

SOUTH AFRICA'S AWARD-WINNING CHOREOGRAPHER

DANCE CONSORTIUM PRESENTS

DADA MASILO'S THE SACRIFICE

INSPIRED BY PINA BAUSCH'S **THE RITE OF SPRING**
FEATURING AN **ORIGINAL SCORE** WITH **LIVE MUSIC ON STAGE**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

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2023 UK TOUR
PROGRAMME

Welcome



On behalf of Dance Consortium members, I am delighted to welcome you to the UK Tour of Dada Masilo's *The Sacrifice*. Following Dance Consortium's critically acclaimed tour of her reimaged version of *Giselle* in 2019, we are thrilled to be welcoming Dada and the company back with this stunning new work that we hope will move, uplift and inspire audiences around the country.

Dada Masilo has attracted attention from around the world for her innovative interpretations on classic ballets and by fusing different movement forms with contemporary dance to create a unique choreographic style unlike any other. In developing *The Sacrifice*, Dada Masilo has collaborated with musicians to create an original score and we are hugely excited that the musicians are joining the dancers on stage, adding an extraordinary live music element to the performance ... I challenge you not to be moved!

This is Dance Consortium's largest tour to date, with fourteen member venues presenting *The Sacrifice*, demonstrating a real thirst for high-quality international work. The company starts off at Brighton Dome before heading to Sadler's Wells in London and then touring to Plymouth, Canterbury, Southampton, Edinburgh, Bradford, Milton Keynes, Salford, Nottingham, Birmingham, Cardiff and Hull before finishing in Newcastle-Upon-Tyne just after Easter. Audiences around the country rarely get the chance to see world-class international dance, so tell you friends and family!

Huge thanks to the incredible team of freelancers who work diligently and meticulously behind the scenes to make these tours happen. Without these dedicated individuals, the arts would simply not exist. Dance Consortium is committed to supporting the wider dance and touring ecology, and we aim to support as many freelancers and emerging cultural workers as possible through our tours and projects, including our Future Leaders Programme. For more information visit danceconsortium.com

Thanks also to the member venues for their ongoing commitment to presenting international work of the highest quality and for helping to bring the most exciting dance companies from the world stage to audiences around the UK and Ireland. We have some fantastic tours in the pipeline including a return visit from Alvin Ailey American Dance Theatre's company of emerging dancers, Ailey 2, touring in Autumn 2023. We also have new programmes planned for 2024 including work that has never been seen in the UK, so we do hope you'll come back to explore what's on offer from the world of dance and Dance Consortium.

Until then, sit back and enjoy the show!

A handwritten signature in black ink that reads "Joe Bates".

Joe Bates, Executive Director Dance Consortium

Dada Masilo's The Sacrifice

Presented by Dance Consortium

Choreographer – Dada Masilo

Composers – Ann Masina, Leroy Mapholo, Tlale Makhene, Nathi Shongwe

Costumes – David Hutt

Sound – Tebogo Moloto

Lighting & Projection – Suzette le Sueur

Sound Technician – Tebogo Moloto

Production Assistant – Thabiso Tshabalala

Dancers: Dada Masilo, Lehlohonolo Madise, Refiloe Mogoje, Thandiwe Mqokeli, Eutychia Rakaki, Leo Dibatana, Lwando Dutyulwa, Thuso Lobeko, Songezo Mcilizeli, Steven Mokone, Tshepo Zasekhaya

Musicians: Ann Masina, Leroy Mapholo, Mpho Mothiba, Nathi Shongwe

Running time: 65 minutes (no interval)

Commissioned in part by:

The Prince Claus Fund Next Generation Award 2018 (Netherlands)

The Joyce Theater Foundation's Stephen and Cathy Weinroth Fund for New Work (USA)

Supported by:

Buhnen Köln/Tanz Köln (Germany)

Ruhrfestspiele Recklinghausen GmbH (Germany)

RomaEuropa (Italy)

Maison de la Danse, Lyon (France)

La Villette, Paris (France)

Representation: Quatenaire



The Company

Dance Factory is based in Johannesburg, South Africa. Situated in the Newtown Cultural Precinct, it occupies a renovated bus shed, which has been converted into a theatre and a large studio. Here, Dada Masilo began her training at the age of 12, as part of The Dance Factory Youth Training Programme. Sponsored by The Royal Netherlands Embassy, the programme offered free tuition to children from 4 to 18. It is here also that Masilo has created all her works. Since September 2012, the focus has been on touring these works internationally. The company has performed in 27 countries in 160 cities, many more than once. The dancers are freelancers, who have been selected by audition.

The Sacrifice

Masilo has always been fascinated by the study of unfamiliar dance forms and fusing these vocabularies with contemporary dance or classical ballet to create a new language. With *The Sacrifice*, she and the dancers engaged in the study of Tswana dance. Not just the dance, but the rituals too. The dance form is native to the country of Botswana and is unique, rhythmic, and expressive; at times used for storytelling and healing.

Masilo says: 'Whilst studying at P.A.R.T.S. (the Performing Arts Research and Training Studios) in Brussels, I had the privilege to learn a small section of Pina Bausch's *The Rite of Spring*. I was intrigued by the complex rhythms of Stravinsky's score. I am a big fan of rhythms that are challenging. With all my training in dance, I have never until now, studied Tswana movement, which is actually the culture of my heritage. So, in creating *The Sacrifice*, I wanted to explore ritual, what sacrifice meant to the Tswana people then and what it means now. Narrative is very important to me. I want to create a story that is deeper than a chosen maiden dancing herself to death.'





In the beginning

By Isaac Ouro-Gnao

“Contemporary African dance and ballet can co-exist,” declares Dada Masilo. This sentiment-cum-mantra has been at the core of the South African choreographer and dancer’s work since her career’s inception. Scan dozens of her interviews and this thinking springs up time and time again, to varying degrees. *“It is about finding an innovative way of fusing the two,”* she says in one publication, and *“I’ve got my own fusion thing going on”* she adds in another.

This drive to bring these two worlds together and have them ‘speak to each other’ can be pinned to one significant location in her early career – Johannesburg’s The Dance Factory. Notorious for its rich cross-dance and cultural Arts Alive festival, the dance organisation regularly brought together international dance artists, South African dance companies, community and youth dance groups with a range of styles from classical ballet to Pantsula.

