

Northern
Ballet
Learning



CINDERELLA

A BALLET BY DAVID NIXON OBE

RESOURCE PACK

Introduction

This resource pack gives KS2 and KS3 teachers and pupils an insight into **Northern Ballet's *Cinderella***. It can be used as a preparatory resource before seeing the production, follow up work after seeing the production or as an introduction to Northern Ballet or ballet in general.

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Click on the **links** on each page to find out more (external websites).

Terminology is **highlighted** and can be found at the back of this pack.

This resource pack was created in autumn 2019.
Photos Bill Cooper, Riku Ito, Emma Kauldhar and Dolly Williams.



The History of Cinderella

Cinderella is a universal story which has been re-written and retold in many different countries and cultures around the world. The oldest account of the story is from China, dating back to the 9th century AD.

The well-known classic fairy tale was written by Charles Perrault and published in France as *Cendrillon* in 1697. *Cendrillon* told the story of a virtuous girl, whose mother dies, resulting in her being treated inhumanely by her family. In the end she is rescued by magical love from her mother beyond the grave.

Task:

How many elements of the *Cinderella* story do you know?

- A Stepmother and two Stepsisters
- A ball which Cinderella is not allowed to attend
- A visit by a Fairy Godmother
- Receiving glass slippers
- Being home by midnight
- Losing a glass slipper
- A Prince searching for the girl that fits the slipper

There are numerous films, books, ballets and pantomimes which tell the story of *Cinderella*, all with their own interpretation. The first major ballet production of the fairytale was choreographed by Marius Petipa for **Marinsky Ballet** in St Petersburg, Russia in 1893. Most famously, composer Sergei Prokofiev wrote a new score for *Cinderella*, performed at the famous **Bolshoi Theatre** in Moscow, Russia in 1945, choreographed by Rostislav Zakharov. Performed after the Second World War when **communist** Russia was in a state of oppression, *Cinderella* was a popular story to portray in the country as a story of a down-trodden girl triumphing against all odds.



The history of Northern Ballet's *Cinderella*

Over the last 50 years, Northern Ballet have created and performed four different versions of *Cinderella*, by four different **choreographers**.

1973

Choreographed by Laverne Meyer

Laverne Meyer's interpretation of *Cinderella* was a classical fantasy, closely following Charles Perrault's *Cendrillon*. It was a ballet of three acts which was new for Northern Ballet - before this the Company had only ever performed one act ballets.



Laverne Meyer

1993

Choreographed by Christopher Gable

Christopher Gable said of *Cinderella*:



Christopher Gable

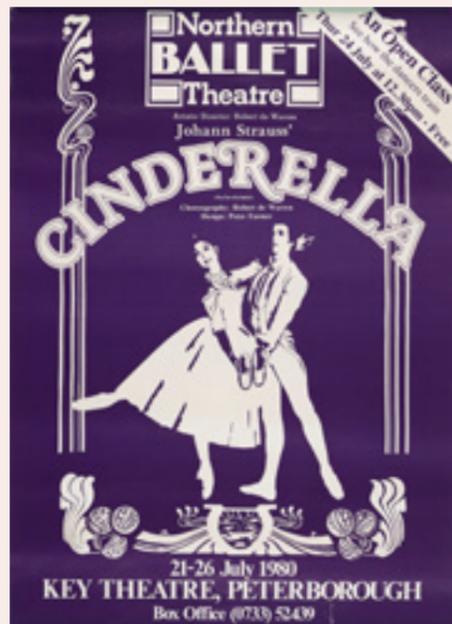
'*Cinderella* is principally a story about the difficulties of growing up. In every version *Cinderella* has to come to terms with the fact that life is not always easy, and that it is only by meeting with our problems and solving them that we can hope to come to a successful maturity.' *Cinderella* was Gable's first full-length ballet and was received with critical acclaim, hailed 'a *Cinderella* for the 90s'.



Poster from the autumn 2019/spring 2020 tour of David Nixon's *Cinderella*

1979

Choreographed by Robert De Warren



Poster from the 1980 tour of Robert De Warren's *Cinderella*

Robert De Warren revived Johann Strauss' ballet, *Aschenbrödel*, which means *Cinderella* in German. Prior to Northern Ballet's **revival** the last time the ballet had been performed was over 60 years before in Vienna. The story is set in a department store and is a ballet of three acts.

2013

Choreographed by David Nixon OBE



Poster from the 2014 tour of David Nixon's *Cinderella*

David Nixon's *Cinderella* first premiered in Leeds in 2013 and toured extensively in 2014. In his career as a dancer, Nixon performed in Valery Panov's *Cinderella*, dancing his most memorable performances with his wife. This left him with a fondness for the tale and a wish to create his own *Cinderella* ballet. The ballet is set in **Imperialist Russia**, a wintery landscape for the classic fairytale.

2019

David Nixon chose to revive his 2013 production of *Cinderella* for autumn 2019 / spring 2020. There are some adaptations in this revival including a new **Fabergé** inspired ballroom.

Task:

Cinderella is a famous story told all over the world. Create a list of all the versions of *Cinderella* you know including books, films, theatre shows and TV programmes. Here are two to get you started:

A Cinderella Story (2004)

Disney's *Cinderella* (1950)

Characters



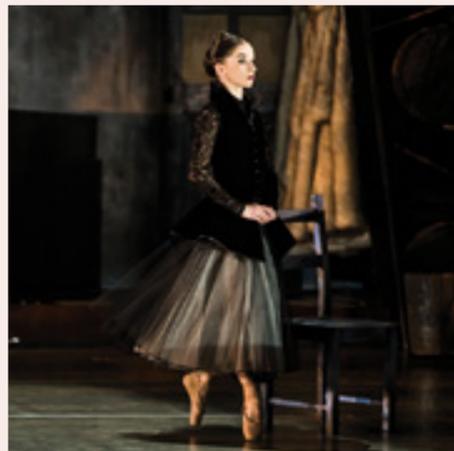
Cinderella

A lonely young woman who is forced to become a servant for her Stepmother after her Father's untimely death. She longs to be accepted and to escape the suffering and oppression that has been forced upon her. Cinderella is played by two different dancers; showing a young Cinderella and an adult Cinderella.



Count Serbrenska

Cinderella's father, a loving parent who dies tragically at a picnic in the countryside of Moscow.



Stepmother

Cinderella's Stepmother who, overcome with grief, blames Cinderella for the Count's death and forces her to become her servant.



Natasha and Sophia

Cinderella's Stepsisters. They are jealous of the attention Cinderella receives and, under their mother's orders, are not allowed to have anything to do with Cinderella.



Prince Mikhail

The Prince who falls in love with Cinderella at the winter ball and, with only her crystal slipper as a clue, searches high and low for the mysterious girl for whom the shoe will fit. Prince Mikhail is played by two dancers; showing a young Prince and an adult Prince.



Prince and Princess Mulakov

Parents to Prince Mikhail and good friends of Count Serbrenska, they were at the picnic on the terrible day of the Count's death. They host the ball where the Prince first asks Cinderella to dance.



Nikolai

Prince Mikhail's best friend who tries to stop Cinderella's Stepmother interfering at the ball, and helps the Prince in his search to find Cinderella after she leaves behind her crystal slipper.

