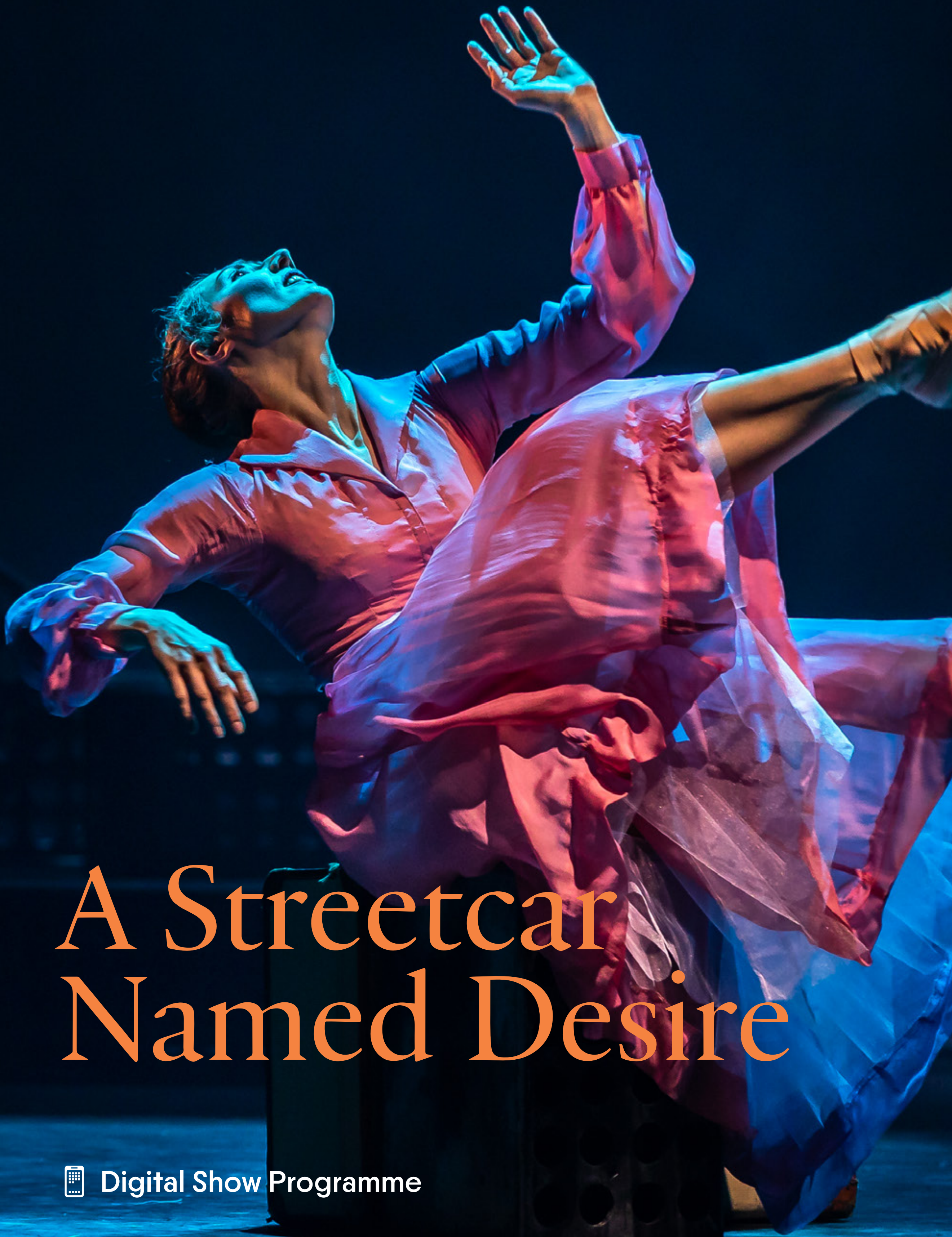




TE AHUREI TOI O TĀMAKI  
AUCKLAND  
ARTS FESTIVAL

**SCOTTISH  
BALLET**



# A Streetcar Named Desire

 Digital Show Programme

Kiri Te Kanawa Theatre, Aotea Centre

20–23 March 2025

# A Streetcar Named Desire

## Credits

### **Based on the play by**

Tennessee Williams

### **Director**

Nancy Meckler

### **Choreographer**

Annabelle Lopez Ochoa

### **Scenario**

Nancy Meckler & Annabelle Lopez Ochoa

### **Music & Sound Designer**

Peter Salem

### **Designer**

Nicola Turner

### **Lighting Designer**

Tim Mitchell

*A Streetcar Named Desire* is presented through special arrangement with  
The University of South Sewanee, Tennessee.

*A Streetcar Named Desire*: Copyright © 1947, 1953 renewed 1975, 1981  
The University of the South.

? **2hrs approx inc one 20min interval**

Recommended for ages 15+. Contains depictions of  
suicide, addiction and domestic and sexual violence.

