

IN THE



NOVEMBER 10 - 13, 2022



Canada Council
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Conseil des arts
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Alexander Kasser Theater | Montclair State University



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

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theatre
GARGANTUA



WELCOME

Welcome each of you to In the Fire!

To honour the impact of a person while they are here to witness it can be a rare occurrence. Too often the empathetic storytelling, memory sharing, and sincere display of appreciation is left to a time when the person is no longer earthside to participate in the understanding of their life through the eyes of loved ones.

For us, In the Fire presented an opportunity to capture stories and experiences from Holly's father, George Treddenick, as a Firefighter, with his input.

This show is about fire. But it is also about memories, trauma, and father-daughter relationships. It's an homage to all the Firefighters out there, and to all those who have lost something or someone to fire.

It's an exciting time for Femmes du Feu Creations as we continue to grow and adapt, remaining motivated and excited to enhance our craft. Thank you for supporting us on this journey. As an audience you are truly our greatest asset today and tomorrow, and we could not accomplish what we do without your support.

Written by Kristina Dubois on behalf of Femmes du Feu Creations

Femmes du Feu Creations acknowledges that we are on lands that have been inhabited by Indigenous people for millennia and would like to honor all the centuries of indigenous Peoples who have walked on Turtle Island before us.

Welland is located on the unceded land of Treaty 3, which is the traditional territory of the Haudenosaunee and Anishinaabe peoples, and many other Indigenous People recorded and unrecorded. This territory is covered by the Upper Canada Treaties and is within the Dish With One Spoon Wampum agreement.

We are grateful for the opportunity to live, work and play here in Niagara and we give thanks to the ancestors who have served as stewards of this special place.

Today we gather here to bring our minds as one and to remind us that we have a responsibility to live in balance and harmony with each other and all living things, so that our 7th generation will be able to enjoy these beautiful lands as well.

Femmes du Feu Creations acknowledges the founders of this organization, and the pioneers in Canadian contemporary circus on whose shoulders we stand and grow, and to all our artists, collaborators and audience, who are at the core of our focus and are the community for whom we serve.



PROFILES

PROFILES

Holly Treddenick

Originally from Winnipeg, MB, Holly moved to Toronto in 1994 to study at The School of Toronto Dance Theatre, where she graduated in 1998. In 2001 Holly began her exploration into the circus arts, beginning with fire performing- dancing, eating, manipulating. She has since studied Pochinko clown, and aerial dance including silks, rope, hoop, harness, bungee, static and dance trapeze. Holly began her aerial training with Sabrina Pringle in 2005 and has never looked back! Holly has trained with various teachers across Canada, California, and at The Aerial Dance Festival in Colorado. In 2003 Holly co-founded Femmes du Feu, which has created, performed and presented many contemporary circus works.

With a passion for bringing the community together, Holly has been organizing cabarets for nearly 20 years. Outside of her performance life Holly is a mother of two, a certified yoga instructor (2001 graduate), a Doctor of Osteopathy (2008 graduate) and teaches ongoing aerial classes.

Monica Dottor - Director

Monica is a 10 time Dora Mavor Moore* award nominated artist in 5 different categories including Actor(3X), Choreographer(4X), Director (1X) and Costume Designer (1X) She's a Dora winner with Matthew Mackenzie for Best Production of BEARS and a Dora winner For OUTSTANDING PERFORMANCE IN A FEATURED ROLE with The Penelopiad ensemble (Nightwood.) DIRECTOR/CHOREOGRAPHER Credits: Beauty and the Beast (UofWindsor), A Blow in the Face (Nightwood), Big Love (UofWindsor), BEARS* (Punctuate Theatre/Alberta Aboriginal Arts, Theatre Centre, Factory, Belfry) THE OTHER (Pyretic/Company Blonde), The 94 Club (Tarragon), The History of Drinking in Cavan (4th Line), MALARIA LULLABY (Company Blonde), TWEET TWEET (Femmes Du Feu/SOULPEPPER), Circus Sessions (Femmes Du Feu), Elemental(Harbourfront Centre) CHOREOGRAPHY: ROSE*, Idomeneus, Sisters, The Chopin Project, Eurydice, Glenn, A Tender Thing, MARAT/SADE* (Soulpepper) IF/THEN (Sheridan University), The Penelopiad*(Nightwood), Craigslist Cantata*(Musical Stage Co), The Red Queen Effect (7th Stage),The Russian Play* (Factory) The Hero of Hunter Street, Bombers,The Real McCoy, Queen Marie, Wounded Soldier, Berlin Blues (4th Line) The Shadow Walk of Millbrook (Co-writer&Choreographer). Selected THEATRE ACTING: The Cold War (Video Cabaret), The Chopin Project (Soulpepper),The Other (Pyretic/Company Blonde), The Hero of Hunter Street, The Bad Luck Bank Robbers (4th Line), The Penelopiad*,SCRATCH*, Featuring Loretta (Factory), A Midsummer Night's Dream, The Overcoat*, The Middle Place (CanadianStage), Chekhov's Heartache, Chekhov's Shorts (Smith-Gilmour), HER2 (Nightwood) Selected TV/FILM ACTING: LUNE (TIFF), Private Eyes(CTV) Star Falls (NICKELODEON),Orphan Black (BBC America), Hemlock Grove (Netflix) The Shape of Rex (Fatoria Films), Picture Day (Snitch Pictures-TIFF), Murdoch Mysteries, Saving Hope, Rookie Blue (CTV), Lost Girl (Showcase) 8 Bit Christmas (Warner Brothers).

