



Programme Listing

Wednesday 3rd – Sunday 7th February 2010

WEDNESDAY 3RD FEBRUARY

09.00-20.00

Registration, Information, Ticketing & Digital Suite

StageSide

On arrival at BDE, your first port of call should be StageSide, where you'll be able to register, collect your BDE information packs and tickets for performances, and ask any questions you may have. You'll also be able to grab a cup of coffee and say hello to BDE staff before starting your festival adventure! Once you've registered, StageSide will become your BDE 'hub' – the place to come back to if you want further information during your stay or you'd like to speak to a member of BDE staff about anything relating to the festival. You can also use it as a place to meet up with other delegates over coffee.

Please note: registration is open every day from 9am-8pm. We may be able to accommodate arrivals outside of these times, if agreed in advance.

Digital Suite

This year, we've also created a Digital Suite where you can come to check your email, use the internet, and catch up with BDE news of the day via our website. We'll be adding a lot of new content over the four days of the festival, so please do come back to the site to catch up on the latest news, photos and video footage. You'll find this in the News and Media sections.

16.30-17.30

The Forest, Fevered Sleep

The Door, Birmingham Repertory Theatre

The Forest is a new dance-based performance piece for children aged 5-7 years, combining dance, images, sound and light. It's the first in a new series of projects created for a young audience that explore ideas around natural landscapes. It will not be a story set in a forest, nor will it be about any specific forest as such, rather it will explore and respond, through a movement and image-based performance, to ideas about forests: ideas about repetition and repeated forms; about nature and animals (and the idea of becoming an animal); about renewal, transformation and change: about scale, space, and distance; about becoming lost, and wandering, finding a path, and travelling through. It will be to do with seeing a distant sky, smelling the earth, and hearing the rustle of leaves.

Fevered Sleep recently completed a trilogy of projects for children inspired by the rituals of a child's everyday life, with the performance pieces *Feast your Eyes*, *And the Rain Falls Down* and *Brilliant*. *Brilliant* was seen by over 11,000 people in 2008 and continued to tour to critical acclaim throughout 2009.

17.30-18.30

Sitting Room Circus, Wildwood Productions

DanceXchange Studios

A Wildwood production for family audiences aged 5 and above, this BDE performance is a taster of the full production.

Did you ever want to join the circus but not want to run away? When she's told her dreams of flying on the trapeze are ridiculous, Su finds herself sad and alone at home. On one magical night her furniture takes pity on her and gradually comes to life, enabling her to achieve her dream in the most unexpected fashion.

Sitting Room Circus combines dance theatre and puppetry – specially created furniture transforms from domestic fixture to fantastical creature. A recorded score combines original piano composition by Paul Englishby and re-scored versions of well-known classical works – Beethoven for the ferocious sofa, Saint-Saëns for the flying scatter cushions, Bach for the balancing dining chairs... This is an informative but also humorous look at some of classical music's 'greats' seen in a different light, and will be a perfect introduction to musically based choreography for all the family.

With design by Jon Bausor and puppets devised by Mervyn Millar (both of whom collaborated on Will Tuckett's *Thief of Baghdad*) this will be a visually exciting and innovative production with puppetry based on the traditional bunraku style but adapted to incorporate a strong dance element.

The finished production will run with no interval at 55-70 minutes and be designed to play small to mid-scale venues. At the end of each performance the audience gets the chance to 'meet' the puppets and cast in an informal way. As well as the full production Wildwood will also be able to deliver dance workshops (including puppet, character and narrative) for both children and adults that include, and are led by, the dancers in either a theatre or school environment

18.40-19.50

Civic Reception

Council House Chamber

Join us for a glass of wine and a bite to eat as we celebrate the opening of BDE 2010 with a special Civic Reception at Birmingham's Council House.

20.00-21.30

God's Garden, Arthur Pita

Birmingham Repertory Theatre

WORLD PREMIERE

Arthur Pita's new full-length work, *God's Garden* (based on the parable of The Prodigal Son) brings to life the intensity and drama of rustic village life through dance theatre, live fado music, design by designer Jean-Marc Puissant and a cast whose ages range from 26 to 82! Set high on a hill looking over the sea lies the magnificent village of Porto Moniz, Madeira. The golden boy of the Costa family flees on his wedding day, jilting his faithful bride in order to sow his wild oats. However, when the prodigal son returns, there is much for his family to celebrate....and though the jilted bride's tears water a hungry garden, a wronged woman must take her revenge!

Pita's previous commissions include *Snow White in Black* (National Dance Award for Modern Repertory) and *Mischief* (Theatrical Management Award for Achievement in Dance).

21.40-22.20

Evening reception

Venue TBC

22.30-23.40

Babel, Stan Won't Dance

The Patrick Centre

Suitable for 16yrs+. Written by Patrick Neate

Five years ago, Stan Won't Dance smashed onto the scene and broke all the rules about what theatre and dance should be. Daring to say what is often left unsaid, the company is now back to hold the theatre world hostage with its most provocative and hard-hitting piece to date...*Babel*. Combining explosive movement with words of mass destruction, the choreographic mavericks Liam Steel and Robert Tannion create the ultimate act of dance-theatre terrorism. Abrasive, anarchic, honest and uncompromising; nothing and no-one is safe as an all male cast collapse our safe ivory towers of political correctness, to ask fundamental questions about the Britain in which we live.

