



# Lizzi Kew Ross & Co present: Reading With Bach

Tour Production Pack  
Spring/Summer 2014

## Table of Contents

<b><u>THE COMPANY AND SHOW IDEA</u></b>	<b>3</b>
THE WORK	3
AUDIENCE PROFILE	4
VENUES SUITABILITY	4
<b><u>ARTIST TEAM</u></b>	<b>5</b>
LIZZI KEW ROSS	5
MARTIN COLLINS	5
MARY ANN HUSHLAK	5
FRED GEHRIG	6
HENRY MONTES	6
ALICE SARAH	6
MEGAN SAUNDERS	6
RUTH ELDER	6
UNA PALLISER	6
<b><u>TECHNICAL INFORMATION/RIDER</u></b>	<b>7</b>
TOURING PARTY	7
SET	7
RUNNING TIME	7
GENERAL REQUIREMENTS	7
SOUND TECHNICAL REQUIREMENTS	7
OPTION 1	7
OPTION 2	7
MINIMUM SPACE REQUIRED	8
VENUE STAFF	8
TRANSPORT/PARKING	8
WORKING CONDITIONS	8
DRESSING ROOMS	8
<b><u>BROACHER COPY</u></b>	<b>9</b>
<b><u>MARKETING</u></b>	<b>10</b>
IMAGES	10
MARKETING TOOLS	10
WRAP AROUND EVENTS	11
<b><u>CURRENT TOUR DATES 2014</u></b>	<b>12</b>
<b><u>CONTACTS</u></b>	<b>12</b>

## The Company and Show Idea

Lizzi Kew Ross & Co Company creates work for the mercurial territory between dance and theatre.

A defining feature of Lizzi Kew Ross & Co is its collective and collaborative approach. Led by artistic director and choreographer Lizzi Kew Ross the company is composed of musicians, dancers, composers, and a creative team that includes a lighting designer and a dramaturg.

The company ethos is to:

- Investigate conversations between art forms
- Acknowledge the relationship between provenance, creative practice, and process
- Push the parameters of what a performance arena/ site can be, and explore different ways of looking for and with the audience

*'Ross and Company manage to convey a sense of heavy hearted, even enraging oppression and utter physical depletion...time was measured in gloved hands, placed in a simple pattern along a brick wall. A key question being posed was, what is the difference between embrace and entrapment'*

Donald Hutera, Dance Europe, April 2012

*'Lizzi Kew Ross's interpretation in dance of themes in my work was very moving for me to see. Her production, developed with the students at the Trinity Laban, was terrific. I was struck by the strong formal compositions and relationships between groups of dancers which put me in mind of the compositions of Poussin.'*

Hughie O'Donoghue, Artist Where we are, Laban Theatre.

## The Work

The initial ideas for this piece came from walking my son to school through the City of London's square mile, where 300,000 people come to work every day. Looking at the hundreds of hunched figures over London Bridge is like a Lowry painting, and no one is touching anyone else. It was creating a game that made me begin to think of the ideas for this dance/music piece: we used to count the number of people who emerged from the tube, reading a book, continuing along in the flow of people, taken to work amidst and part of the stream of humanity - at least 4 or 5 a day. Reading is mostly a solitary act and I mused, where do we go in ourselves when we read? We are taken into imaginary places and situations and yet these readers, allowing themselves to be buoyed by the crowd, continue to read in the midst of the public. This led me to consider the internal world of the reader and the juxtaposition between a private act and a walking presence in a public space. Bach has been a constant companion to me these last few years. I grew up in the 60's listening to the Swingle singers and Jacques Loussier and love the rhythmic play between jazz and Bach. Having worked with musicians closely over the last 10 years, I enjoy the conversation that occurs between live musicians and dancers who share the same space.

