

10 April 2024

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**Germaine Acogny &  
Malou Airaud /  
Louise Lecavalier / Ben Duke**  
Elixir Festival

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Matthew Bourne's Swan Lake, photo: Johan Perisson, Dancer: Jackson Fisch.

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## Welcome



Photo: Jason Dimmock

Elixir Festival is a unique and vital part of our work at Sadler's Wells, a compelling range of events challenging perceptions around dance and ageing. Works from iconic international artists sit alongside performances from dancers drawn from our local communities, as the festival explores how we express our changing bodies and minds as we grow and age.

The festival begins with a mixed bill from a range of remarkable artists. A poetic and tender duet, common ground[s] is performed and inspired by the lives of two renowned dancers: Germaine Acogny, the founder of École des Sables in Senegal, and Malou Airaud, who worked closely with Pina Bausch.

Louise Lecavalier has collaborated with La La La Human Steps, David Bowie, Frank Zappa and many more. Her solo Minutes around late afternoon exemplifies her captivating, fiery energy. Ben Duke is co-founder and

Artistic Director of Lost Dog, and his double bill for Rambert was at Sadler's Wells last year. For Elixir, he has created a new work called White Hare: a trio for two dancers – and a tortoise!

The festival also features many opportunities to experience dance, whether as a spectator or participant, through workshops, performances and a range of films on our Digital Stage. Do get involved – and we hope you enjoy this evening's performance.

**Sir Alistair Spalding CBE**  
Artistic Director and  
Co-Chief Executive

**Britannia Morton**  
Executive Director and  
Co-Chief Executive

Cover image: Rotunda. Photo: Erin Baiano

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# Elixir Festival

**common ground[s]**

by Germaine Acogny & Malou Airaud

**Minutes around late afternoon**

by Louise Lecavalier

**White Hare**

by Ben Duke

The performance runs 1 hour 50 minutes (including one interval)



# A celebration of dance

We are delighted to welcome audiences and participants to this year's Elixir Festival and for people to have the chance to connect and engage with the work of an inspirational range of artists and performers. The Elixir Festival celebrates the importance of lifelong creativity and highlights the importance and value of older artists.

In the 10 years since Sadler's Wells produced the first Elixir Festival, there has been significant progress and positive change in perceptions about age on stage in the context of professional performance. 10 years ago, the festival might have been the only chance that to see older artists dancing – thankfully that is no longer the case.

There has also been an explosion of interest from older adults taking part in dance-based activities, and a growing awareness and appreciation of the positive impact that participation in dance can have on physical and emotional health in later life.

Sadler's Wells is firmly committed to the idea that dance should be for everyone, and the Elixir Festival has always epitomised this belief, consistently offering a programme of work by internationally acclaimed artists as well as non-professional performers, many from our local communities.

This is the third large-scale Elixir Festival we have delivered since 2014 (we have also delivered two smaller-scale Elixir Extracts Festivals). We have presented performances by Mats Ek and Ana Laguna, premiered Olivier Award-nominated new work by Jonathan Burrows and Matteo Fargion, an

intergenerational work by the late Sir Robert Cohan, and introduced UK audiences to the work of Annie-B Parsons from the USA, and Charlotta Ofverholm from Sweden. Our own Company of Elders performance group for non-professional dancers aged 60+ have performed work by Hofesh Shechter and Shobana Jeyasingh. We have also presented over 40 non-professional dance groups from all over the UK, as well as Holland, Germany, Sweden and Switzerland.

This year's festival is a celebration of dance encompassing international, national and local performers and artists. It introduces new strands including performance installations, film screenings and community celebration events. Opening the festival on the Sadler's Wells stage is a mixed bill with the UK premiere of common ground[s] by Germaine Acogny and Malou Airaud; the world premiere of Minutes around late afternoon performed and created by iconic dancer Louise Lecavalier; and the world premiere of White Hare choreographed by Ben Duke for two dancers and a tortoise.

