

THE RYMAN HEALTHCARE SEASON OF

Cinderella

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RNZB Principal Mayu Tanigaito in promotional image for *Cinderella*. Photo Ross Brown.

CINDERELLA
3 AUG – 3 SEP 2022

CURRICULUM LINKS

In this unit you and your students will:

- Learn about the elements that come together to create a theatrical ballet experience.
- Identify the processes involved in making a theatre production.

CURRICULUM LINKS IN THIS UNIT

Values

Students will be encouraged to value:

- **Innovation**, inquiry and curiosity, by thinking critically, creatively and reflectively.
- **Diversity**, as found in our different cultures and heritages.
- **Community and participation** for the common good.

KEY COMPETENCIES

- **Using language, symbols and text** – Students will recognise how choices of language and symbols in live theatre affect people's understanding and the ways in which they respond.
- **Relating to others** – Students will develop the ability to listen actively and share ideas regarding theatrical ballet performances.
- **Participating and contributing** – Students will be actively involved in their cultural community, understanding the importance of creative environments.
- **Thinking** – Students will reflect on their own thinking and learning after the personal experience of attending a live theatre show.

WORKSHOP LEARNING OBJECTIVES FOR LEVELS 3 & 4

Level 3 students will learn how to:

Develop practical knowledge

- Use the dance elements to develop and share their personal movement vocabulary.

Develop ideas

- Select and combine dance elements in response to a variety of stimuli.

Communicate and interpret

- Prepare and share dance movement individually and in pairs or groups.
- Use the elements of dance to describe dance movements and respond to dances from a variety of cultures.

Level 4 students will learn how to:

Develop practical knowledge

- Apply the dance elements to extend personal movement skills and vocabularies and to explore the vocabularies of others.

Develop ideas

- Combine and contrast the dance elements to express images, ideas, and feelings in dance, using a variety of choreographic processes.

Communicate and interpret

- Prepare and present dance, demonstrating an awareness of the performance context.
- Describe and record how the purpose of selected dances is expressed through movement.



WHAT TO DO AT A BALLET

Talk to your students in advance about how they are expected to behave at the ballet. This will ensure that everyone gets the most out of this wonderful experience.

We recommend that you provide your students with some guidelines about what to look for and listen to during the performance. You may also want to encourage your students to add to this list.

PLEASE FEEL FREE TO:

- **Watch the dancers** – not just at the steps they are performing, but also their expressions, their actions and how they might show their character (if they have one)
- **Listen to the music** – see how it might compliment the performance or add to the atmosphere
- **Look at the costumes, set designs and lighting used**
- **Have a great time** – you can laugh if you see the dancers do something funny
- **Show your appreciation by applauding when the dancing stops** – this sometimes happens during the middle of the performance
- Don't worry if you feel like you don't understand what's happening in the performance. **Dance is for everyone to enjoy, even if you know nothing about it!**

BUT ALSO REMEMBER THE FOLLOWING:

- Please go to the toilet before the show starts, or in the interval – moving around the theatre during the performance is disruptive to others.
- Unlike television or the movies, this is a live performance. Talking and other noise can distract the performers and spoil the experience for other audience members.
- Please do not eat or chew gum as this can be a distraction to others and create litter in the theatre.
- Using cell phones or other devices in the theatre is not permitted – please ensure they are switched off or on silent before the show begins.
- No photos or videos are to be taken during the show.
- Leaving your seat before the lights go on can be dangerous so stay seated until the lights come up.

THINGS TO NOTE:

- All public performances will last approximately 2 hours.
- The school matinee performance lasts 75 minutes approximately, with no intermission.
- Please plan to arrive at the theatre at least 30 minutes prior to the performance as latecomers cannot be seated once the performance has begun.



BALLET'S FAVOURITE FAIRYTALE

Cinderella is a classic tale of romance, magic, and hope. From ballet to musical theatre, films to opera, *Cinderella* is a story that has been told in every medium imaginable. It's no wonder that the Royal New Zealand Ballet, like many arts companies worldwide, love bringing this story to their audiences!

In the ballet world, *Cinderella* was first performed as early as 1813. This was before many elements we recognise as classical ballet had been solidified - pointe shoes weren't invented until 1828! After the 1813 production in Vienna, a production was done in London in 1822. None of this original choreography survives, but the 1893 production by the Imperial Ballet Theatre in Russia featured 32 fouettés (a quick whipping motion of the leg) which would later become a staple in the ballet *Swan Lake*.

Most often today, a ballet of *Cinderella* is accompanied by the score of Sergei Prokofiev. This score was begun in 1941 but delayed due to the Second World War. After premiering at the Bolshoi Ballet in 1945, it inspired countless choreographers to create their own versions of the story. In fact, it was this score that London's Royal Ballet chose to be choreographed by Frederick Ashton in 1948. His production was the first full length ballet choreographed by an Englishman. Even more impressively, this choreography is still performed today. Although this is common for some classical ballets such as Balanchine's *The Nutcracker*, *Cinderella* has no standard moments of choreography. Instead, each person can approach it completely fresh in order to create their own vision.

The Royal New Zealand Ballet's journey with *Cinderella* began in 1969. Rather than using Prokofiev's score, which was already the usual choice, a segment from the Rossini opera *La Cenerentola* was chosen. This production proved wildly successful! Having been commissioned by the New Zealand Broadcasting Agency, it was shown on national television as well as countrywide tour. This production was revived in 1980.

