

A woman with dark hair tied back, wearing a black leotard, is captured in a dynamic dance pose on a black and white checkered floor. She is leaning forward with her right arm extended upwards and her left leg bent. The background is a warm, orange-toned interior space. The text 'STUDY PACK' is overlaid in a large, white, double-outlined font.

STUDY PACK

**EARTH
FALL**

Earthfall Background

Find out more about our
background and our vision

EARTH
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Background

Earthfall founders Jessica Cohen and Jim Ennis have been creating and touring physical theatre and dance in the UK since 1989, forging radical choreography with live music and strong visual imagery.

Earthfall have established themselves as an outstanding exponent of pioneering dance theatre, seeking personal honesty, passion and economy within their physical performances and producing high-quality work with exceptional depth.

From the humble beginnings of a living room-based office and Enterprise Allowance funding, the company have gone on to become one of the UK's most successful mixed-media performance companies, with more than 25 pieces of work and 30 European tours.

Earthfall are a multi-award winning, internationally acclaimed dance company, performing worldwide: from Quito to Zagreb, Vienna to Warsaw. Earthfall have appeared at international festivals and received awards for live performance and film work, including:

- BAFTA Cymru Award - Best Short Film - Too Old to Dream (1998)
- Theatre in Wales Award- Best Production - I Can't Stand Up for Falling Down (2003) At Swim Two Boys (2005)
- BAFTA Cymru Award (nomination) - Best Short Film - GRAVITAS-POSTCARDS (2010)
- BBC Arts Award (nomination) - (1992)
- Canmol Marketing Award - Best Campaign - At Swim Two Boys (2012)

Earthfall have a co-creative policy in the devising of our work, whereby each member of the company fully contributes to the authorship of the work. A fundamental ethos of the company is the utilisation of the ensemble's own personal history and creative drive.

Thematically, Earthfall look at archetypes, rather than stereotypes, in an attempt to locate a universally human experience, devoid of cliché...the symbiosis of physicality, live music, text, image, and stage in the way we devise our works.

Co-artistic Director Jim Ennis

For more information on previous Earthfall productions visit the company website and explore the 'Production Archive' section www.earthfall.org.uk

For short films and video clips of past productions visit the company website and explore the 'Media' section.

14 Works is a video that features 14 of Earthfall's past productions from 1994 to 2009. Created by Earthfall and Michael Blackwood Barnes; Tall Man Productions, the film provides an overview of Earthfall's unique style of performance, combining dynamic dance, music and film.

Education and Participation

Earthfall have a well-developed and diverse Education and Participation program catering for groups aged 14/15+, both from a performance background through to those with little or no experience of the Arts.

Earthfall are committed to developing high quality participation opportunities and projects that engage with a diverse audience, which promotes active involvement in the arts as both arts attendees and as participants. Earthfall encourage the participant to tap into and explore their own creativity, as well as providing opportunities which contribute to their personal, social and physical development.

In addition to our standard dance and physical theatre workshops, content can include live music, video and projection work, text, voice and movement training and character-based work. Residencies also provide opportunities for groups to create and present in-house performances open to the public.

Teaching Method

Earthfall use two tutors due to the physical nature of the workshops. This provides duty of care to the participants and tutors and provides clear and safe exploration of all practical work.

What Earthfall Offer:

Participation opportunities exist as a stand-alone workshop linking into the core syllabus, or in conjunction with our current production, exploring the themes and choreographic tools used in the rehearsal process.

For more information on the Education and Participation opportunities please look at the Participate section of the Earthfall website.

Earthfall's aim is to encourage participants not just to learn steps, but to tap into their own creativity.



Education Gallery

This Gallery shows a sample of workshops, residencies and projects that Earthfall have delivered



Chelsea Hotel

Details of our current
touring production

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The Production

Chelsea Hotel is Earthfall's 27th production. With a cast of four dancers and three live musicians, the production explores the poetry and tragicomic events from this iconic hotel and its place in contemporary culture. A voyeuristic discovery of its inhabitants' lives, loves and longings.

The Chelsea Hotel, or Hotel Chelsea has a rich and intriguing history and is considered a famous landmark in New York City. Built in the early 1880's as part of the 'Hubert Home Clubs' (housing for artists) it initially was a thriving success before the collapsing economy caused the Chelsea Hotel to go bankrupt. It was later reopened in 1905 as a hotel before going bankrupt again.

Reopened in 1939 the hotel blossomed as a hub of artistic creativity, housing artists and individuals from all over, some for days, others for years. Bob Dylan, Patti Smith, Jeff Beck, Rufus Wainwright, Grateful Dead, Alice Cooper and countless other musicians have stayed there. Stanley Kubrick, Jonas Mekas, Dennis Hopper, Jane Fonda are some of the famous directors. Mark Twain, Arthur C Clarke, Arnold Weinstein, Leonard Cohen, Arthur Miller, Jack Kerouac, Quentin Crisp and Dylan Thomas are but a few of the notable residents.