Commissioned by Swindon Dance and Salisbury Arts Centre, co-produced by Laban Theatre and Stan Won't Dance in association with Apples and Snakes, supported by Arts Council England and the Esmée Fairbairn Foundation.

THURSDAY 4TH FEBRUARY

09.00-20.00

Registration, Information, Ticketing & Digital Suite

StageSide

09.30-11.00

Getting Dance Out and About in the 21st Century, Independent Dance Manager's Network

Birmingham Hippodrome

From touring to distribution: what dance, where do we put it, who sees it and how do we manage it? A discussion hosted and facilitated by IDMN (Independent Dance Manager's Network) exploring the new models deployed by artists and producers as they pursue the aim of getting their work seen.

11.00-12.00

Meet the Artists

StageSide

We've timetabled networking at the same time each day over the course of BDE, giving you the opportunity to meet with other delegates, as well as talk to artists and companies that have performed the day before. The ground floor of StageSide is where you'll be able to network and chat informally (and grab a coffee!), while the first floor will be reserved as a quiet space for more formal meetings with artists featured in our BDE programme. So, if you're looking to catch up with someone you already know while you're both in the same city, or you'd like to mingle and make some new contacts, come along to networking!

12.00-13.00

Dance3, National Dance Network Initiative

The Patrick Centre, Birmingham Hippodrome

This is a triple bill of new work from the next generation of dancemakers. Experience dance in a new dimension as three fresh, bite sized performances showcase the best up and coming professional choreographers and their

collaborators in one evening. Three super talented artists let their imaginations run riot creating compelling and varied performances mixing physical brilliance, music and film.

The show also features **A Blank Canvas** by Heather Eddington's State of Flux, a dancefilm installation blending the mediums of dance, film and animation. The dancers vividly recount their individual journeys and personal stories; nostalgically humorous and at times strikingly truthful but always intriguingly beautiful.

(re)traces by Tanja Råman+Dbini Industries Featuring the distinct movement aesthetics of Tanja Råman, stunning photography by John Collingswood and hypnotic electronic soundscape by Jon Ruddick, *(re)traces* creates constantly-evolving maps from traces of the dancing body, exploring the world of memories.

Sticks and Bones devised, choreographed and performed by Darren Ellis A solo for Darren and his drumsticks, this is an exploration of practice and the quest for perfection. Just as a drummer must lock and focus his co-ordination, measuring out a rhythm to entice people to dance, a simple rhythm can inspire armies to move. When the sticks take control that's when the trouble starts.

Silence Speaks Volumes by Freddie Opoku-Addaie This award-winning evocative and explosive work weaves a rich, multicultural movement vocabulary with powerful partnering and expansive gestures. The compelling soundscape combines cello with sampled lyrics from traditional Ghanaian Asante tribe music.

13.10-14.20

Lunchtime Reception

Venue TBC

During BDE we've scheduled three lunchtime receptions where you can meet other delegates and grab a drink or bite to eat. Reception hosts will be confirmed nearer the time.

14.30-15.30

Salvage, Lost Dog

Elmhurst School for Dance

There's a cat stuck on the roof of a five-storey building. A fire engine has its rescue basket extended, inside are a fireman and a woman wearing long protective gloves, reaching out to the cat. The cat panics and tries to climb out of the gutter, the cat slips, the woman lunges forward, the cat falls. I turn to shield my daughter's eyes from the image of the falling cat.

A show about disasters – big and small – about the aftermath, and about the importance of saving the cat.

The award-winning Lost Dog, with their unique blend of dance, theatre and live music, tell the story of what happens after the moment it's all ended.

16.30-17.30

The Forest, Fevered Sleep

The Door, Birmingham Repertory Theatre

For more information see the performance on Wednesday 3rd February (page 1).

16.30-17.00

Self-Interrupted Exhibition, Iona Kewney

Ikon Eastside

Iona's work is balanced between dance, madness and performance art; the mentality of taking things beyond the limits of exertion, testing human will and physical endurance, bordering on the compulsions of madness.

Methods of movement drawn from the imagination of an obsessive compulsive driven state. The detailed space in between is hungry with imagery, searchings, power and fragility-controls and chaos. Collected echoes of the mind, sound, thrust forth movement strategy in shapes. The music is a dark turbulent breeding force of undulating layers and loops in live creation. Thoughts and disorder are patterned through Handbalancing + Contortion + Hysteria.

17.30-18.30

The Body is the Frontline, Rosie Kay Dance Company

DanceXchange Studios

The Body is the Frontline will be a full length dance-theatre production that explores the physicality of modern warfare, and explores ideas that despite modern military technological advances we still use human physical violence as a threat, a deterrent and a weapon.

