

CAL PERFORMANCES PRESENTS

Matthew Bourne's *Nutcracker!*

November 26-December 5, 2004
Zellerbach Hall

Music by Pyotr Ilyich Tchaikovsky

| | |
|--|----------------------------------|
| <i>Director and Choreographer</i> | Matthew Bourne |
| <i>Designer</i> | Anthony Ward |
| <i>Music Director</i> | Brett Morris |
| <i>Lighting Designer</i> | Howard Harrison |
| <i>Sound Designer</i> | Paul Groothuis |
| <i>Original Scenario Devisors</i> | Matthew Bourne and Martin Duncan |
| <i>Associate Directors</i> | Scott Ambler and Etta Murfitt |
| <i>Resident Director</i> | Isabel Mortimer |
| <i>Rehearsal Directors</i> | Vicky Evans and Neil Penlington |
| <i>Associate Sound Designer</i> | Richard Brooker |
| <i>Production Manager</i> | Richard Bullimore |
| <i>Company Manager</i> | Charles Evans |
| <i>Stage Manager</i> | David Curl |
| <i>Deputy Stage Manager</i> | Sian Evans |
| <i>Assistant Stage Managers</i> | Cat Fiabane and Chris King |
| <i>Physiotherapist</i> | Ava Katics MCSPSRP |
| <i>Hair, Wigs and Make-up Consultant</i> | Sally Tynan |
| <i>Costume Supervisor</i> | Wendy Griffiths |
| <i>Wardrobe Master</i> | Francis Ponisi |
| <i>Wigs Mistress</i> | Carol Dunne |
| <i>Wardrobe Deputy</i> | Rachel Thurley |
| <i>Production Carpenter</i> | Dominic Addy |
| <i>Touring Carpenter</i> | Tom McEvilly |
| <i>Tour Electrician</i> | Stuart Cross |
| <i>Production Electrician</i> | Alistair Grant |
| <i>Production Sound Engineer</i> | Greg Pink |
| <i>Sound Operator</i> | Angela McCluney |

Cast

Samuel Archer, Kerry Biggin, Madelaine Brennan, Ross Carpenter,
Gareth Charlton, Annabelle Dalling, Darren Ellis, Vicky Evans,
Matt Flint, Adam Galbraith, Paulo Kadow, Rachel Lancaster,
James Leece, Michela Meazza, Anjali Mehra, Etta Murfitt,
Gemma Payne, Neil Penlington, Lee Smikle, Mikah Smillie,
Mireille Tolmer, Mami Tomotani, Hannah Vassallo, Alan Vincent,
Shelby Williams, Philip Willingham, Richard Winsor,
Matthew Winston, Chihiro Yako

This performance has been made possible in part by the Friends of Cal Performances.

Cal Performances thanks the William and Flora Hewlett Foundation, The Wallace Foundation, and the Zellerbach Family Foundation for their generous support.

PROGRAM



Catherine Ashmore

ACT ONE

Christmas Eve at Dr. Dross' Orphanage For Waifs and Strays

Preparations for a visit

Presents and Party Pieces

Time for Bed

The Revolt

A Frozen Lake

The Rival

INTERMISSION

ACT TWO

The Road to Sweetieland

Help From Above

Sweetieland

By Invitation Only

The Wedding Party

Real Life

Casting

The names of the dancers for each performance are posted on easels in the lobby

Clara

Etta Murfitt, Shelby Williams, Kerry Biggin, Mami Tomotani

Philbert/Nutracker

Alan Vincent, Adam Galbraith, James Leece

Sugar/Princess

Michela Meazza, Angi Mehra, Mireille Tolmer, Mikah Smillie

Fritz/Bon Bon

Neil Penlington, Philip Willingham, Lee Smikle

Mrs. Dross/Queen

Annabelle Dalling, Rachel Lancaster, Vicky Evans

Dr. Dross/King

James Leece, Adam Galbraith, Alan Vincent, Scott Ambler

Enid/Cupid 1

Shelby Williams, Mami Tomotani, Hannah Vassallo

Edward/Cupid 2

Lee Smikle, Philip Willingham, Neil Penlington

Nicolas/Knickerbocker

Paulo Kadow, Ross Carpenter, Darren Ellis

Ruby/Licorice Lady

Vicky Evans, Mami Tomotani, Kerry Biggin

Mikey/Licorice Man 1

Richard Winsor, Darren Ellis, Sam Archer

Vic/Licorice Man 2

Samuel Archer, Richard Winsor, Paulo Kadow

Jack/Gobstopper 1

Adam Galbraith, Gareth Charlton, Philip Willingham

Bob/Gobstopper 2

Matt Flint, James Leece, Ross Carpenter

Little Willy/Gobstopper 3

Ross Carpenter, Matthew Winston, Lee Smikle

Lotte/Marshmallow 1

Gemma Payne, Chihiro Yako, Mikah Smillie

Tilly/Marshmallow 2

Mireille Tolmer, Gemma Payne, Maddie Brennan

George/Marshmallow 3

Kerry Biggin, Hannah Vassallo, Angali Mehra

Cordie/Marshmallow 4

Rachel Lancaster, Mikah Smillie, Chihiro Yako

Clemmie/Marshmallow 5

Mami Tomotani, Maddie Brennan, Hannah Vassallo, Biggin/Lancaster

ABOUT THE PROGRAM

E. T. A. Hoffman, the German storyteller, predated Freud by a hundred years, but even so his stories are filled with the dark symbolism, weird lapses of logic and undertow of dread that we associate with dreaming and the subconscious. So diabolical were aspects of Hoffman's scenarios and so grotesque some of his characters, his writing might seem a dubious place to look for ballet librettos. Yet several of his plots have been put onto the dance stage, most famously "Der Sandmann" in *Coppélia*, and "Der Nussknacker und der Mausekönig" for *The Nutcracker*.

The storyline for *Nutcracker* was based on a somewhat sanitized translation of the original (written by Dumas the Elder) and further simplified in the libretto which was choreographed by Lev Ivanov in 1892. This tells the story of Herr Drosselmeyer, an eccentric old man with special powers who attends a Christmas party given by the Stahlbaum family. He brings a Nutcracker toy as a present for the daughter Clara, and during a dream sequence in which the toys and the Christmas tree grow to giant proportions, she becomes caught up in a battle between the Nutcracker and an evil Mouse King. She kills the King, the Nutcracker turns into a prince, and as a reward Clara travels off with him to the Kingdom of the Sweets.

The ballet's score, written by Tchaikovsky, retained a sinister frisson of the Hoffman original, especially in the darkly fantastical themes given to Drosselmeyer. When Clara comes downstairs at midnight to find marauding rodents pouring out of the woodwork, the music at least implies the possibility of evil pre-empting the baller's happy ending. But it remains only a possibility, because the apparent aim of the first *Nutcracker* was to set an opulent new standard in escapist fantasy for the Imperial Court at St Petersburg. Ivanov's choreography focused on the most charming aspects of the story, with its bustling party numbers, exquisite snow scene and exotic divertissements in the Kingdom of Sweets. The designs were

a riot of color and embellishment, and Tchaikovsky's music sound-painted the action in his most vivid orchestral palette. So lavish was this combination, however, that it seemed excessive even for Tsarist tastes. Critics complained that the staging was too sumptuous for the ballet's meagre storyline and characters to support it.

The ballet's popularity didn't much improve, and during the beginning of the 20th century its chances of survival seemed rocky. In Soviet Russia it underwent a couple of drastic rewrites which might have sunk it for good, including Fedor Lopukhov's 1929 version which cast it in the style of a satirical revue. In the West it first appeared in the form of small fragments, tucked into Russian émigré productions of ballets like *Sleeping Beauty* and *Swan Lake*. But by the mid-20th century full-length versions had become a staple of both Soviet and Western repertoires. The first complete version staged in the West was performed in London at Sadler's Wells by the Vic Wells Ballet in 1934 (featuring a very young Margot Fonteyn making her professional debut as a Snowflake). It was based on choreographic notation which had been smuggled out of Russia. The first complete American version was staged by the San Francisco Ballet in 1944 by with choreography by Willam Christiansen. George Balanchine produced his now classic version in 1954. By the 1980s America had 300 separate productions touring its 50 states.

One reason for the *Nutcracker's* popularity is, of course, its Christmas setting, which has destined the ballet to become a fixture of the festive season. However harassed and dysfunctional real-life Christmases may be, in this ballet the streets are covered with snow, the decorations are exquisitely hung, everyone gets the perfect gift-wrapped present and (apart from a little scenic rioting among the kids) there are no teenagers retreating to their bedrooms to sulk. Another reason for the ballet's universal appeal is its music.

ABOUT THE PROGRAM



Catherine Ashmore

The magic and exoticism which Tchaikovsky wrote into his score may work best for younger listeners but there is an element of romantic melancholy (alongside the more sinister music of Drosselmeyer) which prevents the score from crystallizing into pure sugar. The composer was mourning the death of his little niece Sasha when he wrote the music, and even as it communicates a childlike dream of happiness it also hints at the ephemeral nature of innocence and joy. Nowhere is this more evident than the beautiful pas de deux for the Sugar Plum Fairy and her Prince at the climax of Act II. The falling melodic line of the music and the poignant orchestration add the clutch of heartache to this grand, tender passage.

