

## **The New York Times**

### *From Languid Lovers to Hip-Hop Head Spinners*

OCTOBER 2, 2006

By Jennifer Dunning

Fatigue set in by the end of the overly generous second program in the Fall for Dance festival on Saturday night at City Center. But not before the evening's jewel, an excerpt from James Kudelka's "Fifteen Heterosexual Duets", set to Beethoven's "Kreutzer" Sonata.

Credit should go to Coleman Lemieux & Compagnie of Montreal, whose dancers moved easily and wittily, looking like grown-ups who had lived full lives. Mr. Kudelka's choreography is just as witty, full of ingenious partnering and glancing, perceptive takes on lovers' foibles and the art of the duet.

The first duet was for relatively languid, experienced lovers with long body lines (Laurence Lemieux and Victor Quijada), followed by a duet (Andrea Boardman and Sylvain Lafortune) that began with giddy knockabout partnering but soon turned tender. The lovers of the third duet (Sasha Ivanochko and Marc Boivin) could have been middle-aged, in complex partnering full of unexpected dramatic details.

Love can be trusting, as the romantic fourth duet (Anik Bissonnette and Michael Sean Marye) suggested with its odd yet ardent falls and lifts. And the lovers of the fifth duet (Anne Plamondon and Andrew Giday) were helter-skelter squirrels until a poignant closing image.

It might have been better to begin the evening with just the fluttering, spiraling opening solo of Stephen Petronio's "Lareigne", a pure taste of the densely patterned group dance that was to come. Together the two of them made a top-heavy start for the crammed program. Program notes described Nathan Trice's "Prophet & Betrayer" as an exploration of guidance between a young and an old spirit. The dancers could have been father and son or lovers. The duet's great strength was its juxtaposition of a compact, rooted body (Mr. Trice) and a slender, lyrically reaching one (Michael J. Walters).

One of the festival's pleasures is the way its wide-ranging programming can offer new insights into familiar dances. Franck II Louise and his French hip-hop company performed an excerpt from "Drop It!" that was initially funny in the effect of its science fiction costuming on street-dance moves. But it was a long one-joke piece whose narrative was unclear, though the ornamented head spin that ended the piece was dazzling.

**The**  **Sun**

*Newcomers Steal The Show*

OCTOBER 2, 2006

By Joy Goodwin

The roster for City Center's third annual "Fall for Dance" festival boasts plenty of giants; its opening weekend featured performances by the companies of Bill T. Jones, Paul Taylor, Trisha Brown, and Stephen Petronio. But during the second of six festival programs Saturday night (repeated Sunday), it was the little guys who stole the show.

That's not to take anything away from the Paul Taylor Dance Company, whose dancers gave a characteristically excellent performance of the 1987 classic "Syzygy," set to a propulsive Donald York score. Or from the powerhouse dancing of Stephen Petronio's limber, stylish troupe as its dancers whipped through the lashing turns of his 1995 electronica fantasia "Lareigne."

But the evening belonged to the newcomers. From the moment the curtain rose on "Prophet & Betrayer," a New York premiere from Nathan Trice, the house buzzed with curiosity. Mr. Trice's silhouette stood out against a splash of sunset on the back wall; his impossibly muscular arms carving shapes in the air as foreboding music (by Arvo Pärt) played. Downstage, a preteen boy (Michael J. Waters of Restoration Youth Arts Academy), sat cross-legged in a pool of light, bent forward with his head in his hands. The archetypal duet that unfolded – between what the notes described as "a young and old spirit," both bare-chested and in loose trousers, had an ancestral quality. Both man and boy commanded the stage with simple yet mesmerizing movements of the arms – one pair muscular, the other thin and undeveloped. Emotion came from the vigorous movement, rather than from emoting faces. Young Mr. Waters brought an admirable concentration to his dancing, matching Mr. Trice's formidable intensity.

Likewise, the Montreal-based Coleman Lemieux & Compagnie (making its first New York appearance) excited the crowd, performing an excerpt from "Fifteen Heterosexual Duets," the James Kudelka contemporary ballet set to Beethoven's "Kreutzer" Sonata. The theme was straightforward: five male-female couples in five duets describing five relationships. The dancers ably embodied the characters, but it was their execution that dazzled – the split-second timing during complex partnering, and the gratifying lightness of low-to-the-ground leaps and lifts.

