

# Matthew Bourne's SLEEPING BEAUTY A GOTHIC ROMANCE

A New Adventures Production

Directed, choreographed and new scenario by Matthew Bourne
Music by Pyotr Ilyich Tchaikovsky
Set and costume design by Lez Brotherston
Lighting Design by Paule Constable
Sound Design by Paul Groothuis
Associate Artistic Director Etta Murfitt
Associate Choreographer Christopher Marney
Resident Director Neil Westmoreland

#### **The Company**

Benjamin Barlow Bazeley, Stephanie Billers, Isaac Peter Bowry,
Ben Brown, Kayla Collymore, Jade Copas, Megan Ferguson, Jackson Fisch,
Paris Fitzpatrick, Cameron Flynn, Sophia Hurdley, Shoko Ito,
Kurumi Kamayachi, Daisy May Kemp, James Lovell, Katrina Lyndon,
Rory Macleod, Andrew Monaghan, Stephen Murray,
Enrique Ngbokota, Dominic North, Danny Reubens, Ashley Shaw,
Christopher Thomas, Bryony Wood

Emerging Artist Apprentices

Perreira De Jesus Franque and Hannah Kremer

### Dear Friends,

A very warm welcome to this performance of our 10th anniversary production of New Adventures' *Sleeping Beauty*. It was a long-held ambition, following *Nutcracker!* and *Swan Lake*, to complete the trilogy of Tchaikovsky's ballet masterworks. It therefore gives me great pleasure to awaken Princess Aurora from her slumbers to bring this gothic romance back, with an exciting new cast, for a new generation of audiences throughout the UK.

If you are a loyal New Adventures audience member, thank you for your continued support. If it's your first time at one of our shows, I hope that you enjoy the experience and will join us for many more. New Adventures is my company, but it is also a family, and we see our audiences as very much a part of that family.

After a gruelling couple of years for the entire industry, we are thrilled to be back performing across the nation, sharing our work on stage and on screen, thanks to the support of Arts Council England and the many beloved UK venues we are proud to have as partners. We are committed to bringing world-class dance theatre to audiences across the country and to support our valiant and important regional venues as they continue to rebuild and recover.

When leafing through the programme or watching our dancers on stage, you may spot some new faces. We are so proud that 13 out of 27 dancers in our *Sleeping Beauty* company have come through New Adventures' talent development programmes, including professional development residencies and our continued work with dance schools and conservatoires. This work, as well as our important schools and communities programme, is made possible through the support of private funders and our loyal audiences. If you would like to help us nurture the development of the next generation, I warmly invite you to join the New Adventures family by making a one-off or monthly donation, or by joining our individual donor scheme, The Discovery Circle. To find out more, please visit us at www.new-adventures.net/support-us

For our 2022-23 season, in addition to *Sleeping Beauty* which will tour to 16 venues nationwide until April 2023, we are also delighted that our *Nutcracker!* Is being screened at cinemas countrywide this festive season. Next summer sees the much-awaited revival of our hit production of *Romeo and Juliet* with a tour to 11 UK venues and our return to international touring. I very much hope you will join us for that as well. Until then, all of us at New Adventures wish you sweet dreams and very much hope you enjoy the re-awakening of our *Sleeping Beauty*.

Very best wishes,

#### Sir Matthew Bourne

#### **Direction, Choreography and New Scenario**



Matthew Bourne is firmly established as the UK's most popular and successful choreographer and director. He is the creator of the world's longestrunning ballet production, a record-breaking ninetime Olivier Award winner, and the only British director to have won the

Tony Award for both Best Choreographer and Best Director of a Musical.

Matthew started his dance training at the comparatively late age of 22 and danced professionally for 14 years. As artistic director of his first company, Adventures in Motion Pictures, from 1987 until 2002, Matthew created many awardwinning works (including Nutcracker!, Highland Fling, Swan Lake, Cinderella and The Car Man). Further hit productions were created when New Adventures was launched in 2002 (including Play Without Words, Edward Scissorhands, Dorian Gray, Sleeping Beauty, The Red Shoes and Romeo and Juliet). New Adventures quickly became the UK's busiest and most successful dance company and the major exporter of British dance across the world. Matthew is also a West End and Broadway choreographer; a 30-year relationship with producer Cameron Mackintosh has resulted in the globally successful musicals Mary Poppins (which is currently enjoying a West End revival), My Fair Lady and Oliver! He has seven honorary doctorates and in 2018 received an honorary degree of Doctor of Letters from University of Oxford. He is also a companion of Liverpool Institute of Performing Arts and a proud patron of many organisations, including Tring Park School of the Performing Arts, Arts Educational Schools London and Laine Theatre Arts. In 2015, he became the first dance figure to be given the Stage Award for Outstanding Contribution to British Theatre, presented by the UK Theatre Awards. He received the OBE in 2001 and was knighted in the Queen's New Year honours in 2016; in the same year he was awarded the Queen Elizabeth II Coronation Award in recognition of his outstanding services to dance.

Recent work includes co-directing the tribute gala to Stephen Sondheim, *Old Friends*, and his latest work for New Adventures, *The Midnight Bell*, which premiered in 2021 and went on to win the National Dance Award for Best Modern Choreography.

## **Pyotr Ilyich Tchaikovsky**

Composer



Born in Votkinsk in 1840, Pyotr Ilyich Tchaikovsky was attracted to music at a very early age. He originally studied to be a lawyer and after passing his exams became a civil servant. However, as soon as the St Petersburg conservatory was founded in 1862 he left his job and enrolled as a student

of music. His avid interest in his subject gained him excellent diplomas and he was soon appointed to the post of professor at the Moscow conservatory. Tchaikovsky's early attempts at composition proved to be unsuccessful and he lived a poor hand-tomouth existence until 1876 when he met a wealthy patron, Nadezhda von Meck. A curious contract was drawn up whereby his benefactor agreed to look after his material needs provided that they never met and maintained contact only through correspondence. Tchaikovsky is perhaps the most Russian of all Russian composers, drawing on traditional folk themes and 'Westernising' them through lavish orchestrations. His prolific musical output exceeds even that of Rimsky-Korsakov and his instinct led him to symphonic works and ballet scores, though for practical financial reasons he also wrote ten operas and much chamber music for his own enjoyment. He achieved greatest acclaim with his ballet scores: Swan Lake (1877 in Moscow and 1895 in St Petersburg); The Sleeping Beauty (1890); and The Nutcracker (1891). His first score, Swan Lake was not well received when first presented. The choreography was poor, the production was created from old Bolshoi sets and costumes, and the orchestra played badly, claiming the music was too difficult to play. It was only through the enormous success of the other scores that Swan Lake was revived in 1895 with new choreography by Marius Petipa (Acts One and Three) and Lev Ivanov (Acts Two and Four).

Tchaikovsky never found contentment in his life, his music always expressed a certain pessimism, and his marriage was disastrous, causing him to attempt suicide in 1878. He died tragically in St Petersburg in 1893, just eight days after conducting the first performance of his Pathétique Symphony.



# Matthew Bourne talks about the genesis of his gothic "Sleeping Beauty" and his love for Fairy Tales and Tchaikovsky

This year New Adventures' Sleeping Beauty celebrates its 10th anniversary. When it premiered in 2012 it completed your trio of Tchaikovsky ballets and was another instant classic for the company, touring across the UK and around the world. However, I understand that you were initially reticent about creating this particular ballet? What finally prompted your return to Tchaikovsky after a gap of 17 years in 2012?

Following the success of my *Nutcracker!* and *Swan Lake*, it had obviously crossed my mind on more than one occasion that I should find a way of completing Tchaikovsky's trilogy of ballet masterworks some day, but I had always struggled to hit on the perfect idea. Whilst musically brilliant and glorious, I had always found it a daunting thought to try and

approach a score that was so associated with the pinnacle of classical ballet form and grandeur; and, to be honest, the story had always left me a little cold. In the spring of 2011, the company and I were in Moscow with our production of Cinderella and I was offered the chance of a private tour of Tchaikovsky's country retreat, just outside of the city in Kiln. At that time, I was searching hard for an appropriate way to celebrate my company's silver jubilee and was in need of inspiration, so I gladly accepted. Standing alone in the great composer's bedroom, with its tiny iron bed in one corner and its simple wooden table at the window, it was easy to imagine the great man watching the changing seasons and writing some of the most unforgettable music ever composed. I decided in that moment, corny though it may sound, that this was a sign and I should make Tchaikovsky's The Sleeping



Tchaikovsky's ballet The Sleeping Beauty at Mariinsky Theatre, St Petersburg in 1890

Beauty my next project. What better way to celebrate our 25th birthday? I returned home to London with a waltz in my step and a summer of research stretching before me.

As well as the legendary Tchaikovsky and Petipa ballet of 1890, there are many versions of the *Sleeping Beauty* story, from Perrault's 1697 original to the Brothers Grimm 1812 tale *Little Briar Rose* to the most well-known retelling of the myth in 1959 by Walt Disney (which also utilised an adapted version of Tchaikovsky's score). Which of these influenced you the most when you started your research?

I started by reading all versions of the story that I could find. Of course, they all have much in common, and, in turn, they all have big differences too. Perrault's original has a very grisly, rarely-remembered, second half, in which Aurora's children are almost served up as dinner for her new ogre stepmother! This I chose to ignore as it feels like two separate stories, and indeed there is a theory that they are in fact two different tales tacked together. The Grimm version, known as Little Briar Rose, is much closer to the story we all know and the Disney animated film version took more liberties than one might have expected; no 100-year sleep for example! I certainly took something from each of these versions, but if one is approaching Sleeping Beauty as a piece of dance theatre then it is the music that Tchaikovsky wrote for his collaboration with choreographer Marius Petipa that must give the piece its structure. What the ballet score gives you that the fairy tale does not is reasons to dance, or ideas for dance: fairy variations, a lengthy vision scene, a hunting scene and several pas de deux, trois and quatre! It dictates the action and adds emotion, drama and character. In fact it becomes your script.

What were the challenges of creating a new interpretation of this centuries-old fairy tale for contemporary audiences?

When I first looked at this story I asked myself what it was that made it less than satisfying as a narrative, and two things were clear, in the ballet scenario at least: no love story and no narrative tension in the last act once Aurora has woken up. Unless you believe in love at first sight, the love of Aurora for her Prince is very unconvincing, with the hero and heroine only really meeting at the very end of the story. It's impossible to feel anything for them. Interestingly, Walt Disney, one of the 20th

century's great storytellers, also recognised this flaw in the story for a modern audience, even in 1959. In Disney's narrative, Aurora, as a young girl, meets her Prince, thinking he is a commoner and falls in love just before her fate is sealed with the prick of her finger and the century-long sleep. The dilemma becomes how the Prince can break the spell and keep their love alive. This creates a beautiful tragic love story and a logic and dramatic tension in one stroke. Thank you, Walt! Disney also recognised one of the central themes of the story: good versus evil. He built up the character of Carabosse (Maleficent in the Disney classic) to keep that central battle going right to the end of the story. The Tchaikovsky ballet creates a wonderfully malevolent musical world for Carabosse in the prologue, but then those themes barely appear again in the ballet and therefore the great character of Carabosse is sidelined. Without giving too much away, I believe we have solved that narrative problem too with the introduction of another new character, Carabosse's faithful son, Caradoc.