# A Streetcar Named Desire

## Credits

TOURING MEMBERS OF SCOTTISH BALLET

### **CEO/Artistic Director**

Christopher Hampson CBE

### **Executive Director**

Steven Roth

### **Technical Director**

Matt Strachan

### **Production Manager**

Stuart Leech

### **Head of Stage**

Darren Wilson

### **Chief Electrician**

Kieran Kenning

### **Deputy Chief Electrician**

Iain Levee

### **Freelance Swing Technician**

Gavin Gnerre

### **Freelance Sound**

Daniel Evans

# A Streetcar Named Desire

## Credits

### **Lighting Technician**

Corey Jackson

### **Company Manager**

Matthew O'Hare

### **Rehearsal Director**

Oliver Rydout

### **Stage Manager**

Zoe Hayward

### **Deputy Stage Manager**

Chun-Yen Chia

### **Deputy Head of Wardrobe**

Rhona Anderson

### **Assistant Wardrobe**

Darcie McIntosh

### **Company Physiotherapist**

Rachel Hendrie

### **Communications Officer**

Letitia Lam

# A Streetcar Named Desire

Credits – Orchestra

TOURING MEMBERS OF SCOTTISH BALLET ORCHESTRA

## **Conductor**

Robert Baxter

## **Keyboards**

Lynda Cochrane

Brian Prentice

## **Music & Orchestral Services Coordinator**

Martin Willis

MEMBERS OF AUCKLAND PHILHARMONIA

## **Concertmaster**

Andrew Beer

## **Second Violin**

Minglun Liu β

## **Viola**

Julie Park +

## **Cello**

Chen Cao #

## **Bass**

Gordon Hill β

# A Streetcar Named Desire

Credits – Orchestra

## Flute

Melanie Lançon β

## Clarinet

Jonathan Cohen β

## Bass Clarinet

Bridget Miles \*

## Saxophones

Michael Jamieson

Tomomi Johnston

## Trumpet

Huw Dann β

## Trombone

Douglas Cross β

## Percussion & Drum Kit

Eric Renick β

## Key

- β Section Principal
- + Associate Principal
- \* Principal
- # Sub Principal

# A Streetcar Named Desire

Credits – Dancers



## Principals

1. **Jessica Fyfe**
2. **Marge Hendrick**
3. **Roseanna Leney**  
*sponsored by Hamilton & Inches*
4. **Evan Loudon**  
*sponsored by Artemis*
5. **Bruno Micchiardi**

# A Streetcar Named Desire

Credits – Dancers



## Soloists

6. **Javier Andreu**
7. **Thomas Edwards**  
*sponsored by Baillie Gifford*
8. **Grace Horler**
9. **Yuri Marques**
10. **Melissa Polson**



# A Streetcar Named Desire

Credits – Dancers



## First Artists

11. Rishan Benjamin

12. Alice Kawalek

13. Harvey Littlefield

*kindly supported by*

*Jamie & Kyle Anderson Weir*

14. Amy McEntee

*kindly supported by*

*Sarah & Alex Hammond-Chambers*

15. Kayla-Maree Tarantolo

16. Eado Turgeman

17. Anna Williams

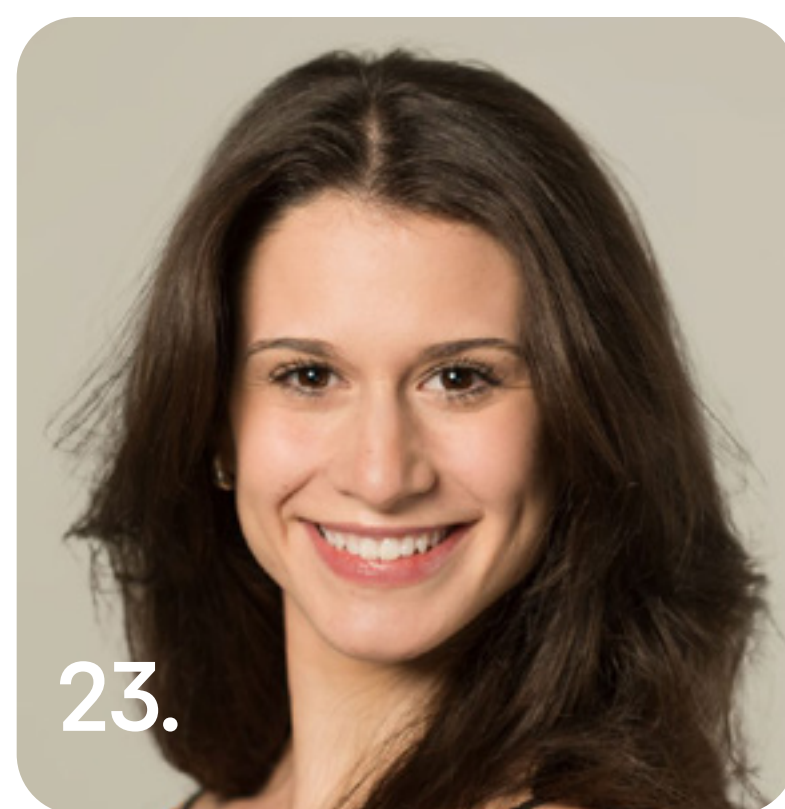
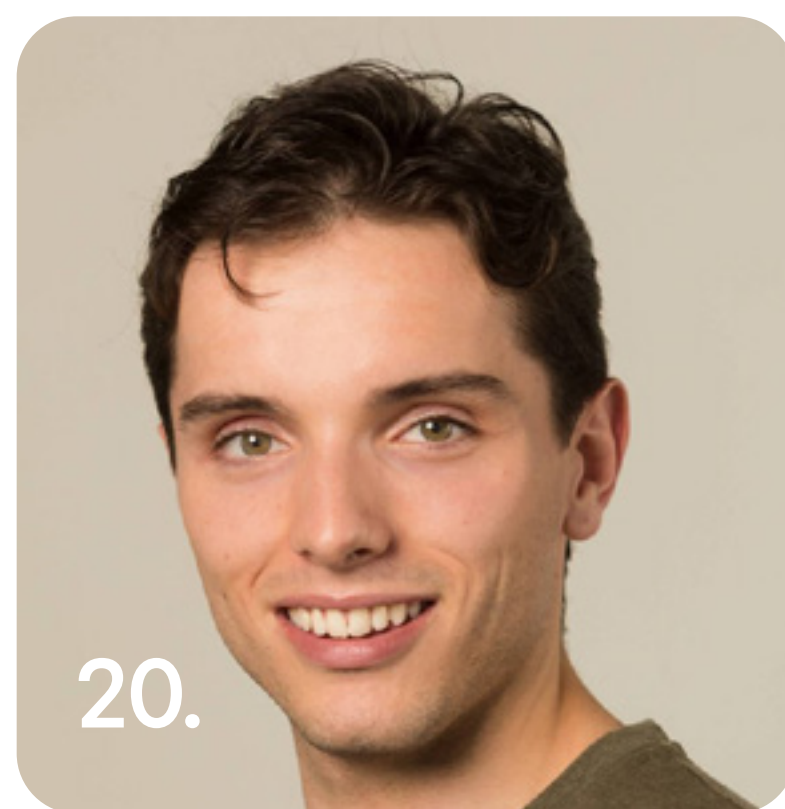
*kindly supported by*

