



View from the Shore Anamule Dance

".....the simplicity of its presentation was paramount to the depth of its focus. Fittingly, it was rather more the freedom of its movement that allowed for, and essentially supported its freedom of interpretation. In other words for the discerning ignoramus like myself this came as a hugely refreshing and pressureless step into the infinite waters ahead. You could go where you liked, or you could sit back, inhale the salty air and enjoy the view."

Jonathan Bright on *View from the Shore* - member of the audience

"Reflecting the expansive music, the movement of the dance used the large open space of the Clore Studio to great effect.....On a small scale we found the detail of the movement and mime perfectly evoked the changing moods of enjoyment and apprehension that sea and sand provide.....All in all we left the theatre feeling happier than we went in...."

Terry King on *View from the Shore* - member of the audience

"Off centre and providing a constant but understated working space, was a barber's shop. I delighted in the world created here - the yellow parameter of light projected on to the floor seemed to give hint to the street light it maybe stood under. I liked the functionality of the shop's presence and the transformations it gave to performers as they passed through it, receiving treatment unselfconsciously - on one occasion giving a re-style from a 1930's slick to a modern Mohican, hilariously incongruous with the time and setting"

Lucy Tuck - member of the audience

"The integrity of Lansley's raw materials is always exemplary.....its cast are an engaging, saggy-bottomed crew, their dance routines carrying the tobacco-stained atmosphere of a cheap dance hall, their comic bickering and panhandling accompanied by ghostly reminiscences from the great Jelly Roll Morton"

Judith Mackrell on *Anamule Dance* – The Guardian

"Hips waggle lazily, hands flap from the wrist. The audience laughs, caught at once by the loose, louche quality of the dancing.....the idea of place runs through Jacky Lansley's new double bill.....it has a lucid calm."

Zoë Anderson on *Anamule Dance* - The Dancing Times

"We made conscious our experience of being on the edge between land and sea, how it affected our senses, our kinaesthetic awareness and emotions. As millions before us we observed the ancient presence of the rocks and the particular and wonderful juxtaposition of the constantly moving sea against the resisting stillness."

Jacky Lansley – programme notes on *View from the Shore*

"The oldest of the cast by nearly 20 years, I spent periods of time, particularly near the start and end of the piece, standing and looking. There was a feeling of being an elder, a man of some responsibility for the continuance of what was probably a precarious existence on the edge of the land. In the middle of the piece I participated fully, particularly in a duet with Sheron Wray, a marvellous dancer who takes an instinctive grasp of the emotional core of what she is performing and commits herself to the choreography with a strength and passion that is a joy to work alongside. This duet had a sense of tragedy and loss and built into a ferocious intensity. After it came a more joyful and exuberant section which ended with the death of a young man – perhaps a memory of the loss that was the subject of the duet. Finally I returned, like the rest of the cast, to standing and looking"

Fergus Early - Performer

JACKY LANSLEY

CHOREOGRAPHER

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