In 1991, RNZB commissioned its first full-length production of *Cinderella*, this time using Prokofiev's score. Jack Carter's choreography also proved enchanting, with the production being remounted in 1995 and 2000. Most recently, Christopher Hampson choreographed a new production, designed by Tracy Grant Lord. This 2007 production was revived in 2012 and was featured in our 'Live In Your Living Room' series during the 2020 lockdown. Three of our dancers, Paul Mathews, Mayu Tanigaito and Matthew Slattery performed in the 2012 production, as did Ballet Master Clytie Campbell, and choreographer Loughlan Prior. Although 10 years have passed since our last production, there is no doubt that the Royal New Zealand Ballet is as excited as ever about this story!





THE EVOLVING TALE OF CINDERELLA

While the Disney fairy tale may be the most familiar version of *Cinderella* for many of us, there are over 700 versions of the story ranging across cultures worldwide! In the earliest known version from the 1st century BC, an eagle drops a young woman's sandal on the Egyptian King's lap. Taking this as a sign, he hunts throughout the land for the sandals' owner eventually making her his wife. Although this story was written over 2000 years ago, you can see the start of many familiar parts of Cinderella's story.

In China, the story of Yeh-Shen has been told since the 9th century. Ye Xian is a poor girl who is living with her cruel Stepmother and Stepsister. To escape her suffering, she befriends a magical fish. When her jealous stepmother kills the fish, Ye Xian is granted one wish which she uses to secretly attend a large celebration festival. When leaving the festival, Ye Xian leaves behind a shoe which is eventually used to trace her identity. Ye Xian and her King live happily in their Castle, leaving the cruel stepmother behind. The story of stepsisters Tám and Cám from Vietnam also features a magic fish - although Tám marrying the Prince is not the end of their story. In this version, the stepfamily are so jealous of Tám's marriage that they trick her, causing her to fall to her death. It is only once she is re-incarnated as a bird, a loom and a golden apple that she is reunited with her true love.

The modern *Cinderella* story is credited to a 1697 story written by Charles Perrault. This version is the first time we see recognisable features such as the pumpkin,

fairy godmother and slipper made of glass. Our heroine in this story is given the name 'Cendrillon' which when translated from Italian references ash, or cinders. It's not hard to see where the name 'Cinderella' came from! Sadly, not all versions of *Cinderella* are completely magical. The Brother's Grimm published their re-telling more than 100 years later and it had many dark and scary elements. In it Cinderella's stepsisters are so desperate to fit into the glass slipper, cut off their own toes!

Modern re-telling of *Cinderella* have seen a variety of twists and turns added to the traditional story. In a 2004 film, Hillary Duff plays a version of Cinderella who meets her popular 'Prince' at a high school dance. Stephen Sondheim's musical *Into the Woods* features Cinderella as one of many fairy tale characters whose stories intertwine. After her Prince cheats on her, Cinderella decides to leave him and his glamorous lifestyle behind. The 2021 film starring Camilla Cabello features rock and pop songs to tell the classic story. Ed Sheeran and Queen songs both make appearances. Andrew Lloyd Webber's latest musical follows Cinderella as she tries to change her appearance for love, ultimately realising it is better to be herself.

Across most versions of this story, there are several common elements. A poor girl, a magic intervention, a forgotten trinket and a fabulous Royal Wedding. Loughlan Prior's new production shares many of these elements, but not all.



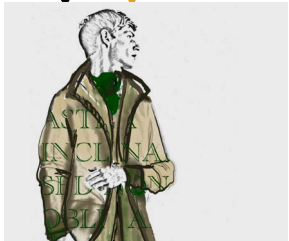
What do you think has been changed to make the story more modern?

THE CHARACTERS



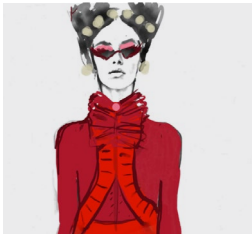
Cinderella

Clever, kind and resilient, Ella rises above the challenges of her hard and humdrum existence.



The Royal Messenger

Right now he's just a courier on a zero hours contract, even if it is a Royal one.



The Stepmother

Her only interests are social climbing and gold digging and she can't wait to marry her daughters off to the richest men she can find.



The Father

Noble and loving, Cinderella's father never recovered from the tragic death of his beautiful first wife.

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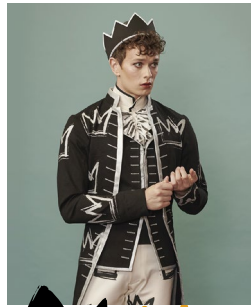
The Stepsisters

Spoilt, entitled and shallow as a paddling pool, bossy older sister Madeleine and ditsy younger sister Nicolette are slaves to fashion.



The Queen

Her every moment is spent molding her only son into the perfect king, and that means, finding the perfect bride.



Prince Charming

Charming feels the weight of royal responsibility grow heavier every day. Somehow, he knows that the perfect princess won't be the happy ever after he's looking for, but what is?



Prince Dashing

The Crown Prince from the Kingdom Next Door, Dashing is comfortable in his own skin, open-hearted and wise beyond his years.



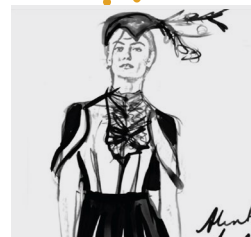
The Fairy Godmother

The Fairy Godmother has been making dreams come true since the dawn of time.



The Fab Five

At the flick of the Fairy Godmother's wand, the Fab Five arrive to prep Cinderella for the Ball.



Eligible Maidens

In the style of a grand beauty pageant, every debutante in the Kingdom competes for Prince Charming's attention.



There are also: Tapestry Weavers, Mannequins, Royal Entourage, Fencing Party, Hunting Party, Guards, and Fairy Helpers.

