

= Edward Scissorhands ( dance ) =

Edward Scissorhands is a contemporary dance adaptation of the 1990 American romance fantasy film Edward Scissorhands , created by Matthew Bourne , with music by Terry Davies . The screenwriter and composer of the film version , Caroline Thompson and Danny Elfman , helped to develop the dance version , which is set in the 1950s ( the film is set in the late 1980s ) . The story is told entirely through music and dance with no discourse although the plot is similar to the movie .

The piece debuted in London in 2005 and , despite mixed reviews , has subsequently toured in Britain , Asia , the U.S. ( earning a 2007 Drama Desk Award for Unique Theatrical Experience ) , Australia and Europe . The productions have been put on by Bourne 's New Adventures dance company .

= = Composition and development = =

Bourne 's all @-@ male 1995 version of Swan Lake has become the longest @-@ running ballet production and earned him the distinction as the only British director to become a winner of both the Tony Award for Best Direction of a Musical and the Tony Award for Best Choreography at the 53rd Tony Awards in 1999 . In 2002 , 2003 and 2005 , he earned the Laurence Olivier Award for Best Theatre Choreographer for My Fair Lady , Play Without Words and Mary Poppins , respectively . Eventually ( in 2008 ) , Time would begin an article on Bourne with the following summary : " Matthew Bourne is the world 's most popular living dance maker . "

Bourne was asked by composer friends to brainstorm about films that could be adapted into stage productions in his dance style . Thompson met Bourne in 1997 through Alan Cumming after already having seen Swan Lake . Bourne asked Thompson 's consent to adapt the Scissorhands film the following year , but it took another seven years to obtain the necessary funding and get the film 's director Tim Burton and composer Elfman to go along . The work , which Bourne choreographed , was developed as dance theatre instead of as a traditional musical and has no singing or speaking . The musical score is by Terry Davies , but it includes significant portions of Elfman 's film score .

Thompson claims Scissorhands is based on a pet dog of hers . She described her dog as follows : " he was the most soulful , yearning creature I ever met . She wanted to participate in everything . She didn't need language to communicate . She communicated with her eyes . " She described the character as similar to Frankenstein 's monster and Pinocchio in the sense that he is " an outsider who wants to be an insider " .

= = Plot = =

The work " tells the gothic story of a boy , created by an eccentric inventor , trying to adapt to suburban life with only scissors for hands . " The dance version is set in the 1950s , unlike the 1990 film , which was set in the late 1980s .

An inventor 's son was electrocuted in a dungeon @-@ like room while holding scissors . In his grief , the inventor creates another " son " with flashing scissors for hands . The creation is orphaned when unsavory characters frighten his father to death with some Halloween activities . He then ventures from his gothic origins into a suburban town where his loneliness is reinforced until he is taken in by Peg Boggs and adopted by both her family and the town .

In the promotional video for the American debut , Bourne highlights the juxtaposition of the gothic horror setting and the suburban settings of the adaptation . He also notes that San Francisco was a good place for the United States debut of the work in part because as a city it exhibits a tolerance similar to that of the suburbanites in the work . The piece has no spoken words . Like in the film , Edward is equipped with only scissors for hands because his inventor died in the middle of outfitting him . He is discovered in his castle by an Avon lady who brings him into her home . He then wanders into a town where a family takes him in . The theatrical adaptation has a more robust prologue than the film , but the additional backstory does not add content to the character .

= = Productions = =

The British New Adventures dance company raised \$ 2 million that was augmented by \$ 780 @, @ 000 from the Arts Council England to stage the original production at London 's Sadler 's Wells Theatre , which opened in November 2005 and closed on February 5 , 2006 . Eventually , the show was staged in Asia , the United States , Australia and Europe with New Adventures . The dance adaptation featured 30 members of the company . Marc Platt was the lead producer .

Sam Archer and Richard Winsor alternated in the main role , wearing a heavily elasticized costume with fiberglass blades and a thick leather forearm brace . They also starred in the following tour , with Archer staying on through the U.S. tour . Regular Bourne collaborators Scott Ambler and Etta Murfitt were associate directors and co @-@ stars . Set and costume design were both by Lez Brotherston in a style described as a sort of Desperate Housewives suburbia of mild @-@ mannered characters . His 1950 's suburbia sets were inspired by Peggy Sue Got Married and Back to the Future . Howard Harrison designed lights and Paul Groothuis was sound designer .

