

DANCE UMBRELLA PRESENTS



My Dance DNA

Kate Prince in conversation with Karim Zeroual

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KZ: Hello! How we doing? Lovely to see so many beautiful faces. I'm Karim, and welcome to our first My Dance DNA talk. Round of applause for that please!

[Applause]

Thank you. Thank you very much. My Dance DNA is presented by Dance Umbrella in association with five venues around the UK, supported of course by The Space.

Now, let's get to the exciting bit. May I introduce a newly amazing good friend of mine now I must say and a genuine inspiration to me – the lovely Kate Prince.

[Applause]

KZ: Now, let me tell you a little bit about Kate. She's a two time Olivier Award nominee. Kate is the Artistic Director of ZooNation Company which was founded in 2002. She has choreographed for major events including the Beijing Olympics and Paralympic hand-over ceremonies, and has worked on Top of the Pops, So You Think You Can Dance? *Into the Hoods* as well, which was one of the longest West End running shows?

KP: I think so. The longest running West End dance show, I think.

KZ: There you have it, which is something to be very proud of! So, first – how are you?

KP: I'm alright!

KZ: You excited to be here?

KP: It's a bit weird but yeah, it's very exciting!

KZ: It's a bit mad isn't it? But now we've got the business out the way, which is always good. So, Kate – what is the first dance you remember seeing? What was the first thing that inspired you when you were a little girl and watching the TV or the dance videos?

KP: Yeah, I don't know if it's the first thing I ever saw but it's absolutely Janet Jackson. It's everything and anything that Janet Jackson came near. And including - she was on The Kids from *Fame*. I don't know if anyone remembers that she was on The Kids from *Fame*? She was in about Season 3 or 4? And *Rhythm Nation* was the first thing – partly where my company got its name ZooNation from, because I'm a massive Janet Jackson fan.

KZ: Yeah?

KP: *Rhythm Nation* was the first thing when I saw that synchronised moment that I was like – what's that? I like that! I want to do that!

KZ: Brilliant. So what was it about Janet Jackson that really made you go "oh!". Was it the movement, the musicality that she had – or?

KP: I think - in hindsight I think it's that I found out about her that she really loves musical theatre which – so do I – and that influenced her choices when she was making music videos, that she was always trying to – like Michael Jackson as well – was trying to be inspired by different musicals that she liked, or to emulate things that she'd seen. So I think maybe that – I mean all of her videos have got stories, but really it's the synchronised cleanliness of that style of dancing - I hadn't seen anything like *that*. Particularly in musical theatre which I'd seen – but I hadn't seen *that*. Which I know you said it was Michael Jackson for you, Janet Jackson for me but –

KZ: Michael Jackson for me is genuinely why I'm here right now. Even though I'm presenting –

KP: [Laughs] Why your alive!

KZ: Honestly, like – huge fan. We'll do it later, I've got moves – but it's not about me is it.

KP: [Laughs] In those shoes?

KZ: In my loafers, yeah. But yeah – that's a really nice point you made because musical theatre is – tends to be quite neat and to the point. And I feel like Janet Jackson and Michael Jackson bought that to pop music.

KP: I think they were influenced by stories, and I think that that's always been – for me, I love dance – my taste, what I was drawn to was dance that was telling stories. And I think that's why musical theatre got me in the first place. But then I kind of fell out of love with musical theatre and I found it annoying and cheesy and I got angry with it and I didn't like it anymore – and I wanted to try do something that told stories with music, in a theatre, with the dance that I liked. If that makes sense?

KZ: That does make sense, yeah. So, Janet Jackson was your inspiration – but do you remember any piece of choreography that you saw as a kid that you really liked or was that Janet Jackson as well?

KP: Yeah, there's always one bit of choreography that sticks in my mind which is from – it's not Janet Jackson – it's from the movie *Singin' in the Rain* in the dream sequence where Cyd Charisse is in a green dress and Gene Kelly's in the glasses and he's playing the kind of geeky character and they do a duet in a club. And I remember that piece of choreography I watched and watched and watched and watched. My mum – I grew up in the country in the middle of nowhere – and my mum used to leave me in front of a VHS of Janet Jackson on MTV, and she'd go off and do what she was doing and she'd come back and say learn that, by the time I get back I want to see it. I'd rewind the VHS until I'd learnt the routine, because before YouTube, before the internet, those were our choices. Rewinding a VHS take *time* – to get it to the right moment to learn one eight count of dance.

