



Matthew Bourne's
Cinderella
Music by Prokofiev

Behind the Scenes Resource



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1 OUTLINE OF RESOURCE PACK



This Resource Pack is aimed at dance and theatre students, teachers and the wider New Adventures audience. The content is accessible to Key Stage 3, 4 and 5 but may also be appropriate to other students and Key Stages.

It takes users on a journey 'behind the scenes', where they can uncover more about the show, its themes, and the creative process undertaken by Matthew Bourne and his team. They will learn about the original inspiration for the show and hear first-hand about the creative team's experiences of working on it.

It also aims to encourage students to evaluate and gain a deeper understanding of a professional dance work. Throughout the pack are tasks and activities that have been developed to engage students with the creative process, choreographic process and production design, whilst creating opportunity for analysis and critical appreciation. Some tasks also offer practical dance ideas to be applied in the studio, and, for teachers, there are suggested essay questions, pedagogy and practice tips.

Suggestions for discussion topics, further reading, practical exercises, and essay questions are found throughout the pack, encouraging active learning. These are easily identified by the following icons:



ACTIVITY:
Discussion



ACTIVITY:
Further Reading



ACTIVITY:
Practical Exercise



ACTIVITY:
Written Work

You can follow these suggestions directly or use them as a springboard to developing your own ideas, and schemes of work.



2 AN INTRODUCTION TO MATTHEW BOURNE'S *CINDERELLA*



Matthew Bourne's interpretation of the classic fairy tale has, at its heart, a true war-time romance. A chance meeting results in a magical night for Cinderella and her dashing young RAF pilot, together just long enough to fall in love before being parted by the horrors of the Blitz.

With Lez Brotherston's sumptuous costumes and sets, which won an Olivier Award for his original designs, lighting by Olivier Award-winning Neil Austin and video and projection designed by Duncan McLean, *Cinderella* is performed in Surround Sound, designed by Paul Groothuis and featuring a specially commissioned recording played by a 60 piece orchestra.

Matthew Bourne's vivid story telling has never been more heart-stopping and touching, taking the audience into the heart of Prokofiev's magnificent score, and the sights and sounds of war-torn London.

THE HISTORY OF THE SHOW

WORLD PREMIERE: 26 Sept 1997
at the Piccadilly Theatre, London

The show was first seen in the USA premiering on 30 March 1999 at the Ahmanson Theatre, Los Angeles. The 2010 revival was first performed on 15 November 2010 at the Theatre Royal, Plymouth then opened on 8 December 2010 at Sadler's Wells Theatre. A major UK and European Tour followed until May 2011.

Matthew Bourne's *Cinderella* returned to Sadler's Wells in 2017 for New Adventures' 16th Christmas Season from 9 Dec 2017 – 27 Jan 2018, followed by a major UK and International Tour until March 2019.



3 THE PLOT OF MATTHEW BOURNE'S *CINDERELLA*

It's 1940, and Britain is at war with Germany. Air-raid sirens sound their warnings, and a Pathé News announcement advises citizens what to do during a bombing offensive. As we hear the opening bars of Prokofiev's score we see black and white film footage of London in The Blitz – of crumbling buildings and homes on fire.



ACT ONE: SCENE I – THE FAMILY HOUSE

The curtain rises and we see Cinderella cleaning her family home and serving tea, whilst her two sisters, Vivien and Irene, watch on. Cinderella's father, Robert, is close-by, asleep in his wheelchair. Cinderella's three stepbrothers, Malcolm, Vernon and Elliot appear, and the activity in the house heightens. An invitation is delivered to the door creating much anticipation amongst the family. It is opened by Cinderella's Stepmother, Sybil, and it is made clear that everyone, except Cinderella, will be going to this event.

A second knock at the door and a delivery man enters bearing bottles of spirits for Sybil. As she stumbles out of sight, Cinderella picks up the invitation and takes a peek. She dons her stepmother's fur coat, slips on a pair of sparkly shoes, and dances around the room fantasising about life as a glamorous film



star; for a moment escaping her hard and lonely life. Unbeknownst to her she is being watched by Vernon who makes a pass at her. They are caught in a compromising position and were it not for Cinderella's usefulness around the house, and the help she gives her Father, we see that her step-mother would cast her out of the home.

Cinderella is visited by an Angel. Although Cinderella cannot see the Angel, he magically guides and manipulates her movements. Suddenly an injured World War II Pilot, Harry, stumbles through the door, and the Angel brings the two together for a brief moment. The Pilot is clearly disorientated and Cinderella tries to help him.





As members of the household appear with a group of RAF service men and women, Cinderella drags Harry out of sight. Harry is soon spotted and banished from the house. Cinderella is forcibly stopped from going after him, and is left holding his serviceman's hat, as a memory of him.

Alone for a moment, whilst the other members of her family disappear to get ready for the ball, Cinderella begins to dance a duet with a dress-makers dummy on wheels; which she dresses to look like Harry.



As she dances with him the dummy appears to become Harry momentarily and she is lost in the moment, until her two sisters appear and ridicule her.

The family emerge dressed in their finery. They leave the house with invitations in-hand, off to the party. Desperate to find Harry, and to get away from her miserable existence at home, Cinderella packs a suitcase, with Harry's hat and her sparkly shoes. The Angel visits her again and gives Cinderella the extra push to run away from home for good.



ACT ONE: SCENE II – THE BLACKOUT

Cinderella steps out into the foggy streets of night-time London. Here, we catch a glimpse of Harry, who is lost and confused and wandering the deserted streets; quiet except for patrols by members of the Air Raid Precautions (ARP) teams.

He catches a glimpse of Cinderella and tries to get to her, but they keep getting separated.

Groups of people in gas masks appear terrifying to her, almost like a pack of rabid dogs. The Angel once again intervenes, and tempts her with an invitation, as she and Harry continue to search for one another in the darkness.





Search lights appear in the sky, and air raid sirens are heard again, as we see men, women and children dashing for cover. A loud explosion is heard, and we see Cinderella fall to the floor. The Angel appears behind her, and this time he hands her the invite to the party, before they disappear.



Figures dressed in white appear, flying through the sky like a squadron of pilots. As if in a dream, Cinderella joins the heavenly airmen before she and the Angel ride across the stage in a white motorbike and side-car, with Cinderella as the passenger, waving her invite to the ball excitedly in the air.



ACT TWO: SCENE I – THE CAFÉ DE PARIS

The music starts, and slowly the blackout lifts and begins to reveal the Angel in a collapsed and recently bombed out ballroom. Bodies of dancing couples are strewn around the wreckage. The mirror ball has crashed to the ground and glowing embers still smoke on the ground around it.

Having surveyed the devastation, the Angel begins to magically reverse time and we witness the mirror ball rising back in to the air as the ballroom springs back to life again, along with its guests. Slowly transforming back to its former glory, we see the men and women that had been killed by the air raid, dancing ‘en masse’ in couples.

Sybil, Cinderella’s stepmother, enters down a glittering red staircase. She is greeted by Alphonso the Bandleader who leads her to join in the dancing.

The sound of a distant air-raid is heard outside. The dancers stop in panic whilst the sound of bombs dropping in the distance interrupts the music. From the top of the stairs the Bandleader signals an all-clear message to his guests and the dance floor erupts once more into vibrant dancing.

A fanfare announces the arrival of Harry, along with his friends Tom and Dick. Harry is now transformed into a dashing, handsome, movie-star like hero, and the crowd swoons with admiration. The three servicemen dance an energetic trio before they are chased into another part of the ballroom by their adoring fans.





The Angel enters the now empty dance floor alone. As he stands beneath the Café de Paris sign, couples re-enter the space, moving slowly and in a dream-like trance.

At the top of the staircase appears Cinderella. Almost unrecognisable from before; she is dressed in a sumptuous white gown, with her hair and make-up done; looking like an elegant film star. Steadily descending and staring straight ahead, she appears almost to be sleepwalking until the Angel 'opens her eyes'. The first thing Cinderella sees is the dashing Harry. We can tell that it is love at first sight for them both, and after circling around one another they begin a grand waltz before peeling off and settling at tables on opposite sides of the dance floor.



Sybil reappears and makes an instant beeline for Harry, whilst her daughters Irene and Vivien flirt with Tom and Dick.

Harry reluctantly agrees to dance with Sybil. They are joined by Irene and Vivien, Tom and Dick, who begin to dance a mazurka. Cinderella has meanwhile been entertained by Alphonso the Bandleader and the other men, after which, Alphonso asks her to dance. Overwhelmed by both her beauty and the way she dances; all the servicemen take turns to try and partner her.



It is evident that she is the main attraction – desired by all the men, and a clear threat to all the women there. However, Cinderella only has eyes for Harry, and they disappear off into the night together leaving the family to carry on drinking and dancing the night away.



ACT TWO: SCENE II – HARRY'S LODGINGS

Harry walks around, smoking a cigarette, whilst he tucks a sleeping Cinderella up with a blanket, and we see that the pair have spent the night together.

As Harry puts on his watch and gets ready to leave, Cinderella awakes. She begs him to stay and they fall into a gentle, heartfelt and tender duet which ends with them both lying on the bed together.



The Angel appears to Cinderella to remind her that time is running out. A giant clock signals the countdown towards midnight and Cinderella tries desperately to wake Harry from his slumber.



The Angel carries Cinderella away from Harry, but time and time again she tries to return to her lover. Then as the twelve chimes of midnight sound, we see what appear to be flashbacks of Cinderella's tragic existence at the hands of her cruel family. We journey through past events and see that it was Sybil who had shot and injured Cinderella's father Robert, leaving him wheelchair-bound.



The Angel now becomes an 'Angel of Death', and his dramatic movements seem to be causing destruction all around him.

As the clock strikes midnight, we return to the moment in Act One when bombs fell outside Cinderella's house and she was injured. There is devastation everywhere, and we see Cinderella being carried off on a stretcher.

From amidst the smoke and rubble we spot Harry, the injured Pilot, struggling through the wreckage, seemingly looking for someone. He bends down amongst the debris and discovers Cinderella's silver shoe. This act ends with Harry falling to the ground on his knees, overcome with hopelessness and grief, as he suspects she may be lost to him forever.



ACT THREE: SCENE I – THE STREETS OF LONDON

Angel of Death

A loud thunderclap sounds as we see an excerpt from a black and white film portraying the devastation of the German offensive, and the plight of those living in London at the time of the Blitz.

The Act opens on the rainy streets of London, as men and women go about their business with an increased sense of fear. The Angel walks amongst them, unseen, and we realise that he is acting as a harbinger of death, signalling if and when, peoples' time is up.

The Pilot appears clutching Cinderella's shoe; the only precious memory he has of her. With his bloody bandages covering his head injury, and his strange and disorientated demeanour, passers-by are wary of him. In a trance-like state he begins a mournful solo whilst clutching the shoe. Crowds watch on, alarmed at this strange man.

ACT THREE: SCENE II – THE LONDON UNDERGROUND

Harry staggers off and as the lights fade, we hear the sound of a train. He reappears within the belly of the London Underground. Here he encounters a darker, more deviant side to the capital city, to which he seems unaccustomed. Prostitutes, rent boys and their customers appear around him.

A duet ensues between the prostitute and the Pilot where we see that her tenacity has paid off. Before they are through she robs him of his money, which goes unnoticed by Harry.





ACT THREE: SCENE III – THE THAMES EMBANKMENT

Appalled at his own indiscretion Harry runs out of the station. As the lights come up we now see the recognisable silhouette of a street lamp at the edge of the Thames. Sickened by what he has done Harry staggers to the edge of the river and throws up.

As Harry once again begins dancing with Cinderella's shoe, he is being watched by two men smoking cigarettes in the darkness, and people at a coffee stand.

A woman dressed in fine clothes, who has been observing his obvious despair, takes pity on him as he collapses to the floor. Her companions enter, furious with her for helping Harry. An argument breaks out and one of the men pushes the woman. Harry promptly punches them both before the two thugs get involved in the fracas.

Stealing the shoe from the Pilot, they taunt him with it before holding him down to allow the man who was punched to get his own back. They join in afterwards and Harry is left alone, crumpled on the floor clutching Cinderella's shoe.

ACT THREE: SCENE IV – A CONVALESCENCE HOME

As the lights come up we see a large illuminated red cross hanging overhead, signifying that we are now at a hospital. Individual hospital screens form a 'corridor', through which appears Cinderella in a wheelchair pushed by the Angel, disguised in a white doctor's coat and glasses.



It is clear that whilst Cinderella may have recovered from her physical injuries, she is still suffering mentally. Dancing a disjointed and unsettling solo during which she wears her one remaining slipper, we see Cinderella is evidently still traumatised and is reminiscing about the happy times she spent with Harry.



Led by Sybil, Cinderella's stepfamily arrives for a visit. Feigning concern, they sneak into Cinderella's ward. Cinderella is alarmed to see them and calls out for help. The nurse instructs the family to leave before they are escorted from the hospital.



Concerned that once Cinderella is well again she may tell people what Sybil did to her father, the stepmother sneaks back in by herself. Entering her room, Sybil finds Cinderella alone and fast asleep. Quietly placing a pillow over her head, she attempts to suffocate her. The psychiatrist (the Angel) hears her stifled screams and reappears just in time to save Cinderella's life. Rushing in behind him, the rest of the family are shocked to learn what their tyrant mother has done.

The hospital screens close around Cinderella, the psychiatrist (Angel) and Sybil once more, as we see Harry, briefcase in hand, being helped along by a nurse. As the screens open, we witness her being led away by the authorities, and the family make clear they will have nothing more to do with her.

We see that the reason for Harry's visit to the hospital is that he is being given electroconvulsive therapy. From her room, Cinderella hears someone screaming and searches the hospital to find out what is happening. As she reaches the source of the noise, she finds Harry alone, recovering from his treatment.

Shocked, surprised and delighted to see one another, we see that there is an awkwardness between them, as they realise they are little more than strangers. However, as they reunite the two shoes from Cinderella's original pair, we see they have renewed hope in the possibility of a happy future; before departing the stage together.



ACT THREE: SCENE V – PADDINGTON STATION

The lights come up to reveal a busy train station platform. Couples, friends and families are bidding farewell to loved ones, whilst returning servicemen and women are being welcomed home.

With suitcases in hand, Harry and Cinderella are being waved off by their family. It is evident that having just got married and are leaving for their honeymoon. There seems to be a much warmer and more familial relationship between Cinderella and her relatives now.

Cinderella says her farewells, though her father, Robert, appears removed and unyielding. Despite Cinderella's best efforts he sits unmoving in his wheelchair, staring into the distance.

Just as Cinderella and Harry make to leave, Robert calls out to her. She runs back to him and he hugs his daughter, before saluting his new son-in-law.

As the comings and goings of the activity at the station freezes, the Angel makes a final appearance to Cinderella. She shows her gratitude to him, and he dances around them, bestowing his blessing on them for their future lives together.

As Cinderella and Harry board the train, the Angel spots a girl alone at the station café, reading her book.

As he rests a hand gently on her shoulder she looks up from her book, as if sensing something. We realise that the Angel may now be taking this young woman's fate into his hands, as he did with Cinderella before.



THE VICTORY DANCE AND CURTAIN CALL

The music reprises and we see all the characters return to stage in a VE Day victory celebration. The last to reappear are Cinderella and Harry, who are once more in ball-gown attire. Ticker tape falls from the ceiling as the festivities continue and as each of the cast members takes their curtain call. The lights fade as the characters continue to dance the night away.



ACTIVITY: Practical Exercise

In Act One we see Cinderella performing a 'duet' with a dress-maker's dummy. Working in pairs investigate choreographic possibilities where one person's movements have to be instigated and influenced by the other. Explore physically what happens when one person from the pair acts as though they were an inanimate object.



ACTIVITY: Discussion

Compare the narrative and plot structure of Cinderella with other work by Matthew Bourne (for example The Red Shoes, Sleeping Beauty, Swan Lake, Nutcracker! or The Car Man).

Are there any similarities or differences in the way that;

- *the story is structured*
- *the characters are portrayed*
- *the era and/or setting is used to reinterpret a well-known story for a modern audience*



ACTIVITY: Further Reading

Cinderella's shoe is a key object that appears several times throughout the story. It helps the audience to understand key elements of the storyline, and creates a link between the two main characters, Cinderella and the Pilot. When the two individual shoes are reunited as a pair this visually represents the reunification of the two young lovers, too.

Research other films, books or plays, in which a key object is used either as a metaphor for something happening in the storyline, and/or as an item that is essential in some way to a key character.



4 SIMILARITIES AND DIFFERENCES

There are many versions of the story of *Cinderella*, with the earliest known version having been written down in China during the 9th century. This classic, and now well-loved tale, has been the basis for a long list of pantomimes, operas, and ballets.

The earliest *Cinderella* ballet proper was by Duport in Vienna in 1813, whilst London's first complete *Cinderella* ballet was seen in 1822.

Marius Petipa, Lev Ivanov, and Enrico Cecchetti choreographed *Cinderella* for the Imperial Mariinsky Theatre in 1893 to the music of Baron Boris Fitinhof-Schel. It was in splendid production that Pierina Legnani was celebrated for her impressive feat of performing 32 fouettes – though sadly, none of the choreography has survived.

Adeline Genée first danced the title role of *Cinderella* at the Empire, Leicester Square, on Twelfth Night 1906. Then, 29 years later to the day Andree Howard choreographed her one-act *Cinderella*, (in which Frederick Ashton was the elegant Prince) for Rambert's Ballet Club at the Mercury Theatre, Notting Hill Gate.

Matthew has taken inspiration from a great many productions of the fairytale including some of the many stage productions and films that have been made. Amongst those that Matthew recalls seeing are Disney's animated movie from 1950, as well as the National Theatre's pantomime version from the mid 1980s. However, it was Frederick Ashton's production of *Cinderella*, made for the Royal Ballet, in 1948, that had the biggest impact on Matthew and which inspired him to create his own version.

Matthew first saw Ashton's *Cinderella* performed in 1980 and saw it several more times in that decade. Antoinette Sibley and Anthony Dowell's performances in the lead roles of *Cinderella* and the Prince, particularly struck Matthew. He was also fascinated by Prokofiev's score – which he loved but which at first, seemed very challenging, as it was quite different from the music Matthew had heard in other ballets.

Below we explore some of the similarities and differences between these two particular versions:

CHARACTERS

CINDERELLA BY FREDERICK ASHTON

Cinderella – having suffered for a long time at the mercy of her unkind step mother and step sisters, *Cinderella*'s life is full of dreams and ambitions. Her biggest hope is to one day become a ballerina and escape the hum-drum of her day to day life, in which she is ridiculed and oppressed.

Appearing as a ballerina at the ball, she meets the man who will become her 'Prince Charming'. Struggling to distinguish fantasy from reality she eventually understands that her dream of herself has been realised; and she is a ballerina after all.

