



PublicEnergy.ca

PERFORMING ARTS

BOARD OF DIRECTORS

Colin MacAdam (chair), Mithila Ballal, Bingbin Cheng, Sylvie Dasné, Mara Heiber, Kate King-Fisher

THANK YOU TO OUR GENEROUS SUPPORTERS:

GEO THERMAL (\$1000+)

Cath Adele, Anonymous (x2), Book Club & Friends, Paul & Kris Hickey, Kate King-Fisher, Kim & Mark Zippel

HYDROGEN (\$500+)

Jim Abel, Anonymous, Deborah & Michael Berrill, Jonathan & Cathy Fiddler, Julia Harrison & John Wadland, Veronica Hollinger, Bill Kimball, Joy Simmonds & Colin MacAdam, Tegan & Paul Moss, Jane Low-Beer & Richard Peachey, Jyoti Sapra-Shannon, Linda & Alan Slavin, Norma White

WIND (\$100+)

Anonymous (x2), Karen August, Ann Barrett, Stephanie Benn, Brenda Boyes, Shirl Delarue & Joanne Brown, Katherine Carleton, Nadine Changfoot, Bingbin Cheng, Ferne Cristall & Rob Clarke, Philip Cockshutt, Cindy Conner, Dance Your Bones, Barbara Ratz & Curtis Driedger, Peter Earle, Joanne Findon, Susan Newman & Rob Fortin, Simone Georges, Jean Greig, Jo Hayward-Haines, Matthew Johnson, Joan Kimball, Margot Kimball, Nina Kimball, Kathryn Langley, Robert Laycock, Miriam Liba, Louis & Judith MacLellan, Katherine McGuinness-Hill, Ian McLachlan, Sheila Nabigon-Howlett, Charlie Petch, Heather Ross, Deb Scott, Katherine Orgill & Bruce Scott, Rob Steinman, Jane & Alan Stewart, Margie Sumadh, The Bethune Street Brain Trust, Julia Harrison & John Wadland, Jill Walker, Jane & Charlie Werger

SOLAR (\$25+)

Anonymous, Rachel Beda, Jennifer Bowe, JoEllen Brydon, Dorothy Caldwell, Sheila Collett, Su Ditta, Holly Bennett & John Hoffman, Kate Jarrett, Judith Jordan, Judith MacIntosh, Joanne Mackinnon, Ormond Mitchell, Bradley Navaranjan, Martha Tancock

STAFF

Bill Kimball (Executive Director), Eva Fisher (Managing Director), Shannon McKenzie LeBlanc (Administrative Support), Michael Morritt (Digital Content Producer), Josh Raspberry (Bookkeeper)

BECOME A PUBLIC ENERGY SUPPORTER

Your donation helps us keep ticket prices accessible and our programming electrifying. It's easy to do online: Monthly tax-deductible donations can be made at canadahelps.org.

CONTACT

email: admin@publicenergy.ca
mail: PO Box 2319 Peterborough, ON K9J 7Y8
phone: (705) 745-1788

DONATE NOW (THANK YOU)



PUBLIC ENERGY PERFORMING ARTS PRESENTS
A THEATRE PASSE MURAILLE & ERRONEOUS THEATRE CO-PRODUCTION



Charlie Petch

NO ONE'S SPECIAL AT THE HOT DOG CART

April 24, 2024

Market Hall PAC

Peterborough, Ontario

PublicEnergy.ca
PERFORMING ARTS

NO ONE'S SPECIAL AT THE HOT DOG CART

A THEATRE PASSE MURAILLE & ERRONEOUS THEATRE CO-PRODUCTION

CHARLIE PETCH

Show length: 60 minutes

“Everything I needed to know about emergency response, I learned as a teenage hot dog vendor in downtown Toronto.”
-Charlie Petch

Written and Performed by Charlie Petch
Direction by Autumn Smith
Dramaturgy by Donna-Michelle St. Bernard
Stage Management by Flávia F. Martin
Sound Design by FLAUTIE
Lighting Designer Steph Raposo
Set Design by Joel Richardson
Sound Design Assistant Christopher Sutherland
Deaf Interpreter Jaideep Goray
ASL Coach Gaitrie Persaud, Phoenix The Fire
ASL-English Interpreters: Aneesa Mustafa & Emma Dehez

The poem “Church & Gerrard” was published in Petch’s book “Why I Was Late” (Brick Books, 2021) available for sale in the lobby