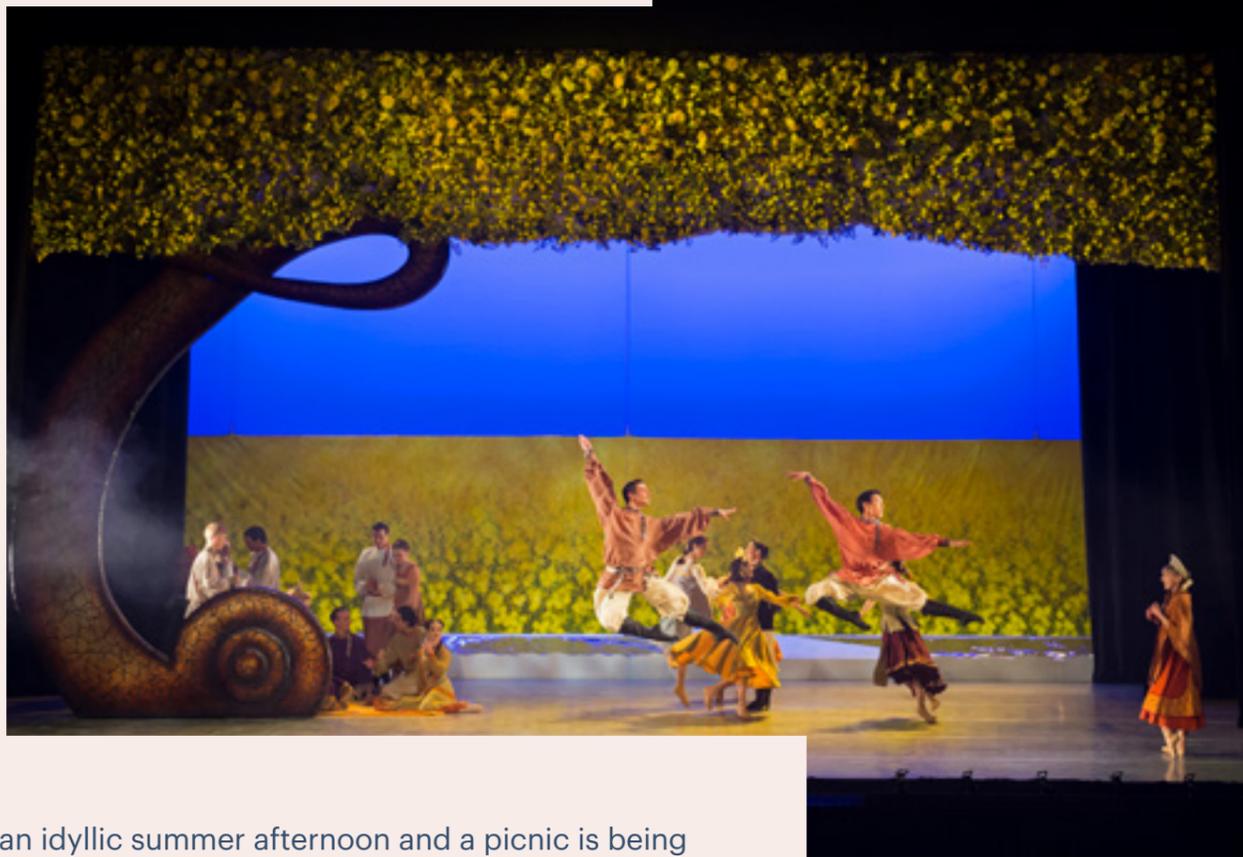


Magician

Moved by Cinderella's kindness, the Magician insists Cinderella will go to the ball and uses his amazing magic to conjure a beautiful sleigh which transports Cinderella, under a starlit sky, to the winter ball.

Story: Act 1

The countryside outside Moscow



It is an idyllic summer afternoon and a picnic is being held to celebrate Cinderella's birthday. Her Father, Count Serbrenska, gives her a shawl as a gift and they are joined by Cinderella's Stepmother and her Stepsisters, Natasha and Sophia.

Prince and Princess Mulakov, who are good friends of the Count, arrive with their son, Prince Mikhail. As the afternoon continues, the young people play and the adults stroll or join a shooting party on the other side of the river.

Natasha and Sophia decide to play a game with Cinderella's new shawl and accidentally throw it to the other side of the bridge. Having been warned not to cross the river, the girls do not go after the shawl. Seeing how upset his daughter is, Count Serbrenska goes to retrieve the shawl when tragedy strikes and he dies.

Cinderella's Stepmother, falling into grief and despair, reaches out to her daughters but blames Cinderella for the Count's death and offers her no comfort.

Summer passes and as the bereaved family arrive at their new house in Moscow, Cinderella's Stepmother makes it clear that Cinderella's new life is no longer as a daughter but as a servant for her family.

A winter market in Moscow



Time has passed and Cinderella is shopping at the winter market. Released momentarily from the drudgery of her servant life, she enjoys watching the spectacle of stilt walkers, acrobats, jugglers and a Magician.

The Prince and his friends watch on as the Magician starts his performance. Cinderella recognises the Prince as the young boy from the picnic years ago but the Prince doesn't even look at the poor young woman that Cinderella has become.

Cinderella returns home followed by her Stepsisters who are excited about the events at the market. They want Cinderella to join in with their games but, rejecting her once again, her Stepmother reminds her that she is not to have anything to do with her daughters.

The crystal lake



Cinderella flees to the beautiful crystal lake; her sole refuge from the life she leads. The lake is full of skaters and amongst them is the Prince, his friends and the Magician from the market. Cinderella's ice-dancing is impressive and catches everyone's attention.

On returning home, Cinderella finds her Stepsisters have received invitations to a winter ball. Cinderella has been invited too but her Stepmother rips up her invitation and reminds her that she belongs downstairs.

Cold and alone in the kitchen, Cinderella thinks sadly of the past and of what her life has become. Hearing a knock at the door, she finds the Magician from the market square shivering in the dark. Finding comfort in his company she invites him in. The Magician, inspired by Cinderella's generosity, insists that Cinderella will go to the ball.

Story: Act 2

The winter ball



Guests arrive at the winter ball, including the Prince, his parents and his best friends. All the ladies hope the Prince will choose them to dance. Cinderella arrives shimmering like ice and no one, except her Stepmother and Stepsisters, knows who she is. The Prince asks Cinderella to dance.

Cinderella's Stepmother tries to interrupt them and Cinderella runs away, ashamed that her life as a servant might be revealed. In her haste, she leaves behind one of her glass slippers.

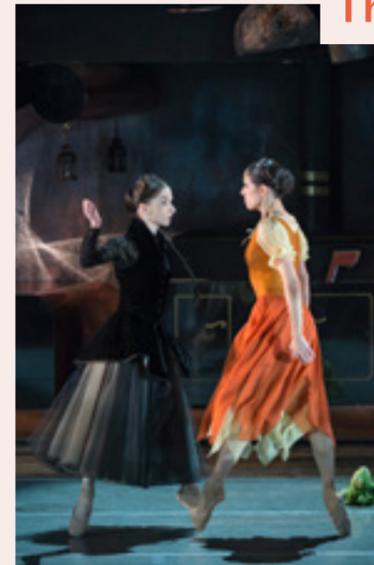
Cinderella runs home, her clothes returned to normal, her sleigh gone – it seems the magic has ended.

The drawing room



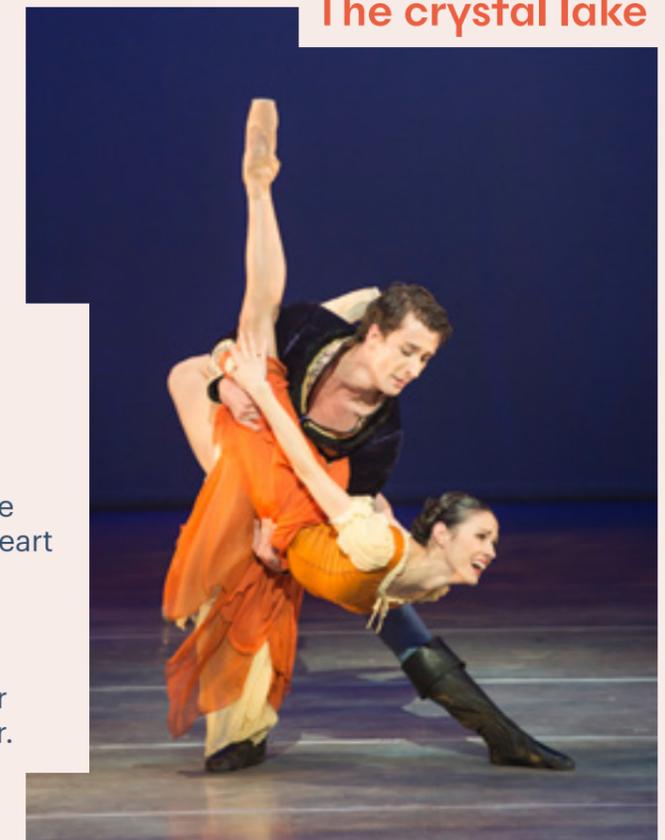
The Prince is in search of the girl from the ball and shows the family the slipper. He ignores Cinderella as she serves the company, but her Stepmother shows the Prince that this is the girl who fits the shoe. Feeling fooled and embarrassed, he becomes angry and flees the room.

