



# TRACES THROUGH TIME

## **INSIGHT NOTES**

**Production insights, information and creative ideas  
for students, teachers and anyone interested in  
delving deeper into this remarkable show**

# Introduction

Welcome to the Traces Through Time Insight Notes. This resource is your gateway to a journey beyond ordinary theatre outings. Immerse yourself in the world of dance and the narratives of recovery through our production, whether you're a performing arts enthusiast or interested in recovery.

This 18 page pack goes behind the scenes with the artistic team to explore the creative ideas and processes for Traces Through Time, explores the performers' experiences and suggests advance and follow-up activities designed to stimulate discussion and creativity.

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# About Traces Through Time

1 November 2023, Storyhouse Chester

4 November 2023 Linbury Theatre, Royal Opera House

(Insights event) 5 November 2023, Linbury Theatre, Royal Opera House



Fallen Angels Dance Theatre present their latest ground-breaking work, Traces Through Time at Storyhouse and Royal Opera House.

The UK's only company to provide dance theatre experiences for people in recovery from addiction have joined forces with New Note Orchestra, the first recovery orchestra in the world, to create a powerful new production. Devised by the company's Artistic Director and former Birmingham Royal Ballet Soloist Paul Bayes Kitcher alongside the dancers and musicians in recovery, the performers bring their life experiences and stories to the stage.

Fusing dance, live music directed by Conall Gleeson and spoken word by Louise Wallwein, Traces Through Time is a deeply moving exploration of the complex journeys of recovery, from mental health adversity to life-altering transformation.

The cast includes individuals in addiction recovery, those affected by addiction and people living with mental health conditions.

This collaboration marks Fallen Angels' first venture with New Note Orchestra, a Brighton-based collective of 18 musicians in recovery. The performance highlights the therapeutic potential of the arts, aligning with the company's mission to facilitate recovery and self-expression through creative movement and performance. Traces Through Time offers a unique opportunity to witness the resilience and transformation of individuals overcoming addiction and mental health challenges through the medium of art.

Full cast and creative details are available at [www.fallenangelsdt.org](http://www.fallenangelsdt.org)

Funded by Arts Council England, Foyle Foundation, Garfield Weston Foundation, Martin Geddes Trust with support from **Storyhouse** and **Royal Opera House**.

# About Fallen Angels Dance Theatre

Fallen Angels Dance Theatre, based in Chester, leads the way in the UK's addiction recovery arts. Founded in 2011 by Paul Bayes Kitcher and Claire Morris, this unique company employs dance theatre for personal development and well-being. With over a decade's commitment to the power of arts in recovery, Paul Bayes Kitcher, a former Soloist with Birmingham Royal Ballet, drives their mission, bringing lived experiences to life through outreach workshops, performances and digital initiatives in the North West and beyond.

At its core, Fallen Angels Dance Theatre embodies authentic stories of recovery, offering a safe space for self-expression and self-discovery. Even those without dance experience find transformation, boosting confidence, improving physical and mental health and rebuilding social networks.

This award-winning company adapts contemporary and classical dance techniques to create authentic movement accessible to both non-professional and professional dancers. Fallen Angels Dance Theatre places participants at the centre of its work, from sharing their stories in the research and development process to performing in the professional presentations.

Outreach programmes in Chester, Liverpool, and Manchester offer a structured pathway of participatory workshops, creative volunteering projects, artistic training, and performances, creating a ladder of growth and development for people in recovery.

Traces Through Time marks a powerful collaboration between Fallen Angels Dance Theatre and New Note Orchestra, the world's first recovery orchestra. This partnership provides a remarkable opportunity to celebrate the creativity of recovery arts and address the stigma associated with addiction and mental health issues.



