

EARTH FALL

THE FACTORY

Study Pack



Photos: Hugo Glendinning 2010 ©

'The Factory' - Autumn 2010/Spring 2011

STUDY PACK

Welcome to the Earthfall Study Pack.

This study pack has been designed for students and teachers alike, to give an insight into the themes and choreographic devices used to create Earthfall's production **'The Factory'**, which **explores** the dynamics and emotional energy triggered by the creativity and cultural changes that marked the late 50s and 60s, and so **immersing** the spectator into the world of **Andy Warhol** and his renowned Silver Factory.



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INTRODUCTION

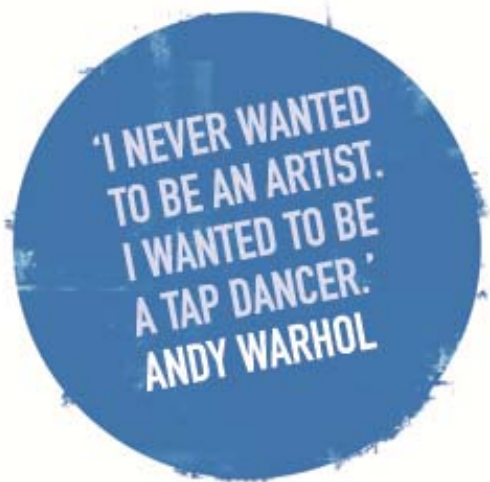
Earthfall

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 with 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.



The Factory

Earthfall's latest work is triggered by the subterranean underground arts scene during the late 50's / 60's New York City. Earthfall combines all of its exceptional multidisciplinary performance elements with groundbreaking dance, image, film and live music in an exploration of icons and identity. Earthfall looks at the explosion of protest, creativity, and hedonism that marked the 60's decade reflected in Warhol's factory space on East 47 Street.



“Earthfall has a reputation for edgy glamour, and this... is a real walk on the wild side”

The Guardian

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CURRENT COMPANY

Rosalind Brooks trained in Warrington and the London School of Contemporary Dance before going on to work with artists including Sean Tuan John, Marega Palser, Mr and Mrs Clark, Citrus Arts, Welsh Independent Dance and Chloe Loftus. In 2005 she trained in Chinese pole and aerial work and helped develop 'The Wardrobe Diaries' for Citrus Arts. The Factory is Rosalind's third collaboration with Earthfall having also co-devised and performed in Gravitas and Gig.



Sebastian Languenier was chosen as the first Male Performer for LJMU's Dance Company JMUstart, and graduated with an Honours Degree in Choreography and Performance in July 2009. Sebastian has most recently performed with China Pearl, River Media, National Dance Company Wales 'Plunge Project', Movema Dance Company, Dynion Pro and Welsh Independent Dance. The Factory is his first Earthfall project.



Frank Naughton has composed and performed with Earthfall since 2003 touring throughout the UK and mainland Europe creating live soundtracks for keyboards, vocals and guitar. His past and present outings include the bands Nemesis, Rocketgoldstar and Thighpaulsandra. He played in two seminal 'John Peel Sessions' and the world's first 'silent gig' plus contributing to the world's longest double A side single (12 hours). He also runs his own recording studio producing many established and up-and-coming artists.



Sion Orgon alongside his composing and performing with Earthfall, continues gigging with his band Rocketgoldstar. He is a session musician for several bands including Cardiacs Keyboard player William D Drake and Welsh Language artist Geraint Jarman. He is currently working on a studio album with Tim Lewis from Spiritualised (aka Thighpaulsandra, Coil and Julian Cope) and Alessandro Cortini who plays with Muse. When he is not playing he works in the studio mastering albums for various companies. He is also about to complete his 3rd solo album, The Fountain of Foof. The Factory is Sion's third Earthfall collaboration.



CURRENT COMPANY

Beth Powlesland Since training at the Dance Workshop in Moseley and graduating in Dance and Digital Media at Bath Spa University, Beth has collaborated and performed with Earthfall on the company's last three works. She is also working with other influential people in Dance and Film, alongside developing her own work.



Moreno Solinas has worked as an apprentice with Bonachela Dance Company and as a professional with DV8 Physical Theatre and Stan Won't Dance, after completing his BA (Hons) Degree at the London Contemporary Dance School. Moreno's latest choreographic project is CITY, created as part of the collective BLOOM! and co-produced by Jardin d'Europe. The Factory is Moreno's first Earthfall production.