The B-boys of the French hip-hop troupe Compagnie Franck II Louise put their definitive stamp on their American debut. Striding onstage in beetlelike metallic armor and helmets, they launched into a pop-and-lock routine in a sci-fi landscape of snaking mechanical tubes and smoky haze. Franck II Louise, the quintet's youthful choreographer, also composed the electronic score, a mélange of hip-hop beats, machine-like beeps, and industrial buzzing. One by one, the futuristic warriors took off pieces of armor (hence the piece's title, "Drop It!"). Then all five reappeared, shirtless and in baggy pants, for a breakdancing contest. A final, dazzlingly trick – a dancer spinning literally on his head – put the exclamation point on an evening of bold statements from the next generation.

LA PRESSE

*Kudelka, le magnifique*

LE VENDREDI 20 JANVIER 2006

Stéphanie Brody

Mille fois merci à Laurence Lemieux et Bill Coleman. Le programme hommage consacré au chorégraphe canadien James Kudelka qu'ils ont si amoureuxment mis au point, avec le soutien de Danse Danse, est un baume au coeur.

Nous leur savons gré d'avoir insisté pour faire revivre certaines des plus belles oeuvres de notre répertoire chorégraphique. Vous avez jusqu'à demain pour voir ce spectacle qui mêle danse finement ciselée et musique ancienne.

*Fifteen Heterosexual Duets*, créé en 1991, est une suite ininterrompue de rencontres fugaces entre un homme et une femme, dansées avec précision par des interprètes au sommet de leur forme. Quelle joie d'y retrouver Anik Bissonnette, Andrea Boardman, Marc Boivin, Andrew Giday, Sasha Ivanochko, Sylvain Lafortune, Laurence Lemieux, Anne Plamondon, Victor Quijada et Mario Radacovsky.

Ils ont tous cette assurance qui permet de s'attaquer avec aisance à la chorégraphie de Kudelka. Sa gestuelle cingle l'air à coup de portés tourbillonnants et culbutants, de vastes ronds de jambe, de prises complexes et de transitions au quart de tour. Chaque duo est coloré par les changements de tempo de la Sonate pour violon no 9 en la majeur op. 47 de Beethoven, mais aussi par la personnalité de chaque interprète (et par les jupes aux couleurs printanières de ces dames!). Des pointes d'humour rompent habilement le lyrisme des duos. Certains danseurs se mettent à lutter, par à-coups, contre leur propre inertie ou contre un partenaire qui entrave leur progression.

Le dynamisme virevoltant de *Fifteen Heterosexual Duets* fait place à *Soudain, l'hiver dernier*, un duo masculin à la fois tendre et amer, créé en 1987 par Kudelka pour Montréal Danse. Sylvain Lafortune et Victor Quijada y sont justes à pleurer. Au son de la rengaine *Jesus Blood Never Failed Me Yet*, mise en musique par Gavin Bryars, qu'une voix chancelante chante en boucle, leurs gestes hésitants expriment toute la tendresse maladroite dont peuvent faire preuve les hommes entre eux. C'est nu, cru et vrai.

La gestuelle angulaire recèle pourtant une douceur infinie tandis qu'ils sont appuyés l'un contre l'autre, se bercent côte à côte, se prennent par les épaules. Les angles du corps de Lafortune servent parfois de refuge à Quijada. Et lorsque ce dernier s'éloigne un instant, le bras de Lafortune reste ouvert, attendant son retour. Rarement leurs regards se croisent, mais on comprend que des liens profonds les unissent. Très touchant!

La soirée se termine sur une nouveauté, *It Was as it Was*. Une oeuvre pour quatre danseurs (Boardman, Coleman, Giday et Lemieux), un ensemble de musique ancienne (Theatre of Early Music interprétant le *Stabat Mater* de Vivaldi), et un haute-contre, Daniel Taylor, qui incarne rien de moins que le Christ. C'est avec ferveur que les quatre danseurs s'agglutinent autour de Taylor (qui bouge en chantant sans manquer une note) pour le déshabiller, lui laver les pieds ou simplement l'admirer, leur regard adorateur porté vers les cieux.

