

Cinderella

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**NOTTINGHAM
PLAYHOUSE**



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WELCOME

We create theatre that's bold, thrilling and proudly made in Nottingham.

Awarded Regional Theatre of the Year 2019 by The Stage, Nottingham Playhouse is one of the country's leading producing theatres and creates a range of productions throughout the year, from timeless classics to innovative family shows and adventurous new commissions.

We want our theatre to be a space where everyone feels they belong, and we use our stage to tell diverse stories that reflect our city. Our wide-reaching participation programmes create life-changing experiences for our community and we also support the next generation of theatre-makers in the East Midlands through our extensive Amplify programme.

Nottingham Playhouse is also a registered charity. All of the funds we raise help to ensure we're reaching as many people as possible to give them new opportunities and create lasting memories.

MEET THE TEAM

Cast



David Albury - Prince

Training: The Central School of Speech and Drama.

Theatre includes: Junior Clerk in *Committee...* (Donmar Warehouse) directed by Adam Penford; Fleetwood in *The Life* (Southwark Playhouse) directed by Michael Blakemore; Jimmy in *Exposure The Musical* (St. James Theatre); Billy Gray in *Only The Brave* (Wales Millennium Centre); *The Lion, The Witch and The Wardrobe* (Birmingham Rep); Lead Vocalist in *You Won't Succeed on Broadway if You Don't Have Any Jews* (St. James Theatre & Tel Aviv); Oliver Barrett IV in *Love Story* (Union Theatre); u/s Jake in *Porgy and Bess* (Open Air Theatre) directed by Timothy Sheader; Zack in *Bare* (Greenwich Theatre); understudied and played Simba in *The Lion King* (National Tour).

Most recently: Smokey Robinson in *Motown the Musical* (Shaftesbury Theatre).



Gabrielle Brookes - Cinderella

Gabrielle could recently be seen in our Zoom play for young audiences, *Noah and the Peacock*.

Theatre credits include: *Anna Bella Eema* (Arcola Theatre), *A Midsummer Night's Dream* (Regent's Park Open Air Theatre), *Our Lady of Kibeho* (Royal and Derngate), *Twelfth Night* (Young Vic), *The Way of the World* (Donmar Warehouse), Dorothy in *The Wizard of Oz* (Sheffield Theatres), *Queen Ann* (RSC/Theatre Royal Haymarket), *Everybody's Talking About Jamie* (Sheffield Theatres), *Lazarus* (Kings Cross Theatre), *Perfect Pitch Musicals* (St James Theatre), *Red Snapper* (Belgrade Theatre Coventry), *The Stranger's Case* (Liverpool Everyman), *The Book of Mormon* (Prince of Wales Theatre), *I Can't Sing* (London Palladium), *Our House* (Savoy Theatre), *Avenue Q* (UK Tour).

Workshops include: *Becoming Nancy*, *Big Fish*, *Love Me Tender*

TV includes: *Shadow & Bone* (Netflix) and *Coming Down the Mountain* (BBC).

Film includes: *Notes on a Scandal*



John Elkington - Kourtney

John has played Dame in the Nottingham Playhouse pantomime for the past twenty years.

Other theatre work includes: *One Man, Two Guvnors* (Ipswich/Southampton) *Queens of the Coal Age* (Manchester Royal Exchange / New Vic), *Holes* (Nottingham Playhouse), *Robin Hood: Arrow of Destiny* (York Theatre Royal), *The Father*, *Meat Pie*, *Sausage Roll*, *Brassed Off*, *Starcross'd*, *The Road To Nab End*, *Me Mam Sez* and *An Evening With Gary Lineker* (Oldham Coliseum); *Noises Off* (Nottingham Playhouse/No. 1 Tour); *Dancing Through The Shadows* (Hull Truck); *Beryl and Twelfth Night* (West Yorkshire Playhouse); *The Seagull* (Nuffield/Headlong Theatre); *Carmen*, *The Yalta Game* and *Elegy for a Lady* (Stephen Joseph Theatre, Scarborough); *Dolly* and *A Right Old Song and Dance* (New Perspectives); *Kes*, *The Pros and Cons of a Screw* (Derby Theatre); *The Glee Club* (Manchester Library Theatre); *Great Expectations* and *Carmen* (New Vic Theatre Stoke); *People At Sea* (Salisbury Playhouse); *King Cotton* (Lowry Theatre and Liverpool Empire); *Return to the Forbidden Planet* (UK Tour); *April In Paris* (Keswick Theatre By The Lake) and *The Cherry Orchard*, *The Importance of Being Earnest*, *Lady Bracknell's Confinement*, *Of Mice & Men*, *Garage Band*, *Forever Young* (Nottingham Playhouse).

