



# **DANCE**

**ATAR course written examination 2021**

**Support document for stimulus material**

***Metal***  
**by Lucy Guerin Inc (2020)**

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**1. About *Metal***

Five dancers and eight metal heads share the stage in this meeting of cultures, art forms, languages and belief systems. Melbourne-based dance company Lucy Guerin Inc collaborates with Ensemble Tikoro, a heavy metal choir who come direct from the underground music scene in Bandung, for their first appearance outside Indonesia.

*Metal* was created in both Melbourne and Bandung, a town that sits beneath Tangkuban Perahu. This active volcano embodies the idea of one world spilling into another, where the crust of the earth is thin and what is known and not known converge with explosive energy.

Co-created by Lucy Guerin and Ensemble Tikoro's Robi Rusdiana, the performance sees heavy metal and traditional throat singing collide with contemporary Australian dance in an encounter that ultimately transforms them both, as the ghosts of tradition merge with music and dance to invent new mythologies for a globalised world.

## 2. Choreographer and Director – Lucy Guerin

Lucy Guerin is a choreographer based in Melbourne and the artistic director of Lucy Guerin Inc (LGI), a contemporary dance company founded in 2002. LGI was formed to support the development and creation of new works with a focus on challenging and extending the discourse and practice of dance and building a vibrant community of dance artists. Guerin's works have merged with film, words, music, design and visual arts in collaboration with many other artists. She works towards creating small societies in her productions that devise their rules from the human body's relationship to space, rhythm and other people. The dancers are her primary collaborators.

Born in Adelaide, Australia, Guerin graduated from the Centre for Performing Arts in 1982 before dancing with Russell Dumas (Dance Exchange) and Nanette Hassall (Danceworks). She moved to New York in 1989 for seven years where she danced with Tere O'Connor Dance, the Bebe Miller Company and Sara Rudner, and began to produce her first choreographic works.

Guerin has presented her work in most of Australia's major festivals and venues. She has also toured extensively in Asia, North America and Europe including ongoing presentations at Théâtre de la Ville (Paris). She has been commissioned by Chunky Move, Dance Works Rotterdam (Netherlands), Mikhail Baryshnikov's White Oak Dance Project (USA), Lyon Opera Ballet (France), Skånes Dansteater (Sweden) and Rambert (UK) among many others. Her awards include the Sidney Myer Performing Arts Award, a New York Dance and Performance Award (a 'Bessie') and several Green Room Awards, Helpmann Awards and Australian Dance Awards. In 2016, Guerin received the Australia Council Award for Dance and in 2020 the Order of Australia (OA).

### 3. History of Lucy Guerin Inc

#### Company overview

Lucy Guerin Inc is an Australian dance company established in Melbourne in 2002 to create and tour new dance works. Renowned for the skill and originality of its small group of performers, it is dedicated to challenging and extending the art of contemporary dance. New productions are generated through an experimental approach to the creative process, and may involve voice, video, sound, text and design as well as Guerin's lucid physical structures.

The company is a flexible model that values research and risk in the creative process and provides the conditions needed to question existing notions of dance. This is always a choreographic exploration, striving for visual, emotional and physical revelations that could not be generated or communicated in any other artform.

Over the last 18 years the company has evolved from a structure that enables Guerin's choreographic projects, to an organisation that also supports the development of independent dance artists in Melbourne. Through a program of residencies, classes, workshops, presentations and mentoring opportunities, it is responsive to the shifting ideas and contexts generated by dance and choreography in the world today.

**4. Interview with Lucy Guerin about *Metal*****(i) Is there a choreographic statement of intent for *Metal*?**

There is no formal choreographic statement of intent. However, when explaining it to people I usually speak about how different cultures and art forms can come together. It's a conversation between two worlds.

**(ii) How would you describe the structure of the work?**

The structure of the work begins with a solo dancer on the stage and the singers in the auditorium. The singers make their way on to the stage, coming from the outside to inhabit this traditional western theatre space and bringing with them their heavy metal vocal skills, traditional Indonesian influences, wild long hair and forceful energy. Initially the singers and the dancers occupy separate worlds without much connection to each other. They are concerned with their own tasks that occur in the same space, but slowly they begin to interact. This begins quite formally through patterns and closely connected responses between the movement and the music. Then these begin to break down and become more chaotic, theatrical material builds from their own improvisations and brings then into unpredictable and more intense relationships. Towards the end the singers and dancers sing and move together, making different tableaux as one body, finding a new form.

**(iii) What is the significance of adding to the costumes throughout the work?**

My thoughts here was that being together and influencing each other created a new form. So pieces were strapped to the bodies to create new shapes.

Here are a few of my notes:

- Perhaps costumes begin different and grow closer together-metal gear and rehearsal clothes.
- Begins like more of an exercise and ends up like a theatrical show.
- Begin with separate identities, the coming together creates something new.