But one more, paradoxical, reason for the ballet's many stagings is the fact that it's a seriously flawed work. However considerable Tchaikovsky's musical achievement may have been, it could not paper over certain gaping cracks within the ballet's structure. As

early critics saw clearly, there is no sustained psychological or theatrical momentum holding the work together. Virtually all of its story is acted out in Act One, while Act Two is a series of disconnected dance divertissements. This lopsidedness is compounded by the fact that the two leading characters (Clara and Drosselmeyer) are not full dancing roles, while the principal dancers (Sugar Plum and her Prince) have little dramatic function.

These problems have haunted modern directors, and their obsession with solving them has resulted in the extreme number and variety of their different versions. Some have involved controversial reinterpretation, such as Rudolf Nureyev's 1967 production which, in keeping with the Freudian undercurrents of Hoffman's tale, had Clara doing dream battle with members of her family who'd been transformed into nightmarish rats and bats, and had the surrogate father figure Drosselmeyer turning (Oedipally) into the prince who leads Clara out of danger.

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In John Neumeier's 1971 version Drosselmeyer became a ballet master and Act Two was set in a theater in which Clara performed dances Drosselmeyer had choreographed for her. In Peter Schaufuss's 1986 staging the story's rationale was found in Tchaikovsky's biography so that the composer became identified with Drosselmeyer, and the ballet was presented as Tchaikovsky's dream with all the original characters linked to people in his life.

Most of these re-tellings retained some elements from the ballet's traditional setting, and one of the most traditional of all has been Peter Wright's recent production for the Royal Ballet. This version actually returns to Hoffman to find its dramatic logic, highlighting the fact that the Nutcracker is Drosselmeyer's nephew Hans-Peter, who was turned into a doll by the Mouse King in revenge for Drosselmeyer's success in killing off the city's mice. Wright also added a few years to Clara's usual age so that she could fall in love with Hans-Peter at the end of the ballet.

Other variant stagings though have put themselves at a much more drastic remove from the old-fashioned conviviality and sparkle of the original. The most child-friendly of these have tended to focus on the toys and the transformations in the ballet. English National Ballet's 2002 staging designed by Gerald Scarfe is set in a world that looks like a cross between Vivienne Westwood and Mervyn Peake, but while it may feature several adult jokes (including a grandfather with a curvy girlfriend called Vi Aggra) its emphasis is on the toy soldiers who swoop onto the stage by parachute and the cartoon energy of the action. Disney's animation of Tchaikovsky's music in *Fantasia* enduringly

reimagined a cast of non-human characters including dancing fish and fungi, with none of the original plot or setting. And the ultimate toy version is the video of Nutcracker Barbie which has the world's most dressed-up doll loosely modelled on the role of Clara.

Of the contemporary *Nutcrackers* none have been more brashly alternative than Mark Morris' *The Hard Nut* (1991). This updated the ballet to an American 1960s household, with a first act that boasted a fake Christmas tree, bad hairdos and drunken discoing, and a second act which included a trio of oil sheiks amongst its exotic divertissements. Matthew Bourne's 1992 version features some elements as roguish and funny as Morris' version, including the grisly orphanage run by Mr. and Mrs. Dross and the ruthless machinations of flirty Sugar. But there are lavish dollops of spectacle and old-fashioned romance, which are pitched as much at children as their parents, such as the acid-colored sweetie figures, the pillow fights and the cupid-framed pas de deux.

The co-existence of so many *Nutcrackers* means that 110 years after the ballet was first created there is now a version to seduce Scrooges and sentimentalists alike. The toys at the Stahlbaums' party may be Playstation characters, or they may look like beautifully carved wooden puppets. The guests may be quarrelsome ingrates or rosy-cheeked children, the set may be a minimalist drawing room or a Biedermeier mansion. But it's a safe bet that as long as Christmas remains in the calendar, there will always be a Clara on a ballet stage, staring in wonder at a growing Christmas tree and voyaging off to the candy-colored bliss of the Kingdom of the Sweets.

by Judith Mackrell

ABOUT THE ARTISTS

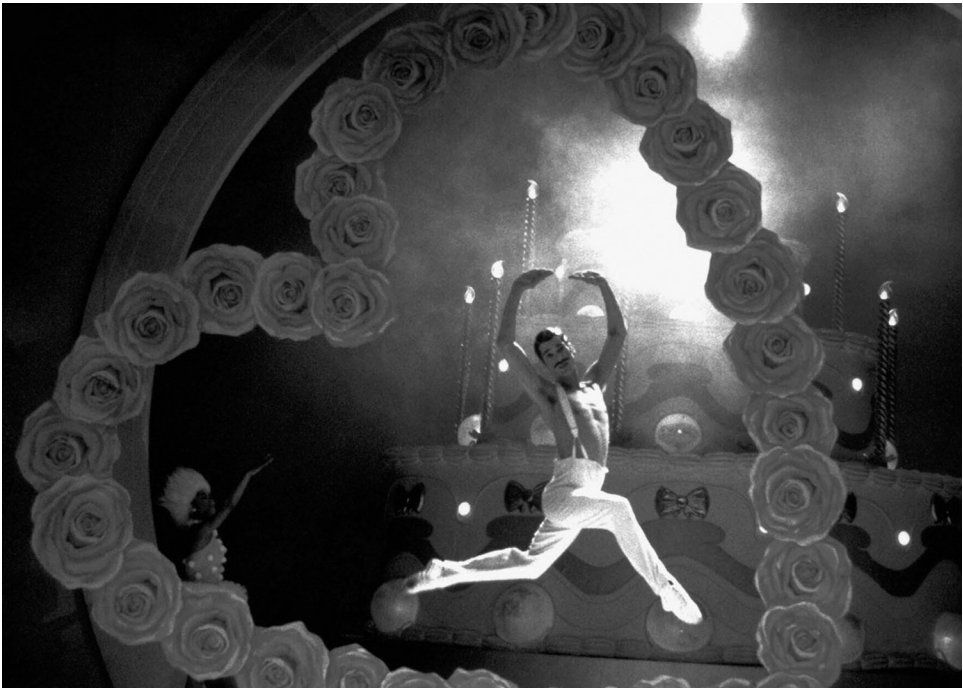
Matthew Bourne (director, choreographer and co-devisor of original scenario) is a four-time Olivier Award winner and the creator of the world's longest-running ballet production, *Swan Lake*. With his modern interpretation of the ballet classic, he is also the only British director to have won the Tony Award for Best Director and Best Choreographer of a Musical in the same year (1999). In 2002 he launched his latest venture, NEW ADVENTURES, to create all his future independent work. In the summer of last year he premièred *Play Without Words* as part of the National Theatre's Transformation season to great critical and popular acclaim. The production went on to be nominated for a record five 2003 Olivier Awards and the South Bank Show Award for Dance, and appears at Cal Performances in June 2005.

Matthew's latest projects include a role as co-director and choreographer on the Disney Cameron Mackintosh production of *Mary Poppins*. Matthew is also delighted that his

landmark production of *Swan Lake* is being revived for Christmas 2004 at Sadler's Wells prior to a world tour. While next Spring he will revive his production of *Highland Fling* on tour in the UK.

Matthew started dancing at the age of 22, when he enrolled at the Laban Centre. He was awarded a BA (Hons) degree in 1986 and spent a further year performing with the Laban Centre's Transitions Dance Company. As a dancer he was a founding member of Lea Anderson's Featherstonehaughs and created many roles with his own company. His final performance as a dancer came in January 1999, playing the Private Secretary in the Broadway production of *Swan Lake*.

Matthew Bourne was the Artistic Director of Adventures in Motion Pictures from 1987 until 2002. During those 15 years AMP became the UK's most innovative and popular dance/theatre company, winning countless awards for its groundbreaking work, both at home and internationally.



Catherine Ashmore

ABOUT THE ARTISTS

Works created for AMP include *Overlap Lovers*, *Spitfire*, *Buck and Wing*, *The Infernal Galop*, *Town and Country* (Olivier nomination), *Deadly Serious*, *The Percys of Fitzrovia*, *Nutcracker!* (Olivier nomination), *Highland Fling*, *Swan Lake* (numerous international awards including two Tonys, Drama Desk, Outer Critics' Circle, Astaire Award, Olivier Award, South Bank Show Award, Time Out Award, LA Critics' Circle, Dramalogue Award), *Cinderella* (LA Drama Critics' Circle and Backstage Garland Award), and *The Car Man* (Evening Standard Theatre Award, Manchester Evening News Award, Olivier nomination). AMP's productions have played throughout the world, including seasons in New York, Tokyo, Hong Kong and throughout Europe and the USA.

Matthew Bourne's film work includes *Late Flowering Lust* (BBC), *Drip* (AMP/BBC), Roald Dahl's *Little Red Riding Hood* (BBC), *Swan Lake* (AMP/BBC; Emmy nomination), *The Car Man* (AMP/C4) and *Nutcracker!* (BBC1). He was the subject of a *South Bank Show* in 1997, and in 1999 he hosted Britain's Channel 4's *Dance 4* series. His production of *Swan Lake* is featured in Stephen Daldry's film *Billy Elliot*. The Channel 4 documentary, "Bourne to Dance," which he presented, was shown on Christmas Day 2001.