John has also worked consistently in television appearing in several BBC, ITV and Channel 4 dramas including: *The Village*, *The Mill*, *The Syndicate*, *Oakfield*, *Our Zoo*, *Sunshine*, *Legless*,



New Street Law, Cold Blood, Shameless, Emmerdale, Family Affairs, Coronation Street, Hollyoaks, Quest III, 73 Million To One, The Illustrated Mum, The Royal, Playing The Field, Fat Friends, Real Men, Cold Feet, Heartbeat, New Street Law, Hollyoaks, The Quest, Sparkhouse, The Cops, City Central.



Tim Frater - Buttons

Tim trained at Parkside Academy, Northampton and Guildford School of Acting where he was the first recipient of the Sean McGrath Scholarship.

Theatre credits include: *Cinderella, Robin Hood and the Babes in the Wood, Jack and the Beanstalk, Sleeping Beauty, Dick Whittington* (Nottingham Playhouse); Dance Captain for *Five Guys Named Moe* (Festival Square, Edinburgh); *A Christmas Carol* (Royal Theatre, Northampton); *Jolson* (Birmingham Hippodrome/Victoria Palace Theatre); *Forever Young* (Nottingham Playhouse and UK Tour); original West End cast of *Hairspray*, understudying and playing the role of Seaweed J Stubbs (Shaftesbury Theatre); *Hair* (Ljubljana, Slovenia); *A Handful of Keys* (Prince Edward Theatre); *Loveshack* (UK Tour); *Oh! What A Night* (UK and European Tour); *Beyond The Masque* (Derngate Theatre, Northampton); *East End Of Chicago* (Stratford Circus Arts Centre); *Only You Can Save Mankind* (Pleasance, Edinburgh); *Marvin Gaye: A Celebration Musical* (Belgian Tour); *West Side Story* (Larnaca, Cyprus); *Sweet Soul Music* (UK Tour).

Other work includes: Workshops for *Songs of Freedom* (National Theatre) and *Safe* (West Yorkshire Playhouse), and the short film *Freckles*. Tim also choreographed for the 2012 Jubilee Celebrations in the presence of HRH Elizabeth II at Burghley House. He has also choreographed for *TruckFest Silverstone, Aviva Singha 7's* and *Northampton Saints RFC*.

Television credits include: *Shoot the Writers, Royal Variety Performance* (ITV); *Strictly Come Dancing, Children in Need, Comic Relief* (BBC); *The Alan Titchmarsh Show* (Spun Gold TV); *The Paul O'Grady Show* (Olga TV); *Tonight's The Night* (Barrowman Barker Productions); *The Laurence Olivier Awards, the Variety Club Showbiz Awards* and commercials for Heineken and Microsoft Xbox.

Tom Hopcroft - Kylie

Training: Arts Educational Schools London

Credits: *The Comedy About a Bank Robbery* (West End & UK Tour), *A Little Princess* (Southbank Centre), *Blonde* (RADA Festival), *The Olivier Awards 2017*.

Credits while training include: Jerry Travers in *Top Hat*, Cheech in *Bullets Over Broadway*, Monty in *A Gentleman's Guide to Love and Murder*, Captain Bluntschli in *Arms and The Man*.

Tom grew up in Nottingham and the Playhouse panto was his first experience of live theatre. He's delighted to be part of the company!

