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Direction of the Play: Cinderella: The World's Favorite Fairytale

Linda Morrell Walker

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DIRECTION OF THE THEATRE PRODUCTION CINDERELLA:
THE WORLD'S FAVORITE FAIRYTALE

A Project Report
Presented to
The Graduate Faculty
Central Washington University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Theatre Production

by
Linda Morrell Walker
May 2004

ABSTRACT

DIRECTION OF THE THEATRE PRODUCTION CINDERELLA:

THE WORLD'S FAVORITE FAIRYTALE

by

Linda Morrell Walker

May, 2004

This project entailed background research and documentation, casting, direction, and post-production evaluation of Heritage College's winter theatre production of Cinderella: The World's Favorite Fairytale. The production thesis documentation includes research and analysis on the play and its literary origins, evaluation of the play as a production vehicle, and a discussion of the directorial vision for this production.

Special thanks to:

My Committee

Scott Robinson, Chair
George Bellah Derek Lane

My husband, Jerry Walker for his patience and help.

My children: Todd, Cort, and Katrina for their prayers and encouragement.

God for His strength.

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PRELIMINARY INFORMATION

(Submit in Quadruplicate)

GRADUATE COMMITTEE AND OPTION APPROVAL FORM CENTRAL WASHINGTON UNIVERSITY

Student

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. The form should be submitted in quadruplicate to the Office of Graduate Studies in Barge 305.

Name: Linda Walker Birth Date [redacted]

Address: [redacted]

Date: 07/17/03

Table with 3 columns: Check option, Course No., Title, Credits. Includes options like Written Exam*, NonThesis Project, Creative Project, Studio Project, Portfolio Review, Thesis.

*Students taking written exam option may omit items 1-5 below.

1. Proposed Title: Direction of the theatre production Cinderella : The World's Favorite Fairytale.

2. Purpose of Study: The direction of the play Cinderella: The World's Favorite Fairytale serves as the culminating experience in theatre graduate studies.

3. Scope of Study: Documentation based upon the preparation of pre-production research, post-production evaluation, the direction of the production (including the casting and rehearsal of actors, the preparation of the Director's Production Book, and oral examination) shall benefit both the student and Theatre Arts Department.

4. Procedure to be used: Three phases of study shall be included: 1. Pre-production research and thesis documentation: MLA style. 2. Rehearsal and direction of the production. 3. Post-production evaluation and documentation.

5. Does the procedure involve collection of data obtained from Human Subjects (including use of surveys)? Use of Animals? Yes** No X

** If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Scott Robinson Committee Chair (typed or printed)

Committee Chair (signature) Date 7/22/03

George Bellah Committee Member (typed or printed)

Committee Member (signature) Date 7/23/03

Derek Lane Committee Member (typed or printed)

Committee Member (signature) Date 7/23/03

Approved by: [Signature] Dept Chair/Designee (signature) Date 7/29/03

Approved by: [Signature] Associate VP of Graduate Studies Date 7/29/03

Students will be required to submit two copies of all motion picture film, film strips, sound film strips, slides, tapes, cassettes, pictures, etc. produced as part of the thesis. These are to be submitted at the time the thesis (three copies) is submitted to the Office of Graduate Studies and Research.

Project Parameters and Schedule

Cinderella: The World's Favorite Fairytale is scheduled to be produced during the Central Washington University winter quarter of 2004. Heritage College, the production venue, is on a semester system. Casting will not be able to take place until the first week of February. Therefore, in order to provide approximately seven weeks of rehearsal time, production dates are scheduled for Thursday and Friday, March 18 and 19, 2004, which are the last days of the CWU quarter. These dates have been confirmed by the venue. Five performances will be done: three on Thursday with one in the morning, one in the afternoon, and one in the evening; and two on Friday, morning and afternoon. The purpose in having the morning and afternoon productions is so that children may be bused in from nearby elementary schools. The purpose in having all of the performances within two adjacent days is in consideration of the extremely heavy schedules of the cast and of the building being used.

No funds have been designated by Heritage College for theatre productions; therefore, funding is very limited. In the past, the Humanities Department, upon approval by the business department, has provided for the purchase of scripts and royalties. A newly formed student club, the Music, Drama, and Fine Arts Club, may be willing to provide \$100 to \$200 for staging needs. Currently, a proposal is before the college board of directors for the purchase of minimal stage lighting. Hopefully ticket sales will cover the rest of the costs.

Staffing and casting will be provided by the members of the MDFA Club, members of the Play Production class (the only theatre class offered at Heritage

College), other college students and staff members, and possibly some interested students from the nearby Yakama Tribal School, which is an alternative high school for Native American students.

The facility being used is a former grange hall build in the early 1930's and is now being used by Heritage as a classroom building. The classrooms are divided by an accordion partition which can be opened up to accommodate an audience of about 100 people.

At one end of this large room is the stage, which is a typical grange hall stage. The dimensions of the stage are 20 feet wide, 12 feet deep, and 7½ feet high. On the stage is an antique, upright piano which can be moved about on the stage, but not off the stage. The stage is lit by fluorescent lights in the center of the ceiling, is shaped and painted like a white box, has a warped floor, no wings, and an extremely limited backstage area. Doors leading to backstage are positioned UL and UR. Sets of steps leading to the main floor are positioned DL and DR. On the main floor, on each side of the stage, are doors leading to the backstage area. These steps and doors can be utilized by the actors to exit the stage on occasion. An extra, lower, platform can be brought in and placed between the stage and the audience.

The backstage area has no dressing rooms; only single men and women's restrooms, and a small area which maybe used for a green room.

No sound system will be used for two reasons. The stage floor is very old, and when the actors move about on it, the boards creak. This creaking is picked up by a sound system. The acoustics in this old, wooden building are very good, and in past productions, a sound system has not been needed.

Set construction and rehearsals will take place not only on the stage, but also in the large classroom in front of the stage. The Play Production class and the director-instructor will be responsible for the construction of the set, properties, and costumes.

Rehearsals will be scheduled to take place during class time for the Play Production class, which will take place on Tuesdays and Thursdays from 3:00 to 5:00 p.m. Other rehearsals will take place according to the scheduling needs of the cast after it has been selected, and according to the availability of a rehearsal space.

Permission of Hiring Authority at the Producing Venue for Production

Heritage College
3240 Fort Road
Toppenish, WA 98948
September 2, 2003

Professor Scott R. Robinson
Department of Theatre Arts
Central Washington University
400 East 8th Avenue
Ellensburg, WA 98926-7460

Dear Professor Robinson:

As her hiring authority, I give permission to Linda Walker to produce and direct her master's thesis project for the Theatre Arts Department of Central Washington University at Heritage College in Toppenish, Washington, in March, 2004.

Sincerely;

Dr. Loren Schmidt
Chair, Humanities Department
Heritage College

Evaluation of the Play as a Production Vehicle

The facility at Heritage College available for the production of any playscript is extremely limited. However, these limitations are conducive to the inspiration of creative energy. A script must be chosen carefully to be certain that it is mountable within the physical limitations of the facility. Also, care must be taken to insure that the script will appeal to the local audience and that it will support the mission ideal of Heritage College.

Cinderella: The World's Favorite Fairytale by Lowell Swortzell is mountable in the Heritage College facility. Rather than with an elaborate set, spectacle for this play can be provided with costuming, which will work well with the stage limitations of the physical facility.

On the other hand, it is possible to create an adequate set within these limitations. The three Cinderella stories in this play are frameworked by the French Cinderella's talking to the audience, making transitions between the scenes. This Cinderella and Wing Woo, the narrator, will utilize the two-foot wide apron created when the curtains are closed and an additional platform in front of the stage while the property people rearrange the set.

The stage has no wings, so the basic set has to be in place throughout the entire production. Because of this and other limitations, a Chinese Theatre staging style has been adopted for the entire production. On the ceiling, across the center stage plane, is a one-inch thick support board. For the Chinese segment, bamboo curtains will be hung from this board to form a backdrop concealing the rest of the

set. This backdrop will be removed to reveal the forest scene utilized with variations for both the Russian and the Native American segments. The piano will be moved UR and camouflaged as a Native American tule lodge hidden among forest trees.

Artificial trees will also camouflage the downstage steps, creating a path through the forest to the side doors on the main floor. The front platform will be utilized by the Chinese Royal Procession.

The stage lighting situation is severely limited. Available stationary lighting consists of two fluorescent lights located in the center of the stage ceiling and the front house area lighting. Spotlights will have to be acquired, rented, or borrowed. Some small, back lights may be concealed behind the upstage scenery.

The text of Cinderella: The World's Favorite Fairytale is appropriate for the Heritage College audience and venue. The audience will be made up largely of the college students, their children, and children from local elementary schools. The majority of the Heritage students are older than the typical college student, have children, and are seeking entertainment for their children.

This script is also performable by Heritage students, most of whom have had no theatre experience whatsoever. These students delight in folktales and will enjoy performing these Cinderella tales from diverse cultures. Heritage College is noted for its culturally diverse student population. The entire college community exists for the acceptance and promotion of the many different cultures represented in the Yakima Valley.

Part of the mission statement of Heritage College maintains that the mission of the college is “to provide quality, accessible higher education to multicultural populations which have been educationally isolated” (Heritage College Catalog 2). This playscript including the Cinderella story from several cultures supports this mission statement. Researcher Max Luthi, in The European Folktale states, “The folktale gives its characters not things, but opportunities. It directs its characters toward places where something is to be accomplished, and it then showers its help on the person whom it finds ready for such an accomplishment [. . .]” (86). Heritage College is in existence for the purpose of providing opportunity for deprived, needy people. It showers its help on the place-bound people who come seeking an education. The performance of folktales in a theatre format is part of the foundational help provided for these opportunity seekers.

Concept Statement

The director's design concept for the production of Cinderella: The World's Favorite Fairytale includes the use of the color red, northern hemisphere forest vegetation, a doll motif, and a modified Chinese Theatre staging method.

In each of the three cultures being concentrated on, the color red has particular significance. For the Chinese, red indicates a happy occasion, nobility, and wealth (Latsch 24). According to researcher Edoardo Fazzioli, "Red symbolizes sincerity, loyalty, courage, good fortune and happiness. It is the colour of the dress and of the veil covering the face of a bride [. . .] and of one of the eight banners of the imperial army" (218).

For the Russians, red indicates purity. "Red is a traditional color in Russian peasant dress, signifying good. The Russian word for 'red' and 'beautiful' is the same—'krassnya' " (Onassis, Style 142). In Russian folk tradition, red was used to protect from the evil eye (Knab 241, 244). And for the Native American, red is a sacred color and indicates peace (Blumberg 20, 88).

In the Chinese segment of the production, extensive use of red will be used in the costumes of Wing Woo, the narrator, as this is a happy occasion, and of Lin Yun, a wealthy, honorable man who marries Pear Blossom (Chen 23). Red will also be found in the slippers Lin Yun gives Pear Blossom for a wedding present (Arlington Plate 64); in the carpet stage center, as this is a Chinese Theatre tradition, and on the front platform (Watson and McKernie 339). Red will also be found in the dragon puppet and the costumes of those involved in the Royal Procession.

For the Russian segment, red will be used in the costumes of Vasilisa and of the doll, but significantly absent in the costumes of the stepfamily and of Baba Yaga as they are evil. The doll, the embodiment of the pure mother and the protector against the evil characters, will be dressed in bright red. Vasilisa, too, is pure, but she is poor, abused, and forced to do hard, outdoors labor. Her red costume will be made of a dull, earthy red.

The Native American red must also be of earth tones as these people had dyes only from natural sources. Broken Wing is able to see the Invisible Hunter because she is a spiritual person. Morning Star is also a spiritual person. Reds will be used in the costumes of these two characters. For Broken Wing, modest red ribbons in the style of a Yakama ribbon shirt, will decorate her otherwise drab, buckskin wing dress. Her make-up will include red scars from the fire on her face. The wedding cloak will include red in its design. Morning Star will wear red in the form of beadwork on her wing dress and headdress. Red will be found on the set in the form of spring wildflowers, for instance Indian paintbrush, native to the Yakama area around the dwelling of the Invisible Hunter. (Note: the inspirational painting by Jan Whitefoot shows red sumac near a teepee; however, sumac doesn't turn red until fall, and the setting of the production is in the spring).

The mood of the production is generally happy. The story ends with a happy resolution; even so, some unhappy things happen before the resolution. For a time, the situation is fearful. Each of the three Cinderellas is a young, parentless, unprotected, and abused girl who obeys, at least partially, out of fear. The northern hemisphere forest is a fearful place for the unprotected. One could easily become

lost and endangered by the evil that lurks among the dense trees and bushes. Dark evergreen and deep brown trees in frightening vertical lines painted on flats and supplemented by artificial Christmas trees will make a fearful forest. On the other hand, the forest is not a fearful place for the Native American, but is regarded as the source of sustenance and as a home; therefore, lighter colored green bushes will be painted in-between the trees. Springtime silk flowers and real branches, bushes, and twigs brought in from the countryside surrounding Heritage College will dress the set. The sky will be painted the brilliant, virtually cloudless, blue of the summer sky of the Yakima Valley to complete the picture and mood.

Swortzell describes the scene as having two wigwams (46); however, Yakamas lived in tule mat lodges during the 1700's (as indicated on a picture postcard provided by the Yakama Nation Cultural Heritage Center). In this production, the wigwams will, instead, be tule mats dwellings.

Various kinds of dolls will be used in the production as a motif. Dolls are important in many cultures for a variety of purposes besides mere toys. For example, in the Native American Hopi tribe, Kachina dolls are used as part of the child's religious training (Colton 5). Asian cultures are noted for their puppets, or very adult, elaborate "doll theatres". The Russian matryoshka and nesting dolls are famous for honoring the mother's position in the family. Families traditionally carve their own set of nesting dolls, representing their household (Schilperoort 11 June 2003). Vasilisa, the Russian Cinderella, is accompanied, aided, and protected by the doll which her mother gave her before her death. Vasilisa has promised to keep the doll with her all of her life, refuses to give it up to the evil Baba Yaga, thus overcoming

evil, and requests that the Tsar allow her to keep the doll with her as a wedding gift. In today's American culture, dolls are dressed up, decorated, and often idealized as beautiful young ladies. The French Cinderella, too, is often portrayed in her ball gown as beautiful and idealized.

Dolls of all sorts, in rounded, comforting shapes, and representing all of the cultures in the production will be discovered in unusual places such as under the forest trees, on the downstage steps, and in the lobby area. The Chinese and the Native American Cinderellas will utilize dolls as a hand prop, although this isn't indicated in the script. Dolls will, thus, represent parental comfort of, protection of, and aid for the child.

Because of the extreme limitations of the venue facility's stage, a modified version of Chinese Theatre will be used for a framework for the production. The Chinese stage is usually quite bare with only a few pine trees and a minimum of set pieces which are little used by the actors. Flags and banners held by the prop men represent such things as chariots, water, wind, and so forth (Watson and McKernie 345). Hand props, such as a tasseled whip, may indicate a horse (Chen 28). "A chair may stand for a hill or mountain. The actor mounts the chair and steps down on the other side to show that he has crossed over a mountain" (Zung 23). In this production, tasseled whips will represent horses; a chair--a mountain; and banners and flags a spinning wheel-- the rainbow, and the Milky Way.

The front of the stage area will display a Chinese Theatre motif. A black-lacquered, red, and green pagoda-style Chinese arch (Chen 10, 21; Mackerras Plate 21) will frame the proscenium. Brightly colored buntings will swath the

downstage steps and the front of the stage just above the platform (Idema 33). Flowers, important symbolically to the Chinese (Riley 240) will be found in abundance in the stage decoration. Wing Woo's Chinese gong will be located on a black-lacquered table on the platform.

The Royal Procession will feature a Chinese dragon puppet, fish, lanterns (Swortzell 26), flags sporting Chinese calligraphic symbols, and animals such as a monkey and an elephant. Possibly Native Americans dancing in full regalia will join the procession in a blending of the cultures.

Also, because of the limitations of the Heritage College facility, this production will focus on the use of costume for spectacle. Costuming will be brightly colorful. Researcher Max Luthi states, "The folktale prefers clear, ultra pure, colors [. . .]" (European 27). So, too, does the Chinese Theatre prefer bold, brilliant colors (Latsch 3). The two genres will work together nicely.

The French Cinderella will begin the production in neutral-colored rags. She is like the neutral-colored curtains which, when opened, bring us into the gorgeous world of the show. Later, her ball gown decks her in bright turquoise, satiny white, pink and yellow ruffles and bows, puffed sleeves, and rounded shapes (Kidd 103). She is youthful, joyful, pure, and of a sunny, kindly, and hopeful disposition (Cunningham 95). She brings the show to a happy, contented, satisfying ending in this same costume.

Color associations in Chinese Theatre are different than those in the western hemisphere and have precise symbolic meaning for characterization. Style also has

meaning, but is not dynasty correct (Hsu 45). Wing Woo, the stage manager, will be in a red kimono with brightly colored figures as this is a happy occasion.

Although she is poor and mistreated, Pear Blossom will be dressed in cheerful colors as even beggars in Chinese Theatre are richly dressed (45). Her short, top garment will be green as she is virtuous (Kalvodova 24; Hsu 46). Her cream colored skirt will appear to be pleated and embroidered. Her apron, turquoise for being virtuous and kind (Chen 23) will be bordered in pink for her youth (Latsch 25) and decorated in brightly colored patches which is considered “‘the dress of the rich and noble’—meaning that its wearer may sometime gain wealth and a higher social standing, because modesty and humility will always triumph over evil or adversity” (Chen 26). The apron design will be patterned after that found in Arlington Plate 33.

Pear Blossom’s stepmother and stepsister will be dressed in black because they are brusque (23), although their costumes will be beautiful with a floral pattern in the fabric (Arlington Plate 22) and ornate head decoration (Hsu 47).

Lin Yun, the rich young man, will be dressed in red and gold depicting a member of the nobility (Latsch 24). His headdress will be elaborately decorated with tassels and pom poms (Kalvodova 24; Riley 53; Arlington Plate 38).

The Russian Cinderella characters will be dressed in colors and shapes of European association which are not as rigid and precise as the Chinese. Vasilisa and her doll will be dressed in jumpers (Onassis Style 142). Vasilisa’s stepmother will be dressed in the multi-colored, voluminous skirt, long puffed-sleeved blouse, and head scarf of the Russian peasant woman as depicted in the artistry of Patricia Polacco in her book, Babushka Baba Yaga. The stepsisters will be dressed in rich garments in

order to catch husbands. “They are a comic sight, overdressed from heat to toe. [. . .] with frills, lace, feathers, bows and jewels” (Swortzell 31, 34). Their tapestry fabric skirts, too, will be voluminous, their jackets tight-fitting, and their headdresses elaborate as found in Onassis (Firebird n. pag.). Onassis, in the same book, also provides a design for the shirt Vasilisa creates for the Tsar and for his floor-length, sleeveless kaftan.

Because of the smallness of the stage and the backstage areas, and of the tightness of the set, the horsemen will carry tasseled whips as in Chinese Theatre rather than ride horses. Baba Yaga will be in puppet form designed using ideas from Patricia Polacco and will be manipulated by a Chinese prop person in black.

Authentic costumes belonging to Yakama people will possibly be used for the Native American Cinderella characters. In lieu of their availability, basic wing-dresses and Caribou’s tunic will be made of ecru colored cloth. Broken Wing’s wedding cloak will be a brightly colored and richly embroidered shawl with a long fringe. These shawls are often worn by Yakama women for sacred ceremonies and dances. Design ideas will be taken from local newspaper articles and from picture postcards provided by the Yakama Nation Cultural Heritage Center Museum, Toppenish, Washington.

Broken Wing’s costume will have a touch of red to indicate her spirituality. Morning Star, too, will have red beadwork or other trim as she, too, is a spiritual person. The garments of Caribou and Grey Seal will have little ornamentation as Caribou is a hunter, and Grey Seal is a neutral character.

The costume for Blue Fox will be ornately beaded in all colors but red. She will wear elaborate accessories and a highly ornamental, beaded headdress. All of this is to show her physical, surface beauty which disguises a lack of inner beauty. She puts on a beautiful necklace which Swortzell indicates is carved (51), but the Yakama necklace will be beaded.

Music for pre-show and between scenes will reflect the cultures being represented. The following quote is taken from the back of a Yakama Nation picture postcard: "One can learn about a people from their arts [. . .] . Our music springs from the beat of the dance our hearts oblige us to do."

To draw the audience in to a fantasy, romantic state of mind, pre-show music will be "Romance Larghetto" by the Austrian composer, Mozart, and the second movement of "Excerpt from Symphony No. 5 in E minor, Op 64" by Russian composer, Tchaikovsky. The mood for the Chinese segment will be provided by Chinese instrumental folk music, and the Russian, by Russian folk music. The Native American mood will be established by intertribal drumming (White Fish Bay).

The production will end in grandeur with a fanfare and wedding bell chimes (Swortzell 60), "Bridal Chorus from Lohengrin" by Wagner, and "Wedding March from A Midsummer Night's Dream" by Mendolssen.

The tale of Cinderella is a sentimentally sad story with a happy ending as good triumphs over evil and is rewarded. The generous use of the color red; a "semi-fearful" but mostly brightly colored forest, a motif of various kinds of dolls, and the brilliant costuming of a Chinese Theatre style will bring to the audience a happy, fantasy experience.

Project Schedule

January 20, 2004

First meeting of all designers and managers to discuss production concept and duties of each person involved.

January 22

Design committee meets to evaluate the script and characters for design needs.

January 29

Publicity committee meets to discuss publicity design and advertisement issues.

February 3

Auditions

February 5

Auditions

February 10

All committees meet to finalize plans and make job assignments.

February 12

Rehearsals begin and continue every Tuesday and Thursday from 3:00 to 5:00 p.m. and at other times according to the actors' schedules.

February 19

Costume committee works with actors to plan costumes.

March 2

Publicity committee meets to finalize plans and assign duties.

March 4

Set construction begins. Technical elements discussed.

March 11

Semi-dress and technical rehearsal.

Publicity committee reports.

March 16

Full dress rehearsal.

March 18

Three productions: 10:30 a.m., 3:00 p.m., and 6:30 p.m.

March 19

Two productions: 10:30 a.m., and 3:00 p.m.

March 23

Strike

PRE-PRODUCTION ANALYSIS

Given Circumstances

Environmental Facts

Geographical Location

The script of the French Cinderella takes place in front of the house where Cinderella is sweeping, so the house must not be a large manor-type of the upper class, but is possibly a smaller, but well-kept and adequate cottage of the solid middle class and large enough to accommodate “half the palace” (Swortzell 60). It doesn’t appear to be large enough or wealthy enough to have servants.

This cottage is probably located in the countryside or in a smaller village as there is a front walk to the house and apparently people walk by occasionally because the stepmother calls to Cinderella, “Not talking to strangers, I hope!” (16). On the other hand, they must be fairly isolated as Cinderella says, “A woodcutter stopped by last week. He was the first person I’ve talked to in months [. . .]” (17).

The cottage must be within walking or coach distance from a large, countryside manor house or palace as the sisters are preparing to go to a ball. The prince will be there, so it must be the residence of at least the higher nobility. The clock chiming, the staircase to the front door, and the lack of guards at the door indicate a manor house rather than the prince’s official home.

It can be deducted from the omission of any reference to cold weather, outer-wear garments, or muddy roads that the action takes place in mild weather, perhaps late spring or early summer in France.

The action of the Chinese Cinderella segment takes place, according to Chinese tradition, on a virtually bare stage. Pantomime suggests the environment.

The action appears to take place outside in the yard of the house, as Pear Blossom is washing clothes by hand and hanging them on a clothesline while the doves fly around and the cow grazes nearby.

Located in the countryside by a field, the house itself is probably the house of a middle-class family, economically able to afford some luxuries such as a mirror and beds. The house has a kitchen and other rooms that need to be kept clean. And when Pear Blossom is finished with all her work, she is to close the door. Why does the stepmother give this instruction? Perhaps her purpose is for protection from the nighttime environmental dangers such as animals or thieves.

Inclement weather could possibly be another reason for closing the door. That coupled with the fact that Pear Blossom was hanging clothes outside, indicates the warm and wet days and nights of late spring or early summer. Summer temperatures around Beijing (Peking) hover at 25 degrees Celsius, and precipitation around 197 millimeters monthly (King and Schatzky 82). In early June the area suffers from the “sauna-like humidity of the ‘yellow-plum’ season [. . .]” (83). Another indication of warm days is the royal procession that the household is preparing to attend the next day.

The action seems to take place interchangeably between indoors and outdoors. Pear Blossom is feeding the doves and the cow outside, but then creeps into a corner, on a mat, to sleep. The warm rays of the sun falling on her forehead (Swortzell 22), waking her up, suggests that she slept outside, but immediately she is inside helping

her stepmother and stepsister dress. Then the stepmother opens the door to go into the street (outside) where she notices that there are weeds in the garden to be removed. Pear Blossom cries on a mat, inside, while the doves, outside in a tree, hear her. They fly in through the kitchen window to come to her aid and crack the rice for her. Then Pear Blossom, going outside, opens the door and closes it behind her, spying the garden weeds. The cow, grazing in a nearby field, comes to help her.

The terrain is hilly. Pear Blossom asks, “Why aren’t you on the hillside, good cow?” (25). Then, the work done, Pear Blossom goes up and down a small set of steps as if going over a mountain to the city. She might be going from her small village over mountains to Peking as this city is surrounded by agricultural and grasslands and is bordered on the west by mountains (Appel 21).

