

—————hum—————  
Company Repertoire

## **Theatrical Productions**

### **She's gone away**

**World Premiere: April 2006, Toronto**

**Length of Piece: 60 minutes**

**Choreographer/Co-composer/Performer: Susanna Hood**

**Co-composer/Performer: Nilan Perera**

**Director: Jennnifer Tarver**

**Lighting Designer: Rebecca Picherack**

**Set Designer: Lorenzo Savoini**

**Costume Designer: Heather MacCrimmon**

**Outside Ear: Katherine Duncanson**

***She's gone away*** is the company's newest one-woman performance piece conceived and created by Susanna Hood with co-composer Nilan Perera and director Jennifer Tarver. As the third in a series of works using dream and memory to touch on themes of sexuality, female power, healing, and loss of innocence ***She's gone away*** is spoken through the combined language of movement, song, poetic text, instrumental music, and visual design.

A moment of sexual suspension, caught in mid-flight, a woman in the fragmented home of her mind, battles to stay in her body. She spins us through a continuous cycle of animal states that simultaneously provide both the escape from and the clues back to her integrated self. This highly charged physical and emotional journey throws us into the depths of voracity, bravado, dread, despair, and release.

*"Hood is simply sublime in her portrayal of a woman struggling to find herself". -  
Classical 96.3 FM*

### ***Waking en-dessous***

**World Premiere – March 2004, Toronto**

**Length of Piece: 20 minutes**

**Choreographer/Co-composer/Performer: Susanna Hood**

**Co-composer/Performer: Nilan Perera**

**Lighting Designer: Rebecca Picherack**

**Costume Designer: Heather MacCrimmon**

**Outside Eye: Holly Small**

*"Every time we say goodbye, I die a little"*  
- Cole Porter -

With musical collaborator Nilan Perera, Susanna Hood fuses a dynamic and visceral vocabulary of voice, movement and text to explore the shifting relationships between two people, a person and space, and the present and past. The work is best described as a poem of movement, word and music based on the states of presence and absence, the voyage from one to the other, and the threshold in between. When you are in two places at once? Where are you? Anywhere?

The movement world of this piece juxtaposes an angular and sharp precision that vibrates and tears through a confined space, with rugged animal sensuality that slithers across the floor. The sound score is developed live by the manipulation of signal picked up by a wireless microphone worn by Susanna. The palette of sound includes spoken and sung voice, the manipulation of inanimate objects in the space, as well as the sound of Susanna's body moving against surfaces in the playing area. Interwoven with Susanna's own text, the piece contains text and melodic fragments from "Every time we say goodbye" by Cole Porter, and text fragments from "East Coker" from T.S. Eliot's Four Quartets ". Rooted in the kinetic and aural rhythms of the piece, the lighting design moves the viewer through a striking and surprising duet between white light and total darkness. The piece is thus a collage of images set rhythmically to evoke and provoke a resonant emotional experience.

Since its world premiere, ***Waking en-dessous*** has been presented by Neighbourhood Danceworks in Newfoundland, Square Zero in Ottawa, Correspondance in Quebec, and through Dance Roads 2006 in Montreal, Ljubljana, Luxembourg, and Cardiff.

## **Still**

**World Premiere – November 2000, Toronto**

**Readapted Remount – March 2004, Toronto**

**Length of Piece: 40 minutes**

**Choreographer/Co-composer/Performer: Susanna Hood**

**Co-composer/Performer: Nilan Perera**

**Lighting Designer: Rebecca Picherack**

**Costume Designer: Heather MacCrimmon**

**Outside Eye: Katherine Duncanson**

*"I said to my soul, be still, and let the dark come upon you"*

- T.S. Elliot, Four Quartets – "East Coker"

As the company's first landmark work, ***still*** is an emotionally charged solo that takes you on a journey through an infernal landscape of dream and memory, at one moment plummeting into darkness, the next blossoming into light. Its choreographic and compositional form stem from three years of creative research into colour. Its thematic structure draws on both a recurring dream/nightmare and a traumatic childhood memory. Together with musical collaborator Nilan Perera, Susanna Hood mines the full potential of the body as an instrument, seamlessly interweaving voice and movement in an equal blend of

sonic and kinetic gestures and phrases as she moves through a landscape of light and shadow.

