

NEW/ADVENTURES

A NEW ADVENTURES AND ILLUMINATIONS PRODUCTION
IN ASSOCIATION WITH SKY AND MORE2SCREEN



MATTHEW BOURNE'S
**SWAN
LAKE**

DIGITAL DOWNLOAD PROGRAMME

REEL ADVENTURES

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THE ADVENTURES TO YOU

illuminations



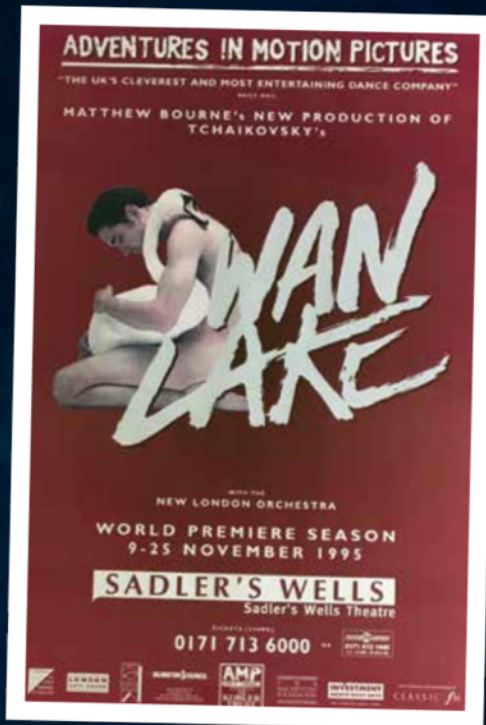
Dear Friends,

Welcome to this digital download of our brand- new production of *Swan Lake* recorded last year at Sadler's Wells, London. I'm thrilled that a wider audience can now experience this re-imagined production in this excellent film by Ross MacGibbon which captures the theatrical excitement of a live performance through the memorable performances of Will Bozier as The Swan/Stranger, Liam Mower as The Prince, Nicole Kabera as the Queen, Katrina Lyndon as The Girlfriend and Glenn Graham as The Private Secretary. It also gives audiences the chance to experience, for the first time on film, the stunning new design by Lez Brotherston and revelatory lighting design of Paule Constable.

To enhance your enjoyment of the production I have included below my introduction to the show in theatres and some helpful programme information.... Please enjoy.



Swan Lake 2000 Poster



Swan Lake 1995 Poster

If you are a regular New Adventures audience member, thank you for your continued support. If it's your first time at one of our shows, or even your first time at a dance production of any kind, we hope that you like the way we do things and you will want to see more. New Adventures is a family and we see our audiences as very much a part of that family.

When we created the show in 1995 we had no idea that we would still be performing it decades later! We also could not have envisaged the effect it has had on British dance and the inspiration that it has given to several generations of young, especially male, dancers. New Adventures is particularly proud of the work that we have undertaken in recent years in the development of young dance talent. Our current *Swan Lake* company, 29 of whom are making their New Adventures debuts, has benefitted from several projects that we have undertaken to create the talent needed for this show. Swan School, was an initiative that we have introduced in the last year to prepare young dancers with potential for the grueling *Swan Lake* audition process. We are also gratified that several dancers in our cast have come through our production of *Lord of The Flies*; another project designed to introduce young men to dance and theatre and develop their creative skills.

Inspiring role models are so important as examples of what is possible; great artists whose work is something to aspire to and emulate. Sadly, we have lost two such role models from our New Adventures *Swan Lake* family since we last revived the production four years ago. Our original Prince, Scott Ambler, and Jonathan Ollivier who danced the role of The Swan, both created indelible and vivid memories in *Swan Lake* – memories that continue to inspire us and give us the benchmarks that we all strive for.

We have created this new production in celebration of Jonny and Scott and we dedicate every performance to their memory.

On behalf of everyone at New Adventures I wish you a memorable evening on the Lake...

A handwritten signature in white ink, reading 'Matthew Bourne'.

Sir Matthew Bourne
Artistic Director, New Adventures

MATTHEW BOURNE REFLECTS ON THE CREATION OF HIS SWAN LAKE AND THE LEGACY OF THE PRODUCTION THAT CHANGED THE DANCE WORLD

Your *Swan Lake* was created in 1995, but do you remember the first time that you had the idea of a dancing male swan?

