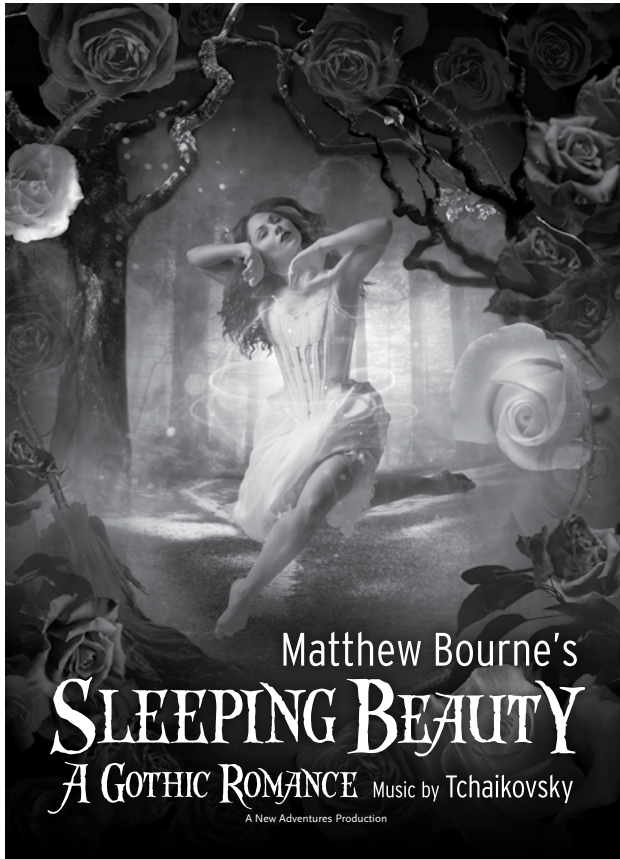


Ahmanson Theatre 47th 2013/14 Season



FIRST SEASON PRODUCTION
Danny DeVito and Judd Hirsch in
Neil Simon's

The Sunshine Boys
Directed by Thea Sharrock
September 24 – November 3, 2013

SEASON BONUS OPTION
**Matthew Bourne's
Sleeping Beauty**
A Gothic Romance

Music composed by Tchaikovsky
A New Adventures Production
Co-Presented with Gloria Kaufman
Presents Dance at the Music Center
November 21 – December 1, 2013

SECOND SEASON PRODUCTION
**Peter and the
Starcatcher**
by Rick Elice
Based on the novel by Dave Barry
and Ridley Pearson
Directed by Roger Rees and
Alex Timbers
December 3, 2013 – January 12, 2014

SPECIAL EVENT PRESENTATION
A Word or Two
Written, Arranged and Performed by
Christopher Plummer
Directed by Des McAnuff
January 19 – February 9, 2014



THIRD SEASON PRODUCTION
Harmony
A New Musical
Music by Barry Manilow
Book and Lyrics by Bruce Sussman
Directed by Tony Speciale
Choreographed by JoAnn Hunter
March 4 – April 13, 2014

FOURTH SEASON PRODUCTION
**The Gershwins'
Porgy and Bess**
by George Gershwin,
DuBose and Dorothy Heyward,
and Ira Gershwin
Book Adapted by Suzan-Lori Parks
Musical Score Adapted by
Diedre L. Murray
Directed by Diane Paulus
April 22 – June 1, 2014

SEASON BONUS OPTION
David Suchet and Brian Bedford in
The Last Confession
by Roger Crane
Directed by Jonathan Church
United States Premiere
June 7 – July 6, 2014

FIFTH SEASON PRODUCTION
Queen and Ben Elton's
We Will Rock You
Created by Ben Elton
Musical Supervisors –
Queen's Brian May
and Roger Taylor
July 15 – August 24, 2014

**Center
Theatre
Group**
L.A.'s Theatre Company
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Michael Ritchie, ARTISTIC DIRECTOR **Edward L. Rada**, MANAGING DIRECTOR
Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

and

Glorya Kaufman Presents Dance at the Music Center
present

A New Adventures Production

Matthew Bourne's
SLEEPING BEAUTY
A GOTHIC ROMANCE

DIRECTED, CHOREOGRAPHED AND NEW SCENARIO BY

Matthew Bourne

MUSIC COMPOSED BY

Pyotr Ilyich Tchaikovsky

SET AND COSTUME DESIGN BY

Lez Brotherston

LIGHTING DESIGN BY

Paule Constable

SOUND DESIGN BY

Paul Groothuis

ASSOCIATE DIRECTOR

Etta Murfitt

ASSOCIATE CHOREOGRAPHER

Christopher Marney

RESIDENT DIRECTOR

Neil Westmoreland

CAST

Daniel Collins	Pia Driver	Phil Jack Gardner	Tom Jackson Greaves
Nicole Kabera	Mari Kamata	Daisy May Kemp	Dena Lague
Dominic Lamb	Katy Lowenhoff	Kate Lyons	Christopher Marney
Adam Maskell	Leon Moran	Liam Mower	Luke Murphy
Dominic North	Edwin Ray	Ashley Shaw	Danny Reubens
Mami Tomotani	Chris Trenfield	Hannah Vassallo	Joe Walking

November 21 – December 1, 2013
Ahmanson Theatre

CAST

King Benedict	Edwin Ray, Chris Trenfield
Queen Eleanor	Daisy May Kemp, Nicole Kabera
Princess Aurora, Their Daughter	Ashley Shaw, Hannah Vassallo
Leo, The Royal Gamekeeper	Dominic North, Chris Trenfield
Count Lilac, King Of The Fairies	Christopher Marney, Liam Mower
Carabosse, The Dark Fairy	Tom Jackson Greaves, Adam Maskell
Caradoc, Her Son	Tom Jackson Greaves, Adam Maskell
Ardor, The Fairy Of Passion	Pia Driver, Mari Kamata, Kate Lyons
Hibernia, The Fairy Of Rebirth	Katy Lowenhoff, Kate Lyons
Autumnus, The Fairy Of Plenty	Luke Murphy, Dominic North, Joe Walkling
Feral, The Fairy Of Spirit	Dena Lague, Katy Lowenhoff, Ashley Shaw
Tantrum, The Fairy Of Temperament	Tom Jackson Greaves, Luke Murphy, Liam Mower
Lord Rupert, Suitor To Aurora	Daniel Collins, Danny Reubens, Leon Moran
Viscount Aubrey, Another Suitor	Dominic Lamb, Adam Maskell, Danny Reubens
Miss Maddox, Aurora's Nanny	Nicole Kabera, Daisy May Kemp, Katy Lowenhoff, Mami Tomotani
Flossie, Aurora's Maid	Pia Driver, Nicole Kabera, Dena Lague
Archie, Palace Footman	Daniel Collins, Leon Moran, Luke Murphy
Bertie, Palace Footman	Phil Jack Gardner, Leon Moran, Luke Murphy

Carabosse Attendants, Garden Party Guests, Tourists, Sleepwalkers, Caradoc's Henchmen, Wedding Guests and Puppeteers all performed by members of the Company. For today's casting, please refer to the cast board in the lobby.

UNDERSTUDIES

Understudies never substitute for the listed players unless a specific posting or announcement is made at the time of the performance.