The kitchen



Cinderella is humiliated and for the first time, stands up to her Stepmother. No longer accepting her servant's life, she leaves.

The crystal lake



The Magician is skating on the lake when the Prince arrives in a very agitated state. The Prince's friend, Nikolai, offers to break the shoe, putting an end to the Prince's woe. The Prince quickly stops him, realising that his heart belongs to the woman who fits the shoe.

Cinderella appears at the lake to say goodbye. Watched by his friends and the magician, the Prince implores Cinderella to stay, apologising for his behaviour and finally declaring his love for her.



About Northern Ballet's *Cinderella*

Choreographer David Nixon chose to create a version of *Cinderella* that ends in happiness but not before a journey of pain, grief and loneliness. In this section you'll find out more about the creative interpretations in Northern Ballet's *Cinderella*.

The story

Nixon worked with **Associate Artist** Patricia Doyle on the story. Doyle has worked extensively with Northern Ballet, beginning as **Drama Consultant** and Acting Coach on Christopher Gable's *Dracula*, and has previously worked with Nixon on *Hamlet*, *Swan Lake* and *Peter Pan*. In her career she has also worked as an actress and director.

When creating the story, Nixon and Doyle needed to decide where the ballet would be set. They discussed a few ideas until deciding upon Russia which they believed fit the **scenario** that was beginning to develop. They wanted to include a winter scene in the ballet - because Russia is known for cold and beautiful winters they felt it was the perfect fit.

The seasons

The changing of the seasons in the ballet signifies the passing of time and the traumatic journey Cinderella endures. The ballet begins in summer as Cinderella's birthday celebrations take place. She shares a loving relationship with her Father and has many friends. She dances with grace and with an openness to emphasise her kind nature. Winter-time creates a dark atmosphere, as Cinderella leads a new life of misery with her Stepmother and Stepsisters. She is forced to live in grey, gloomy conditions and is unrecognisable to those that once knew her.

Circus skills

During Act 1, Cinderella takes a trip to the market where she experiences moments of magic. This is a glimmer of hope in her usual world of doom and gloom. Northern Ballet worked with **Greentop Circus**, the North of England's leading circus company, to develop their circus skills to create a magical twist to the story.

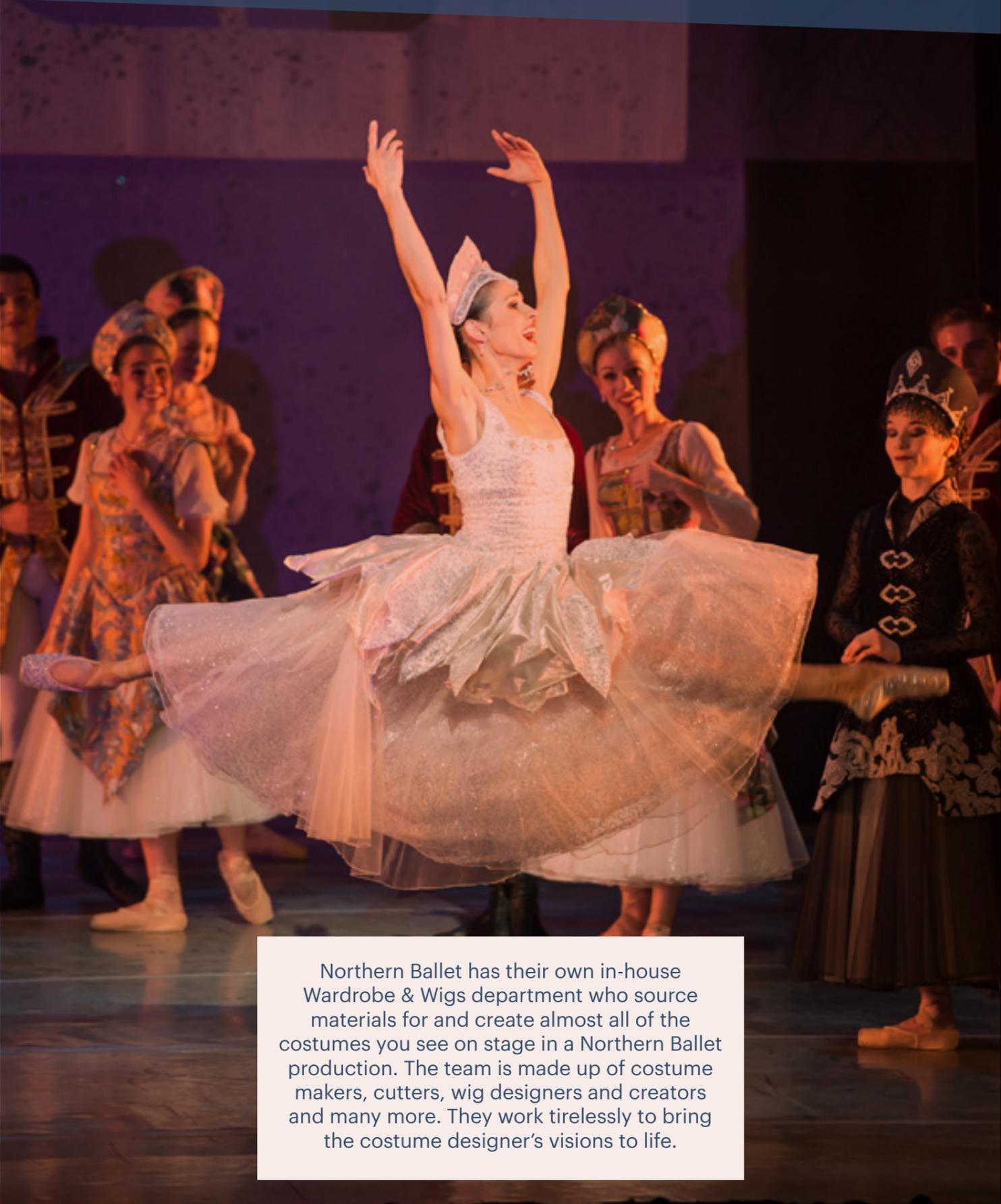
In this video, see Northern Ballet's dancers in 2019 as they learn circus skills. Classical ballet training doesn't usually include circus skills, so the dancers had to work hard to learn completely new ways of moving and controlling their bodies.

The Magician

A Magician replaces the typical Fairy Godmother in Nixon's re-telling. The Magician is moved by Cinderella's kindness, and insists she will go to the ball, using his magic to transform her clothing and conjure up a sleigh which will transport her to the ball. His movements are exaggerated, colourful and sometimes clumsy, reflecting his quirky and comical character. His character is symbolic of the loving father figure Cinderella loses - he is played by the same dancer who plays her father. He assists her on her journey to unite with the Prince.



Costumes



Northern Ballet has their own in-house Wardrobe & Wigs department who source materials for and create almost all of the costumes you see on stage in a Northern Ballet production. The team is made up of costume makers, cutters, wig designers and creators and many more. They work tirelessly to bring the costume designer's visions to life.

Costumes for ballet

Making costumes for a ballet production is slightly different to designing and making costumes for a play for two main reasons:

1. Ease of movement

Dancers need to be able to move in specific ways in their costumes, so the costumes cannot restrict the way that the dancers move. An actor may be able to work around a slightly tight jacket but if a dancer can't lift their partner because they can't raise their arms above their head, that's a much bigger problem.

2. Multiple roles

Ballets often have multiple casts, meaning on different performances a different cast of dancers will perform, to prevent dancer injuries. The dancers will play multiple roles across those casts – so for example, Antoinette Brooks-Daw, who plays Cinderella in cast 1, plays the Stepmother in another cast. For *Cinderella* there are four different casts – that's a lot of costumes!