Lara Ward joined the Earthfall team in 2008. Aberystwyth born, Lara gained a BA(Hons) Dance at Chester University. She has performed with Theatr Iolo, Mr and Mrs Clark, Doug Comley, Human Beast and Solerference, Ensemble Cymru, Pickled Herring Theatre and Base Dance. Her film credits include 'Y Mapiwr' (Endaf Emlyn), 'Gravitas Postcards' (Earthfall/Chris Forster) and 'The Last Gig' (Earthfall/Mike Barnes).



Artistic Team - Artistic directors: Jessica Cohen and Jim Ennis | Music composed by: Frank Naughton and Sion Orgon | Designed by: Mike Brookes | Sound by: Felix Otaola | Film by: Jim Ennis, Edmund McKay and Mike Blackwood Barnes @ Tallmanfilms | Lighting Co-designed by Mike Brooks and Edmund McKay | Technical director: Edmund McKay | Photography: Hugo Glendinning

CHOREOGRAPHIC DEVICES

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

'Amphetamine'

Amphetamine; a prescribed medicine during the 50s and 60s, and unknown at the time for its highly addictive nature, was discovered for its recreational use by a group known as 'The Mole People' that was friends with the Warhol contingent. 'Amphetamine' is drawn from accounts of the addictions and physical characteristics of the "Mole People".

'Amphetamine' is an extensive synchronized movement phrase composed of fast, impulsive idiosyncratic movements. The material was developed by the dancers through improvisation provoked by the initial theme, then refined by the artistic directors. Choreographic treatments were applied to sequences to enable the dance to travel around the space, to cluster and space the performers and to apply repetition to the movements. Sections were developed and movements individualised to create the final structure.



'Couch'

Warhol's couch was a main feature of the Silver Factory space; as well as being the focal point of the room, it was the most comfortable place for the 'family' to congregate.

'Couch' The couch contains the group as a family, with images of the group reminiscent of family portraits. From that starting place the group begin to move. This 'groove' is derived from a popular style of movement from the 60's called 'frugging', and was incorporated into the choreography to authenticate a 60's feel. The structure of the choreography goes from very slow to very fast, and from very small to expansive, starting with an internal source impulse. The movement goes from stillness- to movement- to stillness, moving back and forth to the couch.

CHOREOGRAPHIC DEVICES



'My Space'

'My Space' is a slow, measured gestural piece. The movement is contained and each person is very much in their own isolated world although the dance is eventually highly synchronised. From lying, sitting or standing positions each performer created a series of linked gestural/everyday naturalistic movements which do not travel in space. Once the phrases were created the movements were refined and then taught in detail to the rest of the group. The structure was then treated in three sections.

Section 1: The performers move through their original gestures in their own timings and order.

Section 2: The performers come together, synchronising their phrases, but maintaining a focused mood within their own worlds.

Section 3: The performers go through the synchronised phrases clustered in different areas of the space. This time they relate to one another only by proximity.



'Sleep'

Derived from the stimulus of Andy Warhol's film 'Sleep' and was developed through the use of three performers developing a generative sequence using contact improvisation, and low flying movement (keeping low to the floor i.e. lying and sitting), with interspersing moments of rest, that punctuate the flowing movement.

CHOREOGRAPHIC DEVICES



'Double Andy'

Using an image of two 'Andy Warhol's' sitting side by side, this section was created through research from photographs, film footage and descriptions of Warhol, plus the adoption of his physical characteristics. We found using simple choreographic structures to join the gestures was the most effective way to present this material. The movement was tightly synchronised and put together in a phrase which looped and became faster when repeated. The majority of this choreography is seated down centre stage on three chairs: one for each of the Andy's and one for a musician. We added in one verbal quote from Warhol which we embedded into the choreography.

Although we used two Warhol's for this scene, the sequence could work extremely well for any number of performers.

NARRATIVE RESEARCH

Over the next two pages are brief excerpts about some of the people affiliated to Andy Warhol's Silver Factory. This information introduces you to some of the background research undertaken for 'The Factory' which informed the creative process and provided the character elements developed by the performers to inhabit Earthfall's performance. So, in performance, Earthfall are showing the dancers as themselves and as other personas.

Andrew Warhola (August 6, 1928 – February 22, 1987),

Known as **Andy Warhol**, was an American painter, printmaker, and filmmaker who was a leading figure in the visual art movement known as 'pop art'. After a successful career as a commercial illustrator, Warhol became famous worldwide for his work as a painter, avant-garde filmmaker, record producer, author, and member of highly diverse social circles that included bohemian street people, distinguished intellectuals, Hollywood celebrities and wealthy patrons.

Eddie Sedgwick (April 20, 1943 – November 16, 1971)

Eddie 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 Andy Warhol's short films, in the 1960s. Dubbed an "It Girl", *Vogue* magazine also named her a "Youthquaker".