The work will explore how this affects the modern soldier, how the soldiers are physically trained and the physiological and psychological impact it has on them. The work will also tackle how warfare is represented in the media and historical art works, which explore warfare, both heroic and brutal.

Premiering April 2010. Touring May – July 2010. Co-commission by International Dance Festival Birmingham and DanceXchange. Supported by Warwick Arts Centre, and funded by Arts Council England

21.40-22.20

Evening reception with food

Venue TBC

20.00-21.15

Yesterday, Jasmin Vardimon Company

Birmingham Repertory Theatre

Created to mark the company's 10th anniversary, *Yesterday* is a retrospective piece that journeys into memory. Revisiting and reworking favourite moments from the company's acclaimed repertoire: *Justitia*, *Park*, *Lullaby*, *Tête*, *Lurelurelure* and *Ticklish*, Vardimon interweaves new choreographic material, live video and animation, pumping new life into old memories.

Contrasting daring athleticism with touching beauty, Vardimon juxtaposes scenes of intimate and vulnerable tenderness with provocative, playful choreography to deliver a daring piece of dance theatre that remains as stirring and socially relevant as ever. Performed by a company of eight international performers, *Yesterday* enjoyed a sell-out success at Sadler's Wells Peacock Theatre last year and continues to tour nationally and internationally. Its ingenious flexibility has seen it mounted on both large and mid-scale stages.

21.40-22.20

Evening reception

Venue TBC

22.30-23.20

Roam, Tom Dale Company

The Patrick Centre, Birmingham Hippodrome

If you want dancers that dance, feel the music and create something exhilarating, beautiful and out of the ordinary, rising star Tom Dale will capture your imagination; cutting between raw, aggressive and visceral movement and refined precision Tom Dale Company creates dynamic and unpredictable dance.

The mind's eye dies for access to the million chambers we leave unlit, undiscovered in our daily flit for living, a home for the deep-sea fish who glow and sense...Roam.

A captivating journey into a world of swinging sub bass and complex percussion, with specially commissioned tracks from maverick producer/composer Shackleton and drum&bass outfit Sion, *ROAM* takes as its starting point the human requirement to explore and experience, and incorporates the work of poet Rick Holland. Life's roaming pulse is the unstoppable condition in which life finds itself, relentlessly dragging us into the unknown, connecting moment to moment, for survival, inspiration, meaning, distraction... conscious or unconscious.

This is the Company's second full-evening work – a suite of dances, thematically and musically linked, exploring human motivation to seek out and try to capture inspiration and new opportunities.

Created with support from Laban Theatre, DanceXchange, Dance Digital, The Garrick Charitable Trust and Arts Council England. *Roam* previewed at DanceXchange in Autumn 2009 and will premiere at Laban Theatre, with live music by Sion, 28 and 29 January 2010. Tom Dale's previous show *Rise* was part of Spring Loaded (The Place, 2008). The Company will premiere a new version of *Roam* featuring the work of video artists Sophie Clements and Mo Stoebe at The Place in April 2010.

FRIDAY 5TH FEBRUARY

09.00-20.00

**Registration, Information, Ticketing & Digital Suite
StageSide**

09.30- 11.00

**The Morning After
Birmingham Hippodrome**

Hosted and facilitated by John Ashford, until recently Theatre Director at The Place in London, and now Director of Aerowaves – dance across Europe.

Speakers joining John on the Producer Panel may include:

- Claire Verlet, until recently Director of the Centre National de la Danse, now responsible for the dance programme of the two theatres of the Theatre de la Ville in Paris
- Francesca Casadesus, Director of the Mercat de les Flors in Barcelona
- Guy Gypens, until recently Manager of Rosas, now programme Director of Kaaitheater in Brussels
- Yvona Kreuzmannova, Director of the dance venue Ponoc and the festival Tanec Praha in Prague
- Martin Wechsler, Programme Director for the two theatres of The Joyce in New York

British Dance Edition rightly fulfils many functions for national and international dance communities, but first and foremost it is a promotional platform. It may not declare itself as a place for commercial transaction with Buyers and Sellers – but those two broad groups nevertheless need an organised space where they can introduce themselves to each other. *The Morning After* provides that space.

The subject of *The Morning After* sessions will be the works of the previous day, and issues that arise from them. Each day, John Ashford will chair two discussions separated by a short break. During the first discussion, he'll interview each of the choreographers in turn, and draw them all into a general discussion about the work of the day. In the second part, he'll seek the opinions of their work from four overseas producers, and build a wider debate about current practice from the areas of disagreement where oppositions reveal truths.

The artists will change each day, the producers will remain constant, thereby building a vocabulary of shared reference as the viewing of works accumulates. There will be some time allocated for questions and opinions from the audience although this will be limited (there's a more extensive opportunity to talk to artists in *Meet the Artists*, 11am-12noon each day at StageSide).

