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October 25 & 26

Next

performing

T. Kushner's

A Bright Room Called Day

Directed by Lila Neugebauer

Cinderella

don't miss
the ur international theatre program

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This production of Cinderella is dedicated to the memory of Anna Kroup, a valued and deeply mourned member of the Todd Theatre family.

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a note about the program
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Richard munson/run crew ..........................................................................................................................  
Jiayu (kate) tian/run crew ..................................................................................................................................  
Jiayu (kate) tian/run crew ..................................................................................................................................  
Jiayu (kate) tian/run crew ..................................................................................................................................  
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Jiayu (kate) tian/run crew ..................................................................................................................................  
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Joël Pommerat is an award-winning contemporary French playwright who developed a love of theater at the age of 12 when he first attended the Festival d’Avignon. At 18, he became an actor in a regional theater company, but quickly realized that he wanted to be a playwright and director. He founded the Compagnie Louis Brouillard in 1990 and since then has written and directed two dozen plays. Pommerat has been dedicated exclusively to staging his own works, three of which have been adapted from fairy tales: *Le petit chaperon rouge* (Little Red Riding Hood, 2004), *Pinocchio* (2008), and *Cendrillon* (Cinderella, 2011).

In an interview with Christian Longchamp, Pommerat explained how his interest in the world of fairy tales, and in particular *Cinderella*, stems from its ability not only to affect children, but also to hold emotional resonance for adults. Pommerat speaks about creating a *Cinderella* that focuses on the protagonist’s bereavement over her dead mother, creating a less violent and more complex central character.

Pommerat has earned many accolades for his dramatic writing, including the Grand Prix for Dramatic Literature (*Les Marchands*), 2010 Molière Award for Best Company (*Cercles/Fictions*), 2011 Molière Awards for Best Living Francophone Author and Best Company (*Ma chambre froide*), and 2006 Critics’ Prize for Best Work in the French Language (*Cet enfant*). He was an artist-in-residence at the Théâtre des Bouffes du Nord in Paris (at the invitation of Peter Brook), and stayed through 2010 after which he became associate artist at the Odéon Theater of Europe (2010-2013) and at the National Theater of Belgium. Pommerat is currently preparing his first theater piece in English, a production of *Cinderella* with American actors that opens at New York Theatre Workshop in May 2014.

Emma Laurent (Translator) is an American translator, poet, and classical pianist. She specializes in adapting contemporary French theater for American audiences. Laurent has translated five Joel Pommerat plays including Little Red Riding Hood, Pinocchio, and I Tremble (I and II), published in Yale Theater Magazine, and Ma Chambre Froide, for which she received the SACD translation prize in 2012. In 2013, she was awarded residencies at the Cité des Arts in Paris from Ville de Paris and the On Ledig House, through the Amazon Translation Prize.

Tilly Grimes (Costume Design) is a European stage designer currently working between Europe and New York. Awards include The Balsamo Grand for Emerging Immigrant Artists, The Irish Arts Design Award, and Irish Times Theatre Award Nomination. Favorite credits include Martin Crimp’s Caligula, Mark Lamos’ Twelfth Night, and David Lee’s Present Laughter. In America Tilly’s work has been seen at the Oregon Shakespeare Festival, Two Rivers Theatre Company, Trinity Repertory Company, New World Stages, La MaMa, Clubbed Thumb, Here Arts Centre, New Georges, Ars Nova and The Theatre Row New York. Tilly has been a guest artist and guest designer at The Juilliard School, New York University, Fordham University, PPAS in NYC and Trinity College Dublin. Tilly is co-artistic director of London/Parisian Theatre Company ‘Savage Charm’. She received her M.F.A from NYU Tisch School and teaches at Brown University’s directing MFA program.

