

**STRATFORD
EAST**

CINDERELLA



**AN EDUCATIONAL RESOURCE PACK
FOR TEACHERS, ARTISTS AND
ARTS EDUCATORS**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



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WELCOME

Welcome to Stratford East. Thank you for bringing your students to see our brand-new pantomime, *Cinderella*, as part of Newham Council Enrichment Programme. We can't wait to welcome you to our theatre.



In this pack, you will find:

- **WELCOME TO STRATFORD EAST**
- **WHAT TO EXPECT FROM YOUR VISIT TO STRATFORD EAST**
- **INTRODUCTION TO BRITISH PANTOMIME**
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WELCOME TO STRATFORD EAST

Stratford East is a producing theatre, built in 1884, in the heart of East London. Led by Artistic Director Nadia Fall, we have a proud history and an exciting future. We represent our culturally and socially diverse community in the stories we tell on stage.

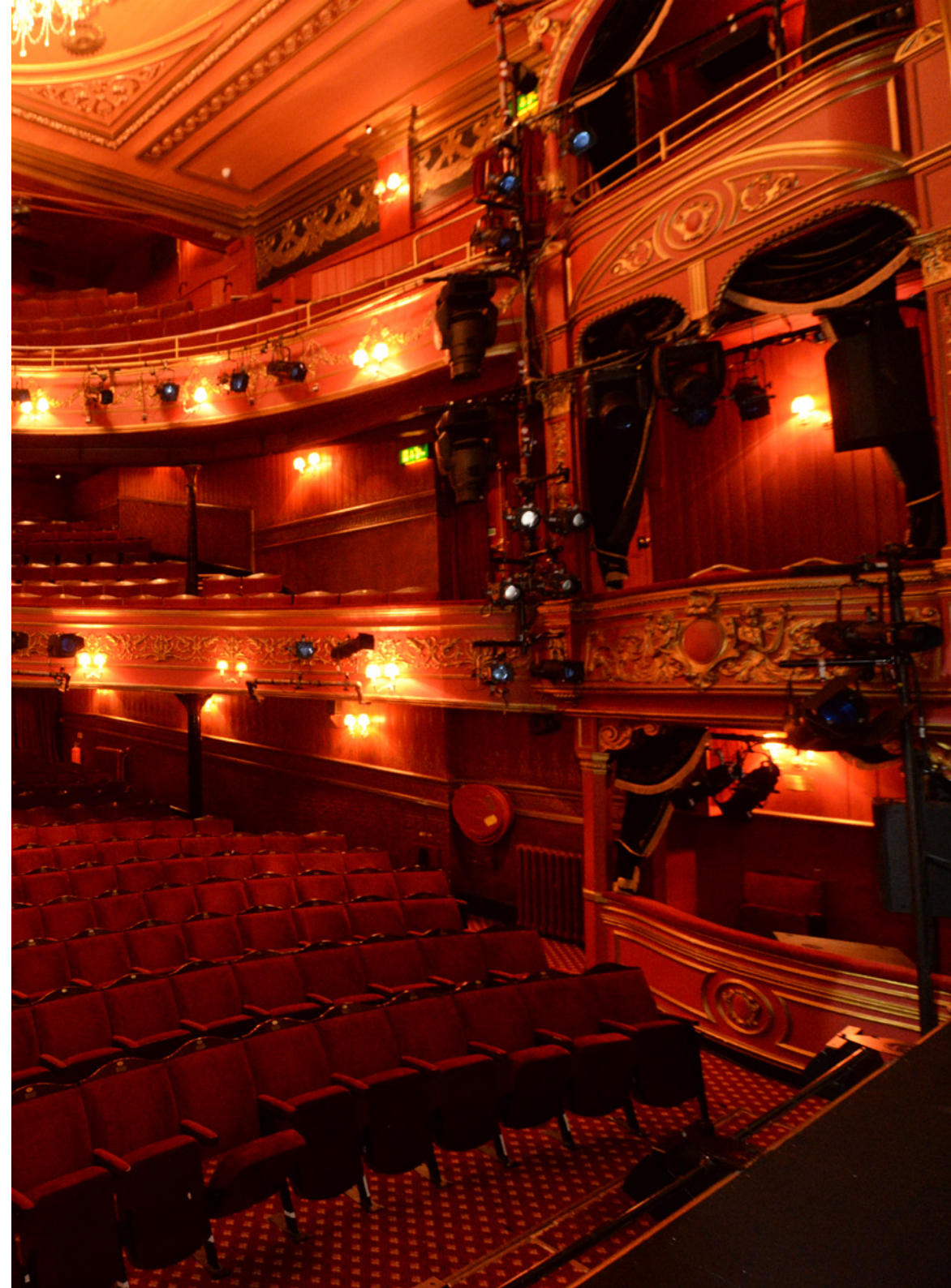
Learning and Participation is at the heart of our work. We provide a year-round programme that inspires, nurtures, and supports new talent, connects our communities, engages with local schools, and develops our future artists and audiences.