10.00-14.00

Trade Fair

Town Hall

Our Trade Fair will showcase a whole host of suppliers, artists, and organisations wishing to promote their work to dance industry professionals. From photographers to festivals, management companies to equipment suppliers, come along, browse the stalls, and pick up a new contact or two!

11.00-12.00

Meet the Artists

StageSide

For more information see Meet the Artists on Thursday 4th February (page 3).

12.00-12.30

Appel / Breaking Point / Eteins Pas, Company Decalage

The Patrick Centre, Birmingham Hippodrome

This piece forms a double bill with Aakash Odedra's *Untitled*. Running time approx 1 hour (Company Decalage 30mins, Aakash Odedra 30mins).

A selection of works by West Midlands-based Mickael Riviere's Company Decalage.

Appel

Marso developed the ideas for this piece in collaboration with Navala Chaudhari in The Place's research programme Choreodrome, and subsequently performed it as a work-in-progress in Touch Wood. The work is a trio based on the live interaction between two dancers and a musician who plays Bansuri (flute) and tabla. The piece portrays the instinctive elements of dance and the spontaneity of music, inspired in equal parts by b-boying, Capoeira and contemporary dance.

Breaking Point

Featuring four dancers and two musicians, this piece is inspired initially by the effect of music on people in the hip-hop culture and the b-boying scene. From the critical moment of personal stress, to the the bboy throwing down to the break in the music, breaking point is the instinctive human response to emotion, music, society, life.

Eteins Pas

A fragment of an idea that has evolved into a work in progress, this piece was inspired by the idea of life after death, with many ideas coming from reading stories about out of body experiences. *"This source material was a great stimulus to challenge my existing movement vocabulary and ways of thinking while performing. The piece is partly improvised."* Mickael Riviere, Artistic Director Company Decalage

12.30-13.00

Untitled, Aakash Odedra

The Patrick Centre, Birmingham Hippodrome

This piece forms a double bill with Company Decalage. Running time approx 1 hour (Company Decalage 30mins, Aakash Odedra 30mins).

Aakash Odedra presents a solo Kathak piece, part of a full length double bill featuring Aakash and Japanese Kathak dancer Yuko Inoue. Aakash and Yuko's work has been choreographed by senior international kathak exponent Kumudini Lakhia. The piece was commissioned by Sadlers Well's and Akram Khan.

13.00-13.50

Professor Liz Aggiss: Survival Tactics, Liz Aggiss

Council House Chamber

In her Performance Lecture, Liz Aggiss asks the question: how does a mature, post-modern, solo, female dancer, originally from a bleak post-war suburb in Essex, with a feverish commitment to the lost dances of Central Europe and a rather ad hoc and irregular dance education, seek out the shadows from the past, stalk them relentlessly and embed and sustain herself within the British dance culture for the past 30 years?

Professor Aggiss takes you on her oddball journey from Wiggling with The Stranglers in 1980, to Grotesque Dancer in 1986, and on to Guerrilla Dancing in 2009. From stage to screen-dance and back again, performing live, showing her dance films, chatting and generally entertaining her public, this "Vivienne Westwood of the dance world" dodges categorisation and enjoys being classified as unclassifiable.

13.10- 14.20

Lunchtime Reception

Venue TBC

14.30-15.50

The Land of Yes and The Land of No, Bonachela Dance Company

Elmhurst School for Dance

In a new collaboration with composer Ezio Bosso, Rafael Bonachela delves into the world of signs and symbols that rule our everyday lives and spark our hidden memories. *The Land of Yes and The Land of No* is Bonachela's first work for his own company since taking up the post of Artistic Director at Sydney Dance Company and it's his deepest exploration yet into the human psyche, the power of imagination and the body's ability to give physical shape to memory, experience and emotions.

Bonachela's instinctive, dynamic and highly physical movement is both beautifully abstract and intensely emotive, matched by a rich, expressive score from Italian composer Ezio Bosso. Bosso has previously worked across opera, film and dance (Christopher Wheeldon, Ballet Boyz) in addition to writing symphonic and chamber works.

Designs come from long-time collaborator Alan Macdonald, best known for his work on feature films such as *The Queen* (2006), and *Edge of Love* (2008).

15.00-15.35

Under Glass, Clod Ensemble

@ A E Harris

Produced by Fuel.

Under Glass is a performance which takes place within a series of glass jars and cabinets. Blending visual imagery, choreography, an original score by Paul Clark and text by TS Eliot Award-winning poet Alice Oswald, *Under Glass* is an animated exhibition of human life.

At once medical laboratory, museum exhibit and gallery, *Under Glass* lifts characters out of the hurly burly of everyday life and frames their moments of solitude; examining human beings attempting, with varying success to live within their limits. Each character exists in its own delicate environment: a woman in a jam jar, a shy 'wallflower' pinned behind a glass panel, a man clockwatching in his office.

Winner of the Total Theatre Award: Visual & Physical Theatre 2009. A Sadler's Wells Commission.