Image Credits: All Costume drawings by Emma Kingsbury. Cinderella: RNZB Principal Mayu Tanigaito in promotional image for *Cinderella*. Photo Ross Brown. Prince Charming: RNZB Soloist Josh Guillemot-Rodgerson in promotional image for *Cinderella*. Photo Ross Brown. The Fairy Godmother: RNZB Principal Kate Kadow in promotional image for *Cinderella*. Photo Ross Brown. The Stepsisters: RNZB Principal Sara Garbowski and Soloist Kirby Selchow in promotional image for *Cinderella*. Photo Ross Brown.

CINDERELLA RE-IMAGINED

The Story

Once upon a Time...

...in a world woven together with magic, a little girl tumbled into a sad story. The death of Ella's beloved mother tore her family apart. Blinded by grief, her father was duped by a controlling new bride with two daughters of her own, who quickly sank her claws into the family estate...

Ten years later, 'Cinderella' is bullied by her Stepsisters, exploited by her Stepmother and a nurse to her poor ailing father. She works her fingers to the bone and when she can, escapes into a fantasy world, accompanied by her mother's precious music box.

One fateful day the Royal Messenger comes to call, delivering invitations to the Queen's grand ball. On meeting Cinderella, a curious spark is kindled between the pair as each recognises a kindred spirit. Delirious with delight at the thought of a royal marriage for one of her daughters, the Stepmother gets to work. In her excitement she fails to notice Cinderella dancing by the fireplace with her own invitation to attend the ball.

In a forest near the palace, Prince Charming practises his fencing as the Queen returns from hunting. She can only think of the approaching ball and her relentless quest to arrange her son's marriage. Feeling suffocated, the Prince heads deeper into the trees, thinking unhappily of his royal destiny. He collides with a mysterious stranger: Prince Dashing, ruler of the neighbouring kingdom. The two Princes share their stories, and the world starts to make sense.

In a dream sequence Cinderella and Prince Charming dance by themselves against the darkness. Together in their loneliness, both



young souls yearn to break free from the shackles of the stories that others have written for them.

As the day of the ball arrives, Cinderella tends the garden as her Stepmother and Sisters return from a shopping spree and hasten to dress for the ball. Her father emerges from the house and presents her with a beautiful dress which was once her mother's. He encourages her to join her sisters and get ready for the ball. Dancing with excitement, Cinderella is startled by the arrival of the Royal Messenger. An unspoken attraction has developed between the pair but before either can act on their feelings, Cinderella is called inside.

Pampered, plucked, sprayed and cinched, the Stepsisters prepare to dazzle Prince Charming, but Cinderella's hopes are soon dashed when her Stepmother throws her precious dress into the fireplace and bundles her daughters and husband into the carriage.

Cinderella is left alone and turns to her mother's music box. The spinning ballerina inside the music box comes to life: her Fairy Godmother. She summons the Fab Five to make a dress for Cinderella, and style her from head to toe. The Fairy Godmother fits her with a pair of beautiful glass slippers and casts a spell to conceal her identity from her family at the ball. She warns her however, that the magic will only last until the stroke of midnight.

INTERVAL

At the ball, a bevy of Eligible Maidens eagerly compete for the Queen's attention, none however manage to impress enough to win the crown. Cinderella makes a late entrance and the crowd is transfixed by her beauty and poise. In one swift move, Cinderella receives the Queen's blessing and is presented to Prince Charming as his future bride.

In a swirl of dancing couples, Cinderella and the Messenger find themselves together, while Prince Charming slips away to dance with Prince Dashing. As the clock strikes midnight, Cinderella must flee, and in her haste, she loses one of her slippers. The Queen seizes the shoe and demands a Kingdom wide search to find the elusive maiden.

Home again, Cinderella sits quietly at the fireplace, her remaining glass slipper the only reminder of an enchanted evening. As her family arrive home, her Stepsisters moan about the mystery girl who slipped in and snared a royal husband.

Wasting no time, the Queen drags Prince Charming and her entourage across the Kingdom, personally fitting the slipper on every likely foot.

Tending to her ill Father, whose health has declined rapidly, Cinderella discovers her Stepmother's evil plot: she has been

slowly killing him by slipping poison into his medicine. Before Cinderella can act on this shocking discovery the Queen arrives with Prince Charming. Cinderella is pushed aside as her Stepsisters rush to try on the slipper, but no matter how hard they try, there is no squeezing their feet inside. To her Stepmother's horror, Cinderella is given the shoe. The entire room is in awe as it slips on perfectly.

Broken hearted, but bound by duty, the Royal Messenger announces that the Prince's bride has been found. Wait! Cinderella stops the union, explaining that she has fallen for the Messenger and can't marry the Prince. Both Prince Charming and the Royal Messenger breathe a sigh of relief. The Stepmother, now desperate, demands to try on the slipper herself. Cinderella confronts her Stepmother and Sisters and reveals their murderous plot to the Queen. Appalled, the Queen orders her guards to take them away.

Cinderella hands Prince Charming her music-box. The Fairy-Godmother reveals herself and introduces Prince Dashing to the Queen. As the two Princes dance together the Queen recognises for the first time how happy her son is when he can be himself. Cinderella is reunited with her Father and dances passionately with the Royal Messenger, finally free to be the heroine of her own story.

Image Credits: Prince Charming: RNZB Soloist Josh Guillemot-Rodgerson in promotional image for *Cinderella*. Photo Ross Brown. The Fairy God Mother: RNZB Principal Kate Kadow in promotional image for *Cinderella*. Photo Ross Brown.