The capitol city of Peking is suggested because the procession is “royal” (Swortzell 20). It takes place on a city street wide enough for people to not only view the procession, but to walk, meet, and talk with each other.

The story of the Russian Vasilisa takes place, according to the script, on the edge of a great forest as can be seen in the form of tall tree trunks (30). Vasilisa and her stepfamily probably live in a village close to St. Petersburg. The northwestern part of Russia, where St. Petersburg is located, is near forestlands of birch, spruce, and pine trees, and of swampy lakes ([Encyclopedia Britannica](#)).

The action of the play takes place in late spring or early summer as the temperature is warm enough for the orange horseman to bring bright sunlight during the day, but cool enough for Vasilisa to be concerned that her doll doesn’t have a

coat. Russia, around St. Petersburg, has a short, but hot summer. The summer palace of the tsar is located there.

Vasilisa's village is large enough to have a dressmaker to provide gowns for the stepsisters, but not so large that they're unable to walk from town and a small ways through the forest to home. Again, the town is large enough that the stepsisters don't know the young men in town by name, but small enough that the young men have heard of Vasilisa from a woodcutter and from a gypsy who spread the news of her beauty.

Vasilisa has to chop wood, weed the garden, and carry water from the well. The forest is near enough to their home for Vasilisa to take a nap under the forest trees. And the forest is near enough for them to hear the threatening cackle of Baba Yaga, the witch who eats children. Vasilisa is forced to go deep into the middle of the forest in order to find and borrow candles from Baba Yaga. Baba Yaga must have a farm somewhere in the forest as she tells Vasilisa that she must crack the wheat and husk the corn.

The Mic Mac Cinderella takes place in what is now the United States of America state of Maine in a forest where birch trees are common. According to the script, the dwelling for Broken Wing and her family is a teepee made of birch bark. However, for this current production, the setting is being changed to the northwestern United States and to the Yakama Indian Nation. Therefore, the dwelling will be made of tule mats. The Yakamas built

four-walled, A-frame structures called "kaatnams" [. . .]. Each kaatnam had a wooden frame that at its base measured from 40 to 60 feet long and 12 to 15

feet wide. Two of the walls leaned toward each other, meeting at the top of the dwelling, about 10 feet above the ground. The other two walls were rounded at the base. The pole framework was covered with several layers of stitched tule mats, and additional poles were then laid on top of the mats to hold them in place. The top of the dwelling was left open to release smoke from interior fires [. . .]. Doorways were made in the rounded ends of the dwelling [. . .]. (Schuster 30)

The script narrator describes: “Here is a large lake surrounded by a forest [. . .] and all around us rise tall trees and vast open skies above” (Swortzell 46). There are two wigwams, separated by the forest and lake, but within walking distance of each other as the sisters all walk to the wigwam of the Invisible Hunter.

The action first takes place inside the smaller wigwam of Caribou and his three daughters where there is a fire for warmth and cooking. The next morning, the action shifts to outside the wigwam as the sisters follow the path through the forest and around the lake on their way to the wigwam of the Invisible Hunter. The test of seeing the Invisible Hunter takes place outside, in front of the wigwam, as indicated when Blue Fox says that she thought the house would be “grander”, and Morning Star replies, “It’s large inside” (50). Then Morning Star instructs her to look toward the lake and beyond the trees.

The action seems to shift to the interior of the wigwam when the Invisible Hunter returns and sits on a pile of furs where Morning Star removes his moccasins. On the other hand, perhaps the weather is warm enough at this time for the family to conduct living activities outside.

The action remains outside when Grey Seal refuses to take the test and Morning Star sees Broken Wing approaching through the forest. Broken Wing searches the lake, the ground, the trees, and the sky for the Invisible Hunter. She sees him in the sky. His sled string is made of the rainbow and his bow string is made of the Milky Way. Morning Star combs Broken Wing's hair, bathes her, and dresses her, apparently all outside, and seats her on a bench. The Invisible Hunter comes and sits beside her. A rainbow appears over the lake in the background.

Date

As fairytales go, the action takes place "once upon a time" which is virtually dateless. The date and time for the setting of the current production is chosen as June 1 and 2, 1796 CE, from dawn to nightfall for each day for various reasons. The year lends itself well to the political and social situations in each culture. The June days lend themselves well to the weather and temperature needs for each culture's story.

It seems that the Native American Cinderella needs to take place before the established arrival of the white man in the area. Lewis and Clark made their expedition to the Northwest area in 1805. Before this time, the Yakamas had minimal contact with whites, but did have contact with other tribes which had contact with French fur traders and explorers and had received beads in exchange for furs (Schuster 43). These tribes traded with the Yakamas. Beads are an important costume and prop item when the oldest sister, Blue Fox, dons her headdress and necklace for the Invisible Hunter's sister, Morning Star. The script, as written, states that the necklace is carved; however, Yakamas didn't carve necklaces. Rather, they

used “beads, porcupine quills, [. . .] and elk teeth” (44). Also, headdresses were beaded or woven, like baskets, of hemp, grass, or cornhusks (24-5).

The date for the Russian Cinderella also has to be not so long ago as to be before the European costume influence as the stepmother provides gowns with frills, lace, feathers, bows, and jewels for her daughters. These items can be found on European garments of the 18th century.

The political and social situations in Russia in 1796 were also conducive to the Tsar’s meeting of a lower class individual such as Vasilisa. The son of Catherine the Great, Paul I, had just come into power. He was noted for his concern for lifting the status of the serfs and peasants and spent time among them (Encyclopedia Britannica).

In China, in 1796, the Manchu emperor, Ch’ien-lung, after a sixty-one year reign, abdicated his throne to his son, Yung-yen on February 9. A royal procession to honor the new emperor could easily have taken place on June 1 or 2 when the weather was more permissible. Also, in the 1790’s, the Peking Opera, where costumes were never dynasty correct, was getting its start. And, the date in China needs to be late enough in the spring for weeds and flowers (poppies and lilies) to be growing. The weather needs to be warm enough for Pear Blossom to work day and night outside.

Regarding the European Cinderella, Swortzell states, “Certainly, the major ingredients of the tale had long been in place before Charles Perrault produced his version in 1697 and the Brothers Grimm theirs, between 1823 and 1826” (4). Since the story is timeless, the date of 1796 is arbitrary. However, this date works well for the political situations in each of the cultures represented including the French.

France was defeated in several foreign wars during the 18th century, which led to bankruptcy. In 1789, the revolution destroyed the monarchy and a weak government of five directors was formed. Napoleon Bonaparte gained power and ruled from 1799-1814. A limited monarchy was restored and lasted until 1871. Louis XVII (1793-95) was of the House of Bourbon as was Louis XVIII (1814-24). Apparently not all royalty was executed during the revolution. Although in 1796 France was governed by a directorate, it is possible that Cinderella could have attended a ball attended by a French prince.

Economic Environment

The economic class of the main characters of each of the Cinderella stories appears to be a fairly solid middle class. The class of the desired male ranges from a successful hunter to a wealthy man to a prince to a tsar.

In the French Cinderella tale, the stepsisters have enough money to dress for a ball, which the prince is attending, using powder, combs, buckles, and stockings. Cinderella, herself, wears rags and wields a broom, indicating a low class, but this condition is forced on her by her stepfamily. At the end of the play, her economic situation has bettered dramatically. She now wears a diamond tiara and a magnificent wedding veil. The prince gives her a splendid diamond wristwatch.

The economic status of the Chinese Cinderella, Pear Blossom, may be a bit lower than that of the French as she seems to work a great deal outside—possibly indicating a smaller house—washing clothes in a tub. However, the family does have enough money to own a handkerchief, robes, fans and a mirror large enough for the

stepsister to parade in front of. The house has a kitchen for baking and cleaning. Some items need to be polished and others mended, which would indicate enough money for a comfortable living. The stepsister has acquired a new robe to wear to the Royal Procession. Pear Blossom isn't allowed to have a new robe, not for economic reasons, but because she has been designated as not worthy to look at. She at least has a mat to sleep on, which is customary in remote Chinese villages (Appel 26). Being a farmer/villager in China is not necessarily an indication of poverty as "eighty per cent of the population still lives outside the cities, in the farming counties and villages of rural China" (King and Schatzky 85). The father's land is valued, and the father honored as the heir of the land (Appel 27).

The Chinese farm where Pear Blossom lives is prosperous enough to have a cow and a rooster and some luxuries as flowers in the garden. There is enough money available for food as Pear Blossom takes seeds from a jar for the doves and corn for the cow, and there are three jars of rice for her to husk.

Lin Yun is a rich young man who is visiting the city and is looking for a wife. His economic status is obviously higher than that of the stepfamily as they foolishly try to attract him. He is wealthy enough to present Pear Blossom with red velvet slippers, a color and fabric of luxury. However, money is a secondary wealth in Confucius thinking. Rather, wisdom is of more value. A real man is defined as "being correct and gentle, preferring wisdom to money" (Appel 50). Lin Yun portrays the qualities of a real man in his relationship with Pear Blossom.

Pear Blossom's small feet are significant for the Chinese. Small feet were considered beautiful and were a symbol of wealth as the feet of the women of this

class were bound at childhood, making it difficult for them to walk and do work—which, being wealthy, they had no need to do. For the wealthy Lin Yun to present Pear Blossom with luxurious slippers indicates that she has beautiful, small feet and is, therefore, worthy of marrying the rich man. He is economically able to assure her that she will receive a lifetime of gifts from him, and he takes her away from a “lifetime of drudgery” to a house with walls solid enough upon which to hang pictures and not just made of flimsy screens as found in a lower class Chinese house (Swortzell 27).

The Russian Cinderella, Vasilisa, too, is dressed in rags, but again, this is not the result of a low economic status. The family is not wealthy (for instance, there is no servant to chop the wood, so Vasilisa has to do it). Before Vasilisa’s mother died, she had enough economic means to provide Vasilisa with a doll. Vasilisa, on the other hand, doesn’t have the means wherewith to provide the doll a coat.

Vasilisa’s father is away on a long journey to distant lands. There is no indication as to why, but it may be assumed that it is for economic purposes. Perhaps he is a merchant or businessman of some sort, and he must travel in order to provide financially for his family.

As with Pear Blossom, the Russian family doesn’t appear to be economically able to hire servants. Vasilisa must do the work of servants. Since she must carry water from the well, it seems there is not enough money to have a water source inside their house. The family does have a garden. And, although they supposedly lack candles, they do have a secure house with strong, lockable doors.

On the other hand, the stepmother and her daughters can afford to go into town, however on foot, to the dressmaker's where they purchase expensive gowns with frills, lace, feathers, bows, and jewels. The stepsisters' new shoes pinch, indicating expensive dress shoes, not practical for the hard work of a peasant. Yet, supposedly, there is not enough money for an adequate apron and dress for Vasilisa.

For Vasilisa, food and money are scarce. She has been given a crust of bread to last her all day. After being turned out of her house and sent to Baba Yaga, Vasilisa has become penniless until her father returns.

Baba Yaga is economically sound enough to have a two-story house with windows. She has wood to chop, linens to wash, and wheat and corn to prepare.

From someplace the doll is able to obtain a spinning wheel and the materials from which Vasilisa is able to spin thread. Before Vasilisa's mother died, the household was prosperous enough to own a spinning wheel and a loom for weaving. Since these items belonged to the mother, perhaps the doll, representing the mother, was able to bring them from the house which rightfully belonged to the mother, and now to Vasilisa.

The title of Tsar implies a very wealthy person. He lives in a palace, and the ringing of wedding chimes suggests a large church. The wedding gift Vasilisa requests could turn out to be an expensive one. Finding her traveling father could be a costly search. Bringing him to the palace to live suggests providing for him economically for life so that he doesn't have to travel for financial purposes. Yet the Tsar agrees readily to the gift and asks "Is that all?" (44). The expense of the gift is a small thing to a man of his wealth.

Native Americans measure economic wealth by different standards than Europeans. For the Yakamas, “special status was also given to professional gamblers, outstanding athletes, people who owned many horses, and people who sponsored feasts and giveaways” (Schuster 29). For the Mic Macs, the ability to be successful in the hunt was of great value; therefore, the Invisible Hunter would be a desirable marriage “catch” as he would be a good provider. The narrator of the script indicates that the wigwam is large and comfortable, which would be an indication of wealth. Morning Star and her brother enjoy such luxuries as piles of furs, a bench, moccasins to wear, a comb, and a wedding cloak for Broken Wing.

In contrast, the economic condition of Broken Wing’s family seems to be lower than that of the Invisible Hunter. Their wigwam is smaller, but they do own at least one stool and one bowl. Caribou, the father, is old and without a wife. He provides for the family by trading furs among the tribes. That the daughters care for each other and the father rather than having servants is not, however, necessarily an indication of low economic status as the Mic Macs didn’t have a servant class.

Although Broken Wing’s clothing is ragged, she has the materials available to make a beautifully carved necklace and a “splendid” headdress for Blue Fox (Swortzell 51). Blue Fox, too, has lovely clothing, a comb, and moccasins. She also is economically able to consult a shaman and obtain a gourd rattle from him.

Basically the economic status of each of the four Cinderella families is of the middle-class of their particular culture. The personal economic status of each individual Cinderella is low, not because of poverty, but because of the dysfunctional family situation which has demoted her. Each Cinderella is rewarded for her

goodness and hard work by being asked for her hand in marriage by a man of a high economic status.

Political Environment

In France during the time in which the play takes place, the monarchy had been weakened by the revolution of 1789, but was still functioning somewhat. Louis XVII reigned from 1793 to 1795. A directorate of five members governed from 1795 to 1799. Napoleon Bonaparte ruled from 1799 to 1814. A limited monarchy, from the same House of Bourbon, was restored and lasted until 1871 (Encyclopedia Britannica).

In the Chinese Cinderella, Wing Woo, the narrator, claims that the story took place in old China, which is the term used for the period of the dynasties. Wing Woo doesn't specify which dynasty. The Manchurian Qing dynasty was in place from 1644 to 1912, and thus would be the political environment of the time of this current production of "Cinderella". The attitude of the court at that time was petrified and stifling. Individuals outside the court were happily free in the countryside (Mackenzie 110). The fact that the characters in the play were attending a royal procession gives the impression that an emperor was ruling. Lin Yun's being a rich young man and desirable for marriage indicates a society of social strata.

In Russia, in 1796, following the long reign of his mother, Catherine the Great, Tsar Paul I was ruling with the nobility directly under him. There was a large gap between the upper and lower classes which Paul attempted somewhat to narrow. The nation was called "Russia" by that time (Encyclopedia Britannica).

In the Mic Mac Cinderella, the script gives no indication of a tribal chief or leader, although in history such personages did exist. They obtained their position through the display of wisdom and desirable skills and, at times, through a bloodline (Schuster 29). Blue Fox consults the shaman, who would be the spiritual leader.

Fathers and husbands were the heads of their own households. For the Yakama, the small, independent village or band was traditionally the basic political unit. [. . .] Certain men were recognized as headmen or chiefs of their village. These positions tended to be inherited, and headmen were generally respected for their wisdom and generosity. Elderly women were also held in high regard and exerted influence over village decisions. Several respected men of each village were chosen by consensus to be members of a council that helped the headman to settle disputes and maintain informal control over village activities and relations with other villages. (29)

There is no indication that the Invisible Hunter is any type of tribal leader.

The Mic Mac narrator states that “every young lady for miles and miles had tried” to see the hunter (Swortzell 46). This statement indicates a very loosely connected society with each family governing itself. This situation is in contrast to the Yakama society which was/is governed by a group of elders and chiefs and where “households of extended families were the basic social unit. [. . .] Usually at least three generations—grandparents, parents, and children—lived together” (Schuster 29). The people traveled in the tribe as hunters and gatherers. Blue Fox says that she consulted with a shaman, so perhaps there is some tribal connection, though loose.

Social Environment

The society of a fairytale delineates the society from which the tale originates. It is interesting to note that the “Cinderella” tale is found in culture after culture around the world; most of these cultures not having been influenced by each other at the time the story developed. This phenomenon is a strong indication that there are commonalities in the human condition that are found in all peoples. The social environment for the French, Chinese, and Russian Cinderellas are very similar. The social framework for the Mic Mac Cinderella is somewhat different, but the pecking order within the family is still there.

The French Cinderella has the status of a servant and is not allowed to speak to anyone outside the family. On her way to the ball she says, “I just hope I don’t make any mistakes” (Swortzell 29). She has not been trained to follow the strict social rules that a young lady must begin to learn during childhood. It is the parents’ responsibility to see that the child receives this training. Since Cinderella’s parents are out of the picture, her training has been neglected. However, the stepmother has done her duty for her own daughters as she is preparing them to be attractive in order to get husbands.

The French society is one in which children have godparents. The fairy godmother raises Cinderella’s status when she provides her with a coach, an upper class mode of transportation, and a lovely gown with accessories.

This society is one where second marriages seem to be common, perhaps because the life-span of mothers was often short. Stepsisters, and more-so

stepmothers, abound in European fairytales, for instance in “Hansel and Gretel” and in “Snow White”.

Balls must be fairly common in this society because Cinderella says that she would like to go to a ball and dance and drink punch. She seems to have an idea as to what goes on at a ball. Here, the middle class is invited to a ball wherein the prince is in attendance. On her way out of the ball at midnight (apparently early for most ball-goers) she accidentally bumps into the prince. This incident indicates that the prince was mingling with the more common crowd, which would have been unheard of in the strictly formal days before the French Revolution. Perhaps by 1796, the middle class had risen and the royalty had fallen to the point where the two classes had more freedom to intermingle and even to marry.

In this society, a wedding dress can be of any color. At the end of the play, Cinderella is adorned for her wedding in the same gown, whatever the color, as she wore to the ball. A veil has been added.

The Chinese Cinderella, Pear Blossom, also is treated like a servant with the burden of all the housework placed on her shoulders. However, she still considers herself a part of the family enough to ask for a new robe to wear to the Royal Procession, and she has a sleeping mat to go to within the family house.

The pecking order is in strong force in this household. Pear Blossom is called “Little Pigling”, a very derogatory name. She is isolated, her only friends being the doves and a cow. She must get up early to help Stepmother and Stepsister dress for the procession. Respect, rather than affection, bound a Chinese family together. It “was respect and duty that insured continued possession of the family’s land. [. . .]

The father's position in the family was supreme because he was the possessor of the ancestral virtues [. . .]" (Appel 27). Out of extreme respect for her father's representative, her stepmother, Pear Blossom asks permission to speak, and then permission to go to the Royal Procession. Permission is granted only if she completes her insurmountable tasks in time.

Stepsister seems to regard herself as being of a higher class than she actually is. The only work that she does is to cut the flowers in the garden—something that a lady at a leisurely social level would do as her only socially acceptable duty. Stepmother and she flutter their fans in the manner of a higher society lady. Her snobbery reaches a climax when she doesn't want to be "seen" in public walking with the ragged Pear Blossom. When they see Lin Yun talking to "Little Pigling", Stepmother tries to push the ragged girl away and put Stepsister forward. Stepsister calls Pear Blossom a "wretch" and tries to attract Lin Yun for herself.

In this society, the common populace is welcome to attend and view the Royal Procession. It seems to be a celebratory event of some significance as the occasion calls for new robes. Perhaps this is a good place to be "seen" by others and even to meet a potential spouse. When Pear Blossom asks for a new robe, Stepsister says, "Don't be silly! Who would look at you?" (Swortzell 20). The general populace didn't participate necessarily in the Royal Procession as Stepmother says, "at" the procession rather than "in" the procession.

The upper class may be part of the procession. "At the end of the Procession comes Lin Yun, a rich young man [. . .]" (26). But he isn't barred from mixing with the common people as he ends up standing beside Pear Blossom, and she, in the

crowd, bumps into him. She's not afraid of him, nor does she feel she isn't socially able to talk to him as she apologizes for bumping into him and asks his name after he asks for hers. Lin Yun bows to her, the Chinese action of showing respect, and thus raises her social status. Perhaps this blending of the castes is a playing out of the Confucius ideal. Confucius "dreamed of an ideal society where all Chinese, nobles and peasants, would be both virtuous and superior" (Appel 36).

Lin Yun also raises Pear Blossom's status when he marries her. He gives her a pair of red velvet slippers. Red, in Chinese thinking, is a happy color for a happy occasion. For instance, brides and grooms wear a red paper flower in their wedding, symbolic of celebration (King and Schatzky 89). And velvet is a rich man's fabric. He promises to give her a lifetime of gifts, which she's never had before, and takes her from a life of drudgery—from a very low position to a very high one. The Royal Procession becomes their wedding procession. Pear Blossom is now accepted in upper society while Stepsister must sit at her middle class home with the cow and doves, and do Pear Blossom's work.

In the Russian Cinderella, there is a definite system of power in place. Baba Yaga controls time through the horsemen. She promises Vasilisa that "with them [the horsemen] you can control time" (Swortzell 40). She strikes fear in the hearts of all who hear her laughter and causes them to run into their houses and hide. She is able to force Vasilisa into hard work with her reputation for eating bad Russian children. Baba Yaga is evil, but goodness has power over her. The love and blessings of Vasilisa's mother destroy her power. Her prophecy of "love destroys my power" (41) comes to fulfillment when Vasilisa and the Tsar are married. She has lost her control

over time. She can't spin away. Her house sinks to the ground, her laughter weakens, and her chicken feet are seen no more. Ceaseless love as found in Vasilisa's love for her mother, the doll, and the Tsar is now in power.

At the beginning of the Russian Cinderella part of the play, three horsemen gallop across the stage indicating the passage of time. Russia is a society where horses are a symbol of strength and power. Horses are dominant in the lives of the upper class, and good horsemanship denotes a powerful personage (Dabars 21). When Baba Yaga loses her power, the horsemen, who had been under her control, cease their activity and are found asleep on the ground.

As Vasilisa's story opens, she is found dressed in rags and moving about alone, chopping wood, in the deep forest which could indicate a lower social position as no one seems to be looking after or protecting her. She speaks of a home to go to, so she isn't completely socially isolated. However, her only social contacts are her stepmother and two stepsisters. The family is at a social level above the peasants as the father is away on a long journey in distant lands where a peasant would never be able to go.

Stepmother says she has taken the place of Vasilisa's deceased real mother. There is a strong pecking order family structure in place with Stepmother in control while the father is away. Stepmother's daughters are pampered and spoiled, never made to work, and are bought beautiful, expensive dresses. Vasilisa, on the other hand, is forced to work extremely hard and isn't given even an apron to cover the hole in her dress.

Stepmother is very concerned about clothing her daughters lavishly so that they might marry prosperously and within a higher social class. Since Vasilisa has no prospects of marrying in any class, she has no need for any clothing but rags. Vasilisa isn't fit for anything but work until she becomes ugly and undesirable. Her stepmother says, "Work, Vasilisa, that's your destiny. Work!" (Swortzell 32).

Vasilisa longs for the help and comfort of a father and mother. She feels the need for an orderly family where the parents educate the children in life skills. She says, "If only my mother and father were here to tell me what to do" (32). The doll, given to her by her mother, takes the place of her mother, helps her with the work, conveys motherly wisdom, and brings about her connection with the Tsar which leads to marriage. These things are the proper duties of a parent for the offspring. Stepmother is performing these duties for her own daughters.

In return for parental protection, guidance, and help, the child is expected to serve the parent. Vasilisa serves Stepmother. The doll asks that Vasilisa give her food.

The doll then works quickly and efficiently, the work of a mother, while the over-worked child rests. In a properly ordered household, the parent is the dominant worker and has an understanding of the child's inability to work as hard. Yet, there is the expectation that the child will learn to work to his/her capacity.

The doll acts as the protective parent when, in the dark of the forest, they hear someone approaching and she instructs Vasilisa to stand by her. She is a companion and guardian, protecting Vasilisa from Baba Yaga and from the stepfamily. She gives Vasilisa courage to face the evil witch.

Vasilisa is polite, respectful, and appreciative, not only to the helpful doll, but also to the abusive stepmother, making herself socially acceptable in attitude in a polite society. In contrast, the stepsisters are rude and demanding of their mother. They whine that their mother had promised to make Vasilisa work until she dropped. Instead, she becomes more beautiful. The blame is put on Stepmother. They cry, “It’s not fair, Mother!” “Stop her, Mother.” You say you will stop her, “but when?” (35). These daughters obviously do not have a socially acceptable attitude toward their mother.

Upper class ladies would be expected to have a slow, self-confident, gracious walk with small steps and graceful movement. These daughters, not used to dainty dress shoes, complain of hurting feet and tumble to the ground. Stepmother’s fast walk indicates her much lower class status. Without the protection that a higher class lady would enjoy, she has to walk fast through the forest in order to evade Baba Yaga and find safety behind her own locked door.

Shopping in town rather than having a dressmaker either coming to their residence or living with them on a continuous basis of employment implies a middleclass social status. The daughters are overdressed with frills, lace, feathers, bows, and jewels—an obvious attempt by a middle class person to dress like the upper class, but without the understated, polished know-how.

Information and news travels through this society in the form of gossip. A woodcutter and a gypsy spread the news of Vasilisa’s beauty, and now all the young men want to see her. They must ask permission to call or “have the honor to visit” (34). The characters’ station is high enough that social mores must be followed.

