



issue 24
summer
autumn '04

life after dartington

the newsletter of the dartington
college of arts association



The College says farewell to Professor Kevin Thompson (r) with a performance by The Temple Gym Dance Company, led by Stage 3 music student Dave Stewart, with dancers David Bennet, Sarah Lang, Alan Mills and Aidan Brennan. Choreographer Derek Vernon. Photograph Graham Green.

To obtain further copies or for more information about the Association please write to the Editor.

issue number 24

summer **autumn 2004**

newsletter

Dartington College of Arts
Association

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Performers from The Temple
Gym Dance Company
Photograph Graham Green.

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editorial

e.j.woodcock@dartington.ac.uk

As we move from one academic year to another, from summer to autumn, we enter a time of change. The biggest one at Dartington College of Arts this year is that we welcome a new Principal and bid farewell to Professor Kevin Thompson, who has been appointed Director of the Hong Kong Academy for the Performing Arts. Professor Andrew Brewerton, who takes over from the beginning of September, is a published poet and has most recently been Dean of Art & Design and Professor of Glass at University of Wolverhampton School of Art & Design. We wish them both every success for the future.

The Findhorn Community, established in 1962 by Peter and Eileen Caddy and Dorothy Maclean, is now a home to several hundred people, and a variety of holistic businesses and initiatives. It should be no surprise that this community includes four ex-students of Dartington, who give us an insight into their lives and work.

The Performance Writing course is now ten years old and celebrated with an exhibition, first as part of the tEXt festival in Exeter, then in the Gallery at Dartington, which included the work of graduates and tutors past and present. John Hall's address charts the path which the course has taken over the last decade.

The words 'Garage Yard' will evoke happy memories in the minds of those who lived or worked in what was meant to be a temporary wooden structure. It lasted for over 70 years. As he watched its demolition, Joe Richards, now Senior Lecturer in Theatre, was inspired to write of his memories of living there as a student, and invited contributions to a feature marking the end of a place which once housed a fleet of cars, complete with petrol pump.

Elsewhere, news of reunions, fundraising, successes, lost and found graduates all make for a packed newsletter. Thanks, as always, to all our contributors.

Happy reading.

Jo Woodcock



the findhorn connection

Kate O'Connell

I left Dartington in 1976 with my diploma and a speciality in Release Dance and Contact Improvisation. A path through various community and teaching settings led me, in 1986, to Findhorn where I have been ever since. The Foundation attracts thousands of international visitors a year to its workshop programme and Ecovillage, seeking both spiritual development and a sense of community. For those of us involved in the arts, there is a wonderful opportunity here to be creative and to make the arts a vibrant part of visitors' experience. Our Universal Hall Arts Centre is seen by some as a temple, amplifying the sacred aspect of performance.

I see many similarities between the vision and development of both Dartington and Findhorn. They both had visionary founders and pioneered a way of life which brought together practical work and the arts/education. However, whereas at Dartington the school, arts college, businesses and gardens have become autonomous, at Findhorn these aspects are still more or less in a process of separating. Though the community has a flourishing artistic life, which feeds into the workshop programme, I have often dreamed that one day we would have a Performing Arts School up here to stand beside Dartington.

Peter and I work together on Celtic, seasonal and circle dance festivals where the focus is on participation and celebration. This is the heart of community. We talk here a lot about sustainability and living lightly on the earth and as part of this I feel that people can create their own music and entertainment.

We do not have to rely on external sources. I have specialised in voice work and song and recently set up The Forres Community Choir.

The other string to my bow is youth theatre - teaching drama and writing/directing plays for and with young people. My subject matter is often mythical and magical, bringing to life folk tales and legends. It seems important to me to encourage this magical world of the imagination, which stands as a power against/beside that world of media and mobile phones. I do not seek to be old fashioned, just to keep a door open to the other realms. And the spirit of pantomime is never far from my side.

My most recent epic was 'King Arthur and The Holy Grail' - the complete Arthur legends in two hours!! Watching the young teens from our local Steiner School perform with both pageantry and humour, I was struck by how deeply these mythological figures - Arthur, Guinevere, Launcelot, Gawain - resounded with them, deeply touching their psyches.