The R&D period uncovered a way of working with these ideas connecting the cast through their own reading habits, to devising movement and musical material with the theme of reading at its core. As soon as the dancer opens the book on stage, we go into her head, we

hear the music she hears and as she is lifted up reading - they take her on a journey. But who is leading whom? Are they figments of her imagination, characters in the book she is reading, or are they, like Shelley's Frankenstein, manipulating her vision, and writing the page before she reads it? We will play with the rhythm of this dynamic, asking the audience to read the work in a variety of ways. The musicians will be integrated into the work as movers as well as players, so that the performers work as one cast. The soundtrack and the movement will be composed and devised through improvisational tasks; for example, making a connection between not touching and touching: and the link between the text reaching out and touching the person, in juxtaposition with a crowd dynamic, very clearly not touching. We will use the books as props, and the idea of the 'first lines' of famous novels read live, as a means of entering an imagined world; we will create a place where the audience experience the inside and outside - is the music inside the readers head or buskers on the street corner?

## Audience Profile

- Suitable for years 3+
- Suitable for general audiences and experienced performing arts, dance and visual arts audiences
- People with an interest in, dance, theatre, and visual art
- Contemporary arts audiences
- Audiences who like to take chances and see new contemporary work
- Students of dance, visual art, music and performing arts
- Unrestricted Audience numbers

## Venues Suitability

**Indoors:** Theatres, Galleries, Museums, Mixed Media / Multi-Arts Venues, Heritage Sites, Warehouses, Roundhouses, Libraries.

**Outdoors:** Festivals, Sculpture Parks, Heritage Sites, Courtyards, and Roof Gardens, any space with a days get in to adjust the work to the space.

## Artist Team

### Lizzi Kew Ross

A choreographer and teacher and the Artistic Director of Lizzi Kew Ross & Co, formed in 2012. She trained at Roehampton and LCDS graduating with a B.Ed and MA and has worked as a movement director, musicals for Arts Theatre Cambridge, Yorkshire Arts, performance work in Uganda and cabarets for Hilton Hotels. Lizzi works part time at Trinity Laban Conservatoire of Music and Dance and has worked at The Place, Birkbeck, Guildhall and Arts Ed. Recent choreographic credits: December 1952, the graphic score by Earle Brown for Chelsea Space, and performed at the Southbank as part of Move, Choreographing You at the Hayward Gallery in 2010.

Harmony of the Spheres at The Royal Observatory, Greenwich, Colourscape on Clapham Common; Space Between the Notes for Excellent at Sadler's Wells. With Douglas Finch, she co-directed In the Moment Improvisation Festival-350 performers over three days in sitespecific locations. Loss of breath at Selfridges Project Ocean, and Speak but one word to me, a commission for Dance United in response to the William Morris exhibition; Please Visit The Churchyard at St. Vedast churchyard for Celebrate the City weekend, and Without Warning, a movement, sound and light piece, inspired by images in Brian Keenan's memoir, An Evil Cradling at Laban Theatre in 2010, with a 2 week run at The Old Vic Tunnels, London, February 2012. Reading with Bach with four dancers and two musicians will open at Laban Theatre and tour to arts centres and libraries in 2014.

### Martin Collins

A dancer, actor and producer. He began dancing with the Splinters dance company before training in theatre at Lancaster University, Dance Theatre & Dance Science at Trinity Laban. He has worked as a performer with some of the most innovative dance and theatre companies in the UK including Levantes Dance Theatre, Darren Ellis Dance, Ballet Boyz, Dukes theatre Company, Marlow Theatre, The Grange Park Opera and the late Nigel Charnock Company (Ten Men). He has also performed in a number of different feature films for the UK and Japan, TV and site-specific works commissioned by the BBC, RM Europe, and Independent British Film.

Martin has produced work for a number of prestigious national and international platforms including British Dance Edition, Sadler's Wells, Southbank, the Royal Festival Hall, Roubaix and Burgos festivals. This has been done in collaboration with companies such as Lost Dog, Random Dance, Company of Elders, Royal Ballet School, Shobana Jeyasing, Henri Oguike Dance Company, Darren Ellis Dance and Sarah Linstra.

Martin is the Artistic Director and CEO of Artstrust [www.artstrust.co.uk](http://www.artstrust.co.uk)

### Mary Ann Hushlak

A writer and dance/performance dramaturg and, increasingly, is in a curatorial role. Originally from Canada, she came to the UK to do a PhD on the subject of political language. Instead, she became immersed in performance art, worked with Augusto Boal, in particular his Image Theatre, and, later, trained as a screenwriter. She combined the screen side with writing prose, her own short stories and text for artists making artist books.