All versions of the Sleeping Beauty story begin with the lines "Once upon a time there was a King and Queen who had not been blessed with an heir" or "could not have a child" or some such phrase. I have taken this as the starting point of the tale and have tried to give the dark fairy Carabosse a more compelling reason to want to do harm to the child. Maybe the royal couple went to the dark side to obtain a child to call their own? This, in turn, threw up lots of ideas about Aurora herself. Was she the child of an ordinary working family rather than a royal princess? A gypsy child? An interesting character formed in my mind. A feisty, nature-loving wild child. Happier running through the forest barefoot than the stuffy life of a Princess. In movement terms, and considering our timeline, as a young girl could she be an Isadora Duncan figure? A new kind of forward-looking emancipated young woman?

## Any Freudian or psychoanalytical influences come into play here?

The reason that these fairy tales and myths are still around and constantly reinvented is that they do still have things to say or reveal to us. As well as the classic good versus evil story, *Sleeping Beauty* is also a story about growing up and rebirth, what contemporary writers would call a 'rites of passage' story. It is also full of fascinating symbolism. The

prick of the finger and the letting of blood are clearly symbolic of a young girl's journey into womanhood. At the end of the story the 'kiss' of true love, and the eventual acceptance of the Prince, who has also had to prove his manhood, suggest that they are now both ready for physical love and fulfilment. The 'sleep' also seems to symbolise that lethargic period in a teenager's life when they don't want to engage with the world and how the parents often want to 'protect' their young and prevent them from growing up too quickly. One tends to think of these ideas as very modern concerns and thoughts, but I was encouraged to read how Petipa's original ideas for the famous 'Rose Adage' in the ballet were saying just this! For those that know their classical ballet, the Rose Adage has today become all about the ballerina balancing on pointe, on one leg, with her arms above her head (an invention, incidentally, of Dame Margot Fonteyn some 50 years or so after the ballet was created). Petipa actually took his inspiration from the traditions of the commedia dell'arte, in which a young man would present a rosebud to his beloved to represent their blossoming love. If she accepted, she was in turn declaring her interest. In Petipa's original choreography, Aurora takes a rose from each of her noble suitors, but then throws them dismissively to the floor, as if to say, "I'm not ready for love (or sex) yet". In today's more prettified versions, she is more likely to hand the roses to her mother, the Queen, who sniffs them sweetly. Quite a different meaning!

One of the things most noted about this production was, along with the good and evil fairies, you have taken the liberty of introducing vampires into the story! How does this relate to the story of Sleeping Beauty?

One of the exciting things about creating a gothic fairy tale is that you do have permission to have fairies, spells, magical curses and the like, so why not vampires too? Our use of the vampire myth though is very subtle and is used entirely as an important plot device. In our version, Aurora's blossoming love for Leo, her childhood sweetheart, is cut short by the fulfilment of Carabosse's curse. The dilemma becomes "how can he still be around for her when she wakes up in 100 years' time?" For those of you that know your vampire lore, I leave you to guess what happens, but a clue could be in the name of our 'Lilac Fairy' figure, Count Lilac!



One of the famous 'Cottingley Fairies' photographs taken in 1917 SSPL/Getty Images

It is extraordinary to note that around the time of the premiere of the ballet in 1890, well over 50% of the population, if asked the question "Do you believe in Fairies?" probably would have answered in the affirmative. Even by 1917, Sir Arthur Conan Doyle, author of Sherlock Holmes, was supporting the existence of fairies at the bottom of the garden, supposedly captured in photographs by two young girls in the famous case at Cottingley. So I find it quite natural that in the 1890 ballet, the fairy community is invited into the human world and to the christening of the young Princess to give their blessings. Since our story eventually takes us into the present day, a time when very few believe in such things as fairies, I find it equally logical that they are no longer present, shut out in their own world waiting to be believed in again.

Your new scenario takes us from the late Victorian period, through the Edwardian era, to the present day. Research must play a big part in the re-creation of period for you and your designer, Lez Brotherston?

One of the initial things that really attracted me about the potential of this story was the enormous timeline of the narrative. To make it really exciting, I felt immediately that we had to end up in the present day. By a process of working backwards, good luck would have it that we ended up with Aurora's birth at the time of the creation of the ballet in 1890, and with her coming-of-age in the famously golden Edwardian summer of 1911. This presented Lez with many challenges and the most costumes he has ever had to design for one of our pieces together! Lez has a genius for detail and a vast knowledge of

historical costumes and clothing. He insists on correct period detail, but also knows how to make those costumes 'dance'. As well as the specific eras that we are re-creating, it has also been a chance to create fantasy or supernatural figures and worlds, such as the possibly vampiric fairies and the 'land of the sleepwalkers'. Finally, emerging into a contemporary world with designs inspired by the catwalk fashions; our wardrobe and wigs departments have never been so busy!

Similarly to the demands on the design department, the recreation of the different eras has meant that the company has had to be very versatile, as we have attempted to give a flavour of the dance styles of each period. Act One, set in 1890, the year of the Petipa ballet's creation, takes on the feeling of a classical ballet, complete with fairy variations (solos) with more than a passing nod to the Petipa originals. Act Two is set in 1911, when the waltz was still king, but we suggest the introduction of 'new dance crazes' from America, inspired by the legendary dancing partnership of Vernon and Irene Castle: 'the Castle walk' and 'the Maxixe' in particular. Act Three, in which Leo (our Prince figure) enters the 'land of the sleepwalkers' where Aurora is trapped until saved by a kiss, is led by our heroine's personality and a free and spirited dance style inspired by Isadora Duncan. Act Four, set in the present day, finds Aurora about to be

wed; the movement is boldly confrontational, confident, sensual and dangerous, the unsettling atmosphere suggestive more of a cult ritual than a fairy-tale wedding!

As with all New Adventures productions, this Sleeping Beauty has many surprising twists to the familiar tale as well as a host of new characters that owe nothing to the existing fairy tales, films or ballets. Are you worried that you are sometimes taking liberties with a much-loved story? How is it possible to be 'faithful' to a story that already has so many well-known versions that are all so different?

I said right from the beginning of the project that whatever logic I applied to it, or whatever inventions me and my collaborators came up with, it must still be a fairy story beginning with "Once Upon a Time..." As I said before, I think that these stories are still around possibly because they are simple enough to allow for any number of interpretations. Indeed, The Sleeping Beauty has inspired not just Disney and Petipa but also erotic novels by Anne Rice and dark stories by Angela Carter. It's true that I may have taken a few liberties with Tchaikovsky, which I hope he will forgive, as he, above all others, is the reason why I had to make this piece. As this completed my trilogy of the maestro's only three complete ballets, I still humbly dedicate this production to his memory.



# Beauty and the Ballet

"Sleeping Beauty is still for me the perfect accomplishment of symphonic ballet. The choreographer is required to find harmony with Tchaikovsky's score."
Rudolf Nureyev in 1989

or many people, the story of Sleeping Beauty is the one provided by Walt Disney in his 1959 animated feature, the most expensive he'd ever made and one which almost bankrupted the studio. But this version is far from the only one and very far from being definitive. Sleeping Beauty has a long ancestry, and ballet plays at least as big a part as the Californian cartoonists who created Disney's iconic film. In the 21st century, Sir Matthew Bourne has seized on elements of that history and cast his own magical spell over the fairytale.

The story can be traced to the 14th century, when an anonymous writer included it in the vast romance work *Perceforest*, composed

between 1330 and 1345. This million-word epic, written in French, serves as a kind of prequel to the legend of King Arthur, relating the mythical origins of Great Britain – rather as *House of Dragons* lays the groundwork for *Game of Thrones*.

It makes its next appearance in an anthology assembled by Italian poet Giambattista Basile in 1634, purporting to be Neapolitan. His version has a heroine named Talia and involves brutal themes far too dark for a children's story but he was later hailed by the Brothers Grimm for his enthusiasm in collecting fairytales, and is credited with providing the first European versions of stories such as *Cinderella* and *Rapunzel*.

But it was the great French fairytale exponent Charles Perrault who gave Sleeping Beauty her shot at immortality. In 1697 he published his famous *Mother Goose Tales*, which also included characters who would subsequently appear in Tchaikovsky's ballet *Sleeping* 



Princess Aurora and Maleficent in the 1959 Disney film Walt Disney courtesy RGA

Beauty. Perrault, like Basile before him, continues the story beyond its "happily ever after" moment of the heroine being awoken from her slumber by a handsome prince. In his account, the princess's mother-in-law is an evil ogress who orders her children to be baked in a pie.

Fortunately for generations of bedtime listeners, the Brothers Grimm opted to abandon the horrific second half of the story in their 1812 version, published under its German name *Dornröschen* – or *Little Briar Rose*. The evil mother-inlaw got a look-in only as an appended fragment. It's this version that became the foundation for Tchaikovsky's 1890 ballet.

The simplified plot was to cause its own problems, however. Early critics of the Mariinsky Theatre production in St Petersburg, choreographed by the legendary Marius Petipa from a scenario devised by Ivan Vsevolozhsky, complained that the storyline had vanished almost to non-existence. One summed it up as: "They dance, they fall asleep, they dance again." It was also hugely expensive, equalling "the cost of two warships" according to one analysis. But it did, at last, provide a success for Tchaikovsky, whose only previous foray into ballet had been Swan Lake, deemed something of a failure at its opening in 1877.

For the next century, Tchaikovsky provided the template on which all major versions of *Sleeping Beauty* were based. Dancer and choreographer Rudolf Nureyev regarded the composer's score as the supreme challenge and tackled it five times across his career, each version a variation on Petipa's original steps. Walt Disney himself, having commissioned a new score for his animated film, ditched it during production in favour of Tchaikovsky's tunes, which were adapted to fit the new medium.

It took the arrival of a new century and a new artistic visionary to reimagine Sleeping Beauty for the modern world. Like Tchaikovsky – and indeed Disney – before him, Sir Matthew Bourne has been a trailblazer in his creative sphere. He had already transformed Swan Lake and Tchaikovsky's other ballet score, The Nutcracker, and in 2012 he set about his major new telling of Sleeping Beauty, completing his trio of Tchaikovsky ballets.



Charles Perrault's *The Beauty Sleeping in the Wood,* coloured from an engraving by Brend'Amour PRISMA ARCHIVO/Alamy Stock Photo

Inspired by the Russian master's extraordinary score, Bourne and design collaborator Lez Brotherston transplanted the story, starting it at Princess Aurora's birth in 1890 – the year the ballet was first performed – and awaking her from sleep in the 21st century. Gone were the Louis XIV set pieces and the royalist triumphalism: in their place, vampires, supernatural creatures and all the trappings of ultramodern gothic romance.

When it first opened, Bourne's new Sleeping Beauty quickly garnered rave reviews and a clutch of international awards, as well as becoming the fastest-selling production in the company's history. Promoting an American tour of the piece, Bourne said: "It's not a story that moves too far away from the original but certainly it's full of surprises along the way. One of the things I was desperate to do with this version of the story was to fill it with action – lots of twists – and that is very unusual for Sleeping Beauty as a story."

