Scottish Ballet

A Streetcar Named Desire

Directed by Nancy Meckler
Choreographed by Annabelle Lopez Ochoa
Music and Sound by Peter Salem
Original play by Tennessee Williams
Design by Niki Turner
Lighting Design by Tim Mitchell

Principals
Christopher Harrison    Bethany Kingsley-Garner    Eve Mutso*

Soloists
Andrew Peasgood    Luke Schaufuss    Nicholas Shoesmith    Araminta Wraith    Victor Zarallo

First Artists
Laura Joffre    Sophie Laplane    Evan Loudon    Rimbaud Patron    Constant Vigier

Artists
Javier Andreu    Aisling Brangan    Matthew Broadbent    Grace Horler    Pascal Johnson
Roseanna Leney    Daniela Oddi    Melissa Parsons    Grace Paulley    Simon Schilgen
Claire Souet    Eado Turgeman

Christopher Hampson, chief executive/artistic director
Steven Roth, executive director
Hope Muir, assistant artistic director
Amy Dolan, company manager/international tour producer
George Thomson, technical director
Tim Palmer, production manager
Matthew Strachan, chief electrician
Iain Levee, assistant electrician
Chris Holmes, chief stage technician
Stevie Winning, technician
Brian Prentice, sound operator/company pianist
Sheelagh McCabe, stage manager
Zoe Hayward, deputy stage manager
Mary Mullen, head of wardrobe
Ariane Robinson, wardrobe technician

Scottish Ballet's production of A Streetcar Named Desire is made possible through special arrangement with The University of the South, Sewanee, Tennessee.

* guest artist

This performance is made possible, in part, by Patron Sponsors Brian James and S. Shariq Yosufzai and Corporate Sponsor Graduate Berkeley.
Wednesday through Friday, May 10–12, 2017, 8pm
Zellerbach Hall

Scottish Ballet

A Streetcar Named Desire

Based on A Streetcar Named Desire by Tennessee Williams

REVISED CASTING

Blanche DuBois: Eve Mutso (Wednesday evening)
Araminta Wraith (Thursday evening)
Eve Mutso (Friday evening)

Stella Kowalski, her sister: Sophie Laplane (Wednesday evening)
Bethany Kingsley-Garner (Thursday evening)
Sophie Laplane (Friday evening)

Alan, Blanche’s husband: Victor Zarallo

Alan’s Lover: Constant Vigier

Stanley Kowalski: Christopher Harrison

Mitch, his friend: Luke Schaufuss

Young Blanche: Aisling Brangan (Wednesday evening)
Roseanna Leney (Thursday evening)
Aisling Brangan (Friday evening)

Shep Hunteigh, a wealthy Texan: Rimbaud Patron

Young Boy: Andrew Peasgood

Salesmen, Sailors, Showgirls, Bowling teams, Poker players, etc.: Artists of Scottish Ballet

Casting subject to change.

Length of the performance is approximately two hours, including one intermission.
When Tennessee Williams began writing his play *A Streetcar Named Desire* he thought of calling it *The Moth*. Our first image takes its inspiration from this title when we see a young girl, Blanche, dancing under a bare light bulb. She is a delicate creature fluttering towards the light, a light that attracts but can also burn: a light that represents desire.

Our storytelling, unlike Williams' play, begins by relating the story of Blanche DuBois while she is growing up in America's Deep South. The year is 1935, and the lifestyle of the landed gentry is in steep decline. Blanche is a beautiful young girl with her life still ahead of her.

**ACT I**

*Belle Reve*

Blanche meets and falls in love with Alan, a gentle and sensitive young man. At their wedding we meet her family and Blanche's younger sister, Stella. The wedding is elegant and genteel even though the once wealthy family is soon to lose its home, Belle Reve, due to mounting debt incurred through gambling and profligate spending. At the wedding, Alan briefly meets a young man and finds he is attracted to him. Alan is clearly uncertain about his sexuality and although he loves his wife, he soon begins a secret affair. When Blanche unexpectedly finds the two men together, she is confused and upset, and eventually rejects Alan. In despair, Alan runs off and shoots himself, dying in Blanche's arms. She is distraught and cannot forgive herself for dealing so harshly with him.

*Stella Leaves Home*

Stella makes a decision to leave Belle Reve and make her own way in the world, leaving Blanche alone with her family and their financial problems. Over time, Blanche deals with many family deaths, including those of her parents. The beautiful but decaying Belle Reve is lost and Blanche becomes overwhelmed.