If costumes are going to be involved in a lot of lifts or partnering it's important there is nothing sticking out that could scratch the dancer(s) involved or that they could get their hands caught in. It's also important to make sure that the dancers can't trip over skirt hems or trouser bottoms on stage.



Dancers rehearse in their practice clothes and wouldn't normally wear their costumes until they are in the theatre during the dress rehearsal. There are some exceptions – if a costume is going to create difficulties in partnering or is just so completely different from anything they are used to, then the team create rehearsal versions or the dancers use the actual costume in rehearsals beforehand. For example, in *Cinderella*, the Magician practices in his large over coat costume in order to rehearse his magic.

Creating costumes

When tasked with creating costumes for a production, the Wardrobe & Wigs team begin by taking measurements of every single dancer in the Company (over 40 dancers). These measurements are then used to see which dancers are similar sizes and can therefore share costumes and character roles.

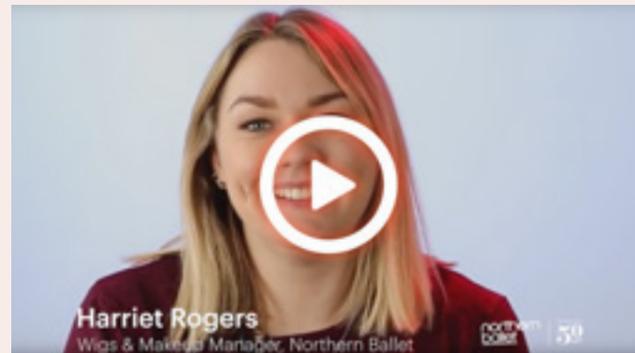
The next step is sourcing the right fabrics. The team try to use fabrics that have some stretch in them so that the dancers have ease of movement. This includes stretch **dupion** and wool fabrics with **lycra** incorporated in them, meaning that the look of the costume can be right whilst being practical. The team use a mixture of lycra with other fabrics, for example on waistcoats to make sure they are comfortable and have enough stretch to fit a variety of other dancers.



Meet some of the team

Northern Ballet's Wardrobe Department is made up of a variety of people including costume makers, wig creators and make-up artists. Many of the Wardrobe team go on tour with the Company, looking after the costumes and wigs at the theatres and assisting the dancers with their quick changes. Others are based entirely at Northern Ballet's headquarters in Leeds, creating and repairing costumes.

Hear from our **Wardrobe Manager**, Ellie and **Wigs & Makeup Manager**, Harriet about their jobs and how they got them.



The costumes in Cinderella

The costumes for *Cinderella* were designed by David Nixon, with assistance from Julie Anderson. Nixon's inspiration for the costumes was the clothing of **Imperial Russia**, and while he didn't replicate the style exactly, he loosely based the shape and materials on those used at the time.

Before the coronation of Peter I (Peter the Great), the court of Muscovy, isolated from Western culture, was known for the splendour of its clothing with long robes embroidered and sewn with precious gems and rich silks from the east. However, when Peter the Great became Tsar, one of the first things he did was to visit Europe, as he believed that the Western culture and technology was superior to that of Russia and that it led to power and influence. So, determined that Russia would join the wider world, Peter reformed Russian dress and replaced the loose flowing garments with clothes that revealed the shape of the body. Reflecting European fashions, women's dresses bared their bosom and their elaborate headdresses were replaced by wigs, while men wore breeches, vests and tight-fitting coats.

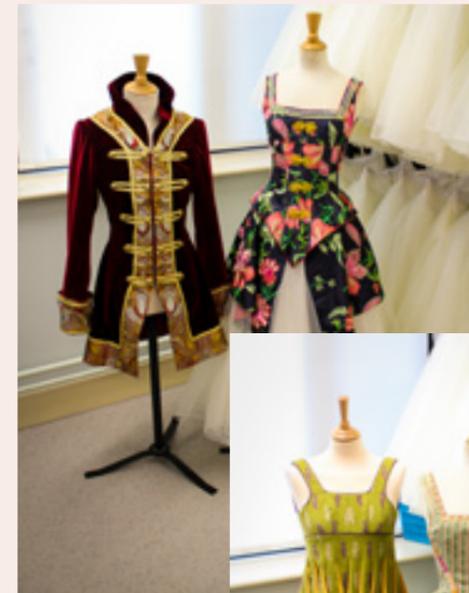
When designing costumes, Nixon's starting point for each one is how the characters will look.

'As a dancer I always had a clearer image of what I should be wearing than the designer had. I can see in my mind's eye what a character's clothes will look like, the fabric they will wear... and then I get an idea of what the steps should be.'

Nixon's designs retain the shape of traditional dresses and the use of heavy fabric, with embroidered silks and brocades used for the bodices. However, to make them more suitable for dance, the bustle (which makes the bottom look big) was lost from the back of the dresses, and the skirts made lighter. Rather than a full skirt, Nixon used layers of netting to enable the audience to see the shape of the dancers' legs, with a hint of the skirt made out of the heavy fabric.

Nixon took the design of the headwear from the traditional style, but as these are fairly large, the hats had to be made specially to suit the dancers who are petite and would have been drowned by larger pieces. Traditional hairstyles were replicated such as a single long plait, created with the use of hair pieces.

Braids and brocades enhance the fabrics and reflect the fashions of the period. Brocade is a class of richly decorative woven fabrics, often made in colored silks and with or without gold and silver threads.



Male and Female ball dancers, 2014



Stepsisters and Cinderella, 2014

Nixon uses the colour of costumes to create the feeling of a scene, for example the costumes in the picnic scene are bright and colourful to reflect the happy, summer occasion while the ball scene uses deep, rich colours to create the lavish look of the party. For the lake scene, silvery, icy colours were used in the costumes, and Cinderella's outfit for the ball also reflects this, with a shimmering layer to her skirt and sparkling pointe shoes to signify the glass slipper.

The glass slipper, meant to be made of ice, will melt on the feet of anyone that isn't Cinderella.



With the magic of the Magician and Cinderella's transformation scene, costumes had to be adapted to allow tricks to happen. For example, the Magician's cape has large hidden pockets and openings in which he hides tricks. Deep pockets accommodate long candles, and a built-in emery board allows matches to light as he pulls them out of his pocket. His hat has been adapted to hide the flowers which are spring loaded to explode out of the hat on demand.

The costume department created three identical Cinderella shawls; the shawl which young Cinderella receives for her birthday which hangs loosely from her shoulders and is easy for her to dance with, one for grown-up Cinderella to dance with and one which helps with the transformation into the ball gown.



In the beginning of the ballet, the Stepmother wears an olive green skirt and over jacket with orange brocade, laced up at the back. When she becomes widowed, she wears only black. She wears a sleeveless long waistcoat, nipped in at the waist with long mesh sleeves underneath and a layered net skirt.

For the ball, the Stepmother wears a long black tunic with a high neck stand up collar and silver detailing. She wears a povyazka (pie-VESK-a) on her head which is a stiffened arched headdress that stands up like a fabric tiara.



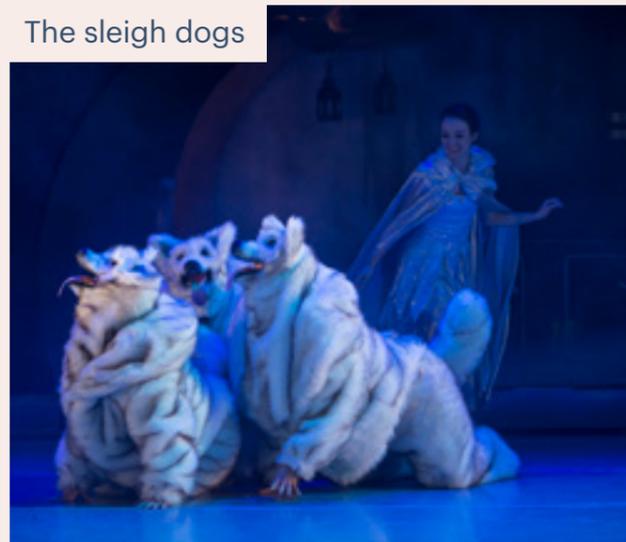
Young Prince Mikhail wears billowing white trousers tucked into soft leather black boots and a plain military style jacket of midnight blue velvet. When he is older, the Prince wears a waist length velvet jacket with an upright collar, adorned with gold braid across his chest above skin-tight silver breeches and black knee length boots.