Children are expected to be obedient in this society. Not only is Vasilisa obedient to her stepmother (and, in effect, to her father) and to her mother in the form of the doll, she is obedient to the evil Baba Yaga. “Of course you must obey Baba Yaga,” the witch tells her. She curtsies to Baba Yaga, as good manners dictate, shows honor, respect, and politeness, and does the socially correct thing by introducing the doll to the witch. Even in her fright, Vasilisa remembers to say “thank you” when Baba Yaga answers her question. Bad children don’t obey, don’t work, and aren’t polite (38).

Vasilisa, ever obedient to a demanding stepmother, breaks with social protocol when Baba Yaga, the evil stepmother parallel, demands that she give her the doll. Vasilisa refuses. Ties to her real, true, and good mother are stronger than the need to obey a stranger, no matter how fearful. Even so, she is apologetic and polite.

Vasilisa made a promise to her mother to take care of the doll. This promise makes her bold enough to stand up to Baba Yaga in obedience to her mother. Her loyalty to her mother is greater than her fear of extreme evil. Again, the proper parent gives protection and aid to the obedient child.

Parents are responsible for protection, aid, and provision for children in Native American cultures. Although there are vast differences in social/cultural aspects among the Native American people groups, generally the male seems to be the provider—as in the hunt—and the protector of the female—as in war. Possibly because the father serves as the parent provider there is no mention of Broken Wing’s mother, and her sisters are blood sisters. No stepfamily is involved. The script does mention that the father’s wife has died many years ago. According to Yakama Tribal

member, Leah Smartlowit, in the Yakama tradition the only reason the father would take on the responsibility of raising the children is if the mother had died. In the Yakama society the grandmother, then the mother, has the dominant role in raising the children. “While parents and young adults were away fishing, hunting, and gathering wild foods, grandparents looked after the children. It was grandparents who taught youngsters to respect the traditional Yakima way of life and showed them by example the proper way for a Yakima to behave” (Schuster 32).

Caribou, the father in this Mic Mac tale, travels among various Native American tribes in order to trade furs, which is how he provides for his three daughters. In his absence, Blue Fox, the oldest daughter, takes advantage of her position by abusing the youngest, Broken Wing. She says to Broken Wing, “But I have control over you whenever Father leaves me in charge” (Swortzell 47). She punishes Broken Wing for not cooking her meal correctly by forcing her to burn herself in the fire, thus making her physically ugly. Blue Fox is thus able to retain her position, also, as the most beautiful. As the oldest, it is most natural that she should have the first opportunity among the three to take the test of seeing the Invisible Hunter.

Grey Seal, as the middle daughter, acts as a mediator between the oldest and the youngest. Broken Wing, as the youngest, correctly submits to the parental representative when the parent is absent and to the elder woman (Schuster 29). She doesn't complain about to or accuse that representative before her father when he returns.

The father is honored by his two younger daughters. Blue Fox, in her dishonoring of her father, is acting in a socially unacceptable way. The father cares for his daughters. Part of his provision for them is to see that they are well-married. He is supportive of all three of them in their attempts to see the Invisible Hunter.

Physical beauty is sought after in this particular society. Blue Fox accomplishes great physical beauty as indicated when Caribou says, "I've never seen you lovelier" (Swortzell 49). When Caribou encourages Broken Wing to take the test, she reminds him that she is ugly, even he thinks so: "I'm ugly. You said so yourself" (49). But Caribou sees past physical beauty. He encourages her to go anyway and shows her the path, guiding her as a proper parent should do.

Social position is counted by the size of one's dwelling. Blue Fox was looking for grandness in the house of the Invisible Hunter and his sister, Morning Star, assures her that it is large inside.

Morning Star remains the gracious hostess throughout, despite Blue Fox's demanding and controlling attitude. She compliments Blue Fox's adornment, she is kindly toward her brother, retains her equilibrium when Blue Fox loses hers, and acts as a kind friend when Broken Wing appears to take the test. And, although Broken Wing passes the test because of her inner beauty, Morning Star, as a surrogate mother, aids her in becoming physically beautiful for the Invisible Hunter. Physical beauty is still desirable as an outward manifestation of the inner.

The hunting prowess of the Invisible Hunter puts him in a higher social position as "leadership positions were held by men and women who were noted for their special skills as riders, hunters, [and so forth]" (Schuster 29).

No formal wedding ceremony with invited guests is mentioned. In this society, perhaps, the groom and bride agree privately, he to protect her, and she to place herself under his protection for life. The Invisible Hunter promises to Broken Wing, “I will protect you, always” when she states to him that “For the first time in my life I feel safe and secure” (Swortzell 59). The husband then takes the place of the parent/father as provider and protector.

In each of the four Cinderella tales, it is the absence of the parents and their guidance, help, and love, which results in the abusive treatment of Cinderella. Cinderella, however, remains good and uncomplaining. She submits to the cruel parent surrogate. Because of her obedient spirit, she is rewarded with a husband who is strong, kindly, and able to be a proper provider and protector, the head of his household.

Religious Environment

Religion, though never referred to formally in the script, influences each of the Cinderellas in her attitude toward her role in relationship to the other characters. It is because of her “righteous” character that each of the Cinderellas is helped by a parent representative and rewarded in the end with a spiritual/moral husband.

The French Cinderella works around religion. When Cinderella is talking to the audience, her stepmother calls, “Not talking to strangers, I hope!” (Swortzell 16). Cinderella avoids either lying or telling the truth by not answering directly to the inquiry. Lying would be sinful, but truthfulness would result in punishment. She

seems to have a lighthearted attitude, accepting that her stepsisters need her and wishing that she could make them beautiful so that they could be truly happy.

On her way to the ball, the French Cinderella admits to the audience a momentary lapse in her good attitude: “Oh I know we shouldn’t allow ourselves to feel that way [self-pity]. [. . .] But it just crept over me before I could stop it” (29). But her Fairy Godmother came to her rescue. Fairies are folklore spiritual beings which often are helpful, especially to the child who is trying to be good, and sometimes take the place of an absent or unable parent. Godparents, as a part of the Christian social/religious structure, vow to help and provide for the child when the parent is unable.

The Fairy Godmother uses magic to reward an obedient Cinderella. The magic ends when Cinderella momentarily disobeys by leaving the ball too late. Her beautiful gown once again becomes rags, but her shoes remain glass slippers. Her disobedience wasn’t deliberate, and really was only negligence. She is still rewarded when the prince makes her his bride. Wedding bells ring for them. They will be married in a church. Weddings are a religious ceremony. Marriage is a religious institution.

The religion of China, in 1796, was a mixture of Taoism, Confucianism, and Buddhism. Taoism speaks to one’s relation with nature, Confucianism to one’s relation with other people, and Buddhism to one’s relation with God. The influence of each of these religions is found intertwining in the story of the Chinese Cinderella, Pear Blossom.

Taoism comes in to play in Pear Blossom's relationship with the cow and the doves. Because she is kindly to them, seeing that they are fed before she cares for herself, they offer her their aid when she is in need of help. In doing so, they represent the absent parents who are unable to carry out their duties to their child. Taoism combines the spiritual and the natural. The doves are not just birds. They are spiritual beings who understand the need to husk the rice, but not to eat it. The cow displays spiritual understanding when she eats the weeds for the purpose of helping Pear Blossom.

According to lecturer Dr. Loren Schmidt, Taoism is called "The Way". All things point to a same reality. There is no single way. Everyone's path is different. There is no mechanical method as is often found in other religions. How one helps or works with others determines the development of one's inner personal life and brings meaning to one's life. Through her obedience and her honoring of her father by honoring her father's parental representative, the stepmother, and through the mutual assistance between herself and the doves and the cow, Pear Blossom walks her own path to her reward.

Honoring the parents, especially the father through obedience, is an important aspect of Confucianism. Confucianism is a philosophy of how to relate to other people rather than a religion. Loyalty to the family, even to the point of death, is extremely important. Marriages are arranged, and not made between the classes. Pear Blossom's stepmother is out of line when she does nothing, as the family's parental representative, to help Pear Blossom find an appropriate husband. She is also out of line when she tries to help her own daughter find a husband outside of

their class. The rich young man's marrying a ragged commoner could only happen in the romantic wishful thinking of a fairytale.

Buddhism deals with the spiritual and the afterlife. If one does the right thing in this life, one will enjoy a better life in the next. In Buddhism, one doesn't have to wait until one dies, as in Hinduism, in order to rise to a higher caste. Therefore, Pear Blossom's marrying Lin Yun, a rich man, could be seen as an advance to a higher caste. Her being good and obedient brings about this spiritual reward. Because of her selfishness and pride, an attitude frowned on in Buddhism, the stepsister is reduced to a lower position, that of having to do Pear Blossom's work.

The Russian Orthodox Church was the dominant formal religion in Russia in 1796. Christian doctrine, sacraments, morals, and values ruled in people's lives. Blessings and love are dominant themes in this Cinderella story. A blessing can be a formal religious rite, it can be a prayer for the spiritual happiness and well-being of another, or it can be a loving, spoken wishing of well and protection for another.

Vasilisa's mother, before she died, gave Vasilisa her loving blessings. Good, righteous people give blessings. Evil cannot stand against the righteous. Goodness destroys evil in the long run. When she hears of the blessings of Vasilisa's mother, Baba Yaga is suddenly anxious to be out of the presence of the good Vasilisa and the blessings accompanying her. She throws the candles Vasilisa has asked for out the window at her just to get rid of her. Candles are often used in Christian ceremonies as a means of focusing a holy power's attention on the worshippers as a request for aid or a blessing.

Love destroys Baba Yaga's powers. The parent's love for the child protects the child from physical, emotional, and spiritual harm. The love of the parent shines through the child, and she becomes a blessing herself to those around her. Evil cannot stand against such goodness. Baba Yaga has to leave before she is destroyed. When this relationship of pure love is passed on through the love between the Tsar and Vasilisa, then evil loses its control as shown in Baba Yaga's loss of control over the three horsemen who represent time.

Here, time, in a sense, is a spiritual entity. As time marches on, it brings evil with it. It is a pity not to be able to stay in the realm of love and goodness forever. In the Christian heaven, there is no time. Time is done. Eternity, where love and goodness reign, is forever.

Vasilisa, as a child, needs the blessing of protection from her parents. She is unable to go back to the stepfamily until her father returns and re-establishes her place in the home as his legitimate daughter. The doll, representative of the mother, encourages Vasilisa. It is Vasilisa's bravery, another quality of goodness, that will keep Baba Yaga away and protect her. The doll reminds Vasilisa that she isn't alone, that her mother, in the form of the doll, is with her in a spiritual way.

The doll acts like a mother should. She is supportive in helping Vasilisa plan for her future. She displays an adult mind, while Vasilisa is still thinking like a child. The doll takes some of the facts; that is, Vasilisa's abilities, and connects them to a creative solution to Vasilisa's problem. She can make a shirt for the Tsar!

Vasilisa has a childlike trust of the doll and begins to do as she is told—to spin thread without knowing why. Again, it is the mother as the guide, the teacher,

who taught Vasilisa to spin; thus, the mother brings the solution to the child's problem, as is the correct order of things.

Vasilisa, though still at a loss as to whom the shirt is for, is anxious that the recipient be blessed. She has a childlike need to meet approval. This need is probably why she is willing to work so hard for the stepmother, who takes undue advantage of her. The doll commends Vasilisa for doing exactly as she is told, even when instinct suggests otherwise. Again, she is an obedient child with a sense of responsibility.

Vasilisa bows and kneels before the Tsar, which is proper and shows subjection and humility before her king. Kings were thought, in the European mind, to be instituted by God. Therefore, to show obeisance to the king was also to show obeisance to God.

With his compliments, the Tsar encourages Vasilisa to be bold enough to look up at him and smile. To the humble Christian, raising the head to smile at the felt approval of Jesus Christ is an act of adoration, which is rewarded with love. Vasilisa is rewarded with love from the Tsar. The Tsar proclaims that her beauty and goodness will make him happy and blessed. Vasilisa seems to radiate the qualities of a saint. Her reward is to share his throne as queen of Russia. The Christian saint is promised the reward of reigning with Christ in the future (The Holy Bible, Rom. 5.17 and Rev. 5.10).

Vasilisa's choice of a wedding gift bespeaks her unselfish simplicity and love for her parents. She asks that her father be brought to the palace to live and that the

doll, symbol of her mother, be always by her side. And so she rewards her parents for their faithful love and guidance for her.

Love destroys Baba Yaga's power. A parallel could be made with the love of God and his protection of the humble saint, which destroys the power of the evil one, Satan. All is silent in the forest, in the power of love. All is silent in heaven as the saints are in awe of the presence of a holy God, who is love (Rev. 7.9-8.4).

For the Native American, religion and social being are intertwined. How one relates to the earth and to others, people and animals, is a spiritual relationship. The test to see the Invisible Hunter is a spiritual test, not a physical one.

All things, physically alive or inanimate, have a spirit. The Invisible Hunter is a spiritual being and not seen with the physical eye. In the Yakama tradition, young people took a vision quest. If a guardian spirit appeared, "it would give the youngster special instructions about its power and how the child could use it" (Schuster 34). The Invisible Hunter, more than a husband, is Broken Wing's spiritual guardian. He gives her power to become "Queen of the Starry Night". When Broken Wing sees him in the sky, his sled string made of the rainbow, his bow string of the Milky Way, she is seeing him through spiritual eyes. The Hunter and his sister both recognize the spiritual beauty hidden by physical ugliness. The spiritual cleanliness is manifested in the physical when Morning Star combs Broken Wing's hair and bathes her.

Broken Wing whose name indicates the inability to fly because of a broken spirit lives in both the physical and the spiritual worlds. In the physical, there is a parallel to Christian thinking where the sinner's works are tested by fire, and only those of a spiritual quality are preserved (The Holy Bible, 1 Cor. 3.12-15). Broken

Wing's works are tested by fire when Blue Fox forces her to hold the bowl containing her work in the fire and to keep her hand there until given permission to remove it. Broken Wing's works survive. She is rewarded when she marries the Invisible Hunter, becomes "Queen of the Starry Night", and steps wholly into the spiritual realm to rule in the heavens with the Invisible Hunter; indicative of physical death but attainment of spiritual life (heaven?) where the Invisible Hunter (God?) will protect her always. In Christian thinking, Broken Wing would be a saint; in Hindu, as having attained Nirvana, that is, one with the universe. According to Tim Giago, Native American newspaper columnist for The Yakima Herald Republic, the Lakota Indians "built their very existence around the sun, moon, stars, and the planets" (5A). For Broken Wing to become the queen of the starry night is for her to give physical and spiritual strength to the people of the earth, which is a just reward for her spiritual qualities.

Morning Star, the Invisible Hunter's sister, stands as the one who determines the spiritual quality of the contestants. Perhaps she can be likened to the Church which guides and brings the sinner to God. She searches for qualities in Blue Fox which would make her worthy of the Invisible Hunter, for example, in commenting on the creative work of the necklace and headdress. In her pride, Blue Fox fails the test when she says she doesn't make things, and reveals her spiritual blindness when she pretends to see the Invisible Hunter. Blue Fox has no spiritual qualities and is therefore unfit to marry the Invisible Hunter.

Caribou also has spiritual insight. He detects that the cruelty inflicted on Broken Wing by her evil sister is the cause of her physical ugliness. But he also

recognizes her spiritual beauty and, thus, encourages her to take the test to see if she can see the Invisible Hunter. Although he doesn't say so, he must be confident that she will pass the test; otherwise, because of his love for her, he wouldn't send her to certain failure. He knows that outward beauty isn't necessary as he says, "You don't need beautiful clothes. Just be yourself" (Swortzell 50). He knows that her inner self is beautiful and that the Invisible Hunter will see her through spiritual eyes.

Blue Fox apparently visited the shaman (called "twati" in Yakama), the medicine man, the one who connected a person with the spiritual realm, before attempting the test. The shaman instructed her to shake a rattle three times. Ritual, done exactly right, is important. "Sacred objects were believed to be inherently dangerous; only people with proper training were thought to be able to handle them without harm" (Schuster 35). Blue Fox counts on her charm necklace, made by the spiritually qualified Broken Wing, to bring her good luck. Unfortunately Blue Fox is too self-absorbed to connect with the spiritual significance of the ritual and the charms. Her lack of spiritual insight loses her the test.

The Native American lesson is a spiritual lesson or an oracle. Morning Star claims that the test of the Invisible Hunter was foretold by their ancestors (Swortzell 55); that is, it was a prophecy, a spiritual event. Morning Star does her spiritual duty to bring the prophecy to fulfillment.

Previous Action

The current situation in each of the Cinderella tales began sometime in the past with the disappearance of the biological parents, either by death or other circumstances. Somehow, probably through the father's remarriage, Cinderella, in all but the Mic Mac tales, has acquired a stepfamily. This stepfamily is habitually abusive, hateful, and jealous of Cinderella and forces her to work extremely hard. Cinderella, through some means in her past, learned to be obedient and subservient.

The French Cinderella comes onto the stage wearing rags. She has not been properly provided for in the past. She is dirty because she carries "ashes and is always smudged by cinders" (Swortzell 16). She has been forbidden to speak to anyone, but has been disobedient in that the week before she spoke to a woodcutter. This conversation lifted her spirits as she discovered that she's not the only girl who is mistreated by a stepfamily. Her stepfamily habitually becomes upset with her, demanding her constant attention and help. She cleans and cooks and looks after her stepsisters while they have been unsuccessfully attempting to find husbands. In this upcoming attempt, they are preparing to attend a ball whereat the prince will be present and to which they've been invited. The stepsisters have never been happy. Cinderella has tried, to no avail, to make them beautiful so that they might be happy "for the first time in their lives" (17).

Cinderella recalls her biological mother and that she was "sweet", but never states what happened to her and how she, Cinderella, ended up with this particular stepfamily. No mention is made whatsoever of her father and why he isn't available to protect her from this stepfamily. But sometime in the past, she acquired a fairy

godmother who happily comes to her rescue. This godmother asks for obedience, as does the stepmother, but Cinderella isn't completely obedient, as seen with her conversation with the woodcutter, and this tendency along with her tendency not to worry causes her to miss leaving the ball on time.

Cinderella states that the ball "is the most exciting thing that's ever happened to me" (29). Her life in the past has been mundane. She hasn't been allowed to participate in the fun things in which her stepsisters have. Perhaps she learned from these sisters that at a ball one dances and drinks punch.

The Chinese Cinderella, Pear Blossom, "washes clothes all night and all day" (19). She does this work because her stepmother and stepsister both hate any kind of work. No mention is made as to how Pear Blossom acquired this stepfamily or what happened to her biological parents. Perhaps she is the daughter of her father's deceased number one wife and is thus hated by the number two wife, or possibly, for some reason, her mother was turned into a cow (Norton 333).

Pear Blossom's stepfamily has always degraded and used her. The stepmother calls her "Little Pigling" and affirms that Pear Blossom is good for nothing but the hard work she is forced to do. Pear Blossom has never been given a new robe. She must wear the stepsister's hand-me-downs. She is consistently obedient and subservient, even to the point of asking permission to speak.

The stepsister, on the other hand, is spoiled and pampered. She is called beautiful by the stepmother and is allowed to rest. New robes have been bought for her in order to make her lovely in the hopes that she'll be looked at and found by a potential husband.

A particular task that Pear Blossom has been made to perform in the past is a pleasure to her. She feeds the doves and the cow, and while doing so, communes with them as friends. She doesn't get to see them as often as she'd like because she's very busy, but the animals obviously care about her and appreciate her remembering them. They are delighted with her and snuggle in for an embrace. Because of her kindness to them in the past, they are happy to help her with the rice and weeds.

Plans have been in the making to attend the Royal Procession. New robes have been bought for the stepsister who has come to the age where it is time to be seen in public and possibly meet her future husband. Pear Blossom has no expectation of meeting a husband. She seems to only want to go to the procession because she's heard of the enjoyment it brings.

The stepfamily has cultivated a habit of trickery and mockery of Pear Blossom. The stepmother gives permission for Pear Blossom to go to the procession after she has husked all the rice. Then when Pear Blossom says that she should've known that the stepmother doesn't want her to go, the stepmother replies, "Certainly you can't say that when I've given you my permission only this minute" (Swortzell 23).

In the Russian Cinderella segment, sunrise, bright daylight, and evening dusk have always been controlled by evil as represented by the horsemen and Baba Yaga's laugh at the beginning. Every Russian child is aware of the evil Baba Yaga whose house stands on chicken legs and who eats children. Every child knows that one must be careful not to enter the forest alone and risk being caught by Baba Yaga. Parents control their children with threats to give them to the witch if they don't obey.

This knowledge is why Vasilisa shudders when she enters the forest and hears Baba Yaga's laughter. But she can't go home and be safe inside because she has lost her doll. She has been chopping wood—one of the many, many duties she's forced to perform by her stepmother. The doll was given to Vasilisa by her mother just before she died with the instruction to always care for the doll. Her mother taught Vasilisa how to spin, weave, sew, and make her father's shirts. Vasilisa has always been obedient to her mother's instructions. That obedience affects her future.

The stepmother kicks the doll. She has no regard for Vasilisa's deceased mother and the comfortable life Vasilisa led before she came and took the mother's place. She has married Vasilisa's father, who has gone on a long journey to distant lands, and has been given charge of Vasilisa. She has taken undue advantage of Vasilisa and has made a slave of her. At the same time, she spoils and pampers her own daughters and does her best to prepare them to find suitable husbands. She has ordered expensive gowns from the dressmaker for her daughters and is on her way with them from getting the dresses.

Vasilisa is given only a crust of bread each day for her food. She's been given so many tasks she can't perform them all, with the tasks being increased each day. Vasilisa has worked very hard in the past and deserves a rest.

In the past, news of Vasilisa's beauty has spread around the area. Young men of the region have heard of her beauty from a woodcutter and from a gypsy. The stepmother has promised her daughters to work Vasilisa until she drops from fatigue and to stop her from becoming more beautiful. In a last ditch effort to keep that promise, she sends Vasilisa to Baba Yaga.

Baba Yaga has enslaved people before. She says to Vasilisa, “No one else has ever been able to do this [all of the assigned work]” (39). She eats people who come to visit her and are curious to see what’s inside her house.

The Tsar seems readily available to the doll, which is unusual for a tsar. Apparently he had entered the forest for some unknown reason, unaccompanied by the usual retinue. Perhaps he has made a habit of visiting the villages and forests disguised as a commoner—after all this is a fairytale where a tsar (or a prince, for that matter) can do whatever he likes.

The narrator for the Native American tale sets the scene by explaining what has happened in the past. “Legend says that any maiden who can see the hunter may marry him and share his greatness. Almost every young lady for miles and miles has tried, but so far no one can see him” (46). The narrator goes on to explain the family around which the story centers: “An old man whose wife died many years ago lives here with his three daughters” (46).

The scene opens with Grey Seal, the middle daughter, handing Blue Fox, the oldest daughter, her supper. It has been prepared by Broken Wing, the youngest sister, but seems to be raw. The day before, Blue Fox had complained of her meal being overcooked, so Broken Wing has tried to make it more perfect. Broken Wing’s hair and face have been burned repeatedly in the fire, evidence of having been punished continuously in the past by Blue Fox for “mistakes”. Without bitterness and with obedience, Broken Wing has always served her family. She has made beautiful things, such as a necklace and a headdress, for Blue Fox. But, except for her father, she has never had a friend.

Blue Fox's anger and bitterness is revealed in a nervous condition. She trembles and shakes and is prone to fits. This day is the eve of her departure to see the Invisible Hunter. She has been in preparation for some time and is nervous with anticipation. No cause for Blue Fox's anger and deep desire to leave her family is apparent. The family members appear to act kindly toward her. Perhaps the death of the mother and her obligation to be in charge when the father is absent when she wants the freedom of girlhood is the cause of her bitterness. She has been to the shaman for help in escaping her family situation.

Caribou senses his necessary neglect of his daughter. He says to Broken Wing, "I've never been able to give you a moment" (49). He is aware of the abuse and doesn't want his youngest daughter to have to continue serving him as that's all she has ever done.

Morning Star has spent her life doing her duty to the legend foretold by her ancestors. She welcomes and tests each maiden who tries to see the Invisible Hunter. She has dealt with unsuccessful young women like Blue Fox before and remains gracious. She is in the habit of serving her brother, as she removes his moccasins for him.

Polar AttitudesFrench Cinderella

Initial: My stepsisters hate themselves because they're ugly and can't get husbands. They really need my help to make them look nice, if not beautiful. They're terribly helpless. I don't like being made to do all the work, and I feel very lonely, but my unhappy stepsisters really need me.

Final: My poor stepsisters still can't face what they are and still need my help. But I'm happy. I get to marry the prince and get out of this bad situation.

Chinese Cinderella

Initial: Stepdaughters have no rights or prospects of being anything but a slave. I am nothing. I have nothing beautiful but my name and my stepfamily won't even allow that. I've tried to be good and do all the work without complaining, but they're still cruel to me. I'm not worthy even to go to see the Royal Procession.

Final: I am worthy after all. Because I cared for the doves and the cow, they cared for me and I'm able to attend the Royal Procession. Lin Yun, the wealthiest man in China, recognizes that I'm lovely enough to marry. He gives me gifts and I no longer have to work so hard. Now I'm happy and, even though a stepdaughter, know that I am worthy.

Russian Cinderella

Initial: I have no friends except my doll because my mother is dead, my father is far away, and my stepfamily is hateful. I must obey my stepmother and be good in order

to honor my parents whom I still love very much. I'm so lonely and so afraid. There is no one to help me, or guide me, or protect me. I am without hope for anything in life but hard work until I get ugly and die.