Michael Davies
© John Good







































Photographs © Johan Persson Photography

#### **Lez Brotherston**

#### **Set and Costume Designer**



For New Adventures: Lez Brotherston is an associate artist of New Adventures. His long collaboration

with Matthew Bourne includes: Romeo and Juliet, The Red Shoes, Sleeping Beauty, Edward Scissorhands, Lord of the Flies, Swan Lake, Play Without Words, Highland Fling, Dorian Gray, Cinderella and The Car Man. Other credits: Starstruck (design and additional scenario), The Secret Theatre (design and cocreative direction), The Snow Queen, The Nutcracker (Scottish Ballet); Hamlet (Shanghai Ballet); The Seven Deadly Sins (Royal Ballet, Covent Garden); The Merry Wives of Windsor, The Rover, The Empress and Much Ado About Nothing (Royal Shakespeare Company); Me and My Girl and Fiddler on the Roof (Chichester); Malory Towers (Wise Children); Twelfth Night and Romantics Anonymous (Shakespeare's Globe); Flowers for Mrs Harris, Show Boat and Pride and Prejudice (Sheffield Crucible); 946: the Amazing Story of Adolphus Tips (Kneehigh/Globe Theatre); Oh What a Lovely War (Stratford East/ West End); Hysteria (Hampstead Theatre); Long Day's Journey Into Night, The Umbrellas of Cherbourg, The Rise and Fall of Little Voice and Under the Blue Sky (West End); Sister Act (West End/worldwide); Women Beware Women and Really Old, Like 45 (National Theatre); Hedda Gabler, Design for Living and Dancing at Lughnasa (Old Vic); Duet for One (Almeida/West End); My City and Measure for Measure (Almeida); L'elisir d'amore (Glyndebourne) and Lez designed, co-wrote and codirected Les Liaisons Dangereuses with Adam Cooper (Japan and Sadler's Wells).

Awards: Swan Lake (New York -

1999 Tony Award) and Cinderella (1998 Olivier Award, Critics' Circle and Ninette de Valois Award for Outstanding Contribution to Dance). He was awarded the OBE in The Queen's New Year Honours 2022 for services to Dance and Theatre.

#### **Paule Constable**

#### **Lighting Designer**



For New Adventures: Paule has designed the lighting for: The Midnight Bell, Swan Lake, The Red Shoes,

Sleeping Beauty, Dorian Gray, Play Without Words and Romeo and Juliet.

Theatre includes: The Glass Menagerie, Cock and the new Les Misérables (West End); The Normal Heart, Follies, Angels in America (parts one and two) (also Broadway), This House, The Curious Incident of the Dog in the Night-Time (also West End/ Broadway), War Horse (also West End/Toronto/Australia/US tour/ Broadway) (National Theatre); Best of Enemies (Young Vic); Wolf Hall (RSC/West End/Broadway); The Weir (also West End/Broadway) (Royal Court); Ivanov (Donmar at the Wyndham's) and Herons (Lyric Hammersmith).

Opera includes: The Magic Flute and Macbeth (Royal Opera House); Billy Budd (Glyndebourne); The Handmaid's Tale and Satyagraha (ENO) and Norma and Medea (Metropolitan Opera, New York).

Dance includes: Light: Bach Dances (Hofesh Shechter); Le Baiser de la fée (Birmingham Royal Ballet) and Naked (Ballet Boyz).

Paule is a Royal Designer for Industry.

#### **Paul Groothuis**

#### **Sound Designer**



For New Adventures: Paul Groothuis is an associate artist of New Adventures. He has designed the sound for *The* Midnight Bell,

Romeo and Juliet, Nutcracker!, Highland Fling, Sleeping Beauty, Edward Scissorhands, Play Without Words, The Red Shoes, Dorian Gray and The Car Man.

**Credits at the National Theatre** include: Follies, Anything Goes, Antony and Cleopatra, His Dark Materials, Edmond, Henry V, The Coast of Utopia, My Fair Lady, Hamlet (1987, 2011), The Oedipus Play, Summerfolk, The Merchant of Venice, The Rose Tattoo, Rafta Rafta, Candide, Oklahoma!, Oh, What a Lovely War!, A Little Night Music, Lady in the Dark, Guys and Dolls (NT 1990, Savoy 2015), Sunday in the Park With George, Sweeney Todd, Carousel, Follies, The House of Bernarda Alba, Buried Child, Henry IV parts one and two, All My Sons, The Cherry Orchard and The Plough and the Stars.

**Credits for Chichester Festival** Theatre: Oklahoma!, South Pacific, The Pajama Game, Private Lives, Neville's Island, Gypsy, Guys and Dolls, Sweeney Todd, Mack and Mabel, The Young Chekhovs, Damsel in Distress, Sweet Bird of Youth, Rosencrantz and Guildenstern are Dead, Kiss Me, Kate, Travels with My Aunt and Ros. Other credits include: The King and I (London Palladium/UK tour); Oliver! (London Palladium/ Theatre Royal Drury Lane/UK tour); Mary Poppins (UK, Austria, Germany, Holland and USA tours and second UK tour); Marguerite (West End/Tokyo); Acorn Antiques, The Children's Hour, Flare Path, Loyalty, 55 Days, Chariots of Fire, Rabbit Hole, Good People, Cost of Living, Filthy Business and I and You (Hampstead Theatre); Breakfast at Tiffany's and Waiting for Godot (Theatre Royal Haymarket); Stephen Ward (London); Harvey (UK tour/ London); The Secret Diary of Adrian Mole - The Musical (Leicester Curve); Show Boat (Sheffield/New London); Everybody's Talking about Jamie (Sheffield/West End); The Boy in the Dress (RSC) and The Band's Visit (Donmar).

#### **Etta Murfitt MBE**

#### **Associate Artistic Director**



For New
Adventures: The
Midnight Bell,
Romeo and
Juliet, The Red
Shoes, Swan
Lake, Early
Adventures,

Cinderella, Dorian Gray, Edward Scissorhands, Highland Fling, Nutcracker!, The Car Man, The Infernal Galop, The Percys of Fitzrovia, Deadly Serious and Town and Country.

Other credits: Choreography for Would You Bet Against Us (directed by Paul Hunter, Told by an Idiot); Bagdad Café (directed by Emma Rice, Old Vic); Wuthering Heights (NT/Bristol Old Vic/York Theatre Royal, NYC and American tour); Romantics Anonymous (directed by Emma Rice for Wise Children); Orpheus and the Underworld (directed by Emma Rice for ENO); Choreographer and Nora in Emma Rice's Wise Children; Clockwork Orange (Everyman Theatre); Twelfth Night and A Midsummer Night's Dream (Globe); The Tin Drum, Flying Lovers of Vitebsk, 946: The Amazing Story of Adolphus Tips, Wild Bride, Midnight's Pumpkin, Steptoe and Son, The Umbrellas of Cherbourg and Dead Dog in a Suitcase (Kneehigh); A Chorus of Disapproval (Harold Pinter Theatre); Rufus Norris' Sleeping Beauty (Birmingham Rep); Rosencrantz and Guildenstern Are Dead (Chichester/Theatre Royal Haymarket); Le nozze di Figaro (Holland Park Opera); The Way of the World (Wilton's Music Hall); A Midsummer Night's Dream (Albery Theatre) and Cat on a Hot Tin Roof (West Yorkshire Playhouse).

Television and film includes: Nora in Wise Children (More2Screen); Clara in Nutcracker! (BBC/NVC); Rita in The Car Man (Channel 4); Swan Lake, Late Flowering Lust, Roald Dahl's Red Riding Hood and Mrs Hartley and the Growth Centre (all BBC); Storm (Aletta Collins/BBC Dance for the Camera) and Matthew Bourne's Christmas (Channel 4). Etta is Movement Director for Wise Children as well as the Associate Artistic Director of New Adventures. Etta was awarded an MBE in the Queen's jubilee birthday honours list.

#### Neil Westmoreland

#### **Resident Director**



For New
Adventures:
Neil joined New
Adventures in
2003. He has
danced with the
company in many
roles including

Prentice in Play Without Words,
The Pilot and The Father in
Cinderella, The Prince in Swan Lake
and the title role in Nutcracker!.
As Resident Director, Neil has
worked on Romeo and Juliet,
Cinderella, The Red Shoes,
Sleeping Beauty, The Car Man,
Swan Lake and Nutcracker!. He
was Assistant Choreographer
on The Red Shoes (2016) and
Rehearsal Associate on The
Midnight Bell (2021).

Other Career Highlights: Neil trained at Skelton/Hooper, with Dorothy Stevens MBE and Louise Brown OBE, and at English National Ballet School. Neil's classical ballet performance credits include dancing as a principal and soloist for Northern Ballet in many productions, including recreating the role of Lieutenant Pinkerton in David Nixon's UK premiere of Madame Butterfly, Romeo and Paris in Massimo Morricone's Romeo and Juliet, Pip in Stephano Gianetti's Great Expectations, Mr Hyde in Morricone's Jekyll and Hyde, Pablo in Didy Veldman's A Streetcar Named Desire, Escamillo

in Didy Veldman's *Carmen*, Quincy in Michael Pink's *Dracula*.
For English National Ballet, highlights include Lord Capulet in Derek Deane's *Romeo and Juliet* at the Royal Albert Hall, Bigonzetti's *XNTricities*, Balanchine's *Who Cares?* plus English National Ballet's extensive classical repertoire at the Royal Albert Hall, Royal Festival Hall and London Coliseum.

#### **Christopher Marney**

#### **Associate Choreographer**



For New Adventures: Swan Lake (The Prince), Cinderella (Angel), Early Adventures, The Car Man

and original casts of *Dorian Gray* (Cyril Vane) and *Sleeping Beauty* (Count Lilac).

Christopher is a freelance Choreographer and Director most recently holding the position of director at Joffrey Ballet Studio Company, Chicago. Previously, Artistic Director of Central School of Ballet/Ballet Central. As Choreographer, credits include: Eve (Sadlers Wells); Lady Macbeth (New National, Tokyo) and Four Seasons for Joffrey Ballet's Studio Company. He has created five works for Ballet Black, ENB Emerging Dancer and McQueen The Play (Theatre Royal Haymarket). Christopher performed internationally for: Balletboyz, Gothenburg Ballet, Ballet Biarritz, Bern Ballet and Michael Clark, in works by Forsythe, Kylian, Duato, Cranko, Marston and Tuckett. His final performance was with Putrov's Men in Motion in Nijinsky's L'Apres-Midi d'un Faune. Christopher was nominated for Outstanding Performance at the Critics Circle National Dance Awards twice and featured in Dance Europe's Outstanding Male Dancer list.

# NEW/ADVENTURES

## MATTHEW BOURNE'S AWARD WINNING COMPANY

New Adventures is an iconic, ground-breaking British dance-theatre company, famous for telling stories with a unique theatrical twist. Since 1987 New Adventures has changed the popularity of dance in Britain, creating works that have altered the public perception of what is possible when it comes to telling stories without words.

New Adventures is a charity, and its principal funder is Arts Council England. As well as producing our award-winning work which has dazzled and delighted audiences across the globe, we are passionate about good citizenship and are committed to playing a meaningful role in diversifying the dance landscape for future generations. Our Take Part programme reaches thousands each year through transformative workshops and masterclasses to schools and communities across Britain; and through Green Adventures we are also proud to be regarded as sector leaders in environmental sustainability, driving best practice in green initiatives across the performing arts.



