

NEW/ADVENTURES

A NEW ADVENTURES AND ILLUMINATIONS PRODUCTION
IN ASSOCIATION WITH BBC

Matthew Bourne's
Cinderella
Music by Prokofiev

DIGITAL DOWNLOAD PROGRAMME

ILLUMINATIONS **BBC**

WELCOME

Welcome to this production of our much-loved *Cinderella*, filmed in 2017 at Sadler's Wells, London. I'm thrilled to have the opportunity to share this special recording with a wider audience, making it available for the first time as a digital download.

I first fell in love with Prokofiev's powerful, magical score back in 1997 when the original production of our *Cinderella* was created and it was this score which inspired me to set this piece during the Blitz. Ross MacGibbon has spectacularly captured the theatrical excitement of a live performance through this wonderful, cinematic recording which stars Ashley Shaw as Cinderella, Andrew Monaghan as Harry The Pilot, Michela Meazza as The Stepmother, Liam Mower as The Angel and Alan Vincent as The Father. Lez Brotherston's silver-screen classic design and Neil Austin's magical lighting bring these fabulous performances to life.

I include the original interview which featured in our 2017 programme by way of introduction to this download. Please enjoy!



Sir Matthew Bourne
Artistic Director, New Adventures



MATTHEW BOURNE TALKS ABOUT CINDERELLA

The most striking aspect of this re-telling of the Cinderella story is the setting. Why did you choose to set the world's most famous fairy tale during the London Blitz in 1940?

I first fell in love with Prokofiev's score through watching Frederick Ashton's version of the ballet for The Royal Ballet. Although composed as a fairy tale piece, in the style of the great Tchaikovsky ballets, such as The Sleeping Beauty, it has Prokofiev's particular 20th century musical personality stamped all over it. True, it has Grand Waltzes, Fairy variations, mazurkas and "national" dances, in the manner of Tchaikovsky's most famous ballet works, but lurking beneath the fairy tale magic, there beats a darker heart with real emotions and dramatic longing. These are the features of Prokofiev's music that keep you coming back for more and which insinuate their way inside you with every listening. Prokofiev's Cinderella was premiered at the Bolshoi in 1946 and Ashton's much performed version followed in 1948, but I was intrigued to hear that Prokofiev had actually written the score during the Second World War, and this got me thinking. Was this dark period in our history, somehow captured within the music? I felt that it was, and the more I delved into the Cinderella story, it seemed to work so well in the wartime setting. Darkly romantic in tone, it speaks of a period when time was everything, love was found and lost suddenly and the world danced as if there was no tomorrow.

Do you use the entire Prokofiev score?

When I first created the piece in 1997, I attempted to choreograph the entire three act score with no re-ordering or cuts. This was in no small part due to the fact that Prokofiev's artist son, Oleg, had asked if he could

come to rehearsals and sketch the dancers. Although, I was wary of making any changes to his father's music, whilst he was in the room with us, he, of course, turned out to be a delightful man, full of enthusiasm for what we were doing, even saying how much his father would have loved our interpretation. I have since made a few small cuts and revisions, to help our story, but am proud to say that our Act Three remains completely intact, full of wonderful music that Ashton had cut from his famous version.



COSTUME DESIGNS FOR THE STEPSISTERS, IRENE AND VIVIEN

Your love of classic films is well known. Were there any particular movies that inspired this re-telling of the story?

My guiding light with this production has always been the incredible Powell and Pressburger classic, *A Matter Of Life and Death* (1946) starring David Niven and Kim Hunter. Niven's character, Peter Carter, an RAF Pilot, miraculously survives almost certain death when his plane crashes into the sea. It soon becomes clear that he has cheated death and the heavenly agents and angels have made a mistake. He hovers between life and death, but guided by a male guardian angel, and the woman he loves, he is given a second chance. In essence he is saved by the power of love. My *Cinderella* does not tell this exact story, by any means, but it's fanciful, and particularly English whimsy and romance is, I hope, captured in our story of wartime love and conflict. Our "Angel" is also male, rather than the usual "Fairy Godmother," but he is based more on Cary Grant (*The Bishops Wife*, 1947) and Fred Astaire, who played a dancing angel on several occasions.