16.00-18.30

The BDE 2010 Research Project

The Door, Birmingham Repertory Theatre

The BDE Research Project (BDERP, or Dragon's Den of Dance as it's commonly referred to) is an opportunity for a selected group of dance artists to pitch research ideas to a panel of producers at a special BDE event. The outcome of the BDERP will be a unique group of producers coming together to fund several innovative research projects that will be shared with the dance industry following BDE 2010.

16.30-17.30

Spaceman, Dudendance

@ A E Harris

Spaceman draws inspiration from astronaut training procedures and evolutionary physical processes. It presents the performer within an imagined physical framework as he undergoes a series of evolutionary mutations, rising from an animalistic state to becoming a fully "formed" mechanoid robot. The piece includes a sci-fi scenario written by Paul Rous inspired by treaties from NASA and 50's kitsch Sci-Fi.

Performer Paul Rous comments: *"I have always been interested in trying to express how our evolutionary history is still to some degree present within our human physiology and the way we move. For this piece I started by looking at different animal movements in an attempt to build a movement language that develops from organic to robotic. I am particularly interested in how technology can extend the possibilities of the human body and how this has become a modern obsession. I have worked with images and ideas about robots drawing from the popular culture of manga comics, sci-fi and the latest developments in military technology. From the earliest imaginings of science fiction robots have played a vital role in allowing us to explore the differences of being human and non-human. I want to explore the fascination that robots have over us and their ability to act as a mirror for our own complexity and frailty."*

16.30-16.45

2 Men and a Michael, Gary Clarke

Ikon Eastside

This piece forms a double bill with *Ghosts in the Machine* by Billy Cowie.

Gary Clarke's *2 Men and a Michael* is a dead pan send up of stand up. Dressed to kill, 2 idiots are locked in a constant loop of shenanigans and nonsenseness where something means nothing and nothing is anything. Slightly downtrodden, this short work is crammed to the brim with snapshot moments and unfinished efforts.

This production is supported by The Civic Barnsley, Danceworks UK and Yorkshire Dance.

16.55-17.20

Ghosts in the Machine, Billy Cowie

Ikon Eastside

This piece forms a double bill with *2 Men and a Michael* by Gary Clarke.

Ghosts in the Machine is a twenty-five minute looped, projected 3D dance installation. The audience - wearing red/blue anaglyph glasses – see what appears to be three solid three-dimensional dancers in the same space as themselves.

The three ladies (pictured from left: Jennifer Potter, Rachel Blackman and Victoria Melody) dance, sing and joke their way through the twenty-five minutes. The topics of their discussions range from existentialism to ballpark-sex to media studies (though none of them is quite sure which cowboy film Marshall McLuhan was actually in). Hanging over them is the dread knowledge that at the end of the performance they have to do "*the whole friggin thing all over again*" but somehow it turns out to be more fun than they thought.

Ghosts in the Machine develops and expands the techniques, both filmic and choreographic, of Cowie's previous installations – *In the Flesh* and *The Revery Alone*.

Ghosts in the Machine was commissioned by Lighthouse (Brighton), and premiered by them as part of HOUSE, the Artists Open Houses new initiative for Brighton Festival. The work was funded by Arts Council England with additional support from the University of Brighton.

17.30-18.30

LOL (lots of love), Protein

DanceXchange Studios

This sharing shows results of initial research towards *LOL (lots of love)*, a new full-length piece by Luca Silvestrini's award-winning Protein, which the company is planning to tour in Spring 2011. *LOL* looks at love, wanting and connectedness in our electronic-driven age.

Protein takes everyday issues and subjects them to a deep, witty analysis through idiosyncratic and distinctive dance theatre. Powering the approach is a desire to connect theatrical experience with familiar life stories. The result is work of humour, pathos and invention which reflects the integrity and absurdity of its ingredients.

18.30-19.05

Under Glass, Clod Ensemble

@ A E Harris

For more information see *Under Glass* performance on Friday 5th February (page 9).

18.40-19.50

Reception: International Dance Festival Birmingham

Town Hall

International Dance Festival Birmingham (IDFB) is a significant bi-ennial dance festival, produced and delivered by DanceXchange in partnership with Birmingham Hippodrome. Following on from the great success of IDFB 2008, co-partners are set to produce their second four-week festival from Monday 19 April to Sunday 16 May 2010.

IDFB 2010 will deliver a remarkable line-up of outstanding international dance performance in venues and public spaces across Birmingham and the West Midlands, including large-scale events for mass participation, a wealth of workshops and classes, and a wide-ranging professional development programme for artists.

IDFB is a significant cultural event for Birmingham. Join us for this special evening reception to find out more about the programme and how you can engage with this fantastic festival.

20.00-21.30

If We Go On, Vincent Dance Theatre

Birmingham Repertory Theatre

Pulling VDT's work away from its usual dramatic arcs, seamless partner work and emotional narratives, *If We Go On* asks ten seasoned performers "If you had one last dance in you, what shape would it take?". A still dance? A simple text? A faltering song? A joke? A manifesto? A tearjerker?

