

# PACIFIC NORTHWEST BALLET

PETER BOAL, ARTISTIC DIRECTOR

**FOR IMMEDIATE RELEASE**

January 6, 2026 [Updated 1/13/26\*]  
PNB Box Office  
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“Warm and joyous and deeply moving.” –*The Seattle Times*

**PACIFIC NORTHWEST BALLET**  
**presents**

KENT STOWELL'S  
*Cinderella*

**January 30 – February 8, 2026**

Marion Oliver McCaw Hall  
321 Mercer Street, Seattle Center  
Seattle, WA 98109

**Ten Performances Only!**

Friday, January 30 at 7:30 PM  
Saturday, January 31 at 1:00 and 7:30 PM  
Sunday, February 1 at 1:00 PM\*  
Thursday and Friday, February 5\* and 6 at 7:30 PM  
Saturday, February 7 at 1:00\*\* and 7:30 PM  
Sunday, February 8 at 1:00 and 7:00\* PM

\*Added performances – best availability!

\*\*Audio-described performance

Streaming Digitally February 12 – 16

**SEATTLE, WA** – Pacific Northwest Ballet continues its 2025-26 season with the return of PNB founding artistic director Kent Stowell's wondrous *Cinderella*. Last seen onstage at McCaw Hall a century ago (aka February of 2020), PNB's production conjures enchantment from this best-loved romantic fairy tale by recalling Cinderella's late mother in a tender memory scene and then returning her in the guise of the Fairy Godmother. As if stepping into the pages of a beloved story book, the ballet's breathtaking costumes by Martin Pakledinaz and sets by Tony Straiges, in union with Prokofiev's evocative score, vividly illustrate the familiar narrative and supports a rich array of character roles, from silly stepsisters to tiny dancing

pumpkins to a charming prince. And when her ivory carriage rolls to a stop at the entrance to a magnificent golden ballroom and Cinderella takes her first, shy steps into the midst of swirling, scarlet-clad dancers, all hearts go with her into this dream come true.

*Cinderella* runs for ten performances only, January 30 through February 8 at Seattle Center's Marion Oliver McCaw Hall. Tickets start at \$44. (The performance will also stream digitally February 12 – 16: digital access is available by subscription only: See TICKET INFORMATION, below, for more details.) For tickets and additional information, contact the PNB Box Office at 206.441.2424, in person at 301 Mercer Street, or online 24/7 at PNB.org.

## ABOUT THE BALLET

*Cinderella*

**Music:** [Sergei Prokofiev](#)

**Choreography:** [Kent Stowell](#)

**Staging:** Francia Russell, Kaori Nakamura, and PNB artistic staff

**Scenic Design:** [Tony Straiges](#)

**Costume Design:** [Martin Pakledinaz](#)

**Lighting Design:** [Randall G. Chiarelli](#)

**Premiere:** May 31, 1994; Pacific Northwest Ballet

**Running Time:** Two hours and 45 minutes including two intermissions

Kent Stowell's *Cinderella* turns 32 in 2026. By the end of the current run, the ballet will have been performed 84 times in Seattle, and 14 times on tour (in Arizona, California, and Alberta, Canada.) The production represented another example of Stowell's reimagining of traditional story ballets, as he had done previously with *Swan Lake* (Seattle premiere, 1981), the Stowell/Sendak *Nutcracker* (1983), and *The Tragedy of Romeo and Juliet* (1987). His *Cinderella* also shares with those other works Stowell's creative reworking of the traditional musical score, and signature collaborations with notable designers.

*Cinderella* was costume designer [Martin Pakledinaz](#)'s first experience working with PNB. The elegance, charm, and wit of his costumes for this ballet (based on or alluding to late 18<sup>th</sup> century fashions) led to further commissions for PNB, most notably his 1997 costume and scenic designs for PNB's brilliant production of Balanchine's *A Midsummer Night's Dream*. Pakledinaz was aided immensely by Larae Theige Hascall, PNB's long-time Costume Shop manager [retired in 2019, after 32 years], and her crew: 120 costumes, 25 hats, nearly three-dozen tiaras, and 30 wigs were created for *Cinderella* – and have been meticulously maintained by the Costume Shop over the past three decades.

Scenic designs by Tony Straiges reflect images of French art and architecture from the 16<sup>th</sup> to 18<sup>th</sup> centuries. Twelve scenic drops, painted by artists under the direction of PNB's chief scenic artist [Edie Whitsett](#), allude to a Versailles vista, the Loire Valley Château de Chenonceau, and paintings by Jean-Antoine Watteau. [Randall "Rico" Chiarelli](#), PNB's long-time lighting designer and technical director, described how Straiges originally wanted most of the drops printed by a computer – a process that Chiarelli noted was not only hideously expensive but produced drops that were lacking in a human spirit. After Chiarelli showed Straiges an example of what Whitsett and her artists could create, Straiges was convinced. (Chiarelli has noted that one of his favorite scenic drops in all his years at PNB is the Château de Chenonceau drop painted singlehandedly by Jan Harvey from a black and white photograph. According to Chiarelli, the consummate lighting designer, "the drop lights itself, I add nothing to it.")