I look back over my years at Dartington as a time that opened my mind and body and changed my perceptions irrevocably. I see how deeply my teachers, particularly Mary Fulkerson and Peter Hulton, have influenced all my work. I think I was very lucky to be studying at a time when Dartington was at the cutting edge of dance/movement work and somehow the artistic quirks that I imbibed from Mary have fed into my work with young people.

Life in the far north, being affiliated to a 'spiritual' community, has quietened me, but also my focus has shifted to helping people develop their personal creativity. There are

The Findhorn Community was begun in 1962 by Peter and Eileen Caddy and Dorothy Maclean. In 1972 the Community was formally registered as a Scottish Charity under the name The Findhorn Foundation and in the 1970s and 80s grew to approximately 300 members. Today the Findhorn Foundation is the central educational and organisational heart of a widely diversified community of several hundred people, spanning dozens of holistic businesses and initiatives. Four members of the Findhorn Community are ex-Dartington students, Kate O'Connell, Peter Vallance, Ruby Worth and Roger Coulson. They work in different spheres within the context of both the Findhorn Foundation community and the wider Moray area. Here are their accounts of life in the Community.

left to right:
Peter Vallance, Kate O'Connell,
Ruby Worth, Roger Coulson



The Universal Hall at Findhorn



those who wait for and demand that someone gives them a job, a life, and there are those creative souls who make their own opportunities and go for what they envision. Part of my role with young people is to get them questioning, thinking, visioning and creating...Theatre work gives them the confidence to stand up and make their voice heard.

Most of my energy has gone into creating events for other people but recently I have found joy in my own women's singing performance group Sonas (Gaelic for happiness). I love to sing and know that my voice is the greatest gift I was given...at the age of 52 I finally feel confident and happy in my work.

Peter

Findhorn has been my home for 15 years. I work for the Findhorn Foundation teaching workshops and travel internationally (USA, Japan, Brazil, Germany) with my own Sacred Circle Dance and Storytelling work. I run tours to Sacred Sites in Ireland and Scotland and will be expanding next year to include Bulgaria. I am a member of the Scottish Storytelling Centre and am passionate about traditional stories. I teach the local children simple circle dances and tell stories. I also have a Tipi for storytelling and as a guest room if anyone wants to visit. A friend from the Gardzieniec company in Poland is coming up this year to teach and perform with me. Findhorn is a great place for experimental work. The Dartington connection is alive. We have hosted Helen Chadwick and recently Kirsty Simpson. Karl Jay-Lewin runs regular Contact Improvisation events and last year hosted an ECITE teachers gathering.

Rog

Almost four years ago I got a clear call to come and be part of this amazing community of high spiritual aspiration. After a little settling in some wonderful musical opportunities began to appear.

Soon came the pleasure of writing and conducting an anthem to celebrate our first forty years, sung to a packed auditorium by a choir of 40 (who had even turned up to

rehearsals). Next came an invitation to produce a CD, featuring some of the wonderful international musical talent which abounds here. I even get to include 2 recent compositions! The launch concert is later this year, so watch out for HIGHLANDINGS which was recorded both in the beautiful acoustic of our UNIVERSAL HALL (title of the recent CD from Mike Scott of The Waterboys, who also lives here) and in the well-equipped recording studio underneath.

In July I shall begin a year's work on a multimedia project, which has a Sound Sculptured basis with live visuals, dance and soprano sax/cello overlay. Not only does it look like there is funding for a 2005 Scottish tour but Grampian TV have also expressed an interest.

There is a great musical infrastructure here which includes various danceforms (including my favourite 5 rhythms), through community taize singing to local funk, folk, pop and jazz gigging opportunities. Watch out for FUNKYA, a jazz/funk/fusion quartet (keyboards, sax, vocals, percussion bass) which is definitely going somewhere!!

Kate on Ruby

Ruby telephoned from up a mountain in Spain, where she is recovering after a six week touring project round all the primary schools in Moray. She played two wayward teenagers - Kevin the lout and Fiona the dancer - in an adaptation of Babette Cole's 'Doctor Dog'. (To my knowledge, this was Moray's first Theatre in Education project!)

