“If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales.”

---Albert Einstein

Welcome to Skylight Music Theatre’s season of fairy tales and fantasy for grown-ups. Join us on a remarkable musical journey through universal stories that mirror real life issues and help us understand ourselves and what it means to be human.

“Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten.”


During our amazing voyage, we’ll learn from CINDERELLA that a kind and generous spirit can triumph over selfishness and vanity. We’ll follow Dorothy as she travels down the yellow brick road to discover the truth about THE WIZARD OF OZ. We’ll see how true love conquers all in ONCE ON THIS ISLAND. We’ll see how true love conquers all in ONCE ON THIS ISLAND. We’ll see how true love conquers all in ONCE ON THIS ISLAND. We’ll be touched by the courage of an abused boy in THE SNOW DRAGON. And in INTO THE WOODS, we’ll find out what really happens after “happily ever after”.

Fairy tales, fables and myths have become an integral part of our culture, some pre-dating written accounts. Others are timeless epics based on ancient Greek, Roman, Norse and Teutonic mythology. These stories reflect real life challenges and adult themes such as abandonment, abuse, neglect, envy and jealousy often symbolized by wicked witches, cruel step parents, scary giants and fiery dragons.

Our season opener, Rossini’s opera, CINDERELLA, (LA CENERENTOLA), is a mixture of comedy, pathos, masquerade and magnificent music. This ultimate rags-to-riches story is brought to life by an outstanding creative team assembled by Skylight Artistic Director Viswa Subbaraman, who also serves as Music Director. The production is directed by Jill Anna Ponasik, Artistic Director of the Milwaukee Opera Theatre. The costumes are the driving force in this delightful romp and we are thrilled to have internationally known fashion designer Cesar Galindo as costume designer. Galindo’s many accomplishments include his television appearance on Bravo’s THE FASHION SHOW in 2010 and designing for celebrities including Madonna, Justin Timberlake and Mary J. Blige.

“Our production relies on garments to explore the distinction between inner and outer beauty, a concept that is at the core of this fairy tale,” explains Ponasik. “Clothing and the trappings of overzealous consumption clutter the household. Only after Cinderella is recognized for her pure heart do we begin to peel away those layers and glimpse the beauty that has endured despite years of neglect. It was exciting to see how Cesar executed these concepts in his costume designs.”

Longtime Skylight Prop Shop Manager and Assistant Facilities Director Lisa Schlenker is the scenic designer. As a reflection of the stepsisters’ avarice, self absorption and vain indulgence, Schlenker has envisioned a large and messy closet/boudoir for the opening scene. “The stepsisters’ consumerism has spiraled out of control. They no longer have the ability to discern anything of real value,” she says. “Cinderella weathered it all with grace, offering her stepfather and stepsisters the mercy of forgiveness.”
Composer Gioachino Rossini

Gioachino Antonio Rossini (1792–1868) was unrivalled in the Italian musical world of his time. Success came early in his short but extremely busy and productive career. In only 19 years, between the composition of his first complete opera LA CAMPAGNA DI MATRIMONIO (THE MARRIAGE CONTRACT - 1810) and his last, WILLIAM TELL (1829), he composed 38 operas. Until his retirement in 1829, he was the most popular opera composer in history and his style dominated Italian opera throughout the first half of the 19th century.

Rossini’s rich scores are full of inspired, memorable melodies, earning him a comparison with Mozart. A characteristic of Rossini’s orchestral scoring is a long, steady building of sound over a recurring melodic fragment or ostinato figure, creating “tempests in teapots” by beginning in a whisper and rising to a flashing, glittering storm. The style earned him the nickname of “Signor Crescendo”.

Although Rossini’s crescendos earned the disdain of composers such as Berlioz, Wagner and some critics, audiences found them exciting and also appreciated his skill and originality as a composer of overtures. Using the same sonata form that the Viennese masters used for the first movements of their symphonies, Rossini’s overtures were totally different than anything written in Vienna or Italy at that time.

As a boy, Rossini had direct experience with operatic performance, both in the orchestra pit and on stage. He was born into a family of musicians in Pesaro, a town on the Adriatic Sea on the east coast of Italy. His father was a horn-player and slaughterhouse inspector and his mother was an opera singer.

Rossini’s father was sympathetic to the French Revolution and welcomed Napoleon’s troops when they arrived in northern Italy. When Austria restored the old regime, Rossini’s father was sent to prison in 1799, where he remained for a year. Rossini and his mother moved to Bologna, where she worked as a singer. Her husband ultimately joined them and played in the orchestras of theatres where his wife sang.