KZ: Was that because your mum supported you with dancing?

KP: Yeah. Absolutely.

KZ: Was she all for you being a dancer - choreographer?

KP: Well, I never really said I wanted to be a dancer – I never had any aspiration to be a dancer, and the truth is I'm not a dancer – and never been a dancer. From very, very young I was very bossy and very organised and I wanted to be a choreographer. I didn't want to be a dancer, I wanted to be a choreographer.

KZ: Because you said it and I absolutely love it. You as a nine year-old girl – you did a bit of teaching?

KP: I was bossy. I think I was bossy.

KZ: This is what I wanted to get out of her!

KP: I think when I was playing with friends and my version of playing with friends was me telling them what to do!

[Laughs]

KZ: So you naturally had that –

KP: Yeah! You stand there, you stand there. We come on together on this count – it was *Big in Japan*, I don't know if anyone remembers the song *Big in Japan*? It was the first thing I ever choreographed when I was nine, in the eighties. I had a pink and purple lycra cat suit with patches – yeah, it was horrible.

KZ: And we're going to show that picture – No, no I'm only joking! Complete joke, we don't actually have that.

When did you first feel like a choreographer?

- KP:** You know, that's a really difficult question. I could give a really serious answer about a job in my career where I was like "oh, I'm a choreographer now". But I think it was when I was nine years old and I was that bossy little girl – I've told people my whole life that I am a choreographer way before I ever was one – before I got paid to be one. That's just what I identified as.
- KZ:** I reckon that worked in your favour – from that, "I'm a choreographer", and here you are now.
- KP:** I don't know. I think some of my friends would have said that I just got on their nerves and just been annoying.
- KZ:** Bless you. So whereabouts are you now in your career? What have you been up to? Tell me a bit about the *Mad Hatter's Tea Party*.
- KP:** We just finished *Mad Hatter's Tea Party* – or I say it's just finished. What month are we in? We're in June. We just finished it in January – and it was it was at the Roundhouse. And that's a piece that was commissioned by the Royal Ballet, and it started in the Royal Opera House in the Linbury Studio, and then they bought it back to two years later and we went to the Roundhouse, which is a venue that I'd always wanted us to play.
- KZ:** So, for people who don't know – tell us a bit about the concept of the Mad Hatter's Tea Party.
- KP:** So, the Mad Hatter – really, really simply was that the Royal Ballet were doing *Alice in Wonderland* in the Opera House and Kevin O'Hare – very surprisingly and beautifully and brilliantly said would I like to create something – but would I create something around *Alice in Wonderland*. And they'd put it in the Linbury studio at the same time as the Royal Ballet – I, of course, said yes, but then looked at the source material and re-read *Alice in Wonderland* and realised I didn't like it.
- KZ:** Okay.
- KP:** I didn't like her. I didn't really like the book and then I watched the films and I didn't really like the films. I think I was struggling to try and find something that wouldn't be the story of *Alice in Wonderland* because the Royal Ballet were already doing that and I didn't want it to be that you could just see exactly the same story but in two different styles of dance. So we – well, what I think I was struck by was the language that Lewis Carroll used to talk about the characters in *Alice in Wonderland* – you couldn't use that language today, it's consider very inflammatory, very un-PC and quite offensive in the way he talks about madness. But what we did with that was try and use that to tell a story that would provoke a reaction from people and put all the characters from *Alice in Wonderland* in a therapy situation. So they were put inside the Institute for Extremely Normal Behaviour and put into therapy to try and help them with the issues that they had.
- KZ:** I love that twist.

KP: So it gave us the chance to try and bring something, I guess, new to it or something. I always try and do something that's a bit challenging, that I haven't done before and with that it was very much a musical – we wrote all the songs, it was original material and it was trying to tell a story in a new way. Some of it worked, some of it didn't – you know, it's not a perfect piece of work, but it was certainly a really challenging piece of work – it took us years to do.

KZ: Well I think you've fulfilled that – I believe we actually have a piece we could show.

KP: You've got a piece of the doormouse who was suffering with narcolepsy – he's in love with Alice and his love for her can never be realised because just when he gets close he falls asleep.

KZ: It's really cute and it's quite funny. Let's have a watch of it.

- Footage of *The Mad Hatter's Tea Party* by ZooNation: The Kate Prince Company -

KZ: [Applause] I like that! Absolutely love that – now, I've seen a load of your shows and a lot of them have breakdancing, gymnastics – why have you gone for such subtle movement in that? That's what I want to actually know.