In 2011 the hotel was sold for re-development for \$80 million dollars. Since then the builders have moved in, but not all the residents have moved out. A stalemate of determined residents and frustrated builders has ensued. You can keep track of the latest developments on the resident blog [Living with Legends: The Last Outpost of Bohemia](#). This tapestry of intertwined artistic lives is reflected in Earthfall's blend of dance, live music and use of film.

The Chelsea Hotel production trailer can be viewed via the company website.

The Hotel



Current frontage of Chelsea Hotel
Hotel Photograph: Sally Varrall

The latest production from Earthfall combines radical dance, live music, physical theatre and spoken word to recreate New York's iconic Chelsea Hotel: the artist rebel mecca of the 1970s.

Since its construction in the early 1880s the Chelsea Hotel has seen some of the most eminent writers, artists, musicians and actors taking up residencies within its rooms. From Tennessee Williams, Dylan Thomas and Arthur Miller to Leonard Cohen, Bob Dylan and Stanley Kubrick, a multitude of influential and creative personalities have stayed, lived,

worked and even died at the Hotel, with managers often accepting works of art in lieu of rent.

Drawing on the writings and experiences of Patti Smith and Robert Mapplethorpe in the former's multi-award winning book *Just Kids*, Earthfall's production of Chelsea Hotel epitomises the spirit and the aesthetic of the Hotel through several stories, both true and false; Earthfall aim to immerse audiences into the show with digital innovations designed to provide an interactive glimpse into the creative bohemia of the Hotel.

With us, ideas emerge as seeds and infiltrate our thoughts for many years. We draw on personal experiences and passions, as well as social issues and world and domestic politics – we call this 'choreopolitik'.

We got interested in the 1950s and 60s because it was such a huge period of political and artistic change; New York seemed to express this in a dynamic and concentrated way... our researches kept coming back to the events and people in the Chelsea Hotel, so much so that we knew sooner or later we would have to make a piece based around this infamous building and its even more infamous inhabitants.

**Taken from an interview with co-artistic director
Jessica Cohen for Arts Industry**



For more information on the Chelsea Hotel and its various residents you can follow Ed Hamilton's Blog - *Living with Legends: The Last Outpost of Bohemia*.

Downloaded to both android phones and iPhones

There are three Augmented Reality stories that come to life, each revealing a secret glimpse of The Chelsea.

Cowboys – So take me out of this world. Quick before I give. Make me your dog...I don't care...I just want to live...

The Kiss - I wish you were my lover, I wish you were my friend, then we could rediscover, and we're never alone again.

Ghosts - I hear the lift stop at my floor. Then footsteps passing. I'm visited by ghosts...Again... or are they ancestors?

The Earthfall app was created to support Earthfall's 2013 production **Chelsea Hotel**. It provides users with extra stories as well as in depth knowledge about the production, including:

Tour Dates – Information on the current UK **Chelsea Hotel** Tour

Q&A – A 12 minute audio podcast with Artistic Directors Jessica Cohen and Jim Ennis discussing the Chelsea Hotel and their inspiration for the production

Company – Information and biographies on the Earthfall company

Photo CheckIn – Our high quality image gallery from the production

Audio CheckIn – Streaming audio tracks from the production

Video CheckIn – Clips from rehearsals and trailers for the production

Comment – Leave your feedback for the chance to win Earthfall merchandise.

Important Information

Please note that for the Augmented Reality aspects of our app to work, you will need the trigger images distributed by Earthfall at any performance of **Chelsea Hotel**.

All other sections of the app are available to all users.

www.chelseahotel.org

The Earthfall App



Every room has a story to tell. Download the free Earthfall App to reveal three secret scenes from the Chelsea Hotel. Collect your Chelsea Hotel chocolate after the performance and scan the image on the inside of the wrapper to see the scene come to life!

There are 3 different images to collect!

The app also has background information including a Q&A with Artistic Directors Jim Ennis and Jessica Cohen, background information, photos, videos, audio and much more.

This app was created in partnership with Tradebox Media and from funding from the Arts Council Wales through their Audience Development Fund.

Support Earthfall

Earthfall is a registered charity (no.1048233), and we greatly rely on your support to continue creating our work and running our Education programme for young people.

If you are able to give even a small amount, it will make a massive difference.