In Bologna, Rossini found a congenial music master in Angelo Tesei. He learned to sight-read, play accompaniments on the piano and sang well enough to take solo parts in church. By 1804, when he was just 12, he was already beginning to compose. Important works of this period include six string sonatas, unusually scored for two violins, cello and double bass, composed in three days.

Between 1810 and 1813, at Bologna, Rome, Venice and Milan, Rossini produced operas of varying success, including TANCREDI (1813), which was a triumph. By the age of 21, he had established himself as the idol of the Italian opera public.

Rossini’s career took him to the major theatres in Northern Italy, then to Naples, Vienna and finally to Paris. This geographical progression coincided with three phases of Rossini’s art and of the development of his operatic style. During the first and most prolific phase, 1810-1815, he wrote 13 operas, most for theatres in Venice and Milan. Many of these were one-act comic operas; the full-length operas were evenly divided between opera buffa and opera seria.

In 1815, Rossini accepted the position of music director at the Teatro San Carlos in Naples, where he would remain until 1822. During those seven years, Rossini continued working prolifically, composing 19 operas. Many of these compositions were opera seria, including his most famous serious work, OTELLO (1816). During this period, he composed his two comic masterpieces: THE BARBER OF SEVILLE (1816) and CINDERELLA (1817).

THE BARBER OF SEVILLE, Rossini’s most famous opera, was first produced in Rome. Most scholars agree that the opera was written in two or three weeks; Rossini claimed it was only twelve days. The opera became a roaring success.

Rossini followed with CINDERELLA, his delightful retelling of the Cinderella story. Rossini agreed to compose the opera on the condition that the supernatural element be omitted. So in Rossini’s version there are no pumpkins turning into carriages, no mice becoming footmen, not even a glass slipper. The wicked stepmother is now a stepfather, Don Magnifico. Prince Charming is called Ramiro and the fairy godmother role is filled by Alidoro, the Prince’s wise tutor.

To spice up the plot and provide some classic mistaken-identity humor, Ramiro changes places with his valet, Dandini, so he can witness the vain, silly and mean behavior of Cinderella’s
Rossini has named her Angelina, but she’s still the Cinderella we all remember and love: shabby, tending fires, collecting ashes and jumping the minute her stepsisters snap their fingers. And she’s still waiting for her prince to come. But it’s not the glass slipper of fairy tale fame that does the trick, it’s a bracelet!

In 1822, Rossini married the renowned opera singer Isabella Colbran and they moved from Italy to Vienna where his operas also were popular. That same year, Rossini met Ludwig van Beethoven, who was then aged 51, deaf, cantankerous and in failing health. Communicating in writing, Beethoven said: “So you’re the composer of THE BARBER OF SEVILLE. I congratulate you. It will be played as long as Italian opera exists. Never try to write anything else but opera buffa; any other style would do violence to your nature.”

When Rossini’s first wife died in 1845, he married Olympe Pélissier. After living in Florence, they settled in Paris in 1855, where his house was a center of artistic society. Rossini was a well-known gourmand and an excellent amateur chef and he indulged these passions fully once he retired from composing. Today there are a number of dishes with the appendage "alla Rossini" either created by him or specifically for him. Probably the most famous of these is Tournedos Rossini, still served by many restaurants today.

After years of various physical and mental illnesses, he slowly returned to music, composing obscure little trifles intended for private performance. Often whimsical, these pieces display Rossini’s natural ease of composition and gift for melody, showing obvious influences of Chopin and Beethoven, with many flashes of the composer’s long buried desire for serious, academic composition.

He died at his French country house on November 13, 1868 and was buried in Père Lachaise Cemetery in Paris. In 1887 his remains were moved to the Basilica di Santa Croce di Firenze, in Florence, where they now rest.