I'm not totally sure, but I seem to remember day-dreaming several years before I had even formed my own company, whilst watching The Royal Ballet's production, and wondering what that gender change would do to the story. It always struck me that there was a hidden message around The Prince's reluctance to take a bride! However, at that time, creating a new production of *Swan Lake* was not something that I ever felt was even a remote possibility for me. When that production did become a reality, following the unexpected success of my *Nutcracker!* for Opera North in 1992, the idea of the male swan - powerful, wild and dangerous - returned and started to make a lot of sense to me. It was the key to making a new *Swan Lake*, one that could possibly wipe away those powerful images of the ballerina swan that were so embedded in the psyche of dance lovers and even the wider public.

Your company at the time, *Adventures in Motion Pictures*, was very small; did you experience any difficulty in finding your creative team and a larger cast of dancers?

Yes, my company at the time was made up of only six dancers so creating a new full-length *Swan Lake* was certainly an ambitious, possibly crazy, prospect. My first stroke of luck and one that changed the entire direction of the production was the casting of Adam Cooper as The Swan. Adam had seen my production of *Highland Fling* the year before and had let it be known, via a friend, that he would like to work with me on something. I knew Adam's work with The Royal Ballet (where he had recently been promoted to Principal) and I was a fan. The idea of bringing in this "creature from another world" was the perfect impetus for creating something very different for me at the time.

My next big decision and another game-changer for me, was the choice of Lez Brotherston as designer. I had, of course, worked with Lez the year before in *Highland Fling* but I was reluctant initially to ask him as he had very recently created a new *Swan Lake* for Northern Ballet and I thought he would not have been interested. Having been turned down by a couple of other high-profile designers, who had no faith in my concept, I asked Lez and he loved the idea and felt that he could

bring something different to this new version. Thank goodness he agreed, as it started a tremendous collaboration that has continued to this day.

Another stroke of luck was the collaboration and support of the important conductor and Tchaikovsky expert, David Lloyd-Jones, who having worked with me on *Nutcracker!*, agreed to conduct those first performances. I'm convinced that David's involvement gave the production a certain "seal of approval" that assured nervous audiences that we were serious in our approach, at least musically. My next task was to find a whole new company! It's interesting to remember now how difficult it was to find 14 great male dancers to play swans; we now get literally hundreds of audition applications to be in this show. I really do appreciate now that original cast and those pioneering swans!

What do you remember of the atmosphere in the rehearsal room when you were creating the production?

I just remember that we all felt that we were working with a "good" idea and we all believed in it and that it could work. That doesn't mean that we were not at times over-awed and nervous about the mammoth task we had taken on. Indeed, the word outside the rehearsal room was more worrying. When it was announced, some dance writers and balletomanes were horrified at the thought of the carnage that lay ahead. Some took pains to point out to me that it was a great "tragedy" with a profound message, implying that I hardly had the credentials to tackle such a masterpiece of ballet history. Others nudged me and said that they couldn't wait for my *Swan Lake* – "It's going to be such a scream!" they said, expecting a riotous parody or camp send-up. There was a "David and Goliath" feel about this project. This small, quirky company run by an East-end upstart with no traditional classical ballet credentials taking on this hallowed classic.

We certainly had something to prove!



2000 – Adam, Simon Cooper, Will Kemp in *Swan Lake*
Dominion Theatre Season Photo - Hugo Glendinning



2014 Andrew Monaghan and Tom Broderick Photo - Ian Gavan

The opening night at Sadler's Wells on 9th November 1995 has now gone down in dance history. What are your personal memories of that momentous occasion?