John Gzowski - Composer

John Gzowski has had a fortunate career that's allowed him to follow his very particular and varied interests. Some were instilled by studying with Alexina Louie, James Tenney, Ann Southam and Trichi Sankaran. Originally studying classical guitar, John switched to electric after developing a taste for rock and jazz. He played in many groups in the Queen Street scene in Toronto in the 80's, most notably the Garbagemen. Around the same time he began playing with some more experimental jazz groups, like Graeme Kirkland's groups, Tom Walsh's N.O.M.A., Paul Cram's early groups and doing free improv work across the country, at jazz festivals in Montreal, Halifax and Vancouver.

Opus 8

Opus 8 comprises eight of Toronto's finest ensemble singers, dedicated to musical excellence in the pursuit of sharing the best choral music with the widest audience possible. Their repertoire covers the breadth of history, from unpublished 14th century chansons and 17th century partsongs to 21st century jazz arrangements. From the wild soundworlds of Stockhausen, Schoenberg and Machaut to the elegant compositions of Elgar, Brahms and Bach, this versatile and invigorating group of choral soloists draws diverse audiences of all ages, both experts and newcomers, with a motivation to inspire all through their formidable artistry. Silly and serious, sublime and audacious, Opus 8's vision is an ambitious and compelling venture into spreading their love of music-making at an internationally high standard.

Katy Clark Soprano Katy Clark is a participant in the 2017-2018 Rebanks Family Fellowship and International Performance Residency. She recently won second place in the prestigious Harold Haugh Light Opera Competition in Jackson, Michigan. As well as singing with Shoestring Opera in Toronto, Katy sings with the Canadian Opera Company Chorus, and has sung with Michigan Opera Theatre. Favourite opera credits include The Queen of the Night in The Magic Flute, Cunegonde in Candide, and Madame Herz in The Impresario. She also has a deep passion for oratorio repertoire, and has sung as a soloist with the Elora Singers, the London Fanshawe Symphonic Chorus, the Detroit Medical Orchestra, and more. As a choral singer, Katy sings with the Elora Singers, and has sung with the Grammy winning University of Michigan Chamber Choir. Katy earned her Masters Degree in Voice Performance from the University of Michigan. In addition to her work as a soloist and performer, Katy teaches private voice and piano lessons in Toronto.

Alto, **Veronika Anissimova** has been praised for her "lovely presence" (Berkshire Fine Arts) and "impressively quick and precise coloratura" (Ludwig van Toronto). Since taking part in Marilyn Horne's The Song Continues series at Carnegie Hall in 2018, Veronika has presented recitals for the Arts & Letters Club of Toronto, the Linden Project, Music at Midday at St. James Cathedral, and others. In the coming months she can be heard in recital as part of the Concerts @100 concert series, in performance with Opus 8 and in Mahler's Rückert Lieder with the Hart House Orchestra; she was among the 2022 Handel Aria Competition's top 20, and was an Art of Song fellow with the 2021 Toronto Summer Music Festival.

PROFILES

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Robert Busiakiewicz, Tenor studied at the Royal Academy of Music and King's College London before being invited to the Yeomanry of the Worshipful Company of Musicians in 2013. Since then he completed a Masters in Music with a choral scholarship at King's College, Cambridge. He was awarded the Lord Mayor's Prize for Composition and his works have featured on BBC Radio, London Festival of Contemporary Music and are recorded by Priory Records. He has performed across the globe in venues such as the Sydney Opera House, Royal Albert Hall, the Barbican, the Hermitage Theatre, St. Thomas Fifth Avenue and Bleinheim Palace. He was the director of music at St. James Cathedral, Toronto from 2015-2020, and has served as interim director of music at King's College, Halifax.

Jane Fingler is a Toronto-based soprano from Winnipeg who is currently pursuing a DMA in Historical Performance in Voice from the University of Toronto, where she also recently completed her Masters in Historical Performance. She regularly performs as a chorister and soloist and has performed with groups including The Theatre of Early Music and Choir 21 (Toronto), Ottawa Bach Choir, The Elora Singers, and Winnipeg groups Canzona Baroque Choir, Polycoro, and Camerata Nova (now called "Dead of Winter"). Solo highlights include performing in Handel's Messiah with the Winnipeg and Regina Symphony Orchestras, and Okanagan Festival Chorus in Kelowna, and Handel's Israel in Egypt with Canzona and Manitoba Chamber Orchestra. She appears as soloist in Bach's St John Passion with Canzona and Pacific Baroque Orchestra in fall 2022. Although she is passionate about performing early music, Jane has also performed a wealth of contemporary choral music in the Winnipeg New Music and Groundswell Festivals, as both soloist and chorister.

Peter Drobac is a musician in the Orthodox Church based in Toronto, Ontario. His musical training in the various chant traditions and choral repertoire of the Orthodox Church was completed at St. Vladimir's Seminary (Crestwood, NY) from 2000-2004, where he studied conducting and choral leadership, as well as liturgics and church history, obtaining both a Masters of Divinity and Masters of Art in liturgical music. He worked at the seminary press under a grant from the Henry Luce Foundation after graduating, and was instrumental in reviving its music publishing and recording work. Since 2006 he has worked as a cantor and choir director at several Orthodox parishes in Toronto—St. Michael the Archangel (Serbian) from 2006-2009, St. Silouan the Athonite (Carpatho-Russian) from 2009-2018, and since 2019 has been employed by the Holy Myrrhbearers Mission at the University of Toronto (Orthodox Church of America). His ongoing work composing Orthodox liturgical music in English has focused primarily on the adaptation of the Serbian chant tradition for North American parish use, with the intent of creating an accessible corpus of music for the church year in monophonic chant.

