



**VINCENT DANCE THEATRE  
ON THE HOUSE  
PROMOTER'S PACK**

# ON THE HOUSE

VINCENT DANCE THEATRE

Conceived and Directed by Charlotte Vincent  
Designed by Richard Lowdon  
Soundtrack by John Avery

Devised and Performed by TC Howard (United Kingdom), Janusz Orlik (Poland).

**On the House** is a looped video and sound installation, which incorporates a live performance and VDT's 35mm film **Glasshouse**, bringing together VDT's Associate Director TC Howard and Polish dancer Janusz Orlik.

**On The House** is a physical, visual and sonic delight: a discreet and playful duet in which a man and a woman try to co-exist in what is a small and magical place. Taking place in a see through house (only 6ft by 8ft in dimension) the audience witness the couple as they swing, perch, balance, sing, hold, cherish and play together with every act visible through transparent walls. Based in and around the steel and Perspex structure from **Glasshouse** (see attached post card) **On The House** shares a new story, close up, which is full of joy and full of games, in stark contrast to the film, which loops in close proximity to the live action. A third layer of visual imagery, shot across the corners of the performance space is a projected video work shot in the deep woods, triggering memories of another coupling and other events, which have taken place in this house. Sometimes dark, often funny, and performed very close up, **On The House** has intrigued and endeared audiences. Full of surprises, the piece uncovers a universe where real, imagined and filmed timeframes collide. Created for spaces where conventional seating is removed, and performed in promenade style **On The House** can be viewed by audiences sitting or standing as close or as far from the action as they wish.

**Glasshouse** is a short dance theatre film conceived and performed by Charlotte Vincent and Richard Lowdon (Forced Entertainment) shot in Sheffield by filmmaker Robert Hardy. Set in a small 'glass' dwelling, and taking place at night is an extended apology, a tired excuse, a hard hitting duet about how actions speak louder than words. **Glasshouse** has been screened in cinema venues across the UK, Spain, Italy, Norway, The Netherlands, Canada and the United States. The film is described as 'a simply striking performance film'.

**On The House** was originally commissioned in 1999 by Site Gallery (Sheffield) and Arnolfini (Bristol) and was recently performed in the Royal Festival Hall Ballroom. The piece was re-commissioned by Danceworks UK Ltd as part of the Home project in April/May 2003 and premiered at the Crucible Studio Theatre (Sheffield) on 11<sup>th</sup> April 2003. It was voted best dance event in Bristol by Venue Magazine 2000.

**Vincent Dance Theatre** is funded by the Arts Council of England. Supported by Danceworks UK Ltd and is regularly funded by Yorkshire Arts. Charlotte Vincent is a Yorkshire Dance Partner.

## **PRESS REVIEWS 2003**

In spring 2003, Vincent Dance Theatre was listed **six times as PICK OF THE WEEK** in **THE GUARDIAN GUIDE**.

### **LET THE MOUNTAINS LEAD YOU TO LOVE**

*'An extraordinary work from the outset...emotionally bold and physically remarkable. Charlotte Vincent's multi-task vision is fresh and engaging, the dialogue tightly effective and the dance element elastically watchable'* **INDEPENDENT ON SUNDAY**

*'Vincent is one of British dance's most imaginative practitioners, with the poetic physicality of her style absolutely suited to the rough and tumble complexity of our times'* **THE STAGE**

### **DROP DEAD GORGEOUS (2001/02)**

*'Painful to watch and agonising to perform...Images are socked home like cruise missiles...performed with great commitment...a powerful plea for peace...'* **THE GUARDIAN**

*'The commitment and intensity of the performers is remarkable and ensured that the work kept my attention throughout'* **DANCE EUROPE**

*'Major work by a serious artist unafraid to explore the dark ambiguities of human emotion and social order'* **THE STAGE**

*'An extraordinary performance of poignant physicality'* **LA SICILIA**

*'A work of undoubted impact, shocking and highly original'* **GIORNALE DI SICILIA**

