moore Award); *Shane*; *Glory Days*; *Monsters Midway* ("a sideshow to inspire laughter and tears ... a drug-induced dream choreographed by Fellini," according to the Toronto Star) and *Heartland*, a solo which inspired the filmmaker Laura Taler to create a documentary on Coleman's work and life. *Heartland*, the film, was awarded Best Dance Film at the Toronto Moving Pictures Festival of Dance on Film and Video, and Best Experimental Film at Toronto's HOT DOCS. Bill has also been commissioned to create dances for Toronto Dance Theatre, Dancemakers, Canadian Children's Dance Theatre, Balletworks of New York, and the solo artist Felicia Norton. Coleman regularly collaborates with diverse groups and communities in the creation of one-of-a-kind theatrical events. These have included working

with the Ojibway community of Heron Bay, the International Trade Club of Toronto, Pedahbun Lodge Residential Addiction Treatment Centre, and various schools. In 1996, Coleman created *Welcome Back, Buffalo Bill*, a three-act wild west show with Vietnam veteran and pow wow dancer Boye Ladd. His latest work, *Convoy PQ. 17* premiered in St-Petersburg, Russia August 31, 2001 and is the subject of the Russian documentary film *Letter to a Friend*. Bill's work has been presented in Scotland, Italy, Singapore, and Russia, throughout the United States and Canada. He is the recipient of the 2002 Jacqueline Lemieux Award from the Canada Council of the Arts.

CHRISTOPHER BUTTERFIELD

Christopher Butterfield was born in Vancouver in 1952. His musical career started at the age of 8, when he won a place in the choir of King's College, Cambridge, where he absorbed the English choral tradition. On returning to Canada in 1966, he was immediately exposed to the artistic and musical avant-garde, and top-forty radio. He's been trying to bring all these elements together ever since. In the seventies he studied composition at the University of Victoria with Rudolf Komorous, and with Bülent Arel at the State University of New York at Stony Brook. Moving to Toronto in 1977, he was active in that city's performance art/sound poetry world. Co-founder of the rock band Klo, he played the Queen Street clubs for years. In 1988 he was invited to write music for dancer Benoît Lachambre, which led to several collaborations with choreographers Jennifer Mascall and Bill

Coleman. Butterfield returned to the west coast in 1992 to teach composition at the University of Victoria. His opera *Zürich 1916*, on a libretto by John Bentley Mays, was given its premiere at the Banff Festival of the Arts in August 1998. In 1999 he was appointed resident composer of the Victoria Symphony. In August 2001 *Convoy PQ17*, a 65 minute work for chorus and orchestra, had its first performance in St. Petersburg, Russia. Butterfield's music has been played in Poland, Finland, Slovakia and France. He's been commissioned by most of the major Canadian contemporary music ensembles. Recordings are available on the Artifact and CBC labels.

LUCIE BAZZO

Lucie Bazzo has been a lighting designer for dance and theatre since 1987. She began her career with director Robert Lepage, designing lights for *Dragon's Trilogy* and for *Tectonic Plates*, for which she received the Critics Award. Her collaborations in dance have included designs for Jocelyne Montpetit, Sylvain Émard, Louise Bédard, Jean-Pierre Perreault, José Navas, Linda Gaudreau, Harold Rhéaume, les ballets jazz de Montréal, Danielle Desnoyers, Porte and Biernath. In 1999, Lucie Bazzo opened the Agora de la danse season with her own lighting installation, *Luminosités Variables*. She participated to the Espace Dynamique II : dance and light at la Fondation Jean-Pierre Perreault. Lucie created over a dozen for lighting design for theatre.

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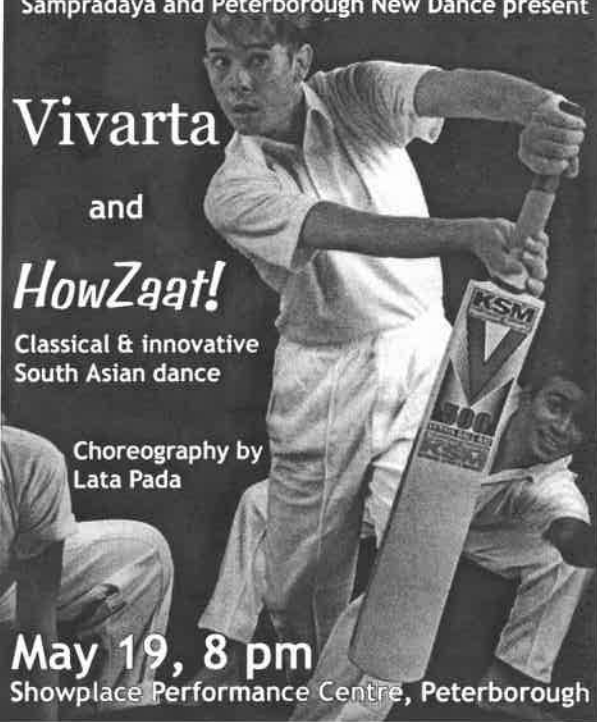
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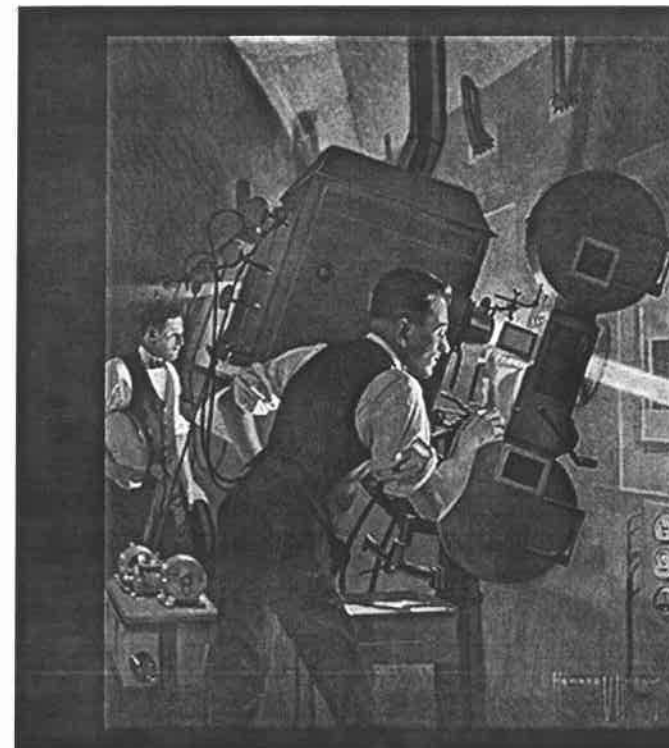
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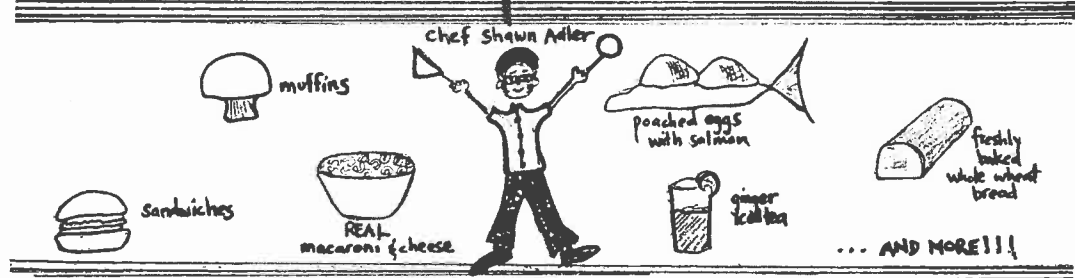
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