Final: Yes, I need to be obedient, work hard and honor my parents. For doing so, I'll be rewarded with a life of true love by a kindly husband. But I don't have to obey evil. I can stand strong against evil and never give in to it or be controlled by it.

Native American Cinderella

Initial: I am ugly. My sister and even my father say so. I am incapable. I can't cook my sister's food properly. I deserve to be burned and to wear rags and to serve others all of my life.

Final: A wonderful man, the Invisible Hunter whom all maidens have longed to see, and his sister believe that I'm beautiful. Now I know that I'm beautiful and worthy to take his hand. I am capable even of being queen of the stars and to guide my people through their journey through earthly life.

Dialogue Analysis

The French Cinderella's first speech is presentational and expository. She explains to the audience her situation but not how she came to be in it. She explains why she is dirty, that her stepfamily is mean and unhappy, that she is never allowed to talk to anyone and will never marry, just work all of her life, and that she misses her mother, but mustn't think about her or she will cry. Her attitude seems to be to make the best of an unhappy situation, as indicated by her conversational and uncritical tone. She is simply stating the facts. Then the stepmother and stepsisters begin calling their demands to her with a staccato beat, illustrating the explanation she has just made.

One senses an underlying feeling of exasperation and pity for the sisters on Cinderella's part. But then, she reveals a forgiving, patient, but longing nature as she expresses her wish for the sisters to be beautiful and happy, and her personal desire to attend the ball.

Cinderella then introduces the audience to the body of the script—the Cinderella story from different cultures, namely at this point, China and Russia.

At the beginning of the Chinese segment, Wing Woo, the stage manager explains to the audience about the property men and then introduces Pear Blossom and her stepfamily. At a moderate tempo, the stepmother and stepsister make their demands of Pear Blossom and call her "Little Pigling" revealing the degrading way they treat her.

Pear Blossom is submissive. She asks that she not be called by the degrading name and that she, too, might have a new robe; however, the stepfamily remains

insensitive. The stepmother calls her daughter beautiful and allows her to rest while they both order Pear Blossom to serve them. Before going to bed herself, Pear Blossom finishes her work then shows her kindly relationship with the doves and the cow by taking care of their needs.

The rhythm gradually begins to move in an allegro tempo when early the next morning Pear Blossom rises to meet the demands of her stepsister, showing her subservience by asking permission to speak. The tempo increases when she asks to go to the Royal Procession and surges to a climax when the stepmother gives that permission on the condition that an increased work load is accomplished.

Stepsister interrupts the tension by demanding a mirror from Pear Blossom. A minor aftershock occurs when the stepmother adds the garden weeding to the work load. Pear Blossom attempts to argue but is overpowered by her.

The pace slows considerably as Pear Blossom sorrows over her inability to complete the work in time to attend the Royal Procession. It increases again to a lively allegro when the doves and then the cow come to her rescue by doing the work for her. Joyfully, she crosses over the mountains to the city where she slams into her stepfamily and the pace falls rapidly into a decrescendo. In a staccato rhythm she explains to her stepfamily that the work is done. The beat stops abruptly with the stepmother telling her not to walk with them.

A happy allegro starts again with the beginning of the Royal Procession. The pace slows some as Pear Blossom converses with Lin Yun but builds again in the next beat when the stepmother tries to force Lin Yun to notice her daughter. A climax is reached when Lin Yun says, "I've found the girl I've long sought, Pear

Blossom” (Swortzell 27). A soft diminuendo follows when Lin Yun gives Pear Blossom a beautiful gift and takes her away into marriage.

The segment ends with an ineffectual staccato as the stepsister tries to get the animals to do the work for her as they did for Pear Blossom and comes to a dead stop when the animals refuse to respond. Then Wing Woo simply summarizes the lesson learned.

Next, the French Cinderella appears in a state of excitement as she is on her way to the ball after all. She explains to the audience about her fairy godmother’s help then introduces the Russian segment.

The Russian segment begins with a light, moderate pace as the horsemen gallop by showing the passage of time, and Baba Yaga’s laughter seems far away and non-threatening. The pace slows a bit when Vasilisa enters, searches for her doll, and expresses love for it when she finds it.

The stepmother enters and discusses with Vasilisa the lack of the girl’s friends, her need to work, and the stepmother’s need to get to the dressmaker’s for new gowns for her daughters. Vasilisa challenges her a bit, but doesn’t bring the confrontation to a climax. Instead, she backs off with a mild apology and the unit diminishes into her resignation.

The pace picks up when the doll begins to speak, asks for something to eat for energy, and questions Vasilisa about what is troubling her. At first Vasilisa doesn’t believe the doll can help. The pace quickens then as the doll sets to work and proves that she can indeed help while Vasilisa gets some rest.

Again the horsemen gallop by showing the passage of time, but this time their pace is more nervous. Baba Yaga's laughter sounds closer. Danger is approaching.

The stepfamily senses this danger as they enter on their way home from the dressmakers. Again, the tempo increases in waves. The girls complain that the mother walks too fast. The mother reminds them of Baba Yaga. They complain that their feet hurt. Again, they're reminded of Baba Yaga. Then they complain about how all of the young men want to see the beautiful Vasilisa, and their mother's promise to work her until she drops. Then they discover her having fallen in a heap from fatigue. There is a second of satisfaction, but then they notice that she is more beautiful than ever. Tension builds as the girls verbally attack their mother for not keeping her promise to stop Vasilisa from becoming more beautiful. A climax is reached when Baba Yaga is heard again, giving the mother the perfect solution.

The pace moderates when the stepmother wakens Vasilisa and makes one final request of her, but quickly crescendos when she reveals that Vasilisa must go to borrow candles from Baba Yaga.

The stepfamily leaves and Vasilisa is left in a sense of desperation. In a legato rhythm she anguishes over what to do. Again, the doll comes to her aid. Fear mounts as the two wander through the dark, hearing the wicked laughter coming closer. The blue horseman gallops through at a fast pace. Daylight has come, and with it the witch.

Tension increases. Baba Yaga and Vasilisa and the doll search for each other, gradually moving toward each other. They meet. Vasilisa tries to run away, but the

witch follows her. Baba Yaga demands that Vasilisa open the window of her house so that they might face each other.

Baba Yaga begins the process of intimidation. Doesn't Vasilisa know better than to come to the witch's house? Yes, Vasilisa must obey her and do hard work while Baba Yaga is away, or she will be regarded as a bad child. Then Baba Yaga leaves in a powerful flurry.

Once again, Vasilisa sinks into resignation, but now she turns in dependence to her doll. At a legato pace, she and the doll do the linens, crack the wheat, and husk the corn until dusk comes and Baba Yaga swoops back in on her broom.

This unit of action begins with a reversal for Baba Yaga and builds to a triumph for Vasilisa. It's dinner time. Baba Yaga enters in anticipation that the child couldn't possibly have completed all of the work, and the witch will get to have her for dinner. But Vasilisa does have the work done, so Baba Yaga has to try another tactic. She allows Vasilisa one question, no more. Hopefully the child's curiosity will get the best of her, and she will disobey by asking what's inside the house. Baba Yaga could then invite her in and still have her for dinner. But Vasilisa doesn't succumb to the temptation.

Baba Yaga must try something else. When she hears that the doll helped Vasilisa with the work, she asks for the doll. Vasilisa, submissive up to this point, suddenly refuses to obey. Baba Yaga threatens to eat her. Vasilisa stands her ground, claiming that she's done nothing wrong. Baba Yaga becomes more demanding, and Vasilisa more stubborn. The witch tries to bribe her with trading the horsemen for the doll. Vasilisa stands firm. Baba Yaga's anger mounts. Vasilisa's courage mounts.

Baba Yaga begins to circle her in an attempt to frighten her. But Vasilisa relies upon her mother's blessings to protect her.

The word "blessings" strikes Baba Yaga down into final defeat. Vasilisa is triumphant. The witch (and her cruel stepmother) are out of her life forever. But with this climatic victory, Vasilisa succumbs to battle fatigue. The rhythm quickly slides into a decrescendo as she sinks into helplessness.

But the doll is not defeated. She asks for food to increase her energy then begins to consider Vasilisa's future. The pace upgrades into a rhythmic legato as the doll instructs Vasilisa to spin, weave, and sew a shirt for someone. The shirt completed, Vasilisa rests while the doll departs on her mysterious mission to deliver the shirt. The three horsemen canter by one by one showing a peaceful passage of time. Vasilisa's stress level starts to rise as she begins to worry about the doll and considers going to look for her.

The pace starts a gradual crescendo as the doll returns, explains that she delivered the shirt, and that the recipient is the Tsar, himself. The Tsar enters, Vasilisa kneels, and another climax is reached when the Tsar asks for her hand in marriage. In the denouement, Vasilisa reveals her true goodness when she requests to keep her doll forever, and that her father be brought to the palace to live.

Baba Yaga enters and assures the audience that her defeat is final in the power of the eternal love of Vasilisa for her mother, the doll, and the Tsar.

The French Cinderella then brings the audience up to speed on the progression of her own tale. She has been to the ball, bumped into the prince, lost one glass slipper, and is back in her rags. She introduces the Mic Mac Cinderella legend.

The Native American narrator gives the audience the information it needs to know what the story is all about—the legend and the situation. The tale begins on a note of tension that remains throughout. Blue Fox, the oldest sister, immediately reveals her obnoxious and critical personality when she spits out her dinner cooked by Broken Wing, whom she accuses of cooking it improperly on purpose, and demands that the youngest sister come to her.

Grey Seal, the middle sister, tries to placate Blue Fox and defends Broken Wing. Blue Fox's tension quickly ascends to the screaming point, and Broken Wing runs in. The two younger sisters are in a state of panic over Blue Fox's anger. They try to calm her. Broken Wing calls her "eldest sister", a term of respect, but which incites Blue Fox even more. She calls Broken Wing by a degrading name and forces her to hold the bowl in the fire. Broken Wing bravely submits and the tension holds until the father enters.

Caribou commands Broken Wing to remove her hands from the fire, and the tension diminishes. The pace slows as Blue Fox "explains" to the father what was going on, Caribou explains why he has to be away from his daughters, and Blue Fox introduces the plan for her to take the test to see the Invisible Hunter and become his wife.

The next unit of action begins at a legato pace as Blue Fox and Grey Seal leave for the wigwam of the Invisible Hunter. Caribou expresses sorrow that Blue Fox is so unkind, then suggests that Broken Wing go to take the test. Broken Wing, certain that to try would be a waste of time, makes several excuses, each of which

Caribou counters with words of encouragement. Finally he convinces her and shows her the path.

The scene changes to the wigwam of the Invisible Hunter and to Blue Fox's confrontation with Morning Star. Blue Fox is prideful, demanding, and determined to have control. Morning Star, however, remains in control by being gentle and gracious, and not giving in to Blue Fox's demands. She attempts to alleviate Blue Fox's tension by complimenting her on the workmanship of her necklace and headdress. It doesn't work. Blue Fox's tension remains and increases as she lies about seeing the Invisible Hunter. Morning Star catches her in her lies, questions her more specifically, and Blue Fox's tension continues to mount until she begins to make a fool of herself. She still is unwilling to admit defeat even when Morning Star confirms that she is not the Invisible Hunter's wife.

In anger she demands one more chance, but stalls by accusing Morning Star of making the Hunter up. Morning Star remains calm and produces the Hunter's moccasins as proof of his existence. Again Blue Fox foolishly pretends to see him. Grey Seal flattens her by laughing and saying "Sister, you're kissing the air" (Swortzell 55).

Finally, Blue Fox must admit defeat. The tempo decreases. They discuss the possibility of Grey Seal's taking the test. But Grey Seal is realistic and unaffected. She can't see the Hunter and is happy to admit so. The tempo slows even more as Blue Fox becomes depressed by her defeat and is embarrassed to go home. She doesn't want anyone to know that she tried the test.

But suddenly they see Broken Wing coming! The pace quickens. In order to hide her embarrassment, Blue Fox makes fun of the ugly little sister. She leaves in a forced fit of laughter.

The pace becomes soft as Morning Star, in kindness, compliments and encourages Broken Wing. She gently guides Broken Wing through the test until the girl begins to gain confidence and is able to see the Invisible Hunter through spiritual eyes. Her joy mounts as Morning Star prepares her to be the bride of the Hunter. At last, she is confident to speak to the Hunter, to take his hand, and to place herself within his protection. A gentle climax is reached as she says to him, "For the first time in my life I feel safe and secure" (59), and he promises to protect her always.

Finally, the French Cinderella's tale has come to its glorious conclusion. She puts on the glass slipper and prepares to marry the prince. The other Cinderellas quickly dress her in her gown, the prince appears with the other slipper and a diamond watch, and the wedding procession moves at a largo tempo, with wedding bells chiming, down the aisle and out.

Dramatic Action Analysis

The following units of dramatic action include the dialogue between Vasilisa, the Russian Cinderella, and Baba Yaga, the witch. These units are found on pages 38 through 41 of the script.

Unit title: Initial Confrontation

BY: Little girl, open the window of my house. ----- suggests

V: Must I? -----hesitates

BY: Of course, you must obey Baba Yaga. ----- intimidates

V: Very well. -----submits

BY: Guess who! And who are you? -----intimidates

V: My name is Vasilisa. This is my dear doll who

has kindly accompanied me. -----defends

BY: Don't you know better than to come to my house? ----- challenges

V: My Stepmother and Stepsisters sent me here to borrow a candle. -----defends

BY: Then they are up to no good. You're well rid of them.

But perhaps you can stay with me. ----- manipulates

V: You dislike Russian children, don't you? ----- stalls

BY: Bad Russian children, yes! Those who don't obey me.

Are you one of those? ----- manipulates

V: No, Baba Yaga. -----protects

BY: Well, we will see about that. -----threatens

I'll put you to a test. I must be off to my duties today.

When I return I expect you to have chopped the wood,
washed my linens, cracked the wheat, and husked the corn.-----coerces

If not, I'll think you're a bad child.----- threatens

V: Yes, Baba Yaga.----- pacifies

BY: Hand me that broom and I'll be fast away.----- controls

Unit title: Triumph of Good over Evil

BY: Quite correct, young lady. And hungry for supper, I am.

Shall it be the wheat or corn or. . .-----intimidates

V: Or. . . what?------ retreats

BY: YOU! How much did you accomplish today?-----batters

V: Everything-----triumphs

BY: Impossible.-----accuses

V: Just look for yourself, Baba Yaga.----- placates

BY: Wood? Linens? Wheat? Corn? All done.----- sneers

No one else has ever been able to do this. How could you?----- challenges

Why do you stare at me and say nothing?----- accuses

V: I'm afraid to speak. Even the questions I want to ask you, Baba Yaga.--excuses

BY: Nonsense, go ahead and ask.----- cajoles

One question.----- controls

More than that and you'll know too much and grow old too quickly.----cajoles

V: We saw three horsemen. Who are they?-----placates

BY: They're my servants. Faithful every one. . . never miss a trip.

They are my clock and calendar - - - - - blusters

Now, have you other questions? - - - - - manipulates

V: No, thank you. That's all I need to know - - - - - withdraws

BY: Good for you. Most people want to know what's inside my house. -manipulates

I always invite those who are curious to come

inside and see for themselves. - - - - - cajoles

That satisfies their curiosity and my appetite! - - - - - threatens

V: I'll stay right here, thank you. - - - - - retires

BY: Now, Vasilisa, I have a question for you. - - - - - manipulates

V: Yes, Baba Yaga? - - - - - submits

BY: How did you finish all the work I gave you this morning? - - - - - accuses

V: My doll helped me. - - - - - affirms

BY: That's your answer? "My doll helped me!" - - - - - challenges

V: She's a most unusual doll. - - - - - assures

BY: Quite remarkable I'd say- - - - - acquiesces

How'd you like to give her to Baba Yaga? - - - - - cajoles

V: No! Never! - - - - - advances

BY: Remember to whom you speak. I'm a witch famous for eating children.

You'd better be nice to me. - - - - - threatens

V: I've done nothing wrong. - - - - - defends

BY: Then give me your doll. - - - - - demands

V: I can't. I won't - - - - - resists

BY: Why not? - - - - - batters

V: She's mine. ----- asserts

BY: Not if I keep her here. -----bludgeons

V: I won't let you. ----- challenges

BY: But I want her. -----menaces

V: I'm sorry. That's impossible. -----stanches

BY: I'll trade you the three horsemen. They'll take you anywhere in the world...

be at your service twenty-four hours a day. With them you can control time.

Just think of it! Give me the doll and they're yours. ----- bribes

V: No. The doll remains with me ... always. ----- stands

BY: Why are you so stubborn, so determined? ----- demands

V: You're a witch ... you wouldn't understand. ----- placates

BY: I understand that you are a selfish little girl who is making

Baba Yaga angry ... extremely angry! -----blusters

V: I love my doll because my dear mother gave her to me

just before she died and told me to care for her.

I've obeyed her and I always will. You can't frighten me ----- resists

BY: I can't, eh? ----- threatens

V: No. My mother gave me her blessings . . . -----triumphs

BY: Blessings! I want no blessings here. ----- flinches

Take this doll and your mother's blessings

and leave Baba Yaga alone.----- surrenders

V: We're happy to go. -----acquiesces

BY: Here. I'll give you all the candles you want, just to be rid of you. -relinquishes

V: Why are you so upset? ----- placates

BY: Give me my broom. -----orders

Love destroys my powers! ----- abdicates

Vasilisa, spare me your blessings, blessed daughter. -----concedes

I must get out of here before it's too late. -----retreats

Horrible blessings! -----profanes

Character Analysis

Pear Blossom

Desire: In Chinese thinking, respect is more important than love. Pear Blossom wants to be valued as a person, respected and accepted. She wants to show love, respect for, and gratitude to those who love her and give her aid; that is, the doves and the cow which represent her parents. In this way, she can show honor and respect to her parents. She would enjoy being rewarded for her hard work by receiving a new robe and by being allowed to see the Royal Procession.

Pear Blossom also wants security and, in her next reincarnation, to be in a more desirable caste; therefore, she is humble, obedient, and hard-working. She is rewarded in the end by being promoted to a higher caste in this life, which is a part of the Buddhist belief system.

Will: Pear Blossom appears to be weak on the surface. She backs away and cries when the stepmother refuses her requests. However, it's necessary that she not show any sign of disrespect for her stepmother if she is to reach her desire of attaining a higher caste position. She has to control any sign of aggressiveness or belligerence. She knows humble obedience is her only recourse for achieving her desires. Underneath, she is a strong person. There is strength in gentleness.

Moral Stance: Honor is above all in Asian thinking. Pear Blossom honors the stepmother (even asking permission to speak) even though she is a cruel, scornful, demanding person. Pear Blossom shows honor to the animals which honor her in return. She shows honor to Lin Yun by not trying to force herself on him when the

stepfamily tries to get his attention away from her, and she is grateful for his gift to her.

Decorum: Pear Blossom walks with small, soft footsteps. When she isn't working, her hands are held in a lowered, "prayer" attitude, her shoulders sagging, her head and eyes downcast. She makes her requests in this stance. Her voice is soft and deferential. This stance is to show respect for the parent.

When Pear Blossom is out of the parent's presence, as at the Royal Procession, her decorum changes. She jumps with joy (Swortzell 25) and speaks with excitement. In her excitement, she bumps into someone who turns out to be a rich person and later, her husband. For the moment, they are equals and she isn't forced by society's rules to look down and speak with deference. However, when they are married, she must, again, become humble and grateful.

Summary Adjectives: soft-spoken, humble, deferential, sorrowful, resigned, obedient, grateful, respectful, joyful, excitable, forgiving.

Character-Mood Intensity: Pear Blossom begins with a habitually defeated stance. A rebuffed, weak attempt to ask to be called by a nice name leaves her in a state of misery. Each rebuff by the stepfamily leaves her crying, tired, and still working in resignation. In her sorrow, she is as gentle as a mother with her animal friends.

In the morning, she awakens with an increase of vigor and hopefulness that she might attend the Royal Procession since she's finished her work. She has the courage to ask permission and is delighted for a moment when permission is granted. When the stepmother forces more work on her, her delight instantly dissolves into

disappointment. For a moment, she drops her respectful attitude and argues with the stepmother. But then she gives up and disintegrates into hopelessness.

At first, when the doves appear to be eating the rice, Pear Blossom reacts with fear. When she realizes they are helping her, she reacts with gratitude and joy. Defeat comes again when she notices the weeds. But the cow gives her cause for joy again, and in her excitement, she hurries to the Royal Procession. Even the rejection of her stepfamily doesn't diminish her joy. And this joy continues throughout the encounter with Lin Yun and their subsequent marriage.

Pear Blossom's Stepfamily

Desire: The stepmother and the stepsister regard Pear Blossom as a servant. They're proud and scornful toward her as a member of a lower caste, but they are respectful toward each other. Their desire is to keep Pear Blossom in her place and get the daughter well-married. The eternal future is not so much on their minds as is the present need for success.

Will: The will of the stepfamily is strong enough that the mother plays a cruel trick on Pear Blossom so that she will be prevented from attending the Royal Procession. She needs to be kept out of the way so that the daughter might be successful in her pursuit of a husband.

Moral Stance: Morally, the stepfamily is willing to throw away all integrity for marriage to wealth, not caring whom they hurt.

The stepsister is proud of her physical beauty. She believes she can easily win Lin Yun's heart and is aghast and perplexed when he has eyes only for Pear Blossom.

She is still proud at the end and is scornful of the animals, trying to control them by being belittling and demanding. She becomes frustrated when they refuse to meet her demands and discovers that she can't control them like she did Pear Blossom.

Decorum: The stepfamily walks with arrogance, their noses in the air. Their bodies are rigid. They flutter their fans and seem to glide like dolls. They're strutting peacocks. Their make-up is done to perfection, their clothing elegant. They hold their ornamented heads together like catty school girls.

Summary Adjectives: arrogant, proud, cruel, haughty, inconsistent, tricky, greedy, narcissistic.

Character-Mood-Intensity: The mother is a bit anxious for her daughter's success. It's up to the mother to prepare her to catch a proper husband. She has to keep Pear Blossom out of the way because she is aware that the girl outshines her own daughter in beauty and moral character.

The stepsister is proud, relaxed, and self-assured. She is scornful of Pear Blossom and is aware only of herself and her appearance. When morning comes, she is a little nervous as she prepares for the Royal Procession. She can't get her sash straight, and asks if anyone will notice her. She is frustrated when Pear Blossom shows up at the Royal Procession and takes Lin Yun's attention. Back home she is demanding and bitter.

Vasilisa

Desire: Vasilisa wishes to be faithful and strong for her father until he returns and in honor of her deceased mother's memory. She is the weak child trying to fill the mother's place in her father's heart. She has to overcome the wicked stepmother and the wicked witch in order to do so. She wants to be true to her mother's memory and keep the doll her mother gave her at all costs.

Will: Vasilisa's will is strong enough to push her to the full limit. She isn't afraid to stand up to her stepmother when she is given too much work to do. She verbally compares her real mother to her stepmother. She is fearful of Baba Yaga, as all children are, yet she is able to stand up to her out of loyalty to her mother, thus protecting the mother from evil. She obeys her stepmother in an effort to preserve the home of her father and real mother. To be thrown out of that house is to lose the home for them. She rescues her father from the evil stepmother when she asks that he might live in the palace with the Tsar and her.

Moral Stance: Vasilisa has a moral duty to be obedient and to work hard. But when she is faced with obedience to evil, she refuses to obey. To obey Baba Yaga by giving her the doll would be to destroy her mother. Vasilisa has a strong, determined love for her parents which she transfers to the Tsar. She obeys the stepmother and Baba Yaga, at first, out of duty. She obeys her real parents out of love. Love dominates duty, and love destroys evil.

Decorum: In spite of her rags and debasement, Vasilisa stands as tall as a child can. She has been working hard for a long time, so her body is physically strong. Confident in her moral values, she walks with a childish stride. Sometimes

her confidence is badly shaken and her body is exhausted, but she stands firm. Her voice is firm and her eye contact direct.

Summary Adjectives: morally strong, physically strong, determined, dutiful, direct, self-confident, loving, loyal, pure, beautiful, blessed, intelligent.

Character-Mood-Intensity: Vasilisa starts out in a state of tension. She hears Baba Yaga's laughter and senses a need to go home where there is some protection. Yet, she cannot find her doll—the doll that she has faithfully promised her mother to care for all of her life. Her fear is coupled with frustration, causing almost panic. And with it is a rising sense of guilt that she should be so negligent as to lose the doll.

Finding the doll brings enough relief that she is able to talk firmly to her stepmother in defense of her parents in the next beat. She even has the nerve to make a request of the stepmother, which is denied. Her "I'm sorry" (31) is not spoken in a cowardly fashion, but in a fashion of dutiful respect.

In the next beat, Vasilisa expresses realistic discouragement at all the work which is her destiny. She needs help from her parents. The doll provides that help. Encouraged, Vasilisa responds to the doll and is happy to give up her daily food ration for one she loves. Her mood is one of relief, gratitude, and astonishment that the doll could complete her work.

In the next unit of action, Vasilisa is relaxed in front of her stepfamily because the work is finished and she has just awoken from sleep. She's ready to tackle the next request but is taken aback when she is told to face Baba Yaga.

Confronted with the witch, for a moment she gives way to fear. She has no recourse but to obey Baba Yaga. However, she's not so afraid that she can't speak to

her with a steady voice. She knows that obedience is her protection. She says, “Dear Doll, perhaps she won’t harm us if we get everything done” (38), and is determined to do so.