### **CARAVAN OF LIES (2000/01)**

*'Painfully moving and compelling. It's not often you find dance theatre that has such energy, emotions and interwoven layers of well-structured meaning and imagery, but Charlotte Vincent and her outstanding company really excel in getting under the skin of personal dilemmas that we can all recognise'*  
**THE HERALD, GLASGOW**

### **ON THE HOUSE (2000)**

*'Actual and fantasised intimacies made touchingly public'* **THE GUARDIAN**

### **FALLING FROM THE HIGH RISE OF LOVE 1999**

*'Dance as dysfunction, a site of conflict, becomes dance as affirmation, the response of most use. This show matters emotionally, and pushes dance forward as it does so'* **THE STAGE**

## WHAT OUR AUDIENCES SAY

*'Really enjoyed every minute of **Let The Mountains Lead You to Love**. Communication with the audience was superb, the humorous side brilliantly conveyed. It was so good - controlled and erring on the side of understatement so as not to mask the other messages of passion, anger, loneliness, rejection, despair and narcissism. All supported so well by music and design - a triumph!' Audience member, Lancaster*

*'At last - something to challenge the viewer, supported by impressive ensemble work.'* Audience member, Chichester

*'You are completely responsible now for my addiction to dance and dance theatre. Thank you.'* Audience member, Somerset

*'I left feeling emotionally invigorated, having had certain memories reawakened... **Let The Mountains Lead You to Love** was in turn funny, intense, intimate, magical and thought provoking.'* Audience member, Wiltshire

*"The dancers were deliciously unconventional. I loved the way they appeared to have a hand in devising the work and their personalities had been allowed to seep through. The unpredictability of it was excellent. Great Theatre... I am filled to the brim.'* Audience member, Bristol

*'Many aspects of your piece have stayed with me, the comical TC, and the beauty of the violinist intertwined. It was very quick and easy to connect with all the characters in the performance.'* Audience member, Newcastle

*'I am writing to say how much I enjoyed **Let The Mountains Lead You To Love**...The wealth and variety of ideas was amazing, both in the choreography and in the visual and sound effects. There were sudden surprises and changes of mood that were never forced. Above all, the dancers moved and acted beautifully and made this a memorable experience.* Audience member, Dorset

## MARKETING

Our major touring productions tour to larger small-scale venues, yet we remain committed to creating work that is suitable for smaller venues. **On The House** is for small-scale black box theatres (without seating) and for gallery spaces, with a capacity for 40-80 people standing/sitting around the action. The closeness of the performers is a unique and exiting selling point; the action passes through the audience at times and takes place in and around the video work. We are hoping to build audiences for our larger scale work by returning to the venues who have supported VDT since the company's inception, and through a detailed and coherent education and residency programme with associated dance agencies, schools, colleges, universities and dance organisations

The company has a dedicated, enthusiastic and experienced Marketing Consultant service to support the work in the form of **Tiffany Evans** (former Marketing Manager with V-Tol Dance Company and independent marketing consultant for Rambert Dance Company). Tiffany will liaise with individual venues, draw up tailor made action plans and set up meetings and visits to venues where necessary, discuss audience development schemes, devise a comprehensive marketing pack and manage press, listings, photograph and print distribution. The company produces high quality posters and leaflets which are overprinted with tour dates and delivered in good time for venue distribution deadlines. We also use electronic marketing campaigns with e- flyers and VDT web site updates in support of the marketing campaign. Charlotte Vincent will manage audience development projects and associated education residencies.

Vincent Dance Theatre's work is **accessible** to diverse audiences and with differing experiences of dance. Use of character, identifiable costumes, evocative sets and the spoken word make **VDT** accessible to new dance attendees. Other hot points include:

|  |  |
|--|--|
| Visually stunning set                                  | Solid track record / reputation of creative team |
| International collaboration                            | Original soundtracks by John Avery               |
| Exploration of the interface between Dance and Theatre | Fantastic Physicality                            |
| Growing reputation of the company                      | Ensemble performance style                       |
| Accessible and provocative                             |  |

Vincent Dance Theatre are committed to developing the strong identity we have as an accessible and dynamic dance theatre company on the cutting edge of contemporary practice in the UK. By identifying our various potential audiences through a sensible and consistent marketing drive.