There are two easy ways you can support Earthfall:

Donate Online:
earthfall.org.uk/donate

Text:
ERTH11 + the amount to 70070

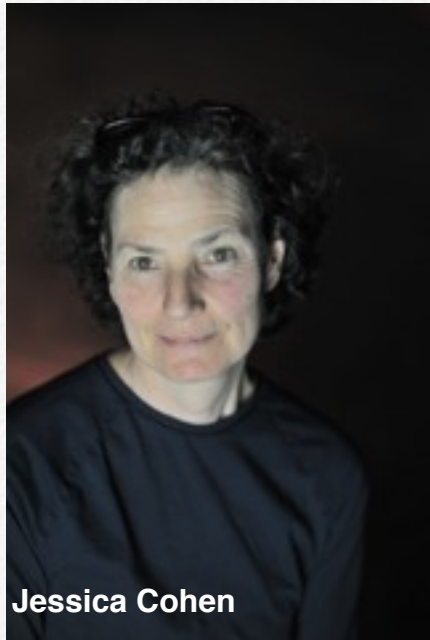
The Company

Meet the Artistic Directors,
Dancers and Musicians
who devised Chelsea Hotel

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Artistic Directors



Initiated early in life to the varied and eclectic branches of theatre, Jessica studied contemporary dance at the London School of Contemporary Dance. During her course Jessica was able to train with Moving Being and, inspired by the ethos and style of the company, she wrote to Director Geoff Moore to express her enthusiasm for the company's work and to suggest a professional collaboration. He accepted and Jessica went on to work with Moving Being as a performer for seven years after her training was completed, touring extensively throughout Europe and the UK.

During her time at Moving Being Jessica was able to study ballet and contemporary dance in New York. It was here that she first stumbled upon the Chelsea Hotel during the late-night explorations of a young girl in a new city. It was these initial encounters that sparked the inspiration behind the latest Earthfall production

In 1987 Jessica was awarded an Arts Council Travel Bursary, which allowed her to study martial arts, Peking opera, black ink drawing and Mandarin in Taiwan. Her year in Taiwan, carefully diarised, inspired her to produce and perform her first solo show; an autobiographical interpretation of her experiences entitled Tales East Heads West, directed by Nigel Watson

In 1989 Jessica collaborated with Jim Ennis, who directed her second solo work Orchid Flower Blanche. Later that same year the pair formed Earthfall, in which Jessica performed until the birth of her second child in 1995. At this point she took on the role of Co-Artistic Director.

Highly active in Arts Politics Jessica is the Welsh representative for the Independent Theatre Council and is a National Advisor to the Arts Council of Wales.



Born in Dublin to a family of Gaelic musicians, Jim graduated from Dartington Hall College in Theatre, Dance, and Writing for Performance in 1977. Aiming to focus on the risk-taking, ambitious side of physical theatre, Jim created a touring Performance Collective with three other Dartington graduates.

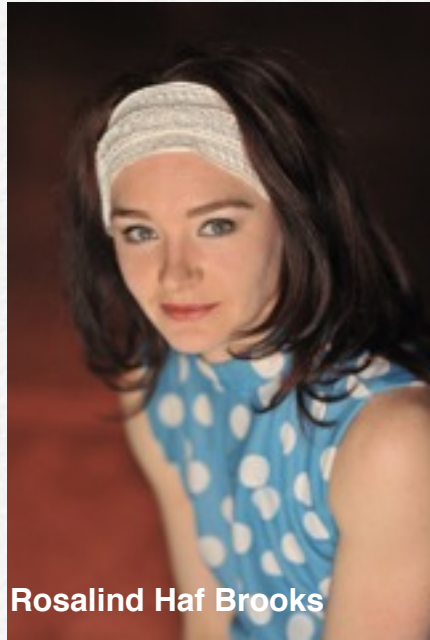
The Collective travelled around Europe performing live music and physical theatre in venues across Europe, adapting the novels of Gabriel Garcia Marquez and Jorge Luis Borges, sneaking in theatre performances between songs.

After working with Grotowski's Theatre Laboratory in Poland, Jim joined international theatre group Kiss as principal performer, undertaking several world tours with the company before coming to work in South Wales with Gardzienice Theatre Association.

Over a four-year period the Association explored the many different sources of theatre through spending time with indigenous people from across the world, leading to Jim's deep enthusiasm for theatrical anthropomorphism.

In 1989 Jim directed Jessica Cohen's second solo performance Orchid Flower Blanche. That year the pair co-founded Earthfall to explore the notion of *choreopolitik* performance style and to create work based on their shared passions and experiences.

Performers



Rosalind Haf Brooks

Chelsea Hotel is Rosalind's fourth production with Earthfall. Graduating from Kate Simmons Dance Studio, Cheshire in 2003 and London Contemporary Dance School in 2005, Rosalind is trained in Ballet, Contemporary, Jazz, Tap, Spanish Dance and Singing. She is also accomplished in Chinese Pole and Harness work.