Laying bare the mechanics of theatre, and structured around ten solo acts, *If We Go On* allows the performers to embrace uncertainty, not knowing and forgetfulness. It is a piece shaped by hesitation and incoherence and offers a glimpse into the constant internal striving that takes place within the performer as things slip in and out of their control. *If We Go On* investigates theatrical failure as a kind of narrative, through looking at the relationship between language and dance, between music and silence and between moving and not moving at all.

21.40-22.20

Evening reception

Venue TBC

22.30-23.20

Ras Goffa Bobby Sands/The Bobby Sands Memorial Race, Eddie Ladd

The Patrick Centre, Birmingham Hippodrome

This is a dance piece following the life of Bobby Sands who died on hunger strike in the H Blocks in Belfast in 1981. He was striking in order to win back political status for the republican prisoners, in pursuit of the longer-term aim of a united Ireland.

Bobby was a runner as a teenager, and this piece's starting point is an article on running and racing that he wrote in prison at the end of the 70s. It goes on to consider the long-distance goals of running and resistance. The title refers to a race in the United States that is run in Bobby's memory.

The show is performed on a 12ft x 6ft running machine. Music is by Guto Puw and the responsive sound environment his score is set into is by Nick Rothwell. The show is bilingual with interviews in English and new work in Welsh by poet Menna Elfyn.

SATURDAY 6TH FEBRUARY

09.00-20.00

**Registration, Information, Ticketing & Digital Suite
StageSide**

09.30-11.00

**The Morning After
Birmingham Hippodrome**

For more information see *The Morning After* on Friday 5th February (page 6).

10.00-12.45

**Topshot, Thomas Hall & Mark Parry
The Electric Cinema**

Topshot is an interactive installation event where the viewers actively shape and become part of the work, creating the movement of their own chorus line.

The viewers enter the space through a dressed arch. A spotlight shines down onto the floor and is seen replicated on a screen in front of them. As the viewer steps into the spotlight they see a bird's eye view of themselves on the screen and are joined by multiples of themselves and other dancers. As they move around in the spotlight the chorus follow their lead moving in kaleidoscopic patterns and steps associated with a number of dance styles. The viewer becomes the creator or choreographer of their own mass dance routine in a new take on Busby Berkeley's cinematic *Topshot*.

The idea is to create a dynamic and genuinely creative experience that feeds on the joy of dancing en masse and the wish fulfilment of stepping from the stalls into the silver screen. Each participant has a unique experience, defined by what they do within the spotlight. They can be as pedestrian or dynamic as they choose or their bodies allow – the depth of the experience is not dependent on movement skill or athleticism and is intended for a wide audience.

Supported by Swindon Dance.

10.00-11.30

**Breakfast with Akram Khan, Akram Khan Company
DanceXchange Studios**

This special studio-based breakfast event features excerpts from Akram Khan's new work, *Vertical Road*.

Vertical Road is Akram Khan's latest contemporary ensemble work, and continues his ambition to explore the interface between different cultures and creative disciplines. Khan brings together a host of performers and artists from across Asia, Europe and the Middle East, diverse in age, craft and background. Potential collaborators include composer Nitin Sawhney and acclaimed puppeteers duo Blind Summit.

Inspired by stories of angels as found in different cultures, faiths and mythologies, *Vertical Road* contemplates their universal role as intermediaries between the human and the sacred. It investigates the notion of the Arabic word 'zenith' or 'vertical line', the highest point reached by a celestial body. Through the innovative use of scenography, *Vertical Road* aims to create both a visually inspiring and spiritually profound experience.

The piece will premiere in October 2010 at Sadler's Wells, London, before embarking on an international tour across North America, Europe, India, Asia, North Africa and the Middle East.

11.00-12.00

Meet the Artists

StageSide

For more information see *Meet the Artists* on Thursday 4th February (page 3).

12.00-12.30

Funny Bones, Telford Culture Zone / DanceXchange / Two's Company Dance Management

DanceXchange Studios

Funny Bones is a brand new double bill of contemporary dance choreographed by Enrique Cabrera and Luca Silvestrini (Protein), due to tour the UK from May 2010. Enticing children and their families into a new world of dance and movement, *Funny Bones* is a fifty minute interactive and sensory in-the-round performance by four outstanding dancers.

Enrique Cabrera's piece, *DanSense*, explores the five senses and offers a stimulating interactive dance experience for young audiences featuring newly commissioned music. From costumes adorned with plastic spoons, to buckets filled with water that soaks the dancers (and the audience!), this piece is a beautifully creative piece that will have children intrigued from start to finish.

12.00-12.30

Listen, ACE dance and music

The Patrick Centre, Birmingham Hippodrome

This piece forms a double bill with *Gertrud* by Simon Ellis. Running time approx 1 hour (*Listen* 30mins, *Gertrud* 30mins).