In the Lilian Baylis Studio we present a range of works by incredible artists that include: Mohamed Toukabri, performing alongside his mother Latifa; the welcome return of Charlotta Ofverholm after her appearance at Elixir Extracts in 2022, presenting work alongside Susan Kempster; and the Dance On Ensemble from Berlin, who we are delighted to have back after the Elixir Festival in 2017, performing a work by Merce Cunningham – a chance to see work that is rarely performed in the UK.

We are excited to present Act 3 by Christopher Matthews/formed view, a free performance installation on the opening two days of the festival. It explores powerful themes with a strong connection with ideas behind the festival – Christopher will also discuss the work in a talk.

A highlight of any Elixir Festival are performances by the Company of Elders – this year they are part of a very special collaboration, performing alongside young dancers from ZooNation Youth Company in a new work, The Exchange by Chaldon Williams. The process of creating this work has been genuinely life-affirming and the performances promise to be joyful for both audiences and performers.

This year's festival also lets us showcase the fantastic work that Sadler's Wells' Community Engagement team deliver through our Get into Dance programme with community organisations across our local boroughs of Islington, Hackney, Newham, Tower Hamlets and Waltham Forest. We welcome seven of our community partners to perform and party in the Lilian Baylis Studio, celebrating the power of dance to bring people together and the incredible creativity in our local communities.

Adding to the mix is our series of artist talks, workshops in a range of international dance styles, and new dance films and documentaries available to see in person at the Elixir Cinema Club and online on our Digital Stage. This edition of the Elixir Festival is our most ambitious yet, and we look forward to welcoming everyone to Sadler's Wells to experience and join in this celebration of dance and creative ageing.

This year's Elixir Festival has been made possible through a European-wide partnership project called Dance On, Pass On, Dream On (DOPODO), funded by the European Union's Creative Europe programme. We are thankful to Bureau Ritter, DOPODO's lead partner, for their incredible support and all the project partners for being such wonderful collaborators.

Joce Giles  
Director of Learning & Engagement





# common ground[s]

**common ground[s] is a new work created, performed and inspired by the lives of two remarkable women: Germaine Acogny, often called “the mother of contemporary African dance” and founder of École des Sables, and Malou Airaudo who joined Pina Bausch in the early days of Tanztheater Wuppertal and was later a professor and director at Folkwang University. This poetic and tender piece, the duo’s first collaboration, examines their shared histories and emotional experiences.**

**Co-Choreographers and Dancers** Germaine Acogny, Malou Airaudo

**Composer** Fabrice Bouillon LaForest

**Costume Designer** Petra Leidner

**Lighting Designer** Zeynep Kepekli

**Dramaturg** Sophiatou Kossoko

## **Musicians**

**Bass** Adam Davis, Carlota Margarida Ramos

**Cello** Ana Catarina Pimentel Rodrigues, Mariana Silva Taipa

**Viola** Wei-Chueh Chen, Alejandro Vega Sierra

**Violin** Nicolas Lopez, Ana Maria Sandu, Alexandru-Adrian Semeniuc

**Keyboard** Fabrice Bouillon LaForest

**Conductor** Prof Werner Dickel

**Sound Engineer** Christoph Sapp



## Germaine Acogny

Senegalese French dancer, teacher and choreographer Germaine Acogny is known as the “mother of contemporary African dance”. She studied at the École Simon Siegel in Paris and established her first dance studio in Dakar in 1968. She developed her own technique for modern African dance, combining the influence of dances inherited from her grandmother, a Yoruba priestess, with traditional African and occidental dance.

Between 1977-82, Acogny was the artistic director of Mudra Afrique (Dakar), before moving to Toulouse, where she and her husband, Helmut Vogt, founded the Studio-École-Ballet-Théâtre du 3è Monde. In 1995, she returned to Senegal and established an international education centre for traditional and contemporary African dances, École des Sables. In 1998, she started her own company, Jant-Bi. Award-winning credits include YE’OU (London Contemporary Dance and Performance Award 1991), Mon élue noire: Sacre no 2 (Bessie Award 2018) and the Golden Lion, Dance Biennale in Venice (2021).