His other theater work includes *As You Like It* (RSC/John Caird), *Children of Eden* (West End/John Caird), *A Midsummer Night's Dream* (Aix en Provence/Robert Carsen), *The Tempest* (NYT), *Show Boat* (Malmo Stadsteater, Sweden), *Peer Gynt* (Barbican/Yukio Ninagawa), *Watch With Mother* (NYDC), *Boutique* (Images of Dance), *Watch Your Step* (Irving Berlin gala), *Oliver!* (London Palladium/Sam Mendes), *French and Saunders Live in 2000* (UK tour), *My Fair Lady* (NT/Theatre Royal, Drury Lane/Trevor Nunn, Olivier Award), *South Pacific* (NT/Trevor Nunn), and *Dream of Love* (George Piper Dancers).

As well as creating roles for major dancers Lynn Seymour and Adam Cooper, he

has made dances for many leading actors including Sir Nigel Hawthorne, Julie Walters, Dawn French, Martine McCutcheon and Jonathan Pryce.

In 1999 Faber and Faber published *Matt-hew Bourne and his Adventures in Motion Pictures*, edited by theater and dance writer, Alastair Macaulay. Mr. Bourne is a director of The Spitfire Trust, and in 1997 he was made an Honorary Fellow of his former college, the Laban Centre. In the 2001 New Years Honours list he was awarded an OBE for services to dance, and in 2003 he received the prestigious Hamburg Shakespeare Prize for the Arts.

Anthony Ward's (designer, co-devisor of original scenario) current theater credits include *Chitty Chitty Bang Bang* at the London Palladium. Other theatre credits include *Gypsy* at the Shubert Theatre on Broadway; *Uncle Vanya* (2003 OBIE for the Best Set Design), *Twelfth Night* (Donmar Warehouse, Brooklyn Academy of Music), *My Fair Lady* (RNT, Theatre Royal, Drury Lane), *The Way of the World* (Olivier Award for Costume Design), *La Grande Magia*, *Sweet Bird of Youth*, *Napoli Millionaria*, *Othello*, *The Invention of Love*, *Oklahoma!* (Olivier Award for Set Design, also Lyceum and Broadway), *Remember This* (RNT), *To the Green Fields and Beyond*, *Assassins*, *Nine* (Donmar Warehouse), *Burning Issues* (Hampstead Theatre), *A Hard Heart*, *Dona Rosita*, *The Rehearsal* (also West End), *The Novice* (Almedia), *Oliver!* (London Palladium), *The Royal Family* (Theatre Royal Haymarket), *A Midsummer Night's Dream* (Olivier Award for Costume Design), *King Lear*, *Artists and Admirers*, *The Winter's Tale*, *The Alchemist*, *The Virtuoso*, *Troilus and Cressida*, *Cymbeline*, *The Tempest*, *Twelfth Night*, *The Lion*, *The Witch and the Wardrobe*, and *The Secret Garden* (RSC).

His work in opera includes *The Makropoulos Case* (Metropolitan Opera, New York), *Tosca* (De Vlaamse Opera, Antwerp), *Manon Lescaut* (Opera Nationale de Paris), *The*

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February 20 David Morris, *cello, gamba*
Jonathan Dimmock, *harpsichord*

March 20 Rodney Gehrke, *organ*

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ABOUT THE ARTISTS

Carmelites (ENO and Welsh National Opera), and *Il Ritorno d' Ulisse in Patria* (Festival d' Art Lyrique, Aix-en-Provence).

In ballet his work also includes *Masquerade* (Royal Ballet Dance Bites 1999) and *Les Rendezvous* (Royal Ballet). In film, his work includes *A Midsummer Night's Dream* (with Adrian Noble).

Howard Harrison's (lighting designer) current work includes *Mary Poppins* in the West End. Previous work includes *Mamma Mia!* in London, Broadway, Las Vegas, Hamburg, Holland, Japan, Toronto and Australia and on US tour; *Skellig* at the Young Vic; *The Master Builder* at the Albery; *Arms and the Man* on tour in the UK; and *Cat on a Hot Tin Roof* on Broadway.

His work in the West End includes *Ragtime* at the Piccadilly, *The Witches of Eastwick* at Drury Lane/Prince of Wales, *The Seven Year Itch* at the Queen's, *Cat on a Hot Tin Roof* at the Lyric, *A Delicate Balance* at the Theatre Royal Haymarket, *Black Comedy* at the Comedy, *Kat and the Kings* at the Vaudeville, *Cyrano de Bergerac* at the Lyric, *Matador* at the Queen's, and *Old Wicked Songs* at the Gielgud. On Broadway his work includes *Putting It Together* and *Kat and the Kings*.

For the Royal Shakespeare Company he has lit *Henry VIII*, *Cyrano De Bergerac*, *The Merchant Of Venice*, *The Tempest*, *Timon Of Athens*, *Talk of the City*, *The Prisoner's Dilemma* and *As You Like It*. For the Royal National Theatre he has lit *Private Lives*, *Look Back In Anger*, *Blue Remembered Hills*, *Sleep With Me* and *Flinding The Sun/The Marriage Play*. For the Donmar Warehouse he has lit *Fool For Love*, *The Fix*, *Tales From Hollywood*, *To The Green Fields Beyond*, *Privates on Parade* and *The Vortex*.

His opera and dance work includes *Il Trovatore*, *Aida*, *I Masnadieri* and *Otello* for the Royal Opera; *Beatrice and Benedict* and *Cavalleria Rusticana/Pagliacci* for Welsh National Opera and Opera Australia; *Swan Lake* and *Romeo and Juliet* for English National

Ballet; *Albert Herring* for Opera North; *The Elixir Of Love* for English National Opera; and *The Makropulos Case* and *Nabucco* for the Metropolitan Opera, New York.

He has been nominated five times as Best Lighting Designer in the Laurence Olivier Awards and was the recipient of the 2001 Australian Green Room Award for his work on *Mamma Mia!*

Paul Groothuis (sound designer) was born in Holland and came to the UK in 1979 to study stage management at the Central School of Speech and Drama. He toured the UK as the sound operator for David Wood's play *The Ideal Gnome Expedition*. In 1982 he started working at a recording studio as a tape operator, later becoming the studio's resident engineer. He joined the Royal National Theatre in 1984, where he has designed the sound for over 120 productions across the National's three auditoria. Productions at the NT and beyond include *The Shaughraun* (directed by Howard Davies, 1988), *The Wind in the Willows* (Nicholas Hytner, 1990), *The Night of the Iguana* (Richard Eyre, 1992), *Under Milk Wood* (Roger Michell, 1995), *Flight* (Howard Davies), *The Merchant of Venice* (Trevor Nunn, 1999), *Summerfolk* (Trevor Nunn, 1999), *Bacchae* (2002) and *The Oedipus Plays* (1999), both directed by Sir Peter Hall, *The Coast of Utopia* (Trevor Nunn, 2002), *A Streetcar Named Desire* (Trevor Nunn), *Henry V* (Nicholas Hytner, 2003), *Edmond* (Edward Hall, 2003), *A Funny Thing Happened on the Way to the Forum* (Edward Hall 2004), *Stuff Happens* (Nicholas Hytner 2004), and CoisCéim Dance Theatre's *Mermaids*, choreographed by David Bolger (2003).

He has also designed the sound for musicals such as *Sunday in the Park With George* (Steven Pimlott, 1990), *Sweeney Todd* (Declan Donnellan, 1993), *A Little Night Music* (Sean Mathias, 1996), *Lady in the Dark* (Francesca Zambello, 1997), Richard Eyre's 1997 revival of *Guys and Dolls*, and *Candide* (John Caird,

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1999). In 1993 he co-designed *Carousel* (Nicholas Hytner) with Mike Walker at the RNT as well as for its transfer for Cameron Mackintosh Ltd. to the West End and Tokyo. Another co-design with Mike Walker was Sam Mendes' production of *Oliver!* in 1994 at the London Palladium for Cameron Mackintosh Ltd. He also designed the sound for the recent production of *The King and I* at the London Palladium, directed by Christopher Renshaw. Also the RNT's production of *Oklahoma!* (Trevor Nunn, 1998) and its transfer to the Lyceum Theatre and Broadway in 2002, *My Fair Lady* (RNT, Trevor Nunn), as well as its transfer to Drury Lane in 2001. He was the sound designer on the RNT's production of *Anything Goes* directed by Trevor Nunn in November 2002. In 1999 he was awarded the "Sound Designer of the Year" award by *Live! Magazine*. Paul is also a founder consultant for the New Kingston Rose Theatre.

Brett Morris (music director) has worked with New Adventures since its inception, and recently conducted their acclaimed production of *Nutcracker!* at Sadler's Wells, in addition to the soundtrack recording for the film version. Previously he was music director of Adventures in Motion Pictures. His association with AMP began in 1999, when he conducted their multi-award-winning production of *Swan Lake* on its UK tour. In 2000 he conducted its London season at the Dominion Theatre, together with performances at the Teatro Comunale in Ferrara and Modena.

He conducted the world premiere season of Matthew Bourne's *The Car Man* in May 2000 at the start of its UK tour. He subsequently conducted its season at the Old Vic, which won the Evening Standard Award for Best Musical Event of 2000, before recording the soundtrack for the Channel Four film version. In 2001 he led performances at the Ahmanson Theatre, Los Angeles.

Brett Morris has also been staff conductor and then principal guest conductor of

Northern Ballet Theatre. He is also a guest conductor of Birmingham Royal Ballet and in September 2002 he made his conducting debut with the Norwegian National Ballet.