<i>For King Benedict</i> — Daniel Collins
<i>For Queen Eleanor</i> — Pia Driver
<i>For Princess Aurora</i> — Kate Lyons
<i>For Leo</i> — Phil Jack Gardner
<i>For Count Lilac</i> — Joe Walkling
<i>For Carabosse/Caradoc</i> — Danny Reubens
<i>For Lord Rupert</i> — Edwin Ray
<i>For Viscount Aubrey</i> — Chris Trenfield
<i>For Hibernia</i> — Mari Kamata
<i>For Autumnus</i> — Liam Mower
<i>For Feral</i> — Mari Kamata
<i>For Tantrum</i> — Joe Walkling
<i>For Flossie</i> — Daisy May Kemp

Music recorded by the Sleeping Beauty orchestra at Air Lyndhurst Studios, July 2012.

Brett Morris, Conductor; Gina McCormack, Leader; Terry Davies, Music Producer; Nick Wollage, Recording Engineer; Philip Adams, Mix Engineer; Colin Rae, Music Preparation; Mixed at Autograph.

ACT I — 1890
The Baby Aurora

ACT II — 1911
Aurora Comes of Age

INTERMISSION
20 minutes

ACT III — 2011
Aurora Wakes Up

ACT IV — Yesterday
Aurora's Wedding

Please turn off all electronic devices such as cellular phones, PDAs, beepers and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.

DIRECTOR'S NOTE

Matthew Bourne

IT WAS IN SPRING 2011, during a private tour of Tchaikovsky's country retreat just outside of Moscow, that I decided to make *The Sleeping Beauty* my next project. What better way to celebrate our company's 25th birthday? I returned home to London with a waltz in my step and a summer of research stretching before me.

I started by reading all the versions of the story that I could find. Of course, they have much in common, but there are big differences, too. The Grimms' version, known as "Little Briar Rose," is much closer than Perrault's original to the story we all know, while the Disney animated film version allowed itself more liberties than one might have expected. I took something from each of these versions, but when one is approaching *Sleeping Beauty* as a piece of dance theatre, it is the music that Tchaikovsky wrote for his collaboration with choreographer Marius Petipa that must provide the structure. What the ballet score gives you that the fairy tale does not are 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 the script.

When I first looked at this story I also asked myself what made it less than satisfying as a narrative. 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, Aurora's love for her Prince is 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 recognized this flaw in the story for a modern audience. In his 1959 retelling, 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. The dilemma becomes that of how the Prince can break the spell and keep their love alive, creating a beautiful tragic love story and a logical and dramatic tension in one stroke. Thank you, Walt!

In our version, Aurora's blossoming love for Leo, her childhood sweetheart, is cut short by the fulfillment of Carabosse's curse. The dilemma becomes "how can he still be around for her when she wakes up in 100 years' time." I leave you to guess what happens, but a clue could be in the name of our "Lilac Fairy" figure, Count Lilac! (*The Sleeping Beauty* ballet has fairies, spells, magical curses and the like, so why not vampires, too? Our subtle use of that myth serves as a valuable plot device.)

Disney also recognized one of the central themes of the story: good vs. evil. He built up the character of Carabosse (Maleficent in the film) to keep that central battle going right to the end of the story. The Tchaikovsky ballet creates



Hannah Vassallo. PHOTO BY SIMON ANNAND.

a wonderfully malevolent musical world for Carabosse in the Prologue, but then those themes barely appear again in the ballet, thereby sidelining this great character. I believe we have solved that narrative problem as well with the introduction of another new character, Carabosse's faithful son Caradoc.

All versions of *The Sleeping Beauty* 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 tale's starting point and tried to give the dark fairy Carabosse a more compelling motive for doing 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 living the stuffy life of a princess. In movement terms, and considering our timeline, as a young girl she could be an Isadora Duncan figure – a new kind of forward-looking, emancipated young woman.

As well as being a classic good vs. evil story, *Sleeping Beauty* is also 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 fulfillment. The "sleep" also seems to symbolize that lethargic period in teenagers' lives when they don't want to engage with the world and their parents often want to "protect" them and prevent them from growing up too quickly.

Who's Who

One tends to think of these as modern concerns, but I was encouraged to read how Petipa was saying just this in his original ideas for the ballet's famous "Rose Adage." Today the "Rose Adage" is 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 commedia dell'arte, in which a young man would present a rosebud to his beloved as a token of their blossoming love. If she accepted, she was declaring her affection in turn. 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 that initially attracted me about this story was the enormous narrative timeline. To make it really exciting, I felt immediately that we had to end up in the present day. As good luck would have it, by a process of working backwards, we ended with Aurora's birth at the time of the ballet's creation in 1890, and with her coming-of-age in the famously golden Edwardian summer of 1911.



Mari Kamata. PHOTO BY SIMON ANNAND.

This presented Lez Brotherston with many challenges and the most costumes he has ever had to design for one of our pieces. Similarly, the recreation of the different eras — we have attempted to give a flavor of the dance styles of each period — has meant that the company has had to be extremely versatile. Act I, set in 1890, the year of the Petipa ballet's creation, takes on the feeling of a classical ballet complete with fairy variations (solos) giving more than a passing nod to the Petipa originals. Act II 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 III, 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 IV, set in the present day, finds Aurora about to be wed. The movement is boldly confrontational, confident, sensual and dangerous, the unsettling atmosphere more suggestive of a cult ritual than a fairy tale wedding!

Right from the beginning of this project, I insisted that whatever logic I applied to it, or whatever inventions my collaborators and I came up with, it must still be a fairy story beginning with "Once upon a time. ..." If I have taken a few liberties with Tchaikovsky, I hope he will forgive, as he, above all others, is the reason why I had to make this piece. Having completed the last of his trio of ballets, I humbly dedicate this production to his memory. ♦



CHRISTOPHER MARNEY

(*Count Lilac*). Training: Central School of Ballet. Companies: Balletboyz, Gothenburg Ballet, Ballet Biarritz, Bern Ballet, Michael Clark Company and principal in Matthew Bourne's *Swan Lake* (Prince), *Cinderella*

(Angel), *Dorian Gray* (Cyril Vane, Basil Hallward), *The Car Man*, *Spitfire*, *Town & Country*, *Infernal Galop*. Works by choreographers Forsythe, Kylian, Duato, Cranko, Corder, Tuckett, Veldman, Malandain, Muller, Marston, Kanamori. Choreographic work includes *Ballet Black*, *Ballet Central*, *Images of Dance*. 2012 nomination for Critics Circle National Dance Awards - Outstanding Performance in Modern Dance. www.christophermarney.com.



DANIEL COLLINS (*Lord Rupert*). Training: Millennium Performing Arts. Theatre credits include Prentice in Matthew Bourne's *Play Without Words* (Sadler's Wells), Fritz and Gobstopper in Matthew Bourne's *Nutcracker!* (London Sadler's

Wells, U.K. tour and Trieste), Stan, Elliot and Dick in Matthew Bourne's *Cinderella* (London Sadler's Wells, U.K. tour, Amsterdam, Rotterdam, Ravenna and Moscow), featured dancer in *Slaughter!* (Drew McOnie Dance Theatre - Place Prize semi-finalist), ensemble in and cover for the Prince in Matthew Bourne's *Swan Lake* (London Sadler's Wells, U.K. tour, Athens, Seoul and Tokyo), featured dancer in *Dance Radio* (Ann Yee/Drywrite - the Roundhouse, London and Latitude Festival), featured dancer in *Be Mine* (Drew McOnie Dance Theatre - Resolution at the Place), ensemble in *On the Town* (Stephen Mear/Jude Kelly - Théâtre du Châtelet, Paris and the Coliseum with the ENO, London), ensemble in *Sinatra* (Stephen Mear - U.K. tour), ensemble in and cover for Scarecrow in *The Wizard of Oz* (Nigel West/Robert Scott - Southampton Mayflower), ensemble in *La traviata* (Ron Howell/Graham Vick - Birmingham Opera Company). Television credits include Cygnet in Matthew Bourne's *Swan Lake*, 2009 (*The Paul O'Grady Show*), featured Gobstopper and Cygnet in *Matthew Bourne's Christmas*, 2011 (More4/Leopard Films). Film credits include featured dancer in *Search for John Gissing*, 2001 (Derek Hartley/Mike Binder).