She went straight from this remarkable performance into an intense week helping stage manage The Findhorn Foundation's International Healing Conference at The Universal Hall. These two gigs sum up the Ruby I know - touring out in Scotland and working for the Findhorn Foundation. She specialises in creative dance and is an accomplished physical theatre performer and comedienne. Her parents were actually members of the Foundation many years ago so she grew up in and around Community before going to Dartington. This combination must be what has given her such a unique talent.

If you would like to contact us, here are our email addresses and the address of the Findhorn website:

Peter:

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kate@hollyoconnell.freemove.co.uk

Rog: rogc@4mymail.co.uk

The Findhorn Foundation:
www.findhorn.org



Photographs by Kate Mount

dca21 appeal

The College now has an established development team with two part-time assistants, Lucinda Wheater and Sophie Bray-Watkins, joining in January. Michael Cook is still kindly acting as fundraising consultant to the College.

The opening of the new Hexagon and Gym building saw phase one of the College's Development Plan completed. The facility has proved a great success with students and staff alike and has made a considerable difference to the College. Refurbishment of the Lower Close area is now also underway, and phase two looks set to be ready for October 2004 and a further bonus for the College's long term expansion.

To support the building works, the dca21 Appeal events team is planning to host a number of projects in this coming year. November 11 sees the 'Dartington Shorts' evening at the Barn Cinema, featuring award winning short films made by Dartington graduates and films created by students. The Hexagon and Gym Seat Donations evening will take place in November to celebrate the newly named seating. Local events include a

design competition being run by Dartington College of Arts and Dartington Crystal this summer. Students from local schools and colleges are being invited to design a one-off glass piece for production at Dartington Crystal. The winning student will then have an opportunity to follow the production process and see his/her winning design in exhibition alongside other shortlisted entries.

As you can probably tell, 2004 looks to be an exciting and productive time for dca21 development! The College has many other events in the pipeline for this year including workshops, dinners and auctions. So if there are any events that have been mentioned here that you feel you could help with for the College Appeal, it would be good to hear from you. Alternatively, if you would just like more details of dca21 projects and events, please do not hesitate to contact us.

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e l.wheater@dartington.ac.uk

Sophie Bray-Watkins
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The dca 21 team
would like to take
this opportunity to
bring you an
update one year on
from the dca 21
launch.





farewell to garage yard

The wooden buildings in what became known as Garage Yard were erected in the 1930s, and were intended to be very temporary constructions. Over 70 years later they have finally been demolished.

Garage Yard was originally a garage, complete with petrol pumps. By 1939 there were sixteen cars housed there, all of which had to be laid up for the duration of the war. Dick Rushton was the man in charge of those cars, which included four Buicks, two Jaguars, two Sunbeam Talbots, two Standards, the Brough Superior and two Ford V8s. Dick also remembered driving the Railton in which Dorothy Elmhirst's son Michael Straight had recently come third in the South African Grand Prix (his brother Whitney had come first in the Maserati) when the steering wheel came off in his hands. Metal fatigue had weakened the shaft. Fortunately Dick had slowed down from his previous 100 mph.

Garage Yard was also the location of the Dartington Hall Fire Brigade. From 1935 Dick Rushton was a member of the Dartington Hall fire brigade, becoming its Chief Officer in 1941. This brigade was formed in 1930 to provide cover for the 1000 acre Dartington Hall Estate. The original personnel (all employees on the Estate) were unpaid volunteers and included one officer and six firemen. They were provided with a Dennis trailer pump, towing vehicle and equipment. By outbreak of the second world war in 1939 the personnel now comprised three officers and twelve firemen and they were provided with two fire engines. By 1944 the Dartington Fire Brigade, under Dick's command, had become part of the then National Fire Service. Its fire station had a complement of nine full-time firemen, sixteen retained firemen, fourteen firewomen, and four fire engines, one car and a petrol tanker. In 1948 the Dartington Fire Brigade reverted back to a private brigade. In 1952, following improved local cover from the Devon County Fire Services, the Dartington brigade was disbanded.