This pack is designed to help introduce young people to the stories, ideas, and traditions that they can expect from their visit to Stratford East. The contents of this pack have been created to support secondary teachers working with students in Year 7 up to GCSE. Although insights from the creative team have been collated ahead of the rehearsal process, the pack aims to demystify the creative process behind a mainstage production.

MAYA PINDAR

Learning Projects Manager

mpindar@stratfordeast.com



YOUR VISIT

TICKETS

Please check your tickets – dates, times, and number of seats – in advance. Please let us know ASAP if you have any wheelchair users or young people with access needs attending the performance. You must give Box Office at least 7 days' notice if you need to cancel or re-book any tickets.

ARRIVING & LATECOMERS

Please arrive at least 20 minutes before the performance is due to begin. If you are running late, please contact Box Office on 020 8534 0310. Latecomers will be admitted at a suitable break in the performance.

SUPERVISION OF STUDENTS

It is vital that your students are always supervised: before, during and after the performance, as well as during the interval. It is preferred that each school group has a ratio of 1 teacher to every 10 students.

HEALTH & SAFETY / FRONT OF HOUSE

Our Ushers are your first point of call should you require any assistance from the Front of House team. In the event of an emergency, please ensure you and your students follow the instructions given by the Front of House team.

ADDITIONAL ACCESS NEEDS

Members of your group with additional access needs should be identified with our Box Office Team during the booking process and with our Front of House Team upon arrival. This will allow our Front of House team to ensure a safe and comfortable visit for everyone.

HOUSEKEEPING

We would be grateful if you could ensure that your group:

- Switch off their mobile phones before the performance begins
- Only consume food or drink purchased in the theatre
- Are made aware that photography and recordings are strictly prohibited during the performance
- Do not talk or disturb other audience members during the performance

AFTER THE SHOW

At the end of the show, we ask that you and at least 10 of your students complete a short feedback form. The forms will be handed out upon arrival and can be returned to us during the interval and at the end of the show once completed.

INTRODUCTION TO BRITISH PANTOMIME

Stratford East has a long and proud history of presenting pantomimes to our local community every winter.

British pantomime, or 'Panto', became a unique, Christmas family tradition during the Victorian era, with stories typically based on fairy tales and folk legends. The genre is characterised by music, magic, singing and dancing, topical jokes, slapstick comedy, and the reversal, fluidity and caricature of gender stereotypes. British pantomime involves drag and eccentric costumes. This information may be useful to share with parents ahead of your visit to Stratford East.

Discussion Points for Students:

- Can you think of any stories or fairy tales you know that would make good pantomimes?
- How would you adapt the story to make them work as a pantomime?

Outcome: students think critically about the genre and specific elements of pantomime.

PANTOMIME TRADITIONS

Pantomime is a show for all the family with elements that appeal to all ages. With much of the action delivered through mime, extravagant gesture and exaggerated facial expression, it is also accessible to those who may have English as a second language.



Red Riding Hood at Stratford East

Some of the elements you can expect from pantomime are:

TRADITIONAL CHARACTERS

The Heroine

Traditionally, the heroine was a highly feminine and innocent character. But in recent years, heroines have been updated to be individual, powerful female characters with a sense of agency, who can affect the story themselves. The heroine in *Cinderella* is Cinderella.

The Principal Boy

The principal boy is brave, heroic and adventurous, and is often the love interest of the heroine. Similarly, in recent years, the principal boy has broken from tradition and may be not presented as the *stereotypically* strong rescuer. Marc Anthony is Cinderella's principal boy in *Cinderella*.



Dick Whittington at Stratford East

The Dame

Traditionally, the dame is an older female character played by a male actor. The dame portrays a caricature of female gender, but also draws attention to their overbearing masculinity. The dame tends to wear an exaggerated and overstated costume.

The Comic

Every pantomime has a foolish character that tries to help the heroine, but makes funny mistakes along the way. They typically need a lot of help from the audience. The comic in *Cinderella* is Sphinx the Cat.

The Villain

A pantomime wouldn't be a pantomime without an evil character for the heroine to defeat. Pantomime villains are often driven by greed, or desire for power, and are usually presented as grotesque and unkind. In our version, the villain is Cleopatra.

The Magic Helper

The pantomime heroine needs a magic helper, who guides her on her journey. Most narratives have a 'Good Fairy', who uses their magic powers to support the triumph of good over evil. In *Cinderella*, the magic helper is Fairy GodMummy.

