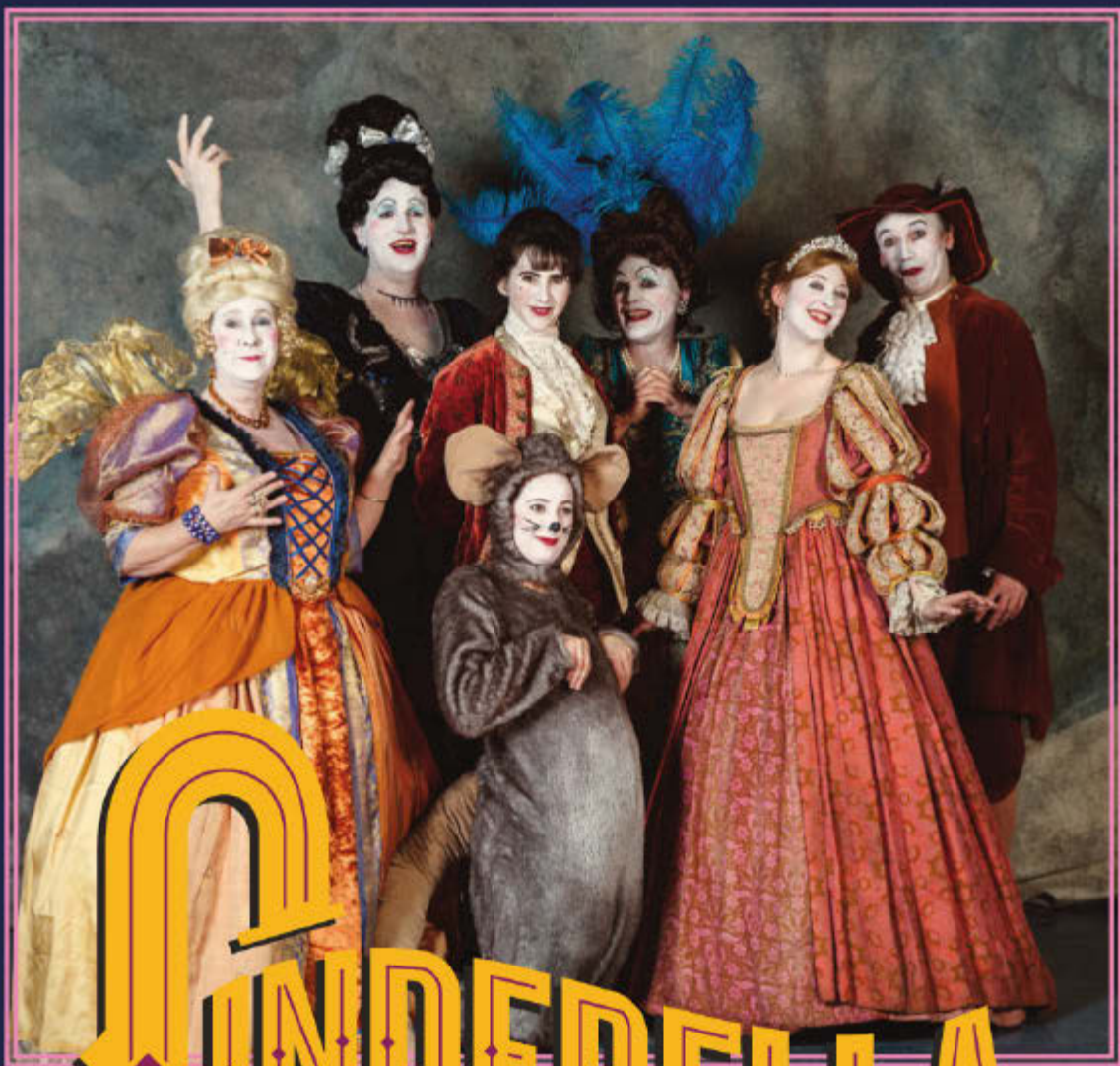




MIRACLE
THEATRE



CINDERELLA

WHAT COULD POSSIBLY GO WRONG?