Since moving to Cardiff in 2005 Rosalind has created a dynamic and exciting professional history, working with a variety of choreographers

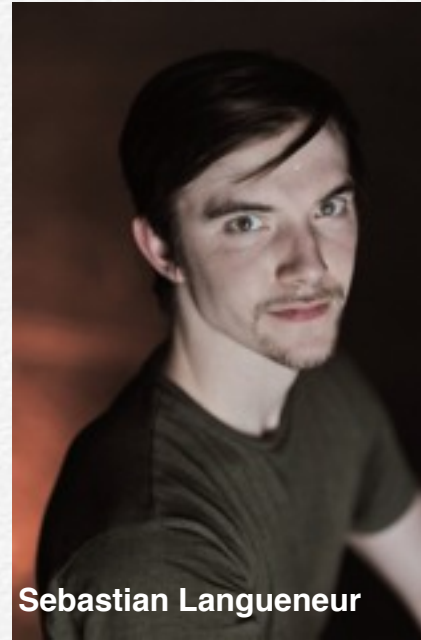
including Sean Tuan John, Mr and Mrs Clark, Marega Palser, Marc Rees, Deborah Light, Citrus Arts and Ballet Cymru. She is also co-director of Cardiff performance collective Kitsch & Sync.



Jessica Haener

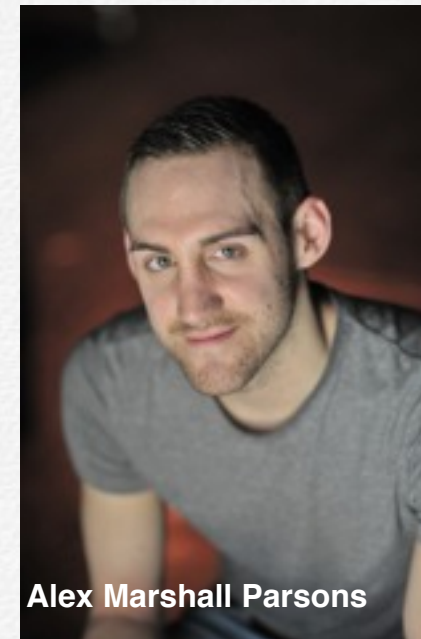
Jessica Haener is from Geneva where she started dancing with Rock N Roll. She continued her training in contemporary dance in Barcelona, Zurich and London, graduating in 2013 from Trinity Laban where she worked with Susan Sentler, Charlotte Darbyshire and Simon Vincenzi amongst others. Alongside her study, she has been performing for Jeremy Nelson and as part of company å in the production Room 40.

Jessica is replacing Lara Ward in the Autumn tour of Chelsea Hotel.



Sebastian Langueneur

Chosen as First Male Performer for LIMU's Dance Company JMUstart Sebastian Langueneur graduated with an Honours Degree in Choreography and Performance in July 2009. Most recently Sebastian has performed with China Pearl, River Media, National Dance Company Wales, 'Plunge Project', Movema Dance Company, Dynion Pro and Welsh Independent Dance. Chelsea Hotel will be Sebastian's second performance with Earthfall.



Alex Marshall Parsons

Alex Marshall Parsons studied BA Dance, Drama and Physical Theatre/Aerial course at Edgehill University. Since then he has worked again with Mr Gary Clarke in his Menage A Trois tour as drunken dog-muzzled host, a 'chav' and pope in Mark Edward's Council House Movie Star Film and exhibition for Homotopia 2012 and has choreographed works for schools and platforms around the North West. Mostly recently Alex was successfully chosen in MDI's production China Pearl and DiGMS STRIDE Project.

This is Alex's first Earthfall production.



Lara Ward

Based in Wales, Lara Ward is a collaborative performer, devising movement, character and text for theatre, film, installation and site-specific performance. Lara has been working regularly with Earthfall for five years, performing during the Spring Chelsea Hotel tour whilst pregnant with her first child. Lara has worked internationally as a choreographer and as a performer, editing and directing film and live performances. Lara has worked with many Welsh and independent artists and companies, such as Theatr Iolo, National

Theatre Wales, Beth Powlesland, Tanya Raman, Caroline Sabin, Jem Treays and Sean Tuan John.

As a choreographer Lara directed and edited her first short dance film Paper State in 2010. She was movement director for Theatr Chorea's Oratorium with Earthfall in Łódź, Poland in 2011. She has choreographed productions for Earthfall with Bath Spa University and at Wales Millennium Centre. In 2012 Lara collaborated with Chloe Loftus to choreograph pop up performances for a festival and a photographic project with Keith Morris in Aberystwyth. Chelsea Hotel is Lara's fifth Earthfall production.

Jessica Haener has replaced Lara in the Autumn tour of Chelsea Hotel due to maternity leave. Lara was one of the original dancers for the spring tour.

