

# Body of Experience



*a dance performance celebrating the mature performer*

## PROGRAMME

The performance lasts just under 2 hours: the first half 55 minutes, the second half 35 minutes, with an interval of 20 minutes. *(Please switch off your mobile phone!)*

### **CABARET (Nancy King)**

Performed & choreographed by: Nancy King

Music: Middle Eastern various

Costume: Nancy King

Raqs Sharqi ("belly dancing") is Arabic classical dance, embracing different interpretations and variations. Using a medley of Middle Eastern music, and moves from Egypt to Greece, Nancy performs a typical 'cabaret-style' Raqs Sharqi routine. Customary to this dance, there are distinct sections of music requiring varying interpretations. Western influence can be seen in Nancy's use of the veil, which is only briefly carried at the beginning of performances in Arab countries.

### **HOLDING THE MOMENT (Debbie Lee-Anthony)**

Performed & choreographed by: Debbie Lee-Anthony

Music: Hamid Mantu

Costume: Caroline Lanyon

This piece is a personal exploration of loss, change and new beginnings, dedicated to the memory of Lucy Dewhurst.

### **HIGHER GROUND (Raymond Chai)**

Performed & choreographed by: Raymond Chai

Music: *You Raise Me Up*, performed by Lori Line, Aledd Jones & Enrique Chia

### **SKULL (Chitra Sundaram)**

Performed by: Chitra Sundaram

Choreography, lighting and direction by: Hari Krishnan

Concept and co-choreography: Chitra Sundaram

Sound design: Niraj Chag

Vocals: Manorama Prasad

An extract of a longer work *aMhas – The Immortal Sin*. According to myth, Shiva cut off Brahma's fifth head for it dared look proudly into the heavens. For this crime, Shiva is made a naked beggar with Brahma's skull as his begging bowl. Sin is cleansed only by holy waters. Meanwhile his nakedness and his deed appear powerful and attractive. This contemporary South Asian dance work drawing on the classical Bharata Natyam vocabulary, deconstructs the myth and finds the blood on all too human hands.

### **INNINGS: 84 NOT OUT (Jackie Guy)**

Performed & choreographed by: Jackie Guy

Poem: Alma Mockyen, recited by Angela Wynter

Music: Peter Tosh, G F Handel & Claude Challe

Costume: Jackie Guy

Assistant to choreographer: Kerry Ann Henry

Part 1: Birth/Growth and Development    Part 2: Celebration and Thanksgiving

"The movement vernacular employed in this dance draws on Caribbean modern/contemporary and traditional dance aesthetics. It is dedicated to my mother, whose nurturing spirit, inner strength, abundant energy and transcending love have shaped my life. Her influence continues. She is now 84." (Jackie Guy)

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## SECOND HALF

### WISTFUL THINKING (Debbie Lee-Anthony)

Performed by: Debbie Lee-Anthony  
Choreographed by: Debbie Lee-Anthony & Neil Fisher  
Consultant direction: Neil Fisher  
Music: Noel Coward  
Costume: Debbie Lee-Anthony

A whimsical look at the wit and wry romance of two Noel Coward compositions of the 1930s: an extract from the play *Red Peppers*, with Gertrude Lawrence and the wistful song *I Travel Alone*.

### FRAGRANT ORCHID (Jacqui Chan)

Performed & devised by: Jacqui Chan  
Direction and lighting by: John Martin  
Voices: Peter Holdway  
Shakuhachi: Goro Yamaguchi  
All other music: Joji Hirota  
Costume: Kimonosalon@London

*Fragrant Orchid* is a dance theatre work inspired by characters from *The Tale of Genji* - the 11<sup>th</sup> Century Japanese novel by Lady Murasaki Shikibu. In this aristocratic world of opulence, privilege and promiscuity, the harsh reward for Fragrant Orchid's fidelity is madness through unrequited love. Jacqui draws on her knowledge of Noh Theatre using text and movement to express this story.

### BOTHERED? - WHAT YOU WILL (Raymond Chai)

Performed & choreographed by: Raymond Chai  
Music: Astor Piazzolla's *Libertango*, performed by Yo-Yo Ma

### RAKS ASAYA (Nancy King)

Performed & choreographed by: Nancy King  
Music: Hakim  
Costume: Nancy King

The use of a cane or stick while dancing derives from an ancient Egyptian martial art. Both men and women's traditional dances evolved from the combat form with later stage versions appearing, which reflected their roots but added more pizzazz. Nancy wears the showy stage attire of the traditional 'baladi' dress, commonly worn for this dance.

### FINALE (The Company)

To close the programme, the Company join together in a short dance, choreographed by Debbie Lee-Anthony and the Company, to music by Hamid Mantu, for Transglobal Underground.

## END

### BODY of EXPERIENCE

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[www.bodyofexperience.co.uk](http://www.bodyofexperience.co.uk)

**Artists:** Raymond Chai, Jacqui Chan, Jackie Guy, Nancy King, Debbie Lee-Anthony & Chitra Sundaram.  
**Artistic Director:** Debbie Lee-Anthony. **Producer:** Tim Tubbs. **Associate Producer & Tour Booking:** Mark Makin.  
**Photography & Film-making:** Peter Jacob & TJC Images Ltd. **Graphic & Website design:** Mark Johnson-Brown.  
**Lighting Design & Technical Management:** Ricardo da Fonseca.

**With special thanks to:** Peter Williams, Paul Jackson, Salisbury Dance Studios, Salisbury Arts Centre, Deborah Dunn, Tony and Lauren Anthony, Kate Castle, Siobhan O'Neil, The Place, ROH2 at the Royal Opera House, Bisakha Sarker, Chaturangan & University of Winchester, Sue Davis, Allision Amin, Cathy Seago, Suna Imre.