PROGRAMME 2016

DIRECTOR'S NOTES



DIRECTOR'S NOTES 3

PRINCESS PAVILION
PRINCESS PAVILION

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CINDERELLA
WHAT COULD POSSIBLY GO WRONG?

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Panto is a very British institution, hugely popular and often the reason for a person's first visit to a theatre. Its origins can be traced back to the 17th century when commedia dell'arte troupes toured the country performing familiar stories, with stock characters and physical comedy. Inside 19th century theatres, pantomime appeared as a short interlude of clowning in an otherwise serious programme of opera and ballet. When, in 1843, the law was changed to allow actors to speak, pantomime quickly forced its way onto centre stage and within 20 years had become the most popular form of entertainment in London. Since then it has evolved into the star-studded extravaganza that we see in every provincial theatre at Christmas and in village halls across the land.

When Miracle produced *Aladdin* in

1993, it was labeled 'an alternative panto': odd because it was actually a highly authentic and traditional version, much as it would have been in its Victorian heyday, when crowds swarmed to theatre to be told a good story, hear the musical hits of the day, see men in drag and women playing men in revealing breeches.

We have set *Cinderella* in this era, nominally 1875. The audience is invited to spend an evening with the Ffitch Repertory Players and enjoy their fast-paced telling of a well-known fairy tale, through music, dance, comedy and spectacle, albeit performed with scant resources and questionable talent. There is the added bonus of a backstage view of the actors as they cope with the usually unseen challenges and dramas unfolding in the wings. —Bill Scott

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OR

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DECEMBER 2016

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JULIUS STENTORIAN FFITCH

WITH MUSIC BY
HENRY PURCELL

CINDERELLA
MISS ETHEL DEWHURST

CINDERELLA'S FATHER
MR JULIUS STENTORIAN FFITCH

ASPHYXIA (HER STEPMOTHER)
MRS LUCRETIA THESPIS FFITCH

EUTHANASIA (HER STEPSISTER)
MR TORQUIL BROGUE DUKES

ANESTHESIA (HER OTHER STEPSISTER)
MR TIMOTHY HESSIAN

CEDARIA (A RAT)
MISS EMILY SCRUBBS

PRINCE FAIRLY-CHARMING
MISS CONSTANCE EDWARDS

DANDINI (HIS VALET)
MR JULIUS
STENTORIAN FFITCH

FAIRY GODMOTHER
MRS. LUCRETIA
THESPIS FFITCH

STAGE MANAGER
MISS EMILY SCRUBBS

CHOREOGRAPHY
MISS TAFFETA FLOUNCE

ACT I

SCENE I
THE PARLOUR OF
CINDERELLA'S HOME
“Fair, Sweet and Young”
“She'll Fit the Bill”
“O, Fair Cedaria!”

SCENE II
A CLEARING IN THE FOREST
“The Hunting Song”

SCENE III
THE PARLOUR OF
CINDERELLA'S HOME
(a week later)
“Happy Family”
“Cease Anxious World”

SCENE IV
A CLEARING
IN THE FOREST
“A Prince in Love”

SCENE V
THE PARLOUR OF
CINDERELLA'S HOME
“O, Solitude!”

SCENE VI
ANOTHER CLEARING
IN THE FOREST
“A Prince in Love” (reprise)

SCENE VII
THE PARLOUR OF
CINDERELLA'S HOME
(a week later)
“O, Fair Cedaria!” (reprise)

SCENE VIII
CINDERELLA'S
GARDEN
TRANSFORMATION

ACT II

SCENE I
THE ROYAL PALACE
“The Prince's Anthem”
Dances
“Gavotte and Hornpipe”
& “Waltz of Love”

SCENE II
YET ANOTHER CLEARING
IN THE FOREST
“Fly Swift, Ye Girl”
“A Prince in Love” (reprise)

SCENE III
THE PARLOUR OF
CINDERELLA'S HOME
(the next day)
“Whose is the Missing Foot?”
“It Fits!”
“Destitution”

SCENE IV
THE PALACE – A WEEK LATER
“The Life of an Innocent Swain”

THERE WILL BE AN
INTERVAL OF
15 MINUTES
FOR THE
RELIEF OF PATRONS
AND THE
PARTAKING OF
REFRESHMENTS

WHO WAS HENRY PURCELL?