## DISCOVER MORE

- Explore Artistic Director Paul's journey which takes centre stage in BBC3's Amazing Humans documentary 'Addiction Nearly Ruined My Life' [🔗](#)
- Participants share their personal journeys and how Movement for Change' dance has had a positive impact on their lives [🔗](#)
- Why Recovery and Dance? Check out Fallen Angels Dance Theatre's blog about the why dance and recovery from addiction is a good match. [🔗](#)
- Watch a film about Fallen Angels workshops in the community-based projects (Salford/Bolton) [🔗](#)

# About New Note Orchestra

New Note Orchestra, based in Brighton, is a unique musical group established in 2015 by Molly Mathieson. Inspired by the Channel 4 documentary Addicts' Symphony which showcased ten classical musicians in recovery collaborating with the London Symphony Orchestra, Mathieson aimed to create a similar project in Brighton. The orchestra is dedicated to helping individuals on their path to recovery from addiction through the healing power of music.

New Note Orchestra musicians are united in both their love of music and their desire to belong to a community of like-minded people they can rely on for support and friendship without judgment. Conall Gleeson, the musical director of the New Note Orchestra, believes that shaping identities is crucial in creative recovery spaces. When participants enter the room, they are musicians first and foremost, not defined by their history of addiction.

## DISCOVER MORE

- [Listen](#) to New Note Orchestra's music
- Tracks Astrals Journey and Finale from the production are available on New Note Orchestra's 2023 recording [Kind Rebellion](#).
- [Explore](#) evidence and impact of New Note Orchestra's approach
- [Discover](#) more about New Note Orchestra

Comprising a diverse range of acoustic, electric, folk and classical instruments, the New Note Orchestra meets weekly for improvisation sessions and is known for producing atmospheric, beautiful and exciting music. New Note Orchestra compose their own music and in 2019 the musicians and Music Director Conall Gleeson were recognised for their composition skills after being nominated for a PRS award. The composition process is inclusive and innovative, harnessing individual and collective abilities and ideas.

The orchestra's weekly sessions in Brighton are open for people of all musical skill levels to participate. In addition to the core orchestra, New Note Strummers, is a group centred around learning and playing popular songs, making it accessible to individuals regardless of their musical expertise. New Note Dance, introduced in Spring 2023 offers dance and New Note Key Changers programme, trains and supports musicians to become Community Music Leaders.

***We've been working hard to make people in recovery very visible and give people in recovery and platform so that they can perform and that's really about reducing stigma around addiction.***

Founder, Molly Mathieson



# Q&A with choreographer Paul Bayes Kitcher

## What inspired *Traces Through Time*?

*Traces Through Time* is about people's individual journeys on a pathway to recovery. People are isolated because with addiction and mental health adversity, it wants you on your own and it grows through the piece. It starts with everybody isolated and then it develops into this connection, this beautiful connection with each other because the opposite of isolation is connection.

There's something beautiful about the vulnerability of the movement because it's very authentic and honest. I think when you get a performer that bears the soul on stage there's something really powerful about that.

## How has working with New Note Orchestra inspired this production?

Well, the storyline has just grown organically because of the music...The music has lots of layers and different frequencies and emotion in it and texture, which I can really identify with and draw lots on for the choreography. It's been absolutely fantastic working with the live orchestra. It's the first time we've worked with an orchestra. And also, it's a double gift because they're all in recovery. So it's really powerful...It's been great working with Conall, the composer.



## Why is dance such a powerful way to support recovery?

So the beautiful thing that happens in the space, when we're working with new people, they usually have this transition where they come in totally broken, and then within six weeks they start to lighten up. As in, you can see a change from within.

## What would you like the audience to take away from watching this production?

I think the unique thing about this piece is the depth of where it comes from and the rawness of that. And hopefully we're going to capture that during their performance and the audience will hopefully feel a connection to what people go through...So you're not just looking at a dancer doing a technique, you're looking at somebody that's opening their hearts to the audience.

I think what I'd love the audience to take away is that when the guys perform, it's not just a performance, it's like they are actually bearing their souls on stage. So the authenticity of the movement comes from something within and you'll see the trauma that's trapped in the body, how it releases into the space.

