

Welcome to Sadler's Wells

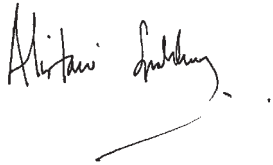
Welcome to these world premiere performances of *Atomos*.

Wayne McGregor has consistently explored the relationship between the dancing body and scientific and cognitive research, and in this new work he has turned to one of the smallest of life's component parts to influence and inform the making process. What this will produce is tantalising, and we won't really find out until these opening performances.

What we do know is that we will see another set of ambitious collaborations including music from *A Winged Victory* for the Sullen played live for these performances, and groundbreaking wearable technologies designed by Studio XO. We also know that we will see all of this set in the remarkable dances of Random Dance Company.

I would like to thank the The Monument Trust and our major donors for supporting co-productions and new commissions at Sadler's Wells.

I hope you enjoy this evening's performance.



Alistair Spalding CBE
Chief Executive & Artistic Director



Photo: Hugo Glendinning

Wayne McGregor | Random Dance

atomos

Concept, Direction & Set Wayne McGregor

Choreography Wayne McGregor in collaboration with the dancers

Music A Winged Victory For The Sullen

Lighting Design Lucy Carter

Film & Set Photography Ravi Deepres

Costume Design Studio XO

Dancers

Catarina Carvalho
Travis Clausen-Knight
Alvaro Dule
Michael-John Harper
Louis McMiller
Daniela Neugebauer
Anna Nowak
James Pett
Fukiko Takase
Jessica Wright

Rehearsal Director

Odette Hughes

Rehearsal Assistant

Catarina Carvalho

Musicians

Dustin O'Halloran
(PIANO, GUITAR, ELECTRONICS)
Adam Wiltzie
(PIANO, GUITAR, ELECTRONICS)
Sophie Bayet (VIOLIN)
Charlotte Danhier
(CELLO)
Christelle Heinen
(CELLO)
Margaret Hermant
(VIOLIN, HARP, PIANO)
Neil Leiter (VIOLA)

Technical Director

Christopher Charles

Technical Manager

Colin Everitt

Production

Electrician/Relighter

Ashley Bolitho

Design Assistant

Catherine Smith

Atomos is co-produced by Sadler's Wells; Peak Performances @ Montclair State University, New Jersey, USA; Movimentos Festwochen der Autostadt in Wolfsburg, Germany; Festival Montpellier Danse 2014.

Atomos is co-commissioned by Fondazione I Teatri, Reggio Emilia, Italy; Trinity Laban Conservatoire of Music and Dance, London, UK.

Atomos is supported by The Idlewild Trust.

Becoming design and programming by Marc Downie (OpenEnded Group) and Nick Rothwell (Cassiel)

Imagery by Rick Guest with Olivia Pomp

Thanks to: Production Resource Group UK Ltd

The Lighting Designer would like to thank: Maria Klochkova, Andi Davis, Jenny Kershaw, The Trinity Laban production team

The filmic creations for Atomos were made with Ravi Deepres' artistic and technical long-term collaborators Luke Unsworth and Steven Spencer, with photographic and animation assistance by Alicia Clarke and Evy Duthel.

Wayne McGregor | Random Dance is supported by Arts Council England and is Resident Company of Sadler's Wells.

Thanks to the Quercus Trust for their ongoing support.

Atomos is approximately 65 minutes in length with no interval.



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ENGLAND**



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What is a body?

What are the irreducible elements of the human? What are the atoms that together make humanity present? Awareness of others, empathy, memories of our entwined lives, the obligations and connections that emerge as part of the relations between us? And then what is a body, a *human* body, other than the site and possibility of these relations?

We feel bodies. They have presence. Their stance, position, intention, emotion, desire, reach, shame, passion, expansion and contraction are recognisable and compelling because this movement, this life, is already part of the common shared space. The only way the self is known and experienced is *with* others, as presences or absences. The material that the company creates has this quality.

Wayne McGregor manipulates and organises, challenges and plays with the edges of what we know about bodies as human entities. Here is a manipulation of something that is about what it is to be constituted in and by the social presences of others. Bodies do not and cannot finish at the skin because they reach into others' lives, their minds and their movements, as a necessity. Think for a moment about what you know that is not a part of a relation to other people. Then think about your own body and who and what have grown it, made it real and present. Sensors now trace and track the responses each body has to others and make data of what we feel in another's presence. The deep experience of these constitutive others in one's very experience of space and life is perhaps the material of the art.

As with many of Wayne McGregor's works, *Atomos* has an innovation built into its creation process. In this case, the dancers worked with the presence of an artificially intelligent, life size, digitally rendered 'body' in the studio. This body mimics the growth and movement that makes bodies, well, bodies. It is compelling to be

with - kinaesthetically compelling, not just aesthetically. You see, Wayne McGregor has long been concerned to explore the edges of what it is to be with another body, what is elicited by the presence of other bodies, and how they effect movement, change and emotion in us. By introducing an entity that elicits response without being human, mimicking some aspects of the human without representing a human form, his company has been able to discover (more) of what the intelligences and understandings are that bodies have of others' presences; what elements they have, what atoms might be combined and recombined to make a dance.

Wayne McGregor offers an exploration of the intelligence of the body. With his dancers he explores the body in its ability to elicit response, to feel and know, to move and be moved, with and around others. What speaks to us is a recognition of our own thinking, presence, effect and humanity, organised in ways that ask questions of that inner knowing, of our body as *human* movement.

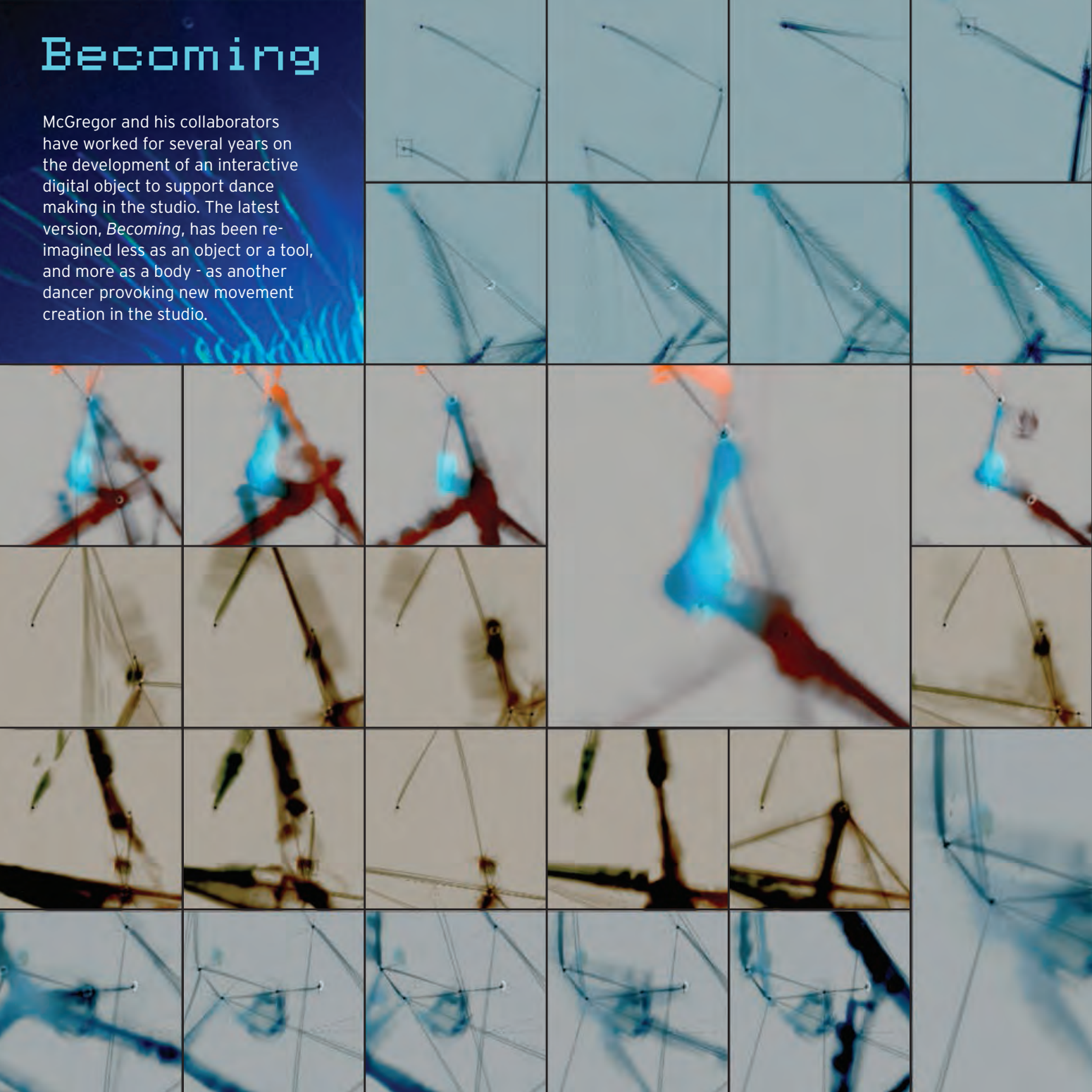
McGregor insists the body is fascinating. He insists it is intelligent. It thinks, solves, makes and creates. He strives to recognise and organise this intelligence - an intelligence that is in and between the dancers, emergent from the *relation* not the individual. His work both reveals and challenges our sense of what it is to be a human with others, a body that is always there in its concern with, constitution by, and presence among our own and other kinds. Thinking is also movement.