*Jim Pettigrew & Joanna Lawson*



# A Streetcar Named Desire

Credits – Dancers



## Artists

**18. Andrea Azzari**

*kindly supported by  
Jamie & Kyle Anderson Weir*

**19. Hannah Cubitt**

*kindly supported by Fiona & Ian Russell,  
Scottish Ballet's Young Friend Ambassador*

**20. Harvey Evans**

**21. James Garrington**

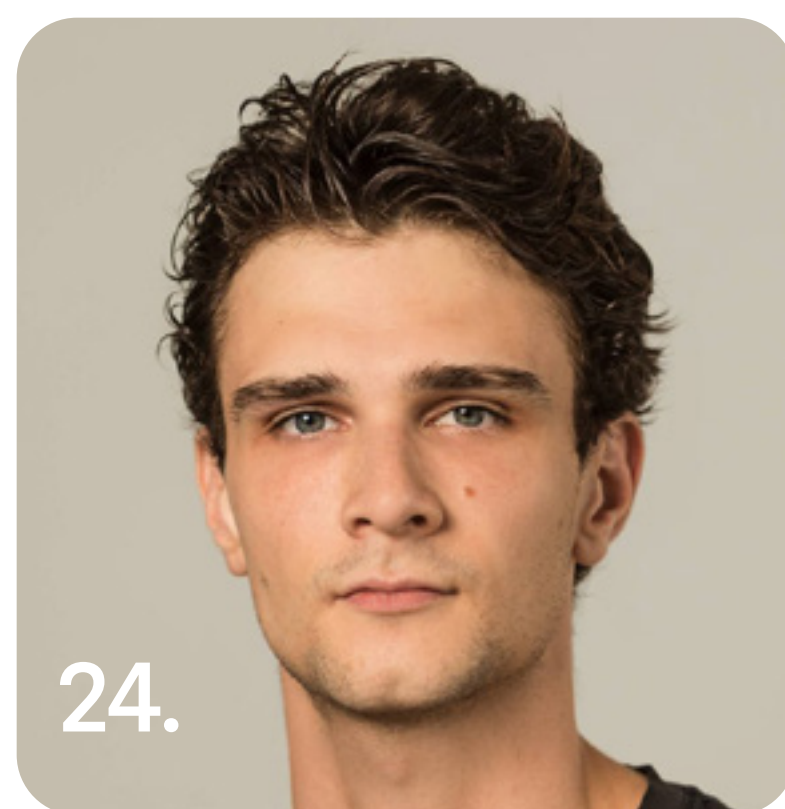
**22. Mackenzie Jacob**

*Scottish Ballet's Young Friend Ambassador*

**23. Danila Marzilli**

**24. Benjamin Thomas**

**25. Claire Tjoe-Fat**



# A Streetcar Named Desire

Credits – Casting

Scottish Ballet's dancers are alternating between the following roles during this season of *A Streetcar Named Desire*:

## Thu 20 March (opening)

BLANCHE

Roseanna Leney

STANLEY

Evan Loudon

STELLA

Jessica Fyfe

MITCH

Bruno Micchiardi

ALAN – HUSBAND

Javier Andreu

JEFF – ALAN'S LOVER

Thomas Edwards

## Fri 21 March

BLANCHE

Roseanna Leney

STANLEY

Benjamin Thomas

STELLA

Anna Williams

MITCH

Bruno Micchiardi

ALAN – HUSBAND

Javier Andreu

JEFF – ALAN'S LOVER

Thomas Edwards

Provisional casting. Subject to change.



# A Streetcar Named Desire

Credits – Casting

Scottish Ballet's dancers are alternating between the following roles during this season of *A Streetcar Named Desire*:

**Sat 22 March (matinee)**  
**Sun 23 March**

BLANCHE

**Marge Hendrick**

STANLEY

**Evan Loudon**

STELLA

**Jessica Fyfe**

MITCH

**Bruno Micchiardi**

ALAN – HUSBAND

**Javier Andreu**

JEFF – ALAN'S LOVER

**Thomas Edwards**

**Sat 22 March (evening)**

BLANCHE

**Roseanna Leney**

STANLEY

**Benjamin Thomas**

STELLA

**Anna Williams**

MITCH

**Bruno Micchiardi**

ALAN – HUSBAND

**Javier Andreu**

JEFF – ALAN'S LOVER

**Thomas Edwards**

Provisional casting. Subject to change.