THE CREATIVES

LOUGHLAN PRIOR – CHOREOGRAPHER

Described by Dance Aotearoa New Zealand as 'a creative tour de force', Loughlan Prior is a multiaward-winning choreographer of stage and screen works in New Zealand and internationally. He is the Artistic Director of Lo|Co Arts, Choreographer in Residence at the Royal New Zealand Ballet and Creative Director of Prior Visual, a project-based film collective. After graduating from the New Zealand School of Dance in 2009, Loughlan joined the Royal New Zealand Ballet and rose to the rank of Soloist.

He began creating small works alongside his performance career and became the first recipient of the Ballet Foundation of New Zealand's Harry Haythorne Choreographic Award in 2015. He was awarded Creative New Zealand's Tup Lang Choreographic Award in 2016 and travelled to Toronto to stage his work at the Assemblée Internationale. He was appointed as RNZB Choreographer in Residence in 2018. In 2019, Loughlan premiered the highly acclaimed *Hansel and Gretel*, his first full length production. The ballet included designs by stage and screen legend Kate Hawley and a specially commissioned score by composer Claire Cowan, co-creator of Lo|Co Arts and Prior's long-time artistic partner. In the same year, Loughlan created *The Appearance of Colour* for Queensland Ballet's Bespoke programme and delivered creative masterclasses to dance communities across New Zealand and Australia.

CLAIRE COWAN – COMPOSER

Claire Cowan is hailed as one of New Zealand's most exciting composers with an impressive array of scoring and composition credits spanning concert, film, television and theatre. Seven prime-time TV soundtracks, multiple "Best Original Score" national awards, several Composer Residencies, and two full length ballets commissioned from the Royal New Zealand Ballet are just a few of the many accolades to her name. In 2021 Claire was awarded "Best Classical Artist" at the Aotearoa Music Awards.

Her passion for collaboration, and her versatility as an orchestrator, has led her to work with the cream of the crop in NZ's pop-music scene; names like Benee, Marlon Williams, Leisure, Tami Neilson and Dave Dobbyn are but a handful of the talents she has joined forces with, reinventing their songs with fully orchestrated versions for New Zealand's most prestigious orchestras.

Notable recent projects include *Ultra Violet* and *Hansel and Gretel* for the Royal New Zealand Ballet, music for World of Wearable Arts, STARK Violin Concerto for Amalia Hall, and six short chamber commissions from the New Zealand Symphony Orchestra to accompany iconic Kiwi storybooks. In 2019 Claire created Lo | Co Arts with choreographer Loughlan Prior, with whom she collaborates on a regular basis. She is also the Artistic Director of the Blackbird Ensemble, a diverse collection of musicians from mixed genre backgrounds, combining to perform radical and inventive new and reimagined works.



Loughlan Prior in rehearsal. Photo Stephen A'Court.

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EMMA KINGSBURY **SET AND COSTUME DESIGNER**

Emma Kingsbury trained at the National Institute of Dramatic Art (NIDA) in Sydney, Australia. She has designed extensively for film, ballet, television, theatre and opera.

Emma has designed for a number of American ballet companies including Atlanta Ballet, Pennsylvania Ballet, Oregon Ballet, Richmond Ballet, Tulsa Ballet, Smuin Ballet, Tahoe Dance, Axis Dance and Texas Ballet Theater.

Emma's film credits include *The Wolverine* (2013), *God's Of Egypt* (2016), *Truth* (2015), *El Tonto* (2019), *Dreamworks/Global Creatures How To Train Your Dragon*, *Childhood's End* (2016) *Top of the Lake: China Girl* (2017) and Legendary Entertainment's *Pacific Rim: Uprising* (2018). Emma was costume designer for various productions created by the legendary Australian Artist/ Sculptor Ken Unsworth and the Australian Dance Artists.

Emma is a proud member of the Costume Designers Guild- CDG Local 892 and is currently based in Northern California.

HAMISH MCKEICH **CONDUCTOR**

New Zealand born conductor Hamish McKeich has forged an impressive international conducting career alongside a passionate loyalty for developing the repertoire of contemporary and experimental music. He has established an acclaimed partnership with the New Zealand Symphony Orchestra and is currently their Principal Conductor in Residence. Among the many projects he has curated, the NZSO "Shed Series" featuring a redefined way orchestra's interact with the audience, has met with critical acclaim for its concept and innovative programming. In 2019 McKeich was also appointed Principal Conductor of the Royal New Zealand Ballet.

JEREMY FERN **LIGHTING DESIGNER**

Jeremy has been involved in the lighting business for the past 20 years or so. Over that time he has designed primarily for dance, theatre, broadcast and arena. He has toured New Zealand work nationally and internationally, and has worked with a wide range of companies and artists in New Zealand including Black Grace, Douglas Wright, New Zealand Opera, Auckland Theatre Company, Silo Theatre Company and Red Leap Theatre.

Although these days more often seen sailing around the Hauraki Gulf working with youth, Jeremy is excited to be back working with the RNZB. He hopes that the audience enjoys this production as much as he has been.

SIMON MANNIS **FIGHT DIRECTOR**

A Fight Director trains the dancers in safe stage fighting techniques and helps choreograph fight sequences that look realistic.

DR LORI LEIGH **INTIMACY COORDINATOR**

The Intimacy Coordinator's role is to work with the dancers and choreographer to ensure that everyone feels safe and comfortable when they are creating and performing parts of the story that portray intimate relationships between the characters or close physical contact.



Stepsisters: RNZB Principal Sara Garbowski and Soloist Kirby Selchow in promotional image for *Cinderella*. Photo Ross Brown.

Q&A WITH LOUGHLAN PRIOR

This version of *Cinderella* has some modern updates. What drew you to make these changes?



Cinderella is a celebration of diversity and looks at the characters in a new light - expanding and exploring their identity within the larger narrative. We really wanted to take the story and drop it into contemporary times, with updated motivations and ideologies. The production is wild, chaotic and exciting.