ROSSINI'S SELECTED OPERAS

THE MARRIAGE CONTRACT (1810)
THE CURIOUS MISUNDERSTANDING (1811)
THE FORTUNATE DECEPTION (1812)
CYRUS IN BABYLON (1812)
THE SILKEN LADDER (1812)
THE TOUCHSTONE (1812)
TANCREDI (1813)
THE ITALIAN GIRL IN ALGIERS (1813)
AURELIANO IN PALMIRA (1813)
THE TURK IN ITALY (1814)
ELIZABETH, QUEEN OF ENGLAND (1815)
TORVALDO AND DORLISKA (1815)
THE BARBER OF SEVILLE (1816)
OTELLO, MOOR OF VENICE (1816)
CINDERELLA (1817)
THE THEIEVING MAGPIE (1817)
ARMIDA (1817)
MOSES IN EGYPT (1818)
THE LADY OF THE LAKE (1819)
MAOMETTO II (1820)
ZELMIRA (1822)
SEMIRAMIDE (1823)
THE JOURNEY TO REIMS (1825)
MOSES AND PHAROAH (1827)
THE COUNT ORY (1828)
WILLIAM TELL (1829)
The Characters
Angelina (Cinderella, Cenerentola)
Clorinda, Cinderella’s older stepsister
Tisbe, Cinderella’s younger stepsister
Don Magnifico, Angelina’s stepfather
Prince Ramiro
Dandini, valet to the Prince
Alidoro, the Prince’s former tutor

The Setting
The story takes place in an imaginary kingdom at no specific time in history.

ACT I

The scene opens in the once stately, now dilapidated home of Don Magnifico di Monte Fiascone (trans: Baron, the magnificent great fiasco). Angelina (Cinderella) is making coffee for her stepsisters Clorinda and Tisbe, as they primp and admire themselves (No, no, no, no! I am the best!).

While Angelina goes about her work, she sings a sweet song about a King who sets forth to choose a wife (Long ago there was a King). There is a knock at the door. It is Alidoro, a philosopher and friend of the Prince, disguised as a beggar (Will you help a poor old soul?). The stepsisters curtly dismiss him but Angelina discreetly offers him coffee and a piece of bread (Take it quick, don’t let them see you).

They are interrupted by the arrival of the Prince’s messengers, who announce that the Prince, Don Ramiro, is coming to invite Don Magnifico and his daughters to a ball at which he will choose his future wife (Upon the daughters of Don Magnifico).

The stepsisters fight with each other over which one will tell their father the good news. Their noise awakens Don Magnifico who scolds his daughters and then recounts the lengthy dream that they interrupted (I am summoned from my slumber by my daughters). They listen reluctantly, and then go to prepare for the upcoming ball.

When the Prince arrives, he is disguised as his valet, Dandini, in order to search for a bride who will love him for himself and not for his wealth and position (Totally quiet, Hello there? There is no answer). The first person he sees is Angelina, and they fall in love at first sight (There’s a sparkle in those eyes). The romantic mood is broken when the lazy sisters call Angelina to help them prepare for the ball. Angelina goes to work, leaving the Prince alone and bewildered about his feelings (What can I say?).

He is interrupted by the arrival of the real Dandini, who is disguised as the Prince (Hasten to make your wedding plans). Dandini is received with extreme obsequiousness by Don Magnifico and his two daughters (See him swaying and sighing).

As they are about to depart for the ball, Angelina begs Don Magnifico to allow her to go as well, but the Baron refuses (My Lord, please wait a moment). Alidoro reenters with information that there is a third daughter in the house, but Magnifico claims she has died and that Angelina is merely a servant (Here in the register of local spinsters). Alidoro stays behind and promises to help Angelina get to the ball, saying that her good heart will finally be rewarded (Beauty, grace and charm can be discovered any moment).

The next scene takes place in an anteroom of the Prince’s palace. Don Magnifico is promised the appointment of chief butler to the Prince and begins tasting the royal wines (But that was a sensation; I’m your Steward?).

Prince Ramiro, still disguised as his valet, has seen enough of Clorinda and Tisbe to know that neither of them could make him happy (Tell me quickly in a whisper). The girls are determined to capture Dandini, who is still disguised as the Prince (Darling Princey!). Dandini suggests that one of the sisters marry his valet (the Prince in disguise). The sisters reject this proposal (I can’t have a pair of sisters).

Alidoro announces the arrival of an unknown and veiled lady (There’s a lady at this place, with a veil upon her face). When she removes her veil, all are surprised by how much she resembles Angelina (I don’t know what I’m thinking). The whole company adjourns to supper (My Lord, the dinner’s ready now).
ACT II

Clorinda, Tisbe and Don Magnifico slip back into the anteroom to discuss the goings on (I think these rogues and scoundrels are having a good laugh). Both sisters believe that they have made a conquest of the Prince and they are no longer on friendly terms (Are you still hoping that the Prince will come begging for your hand?). By this time, Dandini (still disguised as the Prince) has fallen in love with Angelina and asks her to marry him. She refuses and confesses her love for his valet (The lovely incognita seems to me the spitting image...).