# A Streetcar Named Desire

## Acknowledgements

### ***A Streetcar Named Desire* at Te Ahurei Toi o Tāmaki Auckland Arts Festival is supported by Platinum Patrons Andrew & Jenny Smith**

The Festival acknowledges Shona McCullagh for her introduction to Scottish Ballet and this work.

### **Scottish Ballet is supported by**

Principal Funder



# A Streetcar Named Desire

Welcome Note

First Artist Amy McEntee in rehearsals for *A Streetcar Named Desire*. Photo by Mihaela Bodlovic.



# A Streetcar Named Desire

Welcome Note

**When I joined Scottish Ballet in 2012, *A Streetcar Named Desire* was having its world premiere. The audience reaction was palpable. I knew I was in the right place, much like the feeling I had when I first came to Auckland over 25 years ago.**

On repeat stagings of what has become a cornerstone of Scottish Ballet's repertoire, I continue to be impressed by how the elements of design, choreography and music are so deftly woven together. Nicola Turner's stripped-back sets and costumes take you to bowling alleys, nightclubs, and the cinema, while the original music by composer Peter Salem becomes part of the fabric of the set — with wedding waltzes and the brassy world of 1940s New Orleans jazz.

Annabelle Lopez Ochoa's choreography and Nancy Meckler's direction complete the picture by showing you the intense relationships and darker states of mind in ways that words cannot. You'll follow the story of Blanche DuBois — why she left

# A Streetcar Named Desire

Welcome Note

her life in Mississippi and turned up at her sister Stella's apartment via a New Orleans streetcar. How her will to survive are put to the ultimate test and how her grief and regret manifest into a series of abuses, until she is left fluttering like a moth to a flame.

The dancers and creative team achieve the impossible: evoking Williams' poetry purely through movement.

If you feel like Scottish Ballet is the right place for you, join our community and become a Friend, Patron or Corporate Partner.



**Christopher Hampson CBE**  
Scottish Ballet  
CEO/Artistic Director



# A Streetcar Named Desire

## Synopsis

Principal Marge Hendrick  
as Blanche in *A Streetcar  
Named Desire*.

Photo by Andy Ross.



# A Streetcar Named Desire

## Synopsis

### ACT I

#### **Belle Reve**

Blanche marries her sweetheart, Alan, at her family home. At the wedding, Alan meets a young man and finds he is attracted to him and begins a secret affair. Blanche unexpectedly comes upon the two men together and rejects Alan. In despair, Alan runs off and shoots himself, dying in Blanche's arms.

#### **Stella leaves home**

Blanche's sister Stella leaves home, leaving Blanche alone with her family and their financial problems. Meanwhile, in the jazz-filled streets of New Orleans, Stella meets and falls passionately in love with Stanley Kowalski, a factory worker.



Principal Marge Hendrick as Blanche on stage with Scottish Ballet dancers in *A Streetcar Named Desire*. Photo by Andy Ross.

Blanche, now living in a hotel, is haunted by the trauma of Alan's death and seeks comfort in alcohol and the arms of strangers. Eventually, she is discovered seducing a teenager and is forced to leave town.

# A Streetcar Named Desire

## Synopsis

### **New Orleans**

Now addicted to alcohol, Blanche travels to Stella in New Orleans, hoping to leave her past behind. Blanche senses that Stanley is fiercely territorial and resents her presence in his home; he feels that Blanche looks down on him and thinks him unworthy of Stella.

### **The Poker Game**

Stanley's friends arrive for a poker night and the sisters go to a nightclub together where Blanche drinks heavily. She feels lightheaded and is suddenly overwhelmed by her memories of Alan. Shaken, she leaves the club and meets a woman selling flowers for graves who chants 'flores para los muertos': flowers for the dead. Blanche buys a flower and imagines again that young Alan is haunting her.

Back at the apartment, Stanley's poker game is in full swing. Blanche meets his friend Mitch, a shy man, unconfident with women and unmarried. When Blanche invites Mitch to dance, Stanley becomes enraged at the interruption to his game and throws the radio out of the window. Stella is attacked by Stanley, who is now drunk and feeling his territory has been invaded. His friends manage to calm him while the two women run out onto the street. Stanley is full of remorse and calls out to Stella for forgiveness.



# A Streetcar Named Desire

## Synopsis



Former Principal Bethany Kingsley-Garner as Stella and Guest Principal Ryoichi Hirano as Stanley. Photo by Andy Ross.

### ACT II

#### **The next morning**

Blanche, who has spent the night with a neighbour, returns just as Stanley is leaving. She is desperate to get Stella away from Stanley before he returns, but Stanley comes back unexpectedly. Stella sees him in the doorway and leaps into his arms. Once again feeling hopeless, Blanche turns to

alcohol and escapes into her imagination.

#### **Blanche and Mitch**

Mitch takes Blanche on several dates over the course of a long, hot summer. Over the course of their courtship, Blanche refuses Mitch any intimacy beyond a goodnight kiss.

#### **The Letter**

Stanley arrives home with a letter from a friend telling him of Blanche's promiscuous past. He shows the letter to Stella, vividly depicting Blanche's past encounters when she was living at the hotel.