The Yard changed identity, as so many buildings do at Dartington, and by the 1960s it had become college accommodation, housing around 15 students. Kate Caddy (née Ash), granddaughter of Dorothy and Leonard Elmhirst and now a Trustee of the Dartington Hall Trust, remembers that the best parties were held in Garage Yard, a feeling shared by Frances Shepherd, former Head of Indian Music at Dartington, who lived there as a student. 'My lasting memory is of parties on a Saturday night which took place in the largest room in Garage Yard, after the White Hart closed at 10.30pm. We would all sub together to buy a barrel of scrumpy - I guess it cost £5 then, and we would each buy a bottle of cheap wine - the cheapest was Ver Ceps (as I recall) which cost less than 10 shillings. At about 3 or 4 in the morning if it was full moon we would then go hunting for the ghost in the tiltyard. In spite of the incredibly small rooms and very thin walls, it was a friendly, happy place and the camaraderie that existed there made it very special.'

Joe Richards, now Senior Lecturer in Theatre, was also a student at Dartington in the 1960s. This is his tribute to Garage Yard.

'Garage Yard is no more. Watching it being demolished brought back a few memories. In 1966 England won the football world cup. In the wake of this victory the nation had apparently re-found its confidence. It didn't extend to me.

I arrived at Dartington that September, a nervous Yorkshire lad, fresh from employment as a junior manager in a steel works. I was installed in Garage Yard. After hiding my business suit under the bed I ventured out to meet my yardmates.

In the room to the left of me was an extremely attractive girl whose beauty instantly rendered me speechless. I sort of grunted a greeting in



Photo 1: Erection of Garage Yard: from the Dartington Hall II album, Dartington Archive

Photo 2: Garage Yard being enjoyed by students sometime in the 1970s.
Photo by Rob Sloan

Photo 3: The end of Garage Yard, May 2004.
Photo by Ryan Walker

her direction and hoped this would come over as laconic. On the other side was Mo, a music student who was much more approachable despite her habit of wearing dark glasses day and night and, I subsequently discovered, in the bath. She was into jazz, naturally. Further down the corridor was Mandy, an art student who played the guitar without looking at the strings. I was impressed by this. She seemed to have only one song, about cocaine. The refrain went (and we all sang along in our individual cells):

I like hash, I like tea, this cocaine's making a fool out of me.

Cocaine, all around my brain.

I was grateful that there was at least one substance that I was familiar with, unlike Barry Tutte, who was familiar with everything and everyone. His room was in effect a salon where Barry held court. He was a brilliant musician who managed to transform the humble recorder into the most seductive of instruments. His right hand man was John Benn, a miniaturised David Hockney. At the end of the corridor was a Norwegian art student who was totally oblivious to everyone. Her major preoccupation was making candles. This was the early dawn of hippiedom and candle-making seemed close to alchemy. Her room, with various cauldrons of colourful, bubbling wax, soon became a small industrial unit. When the inevitable fire happened, at three in the morning, we all fled outside, including two members of staff. Until that moment I hadn't appreciated that they, too, lived in Garage Yard.

I have a special memory of Paula Morel. During her long career at Dartington Paula did most of the hands-on jobs. At that time, she was the librarian. Instead of sending out

letters for overdue books, she would choose an opportune moment, the morning after the Christmas party perhaps, swan into your room and retrieve the books from the shelf above your bed.

"Don't mind me, darlings", she would say, "I've seen everything."

In the following term I decided to change my image. My brother was an officer in the army. I 'borrowed' his elaborate regimental mess jacket. Sergeant Pepper's Lonely Hearts' Club Band had just been released and I was briefly in fashion. By the summer I found the courage to talk to the beautiful girl in the next room. However, Birmingham Rep were in residence in the Barn Theatre. Their leading man visited my neighbour after every performance. It was a difficult time. In later years Timothy Dalton, the actor in question, became James Bond and I reflected that with that level of competition I didn't need to feel so bad.

The theatre course at Dartington taught me a lot, but my education began in Garage Yard.'