The Stepsisters are dressed similarly throughout, both wearing black cloaks and a povyazka on their arrival to their new home in Moscow. They also have matching fur coats (which transform into the sleigh dogs). They wear them over satin tops and wear ball gowns with net skirts with complimenting colours of teal and purple.

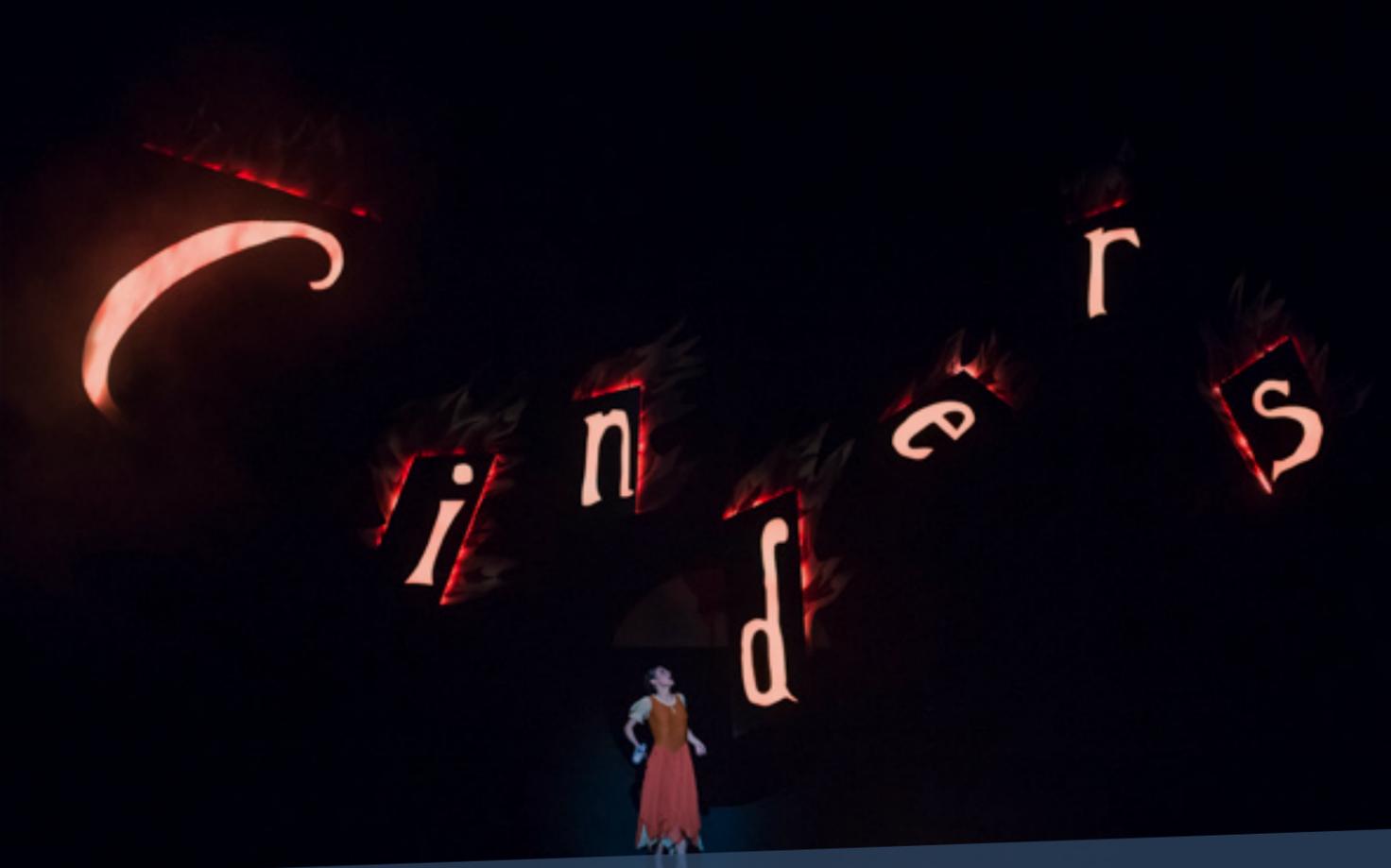


The sleigh dogs



The bear at the circus





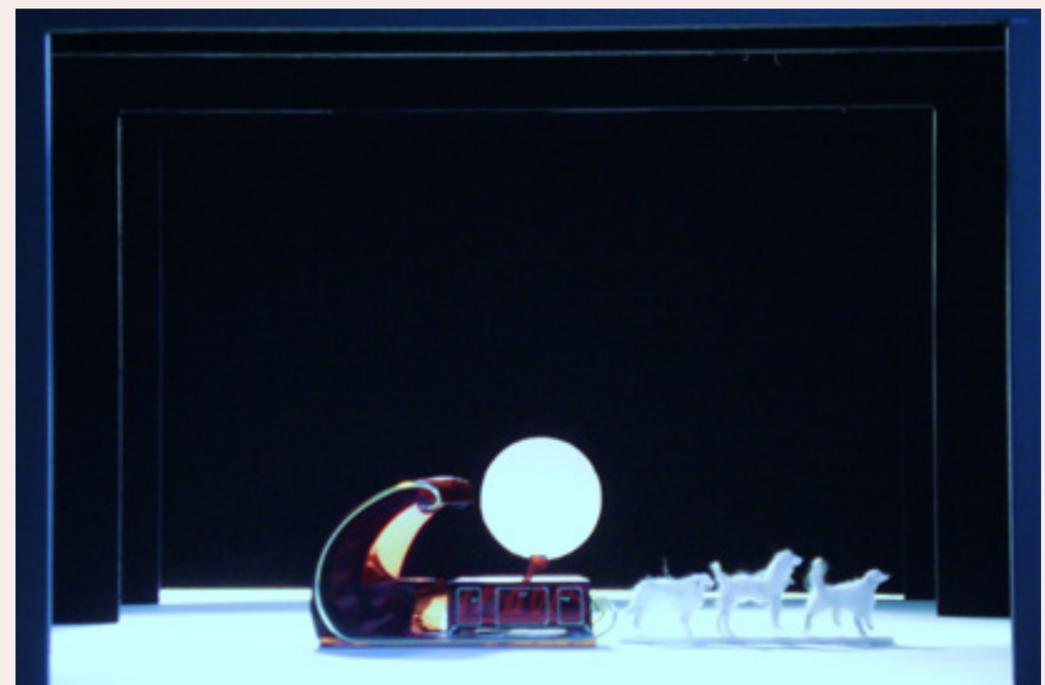
Sets



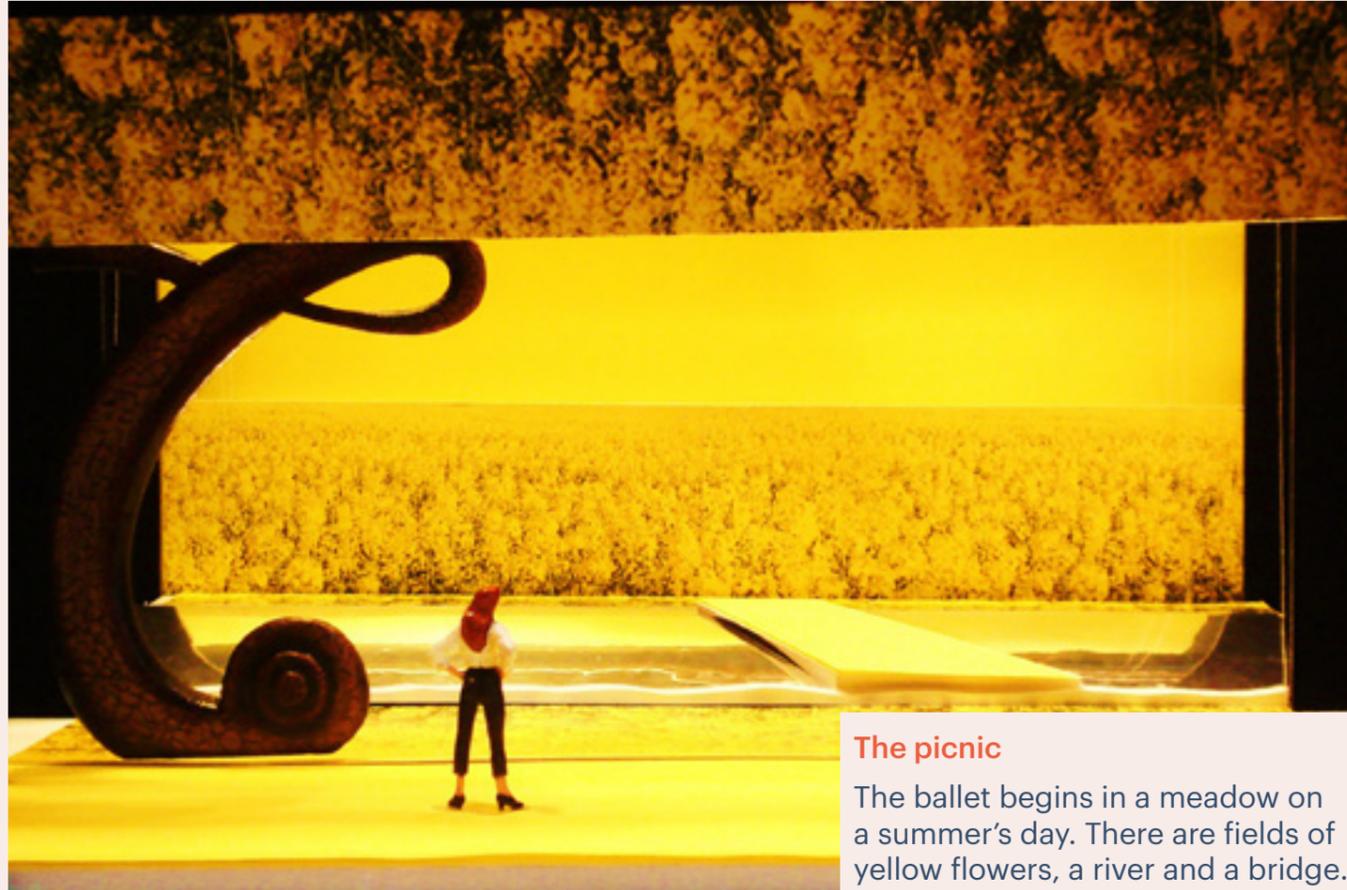
Sets

The set for *Cinderella* was designed by Duncan Hayler, the third set created by Hayler for Northern Ballet after *A Midsummer Night's Dream* and *Beauty & the Beast*. Hayler likes his designs to be multi-functional, so one location can turn into another, whilst making sure that the locations suggested by his sets are clear to audiences. When creating sets for ballet, Hayler takes inspiration from the **scenario** and music, particularly the atmosphere of the music.

