

A Little Chair & Banyan Theatre production

Cinderella Ashputtel

A puppet play for ages 3+

*“Witty &
Charming”*
The Scotsman



LITTLE CHAIR
PROJECTS



Joy Haynes

Information Pack

Copy

"She had no bed to lie down on, but was made to lie by the hearth among the ashes; and then, as she was of course always dusty and dirty, they called her Ashputtel."

The Brothers Grimm.

Banyan's stylish and playful reworking of the Cinderella story explores its powerful fascination in an inventive and imaginative adaptation, which will delight both young and old.

Cinderella Ashputtel; a one woman play using puppets and transformation of objects.

Show Description

Enter a world where a shoe becomes a woman, a hat stand a tree and a stool and broom combine to create a horse in front of your eyes.

Cinderella Ashputtel is a compelling one woman play fusing traditionally crafted puppets with the transformation of ordinary objects through inventive design and animation.

The performance involves storytelling, physical and puppet theatre set to a swinging musical sound-track.

Created for ages 3 to 8, Banyan's stylish and playful reworking of the Cinderella story explores its powerful fascination in an imaginative adaptation, which will delight both young and old.

Listing

Cinderella Ashputtel - a Little Chair & Banyan Theatre Production

Quotes

"Banyan strip away the Disney-glitz to reveal a plucky heroine who is both witty and charming"

The Scotsman

"Brilliantly inventive, slick in it's presentation and always enchanting"

The Stage

"I was as spellbound with the story as were the children. The performance was a delight - full of excellent ideas"

Rothsay Nursery School, Luton

Credits

Performed by Joy Haynes

Designed and Created by Joy Haynes

Directed by Luis Z Boy & Karen Torley

Details

This is an intimate performance with small objects consequently there is an audience maximum of 100.

The production can tour self-contained with sound and lighting equipment.

For technical specifications please contact joy.haynes@icloud.com

Running time: 50 minutes

Set-up time: 1.5 hours

Pack-up time: 45 minutes

Playing area: 3 metres wide x 3 metres deep

Technical requirements: Two 13 amp sockets

Space requirements: Blackout/greyout preferable, but not essential.



History

Joy Haynes and Karen Torley established **Banyan Theatre Company** in 1993. The pair met at **Norwich Puppet Theatre** in 1990 where Karen Torley created the iconic production *Thumbelina*, under the artistic directorship of Luis Z Boy, which NPT still tours to this day. Striking out on their own Karen and Joy created *The Emperor's New Clothes*, instantly winning public and critical acclaim:

"Torley and Haynes weave an invisible fabric of magic around themselves and their characters and the result is a richly colourful, gently witty and eloquently performance piece of the theatre for the very young. Highly recommended."

Time Out Magazine

The company built a reputation for original and imaginative theatre of a high standard of design and production with stand out productions including *Little Red Cap* and *The Steadfast Tin Soldier*, Time Out's "Best Children's Show".

Banyan's distinctive style involves a fusion of puppetry, with the use of everyday found objects and materials in live animation and design. Performances involve music, storytelling and live performance to create fresh and inventive adaptations of classic folk and fairytales.

Banyan currently operates in two halves, one in Northern Ireland and one in England. Joy Haynes has maintained touring productions nationally to schools and venues under the Banyan banner from her base in Norfolk.

Over 30 years of experience working as a designer and theatre maker, director and performer, Joy has developed a strong freelance career as an individual artist creating and directing shows for some of the UK's leading companies.

From 2012 to 2016 Joy was Director of **Norwich Puppet Theatre** - during her tenure **NPT** reinvigorated it's touring work and presented an outstanding programme of national and international puppet and visual theatre at its venue base.

The Present

In 2017 Joy started *Little Chair Projects* receiving Arts Council funding towards a research project entitled 'The Emotional Space & The Puppet' working with Italian director and master glove puppeteer Luca Ronga and a team of artists and creatives to develop a new touring production and education programme that also explores the value of puppetry with therapeutic and applied contexts.