Many thanks to the staff at High Cross House, particularly Yvonne Widger, for access to the archived photographs, to Dick Rushton's daughter and her husband, Carole and Mike Maurice, who provided much information, including a copy of the article which appeared in the Dartington Hall News on 7 November 1975, when Dick retired, to Kate Caddy and Frances Shepherd and most of all to Joe Richards, with whom the idea originated.

Jo Woodcock

ten years of performance writing

On Thursday 29
April 2004, the
Galleries at Exeter
Phoenix became
the venue for the
exhibition – in
association with
tEXt 2004 – which
marked the tenth
anniversary of the
Performance
Writing course at
Dartington, a cross-
section of text-
based work, which
reflected some of
the diversity of
writings associated
with the
Performance
Writing course at
Dartington College
of Arts over the last
decade.

The exhibition offered examples of writing operating within, pushing up against, and exceeding the boundaries of different media: sound-works, video-works, screen works, page and book-works, installation-works and of writing for differing contexts and cultural settings, and included works from present students, graduates and staff and associates of the course, including:

ric allsopp, peter atha, thejauntycontinuum, john cayley, things not worth keeping, heiko fischer, allen fisher, jerome fletcher, gilbert and grape, john hall, robert hampson, jason hiron, shelley hodgson, mark hunter, peter jaeger, conan Lawrence, mark leahy, anya lewin, claire macdonald, samantha martin, brigid mcleer, redell olsen, edith pasquier, deborah price, a smith, alaric sumner, claudia wegner, greg Whelan, philomena wyne

John Hall, as previous Director of Performance Writing, was invited to address the audience on this special occasion:

I think I know why I have been asked to give these few words. It is because I was in at the beginning and can talk a little of the history and first motivations for starting something called Performance Writing at Dartington College of Arts.

Back in 1992 – more than ten years ago – we made the decision at Dartington to add a writing degree to the portfolio of courses. Writing was already happening as part of the existing courses in Music, Theatre and Visual Performance and we didn't want to displace this. We wanted, though, to design a frame for a range of approaches to writing that made sense of what else we did at Dartington and of what was happening to writing in the world at large and more specifically in its relation with other arts practices.

I was asked to convene a planning team. This was before e-mail (at least at Dartington) so I put out an old-fashioned paper memo: would anyone like to join me in designing the details of a degree to be called, we thought at the time, 'performance writings', deliberately asserting the plural. At a very early stage I asked all staff to suggest what texts and works they thought should be in the course bibliography. The team that was formed included a composer, a musician-theatre maker, a live artist, at least one poet, an arts manager, a specialist in adult education and had as its consultant, because he was working away from Dartington for most of the time, the current Director, Ric Allsopp.

We wanted in the broadest sense to address the writing that might be about to come and neither of the two words in our title – performance or writing – were terms we wanted anyone to take for granted. Our approach was predicated on the assumption that writing has a history. It changes. And this history is as much to do with what writing performs within a society as with what forms it takes. For example, walking around Exeter today, I was reminded, as though a reminder were needed, of how ancient sacred and bureaucratic inscription has been appropriated and transformed for the purposes of capitalism. The city is a place of words of desire (as is the 'country', though these words are largely invisible – internally audible perhaps) and every home and place of work is filled with text, sounded and / or seen.