Highly regarded as a conductor of opera, Mr. Morris has conducted *La Traviata*, *Carmen*, *The Rake's Progress* and *The Magic Flute* for English Touring Opera. For English Festival Opera he conducted *La Traviata* at the Queen Elizabeth II Hall, London. For Opera New Zealand and its predecessors he has conducted *La Bohème*, *La Serva Padrona*, *La Traviata*, *Porgy and Bess*, *Faust* and *Lucia di Lammermoor*.

Martin Duncan (co-devisor of original scenario) trained as a stage manager at the London Academy of Music and Dramatic Art. He was an actor for 20 years, working in repertory theatres at Lincoln, Exeter, Birmingham, Manchester, Watford, Durham, Sheffield, Stratford E.15 as well as in the West End, on TV and film. As a composer, he has also written the scores for more than 50 productions.

As director his credits include *The Rocky Horror Show* (Munich and Milan), *The Comedy of Errors* (Maxim Gorki Theater, Berlin), *The Blacks* (Market Theatre Johannesburg / Stockholm's Stadsteater), *I Caught My Death in Venice* (with The Brothers Marquez / Chichester Festival Theatre), *School for Clowns* (Lilian Baylis Theatre, London).

As director and co-writer of The National Theatre of Brent his credits include *The Greatest Story Ever Told* (Kilburn Tricycle, Edinburgh Festival and BBC Radio), *The French Revolution* (BBC TV), *All the World's a Globe* (BBC Radio 4), *Love Upon the Throne* (Edinburgh Festival, Berlin Festival and Comedy Theatre), *Massive Landmarks of the 20th Century* (Channel 4 TV) and *The Wonder of Sex* (National Theatre).

Opera productions include *Xerxes*, *La Clemenza di Tito*, *The Rake's Progress*, *The Abduction From the Seraglio* (Bavarian State Opera, Munich); *The Last Supper* (Berlin

ABOUT THE ARTISTS

State Opera / Glyndebourne Festival); *The Love for Three Oranges* (Cologne Opera); *La Traviata* (Flanders Opera); *L'heure espagnol*, *Gianni Schicchi*, *The Thieving Magpie*, *Iolanta*, *The Nightingale's To Blame* (Opera North); *Ariadne auf Naxos* (Scottish Opera / Edinburgh International Festival); *The Magic Flute* (Scottish Opera Royal / Royal Opera House); *H.M.S. Pinafore*, *Die Fledermaus* (D'Oyly Carte); among others.

Isabel Mortimer (*resident director*) trained at London Contemporary Dance School. Stage credits include: for New Adventures, Mrs. Dross and a Licorice Allsort in *Nutcracker!*, Sadler's Wells and national tour (2002-03); as a principal for Matthew Bourne's Adventures in Motion Pictures, Madge in *Highland Fling*, West End and national tour, the Queen in *Swan Lake*, UK, West End, Broadway, Los Angeles and US tour; the Stepmother in *Cinderella*, UK, West End, Los Angeles, and US tour. She has danced with London Contemporary Dance Theatre, choreographers included Mark Morris, Christopher Bruce, Bill T. Jones and Paul Taylor. Isabel won The Place Portfolio award for choreography. Opera credits include choreography for: *Postcards from Morocco*, *Dialogues des Carmelites*, *Tales of Hoffman*, and *Griselidis*, Guildhall School of Music and Drama; *La Traviata*, *Don Giovanni* and *Stifelio* for Opera Holland Park, *La Traviata* and *Carmen* for Mid Wales Opera, *Cavallera Rusticana* and *Carmen* for English Touring Opera; *A Midsummer Night's Dream* and *The Magic Flute* for the British Youth Opera. Isabel became resident director for *Nutcracker!* in 2003.

Richard Bullimore (*production manager*) has worked extensively in the theater for the last 40 years, initially joining the National Theatre Company at the Old Vic, under the artistic directorship of Laurence Olivier, as part of the production office. There he worked on more than 50 productions over a

period of eight years. Richard then covered the move into the new building on the South bank, working as production manager for the Olivier Theatre. On leaving the National he set up "The Production Office," offering production management and technical services to commercial producers. During this period he was fortunate to work on some of London's leading musicals: *They're Playing Our Song*, *Cats*, *Starlight Express*, *Phantom of the Opera*, *Follies*, *Mutiny* and many others. He again returned to the National Theatre, but as technical director, for a short period when Richard Eyre was made artistic director. Subsequently, he has returned to the West End, working on shows such as *Crazy For You*, *Sunset Boulevard*, *Jesus Christ Superstar*, *Whistle Down the Wind*, *Chicago*, *Saturday Night Fever*, *The King and I*, *Fosse*, *Kiss Me Kate*, *Bombay Dreams*, *Chitty Chitty Bang Bang*, *Nutcracker!*, *Anything Goes* and most recently *The Woman in White* and *The Producers*.

Richard Brooker's (*associate sound designer*) theatre credits include associate sound designer for *Anything Goes* and *My Fair Lady* (Theatre Royal, Drury Lane); *The King and I* (London Palladium and UK tour); *Jesus Christ Superstar* (UK tour); *Dr. Dolittle* (UK tour); *Sunset Boulevard* (UK tour); *Cowardy Custard* and *Closer Than Ever* (Royal Academy of Music). Sound design for *Les Miserables* (Danish production), *Home Truths* (UK tour) and productions of *Children of Eden*, *Pippin*, *West Side Story*, *Cabaret*, *Tommy*, *Once on this Island*, *Just So* and *The Snowman*. He has worked with various artists in concert and has provided sound design for many television, dance and corporate shows. Richard Brooker's sound mixing credits also include various arena shows both in the UK and Nigeria. Richard was the production sound supervisor for the Korean production of *Mamma Mia!* and the associate sound designer for *Mamma Mia!* in Europe.

DANCERS

Samuel Archer trained at Bird College of Performing Arts, where he gained a BA (Hons) degree. Theatre credits include: For Adventures in Motion Pictures and New Adventures: *Play Without Words* (National Theatre, UK tour and Japan); *The Car Man* (US tour and Lyon). Other credits include: *We Will Rock You* (Dominion Theatre); Andrew Lloyd Webber's 50th Birthday celebration (Royal Albert Hall); *Bugsy Malone* (Queen's Theatre); and *Oliver!* (London Palladium).

Kerry Biggin trained at Rambert School and her stage credits include: for New Adventures, *Nutcracker!* Sadlers Wells (03/04) Japan/Korean tour, Sadlers Wells (02/03) and UK tour; for Michael Clark, *Oh My Goddess*, Sadler's Wells and international tour, *Before and After: The Fall*, Sadlers Wells, UK and international tours; for Wayne Sleep Dance Company, *Dance*, UK tour; for Robert North and Bill Alexander, *The Snowman*, Birmingham Rep, Peacock Theatre and Tokyo, Japan; Millennium Dome Central Arena show and Opening Ceremony. Kerry has also danced for Phoenix Dance, JazzXchange and Kerry Nicholls among others.

Madelaine Brennan trained at The Royal Ballet School. As a student she performed with the Royal Ballet in *Sleeping Beauty*, *Cinderella*, *Swan Lake*, and *La Bayadere*, and with Birmingham Royal Ballet on its tour to New Zealand. She joined Northern Ballet Theatre under the direction of Christopher Gable in 1991 and her roles included Nurse in *Romeo and Juliet*, Kitri in *Don Quixote*, Sister in *Cinderella* and Cathy Earnshaw in *The Brontes*. She left as a soloist in 1997 to freelance. In the same year she toured with Wayne Sleep's World of Classical Ballet, working with William Kemp and Christopher Hampson.

Since then she has appeared in the Royal National Theatre productions of *Oklahoma!*

(Trevor Nunn/Susan Stroman) and *My Fair Lady* (Trevor Nunn and Matthew Bourne); she also appeared in a Royal National Theatre platform *The Dark Lady Of The Sonnets* (George Bernard Shaw), *London's Musical* (Gillian Lynne), *Nixon In China* for English National Opera (Mark Morris), *Christmas Carol* (Christopher Hampson), *Die Fledermaus* for Glyndebourne Festival Opera (Stephen Lawless) and most recently *Play Without Words* at the Royal National Theatre UK and Japan tours (Matthew Bourne).

Ross Carpenter trained at Reading County School of Performing Arts and trained for three years at Doreen Bird. Stage credits include: For New Adventures in Motion Pictures: *Nutcracker!*, Sadler's Wells and national tour (2002-03), Sadler's Wells and Far East tour (2003-04), *The Car Man*, tour of Japan; a tour of Japan with Sophie Guillem; Atlas in *C'est Magique* and performances on the main stage for Disney Cruise Line; *Cinderella*, Lyceum Theatre, Sheffield; *42nd Street*, UK tour; Little Bob in *Smile*, Studio Theatre.

Gareth Charlton has just graduated from the London Studio Centre, most recently appearing as John the Baptist in *Godspell*. He previously trained at the Janet Marshall Dance Studios in Cheltenham. He danced with the National Youth Ballet of Great Britain for five seasons, where his roles included: Tweedle Dee in *Alice in Wonderland* and Badger in *Toad*, both choreographed by Wayne Sleep.

