

PROMOTER'S PACK

Vincent Dance Theatre

LET THE MOUNTAINS LEAD YOU TO LOVE

VINCENT DANCE THEATRE LET THE MOUNTAINS LEAD YOU TO LOVE

Conceived and Directed by Charlotte Vincent

Set Designed by Richard Lowdon

Soundtrack by John Avery

Lighting Design by Jim Harrison

Devised and Performed by TC Howard (United Kingdom), Elliot Kay (United Kingdom), Patrycja Kujawska (Poland), Aurora Lubos (Poland), Iris Heitzinger (Austria), Janusz Orlik (Poland).

PROJECT DESCRIPTION

Following the successful Polish / English collaboration **Drop Dead Gorgeous** in 2002, Vincent Dance Theatre's ninth new production brings together six versatile and committed performers from Austria, Poland and the UK.

Set in a white landscape, with twelve bare trees; **Let The Mountains Lead You To Love** is a play on the pastoral, a new look at love in an environment removed from the urban rules by which we live our usual daily lives. Released from the restrictions of the city, six people crave the simplicity of pastoral life, seeking solace as they stumble through a chaotic and humorous wasteland in the search for love. Embracing their own fears of inadequacy, the performers play out ritualized humiliations of devotion in its various forms, enjoy the confusions of sexuality, act out lost gender roles, fail to live up to their own self images, have affairs, lie, cheat and lose out.

Made in January 2003, **Let The Mountains Lead You To Love** toured to 14 venues across the UK in Spring 2003, including The Place, Arnolfini, Hall for Cornwall, Nuffield Theatre Lancaster, Lyceum Theatre Sheffield, Green Room Manchester and Exeter Phoenix (see attached tour list and flyer). Listed twice as pick of the week in [The Guardian](#), the work has received rave responses from Audiences.

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

MORE DANCING !

Let The Mountains Lead You To Love exhibits the inevitability of human imperfection, depicting a place where the puzzles of sexual attraction are explored through the many different kinds of love - platonic, lustful, forbidden, sensual, animal, jealous, divine, innocent, romantic and cynical. Through dance, text and the dramatic significance of the every day gesture, the piece investigates some of the moral and physical urges that get us in and out of sexual trouble. **Let The Mountains Lead You to Love** creates a pastoral ideal, but in representing the allure of this escapist fantasy, reveals it to be a shared but impossible dream.

VDT remain committed to exploring an aesthetic that sits between dance and theatre, one which translates the everyday into the extraordinary and focuses on individual stories. **Let the Mountains Lead You to Love** is more complex and diverse in its ensemble choreography, mixing classical ballet (in the form of newcomer Janusz Orlick), contemporary release based and partner based work and folk forms to create a heady cultural mix.

This piece is interested in the Eastern European folk music based dance traditions that have influenced VDT's last two productions. This new work intends to update and celebrate the English, Austrian and Polish folk dancing traditions with group pieces full of vitality, humour and innocence. However, as individuals within the piece become ciphers for the less tasteful human compulsions, a mounting sense of disquiet threatens the formal group compositions. As the choreographic forms splinter and breakdown, the human need for order and discipline is restored, bringing with it a sense of the inevitable return to the city. The piece raises questions about the nature of freedom, the joys and heartache of falling in and out of love, the need for play and simplicity in an overwhelming and confusing world.

Let The Mountains Lead You to Love is funded by the Arts Council of England, Sheffield City Art and The Esmee Fairburn Foundation. Co-commissioned by Sheffield Theatres, Danceworks UK Ltd, Hall for Cornwall (in association with Dance Agency Cornwall) and Arnolfini. Charlotte Vincent is a Yorkshire Dance Partner. Vincent Dance Theatre is regularly funded by Yorkshire Arts.

LET THE MOUNTAINS LEAD YOU TO LOVE
BOOKING DETAILS

TOURING AVAILABILITY **IN CO. REPERTOIRE**
1 -5 NIGHT STANDS AVAILABLE

PREMIERED **21st FEBRUARY 2003, NUFFIELD THEATRE, LANCASTER**

FEE **£1,300 PER PERFORMANCE PLUS VAT (ALL INCLUSIVE)**
EDUCATION WORK COSTS £150 PER PERSON PER DAY OR £350 PER
WORKSHOP

COMPANY SIZE **6 PERFORMERS PLUS 1 TECHNICAL MANAGER AND ARTISTIC**
DIRECTOR ON THE ROAD

TECHNICAL REQUIREMENTS

FLOOR AREA REQUIRED **AT LEAST 9.5 METRES WIDE X 8.0 METRES DEEP**
HEIGHT CLEARANCE **4.5 METRE MINIMUM HEIGHT TO RIG**
FLOOR **MUST BE SPRUNG/SEMI SPRUNG AND END ON**
GET IN **ONE TECHNICIAN FOR SET UP, FOCUS, PLOTTING ETC.**
GET OUT **TWO CREW TO HELP WITH GET IN / UNLOAD VAN**
LIGHTING **APPROX TWO HOURS - TWO CREW ESSENTIAL**
SOUND **IT IS ESSENTIAL THAT THE VENUE LIGHTING SHOULD BE PRE-RIGGED**
PARKING **ACCORDING TO THE GRID AND FLOOR PLANS WE WILL SEND YOU. WE**
MPV **TOUR WITH OUR OWN COLOUR STOCK.**
MPV **CD/MINIDISC PLAYBACK IS NEEDED, WITH SOUND CONTROLS**
MPV **LOCATED SIDE BY SIDE WITH THE LX CONTROLS.**
MPV **MUST BE PROVIDED BY VENUE FOR TOURING VAN AND COMPANY**
MPV **MPV**

NB: SPECIFIC SET DESIGN DETAILS ARE AVAILABLE ON REQUEST
FORM JIM HARRISON ON 07812 418 823

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.