Forget what you think you know about the story of *Cinderella* and experience all the characters in a refreshingly modern way. In a world where peacocking reigns and 'more is more' *Cinderella* and Prince Charming find themselves in a story they don't belong to. Only by following their hearts are they able to break free and re-write their narratives, finding true love and their authentic selves.

***Hansel & Gretel* and *The Firebird* are both quite different productions to *Cinderella*. What have you learnt from working on such different shows over the years?**

Each project I undertake is a learning experience; I'd like to think I get better at the craft and wiser with each ballet I produce. The contrast of choreographic and narrative styles in my work allows me the freedom to develop a large range of varying 'emotional backdrops' and find various ways of entertaining and reaching audiences. *Hansel & Gretel* had a playful youthfulness to it, with a dark, comedic undercurrent; moments of foreboding were layered with levity and fun. *The Firebird* had much bigger stakes and honed in on gritty-realism, gods and elemental powers. It reflected a much greater global catastrophic struggle for survival.

Cinderella is different again; a comic book style character study leaping from the page, with an over-the-top energy, colour saturation pumped to one-hundred and a high-camp sensibility.

What is the most challenging part of creating a new ballet?

Creating a new ballet is like piecing together a complex jigsaw puzzle; there are so many single, beautiful pieces which need to come together to make a large glorious full picture. The challenge, and also the pleasure, is working with all the different departments (music, dance, design, production, lighting, projection) to unify the individual artistic languages and tell a full story.

How much does the score and the design influence your decision making when choreographing the movement?

The score and designs are paramount to building the steps of the ballet and the choreographic language for each character. From day one, composer Claire Cowan, designer Emma Kingsbury and I have worked



Loughlan Prior in rehearsal with Mayu Tanigaito and Joshua Guillemot-Rodgers. Photo Guy Coombes.



and context of the story in each scene. After a lot of visualisation, dreaming and planning Claire works on the score, sending me bits and pieces as she goes. It's like opening a little present each time I receive a new music file from Claire. I start imagining steps and character detail and start working with the dancers in the studio.

The characters in the show start from many of the fairy-tale classics but have a bit of a twist. How did you go about fleshing out some of the smaller characters in the story?

We really wanted to tell a full story and dissect the classic characters we know so well, delving into their psychology and back stories in greater depth. This led us to imagine new ways in which our characters interacted with each other, their relationships and power dynamics. There are no small roles in this production, every character on stage has a story to tell and makes for a lively, tangled story for audiences. Prince Charming has a much more extensive storyline in this production, and we look into his attitudes to love, duty and truth. His mother the Queen plays a much larger role in our production, acting as a secondary antagonist who puts a lot of pressure on the Prince to find a bride. The Fairy Godmother has a team of five fabulous stylists who help Cinderella get ready for the ball and pump her full of encouragement. They were very fun to conceive.

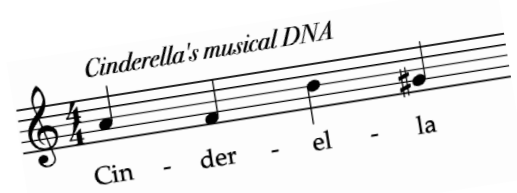
closely together to find our story and invent the characters and the world they live in. For example: the Step Mother wears red, a colour of passion and anger, and smokes a long 'Cruella de Vil' like cigarette. Claire has composed music with a slow, viper-like flamenco flavour. The choreography is seductive, powerful, controlling and creates a sense of danger to the character when she interacts with Cinderella.

This is the second full length ballet you've worked on with Claire Cowan. How much of the score is a collaboration between what you envision for the movement, and how Claire imagines the sound?

Claire and I have a close creative bond and our process is extremely collaborative. We both start out by imagining our story and breaking the show down into scenes for our characters. The ballet is built organically and is very much based upon the emotional state

SOUNDS LIKE MAGIC

With Claire Cowan



I am thrilled to compose my second full length ballet for the Royal New Zealand Ballet. I have had such an amazing time working with Loughlan and Emma on the story, the characters and themes for our interpretation of the classic tale. The level of detail in the design and choreography is reflected in the music - all parts combining to create a vibrant production with a positive message for those who come to see it.

The score for *Cinderella* reflects my interest in exploring a vast range of composing styles, coming together in danceable and dramatic ways. I've gathered together western and folk instruments, from ancient to modern conventions, and blended them into a constantly evolving tapestry of music. Our main theme is Cinderella's name: Cin-der-ell-a. Four notes that appear repeatedly in different inversions, the simplest of which emerges from her precious music box. We wanted this music box to be the core of her story - her place of comfort, her happy memories of her mother, and also a vessel for change and forward momentum (and the catalyst for the Fairy Godmother's magic!). So, the melody that the music box plays is Cinderella's musical DNA, which gets woven through the tapestry of the orchestra constantly.

The old and the new and everything in between is a theme that I've taken literally with the score: you will hear medieval hurdy gurdy and then later on 1980s synthesiser, taiko drums and electronic beats, chamber ballads, baroque court dances and Latin cha-chas. All of these styles are underpinned by a more traditional orchestral palette. Cinderella's Stepmother and Stepsisters are all about superficial beauty, jealousy and narcissism, so their music is more modern, eclectic and angular, compared to Cinderella's more 'pure' orchestral palette. The same goes for Cinderella's love interest, the Royal Messenger. His theme is joyous and mimics a herald's trumpet. The repeated triplets that accompany on harp sound to me like a racing heart or the feeling of butterflies in his stomach, the feelings he gets when he's with Cinderella!