Here, Lara talks about her experiences of dancing through pregnancy:

Dancing whilst pregnant drew a variety of reactions from people, but all of them were positive; most people felt it was something very special and they wanted to witness the performance, as they understood it was a rare, or a once-in-a-lifetime type of event.

Artistic directors Jim and Jess were the first people I told, after my family.

I knew that the timing of the pregnancy meant I wouldn't be able to do the second Chelsea hotel tour, so it was very important to discuss it with them. They were wonderfully supportive and they put my feelings first.

Jess performed during and after her own pregnancies. They were both very understanding, but also aware of things I needed to consider as we created the piece.

They both kept a watchful eye over me in the studio, making sure I wasn't overdoing it and encouraging me to reconsider movements that might become much harder a month or two further into the pregnancy.

They were also mindful of my energy in the way they constructed sections, building in rules that allowed me to step out of the choreography in-role if required

Musicians

Sion Orgon



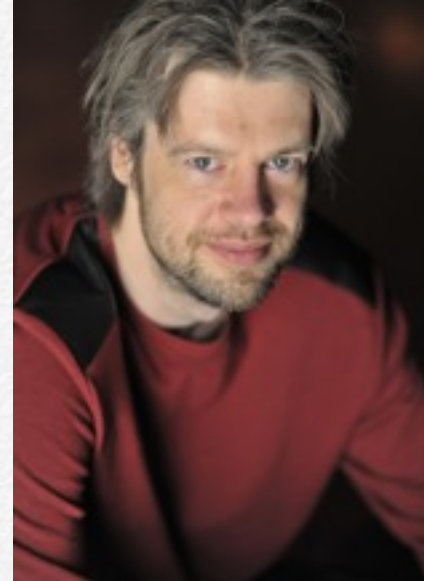
Sion Orgon is an experimental, multi-instrumental musician, composer and studio engineer from Cardiff with over 20 years experience. Sion is an international artist, who has produced two solo albums, and worked as a mixing and mastering engineer on numerous tracks and albums for Merzbow, Peter Christopherson, Faust, Stevin Severin and many more. Sion has toured extensively with Pod, Rocketgoldstar and Thighpaulsandra. He plays and records for many Welsh language acts including Gruff Rhys, MC Mabon and Geraint Jarman, as well as experimental artists Coil and William D Drake.

Felix Otaola



International musician and sound engineer Felix Otaola has been shaping Earthfall's sound for 10 years. Felix will be bringing his musical performance skills to an Earthfall production for the first time with Chelsea Hotel.

Frank Naughton



Composer and multi-instrumentalist Frank Naughton has performed with Nemesis, Rocketgoldstar and Thighpaulsandra. Specialising in keyboard, vocals, percussion and guitar Frank has worked with Earthfall for the last five productions; has performed in two 'Peel Sessions'; played the world's first silent gig and performed on the world's longest double A side single (12 hours). Chelsea Hotel will be Frank's sixth production with the company.



Musicians rehearse, autumn 2013



Research and Influences

The inspiration behind
Chelsea Hotel

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Research & Influences

Chelsea Hotel draws inspiration from the multitude of artists resident at the Chelsea Hotel throughout its chequered history. This Research and Influences section below provides an insight into the stories, background and artworks of the people and events that have influenced our production of Chelsea Hotel.

The following individuals and their stories are a selection of the most iconic and are synonymous with the Hotel itself. The aesthetics and histories associated with them have driven sections of the show and its narrative, and have acted as sources of artistic inspiration for the production.

Patti Smith and Robert Mapplethorpe

In 1967 Patti Smith moved to New York where she met the man who was to become her inspiration, companion and lover at the instigation of her artistic career; Robert Mapplethorpe. Aged just 21, the pair enacted what was to become a real-life rags-to-riches tale of romanticised bohemia – sacrificing everything they had for their artistic ideals and becoming two of the most successful and iconic personalities in popular culture.

Chelsea Hotel draws upon these experiences as detailed in Patti Smith's 2010 book **Just Kids** and the iconic aesthetic of Mapplethorpe's often controversial photography.

Sid Vicious and Nancy Spungen

One of the Chelsea Hotel's most infamous stories is that of Sid and Nancy. Following a night of drink and drug -fuelled excess, Vicious awoke to discover Spungen's body on the floor of Room 100 at the Chelsea Hotel – she had bled to death from a stab wound to her abdomen.

Unable to recall what had happened, Vicious gave a jumbled account and was imprisoned. Vicious died on the evening of his release from a heroin overdose, administered by his mother at a party she had organised. Vicious and Spungen died aged 21.

Andy Warhol

Warhol produced many seminal works during the 60s and 70s, two of which acted as a driving force behind the inspiration for several sections of Chelsea Hotel:

Chelsea Girls (1966) was filmed and set in the Chelsea Hotel itself, featuring many residents of the Hotel and their stories. The black and white imagery juxtaposed with colour embodied the tone stylistically and thematically and became Warhol's first commercial success.