Word had got out that I was imagining the piece with male dancers as the swans and, though it's hard to figure now, audiences could just not imagine what a dancing "male" swan might look like. So strong was the image of the female ballerina in tutu, pointe shoes and a feathery head-dress that many visualise the male dancers in the same costume, essentially in drag! It didn't seem to cross anybody's mind that there was such a thing as a "male" swan. So, when Adam Cooper made his first entrance as The Swan, followed by a flock of wild, menacing, highly masculine swans, the surprise, even shock, in that first-night audience was palpable. This was only increased by Adam's appearance as The Stranger (clad in Lez Brotherston's leather trousers), in the Ball scene in Act Three. A scene that, to me, had not really come alive in the rehearsal room was suddenly electric on opening night and the audience went wild. Another surprise was just how moving the piece was to audiences who seemed to completely accept and embrace the sad fate of our Prince, brilliantly portrayed that night by the much-missed Scott Ambler. I remember the great producer, Sir Cameron Mackintosh, pinning me against the wall in the interval and telling me that we had to do this in the West End! It certainly felt like a legend was born that night.

The overwhelming reaction to the production was almost instant. How did this change things for you and the Company?

The reaction was certainly far greater than anything any of us expected and was at times overwhelming. The papers the next day were full of pictures of Adam as The Swan next to pictures of Dame Margot Fonteyn in the same role. The image of the male swan seemed to capture the imagination of the public straight away. Before long, plans for a West End run at the Piccadilly Theatre were being made, then an 8-week season in Los Angeles, where we were feted by every big movie star of the day; and eventually a Broadway opening night attended by my childhood idol, Julie Andrews. It certainly changed my life and the fortunes of my company, who were suddenly in demand both at home and internationally. This all sounds incredible, and it was, but we also had lots to learn and it was not always easy. Eight shows a week was not something any of us were used to, for a start, and the show was a gruelling one especially for the men. Always though, the audience came through for us at the end of each sometimes tough and challenging day and lifted our spirits, making us remember why we did what we did. A whole new audience for dance was created through this production and I still feel that this is one of my proudest achievements.

Despite its success, the production was not loved by everyone at its premiere. How have attitudes changed in the 23 years since its opening night?

It was a challenging piece for many initially. Some more traditional critics were not amused, and we had walk-outs from men when The Swan and Prince danced together, and young girls with buns in tears that Mummy had brought them to the "wrong" *Swan Lake*. It was also dubbed by many as "the gay *Swan Lake*" which I've always been happy to celebrate but have also felt was not the whole story. Despite this, it has become a modern classic and is a "bring the whole family" treat, beloved by the British and worldwide public alike; an example of what dance is capable of and how it can reach previously un-dreamed of new audiences.

The 2018 revival is a new production with new designs, lighting designs and some revised choreography. Why did you and original designer, Lez Brotherston, feel that the time was right for a fresh look?

It's surprising to see our poster for our 2000 revival of the show at the Dominion Theatre which proclaimed, "LAST TIME EVER IN LONDON". This was not a publicity stunt, but something we genuinely believed. We have since learned that productions actually become more popular the more you bring them back and give them to new generations to enjoy. We are now very conscious of this legacy. Lez and I wanted to have the opportunity to question a little what we had done over 20 years ago and bring a fresh eye to the whole production; to make the most of new theatrical technology and to reinvent the show for the decades to come. New lighting design from our New Adventures Associate Artist, Paule Constable and much revised choreography will also make this revival something closer in fact to a new production. For those of you that are worried to hear this, fear not! The differences are mainly in the detail and it retains all the elements that make this show so special to so many people. I trust that this swan will continue to fly, inspire and lift up audiences for many years to come.



SCENES

PROLOGUE

ACT 1

- Scene 1 The Prince's Bedroom
- Scene 2 The Palace
- Scene 3 An Opera House
- Scene 4 The Prince's Private Quarters
- Scene 5 The Street
- Scene 6 A Seedy Club
- Scene 7 The Street

ACT 2

A City Park

ACT 3

- Scene 1 The Palace Gates
- Scene 2 The Royal Ball

ACT 4

The Prince's Bedroom

RUNNING TIME 127 MINUTES
NO INTERVAL

THIS PRODUCTION WAS FILMED LIVE AT SADLER'S WELLS ON 10 JANURARY 2019

CAST LIST FOR THIS PERFORMANCE

CREATIVES AND PRODUCTION

Director & Choreographer Matthew Bourne
Set & Costume Designer Lez Brotherston
Lighting Designer Paule Constable
Sound Designer Ken Hampton
Video Designer Duncan McLean
Associate Artistic Director Etta Murfitt
Music by Pyotr Ilyich Tchaikovsky
Orchestration by Rowland Lee