**(iv) What is the significance of the smoke at the start and the end of the work?**

The work for me was influenced by the volcano in Bandung, Tangkuban Perahu. It symbolised a place where one world can spill into another, a place where permeation is possible. We visited this volcano which emitted smoke and steam from its fissures.

The presence of the unknown seemed very important to the work which the smoke helped to accentuate. We had very little knowledge of heavy metal and the singers had not much experience of contemporary dance so we were always learning, but never really sure where we were going or what would be created from this meeting.

**(v) Do the musicians normally perform with movement or has the movement within this work been influenced by yourself?**

The singers quite often perform as a choir, standing in a line. I worked with them to integrate some physical patterning and improvisational tasks with their vocal work which they found very challenging, but grasped remarkably well. This has since had an influence on them I think and they now include movement elements in their performances.

**(vi) What was the significance of the conductor during the work? Why was the female musician the main soloist?**

The conductor is Robi Rusdiana who is the leader of the choir. He has a Master's in Music from ISBI Bandung and has trained in Baroque music and counterpoint. For Ensemble Tikoro he scores all of their music and they read it from a manuscript when performing while he conducts them. I wanted to show this side of the choir in the work, which subverts all expectations of heavy metal.

For me, Mita, the only female heavy metal singer, was the connector between the two groups. Apart from being a remarkable vocalist who mastered heavy metal vocal techniques, she also has studied and performed traditional Javanese songs, dance and music. She embodied many of the elements of the work which was why I ended it with a very different solo from her.

**(vii) What was your process in developing the work?**

Initially I went with two dancers to Bandung to meet Robi and the singers and to see if we had the potential to work together. Once we decided this, we worked in both Bandung and Melbourne to create this piece. It was important to experience at least some of each other's culture and life for the work to succeed and to have some experiences to share.

Generally, we would spend the first part of the day warming up separately and then we would come together. Some of the material, particularly early in the work, was very formal. I would create and teach formations and movements to the dancers and singers and we would work on sound integration. But as the work progressed, we worked a lot on developing improvisations together based on stories, one of which was the *Legend of Sangkuriang* which explains the volcano above Bandung, Tangkuban Perahu. These were quite unruly and dramatic.

**(viii) How would you describe the relationship between the dancers and musicians?**

This was a very complex thing. We worked separately sometimes but the point of the work was to create something together, while still maintaining the uniqueness of the two forms. The singers and the dancers had different ways of counting the rhythms. Sometimes the singers would lead, and the dancers would dance to the rhythm, but in many sections the singers followed the lead of the dancers, improvising with their voices from their movements. Culturally, physical contact between men and women is different in Indonesia from Australia, so a great deal of trust was built up between the performers in the closer physical encounters. There was a lot of risk for both groups and a real desire by everyone to push into a space they hadn't been in before. It was a very special rehearsal room with these encounters and a lot of fun. I could go on much more, but will have to finish here.

## 5. Choreographic table

*Please note that different devices may display variations in the timing outlined in the table below.*

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
00.00	Head of solo dancer in silhouette.	Silence.	Dancer in grey jump suit.	Light emanating from behind the dancer's head/neck.  Dancer in silhouette.
0.20-2.00	<p>The first solo dancer begins in an upright manner and begins to swirl as she uses different body parts to imitate the pathway of the smoke.</p> <p>Slow and sustained upper body movement, torso, arms moving drifting away from a central axis.</p> <p>Arms move as if smoke drifting – volcano continues smoking. Moments of reverberation in the movement, pause and restart.</p> <p>Represents the volcano at the start waking up. A large force/presence existing, hovering over the world.</p> <p>In the beginning the solo dancer's head is in light as the smoke begins to appear from behind. She continues to move becoming the smoke as it moves out, up and away – a sense of globalisation moving out and away from us.</p>	Wind sounds, uneven timing.	Smoke appears from behind the dancer's head attached to costume and moves as the dancer moves.	<p>Light behind dancer turns off and side lighting occurs on dancer.</p> <p>In the beginning the solo dancer's head is in light as the smoke begins to appear from behind.</p>
2.01-2.45	Movement spills across the space to floor. Movement initiated with different body parts, moving from centre.	Throat music starts and builds, sounds like wind and eruption of a volcano.		Lighting becomes a red colour as dancers appear walking around the stage.



Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
	Moments of extension and then return to centre. Rolling, circling, spilling out and return to centre.			
2.46-3.07	<p>Four dancers enter walking in a linear ordered pattern contrast to the solo dancer. Circle the solo dancer.</p> <p>As the dancers appear and begin to move in an ordered and synchronised manner, the smoke hangs over them like a haze. Ever present – unknown force, ominous.</p>	<p>Sound increases, animal sounds, growls. Use of non-traditional instrumental music envelopes the stage via the musicians' traditional throat technique.</p> <p>Musicians use even and uneven rhythms.</p>	<p>All dancers appear in jumpsuit style costumes. Smoke still emanating from the dancer's costume. Stage is filled with the smoke from dancer.</p> <p>The explosion, disaster the collision of the two worlds, small wisps of smoke represent the threads to connect the two worlds.</p>	
3.08-4.04	<p>Musicians are revealed at the front of the stage solo dancer becomes part of the group. Five dancers walking back.</p> <p>Dancers walk in a formal/ordered way.</p> <p>Musicians move onto the stage informal/casual.</p> <p>Dancers leave the stage.</p>	<p>Musicians making sounds with their throat, their hands in front of their mouths.</p>	<p>Musicians appear in heavy metal clothing - black short sleeve t-shirts featuring various images and black jeans (casual apparel) and heavy boots.</p>	<p>Stage is fully lit with a yellow tinge. Light builds as musicians enter the stage full yellow stage wash occurs.</p>
4.05-4.29	<p>Eight musicians stay on stage clumped together.</p> <p>Dancers move around a central axis (the world), opening section the dancers move in a pedestrian style, walking forward, backward changing direction, upright body. Shows the ordered controlled and refined form of one world. Contrasting this, the musicians enter into the space also walking and group together, less ordered.</p>	<p>Music builds, throat noise – gurgling sounds, growling, different tones.</p>		<p>Lighting is focused on the musicians.</p> <p>Whole stage yellowish wash continues.</p>

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
	The musicians lower their hands and make a circle upstage left.			
4.30-5.15	<p>Dancers move up to the musicians and continue the walking with the pivot step.</p> <p>Musicians move to upstage right and create a layered circle.</p> <p>In first section, the relationship shows a disconnection, two art forms side by side. Dancers are moving, the choir is making background sounds.</p>	<p>Wind sounds, shuffling sounds of the dancer's feet, rhythmical muted sounds.</p> <p>The sounds change to more bird/frog like.</p> <p>The choir is making background sounds.</p>		
5.16-5.45	<p>The dancers' walking pattern has moved into two lines – walking back and forward and moving in circles around themselves. Changes of direction, bodies upright.</p> <p>The musicians stand and move to stage left and form a circle while the dancers are stage right.</p>	The girl screams.		
5.46-6.09	<p>Movement is accumulating, using aspects of body, head circling, adding the spine, rolling down and up.</p> <p>Musicians move to upstage left and create a clump.</p>	One man screams.		
6.10-6.34	<p>Musicians collapse to the floor.</p> <p>Dancers moving in unison, adding detailed arm torso and spine movement more developed phrase material.</p>	<p>One musician is standing and screams.</p> <p>A long squeezed out sound, different growling sounds.</p> <p>Rhythmical patterns of sound.</p>		White wash engulfs the stage.

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
	<p>Musicians make different growling sounds accompanied by small vibratory and bouncing movements.</p> <p>Movement is corresponding to the rhythmical patterns of sound.</p>			
6.35-8.31	<p>Musicians rise and move around the stage facing outwards and not towards the dancers or audience.</p> <p>The solo musician sings whilst facing the audience, then another musician moves to centre stage. Some of the musicians move around the dancers. They all turn and face the audience.</p> <p>Dancers are surrounded by the musicians. Continue the unison movement just moving downstage and upstage.</p> <p>Musicians are interspersed between the dancers.</p> <p>The musicians face the back of stage when they are not singing.</p>	<p>Sounds like words/conversation, stories. Low gravelly and gurgling sounds.</p> <p>Feet shifting.</p> <p>Dancers add clapping with rhythmical pattern – creating order/contrast.</p> <p>Sounds are ear-piercing and weather-like in their sounds representing wind and natural noises.</p>		White wash engulfs the stage.
8.32-9.45	<p>The dancers continue the phrase material with moments of improvisation.</p> <p>Changes in time and energy, speed of movement have increased, the pivot step, shuffling, gallop step and vibratory movement. Arms move in an organic way with the movement.</p>	<p>All musicians turn and move to stage right and form a low crouch, one musician rises.</p> <p>Wind sounds emanate from the musicians.</p>		White wash engulfs the stage.

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
9.03-9.45	<p>Musicians move to upstage centre and create a clump, as they throat sing, the clump moves low as the dancers move in front of the musicians and the musicians rise slowly and move into a line upstage.</p> <p>Dancers have detailed phrase material, gestural movements suggesting, listening to phone, applying makeup.</p> <p>Dancers run in own circles forward and then reversing phrase material has been embellished.</p>	<p>Throat singing - the music gets louder and musicians stop in front of the audience and then move upstage as the dancers move in front of them. Low gravelly sound to silence.</p> <p>Dancers use feet to make percussive sounds on the floor followed by body percussion sounds with their hands.</p> <p>Musicians growl and progressively turns into a scream/yell loudly as they move forward before moving backwards.</p>		<p>Lighting focuses on downstage on the musicians with a yellow wash before returning to a full white stage wash as dancers move forward.</p>
9.46-10.38	<p>Dancers continue detailed movement phrase unison interspersed by the musicians.</p> <p>The musicians move forward and create a grid-like pattern and sit down between the dancers.</p>	<p>Heavy breathing from the dancers as they move.</p> <p>Musicians make repetitive noises, grunting sounds. Layering of various noises and sounds and then female musician begins her vocals.</p>		<p>Full white stage wash.</p>
10.39-11.31	<p>Phrase material has been exaggerated.</p>	<p>Dancers using body slaps and shuffling feet to add to the sounds being made.</p> <p>The only female musician is centre stage and starts to sing a solo over the top of the other</p>		<p>Full white stage wash.</p>