Annabelle Dalling trained at Elhurst School. Stage credits include: for New Adventures, *Nutcracker!*, Sadler's Wells and Far East tour (2003-04). Also, *The Beautiful and the Damned* (World Premiere, Yvonne Arnaud Theatre), directed by Phil Wilmott; *Copacabana* (Scandinavian Premiere), choreographed by Craig Revel Horwood; *My One and Only* (Piccadilly Theatre), directed by Loveday Ingram; *The Snowman* (Peacock Theatre); Mrs. Portipar in *Joseph and the Amazing*

ABOUT THE ARTISTS



Catherine Ashmore

Technicolor Dreamcoat (UK tour); Titania in *The Fairy Queen* at the City of London Festival; a principal in *Lido La Tournee* (European tour); Ursula in *Sweet Charity* (English Theatre and Queens Theatre); and *Dorm*, choreographed by Lynne Seymour.

Darren Ellis trained at the Rambert Dance School and the Laban Centre. Theatre credits include: *For Adventures in Motion Pictures*, *Swan Lake* (Original Cast, West End and Broadway) and *Cinderella* (West End). Other performance credits include: *Blueprint Dance*

ABOUT THE ARTISTS

Company; Page Dance Theatre (Frieburg, Germany); Emily Burns; David Massingham; Small Bones Dance Company; Janet Smith and Dancers; Jeremy James Dance Company; Mark Bruce Dance Company; Random Dance Company; and the Snag Project (Sarah Warsop and Jo Fong). Opera credits include: *The Trojans* (English National Opera) and *Aida* (Royal Opera House).

Vicky Evans trained at London Contemporary Dance School, BA (Hons), Contemporary Dance Studies. She joined Matthew Bourne's Adventures in Motion Pictures in 1995 and became a part of New Adventures in 2002. For New Adventures: Licorice Lady and Mrs. Dross/Queen Candy in *Nutcracker!*, Sadler's Wells, UK Tour, Japan and Korea. For Adventures in Motion Pictures: (1996- 2003) principal role of Lana and Mercedes in the original cast of *The Car Man*, UK Tour, Old Vic, European, USA and Japanese tours; The Prince's Girlfriend and various other roles in the original cast of *Swan Lake*, Sadler's Wells, Two UK tours, West End, Los Angeles, Broadway, Dominion season and Korea; Stepsister in the original cast of *Cinderella*, West End and Los Angeles. She has been Dance Captain for AMP/New Adventures since 1997 on *Nutcracker!*, *The Car Man* and *Cinderella*, and was Rehearsal Director/Tour Manager for *Nutcracker!* on the recent Japan and Korean tours (2004). She is also joining Matthew Bourne's *Swan Lake* in January 2005 as Artistic Tour Manager and will be taking the Swan Lake Company to Japan, Korea and ongoing tours during the coming year. Her other stage credits include *Duets for Small Spaces*, by Richard Lord (2001); for the English National Opera, *Ariodante* and *The Fairy Queen* (2001); Carlson Dance Company (1994-95); *Blow and Three*, by Isabel Mortimer at The Place (1997); Phoenix Dance Company (1996); *Toutes Femmes* (1993-94). She teaches for New Adventures, The Place and throughout the UK at dance

institutions, and is a freelance faculty member at The Place Evening School.

Matt Flint trained at Laine Theatre Arts. Theatre credits include, *Contact*, playing the role of Chuck (Queens Theatre); *Thoroughly Modern Millie* (Shaftesbury Theatre); *Beauty and the Beast* (UK tour); and *Saturday Night Fever* in Cologne.

Adam Galbraith trained at London Contemporary Dance School (1996-99) and received a BA (Hons). His credits include, for New Adventures: Nutcracker/Gobstopper in *Nutcracker!*, Sadler's Wells season, national and Japan Tour (2002-2004). For Adventures in Motion Pictures: original cast for *The Car Man* (UK tour 2000, Old Vic season 2000-2001, European and US tours 2001-2002, and Japan tour 2002; creating the role of "Hot" Rod); *Swan Lake* (UK tour 1999-2000, West End season and Italian tour 2000); and *Cinderella* (Los Angeles season 1999). Other credits include: *Forza Del Destino* and *The Greek Passion* for The Royal Opera at the R.O.H.; *Fairy Queen* for English National Opera (Coliseum and Barcelona 2002); and *Peter Pan* (King's Theatre Edinburgh 2001-2002); Wayne McGregor and David Massingham for the National Youth Dance Company; Duncan MacFarland for the Blue Delta Dance Company; title role in *The Will Rogers Follies*; Manact Dance Company and Dundee Rep Dance Company.

Paulo Kadow trained with Renato Vieira (modern) and Flavio Sampaio (ballet). Stage credits include: for Adventures in Motion Pictures, *Nutcracker!*, Sadler's Wells and Far East tour (2003-04), Sadler's Wells and national tour (2002-03); original cast of *The Car Man*, U.K. tour (2000), Old Vic season (2000-01), U.S. tour (2001), and Japan tour (2002); and *Swan Lake*, U.K. tour (1999) and Dominion season (2000). Other credits include: Arc Dance Company, London

ABOUT THE ARTISTS



Catherine Ashmore

(1999); Ballet Schindowsky, Germany (1996-97); Plauen Dance Company, Germany (1994-95); Niteroi Ballet, Brazil (1992-93); Renato Vieira Dance Company (1988-93).

Rachel Lancaster trained at Laban Centre, BA (Hons) and Advanced Performance course. Stage credits include for New Adventures in Motion Pictures: *Nutcracker!*

ABOUT THE ARTISTS

Japanese and Korean Tour (2004), Sadler's Wells Christmas Season (2003), UK Tour (2003), Sadler's Wells Season (2002); original cast for *The Car Man*, UK tour, Old Vic Season, European and US tours (2000-02); *Cinderella*, Los Angeles season (1999). Other credits include Research Project with Protein Dance Company (2004); Jerwood Changing Stages with Protein Dance Company (2003); First Person in *It's Only a Game Show* (2002); *In the Face of a Stranger* (1998-99); *Déjà Deux* (1997-98); *Catherine Seymour* (1997-98); Transitions Dance Company (1996); and National Youth Dance Company (1994). Other credits include work as a freelance teacher for Richard Alston Dance Company (1998-2002) and Shobana Jeyasingh (1999).

James Leece is originally from Aberdeen and trained at Royal Ballet Upper and Lower Schools, and London Studio Centre. His stage credits include: For New Adventures in Motion Pictures, *Nutcracker!*, Sadler's Wells and national tour (2002-03), Sadler's Wells and Far East tour (2003-04); *Swan Lake* European tour; *The Car Man*, Old Vic season, European and U.S. tours; and *Spitfire – September 11th Charity Gala*. Other credits include: SFA International Jazz Dance Festival in SOL; *Singin' in the Rain*, and *Oliver!* Leicester Haymarket; *Spirit of the Dance*, U.S. tour and Istanbul; *Red Cross Charity Gala*, Grosvenor House; *My One and Only*, Piccadilly Theatre; and Dance Umbrella Gala Performance, Sadler's Wells;

Michela Meazza's training includes the Advanced Professional course with Aterballetto Company (1995); London Studio Dance Centre (1993-94); Gulbenkian Course (1999); and Accademia Domenichino Da Piancenza. Stage credits include for New Adventures, *Play Without Words*, Royal National Theatre (2002) and tour of Japan; *The Cholmondeleys 3*, The Place and U.K. tour (2001-02); *Famous for 15 Minutes*, choreographed by Robin Dingemans for The Place Prize at the

Place Theatre; for New Adventures in Motion Pictures *The Car Man*, Old Vic and European tour (2000-01); *Cinderella*, West End; *Swan Lake*, West End, Los Angeles and Broadway; for Jan Push company, *Wish I Was Real* in Hamburg (2000); for English National Ballet, *Romeo and Juliet* (1998); and for Images of Dance (1994-95).

Anjali Mehra trained at Central School of Ballet. Stage credits include for New Adventures, Sugar in *Nutcracker!* (Sadler's Wells 2003-04 and Far East tour); for New Adventures in Motion Pictures, the Romanian, Italian Spanish and German Princesses in *Swan Lake*, Korean tour (2003), West End, UK and European tour (1999-00); *Faust* (Royal Opera House September 2004); as a member of the original cast of *Bombay Dreams* (2002-03); Push for Ballet Soul; Mrs Cratchit in *A Christmas Carol* with Christopher Hampson; performances with Random Dance Company with Wayne McGregor (2001); London City Ballet (2001); and a UK tour with British Gas Ballet Central (1999). Her choreography credits include: *Diamond Dreams* for Arghav Diamonds (2003); *Fusion* for Resolution (2002); *Design for Dance* (1998); and choreography for the Central School of Ballet (1997).