AUDIENCE PARTICIPATION

The audience are encouraged to shout out responses to the characters and storyline. These responses are often shouted at the comic character - lines like, "he's behind you!", "oh yes it is!", or "oh no it isn't!". The audience are also encouraged to "boo" when the villain enters the stage or does something bad in the story.

THE SLOSH SCENE

Most pantomimes will have a 'slosh' scene, which is usually a messy, comedic scene featuring the dame and the comic character. The scene might depict the character making a cake or doing laundry, for instance, and will culminate in a huge mess on stage. The Stage Management Team are responsible for sourcing foam, gunge, flour, or other messy substances for this purpose.

INTERVIEW WITH THE DIRECTOR

Eva Sampson

WHAT IS THE SIGNIFICANCE OF *CINDERELLA* TO STRATFORD AND EAST LONDON?

Panto has a special place in the Stratford East calendar – it's a privilege to play my part in this time-honoured tradition. Our hope for *Cinderella* is that young people in Stratford and East London can see themselves reflected in the story, whilst also holding on to the heart of the original tale that we all know and love. If we can inspire even just one young person to write their own Big List of Ideas for a Better World, just like Cinders, then I'd be one happy Director.

HOW DO YOU APPROACH YOUR ROLE AS DIRECTOR?

It's my job to make sure everyone involved in the production – both on and off stage – feels safe, comfortable and like their best selves during the rehearsal process. Additionally, it is imperative to bring everyone together with a shared vision of the show: one that we all believe in. To lead a room is a responsibility that I don't take lightly – we are lucky enough to be working with a diverse cast and creative team from many backgrounds, with varying experiences. A mutual respect is essential. As the Director, the audience and their experience are also at the forefront of my mind. The reason I love working in panto is that there is a true connection between audience and performer, and therefore story. My hope for *Cinderella* is that the audience feel like they play an active part in the show and have a ball doing it!



Director Eva Sampson

CAN YOU SUMMARISE YOUR ROLE IN RE-INTERPRETING *CINDERELLA* FOR STRATFORD EAST?

Reimagining a classic story is always a very exciting challenge and experiment for a creative team. Myself, Leo Butler (writer of the Book and Lyrics), Robert Hyman (writer of the Music and Lyrics), and Charlotte Espiner (Set and Costume Designer), worked closely together to create a story that feels modern, relevant, and curious, whilst also allowing the audience to revel in escapism and familiarity. We want to give the audience the chance to see all the things they would want to see in *Cinderella*, like magic, love and friendship, with a lot of fun and hijinks along the way.

WHAT DO YOU HOPE AUDIENCES WILL TAKE FROM *CINDERELLA*?

The world is a tricky place to navigate at the moment for many reasons. Theatre – especially panto – can provide true escapism and respite from the worries that sit outside the auditorium doors. We hope that audiences will leave the theatre having watched a show that sees their experiences and words reflected on stage, but also puts a spring in their step for the rest of the day. And don't worry, you'll get away by midnight before the Central Line turns into a pumpkin!



Cinderella actor Gracie McGonigal

NOTE FROM THE WRITER

Leo Butler

STARTING POINTS FOR *CINDERELLA*

I was researching *Cinderella* and discovered that the original versions of the story were written in Ancient Greece and Ancient Egypt. Wouldn't it be fun, I thought, to transport Cinders to the Land of the Pharaohs? Queen Cleopatra could be the wicked stepmother, and Cinders could have a Fairy GodMummy in the tombs of the great pyramid. This land could feature a Sphinx cat, snakes and the river Nile. Even better, to set it in a new and *imagined* version of Ancient Egypt, with references to Stratford and East London – with a Westfield and a tube station, and with a wonderful local community.

The new setting fits the original story beautifully, but it also allowed me to bend and shape the story, so it felt original, exciting and – perhaps most importantly (and ironically) – helps me create a *Cinderella* for the modern world.

THEMES AND CONCEPTS

Cinderella is about finding the power to change the world by locating that power within yourself. Cinders realises that her natural kindness and wisdom are mighty qualities to have – she doesn't have to remain a servant or become a beautiful princess to be happy.

Likewise, the Prince – Marc Anthony – discovers he doesn't have to be a strong, brave soldier just to satisfy everyone else. He can choose his own destiny. It's a celebration of intelligence, imagination and fighting for your rights.

Additionally, Cleopatra runs her Kingdom like a terrible dictator, and so a big part of the story is about discovering how leaders could and should behave – treating people with compassion and love.

CAN YOU DESCRIBE *CINDERELLA* IN 3 WORDS?

Epic. Silly. Revolutionary.



Writer Leo Butler



Cinderella actors Gigi Zahir and Gracie McGonigal

Discussion Point

Leo Butler describes his creation of the setting for *Cinderella*. Leo borrows references, themes and motifs from both Ancient Egypt and East London, and abstracts them to create an imagined world. Ask your students:

- How does Leo achieve this?
- What references did you notice?
- What is the effect on the audience?