The Fairy Godmother and her helpers live in a world of colour, fun and fabulousness, so their music is over-the-top vibrant, rhythmic and catchy. In Cinderella's journey to create an outfit for the ball she goes on a fantastical shopping trip with dancing mannequins, five flamboyant tailors and ten magical children helpers: the music had to be a little bit 'extra'!



CLAIRE COWAN, JULY 2022



MAKING THE WORLD OF CINDERELLA With Emma Kingsbury

My research process for creating *Cinderella* began with reading two books of feminist poetry by American poet Amanda Lovelace. The book titles, *The princess saves herself in this one* and *Break your glass slippers* immediately put me in the headspace to answer some big visual questions about Cinderella and Prince Charming breaking out of the conventional story. Could *Cinderella* be more of a choose-your-own-adventure story?

Together as a trio, Loughlan, Claire and I decided to use 'contrast' as a design language of its own to bring the historical into the present. We have a rags-to-riches story: a contradiction. High art, such as tapestry, contrasts with what some consider low art, such as graffiti, plastic art and other forms of pop culture. The set design brings in the language of weaving and animated tapestries and, by modern contrast, we also embrace pixels and computer games. Late medieval tapestries themselves were like big budget productions: a great visual spectacle of the time. The length of time tapestries take to weave is in direct contrast to the often-instant sensations of pop culture.

We were always looking at making our own fantastical, sometimes camp, sometimes gothic, eclectic collage. There were so many details involved in crafting the costumes. My early references for the costumes were the period silhouettes, loosely around the 1750s, and mixing these with the almost cartoon style of Japan's 'Harajuku', which included a specific style known as 'Gothic Lolita'; dark but playful. We have used a lot of tulle, all sorts of net pleating, hand painting, detailed embroidery and dyeing, not to mention sensational wigs and makeup. There are bonkers ruffles, pearls and feathers. We have used denim for period coats and also created a plastic tutu. It is a 'more is more' kind of show!

I am most proud of the inclusivity and conversation around equality and gender in our interpretation of *Cinderella*. We are unapologetically presenting the ideas we find contemporary and relevant to modern audiences through this black comedy. We are pushing for the next version of *Cinderella*, one where everyone is welcome to live their version of 'happily ever after'.

I hope you have a ball! xox Emma

EMMA KINGSBURY, JULY 2022



KEEPING CINDERELLA SHARP

Creating a ballet as fabulous as *Cinderella* requires combining many different skills. Unusually for ballet, *Cinderella* meant working with a stage combat instructor to create the sword fighting scenes in the show. Although the audience sees sword fighting, we will call them 'stage combat' as they are specifically planned as part of a show, rather than being an actual conflict. Fight director Simon Manns has been studying stage combat for 14 years and has been passing on his knowledge as a teacher since 2014. He has choreographed fights for opera, theatre, and film. *Cinderella* is his first ballet!

Creating stage combat scenes starts in the same way as creating a dance – with story. While the clink and clang of metal sounds impressive, it needs to make sense as part of the plot. To figure this out, Simon asks questions such as 'Have these characters fought before?' and 'Have they used this weapon in the past? Or would they usually use something else?' Asking questions like these inform the choices the characters make and helps Simon to create movement that feels truthful. In dance, Simon also considers the music. Should the fight be in time to the music, or not? Lots of this thinking happens before there are any swords involved.

Learning how to fight safely was a big part of the creation of *Cinderella*. All the dancers (men and women) had an introduction session

to stage combat, learning the safest ways to use the swords featured in the show. From there, Simon started to teach the choreography. There is never a winner or a loser in stage combat – every movement is choreographed so that the dancers know what is coming next. Even though one character may emerge victorious, this is never left up to chance. A good stage combat scene will seem dangerous to the audience, while ensuring the dancers feel safe and secure in their movements. For this reason, the dancers will always rehearse these scenes during a 'fight call' before the show. They will do this even if they have performed the same fight 100 times!

Although stage combat and ballet might seem like opposites, there are many things that make them similar. In both cases we are talking about specifically choreographed movement. Stage combat even has its own shorthand language that tells participants how to move. In ballet, the first thing dancers learn is the different foot and arm positions. The same is true for stage combat. Simon can use phrases like 'cut 1' to tell someone where to move their arm, and if to block or attack. There are experienced combaters who could create an entire movement sequence by calling out these various positions.

Fun Fact:

The fighting style in *Cinderella* is inspired by fencing from the 1700s!



CRAFTS AND PUZZLES

CINDERELLA WORD SEARCH

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TAPESTRY
 DASHING
 PRINCE
 PUMPKIN
 MAGIC
 CINDERELLA
 FAIRYGODMOTHER
 MESSENGER
 SLIPPER
 SWORD
 CHARMING
 QUEEN