It was at this festival in 1996 that an 11-year-old Dada found herself performing with her all-girl Meadowlands-based troupe ‘The Peacemakers’. Their mixture of high-energy popular culture dances – from Michael Jackson moves to South African craze Kwaito – set the perfect stage for Dada’s talent to dazzle and catch the eyes of Suzette le Sueur, executive director of the dance centre. This earned her and the troupe an invite a year later to formally train in classical and contemporary dance forms.

It was during this period of time that Dada came across her first ballet, *Swan Lake*, and it was love at first sight. In awe of the classical ballet’s

beautiful tutus, pointe shoes, and enticing storytelling, she vowed to embody what she saw and ‘most importantly’ make it her own. And so began an immovable desire to fuse her first loves. This by no means would be an easy feat. *“I always feel that you’ve got to know what the rules are before you can break them,”* she reflects in a 2010 CNN profile. First came the study of forms. From 11 to 18 years-old, Dada blossomed under the mentorship of The Dance Factory’s director who praised her extraordinary focus, concentration, and incredible abilities.



In 2002, she completed her schooling at Johannesburg’s National School of the Arts, then spent a year at Cape Town’s Jazzart Dance Theatre before landing at Belgium’s renowned P.A.R.T.S (Performing Arts Research & Training Studios) in 2005. A year later, she received the

Gauteng Arts and Culture Award for the Most Promising Female Dancer in a Contemporary Style upon her return to South Africa, with the Standard Bank Young Artist Award for Dance in 2008 kickstarting her choreographic endeavours.

It's no surprise then that her first works were classical ballet adaptations serving as testing grounds for her fusion aspirations. She was finally ready to break the rules she so diligently learnt. *Romeo and Juliet* (2008), *Carmen* (2009) and *Swan Lake* (2010) followed back-to-back, with each production building on the previous.



In her telling of *Romeo and Juliet*, Dada plays a striking Juliet that left audiences and critics alike in awe. "... singly the most compelling and convincing representation of this role I have seen," said theatre critic Robyn Sassen at the time. The form of a signature style began to emerge – Dada and company moving at hummingbird speed, darting from grand jetees to Pantsula footwork.

Carmen was a step further, moving even faster with voice punctuating each movement. Dada took time to study Flamenco and added that to



her brewing elixir of dance fusions. Rapid off-axis pelvis movements meet firm and poised braceo (arm movements), and barefoot, zapateado (foot stamping) transforms from percussive punctuations to softer and grounded Zulu Indlamu stomps; all the while contemporary and balletic forms still flow as conduits. By the time *Swan Lake* premiered, Dada had a dynamic and energetic fusion style to embody her childhood vision of the classical ballet – beautiful, crisp white tutus that bellowed with each delicate yet tempestuous hip movement.

"In the beginning fusing classical ballet and African dance was not easy at all," she says in a 2014 interview for Afro Buzz UK whilst touring *Swan Lake*. And it's understandable. Here is a young Black South African woman transforming a renowned classic with culturally different techniques and histories – ballet tied to its aristocratic mid-15th century history and African dance lingering with colonial sentiments that reduce it to exotic entertainment.

It's hard to ignore this legacy. Especially as ballet has been embraced and practised in all corners of the world. Ballets, no matter where created and performed, still tell Eurocentric stories, with little reflections on non-European or global south experiences.

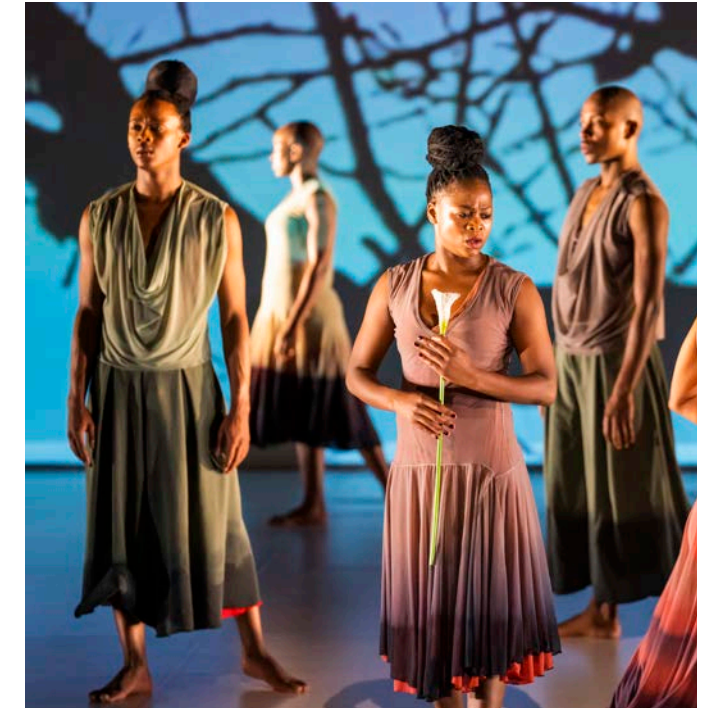
Swan Lake feels a significant budding of Dada's choreographic growth and weight in adding political commentary on a uniquely South African experience. In this production, Odette is a naive bride, married off to a gay Siegfried who in turn yearns for his lover Odile. Both male and female dancers wear tutus and white feathers while the male Odile is the only one to perform en pointe.

To date, South Africa stands as the only African country to constitutionally protect against discrimination based on sexual orientation and the only one to legalise same-sex marriage. Yet the lived experience across the country is rife with homophobia, violence, and death (20 LGBTQ+ and intersex people were killed between February and October 2021 alone). Through the appropriation and subversion of the classic ballet with recognisable African dance moves and



a culturally relevant story, Dada imposes her voice on the artform and makes this local experience global.

From the onset, Dada's vision of fusion was not one of folding contemporary African moves into balletic forms; that much is clear from her choreographic interests. Bare feet are favoured over pointe shoes – significant as they played a part in her falling for the beauty of the technique – and the speed of her choreographies defy even the faster up-tempo classical ballets.



Instead, ballet acts as a conduit, a vessel to be deconstructed, shaped, and reformed with contemporary and southern African dances into culturally relevant narratives of her choosing. For example, Dada's adaptations focus on stories involving victimised female protagonists who meet untimely and unjust deaths: Juliet, Carmen, Odette, Giselle. Her retellings right these wrongs and redeem these women in patriarchal South African contexts.