PIA DRIVER
(*Flossie*). Pia trained at The Central School of Ballet. Theatre credits include Adam Cooper's *Shall We Dance*, *Turandot*, *West Side Story*,

Notre Dame de Paris, Matthew Bourne's *Nutcracker!* and *Swan Lake*. Commercial and Television Credits: Kylie Minogue's *Fever* tour, MTV, *Top of The Pops*, *Smash Hits*, *The Brits*, The World Music Awards Ceremonies *Strictly Dance Fever* (BBC) and *The Royal Variety Performance*. Film Credits: *The Phantom of the Opera*, *Alexander The Great*, *Matthew Bourne's Swan Lake 3D*, *World War Z*, *Anna Karenina* and *Matthew Bourne's Christmas*. Pia was the Associate Choreographer of *The Phantom of the Opera* U.K. tour. www.piadriver.com.



PHIL JACK GARDNER (*Bertie*). Phil trained at Central School of Ballet. He has performed for New Adventures in *Swan Lake* (2009), 15th Anniversary *Swan*

Lake (2010), *Lord of the Flies* (2010), *Swan Lake 3D DVD* (2011), *Matthew Bourne's Christmas* (2011), the 25th Anniversary *Nutcracker!* (2011). Phil is delighted to have danced the lead in *Matthew Bourne's Sleeping Beauty*, thanks his family for their love and dedicates all his performances to the memory of his mum.



TOM JACKSON GREAVES
(*Carabosse/Caradoc, Tantrum*). Training: London Contemporary Dance School. For New Adventures:

Cinderella (2010), *Nutcracker!* (2011), *Early Adventures* (2012) and *Matthew Bourne's Sleeping Beauty* (2012). Also performed with Drew McOnie, Cameron McMillan, James Cousins, C Scape Dance Company and Future Cinema.

Choreographic Credits: *Shadow Thief* (Barnsley), *Kerry Ellis Live* (London Palladium), *Lift Musical* (Soho Theatre), *Vanity Fowl* (Sadler's Wells), *The Seventh Muse* (Barbican Plymouth). Music videos for Clare Maguire and Boy George. Achievements: Runner up, New Adventures Choreographer Award 2012. 'Young Spark,' Dance Umbrella 2011. @tjgdance www.tomjackson-greaves.com



NICOLE KABERA
(*Miss Maddox, Flossie*). Nicole Kabera was born in Italy and started training at the Academy of Dance in Bari. In 2007, she started her

professional training in London at Central School of Ballet. In her third year, she became part of Ballet Central and graduated with a B.A. (hons) degree in Professional Dance and Performance. She joined New Adventures in August 2010 to perform in Matthew Bourne's *Swan Lake* and in 2011 for the 3D filming of *Swan Lake*. She has performed for the Royal Opera in Cendrillon at the Royal Opera House in Covent Garden and danced at the Millennium Stadium in Cardiff in the Michael Jackson's *Michael Forever* tribute concert. Later in 2011, she re-joined New Adventures as part of the *Nutcracker!* tour and is now part of the cast of *Matthew Bourne's Sleeping Beauty*.



MARI KAMATA
(*Ardor*). Born in Miyagi, Japan, Mari trained at Rambert School of Ballet and Contemporary Dance in London graduating with first class honors. New

Adventures credits include *Swan Lake* (2010-2011, U.K., New York, Italy), *Nutcracker!* (2011-2012, U.K., Italy), *Matthew Bourne's Sleeping Beauty* (2012-2013, U.K., Italy, Moscow), *Dorian Gray* (2013, Tokyo). She would like to thank her family and friends for their love and support through the years.



DAISY MAY KEMP
(*Queen Eleanor, Miss Maddox*). Stage Performances: German, Italian and Hungarian Princesses in Matthew Bourne's *Swan Lake*, Mrs.

Dross/Queen Candy and Lotte Marshmallow in Matthew Bourne's *Nutcracker!*, Glenda in Matthew Bourne's *Play Without Words*. Film Credits: *Street Dance 3D The Movie*; *The Hungarian Princess*, *Butterfly*, *Fan Dancer* and *Bag Lady* in Matthew Bourne's *Swan Lake*, filmed in 3D for Sky Arts.



DENA LAGUE
(*Feral*). Assistant choreographer for *Brown Bomber*, Cultural Olympiad 2012, Julian Joseph and Sheron Wray. For Matthew Bourne, 25th

Anniversary *Nutcracker!*, *Cinderella* (U.K. and European tour) *Edward Scissorhands* original cast (London, U.K., USA, Japan, Korea). Dena staged the first U.K. production of *Fiesque*, Bloomsbury Theatre. She is assistant to Sheron Wray and has performed with her company JazzXchange Music & Dance, original production *Lucky For Some* with Wynton Marsalis and Bryon Wallen. For film, *Mrs. Henderson Presents* directed by Stephen Frears.



DOMINIC LAMB
(*Viscount Aubrey*). Dominic graduated from Laine Theatre Arts, U.K., in 2008, first appearing in the international tour of Matthew Bourne's *Edward*

Scissorhands (2008/09). Other New Adventures credits include *Dorian Gray* (2009), *Cinderella* (2010-11), *Matthew Bourne's Christmas* (2011). Dominic was also featured in the U.K./international tour of *Chicago* (2012), and recently performed for HRH in The Queen's Coronation Festival Gala (2013) at Buckingham Palace.

**KATY LOWENHOFF**

(*Miss Maddox, Hibernia*). Katy is ecstatic to be performing in the U.S. tour of *Matthew Bourne's Sleeping Beauty*. Katy has also performed

in Matthew Bourne's productions of *Play Without Words, Nutcracker!, Cinderella* and *Swan Lake*. Other stage credits include Adam Cooper's *Shall We Dance* and English National Ballet's *Swan Lake*. TV and film credits include a Baileys commercial, *Matthew Bourne's Christmas, World War Z*.

**KATE LYONS**

(*Ardor, Hibernia*). Kate studied at Central School of Ballet, London. After graduating, she became a member of Ballet West II in Utah, and

performed in *The Nutcracker* with Ballet West in 2004. She has also performed with the English National Ballet, National Dance Company Wales and Mainfranken Theatre in Germany. Kate joined New Adventures in 2010, performing in *Cinderella, Nutcracker!, Early Adventures* and *Matthew Bourne's Sleeping Beauty*.

**ADAM MASKELL**

(*Carabosse/Caradoc, Viscount Aubrey*). Adam trained at Laine Theatre Arts. Adam has appeared in *Fame!* (European tour), *Grease* (London) and in

Women Beware Women (National Theatre). For New Adventures: Doppelganger in *Dorian Gray*, the Angel in *Cinderella*, the Nutcracker and Knickerbocker Glory in *Nutcracker!* and Tony in *Play Without Words*. Adam has modeled for clients including Calvin Klein, Aquascutum, Urban Outfitters, Alexander McQueen and GQ.

