

life music

“The international dance mafia definitely know about Dublin”

→ mafia definitely know about the Dublin Dance Festival – we’re on the map,’ Carruthers explains. ‘There are over 35 international promoters coming to the 2012 Dublin Dance Festival to see the great range of Irish work we have on offer. Hopefully they’ll invite some of those acts to their own venues and festivals around the world.’

The offering from Irish artists in this year’s programme is particularly strong. The premiere of Liz Roche Company’s *Body And Forgetting*, which mixes film and live performance to explore themes such as memory and forgetting, loss and separation, should prove a highlight. And, for a taste of new Irish choreography, check out hotly tipped emerging Irish choreographer Liv O’Donoghue’s excerpt from her recent work, *Prompted Breathless*, featured as part of a triple bill in the Project Arts Centre’s Cube.

Children are well-catered for in this year’s line-up with what is arguably one of the most intriguing prospects on the programme. Billed as suitable for people aged four-plus, *Nubes* (pictured above) is a show based on the work of surrealist artist Magritte from Spanish company Aracaladanza, famed for their child-focused performances. Featuring ladders, stilts, dancing puppets in suits, a whole host of unusual clouds, and of course, bowler hats, this promises to be a mesmerising spectacle for kids and adults alike.

Shades of more exotic dance forms are to be found in the 2012 programme too, in particular in UK dancer Aakash Odedra’s *Rising*. Odedra has a background in Kathak, a dance form that originated from the storytellers of ancient northern India. Three major names in contemporary choreography (Russell Maliphant, Sidi Larbi Cherkaoui and Akram Khan) worked with Odedra to create separate performances that take advantage of his wide vocabulary of movement.



If, however, the idea of a ten-minute impersonation of an airplane sounds right up your street, there are also a couple of shows in this year’s line-up that err on the side of the unconventional. UK-based Jonathan Burrows and Matteo Fargion have toured 28 countries in the past ten years, and they bring their singular brand of absurdity and humour to this year’s festival with *Cheap Lecture* and *The Cow Piece*, two performances that mix spoken word, music and small plastic cows to explode the boundaries of dance.

Elsewhere, at Project Arts Centre Latvian performer Dmitrijs Gaitjuevich presents *Girls’ Dreams*, a one-man show that takes a tongue-in-cheek look at that hoary old question: ‘What do women want?’ He shares the bill with Russian dancer Alexander Andriyashkin who invites the audience to edit his dance in real-time, taking suggestions from the audience and incorporating them into his performance as he goes.

But, if for some very good reason (dog ate your tickets, *Strictly* was on) you can’t make it to any of the shows in this year’s festival, there’s still the chance to catch some free performances by Luca Silvestrini’s *Protein*. When making your way around Dublin over the next few weeks, keep your eyes peeled for rogue dancers emerging from the crowd to execute some impromptu steps, before they melt into the background again. These guerrilla dances will culminate in a performance on Grafton Street on May 20, when the company will be joined by local musicians and dancers.

And finally, from dance on the street to dance on film: the IFI and DDF are presenting an afternoon of short dance films on Sunday May 13, featuring an array of classic snippets and international innovations, as well as the premiere of Dublin-based choreographer Jessica Kennedy’s *Motion Sickness* and the winner of the audience vote for the best video since 2006 aired on RTÉ’s *Dance On The Box*.

Fri until May 26, for full details, see www.dublindancefestival.ie

HOT TICKETS

We have a meal for two at Hartley’s and a pair of tickets to see **NUBES (CLOUDS)** Sat, Pavilion Theatre, Dún Laoghaire, 4.30pm

Inspired by the work of surrealist artist René Magritte, *Nubes* is an enchanting, joyful work by Spanish dance company Aracaladanza – renowned for their stylish pieces for children – that has wowed audiences across Europe, and will this weekend prance into Dún Laoghaire. The prize includes an after-show meal-for-two at Hartley’s restaurant (www.hartleys.ie).

For your chance to win, just answer the question below and text **LIFE** followed by your full answer, e-mail address and name to **53133** (texts cost €0.60 + standard network charge).