The completion of the work bolsters Vasilisa’s self-confidence. She claims to be afraid to speak to Baba Yaga, yet she does so. Still, she has enough sense not to ask too many questions.

Vasilisa is strong and honest about her doll’s helping her. She is able to stand firm against the evil witch’s request for the doll. But when the defeated Baba Yaga leaves, Vasilisa collapses in nervous exhaustion. Suddenly she becomes hopeless and dependent, and has a great need for the strength of her father. But she is still generous and gives her last crumbs to the doll.

Hope begins to build again as the doll suggests that with her talent for spinning, weaving, and making garments, Vasilisa might survive. She is trusting and patient, though not knowing what the doll has in mind as she waits. Her concern is still for her doll.

Not knowing what will happen next, Vasilisa is humble and reverential before her Tsar. Her courage once again is revealed when she looks up at the Tsar and smiles. Her self-esteem is intact. She is not overwhelmed when the Tsar asks to marry her. She is ready and eager with her request that her doll and her father be included in her good fortune. Vasilisa has become the heroine for her parents.

Vasilisa's Stepmother

Desire and Will: The stepmother wishes to dominate and control Vasilisa. She feels controlled by her own demanding, spoiled daughters and takes this feeling of inadequacy out on Vasilisa. She spends more money than she can afford on her girls in an attempt to get them well-married and out of her responsibility. The stepmother is weak in that she caves in to her daughters' demands that she stop Vasilisa from becoming more beautiful.

Moral Stance: The stepmother has no concern for the welfare of others. In her selfish greed, she has taken over her husband's house and made a slave of his daughter. In order to keep her daughters from whining at her, she thoughtlessly sends Vasilisa to certain death. She is lazy and willing to push problems aside with the easiest, though cruelest, solution.

Decorum: Vasilisa's stepmother is heavy-bodied, as many Russian peasant women are. She wears large, unfitted skirts, blouses, and head scarves in order to cover her girth and hide her uncontrollable hair. She wears work shoes and walks with a waddling stride, arms swinging beside her. When she stops to give an order, her hands are punched against her hips in an effort to appear more foreboding.

Summary Adjectives: uncompassionate, cruel, demanding, weak, unintelligent, selfish, lazy, fat, mean.

Character-Mood-Intensity: The stepmother starts out in a nervous, determined, demanding, hurry. She needs to keep Vasilisa working and out of the way while she gets her ugly daughters dressed up and made beautiful—a formidable

task. The laughter of the wicked Baba Yaga in the distance spurs her on to hurry and provides a need to prod her daughters on. She has a nervous fear of the witch.

She is weary of her ugly, spoiled daughters' complaints. They'll get used to their pinching shoes; if they don't quit crying, they'll spoil their faces; she finds the perfect solution to get Vasilisa permanently out of the way. Satisfied that she has been successful, she hurries her daughters home to safety, while leaving Vasilisa stranded.

Vasilisa's Stepsisters

Desire and Will: The stepsisters' desire is to be served, taken care of, and unchallenged. Every threat to their security must be removed by someone else—namely, their mother. They have no strength of will. Mamma must look out for them. If she doesn't to their satisfaction, they whine until she does.

Moral Stance: As long as the stepsisters are taken care of, anything goes. When Vasilisa is sent to Baba Yaga, they shrug their shoulders in carelessness. Her demise is nothing to them. They won't miss her, only her hard work. They're just glad to get her and her competitive beauty out of their way.

Decorum: The stepsisters are sloppy. Their clothing is too fussy and is ill-fitting on their dumpy bodies. Their overdone headdresses sit crookedly on their messy hair-dos. They walk with jerky movements, trying to keep the headdresses and garments straight. Their new shoes are too tight and painful, causing them awkward movements and finally to stumble and fall. Only the fear of Baba Yaga stimulates them to clamber to their feet and move a bit more hurriedly, although still clumsily.

Summary Adjectives: whining, stupid, selfish, greedy, ugly, sloppy, thoughtless, fat, clumsy, over-dressed.

Character-Mood-Intensity: The stepsisters are crabby, whiney, and jealous throughout. They complain about their shoes and about the attraction of all the young men to Vasilisa instead of to them. They demand that their mother stop Vasilisa from growing more beautiful. They're flippant and smug about Vasilisa's having to go to Baba Yaga. They don't think ahead about who will have to do all the work when Vasilisa is gone.

The Doll

Desire: The doll's desire is to aid, assure, encourage, and support Vasilisa as she comes into adulthood. Her goal is to reward Vasilisa's hard work and integrity with a secure future. She does for Vasilisa what a good mother should do for her child.

Will: The doll's will is strong. She proves Vasilisa's worth by testing the girl by asking her for her last bit of food. She brings comfort, help, and encouragement when Vasilisa is physically and emotionally exhausted. She takes gentle control when Vasilisa is too weak to go on.

Moral Stance: The doll rewards Vasilisa when she stands firm against Baba Yaga's evil intents. She knows that Vasilisa is worthy of the Tsar himself, and she makes sure that the Tsar becomes aware of that worthiness.

Decorum: In the opening scene, the doll is helplessly flopped over on the ground. When she is fed; however, and Vasilisa believes in her, she stands upright

and straight, and moves and talks with assurance even when faced with the evil Baba Yaga. When confronted with the witch, she steps aside, though ever alert, and lets Vasilisa fight her own battle.

Summary Adjectives: encouraging, upright, helpful, strong, parental, intelligent, problem-solver, worker.

Character-Mood-Intensity: The doll remains unresponsive to attention from Vasilisa and the stepmother until Vasilisa expresses a need for her parents' help. Then she begins a simple testing of Vasilisa by asking for food and promising aid whenever Vasilisa responds by giving her what little food she has.

The doll then becomes gently in control of things. She is an organizer. She gets the job done. She encourages Vasilisa by being appreciative of the girl's kindness and hard work. She remains calm, encouraging, and helpful throughout, but she doesn't face Baba Yaga, the ultimate test, for Vasilisa. She understands that Vasilisa must pass this test in her own strength. And when she does, the doll is there to bring comfort, renewed encouragement, and strategy for Vasilisa's reward.

Baba Yaga

Desire: Baba Yaga desires to control people through fear, thus protecting herself from destruction by goodness and love. She must control time as eternal love makes time stand still. She must destroy good children by tempting them to be bad so that she can justify eating them. This destruction is another means of protecting herself. Although she'd never reveal the fact, she doesn't need to eat already bad children because they're not a threat to her evilness.

Will: Baba Yaga's willpower is strong. It's a matter of life and death for her. She must maintain her power or be destroyed.

Moral Stance: Baba Yaga has no sense of moral responsibility to anyone. She can't understand Vasilisa's loyalty to her mother, but she knows that forcing Vasilisa to give up the doll to her will weaken the girl and make her more vulnerable to Baba Yaga's annihilation – once more, a victory over goodness.

Baba Yaga is happy to bribe, lie, and threaten in order to make Vasilisa be bad. She forces an impossible amount of tasks on the girl, which if not completed will render Vasilisa "bad". When that doesn't work, she bribes her with the promise to answer Vasilisa's questions, invite her into her house, and satisfy her curiosity.

Decorum: Baba Yaga is skinny and extremely untidy. Her house moves about on scrawny chicken legs. She wears her house like a garment, twirls it, and brings it with her as she moves. The interior of the house is her evil belly. She satisfies her greed by eating children, crunching them like a monster.

Baba Yaga is in constant, writhing motion as she attempts to get closer and closer to the child so she can get that first, big bite. She follows after Vasilisa. She spins, and swoops, and swirls threateningly. She puts her face in Vasilisa's face, but can't actually harm her unless she gives in and enters the house.

Baba Yaga screeches with evil laughter. She cackles. Her voice is raspy and grates on the ears. The sound gets worse as she becomes angry, frustrated, and fearful of her destruction. She shouts, and screams in terror, and chokes in a coughing fit over the concept of "blessings".

Summary Adjectives: evil, unkempt, scrawny, cackling, agitated, fierce, deceitful, manipulative, coercive.

Character-Mood-Intensity: Baba Yaga protects herself with her evil laughter, threatening, striking fear in the hearts of all who hear her. She is in control and is tense with self-satisfaction. Her wits are strong and alert. She intends to manipulate and cause children to cower with her words.

She claims control. It is she who found Vasilisa and the doll, not vice versa. She threatens, "I smell a Russian child" (37). She commands and expects to be obeyed. She takes advantage of Vasilisa's lack of the protection of a home and demands hard work from her.

Baba Yaga, upon her return, is frustrated that Vasilisa has accomplished all the work. She experiences a reversal in her plans. She becomes cajoling and appeals to the child's natural curiosity. When Vasilisa still resists, she becomes smooth and sugar sweet. It doesn't work. She gradually returns back to threats and demands. She accuses Vasilisa of being stubborn, selfish, and determined. She increases her threats by circling the girl. Then Vasilisa slings her the one poison arrow that renders her powerless. In terror and defeat by the blessings of Vasilisa's mother, Baba Yaga flees in retreat.

At last, with the Tsar and Vasilisa firmly held in the power of love, Baba Yaga succumbs to defeat. Destroyed, she sinks into the ground to be seen no more.

Broken Wing

Desire: Broken Wing's desire is to be loved and protected by her father. She is frightened by her oldest sister, Blue Fox, and wants to please her in order to avoid further abuse from her. She desires that Blue Fox see the Invisible Hunter and marry him so that she might be free from her cruelty. Then, she would be happy to remain at home, unmarried, and serving her loving father.

Will: Although Broken Wing appears timid, her will is strong. She doesn't complain about the abuse of her sister to her father, but blames herself, because she knows that once he leaves again, the abuse will be worse. She obeys Blue Fox even to the point of holding her hands over the fire until she's burnt in an effort to please her sister. Also, there is the factor of believing she deserves such punishment. Her sense of self-worth is very low. She truly believes that she is ugly and powerless.

Broken Wing's strong will to protect herself is revealed when she reminds her father, and then Morning Star, that she is ugly. She has no confidence in her ability to see the Invisible Hunter. Even to try is to expose herself to certain failure. She mustn't attempt the test. She argues with her father, but at last obeys him. When she arrives at the wigwam of the Invisible Hunter and is challenged by her sisters, she gives up prematurely and would leave if Morning Star didn't stop her.

Moral Stance: Broken Wing's moral values are high. She protects, obeys, and doesn't criticize or fight with her oldest sister whom she respects as her parent representative. She is honest. She expresses clearly that she has no hope of seeing the Invisible Hunter. Unaware that she is giving the correct answers, she honestly states that she doesn't see him in the lake or the trees, but in the sky adorned by the

rainbow and the Milky Way. Thus, Broken Wing reveals her deep spiritual qualities. Still she is undemanding. She only wants a new, beautiful name and to feel safe and secure.

Decorum: Broken Wing walks with timidity, her shoulders sagging, her eyes downcast. She stands apart from her sisters in a self-protective, untrusting manner. When her father appears, her obvious joy is apparent and she almost removes her hands from the fire to run to him. Except for that moment, her posture remains subservient until the Invisible Hunter accepts her. Then her shoulders straighten, she lifts her head, and looks up at him in confidence.

Summary Adjectives: rejected, broken, timid, self-abased, obedient, serving, anxious to please, spiritually beautiful, physically ugly, gentle.

Character-Mood-Intensity: Broken Wing begins in a state of anxiety. Once again she has failed to please Blue Fox and knows that she'll be punished. Her distress makes her apologetic, and anxiety causes her to defend herself momentarily when she says to the distempered Blue Fox, "We have no control over our ages, do we?" and "My name is Broken Wing"(47).

Broken Wing bravely and obediently takes her punishment, but is relieved that her father shows up when he does. Knowing that the abuse will be interrupted for a time, she is able to relax some. But her anxiety builds again when her father suggests that she try the test to see the Invisible Hunter. She is certain that she has no chance. Blue Fox's reaction to her coming only increases that anxiety.

Broken Wing responds to Morning Star's gentle acceptance of her. Once she is relaxed, her true self is revealed. She sees the Invisible Hunter in the sky. Her joy

mounts as she becomes beautiful for him and is accepted by him as his bride. Her fears and anxieties disappear and she is at ease.

Grey Seal

Desire: Grey Seal's desire is to protect Broken Wing from Blue Fox and to keep Blue Fox from having another "fit". She goes along with Blue Fox to take the test, but has no desire to attempt the test herself. She acts more as a support character than as one with strong motives of her own.

Will: Grey Seal's will is weak. She chides Blue Fox now and then for her bad treatment of Broken Wing and for her foolishness in claiming to see the Invisible Hunter, but she actually does nothing to stop Blue Fox.

Moral Stance: Grey Seal is simply honest. She readily admits to Morning Star that she didn't make the beautiful necklace and headdress worn by Blue Fox but that their younger sister did. She laughs openly when Blue Fox makes a fool of herself over the Invisible Hunter and refuses to even pretend that she, herself, sees him.

Decorum: At the start, Grey Seal's movements are hurried as she attempts to prevent Blue Fox from having a fit. After the father arrives, her gait is casual and relaxed to the end. She always stays a few steps behind Blue Fox, not out of deference, but because she doesn't want to be pushed.

Summary Adjectives: casual, usually relaxed, pacifier, mediator, cheerful, helpful.

Character-Mood-Intensity: Grey Seal begins the scene with a bit of anxiety as she perceives that Blue Fox is on the verge of having another one of her fits, and she knows she'll be cruel to their little sister. She tries to pacify Blue Fox and defend Broken Wing. She warns Broken Wing to be careful. The father comes and Broken Wing is rescued. Grey Seal's anxiety then dwindles to nonchalance and finally settles into a mild derision of Blue Fox when the oldest sister makes a fool of herself. But she is gentle and assures Blue Fox that she will still be accepted by her family in spite of her failure.

Caribou

Desire: Caribou is growing old. He knows that he won't always be able to care for his daughters, and his desire is that they each be provided for. His greatest concern is for his youngest daughter, Broken Wing, as she is the most helpless, timid, and gentle. He recognizes her spiritual goodness and wishes to protect her from his oldest daughter. He also recognizes Blue Fox's lack of spirituality and knows that she'll fail to see the Invisible Hunter. So he has confidence that Broken Wing will succeed when he sends her to take the test.

Will: Caribou's will is strong. He knows what must be done. He loves his youngest, but he knows that she deserves much better than he is able to give. Knowing that he may never see her again, he answers all her protestations and shows her the path to the Invisible Hunter's wigwam.

Moral Stance: Caribou's moral values are high. He is sorrowful for the cruelty of Blue Fox when she scorns him and abuses Broken Wing. Yet, he loves

Blue Fox and is gentle toward her. He has insight into all of his daughters' spiritual conditions and can foresee which will succeed and which will not.

Summary Adjectives: gentle, sorrowful, responsible, loving, spiritual, elderly, wise, strong.

Character-Mood-Intensity: Arriving home from a fur-trading trip, Caribou enters the scene with controlled intensity. He sees Broken Wing with her hands in the fire, but rather than shout angrily at Blue Fox for her cruelty, he focuses his attention on her victim. He is firm, but not accusatory. He never backs down or becomes defensive when Blue Fox scorns his compliment the next morning. He remains gentle, but firm, and as so, sends Broken Wing out of his life.

Morning Star

Desire, Will, Moral Stance: Morning Star's desire, will, and moral stance are summarized in her answer to Grey Seal's question as to whether anyone will ever see the Invisible Hunter. She says, "It was foretold by our ancestors. That's why I stay here, taking care of him and testing each maiden who arrives. It's my duty and I'll perform it however long we must wait" (55). Her entire purpose in life is to do her part in bringing the prophecy to fulfillment. She feels great honor toward her brother and serves him.

Decorum: Morning Star walks with a smooth, unhurried, ladylike gait. Her attitude is gracious throughout, even when Blue Fox, in her foolishness and pride, challenges her. She perceives Broken Wing's broken spirit, recognizes her beauty, and gently lifts her up.

Summary Adjectives: gentle, gracious, unhurried, dutiful, content, honoring.

Character-Mood-Intensity: Morning Star is graciously accepting of all maidens who come to take the test to see her brother. She isn't intimidated by Blue Fox's nervous attempts at control, and is undaunted by her continuous lies and insistence upon trying to take the test again and again. Finally she becomes firm when Blue Fox has gone much too far in her pitiful attempts and puts a stop to the foolishness.

Morning Star immediately senses truth and spirituality in Broken Wing underneath the physical ugliness. She gently encourages Broken Wing to attempt the test, and isn't surprised, but only happy when she perceives that Broken Wing does see him. Her duty is accomplished. The prophecy is fulfilled. With joy she relinquishes her brother to his new bride.

Blue Fox

Desire: Blue Fox's desire is to destroy her youngest sister, her competition for her father's love. Fairytale psychoanalyst Bruno Bettelheim in his book The Uses of Enchantment spends a great deal of time discussing the Oedipus complex in the Cinderella stories. It is interesting to note that in the Russian and Chinese Cinderellas, the sisters are "step". In the Mic Mac story, the sisters are blood sisters. The love for the father is strong. With the death of the mother, Blue Fox, being the oldest daughter, has been appointed the duties of the mother but without the loving sexual status of a wife. Broken Wing, the baby, seems to have claimed the father's

heart, causing extreme resentment on the part of Blue Fox. Blue Fox has a great desire to leave the home where she feels humiliated and rejected.

Will: Blue Fox's will is very strong to the point of punishing and torturing Broken Wing by fire for minor failures to please her. Her will to leave home is strong enough that she lies repeatedly and demands to take the test over and over, though she has obviously failed. She knows her failure will send her back to her father in deep humiliation.

Moral Stance: Blue Fox's moral stance is very low. She has no qualms about taking out her hatred and anger on the innocent Broken Wing. Perhaps even in an attempt to conceal her sexual desire for her father from herself, she is ready to express scorn for him rather than honor him as a daughter should. She is willing to lie and to accuse Morning Star of lying, making a fool of herself, in an attempt to attain her desires. After embarrassing herself, she still laughs in derision at Broken Wing for coming to take the test to see the Invisible Hunter. She still can't concede that her evaluation of Broken Wing is warped.

Decorum: Although she refuses to admit it, Blue Fox's body continuously shakes and trembles revealing an angry, nervous condition. Her movements are jerky, almost out of control. Her anger is so intense that it brings her to the point of dizziness which she habitually tries to compensate for by holding on to something or sitting down.

Her name, Blue Fox, signifies physical beauty. She grooms and adorns herself in an attempt to enhance her natural attractiveness. Unfortunately, her trembling manner detracts from that beauty.

Summary Adjectives: physically beautiful, angry, hateful, jealous, spiteful, demanding, selfish, haughty, scornful, vengeful, dishonest, depressed, sadistic, miserable, humiliated.

Character-Mood-Intensity: At the beginning, Blue Fox's nerves are on edge. She is shaking and trembling from the intensity. Although she tries to use a show of arrogance, puts off the test until she's ready, and makes demands of Morning Star to hide her tension, her condition is obvious. Her nervousness is revealed further when she throws herself on the pile of furs and pretends to embrace and kiss the Hunter. Finally, admitting failure, her nervous condition doesn't lighten. Now she is anxious about facing certain rejection by her father and youngest sister. Her scornful laughter at Broken Wing's arrival to take the test is forced and an attempt to hide her tension and humiliation.

Ideas of the Play

This particular version of the Cinderella tale is titled “the world’s favorite fairytale”. Many cultures around the world have had Cinderella tales in their folklore repertoire dating back to ancient times. Although each culture has its own particular style, motifs, concept of beauty, and so forth, many of the basics are similar: an orphaned or one-parent child is abused by a stepfamily or jealous blood siblings, is aided by a supernatural personage or animal, and is rewarded for being good and obedient with marriage to an idealized spouse. Cinderella may be male, as in the Irish story, but is usually female and is the youngest, most vulnerable of the siblings.

Why does this tale have such worldwide appeal, and why is it still popular in America today where there are seemingly so many resources for help for the abused child? Cinderella is a tale of the rise of an individual above oppression; the rise from a lowly estate to a state of exaltation. Cinderella is also a rite of passage tale wherein a parentless child must learn to survive and succeed on his/her own; but that child cannot succeed without the support of a parent figure.

According to researcher Jack Zipes, the folk/fairytale in general evolved from a need of oppressed peoples to overcome the oppressor (4). Often the hero of the fairytale does just that in an individual way and through various means. Some overcome by strength and force (usually male), others by goodness and beauty (usually female).

In the reality of life, the oppressed rarely have their own means to overcome the oppressor. And so tales of fantasies of overcoming are elaborated and retold as a means of hope—there is the possibility of bettering one’s situation. Much of today’s tavern crowd claim, “If I was President, I’d solve the world’s problems by doing this or that.”

In the Cinderella tales, beauty/goodness is one criterion for success. Because Cinderella is beautiful/good, she deserves to marry the prince (tsar, rich man, invisible hunter). In Swortzell’s version of Cinderella, goodness brings the reward. Goodness is revealed in physical beauty. Throughout, the ragged Pear Blossom is hardworking and obedient. Lin Yun recognizes this character in her when he sees her physical beauty. The harder Vasilisa works, the more beautiful she becomes. When the stepfamily finds her asleep from exhaustion, Daughter Two notes, “In fact, she is more beautiful than ever” (Swortzell 35). Her beauty/goodness makes her deserving of reward. It’s through her “own attitude—perseverance, humility, and trust [that she] can be supported through the help of nature and the enduring, strengthening love of the deceased mother and can thus be led to the light” (Luthi Once Upon 61). And the Tsar is first impressed by the results of her hard work—the perfect shirt which she made, then when she lifts her head to him, he is “thunderstruck” by her beauty and asks her to be his wife. He claims, “You will make me happy by sharing your beauty and goodness” (Swortzell 44).

The European and Asian fairytales indicate an attraction of the story’s lovers to physical or aesthetic beauty. “What is shown directly, however, obvious to every

eye, is the fascination with the beautiful, the longing for the ultimate degree in beauty, for the absolute” (Luthi Portrait 11).

The Mic Mac tale, however, seems to indicate a different value system. Beauty is not found in the physical but in the spiritual. Blue Fox, the oldest daughter, is physically beautiful. She adorns herself magnificently and forces the others to help her do so, yet she is unable to “see” the Invisible Hunter and is therefore rejected by him. Broken Wing, on the other hand, is physically ugly. She says to her father, “I’m ugly, you said so yourself” (Swortzell 49), and “Look at these ragged clothes”, and “But these burns, Father. They make you look away, even you” (50). But Caribou sees through the physical ugliness to the deep spiritual quality of his youngest daughter. “You don’t need beautiful clothes. Just be yourself” (50). Broken Wing is accepted by Morning Star and the Invisible Hunter, not for her obedience to Blue Fox’s abuse, but for her spiritual qualities; then Morning Star aids her in becoming physically beautiful. “The insignificant thing turns out to be glorious; the dirty child is mere disguise; the clothes of silver and gold finally reveal the true nature of the girl who wears them” (Luthi Once Upon 61). Then the Invisible Hunter says, “Your beauty and gentleness are worth the long wait” (Swortzell 59).

It is the recognition of the goodness found in the obedient and kindly child that inspires the parent to aid the child through her difficult journey to reward. The child, though good, is helpless to overcome her oppressor. The tasks are too great.

For Pear Blossom, it is the Taoist and Buddhists concepts of human relationships with nature and the animal world and of reincarnation that provide for the appearance of the helpful mother figure in the form of the doves and the cow:

The helping animal and helping tree are joined by a third helping power: the love of the deceased mother. Even if our immediate human surroundings forsake us or torment us, we are still not dependent on the mercy of nature alone; human care and human warmth that was once present continues to have an invisible effect. [. . .] If a little bird on the mother's grave can be construed as the embodiment of the deceased mother's soul—in the belief of some primitive peoples, birds are soul animals—it is easy to see maternal forces at work in the helping doves. Likewise, there is a whole group of fairy tales in which the helping animal—usually a little cow or goat, clearly a metamorphic form of the deceased mother—provides the tormented girl with food and clothing (Luthi Once Upon 60-61).

In the tale of the Russian Cinderella, Vasilisa, the mother doesn't merely give assistance, but actually brings about the solution to Vasilisa's problem. Before her death, Vasilisa's mother transferred her expertise in spinning thread and making beautiful garments to her daughter. As in so many fairytales, this expertise is Vasilisa's salvation. "Overpowered by the sight of such extraordinary domestic competence, the prince proposes at once. The tale could not announce its message more clearly: excellence in the household arts single out the most humble girl and makes her worthy of a prince" (Tatar 115).

As Vasilisa wanders through the evil forest—a symbol of the child's lonely journey through a threatening life—her mother assists her in her work, perpetrated by her wicked stepmother, and protects her from the evil personification of the stepmother found in the form of Baba Yaga. Hardworking, obedient, good/beautiful

Vasilisa receives her mother's blessings for her character qualities. It is these blessings that destroy the evil Baba Yaga.

The forest represents the outside world for the child and the dangers that threaten the child there. Although the child must, necessarily, ultimately face the challenges of the outside world, she'll not succeed, and may fall hopelessly into trouble, if the parent isn't there to assist and guide her.

The Native American view of the forest is not that of evil, but of the sustainer of life. However, the young child must learn to control the forest in order to survive. This learning is his/her rite of passage. According to Yakama tribal member, Leah Smartlowit, young children in the Yakama tradition were encouraged to go alone into the forest in order to learn to use it for the sustenance of life. As the Native Americans believe that objects of nature (animals and plants) are spiritual beings, the child's success depends upon his/her own spiritual qualities. Blue Fox attempts to escape her childhood and enter the forest of successful adulthood. She fails in her attempt because of her lack of spirituality and is forced back into her childhood condition. Broken Wing, on the other hand, is reluctant to leave her childhood, but with the encouragement of a loving father, she makes the attempt. Because of her deep spirituality, she succeeds.