LEON MORAN (*Archie, Bertie*). Leon started dancing in his local church hall in Chorlton, Manchester. At 14, he started his formal dance training with Caroline Wright at Centre Pointe



Dance Studios in Manchester. At 16, Leon joined Central School of Ballet and in his third year toured the U.K. with Ballet Central, dancing works by choreographers

such as Christopher Hampson, Darshan Singh Bhuller and Christopher Marney. Leon joined New Adventures in October 2011 for the U.K. tour of *Nutcracker!*, dancing Liquorice Man and Gobstopper. He also featured in the Channel 4 program *Matthew Bourne's Christmas*.

**LIAM MOWER**

(*Count Lilac, Tantrum*). Liam trained at The Royal Ballet and Rambert School of Ballet and Contemporary Dance. Stage Performances: Billy

in the original cast of *Billy Elliot the Musical*, also featured on the original soundtrack, *The Royal Variety Performance* and at the Met Ball, New York City. For Rambert Dance Company: Itzik Galili's *A Linha Curva*. For New Adventures: *Matthew Bourne's Nutcracker!* and *Play Without Words*. TV Performances: *The Paul 'O' Grady Show, Blue Peter, Children in Need, The Sound of Musicals*, the BAFTA's *60th Anniversary*, Elton John's music video *Electricity*, Mikey Adams in the ITV crime series *Wire in the Blood*, and *Matthew Bourne's Christmas* for Channel 4.

**LUKE MURPHY**

(*Archie, Bertie*). Luke began his career with New Adventures' *Edward Scissorhands* and has since performed in *The Car Man*,

Nutcracker!, Swan Lake, Lord of the Flies and now *Matthew Bourne's Sleeping Beauty*. TV and film credits include *Matthew Bourne's Christmas*, and the 3D DVD of *Swan Lake*. Luke is also currently choreographing a piece based on Allen Ginsberg's poem "Howl." In his spare time, Luke is a personal trainer.

**DOMINIC NORTH**

(*Leo, Autumnus*). Training: Central School of Ballet. Performances for New Adventures: *Swan Lake* (five world tours) including the Prince,

The Car Man (London and U.K. tour), *Nutcracker!* (two London and U.K. tours) including Fritz and Dance Captain, *Edward Scissorhands* (world tour) as Edward, *Dorian Gray* (world tour) as Cyril Vane, *Cinderella* (London and U.K. tour), original cast of *Lord of the Flies* (Glasgow) as Ralph and Dance Captain and *Early Adventures* (London and U.K. tour). Other Credits: *Dancing with the Stars* (Australia), *Star Academy* (France), original cast of ROH2's *The Red Balloon* by Aletta Collins in the role of Pascal, RODA 09 with Douglas Thorpe, *Harry Potter and the Goblet of Fire, StreetDance 3D*, Skype ad, *Stateless*, Paul Oakenfold and Mis-Teeq music videos, Latitude Festival 2010 and 2012, Italian Vogue, Marie Claire (Japan), Time Out, *Richard II, World War Z* and *Swan Lake 3D*.

**EDWIN RAY**

(*King Benedict*). Edwin trained at Laine Theatre Arts. Theatre Credits: *Anything Goes* (Kilworth House Theatre), *The Sound of Music*, Rolf Gruber (Bahrain),

Irish Wings (Dutch Tour), *White Christmas* (Plymouth and Manchester), *We Will Rock You* (West End), *Chitty Chitty Bang Bang*, (U.K. tour), *The Wizard Of Oz* (Southampton), *Chicago* (U.K. tour), *Footloose* (U.K. tour), *Crazy for You* (Lincoln and U.K. tour), *Fame* (West End and Edinburgh). For Matthew Bourne's New Adventures: *Swan Lake* (U.K. tour, Paris and North American Tour), *Cinderella* (Sadler's Wells, U.K. and international tour) and the title role in *Nutcracker!* (Sadler's Wells and U.K. tour).

DANNY REUBENS (*Lord Rupert, Viscount Aubrey*). Born in London, Danny trained at Rambert School and Central School of Ballet. Stage credits for New Adventures include *Edward Scissorhands, Swan Lake* (cover Prince),



Lord of the Flies, Nutcracker! (Fritz), *Matthew Bourne's Sleeping Beauty* (cover Carabosse/ Caradoc). Other credits include Ballet Central, ROH2, ICON. TV/

Film: *World War Z, Streetdance 3, Swan Lake, Matthew Bourne's Sleeping Beauty, Matthew Bourne's Christmas, Richard III* for BBC.



ASHLEY SHAW (*Aurora, Feral*).

Training: Marie Walton-Mahon Dance Academy and Elmhurst School for Dance in association with the Birmingham Royal

Ballet. Performances: two years for Royal Caribbean Productions based in Hollywood, Florida. For New Adventures: *Swan Lake* (2009/10 tour) and *Cinderella* (2010/11 tour) where she danced the title role. Princess Sugar in the 20th anniversary tour of *Nutcracker!* (2011-12).



MAMI TOMOTANI (*Miss Maddox*).

Training: Kawazoe Ballet School in Fukuoka, Japan, and Shiki Academy in Tokyo. Performance for New Adventures: *Nutcracker!* (Clara,

Mrs. Dross, Cupid, Liquorice Lady and Marshmallow), *The Car Man* (Monica and Delores), *Highland Fling* (Madge, Morag), *Swan Lake* (Spanish Princess, Romanian Princess and Italian Princess) and *Edward Scissorhands* (Peg Boggs, Gloria Grubb, Darleen Upton). Other Performances: *The King and I* at The Royal Albert Hall in London, part of Landestheater Ballet Linz, Austria. For Shiki Theatre Company: *Cats* (Bombalurina and Victoria), *Jesus Christ Superstar*, *West Side Story*, *The Phantom of the Opera*, *Aspects of Love* and *Hans Andersen*. For Suiisei Company: *Fame* playing Iris Kelly. Choreography Credits: *Zanna Don't!* for Pittsburgh University in 2013 and *Just Feel It* (contemporary dance) in Japan. Teaching Credits: For

Re:Bourne in the U.K., Japan and USA; guest teacher for Carnegie Mellon University in the USA, Japan and U.K.; Japanese coordinator and faculty member for The Broadway Experience in NYC.



CHRIS TRENFIELD

(*Leo, Viscount Aubrey*). Chris trained at Laine Theatre Arts. His theatre credits include Anthony in Matthew Bourne's *Play Without Words*,

the *Nutcracker* in Matthew Bourne's *Nutcracker!*, the Swan/Stranger in Matthew Bourne's *Swan Lake*, Anxious in *West Side Story* and Gavroche in *Les Misérables* for Cameron Mackintosh. Television and Film Credits: *Matthew Bourne's Sleeping Beauty, Swan Lake 3D* and Charlie Preston in *Peak Practice*. Modeling for Italian Men's Vogue.



HANNAH VASSALLO (*Aurora*).

Training, Rambert School. Stage credits for New Adventures, Sheila - *Play Without Words*, Clara - *Nutcracker*, Rita

- *The Car Man*, Kim Boggs - *Edward Scissorhands*, Effie - *Highland Fling*, Cupid and marshmallow - *Nutcracker*. Other credits include, Baby in *Dirty Dancing* London West End, work with Drew McOnie, Douglas Thorpe, Glenn Wilkinson, Ross McKim, Joumana Mourad.