Lonesome Cowboys (1968) is a satire of the traditional Hollywood Western and is closely based on Romeo and Juliet. The film won Best Film at the San Francisco International Film Festival.

The following are excerpts of influential and inspirational texts closely associated with Chelsea Hotel. They contain ideas, imagery and ‘feel’ that have played a integral part in forming the tone and basis of Chelsea Hotel.

Tennessee Williams

A Streetcar Named Desire

Poker Night Stage Directions

There is a picture of Van Gough’s of a billiard-parlour at night. The kitchen now suggests that sort of lurid, nocturnal brilliance, the raw colours of childhood’s spectrum. Over the yellow linoleum of the kitchen table hangs an electric light bulb with a vivid green glass shade. The poker players wear coloured shirts, they are men at the peak of their physical manhood, as course and direct and powerful as the primary colours.

There are vivid slices of watermelon on the table, whisky bottles and glasses. The bedroom is relatively dim with only the light that spills between the portiere and through the wide window on the street.

Allen Ginsberg

Howl (excerpt)

I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry streets at dawn looking for an angry fix, angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night...

Courtesy of the Academy of American Poets

Arthur Miller

This Hotel does not belong to America. There are no vacuum cleaners, no rules and shame...it’s the high spot of the surreal. Cautiously I lifted my feet to move across blood stained winos passing out on the sidewalks – and I was happy. I witnessed how a new time, the sixties, stumbled into the Chelsea with young, bloodshot eyes...it had a scary optimistic chaos, which predicted the hip future and, at the same time, the feel of a massive, old-fashioned, sheltering family...

Arthur Miller on the Chelsea Hotel, where he was resident for six years

Creative Studies

A breakdown of four
choreographic formulae
used in the production

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Devising Process

Earthfall have evolved a distinctive and challenging methodology for rehearsal and performance concerned with addressing the relationship that exists between performer and audience. It's a concern strengthened by the company's rare ability to bring political and social agendas into an arena commonly limited by accepted definitions of what dance is and what it can be.

The early part of rehearsal is determined by a set of primary and secondary themes identified by the directors. These themes often act as the "provocations", or as starting points, for a series of improvisations. The personal histories of the performers are one of the key elements in the process that leads to the development of new work. The directors are interested in the relationship between personal history and universal theme i.e. the micro and the macro.

In the creation of material the Earthfall team work on the orchestration of evocative and honest physicality, in synthesis with image, word and live sound and above all, investigate how the material relates to an audience and to its time.

In every Earthfall production a process of revision is applied, so that the performance continues to evolve throughout its touring life.

Chelsea Hotel had an initial four-week R&D period, which explored very early ideas and themes with core performers and musicians in October 2012. This was followed by an intensive six-week rehearsal process in spring 2013, over which the show was gradually constructed. There followed a two week re-rehearsal period in September 2013 prior to the autumn tour of the performance.

Earthfall have a co-creative policy in the devising of work, whereby each member of the company fully contributes to the authorship of the work. A fundamental ethos of the company is the utilisation of the ensemble's own personal history and creative drive; this enables each contributor to have a tangible ownership of the work, also enabling each work to continuously evolve. Therefore, the artistic directors provoke a creative democracy within the devising methodology and seek out company members with strong technical abilities and individual creative initiative.

This study pack explores four sections of the Chelsea Hotel choreography and devising processes in detail:

- **Super Slow**
- **Super Fast**
- **Victorian Women**
- **Cowboys**

Super Slow

We walked towards the table and sat down. This is a simple, yet highly complex task, designed to make sure that we were fully aware of every part of our bodies; our every minute, physical action during each moment of this everyday process.

We slowed down the action and repeated it over and over to realise the transfer of our weight, the shifting patterns of our movement, the tiny, unconscious movements of our hands, fingers and breath. The process provided us with absolute awareness of every single movement our bodies made in the space surrounding us.

Gradually, as we practiced, we were able to take more and more time in executing the move – or series of movements – finding that the optimum duration was four to five minutes; anything slower can look as though no movement is happening at all. This was exploring the line between performance and performance art, allowing us the scope to try different combinations of movement: four performers walking in at different times, for example, and experimenting with style and timing.

We opted to use this exercise to reinforce the narrative and character development by having performers enter two at a time.

The music juxtaposes the movement, to emphasise each motion, with the musicians moving in choreographed steps to the quick-tempo composition they perform. At times, during this section, it is the musicians who move the most.