The scene shifts to the music-filled streets of New Orleans, where Stella meets and falls passionately in love with Stanley Kowalski, a factory worker. Here, the score introduces us to the world of jazz.

We rejoin Blanche and find that she is without a home, now living in a hotel. Haunted by guilt over her young husband's death, she seeks comfort in alcohol and in the arms of strangers, including Shep Huntleigh, a wealthy Texan. Eventually she is discovered seducing a Young Boy and is forced to leave town.

Blanche: "I was never hard or self-sufficient enough. When people are soft... soft people have got to court the favour of hard ones, Stella. Have got to be seductive... put on soft colors, the colors of butterfly wings, and glow... make a little temporary magic just in order to pay for one night's shelter. That's why I've been... not so awfully good lately. I've run for protection, Stella... protection."

*New Orleans*

Now heavily addicted to alcohol, Blanche travels to her sister Stella in New Orleans, hoping to leave behind her past and to make a new start. She meets up with Stella and Stanley at the bowling alley, and when she is taken to their apartment, she is horrified to see how basic their lives are and how little privacy there will be as she shares the tiny living space. Stanley proudly tells her that they are expecting a baby. Blanche senses that Stanley is fiercely territorial and resents her presence in his home; he feels that Blanche looks down on him and considers him common.

*The Poker Game*

When Stanley's friends arrive at the apartment for their poker night, Stella is eager to be out of his way and takes Blanche out for the evening. As the two women watch a floorshow in a nightclub, Blanche drinks heavily. She feels lightheaded and suddenly is haunted by an image of Alan and the night of his death. Shaken, she leaves the club with Stella, and on the street meets a Mexican flower seller, offering flowers for graves as she chants "flores para los muertos" ("flowers for the dead"). As Blanche buys a flower, she imagines again that young Alan is haunting her.

Back at the apartment, Stanley's poker game is in full swing. There, Blanche meets his friend Mitch. Mitch is a shy man, unconfident with
women and unmarried, and Blanche takes the opportunity to flirt with him. She longs for a safe haven—protection from the world’s harshness—and can see no way to attain this unless she can find a husband. In the early 1950s, few women could imagine survival or happiness without being married. Sensing that Mitch is her only chance, Blanche is desperate to convince him that she is still young and innocent. When she invites Mitch to dance, Stanley becomes enraged at the interruption to his poker game and throws the radio out the window. Stella is furious and pushes the friends to leave. Stanley, now drunk and feeling his territory has been invaded, attacks his wife. His friends manage to stop him and douse him in the bath while the two women run out onto the street. Stanley is full of remorse and calls out to Stella. Unable to resist her passion for Stanley and his need for her, Stella returns and is able to forgive, taking him into her arms.

**ACT II**

The Next Morning

The next morning, Stanley and Stella are very loving towards each other and Blanche, who has spent the night with a neighbour, returns just as Stanley is going out. She sees Stanley as a monster and is desperate to get Stella packed and away before he returns, but Stanley comes back unexpectedly and overhears Blanche trying to turn his wife against him. Stella sees him in the doorway and leaps into his arms. Blanche feels isolated and imagines she is surrounded by “desire” in the form of couples locked in passionate embrace. She turns, as always, to drink.

Blanche and Mitch

Mitch arrives to take Blanche on a date, and a sequence of short scenes shows us their courtship over the long, hot summer. They dine, go boating, shelter from the rain, and visit the movies. Blanche continues to put up a front of innocence and refuses Mitch any intimacy beyond a goodnight kiss.

**The Letter**

Time has passed, and Stella is now heavily pregnant. Stanley arrives home with a letter from a friend telling him of Blanche’s promiscuous past. Having seen Blanche trying to “steal” his wife, he is now determined to destroy Blanche’s chances with Mitch. He shows the letter to Stella and we see images of Blanche’s past encounters when she was living at the hotel.

Blanche discovers Stella begging Stanley not to show the letter to anyone. She asks to see it, but Stanley waves it before her eyes and leaves to do his damage. Blanche is terrified and imagines the letter and its contents being seen by everyone in town, including Mitch.

Mitch arrives, angry that he has been deceived by tales of her innocent past. He has the letter and he tries to force himself on Blanche before leaving in disgust. Alone, Blanche feels she has lost every chance for survival. Her mothlike dance reveals her vulnerability, and the chorus of women echoes her movements.