JOE WALKLING

(*Autumnus*). Joe graduated from LCDS and has since created and toured new works by Wayne McGregor, Frédéric Flamand, Angelin Preljocaj, Arthur Pita,

has appeared as a guest artist with The Forsythe Company, and in 2008 joined Matthew Bourne's New Adventures. He has been a guest artist and choreographer with Cross Connection Ballet and is a founding director of New Movement Collective. Alongside dance

and choreography, he continues to work as a web and graphic designer. www.joewalking.com



MATTHEW BOURNE (*Director, Choreographer and New Scenario*).

Matthew Bourne is widely hailed as the U.K.'s most popular and successful choreographer/

director. He is the creator of the world's longest-running ballet production (*Swan Lake*), a five-time 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 Bourne has been the Artistic Director of New Adventures (formerly Adventures in Motion Pictures) since 1987. During these 25 years, he has created new audiences for dance with ground-breaking work both at home and internationally, including *Nutcracker!*, *Highland Fling*, *Swan Lake*, *Cinderella*, *The Car Man*, *Play Without Words*, *Edward Scissorhands*, *Dorian Gray* and *Matthew Bourne's Sleeping Beauty*. Bourne has also choreographed several major revivals of classic musicals including Cameron Mackintosh's productions of *Oliver!* (1994 and 2009) and *My Fair Lady* (2002). In 2004, Bourne co-directed (with Richard Eyre) and choreographed (with Stephen Mear) the West End and Broadway hit musical, *Mary Poppins*. Bourne has been twice nominated as Best Director at the Olivier Awards and his achievements in choreography have been recognized with over 50 international awards including the Evening Standard Award, South Bank Show Award, Time Out Award and the Astaire Award for Dance on Broadway. In the 2001 New Year's Honours List, Matthew was awarded an OBE for Services to Dance from HM The Queen, and in 2003 he was the recipient of the prestigious Hamburg Shakespeare Prize for the Arts. In 2010, he was the first recipient of the British Inspiration Award. Bourne is a Resident Artist at Sadler's Wells Theatre. His company, New Adventures, has enjoyed a special relationship with the theatre and its audiences for nearly 20 years and was invited to be Resident Company in 2006.

New Adventures

DIRECTORS

Matthew Bourne,
Robert Noble

ARTISTIC DIRECTOR

Matthew Bourne

ASSOCIATE ARTISTES

Scott Ambler, Lez
Brotherston, Paule Constable,
Terry Davies,
Paul Groothuis and
EttaMurfitt

ASSISTANT TO MATTHEW BOURNE

Suzanne Boguzas

EXECUTIVE DIRECTOR, RE:BOURNE

James Mackenzie-Blackman

PRODUCER, RE:BOURNE

Helen Prosser

NEW ADVENTURES is the U.K.'s most in-demand contemporary dance/theatre touring company. Under the inspired leadership of Artistic Director Matthew Bourne, it has, over the last 25 years, changed the landscape of British dance with an award-winning repertory of works that have brought unprecedented new audiences to theatres throughout the U.K. and internationally. Matthew Bourne and his team of world-class collaborators have consistently produced some of the most successful dance productions ever staged. Since its formation in 2002, New Adventures has created an enviable repertory of acclaimed new works (*Play Without Words*, *Edward Scissorhands*, *Dorian Gray*, *Lord Of The Flies* and *Matthew Bourne's Sleeping Beauty*) as well as new productions of popular favorites from Matthew Bourne's former company, *Adventures In Motion Pictures*, (1987-2002) *Nutcracker!*, *Swan Lake*, *Highland Fling*, *The Car Man*, *Cinderella* and the mixed program *Early Adventures*. The Company regularly employs over 60 dancers annually, and they are widely recognized as the finest group of actors/dancers working in the U.K. today. New Adventures is proud to be Resident Company at Sadler's Wells Theatre, London where it regularly performs record-breaking extended seasons. The Company annually undertakes extensive country-wide touring, appearing at more venues and giving more performances each year than any other U.K. dance company. British dance's biggest export for

over 10 years, New Adventures has performed seasons at the world's most iconic venues (Sydney Opera House, New York City Center, The Chatalet in Paris, The Kennedy Center, Washington D.C. and The Moscow Arts Theatre), the most prestigious festivals (Edinburgh, Ravenna and Chekhov International Festivals) and regularly tours to Japan, the USA, Australia, Europe and Russia. Mixing popular appeal with a ground-breaking and unique theatrical language, New Adventures is one of the great success stories of British theatre. The Company has notched up a staggering 10 Olivier nominations for its productions, has won the Manchester Evening News Dance Award four times and was given a Special TMA award for its commitment to national touring. New Adventures has also been a pioneer in taking dance to wider audiences through the medium of film. Matthew Bourne's *Nutcracker!* is the only full length dance production to be shown on BBC in the last 30 years; a studio adaptation of *The Car Man* is still a dance bestseller and the recent recording of *Swan Lake* by Sky Arts 3D became the first ballet to be shot in 3D for cinema and DVD release. The new recording of *Matthew Bourne's Sleeping Beauty* is currently being broadcast worldwide and can also be seen in cinemas and on DVD and Blu-ray. In 2008, the company created its charitable wing, Re:Bourne, which aims to inspire and encourage young people and adults, with a year round program of creative projects, workshops and educational initiatives based on the New Adventures ethos of dance theatre. This was followed in 2010 by the launch of The New Adventures Choreographer Award (NACA), which showcases the work of a young choreographer and was created to honor Bourne's 50th Birthday. Last year's 25th Anniversary celebration saw the company performing six diverse works at 32 U.K. venues. This culminated in the world premiere of Matthew Bourne's production of Tchaikovsky's *Sleeping Beauty* in October 2012.

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-to-mouth 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 10 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.

LEZ BROTHERSTON (Set and Costume Designer).

Lez trained at Central School of Art and Design. He is an associate artist of New Adventures. Dance credits include a long collaboration with Matthew Bourne resulting in *Dorian Gray*, *Swan Lake*, *Highland Fling*, *Cinderella*, *The Car Man*, *Play Without Words* and *Edward Scissorhands*. Lez has