Q A motif in Magritte’s paintings is a man wearing what type of hat?
A Fascinator **B** Bowler

Terms & Conditions: The competition closes at noon today. The winners will be chosen at random from the entries received and notified by e-mail. Entrants must be over 18 years of age. Usual Metro Herald rules apply. The editor’s decision is final. SP Oxygen8, 4th Floor, Malt House North, Grand Canal Quay D2. Customer service number: 0818 286 606.



ON MY IPOD PAT MCGARVEY of Southern Tenant Folk Union

THE LAMB BY JOHN TAVENER
I’m not really a fan of Jamie Cullum’s music but this was one of his choices when he was on Radio 4’s *Desert Island Discs* recently. It has a beautiful but odd harmony with that almost otherworldly religious/church choral that’s exciting and scary.

POUND FOR POUND BY FEDERATION OF THE DISCO PIMP
This band are from Glasgow – I haven’t managed to catch them

live yet but I can’t wait. Their new album is coming out on vinyl soon.

MAUDY TREE BY BLUEFLINT
I’ve had this going round my head recently as our Johnny Rock Records labelmates just got the nod that they’re supporting The Proclaimers around the UK in October and November. Maudy and moody folk music.

INCUBO (SOUNDTRACK FROM NIGHTMARE CITY) BY STELVIO CIPRIANI

I can’t get enough of Italian soundtrack maestros like Cipriani, Fabio Frizzi and Claudio Simonetti. A bit like the movies they were scoring, these guys broke the rules of what type of music you could get away with in a soundtrack. Innovative synth work too.

THOUGHTS BY HOMEWORK
New Edinburgh band – hard and heavy synth action with a new wave-ish Scot vocal and some big loud guitars at the end.

MUSIC DVDS

CAPTURING the energy of a live concert isn’t easy and depicting a packed dance-floor is more challenging still – yet The Chemical Brothers’ live film **Don’t Think** (EMI)

makes both an impressively fine art. Rightly raved about on its limited cinema release, *Don’t Think* is testimony to the electronic duo’s heady anthems, as they perform at Japan’s Fuji Rock Festival, and the vivid genius of director Adam Smith (who has created The Chems’ visuals since their early club sets).

The endorphin-rushing soundtrack (including *Swoon*, *Saturate* and *Block Rockin’ Beats*) is complemented by surreal images: paintballs erupt to crescendos; lovers float overhead; nightmare-inducing clowns are projected on to trees. Smith also pinpoints individual reactions within the thronging masses; there’s no real narrative but plenty of absorbing, exhilarating adventure.



Nacional in 2011. The Maiden’s old-school riffing feels massively upgraded as frontman/pilot Bruce Dickinson and co negotiate the bombastic stage set. The show centres on their latest album, *The Final Frontier*, and the devotee-pleasing detail is combined with the infectious passion of the 50,000-strong young crowd.



Florence And The Machine go acoustic for the latest in seminal series **MTV Unplugged** (Island). British spook-pop diva Florence Welch

has enchanted the US mainstream and the setting, New York’s Angel Orensanz synagogue, is beautifully atmospheric and acoustically sharp. Devilishly debonair rocker Josh Homme also appears for an offbeat cover of Jackson. Florence fans should appreciate the orchestral/gospel drama of *Dog Days Are Over* and *Only If For A Night*; Otis Redding fans will appreciate that she’s quite restrained in her mauling of *Try A Little Tenderness*.



British heavy metal icons Iron Maiden have been romping the globe for aeons and their latest live DVD, **En Vivo** (EMI), charts the band’s Chilean jaunt at Santiago’s Estadio



Rock photographer Roger Sargent presents The Libertines documentary **There Are No Innocent Bystanders** (Pulse Films). His friendship with the London rockers allows

exclusive access as they prepare for their 2010 reunion shows, yet there’s little insight into the troubled bromance between Carl Barât and Pete Doherty. The Libertines’ climactic festival performance looks glorious but the sound quality is often shocking. What a waste(r). **Arwa Haider**



OPENING THEME FROM THE FOG BY JOHN CARPENTER
Great use of minimal piano over thick synth pad that growl in the background. I love music with a sense of space – sometimes there’s no need to have a million ideas happening all at breakneck speed.

Southern Tenant Folk Union play the Seamus Ennis Cultural Centre in Naul, Co Dublin on May 19. www.southerntenantfolkunion.com