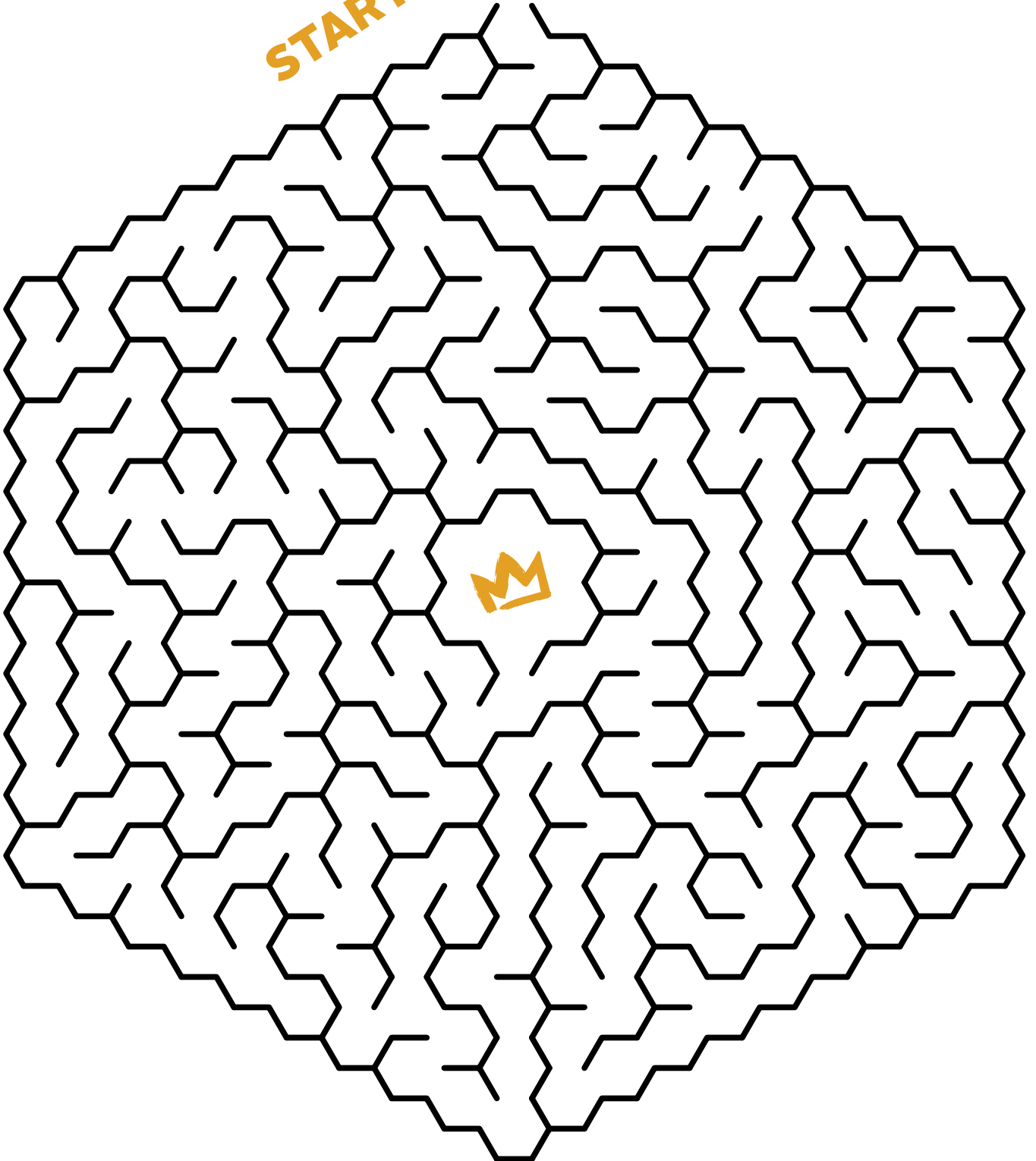
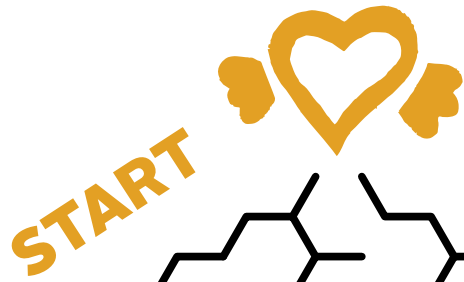


ANSWERS

CINDERELLA WORD SEARCH

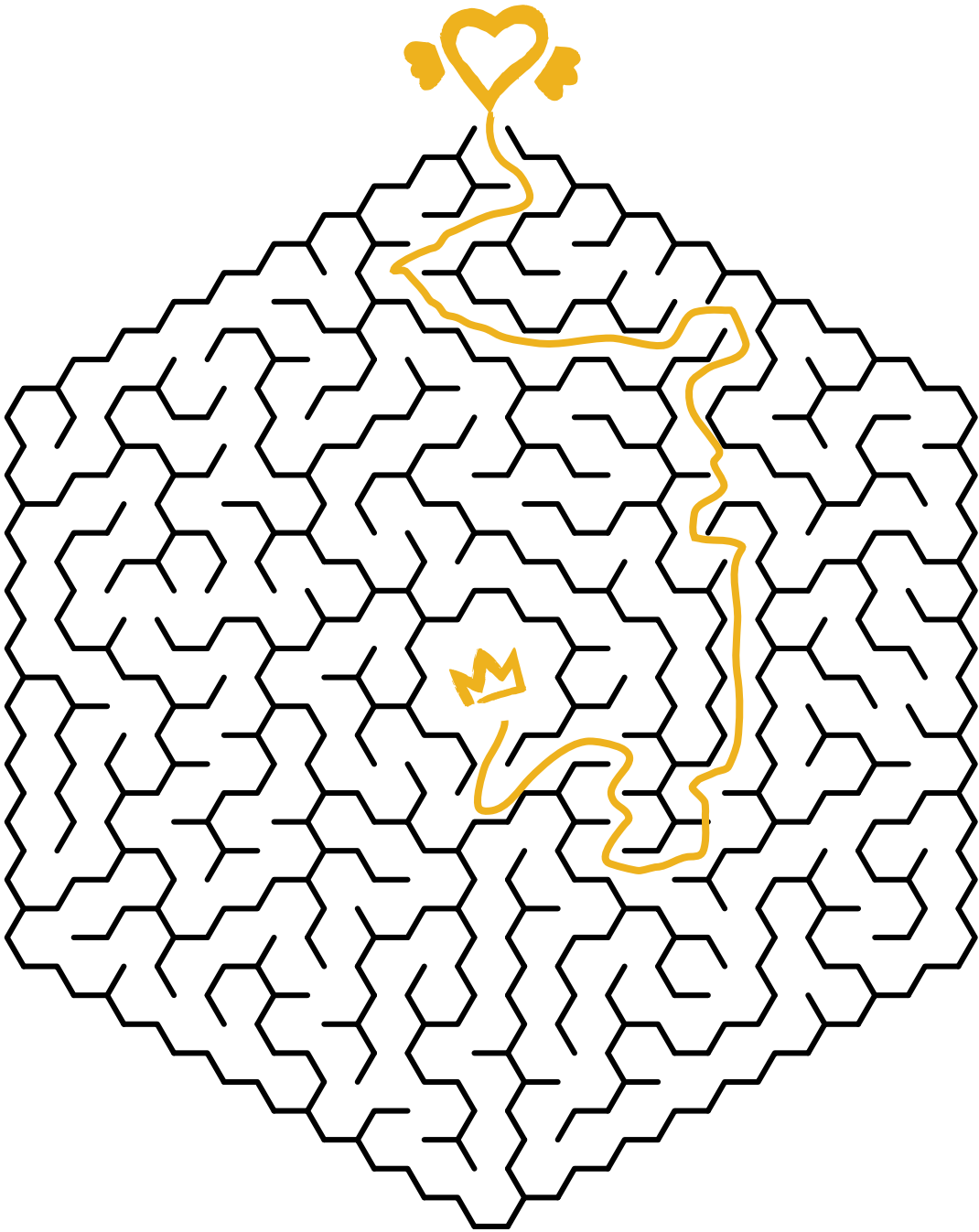
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P	C	U	G	A	H	R	R	I	D	E	P	S	E
I	S	L	I	P	P	E	R	C	A	M	E	N	I
T	A	P	E	S	T	R	Y	I	S	N	E	M	T
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P	R	E	G	N	E	S	S	E	M	M	P	W	G
K	N	O	D	R	O	W	S	L	E	I	H	S	I
I	E	Q	U	E	E	N	I	L	N	N	N	P	C
N	E	I	I	D	R	W	I	A	P	G	N	I	P