most recently designed *Seven Deadly Sins* (Royal Ballet), *Into The Woods* and *The Soldier's Tale* (ROH 2). He designed, co-wrote and co-directed *Les Liaisons Dangereuses* with Adam Cooper (Japan and Sadler's Wells). For Northern Ballet: *Romeo and Juliet*, *Swan Lake*, *A Christmas Carol*, *Carmen*, *Hunchback of Notre Dame*, *The Brontës* and *Dracula*. Theatre credits include *Hedda Gabler*, *Design For Living*, *The Real Thing*, *Dancing At Lughnasa* (Old Vic), *Hysteria* (Bath and Hampstead), *A Long Day's Journey Into Night*, *Under The Blue Sky*, *In Celebration*, *Dickens Unplugged* (West End), *My City*, *Measure For Measure*, *A Dark Dark House*, *Dying for It* (Almeida Theatre), *The Day We Sang* (Manchester International Festival), *Women Beware Women*, *Really Old Like 45* (National Theatre), *Duet For One* (West End and Almeida), *Hedda Gabler* (The Gate, Dublin), *The Empress*, *Much Ado About Nothing* (RSC), *The Dark and Little Foxes* (Donmar Warehouse). Musical credits include *Sister Act* (West End, Broadway, Germany Vienna, Milan, Holland), *The Rise And Fall Of Little Voice*, *Acorn Antiques*, *Far Pavilions*, *Tonight's the Night*, *My One and Only*, *Spend Spend Spend* (West End). Film credits include *Letter to Brezhnev*, *Swan Lake*, *The Car Man*, *Romeo and Juliet* and *A Christmas Carol*. Opera credits include *La Princess Jaune/La Colombe* (Buxton), *L'Elisir d'Amore* and Cornet Christoph Rilke's *Song of Love and Death* (Glyndebourne) and productions for Opera North, Scottish Opera, Opera Zuid Holland, Welsh National Opera, Royal Danish Opera. Other: *Victoria Wood – At It Again* 2001 (Royal Albert Hall and tour) and *French & Saunders Live* in 2000 (U.K. tour) and *French & Saunders – Still Alive* 2008 (U.K. tour). Awards include a Tony Award, Outer Critics' Circle and two Drama Desk Awards for *Swan Lake* (AMP), nine Olivier nominations – most recently for the designs for *Matthew Bourne's Sleeping Beauty*, winning an Olivier for outstanding achievement in dance for set and costume for *Cinderella* and the Critics' Circle Award for outstanding achievement in dance.

PAULE CONSTABLE (Lighting Designer). For the National Theatre: *Table*, *This House*, *The Curious Incident of the Dog and the Night* (West End, Olivier Award for Best Lighting 2013), *The Comedy*

of Errors, *War Horse* (West End and Broadway, 2011 Tony Award for Best Lighting), *Danton*, *The Power of Yes*, *Phedre*, *Death and the King's Horseman*, *Some Trace of Her*, *Women of Troy*, *Triple Bill*, *Saint Joan*, *Attempts on Her Life*, *Caucasian Chalk Circle* (U.K. tour and Cottesloe), *Waves*, *Southwark Fair*, *Paul*, *Coram Boy*, *Translations*, *The House of Bernarda Alba*, *His Dark Materials* (2005 Olivier Award Best Lighting), *Play Without Words*, *Three Sisters*, *Jumpers*, *Ivanov*. For the RSC: *As You Like It*, *The Prince of Homburg*, *The Seagull*, *Tales from Ovid*, *The Dispute*, *Uncle Vanya*, *Beckett's Shorts* and *The Mysteries*. In the West End: *A Midsummer Night's Dream*, *The Cripple of Inishmaan*, *Peter and Alice* and *Privates on Parade* for the Michael Grandage Company at the Noel Coward; *Love Never Dies*, *Oliver* and *Evita*, *Les Mis* 25th Anniversary Concert at the O2 together with designing the lighting for the New 25th Anniversary production of *Les Mis*, *Les Misérables* USA tour and Europe and the new production of *The Phantom of the Opera*. For the Royal Court: *Clybourne Park* (also West End), *Posh*, *The City*, *Krapp's Last Tape*, *Forty Winks*, *Boy Gets Girl*, *Night Songs*, *The Country*, *Dublin Carol*, and *The Weir* (also West End and Broadway). At the Donmar: *Luise Miller*, *Ivanov* (Donmar at the Wyndhams), *The Chalk Garden*, *The Man Who Had All the Luck*, *Othello*, *Absurdia*, *The Cut*, *Proof* and *Little Foxes*. At the Young Vic: *Feast*, *The Good Soul of Szechuan*, *Generations* and *Vernon God Little*. At the Lyric Hammersmith: *Blasted*, *Three Sisters*, *The Servant* and *Oliver Twist*. Also *Barnum* for Chichester Festival Theatre and Cameron Mackintosh. Other work includes *Don Carlos* at Sheffield Crucible (West End); *Moon for the Misbegotten* and *Dancing at Lughnasa* for the Old Vic and five productions for *Complicite*. Opera: Royal Opera House – *Carmen*, *Faust*, *Rigoletto*, *The Marriage of Figaro*, *The Magic Flute* and *Macbeth*; for Glyndebourne – *Die Meistersinger Von Nurnberg*, *Billy Budd*, *Rusalka*, *St Matthew Passion*, *Così Fan Tutti*, *Giulio Cesare*, *Carmen*, *The Double Bill* and *La Bohème*; for ENO – *Medea*, *Idomeneo*, *Satyagraha*, *Clemenza Di Tito*, *Gottterdammerung*, *The Rape of Lucretia*, *Manon* and *Peter Grimes*; for Opera North – *Tales of Hoffman*; for Salzburg Festival – *Poppea*; for Théâtre des Champs-Élysées – *Agrippina* and

A Midsummer Night's Dream (La Monnaie); for Opéra National du Rhin – *Così and The Ring Cycle*; for Metropolitan Opera N.Y. – *Anna Bolena*, *Don Giovanni* and *Giulio Cesare*; plus *Tristan & Isolde* (Japan) and productions throughout Europe, North America, Australia and New Zealand. Dance includes *The Goldberg Variations* for Kim Brandstrup, *Seven Deadly Sins* for The Royal Ballet, *Naked* for The Ballet Boyz plus *Dorian Gray* and *Play Without Words* for Matthew Bourne. Paule is an associate of the National Theatre and of the Lyric Hammersmith and for Matthew Bourne's *New Adventures*. She has been awarded four and nominated for a further five Olivier Awards and received a Tony Award for *War Horse*. Future productions include *Anna Bolena*, *Satyagraha* (Metropolitan Opera N.Y.), *Così Fan Tutti* (L.A. Opera), *Der Rosenkavalier* (ENO).

PAUL GROOTHUIS (Sound Designer). Credits include *Anything Goes* (NT and Drury Lane), *His Dark Materials*, *Edmond*, *Henry V*, *A Streetcar Named Desire*, *The Coast of Utopia*, *My Fair Lady* (NT and Drury Lane, U.K. and U.S. tour), *Hamlet* (1987), *The Oedipus Plays*, *Summerfolk*, *The Merchant of Venice*, *The Rose Tattoo*, *Rafta*, *Rafta*, *Candide*, *Oklahoma!* (NT, Lyceum and Gershwin, New York), *Oh What a Lovely War*, *A Little Night Music*, *The Lady in the Dark*, *Guys and Dolls*, *Sunday in the Park With George*, *Sweeney Todd* (NT), *The King and I* (London Palladium, U.K. tour), *Endgame* (Albery), *Matthew Bourne's Nutcracker!* (Sadler's Wells, U.K., U.S., Japan, Korea tours), *Dorian Gray*, *The Car Man*, *Edward Scissorhands*, *Highland Fling*, *Cinderella*, *Carousel* (NT, West End, Tokyo), *Oliver!* (Palladium, Drury Lane and U.K. tour), *Mary Poppins* (U.K. tour, Holland and USA tour), *A Funny Thing Happened on the Way to the Forum*, *Marguerite* (West End and Tokyo), *The House of Bernarda Alba*, *Buried Child*, *Henry IV Parts One and Two*, *Acorn Antiques - the Musical!*, *Hamlet* (NT 1988 and 2011), *All My Sons* (NT and West End), *The Cherry Orchard* (NT 2002 and 2011), *The Children's Hour*, *Flare Path*, *Rosencrantz and Guildenstern Are Dead*, *The Tempest*, *The Lion in Winter*, *Loyalty*, *Sweeney Todd* (Chichester and London 2012), *Chariots of Fire* (Hampstead) and *Kiss Me, Kate* (Chichester).