The Prince overhears and proposes to Angelina. She admits that she loves him, but before consenting to be his bride, the Prince must first find out who she truly is. She gives him a bracelet which matches another she is wearing, and she quickly departs as the clock strikes twelve. Ramiro decides to follow the unknown lady to the ends of the earth and leaves in pursuit of her (Yes, I’m determined to find her).

Don Magnifico enters and asks Dandini whether it would be possible to speed up the wedding. Dandini has a secret to share, but first he asks, if he were to marry one of Don Magnifico’s daughters, how should she be treated? Don Magnifico tells him she would have thirty servants, sixteen horses, a dozen dukes, a coach with six footmen and fancy dinners always ready. Upon hearing this, Dandini confesses that he is only a valet. The Baron is incensed at this trickery (This is something quite important).

Back at Don Magnifico’s house, Angelina is once more singing to herself (You are so precious). Her stepsisters, returning from the ball, scowl at her, for she so resembles their rival (But I already told you). A storm rages outside and, seeking shelter, Dandini rushes in, followed by Ramiro, who is now revealed to everyone as the true prince (I need some help, sir). He recognizes the bracelet on Angelina’s arm (Stay there. Look!), and to the disbelief and displeasure of the Baron and his daughters, pronounces her his chosen bride (So I found you?).

Angelina, on behalf of Don Magnifico and her stepsisters, begs for the Prince’s forgiveness (Ah my Lord, if you love me truly). She also tells her stepsisters that she forgives them, saying that she would like to be their sister as well as their friend (Ah dearest, I beg you with all my heart-Life can change at any moment).
Cinderella is probably the most popular and universally known story in the world. She is so ubiquitous that today a person can develop a Cinderella Complex, drink a Cinderella Cocktail, purchase a pair of Cinderella shoes, or visit her castle in Orlando, Florida. If you don’t want to travel that far then simply attend a theatre production (if you are reading this, you are already ahead of the game and we thank you for supporting Skylight).

Versions of the Cinderella story exist in all art forms. For instance, another opera based on the story is Massenet’s CENDRILLON (1899). Then there’s Prokofiev’s ballet (1945) and currently, Rodgers and Hammerstein’s musical version is on Broadway. Visit your local public library and you will discover scores of written works on the subject. Or stay home, make yourself some Cinderella popcorn (yes, there’s really a recipe), and stream a Hollywood film—there are over 200 movie versions—including the 1950 Disney animated classic.

Why is Cinderella so prevalent? What does the story mean? Is it a benign piece of entertainment or does it, as feminists suggest, perpetuate misogynistic images and concepts of feminine inability and incompetency? Perhaps because stories like Cinderella contain symbolic information useful in understanding the human condition.

There is, however, argument over if Cinderella versions are comparable. Can you legitimately connect a Cinderella story from China (for example) with the plot of Rossini’s opera? Who among us has the cultural competency to bridge the ethnic, social, and historical divide that separates these two tales? No one. Yet, most of us feel that these stories are linked because the basic plot of Cinderella, worldwide, is so similar.

Consider the Northern Chinese tale, written in 890. It tells of an orphaned girl elevated to royal status through the help of magical forces. This is not very different from Rossini’s opera were a young woman is transformed with the help of her mentor and subsequently becomes a princess. Both stories have the basic Cinderella elements: facing adversity with courage and hope, dreaming of a better life, and choosing love over hate. Universal dilemmas not necessarily bound by culture, time, or national identity.

The feminist debate about Cinderella centers on their perception that she is the epitome of a traditional conformist woman. This attitude seems to stem from the Western 20th century versions which focus on Cinderella waiting to be rescued. It is only when she is magically transformed into an object of decorative beauty, with a gown and accessories to match, that she becomes noticed. And feminists point out: a handsome prince pursues her based solely on her shoe size!

The idea that she is a passive victim is due, in part, to the popular success of the 1950 Disney film with its talking mice and exaggerated comedy. Disney’s CINDERELLA was a retelling of Perrault’s 1697 literary version, originally written to entertain the aristocracy of Louis XIV’s court. Disney’s film was a blockbuster. It saved the company from bankruptcy and redefined the status and value of Cinderella for post-war America. Seven years later, Rodgers and Hammerstein again refocused the story for the American public. Unlike Disney, their made-for television musical rewarded Cinderella’s work ethic and imagination, although it still entrenched sexist values.

