

# CULTURED MONGREL DANCE THEATRE

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### The Solo Filter Phase One: Post One

18/06/2014

2 Comments

#thesolofilter

#### Day One:

THE JOY OF BEING IN THE STUDIO

versus

THE PANIC REGARDING THE RULES I HAVE SET MYSELF



I'm not sure if I can do it.

I'm fully aware that I can do it; I just have to make a 20ish minute solo.

However, one of the unstipulated rules is that I want it to be powerful.

I want to make the work that I want to see.

I'm not sure if I can do it.

I probably should have given this some thought before today BUT that was the rule. Everything must happen in these five days so I really begin to understand how long these things take.

*This is how it began, followed by dealing with the pain in my body from embarking on my first Tough Mudder yesterday. Some may think this was foolish scheduling but actually it was quite deliberate, this solo is about getting to the core of it\*. The core always seems much closer to the surface when there is pain and fatigue in the room!*

I work beyond the time I said I would, but then I haven't really worked all of the hours I said I would. It's harder to force yourself when you don't have a cast of dancers staring at you.

Not much movement is the result but I've narrowed things down so that there is a genuine starting point for tomorrow.

### Blog Dog

Depending on what we are up to, our resident blogger could be artistic director EJP, one of our dancers, a collaborator, an audience member or even you?

Get in touch if you fancy it!

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Tomorrow's mantra will be 'just make; you can fix it later'

\*Whatever 'it' may be.

## Day Two:

The beauty of The Workroom is that it also accommodates my need to be a producer, I can take a siesta in the afternoon and then return to making into the evening, leaving when things have ran their course. Although unlike a traditional siesta where the rest comes from relaxation, this relaxation comes in taking two or three hours to catch up on some admin and makes me feel more in control of the circumstances that dictate my ability to make the work I need to over the next eighteen months.

**This multiple personality thing is a bit draining, imagine if I could just think about making.....**



I make.

I don't remember everything.

I refuse to film things.

When I dance for another choreographer I learn it physically. I don't "film it"

I hit a wall.

I've forgotten things again.

Obviously there weren't that important.

I cancel an appointment for this evening and work until 8.00pm, having this kind of anti-social hours/ open all hours opportunity is really amazing. It means each day can move through productivity cycles without feeling like you are wasting time or unhealthily pushing on and hating the bloody thing before you've even figured out what it is!

I want my own studio and I want time to reflect and make.

No wonder your Lloyd Newson's make such brilliant work with all that time and space.

It reminds me of something Jonathan Burrows wrote in 'A Choreographer's Handbook'. Please not this is completely paraphrased.

***"Just work for as long as you can work.  
If three hours is productive for you just schedule three hour long rehearsals"***

Driving home I'm already thinking about where it all goes next.....

..... what if these five solos (bearing in mind I haven't even made one yet) were all performed

simultaneously? What would be seen?

This thought must be forgotten until the whole process is complete.

*It's a shame I remember this more than I remember the movement.*

### **Day Three:**

On it!

In the studio, MOVING!

Change the set around, MOVING!

Stop to edit music. Start MOVING!

Stop for lunch.

Only writing this to let my lunch settle.

Things feel a lot more positive and I've finally let go of what it will 'LOOK' like. The task was just to make the thing.

From now on I am sticking to task.

That said, I intend to continue working today until the whole thing has a structure and some understood content because of something I have discussed with many choreographers.

EVERYONE HAS TO HIT A WALL. That's because ***you can't respond to something until something exists***. Real choreographers have mastered this response and development process. Make and re-make, it's doubtful that they all just share the first thing they do. We are makers and editors, we just like to put the pressure on the making bit which is why so few have mastered the editing process.

If I MAKE today I can EDIT for the next two; then the real work begins.

Looks like another late finish.

*EJP*



### **Comments**

**Beyoncé Net Worth** →

26/06/2015 4:41pm

It's really interesting to read, thanks.

Reply

**essays writing services** →

10/07/2015 7:27am

Whew! Sounds like a tough week for a man wearing many hats. I am more than sure that you've nailed every responsibility, especially the choreography. Is there any place here on the web where we can have a sneak peek?

An audience film on youtube perhaps?

I hope everything's going well for you at the moment and I hope the dream of having your own studio is starting to become alive.

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*'High Octane... energetic, witty and playful' \*\*\*\* The Skinny*