Rebecca Claborn, Alto has recently sung with Pro Coro Canada, the Choir of St. James Cathedral, Cappella Nova Mundi, Tallis Scholars, Gabrieli Consort and the Theatre of Early Music, with whom she has recorded two discs. She holds music degrees from the Universities of New Hampshire and Alberta where she was the 2009 winner of the Alberta Baroque Ensemble Concerto Competition. She performs as a soloist all across Canada, with a repertoire ranging from the Renaissance to the present day. Away from singing, she succumbs to her indelible passion to master the clawhammer banjo.

Cian Horrobin received his training at the University of Toronto and the Royal Conservatory of Music. His work in theatre spanned Shakespeare to Shaw and as an opera actor he has been in works by Handel, Mozart, Donizetti, Verdi and Puccini among others.

Bass **Bryan Martin** joined Opus 8 in 2019. He can also be heard performing with other groups around Toronto, especially medieval ensemble Sine Nomine, Poculi Ludique Societas (medieval drama), Soundstreams' Choir 21, and the Toronto Consort. Over the years, Bryan has turned his hand to many things, having been at various times an orchestra musician, conductor, scholar, teacher, union leader, computer technician, and radio production assistant. For the past 20 years, he has been at the Music Library at the University of Toronto, where he is responsible for cataloguing, computers, and audio-visual technology and preservation, as well as serving as the resident early music expert. Bryan holds degrees in conducting and musicology from the University of Toronto. He was a contributor to the New Grove Dictionary of Opera, and most recently had an edition of a 15th-century music manuscript published by the Pontifical Institute of Medieval Studies. When not performing he enjoys home renovations, producing recordings, and occasionally directs live concert video productions.

SARA TORRIE - Costume Designer

Sara Torrie is a Canadian artist exploring the regenerative potential and ingrained intelligence found in textiles and objects. She is currently organizing her fashion project, Sartoria, to make more space for costume and installation work. her involvement with Femmes du Feu has included a number of costuming contracts/invitations including the great privilege to be part of Circus Sessions, in May 2019.

PETER BENEDETTI - Video capture, video editing, projections, rigging, co-set design

Peter Benedetti has been working in the entertainment production industry for more than 20 years. He specializes as a rigger and production manager. He has worked extensively as a sound technician in music and concerts across Canada and the USA. Peter has worked independently and for many companies including Frontier Sound And Light, Sound Plus, Christie Lights, and the IATSE union. Peter has production managed many productions including the OLG STage at Toronto Pride, Toronto Canada Day Woodbine Park, Veld Festival, Grey Cup Celebration Toronto, Hamilton SuperCrawl, He has toured as sound technician with bands such as I Mother Earth, Burton Cummings, Biff Naked, 54 40, and so many more. Peter has recently relocated to Welland, Ontario, where he purchased an old bank with his wife, and is combining his skills in the creation of a new venue and circus centre.

PROFILES

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THEATRE GARGANTUA - Co-producer

Theatre Gargantua is one of Canada's leading multi-disciplinary theatre companies. Under the direction of Jacquie P.A. Thomas, the company has been devising dynamic physical theatre for 29 years. Thomas founded the distinct Toronto company in 1992, after travelling extensively in Europe and North America and working with a diverse group of theatre-makers including the National Theatre of Greece, the Gardzienice Theatre Association in Poland, and the Peking Opera. Theatre Gargantua has used an evolving methodology to create numerous award-winning works and has become an eclectic fixture in Toronto's vibrant independent theatre community.

DANCE UMBRELLA OF ONTARIO

Dance Umbrella of Ontario (DUO) is a not-for-profit provider of management services to Ontario's dance enterprises. DUO actively seeks to facilitate the success of such enterprises. DUO strengthens the dance sector through pro-active engagement in strategic and progressive initiatives. Led by dance artists' vision and business endeavours, Dance Umbrella of Ontario (DUO) directly collaborates with clients to provide pragmatic business strategies and solutions to their multi-faceted projects.

ERIN BALL

Erin Ball (she/her) identifies as a Mad (from the Mad Pride movement) and Disabled white circus artist living on the traditional territory of the Mississaugas of the Ojibwe; Katarokwi, also known as Kingston, Ontario. She runs Kingston Circus Arts and is the co-founder of LEGacy Circus (a performance company co-created with Mad artist, Vanessa Furlong). Erin took a year off in March 2014 due to life changing events that resulted in having both lower legs amputated. She has since returned to her passion of training, coaching, and performing with a focus of including as many people in her audiences, as collaborators and performers in shows, as well as students in her classes. She has traveled world-wide to perform and teach. She strives for representation, access, and inclusion in the arts.

CHARISSA WILCOX

Charissa Wilcox is the Artistic Producer and co-founder of FLYING SOLO and the lead designer and fabricator of FLYING SOLO's cutting-edge circus apparatuses. Charissa most recently worked at the Iconic Queer Canadian Art Organization, Buddies in Bad Times Theatre (BIBT) as the Head of Production. As a Production Manager, Charissa has worked with Aluna Theatre, Tapestry, Modern Times and Nightwood Theatre. Her career in circus began under the watchful eyes of trainer Kitty Neptune (The Scandelles, Neon Nightz 2010) and mentor Rebecca Carney (Artistic Director, Circus Orange).