Following its 11 @-@ week London run , it had a United Kingdom tour that lasted for 14 weeks and that was followed by performances in Japan , Korea and the United States , where it ran until Spring 2007 . In November and December 2006 , it played in San Francisco at the Orpheum Theatre , where it made its American debut with previews on November 11 and 12 and a November 14 opening . In February 2007 , it played at the Kennedy Center in Washington , D.C. It spent part of April and May at the 5th Avenue Theatre in Seattle . The New York run was held at the Brooklyn Academy of Music . Other venues on the United States tour included Ahmanson Theatre in Los Angeles , Belk Theatre in Charlotte , North Carolina , Benedum Center in Pittsburgh , Pennsylvania , Kimmel Center in Philadelphia , Pennsylvania and Fox Theatre in St. Louis , Missouri . By the time it played in Brooklyn , it had visited a dozen North American cities .

In May 2008 , an Australian national tour was launched at the Sydney Opera House . The piece returned to Europe for a 2008 ? 09 tour that included performances in Britain for the 2008 Christmas season . Venues on the Europe tour included Théâtre du Châtelet in Paris , Hippodrome Theatre in Birmingham , New Wimbledon Theatre and Sadler 's Wells Theatre in London as well as stops in Salford , Athens and Antwerp . Among the cities that it sold out are New York , Los Angeles , San Francisco , Sydney , Melbourne and Paris .

= = Reception = =

The dance adaptation received mixed reviews . The earliest review of the London production by The New York Times in November 2005 said that like the film version , " doomed love story remains bittersweet " . Matt Wolf of The New York Times panned the original run with statements such as " a potential dance sensation seems peculiarly short on actual dance " and " But a dream ballet late in the first act and various set pieces later seem , in terms of actual choreography , oddly pro forma for Bourne . . . " He felt that overcoming the obstacle of choreographing dances around a lead with blades for fingers was too much to overcome . A fellow critic from The New York Times described it as " visually alluring " two weeks later . On its Christmas 2008 return to England , The Times gave the show a positive review : " Matthew Bourne 's adaptation of Tim Burton 's 1990 film is one of the biggest and brightest of this season 's glut of cultural ornaments . Indeed , so much skill has been lavished on this dance @-@ theatre show for Bourne 's company , New Adventures , that it almost feels churlish to withhold my affections . " The Independent 's reviewer was critical , saying " Edward is more kids ' cartoon than satire , with two @-@ dimensional characters that stand a hair 's breadth from cliché " . Another critic from The Independent opened her review as follows : " The best part of Matthew Bourne 's Edward Scissorhands is the curtain call . " However , contemporaneous reviews by The Guardian were a bit more positive saying that " Bourne is a natural storyteller , who never leaves his audience behind " .

The work 's American debut in San Francisco drew mixed reviews . Robert Hurwitt of the San Francisco Chronicle described it as a high point in his " Theatre Year in Review top 10 " , saying it was " invigoratingly choreographed and beguilingly designed " . However , when analyzing the year

from the entire Arts and culture perspective the Steven Winn ( also with the San Francisco Chronicle ) described the work as lacking , noting that its November run " fell well short of this show 's [ Swan Lake ] ' s inspired high mark " from March in the arts and culture year end top 10 . Hurwitt stated at the beginning of the San Francisco run that " Where Bourne triumphs , with considerable help from Davies , Thompson and Brotherston , is in replicating Burton 's delicately bittersweet whimsy in a manner uniquely his own . "

Johnny Depp attended the December 30 , 2006 show danced by Archer and signed a souvenir program for Bourne with the following partial inscription : " Trembled on the verge of tears , mate . " At the time of its off @-@ Broadway debut , The New York Times described it as not " so much a dance enhanced by a famous story as a drama condensed by the removal of words . " It was further panned in a more detailed review the following week by The New York Times Jennifer Dunning , who said " Mr. Bourne 's " Edward Scissorhands " is mostly a candy @-@ coated bore . " In Time , he was praised for the uniqueness of his dancing hedges .

= = = Awards and nominations = = =

The work received a nomination for the 2007 Drama Desk Award for Outstanding Choreography ( for Bourne ) and won the 2007 Drama Desk Award for Unique Theatrical Experience . Bourne was also nominated for Drama Desk Award for Outstanding Choreography that year for Mary Poppins .