Vincent Dance Theatre is committed to developing a strong identity as an accessible and dynamic dance theatre company on the cutting edge of contemporary practice in the UK.

**A full marketing pack will be available from Tiffany Evans.**

**T: 0207 624 0927. E: [tiffany.evans@virgin.net](mailto:tiffany.evans@virgin.net)**

Full details of the tour and information about Vincent Dance Theatre can be found on the company's website at [www.vincentdt.com](http://www.vincentdt.com)

## EDUCATION WORK

Vincent Dance Theatre offers a range of educational packages which can be tailored to you and your venue or audiences' specific needs.

*'Outstanding professional input reinforcing the best of professional practice. Development of movement vocabulary, skills and performance quality has been very useful. The students thoroughly enjoyed the residency, the challenges, and especially working with Charlotte.'* Senior Lecturer Btec Dance Course

### The models available include:

- Professional development residencies
- Performance orientated and choreographic workshops
- Open rehearsals (primarily for dance or performing arts students)
- Open company classes
- Community participation projects (designed in collaboration with the company)
- Special needs and disability participation projects

Vincent Dance Theatre's educational packages are led by Artistic Director Charlotte Vincent and Artistic Associate / performer TC Howard. Vincent Dance Theatre is studied at BTEC Performing Arts / Dance and at Degree level as a suggested area of study. Vincent Dance Theatre prefers to work with participants aged 14 plus, but are available for younger groups if appropriate to specific venues. We work across abilities from beginners open workshops and classes, through to professional training for fellow practitioners. ***A full educational pack is available from the company on request. Please call 0114 2210369 for details.***

### Post Show Discussions

Post show discussions are positively encouraged to create better understanding of VDT's work and to develop links between the audience, the work and the company. We encourage venue hosts to chair discussions using Liz Lerman's Critical Response Technique, the framework of which can be demonstrated to the post show host / chairperson on the day of the performance.

**Costs** (negotiable)                      £350 per day for company workshop led by Artistic Director  
    £1,500 per week long residency (2 company leaders)  
    £75/£150 per leader per half day/day session  
    ***For further details please call VDT on 0114 2210369***

## ARTISTIC POLICY AND PERFORMANCE HISTORY

Vincent Dance Theatre's mission is to produce high quality, new dance theatre work in a variety of media and on a variety of scales. Founded in 1994, Vincent Dance Theatre produces work (live, on film, digital and published) which challenges conventional values in dance and gender politics. Under the artistic direction of Charlotte Vincent, the work addresses issues of contemporary relevance and insists on finding meaning in movement. Often text informed, productions steal from reality to create a believable universe in which a series of events take place that reflect the personal politics and individual physicality of the artistic collaborators involved.

Vincent Dance Theatre has produced nine full length live works to date. These include: **Intercourse** 1994; **Noli Me Tangere** 1995; **Chthonian Pleasures** 1996; **In Optimo City, the Almost Perfect Town** 1997; **Falling From the High Rise of Love** 1999; **Caravan of Lies** 2000; **Drop Dead Gorgeous** 2001; **Let The Mountains Lead You to Love** 2003 and **On the House** (a live video installation, 1999, reworked 2003). The company has also produced a 35mm film **Glasshouse** and an art publication **Body:Ink**.

The company's work is emotionally bold and physically demanding. Each new project works to examine and develop a language that has both the intention and integrity of theatre and the poetic athleticism of dance. Vincent Dance Theatre tour live work to small and middle scale theatre venues, installation work to non theatre spaces, distribute dance on film to cross arts venues and film and dance festivals in the UK and internationally, and explore digital dance through video work and the web.

Vincent Dance Theatre advocates dance as an art form in a number of social, educational and community contexts and remains committed to demystifying elite notions of dance. This is demonstrated in the accessible technical, choreographic and skill based work we lead in professional, education and community settings in the UK and abroad, in contexts as diverse as art galleries, football stadiums, swimming pools, prisons, youth centres, dance agencies, art centres, colleges and universities.