ANGOLA MURDOCH

For the last 20 years Angola has enjoyed a long and rich career locally, having performed at major venues in Ontario (Buddies in Bad Times, the Art Gallery of Ontario, the Canadian National Exhibition, HarbourFront Centre and others) and internationally (Cirque Pacifica (Maui), Gramercy Theatre (NYC), and Zip Zap Circus (South Africa)). In 2008 Angola's solo show Twist of Fate was awarded "most heartfelt dance show" by Paula Citron in the Globe and Mail. Angola has directed five full-length contemporary circus shows, including 2019's Toronto Circus Riot. The Circus Riot, based on the actual Toronto Riot of 1855, premiered to packed audiences and critical acclaim and garnered a Dora Nomination for Outstanding Costume Design. Currently, Angola is a company member of Femmes Du Feu Creations, she is working in a collective reimagining Claude Vivier's Lonely Child into a circus opera, and she is remounting and expanding her solo show Twist of Fate. Angola has been the artistic director of LookUp Theatre since 2009.

TANIS MACARTHUR

Tanis Sydney MacArthur has been an independent costumier for performing artists for more than 25 years. She is also an interpretive dance artist, choreographer, aerialist, stilt walker, prop maker, creature designer and large scale inflatable sculpture artist. Clients of note include Femmes du Feu, Hamilton Aerial Group, Aerie Korper, Fly With Me Aerial Dance, Steel the Sky Aerial Arts, Team T&J, Mabel Moon, Learie McNicolls, Red Betty Theatre, Aoucheva Dance Studio, Defining Movement Dance Company, Parahumans, the Acromaniacs and Artword Theatre. She placed third nationally in the Smirnoff International Fashion Awards 1994 and regularly contributed original designs to Fashion Cares. She served as designer/key wardrobe for the film A Windigo Tale by Armand Garnet Ruffo. She created The Arctic Fox, Inspired by Icebergs and Fly South, outdoor installations of multiple 16' tall inflatable sculptures, in collaboration with Cobalt Connects.

PROFILES

SARA PORTER

Celebrated for her daring imagination and wicked sense of humour, Sara Porter is a multi-faceted performer, choreographer, vocalist and writer with a distinctive voice and a broad palette. Her recent one-woman show - Sara does a Solo - has been touring coast to coast in Canada and the US since 2017 to acclaim.

In addition to her work as an artist, Sara Porter is a popular teacher and writer on dance. She has been on faculty in colleges and universities in Canada and Scotland, teaching both academic and studio courses in contemporary dance and cultural theory. Her dance writing has been published online and in magazines, journals, and books for 30 years in Canada and the UK. She is the biographer of Peter Boneham, published by Dance Collection Danse in 2010.

GEORGE TREDDENICK

Born in 1943, George is a Winnipegger through and through. He worked on farms herding cattle on horseback, worked trains across the prairies, was a taxi driver, a garbage man, and then joined the Winnipeg Fire Department in . George was the youngest of a group of 7 fire fighters and history buffs that founded the Winnipeg Fire Fighters Museum. He is now the last remaining founder and is director of the museum.

WINNIPEG FIRE MUSEUM

The Winnipeg Fire Museum aims to entertain and educate our visitors about the current processes and historical stories of the fire service and the Winnipeg Fire Paramedic Service.

The Firefighter's Historical Society of Winnipeg aims to discover, collect, preserve, refurbish, and/or re-build significant equipment, apparatus, and materials related to the history and heritage of the local fire service, and promote and encourage public interest, accessibility, and appreciation for the fire profession.

CREDITS

Concept by: Holly Treddenick

Creation by: Holly Treddenick

Direction: Monica Dottor

Performer (s): Holly Treddenick

Original Score: John Gzowski

Choir: Opus 8

Costuming (smoke cape): Sara Torrie

Costume: Tanis MacArthur

Accessibility Consultant: Erin Ball

Memoir & Movement: Sara Porter

Aerial Chorographic coach & dramaturge: Angola Murdoch

Outside eye: Sabrina Pringle

Lighting Design: Peter Benedetti

Video Projection: Peter Benedetti

Set Design: Peter Benedetti

Apparatus Design and Build: Upstage Fabrication

Stage Manager: Charissa Wilcox

Producing Partner: Theatre Gargantua

Administrative support: Dance Umbrella of Ontario

Marketing management & design: Kristina Dubois

"My Winnipeg" by Jason Staczek

*"This Must be the Place" written by David Byrne, Christopher Frantz, Herry Harrison and Tina Weymotuh WC Music Corp. (ASCAP)
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SCENE ORDER

Smoke

Dance On Dad's Feet

Wonderful Winnipeg

Rope Loop

Jacket Dance

George's History

Industrial

Hose

Pants of Fire

The Siren

No Regrets

Fire Spirit

A Conversation With George

The Ladder Climb

SHOW TEXT

JACKET DANCE

"DO YOU HAVE AN EXAMPLE, WHAT'S YOUR KINDA CRAZY, WHAT WOULD THEY THINK IS CRAZY, THAT YOU GUYS DID"