MATTHEW BOURNE'S CINDERELLA

Cinderella – an odd, put-upon creature with an inner goodness and a highly developed creative imagination. Her appearance is simple, if a little frumpy, yet she longs to be beautiful and sophisticated.

The world is sometimes more real to her than her lonely existence at home and is fed by her love of movies and the glamour and adventure of Hollywood. Since she is mostly ignored, or over-looked, by most of the household, and treated as something of a servant by her step-family.



CINDERELLA BY FREDERICK ASHTON

The Wicked Stepmother – in almost all other versions of *Cinderella*, Cinderella lives with her stepmother. However, Ashton chose to do away with this character, and had Cinderella living just with her two sisters, and her feeble father, instead.

The Prince – this character is really the classic charming, handsome Royal you would expect. Ashton decided to use Prokofiev's score for his version of *Cinderella*, partly due to the fact that he sympathised with the score's intentions and emotions in signifying 'the poetic love of Cinderella and the Prince, the birth and flowering of that love'.

The *Grand Pas de Deux* for the Prince and Cinderella takes place at the ball in Act Two, rather than at their wedding celebration in Act Three as would have been typical of other ballet versions.

Ashton also decided to remove the Prince's round-the-world search for Cinderella that was a feature of Russian versions.

MATTHEW BOURNE'S CINDERELLA

Stepmother – Matthew's version includes the character of the 'Wicked Stepmother', though 'wicked' (used in almost all other versions) is absent from her title.

Instead she is a rather glamorous-looking figure, albeit rather stern and forbidding, inspired by actresses who have played stepmother roles in movies, including Joan Crawford and Bette Davis. Her 'wickedness' is displayed in her behaviour toward others, especially Cinderella.

Sybil (as she is known) prizes material possessions above all else and her selfishness knows no end. Even her own daughters are a sexual threat. There are many secrets in Sybil's closet, and Cinderella is convinced that she had something to do with her mother's death, and her father's 'accident'.

Sybil is noticeably uncomfortable when Cinderella is around and hopes that if she keeps her silent stepdaughter locked away, her terrible secrets will not get out.

The Pilot – instead of a prince, Matthew decided to make Cinderella's love interest a Fighter Pilot in the Royal Air force instead. This was much more in-keeping with the war-time Britain setting and, since the RAF were often viewed as the most 'glamorous' and impressive of the services, it set him apart from the other characters.

Matthew kept the same structure as Ashton in terms of the main duet for Cinderella and her 'prince', (known as Harry), appearing in Act Two at the Café de Paris, as well as keeping the Pilot's searches for Cinderella confined to one location – London.

Prone to panic attacks and recurring nightmares Harry has seen many of his young friends die or be horrifically wounded. Injured whilst making an emergency ejection (by parachute) from his flaming plane he arrives in London, confused and homeless.

Something of a lost soul, having been orphaned during the First World War, he and Cinderella are both escaping the horrors of their past existence, and are 'perfect' for one another.



CINDERELLA BY FREDERICK ASHTON

The Fairy Godmother – when an old haggard woman comes to Cinderella's house begging for money, Cinderella is the only one who takes pity and offers her some bread. Later on, as the two Ugly Sisters do their hair and make-up, and depart for the ball, we see in the background the shadow of the beggar woman who now materialises as Cinderella's Fairy Godmother.

The Ugly Sisters – unlike in Russian ballet versions of *Cinderella*, Ashton opted to feature the stepsisters 'in travesty' to honour pantomime tradition. That is to say, Ashton's Ugly Sisters were shown as absurdly distorted representations of how Cinderella's sisters might have been imagined. For example, the sister played by Robert Helpmann wore a large pantomime-esque nose.

MATTHEW BOURNE'S CINDERELLA

The Angel – this guardian angel is a male character. Elegant, ethereal, and dressed in a shimmering white tailored suit, this character is pivotal as he determines Cinderella's fate, (as well as that of other characters). Whilst we see him help Cinderella, we know that he has an influence over many things, including determining when people's time 'is-up', as he also takes on an 'Angel of Death' type role.

He appears to float just above the ground, and moves like a slightly slowed down movie, with many distinctive movement motifs not performed by other characters.

The Step-Sisters – as with the stepmother, the 'ugly' adjective was removed from the sisters' title in Matthew's version. They are simply The Step-Sisters, as opposed to The Ugly Sisters in Ashton (and most other) productions.

Sister 1 is known as Irene. Attractive, self-centred and pushy, the war is a major inconvenience to her and her social life. She likes a man in a uniform however, and the arrival of the Americans has been an exciting distraction. The weekly fashion magazines are her 'bible' and she somehow manages to look stylish despite the rationing.

The second sister, Vivien, is stroppy, moody and bitter. She's disappointed with her life and irritated by her family. Vivien resents not having a 'proper' father, as she is naturally a bit of a tomboy. Her doting boyfriend, Stan, is totally dominated by her, and she shows him no appreciation. She would like to join the Wrens, or some such organisation, to get out of the house but is naturally lazy and has not gotten around to it.

The other characters in Bourne's *Cinderella* play various roles from service men and women, members of the Air Raid Precautions (ARP) Teams, London citizens living through The Blitz, Café de Paris party-goers, and medical staff. They represent all the many facets of lifetime Britain during World War II. Also appearing are 3 stepbrothers, characters that are not seen in other versions of *Cinderella*. These 3 stepbrothers create more grief and strife for Cinderella. Malcolm, Vernon and Elliot are quite different in nature, and all create different challenges for Cinderella. However, it is the middle brother, Vernon, who perhaps causes her the most angst due to the rather unhealthy obsession he has with her, which marks his somewhat deviant nature.



DESIGN

CINDERELLA BY FREDERICK ASHTON

MATTHEW BOURNE'S CINDERELLA

Pumpkin Carriage – the Fairy Godmother tells Cinderella that, as a reward for her kindness, she shall go to the ball in the most beautiful dress of all. But she also warns her that she must leave before the clock strikes midnight, or all the magic charms will fade away and Cinderella will be a scullery maid once more.

Cinderella is sent to fetch a pumpkin that she grew in her little kitchen-garden, and it is instantly transformed into a luxurious carriage. Dressed in shimmering white, Cinderella rides away to the ball.

Motorbike and sidecar – at the end of Act 1, Cinderella and the Angel briefly leave the stage before returning together in a motorbike and sidecar. Partly a practical design decision, (to find a vehicle that like a carriage would enable both characters to still be seen whilst they drive off), this has also become a moment in the show that is both playful and poignant for it is the Angel himself who takes Cinderella to the ball, thus reinforcing the idea that he has, at least partially, some control over her destiny.

White and shimmery much like the Angel's costume, and as you might expect any fairy tale 'carriage' to be, this design element neatly bridges the gap between a classic fantasy story and the real-life events of war-torn London in which the show is set.



ACTIVITY: Discussion

Are there any other similarities or differences between Bourne's Cinderella, with any other versions you may have seen, or read? You might like to look at various aspects such as the structure of the storyline, the choreography, the set and costume design, or the characters.



ACTIVITY: Discussion

Cinderella is often referred to as a 'rags to riches' tale. Can you think of any other traditional, or contemporary stories or parables, that might also be considered to fall within this theme? If so, what are they, and what do they offer us in terms of 'moral' advice or life-lessons?



ACTIVITY: Written Work

Create character overviews for your own version of Cinderella. Write a brief description to explain the physical appearance and personality traits of your own:

- Cinderella
- Stepmother
- Pilot
- Angel
- Stepsisters

First explain briefly in which era and in what location you are setting your version of the story. For example; this could be a futuristic interpretation of the story, set in 2090 on a space station. Or, this could be a wild west version, set in the 17th century, in Texas. Your characters would need to reflect the period of time, as well as the geographical situation you will be placing them into.



5 KEY THEMES

Matthew Bourne's interpretation of this classic fairy tale has, at its heart, a true war-time romance. A chance meeting results in a magical night for Cinderella and her dashing young RAF pilot, together for just long enough to fall in love before being parted by the horrors of the Blitz.

Whilst the original story has been reimagined for modern audiences, the core themes of this classic tale remain at the core of the New Adventures version. Family, conflict and time, as well as archetypal literary motifs such as 'life and death', all play a role in this story.

FAMILY



Family is one of the key themes in the original version of *Cinderella*, as well as in Matthew Bourne's version. The show is full of complex, and often quite challenging, personal relationships between the characters.

Cinderella herself is central to this since the difficult relationship she has with her harsh and manipulative step-mother, Sybil, influences all the other connections she has with those around her. Sybil ostracises her step-daughter through differential

treatment. We see that Cinderella is isolated within the family home and tormented by the people around her – something that is actively and overtly encouraged by Sybil. Whilst Cinderella is left to take care of the home and her ill father, Sybil's own children are left to live a more care-free existence. When invitations arrive for the ball, Sybil hands one out to each member of the family, except Cinderella.

We see Cinderella's ability to form successful bonds with people being put at the mercy of family members who do not have her best interests at heart. We watch as her father resigns himself to a position of less power, due in part to the deterioration of his health, and in part due to the vehemence with which the woman he married treats his daughter.

Even Cinderella's relationship with the Pilot is impacted by Sybil's disdain for her. As Sybil takes purposeful actions to derail the growing connection these two young-people have for one another, we wonder whether love will win through.



Through the family relationships that play out in *Cinderella* we witness all varieties of human emotions laid bare – fear, anger, pride, envy, frustration, grief, joy, optimism and of course, love.



In Act One we meet a family governed by Sybil, the dominant matriarch-figure, whose passionate dislike of Cinderella encourages the others to join in with the cruel and harsh treatment she dishes out. We wonder whether it is Cinderella's close relationship to her father, (Sybil's new husband), that has incited envy in Sybil, thus causing her to be so volatile towards her. We notice that Cinderella's two step-sisters are more lavishly dressed, and we suspect they have a much easier life. One of Cinderella's step-brothers taunts her sexually, and whilst this is brushed off by other family members as playful, we see a more threatening and sinister message in his behaviour.

The accumulative distress caused to Cinderella by the behaviour of those around her, eventually gives her no option but to leave. Whilst the idea of leaving her father behind, whom she loves dearly is a concern for Cinderella, she has also feels unsupported by him, and so with a heavy heart she flees her tormentors.

In Act Two we find the family and their partners at the ball. So too, do we find a very different looking and acting Cinderella. Gone are the drab grey clothes, and the glasses, and in their place, is a sumptuous bejeweled gown, make-up and a chic and fashionable hair-do.



The family gradually come to notice that this beautiful woman is familiar to them, and they begin to realise this 'belle of the ball' is none other than Cinderella. Confusion turns to shock and mild amusement, and then quickly to anger and perhaps most destructively of all, to jealousy.

This leads to Sybil and her heavily influenced cohort seeking Cinderella's downfall. An opportunity presents itself to them when they find out Cinderella was injured in the Blitz and is being treated at a local hospital. Feigning a concerned family, they try to make their way to Cinderella's bedside. Thwarted by hospital staff the family give-up, except Sybil. Reappearing on her own, Sybil manages to enter Cinderella's room and attempts to suffocate her with a pillow, before being stopped by the intervention of a quick-acting doctor in a white coat, who also appears to be Cinderella's protector, the male angel figure. As the rest of the family rush in behind him, we see that they too are shocked by what they have seen, and that they had not anticipated Sybil going so far in her vendetta against Cinderella.

Sybil's actions have been so abhorrent that her family now take Cinderella's side, separating themselves from Sybil and her wickedness.

We see at the end of the show, as Cinderella and her Pilot are about to board a train to begin a new life together, that Cinderella's family have come to bid them farewell. Cinderella's father noticeably forms part of this group of well-wishers, whilst we also note Sybil's absence amongst them. Here we see tenderness, affection and an enjoyment of one another that we had not witnessed previously, and we feel there has been a genuine sea-change in the relationships between Cinderella and her family members.

The end of the show highlights the positive message of the potential for change. We witness the many family members whom had previously treated Cinderella so poorly have now grown kinder. We also understand Cinderella's impressive capacity for forgiveness.



LIFE AND DEATH

The show is also filled with **antagonistic themes** such as:

- Life and death
- Good and evil
- Hope and fear
- Destiny and freewill

Journeying between the extremities of each of these, we explore the fragility of human existence, and the reality of life.

Through the character of Sybil, we see how corrosive a nefarious individual with a sphere of influence can be, within a family construct. Yet, we also see how those under her power were eventually repelled by her depravity, and eventually became to be reconciled with Cinderella. This reflects the classic concept of good winning over evil.

We see characters spurred on by hope, whilst at the same time conquering their inner fears. By leaving the family home Cinderella herself conquers her inner fears, propelled by the aspiration of finding a better life for herself.

Matters of life and death are raised consistently throughout the show, as we witness the horrors of the bombings, the appearance of babies, the poor health of Cinderella's father, the devastation at the Café de Paris, and of course, the attempt on Cinderella's life by her own stepmother.



We consider the fine-lines between mortality and demise; and float somewhere between actuality and potentiality whilst the Angel steers us to consider past lives, current lives, and possible future lives.

At the very end, we see a young woman sitting at a table reading a book. All around her young men and women are separating off in couples as they set about building new futures for themselves post-war. This character appears in stark contrast to be very much alone. Whilst she distracts herself from the goings-on around her with her novel, we see the male angel figure appear behind her and gently place a hand on her shoulder. In that moment, as she senses something and looks up from the pages of her book, we see that something different might be on the horizon for this individual. This simple act reminds us about fate, and begs us to question how much, or little, we are in control of our own destiny.

CONFLICT

Embedded deep within all of these diametric and opposing themes, is the idea of **conflict**: conflict of self, conflict of duty versus volition, conflict of head versus heart, conflict of morals, and of course all set against the backdrop of the conflict of war.

It is noticeable that the young adults in Cinderella's family are not dressed as service men and women, like the majority of their counterparts. Is this the wishes of Sybil the controlling stepmother? Is this because of a selfishness on their part, that they feel it is other peoples' responsibilities to fight the war for them? Are they conscientious objectors who have refused to participate as a peaceful protest?

We aren't sure what the reasons are, but this separation does invite us to think about morality, allegiance, and obligation.



TIME

Propelling us forward and giving a reminder that all of us have a finite time upon the earth, is time. **Time**, and the preciousness of it, is a key element that is rooted throughout the performance. Setting the story in war-time London amidst the Blitz acts as a constant reminder to us about the temporal nature of existence. We see people going about their day to day lives whilst caught up in the midst of battle, and we speculate on how this impacts their view of life. We witness people falling in love, getting engaged to be married very swiftly and we suspect this is because life feels more precious when viewed from the bombed-out streets of London.

The male angel helps to define this more clearly for us since, he not only appears as a protective-figure to Cinderella, but also concurrently acts as an 'Angel of Death'. At the end of Act Two as the ballroom breaks apart from the attack from enemy bombs, we see him as a manipulator of time. We understand that the angel plays some part in the fate of the people he encounters.

At the beginning of Act Three we also see the angel casting the 'shadow of death', as he singles out people on the streets of London whose lives are about to end.



Aside from the portrayal of the story via its characters, a range of other theatrical techniques are also used to warn us that time may be running out for Cinderella, and to instil a sense of urgency. Choosing

to set the ball-room scene on New Year's Eve, is particularly poignant, since there is no other date in the calendar that represents more poignantly the end of one era, and the start of another.

Other reminders of time to look, and listen out for, include:

- the sound of the ticking clocks/bells
- the wearing of wrist watches/characters checking the time
- the projection of the clock on the backdrop



ACTIVITY: Discussion

'Time' is a key theme throughout Cinderella. Think about how this is communicated to the audience, and by what means. For example, identify where and when you see clocks in the show, and what they signify in each given moment. How else is the notion of urgency, or of 'time running out', explained to the audience via what they see both in terms of the action, and the set design.



ACTIVITY: Written Work

Choose four New Adventures productions and write down the main themes present.

Research Matthew Bourne's main influences and sources of inspiration from popular culture, and his background.

Identify connections between the themes in his productions and how these may link with his own influences, background and training.



6 HISTORIC SETTING

Matthew Bourne chose to set his version of *Cinderella* in 1940. Inspired by the knowledge that Prokofiev had written the score for the Bolshoi Ballet's production of *Cinderella* during this era, influenced Matthew to focus on having World War II as a backdrop to the story.

The classic tale of *Cinderella* unveils itself set against the horrors of London during the Blitz, and care and attention was given by Matthew and his team, to be historically accurate. (Aside from a few conscious artistic deviations, such as the creation of the American GI, Buster, who appears in the show even though the US did not join the fight against the Germans until after 1940).

FILM FOOTAGE

One technique used to convey to the audience that the story is set during the Second World War, is the inclusion of news and film footage at the opening of Acts I and III.

Act One begins by showing one of the Pathé newsreels from the day. British Pathé holds one of the finest and most comprehensive Second World War archives in the world, and its inclusion instantly transports us to London amidst the German onslaught.

At the start of Act Three we see the beginning of 'London Can Take It!' – a short British propaganda film that captured the effects of eighteen hours of the German bombing raids. Intended to sway the US population in favour of Britain's plight, it was produced by the GPO Film Unit (a sub-division of the UK General Post Office), for the British Ministry of Information. Directed by Humphrey Jennings and Harry Watt, and narrated by US war correspondent Quentin Reynolds, this short film was distributed throughout the United States by Warner Bros.



ACTIVITY: Practical Exercise

Pick one sub-heading from the Historical Setting section to be your primary inspiration:

- The Blitz
- Film Footage
- ARP (Air Raid Precautions) Wardens
- Café de Paris
- Electroconvulsive Therapy (ECT)
- Train Station Farewells
- VE Day Celebrations

Using what you have learnt, as well as further research, create a short solo which imagines you as a person experiencing one of these situations first-hand. For example, you are an ARP Warden out on patrol during an air raid, or you are a soldier celebrating your country's victory during a VE Day party.

Use pedestrian/gestural movements that may have been part of those scenarios as a stimulus for the movement vocabulary. For example, as an ARP Warden on patrol you might have walked slowly whilst turning your head to look side to side and all around you, as you tried to spot any potential danger. You may be physically tired from a night on patrol, and may be hunched over in fatigue, or you may be mopping your brow from exertion. Use these simple actions to build bigger movements from.

Then think about the emotions you would have been experiencing at that time to inform the quality of your movements.



THE BLITZ

The Blitz was Nazi Germany's sustained aerial bombing campaign against Britain in World War II. The name 'Blitz' – the German word for 'lightning' – was a title applied by the British press to the tempest of heavy and frequent bombing raids carried out in 1940 and 1941.

These raids lasted for eight months and killed 43,000 civilians. The infamous bombing of Coventry on 14 November 1940 saw 500 German bombers drop 500 tonnes of high explosives and nearly 900 incendiary bombs on the city in ten hours of relentless bombardment – a tactic that was emulated on an even greater scale by the RAF in their attacks on German cities.

The scale of the damage to buildings, infrastructure and services, especially in London, though also in other cities such as Manchester and Plymouth was immense.