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
		<p>musicians as the dancers dance in between the singers.</p> <p>Music almost represents a ceremonial type piece with a bass level of throat sounds/grunts.</p>		
11.32-12.47	<p>Dancers' movement reflects the grunting sounds the musicians accompany the sounds with arm and body actions.</p> <p>Dancers' phrase material is developed and embellished.</p> <p>Musicians have increased their movement with accompanying sounds. Including head banging and movement within the space.</p>	<p>The musicians rise and the music changes from a solo to grunting pulses of 4 (beats).</p> <p>Animalistic sounds with accompanying movement (fist pumping).</p> <p>High pitched squeaking sounds commence with an addition is mumbling conversations.</p>		Full white stage wash.
12.48-13.43	<p>The musicians move around the stage weaving in between the dancers moving to upstage.</p> <p>Dancers' phrase material continues to develop, the musicians accompany the sounds they are making with matching movement, using a pull up of the arms and head banging action.</p> <p>This continues as they jump/move behind the dancers, creating breathing sounds/grunting sounds/noises (aggressive quality) towards the dancers with arm pulling movements and then run and jump around the dancers and end up in a line.</p>	<p>The musicians then start jumping to creating a percussive sound/beat.</p> <p>A musician screams and musicians make their way into the line centre stage.</p>		Full white stage wash.

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
	<p>As the work progresses the dancers and the musicians combine/fuse. The musicians form a line in the centre of the stage and the dancers weave in and out of the line finally settling together to make one.</p> <p>Dancers improvise movement leads into the beginning of duo.</p> <p>Musicians are jumping, creating sounds moving forward in front of the dancer. The dancers have moved into a tighter group on the floor, one is standing.</p> <p>Dancers are still, musicians are running and jumping across the stage.</p>			
13.44-15.47	<p>Musicians form a single line off centre stage left. Dancers are moving either side of the line, threading through and weaving forward and back.</p> <p>The dancers increase the space between the musicians and the line and then decrease. Running in and out until they form the line with the musicians.</p>	<p>As the musicians are in a line the grunts are creating a single beat as the dancers dance through the musicians. The pace gradually picks up with grunting sounds.</p>		<p>White wash focused on the musicians whilst in a straight line from downstage to upstage.</p>
15.48-18.03	<p>One dancer spills out to the stage left and the other dancers repeat the walking phrase with and move through the line to pick up the solo dancer. The front musician moves to stage right and turns to the line. The line faces him as he starts to conduct the musicians in the line. The dancers weave in and around the line.</p>	<p>Musicians layer vocal sounds with various degrees of tonal quality. The musicians are singing notes and sounds with an intricate rhythm as the dancers move through.</p>		<p>Lighting changes to ground lighting wash from stage right to light the faces of the musicians.</p> <p>Dancers move throughout the stage creating with only</p>

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
	<p>The dancers copy the movement conductor.</p> <p>The musicians turn around and look at the dancers who are conducting the musicians. The dancers move to the musicians who are on the floor. In this section the dancers take on the role of conducting, immersing themselves in the culture and form.</p> <p>The dancers strum and tap the musicians as if they are musical instruments. Dancers switch between one or two musicians, using upper body and torso.</p> <p>The movement changes from the playing of instruments to exaggerated movement. Moving between the musicians.</p>	<p>Sigh as the musicians move to the male conductor.</p> <p>The sounds are scream-like. The dancers scream too.</p> <p>The music shifts to a rhythmic sound. The musicians move across the stage while the dancers are still percussively tapping them.</p> <p>Sounds frenzied, constant and repeated sounds almost animalistic bird quality.</p> <p>The musicians create a bass rhythm and dancers match this rhythm with movement.</p>		<p>faces and front of their bodies lit.</p> <p>Lighting appears from stage left to show the musicians and conductor once they have turned around, lighting the dancers from behind at the same time.</p> <p>Side lights disappear and white stage wash over head shines on musicians and dancers. A spotlight is on the female singers face.</p> <p>Yellow wash occurs on dancers and female musician stage left.</p>
18.04-19.34	<p>The movement changes from the playing of instruments to exaggerated movement. Moving between the musicians.</p> <p>The dancers pick up the female musician and carry her upstage left and place her back on the floor.</p>	<p>The female sings a solo as the rhythm goes on underneath. Musicians' sounds are almost water sounding with gurgling intonations.</p> <p>Patterns of sounds, to match the patterns of movement. Musicians join in with small bouncing/vibratory movement.</p> <p>Musicians make a wind-like sound followed by female singer and dancers ending with a scream.</p>		<p>White stage wash returns showing the musicians and dancers stage right eventually to a full white stage wash.</p>