Chaque nouveau tableau rappelle la composition des peintures religieuses de la Renaissance italienne: en son centre, Jésus, Marie ou un des apôtres, et à ses pieds, un entourage de personnages baignant dans un halo de lumière, posant avec une sorte de langueur érotique. Bien entendu, l'humour coquin de Kudelka s'installe sournoisement et tout se met à déraper. Les adorateurs jouent du coude et tout se termine dans un chassé-croisé de baisers assez hallucinant. Merci M. Kudelka pour ces instants de bonheur par temps de bourrasques.

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*Coleman Lemieux & Compagnie*

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*Some Reviews & Letters to CLC*



P.O. Box 655, Corner Brook, Newfoundland A2H 6G1

Mr. Bill Coleman, Artistic Director  
Coleman Lemieux & Company  
851 St Germain  
Ville St-Laurent QC H4L 3R7

Dear Bill:

We count July 8 among the highlights of our 2006 Gros Morne Theatre Festival.

From the splendor of the dance on the hills, in the rocks and on the beach at Green Point to the late night cabaret at Linda's Place in Cow Head, the *Gros Morne Project*, will long be remembered as the day of the dance invasion by some of the country's most talented artists .

Having the likes of Margie Gillis dance with our very own Philip Payne was the icing on the cake. You and your dancers brought beauty and emotion to the community. You brought a community together to cook fish and brewis for 500 and to showcase their own talents through their traditional "figure 8" dance.

We at the Gros Morne Theatre Festival were thrilled to be able to be part of this event through box office, marketing, venue and technical support.

Thank you for convincing us to give over the community to *The Gros Morne Project*. It was well worth it – artistically and in so many other ways.

We wish you all the best and hope that you will continue to bring your unique blend of arts and nature to other fortunate communities in Canada.

Sincerely,  
Gaylene Buckle  
General Manager



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*Coleman Lemieux & Compagnie*

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Dear Bill,

Here are my thoughts on the dance – maybe you can forward it.

As a former mayor, I would like to tell you what the impact was of the dance week-end *Where Heaven Meets Earth* in Grasslands National Park in Val Marie, Saskatchewan.

It seemed to have affected the consciousness of the local population – people are still awed at the event and now, 3 months later, it is still a major topic of conversation. Although it seemed a bit high-brow for us at the beginning, it turned out to be an event that made many people appreciate dance. Also, on a more practical level, our business (The Convent Country Inn) has been constantly busy since the dance, which will make it the best business year in the last seven years. I spoke with the owner of the local grocery store, Whitemud Grocery, and their business has been much busier than usual since the dance. We believe that it has somehow made people more community minded. The town itself, with the props that were left, is much more aesthetically pleasing and many of the local people have felt an intense pride in their village being picked for this event.

It is very difficult to put a finger on what exactly happened – maybe it was the energy that the dancers brought to the village – this may sound a bit off the wall, but something happened that has changed this town for the better – it is difficult to understand what it could possibly be, but I appreciate that the dance was a very important commodity in the peoples lives.

Yours truly

Robert Ducan

Business owner, former mayor

FRANKFURTER ALLGEMEINE ZEITUNG

JULY 14, 2006

***Mophead Peter Discovers America\****

The island of Newfoundland, which joined Canada in 1949, is a magical world for nature lovers, adventurers, artists, and of late, also for tourists. As large as the old Federal Republic of West Germany, it is a dreamland of forests, fjords, sea and moor. Pure landscape, empty of people, and awe-inspiring. Surprisingly, in the middle of this God-given seclusion, a multifaceted theatre life is taking place – though not in the secluded villages which haven't yet built up an amateur theatre with tender-loving care. Enthusiasm for art can sometimes be greater than the art itself, but there is something heart warming to see the pride and admiration with which local residents idolize their theatre troop. Maybe it's because of the long cold winters, and the darkness – there is a similar phenomenon in Finland – in any case, a very alert and curious audience has accumulated here.