Freddie Herko February 23, 1936 – October 27, 1964

Herko studied piano at the Juilliard School and classical ballet under Valentina Pereyaslavceva at the American Ballet Theater School. He took additional dance classes with Merce Cunningham and James Waring. In the late 1950s he was a regular member of James Waring's dance company and also danced with Katherine Litz and Aileen Passloff. He was a member of the Judson Dance Theater. Andy Warhol first came across Freddie Herko when Andy was going to the Judson Church experimental dance concerts in the early sixties.

Billy Name, (born 22 February 1940)

American photographer, filmmaker and lighting designer. He was the manager of the Warhol Factory, from 1964 to 1970. His brief romance and subsequent friendship with Andy Warhol led to substantial collaboration on Warhol's work, including his films, paintings and sculpture. He was the only one to be resident in the Factory and also responsible for making it silver.

Candy Darling - James Lawrence Slattery (November 24, 1944 – March 21, 1974)

Candy was an American actress, best known as a Warhol Superstar. A male-to-female transsexual, she starred in Andy Warhol's films *Flesh* (1968) and *Women in Revolt* (1971), and was a muse of the proto-punk band The Velvet Underground.

NARRATIVE RESEARCH

Nico (born **Christa Päffgen**, 16 October 1938 – 18 July 1988) was a German singer, composer, fashion model, actress, and Warhol Superstar. She is known for both her vocal collaboration on The Velvet Underground's debut album, *The Velvet Underground and Nico*, and her work as a solo artist from the late 1960s through the early 1980s. She also had roles in several films, including a cameo in Federico Fellini's *La Dolce Vita* (1960) and Andy Warhol's *Chelsea Girls* (1966), as herself.

Mary Woronov (born December 8, 1943) is an American actress and writer. She is mainly known for her roles in independent and cult films. Woronov has appeared in over 80 movies, and has also made numerous appearances in mainstream television series, such as *Charlie's Angels* and *Knight Rider*.

Gerard Joseph Malanga (born March 20, 1943) is an American poet, photographer, filmmaker, curator and archivist. Malanga was Warhol's assistant from 1963 to 1970 and during that time acted in some of his films. He danced with the Exploding Plastic Inevitable, Warhol's multimedia presentation of the Velvet Underground. Malanga is also known for his photography of 60s celebrities, including poets, rock stars, and actors.

Valerie Jean Solanas (April 9, 1936 – April 25, 1988)

Valerie was an American radical feminist writer, best known for her attempted murder of Andy Warhol in 1968. She wrote the *SCUM Manifesto* which encouraged male gendercide and the creation of an all-female society.

Judson Dance Theater was an informal group of dancers who performed at the Judson Memorial Church, New York between 1962 and 1964. The group of artists that formed Judson Dance Theatre are considered the founders of Postmodern dance.

Mole People

A group of habitués to Warhol's Silver Factory on 47th Street including Freddie Herko, Ondine, Rotten Rita and Billy Name. Nicknamed "mole people" on account of their intensive speed usage and subterranean habits — "mole because they were known to be tunnelling towards some greater insanity that no one but this inner circle was aware of" — members of this group performed their manias and drug routines in a life/art blurring spectacle in crash pads and stages throughout NY City.

Task: Having read through the previous information, undertake your own research using these characters as a starting point. Investigate the era in which these characters came together, what their relationships were and any political, cultural or social influences that may have contributed to the Silver Factory dynamic.

PERFORMANCE TEXT

Excerpt from **SCUM Manifesto** by Valerie Solanas

“Life in this society being, at best, an utter bore and no aspect of society being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the money system, institute complete automation and destroy the male sex.

It is now technically feasible to reproduce without the aid of males (or, for that matter, females) and to produce only females. We must begin immediately to do so. Retaining the male has not even the dubious purpose of reproduction. The male is a biological accident: the Y (male) gene is an incomplete X (female) gene, that is, it has an incomplete set of chromosomes. In other words, the male is an incomplete female, a walking abortion, aborted at the gene stage. To be male is to be deficient, emotionally limited; maleness is a deficiency disease and males are emotional cripples.”



Task: Consider and reflect on the above text. What are your opinions and feelings toward this view point? Consider the historical and political context in which the manifesto was written. What may have spurred the extremity of this viewpoint?

Discuss and share your ideas in a group

RESEARCH TASK

Having investigated and learnt about the Silver Factory, explore your own ideas on the 60s and Andy Warhol’s era by answering the following question:

Did the 60’s have a greater impact on society than any other decade in the 20th Century?
(Continue on an extra sheet if necessary)



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Facebook and Twitter

And don't forget to have your say on Earthfall's Outreach Forum page on Facebook:
<http://on.fb.me/fboutreach>

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