

NEWS

We continue our project **Move-in** for a second year, meaning that even more Lambeth schools will have the chance to take part in Rambert-led workshops and professional development sessions for teachers as well as see two of our performances at Sadler's Wells. The young people will perform their work at the Clore Ballroom in March.

We have been joined by five **Street Geniuses**, 16-20 year olds from Lambeth and Southwark who have the chance to work with some of London's most exciting arts organisations. In roles including producer, film maker, photographer and costume designer, our Street Geniuses are currently working with our youth dance company, Quicksilver, to

produce an event in partnership with the London Philharmonic Orchestra. The **Jam Free** project inspires girls from 11-16 to take part in physical activity through dance. We will be partnering three schools in the outer London boroughs to form a group who will create their own work to be performed at Sadler's Wells as part of the Connect Festival in March.



Above: *Move-in* performance at the Clore Ballroom, 2011
Photo: Ellie Kurtzz

Move-in is funded by The Prince's Foundation for Children and the Arts

RAMBERT DANCE COMPANY

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Our choreographic development programme from the inside. Dancer Otis-Cameron Carr talks about his experiences

Some of the famous names who have come into and out of the Company during our 85 years

A week in the life of the Wardrobe department on tour

MY RAMBERT

Rambert's Costume Supervisor, **Caroline Hagley**, talks through her experience during our week at Sadler's Wells last November.

I arrive on a Sunday morning at Sadler's Wells for my usual 'get in' process of organising the space that'll be my home for the next week and unpacking flight cases. Tomorrow there's a costume run of Javier De Frutos' new piece, *Elysian Fields*, and there's still some work to be done on ageing and distressing the costumes. Javier and Katrina Lindsay, the designer, want them to reflect the hot sweatiness and grubbiness of downtown New Orleans, so the men's shirts and trousers have been dyed in off-white, greys and beiges and

I worked into them further with sprays, tea bags, baby oil and sandpaper to give them a look of well-worn clothes, past their prime. The women's dresses have been treated by my dyer to allow me to focus on the men's costumes, so at this stage I'm able to leave them and put on a couple of loads of washing from our visit to Norwich, where we were performing just two days ago.

When a piece is rehearsed on stage for the first time with set, lighting and costumes, it's a real culmination of the dancers' and creative and technical teams' hard work. Hair and make-up are discussed and refined: in this instance the women will have loose strands and sections pinned back with a 1930s period influence, and the men's will be simply slicked

back. I've provided a glycerine and water mix that, when sprayed, gives the illusion of beads of sweat. It's used minimally to avoid it being transferred to the floor, which could cause the dancers to slip. Towards the end of the evening, rehearsals take a different direction as two of the dancers suffer injuries, and Simon Cooper, Rehearsal Director, has to recall one of the dancers – who'd already headed home – to take over one of the roles for the première. For me, that means pulling a second cast costume that also then needs distressing for the following evening.

I'm in early on Tuesday morning, and George (my assistant for the week) preps *Seven*, our other première, for that afternoon's photocall, while I continue working on the *Elysian Fields* costumes. We turn *Seven* around (refreshing and completing any maintenance) for the show, also prepping *RainForest*, and finally put all the costumes out into the dressing rooms. By 5.30pm we can finally stop for a breather and a cuppa! Thankfully the show runs smoothly and *Elysian Fields* makes its première to a full house.

Left: Jonathan Goddard, Gemma Nixon and Pieter Symonds in *Elysian Fields*
Photo: Gavin Evans
Right: Caroline Hagley

Front cover: Miguel Altunaga in *L'Après-midi d'un faune*
Photo: Eric Richmond
Mark Baldwin
Photo: Charlie Hey



MEETING POINT

SPRING 2012

Happy New Year to all our friends and supporters, and welcome to this edition of Meeting Point.

I'm thrilled to be able to give you two significant pieces of news regarding our progress towards the Company's new home. In December, work began on the foundations of our new building on London's South Bank. The project has been in development for over nine years and begins in earnest in our 85th anniversary year. We intend to move in summer 2013 and are all extremely excited to see work now truly underway.

Rambert's incredible Archive has just been awarded a grant of almost £360,000 from the Heritage Lottery Fund to catalogue the collections, conserve the costumes, digitise parts of the moving image collection and enable far more public access. This long-term project will engage students and schools in exploring Rambert's heritage. We'll be recruiting volunteers to help us with film digitisation; please let us know if you're interested.

I'm sure you will join us in celebrating these milestones on our journey.