Solemnon Weisbard (Lighting Design)’s selected credits include Stones in his Pockets (Yale Rep), Lion in Winter, A Class Act (Berkshire Theatre Group), White’s Lies (New World Stages); The Film Society (Kean Co. / Theatre Row); I Came to Look for You on Tuesday (La Mama), Rite of Spring (Martha Graham Dance Co.), Christina Anderson’s Hollow Roots (Public Theatre Under the Radar), Agamemnon (11th Hour / La Mama); Faust, The Barber of Seville (Tri-Cities Opera); 9 to 5, A Chorus Line, All Shook Up (Merry-Go-Round Playhouse); Frank London’s A Night in the Old Marketplace (Merkin Hall and international tours); What of the Night, St. Joan of the Steeplechase (Barnard College), Original full-length dance/movement pieces with Aletteh Adsit, Jennifer Archibald, Julian Barnett (set); Ximena Garnica/Leimay, Lane Gifford, Ofelia Loret de Mola/dance choreography (set and lighting), The Nerve Tank (set and lighting); and three new works as associate set designer with renowned choreographer Bill T. Jones. He is a graduate of Ithaca College and the Yale School of Drama. www.solweisbard.com

Obadiah Eaves (Sound Design) has lost count of the number of productions he has designed at Todd Theater over the past eighteen years, but thinks it’s more than thirty. His work has appeared on Broadway in The Assembled Parties; Harvey; A Life In The Theatre; Collected Stories; Accent On Youth; Come Back, Little Sheba; The Lieutenant of Inishmore; and Shirer City. He created music and sound for the original productions of works by David Mamet, Woody Allen, Eric Bogosian, Ethan Coen, and Suzan-Lori Parks. Other recent Off-Broadway and regional work includes The Unavoidable Disappearance of Tom Durnin; If There Is, We Haven’t Found It Yet (Roundabout); Oblivion (Westport Country Playhouse); and The Total Bent (Public). Awards: Lortel, Viv, and BACC awards. TV: HBO, Nickelodeon, Discovery, TLC; History Channel; also Fisher-Price toys.

It is grown people who make the nursery stories; all children do, is jealously preserve the text. Robert Louis Stevenson
The Cinderella story is one of the most widely known fairytales. Versions of it are found throughout the world and appear in many forms. The one that has permeated today’s popular culture finds its origins in Charles Perrault’s tale *Cendrillon, ou la petite pantoufle de verre* (*Cinderella, or the Little Glass Slipper*) which was first published in *Histoires ou contes du temps passé* (*Stories or Fairy Tales from Past Times*) in 1697. In this version of the story, Cinderella’s father remarries a woman with two daughters, who force Cinderella to do menial chores all day and night, after which she curls up in her barren room by the fireplace, resulting in her face and body getting covered in cinders. When the rest of the family leaves for a ball hosted by the Prince, Cinderella begins to cry. Her fairy godmother magically appears and casts a spell for Cinderella to go to the ball, turns a pumpkin into a carriage, mice into horses, a rat into a coachman, lizards into footmen, and Cinderella’s rags into a beautiful gown and pair of glass slippers. She warns Cinderella that the spell will break at midnight and that she must return before then. At the ball, the Prince becomes entranced by Cinderella, and in her haste to return home before midnight, Cinderella loses one of her glass slippers. The Prince then tells him to look at the blood pouring forth. That is the way with amputations. They just don’t heal up like a wish. The prince was looking for a wife. The other sister cut off her heel but the blood told as blood will. The prince was getting tired. He began to feel like a shoe salesman. But he gave it one last try. This time Cinderella fit into the shoe like a love letter into its envelope.

At the wedding ceremony the two sisters came to curry favor and the white dove pecked their eyes out. Two hollow spots were left like soup spoons.

Cinderella and the prince lived, they say, happily ever after, like two dolls in a museum case never bothered by diapers or dust, never arguing over the timing of an egg, never telling the same story twice, never getting a middle-aged spread, their darling smiles pasted on for eternity. Regular Bobbsey Twins. That story.