## What can audiences learn about addiction?

The message that addiction doesn't discriminate. And we all go through trials in life, but it's through the trials that we grow.

# The Production

Traces Through Time explores personal journeys to recovery in a series of nine distinct sections. This performance shows different stages of addiction and recovery. It begins with *Beside the White*, a 16-minute segment portraying the self-absorption and isolation often associated with addiction. Subsequent sections like *The Wood* and *Seven Takes* illustrate the transition from addiction to early recovery, highlighting the gradual reconnection with nature and the return to daily routines.

The production delves into different emotions and themes. There is an emotional duet that depicts a poem by Hannah Rudd about the helplessness of seeing a loved one affected by addiction. There is the symbolic representation of an Angel Wave, washing over the sadness with compassion and unity within the recovery community. *Traces Through Time* also explores spiritual elements in *Astrals Journey*, emphasising the significance of breath, community and a connection to the outside world in the recovery process. The performance concludes with the *Finale*, a celebration marked by spoken words of gratitude, offering a profound appreciation for the support that guides individuals on their journey to recovery.

There are five key ensemble music pieces from New Note Orchestra which frame the piece:  
*Beside the White*, *The Wood*, *Seven Takes*, *Astrals Journey* and *Finale*.

Music tracks *Astrals Journey* and *Finale* from the production are available on New Note Orchestra's 2023 recording [Kind Rebellion](#).



# Movement style

Choreographer Paul Bayes Kitcher's movement style combines elements of contemporary dance, ballet and narrative-driven choreography. The style is deeply expressive, emphasising storytelling through movement.

Bayes Kitcher's movement philosophy views the body as a powerful tool for releasing trauma. His choreography vividly conveys a wide spectrum of emotions and experiences, depicting moments of discomfort, tension and inner turmoil. This starkly contrasts with movements of reaching, lifting, and seeking relief, representing the juxtaposition of vulnerability and the quest for resolution.

Bayes Kitcher skillfully employs different levels, dynamics, and body actions to express a range of emotions, seamlessly transitioning from strength and confidence to confusion and vulnerability. Through his choreography, the body becomes a conduit for the release and processing of trauma.

The creative process is a collaboration with the dancers, often starting with improvisation tasks or drawing on personal stories, which allows the dancers to draw on experiences and injects authenticity into the choreography.

Notably, Bayes Kitcher's skill lies in his ability to unify performers with diverse skills and backgrounds. In *Traces Through Time*, the cast features both professionally trained dancers and individuals who have progressed through the company's community outreach programmes in Chester and Liverpool. Bayes Kitcher effectively harnesses this wide spectrum of dance training and performance capabilities to create a cohesive and impactful dance piece.





# Design, themes and text

## Costume design

Costumes for *Traces Through Time*, designed by Stephanie O'Hara draw from New Note Orchestra's established colour palette of warm yellow/orange tones, grey and black for a unified look. The costumes reflect on dancer Tom's recovery journey, incorporating a martial arts and Eastern influence that aligns with the spiritual energy of the dancers' movements. Each dancer wears an individual costume, symbolizing the value placed on diversity within both organisations' recovery communities.

## Metaphors

Metaphors play a central role, conveying themes of recovery and community support. One notable section is the Angel Wave, where the recovery dancers become a wave that symbolically washes over trauma, leading the entire company toward positive change and recovery.

Another poignant moment is the Angel Wings in *Beside the White*, where the company attaches themselves to dancer Jo, the main featured dancer, acting as her wings. This visual narrative represents the idea that addiction and adversity can often lead to a sense of isolation, but through the support and companionship of a community, individuals can find the wings they need to rise above their challenges and soar toward recovery.

## Use of text/spoken word

*Traces Through Time* integrates text by poet Louise Wallwein MBE and a poem by Hannah Rudd. The spoken word components during the performance provide a window into real-life experiences, bringing depth and authenticity to the production.