KP: I think – I think I chose that clip because it's funny and ever since we started trying to make it work it wasn't just about the dancing. Dancing has always been a massive part of what we do but I wanted to try and make work that had a sense of humour, that was naughty, that was irreverent, that was entertaining, that would give people a good night out. I'm a real believer in that if you're going to go out for the night you've got to be entertained and I want to give people a good time. So no – there's not much dancing in that, it's not my finest hour of choreography! But I wrote that song with Josh Coen and DJ Walday and that to me has become as much of what we do as the dance.

KZ: I love the falsetto singing by the way. It's got a great touch to it, I really, really like it.

KP: Thank you.

KZ: Now, one of your earliest dance influences is a company called Bounce?

KP: Yes.

KZ: From Sweden, right? Talk to me a bit about them and how they've inspired you.

KP: I actually saw Bounce at the Roundhouse in 2002 – I don't know how many other dance lovers would have seen them back then. I think it was called *Bounce: The Street Dance Sensation* and the choreographer Anthony Van Laast had found them or worked with them and he brought them over to the Roundhouse. And it was the same year that I set up ZooNation but when I say set up ZooNation, we were a bunch of backing dancers who worked in the music industry, on Top of the Pops and CD:UK. We didn't think there was a platform for us as artists in the theatre, and then we saw Bounce at the Roundhouse and we thought "well if Sweden's doing it! Sweden knows what they're doing". Bounce is incredible, and that show – the original show itself – is just a series of dance moments, it didn't have a story. It's very similar to the show *Blaze*, it was a lot of dance moments. But then they went

on to create a version of *One Flew Over the Cuckoo's Nest* – which is called *Insane in the Brain* which one of our lead dancers Teneisha Bonner who plays Spinderella in *Into the Hoods* and the Queen of Hearts in *Mad Hatter* – she then went into Bounce Sweden and played Nurse Rachett in their production. And I just chose a clip for *Insane in the Brain* – because I just have so much respect and love for Bounce for what they do, what they've done and what they have inspired me to try and do.

KZ: Yeah. You can see the similarity and where the inspiration comes from – controversial story-telling kind of – you can really see that. I think we can actually watch a clip from *Insane in the Brain* from Bounce Sweden.
So let's roll it.

- Footage of *Insane in the Brain* from Bounce Sweden -

KZ: Brilliant.

KP: Brief little clip there!

KZ: I know, I like it! So what do you think of the minimal aspect – was it something that drew you to Bounce Sweden?

KP: If you saw that show – there were so many different moments in the show where there's so many different levels to it. The music – there's so many different types of music. They just tell stories brilliantly, in a really original way and they even do a bit – I don't know if anyone's seen it – but they even do a bit where they end up in the audience with you, throwing popcorn at a video of themselves on stage. When I saw it in Sweden, they were sat in the row in front of me and they kind of flip – they flip it round. Yeah, they are amazing.

KZ: They are indeed brilliant. I can see why you take inspiration from there. Can you talk to me a bit about one of your earlier works that you think was particularly important to your career? – Nudge, nudge – *Into the Hoods*.

[Laughs]

KP: Yeah it was *Into The Hoods*. So, *Into the Hoods* started – so I was a runner at the BBC and I had been choreographing in the music industry, and I jacked it all in and said “this isn't working for me, not enough work, I don't like the music industry, we're disposable – I don't want to do it anymore!” Then I started as a runner with the hope of maybe becoming a researcher and working in telly – and I ended up being a runner and then realised I didn't want to be a runner! “I don't want to do this I want to do choreography!” And whilst I was there – which I feel awful admitting as I was being paid by the BBC – but I used to spend a lot of my time coming up with ideas. I think I was frustrated and I was locked in a job that wasn't choreography and a good friend of mine – we'd done *Breakin' Convention* for the first time in 2004 – and a friend of mine saw it and said to me “I can see what you're trying to do but you're just not doing it very well”. I was like – what do you mean? – but he said you're trying to tell a story but you're just dipping your toe in trying to tell a story but you're not really. It's kind of a music video with a hint of a story – and he said why don't you tell a full story? Why don't you tell a fairy-tale? He said start with something like *Cinderella* and I was like – oh yeah, *Cinderella* – I can do a version of *Cinderella*. And then I jokingly said to

him on the phone – or we could do a version of *Into the Woods*, which is four fairy-tales that meet in the woods – and we could call it *Into the Hoods*! He went – that’s a really good idea. And I went – oh yeah! And then we took the idea to The Place and we developed it there on a two week course, and then we took that idea to Sadler’s Wells, and they commissioned it – and three years later it opened in the West End and...