Newfoundland possesses the first site on the UNESCO registry of world cultural sites: L'Anse aux Meadows, an archaeological excavation on the far northwestern tip of the island. Evidence that Nordic seafarers discovered North America a good 500 years before Columbus. The Norwegian couple Helge and Anne Stine Ingstad landed there at the remains of the colony in the 1960s, by deducing, on the basis of old Norse sagas, the location of the mysterious Vinland. The Vikings sailed around the year 1000, presumably from Greenland, heading west and encountering Labrador (Markland), Newfoundland, and perhaps even the Gulf of St. Lawrence.

Also on the UNESCO list is Gros Morne National Park, a grand landscape of ocean, forest, and mountains, teeming with moose, bears, and salmon. Also here, in the middle of untouched nature, there is an artist in residence program, and this summer, an exceptional dance spectacle took place. The Coleman-Lemieux Company of Montreal used the peninsula at Green Point for a large scale "site specific project". Out of the old fishing sheds flowed music from John Cage and Gordon Monahan, scenic installations told of loneliness, austerity, and danger. The windharp howled, the water rattled on the stones, and 500 spectators, both locals and tourists, wandered along the beach, observing a captured wriggling mermaid as she was carried like booty from a boat, then breaking free from a net, and returning to her element.

Choreographed animal and landscape studies, among them birds and jellyfish-like creatures in human forms, emerged from between the stones and then vanished. Gray shapes, like lizards, blended and fused with the craggy rocks. Bill Coleman created an exceptionally harmonious performance from nature and dance, mystical, unpretentious, and full of wonder.

Later the event carried on at Cow Head, where there was a "traditional Newfoundland supper" in the church hall, with all sorts of dances taking place at the hockey rink and in the theatre. Margie Gillis performed several solos, among them "Bloom", about the last chapter of Joyce's little piece *Ulysses*. The exceptional dancer Peter Chin from Toronto, who could effortlessly win every European solo competition, narrated and danced through various states of mind and soul in "Everything". The mixture of high culture and folksiness reminds one of the long gone heydays of the Bread and Puppet Resurrection Circus in Vermont. That such famous artists as Gillis and Chin would get involved, performing on a rough timber stage in the sun and the wind, speaks for them and for the project. Perhaps it requires the openness and love of nature of Canadians, to produce such a thing completely without convention and smarminess. *Feel the Earth Move* was the name of the event – and we sure did!

– Renate Klett

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\* *The original German title is Struwwelpeter Entdeckt Amerika - Struwwelpeter is a traditional German fairytale character.*

## GRASSLANDS: WHERE HEAVEN MEETS EARTH

*Dance Saskatchewan*

Karin Smith Fargey, Community Coordinator, Grasslands, CommonWeal Community Arts

'Amazing', 'awesome', 'magical', 'extraordinary', 'thought-provoking' describe some of the reactions of the more than 600 spectators who witnessed *Grasslands: Where Heaven Meets Earth* – an outdoor dance performance on Saturday, August 14th in Grasslands National Park.

This celebration of home place, landscape and cultural memory began in the morning of August 14th with over 60 ranchers from surrounding ranches making their mark along the Central Street of Val Marie by branding their brands on the newly built ranch style gateway uprights of the symbolic community rail fence. Along with the community fence, audiences enjoyed a number of community arts and heritage projects including lamppost banners painted by regional artists, planter barrels painted by student artists, an exhibition of quilt squares in Prairie Wind and Silver Sage-Friends of Grasslands museum which tell the stories of families in the region, kite making and flying with Kite Guy, David Turtle, and WindoWorks produced by artists through the Art Gallery of Swift Current and the volunteers of Val Marie.

The audience witnessed dancers and music expressing experiences, thoughts and emotions inspired by the landscape; native grasslands, wind and sky. In this special place where natural grasslands became cultivated and now returns to native prairie, this great performance spoke of transition, change and challenges to identify and spirit experienced in the collision of nature and human industry.

Nationally recognized artists from across Canada gathered in Val Marie to take part in this passionate interpretation of the natural and cultural history of the grasslands. Bill Coleman, Artistic Director of *Grasslands: Where Heaven Meets Earth* has collaborated over the last six months with a host of talented artists: Montreal based dance company Coleman, Lemieux and Compagnie; internationally acclaimed solo dancer, Margie Gillis; choreographer and dancer David Earle (member of the Order of Canada); internationally recognized visual artist, Edward Poitras; kite artist, David Tuttle; music composer and originator of the Aeolian wind harp, Gordon Monahan, and from across the country nearly two dozen of Canada's best modern dancers.