In the process of growing up, the child often feels persecuted by a controlling parent/family, attempts to escape by fantasizing about acquiring a more idealized parent/family, strikes out on her own in her search, but faces danger and finds herself needing her parent after all. Finding the ideal husband, then finally, is finding the ideal father. This journey is the normal and acceptable course of reaching adulthood.

The Cinderella tale comforts and encourages the child, giving her a sense that she's on the right course (73-75).

The concept of time is an interesting motif in the Vasilisa tale and is connected with the mother's love carried over into Vasilisa and the Tsar's love for each other. Baba Yaga, the evil, loveless witch, is in control of time until she is conquered by the timeless love of Vasilisa's mother. Even though she is physically dead, the mother continues to exist down through time in the form of eternal love.

"Cinderella" then is relevant to the cultures of today. Children, at an early age, seem to reject family and seek companionship in the forest of the outside world. Unfortunately the evils of drugs, promiscuity, alcohol, and crime lurk around every corner. Swartzell's tales of Cinderella teach today's parents that early training of the child is vital for survival in today's world. "Train up a child in the way he should go: and when he is old, he will not depart from it" (The Holy Bible Prov. 22. 6).

Though the parent will eventually pass on physically, the love, training, and discipline of early childhood will sustain the individual throughout the time of his life. The following quotation is printed on the back of a picture postcard of a working Yakama girl found at the Yakama Indian Nation Cultural Center in Toppenish, Washington:

Progression from childhood to maturity is the work of the young, but it requires the guidance and support of the family and society. Education of each boy and girl is the gradual revelation of a culture, when thoughts and actions become one with culture, maturity is the result and respect is the reward.

Past Productions

Cinderella: The World's Favorite Fairytale was written, published, and produced in segments. The script having been developed through improvisation in a creative drama class at the Children's Museum of Washington D.C., "The Chinese Cinderella" was originally published in 1963 in Scholastic Magazine (Swortzell 12). It was reprinted in Plays Children Love Volume II, edited by Coleman A. Jennings and Aurand Harris by St. Martin's Press in 1988. Over the course of these many years, it has been performed by innumerable and various productions agencies including schools, colleges, and children's theatres. One such production was held in Seattle, Washington in the spring of 2002 (Caine).

In 1992, the Chinese Cinderella was included with the Russian and the Mic Mac Cinderellas within a French Cinderella framework in the playscript being used for this current production. Again, in the form of Cinderella: The World's Favorite Fairytale, published by NEW PLAYS Incorporated, the script has been produced by numerous organizations; for example, by A. E. Peacock Collegiate, Moose Jaw, Saskatchewan (Johnson) and by Ferrum College in Ferrum, Virginia (Forrest).

The Playwright

Having worked intimately with children in theatre for several decades, Lowell Swortzell has developed an understanding of and compassion for the trials, fears, and agonies children face as they struggle to survive, understand, and grow up. Children fear such things as being bad and not worthy of parental love, of their parents' abandonment of them, of their siblings being found more favorable in the parents' sight, and they fear their own sexual attachment to their parents and siblings. Swortzell, in Cinderella: The World's Favorite Fairytale, addresses these fears in a subjective and non-threatening way. The play encourages the child to believe that if s/he is obedient to the good and stands firm against evil, that s/he can overcome these fears and will be rewarded with a happy life in doing so.

Swortzell has worked in close collaboration with his wife, Nancy, in the area of educational theatre. Together they have written, produced, and directed numerous plays for young audiences, taught student teachers in educational theatre at New York University School of Education having founded the program there, and developed study guides and workshops for children to aid in an understanding of the scripts they've written.

As a team, Lowell and Nancy Swortzell have taught theatre and sent students to study theatre in various parts of the world, having started the Study Abroad Program in Educational Theatre in 1974. Many of their scripts dramatize folk tales and classic tales from these different cultures.

In 1998, the Swortzells, in conjunction with the New York University program, opened the Provincetown Playhouse, New York City, with featuring the early plays of some early 20th Century American playwrights, including Eugene O'Neill, about whose young life Swortzell wrote an original play, Young Eugene. (Note: The above information is taken from an undocumented copy of a piece of printed material furnished by NEW PLAYS Incorporated publisher and which can be found in the appendix of this present work.)

Lowell Swortzell, in his lifetime, has also compiled many anthologies of plays of serious work appropriate for young audiences. Three of these anthology titles include Six Plays for Young People from the Federal Theatre Project (1936-1939), Theatre for Young Audiences: Around the World in 21 Plays, and All the World's a Stage: Modern Plays for Young People. The contents of these and other anthologies include modern plays, plays from many different cultures, and various classic tales. He has also written books on theatre practices and education. Some of his original scripts have been included in anthologies compiled by other editors.

The Swortzells retired from a very active and productive life in 2002. They currently reside in New York City (Forrest).

Learning Goals

Heritage College students involved in this production of Cinderella: The World's Favorite Fairytale will be members of one of two classes: Play Production or Creative Dramatics for Children. The learning goals for these students through this production are as follows:

Production Goals

1. Students will learn the basic theatre production elements involved in scenic design and construction; costume design and handcrafted; theatre make-up; lighting; support music, stage managing, and blocking.
2. Students will learn script analysis for production.
3. Students will learn character analysis and development and acting skills through improvisation and rehearsals.
4. Students will learn how music and art create mood and carry the theme and message.
5. Students will learn arts concepts as they paint scenery, etc.
6. Students will learn the business and publicity aspects of a production.

Educational Goals

1. Students will develop better speech habits and practice speaking and using standard American English.
2. Students will develop focusing and memorization skills.
3. Students will develop writing skills through journaling and analytical essays.
4. Students will learn to use improvisation techniques and playmaking as teaching and counseling methods.
5. Students will develop analytical, critical thinking, and problem-solving skills.

Social Goals

1. Students will learn parenting skills.
2. Students will learn that every culture has value as they experience some of the traditions and values of other cultures.
3. Students will build self-presentation skills.
4. Students will build confidence in their ability to organize their lives and to focus on the task at hand in rehearsal and in performance.
5. Students will develop a sense of belonging to a group.
6. Students will develop a sense of responsibility toward others and to seeing things through to the finish.
7. Student will learn the value of patience and perseverance

POST PRODUCTION MATERIALS

Production Journal

January 13, 2004

I met with Terry Mullen about the scene design and how we can put it together. She will draw it and put it on overhead transparencies so we can enlarge it for the students to paint on the flats. She also suggested trees cut out from foam board and attached to the stage ceiling making them free standing.

January 20

Today was the first meeting of the Play Production and Creative Dramatics classes combined. The Creative Dramatics students looked a little unhappy to be part of a production. I explained the story of the script. There are only ten students. We'll have to open it up to the whole campus community. Hopefully Coral will come for Broken Wing and Magie for Vasilisa. Tryouts are scheduled for February 3.

January 22

The furnace in the Annex was giving off a bad, smoky smell, so we had to meet in another classroom where there was no room for movement and pantomimes, so we talked. I discussed the ideas of the play concerning parenting and overcoming evil and the motif of dolls. Students asked if non-students could be in the play. We settled on the times: 10:00 and 12:00 on both Thursday and Friday. I measured Jonathan and Josh for head size.

In the lunch room, Greg and I talked about traditional Indian clothing for the Native American segment. A student sitting nearby overheard and said she has some

traditional clothing! I told her what we're doing, and invited her to join us. Maybe she'll make it!

January 24

I met Johanna today in Shopko, out of the clear blue. She said she's interested in what I'm doing, has had a little theatre experience, and would really like to join in my "Cinderella" production.

January 27

In class we practiced movement concepts and moved to Suppe's "Light Cavalry Overture". We played theatre games including pantomiming walking through various things such as a jungle or a bowl of chewed bubble-gum. The students responded well and had fun. My two quiet ones, Jonathan and Greg, really got into it. Josh is obviously a leader (he's done quite a bit of drama compared to the others). William had trouble focusing and imagining. The women all seemed to relax and are looking forward, now, to being in the production. I talked to Jessica later. Krista and she, both Native Americans, are going to try to be in the production.

January 29

I saw Beret who said that the college advancement office would do the publicity for the production. At the Music, Drama, and Fine Arts Club meeting, I encouraged the students to tryout and to help with scene construction and painting. I had fairly good response.

In class we finalized production support assignments, discussed prop needs, did theatre games and measured for costumes. Bianca entered the class. Erica, a high school student, joined us. She says she wants a large part.

I submitted a request to the ASB to buy tickets to distribute to students who can't afford to come to the production. Also, I requested that the ASB consider purchasing back lighting, but it might be too pricey for them.

February 3

Tryouts were held today. I was surprised that the three Native American women that I was counting on didn't show up. Therefore, I'll have to cast Caucasians and Hispanics. I have enough cast members, which is great. Five are community members, not students.

Creative Dramatics students took props and accessories to work on. No one can fit extra rehearsals into their schedules. Now I'm worrying about when we'll get the set painted, etc. I was hoping some MDFA Club members would participate, but they don't seem very interested.

Angie, a Native American, entered my Public Speaking class today. She has traditional Indian clothing. Greg said he could get moccasins, belts, hats, and possibly cotton wing-dresses. Traditional clothing is very old, irreplaceable, and used only for ceremonies.

February 5

The MDFA Club wants to give popcorn to the school children at the show and might be in the Royal Procession.

We had a fairly good rehearsal. James and Erica didn't make it. I need a Pear Blossom. We did theatre games including imagining a fruit in the hand and eating it using all of the senses and pantomiming. We practiced voice skills. They all seem to have good projection. I did a good job of casting. Jonathan is a superb Baba Yaga.

Tammy makes a good doll. Most of the cast has never seen a stage play before much less done any acting. They're very uncomfortable on the stage and have trouble understanding even very precise blocking direction, but are totally lost without it.

February 10

Josh led two theatre games: Viola Spolin's "How Old am I?" (87) and "Who Started the Motion?" (28). Erica came to rehearsal. I sent Josh with the Russian segment cast to another room to work on actions and blocking. The Chinese segment cast worked on lines. I worked with the Native American segment cast on stage.

Micaela has too many personal issues and it doesn't look like she'll be able to take her part. Laura really wants her part of the Chinese Stepmother, but there's going to be a big problem with the quick costume change from the French Cinderella.

Johanna has a tiara for the French Cinderella. Ann and Beret have kimonos that might work, and Ann has a Russian shawl. Johanna and Laura have women in their church who might be able to sew costumes. I'm feeling stressed. The tendonitis in my right hand is bad, and I'm having trouble sewing.

Krista finished the dragon and the bridal veil.

I put in a work order to the college maintenance people to bring the flats in from storage. Hopefully we can get started next week. Carolyn gave me some foam core, but I need more. Terry has the design outlines done.

February 12

My wrist hurts so badly that I can hardly write this. How can I sew all those costumes? Laura's friend can't. I just talked to Todd (son) on the phone. His left

eye is going blind again, and the medicine isn't working. I don't think I can take any more.

Several people didn't show for rehearsal, so we just talked about where the prop people will do their thing and rehearsed the Native American segment. Laura has a Chinese costume that will work. Tammy's costume fit. I can't find anywhere some of the costumes Karen made last fall. I've given up on perfection. I'll just try my best, with God's help, to get through. My nerves are shot, and my heart hurts. This isn't worth a heart attack.

Greg led in a theatre game, "The Specialized Where" (Spolin 107)

February 13

Where did the costumes go? Jerry inadvertently took them to the mission before Christmas.

I called Angelica and was able to reserve the Annex for set construction on Monday, Wednesday, and Friday afternoons. But I don't know what Terry did with her scene transparencies. Maybe she forgot them. I have to go ahead without them. I bought scenery paint at Wal-Mart this evening.

I received a message on the answering machine tonight. Krista's psychology professor is refusing to let her out of class to do the 6:30 Thursday show. Apparently he was very distraught. I'll have to call her tomorrow.

February 17

What a day! I met with Rick and Mike (Heritage physical plant managers). They're going to get me back lighting and curtains! I have to meet with Mike tomorrow and call PNTA.

I need to get going on make-up. Rehearsal went okay. Magie, Erica, and William weren't there. We're getting the blocking working. Some need more characterization and expression. Blanca got the campfire made—looks great!

The physical plant people got the flats delivered. We'll start painting tomorrow.

I talked to Krista's professor's answering machine and explained the situation. I learned that he'd called my department head, Loren, and complained. Loren said he also explained thoroughly.

Todd went to the doctor today and got different medicine. She told him that his eye should be okay in a few days. Thank the Lord.

Karen brought by the completed dove costumes and some kimono items she'd gotten in Japan (not quite Chinese, but they'll have to do). She asked if she could sew more for me. I took her up on it.

February 18

I met with Mike today. He's ordering me stage curtains and back lighting! I spent the afternoon by myself painting scenery. Karen dropped by a few things for costumes that might work. Mother-in-law's health isn't good. I hope she hangs on.

February 19

Today Blanca led the theatre game, "Changing Intensity of Emotion" (Spolin 63). We had a good rehearsal. We worked hard on Vasilisa and Baba Yaga's confrontation. Magie does a good job getting into her character. Jonathan does well when I explain what's going on with Baba Yaga and the frustration of her motive. I demonstrated to Ann and Blanca how to fall over each other. They are getting into

the whining, foot stomping Russian stepsisters well. Blanca seems to be able to make the transition from the Chinese to the Russian stepsisters and gives them each unique characteristics. Except for Krista, the Native American segment actors are still not developing their characters. They're still doing good to get to the right spot on the stage. And William is still showing off instead of acting.

Greg brought some Native American clothing and accessories for costumes. He has more, including a shawl for the wedding cloak. Colors (he says) are symbolic. Purple clothing is for fall, and green for spring. Red and blue are wedding colors, which is interesting because red is a symbolic color for this production.

Karen's blouse will work for Magie, and her skirt for Johanna.

Erica still didn't come to rehearsal, but Magie assured me she's planning on it as soon as basketball is over and that she's working on her lines. Okay, I hope so.

February 20

Greg came to help with the set this afternoon. We got a lot done. The stage isn't wide enough to have bamboo screens all the way across, so the forest is going to show up quite a bit. It's okay. Pear Blossom goes through the forest to get to the Royal Procession anyway. And there's not enough room between the Center Right stage forest flats and the bamboo for people to walk, so the bamboo will sway when they come. Okay, it's part of the Chinese simple set.

Josh came around 3:00 and we all worked on disguising the piano as a tule lodge. Greg went outside and got some tree branches to hold up the mats. We'll get it working! Part of the lodge will show in the Russian forest, so I need to find a way to disguise that. Maybe foam core trees and a boulder in silhouette would work.

February 23

I worked on the set a bit by myself. No one came, so I put the foam core pieces together and drew the outline of trees on them. Then Johanna stopped by with her Christmas trees.

February 24

Erica came by and said she's turning out for track and isn't able to be in the play. Ann is willing to be Pear Blossom. The problem is she's a 62 year old Swede! Magie has a black wig that should work, and maybe make-up will help.

Jonathan led in the theatre game, "What's Beyond?" (Spolin 109). Lisa didn't come. We went through the whole play, except for the French Cinderella parts. Some are starting to get their lines memorized. Bianca is improving in getting into character. We discussed how it would feel to put her hand in a fire. Now she flinches a little bit when she places her hands over the fire, and she seems to be able to "see" the rainbow and Milky Way after I instructed her to look out over the audience and imagine seeing them.

I have to call Angelica. The professors haven't been notified that their classes in the Annex will have to be moved for the Thursday evening show. I asked Terry to videotape for me. I hope she remembers! I still haven't found her transparencies for the set, but it's too late now.

February 25

The lamp and the connectors came for the backlight, but not the trunion or the cord.

Johanna came and helped me paint the scenery. She got too much brown for the tree trunks, making them look too thick at the bottom and too pointed at the top, but I had to leave it. Terry came by and asked if I'd gotten the transparencies. Apparently she put them in the wrong faculty box. I'm really sick about it as she went to so much work. The foam core buckles when it's painted. What next?

Johanna said Magie has bad arthritis and it's hard for her to kneel. I was having her kneel down to the doll. Maybe I can put the doll beside Greg's stump and Magie can sit on it.

February 26

We just rehearsed the Russian segment today. Jonathan used the puppet for the first time. I think it'll work okay, but I'm not real happy about how the house sits on his arm.

Karen, Beret, and Josh weren't there.

Laura worked individually with Bianca, who is a developmental reader. She didn't understand what periods in a sentence are for. How can they begin to develop a character if they don't understand the words they're reading?

The Native American and the Chinese people worked in separate rooms.

All the Chinese costumes are done. I need to work on the Russian, and I'm afraid Greg doesn't have wing-dresses, only accessories. I'll have to make them. They're not hard, but there's so little time.

February 27

William came by and helped me nail up the foam core trees. It's going to work. I didn't make them high enough to fully camouflage the tule lodge. I'll have to add more.

Baba Yaga's last speech is expositional and boring. I'll have to tell Jonathan to make her whine and pout. She's mad at Vasilisa for destroying her power. All my evils are stage left and advance to stage right. Right is good. Good stands firm and conquers evil.

March 1

I spent all day yesterday making the Russian stepsisters' headdresses. I hope they work!

I worked on the set today. Blanca helped. We're almost done with the painting. We highlighted the trees and put up the silk flowers. I hope someone can help with the tule lodge Wednesday.

Karen took another costume to sew this evening. I'm so thankful for her. I think I'm going to make it.

Harrah Community Christian School will probably come to the Friday show. Harrah Elementary School is planning for the third graders to come to the Thursday 10:00 and the fifth graders to the 12:00 shows.

March 2

Jonathan, Magie, Tammy, and Johanna weren't there today, but there's a lot of flu going around. We had a good rehearsal with the Native American and the Chinese. Everyone was relaxed, and we laughed a lot. Bianca is becoming more

expressive and remembers her blocking well. Krista about has her lines memorized and is getting good characterization. Lisa is speaking more loudly and is coming along with the blocking. She still doesn't think quickly enough and has a hard time catching on to my instructions. She's too slow-paced still. I instructed Karen (Grey Seal) to stand a few feet behind and up from Blue Fox when she first approaches Morning Star to take the test. Grey Seal is just there for support for Blue Fox.

Lisa brought Wing Woo's hat and the sun completed. Krista brought in a good advertisement poster and they're all working hard on their programs and flyers. Ann is too mature for Pear Blossom, but we do what we have to. Blanca and Laura still huddle too closely to Pear Blossom. I tried to get them to move away as if they're ostracizing her.

March 4

I talked to Tony. The lamp and light have come for the back lighting, but not the trunnion and not the curtain and track.

Greg and William both have promised to help with the set tomorrow. We should be able to finish it.

Good rehearsal of the Russian today. They're getting the details of the action down good. Tammy needs to talk louder. She looked tired. Jonathan will work on Baba Yaga's last, expository lines to get characterization and the message of the play that true love conquers evil. I sent a practice puppet home with him. Their lines are coming, but they should've been off book by now. Laura helped the Native American people in a different room.

March 9

Technical rehearsal was today. The lights worked well, but we still need the back lighting. Magie and William weren't there. We finally rehearsed the final scene and curtain call. Baba Yaga doesn't look good. The house is too long for Jonathan's arm. The tule mat hangings for Blue Fox's teepee are too hard to get up. We'll have to change the hooks somehow. Lots of trees and dolls are coming in for dressing the set.

Johanna's cellophane and jello for Broken Wing's burns isn't working well. I don't have the heart to tell her. She's so enthused and is obviously hurting about something. I don't want to set her back. I'll work with it.

I got the advertisement flyers run off and put around campus. Karen is making some of the wing-dresses.

March 11

We had semi-dress rehearsal today. It went fairly good. The cast is finally taking it seriously but is still having trouble with lines and blocking, especially Lisa. Sometimes it's a struggle not to get impatient with them, but they'd calmed down about the bamboo screens. The fog machine worked great. The only one who's really getting into character is Magie.

The curtains, track, and trunnion still aren't here. Tomorrow I'll put up the masking curtains on the doorways and bunting on the stage front. I have lots of dolls, but I need more trees.

The costumes are all done except for hems and trims and two hats. Whew!

Karen was so helpful. I couldn't have done it without her.

March 12

PNTA called today to ask about the stage measurements and exactly what we want. I told him our dress rehearsal is Tuesday and the show is Thursday. Where's he been? He said he'll try to get it to us Monday.

I worked on the set by myself again today. I hung the masking curtains, made the lake, put pinecones under some trees, and swags on the stage front. Sister Mary Kathryn came by and said Bianca's being the Native American Cinderella is a very good thing for her. Bianca is shy and a slow thinker and reader. It brought me back to why I'm doing this—for the Bianca's of the Yakama Reservation.

March 15

This morning I took the costumes to the church for the women to iron. I learned that there are people who care and are willing to help out of the goodness of their hearts.

The curtain and track came in the afternoon. It took Mike and Tony two hours to put up the track, and me to put the grommets in the fabric (one grommet short). The webbing didn't work. I had to run in to JoAnn Fabrics (forty-five minutes away) for bias tape. I brought the curtains home to sew and finished at 11:00 p.m. I don't know if the track and pulley will work. I didn't get Baba Yaga repaired or fur on the Tsar's robe. Hopefully I will tomorrow. Dress rehearsal is tomorrow. At least I don't have to teach any classes this week.

March 16

Dress rehearsal was a fiasco. Several people messed up on their lines, blocking, and props. Everyone's energy is low. But Lisa (Morning Star) is starting to respond to Krista (Blue Fox). Bianca did very well! Everyone was ready, and we started on time. It took ninety minutes exactly.

The curtains are about a foot too short and don't close right. My brain isn't functioning anymore. We have no idea how to get the pulley and cord working, so the curtains will have to be opened and closed by hand.

March 17

I copied off the programs today, and Johanna took them home to staple. We fixed the curtain length by attaching the old curtains behind them. William helped me put the curtains on the side doors. My body has never ached and hurt like it does tonight—all over.

March 18

I arrived at the Annex at 8:30 this morning. Most of the cast was there. We had to take down the tables and put up the chairs. We called the maintenance men to bring more, making a total of 100. They didn't believe we'd need that many, which shows the general Heritage concept about what I'm doing. I put up the lights and the entry table. My kids sent flowers from Pennsylvania—purple iris, my flower.

The third grades from Harrah Elementary came. The show went slowly, so many lines were flubbed, but the kids liked it. They wrote me thank you notes later. Most liked the Native American segment, especially the Invisible Hunter and Broken

Wing, which surprises me as it's a very tender moment. Maybe that's what children need more of today—a slower pace and quiet moments.

The 12:00 show was better. The cast was more self-confident. We got more laughs from the fifth graders. They seemed to like Baba Yaga.

In the afternoon I rested and ironed some costumes. By 6:30 it was dark outside, which made the lighting better. The maintenance people never did get the windows covered with black. Some people came to the performance late, which is typical of the reservation, and couldn't find seats in the dark. We had standing room only! The cast did a great job, making only a few mistakes. It was superb! A couple of Heritage faculty brought their classes, and I think they were impressed. I felt like I'd done a good job with it. There was nothing I could've done differently under the circumstances.

It was awesome watching my cast members bloom and grow. Laura was so thrilled to be Cinderella; it was like it was her own wedding. Johanna said it was the therapy she needed just then for something difficult she was going through. The change in Bianca and Lisa from the beginning of rehearsal to the production was profound and a joy to see. William, Jonathan, and Josh obviously gained in self-esteem.

I had a chat in the morning with Brian, Laura's friend. He told me how he got into drama five years ago and it changed his life. He has a learning disability. I wish the Heritage administration could somehow get a grasp of what drama/theatre is doing for our students.

March 19

We had two good shows today. The cast was obviously more relaxed. Greg and Bianca got the giggles bad during their part at the 10:00. Harrah Community Christian School came to that one.

For the 12:00, we had a good audience of over 40 people. Jonathan and Josh's dads, heads of the English and the Education departments at Heritage, came. Maybe they were impressed. At curtain call the cast gave me a dozen red roses and a nesting doll, which I collect. They've been so great! They've been so supportive of me and anxious to do a good job for me for my evaluation. They were anxious to hear what George has to say about the production. They're each one a very special person.

We had to clean up our mess: put up the tables, stacked the chairs, threw all the costumes and props in the back seat of my car. We took lots of pictures. Tuesday we'll take down the flats.

Later, I had to come back for another car load. By that time, the dance club was practicing in the front room of the Annex. One faculty member came up to me and congratulated me. She hadn't come to the production, but somehow knew I had a set and costumes. She sounded surprised. I thought to myself, "Well what did you think? It was a theatre production!" That's the mentality of Heritage and the reservation. They have no concept of what a theatre production is all about.

March 20

It's over. I feel depressed. I suppose it's like climbing Mt. Everest. You plan, prepare, and anticipate for months, then there's the climb, and at the top for a

few moments you glory in what you've done. But then it's done, finished, and it can never happen just that way ever again. Even the videotape couldn't capture it. The memories—the anxieties, the joys, the exhaustion—are private, and yours alone, to share with no one, and to hold in your heart forever. And now I know that I have a gift and no one can stifle that gift in me again. I am what I am, and I'll never let anyone take me away from me again.

God has provided for me in little details and big details. So why is this old woman working so hard to get this degree? He must have plans for me, to use me for His glory in the lives of other people that He loves.