KZ: And it’s absolutely brilliant – if you haven’t seen it, honestly. I want to see it again!

KP: You know the thing I like about *Into the Hoods* is that it’s funny – it’s silly!

KZ: It’s funny – it’s big!

KP: It’s funny and it’s silly and that comes from the people who are in it. We all created it together and there was a big group of us and it’s got a lot of jokes in it. We remounted it last year *Into the Hoods Remixed*, and we put new jokes in because it was however many years later – 10 years later.

KZ: And is it important working with those dancers that you’re working with, for example *Into the Hoods* – do you have a good relationship with the dancers?

KP: The dancers are the people who have made ZooNation what it is. There are people behind the scenes but it’s their personality – it’s how they dance, how they perform – you know, it’s their silliness. Everyone involved in the company has got a really good sense of humour and it’s good fun to try and make other people laugh, and come up with gags and stuff. I like that – I like comedy.

KZ: Same here. And I saw that show and genuinely – it did inspire me to start dancing.

KP: How old were you?

KZ: I was young! I was just starting off in my dancing career so I must have been about – when was it on – 2008? So yeah – I was young!

[Laughs]

KP: We’ve just realised that I’m twenty years older than him – so.

KZ: Couldn’t believe it could you?

But honestly, that did start me dancing. All my friends at college were like – yeah, this is a wicked show, there’s no street dance shows! Because I went to ballet college as well and there’s not much opportunity for street dancers I didn’t think, and that was the one show that kind of exploded in the West End and made street dancers, or hip-hop dancers, or whatever you want to call it go – yeah, actually, we can do this – there’s something to work up to.

KP: We were trying to find a platform –

KZ: Yeah – definitely!

KP: And obviously it's not just us its Boy Blue and Avant Garde as we've seen today with the NPO [National Portfolio Organisation] application success of their companies as well. And it's Jonzi D and Breakin' Convention, but it's a platform now that if you're a young person and you don't want to be a contemporary dancer, you don't want to be a ballet dancer – but you want to have a career in dance, modern dance or “our” contemporary dance, then there's actually employment for you – in the theatre.

KZ: And that's exactly what you've done. And I know that now because – that's why I feel colleges now have changed.

KP: It was called commercial wasn't it? You could be a commercial dancer which meant you were going to be a backing dancer.

KZ: Yeah.

KP: But now, there's a whole new wave of dance where it's your career as a dancer, in the theatre. I always used to say I wanted us to be like Rambert one day – I wanted us to have the same kind of respect as Rambert.

KZ: Yes. And you definitely should – there's just as much technique and thought and everything that goes into street dance, just as much as Rambert.

KP: There's so much technique.

KZ: Completely so. I know that!
I think we've got a clip actually of *Into the Hoods* – we do? Yeah. Let's watch it!

- Footage of *Into the Hoods* by ZooNation: The Kate Prince Company -

KZ: Wow. That is so powerful – love that. Honestly, I think that's incredible.

Couple of questions I want to ask – the way you repeated the movements in some of that choreography, why is that? That's just wicked.

KP: I don't know – I made that piece before we'd even made *Into the Hoods* and I made it for – do you remember Choreographer's Carnival? Are you too young to remember that? There's an event in American called Choreographer's Carnival Ball and they bought it to London and I think we did it in 2004/2005 – and I made that piece *Teardrop* originally for that. I think the repetition and the going backwards and stuff – God, how many choreographers say that I had a bad break up – but I had a bad break up! It was about being stuck in the same patterns of thought, feeling like you couldn't get over and get out of that feeling. That's what it was originally about, but it became all about all the stories of the different characters in *Into the Hoods*.

KZ: And you particularly like the song don't you?

KP: I love Massive Attack.

KZ: They're great aren't they?

KP: Yeah, but you know I was – I grew up in the eighties and nineties and music was everything to me. I love Massive Attack.

KZ: Well that's brilliant, because I find that just as effective now. Especially with all the lighting that you've used and the scenery.

KP: Yeah. The set designers Ben Stones and Andre Golding did the set and projection and they're amazing.

KS: Did you have input on decision made on the set?

KP: Yeah, we hang out – we collaborate. They're much more organised than I am as people. So they kind of get what I'm thinking and then they go and do brilliant things and come back and go – there you are! I'm like – yeah!