Whilst initially the government banned the use of London underground stations as places for civilians to take shelter, the residents took the matter into their own hands and opened up the chained entrances to the tube stations.

The East End of London, which housed some of the poorest of the city's inhabitants, was especially targeted by the bombers because of the dockyards. Most families could do little except stay and see this dark period through and had to adapt their lives to the constant night-time bombing.

Large civic shelters built of brick and concrete were erected in towns across Britain, whilst those with gardens built simple corrugated steel Anderson shelters, covered over by earth.

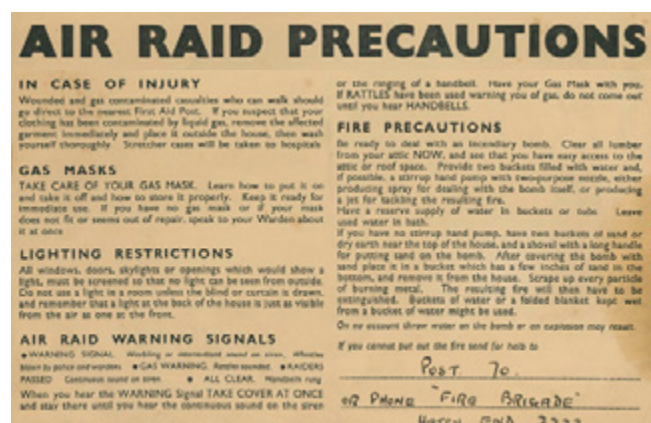
The bombing raids by the Germans gradually petered out when Hitler began to focus on his plans for Russian invasion in May 1941.



ARP WARDENS

ARP Wardens feature during 'the blackout' scene in Act I as Cinderella finds herself out on the streets during night of bombing by the Germans, after leaving her family home. Properly known as Air Raid Precautions Wardens, their main purpose was to patrol the streets during blackout, and to ensure that no light was visible. The ARP Wardens reported the extent of bomb damage and assessed the need for help from the emergency and rescue services. These volunteers also helped staff maintain the air raid shelters and were responsible for handing out gas masks to civilians. The wardens were easily recognised by the black helmets they wore with a large 'W' on the front. They helped advise people about the safety and harm minimisation precautions, that members of the public were advised to undertake by the government.

Air Raid Precautions cards were sent to homes instructing people what to do during a raid. They told people when to use their gas masks, and how to deal with an incendiary bomb, as well as how to reduce fire risks, and where injured people should go to for help.



CAFÉ DE PARIS

Act Two begins with the ballroom scene which Bourne chooses to set in the Café de Paris. Bourne chose to set his ball scene here, since the real-life Café de Paris, (a popular nightclub and restaurant), was the location of a terrifying night of carnage during the Blitz.

Taking inspiration from an article covering that fateful night's events by journalist Tony Rennell, that was originally published in the Mail Online, Bourne used these dramatic events as a catalyst for this dramatic opening to Act Two. During this scene we see the Angel 're-wind time' reversing the bombed-out ballroom to its former glory.

Details about that night can also be found on the National Archives website. See the References section at the back of this pack for links to this, and other sources. The Café de Paris remained closed for the rest of the war but reopened in 1948 and is still open today.

ELECTROCONVULSIVE THERAPY (ECT)

In Act Three we see the Pilot rigged up to a machine at the psychiatric unit of the hospital where he is receiving some kind of electric therapy treatment. We imagine he is being treated for depression or PTSD (Post-Traumatic Stress Disorder) brought on by his experiences during the war.

Electroconvulsive Therapy (ECT), sometimes called 'electroshock', was one of the most controversial psychiatric treatments of the 20th century.

ECT applied brief but powerful shocks via two electrodes, called 'paddles', placed on the patient's forehead. The technique became widespread in mental hospitals across Europe and North America as it was less dangerous than drug-induced convulsions or comas. Doctors tried it on a wider range of patients. ECT treated severe depression as well as schizophrenia.



Electronics technology advanced during the Second World War, and ECT machines became safer and more controllable, though it remained an aggressive treatment. Mouth guards, bodily restraints and anaesthetic drugs protected patients from being hurt. One unexpected side effect of ECT was memory loss. This included forgetting what happened in the treatment room, which raised troubling questions about informed consent.

Psychiatric drugs became available in the 1960s and 1970s to treat schizophrenia and depression, and ECT became less popular.

Today it is only used in severe cases of depression, where other treatments have proven unsuccessful; or when it is important to have an immediate effect; for example, because someone is so depressed they are unable to eat or drink and are in danger of kidney failure.



/ "Ectonustim 3" electroconvulsive therapy (ECT) machine, with headset, by Ectron Ltd, England, 1958–1965 (Science Museum, London/SSPL)

TRAIN STATION FAREWELLS



Throughout the war train stations became a focal point for traumatic goodbyes and much-anticipated returns, as service men and women left for and came back from active duty.

These highly emotive and often heart-breaking scenes have been memorialised through photos, news footage; and of course, on the silver screen – in movies such as 'Brief Encounter' (1945). This British romantic drama film directed by David Lean was one of the films that inspired Bourne's *Cinderella*. Similarly, 'Waterloo Bridge' – a 1941 film directed by Mervyn LeRoy – was also a significant influence on Bourne. This film recounts the story of a dancer and an army captain who meet by chance on Waterloo Bridge, just after the declaration of World War II.



At the end of Act III we see Cinderella and her Pilot (now her husband) being waved off by the family, departing from the train station to begin their new life together. Along the platform other couples are bidding their own farewells to loved ones.



VE DAY CELEBRATIONS

The Epilogue and Curtain Call at the end of the show transports us forward in time by several years to the end of the war, where we see all the characters from the show enjoying VE Day celebrations. Bunting hangs from the ceiling and the joy of the people dancing, and socialising, at the festivities is palpable.

Victory in Europe Day, generally known as V-E Day (or VE Day or simply V Day), was the public holiday celebrated on 8 May 1945 – to mark the formal acceptance by the Allies of World War II of Nazi Germany's unconditional surrender of its armed forces – thus marking the end of World War II in Europe. The term VE Day existed as early as September 1944, in anticipation of victory.



ACTIVITY: Discussion

What, if anything, have you learnt about World War II from watching Bourne's Cinderella? Is there anything the show taught you about London during the Blitz, that you weren't previously aware of? How did seeing Cinderella set in wartime Britain affect you?



ACTIVITY: Further Reading

The ballroom scene in Act II is based on real-life events that took place at Café de Paris, in London, on the night of 8th March 1941. Research this real-life event, and think about how useful you feel it is to use true historic incidents as part of the inspiration behind a fictional piece of dance theatre, and why?



7 MATTHEW BOURNE



Matthew Bourne is widely hailed as the UK's most popular and successful choreographer and director. He is the creator of the world's longest running ballet production, a seven-time Olivier Award winner, and the only British director to have won the Tony Award for both Best Choreographer and Best Director of a Musical.

Matthew started his dance training at the comparatively late age of 22 and danced professionally for 14 years, creating many roles in his own work. As Artistic Director of his first company, Adventures in Motion Pictures from 1987 until 2002, Matthew created many award-winning works. Further hit productions were created when New Adventures was launched in 2002, becoming the UK's busiest and most successful dance company and the major exporter of British dance across the world.

Matthew is also a West End and Broadway choreographer; a more than 20-year relationship with producer Cameron Mackintosh has resulted in the globally successful musicals *Mary Poppins*, *My Fair Lady* and *Oliver!*

In 2008 he established the charitable arm of New Adventures to increase opportunities that inspire young people with a passion for dance and in 2010 created the New Adventures Choreographer Award to showcase the talents of emerging choreographers.

In 1997 Matthew was made an Honorary Fellow of his former college, The Laban Centre, becoming a Companion of Trinity Laban Conservatoire of Music and Dance in 2012. He has six Honorary Doctorates from The Open University, and the De Montfort, Plymouth, Kingston and Roehampton Universities, as well as the Royal Conservatoire of Scotland. He is also a Companion of Liverpool Institute of Performing Arts and a proud patron of many organisations, including The Arts Educational School, Laine Theatre Arts, CREATE and Shoreditch Youth Dance.

In 2015 he became the first dance figure to be given The Stage Award for Outstanding Contribution to British Theatre presented by the UK Theatre Awards. He was knighted in the Queen's New Year Honours 2016 for services to dance and awarded the Queen Elizabeth II Coronation Award in recognition of his outstanding services to ballet.



INTERVIEW WITH MATTHEW BOURNE

1 You first created your version of *Cinderella* in 1997, before staging it again in 2010, and now for a third time in 2017. How did you go about researching ideas for the show, and are there any particular films or books, that you have used as inspiration?

Well, my initial inspiration for this version of *Cinderella* was the music of Prokofiev. That was the first thing that made me want to do it really. My first exposure to that was the Fredrick Ashton ballet. I came to dance very late and I didn't start watching ballet at all until my late teens, and it was one of the first ballets that I saw that I really loved; and I sort of fell in love with that music.

Ashton's version of *Cinderella*, using Sergei Prokofiev's score, was made in 1948, though Prokofiev's music had already been used for *Cinderella* by the Bolshoi Ballet in 1945, and then again by the Kirov Ballet in 1946.

For me the music conjured up a kind of atmosphere that was not completely 'fairy tale', and I knew I loved it and want to do something with it; but I didn't quite know what direction to go in with it. Then I read that Prokofiev had actually written it during the years leading up to its premiere, which was during the Second World War.

If you then listen to it, as I did, with that period of history in mind; and with a lot of war-time movies in mind, it does really sound like a film score of that era. A very good one I have to say, like a high-quality film score.

Something about the music, and that period, really resonates very strongly. So, my first port of call, once I'd had the revelation that this was what I wanted to do with it, was to go to a lot of movies. I was already a great movie fan, and so I went to see and find, a lot of movies that I felt resonated with the

story of *Cinderella*. I found quite a few actually – the main one being *A Matter of Life and Death*. This is a British fantasy-romance film from 1946, written, produced and directed by Michael Powell and Emeric Pressburger, and set in England during the Second World War.

A Matter of Life and Death has a lot of parallel themes to *Cinderella*. Though it has nothing specifically to do with *Cinderella*, it is to do with people hovering between life and death, people getting lost, and an Angel coming down to look after someone, and that whole sense of people living for the moment. It has a sense of 'we may all die tomorrow so let's dance', which I liked.

Of course, lots of other movies of that era helped with different aspects of the story too; and in-fact it's a very easy show to do research for. It's very helpful for the dancers to be involved in the research, so they can better understand that chapter of history. And, though they may not be familiar with these kinds of films, they are a very good way to help them get into the detail of that period.

2 You have mentioned that part of your inspiration for choosing to set your version of *Cinderella* in London during The Blitz, was because you learnt that Sergei Prokofiev's score, was written during the Second World War. For those people that have not yet seen Matthew Bourne's *Cinderella*, can you tell us a little about the creative opportunities that came with setting this classic fairy-tale in wartime Britain?

Well the tale of *Cinderella* is one of those stories that is very good for adaptation, partly because it's a story that everyone knows. It's one of the most well-known stories and you'd be hard pushed to find anyone who didn't have a vague idea of basically what it is about. So, for dance theatre where you're not using words, it's very helpful because people already know aspects of it.



Setting it during the London Blitz is not that bizarre an idea because there have been so many versions of *Cinderella*, in different settings in and in different periods. So for me, the real reason for setting it in that war-time period was because of the opportunities that gives for storytelling, which are very redolent of that story.

To me, the image of the discarded glittery slipper in the rubble of the Blitz, said everything. It suggests that someone has gone missing, and yet it is somehow a hopeful visual too. In-fact the story is all there really, just in that one image.



It was a story that seemed to go very well with the period that we were setting it in. The rags to riches aspect of *Cinderella* is very clear in the story and to it we bring the idea of a young girl who is into escapism from the drudgery of her daily life through movies. Cinema-going has never been as popular as it was during the Second World War because it allowed people to 'escape', yet it also brought people together too so this was a very big aspect of war-time experience.

So, all those things were great for this story – it's about real people, it's about families and it's about 'winning through'.

We even have what we call a 'victory dance' at the end of our show, which is the curtain call really, but it's about showing that the end of the war has come, and what has that done to people and how have they changed during that period.

The challenges of putting the story in this particular setting are actually all really good ones. They are the kind of challenges that really help illuminate the story.

3 You dedicated your original production of *Cinderella* to your grandparents who lived in the East End of London during the conflict of 1939–1945. Does the close personal connection you have to aspects of the war that you bring to life for us on stage, have any bearing on your interest in resurrecting *Cinderella* for a third time, and if so, does this create any additional pressure, that you might not experience when staging other shows, for example?

This show is very different for me because it does have a personal history aspect to it. I'm a Londoner, my parents were Londoners and my grandparents were Londoners.

My parents both grew up within streets of each other, in Walthamstow E17. Though they didn't actually know each other until after the Second World War, they very easily could have met at this time since they lived very close to one another. In-fact, they may have walked past one another many times before they actually met properly.

They weren't evacuated like a lot of young people were at that time. My two sets of grandparents, who again didn't know each other but lived very close, both chose to keep their children in London, during the conflict.

My parents used to tell me stories about the war when I was a child. They told me what it was like to experience the Blitz night after night as very young children themselves, and it has always seemed to be very much part of our family history. My grandparents also used to tell me stories about the war too, and of course they were much more actively involved in things.



All of that has given me a very special connection to this piece, and I actually named four of the characters in the show after my grandparents. That has made it very personal, and has helped as a reminder that this was a very real thing that happened.

I really loved discovering more about what my family's experiences were during this time. My parents were around for the premiere of this piece, and they loved it.

My dad loved telling me stories about the war, and what fun it was actually! This is the irony – you always think what a terrible time it must have been, and of course it was terrible and people lost their lives on a nightly basis – but for young people like my Dad was at the time, he said he can only remember it being sort of exciting and thrilling. He remembers going and picking things out the rubble to see what you could find. It was an odd time really, but they weren't necessarily scarred by it.

4 Scene I of Act Two is set in the ballroom of London's Café de Paris, which was devastated by two enemy bombs on the night of 8th March, 1941. How important did it feel to you to reference a real incident during The Blitz, and to draw on real-life experiences of people who lived during the war?

Well, when I first read about the Café de Paris bombing it seemed like such an incredible idea for this piece.

Café de Paris was a particularly up-market cellar-bar, that was very popular at the time. One night however, there was a terrible incident that happened. People there were having a great time – all glamorously dressed whilst dancing together to live music, probably to some kind of swing band I should imagine – when all of a sudden, the venue received a direct hit from two bombs and many people were killed.

Some luckily survived, including the dancing girls who were about to come on and perform as part of the cabaret act, since they were all still in their dressing rooms.



It actually was a direct hit onto the dance floor; and that really had quite an effect on me. This idea that there was this really rather glamorous situation, and then this truly awful thing happened.

I thought it was interesting that we tell the story of a night during the Blitz in our piece, and the story of *Cinderella* itself is so much about 'going to the ball' and being somewhere wonderful and glamorous. And then I thought, wouldn't it be interesting if our ballroom was initially this bombed-out ballroom, and then using this Angel figure we have in our version of the story, we rewind time to bring these people back to life – back to the situation that they were in before this happened.

It's slightly nightmarish and slightly surreal in a way, but adds to the sense of doom that was around that night. However, it also helps to give this sense of people rising above the doom, and suggests this notion of 'well, it could be our last night on earth so let's dance and have a good time'.

We talked about that idea quite a lot in rehearsals – about how everything is a little bit heightened because of the situation of the war. The passion, the need for a good time, the desire to meet people, the desire to come together and to make that significant and not just a 'fleeting thing'. We spoke about this idea of people falling in love very quickly, for example; and all those things felt so right for this story.

The Café de Paris incident in particular touches you when you hear about it, because it happened whilst people dancing, and that's what 'we' do.



5 Whilst, careful consideration has been given to historical accuracy to the references to WWII, you have also admitted to at least one conscientious inaccuracy, namely through the creation of the GI American soldier character, Buster. Placing Buster in London during 1941 was a considered use of artistic licence, given that the Americans, didn't join the fight until 1942. What is it about this character, and what he brings to the cast, that compelled you to include him?

Lez Brotherston, the designer that I've worked with for many years and who created the designs for this piece, is very much into historic accuracy. That goes for everything he creates, even down to what underwear the characters will be wearing, so this jarred a little bit for him, since all the other details are so appropriate to the time period.

However, for me it was important to have an American GI in the story. Whilst I was aware this was historically inaccurate, (and I think I actually put a note in the programme so that we wouldn't get lots of letters!), when you're creating a story you are looking for lots of different kinds of characters, and I just thought he would bring something that was very different to all the British soldiers.

I felt he could have this sort of typically 'American personality' and all the girls would go for him, and he'd be seen as this 'great catch'. It was very true actually that when the American troops they did come over it was quite exciting since a lot of people at that time had never met an American before, and so it gave me something more to play with, within the story. I'm not as into accuracy as maybe Lez is, so I'm not too worried about there being some historical inaccuracy.

We did make another mistake when we first created the piece that I think we've corrected now. We have a train come on stage at the end of our story, and I believe we had written 'second class' on the side of the carriage, until people wrote and told us that there were no second class carriages then! Apparently, there were only first and third weirdly, which I've since learned is absolutely true.

We have also had a lot of people who are very proud of their military background, telling us that we were wrong sometimes with the salutes that we were doing for different sections of the armed forces. Or, that the medals and insignia on the uniforms weren't correct for that period. I think in this instance it comes with the fact people are very proud of that period in our history and want to help, and we do our best to be accurate generally.

6 Your version of *Cinderella* deviates from the original in many ways, though the core components remain unchanged. In your version however, the Stepmother, appears as a much, younger and more glamorous woman, than we might have anticipated. You have said that she is inspired by the American television and film actress, Joan Crawford, who appeared in many films during the 1920s, 30s & 40s. What was behind your decision to move away from the traditional image of a 'wicked stepmother', to something more beguiling and elegant, and how did you manage to ensure that, despite appearances, she would still convey the necessary 'wickedness' so that the audience found her repugnant?

I always feel when thinking of characters like the 'Wicked Stepmother', or the 'Ugly Sisters' that several versions of *Cinderella* that have been made for more modern audiences have taken that to mean something else – more like wicked or ugly inside, and not necessarily something that has to come out in the visual appearance of the characters.

Working in a 1940s setting I felt that using the era of 'movie glamour' seemed to be a great idea, and Joan Crawford seemed to me to be the classic mother character. In the film *Mommy Dearest* I don't think anyone sees that 'look' and thinks that she's all sweetness and light you know! So, I think she was a great idea for that character – a sort of very dominant mother figure.



Plus, you don't really want to be putting people in grotesque make-up, so I thought there's a way to do this where we have to work harder. For example, with the two sisters you have to give them reasons to be 'not so nice' people, or to be selfish – they have to have elements of their personality which we as the audience don't like. And, possibly these are elements that might change through the story too, and that's what we try and do in our version.