Vincent Dance Theatre is regularly funded by Arts Council England, Yorkshire and supported by Danceworks UK and Yorkshire Dance. Charlotte Vincent is a Yorkshire Dance Partner. National touring productions are funded by Arts Council of England.

## VDT's PERFORMANCES IN THE UK AND EUROPE 1999 to date

Acorn Theatre, Penzance 2001  
Alsager Arts Centre 1999/ 2000  
The Arc Theatre, Trowbridge 2002/2003  
Arnolfini, Bristol 1999/2000/2001/2003  
Bath University 2000  
Bodmin Community College 2001  
Bridlington Royal Spa 2003  
Castle, Wellingborough 2002  
Cleethorpes Lyndsey College 2003  
Colchester Arts Centre 2003  
Cooper Gallery, Barnsley 2003  
Coventry Centre Performing Arts 1999  
Crucible Studio, Sheffield 1999/2000/2001/2003  
Darlington Arts Centre 1999/2001  
Dartington Arts 2000/2002  
Exeter Phoenix 2001/2002/2003  
Gardner Arts Centre, Brighton 2001  
Green Room, Manchester 1999/2000/2001/2003  
Gulbenkian, Newcastle 1999/2000/2002/2003  
Hall for Cornwall, Truro 2003  
Hawth Studio, Crawley 2001/2002  
Jackson's Lane 1997/1999  
The Junction, Cambridge 2002/2003  
Laban Centre, London 2001  
Lakeside Arts Centre, Nottingham 2002/2003  
Lyceum Theatre, Sheffield 2003  
Mac, Birmingham 2000/2002  
The Mill Arts Centre, Banbury 2003  
Miskin Theatre, Dartford 1999  
Newlyn Art Gallery, Penzance 2003  
Nuffield Theatre, Lancaster 1999/2000/2002/2003  
Phoenix Arts, Leicester 2001  
The Place, London, Spring Loaded 2000/ April 2003  
The Point, Doncaster 2003  
Portsmouth College Studio Theatre 1994/1995/ 1996/1997/1999/2000/2001/2003  
Riley Theatre, Northern School of Contemporary Dance, Leeds 2001  
Rotherham Arts Centre 1994/1995/1996/1999/ 2003  
Royal Festival Hall, Purcell Room, London 2001/2002; Royal Festival Hall Ballroom, 2002  
Site Gallery, Sheffield 2000  
South Hill Park, Bracknell 2000  
Swindon Dance 1999/2001  
Tacchi Morris Arts Centre, Taunton 2001/2003  
Theatre in the Mill, Bradford 1999/2000  
Tramway, Glasgow 2001  
Truro College 1999/2000/2001  
University College, Chichester 2003  
University College, Scarborough 2000  
Wycombe Town Hall Studio 2002  
Contemporary Arts Centre, Vilnius, Lithuania 2004  
Tanzhaus, Dusseldorf, Germany 2003  
Teatro Libero, Palermo, Italy 2002  
Posthof Theatre, Linz, Austria 2001  
Leipzig Euroscene, Germany 2001  
Wybrzeze Theatre, Gdansk, Poland 2001  
Frauenfeld Theatre, Switzerland 2000

**BOOKING DETAILS  
PUNCH DRUNK**

**Premiered** 11<sup>th</sup> April 2003, Crucible Studio Theatre, Sheffield.

**Touring availability** Available on request.

**Number of nights** 1 - 3 night stands available.  
**Touring Company** 2 performers, Technical Manager and Artistic Director on the road.