Mitch arrives after being shown the letter by Stanley, angry and feeling that he has been deceived. He tries to force himself on her before leaving in disgust.

# A Streetcar Named Desire

## Synopsis

### **Blanche retreats into fantasy**

A delivery boy arrives. He reminds her of a young Alan, and Alan's ghost appears again to haunt her. After Blanche's unsuccessful attempt at seduction, the boy leaves and she is alone, haunted once more by Alan, his lover and her younger self.



Artist Jamie Reid in *A Streetcar Named Desire*. Photo by Andy Ross.



First Artist Amy McEntee and Principal Marge Hendrick. Photo by Andy Ross.

Feeling that she has nowhere to turn, Blanche drinks heavily and is surrounded by characters from her past. She imagines she is the carefree star of her own life.

Stanley arrives suddenly, sharpening her wits. Blanche is terrified to be alone with him and defends herself with a bottle. She is overpowered, and Stanley rapes her.

Some days later we see Blanche, broken, being carefully dressed by Stella. Stanley has arranged for her to be committed to a psychiatric hospital. When the doctor arrives, Stella must choose whether to protect Blanche or be loyal to Stanley. Stella sides with Stanley and Blanche leaves with the doctor. Blanche retreats into fantasy.

# A Streetcar Named Desire

Getting Lost in the Story

Principal Marge Hendrick  
as Blanche and dancers in  
*A Streetcar Named Desire*.  
Photo by Andy Ross.



# A Streetcar Named Desire

Getting Lost in the Story

**Róisín O'Brien talks to Principals Marge Hendrick and Evan Loudon about restaging Tennessee Williams' masterpiece for today's audiences.**

"I don't tell truth. I tell what ought to be truth," pleads the doomed Blanche DuBois in Tennessee Williams' *A Streetcar Named Desire*. Written and first performed on Broadway in 1947, the action of the play is driven by conflicting forces, values and people. Despite these opposites, there is still nuance: no one character is without blame. It may be this complexity that draws artists and audiences back again and again to re-live, adapt and question the play. How might its themes speak to a contemporary audience today? And in what new ways has Scottish Ballet approached the creative process for reimagining Williams' text?

Blanche and her sister Stella's inability to see the truth or, perhaps, their willingness to be deceived, could acquire a different resonance in our current era of splintered news sources and personalised social media bubbles. Today's audiences may find it newly harrowing to witness Blanche's increasingly unstable mental state and the lack of support available to her. There are stark economic and cultural divides that won't seem dissimilar to today; between old and new worlds, between old and new money.

For Principal Marge Hendrick, one of the dancers who performs the role of Blanche, there is the continued importance of how the play highlights the roles of



# A Streetcar Named Desire

Getting Lost in the Story



women in a society and whether those roles are chosen or forced upon them. “It’s good to show how things were in the past, and to keep working towards more equality. It’s about reminding women that

you have a choice, that nothing is predestined.” The importance of context is also key: this Scottish Ballet’s *A Streetcar Named Desire* by choreographer Annabelle Lopez Ochoa and director Nancy Meckler depicts the characters’ pasts at the beginning of the performance, rather than revealing them over the course of the action as Williams does in his play.

This shows, Marge explains, the motivations behind Blanche’s actions and why she behaves in a certain way.

Blanche’s undoing comes at the hands of Stella’s husband Stanley Kowalski in a final assault that irrevocably alters the lives of everyone in the play. It is deeply intense and potentially traumatic material for the dancers to portray.



Principal Marge Hendrick and Artist James Garrington. Photos from rehearsals by Mihaela Bodlovic.



# A Streetcar Named Desire

Getting Lost in the Story



Photos of *A Streetcar Named Desire* rehearsals by Mihaela Bodlovic.

Both Marge and Principal Evan Loudon, who dances the role of Stanley, nonetheless felt ready to take on this challenge and dive into creating these characters.

They had both danced in the corps de ballet when the production was first performed and had looked on at the principal roles with awe. Portraying a complex Blanche was, for Marge, a 'dream role,' while Evan wondered if he would ever be able to fully express such a force of personality as Stanley. Several years on, greater professional and life experience have made them feel able to tackle this heavy material and to be vulnerable in the rehearsal room and on stage. This confidence may also have come from the specific creative process Scottish Ballet has instigated for working on sensitive material. The process directly addresses contemporary concerns of consent and power dynamics, and their relationship to artistry.

In 2022, the Scottish Ballet dancers worked closely with intimacy co-ordinators Ruth Cooper-Brown and Rachel Bown-Williams during rehearsals for the *Scandal at*

# A Streetcar Named Desire

## Getting Lost in the Story

*Mayerling* by Sir Kenneth MacMillan. The ballet deals with difficult themes of suicide, depression and sexual assault, and the dancers were given ways to thrive — personally and artistically — when working on this production.

For Evan, a key technique he has found useful has been the simple act of checking in with his partner each day. What physical or emotional things might be going on that might make you feel vulnerable, and affect your ability to fully immerse yourself in the role? “I do my best work when I’m comfortable and feel safe,” says Evan. “If I’m reserved, and we’re not doing things fully... that’s where accidents happen.” This is particularly important for scenes when his character is assaulting another person: the assault scene in *Streetcar* is incredibly visual, with nothing left to the imagination.