Choreographed by Artistic Director Gail Parmel and Douglas Thorpe, *Listen* is about modern day war and the effect that this has on the psyche. Dancers explore post-traumatic stress, living with the memories and experience of war and conflict. The impression that witnessing the horrors of war has on your life, trying to put the pieces back together while your memories drag you back into the past. This piece also explores relationship breakdown and power struggles between men and women, reflecting the emotional landscape of a lover leaving to go to war and returning a changed person.

The piece uses a range of techniques, fast and precise staccato phrases, in contrast with eastern style, ultra controlled, haunting, movement and mime, all designed to disarm and unsettle the audience. ACE dance and music is known for creating work with African and Caribbean movement influences: low body stance, isolation and ancient practices. This is evident in *Listen* – alongside powerful Japanese video projections.

Listen tours as part of an ACE dance and music double bill called *Switch*.

12.15-13.40

Multi Platform Dance: what and where is dance in a digital world?

The Electric Cinema

Please note: this is two part event running through the afternoon. You can book separately to attend each session, or attend both. The other part of the event is Ravi Deepres in conversation with Ikon Gallery Director Jonathan Watkins (see page 16).

The web is a constantly evolving frontier of information and imagery and yet dance companies struggle to keep up with what the web demands in terms of development. Dance video is a favourite on YouTube and yet this is awash with a myriad of choices and the site does not attempt to guide the user except in the popularity stakes.

The web is potentially a great ally, it provides the sector with a global reach, and dance is well suited to be attractive in this arena. However, we are in an industry transfixed and geared towards the physical. This debate focuses on the now and the future potential of dance in the digital arena.

Jonnie Turpie, Co-Director of Dance TV and Director of Digital Media at Maverick TV, chairs this debate around the importance of the digital medium in today's world, joined by a panel of industry professionals.

The debate will include a Q&A session and will be followed by a networking lunch (13:45-14:15).

12.30-13.00

Gertrud, Simon Ellis

The Patrick Centre, Birmingham Hippodrome

This piece forms a double bill with *Listen* by ACE dance and music. Running time: approx 1 hour (*Listen* 30mins, *Gertrud* 30mins).

Gertrud is an imagined and performed conversation through time between Austrian expressionist choreographer Gertrud Bodenwieser (1890–1959) and Simon (1968–), a solo performer-choreographer. It is a meditation on the nature of solitude, both on-stage and in the wider world.

The research and development of *Gertrud* is documented on Simon's blog: <http://skellis.net/gertrud/blog>. The project forms part of a trilogy of works curated as *Conversations with the dead*, and featuring additional choreographies by Helen Herbertson and Bagryana Popov.

Gertrud was commissioned for The Place Prize 2008 sponsored by Bloomberg.

13.10- 14.20

Lunchtime Reception

Venue TBC

13.45-15.00

Multi Platform Dance: Ravi Deepres in conversation with Jonathan Watkins

The Electric Cinema

Please note: this is the second part of a two part event. You can book separately to attend each session, or attend both. The other part of the event is the discussion and debate *What and where is dance in a digital world?* (see page 15).

Jonathan Watkins, Director of Ikon Gallery in Birmingham, talks to British film, photographic and digital media artist Ravi Deepres about his cross art-form collaborations and dance based installations.

This event starts with a networking lunch, 13:45-14:15.

14.30-15.00

**Funny Bones, Telford Culture Zone / DanceXchange / Two's Company Dance Management
DanceXchange Studios**

For more information see *Funny Bones* performance at 12.00 on Saturday 6th February (page 13).

14.30-15.10

**Still, Candoco Dance Company
Elmhurst School for Dance**

Nigel says: "*Still is a chaotic, wild, seriously funny piece about love and loss – a celebration of life and death written with bodies without limits*". Still is anything but. Nigel Charnock's patchwork of ideas takes the dancers in a constant stir guided by his eclectic choice of music. There are microphones and music boxes, knickers and bondage, love and death. The DV8 founding member and dance maverick kidnaps dancers and audiences alike into a world of love, lust, addictions and obsessions using his unique blend of morbid irony, furious entertainment and black comedy.

15.00-15.35

**Under Glass, Clod Ensemble
@ A E Harris**

For more information see *Under Glass* performance on Friday 5th February (page 9).

15.00-16.00

**The 5 Man Show, dx productions
DanceXchange Studios**

From suave men in suits accompanied by Leonard Bernstein's dramatic *Fugues & Riffs* (Arthur Pita), to highly physical dance (Liam Steel), and breathtaking lift sequences (David Massingham), this unique dance show for an all-male cast amazed audiences across the UK and abroad when it first toured in 2006.

The 5 Man Show is being revived in 2010 and, for BDE, the company will present a section of the audition, including excerpts from all three pieces in the show.

16.30-17.15

**Rites, Company Chameleon
The Patrick Centre, Birmingham Hippodrome**

Rites is the first major work from Company Chameleon, making use of the personal and shared histories of Missen and Turner, whilst investigating those Rites of Passage shared by men in a more universal context.

