



Public Energy

THE POWER OF PERFORMANCE

Public Energy is Peterborough's animator of contemporary dance, theatre, performance and interdisciplinary work. Since 1994 we have presented a mainstage series of artists 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 & performance community by presenting area artists and arranging specialized classes and workshops.

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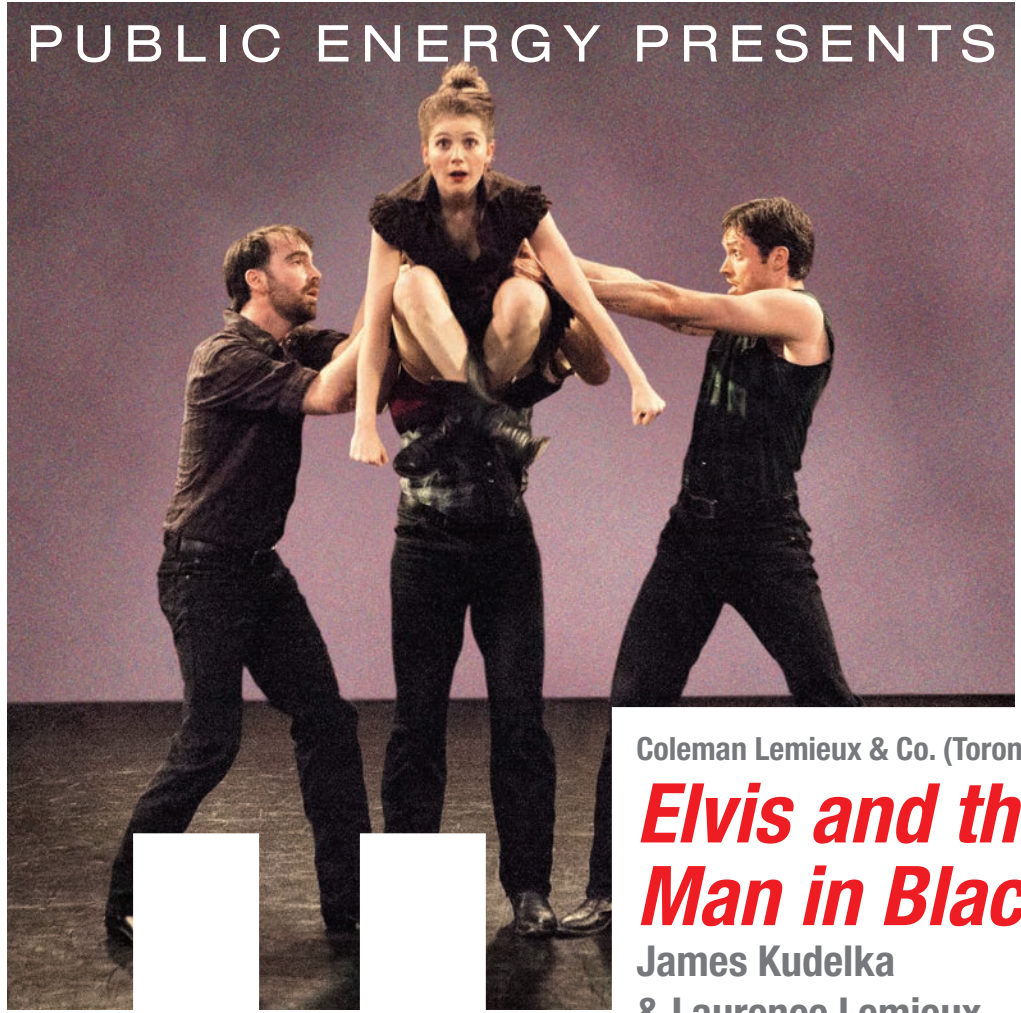
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CONTACT

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Photos: John Lauener



Coleman Lemieux & Co. (Toronto)

Elvis and the Man in Black

James Kudelka & Laurence Lemieux

Saturday, March 12, 2016

Showplace Performance Centre
Peterborough, ON

Show Sponsor



PublicEnergy.ca

THE POWER OF PERFORMANCE

Looking For Elvis

Choreography: **Laurence Lemieux**

Music performed by: **Elvis Presley***

Dancers: **Michael Caldwell, Luke Garwood, Tyler Gledhill, Brodie Stevenson, Andrew McCormack, Victoria Mehaffey, and Erin Poole**

Sound Design: **John Gzowski**

Lighting Design: **Simon Rossiter**

Projection Design: **Jeremy Mimmagh**

Costume Design: **Jim Searle and Chris Tyrell for Hoax Couture**

Stage Management: **Marianna Rosato**

**My Happiness* (Maxwell/Robert)

Excerpts of interviews with Floyd Sheaver, 1962.

A Little Less Conversation (Billy Strange, Mac Davis)

That's When Your Heartache Begins (William Raskin, Fred Fisher, William Hill)

Is It So Strange (Faron Young)

You Don't Have to Say You Love Me (Vicki Wickham, Simon Napier-Bell, Giuseppe Donaggio, Vito Pallavicini)

Pocket Full of Rainbow (Fred Wise, Benjamin Weisman)

Falling in Love with You (Gary Paul Skardina, Marti Sharron, Luigi Creatore, Hugo Peretti, George Weiss.)

Special thanks to The National Ballet of Canada, Pro Arte Danza, Peter Ottmann, Donald Schmitt, Benoit Lamarche, the Hal Jackman Foundation and to the dancers for their openness and commitment.