Jessica Lee - Dandini

Jessica graduated from Arts Ed with a BA (Hons) Degree in Musical Theatre in 2018. Prior to this, Jessica studied at The Brit School and graduated in 2016

Theatre credits include: *Prince of Egypt* (Dominion Theatre), *High Fidelity* (Turbine Theatre), *Les Misérables* (Queen's Theatre), *Evita* (Regent's Open Air Theatre)

Theatre credits whilst training include: *Cynthia in Priscilla Queen of the Desert* (ArtsEd), *Mary in Bullets Over Broadway* (ArtsEd)

Television credits include: *Comic Relief* (BBC)

Concert credits include: *Disney's Broadway Hits* (Royal Albert Hall), *Olivier Awards* (Royal Albert Hall)

Workshop credits include: *Billionaire Boy* and *The Boy In The Dress*



Sara Poyzer - Fairy Godmother/Baroness Kim

Sara was recently seen at Nottingham Playhouse as Sarah Jane Moore in **Assassins**. Prior to that she played the role of Donna Sheridan in *Mamma Mia!* for over six years on and off, on the International Tour and in the West End.

Other theatre includes: Janet in *Rutherford & Son* (UK tour/West End), Emilia in *Othello*, Mam in *Billy Elliot the Musical* (Victoria Palace), *Forever Young* and *All Quiet on the Western Front* (Nottingham Playhouse), Beverley in *Abigail's Party* (Theatre Royal, York), creating the role of Teena Satin in *Satin 'n' Steel* (Nottingham Playhouse and UK tour), Lady Sneerwell in *The School for Scandal*, Nerissa in *The Merchant of Venice*, Ismene in *Antigone* and *Poetry or Bust* (Northern Broadsides), created the role of Kate in *Bollywood Jane* (Leicester Haymarket), *The Fly* (Oldham Coliseum), *Up 'n' Under* (Leicester Haymarket) and *Player's Angels* (UK tour).

Television includes: *Casualty, EastEnders, Doctors, Cast Offs, Paradise Reclaimed, Dangerville, Dangerfield, Playing the Field, Peak Practice* and *The Pilot of ODDinary People*.

Film includes: *The Knife That Killed Me* and *My Last Five Girlfriends*.

Radio includes: Emilia in *Othello*, Leonie Snell in *The Archers* and numerous other drama series for BBC Radio 4. Sara recently recorded the *The Legacy of Time* for the Doctor Who audio series.