This tale, however, is far from the only version or variation of Cinderella which exists. The earliest published Cinderella tale found in Europe appeared in Italy as a part of Giambattista Basile’s *Pentamerone* (Day 1, Tale 6), published in 1634, called “La Gatta Cenerentola” or *Cat Cinderella*. In this tale a young girl named Zezolla, the only daughter of a Prince, plots with her governess to kill her stepmother, and succeeds in doing so by having the lid of a chest fall on the stepmother, crushing her neck. The Prince then told him to look at the blood pouring forth. That is the way with amputations. They just don’t heal up like a wish. The prince was looking for a wife. The other sister cut off her heel but the blood told as blood will. The prince was getting tired. He began to feel like a shoe salesman. But he gave it one last try. This time Cinderella fit into the shoe like a love letter into its envelope.

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The whole revolving tall glass palace hall
Where guests glide gliding into light like wine;
Rove candles flicker on the lilac wall
Reflecting in a million flagons’ shine,
And glided couples all in whirling trance
Follow holiday revel begun long since,
Until near twelve the strange girl all at once
Guilt-stricken halts, pales, clings to the prince
As amid the hectic music and cocktail talk
She hears the caustic ticking of the clock.

From dusk to dawn,
From town to town,
Without a single clue,
I seek the tender, slender foot
To fit this crystal shoe.
From dusk to dawn,
I try it on
Each damsel that I meet.
And I still love her so, but oh,
I’ve started hating feet.
cinderella by anne sexton

You always read about it: the plumber with the twelve children who wins the Irish Sweepstakes. From toilets to riches. That story.

Or the nursemaid, some luscious sweet from Denmark who captures the oldest son’s heart. From diapers to Dior. That story.

Or a milkman who serves the wealthy, eggs, cream, butter, yogurt, milk, the white truck like an ambulance who goes into real estate and makes a pile. From homogenized to martinis at lunch.

Or the charwoman who is on the bus when it cracks up and collects enough from the insurance. From toilets to riches.

Once the wife of a rich man was on her deathbed and she said to her daughter Cinderella: Be devout. Be good. Then I will smile down from heaven in the seam of a cloud.

The man took another wife who had two daughters, pretty enough to follow her and find his strange dancing girl for keeps. The eldest went into a room to try the slipper on

The prince was looking for a wife. All but Cinderella were preparing and gussying up for the vest.

Cinderella beggad to go too. Her stepmother threw a dish of lentils into the cinders and said: Pick them up in an hour and you shall go. She planted that twig on her mother’s grave but the twig of a tree for Cinderella.

The prince finally tries the shoe on Aschenputtel. It fits perfectly. At the wedding, the pigeons that sit on Aschenputtel’s shoulders peck out the eyes of the stepmother and sisters.

The prince announces that he will marry whomever the shoe fits. The elder and younger stepsisters, given the opportunity to try on the shoe, cut off their big toe and heel respectively to make it fit, but both times the shoe sticks. The prince is warned of their deceit by a pair of pigeons.

On the third day, the prince smears a staircase with cobbler’s wax. The eldest went into the cinders and said: Pick them up in an hour and you shall go. Back to her cinders. The prince walks her home. The prince took her hand on the spot. Aschenputtel is his bride.

The prince rides away with her until the white dove sliced it off and put on the slipper. The prince rides away with her until the white dove cut off her foot and put on the slipper. The prince rides away with her until the white dove cut off her head and put on the slipper.

Cinderella went to the tree at the grave and cried forth like a gospel singer: Mama! Mama! My turtledove, send me to the prince’s ball! The bird dropped down a golden dress and delicate little slippers. Rather a large package for a simple bird. So she went. Which is no surprise. Her stepmother and sisters didn’t recognize her without her cinder face and the prince took her hand on the spot and danced with no other the whole day.

As nightfall came she thought she’d better get home. The prince walked her home and she disappeared into the pigeon house and although the prince took an axe and broke up the cinders, she was gone. Back to her cinders.