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

PRINCIPAL CAST

The Swan/ The Stranger Will Bozier
The Prince Liam Mower
The Queen Nicole Kabera
The Girlfriend Katrina Lyndon
The Private Secretary Glenn Graham

THE SWANS

Andrew Ashton, Jonathon Luke Baker, Alistair Beattie, João Castro, Keenan Fletcher, Nicholas Keegan, James Lovell, Harry Ondrak-Wright, Ashley-Jordon Packer, Jack William Parry, Barnaby Quarendon, Sam Salter, Stan West

AT THE OPERA HOUSE

Moth Maiden Carrie Willis
Nobleman Alistair Beattie
Evil Tree Troll Keenan Fletcher

GUESTS AT THE ROYAL BALL

The French Princess Carrie Willis
Her Escort Stan West
The Spanish Princess Bryony Harrison
Her Escort Keenan Fletcher
The Romanian Princess Shoko Ito
Her Escort Sam Salter
The Italian Princess Kayla Collymore
Her Escort Jonathon Luke Baker
The Hungarian Princess Megan Cameron
Her Escort Andrew Ashton
The German Princess Freya Field
Her Escort Ashley-Jordon Packer
The Monaco Princess Zanna Cornelis
Her Escort Harry Ondrak-Wright

THE ORCHESTRA

Conductor	Brett Morris		
Violin 1	Gina McCormack (Leader) Takane Funatsu Leo Payne Alexandra Caldon	Clarinets	Peter Sparks Charys Green Kimon Parry
Violin 2	David Smith Mandy Britton	Bassoon	Meyrick Alexander
Viola	Fiona Bonds Matthew Maguire	Horn	Anna Douglass Philippa Slack
Cello	Julia Graham Trevor Burley	Trumpet	Jonathan Clarke Julie Ryan
Bass	Ben Russell Alice Kent	Trombones	Richard Watkin Ian Fasham
Flute	Tony Robb Luke Russell	Timps/ Percussion	Robert Farrer Stephen Gibson
Oboe/ Cor anglaise	James Hulme Rebecca Wood	Harp	Gabriella Dall'Olio

[CLICK HERE FOR COMPANY BIOS](#)

THIS PRODUCTION OF SWAN LAKE WAS CREATED BY

Director and Choreographer
Set and Costume Designer
Lighting Designer
Sound Designer
Video Designer
Associate Artistic Director

Matthew Bourne
Lez Brotherston
Paule Constable
Ken Hampton
Duncan McLean
Etta Murfitt

Re-staging
Resident Director
Rehearsal Director
Principal Coaches

Kerry Biggin and Pia Driver
Pia Driver
Glenn Graham
Adam Cooper, Dominic North
and Neil Westmoreland

THE COMPANY

Leigh Alderson, Nicole Alphonse, Andrew Ashton, Jonathon Luke Baker, Matthew Ball, Benjamin Bazeley, Alistair Beattie, Isaac Peter Bowry, Will Bozier, Tom Broderick, Megan Cameron, João Castro, Kayla Collymore, Zanna Cornelis, Freya Field, Keenan Fletcher, Glenn Graham, Michaela Guibarra, Bryony Harrison, Parsifal James Hurst, Shoko Ito, Nicole Kabera, Nicholas Keegan, Courtney Liu, James Lovell, Katrina Lyndon, Jack Mitchell, Liam Mower, Dominic North, Harry Ondrak-Wright, Ashley-Jordon Packer, Jack William Parry, Barnaby Quarendon, Sam Salter, Alex Sturman, Stan West, Max Westwell, Milwhynne Williams, Carrie Willis

TOURING CREW

Company Manager	Ian Wheatstone
Stage Manager	Gaz Wall
Deputy Stage Manager	Sammi Woollard
Assistant Stage Manager	Claire Wilmore
Touring Carpenter	Pete Stocking
Deputy Carpenter and	
Flies Operator	Kyra Rossel
Chief Electrician	Sam Baker
Deputy Electrician and AV	John Campbell
Sound Operator	Javier Pando
Technical Swing	Harriet Finch
Head of Wardrobe	Scott Sheady
Deputy Wardrobe	Gemma Bishop
Wardrobe Assistant	Tom Darlington
Head of Wigs	Lisa Champion
Deputy Wigs	Emily Radjen
Wigs Assistant	Millie Johns
Company Physiotherapist	Amy Bond