WELL WE HAD THE
EEE, WE HAD ALARM A FIRE AND AH
WAS ON
WAS IN FORT ROUGE AND WE TURNED
OFF OSBOURNE AND THE FIRE WAS
COMING OUT OF THE
LITTLE HOUSE
LIKE A BLOW TORCH
AND WE GOT THERE AN AH
THE BRANCH MAN, WHICH IS THE GUY
ON THE HOSE LINE... CONTROLLING
THE WATER, HE WAS ALREADY START-
ING TO FIGHT THE FIRE, THE WINDOWS
HAD BLOWN OUT, AND WE WERE TOLD
THERE WAS PEE... A MAN AND WIFE
UPSTAIRS
AND AH
ELERT AND I WENT IN AND IT WAS SO
HOT
YOU HAD TO STAY ON YOUR BELLY
GOING UP THE STAIRS
AND WE GOT UPSTAIRS
WE WENT EXACTLY WHERE HE TOLD
US THEY MIGHT BE
WE FOUND A WOMAN AND
EHHHH
DRAGGED HER DOWN THE STAIRS
BY THE ANKLES, HAHAHA, CAUSE IT
WAS SO HOT YOU COULDN'T

AND
AH
DURING
OUR ATTEMPT TO GET HER OUT, EH,
THE HOSE LINE HAD HIT MY HELMET
AND KNOCKED IT OFF, AND I WAS, HEH
HEH HEH, JUST IT WAS SO HOT
BUT WE GOT HER DOWN AND AH
SHE ACTUALLY LIVED FOR A DAY... THE
HUSBAND DIED
BUT EHH
YAH AND THEY THOUGHT WENT IN
THERE
WE WERE ABLE TO GET IN AND GET
HER OUT AND GO BACK AND GET HIM
OUT BUT OF COURSE HE WAS LONG
GONE BY THAT TIME
THAT'S
"MMM"

"HOW MANY PEOPLE DO YOU THINK
YOU SAVED"?
NOT MANY
"NO"?
I RECOVERED A LOT
"YA"
BODIES
"FEEEEW"
SAVING IS A
IN A FIRE IT'S
YOU KNOW THE CHANCES OF SAVING
SOMEBODY
I AH

SHOW TEXT

BUILT 1920

WELL, I AH, WE DID TAKE 6 OUT ON
LOGAN I WAS ON THE AERIAL LADDER
HERE AND AH
THERE WAS A FIRE IN A
ROOMING HOUSE
AND THE FIRE RESCUE
PUMPER COMPANY COULDN'T GET TO
EM
SO MY OFFICER AND I THREW A LAD-
DER UP
OFF OF LOGAN AND AH
BROKE THE WINDOW AND WE MAN-
AGED TO GET 6 OF THESE PEOPLE
OUT
SO... WHAT WOULD A HAPPENED TO
THEM I DON'T KNOW
BUT IT UM...
WASN'T LIKE, IT'S NOT LIKE YOU GO
IN AND CARRY SOMEBODY OUT AND
EVERYTHING WORKS OUT PERFECT
"MMHMM"
IT'S NOT THE WAY IT HAPPENS
IT'S USUALLY BODY RECOVERY
BUT
IF THERE'S NO CHANCE
BUT ER I AH REALLY, AH, IT'S NOT
SOMETHING YOU WANNA
YOU KNOW
COUNT
THE DEAD AND THE LIVING
IT'S JUST
YOU WENT IT, YOU DO THE BEST YOU
COULD AND AH, HOW MANY I DON'T
KNOW
IT'S LIKE CPR
YOU DID

SO MANY
HOW MANY WERE SUCCESSFUL
BUT YOU DO IT
MMM, BREATH, LONG PAUSE
ELERT SHOULDA BEEN HERE TODAY
HE COULDA GIVEN YOU SOME GOOD
STORIES
I'LL GET HIM DOWN IF YOU WANT HIM
HE'S
HE'S BETTER STORYTELLER THAN I
"YOU'RE PRETTY GOOD"
YA
"HAHAHAHA"
HE'S GOOD, HE'S REALLY GOOD
HE A, HE'S A LITTLE MORE PERSONAL
THAN I
WHAT DO YOU MEAN
HE'S A LITTLE MORE ANIMATED, A LIT-
TLE MORE,
YOU KNOW
HE'S MORE INTERESTING IN HIS
TALKING, HIS RELATING, HIS TELLING A
STORY, HE'S A BETTER STORY TELLER
"I THINK YOU'RE DOING ALRIGHT"
YA?
"YA. THIS IS FASCINATING"
HMM
THEN THERE'S THE SITTING ROOM IF
YOU WANNA... SEE THAT
"YA. LETS DO ANOTHER ROOM. CON-
TINUE THE TOUR"



CENTRAL FIRE STATION, WELLAND ONTARIO | BUILT 1920

Central Fire Station a unique example of an early 20th century Fire Hall in the Edwardian Classical style retaining its fixtures and artefacts dating from its construction in 1920 and through its working life until it was decommissioned in 2006.

Central Station Education Initiative, a registered charity dedicated to restoring and revitalizing the station, is asking for your support. In order to transform it into a community centre with main floor firefighting history display/ hall of honour and rental space upstairs for cultural groups, artisans and small businesses, we have launched a fundraising campaign to raise \$600,000 for a small addition with elevator and staircase to make the upper floors accessible.

A message from Anna Olson, Celebrity Chef on the Food Network and Honorary Chair of Central Station Education Initiative's 2022 Fundraising Campaign:



"I have been familiar with this grand old building with its irreplaceable history of firefighting in Canada for many years and am pleased to lend my support to the Central Station Education Initiative's 2022 Fundraising Campaign.

This is a once in a lifetime opportunity to save a heritage building, preserving its history and once more transforming it into a thriving community hub."