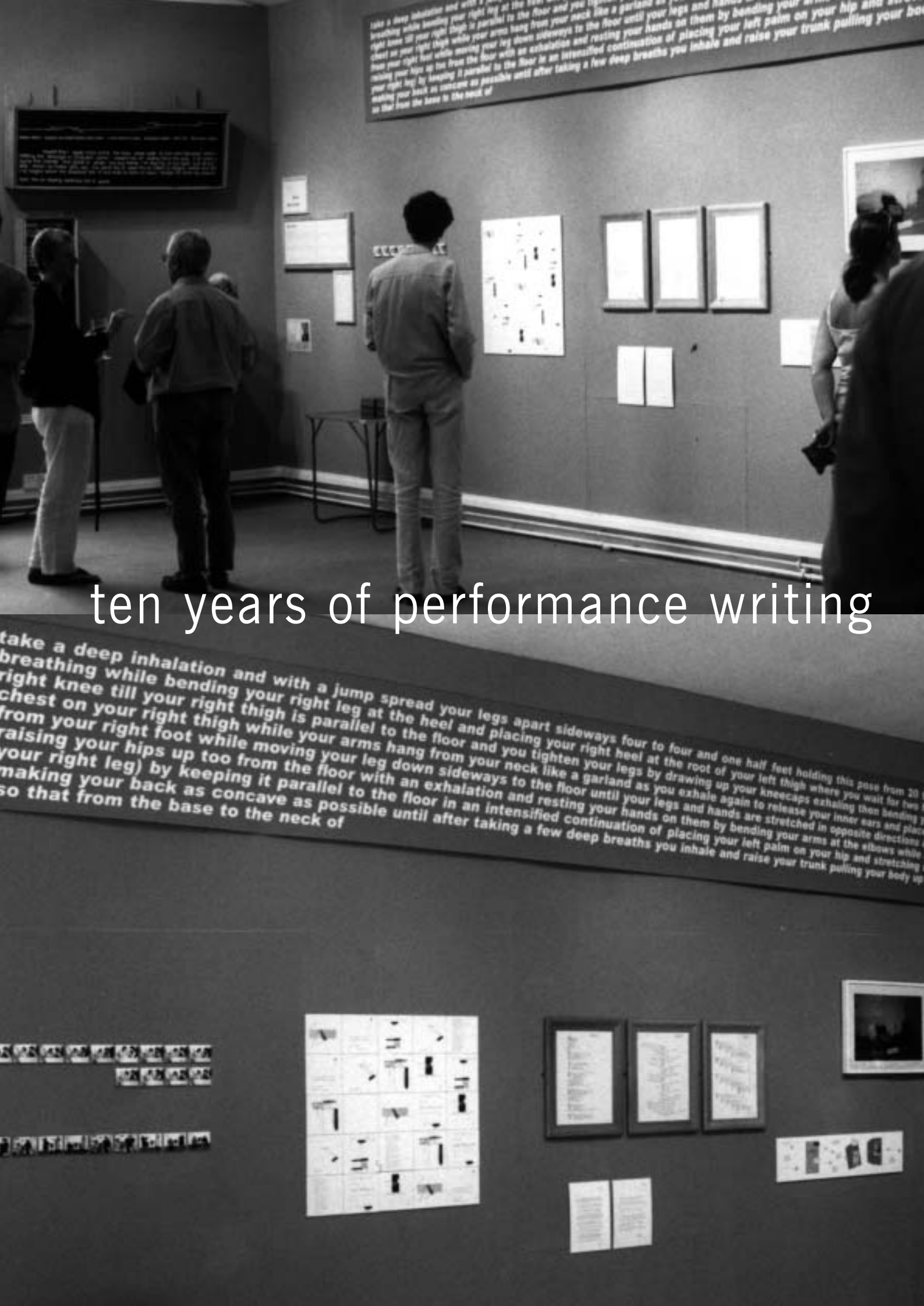
Already in the early 90s it was becoming clear that paper, ink and pen – for some time the conventional tools of a writer's trade – would not in any simple way be superseded but would themselves be changed through the emergence of new environments and technologies of writing. Printers still use ink but a computer screen or projector doesn't. There is now a writing in light and a writing whose substance is digital and therefore transformable into different media.

So we were recognising two related questions: that the material practices of writing and the environments in which writing occurs were changing and that behind this was a whole set of questions about changing uses of textuality in social life – you could say, how texts are lived or even how texts live us. I use the word 'question' because we wanted from the start a practical approach to writing that was driven by questions and not by taught solutions. Every act of writing is a partial reply.

We caught something – a moment in the changing history of writing – with this approach, that has attracted international attention.

The first undergraduates were recruited in 1994 and graduated in 1997. Some of their work is here in the exhibition. In 1999 we added an MA award. At the last count we had twelve research students working in – or in relation to – the field. Some of their work can be seen here in this exhibition.