HENRY PURCELL 6

Henry Purcell was born in 1659 in to a well-to-do musical family: his father was master of choristers at Westminster Abbey.

When he was five, his father died, forcing his mother to resettle the family of six children into a smaller house and adapt to a more modest lifestyle.

At the age of 18, Purcell was given the Court position of 'composer-in-ordinary for the violins'. He was a great keyboard virtuoso and two years later received a second important post, as organist at Westminster Abbey - a position he would retain all his life.

In 1682 Purcell was appointed one of three organists at the Chapel Royal, his most prestigious post yet.

The following year he composed his first ode for St Cecilia's Day and was

named Royal Instrument Keeper as well as all his other posts.

In 1685 the new King, James II made Purcell the Court harpsichordist and when William and Mary came to the throne four years later, Purcell began to work as one of the Court composers.

The same year he had a huge success with the production of *Dido and Aeneas* and went on to collaborate with John Dryden on *King Arthur* (1691) and composed the music for *The Fairy-Queen* (1692), based on Shakespeare's *A Midsummer Night's Dream*, both productions were triumphs.

In the final year of his life Purcell remained exceedingly busy, writing much for the stage, including *The Indian Queen*, which was left incomplete at his death on November 21, 1695 - aged only 36!

PURCELL

& I



PURCELL & I 7

Back in September, Bill, Lillian and I chose some of Henry Purcell's songs and rewrote some of the lyrics.

Then, we opened it out to Catherine and Giles. From the very beginning of the rehearsals, it was an ensemble-led musical process of four musicians. No one took charge; everyone could use their skills and was able to chip in to help someone else. Catherine, as Musical Director, was always there to bring us back to the straight and narrow if need be. There was no stepping on of creative toes. It was glorious.

In rehearsals, Catherine led the whole cast through the instrumental and vocal arrangements.

What did we learn during this process? We have learnt the word 'melisma'. It has become one of our favourite words. It means a group of notes sung to one syllable. Working with Purcell, there are plenty of melismas. If you want to make a song sound Purcellian, put some melismas in there and you're not far off.

We have yet to decide on how exactly to pronounce Purcell's name. Is it *Pur-CELL* or *PER-sil*?

As the cold winter nights have drawn in, we hope our version of Purcell's music will warm your cockles and your heart.

—Tom Adams

HISTORY OF THE CINDERELLA PANTOMIME



HISTORY OF CINDERELLA 8



The story of *Cinderella* appears in many countries from Romania to Scandinavia. One version of it can be traced back to Madame d'Aulnoy's *Fairy Tales* published in **1721**. The story was originally called 'The Story of Finetta, the Cinder Girl'. The first stage appearance of the story in England was at the Theatre Royal, Drury Lane in **1804** as part of the 'New Grand Allegorical Pantomime Spectacle'. This was written anonymously but based on a story by another French writer, Perrault, in *Mother Goose's Rhymes*.

By **1820** the story of *Cinderella* had become a comic opera: Rossini's 'La Cenerentola'. This was the first version which featured Dandini, the prince's faithful servant. Just 12 weeks later the

King's Opera in Covent Garden opened an Easter pantomime entitled 'Harlequin and Cinderella or the Little Glass Slipper'. This featured Baron Pomposini, and his wife was played by Grimaldi, the clown. It would be hard to imagine Grimaldi playing a serious role and this was probably an early example of a pantomime dame.

In **1860** H.J.Byron added the Ugly Sisters and Buttons to the tale. His Ugly Sisters were originally called Clorinda and Thisbe and both were played by men. It was not until after the First World War that the principal boy in *Cinderella* became known as Prince Charming. Many versions of the *Cinderella* story exist, some of which are fairly gruesome. In an old Swedish variation of the story,



SCENE FROM "CINDERELLA" THE COVENT-GARDEN PANTOMIME

the Ugly Sisters cut off their toes in an attempt to force their feet into the glass slipper.