Her latest production falls in line with this thinking yet builds on its predecessors to be the most

radical yet. *The Sacrifice* is inspired by *The Rite of Spring*, centering Dada as the female protagonist being led to her sacrifice.

In her past works, Dada has favoured using original scores with minor tweaks – *Carmen* for example switched around compositions to create new, dynamic tones for duet and ensembles. Now, however, Dada and her creative team have opted to be inspired by Stravinsky's epic score rather than adhere to it, creating a totally new composition rooted in southern African rhythms and music.



The Sacrifice also forms around Tswana dance, the traditional dance of Botswana inspired by the meerkat, often used in storytelling and in healing ceremonies. This undertaking involved a close study of the form by Dada under Pinky xu Ramagole's tutelage, firstly in isolation for three months, then with the company for one month at The Dance Factory.

For the first time in her career, Dada has opted to name and centre a specific style of African dance from Southern Africa. Despite specific styles named as inspirations in the past – from Pantsula to Indlamu – these forms only appear loosely within written or televised interviews documenting rehearsal processes; never in public

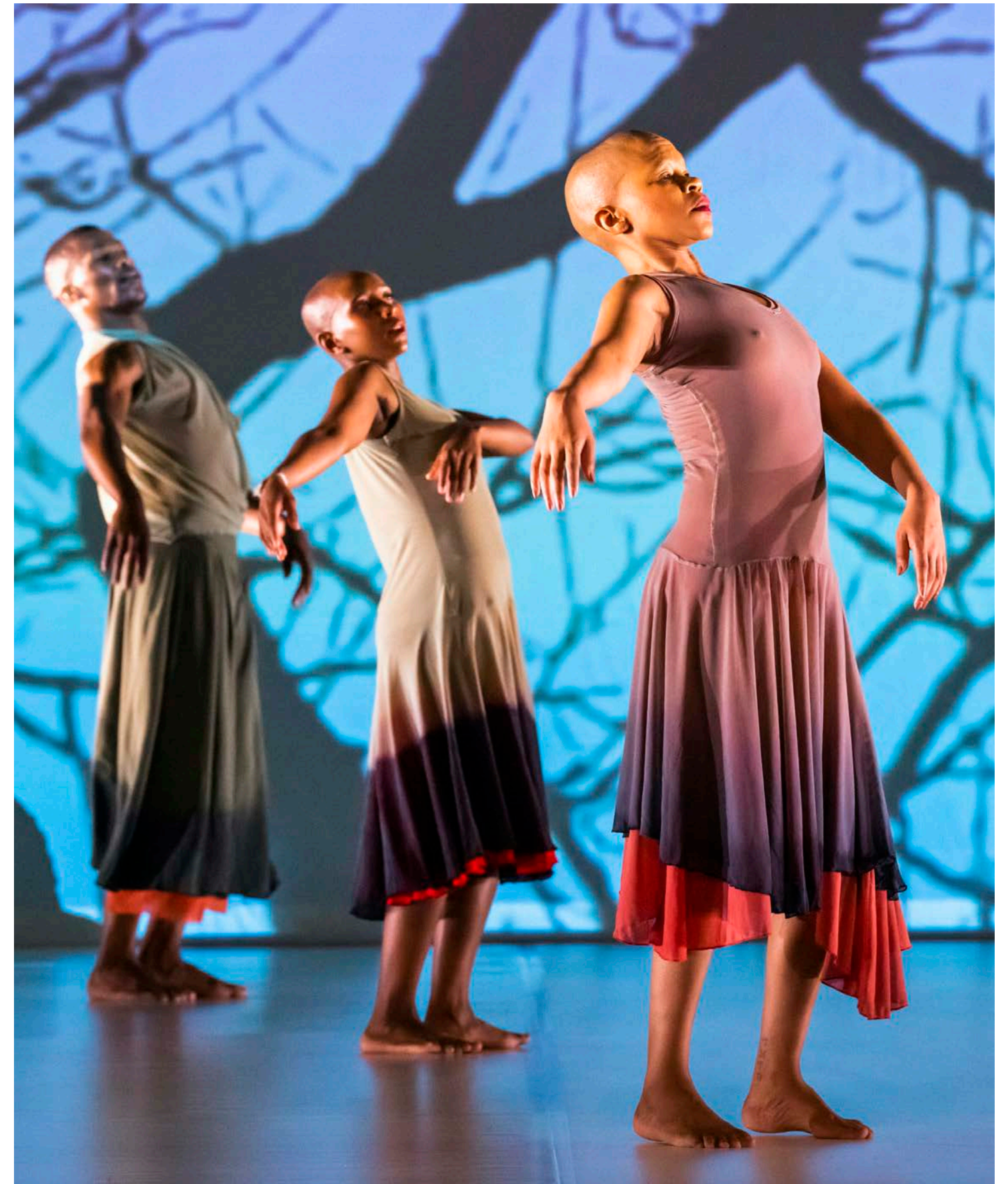
facing programmes or synopses. Instead, the blanket term 'African dance' has been favoured to describe parts of her practice.

The naming of Tswana as the main dance form of inspiration and fusion feels significant. It removes the enactment of erasure, whitewashing and minimising by giving it as equal a recognition as ballet. Dada is known for refusing to be boxed in as a choreographer, yet to the public eye her pursuit of fusing ballet and African dance may have done just that; perhaps something she herself has contended with.

But *The Sacrifice* feels like a release of expectations, an unravelling of what the fusion has become and should be. So what if *The Rite of Spring* is a renowned ballet? Dada's artistic impulses will drive the story down exciting and radical avenues. So what if Stravinsky's score warrants attention? Tswana rhythms and sounds are calling louder. So what if a live orchestra might make the most creative sense? The strong vocals of opera and gospel choir singer Ann Masina will be the conductor.

It is fascinating to witness such a radical shift in real time. Dada is pushing beyond the borders of what it means to reimagine classical ballets with her signature blends of contemporary and southern African dances and is claiming it as the centre. She is simply waiting for us to move over to where she stands.

Isaac Ouro-Gnao is a Togolese-British dance and writing-based multidisciplinary artist, and freelance journalist. He has worked with a range of hip hop, contemporary, and African contemporary dance professionals including Alesandra Seutin, Kwame Asafo-Adjei, Maxine Doyle and Botis Seva. His writing has appeared in the forms of features, articles, essays, reviews, and poetry in publications such as The Stage, Dance Gazette, The Lancet Psychiatry, Lolwe and more.





