

NEW/ADVENTURES

A NEW ADVENTURES AND ILLUMINATIONS
PRODUCTION FOR BBC

MATTHEW BOURNE'S
PRODUCTION OF

The Red Shoes

DIGITAL PROGRAMME



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Illuminations

WELCOME FROM NEW ADVENTURES

Dear friends,

Welcome to our spectacular production of *The Red Shoes*, filmed last year at Sadler's Wells, London.

This show is the culmination of a twenty-year ambition to bring Powell and Pressburger's seminal 1948 film to the stage. It is also, in many ways, a personal love letter to a life in theatre and dance, made all the more poignant by this year's unexpected events. When we created the show in 2016, we were delighted by the response from audiences everywhere we went, returning to some venues for a second run by popular demand! The production went on to win two Olivier Awards and was also honoured with by the LA Critics' Awards for both choreography and set and costume design.

This film version features a star-studded cast and many of the original cast in the roles they created, including Dominic North, Michela Meazza, Liam Mower, Glenn Graham and the wonderful Ashley Shaw who won a National Dance Award for her role as Victoria Page. We were also joined by an old friend of the company, the great Adam Cooper, who played the iconic role of The Swan in my original production of *Swan Lake* 25 years ago. We were so delighted that Adam returned to The Red Shoes company to take on the role of enigmatic impresario, Boris Lermontov.

This last year has been so challenging for us all and I would like to take this opportunity to thank our supporters and loyal audiences who have sent messages of encouragement from around the globe. Your support and enthusiasm for our work - both onstage and off - has meant a great deal to us all.

Enjoy *The Red Shoes* and we look forward to seeing you on stage again soon,

Very best wishes,



Matthew Bourne
Artistic Director, New Adventures



ADAM COOPER AS BORIS LERMONTOV, 2019

AN INTERVIEW WITH MATTHEW BOURNE

WHAT IS IT ABOUT THE RED SHOES THAT ATTRACTS YOU AS A STORY TO ADAPT FOR DANCE?

It's the story that Michael Powell and Emeric Pressburger fashioned around Hans Christian Andersen's story of *The Red Shoes* for their seminal 1948 movie that really attracted me. The Andersen fairy tale is a little difficult to relate to today with its themes of the 'sin' of vanity and religious redemption. However, the image of the red shoes that, once put on, will not allow the wearer to stop dancing has long been a potent one for creative minds, from Powell and Pressburger to Kate Bush to Emma Rice and her memorable theatre production for Kneehigh.

I have loved the film since I was a teenager with its depiction of a group of people all passionate about creating something magical and beautiful. It seemed to be saying that art was something worth fighting for, even dying for, if the rather melodramatic conclusion is to be believed? It was a world full of glamour, romance and creativity populated by larger-than-life personalities. In short, it was a world that I wanted to be part of!

The film's genius though was to take that highly theatrical world and turn it into a highly cinematic and, at times, surreal piece of film-making. My challenge has been to capture some of that surreal, sensuous quality within the more natural theatre setting.

WHAT ARE THE MAIN THEMES OF THE STORY?

The main message of *The Red Shoes* is that nothing matters but art. As Michael Powell said: "The Red Shoes told us to go and die for art." Whilst acknowledging the exaggeration here, I believe it was a piece that asked us to take art seriously as a life-changing force: something that gives intense joy but also asks for and requires sacrifices. It is the love story of two young artists: one, a dancer, Victoria Page; and one, a composer, Julian Craster; and the fight between that love and the

lure of the highest artistic achievement as represented by Boris Lermontov, the dance company's legendary impresario, who believes that you cannot be a great artist if distracted by human love. Lermontov sees art (or, more specifically, ballet) as something close to a religion. This is both his strength and his tragedy. Even Vicky and Julian would not have found their love if it were not for their shared artistic success. It is only the thrill of creation that brings them together, after a fairly rocky start. However, when they are starved of their creative lives their relationship becomes 'messy' and they find themselves missing something.

I'm also exploring how the fairy-tale world of ballet and the stories it tells can actually blend into the real-life tale of love, ambition, artistic and personal fulfilment, until the two are barely distinguishable.