A production of *Cinderella* in **1875** had the full title of 'Cinderella and the Butterflies' Ball and Grasshoppers' Feast'. It was not unusual for a pantomime story to incorporate two tales into one in order to include a larger number of extraordinary locations for the action. A review of this production points out that 'much sacrifice is... made to spectacle, and the original stories are scarcely recognisable'. As well as a whole range of giant insects, the pantomime featured an entire stud of miniature ponies.

In **1843** a Parliamentary Act stipulated that any theatre could now produce

a play containing spoken dialogue. Before this date only some theatres were granted such a licence. Harlequin chase scenes were mimed, so theatres had been able to produce pantomime without the appropriate theatre licences. After this law was passed new writers began to script pantomimes.

The wild, lavish Drury Lane spectacles of Augustus Harris whose production of 'The Forty Thieves', which opened on 27th December **1886**, began at 7.30pm and ended at 1am. There were 500 people on stage and two enormous processions. In Scene Five each of the Forty Thieves had his own band of followers. It took over 40 minutes for them all to march out from a cave at the back of the stage!

HISTORY OF CINDERELLA 9

SHADOW PUPPETS



DARK.

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BUNNY.

W. Purcell & Co. Ltd.



SUN.

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AN EXTRACT.

W. Purcell & Co. Ltd.

GIVE THEM A GO!

PRODUCTION CREDITS

CINDERELLA

WRITTEN BY
BILL SCOTT

MUSIC BY
**HENRY PURCELL, LILLIAN
HENLEY & TOM ADAMS.**

LYRICS BY
**TOM ADAMS, HENRY PURCELL,
JOHN DRYDEN, GEORGE ETHEREGE,
KATHERINE PHILIPS & ANTOINE
GIRARD DE SAINT-AMANT.**

DIRECTED BY
BILL SCOTT

ASSISTANT DIRECTOR
+ TECHNICAL DESIGNER
CIARAN CLARKE

MUSICAL DIRECTOR
CATHERINE LAKE

CHOREOGRAPHY BY
SIAN WILLIAMS

SET DESIGNED + BUILT BY
ALAN MUNDEN
ASSISTED BY **ALFIE MUNDEN
& ANTONY ASHTON**

COSTUMES + BACKDROPS DESIGNED BY
JUDE MUNDEN

COSTUMES MADE BY
**JUDE MUNDEN &
SEAN DONOHOE**

ADDITIONAL COSTUMES SUPPLIED BY
BRISTOL COSTUME HIRE LTD

PRODUCTION ASSISTANT
GEORGE FROST

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BILL SCOTT

MANAGING DIRECTOR
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ALICE WATERFIELD

PRINCESS PAVILION

HEAD OF COMMUNITY LEISURE
PHIL COOPER

THEATRE MANAGER
ANNA STAIRMAND

PROGRAMMING & MARKETING MANAGER
JULIAN MUNDAY

BOX OFFICE SUPERVISOR
ANNA CATHENKA

CINDERELLA PARTNERS

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POLGOON ORCHARD
THE FALMOUTH PACKET
CORNWALL COLLEGE
FAL RIVER

BACKSTAGE WITH THE FITCH REPERTORY PLAYERS



BEHIND THE SCENES 12

BEHIND THE SCENES 13

CAST + CREW



BILL SCOTT

WRITER & DIRECTOR

Bill put together Miracle's first show in 1979 and has written and directed every subsequent production. He has also made several films, including the short comedy *Wind* and feature length dramas, *Dressing Granite* and *Tin*. Bill was awarded a BEM in 2016 for his services to the arts in Cornwall.

SIÂN WILLIAMS

CHOREOGRAPHER

Siân founded The Kosh Dance Theatre Company with Michael Merwitzer. Siân has worked as choreographer for Shakespeare's Globe, as Movement Director for the Royal Shakespeare Company, and is a member of The Factory Theatre Company.



JUDE & ALAN MUNDEN

DESIGNER MAKERS

Jude & Alan design and create sets, costumes, props and puppets for theatre and film from their workshop barge in Penryn. They have collaborated with Miracle on over 50 projects since 1999 – blimey!