Who's who

Dancers



DADA MASILO

Dada was born in Johannesburg, South Africa. She began training at The Dance Factory at the age of 11. On matriculating from the National School of the Arts, she trained for a year at Jazzart in Cape Town, then at the age of 19, she was accepted as a student at the Performing Arts Research and Training Studios in Brussels, where she remained for two years. She returned to South Africa and in 2008, was awarded the Standard Bank Young Artist Award for Dance. Three commissions from the National Arts Festival resulted in her 'Romeo and Juliet' (2008), 'Carmen' (2009) and 'Swan Lake' (2010). In May 2017, she premiered her 'Giselle' in Oslo and in 2021 'The Sacrifice' in Vienna. Since 2012, her works have been performed in 27 countries and 160 cities around the world.

Awards: 2016 Nominated for a Bessie Award (Swan Lake), 2017 Danza&Danza Award for 'Best Performance 2017' (Giselle), Prince Claus 'Next Generation' Award 2018;

UK Critic's Circle 2020 National Dance Award for Outstanding Female Modern Performance in the title role as Giselle.



LEORATE BESSLER DIBATANA

Leo trained in Latin American and Ballroom dance at the Westbury Dance Academy. He competed in the following: 2016 South African Dance Teachers Association, 2017 Dance Sport SA and Salga Games, 2018 Rumba in the Jungle International Dance Festival at Sun City. He also studied at the National School of the Arts, matriculating in 2021. There he studied Ballet, Contemporary and Spanish Dance. Performances included 'Hidden Language' at the

Joburg Theatre in works by Sean Bovim, Sunnyboy Motau, Gillian Bonegio, Laura Cameron and Heather Dreyer. He also performed in his own work. In 2022, he performed the role of Alcoholic Man in 'Kuyenyuka' – a contemporary work by Vuyelwa Phota. Leo successfully auditioned for Dada Masilo in 2022.



LWANDO DUTYULWA

Lwando hails from Cape Town, South Africa. Lwando was invited to join the company in July 2018. Since then, he has performed in Dada Masilo's 'Giselle' in Montreal, several cities in France including Paris, in Italy, the Netherlands, Stockholm, Switzerland, St Petersburg, Belgrade. He alternates in the role of Albrecht. He began his training at Dance For All (2005-2013) and continued with the Cape Academy of Performing Arts (2014-2016) from where he received his Diploma and numerous student awards. His training included Ballet, Contemporary, Release Technique, Horton, Tap, Hip Hop, Musical Theatre, Drama, Anatomy, Body Conditioning and Vocal Training. He performed with the Cape Dance Company in a variety of works across South Africa. In the United States, he attended a Summer Dance Programme with the Alfonso Lines Company in San

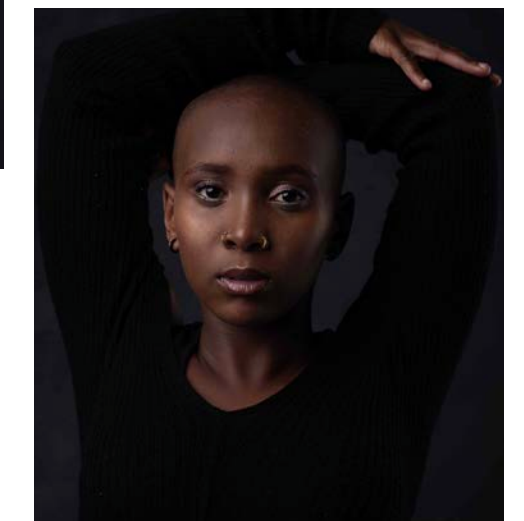
Francisco and an internship, completing his ABT Level 6 examination at the New Ballet Studio Company in San Jose.



THUSO LOBEKO

Thuso Lobeko is from the North West province and he started dancing at the age of thirteen. He did Latin American and Ballroom dancing and later on tried out Modern dance. In 2003 Thuso received an award for the most promising dancer after a string of performances in concerts, functions and beauty pageants. After matriculating, Thuso went to study drama at the University of Pretoria for a year and did hip hop and contemporary dance extramurally at the Monnyth Dance House at the State Theatre and in 2008 he joined the Big One entertainment studios as a dancer, performing in a musical 'The Noble Man'. In 2009 he featured in 'Mzansi' a music video by the all-girl RnB group Jamali. During 2011 he was a student at Moving

into Dance Mophatong. After a nomination under the dance category of the City Festival Awards, Thuso became a trainee dancer at Moving Into Dance where he also became an Edudance facilitator, working with school learners. He then joined Sibikwa Dance company in Benoni, where he performed in works by Sifiso Kweyama, Gladys Agulhas, Adele Blank and Somizi Mhlongo.



LEHLOHONOLO MADISE

Lehlohonolo graduated from Tshwane University of Technology in 2019, with a national diploma in Musical Theatre. In 2017, she performed as both dancer and singer in 'Inyanga and 'Ngoma' at the Breytenbach Theatre and in 'Rangi ya Ngodzi' at the Market Theatre. She has also performed most recently in 'Death Comes to a Wedding' at the State Theatre and National Arts Festival and for Gregory Maqoma in 'Third World Express'.

She successfully auditioned to join Dada Masilo/The Dance Factory in 2022 and is contracted to perform in 9 European cities and in 14 cities in the UK prior to the tour to the USA.



SONGEZO MCILIZELI

Songezo Mcilizeli started his dance training in ballet at Zama dance school in Gugulethu. He further went on to study at the Tshwane University of Technology where he received a Diploma in dance. He became a founding member of Tshwane Dance Theatre, Jozi Dance Company, Inspirations Dance company. He later joined the Forgotten Angle Theatre Collaborative on various performance projects eventually becoming a full company member for 3 years. Upon invitation by the Dance Factory to dance in Dada Masilo's 'Swan Lake' he went on to tour with the Dance Factory for 7 years; and also performed in 'Carmen'. He has also performed in the Lion King production in South

Africa and Asia. Songezo is a dancer, teacher and choreographer: He has danced, performed and choreographed pieces of work, including solo performances that have been showcased in national and international platforms. He joined 'The Sacrifice' in September 2021.