Louise Wallwein engaged with the Fallen Angels Dance Theatre and New Note Orchestra communities, conducting group and individual conversations to weave a narrative through the spoken word components.

The text describes challenges and resilience associated with addiction and recovery. For instance, the phrase "*I think I just wanted obliteration*" resonates with the feeling of emptiness and despair often linked to addiction. The line "*I was just falling, falling, falling but now finally I have landed*" expresses the tumultuous journey of addiction and the relief of recovery. Additionally, the phrase "*Recovery has taught me to be proud of the person I am today*" encapsulates the transformative nature of recovery and the newfound self-respect it fosters.

The line "*So I live my life to honour the sparkle of your eyes*" from Hannah Rudd's poem depicts the emotional struggle of witnessing a loved one's battle with addiction. These words enrich the performance with authenticity and depth.

**I was just falling, falling, falling but now finally I have landed.**

**There was a little spark - a flicker**

**I started moving**

**I think that's where it began**

**In the breath, I started dancing**

**It was like a spiral, the point of the spark**

**It spiraled, a fire within me, a healing light**

**You can find yourself, if you open that door**

**Open it out to the world**

Extract of text by Louise Wallwein from *Finale* section

**I'm sorry for your pain,**

**Destruction, loss and shattered hearts,**

**To have no control as I watched you melt,**

**Addiction had your life's free pass,**

**Relentless disease its momentum fierce,**

**The thundering strength of alcohols breath,**

**I'm sorry for your pain.**

Hannah's Poem (extract)

# Performer Perspectives

Performers Colette and Jo discovered dance at different times in their lives. Here they describe their experience at Fallen Angels Dance Theatre and performing in *Traces Through Time*.



## **Professionally-trained dancer Jo Freeman describes finding Fallen Angels Dance Theatre:**

In London living as a freelancer I did suffer with addiction from alcohol and substance abuse and dance is the only way I managed to heal myself and get out of it. I consider myself very lucky so when I heard about what Fallen Angels did I just definitely wanted to get involved.

## **Jo describes the benefits of dance and creativity to support recovery:**

Typically with therapy there is a lot of talking involved which obviously is so beneficial and really helps a lot of people. I think a lot of what you don't consider is how the body holds a lot of trauma. It has a memory of its own and that can always come out in habits and in behaviours. So when people are given the opportunity to dance and to stretch and to express themselves through a physical form, they feel a lot more comfortable. They can break through barriers and boundaries; they get sort of epiphanies. They get realisations about how they need to forgive themselves or forgive others and it really is such a transformative process.

# Performer Perspectives



## **Colette has discovered dance later in life. She describes how her confidence grows the more she takes part:**

[Now I say to myself] don't let anything stop you. It's a once in a lifetime opportunity. Go for it, you are able to do this. My thing was people looking at me and [me thinking] I can't dance. I can't do it. I look like an idiot compared with everyone else who can move gracefully. I'm disabled, I walk with a walker but actually getting out and doing this and moving, it's helping me physically.

## **Colette describes the physical and mental benefits of taking part in Traces Through Time:**

I'm meeting people from all over the country. It's just amazing and mentally that is empowering me to do bigger and giving me a confidence that I've never really had. I used to always have this fake confidence that would quite often have I'm all right and this and that yeah but actually I'm really I'm confident without needing any substance to be confident without having to have a mask on and be a fake me.

## **Sum up your experience in a few words:**

It's just amazing absolutely. Out of this world and what an experience, an opportunity!

# Performer Perspectives



## **Adele plays handbells and describes how playing in the orchestra sometimes seems like a dance:**

I play the hand bells. Beautiful chimes that make beautiful resonant sounds. Conall uses it in a beautiful way so that if one of us is playing chimes that stands on its own, but sometimes he combines it so you have three people playing together and you get that interweaving. From the front it looks totally magical, it's almost like choreography...So, there's the sound but there's also a sort of physical choreography.