## Malou Airaudo

Born in Marseille in 1948, Malou Airaudo joined the Ballet Russe de Monte-Carlo at 17, becoming a soloist working with Léonide Massine. She then joined Ballet-Théâtre-Contemporain, moved to New York, and in 1973 was invited to join Pina Bausch at what became the Tanztheater Wuppertal. A key figure in the ensemble, she created major roles in Iphigénie auf Tauris, Orpheus und Eurydike and Café Müller.

A founding member of La Mainin, Paris, she worked with Carolyn Carlson at Teatro Danza La Fenice. From 1984-2018 she taught at the Folkwang University of the Arts in Essen-Werden (Director of its Institute of Contemporary Dance from 2012). Her choreography includes Le Jardin des Souvenirs, Jane, Je Voudrais Tant, Schwarze Katze and If You Knew, for Folkwang Tanz Studio, Ballet de Nancy, Ballet de Geneva, Venice Biennale and others. She appeared in the films Talk To Me and Pina and in 2023 received the German Dance Award.





# Minutes around late afternoon

**Choreographer and dancer** Louise Lecavalier

**Choreographer's assistant** France Bruyère

**Scenography** François Blouin

**Lighting design** Alain Lortie and François Blouin

**Composers** Antoine Berthiaume (Lien 3), The black dog (Bass mantra, Greddy gutter guru), Dawn of midi (Atlas)

**Technical director** François Marceau

**Thanks to** Elisabeth Durand. Fou glorieux is supported by Conseil des arts et des lettres du Québec, Canada Council for the Arts, Conseil des arts de Montréal

The joy of dancing is complex.

On some afternoons there are pure visceral outbursts. Tempests and sweet chaos, extravagance, abandon and astonishment.

At times it is almost a prayer wishing for dreams to become reality, carving new arteries in studio space and in the body's circuit of veins. Explosive events.

Sometimes, but only sometimes, there are gentle moments of tranquillity.

How to move, vibrate, sway, walk, jump and spin differently? Is it possible? How many more combinations in dance will present themselves as I constantly confront my own limits... those of a day, a year, an age?

Wanting to change and yet not wanting to change at all. Paradox.

There's an innocent pleasure in taking the next step as if it were the first. Wandering freely on an endless road that I see as forever new. Can that be? Am I really so simple?

I renew with my dancer's body as a newcomer at every session, despite all I've seen and lived, understood and did not understand. All the living (new and old). All the friends, the strangers, the survivors, the departed (I feel there are no dead if we dance them).

The craziest thing is that I always start with one step, the first same step. But the world it reveals is never the same.

Though I know I'll never find exactly what I'm looking for I stubbornly persist and, despite myself, I change.

A new movement in dance surprises me. It allows me to advance a bit, and to question a lot.

I love the questions more than I love the answers.

So I continue to explore the emptiness, the weight and the weightless.

Dancing is a duo with the void.

**Louise Lecavalier**



# White Hare

**Apparently Charlie Chaplin's creative impetus for the film Circus was a scene arriving in his imagination fully formed. The scene turned out to be the climactic moment of the film – in it Chaplin finds himself accidentally on the high wire, holding a long balancing pole whilst being attacked by the circus monkeys who in the chaos pull down his trousers. He then created a film that would lead up to this scene.**

With a lot less time, money and potential for serious injury we have tried something similar with White Hare. I cannot tell you what the final scene is because that would ruin it but you will recognise it when you see it. It has every chance of being deeply anti-climactic but that is perhaps part of its appeal.

As well as this scene the piece began with an interest in the idea of immortality, inspired by the title of the festival it is part of. As individuals and as a species we often behave as if we're going to live forever and it is becoming clear that that is not going to happen.