ANTON WALBROOK AND MOIRA SHEARER IN THE 1948 FILM

THE PERFORMERS AND PERSONALITIES IN THE FAMOUS FILM ARE LEGENDARY. HOW HAVE THE NEW ADVENTURES DANCERS APPROACHED PLAYING THESE CHARACTERS?

Who can imagine *The Red Shoes* without Moira Shearer, Robert Helpmann, Léonide Massine and, perhaps most of all, Anton Walbrook? This is something that we have all had to contemplate and boldly address. I think the New Adventures dancers, whether they knew the film before or not, have all fallen in love with these unique performers. Our task had been, I think, to honour them with the odd little 'tribute' but then to create our own characters as dictated by the story we are telling. Trying to recreate 'special' performers or performances is always a mistake and I've encouraged the dancers to find their own way. That has not stopped us though from all delving into countless biographies and YouTube clips to look for inspiration into the flavour of the period in which we are working and to gather anecdotes about dancers and dancing in the 1940s and 50s. All our ensemble dancers were given a famous dancer of this era to study and the clues are in their given names in the programme!

YOU HAVE CHOSEN THE MUSIC OF A CELEBRATED HOLLYWOOD COMPOSER BERNARD HERRMANN RATHER THAN THE ORIGINAL SCORE FROM THE FILM. WHY?

I have a great affection for Brian Easdale's very fine score for *The Red Shoes* ballet in the film. It's an impressive achievement by any standards and a first for a mainstream film to include an unheard-of 15-minute ballet as its central storytelling device. A feature film that includes a featured ballet is very different from a full-length wordless dance piece in which the music has to not only serve the ballets that the company perform but also the backstage life of the company and, most importantly, the emotional story of Vicky Page, Julian Craster and Boris Lermontov. I found this variety of ideas in the work of one of my favourite Hollywood composers, Bernard Herrmann. Herrmann is probably most famous for his work with Alfred Hitchcock, but Terry Davies (who is brilliantly arranging the music) and I decided to concentrate on the pre-Hitchcock music and have uncovered some real gems. Various concert pieces and suites from his earlier films have proved very rich sources of material. Who knew that *Citizen Kane* was full of dance music; and has

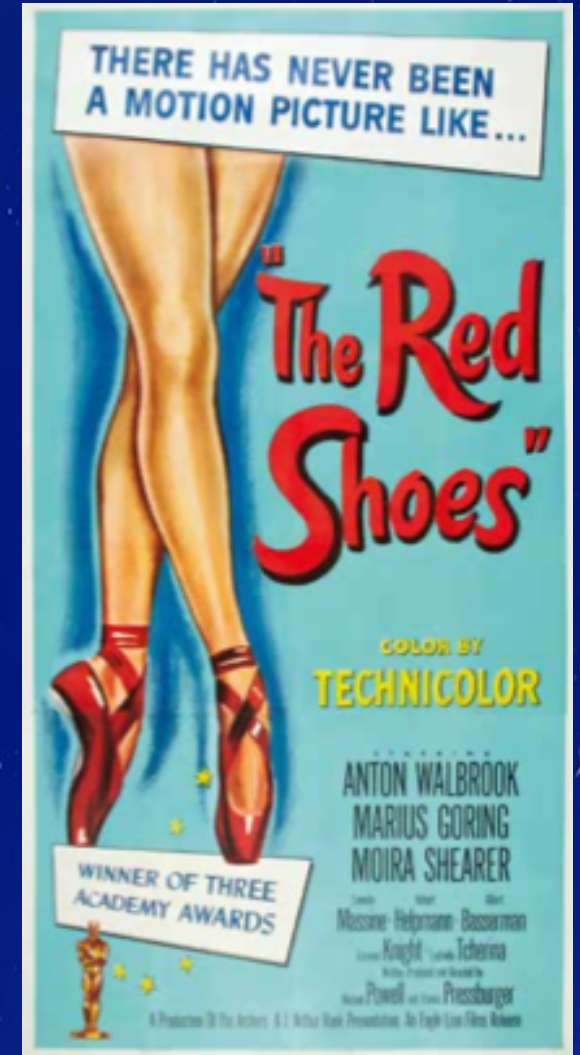
there ever been a more bittersweet and moving film score than that for *The Ghost and Mrs Muir*? These both feature heavily, as does the one post-*The Red Shoes* era piece: the score for the 1966 movie *Fahrenheit 451* is both magical and unsettling and the perfect sound world for *The Red Shoes* ballet. It also gives us the sense that the Ballet Lermontov are creating something 'new' and slightly futuristic.