During the creation of a ballet, the **set designer** will provide the creative team with small models of the set to look at and play with. This allows the rest of the team to visualise how the sets and the ballet as a whole will look on stage, and to trace the pathways the dancers will use in the performance. Once approved, a bigger model is created to check the practicalities of the set. Eventually the model becomes a full-size reality on the stage. In this section, you'll see the model boxes of the *Cinderella* sets.



The sets in *Cinderella*



The picnic

The ballet begins in a meadow on a summer's day. There are fields of yellow flowers, a river and a bridge.

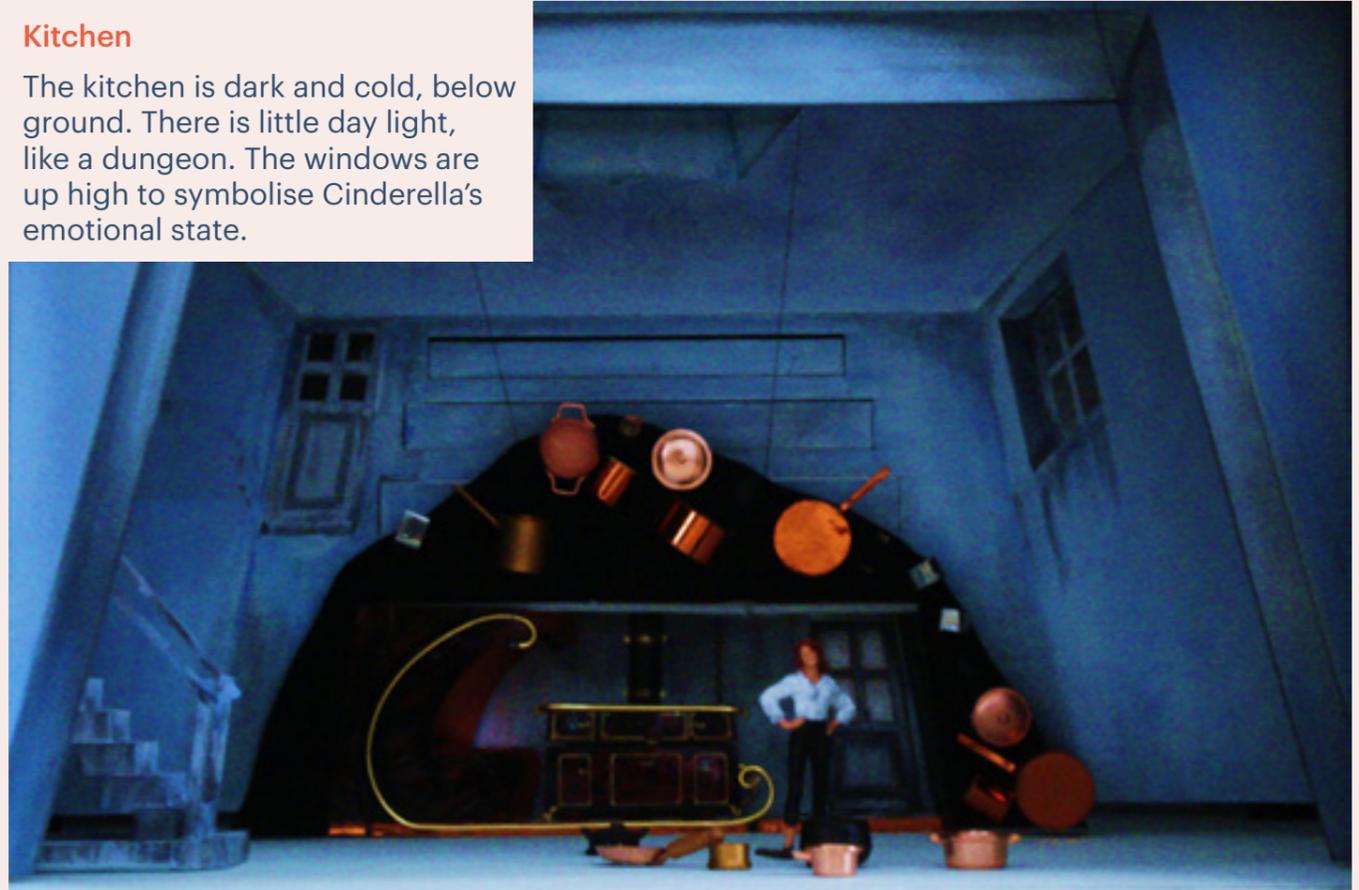
Train station

The stage darkens as Cinderella, her Stepmother and Stepsisters travel to their new home after the death of Count Serbrenska.



Kitchen

The kitchen is dark and cold, below ground. There is little day light, like a dungeon. The windows are up high to symbolise Cinderella's emotional state.