## **Musicians Sean and Alex talk about what they enjoy about being part of an orchestra?**

I really start appreciating the enjoyment and the value of playing together as a combo. Playing in a group and fitting in a group. It's improved my playing so much as an individual musician.

It's a much more rewarding experience and so having the dancers on top of that is even better. It just makes that world larger. It just feels so welcoming, supportive and inclusive and you know I love it.



## 10 conversation starters about the show

Here are some prompts to stimulate thinking and conversations about *Traces Through Time*. Our [dance word bank](#) on page 17 may be useful to support descriptions of the dance:

1. What emotions or themes are conveyed through the choreography and dance movements?
2. Do you notice any recurring movement patterns or gestures? What do you think they represent?
3. How does the music enhance the storytelling? How does live music contribute to the experience?
4. Which moments create a strong connection with the performers and their stories?
5. How does the lighting design enhance the atmosphere and storytelling within the piece?
6. What is the impact of the text or spoken word in the show?
7. What are the most impactful moments in the performance?
8. What aspects did you particularly enjoy about the performance?
9. What three words describe your experience at this show?
10. Think about the message of the performance regarding addiction and recovery. What does it teach or remind you about these topics?

# Follow up creative movement tasks

Enhance your theatre experience with practical creative movement activities. Enjoy these activities individually or in a group. These suggestions are tailored for group leaders and draw from Fallen Angels Dance Theatre's five-stage workshop practice: 1. check-in circle, 2. grounding and breathwork, 3. get moving, 4. creative task, 5. reflect & check out circle.

**Objective: Engage participants in a creative dance experience inspired by *Traces Through Time*, focusing on personal expression, wellbeing, storytelling through movement and a sense of connection within the group.**

1. **Check-In:** - Form a circle and have each participant share their name and briefly express how they feel today. Encourage sharing of any special considerations or feelings.

2. **Ground:**- Begin with a brief mindfulness exercise centered on breath awareness. Guide participants to pay attention to their breath with deep inhales and exhales to foster grounding and comfort in the space.

3. **Get Moving:** Lead a physical warm-up, incorporating improvised movements that encourage dynamic and expressive qualities.

Participants start moving around the space, walking or weaving in and out of each other. Experiment with different directions: forward, backward, change direction and pause occasionally.

Use music with a lyrical and emotive feel, gradually increasing in pace and intensity. Encourage participants to connect emotionally with the movements that represent each word.

You can use the following words as a starting point:

- Rise - Reach up and outside yourself
- Break - Gather and fold your arms in
- Healing - Circle your arms
- Connection - Reach towards others, explore unity and interaction
- Freedom - Move with expansive, flowing movements
- Resilience - Demonstrate strength and balance
- Hope - use energy and dynamics that convey optimism and upward motion

*Additional Notes:*

- *Maintain a safe and supportive environment.*
- *Adapt the session to accommodate varying abilities.*
- *Highlight the importance of self-care and seeking support for wellbeing.*

4. **Creative task options:**

**A) Movement-Inspired Task:**

- Introduce the theme *Traces Through Time*, emphasising that everyone has a unique life story and journey with ups and downs.
- In pairs or individually, ask participants to select and interpret an aspect of their personal journey through expressive movements.
- They may find it helps to consider some inspiration words to help generate movement. You might want to suggest some of the following words or concepts: adventure, challenge, rise, divert, change and achieve, break, heal, connect, freedom and resilience. These could align with the group's needs - creative action words for a dance or performing arts group, or recovery-themed for a health-focused group. Or take inspiration from our [word bank](#).
- Encourage them to express their journey's highlights and challenges.

**B) Text-Inspired Task:**

- Read a section of the text or stimulus poem and discuss its resonance with participants. Identify action words or key words that stand out.
- Ask participants to listen to the lines and interpret them through expressive movements, conveying the emotions and imagery from the text.
- Take 6 contrasting words, including positive ones, to create movement with a partner.