Creatives

Writer and Director - **Adam Penford**

Musical Director - **John Morton**

Choreographer - **Rachel Nanyonjo**

Lighting Designer - **Alexandra Stafford**

Sound Designer - **Will Cottrell**

Designer - **Morgan Brind**

Set and Costume - **Little Wolf Entertainment**



THE STORY

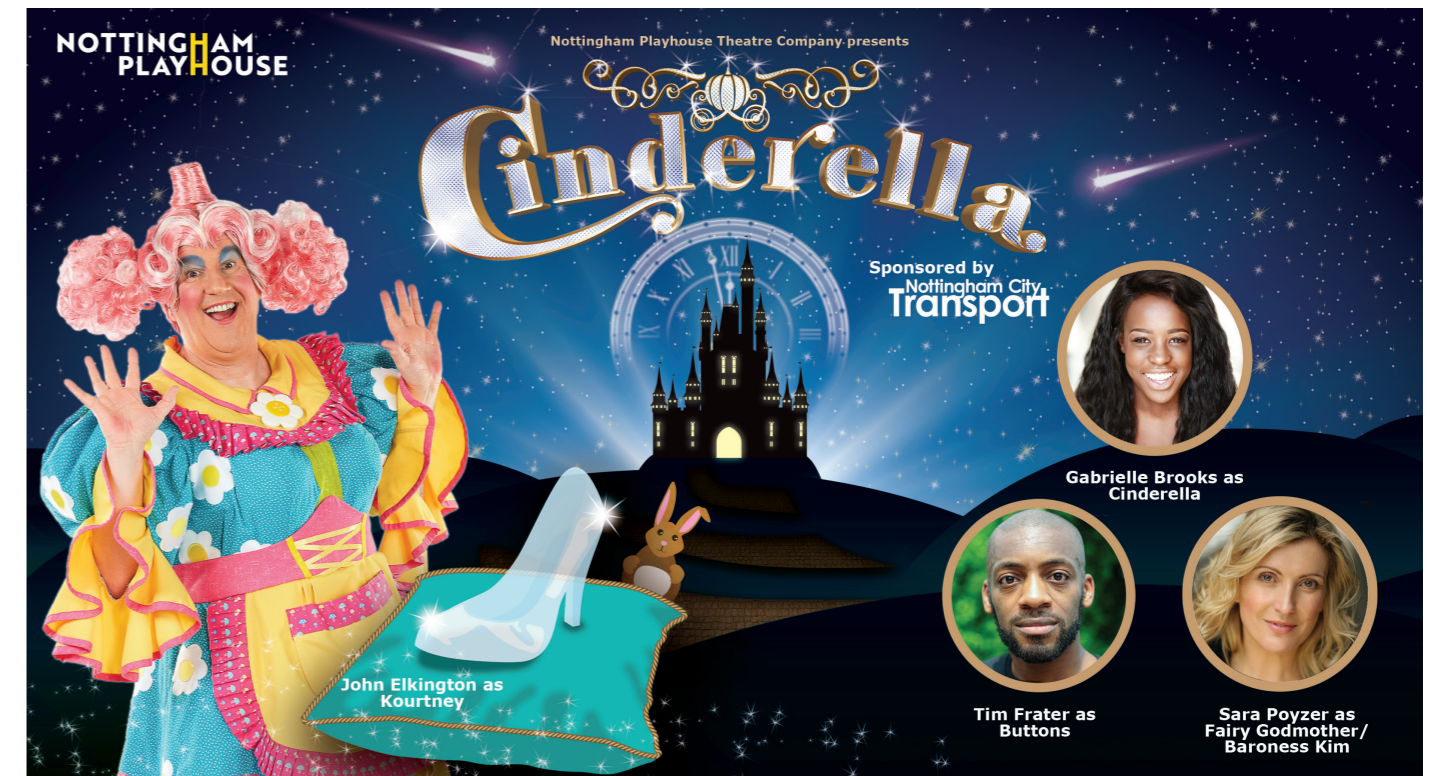
Welcome to... the city of Nottingham! That's right - our very own city marks the location for our story to unfold...

Cinderella cares for her step-mother, Baroness Kim, and two step-sisters Kourtney and Kylie by doing all the exhausting housework. The step-sisters wear beautiful clothes and shoes, but Cinderella only has the dirty clothes that she cooks and cleans in.

One day, the palace announce they are throwing a royal ball. Cinderella had always dreamed of going to a ball and is so upset when Kourtney and Kylie force her to rip up her invitation. But suddenly, her very own Fairy Godmother appears to make all her wishes come true. With a little magic, a pumpkin and some mice, she creates a carriage ready to whisk Cinderella away to the ball. With a wave of her wand, Cinderella's old dress turns in to a beautiful gown and on her feet she wears a pair of stunning glass slippers. There is only one condition, Cinderella must be home by midnight as the magic will fade and everything will return to normal.

At the ball, no one recognises Cinderella and the prince immediately wants to dance with her. They dance together all night until Cinderella suddenly hears the clock chiming - it is almost midnight! Quickly Cinderella flees home but, in her haste, one of her glass slippers falls off. The prince orders his right hand man Dandini to chase after her, but he confirms that Cinderella has disappeared. All that is left is one of her shoes. The prince, determined to find her, starts a search of the whole kingdom to find the owner of the glass slipper. He finally arrives at Cinderella's house, but Kourtney and Kylie lock Cinderella away. After the pair try on the slipper to no avail, Cinderella is found and she tries on the slipper. It fits perfectly! The prince is reunited with his princess and the horrid step-sisters are punished.

OUR PRODUCTION



About the show

This version of the classic fairy tale has been written and directed by Nottingham Playhouse's Artistic Director, Adam Penford.

What is an Artistic Director and what do they do?

An Artistic Director manages the direction of the organisation. They take care of the theatre's production and directorial choices, as well as the overall artistic vision.