Blanche Retreats into Fantasy

When the doorbell rings, Blanche is brought back to reality by the arrival of a newspaper delivery boy. He reminds her of young Alan, and indeed Alan’s ghost appears again to haunt her. She tries to seduce the boy, but her hold on reality is so slight that the boy keeps turning into Alan. When the boy leaves, Blanche is alone, haunted by Alan and other figures from her past: Alan’s Lover and Young Blanche.

Feeling that she has nowhere to turn and that Stanley will throw her out, Blanche drinks heavily and continues to retreat into fantasy as she sees characters from her life coming towards her. She dresses up in an old ball gown and imagines she is the star attraction in her own life.

Blanche is brought suddenly back to sobriety and reality when Stanley appears. He is celebrating the birth of his child. She is terrified to be alone with him and defends herself with a broken bottle. Stanley, provoked, takes her by force.

Some days later we see Blanche, broken, being carefully dressed by Stella. She is preparing for a trip to the mental hospital, where
Stanley has arranged for her to be committed. When the Doctor arrives, Blanche runs to Stella, who has to choose whether to protect Blanche or to be loyal to Stanley; she decides to stay with Stanley and Blanche leaves the apartment with the Doctor. Blanche now retreats into fantasy. She imagines the doctor is a friend and that she is in a field of flowers—the flowers for the dead we saw her buy in the street from the Mexican flower seller.

—Nancy Meckler

Scottish Ballet is Scotland’s national dance company, established in 1969 by Peter Darrell. The award-winning ensemble has built its reputation on strong commissioning projects and ambitious touring, and regularly appears at premier theaters and events such as Sadler’s Wells (London) and the Edinburgh International Festival as well as at leading venues and festivals in Europe, Asia, and North America. Scottish Ballet continues to build on its heritage as a bold, adventurous company with ambitious creative programs and touring projects, working with groundbreaking choreographers including Ivgi & Greben, Bryan Arias, David Dawson, and Crystal Pite.

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Christopher Hampson (chief executive/artistic director) joined Scottish Ballet as artistic director in August 2012. He trained at the Royal Ballet School, and his choreographic work began there and continued at English National Ballet (ENB), where he danced until 1999. While at ENB, Hampson created numerous award-winning works, including Double Concerto, Perpetuum Mobile, Concerto Grosso, Country Garden, and The Nutcracker.

Hampson’s Romeo and Juliet, created for the Royal New Zealand Ballet (RNZB) in 2004, was nominated for a Laurence Olivier Award (Best New Production, 2005); in the same year he created a production of Giselle for the National Theatre, Prague. Hampson choreographed Sinfonietta Giocosa for the Atlanta Ballet in 2006; after a New York tour, it received its UK premiere with ENB in 2007.

Hampson created Cinderella for RNZB in 2007, which was subsequently named Best New Production by the New Zealand Herald and televised by TVNZ in 2009. His work has toured Australia, China, the US, and throughout Europe. Other commissions include Dear Norman (Royal Ballet, 2009); Sextet (Ballet Black/ROH2, 2010); Silhouette (RNZB, 2010); Rite of Spring (Atlanta Ballet, 2011); Storyville (Ballet Black/ROH2, 2012), nominated for a National Dance Award in 2012; and Hansel and Gretel (Scottish Ballet 2013).

Hampson is a co-founder of the International Ballet Masterclasses in Prague and has been a guest teacher for English National Ballet, Royal Swedish Ballet, Royal New Zealand Ballet, Hong Kong Ballet, Atlanta Ballet, Bonachela Dance Company, Matthew Bourne’s New Adventures, and the Genée International Ballet Competition. His work now forms part of the Solo Seal Award for the Royal Academy of Dance.

Nancy Meckler (director) is artistic director for Shared Experience Theatre, for which she has directed productions including Anna Karenina, The Bacchae, Orestes, True West, The Birthday Party, Heartbreak House, Mother Courage, and with co-director Polly Teale, Mill on the Floss and War and Peace.

Aristo will be her third play by Martin Sherman, the other two being an adaptation of A Passage to India for Shared Experience and Rose, with Olympia Dukakis, for the National Theatre and on Broadway. As associate direc-
tor of Hampstead Theatre she directed *Uncle Vanya* and *Buried Child* as well as *Sufficient Carbohydrate* and *Dusa, Fish, Stas and Vi*, both transferring to the West End. During three years as associate director for Leicester Haymarket her productions included *The Cherry Orchard, Macbeth, Twelfth Night, Baal, The Hypochondriac,* and *Electra/Orestes*. Meckler has also directed new plays for the Bush, Royal Court, and Almeida theaters.