I'm very proud to be presenting much of this music in the theatre for the first time. There is so much to enjoy musically here; I think it will be one of the revelations of this piece.

DESIGN ALWAYS PLAYS SUCH A BIG PART IN NEW ADVENTURES PRODUCTIONS. WHAT HAVE BEEN THE CHALLENGES ON THIS PROJECT?

My Associate Designer, Lez Brotherston, took on another enormous challenge with this production. Firstly, to create an adaptable theatrical space depicting both onstage and backstage, as well as a range of locations from Covent Garden to Monte Carlo, but also to allow for those flights of fancy that take us out of the literal theatrical world and into the sensuous and surreal world of artistic endeavour.

For this, Lez and I also rely heavily on the brilliance of our Lighting Designer, Paule Constable, who always manages to surprise and thrill me with her own vision of what we are all trying to achieve.



THE ORIGINAL POSTER FOR THE RED SHOES FILM, 1948



SCENES

The action takes place in London and the French Riviera in the late 1940s

Act One

London

At the Ballet

“Countess Tamara’s Dilemma”

Lady Neston’s Soirée

Covent Garden

Monte Carlo

“Ballon de Plage”

Lermontov’s Mansion

Monte Carlo Opera House

The Ballet of The Red Shoes

Act Two

Three Months Later

Villefrance-Sur-Mer

End of Season Party

Monte Carlo

“Concerto Macabre”

East End, London

A Music Hall

Monte Carlo

Lermontov’s Office

London

Cheap Digs

Monte Carlo

Victoria Page Returns

THIS PRODUCTION WAS FILMED LIVE AT SADLER'S WELLS IN 2019

THE CAST

Victoria Page
Boris Lermontov
Julian Craster
Irina Boronskaya
Ivan Boleslawsky
Grischa Ljubov

ASHLEY SHAW
ADAM COOPER
DOMINIC NORTH
MICHELA MEAZZA
LIAM MOWER
GLENN GRAHAM

THE COMPANY

STEPHANIE BILLERS, BEN BROWN, JOAO CAROLINO
REECE CAUSTON, HARRISON DOWZELL, JACKSON FISCH
ROSE GODDARD, BRYONY HARRISON, DAISY MAY KEMP
KATE LYONS, DANNY REUBENS

CREATIVES AND PRODUCTION

Directed and Choreographed by **MATTHEW BOURNE**
Directed for the Screen by **ROSS MACGIBBON**
Music by **BERNARD HERRMANN**
Orchestrations and
additional music by **TERRY DAVIES**

Set and Costume Design
Lighting Design
Sound Design
Projection Design
Associate Artistic Director
and Choreographer
Assistant Choreographer
and Resident Director
Associate Lighting Designer
Executive Producer
for Illuminations
Producer

LEZ BROTHERSTON
PAULE CONSTABLE
PAUL GROOTHUIS
DUNCAN MCLEAN

ETTA MURFITT

NEIL WESTMORELAND
ROB CASEY

JOHN WYVER
LUCIE CONRAD

THE NEW ADVENTURES ORCHESTRA

Conductor
Leader

BRETT MORRIS
GINA MCCORMACK

"Fahrenheit 451"
Written and composed by Bernard Herrmann
© Universal Music Publishing Limited

"Welles Makes Kane/Citizen Kane"
Written and composed by Bernard Herrmann
© Bourne Co.