Choreographic Formula (Group)

- Walk towards a table and sit down
- Repeated this action until you are able to map where every part of the body is throughout the movement
- Pay particular attention to the transfer of weight within the body and the small moves that take place; concentrate on unique movements made by each part of your body as you move through the motions
- Slow this movement down from the point you arrive at the table
- Through practice you will be able to gradually take more and more time in executing the move



Super Fast

To balance the dynamic of the performance we created Super Fast to juxtapose the Super Slow section. This was one of the main features to come out of the Research and Development phase.

The formulae were defined over several improvisation sessions, from which we also built a set structure, using moves we had edited from the improvisations themselves. Then followed a period of intense rehearsal to enable the performers to perform the phrases super fast and in perfect synchronisation.

Once again we asked the musicians to create a slow, melodic score that contrasted with the quick movements of the performers.

The phrases can be slowed to maintain interest and emphasise meaning through juxtaposition and the tempo can change mid-phrase, as long as it continues to be synchronised.

Choreographic Formula (Group)

- Create a phrase of small, fast, quirky moves, both static and travelling
- Refine these movements and teach them to others in your group. Combine every group member's choreography to develop your own routine
- In Chelsea Hotel this sequence is synchronised and not performed in canon. A natural rhythm and group synchronicity will emerge through repetition and rehearsal
- The phrases can be solo, duet, trio or quartet. To add interest performers can join or leave at any point by simply stepping out of the sequence
- During a step-out the integrity of character development must be maintained



Victorian Women

The Chelsea was like a dolls house in the twilight zone, with 100 rooms, each a small universe. I wandered the halls seeking its spirits, dead or alive.
Patti Smith - Just Kids

Throughout the many accounts written about the Chelsea Hotel there are mentions of ghosts visiting the many long corridors of the building; someone has even claimed to have seen the floating head of Dylan Thomas! From this idea we imagined two women from the turn of the century. The characters were influenced by a combination of cowgirls, land girls, early settlers and refined ladies.

We reconstructed this aesthetic by constructing passages up and down a corridor, no wider than two meters and no longer than our stage space. We travelled up and down the corridor developing a movement vocabulary that combined simple ballet and barn dance moves and gave the girls long, flowing dresses to swirl and hitch up. We asked them to be playful and flirty with one another and, for one episode, with the audience also.

This was a visual anachronism to break the previously established narrative rules and to create a surreal episode; a contrasting, surreal companion piece to the Cowboys duet created for the male performers.

Within the context of the show this is like a surreal episode where all the previous rules of narrative are broken. This duet is a surreal companion piece to Cowboys a duet we created for the men.

Choreographic Formula (Duet)

- Mark out and define a working space the same size as a corridor
- With your partner explore the idea of movement in a standard 'ballroom' style hold
- Try combining different genres of dance to travel within your space. You could think about ballet, country or ballroom steps e.g gallops, glissades and chassé etc.
- Work together with your partner to convey an intimate, 'flirty' relationship
- The use of costume can add drama and emphasise the grace and playfulness of movement



Cowboys

Andy Warhol lived in the Chelsea Hotel for a while and made a film called **Lonesome Cowboys** which resonates strongly within this section. We noticed the link retrospectively, so Warhol's work may have seeped deeply into our subconscious!

The scene originated from a desire to create the feeling of being outside of the Hotel, to give a different perspective and feeling from the other scenes we had created.

Cowboys grew from an improvisation based on two men hanging around on the sidewalk outside the Hotel. As it developed it began to take on a life of its own and became a surreal cowboy dance. The mood is playful and boyish; it is competitive and macho, dynamic and brutal, but throughout there is a sub-text of flirting between boys.

The physical elements of the scene are, in some ways, similar to the Violent Lovers section, in that it utilises advanced choreography. It is necessary to have mastered several techniques to perform the routine:

Trust exercises

Counter-balance

Contact Improvisation

A working knowledge of low flying, acrobatics and line dancing is also advantageous. The country & western music for

Cowboys transforms the Chelsea into a Wild West Saloon/ Bordello, where the female performers recline, singing in lacy underwear.

Rehearsal footage against performance footage shows the process.

Choreographic Formula (Duet)

- Watch the video footage closely; the dancers are not fighting. The physical engagement of the movement is carefully choreographed and the more complex moves should not be attempted without research and professional instruction
- Explore the simpler aspects of stage combat to begin with and explore the idea of close, playful physicality. e.g shoving, tripping, falling, jostling etc.
- Lift work and counterbalance are the more advanced stages in this routine and should not be attempted without prior training in this area. e.g. throwing, diving, catching, lifting etc.
- Combine smaller movements with the larger, more complex ones to build interest and to re-iterate the competitive yet playful mood of the sequence