Etta Murfitt (associate director) trained at London Contemporary Dance School. Restaged New Adventures production of *Swan Lake* for 10th anniversary season 2004-05. Stage credits for New Adventures include, associate director and recreated the role of Clara in *Nutcracker!*, Sadler's Wells and Far East tour (2003-04), Sadler's Wells and national tour (2002-03); associate director and created the role of Rita in the original cast of *The Car Man*, Old Vic Season (2000), U.K. and European tours, Los Angeles and Japan (2000-02); rehearsal director for the original production of *Swan Lake* and Sadler's Wells season (1995), and U.K. tour; and roles including French and Spanish Princesses and

ABOUT THE ARTISTS

the Queen in the West End, Los Angeles, Broadway, London Dominion seasons, (1996-00); rehearsal director and created the role of Judy in original cast of *Cinderella*, West End and Los Angeles seasons (1997-98); created parts in *Highland Fling* (1994-95), *The Infernal Galop*, and *The Percys of Fitzrovia* (1993); Clara in the original production of *Nutcracker!*, Opera North (1992) and Sadler's Wells (1993-94); *Deadly Serious* (1992); and *Town and Country* (1991). Other stage credits include: Images Dance Theatre (founding member and performer 1985 - 90); Scottish Dance Theatre (1986); Arc Dance Company (1991); she created the role of Netta in *This is the Picture* (1995) with Aletta Collins Dance Company, for Dance Umbrella.

Choreography credits include: *Le Nozze di Figaro*, directed by Martin Lloyd-Evans for Opera Holland Park (2004); *The Way of the World*, directed by Selina Cadell at Wilton's Music Hall (2003); Re-staging AMP's *Nutcracker!* (Sadler's Wells, 1994); *A Midsummer Night's Dream* (with Dawn French and director Matthew Francis), Albery Theatre (2001); *The Lost Child*, Unicorn at the Arts Theatre (1997); for Aletta Collins, restaged *Arena Stage Carmen*, Australia (1989-90). Other credits include: Etta teaches throughout the U.K. and abroad for dance companies and dance institutions, as well as being a freelance faculty member at the London Contemporary Dance School and Young Place.

Gemma Payne trained with Central School of Ballet (1997 – 99); Royal Ballet Upper School (1996 – 97); as a Royal Ballet Senior Associate (1994 – 96); and with Joanne Bond and Chris Campbell Welch. Stage credits include: for New Adventures, Sugar in *Nutcracker!*, Sadler's Wells (2003-04); Marshmallow, Cupid and Sugar in *Nutcracker!*, Sadler's Wells and UK tour (2002); for Adventures in Motion Pictures, *The Car Man*, Japan tour (2002) and the German Princess in *Swan Lake*, European tour (2000). For Gothenburg

Ballet: *Programmes Re: Baroque and White Passion*, a soloist in *Follia* (choreographed by Nicolo Fonte) and *Les Noces* (choreographed by Organ Andersson). For the Royal Opera House, *Faust* (2004), *Boris Godunov* (2003), *The Queen of Spades* (2002), *Attila* (2002) and *Boulevard Solitude* (2001). Other credits include: for Xavier Perez-Mas, *Tsunami*; for Arthur Pita, *Choredrome* (2003); for Kirsty Simmonds, *Decluttered* in Atelier (2002); for Matthew Bourne and Walt Disney, *The Little Mermaid* workshop (2002); for Wayne Macgregor and Random Dance Company, video for *Project C.O.K.E.* (2001); and for City of London Ballet, *Amasterau*, choreographed by Cathy Marston (2001).

Neil Penlington (rehearsal director) trained at ALRA and London Studio Centre. Stage credits include: for New Adventures, *PlayWithout Words*, Japan 2004; Cupid and Fritz in *Nutcracker!*, Japan and Korea Tour 2004, Sadler's Wells 2002-03 and UK tour. For Adventures in Motion Pictures, Angelo, Dino, Rocco and Vito in the original cast of *The Car Man*, UK tour, Old Vic Season, US and European tours; GI and Elliot in the original cast of *Cinderella*, Piccadilly Theatre, Los Angeles; *Swan Lake*, London season, Los Angeles and Broadway seasons; and Robbie and James in *Highland Fling*, The Place Theatre and UK tour. Other credits include for David Toguri, Rodgers and Hammerstein's *Cinderella*, Japan; *Les Troyens*, La Scala, Milan; and *Aida*, Earl's Court. He is an A-Level education leader for *Swan Lake* and has taught various dance workshops on *Swan Lake*, *Cinderella*, *The Car Man* and *Nutcracker!*

Lee Smikle trained at Thamesdown Dance School and Rambert School, where he also performed with National Youth Dance Company and Moving Visions. Performance credits include: for New Adventures, *Nutcracker!*, Sadler's Wells and national tour (2002-03), Sadler's Wells and Far East tour

ABOUT THE ARTISTS

(2003-04). For New Adventures in Motion Pictures, Spitfire charity gala, Old Vic; original cast of *The Car Man*, UK tour, Old Vic season, European tour, LA season, and US tour; and *Swan Lake*, UK tour, Dominion season. Other credits include: for Glyndebourne Festival Opera, *Iphigénie en Aulide*, and *Carmen*; for Swindon Dance, *Dansconnect* — a performance-led dance education project; Belinda King Dance Company, Portugal and Madeira. Teaching credits include devising and teaching workshops aimed at 10- to 14-year-olds during *Dansconnect*, teaching and creating a piece for Swindon Youth Group, and educational workshops for *Nutcracker!* He is also a qualified gym instructor.

Mikah Smillie was born in Glasgow. Training

includes Dansarena Studio and The Royal Ballet Upper School. Stage credits include: for New Adventures, *Nutcracker!*, Sadler's Wells and Japan/Korean tour (2003-04). Also, soloist dancer with Tanzwerk Nurnberg, Ballett Dortmund, Rotterdam Dance Company, Phoenix Dance, The Ensemble Group, Tartan Chameleon and Scottish Dance Theatre, where she performed work by, among others, William Forsyth, Bill T. Jones and Steven Petronio. Smillie is also a qualified teacher, working with amateur and professional dancers of all ages.

Mireille Tolmer was born in Thailand and trained at Joanna Priest Arts Centre, Sheila Laing Dance Centre and Central School of Ballet. Stage credits include: for New

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ABOUT THE ARTISTS

Adventures, Princess Sugar and Marshmallow for *Nutcracker!* (London, Korea and Japan (2003-04); five years with Northern Ballet Theatre, where her roles included Lady Capulet in *Romeo and Juliet*, Vampire Woman in *Dracula*, Lucille in *Jekyll and Hyde*, Stella in *A Streetcar Named Desire*, Suzuki in *Madame Butterfly*, Ellen in *Wuthering Heights*, La Fille Miserable in *Beauty and the Beast*, Solo Girl in *Requiem*, *The Hunchback of Notre Dame*, *Cinderella*, *Carmen*, *A Simple Man*, *Jazz Concerto*, the Tavern pas de deux in *A Christmas Carol*, the tourist couple in *Great Expectations*, *American in Paris*, *Bess You is My Woman*, *Rhapsody in Blue*, *My Man's Gone*, *Cuban Overture* and Girl Crazy in *I Got Rhythm*.

Mami Tomotani trained at the Martha Graham Summer School, New York (1996), Shiki Academy of Dramatic Arts (1985), and Kawazoe Ballet School (1978-84). Her stage credits include: for Adventures in Motion Pictures, Marshmallow and Licorice Lady in *Nutcracker!*, Sadler's Wells and national tour (2002-03 and 2003-04 seasons); Monica in *The Car Man*, Japan tour (2002); roles including the Romanian Princess, The Spanish Princess, and the Italian Princess in *Swan Lake*, U.K. tour, Dominion Theatre season, and European tour, (1999-00); director and dancer in *Just Feel It*, Japan (2002); for Landestheater Ballet Linz, performed pieces by Robert Poole, Olga Cobos and Peter Mika, Austria (2000-01); Alti Dance Festival, Kyoto (1998); for Benolt Manburay, *The Audio Ballerinas Opening Ceremony of NTT*, Japan (1997). Choreography credits include: Prologue of Individuals of *Just Feel It* (2002), and Alti Dance Festival (1998).

Hannah Vassallo trained at Rambert School. While at Rambert School: repertoire by Ross McKim with Moving Visions Dance Theatre; repertoire by Christopher Bruce and Jeremy James with Rambert Dance Company. Stage credits include devising and creating *Wicked*

World Within for Ijad Dance Company, and *Nutcracker!* UK and Japan 2003-04 season. She has recently recorded flute for the soundtrack to the film *A Man and his Dog*.

Alan Vincent trained at London Studio Centre. Stage credits for New Adventures include: (2002-2004) original cast of *Play Without Words*, the role of 'Speight' at National Theatre, UK and Japan tours; principal role of Nutcracker at Sadlers Wells, UK tour; *Spitfire* at The Old Vic. For Adventures in Motion Pictures: (1997-2003) principal role of the Swan in *Swan Lake*, UK, Korea tour; various other roles on the US Broadway season, including creating the principal role of Luca in *The Car Man*, Old Vic, UK, European, USA, Japan tours. Performed Stan and Hero in *Cinderella*, West End and LA tours. Other stage credits include: for English National Opera, *Trojans*, *Carmen* and *The Fairy Queen*; for Royal Opera House, *Midsummer's Marriage* and *Turandot*. He has taught performance workshops at Millennium School and "The Place" summer intensive. He recently formed his own company, BEA Theatre, with Emily Piercy and Belinda Lee Chapman.