REFILOE MOGOJE

Refiloe first shared a stage with Dada Masilo in 2005, in Swedish choreographer Marie Brolin-Tani's 'Oliver', at the National Arts Festival in Grahamstown. The work involved 18 dancers between the ages of 8 and 18, drawn from the youth training programmes of The Dance Factory and Moving Into Dance. On leaving school, Refiloe enrolled at Jazzart Dance Theatre, in its Training and Job Creation Program, where she studied Ballet, Contemporary, African, Indian, Tai Chi, Pilates, Yoga, Pantsula, Tap, Gumboot and Flamenco. In 2009, she also received a Higher Diploma in Adult Basic Education and

Training from the University of South Africa. Her subjects included Environmental Studies, Sociology, Critical Thinking and Psychology. In 2014, she returned to Johannesburg and began touring internationally in Dada Masilo's 'Carmen'. She was then a part of the work-in-progress production of Masilo's 'Spring', which performed at New York's City Centre in September 2016 as part of the Fall for Dance season. Refiloe is also passionate about teaching and shares her knowledge with the children of the Dance Factory Youth Training Programme.



STEVEN MOKONE

Steven was born and bred in Benoni, just outside of Johannesburg. He began dance training at the age of 15 at the East Rand School of the Arts, matriculating in 2010. In 2011, he enrolled in the performing arts training programme at Moving into Dance Mophatong in Johannesburg. From 2013 to 2016, he attended Tshwane

University of Technology, graduating with a National Diploma in Dance. In 2014 Steven performed at the South African State Theatre and at the National Arts Festival in the musical 'Marikana' and the following year performed in the classical 'Sleeping Beauty' for the Sharon & Rochelle School of Ballet. Steven has been with the Company since June 2016, touring and performing in Dada Masilo's 'Carmen', 'Swan Lake' and 'Giselle'. Amongst other cities, he has performed in Singapore, Saint Petersburg, Montreal, Perth, New York, Los Angeles, Stockholm, Amsterdam and Paris. His qualifications include NQF-Level 4 (Skills in Dance training) – Moving Into Dance Mophatong, DanceCor- Advanced One and Ballet RAD-Intermediate.



THANDIWE MQOKELI

Thandiwe grew up in Cape Town. She finished school in 2008 and joined the Nomonde Arts Organisation as an actor and drama teacher. In 2011,

she enrolled at the Lovedale Public FET College, where she studied theatre, arts administration, directing, writing and public speaking, graduating with an Advanced Certificate in Performing Arts. For the following 2 years, Thandiwe was employed at the Steve Biko Centre – Abelusi (Eastern Cape) as a Performing Arts Practitioner, Outreach Teacher, Movement Co-ordinator and Dance Teacher for evening classes. In 2015, she enrolled at Cape Town's Jazzart Dance Theatre for the dance training programme. Here, she studied Tap, Contemporary, Hip Hop, Ballet, Sbujwa, Pantsula, Gumboot and Contemporary African dance. She graduated in 2018. Thandiwe also wrote and performed a one-woman show 'MaMela-Listen'. Thandiwe joined the company in 2019 and has since performed in both 'Giselle' and 'The Sacrifice' on numerous international tours.



EUTYCHIA RAKAKI

In 2019, Eutychia completed her National Diploma in Musical Theatre at the Tshwane University of Technology. In 2015, she was a featured actor and dancer in 'Hear Me Move', dubbed the first South African dance film. From 2017 to 2019, she performed as lead actor and dancer in 'Kiu' and in 2018, she toured to Beijing as a dancer and backing vocalist for the China-South Africa Diplomatic Relations Celebration. In 2019, she performed for the South African State Theatre in "Freedom – the Musical" and for the same company in 2021 in 'ASKARI – Political Thriller'. Eutychia teaches dance, fitness and body conditioning. She auditioned for the Company in July 2022 and has since toured with them to Hamburg, Germany and Martigues, France. She is contracted to perform in 9 European cities and 14 cities in the UK prior to the tour of the USA.



TSHEPO ZASEKHAYA

Tshepo was born in Alexandra Township, Johannesburg. He began his training at The Dance Factory at the age of 4. His first professional performance was at the age of 8, in Swedish choreographer Marie Brolin-Tani's 'Oliver' at the National Arts Festival. He attended the National School of the Arts in Johannesburg, whilst continuing his training with Dance Factory Youth. He completed his Cecchetti ballet examinations through to Grade 5 – Honours. On leaving school, he interned with The Forgotten Angle Theatre Collaborative and then toured Scandinavia in Melody Putu's 'Faith', as a member of the Unga Fuse Dance Ensemble. For The Dance Factory, he has performed in PJ Sabbagha's 'Macbeth', and in Dada Masilo's 'Carmen', 'Swan Lake' and 'Giselle', the latter 3 on all international tours since 2012. In 2018, he partnered Masilo in a residency at ImpulsTanz in Vienna.

In addition, Tshepo has performed in Llewellyn Mnguni's 'Prozac' for Dance Umbrella 2016 and in Nadine Buys's 'The Walk Up' for Baxter Dance Festival 2016.

Musicians



LEROY MAPHOLO

Leroy had his first violin lesson at the age of 13, which is considered old to start learning a classical instrument. But his enthusiasm convinced Rosemary Nalden, the Founder and Director of The Buskaid Soweto String Project to accept him as a student in 2005. At Buskaid, he was featured in 'Soweto Strings', a film by Mark Kidel which tells the story of an outstanding music project in Soweto. The film shows one of Leroy's first lessons and how he discovered his vocal abilities. He now holds ARSM Grade 7 (with distinction), and with Buskaid has performed at the Royal Albert Hall among

other prestigious venues; and has entertained such luminaries as Michelle Obama and Oprah Winfrey. At 16, he auditioned and was accepted into the Dance Factory Youth Programme and began taking contemporary dance classes. In 2009, Dada Masilo invited him to Israel, to participate in workshops with young people. The culmination was a work entitled 'Umfula wa ma Dada' which proved to be a building block for Dada Masilo's 'Swan Lake'.