I wanted to contemplate, through this piece, one of the many ways in which humanity might become extinct. They say each generation builds its own vision of what the apocalypse will look like depending on their particular preoccupations. I think it might be something like this.

**Ben Duke**

**Cast** Christopher Akrill, Valentina Formenti and Tipple the Tortoise  
**Devised by** Ben Duke and the Company  
**Director** Ben Duke  
**Assistant Choreographers** Hannah Shepherd-Hulford and Liam Francis  
**Design** Delia Peel  
**Lighting Design** Jackie Shemesh  
**Sound Design** Jethro Cooke  
**Stage Manager** Emma Cameron  
**Animal Handlers** Katy Baily and Company of Critters, Remy Duke

**Lost Dog**  
**Artistic Director** Ben Duke  
**Executive Producer** Daisy Drury  
**Producer** Emma Evans

**With special thanks to** Rugs of Petworth, Alex Rees, Laura Overton Harvey, Fuel Theatre  
**Commissioned and Co-Produced by** Sadler's Wells







### Ben Duke

Director

Ben is Artistic Director and co-founder of Lost Dog. He trained at Guildford School of Acting, London Contemporary Dance School and has a degree in English Literature from Newcastle University. His work is an attempt to reconcile those three subjects.

For Lost Dog Ben has created Ruination (co-produced by the Royal Ballet; National Dance Award for Best New Choreography), A Tale of Two Cities, Juliet & Romeo, Paradise Lost (lies unopened beside me), and the Place Prize-winning It Needs Horses.

Ben has also created work for Rambert (Cerberus and the Olivier Award-nominated Goat), Scottish Dance Theatre (The Life and Times of Girl A), Dance Umbrella (The Difference Engine), Phoenix Dance Theatre (Pave up Paradise), and the contemporary circus company Barely Methodical Troupe (Kin).

Ben created the Swan Lake-inspired, There Were Definitely Swans with Hi Fliers dance company and collaborated with composer Orlando Gough to create a dance theatre piece for stroke survivors with Rosetta Life (Stroke Odyssey). He has choreographed for theatre projects by the National Theatre of Scotland (Dolls), Gate Theatre, London (Sexual Neuroses of our Parents) and Handspring UK (CROW). As a performer he has worked at the Gate Theatre (I am Falling), Hofesh Shechter Company (Political Mother) and Punchdrunk (Faust).

Ben is an Associate Artist at The Place. In 2016 he won the National Dance Critics Award for Outstanding Male Performance for Paradise Lost (lies unopened beside me).

### Christopher Akrill

Performer

Co-Artistic Director of award winning company HeadSpaceDance, he trained at Northern Ballet School and danced with Cullberg Ballet, Düsseldorf Ballet, Malmö Ballet, Northern Ballet Theatre, Scottish Ballet. Theatre and dance: Hex (National Theatre); Boo Radley in To Kill A Mockingbird (Regents Park, Barbican); Victor and U/S Emcee in Cabaret (Lyric Theatre); Dr Dee (ENO); Lucky in Waiting For Godot (BeMe theatre); The Hairy Ape (Old Vic); The Most Incredible Thing (Sadler's Wells); Badger in The Wind In The Willows (Duchess Theatre); title role in Pinocchio, Ghosts, Three And Four Quarters, The Canticles (Royal Opera House); Prince Siegfried in Mats Ek's Swan Lake (Cullberg Ballet); Scrooge in A Christmas Carol, Mercutio in Romeo and Juliet (Northern Ballet Theatre).

As choreographer: Mamez (National Theatre Wales); Imogen (Globe); Home I'm Darling (assistant choreographer, National Theatre). TV: Lucky Man; Taboo; Mr Selfridge; Pinocchio; A Christmas Carol. Film: Romeo And Juliet at The National Theatre; Daydreaming with Stanley Kubrick; London Road; Muppets Most Wanted, House Of The Dragon, Napoleon. Awards: Best Independent Company and nominated for Outstanding Male Performance (Modern) at the National Dance Awards 2017. Christer Holgersons award (Carina Ari Memorial Foundation). Riksteatern Award for artistic contributions and excellence in dance in 2010.