KZ: I love it – well, brilliant. I absolutely love that and it's just as effective today as I saw it – how many years ago? And after that you created *Some Like it Hip-Hop* – tell us a bit about that.

KP: Ok – another bad break up! So *Some Like it Hip-Hop* – well, my favourite film was *Some Like it Hot* growing up. Don't know why – guess I must have watched it once when I was young with my parents and it just stuck. And I guess that I was looking for a play on words as well. But what I liked was the idea of *Some Like it Hot* was it was two men in disguise as women – and having worked in the music industry and having worked within hip-hop and getting very angry about misogyny – and misogyny within hip-hop music – I wanted to create a piece about two women who disguise themselves as men and try and survive in a man's world. And to show the strengths of women and how they stand and can stand shoulder to shoulder with men and can be as strong. So that was the first thinking of it, and then we set it styled in the 1950's and were inspired a lot by how it was for women in the 1950's and I think the next – am I OK to talk about the next thing?

KZ: Yeah, yeah!

KP: The next thing is – when we were doing research for it I found an original advert poster from the '50s of a woman being given a Hoover for Christmas with a beautiful red bow on it – and it was like the best possible present you could give your wife! If my husband gave me that for Christmas... Anyway, we ended up making a whole piece, a whole number in the show, that was about a woman receiving a Hoover for Christmas, and about the rules of seduction and about how women should be treated, and how men thought – if on a date with a woman you must avoid the tricky subjects of politics and science and counting so as not to embarrass the lady. So all of this stuff came up when we started researching the '50s and then when we were looking at misogyny within HipHop today we were like – OK, massive parallels. And we ended up – you know, we told the structural story of *Some Like it Hot* but reversing all the roles. So Marilyn Monroe instead of being some dumb blond woman was a genius, and there was a book-reading man who was an encyclopaedia of knowledge, and they lived in a city where books had been banned and the governor had shut the sun away and taken away education, knowledge, freedom.

KZ: So that's another twist that you've put on a –

KP: Yeah, it's about a lot of stuff. I had a lot going on at the time – yeah!

KZ: Well, I think that works in your favour so let's watch a little clip.

KP: It's by far my favourite thing that I've ever done. Yeah – it always will be.

KZ: Why is that?

KP: I don't know – I don't think I'll ever do anything as good as that to be honest. To me – that was it. They should bring it back!

[Laughs]

- Footage of *Some Like it Hip-Hop* by ZooNation: The Kate Prince Company -

KZ: Yes! Please!

[Applause]

KZ: Love that! It's brilliant – some great actors. Acting plays a key part in your work.

KP: Yeah they are – do you know a lot of people that come and audition for ZooNation – they have one hell of a day when they come to us – I think you've been one of them?

KZ: I have – I've been put through my paces. It's tough.

KP: It's not just about being able to do popping, and locking, and breaking, and whacking, and house dance and mastering all different kinds of dance, Lindy hop and Jazz or contemporary or whatever – it's also about being a comedian and being a storyteller. We've done horrible things in auditions where – once they've learnt a piece of choreography – we then say 'OK now perform that piece of choreography like you're in the movie *Scream* and you're terrified!' 'OK, now perform it like you've just fallen in love with someone' – and I'm that person. So whilst retaining that choreography and being a technician and being an expert – they need to show me that they're a storyteller as well. That's the diversity of the dancers that we work with.

KZ: I think that's very individual to your company if I'm honest – with many other dance companies I see – that is what I think when I think of ZooNation – that is what springs to mind. The charismatic side of your performances.

KP: I mean the dancers in ZooNation – they are ZooNation, I'm not ZooNation – the people that come to see our shows they are seeing them, and it's their personalities and their characters that are selling my ideas and they do it brilliantly. I take my hat off to them!

KZ: Obviously – watching that clip – partner work, how important is that to you? Is it important for them to get a good working relationship on the stage?

KP: With each other, yeah. I mean – most people know this about me – I don't choreograph all of our work – I write it, I direct it and I choreograph some of it. So I might choreograph a third of it or one year I might do more or I might do less – but I worked with Carrie-Anne Ingrouille and many different choreographers, and we will collaborate or I will section some bits or block the number for them and say – these are the story points and this guys have got to get from here to here, and she's got to laugh on this beat or whatever. Now, go – So ZooNation's work is a body of lot of people's physical choreography.

KZ: Brilliant – that's nice to hear.