Look out also for glimpses of other classic movies in the production, such as Celia Johnson and Trevor Howard from *Brief Encounter* (1945) in our final railway station scene, and the prostitutes from the Vivien Leigh and Robert Taylor classic *Waterloo Bridge* (1940) in our London Underground sequence. I must also pay tribute to one of my favourite 40s actresses, Joan Crawford, who inspired Lez Brotherston and myself to create Sybil, our glamorous Stepmother.

How historically accurate is your "Blitz" *Cinderella*. Does it refer to any actual incidents that took place in London at the time?

We have tried to be as accurate as possible and Lez Brotherston, the company and I have spent many hours researching the period and characters through old movies, documentaries and public information films.

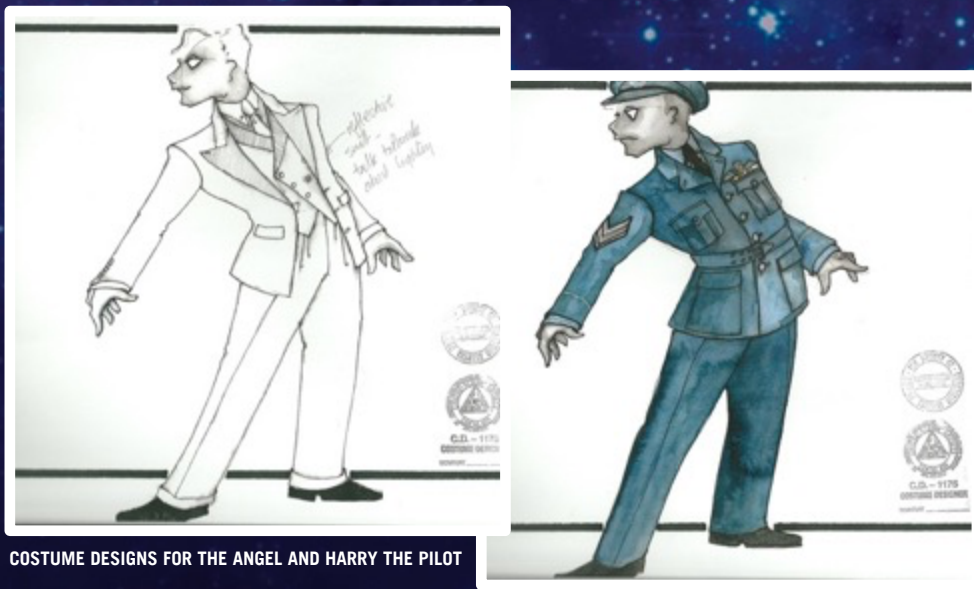
"...lurking beneath the fairy tale magic, there beats a darker heart with real emotions and dramatic longing"

I will admit, here to at least one historical inaccuracy, though. We do have a GI American soldier character called Buster, who I couldn't resist putting in for the sake of variety. The Americans, however, did not enter the war until the beginning of 1942.

The crucial incident for us is the famous bombing of the legendary Café de Paris on 8 March 1941. On this particular night, the club received a direct hit, killing or seriously injuring nearly 100 dancing couples, cabaret artistes and staff, including the 26 year old bandleader, Ken "Snake-hips" Johnson. Our magical Act Two bombed ballroom, with its ghostly dancing couples and the haunting waltzes of Prokofiev, owes much to this tragic night. It represents *Cinderella's* dream, as well as her nightmare.

Your regular collaborator, designer, Lez Brotherston, won an Olivier Award for his original *Cinderella* designs in 1997. Has the concept changed substantially for this new production?