As well, we expanded the family – we have the two sisters, plus three brothers, for some reason. I'm not sure why, but I guess I must have had to cast a lot of dancers that I was working with at the time!



So, in our version of *Cinderella* we have a very big family and they all have reasons why we may not like them. They have particular characteristics that we've given them – usually selfish in some way, or bitter for example, but also in this context they have reasons why they're not really helping the war effort in any way. None of the family are in uniform; whereas all the people that come into the house – the boyfriends and girlfriends of these characters – are all in uniform and so we know they are all serving the war effort. And so, we see a family that are switched off from the war, and not participating in any way.

They're not a likeable bunch of people, but I do try and give them a bit of a sympathetic ending because I think everyone's changeable and people should be given a chance to change. That's an important aspect of our story – about how the war can change people and bring them to new realisations about themselves.

7 In Bourne's *Cinderella* the Fairy Godmother, is replaced by a male Angel figure. Can you tell us a little about what influenced you to change the gender of this character?

When I first look at a story that is already well-known to people I'm trying to think of a different way of telling that story – either in a way that resonates more with a modern audience, or in a way that just makes people think about it in a different way.

One of the first things I do is ask myself the question 'what sex should this character be?' 'Does it have to be female?' 'Does it have to be male?' 'Would it be better in this context if it was a little different in some way?'

I thought about the fairy godmother character, and I just couldn't imagine her in this piece. I couldn't imagine her with a big dress in amidst this war-time setting.



/ Image from *Cinderella a play in rhyme for children*. By M. M. With illustrations



I just couldn't think of an image for her, and then I remembered various movies that have angels in. I felt a Guardian Angel seemed to be much better for Cinderella – a female lead character with a guardian angel who is male, rather than a female guardian. I thought this was interesting because he becomes almost like a father figure to this young girl.

I remembered movies like *The Bishop's Wife* with Cary Grant, who's an angel. He doesn't look like an angel, and he doesn't have wings for example, but he just happens to be an angel. There's also the great Christmas film *It's A Wonderful Life*, where James Stewart is guided by an angel. Fred Astaire has actually played an angel a couple of times too, including in a film called *Daddy Longlegs*.

And so, I felt there was a dance aspect to explore within this that would be interesting, and also a strong story idea to go with, so we changed the 'fairy godmother' into what we call 'the angel'; and he's both a guardian angel and a magical-type figure in our version.

The audience are waiting for the moment when this character appears, and nobody's saying 'who's he?!'. The audience simply goes 'oh, the fairy godmother's a man'.

Interestingly in our piece 'the angel' is not all for good – he's a fate figure. He guides her to good things but she has to go through quite a lot to get there. He doesn't make it easy for her and he doesn't necessarily always help her avoid difficult situations.

There's a scene in Act Three where he's almost like the Angel of Death. He decides who the next set of people are who are not going to survive the night.

His role in the piece changes throughout, but he's also there to support the people who do win through and he basically looks out for Cinderella and does make sure there is a happy ending for her.

8 In the 2010 staging you were able to present the production in surround sound, creating something more akin to what audiences might hear if they were at an arena concert, rather than in a theatre, for example. How important is the aural experience of the audience to you, in your productions, and where do you usually begin when creating a new show – with visual images, or a musical score, for example?

Sound became a really interesting element in this production, and the second time we did it, in 2010, I wanted it to have the feel of a cinematic experience. I also felt that most people who go to watch musical theatre productions, or go to watch films at the cinema, are used to quite powerful sound. However, dance is something that hasn't tended to use sound in the same way.

So, I thought using *Cinderella* would be the perfect opportunity to start to marry together the music with sound effects – in a very carefully and thorough way like you would if you were scoring a movie.

It's done quite subtly at times, and quite powerfully at other times, with bombs dropping and the sirens going off for example, but it all becomes part of the score. It was an exciting thing to actually have the surround sound coming from different directions, so that it feels immersive. As an audience member, you then feel part of the story much more; as you would do when you go to the cinema. You hear sounds coming at you from different directions and that involves you more.

I love that the audience becomes overwhelmed by the music; so they hear every little note and every sound within it. It's a shock to the system initially for some people, especially if you're usually used to listening to acoustic sound.

Sometimes we just feed in a gentle sound effect across the music to add to the atmosphere, and you don't even know it's there sometimes – but it is, and it really helps.

9 The story of *Cinderella* has a number of core themes, including of course ‘family’. One recurrent theme that struck me as a viewer of your version of the show was also ‘conflict’ – conflict of self, conflict of duty versus volition, conflict of head versus heart, conflict of morals, family conflict, and of course, in your version, all set against the backdrop of the conflict of war. What were the main themes that you were focusing on as you created *Cinderella*, and how do you go about making these themes clear to your audience?

The themes of *Cinderella* are very universal and always relevant somehow; and that’s why the story is so popular. People will often refer to something as a ‘*Cinderella*-type story’ and that’s usually about someone who wins through adversity to achieve something – not necessarily love, or a relationship, it can be about winning anything. The character of Cinderella – whoever she or he may be in that story – are the kinds of characters that you root for and you want them to get beyond the situation you find them in at the beginning. That’s the thrust of a very basic story that we all know and love.

In many ways, the theme of conflict is quite strong in this piece. Partly this is because we’re in a period of conflict and in the midst of war, but also there is the conflict that we witness within the family. There is conflict against one another, but moreover the conflict that is shown by everyone against Cinderella, since she is the stepsister. That conflict goes on.



Additionally, there is conflict in the idea of whether people are participating in the war effort or not; and the consciousness of that.

There’s lots of aspects to the story that resonate with that particular period in history, but there are many that go beyond that too. For me it’s always been about how ‘love’ can win through, and how it can overcome adversity. Using ‘love’ as your inspiration to carry on is a very important aspect to the show.



There is something else that I feel is a really touching theme in this story. The Pilot replaces the character of ‘the Prince’ in our version of the story, and the first-time Cinderella meets him is as a young man, who arrives at her door. We’re not sure at that point who he is... possibly he could be on the run, or some kind of deserter from the war effort, however, because he’s injured she helps him and she sees him as a heroic figure because he’s in the Air Force. She’s a young girl who goes to the movies and in her mind, all those characters are very heroic, so she sees him a bit like that.

Our ballroom scene, where they have this incredible romantic night together is really ‘something of the imagination’. It happens after she gets caught outside on the street during the Blitz bombings, during which time she also gets injured, so it’s sort of like a dream, and in-fact, she doesn’t actually really meet him properly until Act Three.



The thing I love about this story is when they do actually meet they're both just very ordinary people, like you and I, or anyone else really. He's not a hero, and she's not a glamorous movie star, and they're actually very similar. The important thing is they're one of many stories of that time; and they're just ordinary people, and I think that's one of the things that touches me the most about the story.

Prokofiev's music really gives you that sense of bitter-sweet, that is so important for this period. It's a score that begs you to see this story in a different light. Most people think of *Cinderella* as 'just' a fairy tale or a Disney movie, and using Prokofiev's score gives it incredible depth of meaning.

10 Can you describe a little of your daily schedule and working process during the lead up to restaging *Cinderella*?

This is the third time we've done *Cinderella* – the first time being in 1997, then in 2010 and now again, in 2017. The biggest changes to the piece happened in 2010 when it was rethought considerably, so this almost feels like the first revival of this production.

When we did the very first production in 2010 we went straight to the West End and when it ended there was no plan to revive it, at that time. And so, when we decided we did in-fact want do it again we had the opportunity to really re-think the whole thing.

Since it had originally just been created for the West End, we now had to think about how to create a piece for touring. It had originally had an enormous cast and a massive set, which is not economical for taking on tour around the country, so there were many things we now needed to consider, and not just artistically but also practically and financially.

Now during this revival of the 2010 version I have solved a lot of the things that I would normally solve second time around. The sort of changes that I've

been making this time are comparatively much smaller. I was very happy with it in 2010 so I knew there were not enormous problems to work on, but there's always something you can find to look at again. It's more fine tuning at this point really.



11 Can you also describe what role you take on once the show is in rehearsal, during studio time?

When we get to the rehearsal period we have four weeks to get *Cinderella* together, and I know I'm going to be there every day between 10am and 7.30pm. Etta Murfitt, our Associate Artistic Director, stages the production under quite extreme time limitations, so she's really pushing everyone to get it done.

There's not much I can do really at the moment, other than feeding in a few ideas and explaining where I want little changes to happen.

During the rehearsal period everyone needs to learn their roles. Everyone does two roles at least, some three, so they're all very busy, but eventually I will feed in more when their brains are ready for it! During the initial stages of a revival I am there to support really, and have a think about it all myself too. It's really a nice position to be in once rehearsals are up and running.



Whilst rehearsals are in process there will also be other meetings to attend about different projects that we're doing. Once the show period begins I'll be at most performances 'meeting and greeting' visitors that are coming to see it. Promoters from other countries will come along, as well as celebrities and old friends and people you want to say 'hello to'.

Of course, I've got the show to note as well to make sure it gets better and the performances get richer; so there's always a lot of different things to do.

12 You have said that you only started training as a dancer at the age of 22, though in fact you mention in the book *Matthew Bourne & His Adventures in Dance*, that you first choreographed your own version of *Cinderella* aged 8! Being that you came to dance formally quite late on, you have since gone on to create a huge number of original works, making you the most successful British choreographer, perhaps of all time. What is it that compels you to work so hard, and what is it that inspires you to not only come up with new ideas for shows, but also to revisit your old productions and restage them for new audiences?

I always say, 'you can always do better'; which is why I love reviving work.

This is probably quite unusual, as I think a lot of choreographers only like to go on to create something new each time. I also like to do that every so often, and every 3 or 4 years I do a new piece, but I love the revivals. They don't seem like a 'workman-like' thing for me – I very much see them as a creative period of time in which to make the piece better and take it another stage further into storytelling. You need the distance of time to be able to do that so you can come to it afresh.

There are lots of other things that I'm asked to do that are associated with the company, or are associated with being a figure in dance, that also keep me busy. For example, I might be asked to come along to an event and talk about something or present a prize. I'm busy in different ways and I enjoy the variety of what I do.

There are always other productions we're planning for the future, and casting is also a major thing for us. There are auditions going on, but also casting involves lots of talking to people about certain roles, and sometimes we're trying to persuade particular people to come and work with us. No two days are ever the same which is great; and I feel very lucky.

I also feel very privileged to have a company in which I can fulfil my creative ideas. I'm aware that that's very rare and that's why I've never let it go and gone on to do other things. The company always comes first and it's my priority completely.



RESEARCH & INSPIRATION

In other sections, we have discussed some of the research that inspired Matthew during his creation of *Cinderella*. Amongst these sources were a number of films such as *A Matter of Life and Death*.

Here you will find an overview of other key pieces of research and inspiration that informed the show.

(A full list of all sources can be found in the reference section at the end of this pack.)

SOURCE BRIEF ENCOUNTER

OVERVIEW *Brief Encounter* is a 1945 British romantic drama film directed by David Lean about British suburban life on the eve of World War 2, centring on Laura, a married woman with children, whose conventional life becomes increasingly complicated because of a chance meeting at a railway station with a stranger, Alec. They fall in love, bringing about unexpected consequences.

The film stars Celia Johnson, Trevor Howard, Stanley Holloway and Joyce Carey. The screenplay is by Noël Coward, based on his 1936 one-act play *Still Life*. The soundtrack prominently features the Piano Concerto No. 2 by Sergei Rachmaninoff, played by Eileen Joyce. (Source: Wikipedia)

INSPIRATION *Brief Encounter*, along with other wartime movies of the same era, led to Matthew stressing the intense urgency of war-time. It suggested the notion that romantic emotions were somehow heightened by the threat of war and what that might mean for the couples caught up in it.

The railway-station setting which is recurrent in *Brief Encounter*, helped to inspire the final scene of the third act in *Cinderella*.

EXAMPLE Though the service personnel, especially the service men, were often portrayed as glamorous, heroic figures in the movies of that time, they were of course every-day people, caught up in exceptional circumstances.

At the end, Cinderella and her Pilot, leave on a train to begin their married life together, seen very much as ordinary people, amidst a busy platform of others.

Two ensemble characters are seen performing a duet in direct reference to *Brief Encounter* as the movement and story re-enacts Celia Johnson and Trevor Howard's last farewell from the film.



SOURCE *LATE FLOWERING LUST*

OVERVIEW *Late Flowering Lust* is a combination of mime and dance that accompanies the lyrics of a selection of poems by John Betjeman, voiced by actor Nigel Hawthorne. Altogether, the film portrays the events of a weekend party at an English country house.

It was directed by David Hinton, choreographed by Matthew Bourne, and the music was composed by Jim Parker.

The dancers were company members from *Adventures in Motion Pictures*. (Source: IMDB)

INSPIRATION *Late Flowering Lust* included a section where ‘the women are thrown over the men’s shoulders, and look grotesque and fall to the floor’. (Source: *Matthew Bourne and his Adventures in Dance* by Alistair Macauley)

EXAMPLE Following the bombing of the Café de Paris in Act Two, the men carry the women from the rubble this same way. Other aspects of that scene are inspired by *Late Flowering Lust* too. For example, there is a dance in *Late Flowering Lust* that ‘looks like marathon dancing, with people collapsing in each other’s arms, but still trying to dance’. (Source: *Matthew Bourne and his Adventures in Dance* by Alistair Macauley)

SOURCE *MOMMIE DEAREST*

OVERVIEW *Mommie Dearest* was published in 1978. It is a memoir written by Christina Crawford the adopted daughter of the successful movie actress, Joan Crawford. It was a controversial book in which Christine described a troubled upbringing at the hands of what she described as an alcoholic, abusive mother.

It was later turned into a movie, starring Faye Dunaway.

Whilst some family friends denounced it as fiction, others claimed it was largely true.

INSPIRATION The dancers playing the role of Stepmother watched a lot of Joan Crawford movies, such as *Mildred Pearce*, *Possessed* and *Harriet Craig*. For insights into her character they also researched her ‘off-screen’ persona, drawing on a variety of sources, including *Mommie Dearest*, in which she is described as a controlling perfectionist with a frightening temper.

EXAMPLE The stiffness of Joan’s movements and her ‘hardly-moving-at-times’ quality have been used as inspiration for the role of the Stepmother, by a number of the dancers who have played her in Matthew Bourne’s version of *Cinderella* over the years. Isabel Mortimer especially used Joan’s rigidity and broad shoulders and uprightness to help her interpret her movements for the role.

Lynn Seymour found inspiration in Bette Davis too – Joan Crawford’s collaborator and co-star in *Whatever Happened to Baby Jane*.

Crawford and Davis were arch rivals and fell out famously. Their animosity to one another has recently been documented in the television series *Feud*. (Source: *Matthew Bourne and his Adventures in Dance* by Alistair Macauley)



SOURCE *THE BISHOP'S WIFE*

OVERVIEW A 1947 film starring Cary Grant, Loretta Young and David Niven, in which an angel in human form enters the life of a bishop in order to help him build a new cathedral and repair his fractured marriage. (Source: IMDB)

INSPIRATION In order to find a way for the Angel to look and seem different from the other characters the company began researching a number of sources including *Scrooge* with Alec Guinness as Jacob Marley. In this film he appears to float, whilst covered in chains, however, this appearance of 'floating' would be difficult to achieve on stage.

Then, having watched *The Bishop's Wife* there was a realization that the Angel could in-fact appear like an ordinary man.

EXAMPLE Using the idea of appearing as a 'normal' human being, inspired by *The Bishop's Wife*, coupled with movement gestures influenced by medieval paintings and sculptures of angels, the Angel character in *Cinderella* took form.

In *Cinderella* we see the Angel take on two roles – that of guardian and protector, as well as that of the 'Angel of Death'. The choreography was developed both by Will Kemp and Adam Cooper (ballet trained) and Arthur Pita and Theo Clinkard (contemporary trained). These different influences help create a unique set of motifs and movement styles for the character, which reflect the dual-role he plays within the story. (Source: *Matthew Bourne and his Adventures in Dance* by Alistair Macauley)



ACTIVITY: *Practical Exercise*

Choose a character from Cinderella and then pick a famous person, (or fictional character from another book, film or play), to use as a stimulus for developing movement material from.

Think about how members of the cast researched the film stars Bette Davis and Joan Crawford for their role as Cinderella's stepmother.

Find someone whose physicality and personality can be drawn upon to inform your character's movements. Think about the way they might walk, talk, run, stand etc.



8 IN REHEARSALS – INTERVIEW WITH ETTA MURFITT (ASSOCIATE ARTISTIC DIRECTOR)



1 Within the cast of *Cinderella* there is a wide mix of ages, and experience. Some of the cast members appeared in the 2010 production of *Cinderella*, and others are relative newcomers to New Adventures. What are the challenges and opportunities that present themselves with a company that includes both more, and less, experienced performers?

We have a cast that's made up of lots of varied experience. We have some members of the company that were in the production last time, but we also have two company members who were in the very original production back in 1997. One is Michela Meazza, who played one of the ensemble roles the first time around, and then played the Stepmother in the 2010 production, and again now. The other is Alan Vincent, who again was one of the ensemble roles in 1997, and is now back playing Robert, Cinderella's father.

There are about five or six people that were in the 2010 production who have come back to play similar roles, though one of those is Kate Lyons who is also being a 'swing' this time around, which makes things that much easier for us since she already knows the show very well.

And then we also have absolute newbies. It is a baptism of fire for them because they have to learn two, or sometimes three roles, very quickly indeed. They have to go from one part to the next very quickly during rehearsals, and some of them get quite frazzled by this, whilst others will cope quite well with it. My job is to try and measure how everybody's doing in the room to see whether or not they're taking on the material, or if they've lost focus and concentration. And actually, sometimes it's the older members of the cast who lose their concentration a little bit more quickly! Often, it's the younger ones – the people whose first job it is, for example – who are much better at keeping their focus and doing what they're supposed to be doing in the room.

So, it is challenging having a mix of age and experience, however the older cast members can offer support and advice and share little pearls of wisdom with the younger dancers, which is very helpful. There is often a lot of handing over of information between members of the cast about the show, but also about our way of working. As a company, we do class together every morning, and there is a way of being in the room, which the older members pass down, which is very useful for me, as I don't have time to do that always, as I am focusing on getting a show on.

At the end of a tour you realise that all those new members have really learned a great deal, and a lot of information and knowledge has been passed on, which is lovely.



2 On tour the show is performed by three different cast arrangements. Firstly, how do you ensure parity between the three casts and secondly, how do you ensure the company maintains energy during a long-run?

During the rehearsal period, we work with three casts; and at the moment our casts are called 'Jitterbug', 'Lindy Hop' and 'Shag'; which are all different swing dance styles from the 1930s and 1940s. Each person, more or less, lands two parts, so they usually in two of the three cast. My job is to make sure that everybody gets a chance at doing each one of their parts in the three casts that we have.