TOM ADAMS

COMPOSER & PERFORMER

Tom first worked with Miracle in 2002 as a dresser on *Twelfth Night*. Performing in five productions including *The Case of The Frightened Lady* and was the Musical Director and Composer for both *Frankenstein!* *The Magnificent Three* and *Life's a Dream*. He has worked with artists such as Ragroof Players, Laura Mugridge, Daniel Bye, Field Trip and Emma Frankland. He is currently working as a composer with Flabbergast Theatre, Futures Theatre and is collaborating with Lillian Henley on a gig theatre show about sleep talking.



CIARAN CLARKE

**ASSISTANT DIRECTOR
+ TECHNICAL DESIGNER**

Ciaran graduated from Trinity College Dublin in 2010, and has been developing original work since 2004 as a director, actor and writer. He has been gallivanting across England with Miracle since summer 2012 and worked as assistant director on *Waiting for Godot* and *Life's a Dream*. He is currently pursuing a PHD as part of 3D3 Centre for Doctoral Training.



LILLIAN HENLEY

PERFORMER

Lillian Henley is a Composer and Performer. She is also an Associate Artist of acclaimed 1927 Theatre Company, and has toured extensively recently returning from New York (Lincoln Centre) and Spoleto Festival, USA in the production *Golem*. You can hear Lillian's music on iTunes inc. *Pride & Prejudice*, a double album from the touring Regent's Park Open Air Theatre production, which most recently toured to Hall for Cornwall. Lillian will next be creating *Elephant and Castle*, a show about sleep talking with Tom Adams.



MORE CAST + CREW

CAST & CREW 16



KERI JESSIMAN

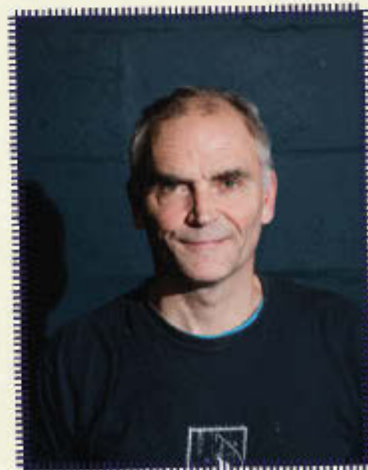
PERFORMER

Keri attended the Foundation course at Falmouth Art School. She performed in 17 Miracle productions from *The Great Enterprise* in 1988 to *Sleeping Beauty* and *Parcel of Rogues* in 1998. Keri has taught drama in Falmouth for over 25 years with several of her infant students going on to become professional performers, often getting their first job with Miracle. In recent years Keri has concentrated on producing short films, children and Labrador puppies.

GILES KING

PERFORMER

Giles has worked with a lot with Kneehigh Theatre involved in over thirty national and international indoor and outdoor productions, most recently as Lockit in *Dead dog in a Suitcase*. Giles has appeared as Stremov in the film *Anna Karenina*, Lady Lydia in *The Red Shoes*, Frocin in *Tristan & Yseult*. This is his second show with Miracle and enjoys the cross pollination.



CATHERINE LAKE

MUSICAL DIRECTOR & PERFORMER

Catherine trained at Central School of Speech and Drama in London. She joined the Miracle troupe in 2010 as Juliet, and has played a variety of roles over the last 6 years. She is a freelance practitioner; and teacher at Falmouth University. Other recent credits include working with O-Region, Canvas Theatre, Near-ta Theatre and Jagged Fence Productions.

HANNAH STEPHENS

PERFORMER

Hannah's passion for theatre and performing began when she attended a Miracle workshop as a child. She made her professional debut with the company on *Waiting for Godot*, and has been a mainstay ever since. As well as working with Miracle as a performer and choreographer, Hannah frequently collaborates with Near-ta Theatre, Trifle Gathering and Pipeline Theatre.



CAST & CREW 17

JASON SQUIBB

PERFORMER

Jason is an actor, producer & Artistic Director of Collective Arts Ltd, a theatre company that specialises in large scale & epic events. Jason has since worked in various sectors of the theatre industry ranging from lighting designer, stage manager, company stage manager to dancer. This is his 8th Miracle production and you can also spot him as *Reverend Longfellow* in Miracle's feature film *Tin* and also Reverend Clarence Odes in BBC's *Poldark*.