The wartime setting has obviously been retained but our original production has been completely lost, and Lez and I have had a chance to take a fresh look at the piece from every angle. This is essentially a new production created to tour throughout the UK and beyond. It is designed very much like a silver screen classic in black and white (and grey!) and the magic and colour is added through the lighting designs of Neil Austin.



COSTUME DESIGNS FOR THE ANGEL AND HARRY THE PILOT

Lez is always very thorough when it comes to period designs and therefore our costume designs are a mix of the everyday wear of ordinary Londoners and servicemen and women, as well as the more flamboyant designs of 1940's movie stars. It beautifully captures the realism of our "darkest hour" along with the escapism and glamour of Hollywood.

Tell us about the innovative idea of presenting this production in surround sound?

As I have said, my original idea to create this Blitz Cinderella came from the particular power, foreboding and magic of Prokofiev's score. I was also drawn to its cinematic quality and how this related to the films that were inspiring the project. I wanted both the power of a full orchestra, along

with the sounds and feelings of a full cinematic experience. I spoke to our sound designer, Paul Groothuis, on how we might achieve this and he suggested that we present the production in surround sound. We both figured that much of our audience are so used to the best where sound is concerned; both at home, with the new generation of HD TVs, at the cinema, and even watching musical theatre and arena concerts. To create that cinema experience we felt that Cinderella was the production on which to experiment with this exciting idea.

When we recorded this music, our regular conductor, the brilliant Brett Morris, guided an 82-piece orchestra, through a beautiful and highly theatrical new interpretation of the score, which will be heard in the theatre much like you would hear a great score at the cinema. Add to this the sounds and atmosphere of war-torn London and we have a thrilling aural as well as visual performance.

Even though the events depicted in Cinderella happened over 75 years ago, the Blitz experience will still resonate with many audience members as part of their family history. Do you have your own family connections?

I dedicated the original production of Cinderella to my grandparents, who kept their families together, in London, during the Blitz. My parents, living streets away from each other in the East End, survived the nightly onslaught, I'm happy to say, and they both loved to tell me stories from this time; the excitement, the fear and the friendships made. Now they are all gone, but I hope that the spirit and courage of not just my family, but of everyone who made sacrifices, or who found or lost love during this time are captured in this piece, which has been made in tribute to them.



SCENES

The action takes place in London during World War Two

PROLOGUE

A Cinema

ACT ONE

Scene 1 The Family House

Scene 2 The Blackout

ACT TWO

Scene 1 The Café de Paris-
a dance hall

Scene 2 The Pilot's Lodgings

ACT THREE

Scene 1 The Streets of London

Scene 2 The London Underground

Scene 3 The Thames Embankment

Scene 4 A Convalescence Home

Scene 5 Paddington Station

RUNNING TIME 110 MINS

THIS PRODUCTION WAS FILMED LIVE AT SADLER'S WELLS IN DECEMBER 2017

CAST LIST FOR THIS PERFORMANCE

THE CAST

Cinderella
Harry The Pilot
The Stepmother
The Angel
The Father

Ashley Shaw
Andrew Monaghan
Michela Meazza
Liam Mower
Alan Vincent

The Stepsisters

Stephanie Billers
Nicole Kabera

The Stepbrothers

Jackson Fisch
Stephen Murray
Daniel Wright

THE COMPANY

Reece Causton
Joao Carolino
Glenn Graham
Sophia Hurdley
Jack Jones
Kate Lyons
Jamie McDonald
Dominic North
Danny Reubens
Katie Webb

CREATIVES AND PRODUCTION

Director & Choreographer	Matthew Bourne
Set & Costume Designer	Lez Brotherston
Lighting Designer	Duncan McLean
Sound Designer	Paul Groothuis
Projection Design	Duncan McLean
Associate Artistic Director	Etta Murfitt
Music by	Sergei Prokofiev
Resident Director	Neil Westmoreland