It was freelance writing of treatments, and hence the ability to write proposals, that brought her back to performance, live art and dance. Wanting an extra specificity of vocabulary for

dance and movement, she did a range of choreology workshops with Rosemary Brandt. Now, fusing film, 'story', dramatic structure, artist books and installation art as well as a theatrical and dance vocabulary, she has a cross-media dance/performance dramaturgy practice. She is also Co-President of the dramaturgs' network (d'n), and is a trustee for the theatre company Cardboard Citizens

### **Megan Saunders**

Megan trained at Laban and with Transitions Dance Company. Megan's work in dance and movement as an artist, performer and teacher often involves working in varied contexts and with an expanded notion of what choreography can be. She has created work for gallery spaces and performed in the work of other artists in galleries such as Tate Modern and The Hayward. She has also worked in outdoor spaces and theatres for artists such as Stephen Koplowitz and Layla Rosa. Educational work included facilitation of projects for artists such as Lea Anderson, Richard Alston and Luca Silvestrini and she has choreographed dance films as learning resources for the BBC.

### **Fred Gehrig**

### **Henry Montes**

### **Alice Sarah**

### **Ruth Elder**

### **Una Palliser**

## Technical Information/Rider

### Touring Party

6 x Performers  
1 x Technical Support  
1 x Tour Manager

### Set

300 x Books

Get In – 1 Day  
Get Out times – 30 Mins

### Running Time

50mins

### General Requirements

We request support from the venues for the get in and get out

### Sound Technical Requirements

#### Option 1

Sound system for 150 people of the highest quality. Please aim to supply a system of equal or better performance than specified for our shows

Sound system to be made by d&b, Nexo, L-acoustic or of similar quality.  
(behringer, mackie etc are not acceptable.)

2 x compact subwoofers (d&b E12 or sim)  
2 x compact full range speakers (d&b E12 or sim)  
2 x stage monitors (d&b E2 or sim)  
1 x d&b D12 amplifiers  
1 x d&b D6 amplifier

1 x digital mixing console with eq, compression, reverb, delay (yamaha LS9 or sim)  
1 x 40m multicore (8 way max)  
1 x laptop or MP3 player stereo DI input (Radial J48s)

1 x DPA 4099

(ONLY THIS MIC CAN BE USED, IF YOU CAN NOT SOURCE THIS MICROPHONE PLEASE LET US KNOW AND WE WILL SOURCE ONE, DPA 4060, 4061, 4062, 4063, 4071 WILL NOT BE ACCEPTED)

2 x wireless systems for acoustic violin (please note the microphones have microdot connections so the appropriate adapters will be required.

Input channels

1 - acoustic violin 1  
2 - acoustic violin 2

- 3 - Backing track L
- 4 - Backing track R

## Option 2

Basic PA stem for 150 people

2 x Full range point source speakers on tri pod stands of sufficient size for the venue. RCF, HK elements, Mackie or similar (Behringer not acceptable)

1 x compact stage monitor all required amplification and cabling

1 x compact mixing desk with phantom power and reverb (ideally 2 sweepable mids) sound craft, Allen&Heath or sim (no Behringer or Mackie allowed)

2 x 31 band graphic EQ

40m multicore

1 x laptop or MP3 player stereo DI input (radial J48s)

1 x DPA 4099 (ONLY THIS MIC CAN BE USED, IF YOU CAN NOT SOURCE THIS MICROPHONE PLEASE LET US KNOW AND WE WILL SOURCE ONE, DPA 4060, 4061, 4062, 4063, 4071 WILL NOT BE ACCEPTED)

2 x wireless systems for acoustic violin (please note the microphones have microdot connections so the appropriate adapters will be required.

