

# EARTH FALL

# GIG

## Study Pack



Photos: Hugo Glendinning 2009 ©

'GIG' - Autumn 2009/Spring 2010

20  
twenty years

## Welcome to the Earthfall Study Pack.

This study pack is designed to give an insight into the themes and choreographic devices used to create Earthfall's production 'GIG'. Earthfall's GIG is a complete fusion of dancers and musicians - and dancers as musicians- that portrays the dynamics of a rock band as a talented, highly entertaining, but self-imploding dysfunctional family. GIG mirrors the world outside, from inside the studio walls, and draws from tragicomic events and narratives in the history of rock and contemporary music.



Photos: Hugo Glendinning 2009 ©

### Line-up

- Film interview 1
- Rock Chick
- Ska
- Bez
- Roz in Frus
- And After All
- Slam
- Backing Vocals
- Instrumental
- Poem
- All of us Stand
- Is a Car (Hair)
- Roz Solo - Slow Flamenco
- Film interview 2
- Come Take My Hear
- Crash
- Overdose
- Rewind

# Introduction

## Earthfall



Earthfall was formed in 1989 by Jessica Cohen and Jim Ennis with a policy of forging radical choreography with live music and strong visual imagery. The company rapidly established itself as an outstanding exponent of pioneering dance theatre. **Earthfall's** issue based work is concerned with seeking a personal honesty, passion and economy in physical performance to produce quality work of depth. Earthfall has performed throughout the world in many major festivals and has featured on numerous TV and Radio broadcasts. The company has received several awards for its live performance and film work, including the BAFTA Cymru Award winner for Best Short Film for Too Old To Dream and a BAFTA Cymru nomination for Best Short Film in 2010 for Gravitas Postcards.



Photos: Hugo Glendinning 2009 ©

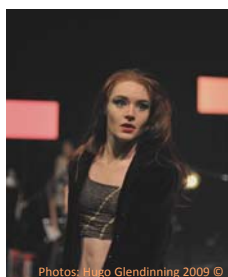
## GIG

*Out of harmony comes discord*

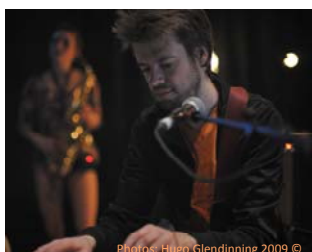
**GIG:** Is a snapshot of a band in performance and rehearsal living in a world removed from the normalcy of life. The performance captures the world outside with songs, film and extreme dances of love and loathing. The transient and turbulent relationships and intoxicated reconciliations are witnessed as the band attempts to make sense of its world.

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# Current Company



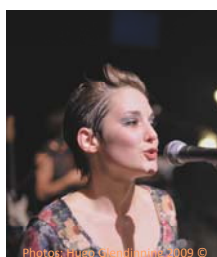
**Rosalind Brooks** trained at the Kate Simmons Dance School, before continuing her training at London Contemporary Dance School where she completed her training in 2005. Since then she has worked with Mr and Mrs Clarke, Firenza Guidi, James Roberts, Sean Tuan John and Earthfall. Rosalind has worked with Earthfall since 2007, performing in Gravitas, Gig and The Factory as well as two dance films for cinema.



**Frank Naughton** has worked with Blue innocence, Mc Mabon, Nemesis, RocketGoldStar, Spiritualised and Thighpaulsandra, and has also performed in two 'John Peel Sessions'. He is a song writer and has also recorded, played on and produced albums for a variety of artists and bands. He has composed and performed with Earthfall since 2004.



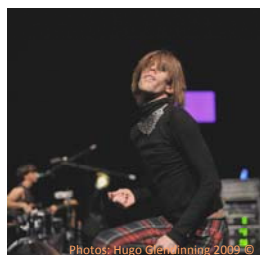
**Sion Orgon** has worked in the music industry for 15 years, in which time he has toured internationally as a session musician, and has collaborated with such artists as Jesus Jones, Thighpaulsandra and the Water Boys. Sion is an experimental artist in his own right, spending most of his time working as a recording engineer, song writer and producer. He joined Earthfall in February 2008 as joint composer and multi-instrumentalist.