Following several unprecedented years for the world and our industry, New Adventures made an extraordinary comeback last season. Producing three shows, including the world-premiere of *The Midnight Bell*, a 30-year anniversary *Nutcracker!* UK tour and 14 full-scale performances of *The Car Man* reimagined for the gladiatorial arena of the Royal Albert Hall, we played to nearly 300,000 people, across 250 performances in 27 venues. We are proud to present our work to more large and mid-scale UK venues than any other dance company in Britain.

"To tell a story without words is a rare gift, one Matthew Bourne and New Adventures use to create a magical world you will never want to leave."

Daily Telegraph

Follow us on Social and let us know what you thought of the show:

■ MBNewAdventures | ■ new\_adventures

Be the first to hear about all our adventures by signing up to our mailing list: new-adventures.net

## **BE PART OF OUR ADVENTURE**

New Adventures is a charity and our work would not be possible without our audiences and supporters who share our love of storytelling and believe in the power of dance to change lives.

#### THERE ARE MANY WAYS TO SUPPORT OUR WORK

- Make a one-off donation or support our work year-round with a direct debit
- Get closer to the magic by joining the New Adventures Discovery Circle, a group of supporters right at the heart of our charitable work
- Introduce your business through corporate membership or project sponsorship, aligning your company with our internationally acclaimed work
- Support our industry-leading young people, community and talent development programmes through a trust or foundation

To find out more, contact discovery@new-adventures.net or visit new-adventures.net/support-us



New Adventures is so grateful to the following supporters for making our work possible

#### **DISCOVERY CIRCLE MEMBERS**

Sir Lloyd and Lady Dorfman Heather Acton & Peter Williams The Honourable William Archer Kate Redfern **Lord Bruce Dundas** Roger de Freitas Linda Herd **Pieter Toerien Andrew Manley Huw Morris** Jeanette Siddall CBE **Debby Landesman** 

#### TRUSTS AND FOUNDATIONS

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Additional thanks to our donors who wish to remain anonymous

New Adventures Charity: 11253421 Photo credits: Stephen Berkeley-White, David Oxberry, Stephen Daly, Alicia Clarke



# **NEW/ADVENTURES** REPERTOIRE

— 13 FULL-LENGTH PRODUCTIONS —

— 1 MIXED BILL — 6 OLIVIER AWARDS —

— OVER 50 INTERNATIONAL & NATIONAL AWARDS —



## **TAKE PART**

We believe passionately that dance is for everyone and encourage audiences and communities from all backgrounds to experience our work.

"We are more committed than ever to discover and nurture the next generation of dancers and audiences from all backgrounds, to diversify the sector on and offstage, as well as champion dance as an art form that improves mental and physical wellbeing."

Matthew Bourne

#### Our Take Part work includes:

- Our Programme for young people and schools
- Talent development initiatives, including Cygnet School and Swan School
- Community arts projects, including Doorstep Duets
- Open access classes, workshops and free resources

In 2022, New Adventures presented the second year of **Doorstep Duets**. In partnership with arts organisations across the Southeast of England we brought free, joyful dance pieces to local communities in places such as public parks and care homes, delivering 164 performances across 34 towns and cities across the Southeast.

We also announced our first Schools Tour that will accompany the national tour of Sleeping Beauty. New Adventures company members will deliver workshops to schools across our UK-tour locations, engaging students with our work and supporting their physical and emotional wellbeing through dance and creativity.

To find out more about our vital Take Part work head to new-adventures.net/take-part



# NEW ADVENTURES SHOP

The Matthew Bourne Collection and single dance films are available to buy on DVD, Blu-ray or digital download. Visit our online store to find out more: new-adventures.net/shop





The Company

King Benedict Andrew Monaghan, Dominic North, Danny Reubens

**Queen Eleanor** Stephanie Billers, Kayla Collymore

Princess Aurora, their daughter Katrina Lyndon, Ashley Shaw

Leo, the Royal Gamekeeper Rory Macleod, Andrew Monaghan, Stephen Murray

Count Lilac, King of the Fairies Paris Fitzpatrick, Dominic North, Christopher Thomas

Carabosse, the Dark Fairy Ben Brown, Jackson Fisch, Paris Fitzpatrick

Caradoc, son of Carabosse Ben Brown, Jackson Fisch, Paris Fitzpatrick

Ardor, the Fairy of Passion Kayla Collymore, Katrina Lyndon, Bryony Wood

Hibernia, the Fairy of Rebirth Megan Ferguson, Kurumi Kamayachi, Hannah Kremer

Autumnus, the Fairy of Plenty James Lovell, Enrique Ngbokota, Christopher Thomas

Feral, the Fairy of Spirit Jade Copas, Shoko Ito, Kurumi Kamayachi

Tantrum, the Fairy of Temperament Jackson Fisch, Stephen Murray, Enrique Ngbokota

Lord Rupert, suitor to Aurora Ben Brown, Isaac Peter Bowry, Cameron Flynn

Viscount Aubrey, another suitor Benjamin Barlow Bazeley,

Perreira De Jesus Franque, Danny Reubens

Sir Evelyn, another suitor Benjamin Barlow Bazeley, James Lovell, Rory Macleod

Stephanie Billers, Sophia Hurdley,

Shoko Ito, Daisy May Kemp

Flossie, Aurora's Maid Jade Copas, Megan Ferguson, Bryony Wood

Archie, palace footman Benjamin Barlow Bazeley, James Lovell, Rory Macleod

Bertie, palace footman Isaac Peter Bowry, Ben Brown, Cameron Flynn

Carabosse Attendants Benjamin Barlow Bazeley, Isaac Peter Bowry,

Ben Brown, Cameron Flynn, Perreira De Jesus Franque,

**Danny Reubens** 

Garden Party Guests, Tourists, Sleepwalkers, Caradoc's Henchmen, Wedding Guests and puppeteers all performed by members of the Company.

## Covers

Queen Eleanor Aurora Count Lilac Carabosse / Caradoc Hibernia Viscount Aubrey

Miss Maddox, Aurora's Nanny

Bryony Wood Shoko Ito James Lovell Danny Reubens Jade Copas Rory Macleod



#### **Creative Team for 2022 Remount:**

Director, Choreographer and scenario Matthew Bourne
Set and Costume Design Lez Brotherston Lighting Design Paule Constable
Associate Lighting Designer Rob Casey
Sound Design Paul Groothuis
Associate Artistic Director Etta Murfitt
Resident Director Neil Westmoreland
Rehearsal Assistants Dominic North and Ashley Shaw
Dance Captains Katrina Lyndon and Danny Reubens

#### Music

Recorded by the Sleeping Beauty orchestra at Air Lyndhurst Studios, July 2012
Conductor Brett Morris
Leader Gina McCormack
Music Producer Terry Davies
Recording Engineer Nick Wollage
Mix Engineer Philip Adams
Music Preparation Colin Rae

#### The Crew

Company Manager Ian Wheatstone Stage Manager Jamie Capewell Deputy Stage Manager Luke Roberts Assistant Stage Managers Emma Butcher,

**Bethany Lockitt** 

Rehearsal ASM Placement Vénusz Kárász
Company Physiotherapist Amy Bond
Head Carpenter Erin Thomson
Deputy Carpenter and Flyman Matthew Carter
Chief Electrician Roisin Dullard
Deputy Electrician Joshua Hale
Technical Swing Will Bower
Sound Operator Dominykas Narusis
Head of Wardrobe Gemma Bishop
Wardrobe Deputy Chloe Greasley
Wardrobe Assistants Isobel Tysoe,

**Orlaith Thornton** 

Head of Wigs Elizabeth Rider
Wigs Deputy Martin Menzies
Wigs Assistants Molly Purvis, Carolina Quina,
Evie Sneath

Matthew Bourne wishes to acknowledge and thank the original cast of Sleeping Beauty in 2012 for all their creative contributions to the production.

## For Sleeping Beauty

General Management Jennie Green for Great Leap Forward Ltd Production Manager Tom McEvilly Costume Supervisor Zoë Thomas-Webb Assistant Costume Supervisors

Sebastian Freeburn, Manisha Sondhi
Costume Makers Amanda Barrow, Wendy
Benstead, Maureen Cordwell, Ian Costello, Mark
Costello, Sara Duchars, Jacki Hallat, Tomoko
Honda, Naomi Isaacs, Jane Johnson, Andrew
Kapetanos, Chris Kerr, Kevin Mathias, Midnight
Costume Services, Andrea Moon, Sally Payne,
Angelina Pieroni, David Plunkett, Ingrid Pryer,
Clare Ramsell, Phil Reynolds, Lorraine Richards,
John Sheward, Will Skeet, Hilary Wili

**Millinery Simon Dawes** 

Costume Alterations Laura Ferriman,

**Jacqui Hamer, Edith Webb** 

Costume Props Robert Allsopp & Associates

Costume Printing, Dyeing and Ageing

Nicola Killeen, Chris Duffelen, Daisy Claisse Tattoo Artwork Atherbat Custom Tats Period Ties Alan Brooker at Magties

Embroidery Claire Barrett at

**Hawthorne & Heaney** 

Period Boots and Shoes **Alexander Harr**Other Boots and Shoes **Schuh-Hiegl, Freeds,** 

Capezio, Bloch, Sansha

With thanks to **Plymouth Costume Department** Original Costume Supervisor **Diane Williams** 

Wigs Supervisor Darren Ware

Wigs by The Wig Room

Props Supervisor Lily Mollgaard

Production Props Makers Claire Sanderson,

**Bronia Topley, Jamie Owens** 

Production Painter **Belinda Clisham**Furniture Refurbishment **Heron + Driver**,

**Claire Sanderson** 

Puppets **Paradigm Effect**Props Transport **EJS Logistics** 

Production Carpenters Dylan Batdorff,

**Christopher Tonini** 

Original Design Assistant Colin Falconer Production Electricians Richard Mence,

Jeremy Duncan, Biz Bauermeister, Mike Dixon, Natania Tonini

Lighting Programmer Victoria Brennan,

**Natania Tonini** 

Associate Lighting Designer **Rob Casey** Lighting Hires by **White Light Ltd** Projection Set Up and Technicians

**Duncan McLean, Jake Stebbings**Projection Hires by **Stage Sound Services Ltd**Production Sound Engineers **Ken Hampton,** 

Andrew Meadows, Richard George, Tim Rawlings

programme design & print john good www.johngood.com

Sound Hires by Autograph Sound Ltd Riggers Seth Allan, Ali Morris, Joe Swain Rigging supplied by Unusual Rigging Ltd Puppet Consultant Sarah Wright Set originally built by Souvenir Set refurbishment carried out by Bay Productions Ltd Cloths painted by Julie Perren Trees sustainably sourced by **Brandon Thatchers** Film Services Ltd

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Accommodation Arrangements

**Production Touring Ltd** 

Production Accountants Nyman Libson Paul Production Insurance **Andy Rudge for Integro** Rehearsals at National Youth Theatre Rehearsal hires supplied by RK Resource Rehearsal Class Teachers: Maddy Brennan, Kerry Biggin, Amber Doyle, Glenn Graham, Jenny Hayes, Nicole Kabera, Kate Lyons, Michela Meazza, Isabel Mortimer, Etta Murfitt, Stephen Pelton, Mikaela Polley, Angela Towler Rehearsal Class Accompanists: Chris Benstead, Oli Davies, Matt Gregory, Morgan Hayes, Sabio Janiak, Tom Kirkpatrick, Nick Linnik, Meg Morley, Debbi Parks, Simone Sistarelli, George Webster