**Provisional technical requirements**

**Performance area** 8 metres x 8 metres.  
**Height clearance** 4.0 metres to lighting rig.  
**Seating** No seating in the space – to be retracted / removed by venue manager.  
**Get In** 2 hours minimum  
Four crew required to unload / load van.  
**Get Out** Approx two hours – four crew essential  
**Lighting** We require a completely dark space. VDT tour with their own lighting stock and video projectors.  
**Parking** Must be provided by venue for touring van and car.  
**CALL TECHNICAL MANAGER JIM HARRISON ON 07812 418 823**

**Education work** See details attached on Education page in pack.

**Post show discussion** **FREE delivered by Artistic Director and company members**  
Must be hosted by an appointed Chair (venue director, marketing manager or dance agency director) in a room other than the performance space to enable the get out to take place.

**Costs** Fee available on request. **CALL VDT ON 0114 2210369.**

## BIOGRAPHIES

### CHARLOTTE VINCENT - ARTISTIC DIRECTOR

Charlotte Vincent graduated from *Sheffield University* in 1989 with a first class Honours Degree in English Literature and Drama. She trained in contemporary dance, via trapeze, release technique and contact improvisation. She founded *Vincent Dance Theatre* in 1994.

She has conceived and directed all of *Vincent Dance Theatre's* live and film works to date, regularly collaborating with set designer Richard Lowdon (Forced Entertainment), composer John Avery and performer TC Howard. She has been invited to make new dance theatre work three times with x-IDA Dance Company (Austria), and has also been commissioned by Teeside Dance Initiative, Emanon Dance, Fanclub Dance Company, Senza Tempo (Barcelona) Tai Pei Crossover Dance (Taiwan) and most recently by Cloud Gate Dance Theatre of Taiwan, funded by The British Council.

As a performer Charlotte has worked with *Dance Republic* (directed by Gregory Nash and Sue MacLennan), *Side by Side Dance Company*, *Volcano Theatre Company* and *Stan's Cafe* (reconstructing *Impact Theatre's The Carrier Frequency*).

Charlotte has taught at John Moore's University, Liverpool Institute of Performing Arts, Bretton Hall, Nene College, Derby University, Coventry University, Central School of Speech and Drama, University College Scarborough, Portsmouth College, Yorkshire Dance, Dance Four, Northern School of Contemporary Dance, Dance City, Bruckner Conservatory (Linz) and the *Baltic University of Dance* (Poland) amongst others. She has led professional development workshops in the UK, Switzerland, Spain, Taiwan and Austria and is regularly invited to mentor emerging dance artists in the UK and Europe.

As a workshop leader she has led physical theatre workshops with male and female offenders in more than 30 prisons across the UK, worked with female ex-offenders at *Clean Break Theatre Company*, London, choreographed community projects for Box Clever Theatre Company in Whitstable and devised major participation projects for VDT. These include GERMINATE, a two year programme of community education and professional training projects in and around Yorkshire, funded by Regional Arts Lottery Programme, choreographing skateboarders on Bridlington seafront, synchronised swimmers and divers in Sheffield, disabled dancers in Rotherham and fusing Baratha Natyam and self defence in Doncaster. Charlotte has also worked with digital video technologists to deliver Dance The Net, a series of training workshops exploring the interface between dance and digital technology.

In 1998 Charlotte collaborated with writer, photographer and graphic designer to create **body:ink**, a publication commissioned by '98 Year of Photography and the Electronic Image. In 1999, Charlotte was invited to work with *Phoenix Dance Company* and Rui Horta to research work for their 2000 repertoire.

In 1996, Charlotte won a *BBC2/Arts Council Dance for the Camera* traineeship to work with *V-Tol Dance Company*, and in 1997 won a Lisa Ullmann Travel Scholarship to train in release technique with Joan Skinner in San Francisco, and in contact improvisation and body mind centering in New York. She has been nominated for several national and international awards including the Arts Fellowship Award for Choreography, Paul Hamlyn Award for Choreography, Jerwood Award for Young Choreographers, The Place Dance On Screen Production Award, and the prestigious Pepinieres Europeennes Pour Jeunes Artistes. Charlotte is based in Sheffield. **PUNCH DRUNK** in 2004 celebrates a decade of Vincent Dance Theatre.