To donate, please go to www.centralfirehall.ca or send your donation to Central Station Education Initiative, 30 Hellems Avenue, Welland ON L3B 3A7. To receive a Charitable Receipt for income tax purposes please include your full name and address.

We thank you in advance for your support!

GAT

Lyrics by Holly Treddenick

George Albert Tredenick
 George Albert Tredenick
 Age 82
 George Albert Tredenick
 Born march 14, 1942
 George Albert Tredenick
 George Albert Tredenick
 Philosopher of math
 Frequent winter camper
 Without a tent
 George Albert Tredenick
 George Albert Tredenick

Save Us - lyrics by John Gzowski
 Save me, save us, save me
 save us from smoke
 save us from fire
 save us from the heat
 save us from ourselves

SAVE US

Lyrics by John Gzowski

Save me, save us, save me
 save us from smoke
 save us from fire
 save us from the heat
 save us from ourselves

GEORGE'S SONG

Lyrics transcribed in conversation with GAT

chorus

well, I always rationalize
 I was the best person there at the time
 I was the best guy at the second floor at the time
 never bothered me
 you do the best you can
 and then get on with it
 I've got no regrets

verse 1

the first thing you do, well I'll give you an example
 turned off the main street
 could see the fire out the windows
 saw a guy who was very upset (and worried)
 asked is there anyone in there
 just my brother in law on the second floor

it was so hot you couldn't stand up
 if you stand up you dead
 one foot up from the floor is unbelievable
 (my partner and I went in, just where he said she'd be)
 it was so hot we couldn't go in
 dragged her by the ankles
 down the stairs, bump bump
 she lived for a day
 badly burned

chorus

well, I always rationalize
 I was the best person there at the time
 I was the best guy at the second floor at the time
 never bothered me

you do the best you can and then get on with it
 I've got no regrets

verse 2

I was on a fire rescue one time,
 we used to do all of that on calls
 building just across the way,
 we got a call for a suicide
 came off higgins,
 and the guy come out the 5th window
 hanging off bedsheets,
 what you gonna do

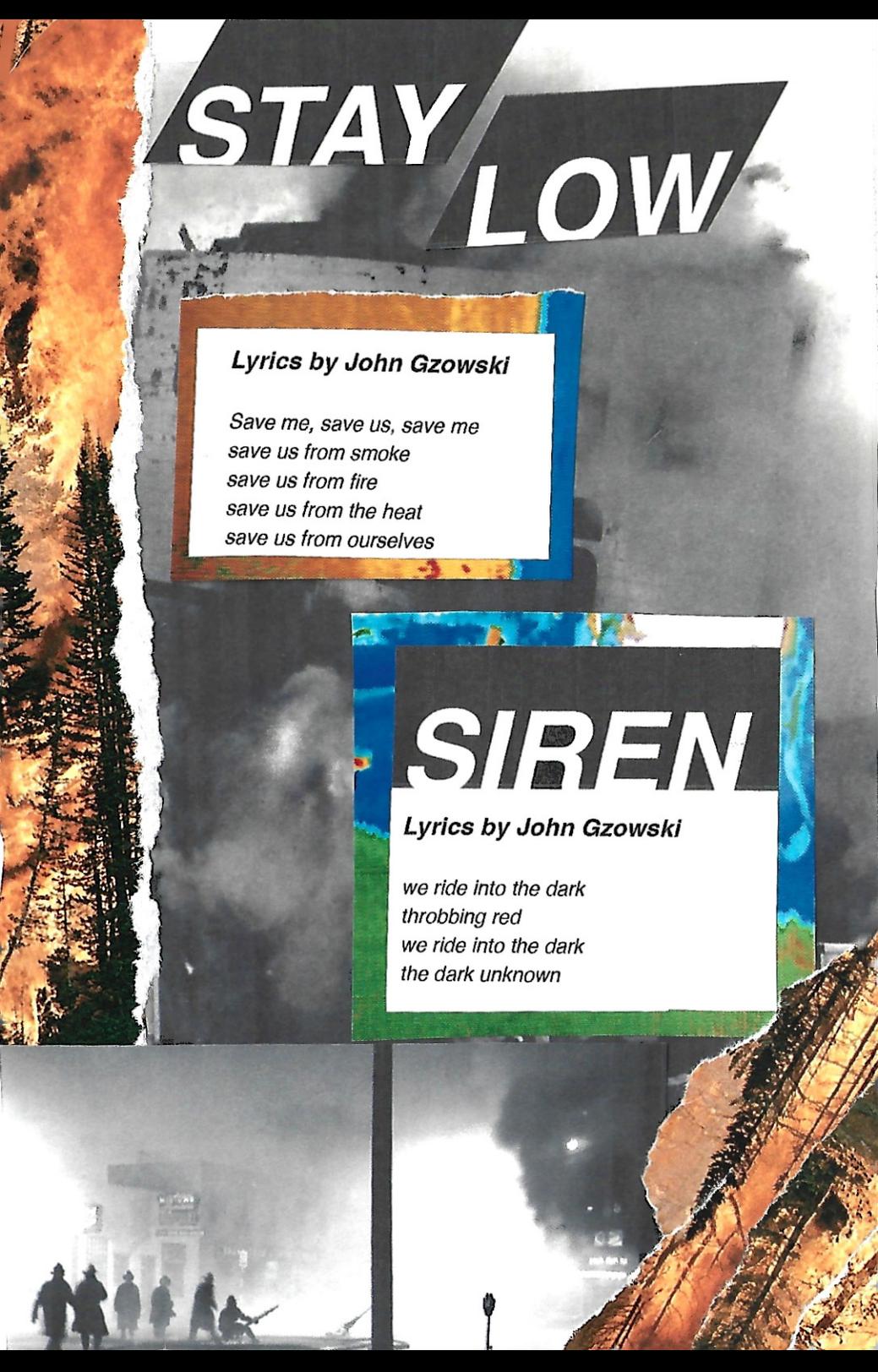
only seconds to decide, we were very close
 had been holding out there for five minutes