### Valentina Formenti

Performer

Valentina has been working as a performer, rehearsal/assistant director and educational leader since graduating from London Contemporary Dance School in 1995. As a performer she has collaborated with artists such as Ben Duke's Lost Dog (A Tales of Two Cities), Frauke Requardt & David Rosenberg (Future Cargo, DeadClub, Motorshow), Matthew Bourne's New Adventures (Play Without Words, The Nutcracker!, The Car Man, Swan Lake), Lea Anderson's The Cholmondeleys (Dancing on Your Grave, Yippee!!!), Jess Latowicki's Made in China (Super Duper Close-Up), David Harradine's FeveredSleep (Stilled), Frank Bock and Simon Vincenzi (Invisible Dances, The Infinite Pleasure of The Great Unknown), Michael Keegan-Doulan's Fabulous Beast (The Rite of Spring), Charlotte Vincent Dance Theatre (Broken Chords, Punchdrunk) and Marc Bruce Dance Company (Dance Hall at Louse Point).

As a rehearsal/assistant director: Crown to Couture a short film with Royal Ballet principals

Marcelino Sambe and Francesca Hayward, Everything That Rises Must Dance by Sasha Milavic Davies, produced by Complicite, and the award-winning Look Out by Andy Field. As a teacher, alongside leading workshop for various companies, Valentina has taught Dance for Parkinson's at the National Neurology Hospital in London. Her interest in film has also seen her develop an extensive parallel career as a camera operator/live-video editor filming dance shows, concerts and theatre performances.



### Delia Peel

Design

Stage design: Carmen (Spier Summer Opera Festival, Stellenbosch, Wiltons Music Hall, West End); West Side Story (Spier Summer Opera Festival); Tamar's Revenge (RSC); Black Milk (Royal Court Theatre Upstairs); Cake by Sarah Woods; Aventures & Nouvelle Aventures (Lowry Centre); Travels with my Aunt, Little Voice, Duet for One (Theatre Royal Bury St Edmunds); The Importance of Being Earnest, Cabaret (Oxford Playhouse).

Education, installation and performance: designer and tutor for Royal Central School of Speech & Drama on The Dickens Dictionary (Dickens Festival, Rochester); The Great Turbine Challenge (giant board game for Tate Modern); The Dark Forest (installation based on Peter and the Wolf for Royal Festival Hall). Outreach education programs for Royal Opera House, English National Opera, Opera North, Young Vic theatre, English Touring Opera. Delia is part of the printed textile design partnership Thornback & Peel

### Jackie Shemesh

Lighting Design

Jackie Shemesh designs lighting for dance, theatre and visual art. He has collaborated with Ben Duke and Lost Dog for over a decade, designing most of their works. Other dance includes: Batsheva Ensemble, Rambert, Ballet Boys, Scottish Dance Theatre, Dorky Park (Berlin), National Welsh Dance, Candoco Dance, Protein Dance, Jamila Johnson-Small, Hetain Patel, Arthur Pita and Alexander Whitley. Theatre: Ramayana (Lyric Hammersmith), The Hound of the Baskervilles (Peepolykus, Neal Street), Vanya and Mary Stuart (Almeida), The Penal Colony, Man, Oh My Sweet Land (Young Vic), Islands and The Beloved (Bush). Other collaborations include Hamburg Symphony Orchestra, MIF, Phil Collins.

### Jethro Cooke

Sound Design

Jethro is a composer and sound designer working in film, theatre, performance art and installed media, drawing on a range of traditional and experimental techniques from across contemporary, classical and electronic music. Recent collaborators include Lost Dog, Hannes Langolf, Melly Still, Liam Francis and Ira Brand. In 2019 Jethro co-founded music and theatre company Second Body; their critically acclaimed debut show STYX won a Perth Fringe World Award and secured a Total Theatre Award nomination for emerging company. Second Body was shortlisted for an Arts Foundation award in 2022. Jethro also works as a music educator and runs dance music label muon.