WORKSHOP:
DE-ESCALATION TECHNIQUE FROM A FORMER HOT DOG VENDOR
Facilitated by Charlie Petch
The Theatre on King, 171 King Street, Peterborough
Saturday April 27, 2024 from 1:00pm-3:00pm

Join us for a vital workshop on de-escalation techniques facilitated by artist and certified instructor in Non-Violent Crisis Intervention, Charlie Petch. PWYC pricing \$5-\$20



sign up
here
←

UPCOMING IN THE COMMUNITY:

Weathering and Waiting

Jennifer Elchuk (Opal)

JUNE 23, JUNE 27 & JULY 4TH

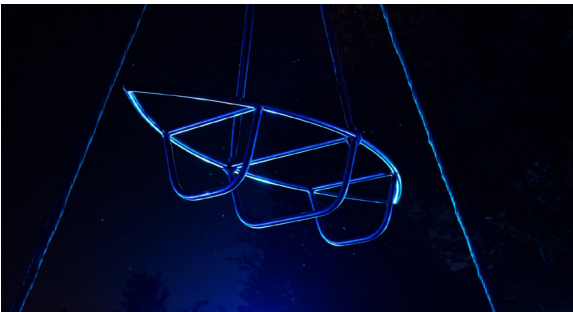
THE CANADIAN CANOE MUSEUM

Weathering and Waiting will premiere as part of the celebrations for the opening of the Canadian Canoe Museum’s new waterfront site. This inter-arts performance features a unique apparatus - the aerial canoe - taking audiences on an emotional journey with the spectacle of circus, theatre and music. Produced and performed by Jennifer Elchuk (Opal), with circus artists Victoria Kopf, Jeff Cadence, original music by aquapher (Jared Bremner) and lighting design by Patricia Levert.



Canada Council
for the Arts

Generously supported by the Canada Council for the Arts, EC3’s Grants for Individual Artists, The Peterborough Academy of Circus Arts, and Fueled by Public Energy.





LOVE, LOSS, AND WHAT I WORE

by Nora Ephron and Delia Ephron

Based on the book by Ilene Beckerman

A Mother's Day treat! Five women share intimate stories about the clothes they wore at pivotal moments in their lives.

DIRECTED BY Linda Kash

STARRING Jenni Burke, Kinley Mochrie, Maria Del Mar, Megan Murphy, Jane Luk

MAY 11TH
2024, 7 pm

MAY 12TH
2024, 2 pm

TICKETS \$35 | \$18

A STAGED READING AT MARKET HALL

new STAGES THEATRE

LUMARA
GOLD & SILVERMENT CARE
A FUNDRAISER FOR LUMARA - CAMP KERRY

BUY TICKETS NOW



IN EXTENSION TO THE LAND ACKNOWLEDGEMENT:

2023 marked eight years since the release of the Truth and Reconciliation Commission's 94 Calls to Action. According to a report by the Yellowhead Institute, zero calls to action were completed in 2023, and none of the seven calls to action in the Health section have been completed. Today we share them here:

18. We call upon the federal, provincial, territorial, and Aboriginal governments to acknowledge that the current state of Aboriginal health in Canada is a direct result of previous Canadian government policies, including residential schools, and to recognize and implement the health-care rights of Aboriginal people as identified in international law, constitutional law, and under the Treaties.

19. We call upon the federal government, in consultation with Aboriginal peoples, to establish measurable goals to identify and close the gaps in health outcomes between Aboriginal and non-Aboriginal communities, and to publish annual progress reports and assess longterm trends. Such efforts would focus on indicators such as: infant mortality, maternal health, suicide, mental health, addictions, life expectancy, birth rates, infant and child health issues, chronic diseases, illness and injury incidence, and the availability of appropriate health services.

20. In order to address the jurisdictional disputes concerning Aboriginal people who do not reside on reserves, we call upon the federal government to recognize, respect, and address the distinct health needs of the Métis, Inuit, and off-reserve Aboriginal peoples.

21. We call upon the federal government to provide sustainable funding for existing and new Aboriginal healing centres to address the physical, mental, emotional, and spiritual harms caused by residential schools, and to ensure that the funding of healing centres in Nunavut and the Northwest Territories is a priority.

22. We call upon those who can effect change within the Canadian health-care system to recognize the value of Aboriginal healing practices and use them in the treatment of Aboriginal patients in collaboration with Aboriginal healers and Elders where requested by Aboriginal patients.

23. We call upon all levels of government to:

- i. Increase the number of Aboriginal professionals working in the health-care field.
- ii. Ensure the retention of Aboriginal health-care providers in Aboriginal communities.
- iii. Provide cultural competency training for all healthcare professionals.