Shelby Williams trained at London Studio Centre, receiving a BA (Hons) in Theatre Arts, and Royal Winnipeg Ballet School, Professional Division. Stage credits include: for Adventures in Motion Pictures, *Nutcracker!*, Sadler's Wells and national tour (2002-03); original cast of *The Car Man*, U.K. tour, Old Vic season, European tour, and U.S. tours (2000-01); and *Cinderella* (1999). Other credits include: for Stephen Koplowitz, *British Library Project*, Dance Umbrella (1998); for Twyla Tharp, *Tharp's 100's* (1998); for Stephan Silver and Julia Clark, *Blue* (1998); for Anastasia Lyria, *Sxedia Polis Environmental Dance Project* (1998); for Sally Owen, Ian Spink, Michael Popper, Bonnie Oddie, Charlotte Hacker, Rem Lee and Gary Lambert, *Intoto Dance* (1997);

ABOUT THE ARTISTS

Centennial Commonwealth Ceremonies, in the presence of Her Majesty, Queen Elizabeth II (1997); and for Royal Winnipeg Ballet, *25th Anniversary Gala* (1996).

Philip Willingham began his training at The Urdang Academy of Ballet and Performing Arts and then went on to the Royal Ballet Upper School. During his graduation year he performed with the Royal Ballet Company in *Swan Lake*, *Giselle* and *Anastasia*. On his graduation he performed the role of The Rake in Ninette De Valois' *The Rake's Progress* at the Royal Opera House, Covent Garden. Since graduating Philip has performed as a soloist with European Ballet in *Coppelia* and *Cinderella*, and with English National Ballet in *Romeo and Juliet*. His musical theatre credits include *Snowboy*, Baby John in Pola Jones' *West Side Story*, and Cameron Mackintosh's *My Fair Lady* at the Royal National Theatre and Theatre Royal, Drury Lane.

Richard Winsor trained at Central School of Ballet (1998-2001), and Guildhall School of Music and Drama (1998-2000). Stage credits include: for New Adventures, Tony in *Play Without Words*, Royal National Theatre, UK tour 2004, Japan tour 2004; for Adventures in Motion Pictures, Lyon, Tokyo, Japan (2002), and Morco and Chadin in *The Car Man*, U.S. tour, and Los Angeles (2001) Ballet Central U.K. Tour (2001); Ballet Central UK Tour

(2001); for the Lost Musicals, *One Touch of Venus* (2000); for Béjart Ballet, *Bolero*, Sadler's Wells (2000); and *Kirov Ballet Master class*, Royal Opera House.

Matthew Winston trained at London Contemporary Dance School, the Laban Centre and EDge. Stage credits include: performances with Motionhouse as a member of Warwickshire Youth Dance Company; performances with National Youth Dance Company, where he has performed *The Skinned Prey* by Wayne McGregor; and *The Beginning Again* by Sheron Wray. After graduating with a First from Laban, Matthew toured nationally and internationally with EDge, where credits include *Almost* by Ben Write, *Set and Reset* by Trisha Brown, *Something in my Stomach* by Vanessa Hacka, and performances by Kerry Nichols.

Chihiro Yako trained at Tokyo Musical Academy, Yo Ballet Academy and the Tokyo Ballet Theatre. Stage credits include: *Nutcracker!* (Sadlers Wells 2002-03 and Far East tour 2004); *Pass by # 1* for the Aoyama Theatre, Tokyo; *Urydice* at the Hokutopia Theatre, Tokyo; performances as a soloist in the Arabian Dance and the Waltz of Flowers in *The Nutcracker*. She choreographed contemporary jazz pieces for KMA in Nagano and taught classical ballet at the Yo Ballet Academy.

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ABOUT THE PRODUCTION

FOR MATTHEW BOURNE'S NUTCRACKER!

| | |
|--|--|
| Head of Production | Meryl Faiers |
| Group Business Affairs Manager | Diane Benjamin |
| Associate Producer | Douglas McJanet |
| Associate Producer | Angela Edwards |
| Accounts | Ambassador Theatre Group Account Department |
| Press and Publicity | Ben Chamberlain at Chamberlain AMPR (0207 866 8101) |
| Graphic Design | Simon Williams Design |
| Image Photography | Chris Nash |
| Production Photography | Catherine Ashmore |
| Original Scenery built by | Terry Murphy Scenery |
| Cloths Painted by | Gordon Aldred |
| Lighting Hire | Vari-Lite Europe Ltd |
| Sound Hire | Autograph Sound Recording |
| Costumes by | Henrietta and Edith Webb, Phil Reynolds, Kate Wyatt, Naomi Issacs, David Plunkett, Amanda Barrow, William Baboo, Fay Fullerton, Suzanne Parkinson, Jill Prentice, Julia Mason and Mein Roberts |
| Hats | Sean Barrett |
| Masks and Costumes Props by | Ivo Coveney |
| Shoes by | Freeds and Lewis Jones at Gamba |
| Wigs by | Angela Cobbin and Campbell Young |
| Latex wigs made by | Robert Allsopp |
| Facial hair by | Charles Fox |
| Make-up supplied by | Make-up Forever and Ben Nye |
| Properties and Furniture Specialist props by | Souvenir Scenic Studios Honeyrose Products Tom Offin |
| Transport | The Roses Florist, Chislehurst G.H. Luckings |

MATTHEW BOURNE WOULD LIKE TO THANK THE FOLLOWING

Nicholas Payne and Opera North for commissioning the 1992 Centenary production of *Nutcracker!*

All those involved in the 1992 production, especially Martin Duncan, David Lloyd-Jones and the original cast

Howard Panter, Hedda Beeby, Meryl Faiers, Angela Edwards, and everyone at ATG

Sally Greene and all at The Old Vic for help and support over the last two years
The Friends of New Adventures for funding the three-week *Nutcracker* Workshop earlier this year and all those performers who took part

For help and support beyond the call of duty...
Robert Noble, Peter Wilson, Suzanne Boguzas, Scott Ambler and Etta Murfitt

Nutcracker! is dedicated with love to my Mum and Dad

This production was made possible by a generous donation from
The Friends of New Adventures

ABOUT THE PRODUCTION

THE AMBASSADOR THEATRE GROUP

Producers

Co-founded by Howard Panter and Rosemary Squire in 1992, the Ambassador Theatre Group (ATG) is currently the second largest theatre group in the West End and separately, the second biggest in the UK regions, with a total of 23 venues. ATG is also one of the country's foremost theatre producers and has been behind some of the most successful and innovative productions in Britain and internationally.

ATG's impressive portfolio of West End theatres include high profile and historic buildings such as the Albery, Comedy, Donmar Warehouse, Duke of York's, Fortune, New Ambassadors, Phoenix, Piccadilly, Playhouse (co-ownership and management of), Trafalgar Studios and Wyndhams. ATG's regional theatres include The Ambassadors Woking encompassing the New Victoria and Rhoda McGaw Theatres and a six-screen cinema complex; the Theatre Royal, Brighton; the Victoria Concert Hall, Stoke-on-Trent; the Regent Theatre, Stoke-on-Trent; Milton Keynes Theatre; the Churchill Theatre in Bromley; Richmond Theatre, London; The King's Theatre in Glasgow and, most recently, the New Wimbledon Theatre and New Wimbledon Studio, London.

Current and recent ATG co-production successes in London include *Simply Heavenly* at the Trafalgar Studios (a co-production with the Young Vic); *Sweeney Todd* (a co-production with AKA and Maidstone Productions); Matthew Bourne's *Nutcracker!* (two London seasons, as well as UK and worldwide tours); Stephen Poliakoff's *Sweet Panic* starring Jane Horrocks and Victoria Hamilton; Shared Experience's *After Mrs Rochester*; Edward Hall's *A Midsummer Night's Dream*; Richard Eyre's and the Royal National Theatre's multi-award winner *Vincent in Brixton* (in the West End, on Broadway and on UK tour); *Noises Off* (a co-production with the Royal National Theatre which was a recent Broadway hit); Christopher Hampton's new version of *Three Sisters* starring Kristin Scott Thomas; Tom Courtenay in *Pretending To Be Me*;

the 30th Anniversary West End version and UK tour of *The Rocky Horror Show*; Gershwin's *My One and Only*; *The Mystery of Charles Dickens* starring Simon Callow in the West End and on Broadway; a co-production of *Doctor Faustus* at The Young Vic starring Jude Law; *Shockheaded Peter* in the West End and the first major West End revival and Broadway production of Peter Nichols' classic *A Day in the Death of Joe Egg* starring Eddie Izzard, Victoria Hamilton and Prunella Scales; the world premiere of *Port Authority* by Conor McPherson; Caryl Churchill's *Far Away*, directed by Stephen Daldry in the West End, plus the Royal Court Theatre production of *Mouth to Mouth* in the West End.

Other ATG successes include the co-production of *The Weir* (winner of the 1999 Olivier Award for Best New Play) in the West End and on Broadway, *Smokey Joe's Café* in the West End and the Olivier award-winning *Slava's Snowshow* in the West End and North America, plus the multi award-winning West End musical, *Carmen Jones*.

ATG also has a series of creative alliances, based in theatre, but with the potential to form a bridge between media. These unique initiatives include a co-production company with Trademark Films, makers of *Shakespeare in Love*, and a rights packaging and production enabling joint venture company ScreenStage with ITV plc, which has made five TV films to date. In addition, ATG has also formed a co-producing and commissioning alliance with the acclaimed Young Vic Theatre Company, and has a wholly owned subsidiary company Sonia Friedman Productions, led by producer Sonia Friedman, whose co-productions include *The Woman in White* with Maria Friedman and Michael Crawford; *Endgame* with Michael Gambon and Lee Evans; *Sexual Perversity* in Chicago with Matthew Perry and Minnie Driver; Franco Zefferelli's *Absolutely!* (*perhaps*) with Joan Plowright; *Ragtime*; *Macbeth* with Sean Bean; *Up For Grabs* with Madonna and *On An Average Day* with Woody Harrelson and Kyle McLachlan, all in London.