**“I do my best work when I’m comfortable and feel safe.”**

— Principal, Evan Loudon

This honesty is something he has noticed as part of a larger shift in the ballet world in the past few years, following the #MeToo movement. Younger dancers coming into the company have a certain assurance that allows them to voice their concerns. From Evan’s perspective, an older, fearful attitude of dancers pushing through something uncomfortable to avoid missing

# A Streetcar Named Desire

## Getting Lost in the Story

out on casting is loosening; and dancers being more mindful of their capabilities means that they are actually off injured far less often. Marge likewise appreciated the co-ordinators encouraging the dancers to say 'no,' which created space to recognise people's different boundaries.

While rehearsing intimate scenes, the co-ordinators would work with the dancers to outline 'no-touch' zones and would carefully construct the rhythm and patterns of the choreography to ensure everything was consented to. Marge, like the co-ordinators, dismisses the notion that to overly rehearse and outline the physical contact ruins the artistry of the work: everything is thought through carefully to arrive precisely at that 'realness', to achieve that authentic portrayal of complex characters that audiences will believe.

The play's relevance today can be seen then not only in what it depicts, but in how the creators behind this dynamic dance adaptation have approached the difficult subject matter. In many ways, it's a contemporary creative process that taps into those very same themes in the play: what stories do we create for ourselves and others? How do we inhabit them and feel safe? And what do we do if we get lost in the story?

Róisín O'Brien is an independent dance writer and choreographer based in Edinburgh.

# A Streetcar Named Desire

Notes from the Orchestra



Former Principal Bethany Kingsley-Garner and Guest Principal Ryoichi Hirano.  
Photo by Rimbaud Patron.  
Photo Courtesy of Peter Salem.

# A Streetcar Named Desire

Notes from the Orchestra

## Memory and make-believe in Peter Salem's score.

Elegant strings, a wedding waltz and church bells. Blanche DuBois' happiness is brief. Soon, her world fragments along with the music.

When Blanche first arrives in New Orleans, you hear jazz. Brass and percussion. A city soundscape — a complete contrast from her Mississippi life. "Police sirens and a blues piano down streets and alleys," explains composer Peter Salem. "The score is influenced and informed by the diversity of jazz music at that time, from bluesy to swing and Latin." True to style, Peter brings a distinct contemporary air to the score. Original sounds are minimalised, repeated, and layered with natural sounds and electronic beats.

If you listen closely when Blanche is singing in the bath, you'll hear the famous Ella Fitzgerald recording of *It's Only a Paper Moon* which is referenced in the play. Peter chose elements of the song as a musical theme. "The characters in *A Streetcar Named Desire* use music to escape. This song epitomises the desire for escape — a fantasy of what life could be." The refrain "...But it wouldn't be make-believe if you believed in me..." echoes.

Tennessee Williams' original title for the play was *The Moth* — a metaphor for principal character Blanche DuBois being drawn to lights that will burn her. When her

# A Streetcar Named Desire

Notes from the Orchestra



second chance at love doesn't work out, Blanche's mental health further declines. The elegant strings from act one return, the viola plays a tremolo (where the bow moves

backwards and forwards) so fast it sounds like a haunting flute — a bittersweet memory. A fluttering. Onstage dancers eclipse Blanche as she flits towards the light.

Later in act two, you see Blanche's drunken dreams of Hollywood and a Texan lover. Peter says, 'by this point the music is exploding in Blanche's head. The melodic idea of *It's Only a Paper Moon* is layered and distorted, you hear sounds such as the voice of the Mexican flower seller and a wedding bell, altogether it is nightmarish and dreamlike at the same time.' The fanfares end abruptly and Blanche plummets to her darkest hours. The fragments continue to crack until there is nothing but a single note and a single light.

Sarah Potter is Senior Copywriter at Scottish Ballet.

# A Streetcar Named Desire

Creative Team

Principal Marge Hendrick  
as Blanche in *A Streetcar  
Named Desire*.

Photo by Andy Ross.



# A Streetcar Named Desire

Creative Team



## **Christopher Hampson CBE** CEO/Artistic Director & Choreographer

Christopher Hampson trained at The Royal Ballet School and danced with English National Ballet.

He has created many award-winning productions including: for ENB *Double Concerto, The Nutcracker, Perpetuum Mobile*; for Ballet Black *Sextet, Storyville*; for the Royal New Zealand Ballet *Romeo & Juliet, Cinderella*; for Czech National Ballet *Giselle*; for Atlanta Ballet *The Rite of Spring, Sinfonietta Giocosa*; for Scottish Ballet *Hansel & Gretel, The Snow Queen* and credited with directing and co-creating Peter Darrell's production of *The Nutcracker* and Gene Kelly's love letter to ballet, *Starstruck*.

Hampson choreographed and directed *Cinders!* for Scottish Ballet's 2023/24 winter season.

He joined Scottish Ballet as Artistic Director in 2012, becoming CEO in 2015. Since then, the company has performed across the world and he has brought in significant dance creators including Crystal Pite, David Dawson, Helen Pickett and Matthew Bourne, while developing in-house talent. In 2017, he curated the world's first Digital Season — dance to be experienced through digital platforms and has since brought more Scottish Ballet repertoire to screens including the creation of his



# A Streetcar Named Desire

Creative Team

first award-winning feature film, *The Secret Theatre*, and *Starstruck*. He chairs the Equity, Diversity and Inclusion steering group at Scottish Ballet; he established the Dancers' Education Group and is a passionate advocate for dancer career transition and creative leadership.