Her work for the UK’s National Theatre includes *Who’s Afraid of Virginia Woolf?* and *Abingdon Square* (Soho Poly transfer). More recently for the Royal Shakespeare Company (RSC) she has directed *Comedy of Errors, House of Desires,* and *Romeo and Juliet.* Meckler has also directed new plays for the Bush, Royal Court, and Almeida theaters.

Annabelle Lopez Ochoa (choreographer) completed her dance studies at the Royal Ballet Academy of Antwerp, Belgium. As a professional dancer, she appeared with various companies in Germany before joining, in 1993, the modern jazz-dance company Djazzex based in The Hague. In 1997 she joined the Scapino Ballet Rotterdam, where she danced as a soloist for seven years. In 2003, she decided to focus her creative energies entirely on making her own choreography.


Ochoa also creates for theater and opera, and recently for the celebrated Dutch fashion designers Viktor & Rolf’s project in the Van Gogh Museum. She belongs to the dance-theater collective De Fantasten, with whom she choreographed two full-length works that have been performed in theaters and at festivals throughout the Netherlands.

Her critically acclaimed *Before After*, created for the Dutch National Ballet in 2002, has been performed at the Dance Passion Festival in the Netherlands, the New York Fall for Dance Festival, the Houston Dance Salad Festival, the Orange County Fall for Dance Festival, the Murcia Gala (Spain), and throughout Sweden by the Göteborg Ballet.

Ochoa has won several choreography prizes: in 2002 with *Clair/Obscur* at the International Choreographic Competition Hannover, and in 2003, the first prize and public prize with *Replay* at the International Choreographer Competition in Bornem. In 2007 she was selected to participate with the New York Choreographic Institute, and in 2009 her pieces *Zip Zap Zoom* (BJM–Danse Montréal) and *Nube Blanco* (Luna Negra Dance Theater) were cited as dance highlights of the year.

Ochoa’s *One*, created for Drew Jacoby and Rubinald Pronk, has been acquired by Christopher Wheeldon’s Morphoses company and presented at Sadlers’ Wells (London), Vail, and New York City Center as well as at the Dance Salad Festival in Houston, Titas Gala in Cincinnati, and on a tour of Mexico. In 2010 Ochoa reworked *One* into a quartet at the Jacob’s Pillow Festival.

Peter Salem’s (composer) compositions range from scores for television dramas, documentaries, and film to music for theater, dance, and the concert hall. His most recent television commission was for the highly acclaimed BBC series *Call the Midwife*; other television dramas include the award-winning *5 Daughters, The Other Boleyn Girl, Beau Brummell, Trial and Retribution, The Vice,* *Great Expectations,* and documentaries such as Simon Schama’s *The Power of Art: Caravaggio*
and Francesco's Venice. In theater, Salem has worked with Nancy Meckler for many years, writing music for her productions of Anna Karenina, Mill on the Floss, The Tempest, A Passage to India, War and Peace, and Bronte (all for Shared Experience Theatre), as well as her dance-themed film Alive and Kicking. Other theater credits include Jane Eyre, Kindertransport, Mine, Ten Tiny Toes, Speechless (also for Shared Experience Theatre), Julius Caesar, Murder in the Cathedral (RSC), The Miser, The Crucible, and Robert LePage’s A Midsummer Night’s Dream (National Theatre).

Salem is also a performer and musical director, recently playing in the on-stage band at the National Theatre in England People Very Nice. As well as working with dance as part of theatrical productions, early in his career Salem was a rehearsal pianist with London Contemporary Dance, wrote a piece for Zaragoza Ballet choreographed by Caroline Salem, and collaborated with Gregory and Ian Brown on an award-winning adaptation of Great Expectations in Glasgow. Concert works include a series of pieces for string instruments, and Windover for piano trio, which has recently been performed and recorded by the Fidelio Trio and can be streamed from Salem’s website.

Niki Turner (set and costume design) graduated from Central St Martins School of Art with a degree in theater design. She was then awarded a scholarship to travel the world researching street festivals, a project that culminated in an exhibition in The Orangery, Gunnersbury Park, London.