FOR SWAN LAKE

General Management	Jennie Green and Gemma Greig-Kicks for GLF Ltd
Production Manager	Tom McEvilly
Assistant Scenic Designer	Colin Falconer
Production Carpenters	Dylan Batdorff, Aaron Nolan, Chris Tonini
Production Sound	Richard George, Holly Harbottle, Andy Meadows

FOR SWAN LAKE CONTINUED

Sound Equipment	Autograph Sound Recording Ltd
Production Electricians	Rich Mence, Jeremy Duncan, Richard Bauermeister
Lighting Programmer	Catriona Carter
Lighting Equipment	SLX Ltd
Set Electrics	Howard Eaton Lighting Ltd, Rich Mence, Jeremy Duncan
Video Programmer	Emily Malone
Video Engineers	Dan Trenchard
Projection Equipment	Stage Sound Services Ltd
Scenery construction	Rocket Scenery Ltd and Souvenir Scenic Studios Ltd
Scenic cloth painting	Julie Perren of Perren Design of London Ltd
Drapery & Cloths	Chris Claydon Ltd and Gerriets GB Ltd
Props Supervisor	Lily Mollgaard
Production props makers	Marsha Saunders, Claire Sanderson
Armorer	Adam Lovell at Cohort Film Services Ltd
Corgi made by	Paradigm Effects Ltd
Furniture	Properly Made Ltd
Props transport	EGS Logistics
Wardrobe Supervisor	Diane Williams
Assistant Wardrobe Supervisor	Charlotte McGarrie
Costume Makers	Lal D'Abo, Jane Gill, Amanda Hall ROH, Naomi Isaacs, Sasha Keir, Anne-Marie Norton, Suzanne Parkinson, Phil Reynolds, John Sheward, Amanda Ball
Tailors	Ian Costello, Mark Costello, Chris Kerr, Angelina Pieroni, Sue Smith
Millinery	Sean Barrett, Simon Dawes
Costume Props	Robert Allsopp & Assoc

Costume Dyeing and
Printing
Embroidery
Shoes
Wigs Supervisor
Assistant Wigs Supervisor
Wigs by
Transport
Rehearsal Hires and
touring services
Crewing Services
Production Safety
Flight Cases
Rigging Hires
Gas
Marketing Agency
Press Representative
Production Photography
Rehearsal Photography
Insurance Brokers
Production Accountants
Production Assistant
Rehearsal Studios
Hotel Booking
Rehearsal class teachers

Rehearsal accompanists

Nicola Killeen
Hawthorne & Heaney
Lewis Jones, Freed, Block, Alexander Harr
Darren Ware
Pav Stalmach
The Wigs Room Ltd
Stage Freight Ltd

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Pirate Crew Ltd, Connection Crew CIC
Chris Luscombe
Flight Case Warehouse Ltd
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Simon Raw and Amy Barder for RawPR
Johan Persson
Clark Thomas Photography
Andy Rudge for Integro Ltd
Nyman Libson Paul
Sara Cormack and James Miller
3 Mills Studios
Production Touring Ltd
Louise Bennett, Kerry Biggin, Madelaine Brennan,
Charley Broom, Darren Ellis, Glenn Graham, Sophia
Hurdley, Michela Meazza, Isabel Mortimer, Etta
Murfitt, Stephen Pelton, Ashley Shaw, Damien Lee
Stirk, Alan Vincent, Joe Walkling, Renaud Wiser
Chris Benstead, Steven Brooks, Oli Davies, Matt
Gregory, Tom Kirkpatrick, Nick Linnik, Guiliano
Modarelli, Meg Morley, Simone Sistarelli

FOR NEW ADVENTURES

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Executive Director
Associate Artistic Director
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General Manager, Productions
Resident Artist
Resident Artist
Projects Manager
Head of Development
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Assistant to Matthew Bourne
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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



The Swans, 2018/19 Production



Nicole Kabera, The Queen & Liam Mower, The Prince

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 this digital download, 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.

Every gesture of support is hugely appreciated and will make a real difference.

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