5. **Reflect and check out:**

- Gather participants in a circle and discuss how their bodies feel after engaging in the physical movements. Encourage sharing of thoughts and experiences, emphasizing the connection between physical activity and emotional well-being. If appropriate, discuss themes relating to the task.
- Ask participants to briefly share how they feel now and any insights gained during the workshop.

# Text selection for practical task

## Extract of Beside the White section text by Louise Wallwein

When you've got a hole in your soul, you can't ever seem to find the thing that you're looking for, because I think I just wanted obliteration

I can remember just feeling sad, lonely.

That sort of despair and feeling of just emptiness.

Maybe not surprising that, when everything's being pushed down,

when everything's being pushed down,

when everything's being pushed down.

## Extract of The Wood section text by Louise Wallwein

...So dreaming and dreaming-up and daydreaming, and waiting for someone to take me away?

Finding ways to pretend, make believe, dressing up from a young age, that was definitely something ...

I used to be very much into escapism of sorts.

Maybe taking on different personas, making a whole world that I can just kind of be lost in... that kind of stuff

I think it might have been about me trying to sort of muscle-up against the world, and fight back...

...It gave me an ability to lose myself..... alcohol .....

Lose all sense of myself.

## Extract of finale section section text by Louise Wallwein

I was just falling, falling, falling but now finally I have landed.

There was a little spark - a flicker

I started moving

I think that's where it began

In the breath

I started dancing

It was like a spiral, the point of the spark

It spiraled, a fire within me, a healing light

You can find yourself

If you open that door

Open it out to the world

## Extract of text from poem by Hannah Rudd

I'm sorry for your pain,

Destruction, loss and shattered hearts,

To have no control as I watched you melt,

Addiction had your life's free pass,

Relentless disease its momentum fierce,

The thundering strength of alcohols breath,

I'm sorry for your pain,

When in times I had to look away,

For love could never save you,

I'm sorry for your pain,

So I live my life to honour,

The sparkle of your eyes

# Dance Word Bank

**Action:** gesture, use of different body parts, elevation, contracted limbs, turn, transfer of weight, running, walking, lifting, throwing, dodging, extensions of limbs, stillness, pedestrian walking, deep bends, lean

**Space:** covering the whole stage, curved and linear pathways, high, middle and low levels, crossing pathways, big and expansive, small and intricate, in the background, facing different directions

**Dynamics:** direct and indirect, fast, suspended, fluid, expansive, explosive, sudden, sharp, interruptions, intense, acceleration, sudden and sustained, strong and light, grounded, struggle, slow, showing sadness or emotion, smooth, flowing, tense, violent, precise, elastic

**Relationships:** solos, duets, trios, group dances, complement and contrast, action and reaction, lead and follow, counterpoint, contact, close proximity, mirroring





# Unlock the power of a theatre visit

## Why arrange a theatre trip?

- **Deepen and grow dance and music knowledge:** Live theatre offers a vibrant and multifaceted experience which supports students to grow their knowledge and appreciation of different dance and music styles and creative influences.
- **Inspiration:** Traces Through Time is a unique collaboration with the New Note Orchestra, the world's first recovery orchestra. This production is devised with the input of artists in recovery, sharing their personal journeys and stories on stage. Witnessing their transformation can be an inspiring and empowering experience.
- **Exploring Recovery:** The performance delves into the complex journeys of recovery, including mental health adversity and transformation. It provides an opportunity for meaningful conversations about the recovery journey and the themes explored in the work. Encourage them to express their thoughts, perhaps through art, writing or group discussions.