Thank you.
john hall
30th April 2004



take a deep inhalation and on a jump spread your legs apart sideways four to four and one half feet holding this pose from 20 seconds
breathing while bending your right leg at the heel and placing your right heel at the root of your left thigh where you wait for two
right knee till your right thigh is parallel to the floor and you tighten your legs by drawing up your kneecaps exhaling then bending
chest on your right thigh while your arms hang from your neck like a garland as you exhale again to release your inner ears and place
from your right foot while moving your leg down sideways to the floor until your legs and hands are stretched in opposite directions
raising your hips up too from the floor with an exhalation and resting your hands on them by bending your arms at the elbows while
your right leg) by keeping it parallel to the floor in an intensified continuation of placing your left palm on your hip and stretching
making your back as concave as possible until after taking a few deep breaths you inhale and raise your trunk pulling your body up
so that from the base to the neck of

ten years of performance writing

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Three framed documents or photographs hanging on the wall.

A small framed document or photograph hanging on the wall.

Two small framed documents or photographs hanging on the wall.



Left from front: Rosanne Jardine, Ros Cuncliffe (formerly Ros Day), Gillian Wormley, right from back: Phil Smith, Jacki Pattenden (formerly Jacki Attwood), Neil Myners, Karen Dickenson (formerly Gill).

reunite & celebrate!

Gillian Wormley's

Reunion

Recollections

I regard the two years I spent at Dartington as something very special. All the things those two years gave me are still cherished, used and thought about almost daily. It was a wonderful time. The music department had been officially opened only ten years before on 5 February 1966 – consequently, everything was in place, established, a well-oiled machine. I arrived musically green and naive from Hampshire, to be totally immersed in musical activity, every day, five days a week and more. But besides the invaluable tuition and musical experience gained I have found that there is still more to be harvested from this wonderful place with each passing year.

It's a love affair from which I can't walk away. I am unable to resist its charms and have been known to use the Dartington Garden as a haven when life has been difficult and overburdened. During the past twenty-five years I have returned again and again and have passed on my love for the place, to my children.

In October 2000, I organized a reunion for past Dartington students who attended the college between 1976 and 1980. It was a great success, with over 35 people attending – we were even fortunate enough to have enjoyed our reunion meal (superb food!) in the Great Hall itself. We all agreed we should do it again, and in 2002 a more modest affair took place. It was disappointing to see so few faces return – life it seemed, was getting in the way – and, communication had not worked as well. Someone said 'what we need is a website!' and after much discussion and deliberation it was given the name: MADBEGINNINGS i.e. MusicArtDrama.

Almost exactly two years later, the exDart's 1976-1980 dedicated website is very much alive and kicking, reaching out to all those who are curious enough to seek it out: www.madbegginnings.co.uk.

Affectionately called DR3, the most recent reunion for this peer group took place from 28-30 May 2004. The weather was beautiful, despite the forecast, and although numbers could not match those for the DR1, October 2000, everyone enjoyed themselves to the full, reminiscing and experiencing Dartington's magical atmosphere afresh.

It is good to stay in touch with friends and acquaintances, to hear their news, share life experiences and the things that shape our lives. How quickly our lifetimes pass: it is good to take any opportunity to stop and appreciate all that we have enjoyed and are enjoying along the way. Many ex-Darts feel that Dartington has been something special in their lives – and continues to be so. To reunite is to celebrate – definitely something worth doing.



by cinders
mcleod

Carly Sheen

BA (Hons) Visual Performance 1995
Currently studying for a BSc in Occupational Therapy. Has just finished recording an EP with Val Gunn (also ex Dartington) which is now available. Partner is still Paul Litchfield (8 years) and he's currently writing for TV and Radio with his comedy group "The Trap".

Anna Arthur (née Scott)

BA (Hons) Theatre 1992
Freelance arts administrator currently working for choreographers Arthur Pita and Sarah Fahie. Mother of Madeline, born 3 February 2003.

Karen Burgin

Dance & Drama 1970
Relocated 3 years ago to northern California and living in semi-retirement with husband, dog and hot tub. Involved with a local Movement Studio, she continues to teach contemporary dance, and has recently added Pilates and yoga to her repertoire. Would love to hear from old friends.