Input channels

- 1 - acoustic violin 1
- 2 - acoustic violin 2
- 3 - Backing track L
- 4 - Backing track R

## Minimum Space Required

7m(w) x 7m(d)

## Venue Staff

- 1 Venue/Technical Staff to support get-in, set-up, set-down and get-out
- 1 Technical Staff to oversee the performances

## Transport/Parking

On-site parking for Transit van with easy access to loading bay

Artists usually travel to the venue by train

## Working Conditions

All working space to be clean and safe with a minimum temp of 65f/18.3c

Clean stage/performance area

Space to warm up and rehearse

## Dressing Rooms

Clean, warm, lockable changing rooms for 4 dancers (n-2 Male & n-2 Female) & 2 musicians (n-1 Male & n-1 Female), in close proximity to the stage/performance area

Use of an iron and ironing board

Shower and toilet access backstage



## Broacher Copy

### **Lizzi Kew Ross & Co Presents Reading With Bach**

Lizzi Kew Ross' *Reading with Bach* brings us dancers and musicians, and takes us into the territory of books. *Reading with Bach* is a kind of excavation, where the real and imagined worlds collide. Through movement and music, we watch, see, listen, engage and speculate on that strange solitary act that is reading.

For what is it to hold and handle the physical reality of a book? What is it to read – to turn the page and be led into minds, bodies, objects, space, architecture, netherworlds underworlds and other worlds? What is to be charmed, seduced or even bludgeoned by language, images, and actions? All this happens in our imaginations and we construct these worlds within ourselves.

“Reading leads you everywhere.” Stephen Fry  
London Evening Standard 3 July 2013

**Total 138 Words**

OR

### **Lizzi Kew Ross & Co Presents Reading With Bach**

For what is it to hold and handle the physical reality of a book? What is it to read – to turn the page and be led into minds, bodies, objects, space, architecture, netherworlds underworlds and other worlds? What is to be charmed, seduced or even bludgeoned by language, images, and actions? All this happens in our imaginations and we construct these worlds within ourselves.

For more information please visit <http://www.artstrust.co.uk/reading-with-bach.html>

**Total 78 Words**

## Marketing

### Images

A selection of marketing images can be downloaded here:  
<https://www.dropbox.com/sh/3g3sj93tkuv88u9/oD5cYqtSja>

Please credit all photos Reading With Bach © James Keates



### Marketing Tools

- A5 Leaflets and A3 Posters
- Colour images as JPEGS
- Lizzi Kew Ross is available for local press and interviews
- Company Website: [www.lizzikewrossandco.co.uk](http://www.lizzikewrossandco.co.uk)

## Wrap Around Events

### Company Workshops

Lizzi Kew Ross workshops are led by highly experienced professional dancers from our company.

Find out more about Lizzi Kew Ross, our extensive outreach programme, which offers dance workshops, resource materials and talks.

Costs

Dance workshop

£200 for a half day (up to 3 hours)

£300 for a full day (up to 5 hours with the same group)

Dance workshop with live music accompaniment

£255 for a half day (up to 3 hours)

£355 for a full day (up to 5 hours with the same group)

NB: Workshop costs do not include travel or accommodation, which are additional charges. Should a dancer be required to stay overnight, accommodation costs and a £20 per diem will be invoiced.

### Dramaturgy Workshops

Lizzi Kew Ross workshops are led by a highly experienced professional dramaturg from our company.

Costs

Dramaturgy workshop

£200 for a half day (up to 3 hours)

£300 for a full day (up to 5 hours with the same group)

NB: Workshop costs do not include travel or accommodation, which are additional charges. Should a dancer be required to stay overnight, accommodation costs and a £20 per diem will be invoiced.

## Current Tour Dates 2014

23 & 24 April – Laban Theatre

### Contacts

For tour booking please contact:

Martin Collins – Producer

+44 (0)208 141 2351 | +44 (0)7941 660 192

[m.collins@artstrust.co.uk](mailto:m.collins@artstrust.co.uk)

For PR please contact:

Dan

For general enquires please contact:

Artstrust

+44 (0)208 141 2351

[info@artstrust.co.uk](mailto:info@artstrust.co.uk)

Artstrust

26, 47 Norman Road

Greenwich

London

SE10 9QB

**artstrust**