PRODUCTION PHOTOS 18



PRODUCTION PHOTOS 19



MIRACLE WINTER SHOWS



WINTER SHOWS 20

THANKS 21

- 1986 SHOOTING STAR** based on *The Little Prince* by Antoine de Saint-Exupéry
- 1993 ALADDIN** staged as an early Victorian pantomime – complete with 3 piece orchestra
- 1994 THE REVENGE OF RUMPELSTILTSKIN** Georgian staging with operatic overtones
- 1995 BEAUTY AND THE BEAST FROM MARS** 60's style musical starring Bobby Beauty
- 1989 DR. LIVINGSTONE, I PRESUME** Victorian music hall treatment of the explorer's life
- 1997 THE FALL OF ROBIN HOOD** a 3-hander, subverting the well known folk tale
- 1998 SLEEPING BEAUTY** a princess obsessed with romantic fiction featuring Lara Lovebite
- 2002 THE CHAIRS** Ionesco's surreal masterpiece
- 2003 THE GREAT SILENCE** an original fable about a world without music
- 2004 20,000 LEAGUES UNDER THE SEA** contemporary take on Jules Verne's novel
- 2005 ALADDIN** first 'Ffitch Players' production revealing backstage goings-on
- 2008 CAT'S CRADLE** original adaptation of Kurt Vonnegut's end-of-times novel
- 2009 THE REVENGE OF RUMPELSTILTSKIN** Ffitch Players revive Miracle's 1994 show
- 2010 BEAUTY AND THE BEAST FROM MARS** new production of 1960's style musical
- 2012 FRANKENSTEIN!** 1950's take, set in a pioneering cryogenic laboratory
- 2014 DR. LIVINGSTONE, I PRESUME** revival of 1989 show about Stanley and Livingstone

THANK YOU!

THANK YOU FOR COMING TO SEE CINDERELLA!

If you enjoyed yourself please tell your friends and if you haven't already, sign up to receive Miracle news and special offers delivered to your inbox via our website!

SPECIAL THANKS GO TO

All of the team at Princess Pavilion, Falmouth with additional jingle bells to Head of Community Leisure, Phil Cooper, Theatre Manager Anna Stairmand, Programming & Marketing Manager Julian Munday & Box Office Supervisor Anna Cathenka.

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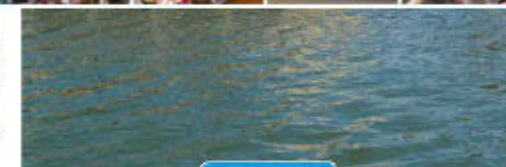


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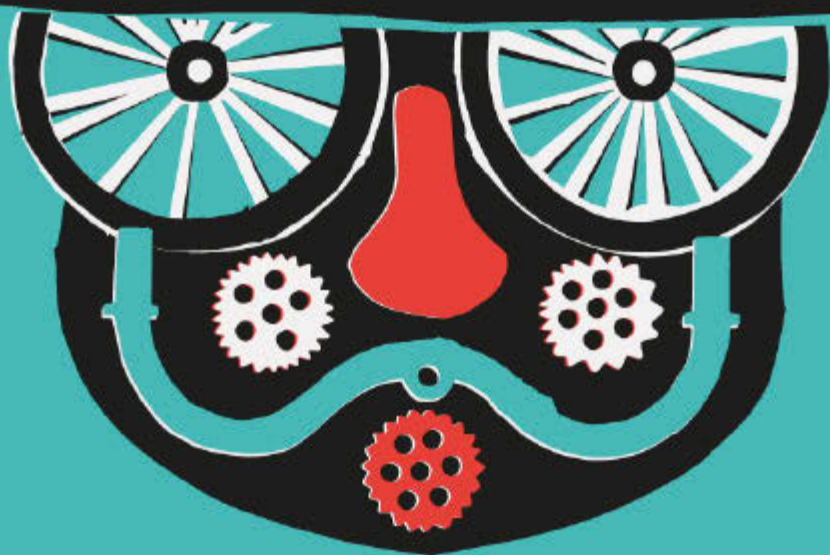
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