ANN MASINA

Ann was born and raised in Mpumalanga, South Africa. Her solo career began in 1994, as part of the Africa Sings Choral choir, an informal institution where her music background was established. In 1991, she joined the Nico Malan Opera (now known as Cape Town Opera) and performed in such works as 'Carmen' and 'Aida'. From 2005 to 2020, she toured extensively in Robyn Orlin's 'Dressed to Kill', 'Venus' and 'Walked Next to our Shoes'. From 2007 to 2009,

Ann was a member of the triple Grammy award-winning Soweto Gospel Choir and in 2014/15, performed in the musical 'Colour Me Human'. Since 2011, she has also worked with William Kentridge in 'Refuse the Hour', 'Paper Music', 'Triumphs and Laments' and been a part of his Centre for the Less Good Idea. As lead vocalist in his 'The Head and the Load' which premiered in 2018 at London's Tate Modern, she has since toured to New York, Dusseldorf and Amsterdam. Her collaboration with Lebo Mashile, 'Venus vs Modernity' (2019), premiered at the Market Theatre, later being staged at the AfroVibes Festival in Amsterdam. Recently, she received a Naledi Award for Best Performer in this work.



MPHO MOTHIBA

Mpho is a performing artist. He was born in Mamelodi, Pretoria. He specializes in African dance and African percussion. He has Performed in numerous shows including 'The Return of Amancamane', 'Qina',

'Lekgoba', 'Beating the Ground', 'Magnificent 7', 'Bright in the Corner', 'Legae' – with the Joburg Ballet Company, 'Savour' with Jozi Youth Dance Company to name a few. He has travelled to the UK, USA, Australia, Hong Kong and India. He has worked at Tshwane University of Technology as a percussionist for African dance class. He is currently an African dance and African music and drumming facilitator. He joined the company in October 2022.



NATHI SHONGWE

Nathi is a pianist, songwriter and singer. He obtained a Diploma in Jazz and Popular Music Performance from the University of KwaZulu Natal. He began his career in 2007, as a member of the Simphiwe Dana Band, with which he toured extensively across Europe. Simultaneously, he worked with the popular Gospel artist, Sifiso Ncwane. In 2009, he received the De Waal Award as runner-up in the SAMRO Overseas Scholarship Competition for Keyboards.

That year, he was also lead pianist for the launch of the South African Traditional Music Awards and at the 2nd African Union Conference in Durban. From 2009 to 2013, he was the lead pianist for the SABC Crown Gospel Music Awards. He was subsequently invited by the National Heritage Council to perform at the opening of the African Museum in Serbia. The NHC then invited him to perform at the embassy residence in Athens. He has also played at the Oslo World Music Festival in Norway. Nathi is currently working on an album, whilst working as pianist and keyboard player for his fast growing band "B&B". As a freelance keyboard player, Nathi appears on television in Afro Café and other DSTV channels occasionally backing artists such as Joel Zuma, Berita, Thembisile Ntaka. With these artists, he has performed at major music festivals across South Africa.

Support

SUZETTE FRANCIS LE SUEUR

Suzette le Sueur is the founding Director of The Dance Factory an organization established in 1992, to provide a home for dance in Johannesburg, South Africa. Le Sueur's relationship with dancer/choreographer Dada Masilo began in 1996, when Masilo, aged 11, auditioned (with a community dance group from Soweto) to participate in an annual festival at The Dance Factory. The group performed and subsequently requested that le Sueur coordinate formal dance training. For the following 6 years, Masilo received tuition in contemporary dance and classical ballet at The Dance Factory. Le Sueur was also able to access funding for Masilo to attend the National School of the Arts, where she matriculated in 2002. Subsequently, le Sueur was instrumental in arranging Masilo's tertiary dance studies at Jazzart (Cape Town) and the Performing Arts Research and Training Studios (Brussels). Since Masilo graduated from P.A.R.T.S. in 2006, le Sueur has functioned as Masilo's producer and lighting designer. Prior to establishing The Dance Factory, which is now also a building containing a large studio and a 220-seat theatre, le Sueur spent over 7 years as Publicist and later Marketing Manager for the

Market Theatre. She also spent over 10 years on the Committee of the National Arts Festival. She was the recipient of an Ernest Oppenheimer Travel and Study Bursary and was named as one of the city's Top 100 in 2000. Her career in theatre now spans 46 years.

TEBOGO MOLOTO

Tebogo grew up in Pretoria where he attended the Shoshanguve Technical High School, matriculating in 2011. He then studied at Tshwane South TVET College where he received a National Certificate as an electrician. From 2015 to 2019, He was employed by Side Productions as a Sound Engineer. Since then, he has freelanced as a Sound Engineer, working for the State Theatre. He now runs his own event company Moloto and Associates. He was invited to join 'The Sacrifice' in 2022.

THABISO TSHABALALA

Born and raised in Pretoria, from modeling, acting, dancing to public relations and marketing, Thabiso likens himself to a chameleon: he is able to excel no matter in what environment he finds himself. In 2008 he enrolled for the Musical Theatre course at Tshwane University of Technology. Upon completion of his studies, he worked as an actor. He then went on to study towards a National Higher Certificate in Digital Music Production, which he obtained in 2011. He also obtained his Baccalaureus Technologiae in Musical Theatre in 2013. He not only learned the ins and outs of stage management but also his new-found love for public relations and marketing. He has ventured into the world of entrepreneurship and his company, Khameleon Kreatives specialises in full service public relations offerings mainly for the entertainment industry. In 2019, he was offered a position with Dada Masilo/The Dance Factory and has been touring with the company ever since.

When and Where

Brighton Dome

Tue 21 – Wed 22 February 2023

Sadler's Wells Theatre, London

Fri 24 – Sat 25 February 2023

Theatre Royal Plymouth

Tue 28 February – Wed 01 March 2023

Marlowe Theatre, Canterbury

Fri 03 – Sat 04 March 2023

Mayflower Theatre, Southampton

Tue 07 – Wed 08 March 2023

Festival Theatre Edinburgh

Fri 10 – Sat 11 March 2023

Alhambra Theatre, Bradford

Tue 14 – Wed 15 March 2023

Milton Keynes Theatre

Fri 17 – Sat 18 March 2023

The Lowry, Salford

Tue 21 – Wed 22 March 2023

Royal Concert Hall, Nottingham

Fri 24 – Sat 25 March 2023

Birmingham Hippodrome

Tue 28 – Wed 29 March 2023

Wales Millennium Centre, Cardiff

Tue 04 – Wed 05 April 2023

Hull New Theatre

Fri 07 – Sat 08 April 2023

Theatre Royal Newcastle

Tue 11 – Wed 12 April 2023







Learning and Participation

It's never too late to get involved with dance – as an audience member, aspiring performer or in your own community. Dance Consortium's engagement programmes run alongside tours so audiences can grow their knowledge and love of dance. Visit danceconsortium.com to learn more about our year-round commitment to getting people excited and engaged with dance.