And what happens on tour is that somebody who's learned two parts will do four performances of one of their parts, two performances of another one of their parts and then they hopefully have two shows off if there aren't any injuries. With a rotational casting like we have, it means that a dancer won't always be dancing with the same people all the time.

In rehearsal, we've got our three casts, but it doesn't stay like that when we go out on tour. So, weekly touring should never become boring for the dancers, because they're always dancing with somebody new.

The way we maintain standard during a tour, is that we constantly rehearse. Our Resident Director, Neil Westmorland, will be watching the show and if there's something that seems to be going wrong, or there's some spacing that's not right, everybody then goes back to their rehearsal casts. We then rehearse again and make sure that we've sorted out the problem before going back into our performance casts.

3 Can you tell us a little about the movement style within *Cinderella*, and what inspirations and influences have informed the vocabulary for this particular show?

Cinderella has many different dance styles. Cinderella and the pilot do an amazing duet together in Act Two, the waltz, which is very much based on Fred Astaire and Ginger Rogers; and then there are also all the swing styles from the 1930s and 1940s in it. There were a lot of social dances during that era and so we've tried to pull lots of those influences and styles into the piece, including the Lindy Hop and the Jive.



There is some beautiful contemporary dance that happens during the waltz in Act Two. So, whilst Cinderella and the pilot doing these 'Fred Astaire and Ginger Rogers' movements, everybody else is doing quite circular, swingy movements, that go with that waltz music very nicely.

And then there are also lots of gestural-type movements set to music, in order to do quite a lot of storytelling that happens – especially in Act One and again in Act Three.

With Matthew's work, what he tries to do, is to tell a story using movement, and he will use any kind of movement he can in order to tell that story, so that's why it's often varied in each piece.



4 In Act One we see dancers wearing gas masks, they appear threatening and menacing and appear to be moving 'as a pack'. They give us the sense of wolves hunting down their prey. What was the intention behind this scene, and how did you go about marrying together the image of someone in a gas mask with the animalism of a group of pack animals?

During Act One, there's a section called the 'blackout' and it's when the Angel has pushed Cinderella out into the streets where it's completely dark because of the Blitz. She goes on a bit of a journey, and the first thing she comes across are the torch wardens, who are quite scary to her because all she can see are their flash lights, and she doesn't know who they are.

She's desperately trying to find the Pilot, and just as she finds him she then loses him again. Eventually she comes face to face with all these people that have gas masks on. The idea behind that was to do with being scared in the streets; and the notion of not being able to see anything whilst your imagination takes over.

In World War II everybody used to carry gas masks around, but it seemed like a really scary image for somebody like Cinderella to come across. In a way, it's like she's imagining the worst. A gas mask does look a little bit like the face of a dog, so we married that image together with the idea of being fearful and that's how the movement developed to seem as though the people in the streets had become like a pack of dogs who are going after her.



5 One of the scenes that really stood out for me as a viewer, was the Airmen and Bombers section at the end of Act One. We are suddenly transported from something more pedestrian where we are given windows into the world of the daily life of Londoners living through the Blitz, into something much more ethereal – possibly you could say heavenly – with pure white costumes. Can you tell us how you went about creating movements that give us the impression of the dancers as planes flying through the sky?

The last section of Act One is when the angel says to Cinderella, 'you will go to the ball' and he gives her an invite. It's at this time when fantasy takes for Cinderella and she finds herself flying through the air with the Angel; and so, we had to come up with some ideas about how the airmen and bombers would move.

When we originally created this section back in 1997, we spent a lot of time on creative tasks where Matthew might ask us, for example, to come up with eight counts of movement about flying.

Some people might be 'piloting the plane' – there's a brilliant bit where someone's got these imaginary airplane controls in their hand and they pull it back as if they are flying the plane; and that is a motif you see quite a lot.

Matthew would give each group of people a slightly different task, and we'd all come up with material that would then be put together into a long phrase. After these sequences are put together more detail then gets layered on top, but that's basically how the movements for that section were originally developed.



6 The male Angel, who of course replaces the Fairy Godmother character in Bourne's *Cinderella*, appears very differently than the rest of the characters in the show. He is set apart visually in terms of his costume, and often the way he enters and exits the stage space, but also perhaps most notably by the way he moves. Can you tell us a little bit about this individual and how he is characterized by his movements, and where the influences came from choreographically?

The fairy godmother in our version of *Cinderella* is a male Angel. He wears a very beautiful tailored suit, but he does have white hair and he looks quite angelic as he's a bit shiny. He very much looks like a film-star, and that's because of Cinderella's fantasies of movie stars and heroes; and so, the angel has that kind of look to him.

His movements were based initially on a series of religious paintings and photographs that we looked at. Jesus is often depicted in these images with his hands angled downwards, and he's often in quite interesting positions, so we took a lot of those religious pictures and started to form movement based 'on and around' that.

And then additionally, there was this idea of him floating so that when the Angel character walks on stage it should seem as though he's hovering just over the ground. We went from the iconic religious photos into thinking about how the character could travel in the space.

Each dancer gets the opportunity to develop and work out those movements are put together to make a solo or create the language of the way that character moves.

7 Act Two has a very dramatic and devastating opening, inspired directly by the real-life bombing of the Café de Paris nightclub and restaurant, which took place one night during World War II. The audience see the destruction and then the action reverses as if time is being rewound? Where did that idea come from, and what techniques do you use to help convey this to the audience?

At the beginning of Act Two the curtain goes up and the audience see a crashed-out cafe, with lots of dead bodies; and that's because of a famous incident that happened at the Café de Paris during World War II.

The idea of starting the act like that was because we wanted the Angel to be able to exert some power in order to rewind time for Cinderella, so that she could end up in this beautiful ballroom.

And so, what we do at the very beginning is the Angel walks around the scene and then the music starts and he starts to rewind everybody back to life.

The way that we workshoped this was that each dancer had to work out how they died. They had to have their own story about why they were at the Café de Paris and be able to answer questions about themselves such as were they there for a special occasion and was it the first time they had been there?

They had to know what their situation was and think about what happened when they died; to enable them to create movements to suit that story.

Initially they created these movement as though going forward in time, and then once they'd got that, they had to work out how they would physically rewind that journey.



8 How much did you talk about the events of World War II and London's Blitz, with the cast members, and how necessary is it to help them understand the influences for the show in order for them to get into character?

As *Cinderella* is set in World War II it's important that everybody in the cast does some research about that. Some members of the company may have had grandparents who were in World War II, but probably not many, and so the majority of them will have been quite far removed from the period of time.

It's important to do research in order to understand what life was like during that time. What Matthew likes to do is to get people to sit down and think about what their characters are like firstly, but also to delve into different subjects about World War II like rationing, the air raid wardens, the blackouts, the Blitz, and the slightly subversive side of London during that time – for example, there were lots of prostitutes and rent boys working during the war.

Also, the cast would spend time thinking about what it may have been like to be a soldier, or in the Navy or the R.A.F. Everybody gets a chance to research different sections; then we all come together and sit down and talk about each thing that people have learned.

I think that's really important because it means you're connecting with the period of time that you're portraying. If you don't know what story you're telling, and what time that story was set in, then really you can't give it any depth; and we always like everybody to feel like their characters have a lot of depth and there's a richness in what they do.

And also, it's quite good fun – especially if you know nothing about it. It's good to hear people's experiences about what happened to them during the war. My dad was in World War II, and so I've got some good stories and it's useful to hear about people's relatives, and what actually happened to them.

We do that with every piece and we always make sure we do lots and lots of research so that we really know what the era is like, what our characters were like, and what life was like.

I think you notice it, and that work really does make a difference in terms of characterisation and storytelling.

9 *Cinderella* also includes some dance styles that we might not have anticipated seeing, including some jive dance influences such as the Jitterbug. What were the initial inspirations behind including these dance styles, and what challenges present themselves when jiving to Prokofiev's classical score?

In Matthew's pieces there are always a lot of social dances, because everyone, in every walk of life, dances socially. If you're at a wedding you dance, if you go out clubbing you dance, and you always dance together. And so, in terms of telling real stories there's always going to be a moment at some point or another, where you're going to use some sort of social dance.

Historically what we've always done is to come up with different phrases of movement to the music that would have usually been used for that kind of dance – for example, in *Cinderella* we've created different phrases of jive to jive music. And then we try and put that phrase onto a bit of Prokofiev, or Tchaikovsky, or whatever the particular ballet is.

It always feels really awkward at first, but then suddenly it becomes second nature and you can't imagine it being anything else than what we've choreographed.

It's like moulding a bit of clay – you work the music and the movements together and eventually you end with a really nice pot! There's always a funny moment part way through when you think, 'this feels really weird', but then it just feels so natural.



10 Is there a particular moment or scene in *Cinderella*, that you think audiences will especially enjoy, and if so what is it, and why?

My favourite moment is when Cinderella arrives at the ball. Everybody's run off and there's a really beautiful bit of sparkly music, and there are four couples that come on from the side, and then Cinderella arrives at the top of the stairs and she walks down. It's an iconic moment and it's a moment that everybody would love and treasure. It's the moment that I always wait for, and it's really beautiful to me.

There's another moment at the very end of the show when Cinderella and the Pilot kiss before they leave, and the angel is seen over them, blessing them in a way, and that always makes me really cry. In-fact, the whole of the last fifteen minutes of the show make me cry because the music is so emotive.



ACTIVITY: Further Reading

Find out more about the various social dances that Etta references in her interview:

- Jive
- Lindy Hop
- Jitterbug
- Shag

Research what were the main influences behind each of these dances. Find out where and when they first became popular; and why.

Try and learn some of the key movements from each. You can Google online tutorials to help you or [CLICK HERE](#) to find our favourite swing dance steps!



ACTIVITY: Practical Exercise

In Act One we see dancers wearing gas masks. They appear threatening and menacing and appear to be moving 'as a pack', and they give the audience the impression of wolves hunting down their prey.

In small groups create a movement phrase that is indicative of 'the hunter' and 'the hunted'. Investigate how you can physically portray feelings and emotions relating to:

- Fear
- Despair
- Hunger
- Need
- Determination
- Power



9 PRODUCTION ELEMENTS SET & COSTUME DESIGN



INTERVIEW WITH LEZ BROTHERSTON, SET AND COSTUME DESIGNER FOR MATTHEW BOURNE'S *CINDERELLA*

1 Can you tell us how you collaborated with Matthew on creating the overall design for *Cinderella*?

I think the process is pretty much the same for *Cinderella* as it has been with all the other shows we have worked on together. Matthew is in charge of choosing the project that he wants to do. He then comes to me with the title, and an overview of the piece, and we will talk about it.

With *Cinderella* Matthew was keen from the outset not to do a 'fairy tale' version, but to do a version set in the Second World War, and so that was the starting point for everything.

We began by finding locations for the story to be set-in. We then created models of every possible scene, and took photographs of those models, that we could storyboard it; as you would for a film. By offering Matthew something he can then look at it, he can then respond to it.

There is a shorthand that develops after 23 years or so, of working with someone. By fluke we also happen to like very similar things. We both like British cinema, and I suppose really that he knows what I like, and I know what he might like!

I know the way Matthew likes me to work; and that is for me to give him a playground in which he can play rather than for me to be too prescriptive about something.

People often think I spend all my time with the company, and it's not like that at all. I will spend most of my time by myself at my desk – doing research, making drawings, building models, or having models made, and I might only see Matthew three times. I might email him ideas, or send him drawings to look at, but during those early stages it is pretty isolated process. Later on, you hand those designs over to wig or costume supervisors, and the production manager. It is not until very late-on in the process that the performers come on board, and then you begin to see your designs come to life.



When you make a moment work, it's a great personal victory. It's a wonderful moment when you know you are making the audience feel something particular that you want them to feel, because of what you are showing them visually.

2 Not only have you worked on this current staging of Matthew Bourne's *Cinderella*, but you also worked on the original production in 1997, as well as the 2010 version. Can you tell us what changes there have been over the years; and what has inspired them?

From memory, I think we had four or five weeks to come up with the designs for the original production. And then, when we revived it in 2010, we spent a little more time on it because we need to take it from a West End production to a touring show.

People who saw the original production might not notice any differences when they see one of the tour shows, but it is significantly different. For example, we didn't have film in the original production, we had a bigger stage area originally with four bays rather than three, whole sections of the set used to be blue that are now grey, and whereas the floor used to be blue it's now black. If you look at it you might think it's the same but actually pretty much everything changed, and more detail was added too.

It is worth remembering that since you have to commit money and resources to the set, costume and props it is better not to have too long for the ideas stage. Otherwise it's very easy to go on coming up with more and more ideas, and spending more and more money on creating model after model. It can be very expensive.



3 Are there any differences in your working process when working on either the set, or the costumes, or are the methods the same?

It is sort of a parallel process, though I have to say that recently I have started with the characters and then I make a world for those characters to live in. However, it can be different on different projects. For example, for *Red Shoes* the idea of the set came first, and then we looked at how we would shift locations during the show.

Looking after the design for one of these shows is such an epic thing to take on however, if you can design ten costumes and get them out the way, you feel like you've got a handle on it a little bit, and you feel like you've at least made headway with something! It's a little like revising for exams where you need to break it down into bite-size chunks. By starting with something easier, you then feel that the mountain you need to climb has got a little smaller.

Personally, the drawings of the designs for the principle characters are usually the thing I worry about most. Whereas, if you have to do a policeman that is relatively easy, but when you have to think about what Cinderella might wear for example, that's much harder.



/ Harry, The Pilot
Costume Design



4 How much, if at all, are you influenced in your work, by the people that are cast to play the characters, whose costumes you are creating?

Sometimes; but not in the way that you might imagine.

For instance, not with Cinderella, and not with the Pilot – we knew very definitely what those characters were. However, when you are dressing the cast for scenes such as the ballroom scene, there may be different cast members who play different chorus roles on different nights. And so; there might be a dress that I particularly have in mind for one person to wear for a part, that might be different to what I would want someone else playing that same part to wear on another night. Often chorus members will play several different ‘tracks’, and so what they play varies on different nights.

Characters aren’t actually that useful in the big ensemble numbers – what is more useful is that what those people are wearing suits their bodies. However, when it comes to Cinderella’s mother or her sisters, they will wear the same outfit whoever is playing that part on any given night.



ACTIVITY: *Written Work*

Choose a favourite photograph of the show from the resource pack, that includes at least two characters on stage. Think about what the costume design tells the viewer about those characters? For example, are they wearing military uniforms, if so who might they be? If they are well-dressed what might that indicate about their status or wealth?

If you were to redesign a costume for one of the principal roles, such as Cinderella, the Pilot, the Angel, or the Stepmother, what changes would you make and why?

5 How historically accurate are the costumes of the servicemen and women in the show, what kind of research do you undertake for a production like this, and how important is historical accuracy to you?

It’s certainly important in terms of clothes, and make-up and hair, particularly in a dance piece where you don’t have any words. The audience have to be able to look at someone on stage, and now what era the piece is set in, for example. Similarly; they have to know from their visual appearance that they are a sinister character, or they are a good character, and they can only really tell that by what they are wearing and the way they’ve been made-up.

When a show is set during a particular point in history, like *Cinderella* is, it’s important to really get all that detail right because that’s what’s telling the audience where they are, and what the piece is about.

The research involves a lot of looking at visual references, such as films, photos, news archives etc. Ultimately it will then come down to something that catches my eye, and something that is to my taste. So, I suppose, what I hope, is that my taste comes through, but you wouldn’t know what my taste is.

Lots of dancers and actors would like to be consulted about what their character wears, but I’ve got to have a bigger, overall view. Not only on what will be good for a particular performer to wear, but how it all fits together. I have to take the performers along with me on that journey because sometimes they will need to wear something that they don’t like or it’s not to their personal taste, but it is to the taste of the character they’re playing.



6 How do you go about finding authentic props and authentic fabric/costume elements to use, for example?

Particularly with Matthew's shows we make most of the costumes ourselves because they have to be suitable for people to dance in. It's a matter of sourcing the fabrics and then finding makers, tailors and uniform makers, as well as people who are good at making structured couture garments too. All of this really comes down to having experience in being able to bring the right people on board.

In terms of choosing the fabrics and accessories that comes down to hours and hours spent schlepping round the shops, and sometimes that whole process of looking for the right things can take months.

7 The set and costumes predominantly make use of dark colours, blacks, greys etc. What was the inspiration for this?

Particularly with *Cinderella* we tried to make it look as though it was a black and white film. All of the family are all in tones of grey, and that's what you get when you watch an old film – you might get some white and blacks, but most of it is mid-tone. When we think of World War II we all think of it being in black and white, because of the films and newsreels from that time. It's always a shock when you see colour footage of London in 1940 because we're not used to it, and somehow it looks like a very different place – in –fact it looks quite modern when we see it in colour.

In *Cinderella* the only time we really go into colour is in Act Two when everyone goes out onto the streets and we see the prostitutes, and the rent boys. Even then however, it's about keeping it in period colours.



I don't think I'm particularly brilliant with colour so I do tend to limit the palette so I can make an effect with it. I think I'm probably getting better than I used to be, but I used to struggle to know when I put two or three colours together, whether they worked well or were a complete clash!

In all that we're doing, we're ultimately trying to tell a story, and colour can very much help with that.



8 Where did the inspiration come from for the red glitter staircase, and also for the white motorbike and sidecar – the vehicle that the Angel uses to transport Cinderella to Café de Paris?

In *Cinderella* we used to have the couples that we used called the ‘blue couples’ in the ball scene, who come back to life. In the original version, they were blue because they were dead, and their clothes were covered in red sparkles, which was the blood splatter. And so, the red glitter staircase came from that ‘blue and red’ scene. When I later tried to change the colour of the staircase, nothing else seemed to work as well, and so although much of the colouring for the rest of that scene changed, we kept the stairs red, and it has become very much an emblem of the show really.

I think our decision around the motorbike and sidecar stemmed from trying to find a vehicle that could do what a carriage does – i.e. if you put people inside it you can still clearly see them. What we’re supposed to be seeing at that point is Cinderella going off to the ball, and so what the motorbike and side-car offered us was the chance to do something a little different, whilst also making sure she and the Angel can be clearly seen by the audience.


9 Is there a particular scene in the show, that you especially enjoyed creating the design for? If so what is it, and what made you choose it?

I don’t think I have a favourite scene particularly however, there are moments that you feel just ‘land’ so well in some way, and you really enjoy those. Getting the moment right is somehow more important than getting a particular costume, or a particular piece of set, right. For example, in the ‘grey’ world of the ballroom there is a moment when Cinderella comes down the red staircase in her white and sparkly dress, and for me, it just really works.

10 Can you also explain how the collaboration works with other members of the design team, such as the lighting designer, to ensure there is cohesiveness between the various elements?