ETTA MURFITT (*Associate Director*). Etta trained at London Contemporary Dance School. She created roles for Adventures in Motion Pictures (AMP) between 1991 and 2002 and became Assistant Artistic Director in 1995. On its conception in 2002, Etta was appointed Associate Director of Matthew Bourne's New Adventures, which celebrates its 20th anniversary this year, and is also Associate Director of Re: Bourne. For New Adventures and AMP: Associate Director of *Early Adventures* (Sadler's Wells and U.K. tour), *Cinderella* (Sadler's Wells, U.K. tour), *Dorian Gray* (Edinburgh Festival, Sadler's Wells), Associate Director and creation of the role of Peg Boggs in *Edward Scissorhands* (London, U.K. tour, Japan, Korea, USA, Australia), Associate Director for restaging of *Highland Fling* (Sadler's Wells, U.K. tour and Japanese tour), Associate Director and recreation of the role of Clara in *Nutcracker!* (London, U.K. tours, Far East tour and U.S. tour), Associate Director and creation of the role of Rita in *The Car Man* (Old Vic, U.K. tour, European tour, U.S. tour and Japanese tour), Rehearsal Director for the original production of *Swan Lake* at Sadler's Wells and U.K. tour, roles including French and Spanish princesses and the Queen in *Swan Lake* (West End, Los Angeles, Broadway), Rehearsal Director and creation of the role of Judy in *Cinderella* (West End and Los Angeles), creation of the role of Madge in *Highland Fling*, *The Infernal Galop*, *The Percys of Fitzrovia*, *Deadly Serious* and *Town and Country*; Clara in the original production of *Nutcracker!* (Opera North and Sadler's Wells), and Matron/Queen Candy in 2007/08 productions. Founding member and dancer with Images Dance Theatre, Scottish Dance Theatre, Arc Dance Company, and created the role of Netta in *This Is the Picture with Aletta Collins* Dance Company for Dance Umbrella. Other choreography and movement direction credits include *Cat on a Hot Tin Roof* (West Yorkshire Playhouse), *A Chorus of Disapproval* (Harold Pinter Theatre, directed by Trevor Nunn), *Steptoe and Son* (Kneehigh Theatre Company), Rufus Norris's *Sleeping Beauty* (Birmingham Rep), *The Wild Bride* and *Midnight's Pumpkin* (Kneehigh Theatre Company), *Rosencrantz and Guildenstern Are Dead*, directed by Sir Trevor Nunn for Chichester Festival

Theatre 2011 and Theatre Royal Haymarket, *Le Nozze di Figaro*, directed by Martin Lloyd-Evans for Holland Park Opera, *The Way of the World*, directed by Selina Cadell at Wilton's Music Hall, restaging AMP's *Nutcracker!* (Sadler's Wells), restaging AMP's *The Infernal Galop* for Images of Dance and Sarasota Ballet, Florida, *A Midsummer Night's Dream* with Dawn French, directed by Matthew Francis at the Albery Theatre, and *Cat on a Hot Tin Roof*, directed by Sarah Esdaille (West Yorkshire Playhouse). Etta teaches throughout the U.K. and abroad for dance companies and dance institutions, as well as being a freelance faculty member of the London Contemporary Dance School and Young Place. Television and Film: Clara in *Nutcracker!* (BBC/NVC), Rita in *The Car Man* (Channel 4), rehearsal director for *Swan Lake* (BBC), *Late Flowering Lust* (BBC), Roald Dahl's *Red Riding Hood* (BBC), *Mrs. Hartley and the Growth Centre* (BBC), *Storm* (Aletta Collins/BBC Dance for the Camera), and *Matthew Bourne's Christmas* (Channel 4). Etta will soon be performing in Kneehigh Theatre's production of *Wild Bride* in San Francisco and New York.

NEIL WESTMORELAND (*Resident Director*). Training: Skelton/Hooper, Dorothy Stevens MBE, Louise Browne OBE and ENBS. Performance Credits: corps de ballet at the Deutsch Oper am Rhein, Dusseldorf (Heinz Spoerli), corps de ballet at the English National Ballet (Derek Deane). Features include Bigonzetti's *XNTricities*, Balanchine's *Who Cares?*, Lord Capulet in Derek Deane's *Romeo and Juliet* at the Royal Albert Hall. Neil also choreographed *Charoca* for ENB's inaugural choreographic evening soloist at Northern Ballet Theatre (Michael Pink/Stefano Gianetti/David Nixon). Principal highlights include Lieutenant Pinkerton in David Nixon's U.K. premiere of *Madame Butterfly*, Romeo and Paris in Massimo Moriconi's *Romeo and Juliet*, Pip in Gianetti's *Great Expectations*, Mr. Hyde in Morricone's *Jekyll and Hyde*, Mitch and Pablo in Didy Veldman's *A Streetcar Named Desire*. Principal roles for Matthew Bourne's New Adventures include the title role in *Nutcracker!* (Sadler's Wells/Far East tour 2004), the Prince in the 10th anniversary production of *Swan Lake* (Sadler's Wells/ Far East tour 2005), the Pilot and

the Father in *Cinderella* (Sadler's Wells/ Ravenna Festival/Moscow Chekhov Festival 2011), Dr. Dross in the 20th anniversary production of *Nutcracker!* (Sadler's Wells/ U.K. tour 2012), Prentice in the 10th anniversary production of *Play Without Words* (Sadler's Wells 2012). Management credits for Matthew Bourne's New Adventures include resident director for the 20th anniversary production of *Nutcracker!* (Sadler's Wells/ U.K. tour 2012), resident director for the world premiere of *Matthew Bourne's Sleeping Beauty* (Sadler's Wells/ U.K. tour 2013). Film Credits: featured as the Pilot in *Cinderella* for *Matthew Bourne's Christmas* (Channel 4 2012). Choreographic Credits: *A History of Bedlam* (Seneca Productions for Channel 4), *Spring Awakening*, *Move It 2010* (Kensington Olympia), finalist for the first New Adventures Choreographic Award 2011. Teaching credits include Matthew Bourne's New Adventures, Royal Ballet School (boys MAs and SAs), ENBS, Elmhurst School for Dance, London Contemporary Dance School (CAT Scheme), Laine Theatre Arts, Performers College and the RAD PDTD course. Whilst resident director at New Adventures, Neil also continues his passion for teaching and choreographing as director of London Dance Theatre.

BROADWAY BOOKING OFFICE NYC (*Tour Marketing*) is a leading theatrical tour booking, marketing and press company, representing musicals, plays and theatrical productions. Currently: *Jersey Boys*, *War Horse*, Cameron Mackintosh's spectacular new production of Andrew Lloyd Webber's *The Phantom of the Opera*, The New 25th Anniversary Production of *Les Misérables*, *Matilda*, NETworks presents Disney's *Beauty and the Beast*, *Matthew Bourne's Sleeping Beauty*, *Do You Hear the People Sing*, Holland Taylor in *Ann*, *Backbeat*, *50 Shades! The Musical*, *The Rat Pack is Back!*, *MJ Live*, *Scooby Doo Live! Musical Mysteries* and *Magic Tree House: A Night in New Orleans*. www.bbonyc.com.