This emphasis on the human element mirrors the imagination and intention of choreographer Kent Stowell. He wanted the ballet's focus to be on Cinderella: on the harmonious family that still lives in her

memory; how she manages to cope with the dysfunctional family in which she now finds herself; and her dream of a love relationship inspired by the memory of her parents' happy marriage. Even the characterization of the "ugly" stepsisters is a human one: Unlike Sir Frederick Ashton's Royal Ballet production, upon which many others have been modelled, the stepsisters in PNB's version are not played with broad, over-the-top comedy by men *en travestie*, but by women – unattractive in their meanness and condescension to Cinderella and ridiculous in their affectations, but human. And there may be a Fairy Godmother who can conjure up a magic carriage, dancing bugs, and clock children costumed as pumpkins, but she is danced by the same dancer who portrays Cinderella's Memory Mother. The focus remains on the human scale of Cinderella's story. The final *pas de deux* in the ballet is not a "grand pas" in the classic style, but a natural and unaffected dance for our heroine and her Prince. According to Kent Stowell, the concluding *pas de deux* "is a picture of the very best adult love. I think it's what we all really want. It's what we mean by 'happily ever after.'"

[Excerpted from a longer story by Sheila C. Dietrich, PNB Archivist. The full article is available on the [PNB blog](#). For additional original program notes by Jeanie Thomas, revised by Doug Fullington, visit [PNB.org/reperory/cinderella](http://PNB.org/reperory/cinderella)]

## TICKET INFORMATION

Tickets to PNB's live and/or digital performances may be purchased through the PNB Box Office:

- Phone - 206.441.2424
- In Person - 301 Mercer Street at Seattle Center
- Online 24/7 - [PNB.org](http://PNB.org)

Subject to availability, tickets are also available 90 minutes prior to each performance at McCaw Hall. Advance tickets through the PNB Box Office are strongly suggested for best prices and greatest availability.

Tickets for the live performances of *Cinderella* are \$44 - \$248, with discounts available for children 14 and under. (Tickets required for all ages.) Groups of ten or more may enjoy discounts up to 20% off regular prices (not valid on lowest-priced tickets or combined with other offers): Visit [PNB.org/groups](http://PNB.org/groups) for info.

PNB offers select **audio-described performances** for visually impaired and blind patrons at \$20 per ticket. The audio-described performance of *Cinderella* is Saturday, February 7 at 1:00 pm. To access the Audio Dance Description pricing, visit [PNB.org/Accessibility](http://PNB.org/Accessibility). PNB's Audio Dance Description program is generously underwritten by the M.J. Murdock Charitable Trust. Thanks also to Darkroom Ballet, Seattle Public Libraries, L.E.A.P., Seattle Cultural Accessibility Consortium (SCAC), and PNB's I.D.E.A. Committee for support of this program.

PNB's **digital stream** of *Cinderella* (February 12 - 16) is available by subscription only. For tickets and more information, [click here](#). (Some digital season programming may vary from the onstage performances.)

For information about **special ticket offers** including The Pointe, Pay-What-You-Can, rush tickets, Beer and Ballet night, TeenTix, and more, visit [PNB.org/offers](http://PNB.org/offers).

**Caveat Emptor:** Like many performing arts, PNB struggles with [ticket resellers](#). At their most mundane, third-party sites snap up less-expensive tickets and sell them for a profit. At their most dastardly, they sometimes sell invalid tickets. For peace of mind and to enjoy the ballet at the best prices available, always buy tickets directly from PNB. Suspected ticket scams should be reported to the Better Business Bureau.

**Health, Safety, and Accessibility:** Masks are still welcomed but not required as part of the PNB audience experience. For details and info regarding PNB's current health and safety policies, visit [PNB.org/Health](https://pnb.org/Health). For information on McCaw Hall accessibility, visit [PNB.org/Accessibility](https://pnb.org/Accessibility).

**The show must go on:** Pacific Northwest Ballet is committed to honoring its performance calendar. Performances will not be cancelled for weather, traffic, or acts of Congress. In the unlikely event that the status of a performance does change, an announcement will be posted on [PNB.org](https://pnb.org).

## SPECIAL EVENTS

### PNB CONVERSATIONS & DRESS REHEARSAL

Thursday, January 29, 5:30 pm

*Nesholm Family Lecture Hall at McCaw Hall*

Join PNB Associate Artistic Director Kiyon Ross in conversation with a panel of Cinderellas! PNB Conversations offer in-depth interviews with artists involved in putting our repertory on stage. Attend the Conversations event only or stay for the dress rehearsal of *Cinderella*. Tickets (suggested donation of \$25) are available through the PNB Box Office.

### OPENING NIGHT DINNER

Friday, January 30, 5:00 pm

Kick off the evening by mingling with fellow ballet enthusiasts and PNB collaborators over cocktails and appetizers. Enjoy dinner while hearing from the artists bringing *Cinderella* to life, then take your seats for the opening night performance. \$150 (performance tickets sold separately) through the PNB Box Office.

### BALLET TALK

*Nesholm Family Lecture Hall at McCaw Hall*

Join dance historian Doug Fullington for a 30-minute introduction to each performance, including discussions of choreography, music, history, design and the process of bringing ballet to the stage. One hour before performances. FREE for ticketholders. (NOTE: There will be no Meet the Artist post-show Q&As for *Cinderella*.)

# # #

Pacific Northwest Ballet's 2026 performances of *Cinderella* are supported by Sally Maimoni, and Peggy and Michael Swistak. PNB's 2025-2026 season is proudly sponsored by 4Culture, ArtsFund, Microsoft, and The Shubert Foundation. PNB's digital season is made possible by Katherine Graubard and William Calvin. PNB media sponsorship provided by The Seattle Times.

### Publicity Contact

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*Everything is subject to change. For further information, please visit [PNB.org](https://pnb.org).*

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\*Updated 1/13/2026 to reflect that there will be no post-show Q&As during the run of *Cinderella*.