With *Cinderella* it was fairly easy because we had Neil Austin with us on lighting, who is a very well-respected designer. He hadn’t seen the show before I don’t think, when he came to work on the 2010 version, but he knew it was set in the war and he came and watched rehearsals. I would then sit with Neil in the lighting sessions, and if there was something I didn’t like. Or I didn’t understand I would just ask, and say ‘why is that ‘cyc’ lit that particular colour at that moment?’. So, I would have that kind of input, where I might suggest that for the hospital scene, as an example, the lighting should be cool rather than warm colours because of the antiseptic environment that the characters are in.

It’s quite hard to talk about light in the abstract so my input happened as Neil was creating the lighting states in front of us. I might say I want a corridor of light, or I want it to feel like a vibrant kind of place, but until someone literally ‘turns the light on’ it’s very hard to know whether that’s right.



11 You trained at the Central School of Art & Design, and immediately after graduation began working as a costume prop maker for film and TV projects. You have since gone on to receive both Tony and Olivier awards for your work, and have worked extensively in the UK, Europe and the U.S. Can you tell us a little about the journey you have gone on, and what advice might you offer to anyone looking to explore a career in design?

I think I was fortunate to train at Central, at what I would say was really a 'golden time' for the school. It was a time when I felt Central was the very, very best place for theatre design. The people who mentored us were at the pinnacle of their careers, working in places like the National, for example. And they were people who had themselves, trained at Central. People like Maria Björnson, who designed the set and costumes for *Phantom of the Opera*, and Alison Chitty OBE, were all ex-students who were having successful careers, and who would come back and critique our work for us. They explained what they felt worked or didn't work, and why, and so it was a fantastic training.

When I left Central, I did whole operas for almost no money at all, just to get experience. It was very hard to make a living initially and it took me almost 3 or 4 years to get even small rep companies to trust me to do work for them. I'm not sure I ever turned anything down, and tried to do as much as I could, to meet people and develop my skills.

It is hard graft, and to be successful you need to really want to design. It's not the kind of career that everyone is going to earn a lot of money from. Occasionally you might work on a show where you get a share of the rewards, but I've designed more than two hundred shows, and less than twenty of them have ever given me anything back other than the original fee. You of course get the reward of seeing what you have designed brought to life on stage, but it's not an investment career – it's got to be something you're incredibly passionate about, and really want to do.

You have to be a realist too, because with any show there is always a budget, and despite what you might like to be able to do, the bottom line is what can be managed within the budget you have. My foot is very definitely in the 'arts camp' and having fabulous ideas about what could be done, but my other foot is firmly rooted in reality, because as a designer you have to be able to make those designs happen.

You will experience criticism about your work, and that can be very difficult. It doesn't matter how many brilliant reviews you get, it is the bad reviews that stay with you forever. The rewards I have had are wonderful, but actually, what I remember more, will be the thing that someone said ten or twenty years ago even, where they said they didn't think something I had done was very good, or it didn't work for them. It is good to understand that it isn't all highs.



ACTIVITY: *Written Work*

Choose a favourite scene from the show and create an alternative set-design for that section.

Think about your design choices carefully and back them up by explaining what your set involves and how the performers may interact with it. For example, in the ball scene in Act Two the staircase is an integral part of the design and becomes a focal point for a number of characters to enter and exit the stage. The staircase helps the viewer understand where the scene is set, as well as offering different levels for the performers to dance on, therefore adding visual interest.

If you prefer you may wish to make a 3-D model rather than a 2-D drawing.



AURAL SETTING



SERGEI PROKOFIEV


Sergei Prokofiev was born in Sontzovka, near Ekaterinoslav, on 23 April 1891 and received his first musical training from his pianist mother. His first composition was written at the age of seven, and for a while he studied privately with Reinhold Glière before entering the St Peterburg Conservatoire at the age of 13. His teachers there were Anna Essipova (piano), Anatol Liadov (harmony and counterpoint), Nikolai Rimsky-Korsakov (orchestration) and Nikolai Tcherepnin (conducting). He was outstanding both as a pianist and as a composer, and he graduated from the Conservatoire in 1914 excelling in both capacities, as soloist in his own First Piano Concerto – the modernity of which disconcerted the more conservative of the examiners, although it won him the Rubinstein Prize.

That same year Prokofiev travelled to London, where Russian music was very fashionable: Chaliapin and Diaghilev were both active, but initial attempts to persuade Diaghilev to mount Prokofiev's opera *The Gambler* were unsuccessful. Prokofiev returned to Russia and wrote two ballets for Diaghilev, *Ala* and *Lolly* (which Diaghilev refused) and *Chout* (intended as a replacement); other works from this period include the perennially popular *Classical Symphony*, Prokofiev's First, and *Violin Concerto No.1* – he had found his mature style very quickly.

The turmoil of the Revolution (on which Prokofiev seems to have looked upon with some favour – though he later admitted he hardly realised what was at stake) drove him from Russia and early in 1918 he made his way to America; his stay in the west was to last for 17 years. In the early 1920s he married the Spanish-born singer, Lina Llubera, and established himself in Paris, composing between international tours as a pianist. The works that emerged – the operas *The Love of Three Oranges* (1919) and *The Fiery Angel* (1919–1927), the Second, Third and Fourth Symphonies (1924–1925, 1928, 1929–1930), the ballets *Pas d'Acier* (1925–1926) and *The Prodigal Son* (1928–1929) – showed that his style could embrace an enormous range of expression: from a childlike lyricism via fantastic whimsy and motoric rhythms to an angular expressionism – and Prokofiev was always an entirely natural melodist.

In spite of a hugely successful visit to the Soviet Union in 1927, coinciding with a well-received production of *The Love of Three Oranges*, Prokofiev returned to the West once more, to his usual round of concertising and composing, writing and playing the last of his cycle of five piano concertos.

In 1936 Prokofiev took the fateful decision to return to the Soviet Union – “like a chicken to the soup,” in the words of Dmitri Shostakovich. With his initial sympathy for the goals of Soviet society, he felt that the composer ought to offer something



directly relevant to the people, and he cast around for suitably Soviet subjects. Although his massive Cantata for the 20th Anniversary of the October Revolution was rejected by a committee of Soviet censors, Prokofiev enjoyed considerable success as a composer of film scores (Stalin's preferred art-form) and some of his best-known music first appeared for this medium: Lieutenant Kijé (1934) and the cantata Alexander Nevsky (1938–1939), refashioned from his score for Eisenstein's epic. For a few years he found renewed favour – with a 1940 staging of his now-classic ballet Romeo and Juliet, completed four years earlier – but in February 1948 his career came to a crashing halt when the 'Zhdanovshchina' that heralded a tightening of state control over cultural affairs condemned him, Shostakovich and several others as 'formalists.'

Prokofiev had suffered severe concussion in a fall in 1945, with permanent effects on his health, and his precarious physical condition combined with political disfavour to make his last years unhappy ones, despite the championship of some courageous young musicians, Mstislav Rostropovich and Sviatoslav Richter among them. Although he continued to compose right up to his death, he was denied one final satisfaction: his death, on 5 March 1953, occurred only hours before that of Stalin. The 125th anniversary of Prokofiev's birth was in 2016.

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INTERVIEW WITH BRETT MORRIS, ASSOCIATE ARTIST

Brett Morris, New Adventures Associate Artist, conducted the orchestra for the recording of the *Cinderella* score that accompanies the performance. Below, Brett talks about Prokofiev, the musical qualities found in the score, and the process of recording the music.

1 Prokofiev wrote many ballet scores. Can you tell us something of how this one came about?

This was the sixth ballet score that Prokofiev composed, written for the ballerina Galina Ulanova. Having begun the composition in 1941, Prokofiev broke off working on the score following the German invasion of Russia, concentrating his efforts on his new opera *War and Peace*, something he felt more fitting given the circumstances. He completed the score of *Cinderella* in 1944, and it was premiered by the Kirov ballet in 1945.

Interestingly, the Russian authorities relaxed their previous artistic restrictions somewhat during the war years, freeing up Prokofiev to write in a more personal and complex style, and these years marked a tremendous creative period in his artistic life.



Significant pieces such as the monumental Fifth Symphony, the film score Ivan the Terrible, and some of his finest piano and chamber music, emerged from this period, alongside the superb score for *Cinderella*. As failing health and political hostility increasingly took its toll on Prokofiev's creative life, *Cinderella* was to become his last great work for the theatre.

It's also interesting to speculate that there might be a very personal dimension connected with the composition of this score. Just before the war, Prokofiev had fallen in love with a young Russian woman named Mira Mendelsohn, who was to remain his constant companion until Prokofiev's death in 1953. Long-time friends commented on the seeming transformation this relationship brought about in Prokofiev, from his usual aloofness and cynicism into what one friend called "a sort of amazing affectionate and kind attitude toward all those around him". We might imagine that it was this deep new feeling in the 50-year-old Prokofiev's heart which influenced his intensely expressive music for the ballet score he worked on during the early forties.

2 Could you tell us something about the musical qualities and characteristics of the score for *Cinderella*?

Perhaps the first thing that strikes the listener is how evocative and expressive the music of *Cinderella* is. For example, the very first bars we hear transport us to the bleak and unhappy situation Cinderella finds herself in (this is the music which accompanies the Pathé film images in Matt's production). This initial bleak theme is then followed by what we might call a 'yearning' theme in the major key, which conveys the character's wish for a different life. We then return to the seeming emptiness of that hope for Cinderella as the music changes back to the opening bleakness, before the music fades away and the scene with the ugly sisters begins. Within a couple of minutes we are musically transported to the emotional heart of Cinderella's journey through the ballet.

Prokofiev uses these themes, and many others which are associated with different characters (such as the ugly sisters, fairy godmother/Angel, Cinderella's father, the Prince, and so on) in various guises throughout the ballet. This not only gives a sense of coherence to the overall structure of the piece, but also allows Prokofiev to show the different emotional states the characters are in as the piece progresses. So, whilst the setting of the story is in the realms of a 'fairy tale', actually the character of the music is extremely human and deep.

Next, the listener is struck by the dazzling orchestration of the score, that is, how the composer uses the orchestral forces at his command to maximum and brilliant effect. Through this use of orchestration Prokofiev is able to convey the character of a scene, or of a particular character in the ballet.

For example, the ugly sisters' music is grotesque, not just in terms of the angular melodic lines and scrunchy and dissonant harmonies which accompany them, but also in terms of the orchestral colour employed. Having the strings play sul ponticello (a scratchy and thin sound caused by using the bow near the bridge of the instrument), or the biting muted brass chords and shrill woodwind writing evoke a cold, harsh, and brittle quality, which typifies the character of the ugly sisters themselves.

By contrast, Cinderella's purity and simple goodness is often reflected in the more straightforward and lyrical nature of her music. Her character is also conveyed in the natural and warm sounds of the scoring, such as the delicate writing for the flute and other solo instruments Prokofiev employs. The fairy godmother/angel music has a magical suspended quality, carefully evoked by the composer's use of harp, percussion, piccolo and celeste.

How might the score of *Cinderella* differ from his other famous ballet score, *Romeo and Juliet*? Although it's hard to believe now, when *Romeo and Juliet* was initially premiered in 1935, the score was regarded by some as problematic. It was even



proclaimed to be ‘un-danceable’! This was, in part due to Prokofiev’s use of large spans of music throughout each act, making the score feel more ‘symphonic’ than would usually be the case with music for a classical ballet. So, when it came to writing *Cinderella*, Prokofiev decided to adopt a different approach, and in fact he dedicated the score of *Cinderella* to Tchaikovsky.

In contrast to Prokofiev’s writing in *Romeo and Juliet*, in *Cinderella* we find many short pieces in traditional dance forms, such as the waltz, gallop, bouree, gavotte, mazurka, grand adage, and the passepied. There is constant contrast and change as we progress from number to number, for example in the ball scene, and in the Prince’s search for Cinderella in act three. This constant change propels the action forward and ensures that the momentum is sustained throughout the ballet. The succession of musical numbers also seems to create an undercurrent of tension and edge throughout the entire score, until we arrive at the final scene with the lyrical $\frac{3}{4}$ Amoroso and pas de deux. It is only at this point, that the music seems to have reached its destiny, as the characters have reached their own. There is a resolution in the simple key of C major, with the final upward scales on the celeste bringing the piece to a close.

3 Can you say something about the process of recording the score for this production of *Cinderella*?

The process of recording the score for performance is a complex one, and one which involves much preparation for the conductor. With *Cinderella* the recording had to be made ahead of the studio rehearsals with the dancers, so Matt and I had many conversations about his scenario for the ballet, what he was wanting to achieve at each moment in the score, and what might be suitable speeds, or ‘tempi’, for the dancers. This enabled me to know exactly what I was aiming to achieve with the music at any given point in the ballet by the time we went into the studio with the musicians to record the score.

The score is written for a large orchestra and it took us four full days to record it in its entirety. The musicians arrive in the recording studio not having seen their parts beforehand, and so we would rehearse a section and then record it. The score is virtuosic in the demands it makes on the players, so even though four days might seem like quite a long time to record less than two hours’ music, we actually used all that time.

In order to be efficient about the use of the large orchestral forces, the piece was not recorded in the order in which it appears in the ballet. We grouped together pieces with similar orchestration and recorded these at the same time. This is why the advance preparation for the conductor was so essential, in order that I could achieve the correct ‘tempo’ (or speed) and emotional feel for each number in the score, as we recorded them, out of performance sequence.



INTERVIEW WITH PAUL GROOTHUIS, SOUND DESIGNER FOR MATTHEW BOURNE'S *CINDERELLA*

1 You worked on the sound design for the 2010 production of Matthew Bourne's *Cinderella*, as well, and this was the first time the show had been presented in surround sound. Can you tell us a little about what that means, and what it brought to the aural experience of the production?

Yes, so we decided to exploit the idea of surround sound, because we felt that this particular score was screaming out for a cinematic style of treatment. So, that meant enveloping the audience with sound, and immersing them in sound.

People tend to talk about cinema sound as 'surround sound' – they might not understand that much technically, but they understand what that means. There's a problem with that, because with cinema sound you need to have one very large loudspeaker in the middle, which would be hidden behind the screen in the cinema. Of course; you can't have a large speaker on the middle of the stage, so we had to kind of find our own way of doing things.

Essentially the idea was to immerse the audience so that they become part of the world that the dancers in the story are in, thereby reaching further into their hearts. So that includes using the sub-bass and the bass systems. It's quite a big show, with a loud score, so you need a very loud speaker system with a lot of headroom, which may mean that it feels very powerful.

When you listen to this particular score it has a really modern edge to it, which when you listen to it makes you feel as though you're in a cinema.

I looked at the set Lez (Brotherston) had designed; and that gave me lots of cues. It felt like it was all about worlds, and outside worlds, and big worlds, and what was going on beyond those worlds. Therefore, it's an immersive production and that's why we decided to do it in surround sound.

That has lots of consequences because obviously, that's quite a technical exercise and it means you have to put lots of loud speakers everywhere, rather than just putting two speakers on the proscenium arch. However, we stuck with it and it seems to work very well.

2 The production uses Prokofiev's score, almost in its entirety. What are the challenges of working with such a well-known and complex score such as this?

The biggest challenge of Prokofiev's music is that it's very dynamic so from a sound point of view that means that there are very quiet bits and there are very loud bits. That's a huge challenge technically because you have to have speakers that can cope with that. Also, you have to have loud speakers and systems that, when it's quiet, still give you the kind of presence that you need as a member of the audience at the back the auditoriums.



It was a huge challenge and the more I listen to the score the more amazed I am at the kind of 'colours' Prokofiev uses. It's quite astonishing actually and if you compare it to modern composers he really was a leader in using colours, and textures, and layers of instrumentation.

I can listen to it again and again, and still find something in it I've never heard before. There are small sections that he might just use for say, sixteen bars, and then you might not hear that particular part again at all – whereas many composers will use the same sections over and over again.

Sometimes the score goes very quiet, and you can hear just a few strings for example, and then of course there are the very loud explosive bits, which we use for the war setting and they work very well for that.

It 'screams cinema' to you when you listen to it, and that's really the big thing about this score. The challenges of working with this piece of music are really just the technical challenges that come with having to put in a very loud system that can cope with it.

3 Embedded into Prokofiev's score we hear sounds such as ticking clocks, air-raid sirens, and falling bombs. Rather than simply being additional sound effects to emphasize action in the piece, they have been composed as part of a brand new musical arrangement. Can you explain the inspiration and intention behind this, and how do you find these sounds/effects?

My job as a sound designer is to help tell the story as best as I can, and the device I use in sound – in the same way a lighting designer will use a device which is lighting and the set design will use a device which is the set etc. We all use different devices to tell the story; and I will use music and sound effects to do that.

I will use anything to help explain to the audience where we are, what time of day it is, what the mood is, and also what's going on outside. In fact, it is crucial as an audience member, that you don't just understand what's going on 'on stage', but you also understand what's going on 'off stage' (i.e. in the 'outside world') and this is very important.

If you're designing sound for a play and there's no music you can use sound effects whenever you like them, or rather 'as and when' appropriate, but you don't have to match them to the orchestration or to the music. In this case however, I've had to match the pitch of the sound effects to the pitch of the music at that particular moment in the score. So, for example if we use the sound of the drone of an airplane it doesn't sound like the airplane's off tune! We purposely don't make it too close to music though, because it isn't the music and still needs to be heard as a sound effect. The trick is to make it match the music tonality wise, and texture wise, and pitch wise, but still make it sound like a sound effect. Then the audience can understand that's the sound of a plane, and therefore 'there's a plane flying over-head', or that's a bomb sound and therefore 'a bomb's gone off', or that's the sound of a car so 'there's traffic outside'.

It is all about helping the story to be understood and make sense.

4 How closely do you work with Matthew, and does your work together begin before rehearsals start or during the tech?

It's a privilege really because my relationship with Matthew has always been very organic in the sense that he will tell me very simple things about what he needs. His notes are usually about 'reaching out' to the audience. So, he might tell me 'that doesn't quite reach me', or 'that doesn't quite hit me', or 'that doesn't quite touch me'. He rarely goes into detail about how I need to achieve those things, and he kind of lets me get on with it!



We've been working together for a long time. I met Matthew when we worked together on 'Oliver' at the Palladium, about twenty-five years ago, so we know each other very well and there's a lot of trust between us.

Matthew usually just tells me what he hopes to achieve; and I think that's part of the ethos of the whole company actually. Nobody really tells each other what device to use. It's much more about understanding what emotion we're trying to bring about, and that informing when and how the journey goes.

Matthew lets me get on with things and then it's very much the case that if he likes something that's the last I'll hear about it. Though if he doesn't like it, he'll tell me. It's not a director telling me to use a certain sound effect at a specific point, that is not the way we work.

5 How do you think music can convey dramatic intention and emotion during a production and how does sound design help emphasize or affirm this?

Once the show is up I will hand it over to my team who will run the show, and if required I'll come and visit. And then, if needed, I will make any changes.

Though in general I hand it over once the Press Night's happened and it rarely happens that something is so 'wrong' that I would need to visit to get it sorted.