called for an aerial ladder
 sent 2 guys out to the 4th floor, took out the windows
 we went up the aerial ladder, secured him
 as best we could
 as soon as we had him fairly secure we told them to cut the sheets
 it went so smooth and quick
 I told my guys start cpr
 lived until the next day, broken neck
 how do you train for that
 I've never heard of one like that

chorus

well, I always rationalize
 I was the best person there at the time
 I was the best guy at the second floor at the time
 never bothered me

you do the best you can and then get on with it
 I've got no regrets



STAY LOW

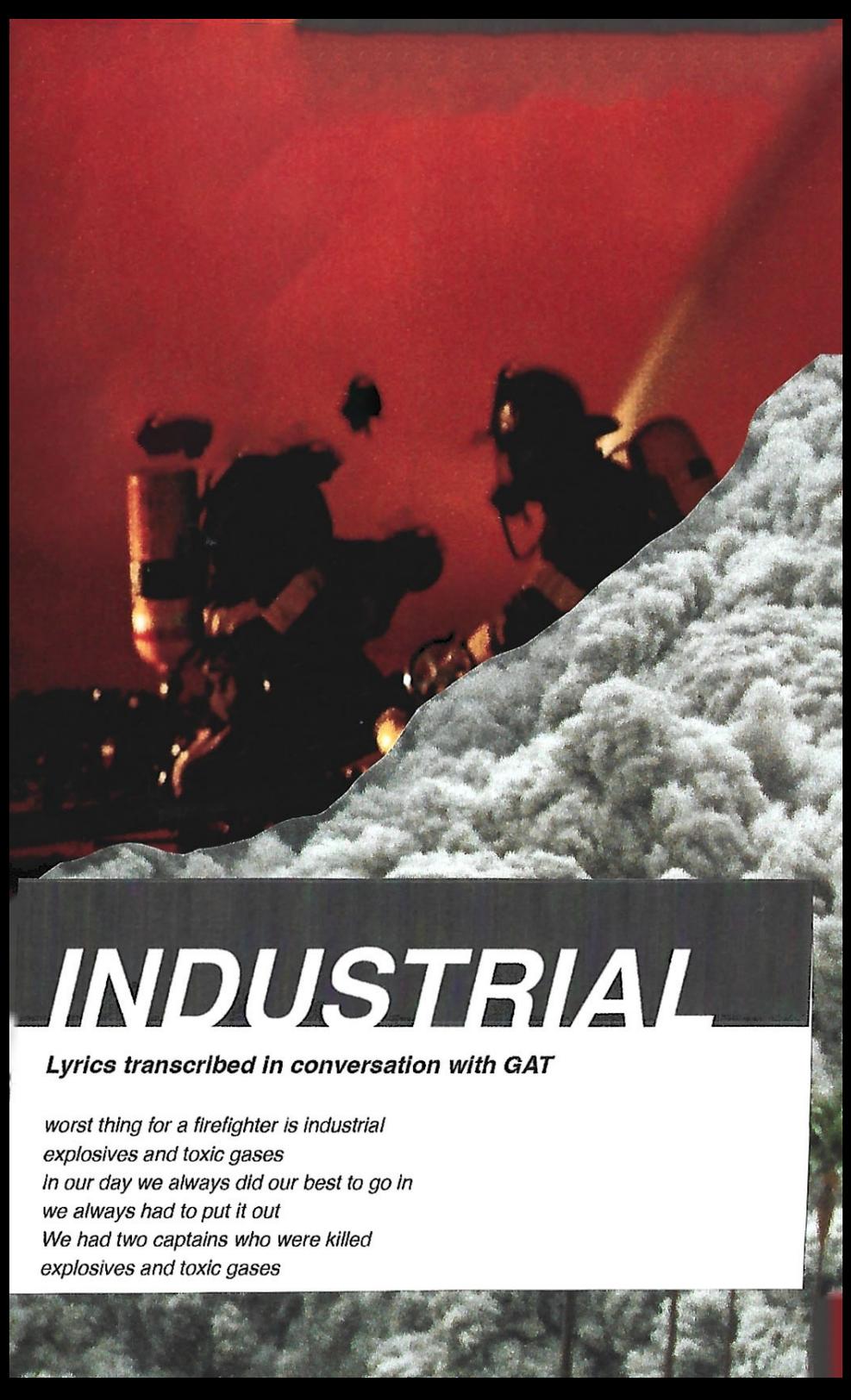
Lyrics by John Gzowski

*Save me, save us, save me
save us from smoke
save us from fire
save us from the heat
save us from ourselves*

SIREN

Lyrics by John Gzowski

*we ride into the dark
throbbing red
we ride into the dark
the dark unknown*



INDUSTRIAL

Lyrics transcribed in conversation with GAT

*worst thing for a firefighter is industrial
explosives and toxic gases
in our day we always did our best to go in
we always had to put it out
We had two captains who were killed
explosives and toxic gases*