### Lost Dog

Lost Dog was formed in 2004 with the aim of creating work that is both theatre and dance. The company work with text, live music and movement and blend these elements to create work in which dance is framed by stories and characters. "We began with an idea and we continue to wrestle with it, to say what needs to be said and dance the rest."

Under the leadership of director/choreographer Ben Duke, Lost Dog has built a reputation for unexpected reinterpretations of classic stories that resonate with modern audiences. In 2022, Ruination (co-production with Royal Ballet) received an Olivier Award nomination for dramaturgy for Raquel Meseguer Zafe and three National Dance Award nominations. A Tale of Two Cities premiered in 2022 (UK and international tour). Juliet & Romeo, their most successful show to date, opened on Valentine's Day 2018 and toured extensively, earning a National Dance Award for Solène Weinachter. It has been presented over 100 times and translated into four languages. Paradise Lost (lies unopened beside me) premiered in 2015 (shortlisted for Total Theatre Award, Edinburgh Fringe Festival).

In 2020 Lost Dog released their first film piece, In A Nutshell (with The Place and Rural Touring Dance Initiative). The Argonauts (with Candoco and the British Council), toured the South Caucasus in 2019. Like Rabbits (with writer Lucy Kirkwood) premiered at Brighton Festival 2014. In 2011 It Needs Horses won the Place Prize for Dance. Lost Dog's first work, Pave up Paradise, won first prize at the Burgos International Choreography competition and was toured by Phoenix Dance Theatre. In 2005 The Drowner was nominated for a Total Theatre award and the company received a Bonnie Bird UK New Choreographers' Award.





# Elixir Festival 2024

## Performances

<b>10 – 11 April</b>	<b>Act 3</b>	Christopher Matthews / formed view
<b>10 April</b>	<b>Mixed Bill</b>	Germaine Acogny & Malou Airaud / Louise Lecavalier / Ben Duke
<b>11 April</b>	<b>The Power (of) The Fragile</b>	Mohamed Toukabri
<b>12 April</b>	<b>Double Bill</b>	Susan Kempster / Charlotta Öfverholm
<b>13 April</b>	<b>The Exchange</b>	Company of Elders & ZooNation Youth Company
<b>17 April</b>	<b>London Story &amp; Never Ending (Story)</b>	Dance On Ensemble

## Workshops

**11 April**  
**Age on Stage** with Charlotta Öfverholm  
**ACOGNY TECHNIQUE – Modern African Dance workshop** with Germaine Acogny  
**Improvised partnering** with Susan Kempster

**18 April**  
**The Evolution of Jamaican Dance form** by Julene Robinson  
**Company of Elders x ZooNation Youth**  
**Introduction to Swing Dancing** with Swing Patrol

## Artist Talks

**11 April** Christopher Matthews  
**12 April** Mehek Live Symposium

## Exhibition

Camilla Greenwell – You May Find Yourself Here...

## Elixir Cinema Club

12 & 19 April

## Get into Dance & Posh Club

**19 April** Posh Club  
**20 April** Get into Dance

## Elixir Festival for Sadler's Wells

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Co-funded by the Creative Europe programme of the European Union as part of DANCE ON, PASS ON, DREAM ON.