Administered for the United Kingdom by Bourne Music Limited

THIS PRODUCTION OF THE RED SHOES WAS CREATED BY

2019 REVIVAL

Directed by	Matthew Bourne
Staged by	Etta Murfitt
Resident Director	Neil Westmoreland
Rehearsal Assistants	Danny Reubens, Stephen Murray, Daisy May Kemp
Dance Captains	Ashley Shaw and Dominic North
Resident Practitioner	Daisy May Kemp

TOURING CREW

Company Manager	Ian Wheatstone
Resident Director	Neil Westmoreland
Stage Manager	Gaz Wall
Deputy Stage Manager	Samantha Woollard
Assistant Stage Managers	Owen Collick, Siobhán Scott
Production ASM	Bethany Lockitt
Head Carpenters	Aaron Nolan and Sam Swaine
Deputy Carpenter and Fly Crew	Liam Walls
Automation Operator	Chi de Marinis
Chief Electrician	Rich Hoxley
Deputy Electrician	'Yoshi' Roisin Dullard
Sound Operator	Matt 'Bambi' Nunn
Technical Swing (Auto/flies)	Erin Thomson
Technical Swing (LX/sound)	Callum Graham
Head of Wardrobe	Gemma Bishop
Deputy Wardrobe	Abigail Morgan
Wardrobe Assistants	Georgiana Butler, Lily Chilton, Chloë Greasley
Head of Wigs	Lisa Champion
Deputy Wigs	Katy Lewis and Verity Pitt

Wigs Assistant
Company Physiotherapist

Lilian Komor, Alice Larsson, Natascha Schnieden
Aisha James for Neuro Tour Physiotherapy Ltd

NEW ADVENTURES ORCHESTRA

Musical Director and Principal Conductor	Brett Morris
Conductor	Ben Pope
Young Associate Conductor	Noah Max
Violin 1	Abigail Young (Leader), Takane Funatsu, Claire Hoffman
Violin 2	David Smith, Mandy Britton
Viola	Fiona Bonds, Matt Maguire
Cello	Julia Graham, Alex MacKenzie
Bass	Lucy Hare
Pianos	Dan Jackson, Jill Farrow
Keyboards	Daniel Whitby, Jon Laird
Timps/Percussion	Robert Farrer
Harp	Gabriella Dall' Olio
Keyboard Programming	Phij Adams
Librarian	Colin Rae
Pianos supplied by	Marksons Pianos

FOR THE RED SHOES

General Management	Jennie Green
Production Manager	Tom McEvilly
Assistant Production Manager	Matt Malone
Costume Supervisor	Irene Bohan
Assistant Costume Supervisor	Charlotte McGarrie