Written Evaluations of Project Committee

**CENTRAL WASHINGTON UNIVERSITY
THEATRE ARTS GRADUATE PROGRAM**

THESIS PROJECT/ PRODUCTION PERFORMANCE EVALUATION

STUDENT- Linda Walker

SS#-

UNDER CONSIDERATION IS DIRECTION OF: *Cinderella, The World's Favorite Fairy Tale* By Lowell Swortzell

EVALUATOR'S NAME: George Bellah **TITLE:** Thesis Committee Member

PLACE OF PERFORMANCE: Heritage College, Yakama Reservation, WA

DATE OF VIEWING: 3/18/04

DESCRIPTION OF PERFORMANCE VENUE: Linda is working with some pretty severe disadvantages here. The space is an old school gym/cafeteria/auditorium-type space and not a proper theatre space. The stage is very small, with no wing or fly space, a small forestage area with stairs leading down on both sides, and only fluorescent lighting [both in the stage house and the audience area]. This has created some severe challenges for Linda as a director and designer. In fact, the stage had no curtains until about a week before the opening. Since the pulley system could not be properly installed prior to performance, actors were forced to open and close the curtains by hand. Due to a lack of a lighting system, Linda either purchased or rented two PAR-cans and a boom to mount them on, which she placed center of the house. This was the sole lighting provided for the production. Audience seating is flat, while the stage is raised about 2 ½ to 3 feet.

DESCRIPTION OF CONCEPT: Conceptually, the script tells three culturally different versions of the Perrault *Cinderella* story; Chinese, Russian, and Native American, framed by the French/Perrault version. Linda attempted to embrace this as fully as possible by creating three separate worlds, plus the framing world. The story is told theatrically, including direct audience address and interaction, narrative, and puppetry. The script is, essentially, a youth drama play so this dictated a great deal of Linda's approach to the production. The director planned to use the color red, dolls as a motif, Northern Hemisphere forest, and modified Chinese Opera staging conventions.

DESCRIPTION OF THE ACTUAL PRODUCTION DIRECTION AND/OR REALIZED DESIGN OF SETS, PROPS, COSTUMES, LIGHTING, SOUND:

Linda attempted to address some of the shortcomings of her space through her set design. She used a proscenium arch treatment to "frame" the stage, which seemed inspired by Asian influences. This was a bit confusing and at odds with the culturally different framing narrative and character and did not seem to unify the three tales. She also decorated the stairs with vines and flowers [in an attempt to make them disappear], which didn't seem to match her other visual elements framing the production. The front of the stage was decorated by colorful bunting, which seemed to add yet a third element to the framing visuals. To Linda's credit, each of the three worlds did look completely different visually. Her hard work here was sabotaged, however, by anachronistic props or scenic elements [the metal mixing bowl and hammer, the bar stool, for examples]. The quality of the scenic painting was pretty low overall and not terribly finished looking. Also, each world seemed a bit over designed, as the scene shifts were long and involved. It seemed that so much scenic element took up the stage that the actors had little space to act in. The play might have been better served by a simpler, more universal, unit design, which allowed the costumes to establish the culture of each world. The fog machine used for the entrance of Baba Yaga was a nice touch, as was the fire effect in the Native American tale.

The costumes were nicely researched, designed, and executed, for the most part. The amount of detail in the Chinese costumes in particular was impressive. Some costumes lacked this level of detail. For example, Cinderella's dress was not dirty, nor did Rough Face have raggedy clothes as described in the dialogue. Less successful were the costumes for the doves and the cow. Blacks for the "stagehand" characters were appropriate, but I wondered if their heads could have also been covered or hooded, as I found their faces distracting. I also found actors wearing their glasses in costume very distracting and anachronistic. Although I was impressed by the complete costume changes for each story, they took so long that it was a chore to sit through the blackouts between each one. Perhaps more of a "basic" costume to which costume pieces could have been added and subtracted would have served this play better?

Lighting was minimal and, given the restrictions of the space, a valiant attempt to appropriately light the production. Unfortunately, the flatness of the front light added to the shallowness of the stage only enhanced the flat look of the production. Hopefully, this is a problem that can be addressed in future productions.

Props were the most inconsistent of the design elements, as mentioned previously. I wondered why we needed a literal representation of the rainbow and the stars in the third piece? Although beautifully executed, they took up a lot of room on stage and a lot of time to bring out, slowing the pace down considerably.

The use of a puppet for Baba Yaga was a good idea, but needed more work with staging. Since this puppet was fairly successful, I did wonder why more puppets were not used, instead of costumed characters. For example, why not make the three doves, the cow, and even the doll puppets? This certainly would have unified the production more, provided a kind of consistency in the use of puppets, and perhaps even made those characters more successful.

Makeup was adequate for the most part. The "rough face" makeup for the third piece worked well, but the cleansing scene took too long, again slowing the pace.

Music was well-researched and contributed nicely to the creation of each separate, culturally unique world.

HOW DID THE PRODUCTION DIRECTION OR DESIGN IMPLEMENT THE IDEAS EXPRESSED IN THE CONCEPT STATEMENT?

The director followed through, for the most part, on the use of the color red as a through line. I'm not sure the audience was aware of the significance of this, but it was a consistent choice. The use of dolls as a motif was not apparent to me. The use of staging conventions from Chinese Opera to frame all of the stories was inconsistent. The director had definitely made a choice; that much was clear. I'm not sure how successful that choice was. The use of Chinese Opera-style props and stagehands was inconsistent. Sometimes it was delightful [I liked the spinning wheel, for example] and at other times overdone or awkward [the rainbow/stars banners, for example]. This simplicity/abstraction of props and scenic elements was inconsistent. As mentioned elsewhere, the production might have benefited from more simplicity in the rest of the scenic design [as in a unit set design with a minimum of set pieces]. The minimalist aesthetic of Chinese Opera was at odds with the idea of a semi-realistic representation of the forests in two of the stories. The use of the Chinese Opera narrator clashed with the already established framing device; the French Cinderella. Therefore the production seemed to have two framing devices, which confused matters. Also, use of the Chinese-inspired proscenium treatment clashed with each distinct cultural world the director was trying to create. The director also mentioned in her Concept Statement that she intended to have costumes be the focus of the spectacle, due to the extreme limitations of her space. I wish she had followed through on this idea, as this, combined with a minimal unit set, might have served her and the production better by making life easier for all involved.

APPROPRIATENESS OF CHOICE OF SCRIPT FOR ABILITIES OF PERFORMERS, AUDIENCE, VENUE, AND/OR ACADEMIC SETTING?

The script was an appropriate challenge for the abilities of the performers and may even have been too great a challenge, given their lack of

training and ability. The audience, which consisted of a pretty full house including children and elderly community members, seemed to really enjoy the production. The script was an appropriate choice for the venue.

ADDRESS THE FOLLOWING IF APPLICABLE: CLEAR DELINEATION OF UNITS OF ACTION, MOTIVATED BLOCKING, VISUALLY INTERESTING COMPOSITION, VISUAL EXPRESSION OF METAPHOR, USE OF PICTURIZATION IN STORYTELLING, CLEAR AND BELIEVABLE CHARACTERIZATION, ADEQUATE USE OF BODY AND VOICE, UNITY OF PRODUCTION ELEMENTS, CREATIVE PROBLEM SOLVING. The acting, for the most part, was very weak. Clearly these were unskilled, untrained actors. They were stumbling over much of their dialogue, uncommitted in their physical actions, and even breaking character in a very noticeable manner. I missed about 30% or more of the dialogue due to poor projection and articulation. There were lots of slow cues and line problems. The actors were very stilted and seemed to have no sense of themselves on stage, continually upstaging themselves, speaking up stage and behind other actors, as well as clumping up in knots. Since they seemed to be struggling with basic staging, it was hard for them to concentrate on creating believable and emotionally invested characters. All of this made it hard for me to see and hear the play, as I kept being pulled out of it. Some actors had a nice presence and voice; the Chinese narrator, the doll, and the Russian step-mother, as examples.

The director seemed to understand the units of action intellectually, but the execution of action on stage was weak. I did not see many clear pictures, which might have helped to tell the stories better. I'm not sure if this was due to the unskilled actors or the direction. The director attempted to use levels, but had trouble keeping the actors clearly visible. The pace of the play was slow and uneven, excruciatingly so at times. Again, I wasn't sure if this was due to the actors or the director. Extremely slow scene shifts contributed mightily to the plodding pace. The slow shifts seemed due in equal parts to scene and costumes changes. We had a long wait for the Hunter in the third story, for example. Also, it seemed to me that the French Cinderella/Narrator scenes were there to provide a cover for the scene and costume shifts, but that they were not used in that way. Dressing her in her wedding gown at the end was a nice idea, but it was hard to see and took way too long. Another nice idea was having all of the "cinderellas" present, but the composition was awkward and clumpy. The curtain call was also very long and clumped up. Overall, the staging seemed to lack fluidity and grace. The unity of the production also seemed to suffer, as I was unsure why certain elements from one story were bleeding over into others [the Chinese narrator in the Russian tale, for example]. I was puzzled why one character had a dialect [the Czar] and no one else in the entire evening did.

WITHIN THE CONFINES OF THIS PARTICULAR PERFORMANCE VENUE, WAS THIS PRODUCTION SATISFACTORY OR UNSATISFACTORY? If I had to judge this thesis production simply on what I saw, I would say that the production was unsatisfactory. Knowing that Linda was working at odds with many disadvantages such as an inadequate space, a miniscule budget, little or no help to execute her designs, and actors who were untrained, unskilled, and even uninterested, I think she did the best that she probably could. It is obvious to me that she put in a lot of hard work on this production, so she is to be congratulated on that. I think, however, that we might need to see something additional from Linda to address our concerns regarding her production. The details of this should be worked out with her Thesis Chair.

I want to thank Linda for her hospitality and grace in presenting me with an earnest and hard won evening of theatre. She should feel proud of what she accomplished under such trying circumstances.

Self-Evaluation

In the Heritage College production of Cinderella: The World's Favorite Fairytale by Lowell Swortzell, an attempt was made to follow carefully the ideas put forth in the concept statement earlier in this document, to use visually interesting composition and picturization to express metaphor, to present clear and believable characterization, and to solve problems creatively.

The attempt to follow the concept ideas was for the most part successful, although there were some deviations. The concept statement presented the use of the color red in costume and set as a positive symbol, northern hemisphere forest vegetation as a somewhat fearful setting, a doll motif to represent the child's need for parental support, and a modified Chinese Theatre staging in order to overcome venue facility problems.

In the actual production, the color red was found in costumes and the set as planned. The Chinese characters of Wing Woo and Lin Yun wore red kimonos as an indication of the happy occasion and of sincerity and loyalty of character. Pear Blossom had a red patch on her apron and was presented with red slippers by Lin Yun to indicate her courage and her good fortune. Red was also found in the dragon and in a flag in the Royal Procession, and on the front of the stage. The setting for the Russian and Native American segments also contained red in the form of silk wildflowers and cardinals in the trees. Red in costumes included the jumpers of the Russian Vasilisa and her doll as an indication of their goodness and to protect them from the evil Baba Yaga. The Native American "Cinderella", Broken Wing had red

ribbons on her wing-dress and wore a red scarf to indicate her spirituality. Morning Star, the sister of the Invisible Hunter, was planned to wear red, but red for her was unavailable, so she was costumed in purple.

Northern hemisphere forest vegetation was painted on the scenery flats as planned, and on sheets of foam core attached to the flats giving a feeling of fear and a lack of protection. However, the sky was bright blue between the trees and spring flowers were in bloom. The forest wasn't completely fearful, and the overcoming of evil was imminent. Perhaps this set was over designed and too busy to be in keeping with the Chinese Theatre idea. There were stage facility problems that needed to be overcome with the set. The walls had to be covered as they are white and badly stained, and electrical outlets and conduits are exposed. The only materials available for covering were oddly painted scenery flats. The flats were painted with a forest design because the Russian and the Native American tales both take place entirely in a forest, and the Chinese tale implies a forest setting when Pear Blossom crosses over the mountains, etc. to get to the Royal Procession. Another problem to be solved with the stage was the presence of an old, upright piano which under no means was able to be removed from the stage. Thus, it was used as the base for the tule lodge for the Native American segment. However, since it wouldn't fit in with the Russian tale, it had to be hidden. Scenery flats were used, however, unfortunately, this took up acting space, but in actuality, less than 4 feet. Perhaps in keeping with the Chinese Theatre concept, Chinese bamboo screens could have been used to hide the piano. However, for the narrator to refer to such as a Native American dwelling would have been highly offensive to the Native American people in the audience.

Another facility problem, which took up acting space, to overcome was the doors leading directly from backstage to onstage up right and up left. As it was impossible to turn off the lights or to cover outside windows backstage, these doors had to be masked. Black cloths were draped over the doorways, and others were hung about three feet in at right angles to scenery flats forming a "box" with the back wall so that, when moved as an actor entered or exited, the cloth covering the door would not expose light to the audience.

The use of dolls as a motif was more limited than originally hoped for. Various multi-cultural dolls were displayed in the lobby area. European peasant dolls were attached to the stair railings among the evergreen trees and flowers on the downstage steps in an attempt to pin the downstage corners to the ground plan (Hodge 82). However, there was no room on the small stage to place dolls as they would have taken up acting space, and some of the flats had to be moved for the proceeding segments. Also, a Chinese doll was unavailable for the Chinese "Cinderella" to use as a prop, and the Native American actor was too unsure of herself to concentrate on using a doll. An attempt was made to costume the actor playing the doll in the Russian segment as a nesting doll, and was successful except for the head scarf.

The Chinese Theatre staging idea was fairly successful. A pagoda style arch made of green paper painted with red brush strokes was placed at the top of the proscenium. Colorful bunting draped the front of the stage as is found with Chinese Theatre. Red bunting was used in the place of the red rug used in Chinese Theatre as the Heritage College maintenance crew was unable to build a platform in front of the

stage as requested. The property people dressed in black served throughout the production as did the narrator dressed in a Chinese kimono. Bamboo shades were used not only for Chinese screens, but also for tulle reed mats for the sisters' teepee and the Invisible Hunter's lodge. Tasseled whips for horses, a paper sun, and a flag for a spinning wheel in the Russian segment and a stool, a bench, and banners indicating the rainbow and the Milky Way in the Native American segment were used. The colors of the costumes, for the most part, were bold and brilliant as found in Chinese Theatre. The script indicates that the Native American "Cinderella" is wearing rags; however, in Chinese Theatre even beggars wear bright, cheerful costumes to suggest happier times ahead. Thus, Broken Wing wore a cheerful costume.

It was suggested that since the script is written with the French Cinderella presenting her story interspersing her tale with those of the other three cultures that a French style theatre would have been more appropriate than the Chinese. However, the French style would have been impossible with the limitations of the facility as the French would have required an extremely ornate, elaborate set, including, possibly, a raked stage, a flying house for Baba Yaga, and mechanical horses. The Chinese style was much more doable with its unrealistic, anachronistic props including stools, a bench (suggested in the script in the Native American segment), a bowl and hammer for a gong, flags, and banners.

Visually interesting composition and picturization to express metaphor were used in a variety of instances. In the Chinese segment, Pear Blossom spent a great deal of time on her knees while the stepmother and stepsister stood in dominance over

her. Emphasis and focus was attempted with Pear Blossom standing alone center right while the stepfamily huddled together center left, isolating her, but this blocking was forgotten by nervous actors during the actual performance. A change in levels was used when Pear Blossom ran down the stairs and in front of the stage on her way to the Royal Procession, and the procession itself took place in front of the stage, leaving the stage free for the main action.

Various areas, planes and levels were used in the Russian segment. In units of low intensity Vasilisa and the doll sat on the stump down left. Agitation with the stepmother and stepsisters took place center right, a stronger area being made more intimate by being partially enclosed by a diagonally placed scenery flat. Vasilisa's confrontation with Baba Yaga, a climatic unit of action, also took place in this compressed area. Baba Yaga moved on various levels, starting with a low level, rising to a higher level when she encountered Vasilisa and flew away, then lowering again when she was defeated by Vasilisa's love for the Tsar. Vasilisa knelt when she met the Tsar in order to show subjugation to him. The climactic action of the expression of love of the Tsar for Vasilisa took place in a compressed area between forest trees up center (104).

The Native American setting achieved balance and an implied diagonal in the set with the Invisible Hunter's lodge being up right and the family's teepee being down left, all in anticipation of the conflict aroused in Blue Fox's taking of the test to see the Invisible Hunter. A diagonal also was created by a scenery flat in the inside wall of the teepee, giving a more intimate space for the conflict between Blue Fox and Broken Wing (79). A combination of triangles and levels dominated in this

segment. When Blue Fox was dominant in the first unit of action, she sat on a high stool, with Grey Seal sitting lower than her on a stump, and Broken Wing on her knees at Blue Fox's feet. Blue Fox also dominated her father and sisters in a triangle arrangement using the stool when they prepared her to take the test of seeing the Invisible Hunter. Later, when Blue Fox failed the test, she sank to floor level while the other characters stood over her. When Broken Wing saw the Invisible Hunter and became pre-eminent she sat on the high stool, while the Invisible Hunter at a lower level reached up to her and exalted her.

Each "Cinderella", in her triumphal attainment of marriage to the "prince", exited down right, a strong movement. Evil characters met their defeat and exited up left, a weak movement. The final triumphal wedding march took place down the center aisle.

When rehearsals first began, there was concern on the director's part that the inexperience and the low-level reading ability of the majority of the cast members would result in poor performance and the lack of clear and believable characterization. However, at the semi-dress rehearsal, as the actors put on their costumes, something magical seemed to happen. They became their characters. Although their lines were still shaky, their hesitation seemed to smooth out. The over-affected actors toned down to more normalcy. The under-affected ones seemed to absorb their characters and become more truthful. The climax shifted from Vasilisa's defeat of Baba Yaga to Broken Wing's exaltation at the hand of the Invisible Hunter. The actor who'd started out the most hesitant triumphed as she

became the most truthful. She seemed to embody all of the Cinderellas' victories as she accepted her award of being designated Queen of the Starry Night.

Problems in the production were solved as best as possible; some, however, were unsolvable. The most prominent problems were with the facility as the stage had no wings, had an extremely low ceiling made of cardboard, and was of shallow depth. Also, an antique, upright piano which could not be removed was located on the stage, and needed electrical outlets were located on the walls center plane at stage left and right.

Having no wings to the stage created the problem of how to change the set from one segment to the next. The problem was solved by dividing the stage into sections, one behind the other. For the first segment, the Chinese, the upstage planes were curtained off by bamboo shades and a white, linen, flowered screen. The shades and screen were then removed to reveal scenery flats painted as a forest for the Russian segment. During this time, a sheet of foam core, painted with forest trees, hid the tule lodge and part of the lake needed for the Native American segment. At the end of the Russian segment, the center right flats and the foam core trees were moved in front of the right stage forest flats. Bamboo shades used for tule mats were hung along left stage for the Native American family's teepee.

Unfortunately the only part of the ceiling strong enough from which to hang the bamboo shades was a 1 by 1/4 inch slat situated center stage. This location left only about 5 inches between the shades and the scenery flats for the Russian segment behind them. Therefore, when the actors came on for the Chinese segment, they had to push the shades and screen apart, which disturbed verisimilitude. The flats

couldn't be moved further upstage as there was limited room for the actors to move between the tulle lodge and the Russian forest flats. However, there was enough room up left for the actors and Baba Yaga puppet to enter the stage uninhibited.

The piano served as a base for the tulle lodge. Tree branches brought in from outside the building were propped up against it, and bamboo mats, placed sideways, were wrapped around it. The electrical outlets were left exposed and available by placing the scenery flats at a diagonal in front of them.

The actual production didn't go nearly as smoothly as hoped for. The pace was much too slow, the actors forgot their lines and blocking, were hard to hear and understand, and failed to develop characterization.

Too much time elapsed between segments. This problem wasn't caused by a too-complicated set change as the set was designed to be changed quickly by using hooks for hanging the bamboo shades and by nailing the flats to easily moved frames. The time problem developed as follows: about three weeks into rehearsal, the actor who had the sole part of the Chinese stepmother and who would have readily been in costume was diagnosed with cancer and had to quit the production in order to enter treatment. The only person available was the actor already playing the French Cinderella part. She told the French tale, then had to change to the Chinese. Her basic costume stayed the same, but changing the details took time as the backstage dressing area was extremely small and hard to manage in. A similar situation occurred with the actor playing the part of the Chinese Pear Blossom and the Russian stepsister. The original Pear Blossom was a high school student who quit the production more than half way through rehearsal in order to turn out for track, and the

only available actor was the person already playing the Russian part. By that time, the Russian costume had already been made and couldn't accommodate a basic costume that would work with the Chinese. Again, costume changing caused a delay.

The general pacing of the production was slow because the actors had trouble remembering their lines and blocking and because of cultural aspects of the Yakama Reservation. Several of the actors were developmental readers/learners and had learning disabilities. The director attempted to overcome some of these difficulties by the use of theatre games (which seemed ineffective and dug too deeply into the limited rehearsal time), full explanations of what was happening in each unit of action (motivation, etc), and by rehearsing these units. Most of the cast, being slow learners and untrained, had a great deal of trouble understanding these explanations and were unable to "act" accordingly. Also, cultural aspects might have been at work here. The cast members mostly dwell in large groups of people, think in terms of "we", not "I", and don't think of themselves—or their characters—as individuals. The characterization was one-dimensional, either good or bad, as in the folk tales of the cultures of the cast members. In contrast to the European theatre concept of character development, drama in many cultures around the world is used to present the culture to the audience.

The general bodily movement and speaking habits of Yakama tribal members is very slow. These people are used to sitting at meetings and at religious ceremonies for hours without anyone speaking as they are very respectful of each other and wait for others to speak. To answer quickly, to them, is a sign of foolishness. Response time in personal conversation is very slow. Class discussions at Heritage College are

slow-paced and quiet. This doesn't mean that they aren't interested. It means that they are thinking very deeply about what is going on. This cultural personality trait is still a part of them when they're participating in drama. The cast members of this production were people with low energy traits, full-time course loads, full-time jobs, and most with small, attention-needy children. They were tired, hadn't been able to fit enough rehearsal time into their schedules (although it had been provided for), and had little time for memorization or for character development. They had been assigned to write an analysis of their characters and motivation; however, their written work showed a definite lack of understanding.

The actors' language was stilted, their articulation was poor, and they were hard to hear. Both the Yakama and the Mexican cultures are storytelling cultures. Several of the actors are hoping to become teachers. The language was stilted because they were telling the story rather than acting the character. Also, one actor is afflicted with rheumatoid arthritis, was in excruciating pain throughout her entire body, and was dizzy from her medication during the performance, which might have affected her speech and movements.

The articulation was poor mainly because of cultural speech patterns. For some of the actors English is their second language. They pronounce their English vowels as in Spanish, and in Spanish there is no short pause between words—words are slurred together and pronounced as one. Although they are slow speakers, Yakamas habitually don't pronounce the endings of words and don't use voice intonation to express emotion. One of the goals of this production was to provide students with opportunity to practice speaking standard American English, and this

was done, but it's impossible to change lifetime language patterns in a few short weeks. Another cause for stilted, poorly articulated speech for one actor was a speech impediment.

Projection was another problem. The actors were hard to hear. Part of the problem was caused by a noisy audience and a fierce wind making the old building creak. For the actors, again, there were cultural and personality traits at work. Yakama people are very, very quiet people. Very seldom do they speak loudly. At the beginning of the rehearsal period, even when the director conversed one-on-one with them, some of the actors would hardly speak above a whisper. Some are very shy people with extremely low self-esteem. (This might be one reason why they bunched together so much on stage. They were trying to hide behind each other.)

The main purpose in providing a drama experience for the students of Heritage College is to help them develop the courage to present themselves in front of other people. None of them plans to become a professional actor. All of them need encouragement and support in developing the boldness to pursue the dreams they have and to climb out of the pit of deprivation and dysfunction that so many of them reside in. Although the production itself wasn't a theatrical success, the process was successful in the director's ultimate purpose as evidenced in the journal entries written by the student cast members. Two samples of these entries may be found in the appendix of this document.

The director's purpose in life and in obtaining this degree in Theatre Arts from Central Washington University is to provide opportunity to the deprived people of the Yakama Reservation who will never have a chance to do drama in another

venue. I have no plans to use the degree to find work elsewhere or to receive an increase in salary; only plans, at age 59, to spend the next five to six working years before retirement at Heritage College, providing opportunity for those students seeking it.