#### For New Adventures

Artistic Director Sir Matthew Bourne, OBE Associate Artistic Director Etta Murfitt, MBE

Associate Artists

Lez Brotherston OBE, Paule Constable, Terry **Davies, Paul Groothuis, Brett Morris** Founder Artistic Associate Scott Ambler (1960-2018)

Group Managing Director Robert Noble, OBE Executive Director Imogen Kinchin Interim Executive Director Sue Wyatt Associate Executive Director Stephanie Hensen Dittmer Chief Operating Officer Aysha Powell

General Manager, Productions **Jennie Green for GLF** Technical Director Tom McEvilly\* Company Manager Simon Lacey\* Company Manager Ian Wheatstone\*

Press Simon Raw for RawPR Marketing & Media Elaine McGowan for EMG

Take Part Creative Director Kerry Biggin Resident Director Neil Westmoreland\* Interim Talent Development Producer / Resident Dance Artist / EDI Champion Glenn Graham\*\* Resident Dance Artist Alan Vincent\* Communities Producer Stephen Daly Schools & Young People Producer Ciara Brennan Talent Development Producer Leah Fox (on sabbatical) Finance & Operations Manager Charlotte Lines Administration Manager Alex Towers

Inclusion, Access & Development Coordinator **Emanpreet Bhatti** 

Creative Content Producer Kaasam Aziz Audience & Communications Manager Lucy Fox (maternity leave)

Interim Communications Manager Lucy Brooks Communications Assistant Emma Ferguson Development Associate Rebecca Kendall\* Executive Assistant Lydia Draycott\*\*\* Assistant to Matthew Bourne Suzanne Boguzas\* Tour Booker Kayte Potter for GLF **Green Champion Andrew Ashton** 

**Trustees** 

**Brenda Emmanus OBE** (chair) Peter Williams (vice chair) **Emily Bolton, Jacquie Brunjes, Huw Morris, Juliet Riddell,** Jeanette Siddall CBE, Arielle Smith, Kenneth Olumuyiwa Tharp CBE, **Jessica Ward** 

**Patrons** 

**Dame Darcey Bussell DBE Tom Daley OBE David Walliams OBE** 

- \*freelance role
- \*\*Leadership Development role
- \*\*\*Training role in partnership with Creative Access

#### Benjamin Barlow Bazeley Viscount Aubrey, Archie, Sir Evelyn



**Training:** Tring Park School for the Performing Arts.

Joined New Adventures: 2018. Roles

and Productions with New Adventures: Fabio in *The Car Man* (2022 Royal Albert Hall); Gobstopper in *Nutcracker!* (UK tour 2021-22) and *Swan Lake* (2018-2019 UK and international tours; 2019-20 US tour).

Other Career Highlights: Principal Dancer with Chrysalis London (2014-2016) and ensemble dancer with Qdos onboard *Queen Victoria* (2016-2017).

He/Him

**Twitter:** @ben\_bazeley **Instagram:** @benbazeley

# Stephanie Billers Queen Eleanor, Miss Maddox



Training: Laine Theatre Arts. Joined New Adventures: 2013.

Roles and Productions with New

Adventures: Delores in The Car Man (The Royal Albert Hall 2022); Mrs. Dross and Marshmallow in Nutcracker! (2021-22 UK tour); Lady Neston/Edith, Beryl and cover Irina Boronskaya in *The Red Shoes* (2019-20 UK tour); Stepsister Irene and Mabel in Cinderella (2017-19 UK and international tours); original cast Beryl, Nadia and cover Irina Boronskaya in The Red Shoes (2016-17 UK and USA tours) and The Queen, Hungarian and German Princess in Swan Lake (2013-14 UK and international tours). Film: Irene in Cinderella (2017); Beryl in The Red Shoes (2020) and Tilly/ Marshmallow in Nutcracker! (2021). Other Career Highlights: Best of

Musicals Gala (2012 arena tour

Germany, Stage Entertainment); London Olympics Closing Ceremony (featured dancer, Kim Gavin); Dancer for Take That and Cliff Richard on The Royal Variety Performance 2008 (Kim Gavin); Thursford Christmas Spectacular (2012 and 2015); Dancer, Singer and Aerialist on Regent Seven Seas Voyager (JAR Productions, 2010); Eugene Onegin and L'italiana in Algeri (2016) and Amadigi & Eugene Onegin (2021) for Garsington Opera.

**Film:** Amazonian Warrior in *Justice League* (Zack Snyder, Warner Bros.) and featured artist in Rose Betts' *I Can Never Give My Heart* (music video).

She/Her

**Instagram:** @stephbillers and @sbsportsmassagetherapy

# Isaac Peter Bowry Bertie, Lord Rupert



Training: Elmhurst Ballet School; The Lowry, Centre for Advance Training in Dance (The Lowry CAT scheme).

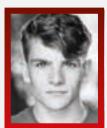
**Training with New Adventures:** young ensemble *Lord of the Flies* (Glasgow, 2014).

Joined New Adventures: 2018. **Roles and Productions with** New Adventures: LV in Ding Dong choreographed by Sophia Hurdley, and Stevie in *High Tide* choreographed by Daisy May Kemp (Doorstep Duets 2022); Elio in The Car Man (Royal Albert Hall 2022); Allsorts Man and Gobstopper in Nutcracker! (2021-22 UK tour); Parker in A Doorstep Duet (UK tour, 2021); Cygnet and ensemble in Swan Lake (2018-2020, UK and international tour) and Michael in the youth ensemble for Lord of the Flies (2014. Glasgow Theatre Royal).

Other Career Highlights: New Adventures Re:Kindle Practitioner; The Lowry CAT scheme Rehearsal & Stage Director, Community Outreach & Engagement Facilitator; Ballet Cymru company artist and outreach artist; Birmingham Royal Ballet company artist and Community Outreach & Engagement Facilitator; Principal Dance Artist for Ballet Theatre UK; Guest Principal Dancer for Japan's International Youth Ballet. He/Him

Instagram: @isaacbowry

#### Ben Brown Lord Rupert, Bertie, Carabosse / Caradoc



Training: Laine
Theatre Arts.
Year Joined New
Adventures:
2017.
Roles and
Productions

with New

Adventures: Ricardo in *The Car* Man (The Royal Albert Hall, 2022); Nutcracker and The Knickerbocker Glory in *Nutcracker!* (2021-22 UK tour); Ivan Boleslawky and Dimitri in *The Red Shoes* (2019-20 UK tour); swing in *Cinderella* (2017-18 UK tour) and original cast Mercutio in *Romeo and Juliet* (2019 UK tour).

Other Career Highlights: Ensemble in *Peter Pan* (Qdos) and dancer in *The Nutcracker* (The Royal Ballet).

He/Him

Social media: @benbrown125

# Kayla Collymore Queen Eleanor, Ardor



Training: Mason Gross School of the Arts, Rutgers University. Joined New Adventures: 2018. Roles

and Productions with New Adventures: Principal debut as Rita in *The Car Man* (Royal Albert Hall 2022); Marshmallow and Allsorts Woman in *Nutcracker!* (2021-22 UK tour) and Italian Princess, Spanish Princess, Hungarian Princess in *Swan Lake* (2018-19 UK and international tour).

#### Other Career Highlights:

METdance Company (Texas, USA); Hou Ying Dance Theater (Beijing, China); Brian Brooks Moving Company (NYC, USA). Alumna of The School at Jacob's Pillow and voted 2017's 'Top 25 to Watch' by Dance Magazine. Featured in Dance Magazine's fall preview for her production of LINEAR/ FUNCTION in 2021 and named June's Dancer of the Month in the Dancing Times (2022). Kayla is also a dance educator, certified yoga instructor, movement designer, artistic director and filmmaker. She/Her

Instagram: @kaycollymore

# Jade Copas Feral, Flossie, Hibernia (cover)



Training: Laine
Theatre Arts.
Joined New
Adventures:
2021.
Roles and
Productions
with New

**Adventures:** Marshmallow in *Nutcracker!* (2021-22 UK tour) and Natalie in *The Car Man* (Royal Albert Hall 2022).

Other Career Highlights: Dancer in *Disenchanted* (Walt Disney Pictures); Ensemble in *Dick Whittington* (Qdos) and Ensemble in *Legally Blonde* (The MAC). She/Her

Instagram: @jadecopas

#### Perreira De Jesus Franque Viscount Aubrey Emerging Artist Apprentice



**Training:**Performers
College (2019-22).

Training
with New
Adventures:
Mock audition

day training, Swan School (2021). Perreira is the New Adventures Emerging Artist 2022.

Joined New Adventures: 2022.
Roles and Productions with New

**Adventures:** Viscount Aubrey in Sleeping Beauty (2022-21).

Other Career Highlights: Kendrick Lamar - Glastonbury 2022 (Dancer)\*; Kendrick Lamar - Milano Summer Festival (Dancer)\*; Ellie Goulding - Let It Die official video (Dancer), Yungblud - Tissues (official video) (Dancer)\*; The Euros Closing Ceremony 2020 - Wembley Stadium (Dancer)\*; The Games ITV Opening Ceremony (Dancer)\*; The BRIT Awards 2022 - Dua Lipa (Dancer Extra); Beauty and the Beast pantomime (ensemble and Gaston). He/Him

Instagram: @perreiradejesus\_ Twitter: @PerreiraDeJesus

# Megan Ferguson Flossie, Hibernia



Training:
Rambert School
of Ballet and
Contemporary.
Training
with New
Adventures:
Swan School,

young cast *Romeo and Juliet* (Sadler's Wells 2019).

Joined New Adventures: 2022. Roles and Producions with New Adventures: Faith in Romeo and Juliet (2019); A Midwinter's Dream (2021) and George in Nutcracker! (2022 UK tour).

Other Career Highlights: Works with Julie Cunningham performed at the Royal Opera House; *Linear Remains* (Choreographed by Rafael Bonachela and restated by Paul Liburd); *Annie* (West End and UK tour) and *Jekyll and Hyde* (UK tour). She/Her

Instagram: @megan.h.ferguson

# Jackson Fisch Carabosse / Caradoc, Tantrum



Training: The
Australian Ballet
School.
Joined New
Adventures:
2018.
Roles and
Productions with

New Adventures: Freddie, Serg and Ivan in *The Red Shoes* (2016/17 UK and international tour, 2019 UK tour); Malcom, Wilfred and The Angel in *Cinderella* (2017/18 UK and international tour) and original cast Balthasar, Romeo in *Romeo and Juliet* (2019/20 UK tour).

**Other Career Highlights:** 

Decadance by Ohad Naharin for Sydney Festival (2022) and ab[intra] by Sydney Dance Company (2022 international tour). He/Him

Instagram: @jacksonfisch

# Paris Fitzpatrick Carabosse / Caradoc, Count Lilac



Training: Tring
Park School for
the Performing
Arts.
Joined New
Adventures
2017.

and Productions with New Adventures: Early Adventures (UK and international tour); Cinderella (UK and international tour); original Romeo in Romeo and Juliet (UK tour); original Bob in The Midnight Bell (UK tour) and Angelo in The Car Man (Royal Albert Hall 2022).