In the winter of 2004, the piece was reworked into its current incarnation, stripped down to its most essential elements of movement and sound with a new lighting design by Rebecca Picherack. It was then presented in Toronto, Montreal at Tangente and in Vancouver's Dancing on the Edge Festival. It remains as part of the company's touring repertoire.

*"A must-see event – as precious, as rare, as that proverbial pot of gold... a dance work reflecting the dazzling prism of her jewel-like soul."* - The Globe & Mail

## **Loveloathing**

**World Premiere – September 2006, Toronto**

**Length of Piece: 50 minutes**

**Choreographer/Co-composer: Susanna Hood**

**Performers: Dancemakers company (ensemble of 8 performers)**

**Lighting Designer: Rebecca Picherack**

**Costume Designer: Heather MacCrimmon**

**Outside Eye: Marie Josée Chartier**

*loveloathing* is hum's first group work, born out of a Dancemakers' Choreographic Lab process with mentor Peter Boneham in June 2005. The piece explores the physically palpable struggle between self-loathing and love, need and repulsion, intimacy and isolation. Set in a primal other-world, each performer can be seen both as an individual member of a feral/human community and as an aspect of composite individual's psyche. Drawing on a vocal vocabulary of guttural, abstract sound/language and song lyrics from the classic ballad "Wild is the wind", each physical gesture of *loveloathing* is accompanied by the solo and choral voices of the performers themselves. Hood weaves this relentless, raw, and sometimes brutal combined vocabulary of live voice, text, song and movement to expose the many faces of need in our relationship to each other and ourselves.

## **Improvised Performance**

### **dialogues**

*dialogues* is an extensively researched and developed improvised performance by dancer, choreographer, vocalist and composer, Susanna Hood and musician/composer, Nilan Perera. They have been developing and performing this series of spontaneous compositions since the spring of 1998 by creating a conversation between the worlds of movement and sound using dance, voice, and prepared electric guitar. The result is an improvisational language that explores the common territory shared by sound and movement where each discipline becomes and feeds the other. They paint the space by weaving kinetic and sonic gestures and images. It is wordless story telling created in the moment of performance through physical music.

***dialogues*** is slight and event-specific, making it adaptable to both the technical capabilities and time constraints of virtually any and all venues and events. Past performances have taken the shape of a single piece of ten to fifteen minutes on a shared program as well as hour-long sets of our own made up of a series of short pieces. We have presented the work in a wide variety of venues with ease, from the studio at the National Art Centre in Ottawa to small dance clubs throughout Toronto.

***dialogues*** has been presented in Toronto at Artword Theatre, Dancemakers studio, the Theatre Centre, the nightclubs Area 51 and the Weave, in Ottawa in the studio at the National Art Centre and in the Dance Umbrella of Ontario's showcase performance at the Canada Dance Festival 2000, in St. Catherine's at the Niagara Artists Company's Vagabond Theatre, and the Guelph Contemporary Dance Festival 2002 and the Distillery Jazz Festival 2004.

## **FaMished Amerika**

Out of the swirling, voracious airwaves of north amerika comes a cannibal vision for the ears. Using two radio receivers and sound processors, Susanna Hood and Nilan Perera create improvised compositions that can only occur at the specific time and place that the performance occurs. Classical, easy listening, jazz, urban, dance, world, newsradio, classic rock, sports, specialty & community channels. The radio band, from the highbrow to the sales channels are all lovingly shredded into works of poignancy and power. It is a sound experience that comes from the community that it performs in. Whether it be the urban AMerikanadian radio omniverse, the midwest polka and farm reports or the multilingual of Europe and Asia; we live for the way it can all be collaged. And the listener will know every gesture that is created because every gesture comes from the current audio environment.

***FaMished Amerika*** has been performed in Toronto at the Ambient Ping, two years running as part of the Deep Wireless Festival of Radio Art, and Winnipeg's Send and Receive Festival of Sound.

Performance length is variable, through the minimum length should be no less than one half hour. In terms of space requirements, we need only enough room for ourselves and our equipment.