Outcome: students consider design and script choices and their impact on the audience.

Power Relationship Exercise

This exercise is designed to challenge students to think about the relationships of power that exist between characters and how these relationships play out in different scenarios. For this exercise you will need to write the numbers 1 – 5 on separate pieces of paper and place them in a hat/bag. The numbers provide a scale of power, with 1 being “has zero power” and 5 being “has total power”.

- Ask for 3 volunteers, who each pick a number from the hat/bag. They must keep their power status a secret.
- Give each volunteer a character and explain the scenario they are in (e.g. A patient, a student nurse and a doctor having a disagreement about a hospital meal).
- Give the volunteers three minutes to improvise using their power status and the scenario at hand. The rest of the group watch and try to figure out which number each volunteer picked from the hat.
- At the end of the improvisation, invite the rest of the group to share their thoughts on the power status of each character.

INSIGHT FROM THE DESIGNER

CHARLOTTE ESPINER

TELL US ABOUT THE STARTING POINTS AND INSPIRATION FOR DESIGNS

The most important starting point for any design is the script. This tells you much about the setting and atmosphere that the writer imagines for the show. Our *Cinderella* is set in an imagined Ancient Egyptian world under the rule of Queen Cleopatra, which was a wonderful, creative starting point. I looked at a lot of Ancient Egyptian architecture and artefacts. I particularly loved the colours, patterns and palm trees that that appeared in so many of the images I came across. I knew I wanted these to form a strong element of the design aesthetic. I looked at other references, like Las Vegas, where there is a great deal of pattern and colour, as well as a huge replica of the Egyptian Sphinx and Pyramids! This resonated with many references in the text and provided great inspiration for some of the characters in the show like Cleopatra, Amanza and Chrishelle. We have ended up with our own imagined world where Egypt meets Vegas meets East London!

CAN YOU TELL US ABOUT THE JOURNEY FROM INITIAL VISION TO FINAL CREATION WHEN YOU'RE DESIGNING?

Designing a show is a long and detailed process. The first stage is reading the script – the text will tell you everything that is required from the design. For instance:

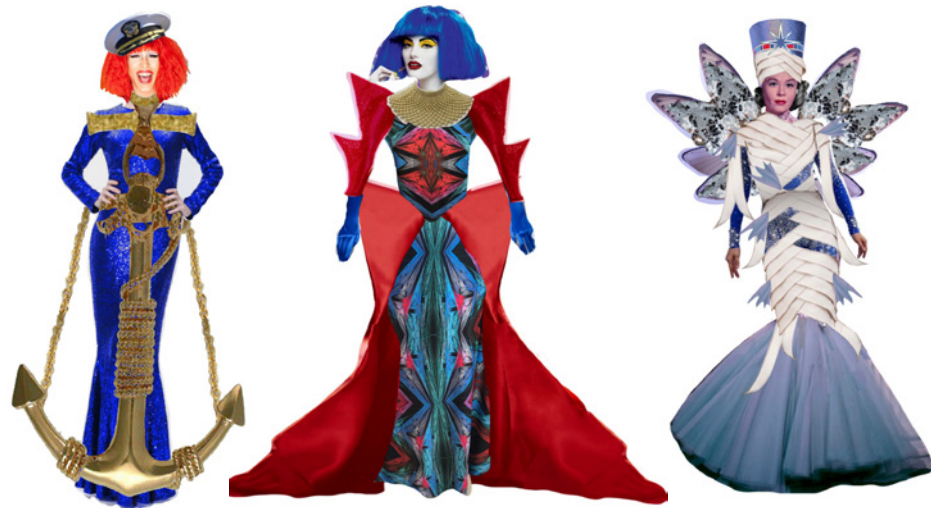
- Are scenes set inside or outside?
- What time of day and/or year is it?
- How much furniture should there be on stage?
- What are the characters like?



Model box for *Cinderella*, designed by Charlotte Espiner

After reading the script I will meet with the Director to discuss the text and the elements we find most visually interesting – this will inform the kind of research that follows. Then I find lots of images that feel relevant and exciting, and I gather them together to create a mood-board, which I continue to add to as the design evolves. This creates a 'look book' for the show. From here, I begin making 3D shapes to experiment with in the model box. The model box is a miniature scale version of the stage and design elements. This work is developed and refined over many meetings, helping us to explore how the final design will fit in the space of the theatre.

This model box becomes a vital tool right up to the opening of the show itself and is used by every department, from the acting company to the Stage Construction Team that build the set. Alongside all of this, I will design the costumes too: collecting references, and creating collages and drawings of costumes for each character, ensuring that both the set and costumes work cohesively together as an overall final design.