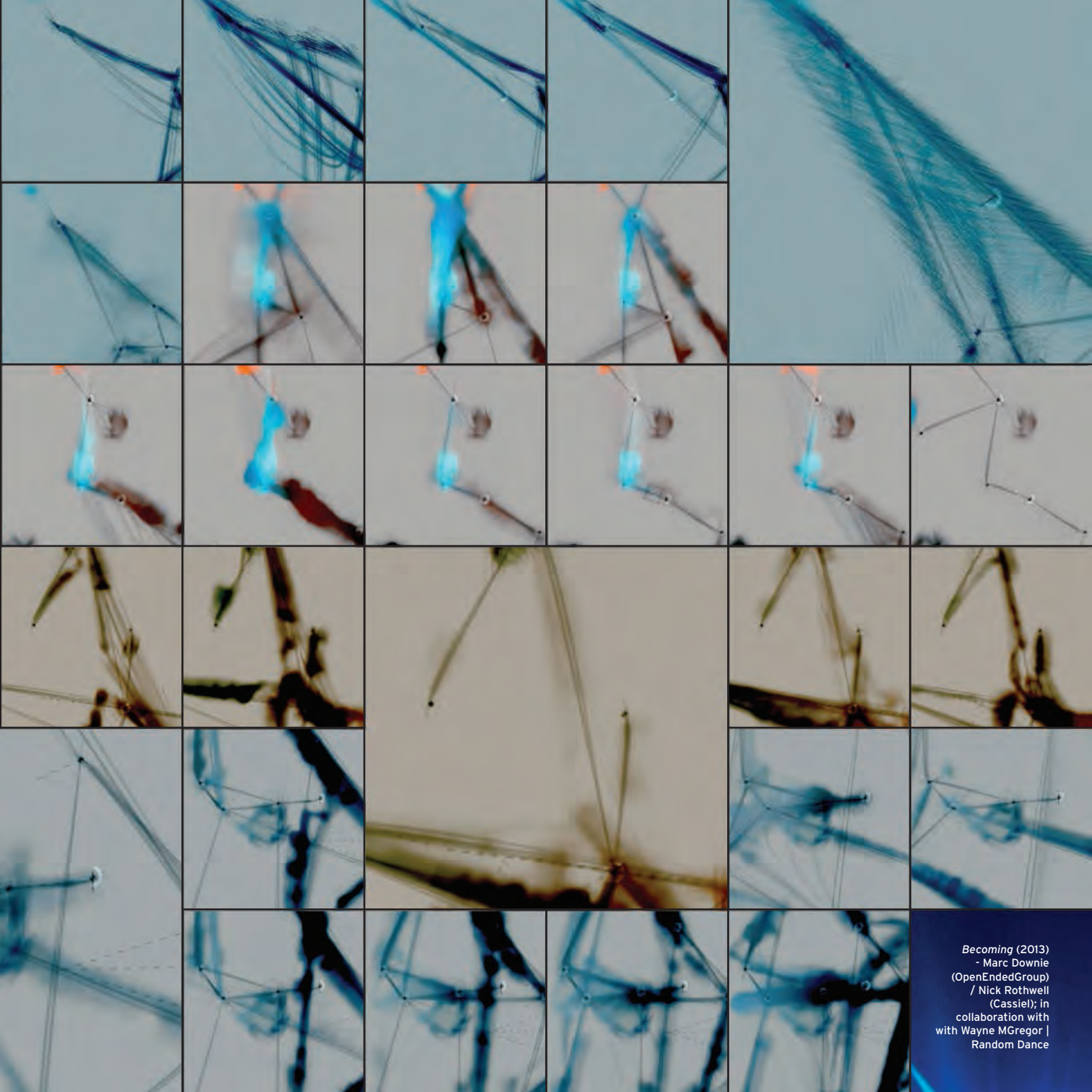
James Leach is a social anthropologist who works in Papua New Guinea, and more recently, with Wayne McGregor | Random Dance on the Arts and Humanities Research Council funded project 'Enhancing Choreographic Objects'. He is Professor and Australian Research Council Future Fellow at the University of Western Australia.



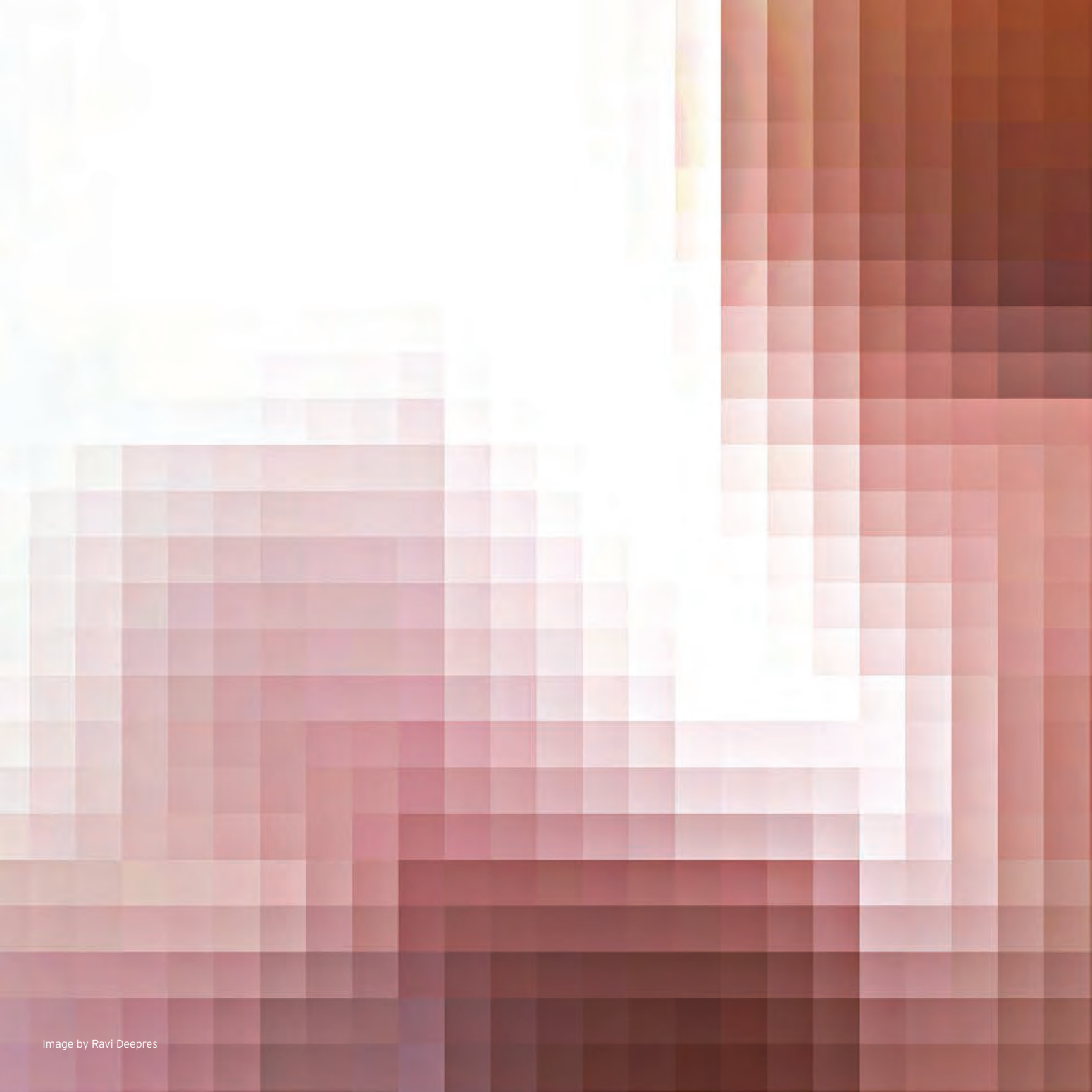
Becoming

McGregor and his collaborators have worked for several years on the development of an interactive digital object to support dance making in the studio. The latest version, *Becoming*, has been re-imagined less as an object or a tool, and more as a body - as another dancer provoking new movement creation in the studio.