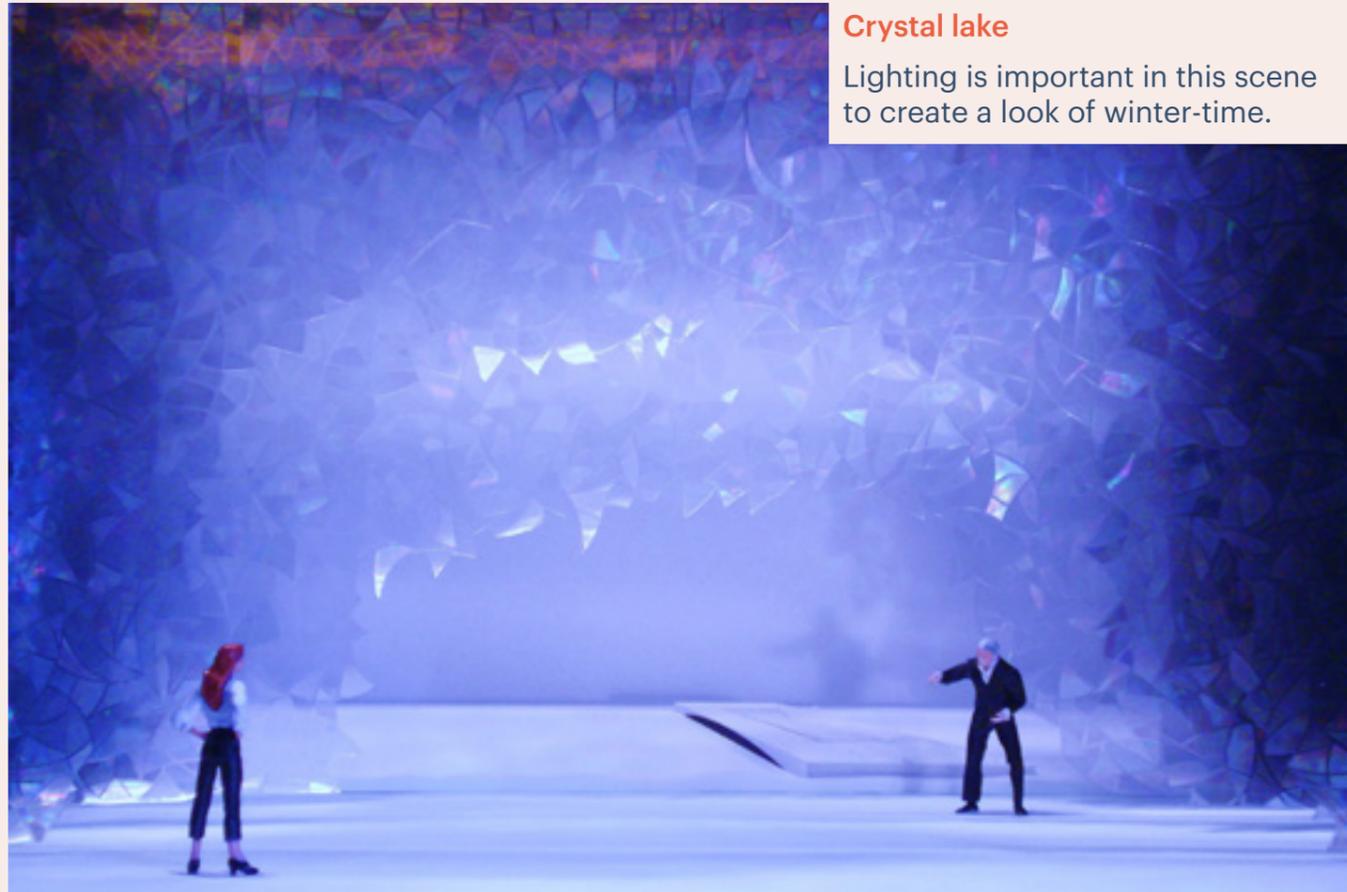


The market

The market is very colourful, using reds and yellows, to show a contrast between here and Cinderella's environment at home in the kitchen.



The sets in *Cinderella*

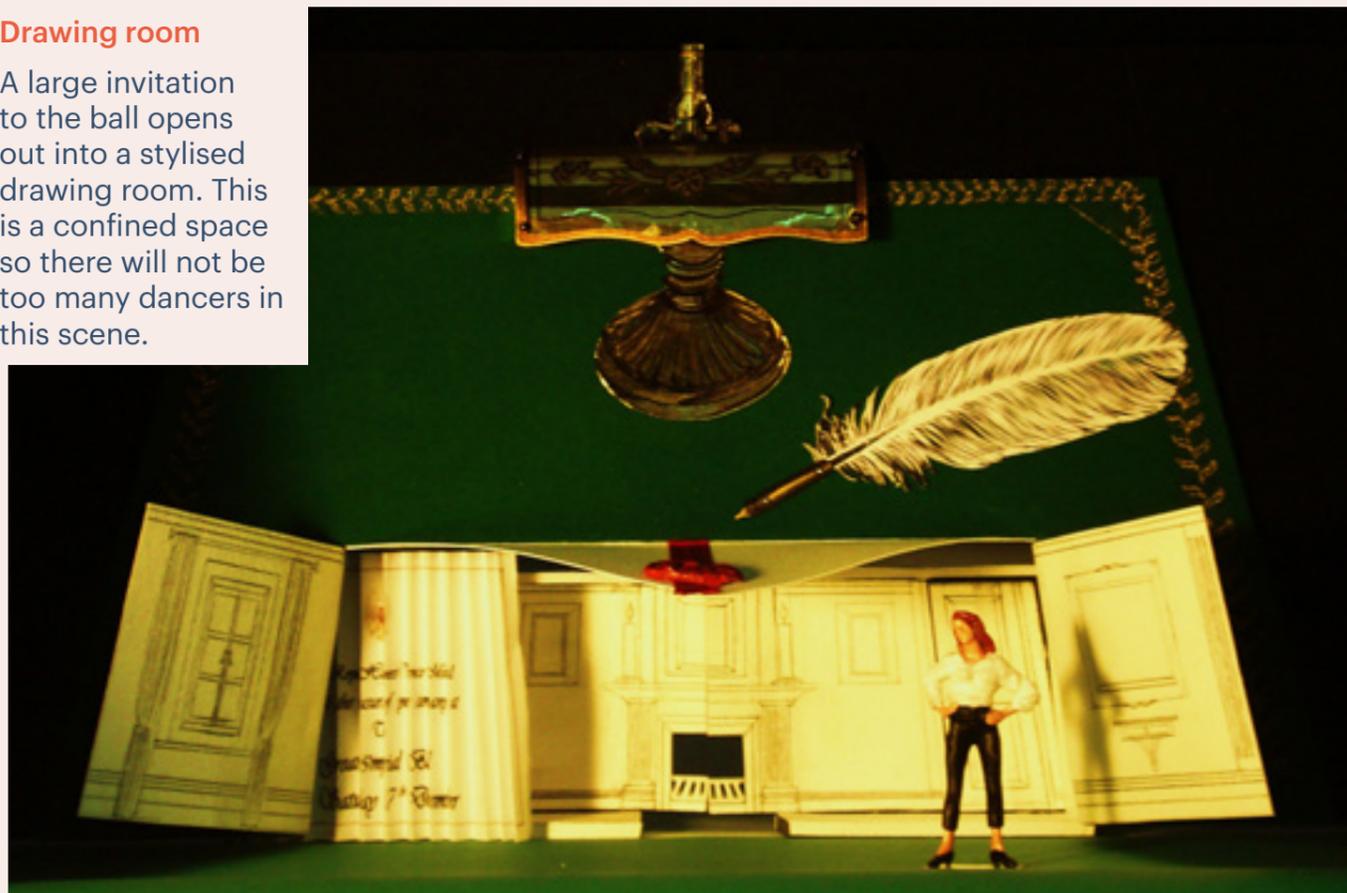


Crystal lake

Lighting is important in this scene to create a look of winter-time.

Drawing room

A large invitation to the ball opens out into a stylised drawing room. This is a confined space so there will not be too many dancers in this scene.



Ballroom

The ballroom has been re-designed for the 2019 revival, featuring a **Fabergé** egg from which Cinderella emerges.



