

ABOUT VELOCITY: Founded in 1996, Velocity is an artist-led nonprofit in Seattle, WA that is dedicated to providing Seattle dance-makers with the resources, advocacy, and collaborative support they need to blossom their ideas into impactful art and community actions. This is central to our mission to invest in artist-led experimental dance projects that contribute to the resilience of Seattle artists and help build vibrant creative communities. We do this through flexible and responsive platforms that support dance research and creation, movement education, and opportunities to share and experience contemporary dance performance.

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Velocity's Board of Directors is composed of artists and arts advocates who combine a passion for dance and the arts in our region with exceptional leadership skills. Interested in joining? Leaders with experience in organizational equity and diversity, and in board governance are encouraged to contact erin@velocitydancecenter.org with questions, or check out the interest form on our website.

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VELOCITY

The Bonnies

I'M ON FIRE YOU'RE ON FIRE WE'RE ON FIRE

A NEW DANCE PIECE | MAR 4 - 7 | 7:30 PM
12TH AVE ARTS MAINSTAGE | 1620 12TH AVE
WWW.VELOCITYDANCECENTER.ORG
Conceived, Created, and Performed by Jenny Peterson
and Kaitlin McCarthy



Conceived, Created, and Performed by Jenny Peterson and Kaitlin McCarthy
Additional Performance by Hendri Wa and Jackson Knappen

Music: Written and Performed by Jenny Peterson

Samples from Daisies (Věra Chytilová 1966), For A Few Dollars More (Sergio Leone 1965), John Wayne Bobbit Uncut (Ron Jeremy, 1994)

Cover Song Writing Credits: John DeNicola, Franke Previte ("Hungry Eyes" 1987), J. Wind, Quickmix, Olaf Jeglitza ("Another Night" 1993), Keith Reid, Gary Brooker, Matthew Fisher ("A Whiter Shade of Pale" 1967), Bruce Springsteen ("I'm on Fire" 1985)

Mixing/Engineering: Jenny Peterson, Peter Zachos, Zeos Greene

Additional Performances by: Adam Peterson (Guitar), Kaitlin McCarthy (Vocals, Whistling, Tamborine)
 Music recorded at Jack Straw Cultural Center (through Artist Residency Programs), and Jenny's Bedroom

Visual Designer: Kaitlin McCarthy

Set Design/Construction: Teia O'Malley

Costumes, puppet heads, and set soft goods: Design/Construction by Kaitlin McCarthy

Puppet Armature: Stephani Sachs

Lighting Designer: Ryan Dunn

Technical Director: Jordan Somers

Stage Manager: Maria Manness

Assistant Stage Manger: Jensen Ghidella

Bonnies Mascot: Fancy the dog

Crew: Kelly Langeslay, Vlada Kremenović, Kai Leigh Roach, Primrose Berglund, Elby Brosch

Logo and T-shirt design: Julie Mack

About the Bonnies: The Bonnies have been making together in Seattle, WA since 2013, performing both comedy and "more serious" works at festivals, nightlife venues, underground art salons, and self-produced events. In 2024 they premiered and toured their first collaborative evening-length work, DRIVE WOLVES MAD, and in 2025 premiered their work Picklehole at Risk/Reward's Festival of New Works.

Jenny is a Seattle artist working in dance, photography, and music. Jenny boasts 18 years of performing in Seattle, including with the Pat Graney Company since 2008. Kaitlin is a Seattle-based dance artist, teacher, and journalist. She has performed with dozens of choreographers since 2010, including regularly with MALACARNE. Both Jenny and Kaitlin have choreographed extensively as individuals and collaboratively, including for NW New Works, Velocity's NextFest, Seattle Intl Dance Fest, BOOST Dance Fest, Washington Ensemble Theater, High F@ggotry, OTB's Open Studio, Risk/Reward, several self-produced evening-length works, and many more. Follow The Bonnies on Instagram @the.the.bonnies.

Program Notes:

This work was initially inspired by Věra Chytilová's 1966 film Sedmikrásky (Daisies), which features two young women being frivolous in communist Czechoslovakia, a highly political presentation that resulted in it being banned in its home country. Perhaps parallels could be found between the political situation at that time and place and this one, but largely we understand that being frivolous now and here does not carry the same weight. That being said, there was something about the characters' relationship to fantasy, futility, and the feminine that pulled at us, along with Chytilová's structure of non-linear vignettes, colorful aesthetic, and moral ambiguity. The film planted a seed in us that grew into this piece, picking up many other things along the way, as art does.

Here are a few notes for your reference:

Between 1991 and 1992 Peggy Jo Tallas robbed five Texas banks in beard and 10-gallon-hat, earning her the epithet "Cowboy Bob." She used the money to pay her mother's medical debt.

In 1993 Lorena Bobbitt got out of bed, got a knife from her kitchen, and severed the penis off her abusive husband John Wayne Bobbitt while he was sleeping. It was successfully reattached and he went on to star in several porn films.

In the 1998 Olympics French figure skater Surya Bonaly added a spontaneous backflip to her program, landing on one blade. At the time she was the only skater in the world capable of this feat. She took deductions for the move.

Thank yous:

This performance was underwritten by Gay MacGregor and John C. Robinson, and additionally made possible with support from Douglas Pearce, Peter Zachos, Nikolai Lesnikov, Katherine Rainieri, Nicole Stellner and Peter Eberhardy, and many others. We are grateful to have received organizational support from Base: Experimental Arts+Space, University of Washington, Risk/Reward Festival, Yaw Theater, The Shed, Seattle Theater Group, and the Seattle Office of Arts and Culture.

Special thanks to Lorraine Lau, Nathan Banka, Emily Eagle, Gay MacGregor, Spencer Watson, Dr. Maia Veague, Jim Coleman, Leah Crosby, Pam Moriarty, Peter Zachos, Kym Tuvim, Chris Lowe, everyone who donated to Jenny's surgery fund, the performers and volunteers at our fundraiser, and the team at Velocity.

Music recording and production made possible through the Artist Residency Programs at Jack Straw Cultural Center.