**Beth Powlesland** trained at Rita Barker's Dance School, Moseley, and later at Bath Spa University. Beth has worked with Helen Bagget, Mafalda DeVille, Theatr Iolo, Caroline Sabin, Lisa-May Thomas, Gerald Tyler, and also devises her own work. She joined Earthfall in 2008 and has collaborated and performed in three touring works and two films.



**Lara Ward** gained a BA Hons in Dance at Chester University in 2002. She started her professional career with Ensemble Cymru, North Wales Dance Collective and Solarference. Lara joined Earthfall in February 2008 and has co-devised and performed in three touring works and two films.



**Michael Williams** joined National Youth Dance Wales Company and has performed for them since 2003. He then went on to continue his dance training at Roehampton University, London. Since graduating he has worked with choreographers such as Douglas Comely of Dynion Dance Company, Toni Mira, and Henri Oguike. Michael joined the Earthfall collective in 2008.

**Artistic Team:** Artistic Directors: Jessica Cohen and Jim Ennis | Designed by: Mike Brookes  
| Sound by: Felix Otaola | Lights and Visuals by: Edmund McKay | Film and Animation  
by: Gerald Tyler and Jim Ennis | Photos: Hugo Glendinning

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**EARTH  
FALL** **20**  
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# Choreographic Devices

Choreographic Devices: methods applied to create, change and/or develop a movement phrase



## Bez

A fast, repetitive, relentless and demanding piece of choreography influenced by Bez of the Happy Mondays. The dancers execute a movement in which they perform and repeat with as much power and energy as possible in time with the rhythm of the music, working through exhaustion until the tune ends. Simple structural variations, like changing direction, changing individual movement to a group unison of synchronised movement and back again and including neutral moments of 'stepping out' to rest, observe, or engage in a practical physical activity (drinking water for example), adding new dimensions to the sequence.



## Roz in Furs

The sequence is comprised of a complex series of precisely timed steps and moves, which travels at high speed through the band environment, narrowly missing mic stands, drums and keyboards. The section begins with a solo, but as the choreography weaves through the set the other dancers join the set pattern which repeats as all the performers synchronise with each other.

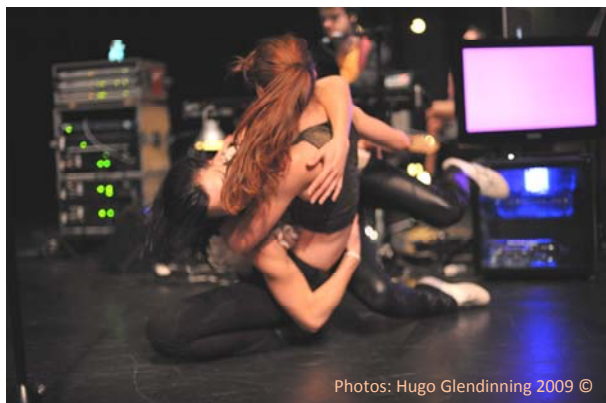
The fast stepping patterns is slightly reminiscent of traditional Celtic step dancing but using a raw, stamping, visceral, earthbound quality and avoiding any 'Riverdance' association.

# Choreographic Devices



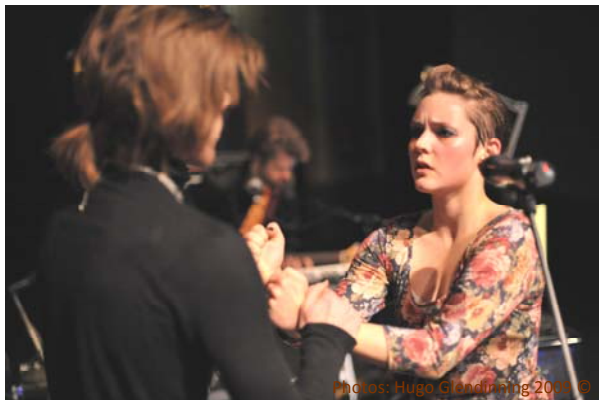
## And After All

This duet involves a series of moves using counter balance, full body contact and lifts. The general impression is of deep friendship. The movements are lyrical and fluid. Mostly there is equality and interdependence to the moves but in some moments one plays a more supportive role, i.e. catching the other if they go off balance, even momentarily.