Access to world-class international performers is at the heart of what we do. You can explore *The Sacrifice* and connect with *The Sacrifice's* talented company of performers during the tour in the following ways:

Post-show Q&As – Dada Masilo and company members discuss *The Sacrifice* at post-show Q&As on the first night in each city.

Dance workshops – Experience Dada Masilo's remarkable signature movement style and choreographic approach in *The Sacrifice* repertory workshops. Practical dance workshops and masterclasses introduce Dada Masilo's rhythmic and expressive dance vocabulary which blends fast fluid contemporary dance and African Tswana dance.

Workshops are led by company performers and suitable for confident movers aged 14+. To check dates and availability [click here](#).



Company class for professional dancers – experienced dancers are invited to train alongside company members on selected dates. Daily class is a necessity for every dancer and features a blend of contemporary, ballet and African dance styles and movement study. Suitable for professional dancers or advanced-level students aged 18+. Must be pre-booked. To check dates and availability [click here](#).

Open rehearsals – on selected dates Dada Masilo and company invite guests into the auditorium to watch a working rehearsal. See behind the scenes as company artists rehearse *The Sacrifice*. Daily class and rehearsals are an essential part of a performers working day.

During a 60-minute rehearsal, company dancers and musicians rehearse for the evening show. May feature short pauses with comments and notes. Check dates and availability [click here](#).

Insight notes – if you are studying or teaching performing arts, [click here](#) or head to Dance Consortium.com to access free introductory notes on *The Sacrifice*. The digital resource features rehearsal clips, interviews and offers and insight into the show's creative process. Suitable for formal and informal learning.



“The programme opened my eyes to the vast array of professions within the arts industries.”



“The chance to be around like-minded people in a similar stage of careers was very supportive and inspirational and made me feel motivated.”

Future Leaders **in dance and theatre**

Dance Consortium supports creative careers through Future Leaders. This joint initiative links our 18 members for insight days, online training and networking events.

Dance Consortium set up Future Leaders in 2015 to promote a range of producing and theatre management and administration roles. Since then 110 aspiring arts professionals aged 17-25 have taken part in skills workshops, networking sessions, work shadowing and venue open days. Future Leaders is for anyone aged 19-26 who wants to grow experience and connections in

UK theatre and dance. Future Leaders features public events plus a flexible leadership programme where 50% of places are offered to people from under-represented backgrounds who may experience barriers becoming part of the UK's theatre workforce.

We're especially keen to connect with people who see off-stage work such as running creative events, producing artistic projects, marketing, promoting or fundraising as part of their working life in the future.

Keen to know more?

- [Check out](#) our online workshops in March led by professionals from 18 top regional theatres.
- Visit danceconsortium.com to discover career opportunities in our 18 UK theatres.
- [Explore](#) the Future Leaders flexible leadership programme

90% of previous participants rated Q&As with industry professionals as excellent.

95% said Future Leaders gave ideas or information to apply to the next steps in their training or careers.

Ailey Project UK

One of Dance Consortium's most frequent visitors has been the world-famous Alvin Ailey American Dance Theatre, AAADT. They have toured with us on 4 occasions, been seen by over 100,000 people and received outstanding reviews. Given the reputation of the company as one of the world's leading Black Dance companies and the impact of their work on UK audiences, Dance Consortium have partnered with AAADT for The Ailey Project UK.

As an addition to our already established Learning and Participation programme, The Ailey Project UK aims to extend and deepen the connection with the company and Dance Consortium member venues. Aside from regular touring of AAADT and Ailey 2, this exciting partnership not only creates a varied programme of high-quality engagement work that supports the development of the Black Dance sector in the UK, but also enables Dance Consortium member venues to have more meaningful links with their local black-led dance groups both as participants and audience members.

Through online and in-person workshops and master classes, member theatres Birmingham Hippodrome and Nottingham Theatre Royal have engaged with over 60 pre professional dancers and in August 2022 Milton Keynes Theatre played host to Dance Consortium's first in-person Ailey Summer Intensive in the UK. This was led by the prestigious Ailey School Director Tracy Inman and world renowned AAADT principal dancer Yannick Lebrun.

In 2023, as Dance Consortium prepares to tour Ailey 2 we have embarked upon a new journey with our member venues in the North of England. In January we hosted a group of young dancers at Theatre Royal Newcastle for a full day workshop led by former Ailey dancer Marcus J Willis and Ailey school staff and students live from New York.

'This workshop is the start of a longer-term relationship that Theatre Royal Newcastle is committed to developing with dance across the north east of England. So far through Ailey Project UK we have had opportunity to build so many new partnerships with and we are looking forward to a summer intensive and engaging with Ailey 2 when they tour in the Autumn.'

Phil Hoffman, Artistic Director of Project A

Many black led dance companies from across the UK have been vital in supporting our member venues to recruit young dancers to the Ailey Project UK. Dance Consortium current partners include Artistry Dance, Irie Dance Theatre, Eloquent Praise Dance, ACE Dance and Music, Take One Dance Studios, Impact Dance, Gateway Studios, RJC and Northern School of Contemporary Dance. For more information about Ailey Project UK and regular updates please follow Dance Consortium's social channels and for further information, contact samina.beckford@danceconsortium.com



Photos: Jonathan Ackley
Ailey Project UK Workshop at Theatre Royal Newcastle January 2023



Arts Award can help grow your talents, explore the arts and get a qualification. You can do an Arts Award in any area of the arts, from dance to fashion, rapping to animation, sculpture to film and more. And, you can work towards Arts Award in a school, college, theatre or youth club – wherever you take part in the arts.

Dance Consortium is delighted to be an Arts Award supporter. In this role we signpost people to experiences alongside our shows such as meet the artist Q&As and practical workshops to help you complete your award.