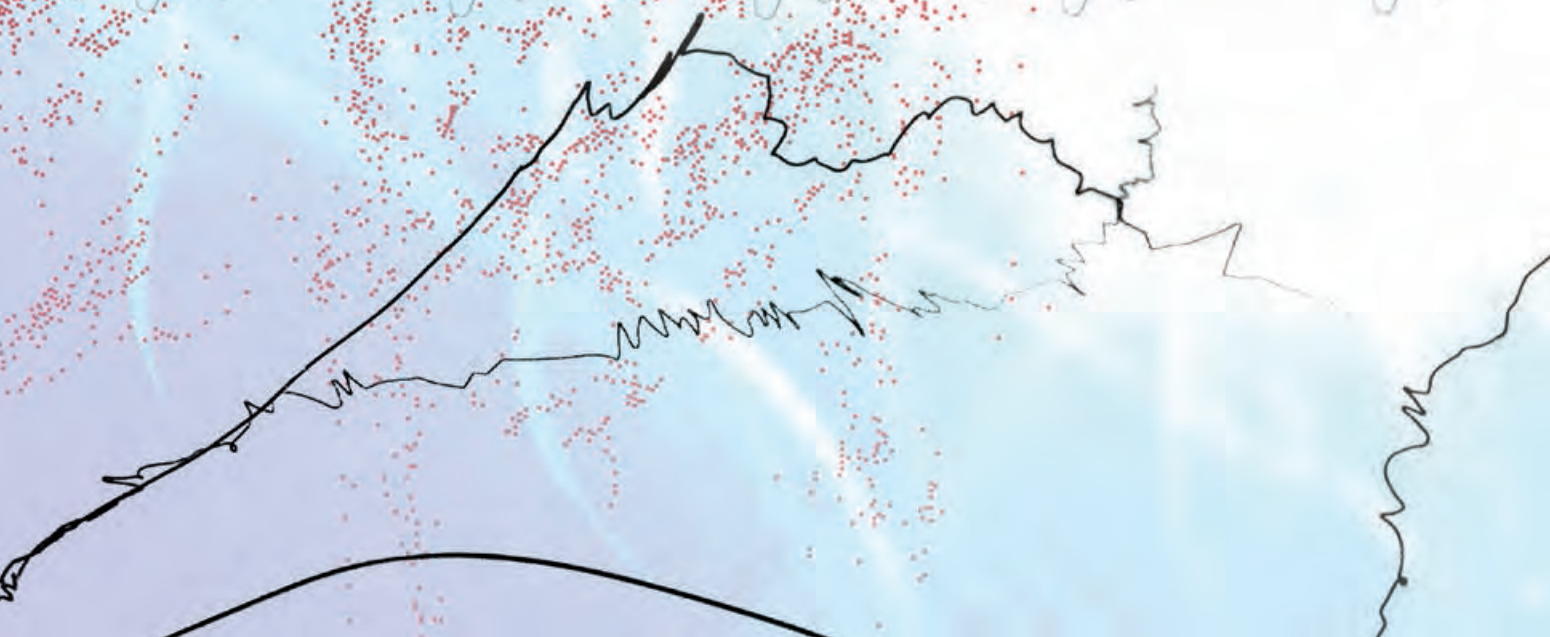
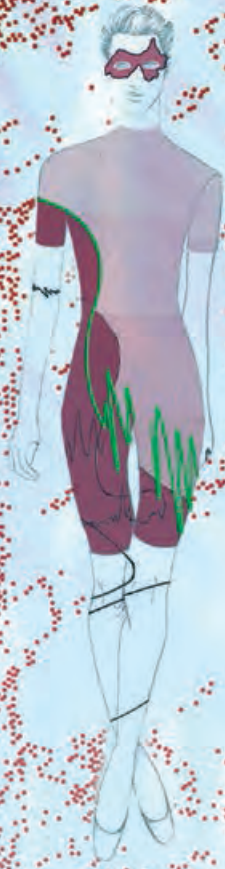
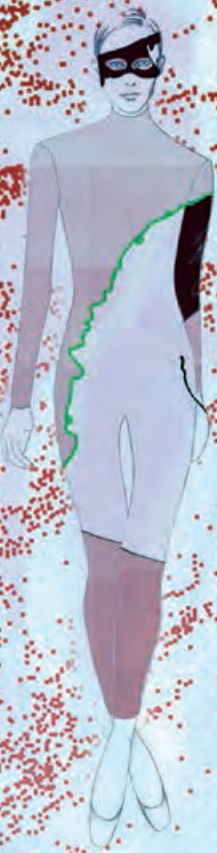


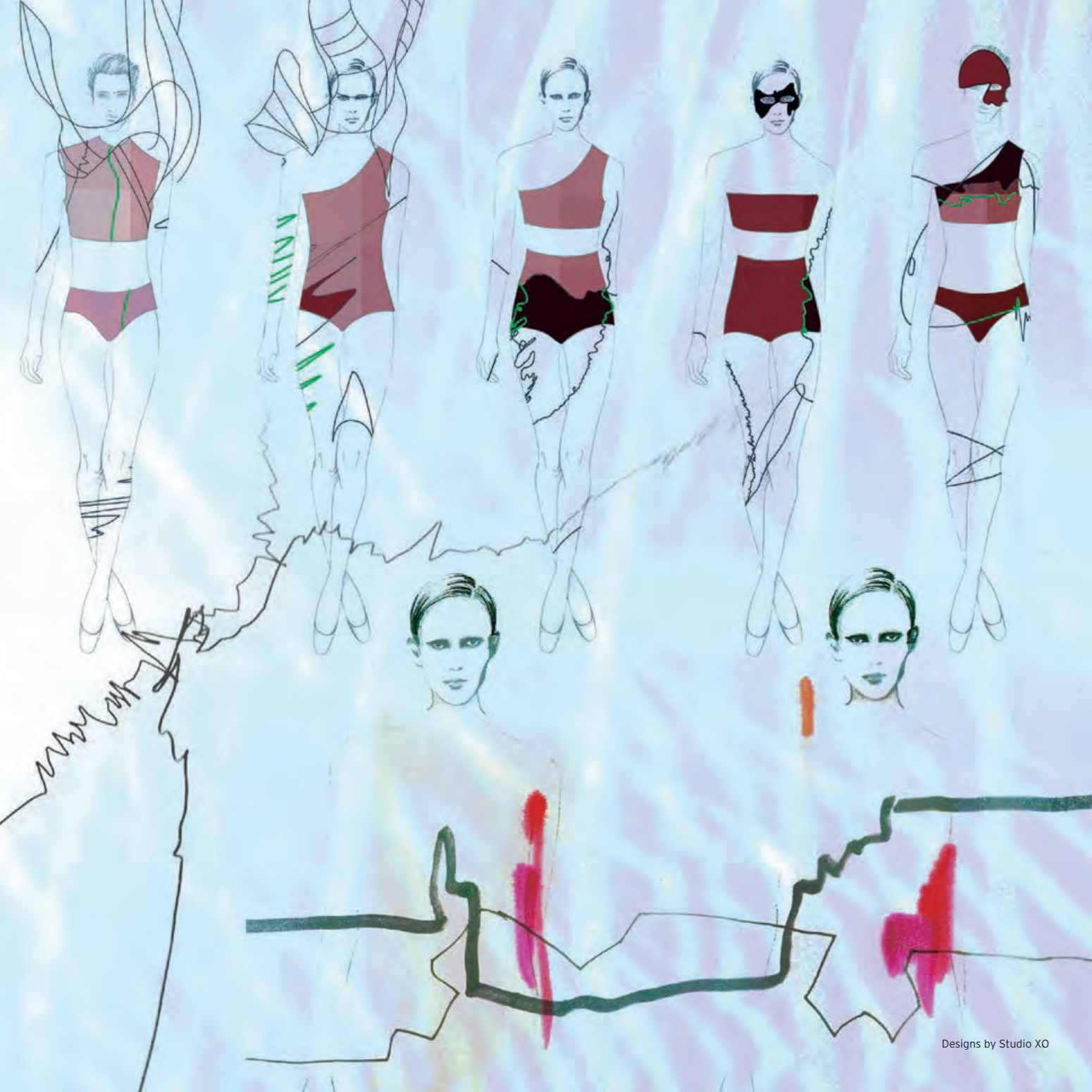


Becoming (2013)
- Marc Downie
(OpenEndedGroup)
/ Nick Rothwell
(Cassiel); in
collaboration with
Wayne McGregor |
Random Dance









Wayne McGregor

Concept, Direction,
Set & Choreography

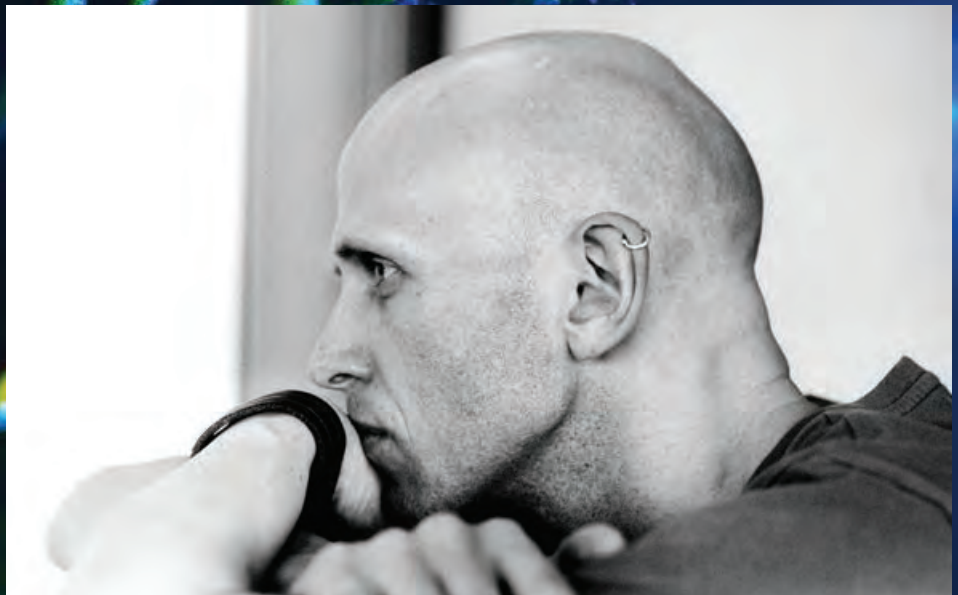


Photo: Nick Mead

Wayne McGregor is a multi-award-winning British choreographer and director, internationally renowned for his physically testing choreography and groundbreaking collaborations across dance, film, music, visual art, technology and science. He is Artistic Director of Wayne McGregor | Random Dance, Resident Company at Sadler's Wells, and Resident Choreographer of The Royal Ballet (appointed 2006).

McGregor has created new works for Paris Opera Ballet, San Francisco Ballet, Stuttgart Ballet, New York City Ballet, Australian Ballet, English National Ballet, NDT1, Rambert Dance Company among others. His works are also in the repertoires of the leading ballet companies in the world including the Bolshoi, Royal Danish Ballet, National Ballet of Canada, Boston Ballet and Joffrey Ballet. He has directed movement for theatre and film including *Harry Potter And The Goblet of Fire*, and has choreographed music videos

including the Grammy-nominated *Lotus Flower* video for Radiohead, and *Ingenue* for Atoms for Peace. He has also directed opera for La Scala, Milan and the Royal Opera House, London, and choreographed for plays, musicals, fashion shows and art galleries including site specific installations at the Hayward Gallery, Saatchi Gallery, National Gallery, Canary Wharf, Glastonbury, the Pompidou Centre and for Secret Cinema. In July 2012 he created a large-scale public dance work with 1000 performers, *Big Dance Trafalgar Square*, part of London 2012 Festival. Most recently he choreographed *Raven Girl* for The Royal Ballet and *Borderlands* for San Francisco Ballet.