Costumes made by	Academy Costumes, Phil Reynolds, Sasha Kier, Kevin Matthias, Naomi Isaacs, John Sheward, Meinir Roberts, Tomoko Honda, Frances Hill, Lal D'Abo, Amanda Barrow, Chris Kerr, Mark Costello, Lorraine Richards, Mervyn Wallace, Angelina Pieroni, Sarah Campbell	Press	Simon Raw and Amy Barder at RAW PR
Millinery by	Sean Barrett, Hannah Trickett	Production Photography	Johan Persson
Printing and dying by	Nicola Killeen Textiles	Artwork	Feast Creative Ltd
Costume Props by	Robert Allsopp	Set built by	Bay Scenery Ltd
Wigs Supervisor	Darren Ware	Cloths painted by	Julie Perren
Wigs Supervisor's Assistant	Pav Stalmach	Engineering designed by	Delstar Engineering
Wigs	The Wig Room Ltd	Automation by	TAIT
Props Supervisor	Lily Mollgaard	Set electrics	Howard Eaton Ltd
Production Prop Makers	Marsha Saunders, Bronia Topley, Claire Sanderson, Ollie James, Natalie Perlman	Lighting hires	White Light Ltd
Furniture made by	Heron + Driver	Sound hires	Autograph Sound Ltd
Assistant to the Prop Supervisor	Amy Hawthorne	Projection hires	Stage Sound Services
Production Carpenters	Dylan Batdorff, Chris Tonini, Simon Hamilton, Steve Whittley, Aaron Nolan	Trucking	Stage Freight
Associate Set Designer	Colin Falconer	Riggers	Seth Allen, Tom Radcliffe, Ali Morris
Associate Lighting Designer	Rob Casey	Crewing services	Pirate Crew
Lighting Programmer	Warren Letton	Rigging	Unusual Rigging Ltd
Production Electricians	Rich Mence, Jeremy Duncan, Biz Bauermeister, Sam Baker, Mike Dixon	Tour Flight Casing	Andy Latham and Flightcase Warehouse
Production Sound Engineers	Ken Hampton, Andy Meadows, Gareth Willox, Andy Jackson	Accommodation	Production Touring Ltd
Projection Programmer	Dan Trenchard	Production Accountant	Nyman Libson Paul
Animator	Stan Orwin-Fraser	Production Insurance	Andy Rudge for Integro
Production Projection Engineer	Mike Samuel Production	Tour Booking	Kayte Potter for GLF
Automation	Alex Hale	Production Assistants	Sara Cormack and James Miller
Marketing	EMG	Rehearsals	3 Mills Studios and English National Ballet Production Studios
		Rehearsal class teachers	Louise Bennett, Kerry Biggin, Charlotte Broom, Chris Hinton-Lewis, Damien Lee Stirk, Isabel Mortimer, Etta Murfitt, Wayne Parsons, Mikaela Polley, Paul Smethurst, Angela Towler, Joe Walkling
		Rehearsal accompanists	Domenico Angarano, Steven Brooks, Oliver Davies, Daniel Hewson, Sabio Janiak, Tom Kirkpatrick, Nick Linnik, Meg Morley, Alex Paton
		Rehearsal hires	RK Resources Ltd
		<i>With thanks to Paradigm Effect, EJS Logistics for transport and Our Theatre Friend for the theatre seats</i>	

FOR NEW ADVENTURES

Artistic Director
Group Managing Director
Executive Director
Associate Artistic Director
Head of Operations
General Manager
Resident Artist
Resident Artist
Projects Manager
Head of Development
Creative Content Producer
Finance Manager
Audience and
Communications Manager
Executive Assistant
Projects Assistant
Development Associate
Assistant to Matthew Bourne

Matthew Bourne
Robert Noble
Imogen Kinchin
Etta Murfitt
Louise Allen
Jennie Green
Kerry Biggin
Paul Smethurst
Alexandra Ringham
Sarah Reuben
Kaasam Aziz
Charlotte Walton
Ester Balint
Eman Bhatti
Leah Fox
Rebecca Kendall
Suzanne Boguzas

Founder Artistic Associate
Associate Artists

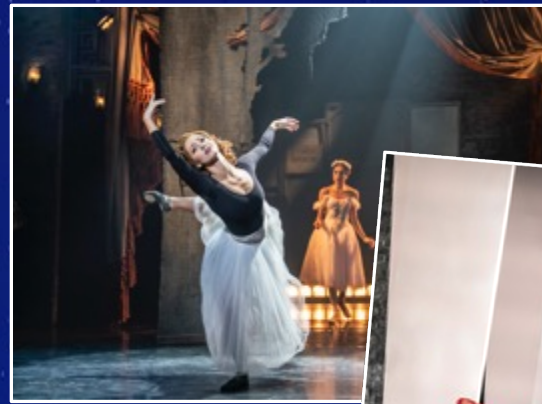
Scott Ambler, 1960-2018
Lez Brotherston, Paule Constable,
Terry Davies, Paul Groothuis,
Brett Morris

Trustees

Jeanette Siddall CBE (Chair),
Brenda Emmanus OBE, Helen Protheroe,
Arielle Smith, Kenneth Tharp CBE,
Peter Williams

Patrons

Dame Darcey Bussell DBE, Tom Daley,
David Walliams OBE



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

We hope you have enjoyed this digital programme, created to accompany the Christmas broadcast of *The Red Shoes* with the BBC.

We are working harder than ever to make sure the work we do both onstage and off is reaching as wide an audience as possible.

We would be so grateful if you would consider a donation towards our work, helping us to continue to support our dancers and deliver our extensive education, outreach and talent development programmes across the UK.

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[FIND OUT MORE ABOUT OUR WORK HERE](#)