Directed for the screen by	Ross MacGibbon
Executive Producer for Illuminations	John Wyver
Producer	Lucie Conrad

Recording Recorded by the Cinderella Orchestra at
Air Studios, 2010

Conductor	Brett Morris
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*Performances of Cinderella are given by permission of
Boosey & Hawkes Music Publishers*



ASHLEY SHAW, CINDERELLA

THIS PRODUCTION OF CINDERELLA WAS CREATED BY

Director and Choreographer Matthew Bourne
Set and Costume Designer Lez Brotherston
Lighting Designer Neil Austin
Sound Designer Paul Groothuis
Video Designer Duncan McLean
Associate Artistic Director Etta Murfitt

THE COMPANY

Stephanie Billers · Will Bozier · Cordelia Braithwaite
Madelaine Brennan · Ben Brown · Reece Causton · Joao
Carolino · Jackson Fisch · Paris Fitzpatrick · Glenn
Graham · Sophia Hurdley · Jack Jones · Nicole Kabera
Kate Lyons · Jamie McDonald · Michela Meazza · Anjali
Mehra · Andrew Monaghan · Liam Mower · Stephen
Murray · Dominic North · Danny Reubens · Mark Samaras
Ashley Shaw · Alan Vincent · Katie Webb · Seren
Williams · Dan Wright

THE CREW

Company Manager Simon Lacey
Stage Manager Heather Wilson
Deputy Stage Manager Kim Lewis
Assistant Stage Managers Alex Kettell
Casimira Hayward-Peel

Master Carpenter Aaron Nolan
Flyman / Deputy Carpenter Liam Walls
Head of Wardrobe Kevin Kilmister
Deputy Wardrobe Gemma Bishop
Wardrobe Assistant Lucy Packham-O'Brien

Head Of Wigs
Wigs Deputy
Wigs Assistants
Chief Electrician
Deputy Electrician
Sound Operator
Technical Swing
Company Physiotherapist

FOR CINDERELLA

General Management

Production Manager
Lighting Programmer
Production Electricians

Lighting Equipment
Specialist Lighting

Rigging

Video Programmer
Video Production
Engineers
Animators

Projection Equipment
Production Sound
Engineers

Lisa Champion
Katy Lewis
Emily Radjen, Millie Johns
Sam Baker
John Campbell
Matthew Coombes
Harriet Finch
Joanne Hayes

Jennie Green and Gemma
Greig-Kicks for GLF
Tom McEvelly
Daniel Haggerty
Rich Mence, Jeremy
Duncan, Biz Bauermeister
White Light
Howard Eaton Lighting,
Junction Inc.
Ali Morris, Seth Allan,
Sacha Herring
Salvador Bettencourt Avila

Ethan Forde, Ross Bristo
Alex Uragallo, Stanley
Orwin-Fraser
Stage Sound Services

Ken Hampton, Andy
Meadows, Holly Harbottle

Sound Equipment
Props Supervisor
On-site Props Maker
Specialist Prop Makers
Scenic Contractors
Drapes
Scenic Painter
Assistant Scenic Designers
Production Carpenters
Associate Costume
Designer and Supervisor
Assistant Costume
Supervisor
Costumes by

Knitting by
Shirts by
Shoes by
Hats by

Underwear by
Dyeing and Printing by

Gloves by

Autograph
Lily Mollgaard
Marsha Saunders
Paradigm Effects
Souvenir
Ken Creasey
Julie Perren
Colin Falconer, Emma Belli
Dylan Batdorff, Chris Tonini

Ed Parry

Annelies Henny
Angelina Pieroni, Jane Gonin,
Ian Costello for Costello Tailors,
Sasha Kier, Phil Reynolds,
Mandy Haslam, Cathy Tate,
Deborah Tallentire, Chris Kerry,
John Sheward, Aislinn Luton,
Karen Sharp, Samantha
Pickering, Caroline Lanyon,
Kevin Mathias, Naomi Isaacs,
Rob Allsopp
Trevor Collins
Darcy Clothing
Freeds, Bloch, Theatre Shoes
Simon Dawes, Ian Costello for
Costello Tailors
What Katie Did
Nicola Killeen Textiles,
Gabrielle Firth
Pamela Woods