**Roles** 

Other Career Highlights:

BalletBoyz, *Deluxe* (2022, UK tour). Nominated for The Times
Breakthrough Award at the Sky
South Bank Arts Awards 2020,
nominated for Outstanding Male
Modern Performance at the
National Dance Awards 2022.
He/Him

**Instagram:** @parisalexfitz **Twitter:** @parisalexfitz



# Cameron Flynn Bertie, Lord Rupert



Training: Laine
Theatre Arts.
Training
with New
Adventures:
young cast Lord
of the Flies
(Aberdeen 2014).

Joined New Adventures: 2019.
Roles and Productions with New Adventures: Young Cast in Lord of the Flies (His Majesty's Theatre, Aberdeen, 2014); professional debut in the original company of Romeo and Juliet (2019 UK tour); Anton and Dimitri in The Red Shoes (2019/20 UK tour); Gobstopper in Nutcracker! (2021-22 UK tour) and Roberto in The Car Man (Royal Albert Hall 2022).
Other Career Highlights: Time Flies: 100 Years of the RAF (Theatre Royal Drury Lane); three Qdos

Other Career Highlights: Time
Flies: 100 Years of the RAF (Theatre
Royal Drury Lane); three Qdos
pantomimes; Dancer at first Dance
Proms (Royal Albert Hall); Ballet
West's Nutcracker (Scottish tour);
filmed for Royal Academy of Dance;
nominated for The Artist Film
Award for Short Film UNSKILLED.
Cameron also teaches at leading
dance schools and studios
around London. Cameron is the
co-founder of FLYT Productions,
a digital dance company sharing
stories across online platforms.
He/Him

Instagram/Twitter: @cameronflynn

# Sophia Hurdley Miss Maddox



Training:
Northern Ballet
School (Classical
course), York
Scholar (Louise
Browne O.B.E),
MA with
distinction in

Choreography at Central School of Ballet.

Joined New Adventures: 2002. Roles and Productions with New Adventures: Sugar, Cupid and Marshmallow in *Nutcracker!*, The Girlfriend and French Princess in the 10th anniversary of Swan Lake, Bunny Munroe, and Sandra Grubb in Edward Scissorhands (original cast), Irene the Glamorous Stepsister and Betty in Cinderella, Feral and Hibernia in Sleeping Beauty (original cast) and Early Adventures. Her most recent credit is playing Irina in The Red Shoes. Choreographing Ding Dong for Doorstep Duets. Lead Dance Artist for New Adventures Take Part and Cygnet School Team.

Other Career Highlights: West End credits: Apache dancer in Joseph and the Amazing Technicolor Dreamcoat, The Pajama Game and Meg and Ballet Girl in The Phantom of the Opera. Ellie/Swallow/Choreographer in The Happy Prince directed and composed by Hal Cazalet. Royal Opera House credits: Blue Fairy and Fox in Pinocchio directed by Will Tuckett, and Princess in The Red Balloon choreographed by Aleeta Collins. ENO credits: Kismet, The Merry Widow and The Mikado. Film and Commercial credits: featured ballet dancer in The Phantom of the Opera directed by Joel Schumacher and choreographed by Peter Darling, Young Victoria, Matthew Bourne's Cinderella, Sleeping Beauty and Channel 4 documentary. Choreography: Cloud Dance Festival - Callas. Performers College: No Regrets (Piaf), Reasons to Stay Alive, Force of Destiny and Pride or Passion, Subdued Humanity, Amélie, Liberation. NYB Junior Company: Day to Night, The Green Umbrella. Wilde Productions: The Happy Prince musical directed and written by Hal Cazalet and Michael Barry. MA at Central School of Ballet: Violette. New Adventures Doorstep Duets: Ding Dong.

Sophia teaches ballet and has led workshops at Performers College, London Children's Ballet, National Youth Ballet, Royal Ballet School and many other vocational schools across the country.

She/Her

Twitter: @SophiaHurdley

#### Shoko Ito Feral, Miss Maddox, Aurora (cover)



Training: Tring
Park School for
the Performing
Arts.
Joined New
Adventures:
2018.
Roles

and Productions with New Adventures: Marshmallow, Cupid and cover Clara in *Nutcracker!* (2021-22 UK tour); Romanian and German Princesses in *Swan Lake* (2018-2020 UK and international tour); Romanian Princess in *Swan Lake* film (2019) and Elisabetta in *The Car Man* (Royal Albert Hall 2022).

Other Career Highlights: Resilience (short dance film directed and choreographed by Stuart Winter, 2021). She/Her

Twitter and Instagram: @shokoito\_

#### Kurumi Kamayachi Hibernia, Feral



Training:
Rambert School
of Ballet and
Contemporary
Dance.
Joined New
Adventures:
2021.

Roles and Productions with New Adventures: Marshmallow in *Nutcracker!* (2021-22 UK tour) and Silvana in *The Car Man* (Royal Albert Hall 2022).

Other Career Highlights:
Performed works by Cameron
McMillan and Vidya Patel (Royal
Opera House).
She/Her

Social Media:

@kurumi\_kamayachi\_00



# Daisy May Kemp Miss Maddox



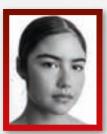
Training: Bird
College. MA with
distinction at
Central School of
Ballet.
Joined New
Adventures:
2005.

**Roles and Productions with** New Adventures: Netta Longdon in The Midnight Bell (2021); Nurse, Mrs Montague and Rev. Lawrence in Romeo and Juliet (2019); Vivian and cover Sybil in Cinderella (2018/19); Lady Neston, Joyce and Edith Head in The Red Shoes (2016/17 and 2019/20); Esmerelda Evercreech, Tiffany Covitt and Joyce Monroe in Edward Scissorhands (2014/15); Queen Eleanor and Miss Maddox in Sleeping Beauty (2012 and 2016); Glenda swing in Play Without Words (2012); Mrs Dross and Marshmallow in Nutcracker! (2011 and 2022) and Hungarian, German, Italian Princess in Swan Lake (2005, 2007, 2009/10).

Other Career Highlights: Choreographer of High Tide for Doorstep Duets, New Adventures; Choreographer for Il segreto di Susanna at If Opera; Assistant Choreographer for Robert Carsen's production of A Midsummer Night's Dream at English National Opera, the Festival Aix en Provence and Bergen National Opera; Revival Choreographer on Glyndebourne's touring production of La traviata; Assistant to the Tour Director on Lord of the Flies for New Adventures; Resident Artist (maternity cover) for New Adventures; Dancer in La traviata for Glyndebourne Festival choreographed by Aletta Collins and Dancer in La Cenerentola for Garsington Opera choreographed by Arthur Pita.

She/Her
Twitter: @daisymaykemp
Instagram: @kempdaisymay

# Hannah Kremer Hibernia Emerging Artist Apprentice



Training:
Rambert School
of Ballet and
Contemporary
Dance; Tring Park
School for
Performing Arts.

Training with

**New Adventures:** young cast *Romeo and Juliet* (Sadler's Wells 2019), Swan School 2019, 21-22). Hannah is the New Adventures Emerging Artist 2022.

Joined New Adventures: 2019. Roles and Productions with New Adventures: Local cast member Romeo and Juliet (2019, Sadler's Wells).

Other Career Highlights: Innocent Children by Alleyne Dance (Royal Opera House, Next Generation Festival) and Being by Darren Ellis (Sadler's Wells, Unite for Ukraine). She/Her

# James Lovell Archie, Sir Evelyn, Autumnus, Count Lilac (cover)



Training: Elmhurst Ballet School Training with New Adventures: Swan School 2017-18. Training with

**New Adventures:** Swan School (2017-18).

Joined New Adventures: 2018. Roles and Productions with New Adventures: The Prince, Ensemble, The Nobleman in Swan Lake (2018-2020 UK and international tour) and Fritz, Mikey Allsort in Nutcracker! (2021-22 UK tour). Other Career Highlights: Fritz in Nutcracker (English National Ballet 2011 and 2012) and Dancer on Sunday Brunch (Channel 4 2016). He/Him

Instagram: jameslovell.co.uk
Twitter: JamesTomLovell

# Katrina Lyndon Aurora, Ardor, Dance Captain



Training: The Royal Ballet Lower and Upper School. Joined New Adventures: 2011. Roles

and Productions with New **Adventures:** Monica in *The Car* Man (2022, The Royal Albert Hall); Clara, Cupid and Dance Captain in Nutcracker! (2021-22 UK tour); The Queen and The Girlfriend in Swan Lake (UK and international tour 2018-20); Allsorts Lady and Cordy Marshmallow in Nutcracker!; Spanish and German Princess in Swan Lake (2013-14 tour); Monica, Gina and Rita in The Car Man (2015); Feral, Hibernia, Miss Maddox and Flossy in UK and international tour of Sleeping Beauty (2015-16); Victoria Page, Pamela and Nadia in the original cast of UK and international tour of The Red Shoes (2016-17); The Queen and the Girlfriend in Swan Lake (2018-20) and Clara and Cupid in Nutcracker! (2021-22). Other Career Highlights: BBC

One's So You Think You Can Dance (2011) and the Sarah Brightman Christmas Gala (2017).
She/Her





# Rory Macleod Leo, Archie, Sir Evelyn, Viscount Aubrey (cover)



Training: Laine Theatre Arts. Joined New Adventures: 2021. Roles and

Roles and Productions with New

**Adventures:** Gobstopper, Allsorts Man and cover Nutcracker in *Nutcracker!* (2021-22 UK tour) and Marco in *The Car Man* (2022 Royal Albert Hall).

Other Career Highlights: New Musical Workshop (Trafalgar Theatre Productions); Kiss (music video for Editors); Dick Whittington (Bristol Hippodrome); The Best of Rock Musicals (Eventim Apollo) and Time Flies (Theatre Royal Drury Lane).
He/Him

Instagram: @rorymacleodd

# Andrew Monaghan Leo and King Benedict



**Training:** Elaine Ferry, Junior and Mid Associate with Birmingham Royal Ballet Central School of Ballet.

**Joined New** 

Adventures: 2013.

New Adventures Highlights:

Ensemble and The Prince in Swan Lake (2013/14 and 2018/20, UK and international tours); Vito, Chad and Angelo in The Car Man (2015, UK and international tours); Tantrum, Archie and Leo in Sleeping Beauty (2015/16 UK and international tours); original cast Julian Craster, Boris Lermontov and Serge in The Red Shoes (2016/17 and 2019/20 UK and international tours); Harry (The Pilot) and Malcolm in Cinderella (2017/19, UK and international tours); original cast Romeo in Romeo and Juliet (2019, UK tour); Spitfire (2020); original cast Frank in The Midnight Bell (2021, UK tour) and Vito in *The Car Ma*n (2022, The Royal Albert Hall).

Other Career Highlights: Jewels (Netflix); Barbie (Warner Bros); Spitfire (BBC/Sadler's Wells); Harry in Matthew Bourne's Cinderella (BBC); Mamma Mia: Here We Go Again (Universal); Vito in Matthew Bourne's The Car Man (Sky Arts); The Queen's Coronation Festival Gala (BBC); Anna Karenina (Working Title); London 2012 Olympics (O2 Arena) and Fritz in The Nutcracker (Birmingham Royal Ballet).

Other Info: Andrew was Dancing Times' Dancer of the Month in January 2017. He would like to thanks his wonderful parents for their constant love and support. He/Him

Twitter: @\_andymonaghan Instagram: @andy.monaghan

# Stephen Murray Leo and Tantrum



Training: Central School of Ballet, Westside Performing Arts Dublin, Irish National Youth Ballet Company. Joined New

Adventures: 2016.

