

Dancing Paradox: it is all so simple and at the same time, so awesomely complex.

The human child starts life in the physical as the speck formed when two cells come together in conception, in a dance which Kahlil Gibran calls, "Life's longing for itself." What are the steps in this most simple of dances? What is the choreography of this most complex of dances?

The Original *Pas de Deux*

Simply put, here are the basic steps from the junior dancing partner's perspective:

- Forty weeks growing within my support system
- Hatching & re-attaching to my support system
- Fifty two weeks anchored in my support system
 - unfolding and moving***
 - moving - meeting myself as **body**
 - moving - meeting myself as **balance**
 - moving - meeting myself as **partner**
 - moving - meeting myself as **separate** from my support system
- Three more years anchored in my support system
 - unfolding and feeling***
 - feeling - meeting myself as **emotion**
 - feeling - meeting myself as **partner**
 - feeling - meeting myself as **the beloved**
 - unfolding and exploring***
 - exploring - knowing myself as **family, friend ...**
 - exploring - knowing myself as **wonderer, scientist, discoverer ...**
 - exploring - knowing myself as **earthling, space traveller, imaginer ...**
 - exploring - knowing myself as **artist, dancer, singer, poet, story teller, creator ...**

Are we there as Friends of the Dance of Life, or are we there to interrupt and disrupt the performance?

Due to tight schedules and overbooking for the senior dance partner, sometimes this *pas de deux* is shortened to a three year dance instead of the choreographer's minimum of four years. Anything less than three years is not a *pas de deux*, rather a 'ballet de corps.' (sic pun) The key componentry in a *pas de deux* comprises **two** dancers and the choreography by which to dance. It is true that at times senior dancers forget the choreographed steps, or think that they can improvise and invent their own, but to date this has had very mixed reviews. Nothing *like* the exhilaration and magical development experienced when following the script has resulted from these experiments. '

Historically, there have been seasons when this dance has been supported one hundred percent for the minimum dance routine of four years, and in some theatres, even for the deluxe unbridged version of seven years. Equally, there have been times when performances were interrupted and scuttled before the dance even got going; the recent plight of Romanian orphans being one such calamity. The current climate of exorbitant mortgage repayments and lack of skilled workers has brought the calamitous situation to our own shores.

In a time when the arts are being supported at unprecedented levels it seems difficult to fathom the administration's funding cuts to all services which support the strengthening of *pas de deux*

of the Mother and Child for at least three years. At the same time the administration is benefactor to theatres of Dance Macabre which actively promote the severing of the Mother-Child ties, the very ties which form the basic step to the whole ballet called Society.

The classic *pas de deux* occurs within a company, and although other dancers do not *dance* the dance, they support the dancers in their dance. That is what Friends of the Dance do. Friends of the Dance are many and various and they have two things in common. They understand the Dance of Life is the most important dance on Earth and they know of its early fragility in the human species, so they know how imperative it is to support the growing dance partnership. Secondly, they will have had their own funding cut by the administration. Home visiting Friends of the Dance from domiciliary midwives, Plunkett, District Nurses and Parents as First Teachers have all had their ability to foster this dance impaired. Inexplicably, the only recent and welcome **support** of the *pas de deux* has been for performances in jail.

The reviews are in now, the literature is overwhelmingly in favour of support of the original *pas de deux*. That might not suit some of the management of the theatre, it might not suit some of the patrons and it won't suit most of the share holders, true: but if in the end there are no dancers capable of electrifying performances, if there are no dancers capable of dancing our imagination beyond the pursuit of dividends and plasma screens we are heading for the demise of the Dance as we know it.

Pennie Brownlee

Recommended reading:

"Raising Babies: should under 3s go to nursery?" Steve Biddulph

"Why Love Matters: how affection shapes a baby's brain" Sue Gerhardt

"Awakening the Child Heart: handbook for global parenting" Carla Hannaford

"Magical Child" Joseph Chilton Pearce

"The Biology of Transcendence: a blueprint of the human spirit" Joseph Chilton Pearce

"Dear Parent: caring for infants with respect" Magda Gerber

"Your Self Confident Baby: how to encourage your child's natural abilities" Magda Gerber

"Babymoves: a step by step guide to enhancing your baby's development through his or her own natural movement" Marianne Hermsen-van Wanrooy

"Motherhood: how should we care for our children?" Anne Manne

<http://www.centreforattachment.com/>

"The Prophet" by Kahlil Gibran