Monologues

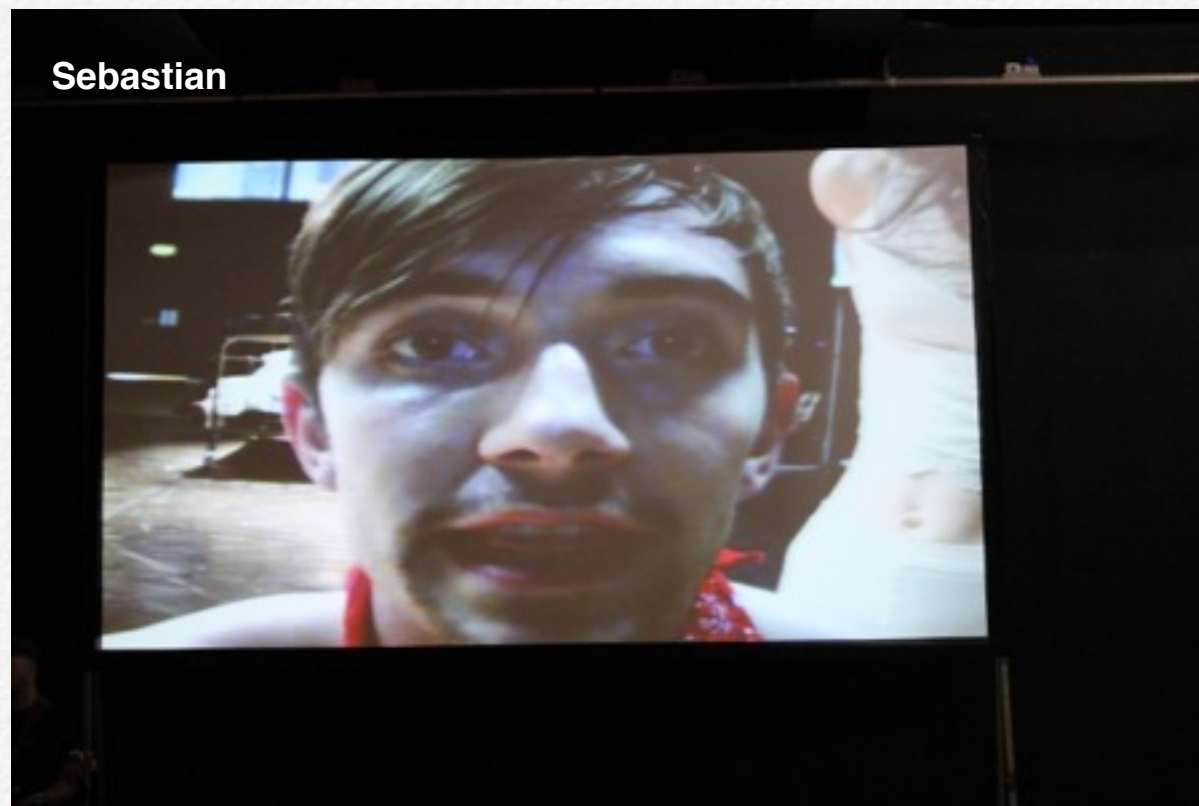
Excerpts of text spoken
during the performance

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Monologues

Earthfall have always utilised spoken-word and text as creative devices within performances as a way of conveying mood, tone and narrative. Many literary figures were resident in the Chelsea Hotel, such as Tennessee Williams, Dylan Thomas, Alan Ginsberg, Jack Kerouac and other beat poets of the 1970s. Their work and influence has been key in the devising process of the production. Here are some excerpts of the monologues written by the performers drawing on these works and spoken by characters in Chelsea Hotel:



1

It's called hotel, but it's my home.
Just like it's been home to many people, over many
years.
I walk the floors,
Just like all those famous and un-famous people
have done before me.
Across the mismatch of checked tiles, wood and
musty carpets
I hear the lift stop at my floor, then footsteps passing,
I'm visited by ghosts

2

...feeling the current in my mind,
Stirring up eddies of memory,
Dive right in; the water is cool and fine,
Feel white dust, so strong,
Leaves me floating
With the flotsam and jetsam of my memory...

Rosalind



We'd been smoking with the band outside, after a gig at CBGB's. Nancy turned me and said 'I don't feel right'. She looked so white, the blood drained from her face. I said we better go back to the Chelsea....The people next door told us to keep the noise down bloody hypocrites.

...we slept on our covers last night. We both had strange dreams, the room was so hot...

In the shadows of the wardrobe I found an old bass guitar string and a small black studded jacket. I open the window to the city outside, lights scatter across a new horizon...

Jessica



Gallery

Production photo shoot by
photographer Hugo
Glendinning

EARTH
FALL

Production Gallery:



Bibliography

Some of the research
sources used to inform the
production

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Disclaimer

We hope you have found the Study Pack an informative and useful educational resource.

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Web Links

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Texts


A Streetcar Named Desire – Tennessee Williams

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