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**Transitions Dancers Osian Meilir (OM), Sarah Oakley (SO) and Jessica Walker (JW).**

**How does it feel to be dancing with Transitions as it celebrates its 35th year?**

**SO**: It puts me at ease to know that Transitions has been around for so long and has really solid roots. It feels very well grounded, well done and well organised, which makes it stress-free for us! It’s really pleasing that those things are solid and have been tested, fixed, and made perfect, so that we can focus on enjoying the process and celebrate Transitions for what it is. I think that the 35th year speaks to the strength of the programme, as they’ve had a lot of time to refine and make it better. I know that it’s been through a lot of changes over the years so it’s nice to know that we have the best version of what it can be. Hopefully they’ll take what we do this year and make it even better for next year.

**OM**: It’s such an established programme and every year they get the chance to refine it and make it better for the next group coming in. The programme as a whole is excellent and it’s really exciting to be a part of it. It’s been going on for so long so they must be doing something right!

**What can audiences expect from the Triple Bill?**

**JW**: They can definitely expect a playfulness. Some are more playful than others, but we’re able to really challenge and investigate our presence within each piece in a playful way. We’re always exploring and I think that’s going to be really fun to watch.

**SO**: It’s quite a varied programme – 3 completely different choreographers with different feelings and different aesthetic qualities. Each piece has a lot of room for change and growth, so what the first audience see’s is going to be a lot different to what the last audience see’s. I think that audiences should expect the unexpected, as the pieces are constantly changing.

**OM**: It’s very varied, to expect something – I don’t think you can expect what’s going to happen – because it’s always so different. Each piece has a different aspect or quality that makes it special, there’s something for everyone!

**What is your favourite piece to perform and why?**

**OM**: My favourite is *&* by Cristian Duarte. The quality of it is so subtle, and the concept is so complicated, yet comes across as quite an unassuming idea. There’s so much freedom within what we do, which is what I like and I think there’s something special about it.

**SO**: I would agree, I’d have to say that’s my favourite piece to perform too because it’s the most fun, it’s the most playful and I have the most possibility for joy! The way I approach it makes it fun, and I’m hoping to find that with the other pieces, but it was very easy to find it with Christian’s piece. I can approach it with fun and excitement because it changes every time - we never even really know ourselves how it’s going to go.

**OM**: It’s also the piece where we get to feed off each other the most. It’s interesting to see what choices other people make as well as finding what comes out for you. There’s a strong sense of the group.

**JW**: The process of creating Duarte’s piece was in the first few weeks where we were still getting to know each other and becoming settled. It would be interesting to see how that process would be different if we were to do it now. Throughout this process we’ve been learning how to be adaptable dancers and move from one aesthetic into another, negotiating and accessing different skills.

**SO**: I’m glad this process came first, as it gave us a lot of freedom in rehearsal for discussion and bouncing ideas off each other. It was a freeing experience to give our input and discussion so heavily. It was almost half discussion and half practical dancing. That discussion was great to talk and hear each other’s ideas and preferences.

**OM**: We spent a good two weeks just trying to grasp the quality of this piece, and the group discussion was really useful.

**SO**: The piece has a lot to do with what we call ‘archives’, drawing from our own personal dance past which we bring out during the work. It was a really interesting look into everybody’s past, seeing what archives were important to them and where their dance past has come from and led them. It was an experience where we were able learn things from each other.

**What are you most looking forward to ahead of the tour?**

**OM**: I’m excited to go to all the different venues and to get to be on so many different stages. I’m excited to go to all the different locations, most of which I’ve not been to before. To experience life on tour will be exciting too.

**JW**: I’m very excited to see how the pieces are going to develop over the coming months. I feel that from the performance at the previews to our last ever performance the pieces are going to look completely different. Our presence and our ability to translate a message is going to develop and I’m looking forward to see that evolution.

**SO**: I’m looking forward to sitting with the same pieces for such a prolonged time. In my past performing experience I’ve never performed the same piece that many times in such a small amount of time. I’m looking forward to seeing how that develops my artistry as a performer and how I deal with that. I’m interested to see how I will keep things new and fresh for myself and discover how I have to change my perspective or goals to keep it real and alive, because that’s not something I’ve dealt with before. I’m also excited to see everyone outside of the Laban building! We know each other pretty well as dancers but I’m keen to get to know everyone as people. It’ll be great to experience that sense of community and support outside of the dance studio setting.

**OM:** I’m excited to take the show to different audiences from different parts of the country and abroad. Everyone will react so differently so to see what they’ve got to say and what reaction they’ll give us will let us learn a lot.