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
19.35-22.40	<p>The dancers move to the female musician and percussively tap the musician on her upper body gradually moving away until there is only one dancer left. The other dancers have gone to the other musicians and are percussively tapping them.</p> <p>The musicians move around the stage as the female musician stays where she is, then as the musicians stop stage right the dancers move, until there is a solo dancer and the musicians split into two groups-upstage left and downstage right. Gradually the musicians move towards the centre and the dancers percussively tap the musicians.</p> <p>The dancers are almost stationary, just using their upper torso and rotating on the spot and back and forth as they move between the musicians.</p> <p>The musicians and dancers merge and then separate as the dancers move in front. The conductor moves and the musicians spread out.</p> <p>The dancers' movement increases in size, showing developed phrase material, turns, and kicks moving into and out of the floor.</p> <p>Dancers return to the tapping and the musicians scatter, run and jump through the space and then return to stationary position.</p>	<p>In another section the dancers and the musicians fully immersed in the forms, dancers make music and the musicians dance.</p> <p>Music sounds cultural/ceremonial like.</p> <p>The seven musicians are making a repetitive sound and rhythm to match the tapping of the dancers this contrasted by the female singer, making traditional music sounds.</p>		Overhead white stage wash remains.



Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
	<p>Solo dancer uses loose and relaxed style of movement, different body parts initiate. The movement has an organic quality, one movement, flowing or initiating the next.</p> <p>Dancers are moving using a travelling phrase, each dancer is different, skipping hopping, rolling and skimming through the space.</p> <p>The dancers are surrounded by the musicians gradually closing the gap. Dancers remain still as musicians move.</p>			
22.41-27.36	<p>A small space for the solo dancer, she runs from the centre as the dancers and musicians disperse across the stage.</p> <p>Conversations of movement and sound (primal sound). The musician circles the dancer manipulating her movement. The dancer with a reptilian quality, low to the ground, moving backwards, with sliding, slithering movements and using pauses and stillness.</p> <p>Contact duo between two dancers with an aggressive quality manipulating each other.</p>	<p>Animalistic noises return.</p> <p>Grunting, panting noises return.</p> <p>Whirling sounds intertwined with animalistic sounds.</p> <p>Screams almost as if animals fighting or being injured.</p> <p>Verbal pulses of grunts and high pitches (pig-like noises).</p>		<p>Lighting changes from white stage wash to a yellow centre spot on dancers and musicians.</p> <p>Spots on the dancers on stage left, centre stage and stage right whilst laying on the floor. Ground row of side light reappears stage right.</p> <p>Various spots on dancers and musicians.</p>
27.37-28.53	<p>Two dancers move in slow motion contrasted by two dancers and the musicians using vibratory and percussive energy quality.</p>	<p>The music grows slowly as in slow motion and the musicians and dancers move in slow motion and low-level sounds.</p> <p>The timing changes. Music sounds like wind again with</p>		<p>Various spots on dancers and musicians.</p>

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
	Solo dancer centre stage with musicians and other dancers in a semi-circle contrasting slow movement from earlier.	occasional bird like nature and sounds added.		
28.54-30.02	<p>Slow movement by remaining dancers continue in the background contrasting the solo dancer contrasts the group.</p> <p>The world has slowed, dancers are moving in a controlled manner, contrasted by the vibratory movement and rhythmical tapping.</p>	<p>Music changes to work specifically with the dancer and when she stops so too does the music.</p> <p>Whirring sounds start almost indigenous in nature. Buzzing.</p>		
30.03-31.19	Slow motion movement with various body parts leading the movement. One dancer curled in a foetal position with another dancer moving towards her.	The music is quieter with the female musician making the sounds.		
31.20-32.22	<p>All the dancers and musicians run and hop in circular directions.</p> <p>Dancers crashing colliding – two worlds colliding. The two worlds colliding sees both the musicians and the dancers explode across the space. Explosive and frenzied manner.</p> <p>Moment of stillness.</p> <p>Animal like movement, aggressive.</p> <p>Duo between one dancer and one musician.</p>	<p>Throaty animal sounds.</p> <p>High-pitched wind like sounds from female musician.</p>		<p>Lighting dulls to a general yellow/orange stage wash. Strobe effect of lighting occurs as dancers and musicians move around the stage getting faster as dancers and musicians do.</p> <p>Full stage white wash and strobes.</p>
32.23-35.35	Three dancers in repetitive unison phrase – matching the panting and breathing sounds created by both dancers and musicians.	Male musician is having a conversation with the dancer.	Female dancer enters stage right with a ruffle added to her costume. Almost apron looking.	Front white light highlights the musicians and dancers faces. The rest of stage is in black.