Click on the [links](#) to play sound clips.



Music

The music in *Cinderella*

The music for David Nixon's *Cinderella* was composed by Philip Feeney, his second collaboration with Nixon after *Hamlet* (2008). Feeney's connection with Northern Ballet stretches back over 25 years, creating seven full length ballets for the Company including *Victoria* (2019). Feeney also compiled and arranged the **score** (using existing 19th century music and some original creations) for Northern Ballet's *Jane Eyre* (2016). Feeney has also created music for other major ballet companies including **Rambert** and **Martha Graham Dance Company**.

A new score was composed by Philip Feeney for the 2013 production of *Cinderella*. Feeney had already created a score for Christopher Gable's *Cinderella* (1993). It is very rare for a **Composer** to re-visit a ballet, however Nixon's synopsis tells the story differently to Gable's version. Feeney titled the new score *Zolushka*, which means *Cinderella* in Russian, to suit Nixon's Russian retelling and giving the ballet a separate identity to Gable's.

The music emphasises the magical elements of the story of *Cinderella* using a Russian flavour. From the **magical cascade of bells** at the beginning, the score is colourful and descriptive, as it is in the vivid musical depiction of the winter fair and the crystal lake. Much of this colour comes from the percussion department, such as the beautiful **Japanese bell**. At points, the unusual sounds of the dulcimer and balalaika feature. *Cinderella*'s appearance on stage is often accompanied by the fresh resonating sounds of **woodwind** and above all by the **harp** creating a wavering effect for a magical suspension at the start of her Act 2 solo.

Task:

The music for David Nixon's *Cinderella* features interesting instruments; the balalaika and the dulcimer.

A **dulcimer** is a string instrument played by plucking or being beaten by small hammers.

A **balalaika** is a Russian string instrument, with a triangular wooden hollow body.

Can you research what they look and sound like?

How do you think they could be used to help tell the story of *Cinderella* i.e. will they be heard to represent a specific character, or could they be used to create a specific atmosphere?



Creative Team

David Nixon OBE

Choreography, Direction & Costume Design

David Nixon has been Artistic Director of Northern Ballet since 2001. David trained as a dancer, first in his home town of Chatham, Ontario and then at the National Ballet School of Canada. It was during his time there that he first became interested in choreography. After further training in Europe he returned to Canada to train.

David's career began at the National Ballet of Canada where he progressed rapidly through the ranks to become a Principal Dancer, dancing lead roles. In 1985 he joined the Deutsche Oper Ballet in Berlin as Principal Dancer where he won the Critics' Award for Best Male Performance (1987) and continued to choreograph. This included producing and directing David Nixon's *Liaisons*, at the Hebbel Theatre, Berlin in 1990.

David left Berlin for a series of Principal Guest Artist positions with National Ballet of Canada, Bayerisches Staatsballett, Munich and Royal Winnipeg Ballet before returning to Deutsche Oper Ballet in 1994 as First Ballet Master. He also performed with: Birmingham Royal Ballet; Komische Oper; Deutsche Staatsoper; Hamburg Ballet; and Sydney City Ballet.

In 1994 David became Artistic Director of BalletMet in Columbus, Ohio, USA. During his six years with the Company he created 16 world and 15 company premières.

Since joining Northern Ballet, David has created an impressive array of new works including: *Madame Butterfly* (nominated for an MEN Award); *Wuthering Heights*; *I Got Rhythm*; *Swan Lake*; *A Midsummer Night's Dream* (nominated for an Olivier Award and MEN Award); *Peter Pan*; *Dracula*; *The Three Musketeers* (winner of MEN Award and nominated for an Olivier Award); *A Sleeping Beauty Tale*; *The Nutcracker*; *Hamlet*; *Cleopatra*; *Beauty & the Beast*; *The Great Gatsby* (nominated for a National Dance Award and UK Theatre Award); *Cinderella* (nominated for a Manchester Theatre Award); and *The Little Mermaid* (winner of a BroadwayWorld UK Award).

David's productions have been staged worldwide including Europe, Canada, the USA and South Africa. Most recently he reproduced *The Great Gatsby* for West Australian Ballet in 2017.

David was voted Director of the Year by readers of Dance Europe in 2003 and 2006, and in 2018 was awarded the Ken McCarter Award for Distinguished National Ballet School Alumni by Canada's National Ballet School.

Under his directorship Northern Ballet has also won several awards: Critics' Circle National Dance Awards (Audience Award) 2004, 2005 and 2006; Critics' Circle National Dance Awards (Patron's Award) 2009; Taglioni European Ballet Awards (Best Company) 2014; South Bank Sky Arts Awards (Dance Award) 2016 for 1984; UK Theatre Awards (Achievement in Dance) 2018. Northern Ballet has also been nominated for many prestigious awards: South Bank Sky Arts Awards (Dance Award) 2017 for *Jane Eyre*; UK Theatre Awards (Achievement in Dance) 2016; Critics' Circle National Dance Awards (Outstanding Company) 2014, 2015, 2016, 2017 and 2018.

In January 2010 David was awarded an OBE for his services to dance in the Queen's New Year Honours list.

Philip Feeney

Music



Tim Mitchell

Lighting Design



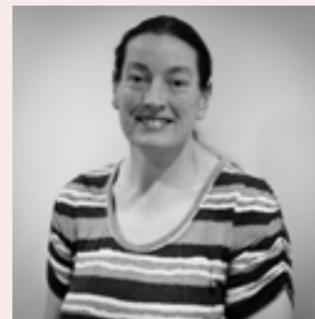
Patricia Doyle

Associate Director & Original Scenario



Julie Anderson

Costume Design Assistant



Duncan Hayler

Set Design



Richard Pinner

Magic Consultant



Greentop Circus
Circus Skills Training





Terminology

Associate Artist

An **Associate Artist** is someone who has several skills that will benefit a company or the final outcome of a production. In this context, Patricia Doyle's background as an actress and director in theatre offered her the skills to support the Choreographer in creating the story.

Choreographer

The **Choreographer** creates the movement in the ballet. They often work closely with the dancers who will also create movement based on tasks and themes given by the Choreographer.

Communist

In a **Communist** system, individual people do not own land, factories, or machinery. Instead, the government or the whole community owns these things. Everyone is expected to share the wealth that they create.

Composer

The **Composer** creates the music for the ballet. They will usually work with the Choreographer and the dancers so that the music can complement the steps and the characters.

Drama Consultant

The **Drama Consultant** works with the choreographer to ensure that the ballet clearly tells the story. This includes working on how the dancers convey the feelings of their characters without using words.

Dupion

Dupion is a silk fabric.

Fabergé

The House of Fabergé created jewelled eggs in **St. Petersburg** in **Imperialist Russia**.

Imperialist Russia

Imperialist Russia refers to a time in Russia's history when it was ruled by a Tsar (like an emperor) who ruled over a vast empire. The empire existed from 1721 until 1917, when the Russian revolution abolished the Tsar.

Lycra

Lycra is a highly stretchy fabric.

Revival

A **revival** of a ballet is when a company tours a ballet which already exists. The creative team might decide to make some small changes to the ballet for the revival, for example making changes to the choreography, sets or story, or they may even create a new character or scene.

Scenario

The **Scenario** is the story of the ballet.

Score

The **Score** is the music that is created by the Composer and played by the orchestra. Most Composers will ensure the score is written on paper (notated), and that paper can be called the score, but the live music can also be referred to as the score.

Set Designer

The **Set Designer** designs what the background of the stage will look like, including designing props that the characters use in the ballet. The Set Designer works with the Choreographer to understand the story of the ballet and where the action of each scene takes place.

Wardrobe Manager

The **Wardrobe Manager** looks after the team that makes the costumes. They also ensure the costumes are looked after (washed, ironed and repaired if needed) during the tour.

Wigs & Makeup Manager

The **Wigs & Makeup Manager** looks after the team that makes the wigs and designs the makeup looks for the characters. On tour, the team might help the dancers to apply their makeup before a performance and ensure the wigs are looked after.

Gallery



Cinderella trailer



Circus skills training video



Rehearsal video



Production photos