## Slam

The scene portrays a physical argument. It uses elements of jive, the bump and body slamming. It is aggressive, brutal and harsh, particularly with one character who instigates most of the attacking moves. The other tries not to retaliate, acting and moving more passively and defensively. As the piece weaves in and around the performance area, the dancers encounter moments of separation, where eye contact and subtle turns of the head continue to build tension between the two.



# Choreographic Devices



## Backing Vocals

The movement for this choreography derives from images and footage taken from the choreographic sequences of Motown backing vocalists such as The Supremes and The Four Tops. These are woven together into a complex and extended repetitive movement phrase which is performed in unison. Variation comes from the alternating positions of the performers.



## Is a Car (Hair)

This sequence seems playful and friendly but has an edge or aggression and impatience which is extenuated by the continuous holding and taking weight using each other's hair. It shows for the most part an equal status between the dancers, but one is fractionally more dependent on the other, which becomes evident as the former continues to deteriorate within the context of the whole performance of GIG. The choreography is built around counter balance, weight exchange and extending the normal limits of the bodies by holding onto each other's hair. The positions of the bodies reach their limits in terms of extended balance and suspensions. Small tugs of hair provoke change of direction, impulse, accent and tempo. The hair pulling should not appear petulant or immature, it is executed in a very practical way.





# Choreographic Devices



## Crash

In this section one of the dancers (band members) is disorientated and in a poor state, whilst another tries to look after them - holding them close and supporting them. The character who seems to have overdosed, pulls away, separating from her support and staggering further into their hallucinogenic and catastrophic world, before returning to the aid of her supporting colleague. This sequence of events continues until she becomes isolated and finally collapses.

## Rewind

Following the collapse of one of the band members, the remaining three dancers pause and then move towards their unconscious colleague. They start a repetitive movement pattern; like a segment of a film being played forwards then rewinding, precise in every detail. The movements are mundane, pedestrian and gestural, but relate thematically and emotionally to the event.





Over the next two pages are brief excerpts about some of the characters/groups researched to inform 'GIG' and the characters within the band.

**Amy Winehouse** (born 14 September 1983) is an English singer-songwriter, known for her eclectic mix of various musical genres including R&B, soul, and jazz. Winehouse is best known for her powerful contralto vocals, substance abuse and mental health issues. In 2005, she went through a period of drinking, heavy drug use, violent mood swings and weight loss.

**Mick Jagger** (born 26 July 1943) is an English musician, singer-songwriter, actor, and producer, best known as the lead vocalist of rock band, *The Rolling Stones*. Mick Jagger's frequent conflict with the authorities (including alleged drug use and his romantic involvements) ensured that during this time he was never far from the headlines, and was often portrayed as a counterculture figure.

The **Yeah Yeah Yeahs** are an American indie rock band formed in New York City in 2000. Since their inception, the band has been composed of vocalist and pianist Karen O, guitarist and keyboardist Nick Zinner and drummer Brian Chase, who are complemented in live performances by second guitarist David Pajo, who joined as a touring member in 2009 and replaced Imaad Wasif who had previously held this role.

**The Rolling Stones** are an English rock band formed in London in April 1962 by guitarist and harmonica player Brian Jones, pianist Ian Stewart, vocalist Mick Jagger and guitarist Keith Richards. Bassist Bill Wyman and drummer Charlie Watts completed the early lineup. Rhythm and blues cover songs dominated The Rolling Stones' early material; they are credited for raising the international regard for the more primitive blues typified by Chess Records' artists such as Muddy Waters who wrote "Rollin' Stone", the song after which the band is named. Unconcerned with being authentic blues stylists, from the start the Rolling Stones have played rock and roll, and have written and recorded in many genres.

**Edith Sedgwick** (April 20, 1943 – November 16, 1971) was an American actress, socialite, model and heiress. She is best known for being one of Andy Warhol's superstars. Sedgwick became known as "The Girl of the Year" in 1965 after starring in several of Warhol's short films, in the 1960s. Dubbed an "It Girl", *Vogue* magazine also named her a "Youthquaker".