The fairy gives Zezolla everything she asks for, including coaches and dresses to attend the King’s parties, where the King takes notice of her and sends a servant to follow her and discover her identity. Zezolla successfully is able to outwit the servant until her third escape when, in her anxiety to leave, she drops one of her shoes. The King then orders a search for the owner of the shoe, and when he approaches Zezolla with the shoe, it darts out of his hands and onto her foot on its own accord. The King makes Zezolla his queen.

Another notable version of the Cinderella story appears in Jacob and Wilhelm Grimm’s collection Children’s and Household Tales, published in 1812, where she is known by the name Aschenputtel. In this tale, Aschenputtel’s widowed father marries a woman with two daughter of her own. The stepmother and stepchildren charge Aschenputtel with picking peas and lentils out of the ashes in the kitchen. Grieving over her dead mother, Aschenputtel plants a hazel tree over the grave of her mother. The tree grows, and a little white bird perches on it. The bird brings Aschenputtel anything she wishes, including a gold and silver dress in order to attend the king’s three-day festival. Each day of the festival, the prince is enamored of Aschenputtel, but she runs off before he can escort her home. On the third day, the prince smears a staircase with pitch to trap her, but the result is only partially successful: only one of Aschenputtel’s shoes gets stuck. The prince announces that he will marry whomever the shoe fits. The elder and younger stepchildren, given the opportunity to try on the shoe, cut off their big toe and heel respectively to make it fit, but both times the prince is warned of their deceit by a pair of pigeons. The prince finally tries the shoe on Aschenputtel. It fits perfectly. At the wedding, the pigeons that sit on Aschenputtel’s shoulders peck out the eyes of the stepchildren.
down and grabs one of her slippers. He then carries the slipper to the Pharaoh and drops it onto his head. The Pharaoh, recognizing this as a sign from the god, seeks out the owner of the slipper in order to marry her. Rho-
dopis tries to hide from the Pharaoh when he arrives at her house, but he sees her and asks her to try on the slipper. The slipper fits onto her foot and she produces the other slipper to prove that they are, in fact, her slippers, after which the Pharaoh declares he will marry her.

Other notable versions include Yeh-Hsien from China which was published in the 9th century compilation, Miscellaneous Morsels from Youyang, Rashin Coati, a Scottish fairy tale collected by Joseph Jacobs in More English Fairy Tales, and Kongji in the story Kongji and Patzzi from Korea which dates from the Joseon Dynasty. Cinderella exists in many forms from every corner of the globe, from Creole stories to Russian fables.

**lundi matin (or the song the little girl sings)**

On Monday morning
The emperor, his wife and the little prince,
Came to my house
To shake my hand.
Since I had left,
The little prince said,
"Since this is how it is,
We'll come back on Tuesday."

On Tuesday morning
The emperor, his wife and the little prince,
Came to my house
To shake my hand.
Since I had left,
The little prince said,
"Since this is how it is,
We'll come back on Wednesday."

On Wednesday morning
The emperor, his wife and the little prince,
Came to my house
To shake my hand.
Since I had left,
The little prince said,
"Since this is how it is,
We'll come back on Thursday."

...
the many names of Cinderella

Cendrillon (France)  
Finette (France)  
Donkey Skin (France)  
Aschenputtel (Germany)  
Allerleirauh (Germany)  
Zezolla (Italy)  
Preziosa (Italy)  
Katie Woodencloak (Norwegian)  
Rhodopis (Egypt)  
Yeh-Hsien (China)  
Bawang Merah (Malaysia)  
Bawang Putih (Indonesia)  
Abadeha (Philippines)  
Tam (Vietnam)  
Kao (Thailand)  
Kongjwi (Korea)  
Pear Blossom (Korea)  
Chiinye (West Africa)  
Little Cat Skin (United States)  
Settareh (Persia)  
Angkat (Cambodia)  
Cinduri (India)  
Mossycoat (England)  
Rashin Coatie (Scotland)  
Cap-o'-Rushes (England)  
Oona (Ireland)  
Vasilisa (Russia)  