Costume sketches for *Cinderella*, by Charlotte Espiner

HOW DO YOU WORK COLLABORATIVELY WITH OTHER CREATIVES?

Working with others as part of a team is a huge part of designing a show and a part of the role I enjoy most. The first and most important collaboration is with the Director, as this relationship shapes the show as a whole and ensures that the story is clear and visually strong.

I also collaborate with the Production Team who oversee making and realising the design: building, scenic painting, ensuring everything works safely, and that the design can be created within the budget we are given. I work closely with the Production Team to keep the design looking as it should and – crucially – solving any problems that arise in the making of the set and props.

I also work closely with the Costume Supervisor, who helps me to bring all of the costumes to life. Together, with the Costume Makers and Dressers, we ensure that the cast are happy in their costumes and are wearing the right things for the right scenes. We often have to make very quick changes between costumes (sometimes as quickly as 15 seconds to get out of one costume and into another!). This requires a lot of skill and teamwork to make sure that quick changes happen as efficiently as possible.

I also work closely with the cast of actors, making sure that they are happy with the set, props and costumes. It's important that they feel comfortable in – and are excited by – the world I have designed for their characters.

INSIGHT FROM THE CHOREOGRAPHER

MYLES BROWN

HOW DO YOU USUALLY BEGIN CREATING CHOREOGRAPHY?

When creating movement for a project, there are always two key factors that act as a springboard for me: context and music.

I am a choreographer because I love to tell stories, so context is very important. Understanding the narrative that I'm trying to convey or the emotion that I'm trying to evoke from an audience will dictate the style, quality and structure of the choreography. Even if the piece is *just* dance for sake of dancing, then *just* dance is the context to start choreographing.

Using music while choreographing helps me ensure that the actors performing my choreography collectively understand the message we're trying to deliver to the audience. After that, if there is music to be choreographed to – like the wonderful original score you'll hear throughout *Cinderella* written by Robert Hyman – then it's up to me to get a full grip of every bar of that music. I will simply 'sit' with the music for the weeks leading up to production, letting the choreography live in my head, and use a notebook to map out rough moments I want to hit throughout the score.

I'm a choreographer whose preference is to create in the room with the performers, so often having that rough idea is all I need before I get into rehearsals with the company. However, if time is short, I'll usually prepare with an assistant in the studio before rehearsals start, so I can hit the ground running when I join the actors in rehearsal.



Choreographer Myles Brown

WHAT ARE YOUR TOP TIPS FOR GETTING STARTED WITH CREATING CHOREOGRAPHY?

Know the music inside out!

Don't over-choreograph just for the sake of it. It can often overwhelm an audience and may leave them feeling excluded.

Above all else have fun with it. It's just dance!

WITH THE THEMES OF *CINDERELLA* IN MIND, WHAT SORT OF CHOREOGRAPHY MIGHT WE SEE IN THE SHOW?

You will definitely get a variety in this show. All high energy, deliberate and expansive. With a cast of just seven performers in such an iconic space, I will have to be smart about my movement choices, so the audience feel like they are being hit with the energy of *seventy* artists on stage.

HOW DO YOU WORK WITH OTHER CREATIVES ON A PRODUCTION?

I believe the most successful meeting of creative minds relies on having an open mind. As well as knowing what you want to bring to the project, you must also feel comfortable with letting go of your ideas, as other creative ideas are explored. I have been fortunate to work with some of the most brilliant creatives in theatre, and from my experience all creatives on a show work hard to ensure their respective departments (e.g. Lighting, Stage Management, Design, etc.) are properly supported. With all parties contributing a great deal of time, energy and personal investment in the process, some conversations and decisions can feel personal at times.

The best way to work through this potential disruption to the process is working with compassion. It's helpful to remember that the breadth of our creative ideas usually reflects the range of backgrounds and lived experience we have as a company. Remember to listen, as much as (if not more than) talking. You never know, you might learn something new.

NOTE FROM THE ASSISTANT DIRECTOR

Caroline Yu

COULD YOU GIVE US AN IDEA OF WHAT HAPPENS IN A REHEARSAL?