Mark Baldwin Artistic Director



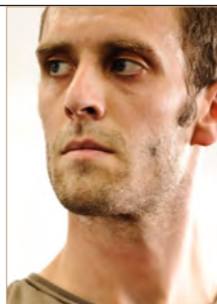
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COMPANY NEWS

Award nominations
We are delighted to announce that two of our dancers have been nominated for 2011 Critics' Circle National Dance Awards. Angela Towler receives hers for Outstanding Female Performance (Modern), while Jonathan Goddard is in the running for Dancing Times Best Male Dancer. Former Rambert dancer, Alexander Whitley, also received a

nomination for Outstanding Male Performer (Modern) for his work with Wayne McGregor and Random Dance. The awards ceremony takes place at the end of January so we wish them luck!

Dancer news
Dancer Patricia Okenwa rejoins the Company in January after a year away on maternity leave. She has remained involved with the Company during this time, teaching



on our summer schools and masterclasses, and continued to choreograph. We are very pleased to welcome her back.

Spring tour
We open the spring leg of our Seven for a secret... tour in Newcastle in February. We last visited the Theatre Royal in 2009, and since then the building has undergone an extensive, beautiful restoration.

We will also tour to Aberdeen, Mold, Canterbury (after an absence of ten years) and Brighton, before visiting Sadler's Wells once more in May. For full details of our visit to each theatre and the programme please visit rambert.org.uk.

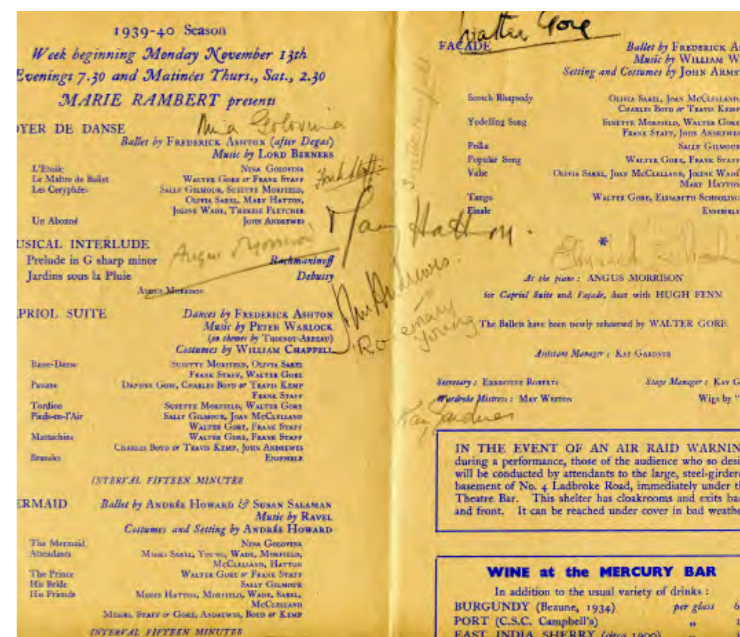
Clockwise from top left: Angela Towler, Jonathan Goddard, Patricia Okenwa, Otis-Cameron Carr (Photos: Simon Weir)



Left, above: Pages from Joyce Graeme's scrapbook showing good luck telegrams she received for her portrayal as the Wicked Stepmother in *Cinderella*, Paris 1963. (c) Rambert Archive. Below: *A Tragedy of Fashion*, 1926 Photo: Bertram Park



Right: Programme from the Mercury Theatre, November 1939, signed by many of the dancers including Joan McClelland and Walter Gore. (c) Rambert Archive



DANCER Q&A Read the full version »

Rambert dancer Otis-Cameron Carr presented *Oh!*, his first work for our Season of new choreography, in autumn 2011. Here he talks about the experience and what Rambert's programme of choreographic development offered him.

How did you start choreographing?

At the Brit School, we had very good teachers who opened our eyes to creative possibilities. It was here that I first discovered my interest in choreography, and was pleased to find that it seemed like a natural skill for me. It wasn't until my graduate year at the Central School of Ballet though, where a friend and I created a duet for an in-house competition (we both needed the money and thankfully we won!), that I seriously considered pursuing it. The choreographic opportunities offered by Rambert and the fact that many successful choreographers have come through that system were the main reasons I considered auditioning for the Company.

What was the experience of creating your first work at Rambert like?

I put forward an idea in 2009 which I was encouraged to develop. However, I found that writing down and communicating creative ideas which have not yet had any studio time was a challenge in itself! I'm not precious and of course, soon after getting into the studio with dancers, things changed. I hadn't choreographed since school and I was faced

with the now unfamiliar task of directing a group of people. Luckily it all came flooding back, and I was soon moving, talking and teaching movement material to the dancers. I was grateful to have two mentors throughout who were very honest, encouraging me to take risks and realise the full potential of my choreography. My intention was to create something really beautiful.