## Planning and follow-up activities:

- **Active Engagement:** Task your group to do some pre-show research by watching the trailer, Q&A with choreographer Paul Bayes Kitcher or watch videos with cast members. Set some activities during the visit – for example recalling or recording details of costume, music, noting the mood (up-tempo, dynamic, thoughtful) and choreographic style of the dances; or noticing repeated movement phrases or motifs. Use the dance word bank below.
- **Discussion:** Use our [10 prompts to spark conversations](#), encouraging insights and connections with creative expression
- **Follow up:** Share feedback in a written or video review. Develop creative responses through practical creative solo or groups tasks in class. Use our [creative tasks activities](#).
- **Reflection:** Encourage group members to discuss their own reactions and emotions after watching the show. Create a safe space for individuals to share how the performance resonated with their personal experiences.



# Learn More

Learn more about Fallen Angels Dance Theatre through our workshops, resources and CPD training which focus on transformative impact of movement and dance in recovery and mental health management.

- **Moving Recovery workshops:** taster classes, outreach workshops, regular sessions and projects explore the connection between recovery and dance.
- **Practitioner Training and Recovery Dance Toolkit:** Tailored for dance and performing arts professionals, this programme equips you with skills to make a positive impact. Access a comprehensive collection of resources and tools to incorporate recovery dance into your practice.
- **Engaging Schools:** practical workshops in schools led by our experienced educators, linked to our productions explore the creative ideas from our shows and introduce recovery.
- **Advocacy CPD Training, and Outreach Sessions:** Designed for recovery services, mental health professionals and social prescribing link workers, these sessions provide insights into our work.
- **Arts in Criminal Justice and Mental Health Secure Settings:** Gain a deeper understanding of the role of arts in these contexts.
- **Mentoring and Work Shadowing Opportunities:** Immerse yourself in hands-on learning and receive guidance from our experienced team.
- **Education for Aspiring Professionals:** Open your doors to students studying applied theatre, public health, addiction studies and community dance through our lectures and hosting visits.
- **Guest Speaking Engagements:** Enhance your conferences, festivals and events with our insights and mini-performances.

Talks, workshops and training is led by our leadership team with lived experience of recovery and mental health adversity and can involve our enthusiastic and committed Supporting Angels community who are keen to share the transforming abilities of recovery dance.

## Contact

Claire Morris      Fallen Angels Dance Theatre      [www.fallenangelsdt.org](http://www.fallenangelsdt.org)

Molly Mathieson      New Note Orchestra      [www.newnote.co.uk](http://www.newnote.co.uk)

 Fallen Angels Dance Theatre

 @FallenAngelsDT

 @fallenangelsrising

 <https://www.youtube.com/@fallenangelsdancetheatre3919>

Traces Through Time production photographs: Natasha Bidgood

# Useful contacts

## Recovery Arts

- [Recovery Arts Alliance](#)
- [Performing Recovery Magazine](#)

## Addiction and Recovery

- [alcoholics-anonymous.org.uk](http://alcoholics-anonymous.org.uk) [0800 9177 650](tel:08009177650) [help@aamail.org](mailto:help@aamail.org) (email helpline)  
Help and support for anyone with alcohol problems
- [wearewithyou.org.uk](http://wearewithyou.org.uk)  
Supports people with drug, alcohol or mental health problems and their friends and family
- [talktofrank.com](http://talktofrank.com) [0300 123 6600](tel:03001236600)  
Confidential advice and information about drugs, their effects and the law.
- DrugFAM [drugfam.co.uk](http://drugfam.co.uk) [0300 888 3853](tel:03008883853)  
Provides support to anyone affected by someone else's harmful use of drugs, alcohol or gambling.

## Mental Health Support mental

- [Mind](#) [0300 123 3393](tel:03001233393) [info@mind.org.uk](mailto:info@mind.org.uk)
- [Samaritans](#) [116 123](tel:116123) [jo@samaritans.org](mailto:jo@samaritans.org)
- SANEline. [SANEline](#) on [0300 304 7000](tel:03003047000) (4.30pm–10.30pm every day)