Coming up 2020 - from 'The Emotional Space & The Puppet' research *Little Chair Projects* plans to create the production *Rapunzel*; inspired by the physicality and theatrical language of glove-puppetry.



Cinderella Ashputtel: A personal adaptation of a traditional tale

Cinderella Ashputtel draws predominantly on The Brothers Grimm story *Ashenputtel*. This telling presents a more down to earth and perhaps crueller version of the tale, than the commonly known *Cinderella* written by French courtier Charles Perrault; with it's fairy godmother, pumpkin coach and glass slipper.

Banyan's production takes an original path weaving narrative elements from both stories, using puppetry and a playful exploration of objects and material elements to drive the performance and the audience connection with themes and characters.

These tales are full of surprise and invention being born from an oral tradition where, it is likely, they were put together from bits of all sorts of other stories, and where the storyteller tailored the tale personally, to suit her audience and herself. They contain intricate fabrications and journeys into fantastical worlds, but co-incidentally have their roots firmly planted in reality and the common human experience - our urge for survival and quest for happiness.

Banyan's timeless theatrical adaptation is gentle but honest; It starts with the death of a mother and follows the plight of an unfortunate young girl who is displaced in her father's affections and forced to live a life of neglect and hardship as slave to the whims of a nasty stepmother and sisters.



The fairy godmother is replaced by a dove who visits the girl to comfort her and gives her a precious jewel box containing a beautiful costume so she can go to the ball; where she meets the prince, they fall in love and, of course, 'live happily ever after'.

This story has importance and enduring appeal to children today - it is about an individuals' fight to survive difficult circumstances, and her journey toward happiness, set within a magical world where hopes and dreams can become reality.



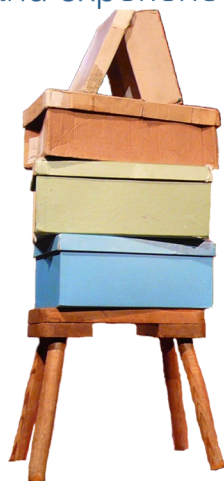
Creation of the show

Developed in 2000 and being first performed in 2001, *Cinderella Ashputtel* has stood the test of time. Over the years the design and performance have evolved becoming more refined as creator and performer Joy Haynes has developed her craft and approaches to making theatre for children.

In this world shoes become people, shoe boxes houses, a hatstand becomes a tree, and an old sewing machine table provides the puppet playing space. Tissue paper, dressmakers pins, shoe lasts and wig stands collide, transforming into characters and situations that surround our puppet protagonist Cinderella.

"There was once a woman" - this is how the show begins: This woman is a glamorous, but tired looking dancing slipper and her daughter a shiny patent baby shoe, and their house a tittering pile of shoe boxes, which comes crashing down.

The stepmother is a wigmakers stand, and the step-sisters big feet made up to look like grotesque faces. Cinderella's hard life is associated with objects symbolising women's domesticity and work, which are transformed through animation to become surprising and new - the stool and the broom come together to create a horse, which carries Cinderella to the ball. Puppets provide the vehicle for transformation of ideas and a conduit through which we rehearse and experience the immensity of life's experience in a smaller, more delicate way.



Cinderella is the only purely figurative puppet. She has a small watch clock-face attached to her breast like a mechanical heart, which co-incidentally makes her look a little like a nurse, and is essential because she needs to know the time. She is modelled on a victorian porcelain doll; made from wood and fabric, and her skirt is made from fabric from Joy's old school shoe-bag.

The performative language draws on the way children play with objects or toys; how they use these as tools to explore and extend knowledge and understanding of the world. Play develops an intimate conversation with materials and/or objects, which reflects relationships between oneself and others and real life situations. The scene depicting the death of the mother - a shoe dies and is buried in an old shoe box - the children understand this is play - the world of the story that is truthful, but is also safe.



Images



Contact

To book this enchanting production, please contact Joy Haynes:

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 www.facebook.com/littlechairprojects