McGregor's work has earned him three Critics' Circle Awards, two Time Out Awards, two South Bank Show Awards, two Olivier Awards, a prix Benois de la Danse and a Critics' Prize at the Golden Mask Awards. In January 2011 McGregor was awarded a CBE (Commander of the Order of the British Empire) for Services to Dance.



A Winged Victory For The Sullen

Music

A Winged Victory For The Sullen is the collaboration between Stars Of The Lid founder, Adam Bryanbaum Wiltzie, and Los Angeles composer, Dustin O'Halloran. On 24 May 2007, in Bologna, Italy, Adam was on tour and playing with the late Mark Linkous & Sparklehorse, on what would be their final European tour.

That night Adam invited friend and colleague Francesco Donadello to see the concert, and Francesco's guest this evening was composer Dustin O'Halloran. Through a strange twist of backstage conversations, a curious friendship began that now has brought forth an offspring of truly curative compositions for the world to savour.

The duo agreed to leave the comfort zone of their home studios and develop the recordings with the help of large acoustic spaces, including the famed Grunewald Church in Berlin and the historic East Berlin DDR radio studios along the River Spree. The final result was seven landscapes of harmonic imagination.

Since 2011 they have toured the world playing almost 100 concerts, and last year they caught the ear of Wayne McGregor. Wayne used the music as warm up for his Random dancers, realizing they were the perfect fit to fill the musical side of *Atomos*.



Lucy Carter

Lighting Design

Knight of Illumination Award for Dance 2008 for *Chroma*.

Lucy's many collaborations with Wayne McGregor include: *Borderlands* (San Francisco Ballet), *FAR*, *Dyad 1909*, *Entity*, *Amu*, *AtaXia*, *Nemesis*, *Digito1* (Wayne McGregor | Random Dance); *Raven Girl*, *Live Fire Exercise*, *Limen*, *Infra*, *Chroma*, *Qualia* (Royal Ballet, London); *Dido and Aeneas* and *Acis and Galatea* (Royal Opera/Royal Ballet); *Outlier* (New York City Ballet); *Dyad 1929* (Australian Ballet); *Kirikou and Karaba* (musical); *L'Anatomie de la Sensation*, *Genus* (Paris Opéra Ballet); *Skindex* and *Renature* (Netherlands Dance Theatre); *2 Human* (ENB); *Yantra* and *Nautilus* (Stuttgart Ballet); *Chroma* (Bolshoi, Canadian National Ballet, San Francisco Ballet, Royal Danish Ballet); *Infra* (Joffrey Ballet, Chicago).

Current and recent opera: *Wasp Factory* by Ben Frost, text by David Pountney based on the novel by Iain Banks (Bregenz Festival, Linbury at the ROH and Berlin Hebbel Theatre); *Grimes on the Beach* (Aldeburgh Festival 2013) dir. Tim Albery; *Lohengrin* (Welsh National Opera and Warsaw); *Maria Stuarda* (Opera North) dir. Antony McDonald; *The Adventures of Mr Broucek* (Opera North and Scottish Opera) dir. John Fulljames; *Parthenogenesis* (ROH2) dir. Katie Mitchell; *SUM* (ROH2) with dir. Wayne McGregor.

In 2014 Lucy will light *La Finta Giardinera* for Glyndebourne Festival, dir. Frederick Wake Walker.



Photo by Sapphire Goss

Studio XO

Costume Design

Studio XO is a fashion and technology company that creates and engineers interactive fashion experiences at the crossroads of the digital-physical revolution. They have established themselves as leaders in the wearable technology market and pioneers in "the internet of everything" for the body. Studio XO technologies are set to disrupt the way we consume clothing in the next decade. In 2011 XO set up their fashion laboratory in London with a portfolio of fashioned systems and clothing components.

Studio XO collaborates with the arts, entertainment, gaming and fashion industries to develop strategically positioned 'Hero' technologies. Studio XO delivers interactive and transformative clothing to generation digital. Their knowledge of fashioned technology confirms their position as leaders in this emerging market.

Studio XO's clients include Philips Lighting, Philips Design, The Wellcome Trust, UK Sport, University Of The Arts, Tord Brontje, Sir Clive Sinclair and Black Eyed Peas. They have recently been announced as part of TechHaus, the technical division of Lady Gaga's Haus of Gaga.



Photo by Neil Griffiths

Ravi Deepres

Film & Set Photography

Ravi is an award winning film and photographic artist whose work is influenced by the resonances of space which impact profoundly on human behaviour from a subconscious and psychological perspective, resulting in highly choreographic and kinetic works. His ideas are formulated through conceptual approaches to documentary, narrative and aesthetics, complemented by interests in issues of identity, history, science and technology. He often combines different artistic mediums and approaches in collaboration with select designers to create multi faceted and expressively layered works.

His photographic and film work has been commissioned and exhibited in solo and group shows across the UK and internationally including at Hatton Gallery, Magnum Photos, Impressions Gallery, Ikon Touring, Cornerhouse, The Lowry, Rencontres d'Arles, Royal Opera House Ignite 08 and Guangzhou Photography Festival. He has collaborated extensively with Wayne McGregor as well as other choreographers, directors and institutions including Saburo

Teshigawara, Michael Clark and Phyllida Lloyd, creating innovative conceptual collaborative work for the Palais Garnier, Royal Opera House, Edinburgh Festival and in theatres and festivals around the world. Ravi was winner of the prestigious Great North Run Moving Image commission, made in collaboration with Bafta winning film maker Michael Baig Clifford. In 2012 he was commissioned by LOCOG and The Royal Opera House to create a new film for The Olympic Gala ceremony curated by McGregor.

Other commissions have been created for Channel 4, BBC1, Mute Records, Capture4 season, ICA and Chicks On Speed.



Photo by Ravi Deepres

Catarina Carvalho

Catarina was born in Lisbon where she began her dance training with teacher Anna Mascolo. She then went to France to continue her training for six years at the École Supérieure de Danse de Cannes Rosella Hightower, with a scholarship from the Ambrosoli Foundation. After graduating, Catarina joined Ballet du Rhin as an apprentice and performed works by Bertrand d'At. She also worked with Javier de Frutos, Vasco Wellenkamp, Benvindo Fonseca, César Moniz and Rui Horta among others. Catarina has taught for numerous dance schools and companies, including Laban Summer School and GDA, and she is a certified BASI Pilates Mat work teacher. Catarina recently choreographed for Laban CAT students' final year show. She has been collaborating with Nina Kov since 2010 when she performed *Divide by Zero*, a solo piece with the interactive visual artists collective Hellicar & Lewis. Catarina joined Wayne McGregor | Random Dance in 2008 and took on the role of Rehearsal Assistant in 2013.



Photo by Ravi Deepres

Travis Clausen-Knight

Born in Cape Town, South Africa, Travis moved to England and graduated from the Arts Educational School, Tring Park, in 2009. Whilst in training he won several awards for dance and choreography within the school and outside including the National Youth Ballet and the International Competition of Dance, Spoleto. Since graduating, Travis has performed with Matthew Bourne's world tour of *Swan Lake* and featured in the 3D film of the production. He was involved in Michael Clark's *TH* residency at Tate Modern in 2011, and also performed with Tavaziva Dance in their re-mount of *Double Take* and their recent creation *Sensual Africa*. Other credits include work with A.D. Dance and Combination Dance. Travis joined Wayne McGregor | Random Dance in 2013.



Photo by Ravi Deepres

Alvaro Dule

Alvaro was born in Albania. After winning a Prix de Lausanne scholarship, he graduated in 2007 from the state academy of the John Cranko School (Stuttgart, Germany) and from an Italian high school. In the same year he joined Zurich Ballet under the direction of Heinz Spoerli, where he danced classical repertoire including *Swan Lake*, *The Nutcracker*, *La Sylphide* and *Don Quixote*, as well as works by William Forsythe, Heinz Spoerli and Uwe Scholz. In 2009 he joined the National Ballet of Portugal under the direction of Vasco Wallenkamp, where he danced solo roles in classical repertoire. From 2010 to 2011 he worked with the choreographer Matteo Levaggi in Italy, who created several roles for him which he danced at the International Ballet Festival Miami and Belgrade Dance Festival. In 2011 he joined Aterballetto and danced many works by Mauro Bigonzetti, who also created a piece, *Intermezzo*, on him. For the last two years he has been studying history and philosophy at the University of Modena (Unimore). Alvaro joined Wayne McGregor | Random Dance in 2013.



Photo by Ravi Deepres

Michael-John Harper

Michael-John was born on the island of Jamaica in 1987, and moved to Florida, USA at the age of eight. He was an avid musical theatre student in high school, where, under the direction of Lori Sessions, his dance talent was uncovered. He pursued his passion for dance and began his training at Michael's Academy for the Performing Arts. After graduating high school in 2005, he attended New World School of the Arts in Miami, Florida, as a scholarship student, and graduated in 2009 with a BFA in dance. He then joined the Alvin Ailey II Junior Dance Company in New York with appearances in Innsbruck, Austria and the United States. His dance experience also includes creative residency at the Palucca Schule in Dresden, Germany with focus on William Forsythe improvisation techniques; scholarship student at the Alonzo King Lines Ballet in San Francisco, California and performances at the 2009 Contemporary Dance Festival in New York with the Thang Dao Dance Company. Michael-John joined Wayne McGregor | Random Dance in 2010.