Hampson is on the boards of Scottish Ballet, Central School of Ballet and Ballet Black.

He was awarded CBE for services to dance in the 2023 King's Birthday Honours and in 2023 received an honorary doctorate from the Royal Conservatoire of Scotland.

# A Streetcar Named Desire

Creative Team



## **Nancy Meckler**

### **Direction & Scenario**

Nancy Meckler is a freelance director of theatre, film and dance. She ran Shared Experience Theatre, a UK touring company, for over 20 years

and has directed for the Royal Shakespeare Company and Shakespeare's Globe. She first collaborated with Annabelle Lopez Ochoa in 2012 when they created *A Streetcar Named Desire* for Scottish Ballet. Since then, they have worked together on *BrokenWings*, *Frida*, *The Little Prince*, *Dona Peron* and the upcoming *Coco Chanel, the Life of a Fashion Icon*. Meckler was the first woman to direct at the National Theatre. She has also directed two feature films for Film Four including *Alive and Kicking*, a film about a dancer which won the London Film Festival Audience Award in 1997.

# A Streetcar Named Desire

Creative Team



## **Annabelle Lopez Ochoa** Choreography & Scenario

The Belgian-Colombian Annabelle Lopez Ochoa is an award-winning choreographer who has created ballets for more than 70 dance companies around the world.

After a 12-year career, where she danced in various European companies, she decided in 2003 to focus her energies solely on choreography. In that same year she was hailed "rising star of the Dutch dance scene" (*NRC* newspaper) and only seven years later the *Temecula Performing Arts Examiner* wrote; "Ochoa is truly a masterful choreographer with an edge for what dance can and should be in this constantly changing industry."

In 2019, Lopez Ochoa became the recipient of the Jacob's Pillow Dance Award as well as the programme director of the Jacob's Pillow Contemporary Ballet Summer Course.

This season Lopez Ochoa will create her 10<sup>th</sup> narrative ballet *Coco Chanel, the Life of a Fashion Icon* for Hong Kong Ballet in a co-production with Queensland Ballet and Atlanta Ballet.

# A Streetcar Named Desire

Creative Team



## Peter Salem

### Music & Sound

Apart from writing soundtracks for TV dramas such as the hugely popular BBC series *Call the Midwife*, Peter Salem is increasingly creating works for contemporary ballet.

His first full-length ballet score was for Scottish Ballet's *A Streetcar Named Desire*, followed by scores for *Camino Real* (Atlanta Ballet) and Scottish Ballet's *The Crucible* (both choreographed by Helen Pickett), *BrokenWings* (ENB), *Frida* (DNB), *The Little Prince* (BalletX) and *Dona Peron* (Ballet Hispanico). He also provided music for Helen's dance project *Home Studies*, her dance film *The Air Before Me* and composed the music for *Desire* which Helen created for ABT in 2021.

# A Streetcar Named Desire

Creative Team



## Nicola Turner

### Design

Nicola Turner is a theatre, ballet and opera designer with over 20 years of international experience. She graduated from Central St Martins and in 2007 won the

Green Room Award and the Helpmann Award for her design for *Rusalka* at the Sydney Opera House.

Credits Include: *The Makropulos Affair*, *Der Rosenkavalier* (Welsh National Opera); *A Streetcar Named Desire* (Scottish Ballet); *King Lear*, *Troilus and Cressida*, *The Witch of Edmonton* (Royal Shakespeare Company); *Grete Minde*, *Faust* (Theatre Magdeburg); *The Fall of the House of Usher/Usher House* (San Francisco Opera/Welsh National Opera); *Madame Butterfly* (Ópera de Oviedo).

# A Streetcar Named Desire

Creative Team



## Tim Mitchell

### Lighting Design

Tim Mitchell is an Associate Artist for RSC and Chichester Festival Theatre and a Fellow of the Royal Welsh College of Music & Drama.

He has won a Knight of Illumination Award for *Taken at Midnight* (Chichester) and a Naleda Award for *King Kong* (Fugard Theatre). He has been nominated for an Olivier Award for *Henry IV Part 1 and 2* (RSC), a Green Room Award for *Singin' in the Rain* (Australia) and a Critic's Award for Theatre in Scotland for *Alice's Adventures in Wonderland* (Royal Lyceum).

In 2018 and 2020 he was nominated in the Fleur Du Cap Awards for *King Kong* and *Kinky Boots* (Fugard Theatre) respectively.

# A Streetcar Named Desire

Creative Team



## **Oliver Rydout** Director of Dance & Artistic Development

Oliver Rydout trained at the Hammond School and The Royal Ballet School. Upon graduation he joined Scottish

Ballet and danced many soloist and leading roles.

After six years with the company, he took a leave of absence to dance with the Asami Maki Ballet and New National Ballet, Tokyo, performing leading roles in much of the classical repertoire.

After four years in Japan, Rydout re-joined Scottish Ballet and danced leading roles in ballets by Balanchine, Van Manen, Ashton, MacMillan and Forsthye.

Rydout is a qualified Gyrotonic and Gyrokinesis instructor and gained a Post-Graduate Certificate in Learning and Teaching in Higher Arts Education. Oliver was a founding member and lecturer on the BA Modern Ballet programme at the Royal Conservatoire of Scotland.

Rydout became Rehearsal Director in 2017 and Director of Dance & Artistic Development in 2023.