The work explores those events and experiences that shape us to become what we are, where we receive our formative information from, and the cyclical nature of those behavioural traits we are left with. The work moves chronologically, charting the passage from childhood, through adolescence into adulthood. A big question in this work is "what does it mean to be a man?" and as such looks at themes such as coming of age, peer pressure, and the fragile balance of the internal psychological struggle against the external forces that steer us.

Commissioned by Dance Initiative Greater Manchester. *Rites* is available to tour with live or pre-recorded music.

16.30-17.15

Figure This, Anna Krzystek

Ikon Eastside

Figure This is the third in a series of solo pieces, following *Test* and *Still*, based on the premise of waiting. Waiting, in all degrees of ambiguity, is experienced by everyone every day. In these pieces the performer is referred to as the figure. Her presence is at once both immediate and distant as she is placed in relation to time, space, sound, object & filmed image. The carefully deliberated juxtapositions of the various elements forming these works create space for individual experiences to arise.

Figure This aims to place the figure under closer observation, unveiling newly found aspects of her presence. The figure moves through a series of choreographic acts that sees her pushed to extremes. These acts are compulsive and enduring, they commence and end without warning leaving the figure suspended in periods of “not doing”. It is precisely in these gaps of “not doing” that the figure is revealed and a sense of closeness can be felt.

Figure This is a New Territories 09 commission co-produced by Les Halles, Brussels, as part of A Space For Live Art. Additional funding & support from Scottish Arts Council Choreographic Fellowship Award, CCA, Dance Base, The Work Room, Dance House, Tramway, Oblivia and Balance.

17.30-18.30

Tea with Jasmin Vardimon, Jasmin Vardimon Company

DanceXchange Studios

Jasmin Vardimon Company presents a short extract from Vardimon's new work in progress. Choreographed for the large-scale, this new production is set to premiere at Brighton Dome in September 2010 and to tour throughout 2010-11.

18.30- 19.05

Under Glass, Clod Ensemble

@ A E Harris

For more information see *Under Glass* performance on Friday 5th February (page 9).

18.40-19.50

Evening reception with food

Venue TBC

19.00-20.00

Meet the Artists

StageSide

For more information see *Meet the Artists* on Thursday 4th February (page 3).

20.00-22.00

In the Spirit of Diaghilev, A Sadler's Wells Production

Birmingham Hippodrome

Please note: Eternal Damnation to Sancho and Sanchez contains scenes of an adult nature and some violence.

Formed in 1909 by Sergei Diaghilev, Les Ballets Russes revolutionised the art of dance. One hundred years later, four ground-breaking choreographers pay a thrilling tribute to this unique artistic venture. For this special event Sadler's Wells has commissioned brand new works from Sidi Larbi Cherkaoui, Javier De Frutos, Russell Maliphant and Wayne McGregor who will each create work inspired by Les Ballets Russes and its spirit of collaboration.

Wayne McGregor: Dyad 1909

Inspired by Shackleton's Nimrod expedition to the South Pole in 1909, the year that Les Ballets Russes was founded, Wayne McGregor creates Dyad 1909. Wayne McGregor | Random Dance collaborates with acclaimed artists and filmmakers Jane and Louise Wilson, lighting designer Lucy Carter and costume designer Moritz Junge with costumes embellished by Swarovski and make-up by Kabuki. Icelandic composer Ólafur Arnalds will provide a newly commissioned score combining piano, strings and electronics.

Russell Maliphant: AfterLight

Using Vaslav Nijinsky's geometric drawings and paintings as a starting point, Russell Maliphant presents a brand new work for solo dancer entitled AfterLight with lighting and sound design from regular collaborators Michael Hulls and Andy Cowton.

Sidi Larbi Cherkaoui: Faun

Sidi Larbi Cherkaoui examines the animalistic nature of human movement and the power of mythology in *Faun*. This brand new duet, created for two of his company dancers, takes an alternative look at the eponymous creature from Stéphane Mallarmé's poem, Claude Debussy's music and Vaslav Nijinsky's choreography. With additional music by Nitin Sawhney costumes by leading fashion designer Hussein Chalayan and lighting design by Adam Carrée.

Javier De Frutos: Eternal Damnation to Sancho and Sanchez

Olivier Award-winner Javier De Frutos's *Eternal Damnation to Sancho and Sanchez* is a cautionary fable inspired by Cocteau's scenarios and designs for Les Ballets Russes and set to Maurice Ravel's *La Valse*. De Frutos joins forces with theatre designer Katrina Lindsay and lighting designer Michael Hulls.

A Sadler's Wells Production

Co-produced with Théâtre National de Chaillot, Monaco Dance Forum, Teatre Nacional de Catalunya, Mercat de les Flors, Opera de Dijon and Grand Théâtre Luxembourg.

22.10-00.45

Final night party

StageSide

SUNDAY 7TH FEBRUARY

09.30-11.00

The Morning After

Birmingham Hippodrome

For more information see *The Morning After* on Thursday 4th February (page 6).

**Please note the above programme is correct at the time of publishing, but may be subject to change.
Check our website for up to the minute listings – www.bde2010.co.uk.**