RENAE WILLIAMS NILES (*The Music Center Vice President, Programming*) oversees public programs including the celebrated Dance series; acclaimed family programming; and the innovative Active Arts. Recent dance presentations under her tenure

include the commission and World Premiere of L.A. Dance Project in Walt Disney Concert Hall; the West Coast premiere of *Slow Dancing* (video installation) and The Center debut of nearly 20 acclaimed companies. Previously she was Director of Grant Programs for the L.A. County Arts Commission, Company Manager of the Lula Washington Dance Theatre and Special Projects Manager of Grand Performances. Renae has served as a panelist for many regional and national grant panels including United States Artists and the National Endowment for the Arts. She has served on the Board of Trustees for Dance/USA and is currently President of the board for the Western Arts Alliance.

MICHAEL RITCHIE (*Artistic Director*) is in his eighth season as Center Theatre Group's Artistic Director, and has led over 130 productions to the Ahmanson, Taper and Douglas stages since his arrival in 2005. From 1996 to 2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a Production Stage Manager in NYC. At CTG, he premiered six musicals that moved to Broadway — *The Drowsy Chaperone* (which won 13 Tony Award® nominations), *Curtains* (eight Tony nominations) *13, 9 to 5: The Musical*, *Bloody Bloody Andrew Jackson* and *Leap of Faith*. He has produced 33 world premieres including the musicals *Minsky's*, *Venice* and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo* (a Pulitzer Prize finalist that also moved to Broadway), *Water & Power* and *Yellow Face*, and he presented a broad range of plays and musicals ranging from *Dead End* to

The Black Rider to *Edward Scissorhands* to blockbusters such as *God of Carnage*, *Mary Poppins*, *Jersey Boys* and *August: Osage County*. In addition, Michael inaugurated CTG's New Play Production Program, designed to foster the development and production of new work.

EDWARD L. RADA (*Managing Director*) returned to Center Theatre Group in 2011 after previously serving as CTG's Chief Financial Officer for 12 years (1996–2008). Rada spent three years (2008–2011) as President of the Music Center Foundation, a non-profit corporation that holds and invests the endowment and reserve funds for the Music Center and its resident companies (including CTG). Prior to his years at CTG, he was the Director of Finance at The Old Globe in San Diego and principal of Rada & Associates, an accounting firm that specialized in entertainment-related non-profit organizations and theatrical productions. He is a graduate of Occidental College in Los Angeles with numerous post-graduate coursework and credentials. He currently serves on the board of directors for Entertainment Industry Foundation, Theatre @ Boston Court, and United Support of Artists for Africa/USA for Africa, among other affiliations. He also serves on the board of trustees for the pension, health and welfare and 401(k) plans of I.A.T.S.E. Local 33 Stagehands Union.

DOUGLAS C. BAKER (*Producing Director*) is now in his 23rd season at CTG. Previously, he managed Broadway and touring productions including *Tru*, *Born Yesterday*, *The Gospel at Colonius*,

Annie, *A Chorus Line*, *Working*, *The Wiz*, and *Legends!*, which premiered at the Ahmanson Theatre in 1986 and starred Mary Martin and Carol Channing. Doug is a member of the Achievement Hall of Fame of Chagrin Falls Schools in Ohio and a graduate of Albion College. He is an active member of the Broadway League, the Independent Presenters Network and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013 Doug received The Broadway League's prestigious Outstanding Achievement in Presenter Management Award.

GORDON DAVIDSON (*Founding Artistic Director*) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre — including the Tony Award® for theatrical excellence, Margo Jones Award, The Governor's Award for the Arts and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America* (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award® for Best Play were from the Taper (*Angels in America* won). In 1989 Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

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The cast of Matthew Bourne's *Sleeping Beauty*. PHOTO BY SIMON ANNAND.

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 U.K. Deputy Wigs Rebecca Kempton
 Props Supervisor Lily Mollgaard
 Upholstery and Soft Props Claire Sanderson
 Hand Props Marsha Saunders
 Rose Bushes Green Props
 All Beds and Benches Heron + Driver
 Props Transport Joe Palmer
 Production Props Makers Claire Sanderson,
 Marsha Saunders, Damon Edwards
 Puppets Paradigm Effect
 Props Production Buyer Peter Allen
 Production Carpenter Dylan Batdorff
 and Gavin Pell
 U.K. Flyman Jamie Mustow
 U.K. ASM Dan Smith
 Design Assistant Colin Falconer
 Production Electricians Andy Murrell
 Lighting Programmer Jonathan Rouse
 Assistant to Lighting Designer Rob Casey
 Production Sound Engineers Dave Lee,
 Ken Hampton, Richard George
 Puppet Consultant Sarah Wright
 Advertising and Marketing EMG
 www.emg-ents.com
 Press Simon Raw and Alison Duguid
 at RAW PR: www.rawpr.co.uk
 Artwork Feast Creative Ltd
 Rehearsal Photography Mikah Smillie
 Set built Souvenir
 Cloths painted Julie Perren
 Travelators supplied by Delstar Engineering
 Lighting Hires by White Light Ltd
 Sound Hires by Autograph Sound Ltd
 Trucking by Luckings
 Rigger Ali Morris
 Rigging supplied by White Light Ltd
 Crewing Services by KD Productions
 Accommodation Arrangements Production
 Touring Ltd
 Production Accountants Nyman Libson Paul
 Production Insurance W&P Longreach
 Rehearsals at 3 Mills Studios
 Rehearsal ASM April Sarson
 Rehearsal Class Teachers Maddy Brennan,
 Raymond Chai, Theo Clinkard, Darren Ellis,
 Hannes Langoff, Michela Meazza, Isabel
 Mortimer, Chisato Ohno, Stephen Pelton,
 Tory Trotter

Rehearsal Class Accompanists Ross Alley,
 Chris Benstead, Ronen Kozokoro,
 Vince LaMagna, Nick Williamson

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 Jeff Chelesvig
 and the Des Moines Performing
 Arts Civic Center

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Latecomers will be seated at the discretion of management. Patrons with disabilities: wheelchair seating is available in a variety of theatre locations. When ordering your tickets, please indicate any special needs. For our hearing-impaired guests, the theatre is equipped with listening devices; please contact an usher for assistance.

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DOUGLAS C. BAKER, Producing Director

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KELLEY KIRKPATRICK Associate Artistic Director
DIANE RODRIGUEZ Associate Producer/Director of New Play Production
PIER CARLO TALENTI Resident Dramaturg/Literary Manager
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MALCOLM K. DARRELL New Play Production Associate
JOY MEADS Literary Associate and Artistic Engagement Strategist
MARK B. SIMON Casting Director
ANDY CROCKER Casting Associate

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BEKAH BRUNSTETTER, CARLA CHING, JASON GROTE, SARAH GUBBINS, TIM McNEIL, HENRY ONG, MADHURI SHEKAR CTG Writers' Workshop Members

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ELLE AGHABALA Interim Assistant General Manager (Kirk Douglas Theatre, NPP)
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PATRICK BELL General Management Associate

ERIC SIMS Operations Manager (Kirk Douglas Theatre)
TOM BURMESTER Audience Experience Design/Front of House Mgr (Kirk Douglas Theatre)
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MAX OKEN Facility Assistant (Kirk Douglas Theatre)
SONDRA MAYER Concessions Manager (Kirk Douglas Theatre)

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STAN STEELMON Master Propertyman (Ahmanson Theatre)
JIM BERGER Master Electrician (Ahmanson Theatre)
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SARAH KRAININ Prop Associate
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Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.