## COLLABORATORS

### John Avery - Composer

John Avery has composed six previous productions for Vincent Dance Theatre including the film *Glasshouse*. He has been composing and sound designing for the stage and film since 1982. To date he has created soundtracks for 13 Forced Entertainment Theatre productions including **Emmanuelle Enchanted & Club of No Regrets**. In 1995 he began working with the choreographer/performer Wendy Houstoun including the **Haunted Trilogy** and **The Reverse Effect** for the QEH. In 1999 he was invited by the South Bank Centre to compose for the **Take Me To The River** dance festival. He has also worked a great deal in film and television on projects such as **Diary of a Dancer** directed by David Hinton for the BBC, as sound recordist for the poet Tony Harrison's feature film **Prometheus** for Channel 4 and **Gamma** for the Turner Prize nominees the Wilsons. John worked with choreographer Dan O' Neil on **The Red Shoes** at the Unicorn Theatre, with Emio Greco (Italy/Amsterdam) composing for Piano di Rotta. Most recently he has worked with director Jo Cammack composing for **Dancing Across The Water Arts Council Film Projects**. John is based in London.

### Richard Lowdon - Set Designer

Richard Lowdon was educated in Theatre Studies at Exeter University, and is a founding member of Forced Entertainment. Based in Sheffield since then, Forced Entertainment are considered to be at the cutting edge of their field, producing work, live, published, on CD Rom and on film. Richard designs and performs in all their work, except in 1998, when he co-directed and designed **Dirty Work** with Tim Etchells, and took part in other collaborations including working with film director Jo Cammack on **Down in One** and with Charlotte Vincent and Robert Hardy on **Glasshouse**. In 1999, he designed Vincent Dance Theatre's production **Falling From the High Rise of Love, On The House** (2000), **Caravan of Lies** (2000), **Drop Dead Gorgeous** (2001) and **Let The Mountains Lead You to Love** (2003). In 2004/05 Forced Entertainment celebrate 20 years of making internationally acclaimed experimental theatre work. Richard is based in Sheffield.

### TC Howard - Performer / Associate Director

TC Howard graduated from *Middlesex Polytechnic* with a First Class Hons (dance major) in Performing Arts. An incredibly experienced dance facilitator and teacher, TC has worked with many companies in a variety of situations including teaching children in Cambodia, fishermen in Boscastle in Cornwall and young people in the Cotton Mills of Oldham. TC Howard worked with *Ludus Dance Company* for seven years as a dancer, teacher and training officer and later returned to the company to choreograph **Clash**. She has worked as a performer and teacher with the *David Glass Ensemble*, playing Thing in **Gornenghast**, choreographing **La Dolce Vita** and as a dancer/facilitator on the long-term international project **The Lost Child Trilogy** working with street children, care workers and artists in the developing world.

Widely respected in the dance field as a performer, TC's work includes dancing with *V-Tol Dance Company* in **Force of Fantasy** and in **The Snowball Effect** - a Dance 4 Camera BBC short. She has also danced in the *Hot House Dance Company* for the *Liverpool Philharmonic Orchestra*; choreographed for *Frantic Assembly*; *C-Scape Dance Company*; *Red Ladder*; *Opera Circus* (physical theatre & opera); *Horse & Bamboo* (puppet & mime); *Introdans* (Holland), *Handicapacae* (Germany) and as choreographer and First Fairy in **A Midsummer Nights Dream** with Barrie Rutter's *Northern BroadSides*.

TC Howard is now associate artist with *Vincent Dance Theatre*. She continues to be a performer and also works in areas of professional training, mentoring and community based projects. TC is based in Sheffield.

### Janusz Orlik – Performer

Hailing from rural Poland, Janusz trained at the Ballet School in Wracow, and then in contemporary at the Bruckner Konservatorium in Linz. He was a founding member of x-IDA and met Charlotte Vincent in November 2001 in Linz whilst she was making new work there. Janusz has since made three other productions choreographed by Charlotte: **Club Night** with x-IDA and **Let The Mountains Lead You to Love** (2003) and **On The House** (2003) with VDT. He currently lives in Poland.