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.

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
Taliesin Arts Centre, Swansea 2004
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

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

LET THE MOUNTAINS LEAD YOU TO LOVE MARKETING

VDT's touring circuit and audience numbers have increased greatly over the last three years. This new work is aimed at the larger small scale venues and smaller middle scale venues across the UK, targeting audience figures of 120 – 250 in each venue. For the first time in the company's history, we have 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.

Photographer **Hugo Glendinning** has produced striking photographic images for the company, as he did for **Drop Dead Gorgeous**, which will be distributed to venues for brochure use and foyer display purposes whilst on tour.

Vincent Dance Theatre's work is **accessible** to diverse audiences, over 16 years of age and with differing experiences of dance. Use of character, identifiable costumes, evocative sets and the spoken word make **VDT** accessible to new dance attenders. Other hot selling points include:

Visually stunning set	Solid track record / reputation of creative team
International collaboration	Original soundtracks by John Avery
Dance/Theatre	Live violin
Six stunning and unusual performers	Growing reputation of the company
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.

A full marketing pack is available from Tiffany Evans.
T: 0207 624 0927. E: tiffany.evans@virgin.net

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

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 Houston 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). **PUNCH DRUNK** is Richard's seventh collaboration with the company. 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. 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 worked as a performer/teacher with the David Glass Ensemble in **The Hansel & Gretel Machine** and in **The Lost Child** as part of an international project working with street children and care workers in the Third World. She choreographed for Frantic Assembly's **Sold**, winner of a Time Out award and transfer to the West End, and this year choreographed a new work for Ludus Dance Company, **Clash**. Other work includes: dancer in The Hot House Dance Company for the Liverpool Philharmonic Orchestra, choreographer and First Fairy in **A Midsummer Nights Dream** with Barrie Rutter's **Northern BroadSides**. For David Glass Ensemble TC played The Thing in **Gormenghast** and choreographed for **La Dolce Vita**. She also choreographed for Horse & Bamboo (puppet & mime); Opera Circus (physical theatre & opera) and in Holland Introdans (modern ballet). **PUNCH DRUNK** is TC's eighth collaboration with **Vincent Dance Theatre**. TC is based in Sheffield.

BIOGRAPHIES CONT.

Aurora Lubos - Performer

Aurora was a member of **Dance Theatre of Gdansk** between 1997-2000, working under the direction of Melissa Monteros and Wojciech Mochnej and with this company she performed in Poland, Finland, Estonia, Sweden, Lithuania, Hungary, Italy, Germany and Canada. She has made and performed her own solo work **Unfinished** in Poland and Finland. Aurora danced in three productions of the Baltic University of Dance, **In the Body** created by Avi Kaiser (Israel/Germany) in 1999, **Papugaj** created by Tatiana Baganova (Russia) in 2000 and **Uff...I** created by Aurora Lubos and Leszek Bzdyl (Poland) in 2000. In Spring 2001 she worked with Vincent Dance Theatre in a reworked version of **Caravan of Lies**, and joined the company again for the making and touring of **Drop Dead Gorgeous. Let The Mountains...** is Aurora's third project with VDT. She lives in Gdansk.

Patrycja Kujawska - Performer

Patrycja studied at the Academy of Music in Gdansk, graduating in violin, which she plays with attitude. She is a guest performer in the City Theatre in Gdynia and sings in the Non-Cabaret of Maciej Nowak in the Baltic Sea Cultural Centre. She has performed with Dada von Bzdulow Theatre since 1994 and composed the music to Dada's performance **The Doom of the People or My Liver has no Sense**. In 2000 she was awarded a Gdansk Theatre Scholarship from the City of Gdansk to create a recital **The Ninth Lover of Katarzyna Foster**. Patrycja made and toured **Drop Dead Gorgeous** with VDT in 2001/02 and returns (with her violin) for a second collaboration with this new full length work. Patrycja lives in Gdansk

Iris Heitzinger - Performer

Austrian Iris studied at the Bruckner Konservatorium in Linz and joined the newly formed **x-IDA** Dance Company last year. She has also worked with Johannes Randolf and has recently won an Upper Austria Government scholarship to travel to the USA and Europe to gain work experience with professional companies. She met Charlotte in November 2001 whilst making new work in Linz where Iris is based

Janusz Orlick – Performer

Hailing from rural Poland, Janusz trained at the Ballet School in Wracow, and then in contemporary at the Bruckner Konservatorium in Linz. He is a founding member of **x-IDA** and also met Charlotte Vincent in November 2001 whilst making new work with this young company. Janusz lives in Linz

Elliot Kay

Elliot studied at the Northern School of Contemporary Dance and graduated with a Bachelor of Performing Arts degree. Elliot has worked in the UK and internationally in Israel, Germany, Spain and Portugal, he has worked with Jeremy James, Sharon Donaldson, Claudia Martinez (Plastico, Portugal), and Air Dance. Elliot is based near London