This CINDERELLA, however, is in some conflict with other versions and variants collected throughout the world. Compare the Disney film to the majority of Cinderella stories from around the world and the message of this archetypal tale broadens and becomes more diverse.

For example, in a Welsh version, her widowed father announces that his daughter will be his new wife. It is only through Cinderella’s ingenuity and resistance that incest is avoided. In this version she is not passively waiting for a prince nor an insipid dupe.

In most versions (including Disney’s), when Cinderella is systematically abused and/or forced into slavery, she becomes more resourceful, living by her intuition, optimism, courage and grit. She becomes an excellent seamstress, housekeeper, weaver, or cook (depending on the version). These are only part of her talents.

Look worldwide and we discover her as a farmer (Botswana), hunter (Costa Rica), tamer of horses (Mongolia), magician (Malaysia) and scholar (Poland). All of these skills—be they representative of the traditional gender roles historically assigned to women or the more nontraditional—are acquired by hard work and patience. The lesson Cinderella teaches is not passivity but persistence.

What about Cinderella’s magical mentor? Magical helpers come to Cinderella in diverse and fantastical forms, appearing in the guise of a benevolent spirit, (Korea), talking fish (China), herd of turkeys (Zuni), Fairy Godmother (France) or an enchanted doll (Russia), to name a few. Magic is granted to Cinderella because she is deserving and teaches us a lesson about the power of faith and belief.

There are a number of “Cinderlads” too. Their stories begin in the same way but Cinderlad usually receives
magical weapons, battles evil forces and rescues a princess. Cinderella, on the other hand, rarely solves problems with physical aggression. This may be why she is sometimes considered victimized and dimwitted. She is neither.

In an ancient Scottish version, for example, she plays the riddle game in order to distract her captors. In Iran, she dupes her stepsister with a magic elixir that makes the hair fall out. While in the Ukraine, she befuddles the rabbi’s son brilliantly answering questions about the Torah. Cinderella turns out to be a curious, brave and somewhat rebellious young woman.

If she was waiting around to be rescued then one would expect Cinderella to behave and obey. Yet this is not what happens. Our Cinder-girl disobey,s forgets, misunderstands and stays at the party past midnight. In an Ojibwa version, she beleves the advice and dares to speak the truth. In the British Isles she goes so far as to enter a royal banquet dressed in rags, demanding an audience with the king. Worse, when she breaks taboos she loses a cherished or valuable personal object (most often a container or a shoe). Yet, it is only by losing that shoe that she completes her destiny. That leaves us with one important, yet unanswered, question: Why? Maybe its because we enjoy the way the story challenges life’s inequalities. Or perhaps it is because we want to believe that any of us, all of us, can realize our dreams, or at least hope that they are possible. In producing this opera, the Skylight gives us all a wonderful opportunity to figure out the answer for ourselves.

This is a story about growing up. Cinderella must test the boundaries and learn the difference between a wise choice and an unwise one. She must sacrifice and take responsibility for her own actions. What would happen if Cinderella had come home early? Then, she would be stuck in what Jung calls the eternal puer, forever adolescent, never reaching her full potential.

Think what would happen if she (and we) did not test boundaries? We want her to defy convention. Therefore, despite warnings, Cinderella stays too late at the ball, runs away from home (Egypt), or, as in one Spanish version, leaves her stepmother’s mansion to join forces with a vagabond.

Breaking boundaries can be frightening so it is comforting to hear, from this story, that a happy ending is possible. Luck and fate, represented by a handsome prince, give us hope. The marriage that ends many (but not all) Cinderella tales does not necessarily mean that we must marry in order to be fulfilled. Fairy tale unions represent the hiero gamos, the “sacred marriage” of Jungian psychology, symbolizing the need for (and importance of) balance in our lives.

Cinderella has endured for thousands of years because she is a timeless heroine who is brave, industrious and empathic. Through time and across cultures she changes but she never disappears. That leaves us with one important, yet unanswered, question: Why? Maybe its because we enjoy the way the story challenges life’s inequalities. Or perhaps it is because we want to believe that any of us, all of us, can realize our dreams, or at least hope that they are possible. In producing this opera, the Skylight gives us all a wonderful opportunity to figure out the answer for ourselves.