How did you go about selecting the other elements of the performance: music, design?

I'd heard a live performance of Purcell's *Fairy Queen* and went about dividing the choreography into sections in line with the music. However, as I progressed, I found that the music was actually suggesting something counter to my ideas, so I ended up arranging it myself by sampling the chord and creating a 'soundscape'. Suddenly the choreography seemed to come alive in front of my eyes! Then my costume designer pulled out at the last minute, but as I'd learnt something about fabrics and design at the Brit School, I was

'As I progressed, I found that the music was actually suggesting something counter to my ideas, so I ended up arranging it myself by sampling the aria and creating a 'soundscape'. OTIS-CAMERON CARR

able to put this knowledge into practice when buying costumes. It's lucky I am not easily fazed! I worked with Rambert's Technical Director, Malcolm Glanville, and Chief Electrician, Luke Manning, on lighting design, who were very supportive meaning that the very limited time available for lighting the piece went very smoothly.

Were you pleased with the results?

I felt that the performances of the finished piece went well, however there's always room for development and it was a positive experience for me to watch and analyse what I'd achieved. Feedback from my mentors was extremely beneficial: it's so valuable to get input from people whose opinions are unbiased and informed.

And for the future?

I'm now feeling really positive and well-equipped to tackle future choreographic ventures. I will admit that the commercial aspect of choreography doesn't especially appeal to me, though I'm very happy to develop my skills during my time at Rambert while I have the chance to do so. Choreography is one of many things in which I'm interested, and I don't have any specific goals and aspirations at this point – so much in the career of an artist comes down to chance.

ILLUSTRIOUS RAMBERT

Rambert has been at the heart of British dance for 85 years, and our Archivist, Arike Oke, looks back through some of the incredible names associated with the Company during its rich history.

Rambert dates its existence back to 1926 at the first performance of Frederick Ashton's *A Tragedy of Fashion*: considered the first British ballet. From then, the Company has continued to surprise, delight and push forward the frontiers of dance.

Part of the Company's creative success has been its collaborations and the talent that it has supported. Famous names and faces pepper the Company's history: from the worlds of fashion and design as well as dance. Katharine Hamnett and Roland Mouret are fashion designers who have collaborated with the Company (1987 and 2006). Harry Cordwell, later nominated for an Academy award for his art design on the film *Empire of the Sun*, designed for productions in the late 1940s and mid 1960s.

Pioneer of Chinese ballet, Dai Ailian, was taught by Marie Rambert in the 1930s, and the iconic Audrey Hepburn lodged with Marie Rambert while she attended classes as a teenager. Paul Liburd, the leading black British dancer of his generation, achieved the 2004 Critics' Circle award for Outstanding Male Artist for his work at Rambert. The brilliant ballerinas Alicia Markova and Margot Fonteyn danced with Rambert in the 1930s, and the Archive still contains pointe shoes signed by both.

Choreography continues to be a great part of Rambert's story, from the *A Tragedy of Fashion* right through to today's extensive and varied repertoire. Frederick Ashton, who was with Rambert from 1924 - 1935, would later become the founder-choreographer of the Royal Ballet. Over the intervening years, Rambert choreographers and dancers have gone on to play a huge role in shaping international dance: for instance, works by Christopher Bruce (Artistic Director 1994 - 2002) are now taught on the national schools' curriculum, and Joyce Graham was with the Company for its 1947 - 1949 Australian tour and went on to become the director of the National Theatre Ballet there.

There is not space here to list the achievements of everyone associated with the Company who has been influential and important in their own right. The names

included above only hint at the true history of Rambert; the full treasures of which are recorded in our Archive.

Our future is very exciting, with the move to new purpose-built quarters on the South Bank drawing ever closer. The Archive of the Company collects and preserves the inspirational history of Rambert. The new building will help us open out this history to more people, with a reading room, exhibitions and access to the collections. You can help to unlock the passion hidden in the Archive by volunteering to help us digitise our extensive film collection, or by naming a year of Rambert's history.

Name Your Year
You could see your name side by side with world-famous choreographers, artists and business leaders who have already named a year in the entrance to our new home as a permanent record of their contribution. A gift of £5,000 can be made as a single payment or paid in instalments. For further information and details on other ways to support the campaign please contact Mary Chamberlain on 020 8630 0645 or email mary.chamberlain@rambert.org.uk