Photo by Ravi Deepres

Louis McMiller

Louis was born in the UK, in 1990 and started dancing at the age of seven. He graduated from The Royal Ballet School, Covent Garden in 2010 with a Professional Diploma in dance. He danced in the Annual Performances at The Royal Opera House and in his graduate year, toured Japan and performed in many productions with The Royal Ballet. Louis is a model for Hollister Co. by Abercrombie & Fitch and in 2012, he was a finalist in the ShortList Model Search with Premier Model Management and DKNY. Louis joined Wayne McGregor | Random Dance in 2010.



Photo by Johan Persson

Daniela Neugebauer

Born in Switzerland, Daniela started her professional dance training with Cathy Sharp in Basel. After studying at the John Neumeier Ballet School in Hamburg 1997-2001, she changed her focus to contemporary dance and joined Codarts Rotterdam, University of the Arts. Between 2000 and 2003 she was awarded the Migros-Genossenschafts-Bund in Switzerland three times. Whilst studying she was involved in several professional productions including dancing with Paul Selvin Norton, Itzik Galili, Dylan Newcomb and others. For the 2004-5 season she joined Ballet Gulbenkian in Lisbon, under the artistic directorship of Paulo Ribeiro. As well as performing Ribeiro's work she danced in works by Marie Chouinard, Didy Veldman and in the final performance *última dança*. Since 2005 she has worked several times as a key dancer with Vaclav Kunes, as well as in other projects including with Pablo Ventura. She joined Dance Works Rotterdam under artistic director Ton Simons, where she performed works by Simons, Stephen Petronio, Dana Caspersen, Sjoerd Vreugdenhil and others, taking numerous solo roles, many of which were created for her. In 2012 she started studies in Social Sciences at the Open University. Daniela joined Wayne McGregor | Random Dance in 2010.



Photo by Johan Persson

Anna Nowak

Anna Nowak was born in Łódź, Poland. She was awarded the prize for Best Ballet School Graduate in Poland in 2001 as well as a Prime Minister's Science Scholarship for the highest achieving students in the same year. She graduated from the National Music Academy of F. Chopin with honours, taking an MA degree in art with specialisation in dance teaching. From 2001-2007 Anna danced with the Polish National Ballet, with repertory by Jiří Kylián, John Cranco and George Balanchine, taking solo roles in all the classical repertoire including *Swan Lake*, *La Bayadère*, *Sleeping Beauty*, *La Fille Mal Gardée* and others. Anna regularly teaches at several dance companies and schools in Poland. She choreographed *FLUX* for the Malta Festival 2013 in Poznan. She collaborates academically with the National University of Music in Warsaw. Anna joined Wayne McGregor | Random Dance in 2008. Appreciative of the company's methods of stimulating and practicing creativity and stretching mind-body boundaries, she has danced in all of the company productions since.



Photo by Ravi Deepres

James Pett

James Pett competed as a gymnast for ten years, representing Great Britain at the World Gymnastrada in Austria in 2007. He trained at Trinity Laban Conservatoire of Music and Dance, graduating in 2011 with a first class BA (Hons.) degree and was awarded The Marion North Award for outstanding achievement in performance. In 2009 he performed at the Roundhouse in Underdrome, choreographed by Darren Johnston, and worked with Gill Clarke OBE in *Admist for the In The Moment Festival*. In 2010 he worked on a revival, with Patricia Lent, of Merce Cunningham's *Scramble*, dancing the original Merce solo within the work. In 2011 he worked with Kerry Nicholls on a collaborative piece with Meridian Brass, *Ave Maris Stella*. The work was performed at the Royal Festival Hall celebrating the 60th anniversary of the 1951 Festival of Britain. During 2011-2013 he danced for Richard Alston Dance Company. Within this time he performed in *Dance Umbrella 2011*, working with Robert Cohan on a revival of *In Memory* and, in 2012, *The Bride and the Bachelors* exhibitions at the Barbican Centre working with Jeannie Steele on a collective of Cunningham's works. James joined Wayne McGregor | Random Dance in 2013.



Photo by Ravi Deepres

Fukiko Takase

Fukiko was born in New York in 1984 and raised in Japan by her mother Takako Takase, herself a respected dancer. Under her mother's tutelage, Fukiko has been dancing since the age of two, and she went on to work for three years as a freelance dancer and choreographer in Japan. She was also a recipient of a three-year Cultural Affairs Fellowship from the Japanese government to study at the Codarts Rotterdam Dance Academy and London Contemporary Dance School. In 2006 she gained a Certificate in Contemporary Dance from the LCDS and she completed her Post-Graduate Diploma Programme in Contemporary Dance in 2007. From 2006-2010 Fukiko worked for Henri Oguike Dance Company, assisting Henri Oguike with *Tread Softly*, a commission for Rambert Dance Company, and *Da Gamba* for Ballet Black. She also worked for Darshan Singh Bhuller, Hubert Essakow and Russell Maliphant as a freelance dancer. In 2013 she danced with Thom Yorke in the Atoms for Peace music video *Ingenue*, choreographed by Wayne McGregor. Fukiko's choreographies include *Landing*, a full-length work for Theatre X cai in Japan, and *Autumn Hunch* for the National Theatre, Tokyo. Fukiko joined Wayne McGregor Random Dance in 2011.



Photo by Johan Persson



Jessica Wright

Jessica was born in Nottingham and trained at Central School of Ballet, London. She went on to work with the ensemble group and Mobius Dance. In 2005 she was selected to join D.A.N.C.E., an interdisciplinary programme based in Brussels, Aix-en-Provence and Dresden and directed by Wayne McGregor, William Forsythe, Angelin Preljocaj and Frédéric Flamand. During this time she performed as a guest dancer with the Forsythe Company in *Human Writes* and with Ballet Preljocaj in an installation at the Centre Pompidou, Paris and danced in two new creations, *Memeri* by McGregor and *A Success Story* by Flamand. Since joining Wayne McGregor | Random Dance she has been part of the creation of *Entity*, *Dyad 1909*, *FAR* and *UNDANCE*. In 2005 Jessica also began collaborating with Morgann Runacre-Temple, creating dance films and interactive performances. *Out of Hand*, their first short, was selected for the Cobravisation Shorts final. *Mishandled* (2011) was produced by MJW Productions, *One Etunim* (2012) was commissioned by Dance Ireland and *The Keeper* (2013) was shown in Random Works at Kings Place, London. Jessica joined Wayne McGregor | Random Dance in 2008.

Odette Hughes Rehearsal Director

Odette joined Wayne McGregor | Random Dance in June 1997 following a dance and technology residency with Wayne McGregor in Berlin, becoming the company's rehearsal director in 2000. Odette danced for the company for a decade before retiring from stage and is now responsible for the company's everyday artistic supervision, overseeing performances and directing rehearsals. Odette was first assistant choreographer to McGregor on *Harry Potter and the Goblet of Fire* (2004) and movement coach on *Harry Potter and the Order of the Phoenix* (2006). She was rehearsal director on Michel Ocelot's musical *Kirikou et Karaba*, which McGregor directed, The Royal Ballet's *Engram* and English National Opera's *Salome*, both choreographed by McGregor. She assisted McGregor on his production of *Dido and Aeneas* at La Scala, Milan, and has restaged numerous McGregor ballets including *Eden|Eden* for San Francisco Ballet (2006), returning to rehearse it for their 75th anniversary Gala in 2008; *Genus* for Paris Opera Ballet (2009); *Dyad 1929* for Australian Ballet Theatre (2013); and the multi award winning *Chroma* for the National Ballet of Canada

(2010) and Bolshoi Ballet (2011). She has also restaged McGregor's contemporary pieces for various education establishments. She has taught numerous workshops and masterclasses both nationally and internationally, and has extensive experience in community and outreach work for all age and abilities, including commissioned work with CAT @ Lowry, CAT @ Laban, CAT @ NSCD and the students at Ecole de Danse de Genève. She has acted as external examiner for the London School of Contemporary Dance. Odette was on the judging panel at Palcoscenico, Italy's renowned international dance competition, in 2012 and 2013, and was asked to be on the panel for the World Dance Congress held in St. Petersburg in December 2013.

She was appointed Associate Director in 2007.

Wayne McGregor | Random Dance

Wayne McGregor | Random Dance was founded in 1992 and became the instrument upon which McGregor evolved his fast and articulate choreographic style. The company has since become a byword for its radical approach to new technology, incorporating animation, digital film, 3D architecture, electronic sound and virtual dancers into live choreography. With collaboration at the centre of his practice, McGregor has innovated new work with world class artists including composers Scanner, Jon Hopkins and Ben Frost; visual artists Mark Wallinger and rAndom International; and film-makers Jane and Louise Wilson and Ravi Deepres.

Wayne McGregor has made over 30 works for the company which have toured to over 50 countries, visiting some of the world's most prestigious theatres, as well as creating site specific performances at venues such as the Roundhouse, Barbican Curve, and for Secret Cinema. The company has also made several television appearances including *Nemesis* (BBC Four, 2002); *Dice Life* (Channel 4, 2004); *The Spirit of Diaghilev* (BBC Four, 2009); *The South Bank Show, Wayne McGregor: Across The Threshold* (ITV1, 2009); and *The Culture Show* (BBC Two, 2010). *Entity* (2008) was released on DVD and was one of the first dance films to be available to download and stream through Tendu TV.

Wayne McGregor | Random Dance remains the crucible for McGregor's most innovative and pioneering work, and collaboration with science and technology communities through the company's R-Research department has also fuelled choreography mined from radical cognitive research processes. This unique, tenacious questioning between artists and artistic mediums, across the interface of science and art, through the body and mind, has ensured that Wayne McGregor | Random Dance has remained at the forefront of contemporary arts for the past 20 years.