# A Streetcar Named Desire

Creative Team



## **Tamarin Stott**

**Rehearsal Assistant/  
P-Med Lead**

Tamarin Stott trained in Devon with Rosemary Gillet and is a graduate of the Royal Ballet Upper School.

She performed with City Ballet of London, Birmingham Royal Ballet, K-Ballet and English National Ballet, dancing in all their classical productions, as well as roles with choreographers Christopher Hampson, Cathy Marston, Hans Van Manen, Russell Maliphant and Akram Kahn.

Stott's own choreography has been performed at The Place, The Print Room and Queen Elizabeth Hall. She was commissioned for a short film by Channel 4 which was nominated for an award at the Cinedans Film Festival. She retired after over 20 years of professional dance and West End theatre experience to pursue a new role with Scottish Ballet.

Since joining Scottish Ballet, she has staged work by Christopher Hampson, Helen Pickett, David Dawson, Gene Kelly, Sir Kenneth Macmillan, Peter Darrell and Sophie Laplane. Tamarin has also assisted Dickson Mbi, Ivgi and Greben, and Jess and Morgs.

As Performance Medicine (P-Med) Lead, she works alongside the medical team to support dancers' return to repertoire, and technique development.



# A Streetcar Named Desire

Creative Team



## Ashley Dixon

### Rehearsal Assistant

Ashley Dixon is from Hull and trained at Central School of Ballet. Before joining Scottish Ballet in 2024, he was Principal Character Artist and Assistant Rehearsal

Director at Northern Ballet. In 2013, Ashley achieved joint third place in Dance Europe's top 100 dancers.

Dixon's favourite roles include Peter (*Peter Pan*), Mercutio (*Romeo & Juliet*), Oberon and Demetrius (*A Midsummer Night's Dream*), Nutcracker Prince (*The Nutcracker*), Heathcliff and Young Heathcliff (*Wuthering Heights*), Harker (*Dracula*), Hamlet (*Hamlet*) and Mark Antony (*Cleopatra*).

Dixon's career highlight is creating the role of Beast in *Beauty and the Beast* with David Nixon, which had a glowing critical reception and became a firm favourite among audiences.

# A Streetcar Named Desire

Creative Team



## **Sarah Medley-Marchand** Rehearsal Assistant

Sarah Medley-Marchand trained at The Royal Ballet School in London. In 2001 she joined the Royal Swedish Ballet, and in 2006 was awarded Gallodier Stipendier.

In 2007 she joined Les Ballets de Monte Carlo as a First Soloist, re-joining the Royal Swedish Ballet in 2012 as a Principal Soloist.

Medley-Marchand has danced and worked with leading choreographers such as Jean Christophe Maillot, Maurice Bejart, Johan Inger, William Forsyth, Jiri Kylian, Twyla Tharp, Alonso King, Emio Greco, Marcia Haydee, Sharon Eyal, Jo Stromgren, Olivier Dubois, Alexander Ekman, Pär Isberg, John Cranko, Christopher Wheeldon, Krzysztof Pastor, John Neumeier, Mario Bigonzetti, David Dawson and Sir Peter Wright.

Medley-Marchand's guest performance highlights include the International Gala Tribute to the San Francisco Ballet, *The Reed Warbler* (choreography: Jerome Marchand), and *Juliet & Romeo* by Mats Ek at the Palais Garnier and Sadler's Wells, London. Medley-Marchand is an owner of ArtEastDance Studio.

# A Streetcar Named Desire

Orchestra



The Auckland Philharmonia is a leading performing arts organisation in Aotearoa New Zealand, serving Tāmaki Makaurau Auckland, the country's largest and most vibrant city, with concerts, events and activities throughout the year.

Internationally renowned as an orchestra of high-calibre performance, innovation, passion and versatility, the orchestra presents more than 60 performances annually, showcasing many of the world's finest classical musicians as well as exciting collaborations with New Zealand's most inventive contemporary artists.

We are proud to support both the Royal New Zealand Ballet and New Zealand Opera in their Auckland performances, and work in partnership with Te Ahurei Toi o Tāmaki Auckland Arts Festival, Auckland Live and the University of Auckland, among other organisations.

# About the Festival

## Who We Are

**Te Ahurei Toi o Tāmaki Auckland Arts Festival is a melting pot of shared experiences, whakaaro, live entertainment and kōrero every March.**

Our lifeblood is arts and culture in contemporary Tāmaki Makaurau. We care deeply about celebrating artists both here in Aotearoa and from around the world, serving the creatives and communities behind the works we present, honouring te reo and te ao Māori in all that we do, and contributing to a better city and society. That's us.

Every March you'll see a big reunion with our city's arts community — many of whom we consider our whānau whānui, our extended family — alongside our mahi towards better accessibility and education opportunities for our audiences. We're also passionate about the works we curate and our collaboration with the many people who make those experiences happen. We strive to celebrate with generosity; human connection and manaakitanga will always be at the heart of what we stand for.

When we're on, we're on a mission to make Auckland an amazing place to socialise and be entertained in. Whether you're discovering the city for the first time or rekindling your love for its hidden gems, we truly believe there's something for everyone at the Festival.

**The Auckland Festival Trust** Ph +64 09 309 0989 Email [info@aaf.co.nz](mailto:info@aaf.co.nz)

Ground Floor, 48 Greys Avenue, Auckland 1010

PO Box 5419, Victoria Street West, Auckland 1142, Aotearoa New Zealand

# About the Festival

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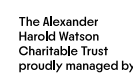
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