# Digital Stage

## Digital Stage

Digital Stage is Sadler's Wells Digital Stage & Studio's digital home: it showcases dance films, documentaries, workshops, podcasts and more. All content is free to access, and occasionally we host pay-to-access films. Explore the Digital Stage at [sadlerswells.com/digital-stage](https://sadlerswells.com/digital-stage)

## Cinema Club and programme information

Sadler's Wells Digital Stage also presents the Elixir Festival Cinema Club, showcasing a selection of films in-person. Join us for these live screenings, where exceptional films by global artists come to life. They are free of charge and take place in the Fox Garden Court Cafe at Sadler's Wells (booking required). Duration: 50 minutes

**Friday 12 April at 6:45pm**  
 Juice; Remember to Live; Widening Circles, Aditi Mangaldas; Memorias, Paco Peña

**Friday 19 April at 3:30pm**  
 Minutes through the afternoon; Widening Circles, Aditi Mangaldas; Memorias, Paco Peña; Crossing the Bar; The Exchange

**Friday 19 April at 6:15pm**  
 Minutes through the afternoon; Widening Circles, Aditi Mangaldas; Memorias, Paco Peña; Crossing the Bar; The Exchange

**Digital stage team**  
**Director of Digital Stage** Bia Oliviera  
**Producer** Ciara Lynch  
**Digital & Content Coordinator** Angharad Mainwaring  
**Digital & Content Apprentice** Emma Cosgrove  
**Senior Content Manager** Lorraine Camm and Jen Richards  
**Senior Digital Manager** Mark Doerfel  
**Marketing & Communications** Izzy Madgwick  
**Video & Digital Specialist** Sarah Vaughan-Jones

Continue your journey online. Sadler's Wells Digital Stage presents Elixir Festival – Longevity in Dance, an eclectic mix of bold, playful and poignant films that challenge perceptions of dance and age. A brand-new series of short films is released this Elixir Festival and everything is completely free to access.

- **Minutes Through the Afternoon**, featuring Louise Lecavalier, directed by François Blouin
- **Widening Circles**, Aditi Mangaldas by Camilla Greenwell
- **Memorias, Paco Peña** by Ben Williams
- **The Exchange: Company of Elders & ZooNation Youth Company** by Joe Priest
- **Remember to Live**, featuring Charlotta Öfverholm by Anders Larsson and Mia Kaasalainen
- **Crossing the Bar**, featuring Men! Dancing! by Tim Brunsdén
- **Juice**, by Charlotta Öfverholm and Anders Larsson
- **No Space for Age**, featuring Malou Airaud and Germaine Acogny, by Sarah Vaughan-Jones.

Find out more at [sadlerswells.com/elixir-on-digital-stage/](https://sadlerswells.com/elixir-on-digital-stage/) or use the QR code



Photo: Ellie Kurttz





# Celebrating Local Communities

**Through our Get into Dance programme, the communities we work with share their time, talent and creativity through our weekly dance programmes led by a range of professional dancers. For the closing weekend of the Elixir Festival, the Get into Dance Festival invites our community groups to perform in the Lilian Baylis Studio.**

## Get into Dance Festival

In our local communities around our theatres, we want as many people as possible to experience and celebrate that the dance that is already taking place. We co-produce our engagement activities with local community spaces in east London and Islington, so that they continue to reflect our diverse communities that are reflected on our artistic stages.

Through our Get into Dance programme, the communities we work with share their time, talent and creativity through our weekly dance programmes led by a range of professional dancers. The Get into Dance Festival brings together communities in East London and Islington through the joy of dance and demonstrates our commitment to engage with local residents and connect them with Sadler's Wells ahead of the new building opening in Stratford. It creates a platform for celebration and visibility for dance and communities that may go unnoticed.

The inclusion of a diverse range of dance styles in the 14-week programme, which includes Bollywood, jazz, rumba, Jamaican folk, Azonto, social and contemporary dance, showcases the richness of cultural influences in the area. The involvement of East

London based choreographers like Sonia Illesca, Luanda Pau, Maikel Martinez, Sophie Nüezel, Leila Jassal, Sarah Lisney, Abisola Ali, Julene Robinson, Sam Francis, Stephen Quildan and Showmi Das demonstrates a commitment to bringing experienced and talented individuals to guide the participants.

We are proud of the Get into Dance Festival: across the board it provides an opportunity for skills development, brings people together and it fosters a sense of community and cultural exchange. By making dance accessible to residents and showcasing the talents of local choreographers, it also contributes to the visibility of dance and the communities involved whilst celebrating the vibrant cultural tapestry of East London and Islington.