Working extensively in opera, both in the UK and internationally, her credits include Madama Butterfly (Theater Magdeburg, Germany); The Magic Flute (Fundacion Opera De Oviedo, Spain); Il trovatore, La traviata, and Rigoletto (Danish National Opera); A Midsummer Night’s Dream (Royal Opera House, Linbury Studio); The Marriage of Figaro (costumes, English National Opera); The Magic Flute, The Rake’s Progress, Sarka, Osud, and Cherevichki (Garsington Opera); Chorus! (Welsh National Opera); National Opera Studio Showcase (QEIH); La traviata (English Touring Opera); L’amore industrioso, Carmen (Opera Holland Park); Don Giovanni (Opera North), and Rusalka (Opera North/Sydney Opera House, winner of the Design in Opera Australian Green Room Award and Best Production Helpman Award).

Turner's theater credits include A Passage to India, Orestes, and Gone to Earth (Shared Experience); Cardenio, Brixton Stories, As You Like It (co-design), and Oroonoko (Royal Shakespeare Company); Island Princess (RSC/West End); My Fair Lady (Aarhus, Denmark); Cyrano De Bergerac (Bristol Old Vic); Further than the Furthest Thing (National Theatre); Great Expectations (Derby Playhouse/Philadelphia); Speaking in Tongues (Hampstead Theatre); Our Boys (Donmar Warehouse); Things Fall Apart (Royal Court), and Junk (Oxford Stage Company/Norway).

Tim Mitchell’s (lighting design) dance and opera credits include Cleopatra, Hamlet, and Dracula (Northern Ballet); Ariadne Auf Naxos (Welsh National Opera/Boston); La bohème, Die Fledermaus (WNO); Die Frau ohne Schatten (Mariinsky, Russia); The Lady and the Fool (Birmingham Royal Ballet); Elektra (Opéra de Nice/Mariinsky); The Marriage of Figaro, Requiem Ballet, and Don Giovanni (Kammeroper Vienna), and Carmen Negra (Icelandic Opera).

Theater credits include Rosencrantz and Guildenstern are Dead, Singin' in the Rain (West End/Chichester); Crazy For You (West End/Regents Park); Earthquakes in London (Headlong Theatre tour); Smash (Menier Chocolate Factory); Bingo (Young Vic/Chichester); Racing Demon (Sheffield Crucible); Tell Me on a Sunday (tour); Master Class (Theatre Royal Bath); Filumena, The Knot of the Heart, Becky Shaw...
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Scottish Ballet
A Streetcar Named Desire
About the Artists

(Almeida); The Syndicate, Goodnight Mr. Tom, The Critic/Real Inspector Hound, The Master Builder, Oklahoma, The Grapes of Wrath, Cyrano De Bergerac (Chichester Festival Theatre, with whom he is an associate); The Secret Garden (Edinburgh Festival Theatre/Toronto); The Cherry Orchard, Arthur and George (Birmingham Rep); Dirty Dancing (West End/UK tour/international); The History Boys (tour/WYP); Darker Shores (Hampstead); A Month in the Country (Salisbury Playhouse); Cinderella (Old Vic); Sleeping Beauty (New York/Barbican/Young Vic); Henry IV Parts I & II (Washington Shakespeare); The Play What I Wrote (Broadway/West End); Merrily We Roll Along (Donmar Warehouse); Hamlet (Japan/Sadler’s Wells), and Yes Prime Minister, Lend Me A Tenor, Toyer, Imagine This, Bad Girls The Musical, Otherwise Engaged, As You Like It, Romeo and Juliet, and Of Mice and Men (West End).

Working extensively with the RSC, Mitchell’s recent credits include Written on the Heart, The City Madam, Cardenio, Morte D’Arthur, Twelfth Night, and Hamlet.

Hope Muir (assistant artistic director), from Toronto, was a founding member of Peter Schaufuss’ London Festival Ballet School. Upon graduation, she joined the company (now the English National Ballet), where she danced numerous soloist and principal roles. In 1994 Muir joined Rambert Dance Company following the appointment of Christopher Bruce CBE as artistic director. There she danced in over a dozen Bruce works, as well as a wide variety of repertoire by choreographers including Ek, Kylián, Naharin, Tharp, Tetley, De Frutos, and Cunningham. Muir then moved to Hubbard Street Dance Chicago and expanded her repertoire to include works by Forsythe, Duato, and Lubovitch, among others.

Muir assists Christopher Bruce with the setting of his work internationally, as well as Javier de Frutos and American choreographer Helen Pickett. She assisted Crystal Pite with her Emergence for the National Ballet of Canada in 2009 and was invited by Emily Molnar to be a guest rehearsal assistant for Hofesh Shechter’s Untouchable at the Royal Ballet, Covent Garden.