Wayne McGregor | Random Dance is Resident Company of Sadler's Wells, London. Wayne McGregor is Resident Choreographer of The Royal Ballet. In January 2011, McGregor was awarded a CBE (Commander of the Order of the British Empire) for Services to Dance.

www.randomdance.org
[@WayneMcGregor](https://twitter.com/WayneMcGregor)
www.facebook.com/WMRandomDance



Entity (2008). Photo by Ravi Deepres



FAR (2010). Photo by Ravi Deepres



UNDANCE (2011). Photo by Ravi Deepres

Co-Producing and Co-Commissioning Partners

Sadler's Wells, London, UK

"Wayne and I go back a long way! Taking over from the early support from John Ashford at The Place, I commissioned his work several times when I was programming at the South Bank Centre in the nineties. Wayne's work grew in scale and ambition and so did the audience. So when I came to Sadler's Wells it was clear that he should be there too, and his company became the first resident company at the theatre in 2001. The rest, as they say, is history. Wayne has continued to make intelligent, ambitious, groundbreaking work here ever since and it is a pleasure and privilege to work with him and his company." - Alistair Spalding

Peak Performances @ Montclair State University, NJ, USA

Peak Performances @ Montclair State University has benefitted profoundly by its relationship with Wayne McGregor | Random Dance. In addition to co-commissioning *FAR* and *Atomos*, Montclair State has collaborated with Random's R-Research and Creative Learning departments during the development of the company's Choreographic Thinking Tools (now the *Mind and Movement* resource). The overlap between this pioneering research and the University's inquiry into fostering students' creative abilities has helped shape the development of a new multidisciplinary course, titled Creative Thinking. The engagement in the classroom and on stage has been a beneficial and lasting experience for both our on- and off-campus communities.

Atomos marks the start of new co-producing partnerships with **Movimentos Festwochen der Autostadt in Wolfsburg, Germany**, and **Festival Montpellier Danse 2014, France**. Exciting residencies are being developed at Movimentos where *Atomos* will have its German premiere in May 2014, and at Festival Montpellier Danse where it will have its French premiere in July 2014.

Fondazione I Teatri, Reggio Emilia, Italy

As part of a flourishing co-commissioning partnership, this autumn Fondazione I Teatri Reggio Emilia presents, alongside the Italian premiere of *Atomos* at Teatro Municipale Valli, a joint project with Collezione Maramotti and Max Mara. Part of the 2013 Aperto festival, the world premiere of Wayne McGregor | Random Dance site-specific performance *Scavenger* will be performed in the Collezione's spaces. It marks an opportunity to experience world-class performance and visual arts in a uniquely welcoming and history-laden Italian town.

Trinity Laban Conservatoire of Music and Dance, London, UK

The connection between imagery and creativity in dance-making has been a significant focus of the research partnership between Trinity Laban and Wayne McGregor | Random Dance. They recently co-hosted an interdisciplinary seminar on imagery and creativity, placing the artistic process in the spotlight and drawing on approaches in clinical psychology, sports psychology, cognitive and neuroscience to interrogate the practice. Alongside collaboration in the academic realm, Trinity Laban has also become a second home for Wayne McGregor | Random Dance. *Atomos* is the fourth production to be developed at Laban Theatre during extensive production time. Performances also allow South East London dance audiences to engage with the work on home ground and on a more intimate scale.

Creative Learning

The Creative Learning department delivers Wayne McGregor's vision to nurture the creative potential of individuals, whether professional or non professional, and to positively impact on the landscape of dance - how it is taught, learned and talked about.

Over the last 20 years, Wayne McGregor | Random Dance has developed a reputation for delivering high quality and innovative

Creative Learning programmes to children, young people, adults and community groups. Working in close partnership with a network of educational institutions, dance agencies, venues and other cultural organisations the company ensures that all projects can be developed to meet the specific needs of each community and over 70,000 participants have taken part in our projects across the UK and internationally.

**Choreographic
Thinking Tools**



MIND AND MOVEMENT

***Mind and Movement* is a new teaching resource from Wayne McGregor | Random Dance designed to develop students' personal imagination skills in order to enhance the creation of new and original dance movement.**

Mind and Movement includes a teachers' guide, five lesson plans, tasks for developing and structuring movement material, information on five Wayne McGregor | Random Dance productions and a poster for use in the classroom or studio.

www.randomdance.org/mindandmovement

 Paul Hamlyn
Foundation

In September 2013 Wayne McGregor | Random Dance launched *Mind and Movement*, a brand new choreographic resource for teachers.

The resource is based around the choreographic thinking tools that have emerged from Wayne McGregor's methods in the studio and which are grounded in a decade of

collaborative research with cognitive scientists. This research focuses on the way that McGregor collaborates with his dancers in the creation of movement material for his performance works. *Mind and Movement* is the first time these choreographic thinking tools have been re-purposed into a practical resource for use in a creative learning context.

R-Research



THINKING WITH THE BODY

In 2000 Wayne McGregor and his company embarked on a series of projects investigating aspects of creativity in dance with researchers from other fields such as cognitive and social science.

In 2003 McGregor was appointed Research Fellow of the Department of Experimental Psychology at Cambridge University. *Ataxia* (2004) arose from the six months he worked with the department exploring the interface between mind and body, and every subsequent Wayne McGregor | Random Dance production has built on this growing fascination McGregor has for engaging directly with scientists who share their knowledge of the body and mind.

In 2008, these projects converged under the heading R-Research with the objective of making the results widely accessible to both specialists and the broader public.

Thinking with the Body

In autumn 2013, the results of over a decade of collaborative research on choreographic creativity can be seen applied in the studio, in dance education and to increase public understanding, in a free exhibition at Wellcome Collection.

Thinking with the Body: Mind and movement in the work of Wayne McGregor | Random Dance is at Wellcome Collection, 19 September - 27 October 2013.

www.wellcomecollection.ac.uk/thinking

Tour Dates

29, 30 October 2013

Edinburgh Festival Theatre,
Edinburgh, UK
(UNDANCE - Made at Sadler's Wells)

1, 2 November 2013

Belfast Opera House, Belfast, UK
(UNDANCE - Made at Sadler's Wells)

8 November 2013

Brighton Dome, Brighton, UK
(Atomos)

15 November 2013

Teatro Valli, Reggio Emilia, Italy
(Atomos)

16, 17 November 2013

Collezione Maramotti,
Reggio Emilia, Italy
(Scavenger - site specific)

19 November 2013

Lawrence Batley Theatre,
Huddersfield, UK
(Atomos)

26 November 2013

Malvern Theatres, Malvern, UK
(Atomos)

14 January 2014

Northrop Concerts and Lectures,
Orpheum Theater, MN, USA
(FAR)

17, 18, 19 January 2014

San Francisco Performances,
San Francisco, CA, USA
(FAR)

24, 25 January 2014

Center for the Art of Performance,
Los Angeles, CA, USA
(FAR)

28 January 2014

UC Santa Barbara, Granada Theater,
Santa Barbara, CA, USA
(FAR)

31 January, 1 February 2014

Atlanta Festival, Atlanta, GA, USA
(FAR excerpt)

6, 7, 8 February 2014

Danse Danse, Théâtre Maisonneuve,
Montreal, Canada
(FAR)

13 February 2014

OZ Nashville, Nashville, TN, USA
(FAR)

5, 6 March 2014

Laban Theatre, London, UK
(Atomos)

12 March 2014

Guggenheim, New York, USA
(Atomos excerpt)

15, 16, 20, 21, 22, 23 March 2014

Peak Performances, Montclair
State University, NJ, USA
(Atomos - US premiere)

29 March 2014

de Warande, Turnhout, Belgium
(Atomos)

1 April 2014

Cultuurcentrum Hasselt,
Hasselt, Belgium
(Atomos)

4, 5 April 2014

DanceEast, Suffolk, UK
(Atomos)

12 April 2014

Cremona, Italy
(Atomos)

15 April 2014

Teatro Verdi, Padova, Italy
(Atomos)

23 April 2014

National Arts Centre, Ottawa, Canada
(FAR)

26 April 2014

Pittsburgh Cultural Trust, Byham Theatre,
Pittsburgh, PA, USA
(FAR)

1, 2, 3 May 2014

The Kennedy Center, Eisenhower Theater,
Washington DC, USA
(FAR)

8, 9 May 2014

Dellal, Israel
(Atomos)

15, 16, 17, 18 May 2014

Movimentos Festival,
Wolfsburg, Germany
(Atomos - German premiere)

2 June 2014

Pjazza Teatru Rjal, Valletta, Malta
(Atomos)

6, 7, 8 June 2014

Taipei, Taiwan
(FAR)

13, 14 June 2014

Korea
(FAR)

July 2014

Montpellier Festival Danse
(Atomos - French premiere)



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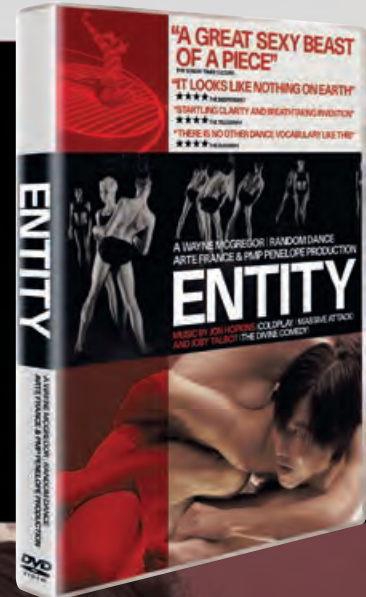
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Coming Soon to Sadler's Wells



Photo: Bill Cooper

Birmingham Royal Ballet **Sadler's Wells**
Penguin Café Triple Bill / The Sleeping Beauty
Tuesday 15 – Saturday 19 October

Birmingham Royal Ballet returns with two contrasting evenings: classic ballet **The Sleeping Beauty** and three short works from Artistic Director **David Bintley**.