NOTES

Looking for Elvis explores the life of Elvis Presley through interview and song, while examining the place of artists in the public forum and their capacity to function in society. The inspiration for the work comes from a trip I took to Graceland in 2012 and from reading Peter Guralnick's biography "Careless Love, the unmaking of Elvis Presley", which I am quoting here:

Elvis Presley may have lost his way, but even in his darkest moments, he still retained some of the same innocent transparency that first defined the difference in the music and the man. More than most, he had an awareness of his own limitations; his very faith was tested by the recognition of how far he had fallen from what he had set out to achieve – but for all of his doubt, for all of his disappointment, for all of the self-loathing that he frequently felt, and all of the disillusionment and fear, he continued to believe in a democratic ideal of redemptive transformation, he continued to seek out a connection with a public that embraced him not for what he was but for what he sought to be. – Peter Guralnick

– Laurence Lemieux

— INTERMISSION —

"...her voice sounds nothing short of astonishing... she is in a class of her own."
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The Man In Black

For Jim, further on up the road

Choreography: **James Kudelka**

Music performed by: **Johnny Cash***

Dancers: **Luke Garwood, Tyler Gledhill, Andrew McCormack, Erin Poole**

Costume Design: **Jim Searle and Chris Tyrell for Hoax Couture**

Lighting Design: **Simon Rossiter after Trad Burns**

Staging: **Peter Ottmann**

Rehearsal Director: **Ryan Boorne**

Stage Management: **Marianna Rosato**

**In My Life* (John Lennon/Paul McCartney) Sony ATV Tunes LLC (ASCAP)

Four Strong Winds (Ian Tyson) © 1963 Warner Bros. Inc. All Rights Reserved

Sam Hall (Arranged by John R. Cash) Song of Cash, Inc.

If You Could Read My Mind (Gordon Lightfoot) © Copyright 1969 Early Morning Music, Canada.

Hurt (Trent Reznor) Leaving Hope Music/TVT Music, Inc. (ASCAP). Administered by Leaving Hope Music, Inc.

Further On (Up The Road) (Bruce Springsteen) © 2002 Bruce Springsteen (ASCAP). All Rights Reserved.

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World Premiere: BalletMet Columbus, April 23, 2010

NOTES

The Man in Black is an unadorned celebration of American working-class grit and of the man whose gravely voice embodied it so well, Johnny Cash. James Kudelka takes six Cash songs – all covers and from the later part of his career – and transforms them into outwardly simple yet choreographically sophisticated dances for an ensemble of three men and a woman, all in cowboy boots. The movement inventively riffs off several popular American country-western dance styles – line, square, swing, step dancing – carefully retaining their vernacular, almost colloquial character yet generating imagery that subtly amplifies the songs' emotional undercurrents. The "Dam your eyes" defiance of the traditional folk song *Sam Hall* contrasts with the aching melancholy of Trent Reznor's (Nine Inch Nails) *Hurt* and heartache of Gordon Lightfoot's *If You Could Read My Mind*. The mood is often dark or contemplative, yet Kudelka finds plenty of opportunity to inject exuberant bursts of humor. Although the dancers do not portray specific characters – nor the dances suggest a narrative – *The Man in Black* radiates unaffected humanity. Dance chains unravel and reassemble in surprising ways. Formations stomp decisively or seem to glide across the stage as if wafted by a desert breeze. Kudelka's renowned gift for inventive partnering and sculptural groupings generates a stream of arresting images. The compounded effect is like an ode to the human spirit, proud and resilient.

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COLEMAN LEMIEUX & COMPAGNIE

Founded in Quebec in 2000 by individually renowned dancers/ choreographers Bill Coleman and Laurence Lemieux, Coleman Lemieux & Compagnie (CLC) has distinguished itself by its innovative, unbridled artistic vision. CLC creates, produces and presents varied works on a local, national and international scale. The Company has toured across Canada, into the United States (where they headlined the Jacob's Pillow Festival and appeared at Fall for Dance in New York City and in several other major cities), and to Brazil, China, Russia and was the first modern dance company to perform in Mongolia. In 2008, James Kudelka became resident choreographer. This relationship has allowed Kudelka to revisit some of his greatest dances while facilitating daring new creations. It has made it possible for another generation of dancers and audiences to experience the work of a Canadian master choreographer.

www.colemanlemieux.com

BIOGRAPHIES

LAURENCE LEMIEUX

Laurence Lemieux was born in Québec City and received her training at l'École Supérieure de danse du Québec and later at the School of the Toronto Dance Theatre, joining TDT in 1986 and dancing in works by David Earle, Peter Randazzo, Patricia Beatty and Christopher House, as well as teaching in the School's professional program. She has also danced for such choreographers as James Kudelka, Tere O'Connor, Margie Gillis, William Douglas, Jean-Pierre Perreault and Benoît Lachambre. In 1998, she performed a solo created by Christopher House, *Cryptovera*, winning a Dora Mavor Moore Award for Outstanding Performance in Dance. She presented her first choreography in 1983, and since created more than 25 works. Laurence is Co-Artistic Director of Coleman Lemieux & Compagnie.

JAMES KUDELKA

James Kudelka is widely acknowledged as one of North America's most innovative choreographers. His mastery of both classical ballet and modern/contemporary dance has earned him commissions from companies as stylistically diverse as American Ballet Theatre, Chicago's Hubbard Street Dance and Les Ballets Jazz de Montréal. Kudelka's work covers an impressive range, from virtuoso pas de deux, through large-scale and always arresting adaptations of such classics as *Swan Lake*, *The Nutcracker* and *Cinderella*, to boldly innovative creative collaborations with dancers, designers and musicians. After nine distinguished years as artistic director of the National Ballet of Canada (1996-2005), James Kudelka continues to undertake collaborative projects that engage and challenge him as a choreographer. In 2008, Kudelka became CLC's Resident Choreographer.

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