**Jarvis Cocker** (born 19 September 1963) is an English musician and frontman for the band *Pulp*. Through his work with the band, Cocker became a figurehead of the Britpop movement of the mid-1990s. Following Pulp's hiatus Cocker has led a successful solo career.

**John Lennon**, MBE (9 October 1940 – 8 December 1980) was an English musician and singer-songwriter who rose to worldwide fame as one of the founding members of *The Beatles*, one of the most commercially successful and critically acclaimed acts in the history of popular music. Along with fellow Beatle Paul McCartney, he formed one of the most successful songwriting partnerships of the 20th century.

**Keith Moon** (23 August 1946 – 7 September 1978) was an English musician, best known for being the drummer of English rock group *The Who*. He gained acclaim for his exuberant and innovative drumming style, and notoriety for his eccentric and often self-destructive behaviour, earning him the nickname "Moon the Loon". Moon joined The Who in 1964. He played on all albums and singles from their debut, 1964's "Zoot Suit", to 1978's *Who Are You*, which was released three weeks before his death.

The **Pixies** are an American alternative rock band that formed in Boston, Massachusetts in 1986. The group consists of Black Francis (vocals, guitar), Joey Santiago (guitar), Kim Deal (bass guitar, vocals), and David Lovering (drums). The band's style of alternative rock music is heavily influenced by punk and indie rock, and while highly melodic, is often abrasive at the same time. Francis is the Pixies' primary songwriter and singer and has a distinctly desperate, yowling delivery. He has typically written cryptic songs about offbeat subjects, such as UFOs and surrealism. Many of the band's songs make reference to mental instability, violent Biblical imagery, and physical injury.

The **Sex Pistols** were an English punk rock band that formed in London in 1975. They were responsible for pioneering the punk movement in the United Kingdom and inspiring many later punk and alternative rock musicians. Although their initial career lasted just two-and-a-half years and produced only four singles and one studio album, *Never Mind the Bollocks, Here's the Sex Pistols*, they are regarded as one of the most influential acts in the history of popular music.

**Task:** Having read through the previous information, undertake your own research using these characters/groups as a starting point. Investigate the different eras to which these groups/characters belong. Explore what political, cultural or social influences at the time may have contributed to the music that they developed, and also, how in turn that music impacted on those political, cultural and social systems/structures of the time.

# Research Task



**Task:** Having undertaken research to explore some key figures who have played an important role and have influenced the music industry, explore your own ideas by answering the following question:

Who do you feel has been the most prominent music figure, either in terms of what they have contributed to the music industry or by the profile they have created? What reasons can you give to support your argument? (Continue on an extra sheet if necessary)

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# Contact Details



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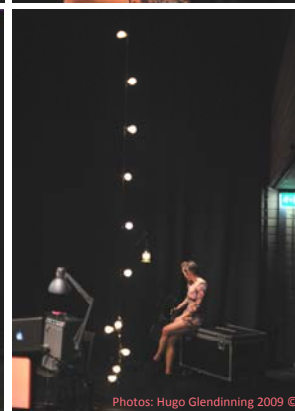
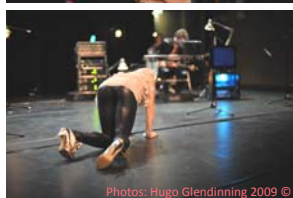
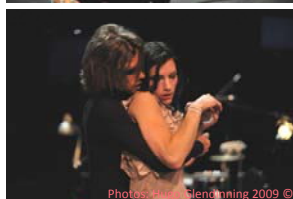
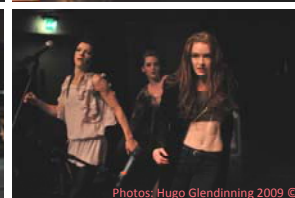
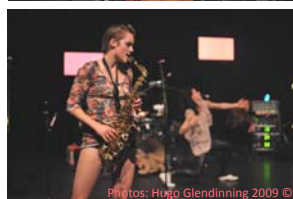
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