FOR CINDERELLA CONTINUED

Wigs Supervisor
Assistant Wig Supervisor
Wigs by
Transport
Crewing Services
Production Safety
Hotel Booking
Tour Marketing
Press
Graphic Design
Image Photography
Production Photography
Rehearsal Photography
Insurance Brokers
Production Accountants
Production Assistant
Rehearsal Studios
Rehearsal Class teachers

Rehearsal Class
accompanists

Sound Producer
Studio Engineer
Mix Engineer
Assistant Engineer

Darren Ware
Pav Stalmach
The Wig Room
Luckings
Connection Crew, Pirate Crew
Chris Luscombe
Production Touring
EMG
RawPR
Feast Creative
Simon Turtle
Simon Annand
Johan Persson
Andy Rudge for Integro
Nyman Libson Paul
Sara Cormack
3 Mills Studios
Louise Bennett, Kerry Biggin,
Charlotte Broom, Jon Goddard,
Glenn Graham, Tom Jackson
Greaves, Daisy May Kemp,
Phil King, Isabel Mortimer,
Etta Murfitt, Emma Northmore,
Stephen Pelton, Tory Trotter,
Joe Walkling
Ross Alley, Chris Benstead,
Steven Brooks, Oliver Davies,
Alberto Ferro, Dwayne
Kilvington, Tom Kirkpatrick,
Nick Linnik, Meg Morley,
Nicki Williamson
Terry Davies
Nick Woolage
Philip Adams
Olga FitzRoy

FOR NEW ADVENTURES

Artistic Director
Group Managing Director
Executive Director
Associate Artistic Director
Head of Operations
General Manager, Productions
Resident Artist
Resident Artist
Projects Manager
Head of Development
Communications Manager
Finance Manager
Executive Assistant
Projects Assistant
Development Associate
Assistant to Matthew Bourne
Press
Marketing & Media

Founder Artistic Associate
Associate Artists

Trustees

Patrons

Matthew Bourne
Robert Noble
Imogen Kinchin
Etta Murfitt
Louise Allen
Jennie Green for GLF
Kerry Biggin
Paul Smethurst
Alexandra Ringham
Sarah Reuben
Kaasam Aziz
Charlotte Walton
Eman Bhatti
Leah Fox
Rebecca Kendall
Suzanne Boguzas
Simon Raw at Raw PR
EMG

Scott Ambler, 1960-2018
Lez Brotherston
Paule Constable
Terry Davies
Brett Morris
Paul Groothuis
Jeanette Siddall CBE (Chair)
Sean Egan
Brenda Emmanus OBE
Helen Protheroe
Dr Kaneez Shaid MBE
Kenneth Tharp CBE
Dame Darcey Bussell DBE
Tom Daley
David Walliams OBE



CINDERELLA COMPANY



LIAM MOWER, THE ANGEL & ASHLEY SHAW, CINDERELLA



CINDERELLA COMPANY

WE CAN'T BE ON STAGE SO WE'RE BRINGING THE ADVENTURES TO YOU

We hope you've enjoyed this programme which has been created to give you an experience which is close to that of a live performance

In these difficult times, we are working harder than ever to make sure the work we do both on-stage and off is reaching as wide an audience as possible.

To learn more about [REEL Adventures](#) and our online education and outreach programmes, sign up to our newsletter [here](#).

If you have enjoyed the digital download of this production, we would be so grateful if you would consider a donation to New Adventures to help us to continue to support our dancers, communities and emerging talent.

Large or small, your support will make a real difference.

[DONATE HERE](#)



ASHLEY SHAW AND ANDREW MONAGHAN