KP: Well, it's nice – it's fun! I like working with lots of people, it's fun.

KZ: When you're working with lots of different people with ideas. That's when creative juices start to flow, right? What you up to now?

KP: Right now? Well, so at the moment I'm researching a project about the suffragettes and votes for women. It's something that I – I was looking for a new project idea and I was looking for something to do with being a woman, and at this moment in history I could relate to. And I think I was saying to you earlier – I think in my forty-two years I've never known a time when people are talking about politics as much as they are now. People – young people – are so engaged with the idea of politics, and voting and having a voice and having a say. And you know I think it's partly due to the fact that women didn't have a vote a hundred years ago – the Representation of People's Act was in 1918, so next year will be one hundred years since women over 30 got the vote.

KZ: I love your subject points – they're always really good.

KP: Well, there's a great story in there. I'm researching – , I won't go into too much detail about it but that it the piece of work that I'm researching at the moment.

KZ: I think we can watch where you got that – where you were inspired from?

KP: Well, I found a whole load of historical clips on BFI and I think we were just going to leave them playing – there's great footage of the suffragettes. But I'm literally working on it at the moment – I left the writing team around my kitchen table.

- Footage of the suffragettes -

KZ: Brilliant.

KP: It won't look quite like that but –

KZ: So that's kind of what you're working on now?

KP: Yeah – I'm actually doing four different projects at the moment. But that's our next – that's the next one.

KZ: A little exclusive for us! Which I'm quite happy with.

And this is a question for me – I don't know if we have time but I'm going to ask it! Is there any specific place that you like to choreograph where ideas come more free-flow?

KP: Yeah, you know I really do, I do but it's annoying because it's in my mum's kitchen – and I say it's annoying because it's annoying for her. Because she always says that I'm not listening to her when I talk to her, and for some reason when I'm in her kitchen I'm really *not* listening to her. I'm just kind of –

KZ: What do you think it is about the kitchen?

KP: I don't know – I start making up dancing and – I don't know. But my mum's kitchen works for me.

KZ: Amazing – that's absolutely fine. Keep using your mum's kitchen because it's doing something right.

And you've worked with many dancers from across the world – these are my questions by the way – what is the key thing you look for in a dancer? I'm not just trying to get a job here.

KP: No, I think it's two things – it's a combination of charisma and professionalism. I've been in it long enough, that the people who are bad mannered or late or cause you trouble – it's just not worth it. No matter how good they are – it's not worth it. And the people I've chosen to work with again and again are good both on stage and off stage. But they have to be dynamite on stage – that's the prerequisite and full of charisma – but off stage they got to be a gentleman, have manners, you got to have respect. Show up on time!

KZ: Finally, if you had to choose one special moment from your career as a choreographer, what would it be and why?

KP: Do you know – it's really – I always find this question really hard.

KZ: It's a tough one.

KP: Because it does sound a little bit like you're bragging – but actually, it's 2008 when we did *Into the Hoods*. It changed everything for me in my life, and as a result of *Into the Hoods* I met Nelson Mandela and choreographed a piece for him, for his birthday. Which was that Massive Attack *Teardrop* piece – which was a really personal thing for me – as it's where *Into the Hoods* started and the whole company of ZooNation. We went and we performed in Hyde Park in front of fifty thousand people and met Nelson Mandela – and Will Smith – backstage – couldn't decide which was – no, it was Nelson Mandela. And I don't normally dance in our stuff – I used to when I was younger but this was a long time ago, and I did danced that day – I was at the back with a hood up. It was Hyde Park and there was a breeze blowing, people everywhere, and it was televised around the world – and we met Nelson Mandela! Yeah – I thought this is better than doing *Big in Japan* when I was nine. I think that was – yeah.

KZ: Well, that is brilliant. Thank you very much. A round of applause for the lovely Kate Prince. Well, thank you all for coming today. I really hope you enjoyed it. I'd like to thank the Patrick

Centre and Birmingham Hippodrome for putting this all together. I'd like to thank Dance Umbrella staff and The Space for the support and commissioning this series.

And as I said, this is the first of many in the series – so please join us in the future for My Dance DNA talks with Akram Khan, Siobhan Davies, Shobana Jeyasingh and Wayne McGregor. All of our talk will be live-streamed with #MyDanceDNA – use the hashtag so you'll be able to see it all on social media – and please look at the Dance Umbrella website for more details.

And of course – a huge, big thank you to our very special guest – the lovely Kate Prince.

[Applause]

KP: Thank you.

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