Muir joined Scottish Ballet in 2009 and was promoted to assistant artistic director in 2015. Currently she is artistic advisor for Charlotte Ballet; she will join the company in July as artistic director.
THE DANCERS

Eve Mutso
Christopher Harrison
Bethany Kingsley-Garner
Andrew Peasgood
Luke Schaufuss
Nicholas Shoesmith
Araminta Wraith
Victor Zarallo
Laura Joffre
Sophie Laplane
Evan Loudon
Rimbaud Patron
Constant Vigier
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Aisling Brangan
Matthew Broadbent
Grace Horler
Pascal Johnson
Roseanna Leney
Daniela Oddi
Melissa Parsons
Grace Paulley
Simon Schilgen
Claire Souet
Eado Turgeman
## THE DANCERS

### PRINCIPALS

**Christopher Harrison**  
Born: Kippen, Scotland  
Trained: Dance School of Scotland and Royal Ballet Upper School  
Joined Scottish Ballet in 2005

**Bethany Kingsley-Garner**  
Born: Devon, England  
Trained: Royal Ballet School  
Joined Scottish Ballet in 2007

**Eve Mutso, guest artist**  
Born: Tallinn, Estonia  
Trained: Tallinn Ballet School  
Former Principal Dancer, Scottish Ballet

### SOLOISTS

**Andrew Peasgood**  
Born: Lincolnshire, England  
Trained: Royal Ballet School  
Joined Scottish Ballet in 2010

**Luke Schaufuss**  
Born: Surrey, England  
Trained: Royal Danish Ballet  
Joined Scottish Ballet in 2016

**Nicholas Shoesmith**  
Born: Cirencester, England  
Trained: Australian Ballet School  
Joined Scottish Ballet in 2012

**Araminta Wraith**  
Born: London, England  
Trained: Royal Ballet School and English National Ballet School  
Joined Scottish Ballet in 2014

**Victor Zarallo**  
Born: Barcelona, Spain  
Trained: Institut del Theatre, John Cranko School, and Royal Ballet Upper School  
Joined Scottish Ballet in 2008

### FIRST ARTISTS

**Laura Joffre**  
Born: Perpignan, France  
Trained: École Nationale de Danse de Marseille and Paris Opera Ballet School  
Joined Scottish Ballet in 2010

**Sophie Laplane**  
Born: Paris, France  
Trained: Paris Opera Ballet School and Conservatoire National Supérieur de Paris de Musique et de Danse  
Joined Scottish Ballet in 2004

**Evan Loudon**  
Born: Sydney, Australia  
Trained: Royal Ballet School  
Joined Scottish Ballet in 2012

### ARTISTS

**Constant Vigier**  
Born: Quimper, France  
Trained: Paris Opera Ballet School  
Joined Scottish Ballet in 2013

**Javier Andreu**  
Born: Zaragoza, Spain  
Trained: Maria Avila Dance School  
Joined Scottish Ballet in 2014

**Aisling Brangan**  
Born: Dublin, Ireland  
Trained: Central School of Ballet  
Joined Scottish Ballet in 2013

**Matthew Broadbent**  
Born: Zevenaar, Netherlands  
Trained: Royal Ballet School  
Joined Scottish Ballet in 2015

**Grace Horler**  
Born: Windsor, England  
Trained: Royal Ballet School  
Joined Scottish Ballet in 2014

**Pascal Johnson**  
Born: Watford, England  
Trained: Tring Park School for the Performing Arts  
Joined Scottish Ballet in 2013

**Roseanna Leney**  
Born: Frimley, Surrey  
Trained: English National Ballet School  
Joined Scottish Ballet in 2016

**Daniela Oddi**  
Born: Canberra, Australia  
Trained: English National Ballet School  
Joined Scottish Ballet in 2013

**Melissa Parsons**  
Born: Kent, England  
Trained: Royal Ballet School  
Joined Scottish Ballet in 2015

**Grace Paulley**  
Born: London, England  
Trained: Royal Ballet School  
Joined Scottish Ballet in 2016

**Simon Schilgen**  
Born: Heidelberg, Germany  
Trained: Hamburg Ballet School  
Joined Scottish Ballet in 2016

**Claire Souet**  
Born: Bordeaux, France  
Trained: English National Ballet School  
Joined Scottish Ballet in 2013

**Eado Turgeman**  
Born: Kiryat Tivon, Israel  
Trained: Boston Ballet School  
Joined Scottish Ballet in 2014