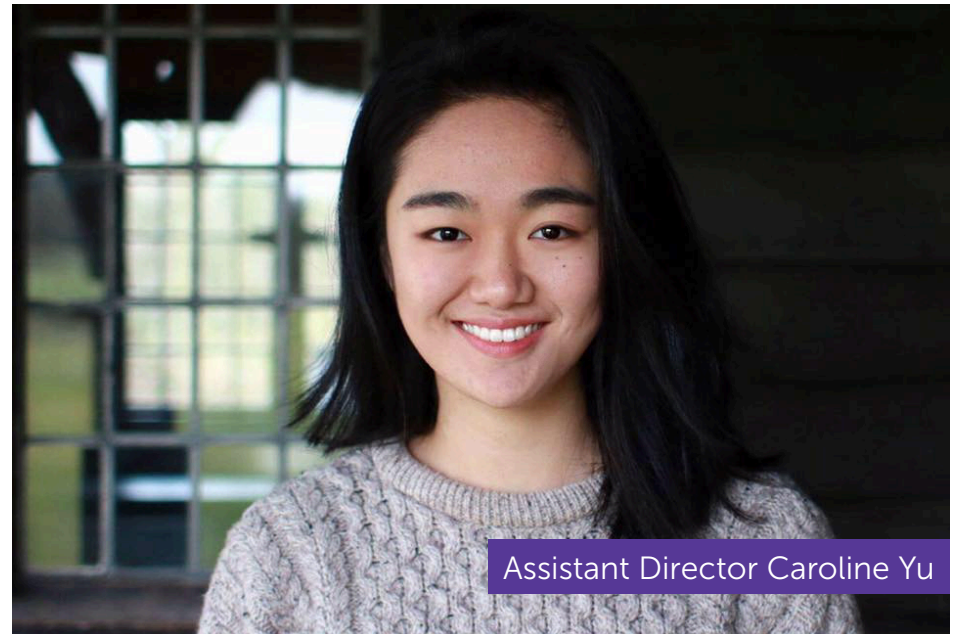
Every rehearsal for every show is different. For example, with a production like *Cinderella*, the process will also entail musical and choreography rehearsals. First and foremost, it's about creating a safe and imaginative space for exploration and play. Rehearsals usually begin with a warm-up to prepare the body and the voice. Remember that maintaining stamina is vital, it is a marathon not a sprint.

The earlier stage of the rehearsal process is less defined and more explorative. This is where we spend a lot of time building the world and characters, and it's where the broad brushstrokes. This may be sitting around a table and doing text work to unpack the script, its beats, and what is and isn't in the text. Through trying things, improvising, character exercises or running a scene, you begin to unpick the story and characters.

The latter stages of the process are about piecing together the segments you've created. This includes things like working on blocking, transitions, fine-tuning the details, sharpening the moments and dynamics, to make sure you are maximising their dramatic potential. A rehearsal day rarely ever goes to plan, but it is through unexpected discussions and trying things differently that theatre is made.

WHAT IS YOUR ROLE AS ASSISTANT DIRECTOR IN THE REHEARSAL ROOM?

The role varies depending on the director you're assisting, but in general, it is one of creative support and active collaboration. In the rehearsal room I am there to observe, contribute to and understand the vision of the production, and help enhance it with all departments. Other responsibilities include supporting the director with research, planning the rehearsal process and taking rehearsal notes. It's also important to help maintain the morale of the company, this requires you to be adaptable and intuitive to different situations that arise throughout the process.



Assistant Director Caroline Yu

CAN YOU TELL US ABOUT THE JOURNEY YOUR CAREER HAS TAKEN?

I always loved storytelling. At university, I studied Law, but spent pretty much all my time outside my studies directing plays. Getting involved in student drama was a gift of opportunity. I had the opportunity to explore the production process in a safe, unpressurised environment. I directed different kinds of shows – from musicals to sketches, stand-up to new-writing, kitchen-sink dramas to tragedies. This variation helped me expand my understanding of the different forms of theatre and discover my strengths.

From here, I accepted a place at LAMDA to study a masters in theatre directing. It was an eye-opening and challenging year. I developed my creative process, and learnt the value of being more patient, collaborative and experimental. Since graduating, I have worked as a freelance director, assistant director and casting assistant. I still have much to learn so I'm still trying new things, learning to enjoy taking my time and not having all the answers.

WHAT ARE YOUR TOP TIPS FOR A YOUNG PERSON LOOKING TO GET INTO THEATRE?

Find the joy in theatre and hold on to that above everything else. Joy and playfulness really translate to your audience.

There is no single or 'right' way of making theatre. There is no magic formula. Everyone creates work differently, so explore widely, be open to trying things, and trust your instincts.

Try and consume as much theatre as you can, whether by reading, writing or watching. It really opens up your imagination to what is possible. Ask yourself what do you like? What do you gravitate towards? What kind of work do you want to see more of?

INTERVIEW WITH AN ACTOR

Wesley Bozonga

TELL US ABOUT YOUR CAREER PATHWAY INTO ACTING

I've had a tough career journey, but it's been a lot of fun too! I didn't have anyone who could guide me in getting involved in productions or auditions, so I had to find my own way into the industry. I went to my local theatre, the Lyric Hammersmith, where I joined some of their acting courses for young people. From there, I went to Film and TV School and was signed to my agent at Middleweek Newton. I was lucky enough to win a scholarship to join the Arts Ed Acting Foundation Course where I learnt acting methods, audition techniques and developed my performance skills. I've been auditioning and occasionally acting in productions for the Lyric Hammersmith ever since. Every journey into acting is different but one thing that most actors have in common is determination.