In addition to professional dancers, semi-professional, amateur and student dancers from Shaunavon, Swift Current, Val Marie, Regina, and Saskatoon added their abilities and creative energy to this impressive troupe. This event created a bridge between the community of Val Marie and artists from across Canada. This collaborative project involved volunteer organizations and businesses, as well as an outstanding Community Projects working committee in Val Marie. Art Gallery of Swift Current Extension Program provided technical and professional support for all facets of the event, without which this collaboration would not have been a success. *Grasslands: Where Heaven Meets Earth* was indeed a feast for the senses. Bravo to all those involved!

LIVING CULTURE IN THE GRASSLANDS

FOR THE ARTS, ISSUE 19, 2004

THE CANADA COUNCIL FOR THE ARTS



Canada Council  
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Conseil des Arts  
du Canada

For some people, going to a performance or visiting an exhibit can be a daunting experience. What does this painting mean? Or this choreography? Or this musical composition? Out of fear of not being able to understand or relate to a work, many people simply avoid the risk altogether. Yet art can be interpreted in so many ways, and can conjure a broad range of emotions, including feelings of puzzlement, surprise – and delighted wonder.

The community of Val Marie in Saskatchewan decided to take a chance, and played host to a bold artistic adventure, as vast as the landscape of endless plains and skies – a collaboration between the community and artists to celebrate the land and its history.

*Grasslands: Where Heaven Meets Earth* drew upon the rich raw materials provided by the residents of Val Marie. It involved, among others, Common Weal Community Arts, the Art Gallery of Swift Current, the Swift Current Allied Arts Council, Grasslands National Park, Friends of the Grasslands, as well as choreographer Bill Coleman, visual artist Edward Poitras, musician Gordon Monahan, Coleman Lemieux and Co., and dancers Margie Gillis, David Earle, Robin Poitras, Johanna Bundon, Katherine Oledski, Krista Solheim, Jennifer Dahl, Peter Trotzmer, Carol Prieur and Laurence Lemieux. The August 2004 event was supported by the Inter-Arts Office and the Dance Section of the Canada Council.

The adventure actually began several years ago. In 1992, Bill Coleman and Michael Caplan started to shape portraits of the people and their times, to enable them to tell their stories. Coincidentally, that same year Common Weal was founded, and put on a community play designed to empower individuals and communities to embrace and rewrite their own histories. The paths of Bill Coleman and Common Weal were destined to cross, and a remarkable tale sprang to life.

During the summer prior to the actual performance of *Grasslands*, the entire community of Val Marie – children, ranchers, First Nations peoples and artists – were enveloped by the gentle winds of a variety of cultural projects: contemporary music and dance workshops in Val Marie and Shaunavon; kite-making in the schools, coordinated by the Art Gallery of Swift Current; the creation of banners by 12 visual artists throughout southwest Saskatchewan; collaborative quilting production and the recording of quilters' stories for an art exhibit in the Prairie Wind & Silver Sage Museum; the construction of corral-style fencing along the main street of Val Marie as a symbol of a community drawn together in farming life; and children's finger-painting on salt-lick tubs decorated with local plant life.

The culmination of this artist in the community collaboration was a performance for the residents of Val Marie and the surrounding area in the protected heritage site of Grasslands National Park. At the entrance to the park, more than 600 people assembled to await the signal for departure. Around 2 o'clock in the afternoon, the vehicles set off, and passengers tuned their car radios to 98.5FM, which was playing music created for the event. Along the way, dancers moved in and out of the golden landscape, while groundhogs and wild horses served as unwitting extras in the performance. Once on site, spectators discovered dancers lying on the ground like soldiers fallen in combat, with Margie Gillis standing in the doorway of an abandoned farmhouse. Taken by surprise and surrounded by the dancers, the public gradually realized that they themselves were part of the unfolding choreography. A small child asked the dancers what they were doing – and in the process performed his first solo!