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
	<p>The musicians and dancers run to the front of the stage and jump percussively and grunt as the dancers have added to their costume, the male conductor makes sounds at one dancer.</p> <p>Conversations begin with the dancers and the musicians.</p> <p>Musician manipulates the dancer through aggressive vocals, followed by the female dancer manipulating the musician with her movement.</p> <p>Female dancer places palm over musician's face forcing him to the ground.</p> <p>Crawling, contorted movement – roles merge, dancers creating music and the musicians dancing.</p>	<p>The musicians make panting sounds as a beat while the other dancers move. One dancer screams at the musician.</p> <p>Build of sound creating unease - jungle at night.</p>		<p>Eventually two spots lighten up the back of the stage. The centre of spots are black and a white ring shines on the dancers and musicians. Almost looks like two openings of a volcano from a top view.</p> <p>Spot focuses on male singer and solo female dancer.</p> <p>Side lighting stage left and stage right shines again on dancers and the stage.</p>
35.36-39.49	<p>The dancers and musicians are grouped around the space in small groups.</p> <p>Male musician and female duet.</p> <p>Manipulation of space using levels and patterning. The tempo is slow and the movements are slow motion.</p> <p>The musicians and the dancers are moving together in relation to the sounds and percussive movements. The pace slowly picks up.</p> <p>Musicians and dancers interacting with movement including head banging.</p>	<p>Low humming with sharp bird like noises.</p> <p>Again sound is a combination of animalistic, wind noises and become quite aggressive in nature.</p> <p>The tempo is slow and the movements are slow motion.</p> <p>The musicians and the dancers are moving together in relation to the sounds and percussive</p>	<p>Female dancer enters from stage left wearing a black dress.</p> <p>A small wisp of smoke now starts to appear from the male musician's hair as he is bent over.</p>	<p>Lighting become dull/low level with dancers and musicians in shadow with mainly their faces lit.</p>

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
	Dancers and musicians tentatively approach each other as if the two worlds are wanting to come together, however are unsure of each other.	movements. The pace slowly picks up.		
39.50-39.53	<p>Dancers drawing movement within the space followed by musicians manipulating movement.</p> <p>Female dancer pulls hair out to the side stroking it, surrounding movement almost represents the aftermath of the volcanic eruption.</p> <p>Individual and small group moments of chaotic movement.</p>	Wind and growling noises gradually intensify.	<p>All dancers now have additions to their costumes. Black in colour ruffle top. All musicians also wear the same costume.</p> <p>Smoke re appears from female dancer as musicians and dancers are on the ground.</p>	Crater like pools of light appear on the stage.
39.54-42.52	<p>Dancers pulling musicians free.</p> <p>Blonde female dancer begins to walk centre stage.</p> <p>A series of tableaux begin – creating a new image and then melting away. A dancer creates a shape, and the dancers and musicians connect to the shape. A feeling of hope for the future, reaching, connecting and melting to repeat and new image.</p>	<p>One dancer pulls the musicians apart from the group as the sound is less intensive, gradually getting quieter.</p> <p>Humming commences intermittently.</p> <p>There is a stop start sound to both the movement and music as if there is a 'stop go' to the video.</p>	<p>Smoke re-emerges from female dancers from the start of the dance then stops as she moves to centre stage.</p> <p>Costumes and props used to create a new world, joining them together.</p>	<p>The two pools of spots reappear with the dancers and musicians in the black centre of these lights.</p> <p>Overhead yellow stage wash creating shadow effects on dancers and musicians.</p>

Time	Choreography	Music/sound score	Staging Design, Props, Costume	Lighting
42.53-44.42	The series of tableaux continue – creating a new image and then melting away. A dancer creates a shape, and the dancers and musicians connect to the shape. A feeling of hope for the future, reaching, connecting and melting to create a new image. Slow motion movement.	<p>Low continuous humming sound with gradually layering another sound (whirring).</p> <p>The sounds stop to reveal a single dancer, the sound is soft as the musicians and dancers create shapes.</p>	<p>Dancer enters from stage right with a black prop where smoke appears.</p> <p>Female dancer appears from stage left wearing and addition that looks like the black prop from a few seconds earlier.</p>	<p>Yellow/orange spot centre stage.</p> <p>White spots appear as dancers start to move.</p> <p>Spots and lighting returns to a yellow/orange tinge.</p>
44.43-47.45	<p>Female singer becomes a focal point of the tableaux.</p> <p>The solo singer moves slowly forward leaving the musicians behind.</p> <p>Tableaux commences to dissolve behind the female musician.</p> <p>One voice becomes the focus creating a sense of hope as the female musician moves forward. The world united.</p> <p>At the end represents the aftermath of the volcano going back to sleep.</p>	<p>The sound intensifies and shapes shift as the female singer sings solo as she slowly moves down stage.</p> <p>Traditional ceremonial type singing as if she is telling a story.</p> <p>Humming continues under the female singing.</p> <p>Musicians and dancers whisper in the back ground as female dancer begins to exit stage right.</p>	<p>All musicians re-enter wearing this black prop. Smoke slowly appears from these additions.</p> <p>Female dancer far stage right and male musician far stage left have smoke emitting from their costume.</p> <p>Smoke continues to appear from dancers' and musicians' costumes etc.</p>	<p>Stage wash continues with a mixture of yellow/orange and white lighting.</p> <p>Spotlight focuses on female singer as she moves forward and the lighting behind becomes dull/fades and what is left behind disappears.</p>
47.46-48.00		The female singer moves to stage right and quietly some throat singing as the show ends.		Lights dim to black out.
48.00		End		Black out