HOW DO YOU USUALLY UNDERTAKE CHARACTER RESEARCH?

The process of undertaking character research varies depending on the project. But you always want to go into rehearsals with some knowledge of the play, your character, and every other character that yours will meet in the storyline.



Actor Wesley Bozonga

This may involve researching previous productions of the play or reading books around the story. This helps you to draw inspiration and begin gathering ideas about your character and their relationship to other characters in the play.

It's always important to find something in your character to which you relate – this will support the process of character development. From here, you can add your own little 'sparkles of life' to your character, so you really feel at home.

Never overlook this work. It really shows on stage who has done their research and character development and who hasn't!

ARE THERE ANY CHALLENGES YOU MUST OVERCOME DURING THE REHEARSAL PROCESS?

There are a handful of things that I always find challenging during the rehearsal process.

I find blocking particularly challenging. Blocking is the process of working out the precise positioning of actors on the stage and how actors travel from one position to another, at specific points of the script.

For instance, I have to take great care to remember my entrances and exits, when and where to travel to pick up props, and when to put them down. Once I've committed all the blocking to memory, the next challenge is to perform these actions as though I've never done them before.

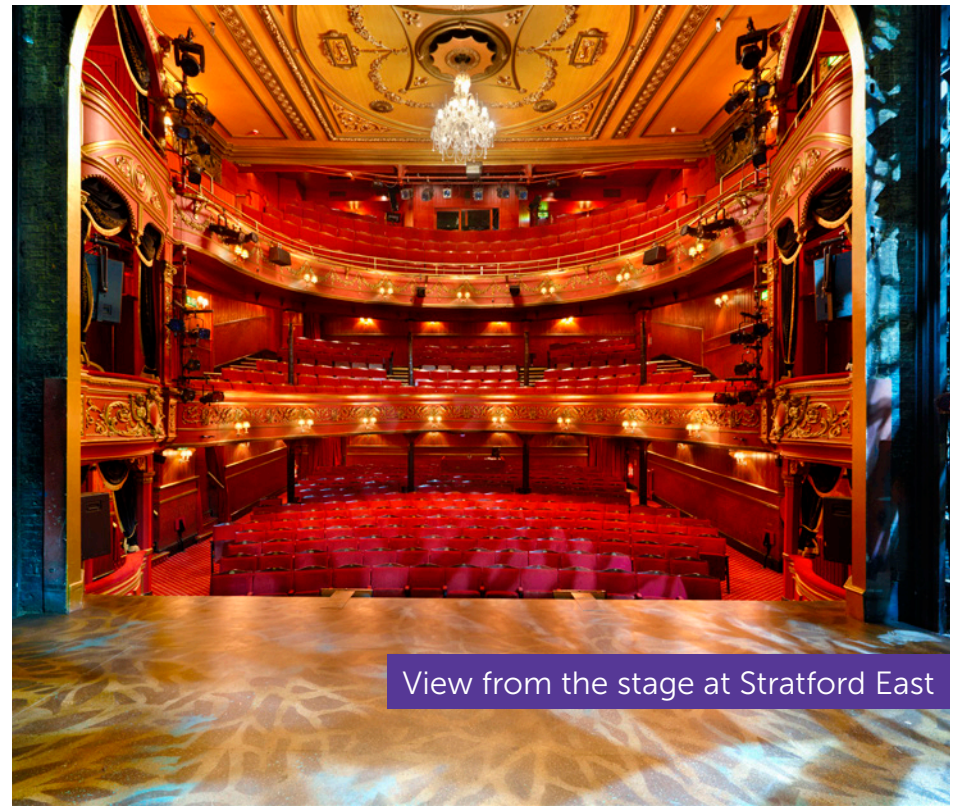
As an actor, creating a play can feel like a memory game. And the best players are those who can do the memory work in the most natural way.

WHAT ADVICE WOULD YOU GIVE A YOUNG PERSON WANTING TO GET INTO THEATRE?

The first thing I would say is get involved in your local theatre. Find out what projects or courses you can participate in. It's a great opportunity to meet others who may be able to guide you in the right direction and introduce you to other theatre activities, especially if you're not sure where to begin. Make sure you maximise on every opportunity that presents itself to you.

Don't be afraid. You can do anything that you put your mind to.

Find out how to get involved at Stratford East [here](#).



View from the stage at Stratford East

Character Development Exercise

This exercise is designed to encourage students to think critically about character development and will invite young people to work both physically and mentally to achieve this. To provide students a learning scaffold, this exercise is divided into four sections.