Roles and Productions with New Adventures: Stephen was a Student Associate then ensemble for *The Red Shoes* (UK and international 2016); Elliott and Monty in *Cinderella* (UK and international 2017-18); original cast *Romeo and Juliet* (2019); Julian Craster, Dimitri, Serge and Freddie in *The Red Shoes* (UK tour 2019-20); Fritz, Gobstopper and Allsorts Man in *Nutcracker!* (2021-22 UK tour) and Chad in *The Car Man* (2022 The Royal Albert Hall).

Other Career Highlights:
Disenchanted (Walt Disney
Pictures); Perm State Ballet Romeo
and Juliet (Bord Gais Energy
Theatre); Ballet Central UK tour
(2016-17) and appeared in TV
version of Matthew Bourne's

Cinderella. He/Him

Instagram: @stephen.murrayy

# Enrique Ngbokota Autumnus and Tantrum



Training:
Elmhurst Ballet
School.
Training
with New
Adventures:
Swan School
and young cast

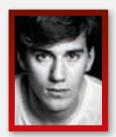
Lord of the Flies (2014), young cast Romeo and Juliet (2019), New Adventures inaugural Emerging Artist Apprentice (2021-22).

Joined New Adventures: 2021. Roles and Productions with New Adventures: Cupid in *Nutcracker!* (UK tour 2021-22); Rafe in young cast *Romeo and Juliet* and young cast in *Lord of the Flies*.

**Career Highlights:** New Adventures Emerging Artist 2021-22. They/She

Instagram: @enriquengbokota

# Dominic North King Benedict, Count Lilac, Rehearsal Assistant



Training: Nydza School of Dance, Bingley, and Central School of Ballet, London. Joined New Adventures: 2004.

Roles and productions for New **Adventures:** Dominic has been a principal dancer with New Adventures since 2008 with roles including the Prince in Swan Lake, Julian and Ivan in The Red Shoes, Angelo in The Car Man, Edward in Edward Scissorhands, Cyril Vane in Dorian Gray, Ralph in Lord of the Flies, Early Adventures, Fritz in Nutcracker!, Leo in Sleeping Beauty and Harry the Pilot in Cinderella. Dominic has also performed in Swan Lake 3D. Matthew Bourne's Christmas. Spitfire and the film versions of Sleeping Beauty, The Car Man, Cinderella and The Red Shoes. Dominic has been a Dance Captain and Rehearsal Director on many productions and has

been a workshop leader for New Adventures since 2008 and a Resident Artist since 2012.

Other Career Highlights: original cast of ROH2's The Red Balloon by Aletta Collins as the lead role of Pascal; RODA 09 with Douglas Thorpe: the lead role of Lumen in Chantry Dance Company's Chasing the Eclipse; Cutty Cargo with Shanty Theatre Company; Latitude Festival in 2010 and 2012; Dancing With the Stars (Australia); Star Academy (France): Harry Potter and the Goblet of Fire; StreetDance 3D; Skype advert; Stateless, Paul Oakenfold and Mis-Teeg music videos; Richard II; World War Z; shoots for various publications, including Voque Italia, Marie Claire (Japan) and Time Out. Dominic co-choreographed The Quest in Okinawa and Taiwan in 2013. He is also a member of the comedy morris dance troupe the Bo Diddlers.

Dominic was named in the top 10 performances of 2014 by londondance.com. He was Dancing Times' Dancer of the Month in January 2010 and was nominated for Outstanding Male Dancer (Modern) in the Critics' Circle National Dance Awards twice (2009 and 2016). He/Him

Twitter: @dommynorth **Instagram:** dommynorth

#### **Danny Reubens**

King Benedict, Count Aubrey, Carabosse / Caradoc (cover), **Dance Captain** 



Training: Rambert School of Ballet and Contemporary Dance and Central School of Ballet.

**Year Joined New** 

Adventures: 2008. **Roles and Productions with New** Adventures: Manny Grubb, Gabriel and Judas Evercreech in Edward Scissorhands, Hungarian and German Escort in Swan Lake, Jack, Ralph and Roger in the original cast of Lord of the Flies, Fritz, Jack and Bob Gobstopper in Nutcracker!, Viscount Aubrey, Lord Rupert, King Benedict, Archie and understudy Carabosse/Caradoc in the original cast of Sleeping Beauty, "Hot" Rod, Marco in The Car Man, Ivan, Mikhail in the original cast of The Red Shoes, Stan, Tom and Robert in Cinderella, original cast Tybalt in Romeo and Juliet, Grischa Ljubov in The Red Shoes (2019-2020 UK tour); Spitfire for the British Ballet Gala (Royal Albert Hall); Dr Dross and Knickerbocker Glory in Nutcracker! (2021-22 UK tour) and "Hot" Rod in The Car Man (2022, The Royal Albert Hall). Danny has also appeared in film versions of Swan Lake 3D. Matthew Bourne's Christmas. Sleeping Beauty, The Car Man, Cinderella and The Red Shoes. Other Career Highlights: Ballet Central 08, Vienna Festival Ballet, ROH2, ICON Dance, World War Z (Paramount); StreetDance 3D

(Vertigo); Richard III (BBC) and Turn

#### **Ashley Shaw Aurora, Rehearsal Assistant**



**Training:** Marie Walton-Mahon Dance Academy, Australia and Elmhurst School for Dance, UK. Roles and **Productions** 

with New Adventures: Ashley has been a principal dancer with New Adventures since 2010, dancing roles including: Princess in Swan Lake (2009-10 and 2013/14); Cinderella in Cinderella (2010-11 and 2017-18); Princess Sugar in Nutcracker! (2011-12 and 2021-22); Aurora in Sleeping Beauty (2012-13 and 2015-16); Kim Boggs in Edward Scissorhands (2014-15) and Lana in The Car Man (2015), a role which she reprised most recently at the Royal Albert Hall's 150th birthday celebration (2022). Ashley also originated the role of Vicky Page in the world premiere of The Red Shoes (2016-2017 UK and US tours). She returned to the role again in 2019/2020. Ashley has also appeared in many filmed productions including Matthew Bourne's Christmas, Sleeping Beauty, Cinderella, Nutcracker! and The Red Shoes.

Film credits include: Ashley has appeared in Last Night in Soho (2021). Disney's Disenchanted (2022).

Other Career Highlights: Hospital Club 100 Award winner for Theatre and Performance 2017. Winner of The Critics' Circle National Dance Award for Outstanding Female Performance (Modern) 2018 (and again nominated in 2019). Dancing Times magazine Dancer of the Month February 2016. She/Her

Instagram: @asharella14 Twitter: @ashleyshaw 1



# **Christopher Thomas Autumnus, Count Lilac**



Training: 2008-2013 The Royal Ballet School; 2013-2017 Rambert School. Joined New Adventures: 2018.

Roles and Productions with New Adventures: Original cast Romeo and Juliet (2019 UK tour and film); original cast Swing for The Midnight Bell (2021 UK tour) and The Car Man (2022 The Royal Albert Hall).

#### Other Career Highlights:

Performance Career Highlights: House of Flamenka (Arlene Phillips and James Cousins 2022); Phoenix Dance 40th Anniversary Gala (Mark Bruce Company 2022); Phantoms: A Triple Bill (Mark Bruce Company 2022 incl. Green Apples); ROOMTOROOM (collab. with Matthew Hawkins 2021); It's a Sin: The Brits (Theo Adams Company) Olly Alexander 2021); Clorinda Agonistes creation (Shobana Jeyasingh Dance 2021); Return to Heaven (Mark Bruce Company 2020): Ten Million Tonnes film (Charlotte Edmonds 2019); L.O.V.E (Arielle Smith 2018); Macbeth (Mark Bruce Company 2018); The Things We've Done (Arielle Smith 2017); A Linha Curva (Itzik Galili/Rambert Dance Company 2016); The Creation (Mark Baldwin/Rambert Dance Company 2016); Michael Banks in Mary Poppins (West End 2006-2007); Poor Baby in Whistle Down the Wind (West End 2006) and Jeremy Potts in Chitty Chitty Bang Bang (UK tour 2005). Choreographic Career Highlights: Sadler's Wells Young Associate Artist (2018-2020); Cohan Collective Artist (2018) and Young Choreographer of The Year (2017). Works and residencies: Shobana Jeyasingh POP-UP Westminster Residency (2021); Ocean Floor: digital solo series (collab. With Jordan Hunt 2020-); To the Ocean Floor (Sadler's Wells main stage commission 2019); The Three

Visions (Sadler's Wells Lilian Baylis commission 2018); Blood's Thicker Than Water (The Place 2018) and In Light of Those You Love (UK and international performances 2017-2018 and feature film premiere at Whirled Cinema London)
He/Him

#### **Social Media:**

@christopherthomasdance www.christopherthomasdance.com

#### Bryony Wood Flossie, Ardor, Queen Eleanor (cover)



Training: Amy
Hackett School
of Dance, Dance
School of
Scotland and
Tring Park School
for the
Performing Arts,

graduating in 2019.

**Date joining New Adventures:** 2019.

Roles and Productions for New Adventures: Original cast Dorcas and Juliet in Romeo and Juliet (UK tour 2019); Svetlana and Beryl in The Red Shoes (2019-20 UK tour); original cast Jenny Maple in The Midnight Bell (UK tour 2021); Marshmallow in Nutcracker! (2021-22 UK tour) and Elsa in The Car Man (Royal Albert Hall 2022).

Other Career Highlights: Lead role in Brief Encounters (Shaw Theatre) and Flicks and Footlights (Wycombe Swan Theatre); working with Kerry Nicholls at the South Bank Centre and Lorraine Jamieson at the Tramway Theatre. One of Bryony's career highlights was working in a performance and collaborative capacity in Scottish Ballet's Youth Exchange programme with the Scottish Ballet Education Team and Kerry Nicholls, touring to Singapore. Bryony would like to thank her family for their ongoing support and love, that has helped her to get to where she is today and continue to help her grow. She/Her







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Photo: Cesare de Giglio

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A snowy stage sets the scene for a cold Christmas eve, where the little match girl paces tries to sell her matches. Based on Hans Christian Andersen's classic story, this production was created for the stage and has been made into a delightful film for everyone to enjoy.



Photo: Chris Davis Studio

#### Jim Steinman's Bat Out of Hell

#### 17 February - 1 April 2023

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This award-winning wild child musical thunders through Meat Loaf's legendary powerhouse anthems including I'd Do Anything For Love (But I Won't Do That), Paradise By The Dashboard Light, and Bat Out of Hell, in an over the top theatrical spectacle unlike any other.



Photo: Ambra Vernuccio

#### Akram Khan Company Jungle Book reimagined

#### 4 - 15 April 2023

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In Akram Khan's new dance-theatre production based on the original story of Rudyard Kipling's much-loved family classic, Akram and his team reinvent the journey of Mowgli through the eyes of a climate refugee.