The performance was not an exact replica of the words, stories, ideas and emotions that emerged from the community during the summer of activities – nor was it intended to be. But while no one individual may have found a perfect reproduction of his or her voice, all nevertheless recognized the echo of their combined creativity, all felt they had taken an important step toward a better understanding of their community. And all understood their unique role in the chain of creation.

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# Coleman Lemieux & Compagnie

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## *Some Responses to the Work of CLC*

*When Bill Coleman and Laurence Lemieux start thinking about new projects, they literally end up taking dance to places where it has never been before.*

– **Toronto Star**

*The superb Bill Coleman and Laurence love dance and want audiences to embrace their passion.*

– **Hour**

*Mille fois merci à Laurence Lemieux et Bill Coleman!*

– **Stéphanie Brody, La Presse**

*Credit should go to Coleman Lemieux & Compagnie of Montreal, whose dancers moved easily and wittily, looking like grown-ups who had lived full lives.*

– **Jennifer Dunning, The New York Times**

*... the Montreal-based Coleman Lemieux & Compagnie ... excited the crowd, performing an excerpt from “Fifteen Heterosexual Duets” ... The dancers ably embodied the characters, but it was their execution that dazzled – the split-second timing during complex partnering, and the gratifying lightness of low-to-the-ground leaps and lifts.*

– **Joy Goodwin, The New York Sun**

*... an exceptional dance spectacle took place ... Bill Coleman created an exceptionally harmonious performance from nature and dance, mystical, unpretentious, and full of wonder ... The mixture of high culture and folksiness reminds one of the long gone heydays of the Bread and Puppet Resurrection Circus in Vermont. That such famous artists as [Margie] Gillis and [Peter] Chin would get involved, performing on a rough timber stage in the sun and the wind, speaks for them and for the project. Perhaps it requires the openness and love of nature of Canadians, to produce such a thing completely without convention and smarminess. Feel the Earth Move was the name of the event – and we sure did!*

– **Renate Klett, Frankfurter Allgemeine Zeitung**

*You and your dancers brought beauty and emotion to the community ... Thank you for convincing us to give over the community to The Gros Morne Project. It was well worth it – artistically and in so many other ways.*

– **Gaylene Buckle, General Manager, Gros Morne Theatre Festival**

*‘Amazing’, ‘awesome’, ‘magical’, ‘extraordinary’, ‘thought-provoking’ describe some of the reactions of the more than 600 spectators who witnessed Grasslands: Where Heaven Meets Earth ... This event created a bridge between the community of Val Marie and artists from across Canada ... Grasslands: Where Heaven Meets Earth was indeed a feast for the senses. Bravo to all those involved!*

– **Karin Smith Fargey, Dance Saskatchewan**

*[Grasslands] seemed to have affected the consciousness of the local population – people are still awed at the event and now, 3 months later, it is still a major topic of conversation ... We believe that it has somehow made people more community minded. The town itself ... is much more aesthetically pleasing and many of the local people have felt an intense pride in their village being picked for this event.*

– **Robert Duncan, former mayor, Val Marie**

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## Coleman Lemieux & Compagnie

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### SOME RESPONSES TO THE WORK OF LAURENCE LEMIEUX

- Laurence ... a blaze of fire against a night sky ...* – Deidre Kelly, *stepTEXT*
- Insightful and passionate, Laurence Lemieux embodies not only a substantial dance repertoire but also a deep respect for her art form.* – *The Dance Current*
- The world [Laurence] reveals through her art is dark and pregnant with a deep feeling that is always just on the verge of self expression.* – Graham Jackson, *Dance Lexicon*
- [Les Paradis Perdus] a jewel of a work.* – *Hour*
- Varenka, Varenka! is a masterful piece of choreography. Lemieux has translated Dostoevsky's novel into a dance anyone can easily understand.* – Susan Walker, *Toronto Star*
- Extremely evocative in terms of character, place, atmosphere and theme, La Nuit de la Saint-Jean is a seamlessly structured dance drama that balances finely chiselled and technically polished dancing with impressionistic lighting ... and an expressionistic sound score of period music and environmental noise ...* – Deidre Kelly, *The Globe and Mail*
- Laurence Lemieux réussit à faire une chorégraphie originale, feutrée, intimiste, déchirante, ou la gestuelle réussit à traduire les élans et les désespoirs des deux personnages du roman [de Dostoïevski].* – Aline Apostolska, *La Presse*