adaptations

Cinderella has been adapted many times for the stage and screen. In 1950, Walt Disney Animation Studios produced Cinderella, based on the Perrault telling of Cendrillon and released by RKO Radio Pictures. The animated feature was directed by Clyde Geronimi, Hamilton Luske, and Wilfred Jackson; the songs were written by Mack David, Jerry Livingston, and Al Hoffman. There are two direct-to-video sequels released by Disney, Cinderella II: Dreams Come True (2002) and Cinderella III: A Twist in Time (2007).

A musical version of Cinderella, also based on the Perrault tale, with music by Richard Rodgers and book and lyrics by Oscar Hammerstein II aired on CBS in 1957. This television musical was first performed on stage in 1958 at the London Coliseum and first appeared in U.S. theatres by 1961.

Other notable adaptations include a pantomime stage production which debuted at the Drury Lane Theatre in 1904; La Cenerentola, an 1817 opera by Gioachino Rossini; Mr. Cinder, a musical which premiered at the Adelphi Theatre in 1929, with music by Vivian Ellis and Richard Myers, and a libretto by Clifford Grey and Creatures Newman.
The role of the evil stepmother in fairytales, especially in Cinderella, is an archetype that, when read from a psychoanalytical perspective, stems from what is known as the pubertal child's "family romance." This fantasy emerges as a child grows up and her once saintly mother begins to discipline her. With this shift in relationship, the child divides these two maternal characters into two different beings: the good mother and the imposter or false mother. This daydream of the pubertal child gets physically represented in a fairytale with the separation between the good mother (normally dead) and the evil stepmother who is seen as cruel for denying the child something she wants, just as a disciplining mother would. The mother and the stepmother in these tales exhibit exaggerated qualities of good and bad, mirroring the binary in which young children view the world—either it is perfect or it is the worst imaginable. This separation into the good and evil provides the child with an outlet to feel anger towards the false parent without feeling guilt about endangering the true parent, since they are viewed as completely separate entities. These types of fantasies typically appear within children who already exhibit guilt as a part of their personality make-up. This break between the good and the bad within the mother also raises hope in the child for a "happily ever after" ending where the real parent will reappear. Until then however, the child is seen to be in a "Cinderella" existence: one of innocent virtue, living among the ashes of maternal discipline.

The figure of a fairy godmother has become a staple of the Cinderella story, thanks to the popularity of Perrault's tale. The fairy godmother acts as a mentor or parent to the protagonist and has been interpreted to be a reincarnation of the dead mother figure or even a projection of the protagonist's psyche. The fairy godmother, with her magical powers, offers advice and helps our hero, providing her with the love and support missing from her current parental figure.

Charles Perrault (1628-1703) was a French author and is most well-known for turning folk tales into what we now know as the genre of fairy tales. His best known tales are Le Petit Chaperon rouge (Little Red Riding Hood), Cendrillon (Cinderella), Le Chat Botté (Puss in Boots), La Belle au bois dormant (The Sleeping Beauty), and La Barbe bleue (Blue-beard). Many of his works have since been adapted into plays, musicals, operas, ballets, and more.

Moral: Beauty in a woman is a rare treasure that will always be admired. Graciousness, however, is priceless and of even greater value. This is what Cinderella's godmother gave to her when she taught her to behave like a queen. Young women, in the winning of a heart, graciousness is more important than a beautiful hairdo. It is a true gift of the fairies. Without it nothing is possible; with it, one can do anything.

Another moral: Without doubt it is a great advantage to have intelligence, courage, good breeding, and common sense. These, and similar talents come only from heaven, and it is good to have them. However, even these may fail to bring you success, without the blessings of a godfather or a godmother.