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#### 7 June - 2 July 2023

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Ticket Sales Assistants Chantel Foo, Georgina Rawson, Hannah Churchill, Lauren Parker, Sheila Motani, Benedict Welch

#### We are also supported by our pool of

casual colleagues: Christina Adonoo, Melissa Collier, Brandon Force, Nick Harrison, Wesley Jones, Stephanie Lodge, David Mindham, Sophie Newton, Grace Nyandoro, Nicola O'Keeffe, Matthew Phillips, John Sinclair, Lois Tucker

Head of People & Inclusion Lesley Owusu People Partners San Malhi, Zsolt Paulo People Coordinator Tiegan Hummerston People team Apprentice Debora Straus

#### **Producing and Touring**

**Executive Producer** Suzanne Walker\* **Head of Producing & Touring** Bia Oliveira Senior Producer Ghislaine Granger Producer Florent Trioux
Assistant Producers Molly Jones, Sophie Delahaye Producing & Touring Assistant Ali Eggleton Producing & Touring Trainee Sahara Huang

#### Programming

Associate Artistic Director Head of Programme Management Richard Cross
Peacock Programmer David Fry Producer Robyn Cabaret Assistant Producer Ciara Lynch Programme Manager
Marissa Garbo
Programming Coordinator Nancy Turner
Programming Trainee

#### Connie Boere Technical

Technical Director Oliver Clark\* Head of Production Adam Carrée Technical Production Manager Pete Maxey

#### Sadler's Wells Theatre

Technical Manager Adam Pritchard Technical Coordinator Tom Hares Head of Stage & Flys Jonny Liron Head of Lighting Graham Cutting

Head of Sound Mark Noble Head of Wardrobe Miwa Mitsuhash Technicians

Lewis Brand-Shaw, Jiayi Chong, Olly Clarke, Sam Lane, Michael Leonard

#### Peacock Theatre Technical Manager,

Peacock Theatre Paul Burgess Senior Technician James Kazwini Technicians Sophie Brown, Kathryn Mercer Creative Venue Technician Apprentice Lydia Ford

Lilian Baylis Studio Head Technician, Lilian Baylis Studio Jonathan Downs Technician Simon Young
Theatre Technicians We are also supported by our pool of casual colleagues; Amber-Rose Adkins, Lisa Aitkin, Liam Allen, Gillian Allright, Kamilia Anna Harchi, Marius Arnold-Clarke, Kayleigh

Atkinson, Bob Bagley, Sophie Bailey, Jacqueline Barker, Harry Baxter, Gemma Bishop, Dominic Bouffard, James Brittle, Silvana Brunati, Nick Burge, Juan Carmona, William Carter, Martyn Case, Jennifer Cashman, Alex Castro, Valentina Centra, Jia Yi Chong, Darren Clarke, Imogen Clarke, Lee Clemens, Heather Cohen, Hailey Coleman, Barrie Connolly, Dom Cook, Amauri Crepaldi, Simon Dawson, Dominic Dienst, Jef Dodsworth, Kierar Doyle, Emma Dymott, Jack Elsley, Ben Fewster, Harriet Finch, Eugenia Fiusco, Oliver Francis, Carlos Francisco Navajas, Will Frost, Jocelyn Fu, Alex Gardner, Helen Gardner, Neil Gillies, Marcia Gittens, Helen Godfrey, Rebecca Goldstone Seorais Graham Adelaide Green, Caris Grey, Matt Grocock, Andrei Gubanov, Havden Gurnev, Eddie Hardin, Kirstin Harrison, Leon Harris, Amelia Hawkes, Bradley Herson, Josh Hollyfield, Melissa Holmes, Abigayle Holt, Anthony Hyman, Thomas Ivison, Inca Jaackson, Kurtis Jeremiah, Richard Jones, Fiona Kennedy, Sean Kennedy, Tris Kimbrough, Mitchell Knight, Sean Knowles, Kata Kwiatkowska, Franny Lagemann, Mattis Larsen, Harry Lawrence, Harry Leng Bloodworth, Jordan Lewis, Matthew Lewis, Thomas Lightbody, Vincenzo Lullo, Bryony Maguire, Chase Marks, Gus Martinez, Megan Mawhinney, Aoife McAfield, Gerard McDermott, Scott McFarlan, Nick McHale, Alex McManus Reinis Melihovs, Tyson Miller, David Mooney, David Moorcroft, Mariana Morgado, Trent Morrison, Isaac Mundy, Gareth Mundy, Teddy Nash, Ariane Nixon, Robert Oatley, Folasade Olas Michael Osilesi, Anthony Owens, Harry Owens, Benji Page, Eleanor Pipe, Aimee Pompili, Chris Purnell, Kiam Pursey Kennedy, Samuel Raffal, Rashid Rashman, Isabel Ribbeck, Matthew Richards, Jessica Richardson, Helen Roberts, Shona Robinson, Ben Rolls, Beth Rose, Martha Saloum, Lucia Sanchez Roldan, Mauro Saquitala-Silvestre, Dinesh Sattee, Ken Savva, Leon Sawicki, Kimiko Shiga, Anita Sidoruk, Winston Skerrit, Georgina Spencer, Xander Smith, Andre Sobral, Alexandra Stefani, Elliott Surbey, Gillian Tan, Paul Thomas, Fraser Thompson Noble, Philip Tunstall, Craig Tye, Jake Upward, Dave Vincent, Liam Walls, Bernadette Ward, Molly Ward, Richard Warren, Mark Webber, Ben Webster, Finley Wellspring, Sam Westwood, Lauren Woodhead

#### Visitor Experience

**Director of Visitor Experience** Howard Clark\*
Visitor Experience Assistant Claudia Marciano

#### **Building Services**

**Building Services Manager** Tony Stacey Deputy Building Services & Energy Manager Wayne Lawrence **Building Services Technicians** Ron Caverly, Ian Drummond, Richard Emmett, Daniel Knapton, Anthony Kolawole, Ghion Mekonnen

#### Front of House Senior House Manager Marguerite Bullard

Front of House Operations Manager Francesca Padovani Front of House Supervisors
Larry Harrison-Mateeba, Joel Cottrell, Wallis Hamilton-Felton Merchandising Sales Executive Evie Emslie Performance Cashier Paula Patritti

Front of House Assistants Ewa Lamond, Lisa Laville, Claire Marty, Rowan Roberts, Jairo Zaldua

#### We are also supported by our pool of casual colleagues:

Christina Adonoo, Makiko Aoyama, Winifred Arin-Amankwah, Serael Asphall, Naida Babic, Jacob Bacian, Corinna Barker, Lisa Beck, Amy Bentley, Amelia Broadway, Jane Chan Naomi Cockshutt Gabriella Conn, Louise Cooper, Golda Dahan, Marie Deane, Iona Delves-McGuire, Roseann Dendy, Helen Doyle, Eleanor Edgeworth, Barney Evans-Doran, Lindsev Fraser, Carina Griffiths. Greta Hanson, Fidelma Hanrahan, Christopher Harmer, Kylie Hawryliw, Sam Hind, Jasmine Kambi, Laura Kasmauskaite, Athena Kavaklioti, Grace Keeble Rachel Laird Liiliana Lemajic, Esther Mark, Katie Mason, Timesha Mathurin, Rhiannon Mendes, Carole Mitchell, Max Otten, Zahida Palma Moreno, Wendy Parry, Jack Poole, Floise Price, Anahita Roshna, Jamie Sheehan, Magdalena Sobczynska, Rebecca Smith, Ysabel Standish, Charlotte Tilley, Caroline Topley, Nu Tran, Lottie Vallis, Amanda Vokes, Lucy Waterhouse, Emma Wells, Ting-Ning Wen, Zoe-Nicole Wheat, Shoufan Wilson

#### Stage Door

Receptionist Joann Peek Stage Door Keepers

Paula Atkinson, Susannah Horwood, Jadesola Omole, Magdalena Radlowska, Hannah Scothern, Abi Sehmi

We are also supported by our pool of

casual colleagues: Neil Collins, Claudia Marciano

Housekeeping Cleaning & Housekeeping Manager Fahian Arias Cleaning & Housekeeping Supervisor

Ken Debidin
Cleaning & Housekeeping Team

Leaders
Antonio Villanueva, Lary Legario Cleaners

Albina Boho, Jeffrey Balighot, Kelly Dago, Sheen Mae De Austria, Sium Ghile, Marlon Passial, Mercan Sahin, Thayaparan Eliyathamby Sinnathamby, Ziegfredo Tanilon, Cyrille Tchaho Wandji, Ewa Zmuda

#### Security

Security Officers
Andrew Ayinbode, Kenny James, Kemoh Sesay, Sainatha Vairavanathan,

**Technical Lighting Supplier** 



With thanks to our colleagues at the London School of Economics Head of Conference & Events Rachel Ward

The information in this programme was correct at the time of publication and may be subject to change.

\*Represents colleagues who are on our Senior Management Team





# SCOTTISH BALLET

\*\*\*\*

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# Coppélia

A JAW-DROPPING, MULTI-MEDIA, SCI-FI EXTRAVAGANZA

Direction & Choreography Morgann Runacre-Temple & Jessica Wright

Music by Léo Delibes, Mikael Karlsson & Michael P Atkinson performed live by the Scottish Ballet Orchestra

2-5 MARCH 2023

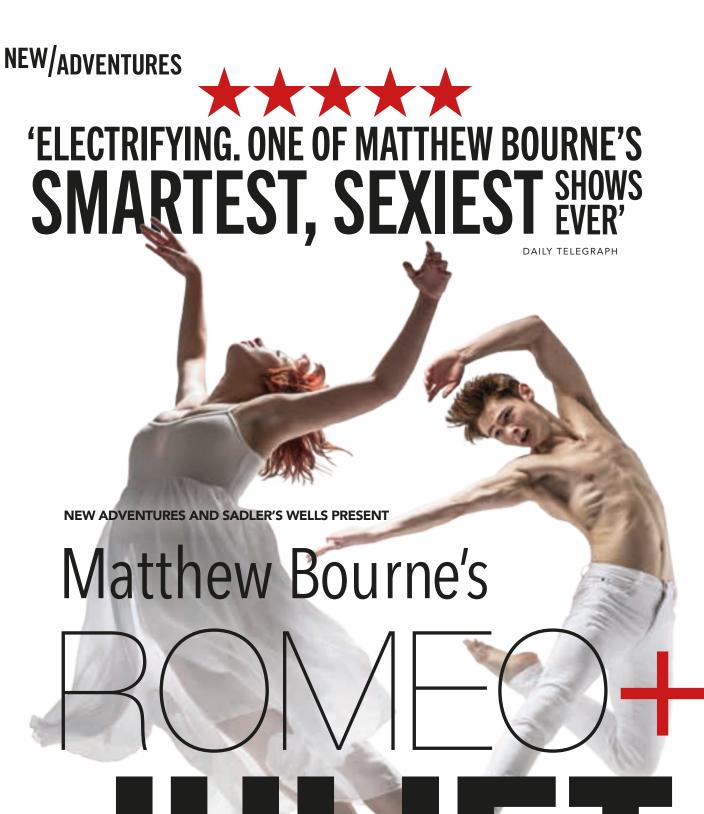
SADL SERSW SELLS

Sadler's Wells in Angel
Sadler's Wells
Theatre



ARTWORK BY SCOTTISH BALLET DESIGN TEAM | PHOTO BY ANDY ROSS REGISTERED IN SCOTLAND NO.SCO65497 | SCOTTISH CHARITY NO.SCO08037









1 August – 2 September 2023

sadlerswells.com