Tombeaux is Bintley's homage to classical ballet, a lament on the death of his mentor, the great Frederick Ashton. **E=mc²** is a truly exhilarating experience; exploring Einstein's celebrated 'Special Theory of Relativity' in music and dance. Meet a colourful host of animals seeking shelter from the storm in **Still Life** at the Penguin Café. Be introduced to a morris dancing flea, a ballroom dancing ram, a woolly monkey and many more. This is a witty and poignant look at a man's effect on the world.

This breathtaking production of **The Sleeping Beauty** by Director Laureate **Sir Peter Wright** features original choreography by **Marius Petipa**, and is set to **Tchaikovsky's** classic score, performed live by the **Royal Ballet Sinfonia**.

£12 – £27

"The grandest achievement, the pinnacle of style, amongst the great classics" SUNDAY TIMES



Photo: Hugo Glendinning

RAMBERT **Sadler's Wells**
Mixed Bill
Tuesday 22 – Saturday 26 October

Renowned for producing some of the finest choreographic and dance talent ever seen in the UK, **Rambert's** unrivalled variety of performances and world class company of dancers continue to delight audiences and critics alike.

This autumn, **Ashley Page**, former Artistic Director of Scottish Ballet, returns to Rambert with a world premiere. This striking new work is set to music by **Aphex Twin** and award-winning composer **Mark-Anthony Turnage**, whose recent work includes the controversial opera about Anna Nicole Smith for the Royal Opera House and **UNDANCE** at Sadler's Wells.

Barak Marshall has presented work across the world but rarely in London. Arresting, original and fevered in style, Barak makes his Rambert debut.

Completing the programme is **Mark Baldwin's The Comedy of Change**, originally created to commemorate Darwin Year, and described as a "rare beast: a dance that thinks and imagines on a grand scale" (The Guardian). All three works will be accompanied live by the **Rambert Orchestra**.

£12 – £38

save 20%

Buy tickets for two or more participating shows or book two or more programmes by the same company at the same time. See www.sadlerswells.com/save for details. Terms and conditions apply.

Coming Soon to Sadler's Wells



Photo: Jake Walters

Hofesh Shechter Sun

Wednesday 30 October – Sunday 3 November

The world is perfect. From the darkness of **Hofesh Shechter's** emotive and often angry world emerges a bright white light dancing out of the smoke and chaos. With an expanded company of 14 world-class dancers and an eclectic soundtrack featuring original music by Shechter himself, this exciting new work follows the phenomenal success of Political Mother.

A Sadler's Wells Associate Artist, Shechter is one of the UK's most exciting contemporary artists, having gained international renown for his raw, honest choreography and highly-charged, atmospheric music scores. The international dancers of **Hofesh Shechter Company** have achieved worldwide renown, touring his hit shows Political Mother, Uprising, The Art of Not Looking Back and In Your Rooms. They return once again to Sadler's Wells to unveil the hotly anticipated premiere of Shechter's latest work, **Sun**.

£12 – £27

"Shechter is a true original" THE GUARDIAN



Photo: Belinda Lawley

Liang/Maliphant/Wheeldon

An evening featuring Fang-Yi Sheu and Yuan Yuan Tan

Thursday 14 – Saturday 16 November

This dynamic programme is a new British-Chinese cultural collaboration exploring where classical meets contemporary dance, showcasing the extraordinary talents of Chinese prima ballerina **Yuan Yuan Tan** and Taiwanese virtuoso **Fang-Yi Sheu**. The evening premiered in Beijing last year and includes three UK premieres, choreographed by Taiwanese-born American **Edwaard Liang**, and Sadler's Wells Associate Artists **Russell Maliphant** and **Christopher Wheeldon**.

Finding Light, choreographed by Liang, is danced by San Francisco Ballet principal dancers Yuan Yuan Tan and **Damian Smith**. Wheeldon's Five Movements, Three Repeats, is centred around the luminous music of **Max Richter**, and Maliphant presents a specially created new work with lighting design by Sadler's Wells Associate Artist **Michael Hulls**. The evening also features two seminal works – Wheeldon's After The Rain and Maliphant's Two x Two.

£12 – £38

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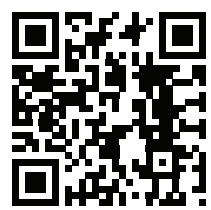


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22 OCT - 16 NOV

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Sadler's Wells

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Rosebery Avenue, Islington, EC1
Angel

A Brief History of Sadler's Wells

New beginnings sometimes happen quietly and sometimes they are announced. On Monday, 7th March 2005 the new director of Sadler's Wells, Alistair Spalding, decided the time had come to make a splash. "You've got the National Theatre for drama, English National Opera for opera and I want Sadler's Wells to perform the same function for contemporary dance." With those words, he inaugurated a new chapter in the history of London's second oldest theatre: its transformation into a contemporary dance house.



Sadler's Wells was not born of an artistic impulse but the discovery of a mineral spring in 1683. Richard Sadler built a music house around the spring to rival the already fashionable Tunbridge and Epsom wells. By the beginning of the 18th century, visitors to Sadler's Wells could see entertainments that included jugglers, tumblers, ropedancers, ballad singers, wrestlers, fighters, dancing dogs and even a singing duck.

In 1765 Thomas Rosoman had the theatre rebuilt for the first time so that it could mount high-calibre opera productions. However, it wasn't long before the beer brewed from the spring waters became the primary attraction. By 1801, although a young actor called Edmund Kean and the great clown, Grimaldi, had both appeared on its stage, Sadler's Wells had become more famous for incidents, both devised (spectacular sea battles) and accidental (a terrible stampede in which 18 people died) than for work of merit. In the 1830s Dickens wrote: "The theatre was in the condition of being entirely delivered over to as ruffianly an audience as London could shake together... Fights took place anywhere, at every period of the performance."

Matters improved in 1843 with the passing of a parliamentary act which enabled the actor-manager, Samuel Phelps, to present a famous run of Shakespeare. But after he left in 1862, the theatre once more sank into the doldrums, suffering conversion into a skating rink and then a cinema. In 1914 the Daily Chronicle's

theatre critic, S.R. Littlewood, described it as "a poor, wounded old playhouse" and in 1915, it closed its doors.

It took another decade for the most significant figure in the modern history of Sadler's Wells to enter the picture. Since 1898, Lilian Baylis had been presenting drama and opera at the Old Vic at popular prices. Motivated by a profound belief that great art should belong to everybody, in 1925 she began fundraising to rebuild Sadler's Wells so that the people of north London could enjoy the same opportunities as those in the south.

Then Baylis met Ninette de Valois, a striking young Irish woman who deeply impressed her. After their interview, Baylis's secretary, recorded her saying: "Miss de Valois is going to run her school with the Vic and when we have Sadler's Wells she'll run a wholesale ballet company for us." The fact that it all came to pass says much about the abilities of both women.



De Valois was formally hired in 1928 and the fifth Sadler's Wells, designed by the prolific theatre architect Frank Matcham, opened on 6th January 1931 with John Gielgud and Ralph Richardson in *Twelfth Night*. For four years, drama productions, opera and ballet shuttled between the Old Vic and Sadler's Wells until Baylis decided to dedicate Sadler's Wells to opera and ballet for eight months of the year and give the Vic-Wells Ballet a permanent base. The new season opened on 27th September 1935 to great acclaim with one critic noting "the splendid dancing of the young newcomer Miss Margot Fonteyn, who has a compelling personality and exceptional gifts, though only just 16."

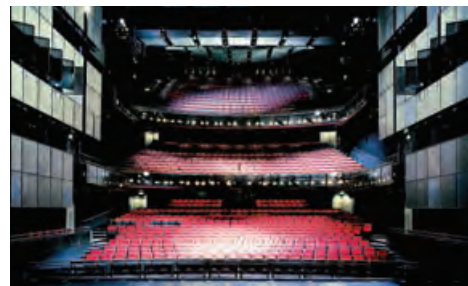
Whilst opera continued to be important (Peter Grimes premiered at the Wells in 1945), it was in this period that Sadler's Wells became most strongly associated with dance. It was where De Valois founded British ballet here and built both a company of dancers and a repertoire that included her own works and those of Frederick Ashton and Robert Helpmann. She also founded a school which remained throughout World War II, when the theatre was itself acting as a refuge for the homeless.

At the end of the war, De Valois took her fledgling ballet company to Covent Garden to become the Royal Ballet. However, her

touring ballet company, known first as the Sadler's Wells Theatre Ballet, then the Sadler's Wells Royal Ballet, remained until 1955 and returned from 1970 to 1990 before moving permanently to Birmingham to become the Birmingham Royal Ballet.

By the 1970s Sadler's Wells' dance programme had diversified considerably. Alongside Rambert Dance and London Contemporary Dance, who briefly held residencies here, a great variety of touring and commercial work was also presented. However audiences began to drift away.

When Ian Albery took over as chief executive in 1994 it was clear that redefinition was needed. He led the campaign to transform Sadler's Wells into a purpose-built dance theatre. During the two-year rebuild, Sadler's Wells decamped to Holborn's Peacock Theatre which it has continued to programme ever since.