Katrina Kranzlin (née McWilliam)

Dartington Diploma of Dance & Drama 1976
For 20 years Katrina and her husband have been working in the Pacific Islands, training islanders to work as missionaries in other parts of the world. Now based in New Zealand and would love to hear from old friends and classmates.
email:

Hinrich Kranzlin jhk24642@yahoo.com

Henry Reichold

Dip. HE Art & Social Context 1976
Specialist in digital imaging, now runs Reichold Arts and teaches at St. Martin's College of Art, London.
website www.reichholdarts.com

Christine Molloy & Joe Lawlor

BA (Hons) Theatre 1992
Having been nominated for the Paul Hamlyn award in 2003, 'desperate optimists' will be representing Ireland at the prestigious Sao Paulo Biennale in September 2004, and are currently planning a retrospective. For more about their work visit:

www.desperateoptimists.com

where
are
they
now?

If you have spotted a long-lost friend on this page and would like to get in touch please contact the editor.

news in brief

Do you know....?

...Keith Wood, originally from Co. Durham, or Mark Speakman, from Somerset? Both would have been at Dartington in the mid-60s. Paul Williamson would love to get in touch with these old friends.

If you know either or both of them, please email: paulw@zetnet.co.uk or contact the Editor at the College.

Congratulations...

...to Dr Christopher Best, Senior Lecturer and Reader in Composition at Dartington College of Arts, who has been awarded the John Armitage Memorial Prize for Composition 2004, a competition open to composers of all ages throughout the United Kingdom. Chris' winning work; 'How Great, How Fall'n' is scored for double choir, brass and organ and is a setting of texts found in the ruins of Torre Abbey in Torquay.

College's successful bid

Dartington College of Arts will soon be £395,000 better off, being one of the institutions in the South West which have been awarded a total of £22 million through the Higher Education Funding Council for England.

This is part of a national campaign to help channel innovative work in universities and colleges out into the business and wider communities, and will enhance the work of the College based Centre for Creative Enterprise & Participation, which already provides support and services for arts practitioners and creative businesses across the South West region.

Alaric Sumner festival

The first festival celebrating the work of Alaric Sumner, who was a Lecturer in Performance Writing at Dartington at the time of his death in March 2000, will take place at the Camden People's

Theatre (tube Warren Street) & at The Council Room, Malet Street, Birkbeck from 10-12 September 2004.

Complete details of the programme for the weekend can be found at: <http://pages.britishlibrary.net/sumner/>

Death of Anne Kilcoyne

Anne Kilcoyne, who worked in Theatre at Dartington for a number of years, died on 29 June 2004, after a long illness. With enormous courage, Anne had recorded a work with BBC radio about her illness and plans were underway for a television version at the time of her death.

If you would like to make a donation to the hospice where Anne spent her last days, please telephone 01273 766620.

Dartington meets the Orient

On Monday 5 July, Dartington College of Arts held a celebratory event to say farewell to Professor Kevin Thompson, Principal for the past eleven years, who takes up the prestigious directorship of The Hong Kong Academy for Performing Arts in September this year.

The afternoon began with a visit to Lower Close for a Building Ceremony which marked completion of work on the new sedum roof; part of the second phase of a £4.2 million studio refurbishment project. This was followed by a spectacularly colourful display of oriental music and dance in the Courtyard, performed by the Temple Gym Dance Company from Torquay. The company included Stage 3 music student Dave Stewart and dancers David Bennet, Sarah Lang, Alan Mills and Aidan Brennan. Choreography by Derek Vernon. Governors, staff and guests were then treated to a strawberry tea in the Gallery area, where presentations were made to the Principal by Vaughan Lindsay, Chief Executive Officer of Dartington Hall Trust, Professor John Bull, Chairman of Governors, Hazel Harrison, PA to Principal and Professor Claire Donovan, Vice Principal Academic.

future dates for your diary

The first festival celebrating the work of Alaric Sumner Camden People's Theatre (tube Warren Street) & at The Council Room, Malet Street, Birkbeck from 10-12 September 2004.