Cinderella stories from around the world

**China:** YEH-SHEN by Ai-Ling Louie

**Egypt:** THE EGYPTIAN CINDERELLA by Shirley Climo

**France:** CINDERELLA by Charles Perrault

**India:** ANKLET FOR A PRINCESS by Meredith Babeaux Brucker

**Indonesia:** THE GIFT OF THE CROCODILE by Judy Sierra

**Ireland:** THE IRISH CINDERLAD by Shirley Climo

**Jewish:** RAISEL’S RIDDLE by Erica Silverman

**Mexican:** THE WAY MEAT LOVES SALT by Nina Jaffe

**Mexico:** DOMITILA by Jewell Reinhart Coburn

**Middle East:** THE GOLDEN SANDAL by Rebecca Hickox

**Native American:** THE ROUGH-FACE GIRL by Rafe Martin

**United States:** BUBBA THE COWBOY PRINCE by Helen Kettman

**West Africa:** CHINYE by Obi Onyefulu

**Zimbabwe:** MUFARO’S BEAUTIFUL DAUGHTERS by John Steptoe

Robin Mello is a professional storyteller, certified special education teacher and narrative scholar who has toured internationally as a teller of tales and teaching-artist. She has published articles in THE EDUCATIONAL FORUM, JOURNAL OF QUALITATIVE RESEARCH and THE INTERNATIONAL JOURNAL OF ARTS IN EDUCATION, to name a few. Currently she teaches Storytelling, Theatre Methods and Fieldwork, directs the K-12 Theatre Education Program and is Head of the Theatre BA Studies Area at UW-Milwaukee.
When the curtain rises on Skylight’s production of CINDERELLA, audiences will be treated to some exciting eye-candy in the fabulous and edgy costume designs of Cesar Galindo. Now a top New York fashion designer, Galindo’s bio reads almost like a real-life Cinderella story.

Cesar Galindo is a self-taught designer, born in Houston, Texas to Mexican parents, the youngest of eleven children. His mother was an excellent seamstress and his father’s sense of style gave him the ability to understand and conceptualize clothing design. As a teenager, Cesar made dresses and sold them in consignment stores in Houston.

His formal training began when he worked for The Miami City Ballet and the Houston Grand Opera, where he got his first design experience. In the cover story in the September issue of Milwaukee’s M MAGAZINE, Galindo says it is a challenge to create costumes that make as much of a statement in the design shop as they do under the lights.

Galindo moved to New York City in the mid-1980s to work at TSE Cashmere as a show room manager. He went on to design for Carmelo Pomedoro, a then-rising international sportswear designer. During this time, Galindo began developing his own line, a signature collection specializing in dresses for evening events.

He hit the big time in July 1993 when his washed silk kimon dress worn by supermodel Karen Mulder made the cover of ELLE magazine. Once America and the rest of the world saw his designs, they wanted more. Galindo’s first trunk show was at the renowned Martha’s International on Park Avenue, followed by another success at iconic New York City retail establishment Henri Bendel.

But his career began to fizzle when the recession arrived; at about the same time he lost his long-time partner. Undaunted, Galindo turned to reality TV, where he gained national attention as a contestant on the Bravo Television network’s THE FASHION SHOW: ULTIMATE COLLECTION. With fashion designer Isaac Mizrahi and supermodel Iman as hosts, the show split the contestants into two fashion “houses” expected to assemble a cohesive fashion show, including everything from the lighting, music, the set, and of course the fashions.

Galindo didn’t win, but it restarted his career by giving him exposure to important names. He retold his story on fashion-power house Joe Zee’s television program, ALL ON THE LINE.

Galindo’s many other major accomplishments include working for Calvin Klein and Dolce and Gabanna, creating the wardrobe for Chaka Khan’s World Tour with Prince in 1999 and designing costumes for celebrities such as Madonna, Mary J. Blige, Joan Jett and Missy Elliot. He also designed for Gwen Stefani’s clothing line L.A.M.B. and re-launched his own couture cocktail and evening wear label “Cesar Galindo.”

For the last twenty-two years, Galindo has balanced his time designing his own collection with working as a contract designer for private clients and established labels. In October 2011, Galindo launched CZAR by Cesar Galindo, a younger sophisticated version of Galindo’s signature collection at contemporary prices. The following year, CZAR S12 was successfully introduced on Cusp, the Neiman Marcus online store. Galindo’s 2014 Fall collection was part of New York’s Mercedes-Benz Fashion Week. That collection will be available to the public throughout the Fall season at Aversa, in the Bayshore Town Center.

Galindo comes to the Skylight by way of his friendship with Skylight Artistic Director Viswa Subbaraman. The two met in Houston and when they reconnected years later, Galindo insisted he wanted to do a show for Subbaraman. With our season opener, a very non-traditional CINDERELLA, Galindo gets his wish.