The rebuilt theatre opened in October 1998 with a design that still incorporates the skeleton of Frank Matcham's 1931 theatre, which in turn contained bricks from the Victorian playhouse. It has an expanded 15m² sprung stage, a welcoming 1,500 seat auditorium, and a glass-fronted foyer that captures Lilian Baylis' belief that theatre should embrace everyone. Here no-one enters the "gods'" through a separate entrance. There are also three rehearsal studios and the smaller 200-seat Lilian Baylis studio theatre for the development and presentation of small-scale work.

But even with the new facilities, it took some time to establish the theatre as a force for dance. After a thrilling opening season, which included performances by Pina Bausch's *Tanztheater Wuppertal*, William Forsythe's ground-breaking *Ballett Frankfurt*, and Rambert Dance, it once again struggled to find its voice and its audience.

Alistair Spalding took up the challenge to turn things around in 2004. He decided that Sadler's Wells had been at its best when it had had resident companies and new works being created within its walls. This vision paved the way for an increasing number of Associate Artists and for companies producing work in the building. Today Sadler's Wells not only promotes but also commissions and produces outstanding dance. It reflects the best of its history while looking defiantly and brightly towards the future.

Sarah Crompton

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Ticket Office Supervisors

Barbara Birch, Mark Hammond, Abigail Parker
Memberships & Ticketing Services Administrator
Ritchie Dach

Ticket Sales Assistants

Robert Allen, Virginia Aparicio, Naomi Bowen, Claire Bracewell, Sara Gilbert, Shauna Gogerly, Elspeth Harrison, Tim Hudson, Paula Jones, Jake Lundholm, Paula Parrilli, Matt Phillips, Robert Radcliffe, Rosalind Reeder, Nicola Salt, Cameron Slater, Ben Stanley, Dominic Sansalone, Tom Walczak

PRESS

Head of Press
Abigail Desch, Elin Morgan (Maternity Cover)
Press Manager
Caroline Ansdell

Press Officer

Rob James
Press Office Co-ordinator
Eugénie Dunster
DEVELOPMENT
Head of Development
Hamble Wallace
Development Manager, Trusts & Foundations
Terrie McCann
Capital Fundraising Manager
Miranda Schnitger
Manager, Corporate Partnerships
Nick Marsden
Development Officer, Syndicates & Special Projects
Anna Clark
Development Co-ordinator, Individual Giving
Hannah Bishop

CREATIVE LEARNING

Co-Directors of Creative Learning
Jane Hackett, Fiona Ross
Youth and Community Programme Manager
Hannah Evans
NYDC Company Manager
Hannah Kirkpatrick
Access Officer
Sarah Howard
Creative Learning Programme Manager
Molly Sanders
Creative Learning Co-ordinators
Fleur Taylor-Sutton
Zara Rush

FINANCE & IT

Finance Director
Mark Rhodes
FINANCE
Financial Controller
Paul Warren
Management Accountant
Ben Dart
Show Accountant
Lorne Cuthbert
Finance Officer
Monisola Samuel
Finance Assistant
Sheena Patel
IT
Head of IT
Kieron Mohindra
IT Systems & Network Manager
Raymond Neequaye
IT Systems Administrator
Ray Wei Long Ho
IT Assistant
Ryan Chhangur

HUMAN RESOURCES

Head of HR

Clair Kelly
Work Opportunities Manager
Hannah Nicholson
HR Officer
Danuta Trestlka
HR Co-ordinator
Rosalind Glass

PRODUCING & TOURING

Executive Producer
Suzanne Walker
Tour Producer
Dawn Prentice
Producers
Louise Shand-Brown, Ghislaine Granger
Technical Production Manager
Adam Carrée
Production Accountant
Nanette Daniels
Producing & Touring Co-ordinators
Fanny Bannet, Sandra Castell-Garcia
Producing & Touring Assistant
Joel Cottrell

PROGRAMMING

Director of Programme
Katy Armander
Artistic Programmer & Producer
Eva Martinez
Programming Manager
Anneliese Graham
Projects Manager
Emily Jameson
Programming Co-ordinator
Richard Cross
Programming Assistant
Amy Welch
BREAKIN' CONVENTION
Artistic Director
Jonzi D
General Manager
Emma Ponsford
Projects Manager
Peter Maniam
Digital Communications Officer
Dave Barros
Festival & Projects Co-ordinator
Michelle Norton

STAGE

Director of Technical & Production
Emma Wilson
SADLER'S WELLS THEATRE
Technical Manager
Christian Wallace
Technical Co-ordinator
Tom Hares
Senior Technicians
Graham Cutting, Sam McLeod

Technicians

Matthew Coombes, Neil McGovern, Andy Pye, Ben Walker, Colin Wilson
PEACOCK THEATRE
Technical Manager
Andrew Gorman
Senior Technician
Laura Hook
Technician
Dave Judd, James Kazwini
LILIAN BAYLIS STUDIO
Technical Manager
Roman Bezdyk
Technician
Fraser Thompson-Noble

VISITOR SERVICES & ESTATES

Director of Visitor Services & Estates
Britannia Morton
BUILDING SERVICES
Building Services Manager
Clive Howells
Visitor Services & Estates Co-ordinator
Charlotte Meyer
Project Co-ordinator
Roger Spence
Building Services Supervisor
Ilia Constantinides
Building Services Technicians
Richard Emmett, Wayne Lawrence, Ghion Mekonnen, Win Tun
Facilities Manager – The Place
Roy Adkins
Maintenance Technician – The Place
Barry Daley
Maintenance Technician – Peacock Theatre
Daniel Knaptton
CATERING & EVENTS
Head of Catering & Events
Zuzana Galikova
Development Head Chef
Kenny Warren
Sous Chef
Zsuzsanna Kuthe
Senior Chef de Partie
Krisztian Kvala
Chef de Partie
Jozsef Lakatos
Kitchen Porter
Martin Kiuchukov
Assistant Catering Operations Manager
Justin Rogers

CATERING & EVENTS

Head of Catering & Events
Zuzana Galikova
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Chef de Partie
Jozsef Lakatos
Kitchen Porter
Martin Kiuchukov
Assistant Catering Operations Manager
Justin Rogers
Catering Supervisor
Janet Sutton

Bars Supervisors

Loretano Cerro, Alessio Colandrea, Jolanta Petruskaite
General Assistant
Faye Blackman-Davor

Events Manager

Georgie Mackie
Events Executive, Corporate
Laura Hannay
Events Executive
Alessio Romani
Events Co-ordinator
Rosie Legg
FRONT OF HOUSE
Senior House Manager
Marguerite Bullard
House Manager
Hannah Sless
Deputy House Managers
Louise Bailey, Dara Brooks, Larry Harrison-Mateeba, Janine Kautman

Deputy House Managers

Front of House Sales Administrator

Performance Cashiers

Dara Brooks, Robert Churchill, Chris Harmer, Kurt Muda, Larry Harrison-Mateeba
Front of House Sales Assistants

Marie-Claire Adriaenessens, Josiane Adriaenessens-Gardes, Makiko Aoyama, Emili Astrom, Lisa Beck, Dominic Berry, Lachlan Bond, Lorea Burge, Jane Chan, Joel Cottrell, Helen Doyle, Barney Evans-Doran, Jonas Falter, Eive Fordham, Polly Frame, Sarah Galbraithadd, Katy Gibson, Hannah Gipp, Luca Guarneri, Sally Hacking, Jacob Hall, Martin Harper, Anna Harrison, Geber Sandoval Heredia, Vera Hochkofler, Amy Hyde, Katsura Isobe, Alice Kilkenny, Delphine Klockner, Lizzie Klotz, Ewa Lamond, Lijijana Lemajic, Vivien Loh, On Yee Lo, Claire Marty, Katy Mason, Takeshi Matsumoto, Manuela Mocanu, Rhiannon Montagu-Harrison, Thomas Montagu-Harrison, Kurt Muda, Ailidh Ogilvie, Agnieszka Oliwa, Andreas Papadopoulos, Agata Paradnia, Paula Parrilli, Thomas Peacock, Elizabeth Peck, Athina Pogonidou, Jodie Powell, Amina Rafi, Thomas Reid, Rowan Roberts, Maria Valdivia Rossel, Kate Sanderson, Alessandro Santese, Dorit Schwartz, Beshwo Shahi, William Simpson, Roberta Smiraglia, Natasha Sutton-Williams, Cristina Taran, Dusica Thornbury, Noreen Townsend, Lily Tran, Nu Tran, Jonathan Ware, Calvert Watson, Kat Wieszczyk, Magda Wieszczyk, Robert Wilkes, Florence Wright, Georgina Wood, Jairo Zaldua

STAGE DOOR Receptionist

Joann Peek
Stage Door Keepers
Marie-Claire Adriaenessens, Joel Cottrell, Mark Duff, Ida Hanselaar, Ian Marshall, Chloe O'Sullivan, Tina Ramdeen, Rosannah Smith
HOUSEKEEPING & SECURITY Support Services Manager
Howard Clark
Cleaning & Housekeeping Supervisors
Fabian Anias, Ken Debidin

Housekeeping

Jeffrey Balight, Marino Bathan, Fortunato Carian, Kelly Dago, Jesiel Da Silva, Akissi Kouassi, Jose Lara Legario, Anthony Osagiade, Ourmar-Florent Sam, Mercan Sahin, Celestin Trah, Amani Yoboue

SECURITY Security Officers

Hasan Eldabash, Junaid Iqbal, Luke Radford, Raja Riaz, Jerome Tracey



With thanks to our colleagues at the London School of Economics:

Head of Conference & Events

Rachel Ward
LSE Theatre Manager
Sam Gaid

Mobile phones must be switched off before entering the auditorium. Photography and the use of audio or visual recording equipment are prohibited in the theatre. The information in this programme was correct at the time of going to print and may be subject to change.