I have an associate out on the road who will look after the show and make sure it stays within the quality that we need. They're very good and they have worked with me for a long time; so again there's a lot of trust going on. When it goes out on the road they will have to make adaptations and I will trust them to do that, and I let them get on with it but of course I am happy to do a maintenance visit if I need to.

6 You have worked on a number of shows for New Adventures, do you have a favourite; and if so why?

I don't really have a favourite to be honest with you. There are shows that I have felt have worked better than others from a sound point of view; though that's not to say from anyone else's point of view.



They all have their 'heart', and I feel very strongly about all of them. I think if I didn't I probably wouldn't be doing my job properly, since I have an attachment to all of them.

Of course, some work better than others – that's the nature of it – but no, I don't have a favourite.

I enjoy working in a kind of organic way and the freedom that gives me, not from an egotistical point of view but actually for the kind of flexibility it allows from the play's point of view.

The play moves forward, and therefore because we allow each other to do what we need to do, we all go along with that. That is very important because things do change over a two to three-week period, and if everybody is regimented about what they are allowed to do things won't move on, and evolve. Within this group of people there's freedom, not so much in terms of experimentation, but in terms of doing whatever it is you need to do in that moment for the show to be the best it can at any given point.

Next week the show might have moved on in a way that requires a slightly different approach, so if we are not all aware of that then some of us will lag behind, and so it's very important to have that kind of freedom in your work.



7 You were awarded Live! Magazine's Sound Designer of the Year Award for your work on *Oklahoma!* and *Oh, What a Lovely War!* – two shows from a very long list of credits. How do you continue to find inspiration for new ideas, and production techniques, to bring to new shows, and do you have any particular influences that inform your work?

My inspiration comes from telling stories really. I love telling a story and that applies to any genre I do, so whether it is for dance, for musicals, or for plays – it all starts with the story.

In the case of a musical it happens that music is the device that is used to tell the story. In the case of a dance piece, it happens to be dance that is the device that is used to tell the story. It doesn't really bother me what the device is, I just love getting a narrative across to an audience and I will use my device (sound) to forward that.

Also, maybe there is the opportunity for me to push the piece into a direction it might not have gone in had I not been there. Not to be too big-headed about it; but this is how I feel I can put my own stamp on the piece.

My inspiration, perhaps oddly, does not come from other sound designers. Largely they are people from the music world who make very theatrical music; such as Sir George Martin who worked for The Beatles and did all their production – he was a very theatrical composer. He was very much a technician, like me, but he used his technical abilities through the music and so, if you listen to the music in his productions there's often sound effects going on in the background. He uses instruments in an unusual way too, and I love that.

Those are the kinds of people that inspire me. I have a lot of respect for other sound designers but they do the same kind of stuff I do, so I tend to look in different directions for inspiration for what I want to do.

Sir George Martin is my hero really.

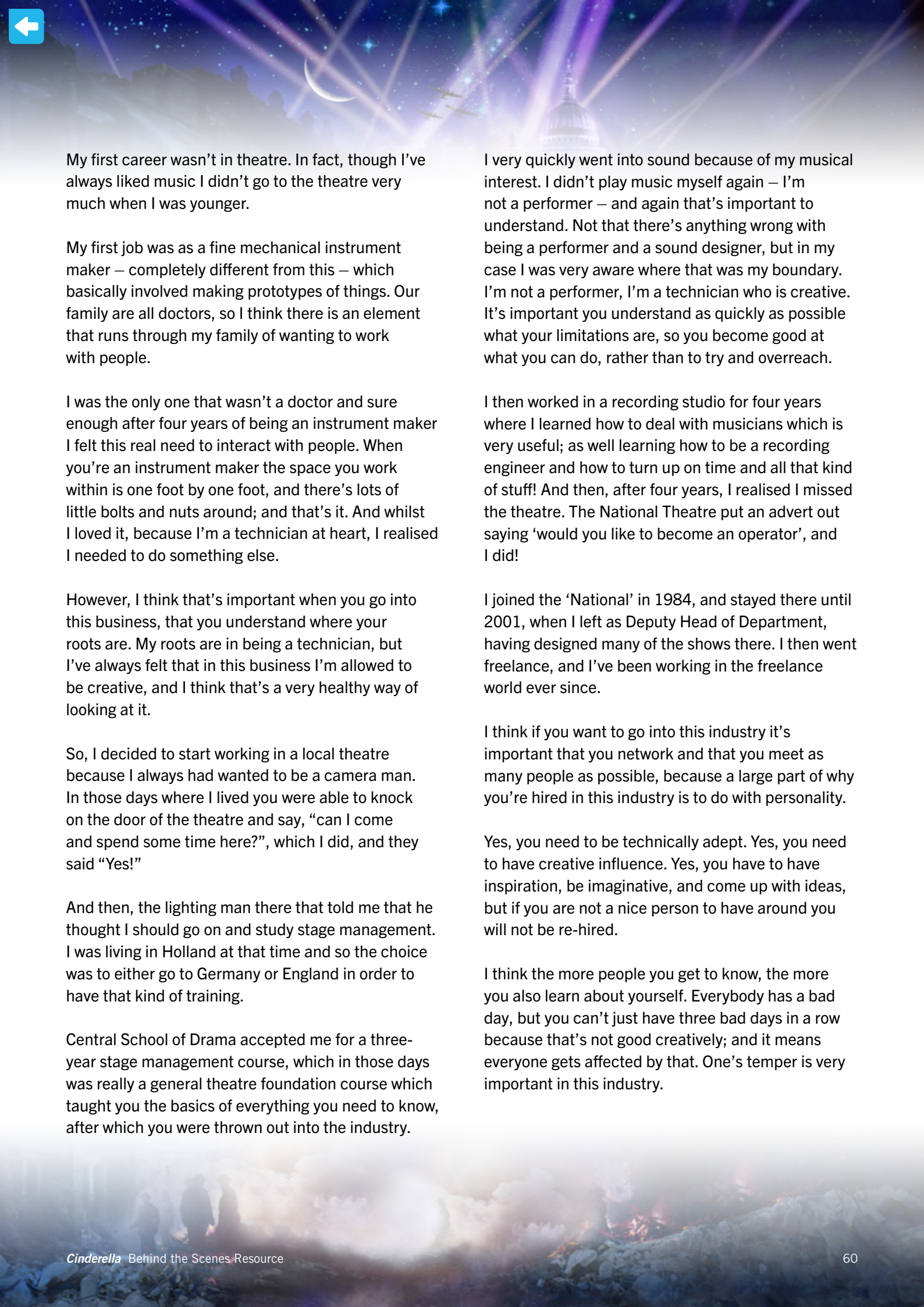
8 What, if anything, is difference when you are doing sound design for a dance show compared to a play or musical?

As far as I am concerned there is no difference between doing sound design for any of the genres I work in. So, whether that's a musical, dance or play it comes down to telling the story, and you tell the story any which way you need to.

That can be done through sound effects, or in this case it's very much to do with how you manage the dynamics of the show – i.e. the loudness of the show. When things are loud, you make them a little bit louder. When things are quiet, you don't necessarily make them quieter, but you make the gap between loud and quieter just slightly bigger. (Or you appear to do that, and that's a trick we use all the time, which is very difficult to achieve, but it works very well.) You drop it down in such a way that there appears to be a bigger difference dynamically between the loud and quiet bits, so when those quiet moments happen they actually have more impact, because there is then a bigger difference between that moment, and what's been happening just before.

You have to be respectful to the music and you have to allow the music 'to do', but that's really no difference to a musical when you need to allow the words to come through and be heard. There are always things that you have to consider but from a creative point of view, or a design point of view, it all comes back to having to make sure the audience understand what is going on, on stage. And you do anything (!) to make sure that happens.

9 You originally trained as a stage manager. Then during the early 1980's you started working as a tape operator in a recording centre in central London, before eventually becoming the studio's resident engineer, and then moving back into the world of theatre, when you joined the sound department at the National Theatre. Can you tell us a little bit about that journey, and what is it that you most enjoy about working in sound for theatre productions?



My first career wasn't in theatre. In fact, though I've always liked music I didn't go to the theatre very much when I was younger.

My first job was as a fine mechanical instrument maker – completely different from this – which basically involved making prototypes of things. Our family are all doctors, so I think there is an element that runs through my family of wanting to work with people.

I was the only one that wasn't a doctor and sure enough after four years of being an instrument maker I felt this real need to interact with people. When you're an instrument maker the space you work within is one foot by one foot, and there's lots of little bolts and nuts around; and that's it. And whilst I loved it, because I'm a technician at heart, I realised I needed to do something else.

However, I think that's important when you go into this business, that you understand where your roots are. My roots are in being a technician, but I've always felt that in this business I'm allowed to be creative, and I think that's a very healthy way of looking at it.

So, I decided to start working in a local theatre because I always had wanted to be a camera man. In those days where I lived you were able to knock on the door of the theatre and say, "can I come and spend some time here?", which I did, and they said "Yes!"

And then, the lighting man there that told me that he thought I should go on and study stage management. I was living in Holland at that time and so the choice was to either go to Germany or England in order to have that kind of training.

Central School of Drama accepted me for a three-year stage management course, which in those days was really a general theatre foundation course which taught you the basics of everything you need to know, after which you were thrown out into the industry.

I very quickly went into sound because of my musical interest. I didn't play music myself again – I'm not a performer – and again that's important to understand. Not that there's anything wrong with being a performer and a sound designer, but in my case I was very aware where that was my boundary. I'm not a performer, I'm a technician who is creative. It's important you understand as quickly as possible what your limitations are, so you become good at what you can do, rather than to try and overreach.

I then worked in a recording studio for four years where I learned how to deal with musicians which is very useful; as well learning how to be a recording engineer and how to turn up on time and all that kind of stuff! And then, after four years, I realised I missed the theatre. The National Theatre put an advert out saying 'would you like to become an operator', and I did!

I joined the 'National' in 1984, and stayed there until 2001, when I left as Deputy Head of Department, having designed many of the shows there. I then went freelance, and I've been working in the freelance world ever since.

I think if you want to go into this industry it's important that you network and that you meet as many people as possible, because a large part of why you're hired in this industry is to do with personality.

Yes, you need to be technically adept. Yes, you need to have creative influence. Yes, you have to have inspiration, be imaginative, and come up with ideas, but if you are not a nice person to have around you will not be re-hired.

I think the more people you get to know, the more you also learn about yourself. Everybody has a bad day, but you can't just have three bad days in a row because that's not good creatively; and it means everyone gets affected by that. One's temper is very important in this industry.



LIGHTING SETTING



INTERVIEW WITH NEIL AUSTIN, LIGHTING DESIGNER FOR MATTHEW BOURNE'S *CINDERELLA*

1 You worked on the lighting design for the 2010 production of Matthew Bourne's *Cinderella*, as well, as the current production. Can you tell us what if anything, has been done differently this time around? And if there have been changes, what has inspired them?

Since the last production of Matthew Bourne's *Cinderella*, back in 2010, quite a few bits and pieces have changed – some artistic choices, some technical choices.

The technical choices relate to bits of equipment that have changed since technology has moved on an awful long way in seven years.

The computer that we program the lights on is an entirely different machine, by a different manufacturer, with a different operating system.

This has created a whole load of problems as it means that we can't entirely use the data from the original production, and to recreate it we're having to manipulate that. Plus, (and this for a lighting designer probably the most exciting element), the lights themselves have changed too. Most have become L.E.D.-based rather than Tungsten filament bulbs (incandescent), and that's made a massive difference to what's achievable, and so, with that technical change comes some new artistic possibilities.

Things that you were less capable of doing before – things like creating much bluer, brighter, colder light – is now possible. Before you were taking a very yellow tungsten source, like a domestic light bulb and trying to convert it into blue, and that's something it doesn't have a lot of, and so you got very little blue light out. Now, with an L.E.D. source, it's naturally at the blue end of the spectrum, and so you get these fantastic vivid ghostly blues that are really interesting to use at certain moments – like for instance when Cinderella enters the ball we are sending the rest of the cast who are dancing around her at that moment, into a ghostly apparition-type light, that allows Cinderella and the Pilot to be the focus.

2 There is also a lot of smoke (dry ice) used, especially after the bombing of the Café de Paris, in Act Two, what are the opportunities and challenges that using this effect presents on stage?

Smoke is a fantastic element for lighting. There are different types – there's 'haze', which is like a very gentle mist in the air that helps show up beams of light, there's 'smoke' that is a visible smoky source, and then there is 'dry ice' – or in fact it's not now dry ice, it's a chilled smoke, but it looks like dry ice.

The first of those, haze, is a fantastic element for lighting because it allows you to get something that is quite difficult to get on the stage – it allows you



to get depth of field, like in a film where you could focus on the foreground, and keep the background out of focus. On the stage, because everyone is sitting very far away and the stages are quite shallow, there is no depth to the image and everything is very much foreshortened. A way of providing that depth is to put the mist in there, which actually fuzzes out the background, and allows you to focus on certain elements, so haze is a brilliant element to use.

Smoke helps you with very specific effects. The biggest problem with smoke and dry ice is that every theatre has different drafts, and every theatre has different air conditioning settings. Suddenly, half way through the show the air conditioning will suddenly change because it's decided the audience are getting too hot, and what you normally find is that your low smoke suddenly gets drawn upwards, and in this case the dancers suddenly disappear into a fog! Atmospherics are one of the most difficult elements to control on stage since you're not in control of the rest of the atmosphere in the theatre, so all it takes is someone opening a door and everything's gone!

3 Scenes that include the appearance of the Angel character, are set apart somehow visually by his costume, and also by the choreography, how is this feeling of 'difference' echoed by the use of lighting during these moments?

We use a very strong white follow-spot – a sort of white-ish, blue-ish follow-spot really – which visually helps set him apart from the rest of the company, and that also is aided of course by the costume. The costume is quite reflective, and made from a very different sort of material. It's quite metallic compared to what everyone else is wearing, and very much has an 'other worldly' feel to it, which is exactly what we're going for. That helps when the Angel is in the follow-spot because it 'pings out', and it gives him a sense of 'other' and 'unnaturalness'.

4 The show is underpinned by Prokofiev's complex and dominant score, how closely are you working with the music, when designing the lighting?

Lighting and music work very closely together. In dance where there are no words, music becomes one of your primary inspirations for mood, emotion and atmosphere. The lighting is trying to convey those things, either subtly, or overtly, to an audience to help manipulate an audience's emotions or feelings, in order to help support what the production is trying to say at any key moment.

During a scary moment, you want to be trying to aid that and not have a bright, jolly, warm lighting state, for example. You want to try to do something that's going to help convey that to the audience.

All the team are working together to try and create the same thing, so the music is a massive help in that. For instance, there are moments within Prokofiev's score where there is very big timpani drum, which has been slightly enhanced by our sound designer, and so for us, they are the sound of bombs falling. As each of those drum moments hits there is a flash on the 'cyc' or 'cyclorama', which is the sky cloth at the back of the show. In our version, the cyc has got a little miniature representation of the city at a distance, and so the little flashes go off, as though there's a bomb dropping on it are set to each of those timpani rolls. Music is a big part of the collaboration.

5 What is it about being a lighting designer that inspires and excites you?

Light is sort of the hidden hand guiding the audience in theatre. In film; you have many different roles that I think could all be conflated into the role of lighting designer in theatres. So, the role of the lighting camera man, the director of photography in film, i.e. that's the person who chooses where the lights go and how those lights are focused, that's what I do. Also in film, there's the camera person and the focus puller, who are choosing which bit of the shot you're looking at, and how much of the image you're seeing – is it a close up, or is it a mid-shot, for example.



In theatre, audiences are sitting with a fixed view – essentially a ‘locked-off wide-shot’ would be a way of describing it in television or film terms. They are sitting with the same size of image the entire evening, and it’s up to the lighting designer to pull them into certain sections, to direct their gaze towards ‘this point’ because ‘that person’ over there is the most important thing to look at, at that moment, despite the fact there’s a stage full of people.

You’re ‘pulling focus’ and helping the audience pick the story out from what is essentially a very big picture. They could just be gazing around, going ‘I have no idea what’s going on, or how’, and so the lighting is helping to pull their focus. There are many other elements helping do that as well, but we’re one of them.

Then there’s the editor since lighting is how you get from ‘moment to moment’ within the show. So, as you direct the audience to watch the ‘correct’ things they don’t notice something else that is happening elsewhere, meaning that you can then be ready to go into the next scene immediately – i.e. the lights are pulling over here, this is going dark, and this person’s come onto stage. Now we’ve had an immediate transition, and so that’s sort of like being an editor.

The work of the colourist in film and television is also very important, and that’s about manipulating emotion with the use of colour. This is something we also do as a lighting designer – we choose colours that are going to manipulate the feelings you have as an audience member about what you’re seeing on stage. This can either be done subtly on a subconscious level, or sometimes much more overtly.

6 You have won both Tony and Olivier awards for your lighting designs, and you work internationally on plays, musicals, opera and dance. Are there any challenges when designing lighting for a show, that are specific to dance? If so what are they, and how are these challenges overcome?

Dance in general is less about the individual characters’ faces, and more about the movement. So, during plays an audience member will need a lot more access to an actor’s face, so they can see every flick of the eye, for example, since every word that is being spoken needs to be seen very clearly.

With dance, it’s about the entire body, because every part of that body is being used to communicate.

Matthew Bourne’s work is a half-way house between those two worlds because there’s an awful lot of narrative being conveyed through emotion in the face, as well as through the body, but that is the essential difference between lighting plays and lighting dance.

7 Can you explain a little about the process that you take as a lighting designer as you move from developing initial ideas for a show like *Cinderella*, to the final production?

In this instance, it is a dance piece and so the first part of the puzzle is the score, and how that music might influence the lighting. The next is about the design and there’s a very significant collaboration between designer and lighting designer. Those two elements need to work very closely together. I need to be aiding what Lez, (Brotherston), our designer for this show is doing by going in the same direction as his designs.



All of this is of course influenced by our conversations with Matthew about how he's seeing the piece. For instance, this version of *Cinderella* is set in the 1940's in a bombed-out London, and all of those things immediately trigger certain thoughts. It's then about what goes on in the rehearsal room with the dancers, and how they are using the stage, and how they use the space, and therefore what needs to be lit/not lit etc.

8 Finally, can you tell us how you got interested in becoming a lighting designer, and what shape that journey has taken over the years?

I was very lucky to go to a school that had a theatre, and during the following year after it had been built any pupil that had previously had any involvement with it had left the school. And so suddenly, there was a pile of equipment no-one who could do anything with it, and no teacher who had any interest at all.

I thought I may as well 'have a go', since it was a way of being involved in theatre without having to appear on stage. I began by lighting shows at school – really very badly! From there I went on to Guildford School of Drama and did a technical theatre diploma. This was a two-year course that taught you a little about everything – lighting, sound, stage management etc, and gave you a little grounding in all of this as well as some links into the industry. Twenty-five years later, having scrambled up the industry ladder, here I am!