**6. Design notes****(i) Choreographer/Director's Notes**

I was drawn to working with Ensemble Tikoro because of the profound contradiction between their world and ours. The extremity of their heavy metal roots is almost a polar opposite to the detailed delicacy of much of my choreography. But I found the idea of bringing these two worlds together irresistible. It seemed a path to exploding both into a form that could represent the challenges and progress of globalisation in a live way. Could we create a means of communicating through a shared process, experience and empathy, while celebrating each other's unique natures? Idealistic thoughts of how the world could be both one and many. We have learned a lot about each other's lives, art forms and cultures but it's just the beginning and there is still so much that is unknown.

I developed an interest in Indonesian music through working with the phenomenal Indonesian duo Senyawa in 2017. Their music prompted me to look further into this surprising and compelling genre that I never knew existed and to delve deeper into the Indonesian underground music scene. I first saw Ensemble Tikoro online and emailed Robi Rusdiana who is the leader of the choir based in Bandung. We immediately decided to meet and to see if we had an interest in working together. We definitely did.

The singers of Ensemble Tikoro are filled with the tension between a suppressed scream and a ferocious roar. It is the sound of a political history of repression that is embedded in their voices and bodies. Heavy metal and other forms of Western music were banned for many years in Indonesia and re-emerged in experimental forms in Bandung as an underground expression of resistance and individuality. Ensemble Tikoro perform in outdoor community spaces, disused buildings, theatres, universities and many other places. Though heavy metal is a western form, their version contains the sound of gamelan and other traditional instruments as well as the vocal sounds of the Wayang (Indonesian puppet theatre).

The choreography for the dancers is both improvised and set. It is a response to the music and a counterpoint to the power of the voices but has its own mercurial strength. Beginning in a space of pure form and function the dancers are drawn into the intensity of the sound, using the local story of the volcano, and the volatile shifting crust of the earth as a score. With the choir, I was interested in the possibilities for them to travel around the stage rather than be immobilised by instruments.

*Metal* has been rehearsed both in Bandung and Melbourne. When the dancers and I went to Bandung which sits beneath the volatile volcano Tangkuban Perahu, we were taken to a heavy metal battle, a traditional ceremony at the mouth of the volcano, an underground experimental music gig in an abandoned building and much more. All these seemingly contradictory influences have in various ways served as source material for the piece. *Metal* begins in separate worlds that eventually crack open to reveal something that is beyond the realm of either, a doorway to a new form and a new future.

**(ii) Video interviews about the development of the work:****Video interview 1:****LGI's first development with Ensemble Tikoro 2018:**

<https://vimeo.com/304956416>

**Video interview 2:****Development Trailer December 2019:**

<https://vimeo.com/387594511>

**7. Creative team**

<b>Co-creators:</b>	Lucy Guerin and Robi Rusdiana
<b>Director:</b>	Lucy Guerin
<b>Choreography:</b>	Lucy Guerin with the dancers
<b>Composer:</b>	Robi Rusdiana
<b>Lighting designers:</b>	Paul Lim and Bosco Shaw
<b>Sound designer:</b>	Nick Roux
<b>Costume designer:</b>	Andrew Treloar
<b>Dancers:</b>	Rebecca Jenson, Melanie Lane, Amber McCartney, Ashley McLellan, Lilian Steiner
<b>Singers:</b>	Ensemble Tikoro-Robi Rusdiana, Tandani Mutaqim, Mahatma Adi, Hartoko, Arum Dwi Hanantoro, Ardyansah, Handriansyah Nugraha, Agung Suryana, Mita Siti Kulsum
<b>Producer:</b>	Aneke McCulloch

**ENSEMBLE TIKORO**

Ensemble Tikoro is a contemporary music group using throat singing, gangsa, extended vocal, and dominated by vocal techniques from extreme metal music like death metal, black metal, thrash metal, hardcore, punk, etc. The members of Ensemble Tikoro are metal heads from the underground metal community of Bandung, playing contemporary music with classical notation or combined with other musical scores, with a strong interest in traditional culture. Robi Rusdiana founded Ensemble Tikoro in 2012 while making a project for his Master's of Music. Ensemble Tikoro continued after his Master's of Music, performing at concerts and collaborating most years since. They have created over 30 pieces, composed by Rusdiana, working with dance, theatre, visual and experimental art. Ensemble Tikoro have a motto, "...and contemporary music for all"- interpreted from "...and justice for all" from Metallica.