HOME IS WHERE I WANT TO BE, PICK ME UP
AND TURN ME AROUND

OF ALL THOSE KINDS OF PEOPLE OF
I FEEL NUMB BORN WITH WEAK HEARTS
I CAN'T TELL ONE FROM THE OTHER
I FIND YOU, OR YOU FIND ME?
there was a time BEFORE WE WERE BORN
if someone asks this so what I'll be
WE DRIFT IN AND OUT
SING INTO MY MOUTH
I GUESS I MUST BE HAVING FUN
YOU'VE GOT A VIEW OF THE FACE WITH A

BETTER, MAKE IT UP AS WE GO
WE SAY ABOUT IT THE
ALONG
I'M JUST AN ANIMAL LOOKING FOR A HOME
AND YOU'RE STANDING HERE BESIDE ME
AND YOU LOVE ME TIL MY HEART STOPS
OH I'VE GOT PLENTY OF TIME!
OH YOU'VE GOT LIGHT IN YOUR EYES
FEET ON THE GROUND, HEAD IN THE SKY
IT'S OKAY, I KNOW NOTHING'S WRONG, NOTHING
AND SHARE THE SAME SPACE FOR A MINUTE OR TWO
I LOVE THE PASSING OF TIME
Never for Money, Always for Love

COVER UP AND SAY GOODNIGHT
UP THE BLANK SPOTS HIT ME ON THE HEAD I GOT 000H!
OH I'VE GOT PLENTY OF TIME!
OH YOU'VE GOT LIGHT IN YOUR EYES
EYES THAT LIGHT UP
EYES THAT LOOK THROUGH YOU
SAY GOODNIGHT
THROUGH YOU

HOME IS WHERE I WANT TO BE, BUT I GUESS I'M ALREADY THERE
I GUESS THAT THIS MUST BE THE PLACE
I CAME HOME, SHE LIFTED UP HER WINGS

And Then We Run ...

Marcus Weckesser

Eyes and ears alert, and yet no signs,
A whimper; a cry; in the dark.
The smoke chokes all the sights and sounds,
Still yet nothing we find.

Hydraulics strain and lights do glow,
Cacophony of sounds around.
Tearing metal and breaking glass,
Let's do this quick and never slow.

Chaos on a road – smoke so dark,
Adrenaline pumps through my veins.
This is the reason that I joined,
To save the world – To leave a mark.

"Fire pre-alert" the pager alarm,
In a blur I'm through the door.
In my haste I never do see,
The sullen faces, the emotional harm.

The birthday party that I miss,
Full of energy and good cheer.
Is now bleak as shadows fall,
A sullen gloom has left her kiss.

Disappointment – I read your eyes,
As I return, glory wrapped.
"I'm sorry" I say; my heart torn,
Strong service: or my loved one's cries.

What Can You Tell Me?

Marcus Weckesser

You came so close ... I could see from the scene,
to gain reprieve from the fiery beast.
You were almost there – just a few feet away,
and fresh air breathed in would have been bliss.
You struggled and fought your way to the door,
amidst the smoke and the heat and the flames.
And yet you faltered, robbed of your strength,
The door remained closed, shutting out hope.
That very last bit was about a yard,
Now frozen you lay in your fiery abyss.

What raced through your mind during that struggle,
when you needed to get out of your home.
What can you tell me about your brief fight,
help me learn the truth of your demise.
A stranger to your home, I come with a purpose,
to investigate and discover the hidden why.
As I look to the clues and to the fire marks,
where did it start and what was the cause?

The traces and the signs that blacken your home,
make me want to say – what can you tell me?

Underneath you lies your beacon of hope,
your cordless phone, still clutched in your hand.
Did you try to call as you fought the smoke,
did it hamper you from calling for help.
Or was the call secondary to your escape,
to be made from the safety of the lawn.
Gingerly I examine your misshapen phone,
was it turned on - had you made that vital call.
I look to your phone, wishing it to speak,
to give me a clue – what can you tell me?

What Can You Tell Me?

*Your cane I found but a meter away,
dropped at the top of the three small steps.
Those three small steps were the last of your path,
you had to conquer before you were free.
Without your cane, were the steps a great task, c
ausing you to crumple at the bottom.
Now a meter is left, between you and the door,
if only your tired legs could get you there.
This last struggle in the entry of your home,*

I look at you now – what can you tell me?

*From the charred ruins, I retrace your steps,
which you took in that desperate moment.
All settled you were in your favorite chair,
I now place you at the source of the fire.
What were you doing before your final moment,
were your actions the cause of your demise.
Was it something else, yet unknown to me,
which conspired to bring about your bitter end.
In your breathless hush, it's to the science I look,
to answer this thought – what can you tell me?*

*Now on the steel table, freed from your home,
respectfully exposed, for the coroner to see.
Though you can't speak, your body has clues,
each region, a piece of the intricate puzzle.
The heat and the flames have left their marks,
and they have also painted a picture.
The coroner lovingly searches for clues,
which will answer the demands of forensics.*

What Can You Tell Me?

*As I look at you now, peacefully at rest,
I ask you again – what can you tell me?
Your paperwork is done, all tucked in a file,
analyses and conclusions complete.
Although your death is a tragic event,
my goal is for others to not suffer as you.
Cipher the numbers and change the statutes,
your struggle embedded in updated Codes.
Each fire can tell us how to prevent the next,
so other souls need not embrace the same fate.*

*Although silent now, your voice can be heard,
don't err as I did – this you did tell me.*

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Title: In The Fire

Artist: Chris Lagesten

Size: 16"x20"

Media: spraypaint on canvas

Date: Fall 2022



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