ACTIVITY: Written Work

Using [this guide to stage lighting](#) see if you can recognise any particular lighting states or techniques that you see in *Cinderella*. Give specific examples of when you see that effect being used, and how you think it affects what the viewer sees, or feels, in that moment.

As a starter, you might like to consider any of the following:

- A moment when the audience's attention is drawn to one particular character on stage, by the use of lighting.
- Particular changes in mood or emotion, that are exemplified by lighting state changes.
- Any particular use of colour and what that may portray to the viewer.
- Any special effects such as strobe lighting, or projections, and how these influence that particular moment or scene.
- Whether there is blackout is utilised within a scene, and if so, to what end that is used.



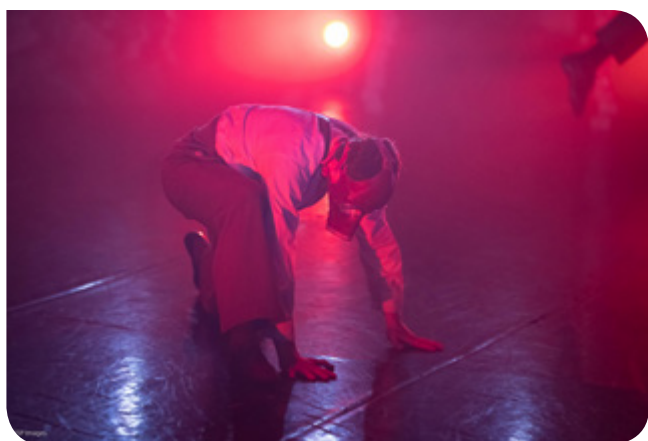
10 ACTIVITIES & CREATIVE TASKS

Having identified some of Bourne's characteristics in the previous section the exercises and activities outlined on here suggest ways to capture some of Bourne's style and some methods used in the devising and rehearsal process.

For some of the tasks you may wish to refer to our Spotify playlist to source music for the creative exercises.

- [CLICK HERE](#) to listen to our playlist
- For visual examples of these activities and creative tasks [CLICK HERE](#)

TASK 1 THE GAS MASK DOGS PHRASE



PURPOSE: This is a task in which you will learn a section of the choreography, (otherwise referred to as repertoire/'rep'), from *Cinderella*. The section you will learn is the 'gas mask dogs' section taken from the 'air raid phrase' in Act One. The choreography has been adapted for the purpose of this task and should be suitable for students at primary school level and above to learn.

Begin standing, facing the front, feet about a foot apart, in parallel.

- Imagine you are putting on a gas mask. Hold the front of the mask and then stretch the back of the mask behind your head
- Lean forward so you are bending over your knees. Your arms are out to the side in a curved shape. You are looking at the floor
- Take 3 large breaths in and out, stretching your legs as you inhale and bending your knees again on each exhale
- Step your left foot to the left and sweep your right arm up high, in front of you, making a semi-circular motion; as though reaching to the top left hand corner of the room for something.
- Step your right foot to the right and sweep your left arm up low, in front of you, making a semi-circular motion; as though reaching to the bottom right hand corner of the room for something.
- Stay low to the ground and step round to your left, a full 360 degrees. Your body stays hunched over and you stay looking at the ground. End up facing the front again, where you started
- Step to the side with your right foot, whilst using your right hand to point down towards your right foot. This is a sharp movement, pause for a moment
- Now reach both arms low to the side, lift them above your head until the hands almost join; then using your hands to lead travel them down in front of your body and imagine they end up in two imaginary pockets on your hips. Follow the trajectory of your hands with your eyes during this movement. Hunch your body forward and drop your weight into your knees



- Shrug both shoulders up and down once; stretching your legs as your shoulders go up, and returning to bent knees as your shoulders go down
- Make a figure of 8 with the crown of your head leading. Snaking to the right-hand side first and then to the left.
- Drop down to your knees with your bottom sitting on your ankles, and the palms of your hands flat on the floor either side of you. Drop your head forward so you are looking at the floor just in front of you
- Circle the right arm behind you, over your head and back to its original position with the hand on the floor. Then repeat with the left arm. Imagine you are like a wild animal clawing the ground
- Take both hands together over to the right-hand side of your body, stay low and look forward. Then repeat to the other side.
- Bring your hands back to the centre, lean on them to enable you to push back onto your feet, keep your body low
- Perform a tuck-jump (knees bent under body) with your arms stretched directly behind you and your fingers splayed. Palms facing down to the floor, elbows high to the ceiling. Stay leaning forward into the jump. Land and hold this position to end

NOTES

- 1 This task is entitled 'gas-mask dogs' because the masks that were worn during the war, (and are worn by the characters in *Cinderella*), seem somewhat dog-like in appearance.
- 2 The sense the audience have during this scene is that Cinderella is being hounded by a pack of dogs or wolves, as she encounters the Air Raid Patrol Wardens in their masks.
- 3 There is a scary and menacing feel to this section of choreography. Try to emulate that feeling in your performance of it.

TASK 2 MIDNIGHT: TOP & TAIL TASK

PURPOSE: This is a creative task inspired by the 'midnight section' that happens at the end of the ball, in Act Two. This task explores various physical and emotional ideas relating to a 'ticking clock'. For example, the feeling that time is running out; and the different mechanical actions made by a clock's pendulum, hands etc.

BEFORE YOU BEGIN: get yourself into pairs. Then identify which person from the pair will be the top and which person will be the tail – i.e. who is going to create movement for the upper half of the body (the 'top') and who is going to create movement for the lower half of the body (the 'tail')

PHASE 1

- Each person creates a movement phrase equal to 2 bars of 8 counts (i.e. 1 x 8 plus 1 x 8) Initially these movements focus on the mechanical actions of a clock only; with one person creating actions for the head, arms and hands only; and the other creating actions for the legs and feet only. The 'tail' should keep their arms behind their back throughout their sequence

PHASE 2

- Stand one in front of the other so that the 'tail' person is in front; and the 'top' person is directly behind them
- Now perform each of your two phrases of movement at the same time. You should be able to see the 'top' person's movements as well as the 'tail' person's movements when viewing from the front



PHASE 3

- Now the 'tops' will teach the 'tails' their movement sequence and vice versa; so that each member of the pair now knows a combined sequence of movements, lasting for 2 bars of 8 counts

PHASE 4

- Now work together on developing the sequence of movement that you both know. This may include adding in changes of directions, jumps, turns and/or travelling across the floor etc

NOTES

- 1 Keep the first set of movements that are created quite simple, so that you can easily add more layers of interest in Phase 4
- 2 Remember that you are supposed to be representing the mechanics of a clock, so your arms and legs should be straight and the movements should be 'staccato' (i.e. performed sharply); unless of course you are deliberately trying to reflect the swing of a pendulum and/or any other clock movement that would be relevant
- 3 If you have had several sets of pairs working together; try performing your duets altogether at the same time. Just be aware of the space around you, and be vigilant to avoid bumping into one another
- 4 A further extension would be for different sets of pairs to join together and teach one another their 2 x 8 counts of movement. These could then be performed in succession to create a longer phrase of movement that could be done in 'unison' (i.e. all together at the same time)

TASK 3 THE LOST SHOE TASK



PURPOSE: This is a creative task involving 'chance' choreography. The task has been inspired by both Cinderella and the Pilot's solos from Act Three of *Cinderella* – both of which involve Cinderella's shoe. This task looks at the significance of the shoe in the storyline; and opportunities for creating movement phrases with it.

PHASE 1 – NUMBER AND NAME

- Pick 9 numbers in a random order from 0–9.
Example: 5, 3, 5, 9, 1, 2, 0, 6, 8
- Choose the first 9 letters of your name and surname and write those down e.g. Annabel Smith would be **A N N A B E L S M I** (If your first name and surname don't give you enough letters, you could use a middle name as well – for example, Bob Lee Jones)



PHASE 2 – LETTERS AND BODY PARTS

We have created the following index to work from:

- 0 = RIGHT ARM**
- 1 = LEFT ARM**
- 2 = HEAD**
- 3 = SHOULDER**
- 4 = RIGHT HIP**
- 5 = LEFT HIP**
- 6 = KNEES**
- 7 = RIGHT FOOT**
- 8 = LEFT FOOT**
- 9 = BACK**

- Using the index above, select the 1st number from your random sequence and make a note of which body part this correlates to – i.e. in the original example above, this is '5 = Left Hip'.
- Also select the 1st letter of your name i.e. this is 'A' in the given example
- Now draw the 1st letter of your name using the body part that you have selected. In the above example, Annabel would begin by drawing the letter 'A' with her Left Hip.
- Then take the 2nd number from your sequence and the 2nd letter of name and create a new movement for this. (Once again; from the above example this would be 3 which means drawing an 'N' with the Shoulder)
- Repeat with the 3rd letter; and so on; until you have a sequence of 9 movements that are combined into one phrase

PHASE 3 – NUMBER AND ACTION

To develop the movement we will apply the use of another index:

- 0 = WALK**
- 1 = SHUNT**
- 2 = JUMP**
- 3 = TURN**
- 4 = TRAVEL**
- 5 = WALTZ**
- 6 = ROLL**
- 7 = JUMP**
- 8 = TURN**
- 9 = SHIFT**

- Going back to your original list of 9 random numbers you will now add an action to each of these; (in addition to the body part you have already assigned that number). For example, 5 = Left Hip & Waltz , 3 = Shoulder & turn
- Go back to the 1st letter of your name to begin; then go through each of the existing movements you have developed in turn; layering the action on top.
- Using our example, this would be the letter 'A' drawn by the Left Hip whilst Waltzing, followed by the letter 'N' drawn by the Shoulder whilst Turning and so on.
- You should now have created a short solo.



PHASE 4 – NUMBER AND EMOTION

- 0 = ANGRY
- 1 = SCARED
- 2 = HUMILIATED
- 3 = MAD
- 4 = IN LOVE
- 5 = HOPEFUL
- 6 = HOPELESS
- 7 = LOST
- 8 = WONDER
- 9 = BULLIED

- Finally, you will now add an emotion to each of your 9 numbers to layer on top of everything else. For example, 5 = Left Hip & Waltzing & Hopeful, 3 = Shoulder & Turn & Mad etc.
- As you perform your solo you will add the emotions to your performance of the phrase.
- As a further development, try to incorporate holding and using a shoe into this solo. At this point you also need to use a shoe as a prop. Now this solo should be about your relationship with the shoe; and what it signifies to you

NOTES

- 1 Make sure you write everything down to make it easier to remember and refer to.
- 2 You can create your own indexes with different Body Parts, Actions and Emotions. The possibilities are endless.
- 3 Remember that you can pick up and drop the shoe within your solo, for example if you are displaying the emotion of 'anger' you may throw the shoe across the floor; before picking it up again as your feelings change to 'love' etc.

TASK 4 HOSPITAL TASK

PURPOSE: This is a creative task inspired by the 'hospital section' from Act Three. This task encourages the creation of different gestures inspired by a particular idea; in this case, the role of a nurse within a hospital setting. A 'gesture' can be described as a movement or position of the hand, arm, body, head, or face that is expressive of an idea, opinion, emotion etc.

PHASE 1

- In pairs create a series of gestures relating to everyday tasks you associate with a nurse (for example, taking someone's blood pressure, using a stethoscope, testing someone's reflexes, putting on clinical gloves etc). These don't need to be long – create as many as you can.

PHASE 2

- Decide which person from your pair will be 'A' and which will be 'B'. Whoever is 'A' will be the nurse, and whoever is 'B' will be the patient.
- Now choose 5 or 6 of your favourite gestures from the ones you created earlier.
- The 'nurse' will now perform these gestures of his/her patient. They can manipulate the patient, as required. For example, by lifting their arm to take their blood pressure etc.

PHASE 3

- Now add layers to your duet by including actions such as; a turn, a change of direction, a change of level and a jump.
- Practice your duet, until the transitions between the different gestures are smooth



NOTES

- 1 Keep the first set of movements that are created quite simple, so that you can easily add more layers of interest in Phase 3
- 2 Your gestures should be clear and simple enough for an audience member to understand what you are doing, don't make them too abstract or overly complicated
- 3 Other actions to add could include taking your partner's weight, going down to the floor etc
- 4 A further extension would be for different sets of pairs to join together and teach one another their movement phrase. These could then be performed in succession to create a longer phrase of movement that could be done in 'unison' (i.e. all together at the same time)



11 ESSAY QUESTIONS

CINDERELLA

- Matthew Bourne cites the 1946 British fantasy-romance film, 'A Matter of Life & Death', as having many parallel themes to *Cinderella*. What are these themes and how do the two stories relate to one another?
- Describe two movement phrases performed by the Angel during his solo; as he appears to Cinderella on the streets of London in Act One. Identify some clear movements motifs that are particular to the Angel and suggest what they represent and/or what they signify to the audience.
- Explain how the theme of 'life and death' is established in *Cinderella*. Some things to explore include:
 - The role of the Angel and his relationship to the other characters
 - The manipulation of time via visual and choreographic devices
 - The backdrop of Britain at war; and how this focuses the story
- Explain how the use of costume design extends the audience's understanding of the main characters, their role within the story and their personalities. Think about:
 - Colour
 - Material
 - Era
 - Style
 - The way the costume affects their movement
- Analyse the use of different movement and dance styles in the choreography of *Cinderella*. You should provide clear examples from the work to show how the different styles enhance the choreographic presentation and intention; and help convey the story to the audience.
- Choose one other version of *Cinderella* created by a different choreographer, (for example, by Rostislav Zakharov, Frederick Ashton, Alexei Ratmansky or David Bintley) and compare and contrast it to Matthew Bourne's version for New Adventures. What are the similarities and differences? For each work reference (where appropriate) elements of the content and creative process i.e.:
 - Genre
 - Style
 - Dance structure
 - Subject matter
 - Movement content
 - Use of physical setting
 - Use of aural setting
- Explore how Matthew Bourne's version of *Cinderella* uses the setting of London during the Blitz to enhance key themes within the story. What does this real-life historical placement do to deepen your engagement with the storyline and the characters? Plus, what if anything, has it added to your understanding of World War II and the people whose lives were directly affected by it?
- Analyse the connection between the Prokofiev's score, (with sound design by Paul Groothuis), and Bourne's choreography in *Cinderella*. You should provide clear examples from specific sections to show how this connection enhances the choreographic presentation and intention. For example, during the scene where the ballroom at the Café de Paris is bombed the original score is enhanced by additional sound effects – why and how is this done and what does it achieve?



MATTHEW BOURNE

- Examine the success of New Adventures in relation to the way it has brought classical ballets to a more contemporary, mainstream audience. Choose 2 or 3 of Matthew Bourne's reimagined ballets (*Nutcracker!*, *Swan Lake*, *Sleeping Beauty*, *Cinderella* etc) and identify what you feel are the core elements that help these pieces appeal to audiences with an interest in ballet, contemporary dance and theatre, for example.
- Matthew Bourne often takes inspiration from old movies for to inspire aspects of his work. Give 3 examples from any of his past works where you can identify moments that are reminiscent in some way of old black and white/early colour films. Detail:
 - What the piece is
 - Which particular section you are referring to
 - How it is reminiscent of an old film or movie
 - What that adds to the choreographic presentation and/or intention
 - What you like/don't like about it, and why
- Matthew Bourne credits many different individuals as having inspired his work over the years. Taking just a handful of artists that he has acknowledged as influential in some way, (these include directors, designers, performers and choreographers), choose 2 to research and identify in what way they have been significant to Bourne, and how and where we may see those influences in his work. Choose from:
 - Lea Anderson
 - Frederick Ashton
 - Fred Astaire & Ginger Rogers
 - Busby Berkley
 - Isadora Duncan
 - Alfred Hitchcock
- Matthew Bourne has developed a large body of work over the years. Choosing 3 of his works from the past 10 years identify what you feel are common aspects to the work; and how they are used. This can include an analysis of the way the set, costume and lighting are used, as well as the choreography. Identify a minimum of 5 core components that you feel are synonymous with Bourne's work.
- Explore the role of artistic license in Matthew Bourne's work; and how he uses that to enhance an aspect of the storyline and/or make a key theme of the piece more relevant to a modern-day audience. Among other things your analysis could include:
 - The alteration of character's 'usual' genders (e.g. male swans in *Swan Lake*, a male Angel in *Cinderella*)
 - Setting a well-known piece in a different era and/or location
- The Telegraph is credited with the following statement: "Matthew Bourne has utterly changed the landscape of dance forever". Respond to this statement and detail whether or not you would agree with this sentence, and why? Use examples to back up your response. These may include:
 - Evidence from Matthew Bourne's work
 - Other quotes from other sources, including Matthew Bourne himself
 - Examples of other dance companies, choreographers, performances
 - Your own experience of Matthew Bourne's work; as well as that of dance generally



12 REFLECTING AND REVIEWING

A key skill for all dance students, or indeed anyone with a keen interest in dance, is to be able to deepen their understanding through critical thinking.

Through reflecting and reviewing work that you have seen, you will also develop the ability to be more successful in your own self-reflection too.

The following questions and instructions may be useful starting points for you to begin understanding how much you know about *Cinderella*, and where relevant, what you feel about it.

Each response should be backed up by detailed descriptions and where required clear evidence and/or examples.

Remember that when you are reviewing a piece of work it is important to demonstrate not just what you think; but most importantly why.

The plot/narrative:

- What theatrical devices and conventions were used to help convey the storyline to the audience?
- What devices are used, (visual, aural and choreographic), to help the audience understand that the piece is set in London during the Blitz. Which of these do you find most effective?

The characters:

- What differences are there between the characters from Cinderella's family in Matthew Bourne's version, and those from other traditional versions of this well-known tale?
- How significant is the role of the Stepmother to the story, and why?

The aural setting (music/sound):

- How does Prokofiev's score impact the choreography?
- Identify moments in *Cinderella* where sound effects have been used to enhance the audience's understanding of a particular section of the piece.

The physical setting (set, costume, lighting):

- Choose one act from *Cinderella* (i.e. Act One, Two, or Three) and describe the set, costume and lighting in it.
- Give examples of how the lighting is used to help convey emotion within the piece.

The choreography:

- Identify key movement motifs from at least 3 of the main characters and explain how they are used.
- How did Matthew Bourne utilise the stage space in *Cinderella*, and do you recognise any commonalities between this piece and his other works? For example, the use of different levels, the directions and pathways of the dancers etc.
- How does Matthew Bourne make use of ensemble work within *Cinderella*?

The performers:

- Outline the different dance and performance styles that you see within the cast. You may wish to identify any specific training you feel they may have had.
- Identify common dance skills that *Cinderella* requires members of the cast to have. For example, partnering work, characterisation etc.

Other:

- What was your personal response to *Cinderella*, and why?
- How do you feel *Cinderella* compares to other New Adventure's productions you may have seen?
- What do you feel is the strongest theme in *Cinderella*, and why?
- Detail 4 scenes or moments within *Cinderella* that stand out for you, and explain why they are particularly memorable.



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