- Standing in neutral and facing in any direction, students pick one of the characters and consider the following questions:
 - What kind of posture does the character have? Do they stand tall, cave in on themselves, or slouch? How much space do they take up?
 - Do they lead with their chest?
 - What kind of pitch of voice might they have? Do they speak loudly? Do they speak from their stomach or their throat?
- Now, invite the students to move about the room slowly and respond to the following questions:
 - How big are their gestures? Do they gesticulate with their hands when they speak?
 - How quickly do they move? Are they light on their feet, or do they drag their feet? When they walk do they lean with their chest? Their pelvis? Their head?
- Next, students begin to acknowledge one another. As they are doing this, ask them to consider the following:
 - What position of power does their character have in relation to other people in the room?
 - How does their physicality change when they encounter other characters in the room?
- To develop this further, ask for a volunteer to answer some simple questions in character, e.g.:
 - Tell us about your hometown.
 - Tell us about your family. Do you have any siblings?
 - What major events have happened in your life recently?
 - What is your greatest regret?
 - Who is the first person you want to share good news with?
- Finally, ask the students to reflect on this process.

Theatre Review Activity

Once the students have watched *Cinderella*, invite them to write a short review of the production – no more than 300 words. Care should be taken to include the names of the Director, Writer, actors and the creative team (available on the back page). Remember that a review should offer some context/history of the storyline, constructive criticism, highlight moments of interest and encourage other audiences to visit the theatre.

Outcome: students think critically about their experience of watching *Cinderella* and reflect on the narrative, themes, design elements and moments that stood out to them.



Red Riding Hood at Stratford East



Red Riding Hood at Stratford East

GET INVOLVED

Learning & Participation is at the very heart of Stratford East. We have a varied range of activities available to all. From youth theatres to community partnerships, schools programmes to development opportunities for young people and adults. Our offers include:

JUNIOR YOUTH THEATRE (ages 11-15)

Weekly sessions led by Director Gabi MacPherson, designed to be fun, playful and engaging. The group work towards a live performance in the summer.

YOUTH THEATRE (ages 16-21)

Weekly sessions led by Director Adam Karim, designed to support participants to develop the tools and skills to become an actor. The group work towards a live performance at Easter.

YOUNG TECHNICIANS (ages 16-21)

A 12-week course led by Backstage Niche professionals Sylvia Darkwa-Ohemeng & Constance Oak. Sessions are designed to equip participants with practical skills in lighting, sound and stage management. Applications close on 24 October 2022.

SCHOOLS WORK EXPERIENCE (Year 12s)

A week-long programme held in February Half Term for Year 12s living/studying in Newham. Students will gain a hands-on introduction to life in a producing theatre. Applications will open in November 2022.

RESOURCES FOR TEACHERS AND STUDENTS

We have produced a series of free resource packs, which include short, filmed interviews with industry professionals to develop students' understandings of the production process. Download these [here](#).

To find out more about our programmes, please visit: www.stratfordeast.com/get-involved



A STRATFORD EAST PRODUCTION

Sphinx **KATHRYN BOND**
Marc Anthony **WESLEY BOZONGA**
Chrishell **MICAH HOLMES**
Cinderella **GRACIE MCGONIGAL**
Amanza **TENDAI RINOMHOTA**
Caesar **ALEX WADHAM**
Cleopatra **GIGI ZAHIR**

Musicians **SARA FARINA, PERRY MELIUS**

Book and Lyrics by **LEO BUTLER**
Music and Lyrics by **ROBERT HYMAN**
Directed by **EVA SAMPSON**
Set and Costume Designer **CHARLOTTE ESPINER**
Sound Designer **HELEN SKIERA**
Musical Director **JOSH SOOD**
Choreographer **MYLES BROWN**
Assistant Director **CAROLINE YU**
Puppet Designer **ANNIE BROOKS**
Costume Supervisor **SIAN CLARE**
Wardrobe Manager **RUTH KEELING**
Casting Director **HARRY BLUMENAU**
Casting Assistant **LAURA SEABORN**
Production Manager **AOIFE LILY**
Stage Manager **SIMON PERKINS**
Deputy Stage Manager **ALEX JORDAN**
Assistant Stage Managers **LOTTIE DENBY, ZOE LEONARD**

Resource pack written by **MAYA PINDAR**

THANKS TO CONTRIBUTORS

EVA SAMPSON,
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MYLES BROWN,
CAROLINE YU
and **WESLEY BOZONGA.**

Thanks to Newham Cultural Enrichment Programme, we are offering an online Teachers' CPD workshop and a digital Q&A with the *Cinderella* cast and creative team. To find out more, please contact Maya at mpindar@stratfordeast.com.

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