Find out more at www.danceconsortium.com

Past tours and credits

Learn more about these Dance Consortium tours at danceconsortium.com 



Acosta Danza
(2020, 2022)



Ailey 2
(2011)



Alvin Ailey American Dance Theater
(2005, 2007, 2010 & 2016)



Australian Dance Theatre
(2007)



Ballet British Columbia
(2018)



Batsheva Ensemble
(2012)



Bill T Jones / Arnie Zane Dance Company
(2004)



Breakin' Convention
(2007. Supported 2009, 2010, 2012 & 2014)



Cedar Lake Contemporary Ballet
(2013)



Cirque Éloize
(2015. Supported 2011)



Cloud Gate Dance Theatre of Taiwan
(2008)



Compagnie Kafig
(2005 & 2014)



Companhia de Dança Deborah Colker
(2004, 2006 & 2010)



Dada Masilo
(2019)



Dance Theatre of Harlem
(2004)



Danza Contemporánea de Cuba
(2010, 2012 & 2017)



Grupo Corpo
(2005 and 2014)



La La La Human Steps
(2008)



Les 7 Doigts
(2021)



Les Ballets Trockadero de Monte Carlo (2008/2009, 2011, 2013, 2015, 2018 & 2022)



Mark Morris Dance Group
(2001, 2009 & 2019)



m|longa
(2017)



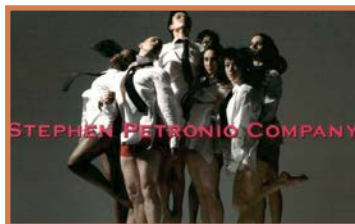
Nederlands Dans Theater NDT 1
(2008)



Nederlands Dans Theater NDT 2
(2004, 2005, 2007, 2009, 2012, 2016 & 2022)



Paul Taylor Dance Company
(2003)



Stephen Petronio Company
(2008)



Sutra, A Sadler's Wells Production
(2013)

PROGRAMME DESIGN & PRINT
Consider This Agency

PRODUCTION PHOTOGRAPHY
Tristram Kenton

COVER ARTWORK
Feast Creative

Dance Consortium would like to acknowledge and thank the following for their support



Supported using public funding by
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Read about all our venues at danceconsortium.com
Dance Consortium Limited is registered in England no 6179223. Charity Registration no. 1130289.
The details in this programme are correct at the time of print and are subject to change.

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EXECUTIVE DIRECTOR
Joe Bates

ACCOUNTANTS
Tim Maycock and Erica O'Brien
Birmingham Hippodrome Theatre Trust

AILEY PROJECT UK PROGRAMME COORDINATOR
Samina Beckford

LEARNING AND PARTICIPATION
Fiona Ross

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Jo Valentine

TOUR MANAGERS
Amy Dolan, Jo Valentine

PRODUCTION COORDINATOR
Jenny Wheeler

PRODUCTION MANAGEMENT ON TOUR
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Where we are

Dance Consortium is a group of 18 large theatres located across the UK and Ireland.

Dance Consortium was formed in 2000 with the aim of enriching the high-quality dance offer in the UK by presenting regular tours from international companies. It has since grown into a widespread consortium of venues with a core strategic aim to develop audiences for dance across the UK and Ireland, engage new attenders in innovative ways, and promote the art form as a source of accessible enjoyment and entertainment.

Since its formation Dance Consortium has presented 50 tours by 27 different companies whose performances and education activities have been experienced by hundreds of thousands of people across all parts of the UK and in Ireland.

Grand Opera House **BELFAST**
Tickets: 028 9024 1919
www.goh.co.uk

BIRMINGHAM Hippodrome
Tickets: 0844 338 5000
Calls cost 4.5p per min plus access charge
www.birminghamhippodrome.com

Alhambra Theatre **BRADFORD**
Tickets: 01274 432000
www.bradford-theatres.co.uk

BRIGHTON Dome
Tickets: 01273 709709
www.brightondome.org

The Marlowe Theatre
CANTERBURY
Tickets: 01227 787787
www.marlowetheatre.com

Wales Millennium Centre **CARDIFF**
Tickets: 029 2063 6464
Mac croeso i chi cysylltu â ni yn Gymraeg
www.wmc.org.uk

The Bord Gáis Energy Theatre
DUBLIN
Tickets: +353 (1) 677 7999
www.bordgaisenergytheatre.ie

Festival Theatre **EDINBURGH**
Tickets: 0131 529 6000
www.capitaltheatres.com

HULL New Theatre
Tickets: 01482 300306
www.hulltheatres.co.uk

Eden Court Theatre **INVERNESS**
Tickets: 01463 234 234
www.eden-court.co.uk

Sadler's Wells and Peacock Theatre
LONDON
Tickets: 020 7863 8000
www.sadlerswells.com

MILTON KEYNES Theatre
Tickets: 0844 871 7615
www.atgtickets.com/venues/milton-keynes-theatre

Theatre Royal **NEWCASTLE**
Tickets: 0191 232 7010
www.theatreroyal.co.uk

Theatre Royal **NORWICH**
Tickets: 01603 630 000
www.norwichtheatre.org

Theatre Royal and Royal Concert
Hall **NOTTINGHAM**
Tickets: 0115 989 5555
www.trch.co.uk

Theatre Royal **PLYMOUTH**
Tickets: 01752 267222
www.theatreroyal.com

The Lowry **SALFORD QUAYS**
Tickets: 0343 208 6000
www.thelowry.com

Mayflower Theatre **SOUTHAMPTON**
Tickets: 02380 711811
www.mayflower.org.uk



Dance Consortium Presents

AILEY 2

THE NEXT GENERATION OF DANCE

FRANCESCA HARPER ARTISTIC DIRECTOR



“The entire company looks terrific. Clearly, the future is theirs.”

The New York Times

UK TOUR 2023

19 – 20 Sep	CANTERBURY Marlowe Theatre
22 – 23 Sep	SOUTHAMPTON Mayflower Theatre
26 – 27 Sep	PLYMOUTH Theatre Royal
29 – 30 Sep	MILTON KEYNES Milton Keynes Theatre
3 – 4 Oct	BIRMINGHAM Hippodrome
6 – 7 Oct	NORWICH Theatre Royal
10 – 11 Oct	NOTTINGHAM Royal Concert Hall
13 – 14 Oct	SALFORD The Lowry
17 – 18 Oct	BRADFORD Alhambra Theatre
20 – 21 Oct	HULL New Theatre
24 – 25 Oct	NEWCASTLE Theatre Royal
27 – 28 Oct	INVERNESS Eden Court

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Dance Consortium is committed to exploring ways to reduce the impact of its activities on the environment through its environmental action plan. Whilst acknowledging that international touring creates an unavoidable carbon footprint, we are actively seeking ways to improve and mitigate against this. We endeavour to promote best practice across our membership and to raise awareness of the effects of climate change amongst our members, the companies we tour, suppliers, audiences attending our performances and the young people engaging in our Learning and Participation programme.