**PAUL LIM – LIGHTING**

Paul is a Melbourne based Lighting Designer with a broad range of experience in theatrical and event production. His multifaceted knowledge has been used to provide integrated solutions for theatre, festivals and events around the world. Lighting design credits include: *The Dark Chorus* and *Split* (Lucy Guerin Inc); *The Magic Flute* (New Zealand Opera); *Changes 變* and *Siva* (Black Grace Dance Company); *Fault Lines* (Le Shan Modern Dance Company); *Trapper* and *Robot Song* (Arena Theatre Company); *Hot Brown Honey*, *Briefs: Close Encounters*, *Briefs: The Second Coming* and *Yana Alana: Queen Kong* (Briefs Factory). Paul is a director of Additive, providing lighting design and technical solutions to the entertainment industry. Information can be found at [additive.lighting/](http://additive.lighting/).

**ANDREW TRELOAR – COSTUME DESIGNER**

Andrew Treloar has been pursuing his art practice since 2009, concurrent with a clothing design career. His practice is grounded in drawing and extends to painting, installation, performance and transdisciplinary actions. His first solo exhibition, *A Figurative Relationship*, was at Red Gallery in 2010, followed in 2012 by *An Other Thing* at Kings Artist Run Initiative (ARI). He completed his Master's in Contemporary Art in 2012 and is currently undertaking a Master's in Fine Art by research, studying the interrelationships of human movement within art practice. He has won a number of awards and grants including the Mary and Lou Senini award at McClelland Gallery and the Fiona Myer Award.

Recent works include drawings, a short series of dance films and a series of dance-based events performed in pre-conditioned spaces. He enjoys collaborative relationships with a number of emerging artists and choreographers and companies including Dancenorth, Henry

Jock Walker, Leah Landau, Jo Lloyd and Shian Law. He has exhibited and performed with them in various projects in Melbourne and further afield.

### **NICK ROUX – SOUND DESIGNER**

Nick Roux is an artist working in sound and video. His work is primarily focused on live performance and has manifested itself in composition, instrument creation, computer programming and visual/spatial design. He has created work locally and internationally across a wide spectrum of artistic platforms from solo gallery performances to multi-million dollar main stage theatrical productions. Information can be found at [nickroux.com/](http://nickroux.com/).

### **Dancers**

**MELANIE LANE** – [melanielane.info/about](http://melanielane.info/about)

**AMBER MCCARTNEY** – <https://lucyguerinin.com/about/dancers/amber-mccartney>

**ASHLEY MCLELLAN** – <https://lucyguerinin.com/about/dancers/ashley-mclellan>

**LILIAN STEINER** – [www.liliansteiner.com](http://www.liliansteiner.com)

**REBECCA JENSEN** – <http://rebeccajensen.xyz>



**APPENDICES: Reviews and other resources****Review 1:*****Metal: Lucy Guerin and Indonesia's Ensemble Tikoro***

February 28, 2020 By Jessica Poulter

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<https://www.dancewriter.com.au/reviews/metal-lucy-guerin-ensemble-tikoro/#more-17851>

**Review 2:**

<https://artsequator.com/metal-asiatopa/>

**Review 3:**

<https://www.beat.com.au/making-metal-move-five-dancers-and-eight-metal-heads-come-together-in-an-explosive-performance/>

**Review 4:**

<https://www.beat.com.au/australian-contemporary-dancers-join-an-indonesian-heavy-metal-choir-for-metal/>

**Review 5:**

[https://dancemagazine.com.au/2020/01/lucy-guerins-new-work-at-asiatopa-are-friends-metallic/?fbclid=IwAR015xyWM2BqjDwRWzE8XXPGC-U8KR0x3Q8midB6e5n\\_jZSGDmUDqta1ljw](https://dancemagazine.com.au/2020/01/lucy-guerins-new-work-at-asiatopa-are-friends-metallic/?fbclid=IwAR015xyWM2BqjDwRWzE8XXPGC-U8KR0x3Q8midB6e5n_jZSGDmUDqta1ljw)

**Review 6:**

<https://witnessperformance.com/complex-bodies/>

**Radio Interview:**

<https://www.abc.net.au/radionational/programs/drawingroom/metal-asia-topa/11985610>

## ACKNOWLEDGEMENTS

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### **APPENDICES: Reviews and other resources**

Poulter, J. (2020). *Metal: Lucy Guerin and Indonesia's Ensemble Tikoro*. Retrieved April, 2021, from <https://www.dancewriter.com.au/reviews/metal-lucy-guerin-ensemble-tikoro/#more-17851>

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