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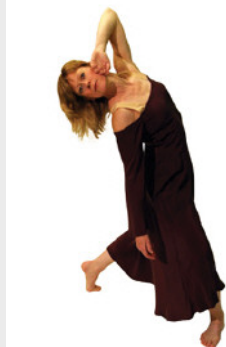
## ARTIST BIOGRAPHIES

### Debbie Lee-Anthony

Debbie trained at the London Contemporary Dance School graduating in 1982. She was a founder member of Theatre of Motion and Tacit Dance Theatre with whom she performed for several years. Debbie has extensive experience as an independent dancer, working with Yael Flexer, Duncan Macfarland, Paula Hampson, Erica Stanton, Dale Thompson and Janet Smith.

Her teaching experience includes the Laban Centre, Greenwich Dance Agency, Salisbury Arts Centre and Swindon Dance amongst others.

She has her own company *Soma/Numa*, based in Salisbury, which she has co-directed with Deborah Dunn since 2000. Soma/Numa have created three pieces to date: *Flipped* (2001), *3 fold* (2003) both funded by Southern Arts, and *Fast Track* (2004) funded by the Arts Council, England.



### Chitra Sundaram

Chitra Sundaram is a dance artist of distinction, trained in the Indian performance idiom of Bharatanatyam. She is widely acclaimed and respected in the both the diasporic and original homelands of this form.

Sundaram trained traditionally, one on one, from an early age with several illustrious teachers in India. Her personalised style draws from at least two main schools of this form in addition to the cosmopolitan influences of a major Indian metropolis where she grew up and practiced her dance in her early years.

Sundaram was an early contributor to the history of South Asian dance in the UK both as a received and reinterpreted form, and was a collaborator in the first ever Bharatanatyam-Contemporary-Jazz hybrid work in the country, teaming up with Union Dance in the early eighties.



### Jackie Guy

Jackie Guy is an international choreographer and one of Britain's leading tutor/lecturers in the area of Afro-Caribbean dance forms. Jackie trained at the Jamaica School of Dance and is a graduate and former Principal Dancer of the National Dance Theatre Company of Jamaica. He was the Artistic co-ordinator for Movements Dance Company of Jamaica, and he has been the Artistic Director for the University of the West Indies Dance Society for seventeen years. Dynamic and inspiring, he fuses traditional dance vocabulary and Folklore with elements of contemporary dance technique.

Using dance as therapy, Jackie extended his creative skills working with the Jamaica Social Development Commission catering for youths in prisons; remand centres, community centres and youth clubs in poor and inner cities areas. The knowledge and experience gained was to serve him well when he relocated to England in 1987.



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## ARTIST BIOGRAPHIES - continued

### Jacqui Chan

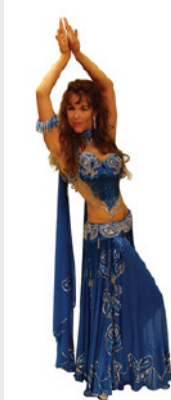


Of Chinese descent, Trinidadian birth and resident in England, Jacqui Chan is an actor, storyteller, director and choreographer. Jacqui trained originally in classical ballet and modern dance and later studied traditional theatre forms including Peking Opera, Noh and Kathakali as well as mask and physical theatre techniques. She uses all these experiences and disciplines to give visual and theatrical expression to her storytelling performances. Her career spans every aspect of performance and her work has taken her across Europe to Australia, India and the Caribbean.

Jacqui has performed in or directed five PAN PROJECT PRODUCTIONS and worked at the Actors Centre, the ICA, Stratford East and the Cockpit as well as many regional and West End theatres.

She has also appeared in films including 'The World of Suzie Wong' and 'Cleopatra' and television credits include 'That Was The Week That Was', 'The Saint' and 'The Chinese Detective'.

### Nancy King



Nancy King has performed and taught Middle Eastern Dance, as well as other dance and movement styles, for close to thirty years. She has lived and worked in the U.K. for fifteen years. Her early experiences both as a solo artist and dance company member in the U.S. coupled with her continued training and performing in the Europe and the Middle East have all served to influence her constantly evolving and vivacious style.

As a student, Nancy's academic studies centred on music rather than dance, and it wasn't until the age of twenty that she began to discover her own body was also her favourite musical instrument.

After graduating from university, she worked at the Lincoln Centre Library for the Performing Arts in New York City – a city offering many opportunities to study a wide variety of dance styles with accomplished teachers. Nancy's focus was not on conventional Western dance but on ethnic dances, including Brazilian, African, East Indian, and Cuban as well as a heavy concentration on the Middle Eastern Raqs Sharqi she practices nowadays.

### Raymond Chai



Born in Malaysia, Raymond has worked in Classical Ballet, Musical Theatre and Television. He has worked as a dancer, actor, choreographer and teacher. As a classical ballet dancer, he danced with the National Ballet of Portugal where his roles include *Romeo and Juliet*, *The Nutcracker*, *The Rite of Spring*, *Graduation Ball*, *Raymonda*, *Napoli*, *La Sylphide*, *Carmina Burana* and *There is a Time*.

Musical theatre credits include lead dancer in *Kiss Me Kate* (Royal Shakespeare Company), 1<sup>st</sup> cover The Interpreter in *The King and I* (London Palladium), Luke in *Anything Goes* (Royal National Theatre and Theatre Royal, Drury Lane, London), The Assistant Commissar and Club Owner in *Miss Saigon* (Stuttgart, Germany), Mr. Mistofelees in *Cats* (Hamburg, Zurich and European Tour).