CINDERELLA MAZE



SOLUTION

CINDERELLA MAZE



BALLET TIMELINE



1653 Louis XIV dances the Sun God in *Le Ballet de la Nuit*. His teacher, Pierre Beauchamps, formalises the terms we use as vocabulary in ballet today.

1661 Louis XIV (Sun King) founds the Académie Royale de la Musique, later named the Paris Opera Ballet.

1726–1727 Marie Camargo and her rival, Marie Salle, make debuts in London. Camargo shortens her skirt to show her feet, paving the way for the modern tutu.

1789 Jean Dauberval produces *La Fille Mal Gardée*, making it the oldest ballet still extant in modern-day repertoire.

1813 The First ever ballet of *Cinderella* is performed.

1828 Marie Taglioni makes her debut at the Paris Opera, dancing on pointe for the first time.

1890s Marius Petipa (1818–1910) choreographs the great classics of ballet including *The Sleeping Beauty* (1890), *Swan Lake* (1895) with music composed by Tchaikovsky.

1900s Ballet companies visited New Zealand through the first half of the twentieth century including Adeline Genée, Anna Pavlova, Covent Garden and Russian Ballet.

1945 The Bolshoi Theatre premieres *Cinderella* composed by Sergei Prokofiev.

1948 – London's Royal Ballet premieres *Cinderella* choreographed by Frederick Ashton which is still performed today.

1953 Poul Gnatt (1923–1995) founds the New Zealand Ballet (now RNZB).

1969 RNZB performs its first ever production of *Cinderella*, choreographed by Ray Powell with music from the opera *La Cenerentola*.

1984 The New Zealand Ballet Company becomes the Royal New Zealand Ballet.

1991 The RNZB performs *Cinderella* with choreography by Carter using Prokofiev's score.

1998 The St James Theatre becomes the home of the RNZB.

2007 The RNZB premiere a new *Cinderella* with choreography by Christopher Hampson.

2013 The Royal New Zealand Ballet celebrates its 60th anniversary.

2017 Appointment of Patricia Barker, RNZB's 12th Artistic Director.

2019 While the St James Theatre is being earthquake strengthened, RNZB moves out of its permanent home into the new RNZB Dance Centre.

2022 The RNZB premiere Loughlan Prior's new ballet *Cinderella*.

1945

OMG

1948

1980

ROYAL NEW ZEALAND BALLET
PRESENTS THE LOTTO SEASON OF

2000

2007



2012

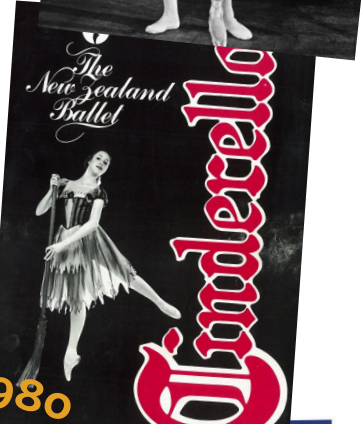


Image credits top to bottom: Galina Ulanova (1910–98) in the first production of Prokofiev's *Cinderella*, 1945. Lebrecht Music & Arts / Alamy Stock Photo; Moira Shearer and Michael Somes in a Sadler's Wells Ballet production of *Cinderella*, c.1950; Programme from Royal New Zealand Ballet's 2000 production of *Cinderella*; Lucy Green as Cinderella in the RNZB's revival of Christopher Hampson's production, 2012, photo Evan Li; Yu Takayama and Alana Baird in the RNZB's *Cinderella*, 2007, photo Maarten Holl.