A word from the Writer and Director Adam Penford...

The Playhouse has been producing a traditional panto for 30 years and it is firmly a part in the cultural landscape of the city. Many children had their first theatrical experience at our panto, for some audience members it's their only visit to a theatre each year, and it attracts the most diverse audience of all our productions. Our panto has its own identity and is known for being family friendly - driven by quality production values and performances rather than star names. We are very proud that the show is created and produced in-house, rather than outsourced to a larger commercial pantomime producer.

It is important that the production doesn't become stale or formulaic however. As society and audiences evolve, so must the show, or we will lose the next generation of panto audience. Because this year's show is being produced under the very specific conditions of the pandemic, it has allowed us to look at the production through fresh eyes and evaluate what is important to our audience and to us. This has included ensuring the casting reflects the rich diversity of our city, updating gender roles and challenging lazy stereotypes, and giving some of the production elements a fresher, more modern feel. As someone who grew up with the Playhouse panto myself, I hope we've struck the delicate balance between honouring the traditions, which are so important, and reinvention.





AN INTERVIEW WITH OUR DESIGNER

Morgan Brind, the designer for Cinderella, kindly spared some time to answer a few questions...

What is your favourite part of your job?

There's always a few lovely stages with any design job. I love seeing the actors reactions to the small scale set model and seeing the costumes evolve through the fittings, but I don't think I'll ever quite get over the fun of being able to walk around in a full size mini world that started life months before as bits of cardboard and scribble on my desk.

What was your inspiration for the costumes in Cinderella?

There's a mix of influences in the show, from grand Georgian ball gowns to ludicrously over the top outfits for the sisters. I think one of the reasons Cinderella is such a popular panto is that it's got everything! And you want the costumes to keep getting more and more spectacular as the show goes on. And that ball gown has to be pretty special too.

Which outfit was your favourite to make?

We've been really lucky to have some incredibly talented freelance costume makers work on these creations, and the in-house team at the Playhouse have also sprinkled their magic on it. Sometimes the most complex and difficult to make costume is only seen for a brief scene, and sometimes things look simple but have a few tricks up their sleeve...I know that's not a proper answer but I'm not sure I can choose between them all!

Do you have any tips for aspiring designers?

See as much theatre as you can, good or bad there's always something to be learnt. Remember to keep a sense of humour! 'Design' is a team sport.



ACTIVITIES AND FUN THINGS TO DO AT HOME OR IN THE CLASSROOM

"These are my woods"

Nottingham Playhouse is a producing theatre, which means that all of the set and props are made in house. Even the enchanted forest! The trees are individually designed and made for the pantomime, which is why the forest is so magical.

Can you design an enchanted forest backdrop, or a magical tree?

A feel good song!

Cinderella has her very own feel good song, written especially for her by her father. Why don't you have a go at writing your own feel good song?

Here are the words to Cinderella's...

When one is all alone,
Forget the need to moan,
Just close your eyes and count down 3, 2, 1.
You'll begin and start to smile,
In a little while,
The hate will go and love will overcome.
When one is all alone,
Forget the need to moan,
Just close your eyes and count down
You'll begin and start to smile,
In a little while,
The hate will go and love will overcome.

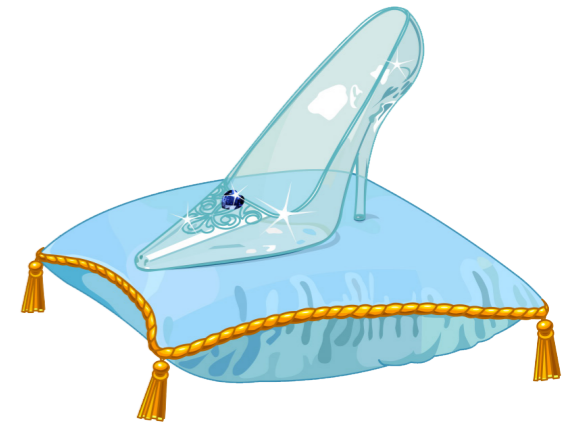


Writing task

Can you write a poem about where you have been today? Use Ugly Sister Kourtney's shopping list for some inspiration. How many places can you list?