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APPENDIX

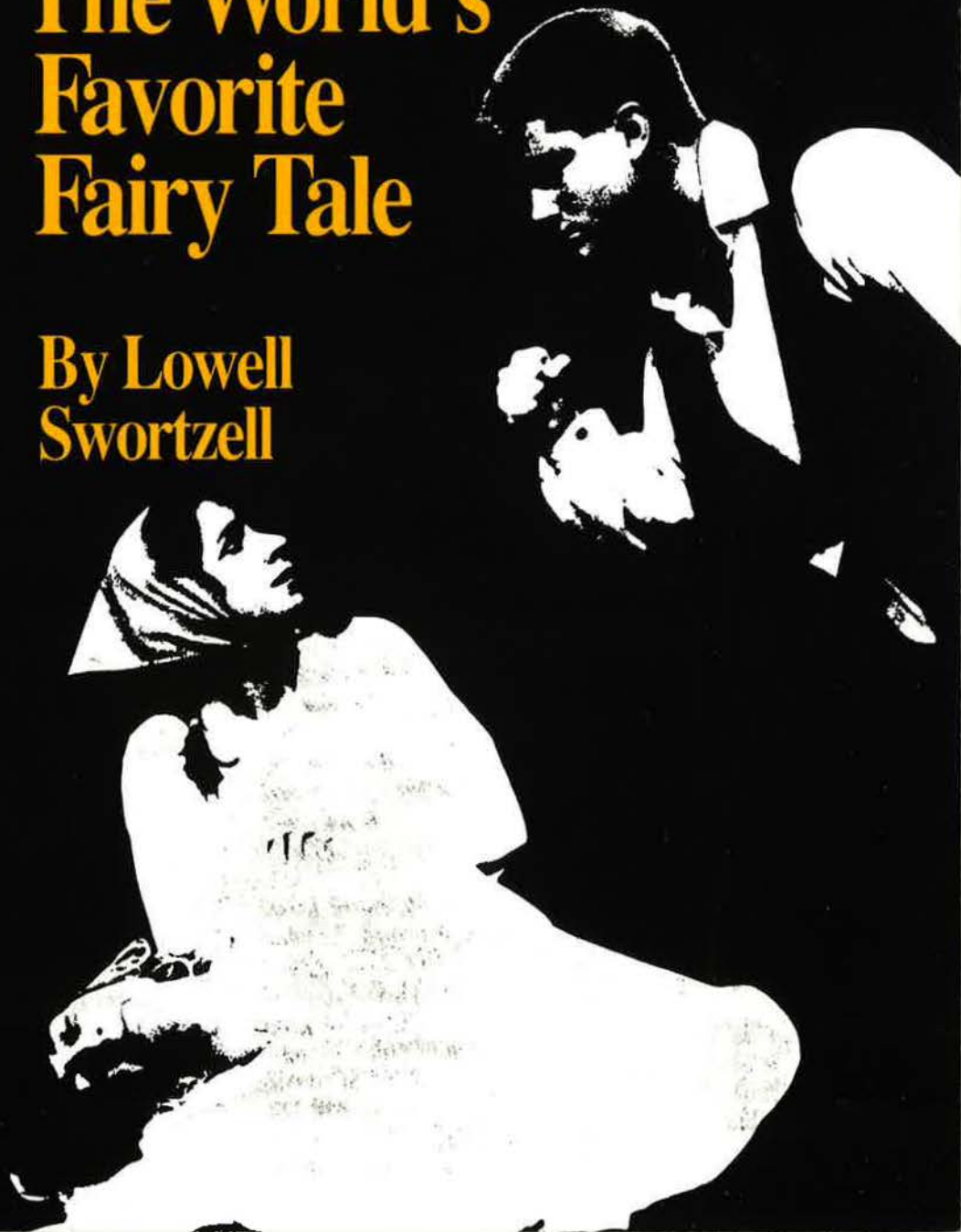
SWORTZELL

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Cinderella

The World's
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HERITAGE COLLEGE
PLAY PRODUCTION
AND CREATIVE
DRAMATICS

By Lowell Swortzell

Cinderella, The World's Favorite Fairy Tale



Dates:
March 18th at 6:30pm,

March 19th at 10am, 12pm

Produced by special arrangement with
New Plays, INC. Charlottesville, Virginia.



Cinderella: The World's Favorite Fairytale

By Lowell Swortzell

Produced by special arrangement with News Plays, Inc.
Charlottesville, Virginia

CAST

Cinderella. Laura Pruchinsky
Stepmother voice. Johanna Russell
Stepsister voices. Ann Glover, Tammy Waddington
Prince. Josh Rousculp
Wing Woo, Narrator Gregory Sutterlict
Pear Blossom. Ann Glover
Chinese Stepmother. Laura Pruchinsky
Chinese Stepsister. Blanca Vargas
Doves. . . Lisa Castilleja, Bianca Cole-Green, Krista Barge
Cow. Beret Ing
Lin Yun. William Green
Vasilisa Margarita Solis
Doll. Tammy Waddington
Russian Stepmother. Johanna Russell
Russian Stepdaughter One. Blanca Vargas
Russian Stepdaughter Two. Ann Glover
Baba Yaga. Jonathan Schmidt
Blue Horseman. Karen Walker
Orange Horseman. Beret Ing
Grey Horseman. William Green
Tsar. Josh Rousculp
Blue Fox. Krista Barge
Grey Seal. Karen Walker
Broken Wing. Bianca Cole-Green
Caribou Gregory Sutterlict
Morning Star. Lisa Castilleja
The Invisible Hunter Jonathan Schmidt

Property people. Jonathan Schmidt, Josh
Rousculp, Karen Walker, Ann
Glover, Beret Ing, Blanca Vargas,
Johanna Russell

CREW

Publicity. Beret Ing
Set Consultant. Terry Mullen
Set Construction. Johanna Russell, Gregory
Sutterlict, William Green, Blanca
Vargas, Josh Rousculp, Linda Walker
Properties and Accessories. Krista Barge,
Tammy Waddington, Karen Walker,
Johanna Russell, Blanca Vargas, Lisa Castilleja
Costumes: Gregory Sutterlict, Karen Labbee,
Ann Glover, Johanna Russell, Linda Walker,
Laura Pruchinsky, Beret Ing
House manager and lights. Linda Walker
Assistant Director. Laura Pruchinsky
Dragon creation. Krista Barge
Tule lodge creation. Gregory Sutterlict
Puppet creation. Linda Walker
Video recorder. Terry Mullen
Director. Linda Walker

Special thanks to Lorraine Labbee, Ann Glover, Diane
Touhey, and June Lobb for ironing costumes.

SPECIAL THANKS to

Dr. Loren Schmidt
The entire Heritage College physical plant crew
The teachers and staff of Harrah Elementary School
Rich and Cherry Stach
Keith and Dawn Riel
Jerry Walker
The administration and staff of Heritage College

VERY SPECIAL THANKS to

The entire cast. Each member has worked very hard and made personal sacrifices to make the production a success.

My thesis committee at Central Washington University:
Scott Robinson, Chair; George Bellah, and Derek Lane

To you in the audience. Thank you for coming. I hope you enjoy the show!

Linda Walker, Director

The Cinderella story is a common tale found in most cultures and in multiple varieties throughout the world including African, Asian, European, and the Western Hemisphere.

Our production is her story taken from the Chinese, Russian, and Mic Mac traditions (although, we have placed the Mic Mac story in a Yakama setting since this is where we are!). The stories are enclosed within a framework of the French Cinderella.

The French Cinderella, written by Charles Perrault in 1697 has become familiarized by Disney and is the version most of us think of when we hear the word "Cinderella". However, there are many other European versions of the tale.

We hope you'll enjoy the version we present to you today.



The stage in The Annex
at Heritage College
Toppenish, Washington



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STUDENT JOURNAL

ENTRY SAMPLES

was also new things I had to remember
and new places I had to stand that
kind of made it difficult for me to
keep the flow going. I'm glad though
it's over.

3-19-202

We did the last 2 plays. I thought
the last one at 10:00 was a
tough crowd. And they were kids!
I don't know, maybe they had to
get up early or something and they
were tired. Although I think I'm glad
it's over I would still do it all over
again, I would even put the sticks
on my face and the make-up that got
me hives and took 2 days to come
off. It was worth it in the end and I'll
never forget it.





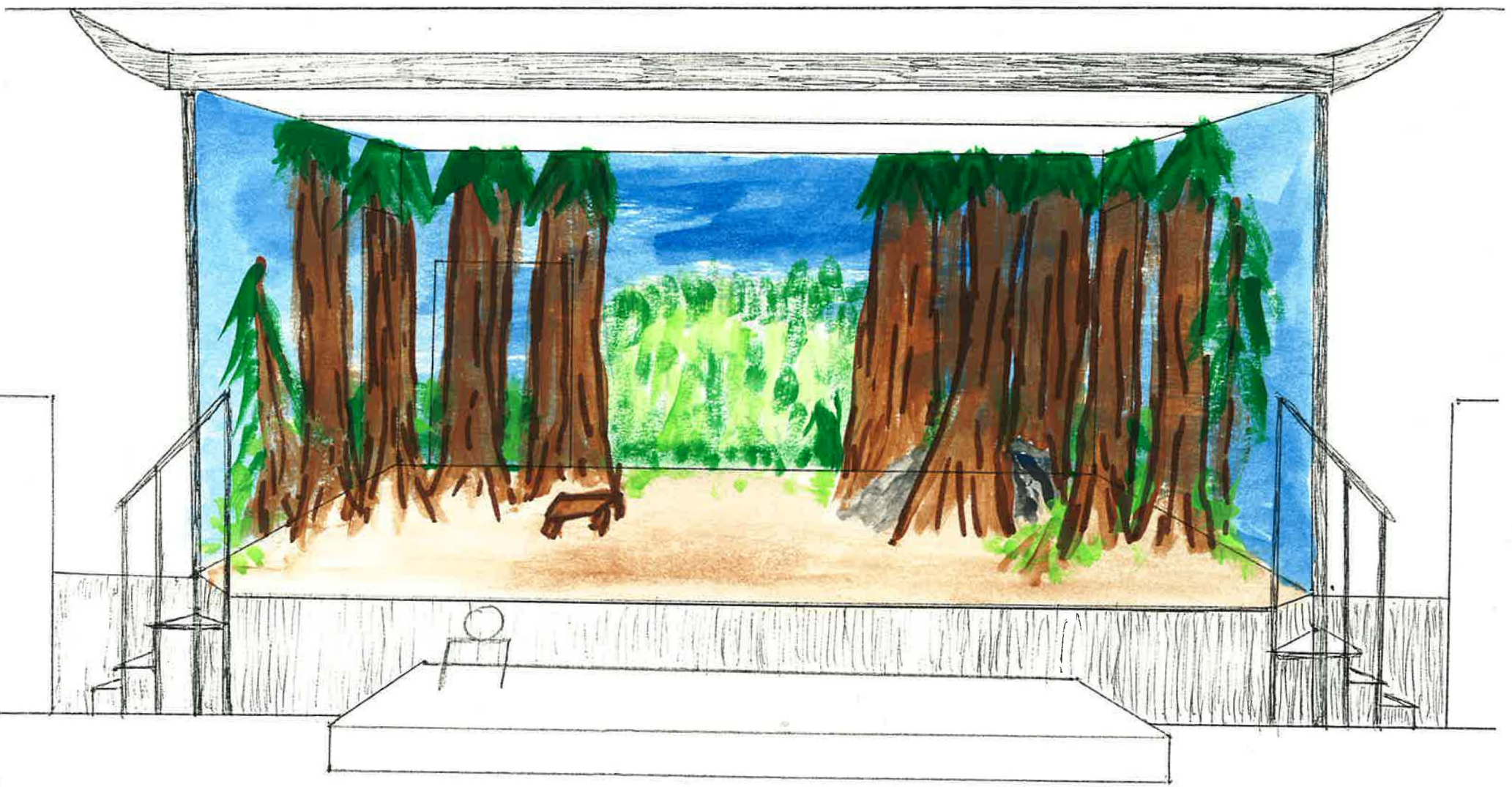
SET



*Between Chinese and
Cinderella - Russian scenes*



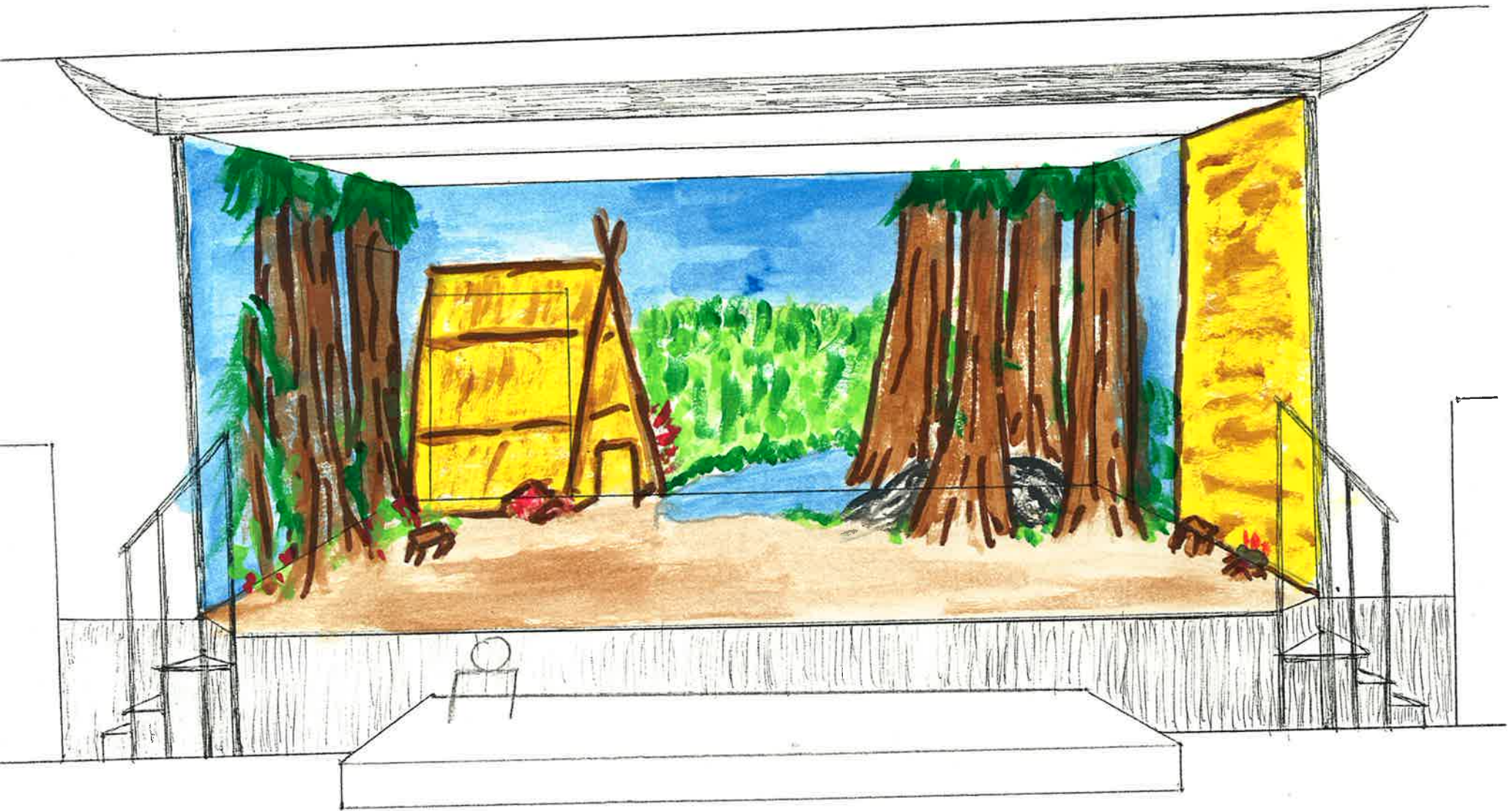
Chinese segment



Russian segment



Native American segment - First scene



Native American segment - second scene

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Looking backstage from UR



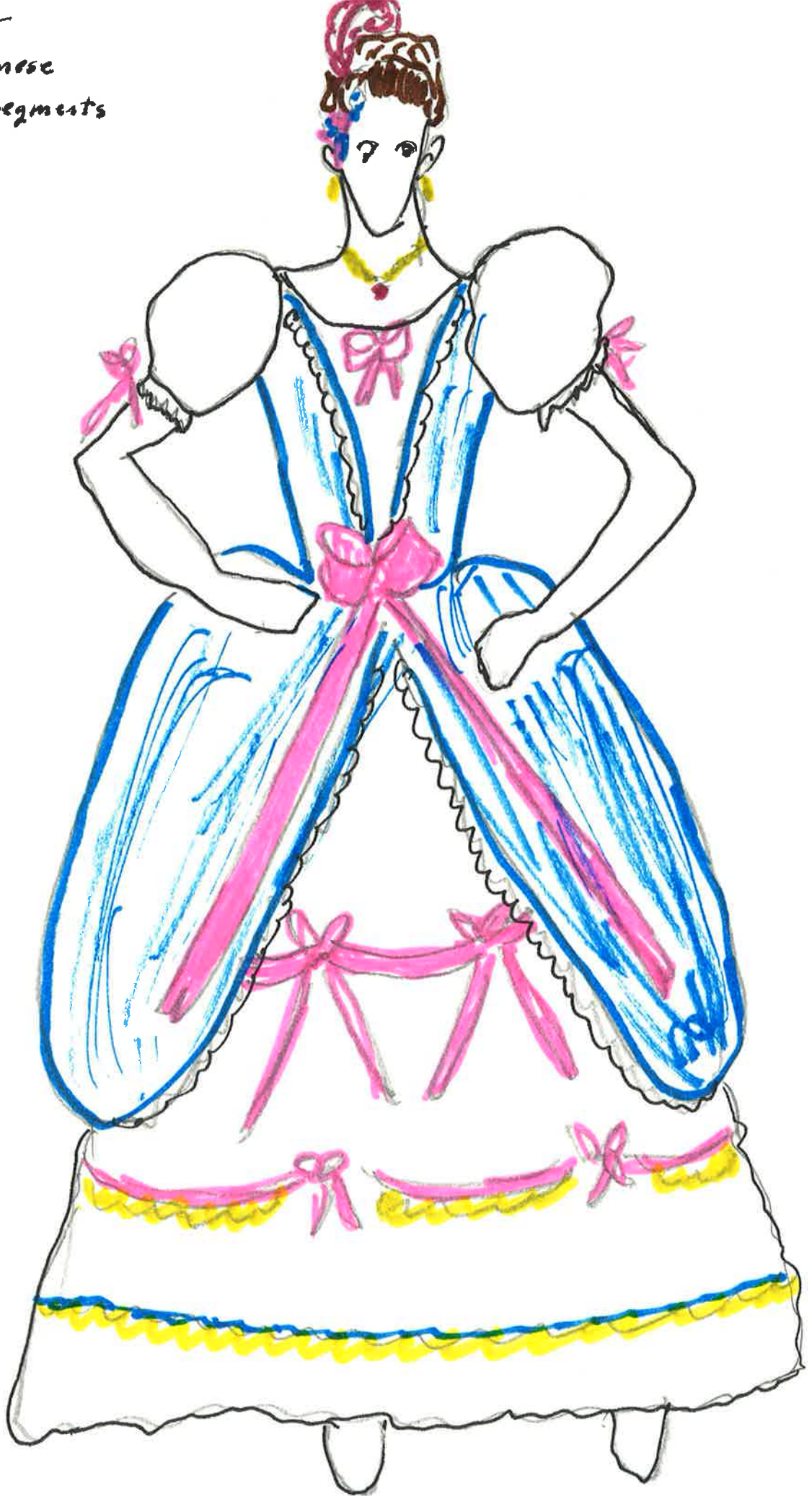
Looking into the audience area from stage center

COSTUMES

FRENCH

CINDERELLA

Cinderella -
Between Chinese
and Russian segments



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From Peacock

Please note: Content on this page was redacted due to copyright concerns.

From Peacock

The Prince -
Closing scene



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from Kidd

CHINESE

PEAR BLOSSOM

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from Chen

Chinese Segment



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From Arlington



Pear Blossom

Chinese Segment



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From Arlington

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From Arlington

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From Arlington

The Stepmother
at home
Chinese segment



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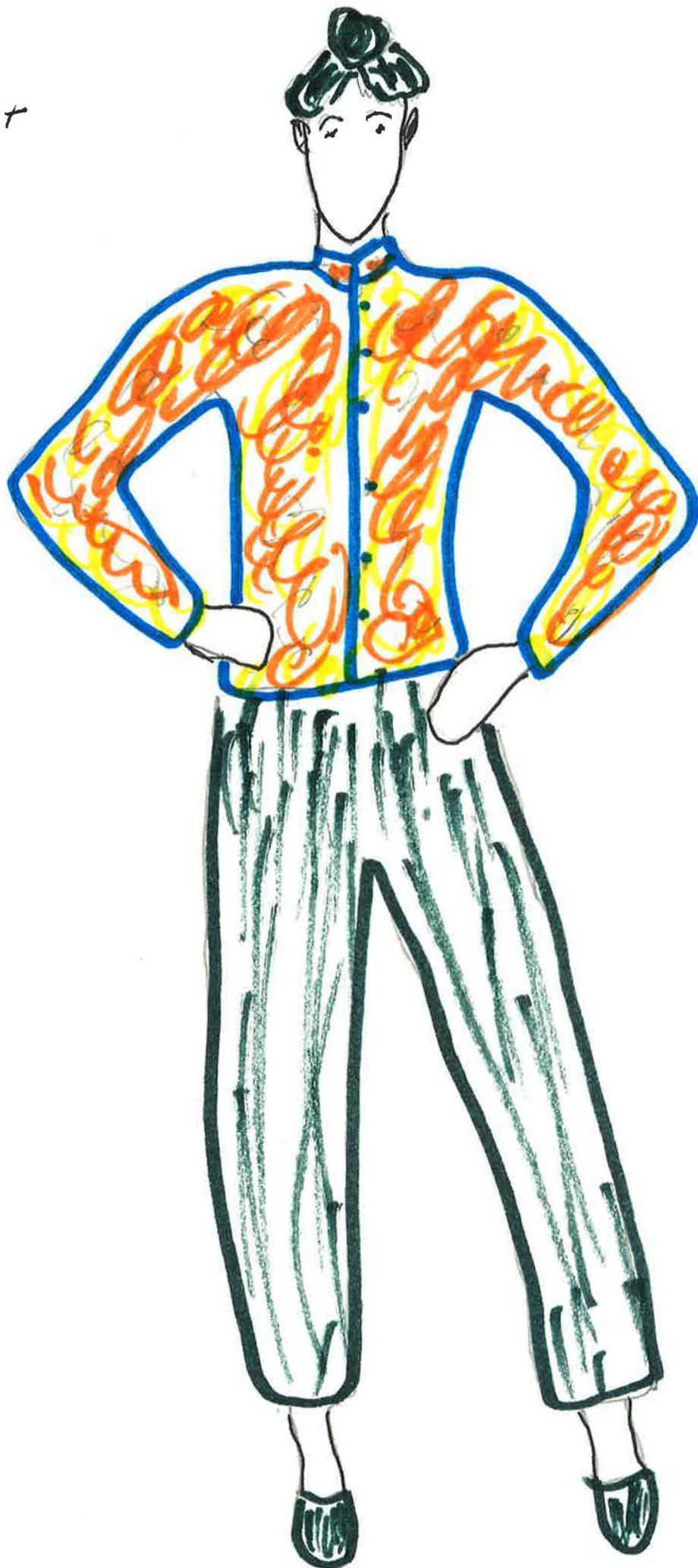
From MacKerras

The Stepmother
at The Royal Procession
Chinese segment



From Arlington

The Stepsister
at home
Chinese segment



The Stepsister
at The Royal Procession
Chinese segment



Please note: Content on this page was redacted due to copyright concerns. *From Arlington*

Please send your comments and suggestions by email to xwang02@syr.edu.
Contributions are greatly appreciated.
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A White Dove
Chinese segment



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Overview

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Bird Feeding

Eurasian Collared-Dove and Ringed Turtle-Dove

The Friendly Cow
Chinese Segment



Conservation Efforts in SW China

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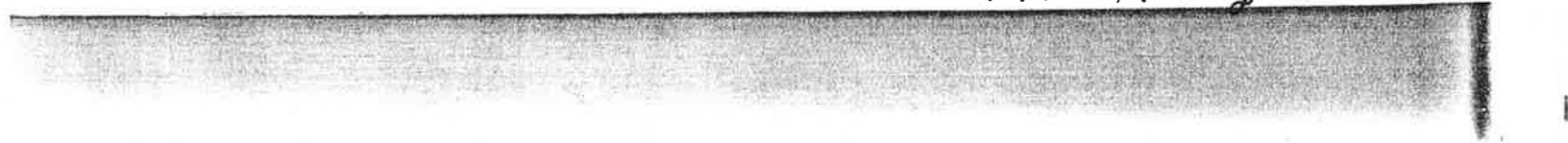
Chinese - Dragon for the Royal Procession

Lin Yun
Chinese Segment



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From Arlington



RUSSIAN

VASILISA

Vasilisa

Russian segment



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from Vasilisa the Beautiful:
Russian Fairytales

Her Doll

Russian segment



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from Nesting Doll Rhymes

Her Stepmother
Russian Segment



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From Polacco Renchenka's



stepsister One

Russian segment



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From Onassis, Fipebind

Step sister Two
Russian segment



THE HISTORY OF COSTUME
By Braun & Schneider - c.1861-1880



Russian -
Baba Yaga
Puppet

PATRICIA POLACCO

BABUSHKA

Baba Yaga

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from: Palacco, Kabushka

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from Polacco,
Babushka

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From Polacco, Thunder

The Blue Horseman
Russian segment



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From Onassis, style

The Tsar

Russian segment



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v

pants - dark blue
-

From: Onassis, Firebird

THE HISTORY OF COSTUME
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red & cream

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From: Onassis, Firebird

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from Onassis, style

Please note: Content on this page was redacted due to copyright concerns. from Vasilisa the Beautiful: Russian Fairy Tales

NATIVE AMERICAN

BROKEN WING

Blue Fox
Native American
Segment

PV119



Morning Star
Native American
segment

Grey seal

Native American segment

Broken Wing

Native American
segment

second
scene

First scene

Caribou

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Native American segment

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