ABOUT THE PRODUCTION

INCIDENTAL COLMAN

Producer

Incidental Colman is the producing company owned by Rupert Gavin and Dan Colman. Incidental Colman have produced or co-produced creative and exciting shows such as *Slava's Snowshow*, *Noises Off*, *The Right Size* and *Shockheaded Peter*. Other recent successes include *What the Night Is For* starring Gillian Anderson; Mathew Bourne's *Nutcracker!* at Sadler's Wells and *Pretending to be Me* starring Tom Courtenay. Their productions and co-productions have been awarded the 1998, 1999, and 2001 Olivier Awards for Best Entertainment. Between them they have produced shows extensively throughout the UK, in the West End, at international arts festivals and on Broadway.

MATTHEW MITCHELL LTD

Producer

Recent Matthew Mitchell productions or co-productions include: *The Solid Gold Cadillac* (Garrick Theatre); *Calico* (Duke of York's); *Endgame* (Albery Theatre); *Coyote on a Fence* (Duchess Theatre); *Sweet Panic* (Duke of York's); *Les Liaisons Dangereuses* (Playhouse); *The Price* (Apollo); *After Mrs. Rochester* (Duke of York's); *Noises Off* (Piccadilly); *A Midsummer Night's Dream* (Comedy); *Vincent in Brixton* (Playhouse); Mathew Bourne's *Nutcracker!* (Sadler's Wells and national tour); *The Rocky Horror Show* (Queen's and national tour); *Three Sisters* with Kristen Scott Thomas (Playhouse); *Eye Contact* (The Riverside Studios); *The Maiden's Prayer* (The Bush); *The Boys Next Door* (The Latchmere); *Acis And Galatea* and *Suicide In B Flat* (both BAC). Freelance production credits include the reopening of the Cambridge Arts Theatre, The Cambridge Footlights National Tour (1994), Griff Rhys Jones' "Another Bloody Gala" directed by Sam Mendes, Stephen Fry's Sexpo '93 and a tribute to George "Dadie" Rylands at the Theatre Royal Haymarket.

Current projects include the transfer of the Sheffield Crucible's acclaimed production of *Don Carlos* to the Gielgud Theatre in January 2005.

Matthew is also an elected politician, representing Warwick Ward on Westminster City Council.

HORIPRO INC

Producer

HoriPro was established in 1960 as a management

company for singers and musicians, and has expanded into various entertainment business fields including making films, TV commercials and programs, managing actors and musicians, producing music-related projects and performing arts of all genres, and so on.

The Theatre department of HoriPro produces and co-produces a wide array of plays and musicals, and presents them both in Japan and abroad. HoriPro produces Japanese-language versions of Broadway and West End shows in order to make these marvellous theatrical experiences as accessible as possible to Japanese audiences. The productions include *A Little Night Music* (1999), *Jekyll & Hyde* (2001), *Stones in His Pocket* (2002), *Noises Off* (2002), *Elephant Man* (2003), *The Miracle Worker* (2000), and *Urinetown, The Musical* (2003). The Japanese-language version of the Broadway musical *Peter Pan* is presented every summer for nearly 25 years.

HoriPro also has a tradition of sharing Japanese theatre and talent with the world. For example, HoriPro has been privileged to have a long and productive relationship with the great Japanese stage director, Yukio Ninagawa. His production of *Shintoku-Maru* (1997) and *Modern Nob Plays* (2001) were invited to Barbican Centre in London by arrangement with Thelma Holt Ltd.; *Macbeth* was invited to BAM in New York in 2002; and *Modern Nob Plays* will be invited to Lincoln Center in New York next year. His Shakespeare production of *Pericles* was invited to National Theatre in London last March by arrangement with Thelma Holt Ltd.; it received critical acclaim there. Also, Ninagawa directed an English-speaking Shakespeare production of *Hamlet* with Michael Maloney in the title role in the UK, which started its tour there at the Theatre Royal in Plymouth in September.

HoriPro has also established itself as a premier presenter of English-language theater. It acquired the privilege of presenting *Carmen Jones* (1995), *Chicago* (1999 and 2003), *Cabaret* (2001) *Bring in 'Da Noise Bring in 'Da Funk* (2003) and *Grease* (2003). Also, Almeida Theatre Company came to Tokyo to perform its acclaimed production of *Richard II* and *Coriolanus* (2000), featuring Ralph Fiennes, in association with HoriPro. This year HoriPro invited Mathew Bourne's two productions, *Nutcracker!* and *Play Without Words*, as well as Royal Shakespeare Company's *Othello*, with Sir Antony Sher in the title role.

ABOUT THE PRODUCTION

FOR NEW ADVENTURES

Directors
Matthew Bourne, Robert Noble

Artistic Director
Matthew Bourne

Associate Artists
Scott Ambler, Lez Brotherston and Etta Murfitt

New Adventures was launched in 2002 to create and perform both large- and small-scale work by Matthew Bourne. Its first work, *Play Without Words*, premiered in August 2002 as part of the National Theatre's Transformation Season. It went on to win two Olivier Awards and returned to the National Theatre's repertory before undertaking a major UK tour and seasons in Tokyo, New York, Los Angeles, and Moscow.

Nutcracker!, in association with ATG and Sadler's Wells, was the company's second new production in 2002. It has played two wildly successful Christmas seasons at Sadler's Wells (2002 and 2003) and toured extensively in the UK, Japan and Korea. This Christmas it makes its US debut at Cal Performances in Berkeley, California. The production was also filmed by the BBC1 for a Christmas showing in 2003.

Future productions for the company include a new production of Matthew Bourne's "Romantic wee ballet," *Highland Fling*, loosely based on *La Sylphide*, which will tour extensively in the UK and Japan in Spring 2005, including a week of performances at New Adventures home-base, Sadler's Wells.

New Adventures
2004/2005 Season
Highland Fling - UK and Japanese Tour
Nutcracker! - US Tour
Play Without Words - New York, Los Angeles, San Francisco and Moscow
Swan Lake - UK, Japanese and Korean Tour

CREATIVES
Matthew Bourne
Lez Brotherston
Paule Constable
Terry Davies
Martin Duncan
Rick Fisher
Paul Groothuis
Howard Harrison
Christopher Shutt
Brett Morris
Anthony Ward

ARTISTIC ASSOCIATES
Scott Ambler
Etta Murfitt

ARTISTIC
MANAGEMENT
Andrew Corbett
Vicky Evans
Isabel Mortimer
Neil Penlington

PERFORMERS
Scott Ambler
Sam Archer
Ashley Bain
Rain De Rye
Barrett
Kerry Biggin
Emma Bown
Tracy Bradley

Madelaine Brennan
Ross Carpenter
Gareth Charlton
Joe Colosanti
Francesco D'Astici
Annabelle Dalling
Leigh Daniels
Lauriane Delteil
Ben Dixon
Pia Driver
Darren Ellis
Candice Evans
Vicky Evans
Matthew Flint
Valentina Formenti
Peter Furness

ABOUT THE PRODUCTION

Adam Galbraith
Glenn Graham
Simon Humphrey
Sophia Hurdley
Hendrick January
Paulo Kadow
Nik Kafetzakis
Simon Karaiskos
Chris Keerie
Will Kemp
Steve Kirkham
Rachel Lancaster
James Leece
Cody Choi Ka Lok
Christopher Marney
Kirsty Mather
Michaela Meazza
Anjali Mehra
Elizabeth Mischler
Alan Mosley
Etta Murfitt
Eddie Nixon
Dominic North
Oxana Panchenko
Gemma Payne
Neil Penlington
Gavin Persand
Emily Piercy
Jason Piper
Sam Plant
Maryam Pourian
Heather Regis Duncan
David Rhys

Adam Rutherford
Lee Smikle
Mikah Smillie
Irad Timberlake
Jose Maria Tirado
Noi Tolmer
Mami Tomotani
Nicola Tranah
Hannah Vassallo
Alan Vincent
Shaun Walters
Ewan Wardrop
Neil Westmoreland
Shelby Williams
Simon Williams
Philip Willingham
Richard Winsor
Matthew Winston
Chihiro Yako

MUSICAL
DIRECTORS
Michael Haslam
Brett Morris
Ben Pope
Duncan Ashby
Clive Dunstall
Tim Harries
Sarah Homer
Mike Lovatt
Giles Rimmer
Steve Rossell
Pat White

Hugh Wilkinson
Justin Woodward

COMPANY MANAGERS

Charles Evans
Simon Lacey
Roger Richardson

STAGE MANAGEMENT

David Curl
Lisa Dearnley
Emily Ellsworth
Sian Evans
Cat Fiabane
Emma Frith
Jakki Julnes
Helen Keelan
Marina Kilby
Chris King
Karen Szameit
Pip Thomas
Ian Wheatstone
Dougie Wilson

PHYSIOTHERAPISTS

Ava Katics
Nikki Oxford

ASSISTANT TO
MATTHEW BOURNE
Suzanne Boguzas

FOR FURTHER INFORMATION PLEASE CONTACT:

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