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### SOME RESPONSES TO THE WORK OF BILL COLEMAN

- Mr. Coleman has an unmistakable way of moving, seeming to pivot, jump and idle on a dime.* – *The New York Times*
- Coleman has created a unique form of modern dance ... His concepts and visions are forever challenging to an audience, and frequently achingly funny.* – *Dance In Canada*
- Coleman's work shows uncompromising originality and vision.* – *Peterborough Examiner*
- His technique is impeccable and his quality of weightlessness is fascinating to watch.* – *The Evening Patriot*
- Coleman has the self-mocking bittersweetness of a classic clown.* – *Toronto Star*
- Weird genius.* – *Dance Connection*
- Bill Coleman, choreographer, lead dancer, and actor extraordinaire, is the star of the show. With a wink and raised eyebrow, Coleman floats through the rigors of classical dance then suddenly relaxes into his role as a goofy garage attendant or the man in plaid, neat and sweet.* – *Toronto Star*
- His own productions are evidence that he doesn't live within the sometimes hermetic bubble of his art form.* – *Eye Magazine, Toronto*
- A capacity audience whooped their appreciation.* – *Toronto Star*
- Wear your seatbelts and bring a napkin.* – *Ottawa Citizen*

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## Coleman Lemieux & Compagnie

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### *Responses to The Kudelka/Taylor Project*

*Three tour de force works from the master, a choice lineup of dancers, and countertenor Daniel Taylor singing combine for a knockout event.* – Hour

*What a program! Get a load of this: Kudelka's first new work since he stepped down from the artistic directorship of the National Ballet of Canada ... If that were not enough, how about the chance to see a motherload of amazing dancers of different ages and backgrounds ... Finally, add the pure and clear tones of countertenor Daniel Taylor and his group Theatre of Early Music. Whoa!* – Maisonneuve

*... they explore amorous emotion from passion to tenderness to humor ... the movement was fluid and expressive, and always beautiful ... this program proved fascinating ...* – Times Argus

*Fifteen Heterosexual Duets is a work of great ingenuity and charm, a plotless comedy that touches on the sublime.* – The Globe and Mail, Toronto, Canada

*Mr. Kudelka, who has created outstanding neo-classical ballets for American and Canadian companies, succeeds beyond expectation here as a guest choreographer with an exploration of movement that owes nothing to the ballet idiom.* – The New York Times

*[Kudelka] creates movement so exhilarating, it makes everybody watching wish they could dance.* – In Profile, Toronto, Canada

*Daniel Taylor is now one of today's most sought-after countertenors and recognized as Canada's star countertenor. There is a sense of conviction that sets him apart from all the others.* – Opera Canada

*The evening features a large dream-team cast with enough interpretive talent to make high art out of a sailor's hornpipe ... A knockout.* – Montreal Gazette

*Most heartening too was the sight in the audience of members of both the ballet and contemporary dance communities (that's a sight not seen enough).* – Maisonneuve

*In the better known world of popular music, a rough parallel to this performance [The Kudelka/Taylor Project] would be having Neil Young, The Tragically Hip and Sam Roberts get together to write and perform.* – Peterborough Examiner

*Fifteen Heterosexual Duets, créé en 1991, est une suite ininterrompue de rencontres fugaces entre un homme et une femme, dansées avec précision par des interprètes aux sommets de leur forme.* – La Presse

*Daniel Taylor. Il est sans doute le haute-contre le plus sexy en ville. On a hâte de le voir aux côtés des danseurs de Coleman Lemieux & Compagnie.* – Châtelaine

*La création d'un spectacle ... qui réunira sur scène la crème des danseurs.* – Radio-Canada

*Le chorégraphe James Kudelka signe un poème vivant ...* – L'Actualité

*C'est donc tout un écheveau de désirs, d'humeur créatrices, de talents avérés et émergents, d'histoires passées et présentes, dont les fils se dénoueront avec délice cette semaine.*

– Le Devoir