Kourtney's shopping list:

I got the shoes from Clark's, the Chocs from Thornton's, the chicken from Nando's, the toothbrush from Boots; the money from Barclays, holiday from Thomsons, the key cut at Timpsons, Toni and Guy for my roots. The saw from Homebase, the jumper from Topshop, plant pot from Wilkos, stopped at the loo; Wax at the salon, knickers from Primark, pram from John Lewis, saw a didgeridoo. The stamps from Smiths, toilet roll from Poundland, book from the library, I went all around town; Banana from Tesco, Harrods for Botox, ran for the bus, and now I need a lie-down.



Your Carriage Awaits!

What does your carriage look like? Draw it below. Do horses pull it, is it powered by jet-engines? Can you think of other ways to get to the ball? Be as imaginative as you like!



Imagining Magic Objects

The Fairy Godmother asks Cinderella to bring an array of items to create a carriage and horses to take Cinderella to the ball. The first item you find will help you go to the ball. What is it? How will it help you? What will it become?



Your Wishes

The Fairy Godmother grants Cinderella's wish of going to the ball. Tell the Fairy Godmother what wish you want granted? Write it here.

Discussion

Cinderella is kind to her family. How do you show kindness to your family and friends? Discuss or tell us below.

School group drama games

Recreate the story of Cinderella in four key freeze frames. (For example, Cinderella sweeping the cinders with step-sisters pointing at her rudely; Fairy Godmother making Cinderella's wish come true; Cinderella at the ball, losing her slipper; Cinderella and Prince reunited.)

Secondary school aged: Discuss what jealousy is between Cinderella and her step-sisters. Role play this scene, try and find a way to bring them together.

Rags to Riches

Find an old piece of clothing and find a way to make it brand new again. Have a go at customising it by adding things on or cutting bits off. Make sure you use something that a grown up says it is OK to alter - and make sure they help if you are using scissors.

Feel good on the inside too!

: It's great to have nice clothes and feel like you look good, and it can be a good way of boosting your confidence, but it's also very important we remember to make sure that we are feeling just as nice on the inside and do other kinds of self-care. Here are a few feel good activities for you to try out...

Hey DJ! - Make a feel good playlist. Put all your favourite songs on to one playlist just for you and have a dance!

Get some fresh air - Go outside for a walk, perhaps with a friend?

Get cooking - Make yourself a tasty dish or eat something delicious!

Get Creative - Have a go at writing your own story, switch on your imagination and see what ideas you can come up with.

Behind the scenes

Putting on a pantomime show is a huge operation. Did you know that pantomime preparation begins a year in advance! This is to make sure that there is enough time to get all of the props and costumes made. Lots of people work on the show - one of them is a Costume Designer.

A costume designer is the person responsible for designing costumes for a production, making sure they match the time period, style and director's vision for the piece as well as being comfortable and practical for the performer.

Why don't you have a try? Design a costume for one of the characters from the show.

Give Kourtney and Kylie a makeover!

It's up to you to choose what is in Kylie and Kourtney's shopping bags after their trip to Primani! Channel your inner fashion designer and give them a makeover by designing their outfits in the space below.



AN INTERVIEW WITH CINDERELLA

What is it like performing the role of Cinderella?

Performing the role of Cinderella is such a lovely experience. It's always nice to play a character that people know and love so well. She's kind, friendly and honest so can be seen as a bit of a role model so I feel very lucky to be playing her because of that.

It's a rewarding show but can be very busy towards the end. When I'm not on stage, I'm rushing around off stage getting changed into a new outfit or getting a new prop for the next scene. It's very go go go which is exciting.

What are Cinderella's feel good tips?

I think Cinderella has quite a few feel good tips.

- I definitely think she lives by the old saying, 'treat others how you want to be treated' and I think that keeps her going a lot.
- Make sure you take notice of and appreciate the small things in life.
- Have great friends by your side and you can get through anything!
- Hold onto to good memories, because they can help with you harder times.