24. We call upon medical and nursing schools in Canada to require all students to take a course dealing with Aboriginal health issues, including the history and legacy of residential schools, the United Nations Declaration on the Rights of Indigenous Peoples, Treaties and Aboriginal rights, and Indigenous teachings and practices. This will require skills-based training in intercultural competency, conflict resolution, human rights, and anti-racism.

NOTE FROM THE PLAYWRIGHT:

No One's Special at the Hot Dog Cart feels like an urgent play. My aim for this show is to tell a story that will increase respect for our street communities as well as our overburdened health care system. With so much propaganda that helps to criminalize and further scapegoat people who live in poverty, I wanted a show that would advocate.

De-escalation is acute health care, and the more we know about it, the safer our intersecting communities will be.

I use street busking, spoken word, and traditional theatre elements to tell a story that spans decades and becomes an almost workshop in de-escalation technique. The show's pace is reflective of it's many settings. If you've ever spent time at Dundas & Yonge or Church & Gerrard, you'll know there is no end to street life, and I wanted reflect that energy and even the fast pace of today's information.

With so much scapegoating of the health care system, I want to show people how the emergency system is impacted by surges in emergency care, and how the pandemic continues to impact our hospitals. It takes all of us to protect our health care system, and our communities.

– Charlie Petch | Playwright and Performer

NOTE FROM THE DIRECTOR:

It is a great responsibility and an immense honour to conduct someone's story. I am left incredibly humbled by this experience.

Charlie is a visionary who, if I may be so bold to use his text, "Graffiti's the air around us."

This piece is not pretty – honestly – it hurts. It's messy, feral, it excavates through expletives. It is crucial. It is a call to action.

So...my call begins with gratitude – because this process and piece are about community – It is about the act of coming together to share in something that will shift our cell structure – our collective story. Now, more than ever we must hold each other, we must be expansive with empathy, and we must rise up with love.

– Autumn Smith | Director

ARTIST BIOGRAPHY:



Charlie Petch (they/them, he/him) is a disabled/queer/transmasculine multidisciplinary artist who resides in Tkaronto/Toronto. A poet, playwright, librettist, musician, lighting designer, and host, Petch was the 2017 Poet of Honour for the speakNORTH national festival, winner of the Golden Beret lifetime achievement in spoken word with The League of Canadian Poets (2020), and founder of Hot Damn it's a Queer Slam. Petch is a touring performer, as well as a mentor and workshop facilitator. Their debut poetry collection, *Why I Was Late* (Brick Books), won the 2022 ReLit Award, and was named "Best of 2021" by The Walrus. Their film with Opera QTO, *Medusa's Children*, premièred 2022. They have been featured on the CBC's Q, are the current Writer In Residence for Berton House (2023), were long-listed for the CBC Poetry Prize in 2021, and debuted their solo show *No one's special at the hot dog cart* in 2024 at Theatre Passe Muraille.

learn about the rest of the creative team behind *No One's Special at the Hot Dog Cart* at publicenergy.ca (scroll down to view bios) →



HOT DOGS!!!

AVAILABLE FOR SALE IN THE LOBBY AFTER THE SHOW
PWYC
Proceeds to Food Not Bombs



ABOUT PUBLIC ENERGY PERFORMING ARTS:

Public Energy Performing Arts is Peterborough's animator of dance, theatre, performance and interdisciplinary work. Since 1994 we have presented a mainstage series of artists drawn from across Canada and beyond, commissioned new work in concert with other Canadian presenters, supported the development of the local dance, theatre and performance community and nurtured audiences that are knowledgeable and passionate about the performing arts.

Public Energy works in Treaty 20 territory situated in the traditional territory of the Michi Saagiig and Chippewa Nations, collectively known as the Williams Treaties First Nations. We honour that we are in Nogojiwanong, the Anishinaabe word for "place at the end of the rapids", a gathering place where stories have been shared for millennia. We acknowledge the Indigenous people for their stewardship of these lands and we recognize our responsibility to foster respectful relationships with the water, the land, and its people. Public Energy recognizes that treaties did more harm than good, criminalizing cultural practices and displacing Indigenous people from their territories. We commit to doing all we can to repair this legacy by providing a platform for the voices and artistry of Indigenous artists to be heard and respected.

SPECIAL THANKS TO PUBLIC ENERGY'S GENEROUS SPONSORS & FUNDERS:

