

DIANA SCRIVENER

FREELANCE CHOREOGRAPHER TEACHER and DANCER specializing primarily in the History of Dance (Periods covered: Medieval to 20th Century)

FGMS (Fellowship of the Guild of Musicians and Singers)

FCCM (Fellowship of Curwen College of Music)

LRAD (Licentiate of the Royal Academy of Dance)

Member of the International Dance Council

Member of the Early Dance Circle

Diana has been active in the industry as a choreographer for over a decade, working with directors such as Ridley Scott, Shekhar Kapur, Lasse Hallstrom, Mikael Hafstrom, Douglas McGrath and, in 2010 with Martin Scorsese on his film *The Invention of Hugo Cabret*. Diana has worked on four series of ITV's *Downton Abbey*. In 2015 Diana was working in St Petersburg to create the many dances and infamous ball scene for BBC's *War & Peace*.

She has helped facilitate dance and movement for many leading actors amongst whom are Robert Downey Jr, Jude Law, Russell Crowe, Lily James, James Norton, Cate Blanchett, Noomi Rapace, John Cusack, Yun-Fat Chow, Li Gong, Sienna Miller, Sir Ian McKellan, Joseph Fiennes, Hugh Bonneville, Elizabeth McGovern, Jim Carter, Michelle Dockery, Joanne Froggatt, Anne Hathaway, Kate Hudson, Tim Piggott-Smith, Michael Sheen, Adrian Scarborough, Sarah Lancashire, Alan Cumming and the late Heath Ledger.

Films include *The Lost City of Z*, *The Invention of Hugo Cabret*, *Sherlock Holmes: A Game of Shadows*, *Robin Hood*, *Shanghai*, *Casanova*, *The Libertine*, *Asylum*, *The Four Feathers* and *Elizabeth*. Her work on television includes *War and Peace*, *Downton Abbey*, *Upstairs Downstairs*, *Bertie & Elizabeth*, *Medieval Tournament - Making of a Knight* and *Time Tourists*. Choreography credits in the theatre include *A Christmas Carol* at the Rose Theatre, Kingston, Movement Consultant on *A Chaste Maid In Cheapside* for the Almeida and Movement Assistant on *Women Beware Women* for the RSC as well as well as many productions for the London Academy of Music and Dramatic Art (LAMDA) with directors such as John Baxter, Joseph Blatchley, Philip Breen, Sarah Esdaile, David Grindley, Helena Kaut-Howson, Deborah Paige and Janet Suzman.

While the main thrust of her expertise encompasses period dance and movement, she also has a broad knowledge of European folk dance and music (in particular Russian, Polish and Hungarian (Court and gypsy)).

In addition to choreography, Diana Scrivener is fully conversant with the musical aspect of the work and has had much experience of liaising closely with composers or musical advisers (for example Michael Nyman (*The Libertine*), Marc Streitenfeld (*Robin Hood*), Karen Elliot (*Sherlock Holmes: A Game of Shadows*) and Roger Smith (*Elizabeth & The Four Feathers*)) to facilitate the necessary marriage between dance and music in a production. Her innate musicality, together with her understanding of the theory of music (for example score-reading, musical form and structure), will ensure that this process may be accomplished efficiently and economically.

TESTIMONIALS

Transcript of an email from Chris Surgent - 1st AD on Martin Scorsese's 'Hugo'

Just wanted to drop you a line to say thanks for the fantastic job you did with your dancers at the Tea Party. We saw the dailies of the Tea Dance and Marty was truly thrilled with how your dancers performed (especially one of your nonprofessional couples - a true testimonial to your teachings). And I personally appreciate your calm demeanour and ability to roll with whatever we threw your way.

It was a real pleasure working with you and I look forward to doing so again some day.

Comments via email from Barbara Divisek - Producer of 'To Have & To Hold'

Please know that your work with Kelly has made a resounding difference and we are exceedingly grateful. Thank you again for all your hard work.

Comments from one of the Downton Abbey dancers after a recent filming day:

Thank you so much for those two amazing days! It has been a great experience for me! I love working next to you! I feel safe! You are generous and genuine! I remember you wanted to say something to one girl in the extras standing there and you asked for her name first. I learn great lessons watching you working!

Thank you again! I will never forget it!