With thanks to our partners: Brickworks Community Centre, EKTA Project at Trinity Centre, Hibiscus Caribbean Elderly Association, Pembury Community Centre, St Hilda's East Community Centre, St Luke's Community Centre and X7even Performing Arts.

We are grateful to the City Bridge Foundation for supporting our programmes for older dancers.



# Introducing Sadler's Wells East

A new powerhouse for dance



Six dance studios

Café and bar

A new theatre for dance

Academy Breakin' Convention

Performances & experiences all year round

Family activities

Foyer dancefloor

Rose Choreographic School

Opening soon as part of East Bank in Queen Elizabeth Olympic Park, Stratford

[sadlerswells.com/east](http://sadlerswells.com/east)

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## Sadler's Wells Artists and Companies

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BalletBoyz®  
Matthew Bourne  
Sidi Larbi Cherkaoui  
Jules Cunningham  
Jonzi D  
Dan Daw  
Oona Doherty  
Michelle Dorrance  
Sharon Eyal  
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Michael Keegan-Dolan  
Akram Khan  
Russell Maliphant  
Wayne McGregor  
Seeta Patel  
Crystal Pite  
Kate Prince  
Nitín Sawhney  
Alessandra Seutin  
Botis Seva  
Hofesh Shechter  
Jasmin Vardimon  
Christopher Wheeldon

### Associate Artist Emeritus

Sylvie Guillem

### Young Associates

Tough Boys Dance Collective (TBDC)  
Maiya Leeke  
BLUE MAKWANA  
Elisabeth Mulenga

### Resident Companies

New Adventures  
ZooNation: The Kate Prince Company

### Associate Company

English National Ballet

### International Associate Companies

Acosta Danza  
Rosas  
Tanztheater Wuppertal  
Pina Bausch

### Sadler's Wells Ambassadors

Gillian Anderson  
Hussein Chalayan  
Antony Gormley  
Anish Kapoor  
Arlene Phillips  
Fiona Shaw  
Neil Tennant  
Richard Wilson

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We thank former board members and those who have given significant and sustained support

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**Digital Communications Officer**  
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**Learning Projects Manager**  
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**Technician**  
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**Head of Conference & Events**  
Rachel Ward

The information in this programme was correct at the time of publication and may be subject to change.  
\*Represents colleagues who are on our Senior Management Team

## Coming Soon



## Scottish Ballet A Streetcar Named Desire

16 – 19 May 2024

### Sadler's Wells Theatre

Take the streetcar on a sizzling journey to New Orleans as you've never seen it before.



Photo: Cristina Lanandez

## Acosta Danza

## Carlos Acosta's Carmen

2 – 6 July 2024

### Sadler's Wells Theatre

Carlos Acosta returns to dance in this passionate tale, reimagined with irresistible Cuban flair.



For full season listings: [sadlerswells.com](http://sadlerswells.com)  
Ticket office: 020 7863 8000



Photo: Javier Fergo

## Ballet Nacional de España Invocación

12 – 15 June 2024

### Sadler's Wells Theatre

Directed by Rubén Olmo, 38 dancers storm the stage, showcasing the best of Spanish dance.



Photo: Karolina Kurasa

## The National Ballet of Canada

## Frontiers: Choreographers of Canada – Pite/ Kudelka/Portner

2 – 6 October 2024

### Sadler's Wells Theatre

Canada's finest dance exports take to the London stage.

## Get Dance From Every Angle.

At Sadler's Wells we believe in dance to move the world. On all our stages, channels and studios, let dance connect, reveal, astonish, and thrill you. Are you ready?

Transaction fee applies: £3.50 for online and telephone bookings.



A silhouette of a person in a suit, standing with hands on hips, against a solid orange background. The person is positioned on the right side of the frame, with their back to the viewer.

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