

rodgers and hammerstein cinderella script

Rodgers and Hammerstein Cinderella Script: A Timeless Classic Brought to Life

rodgers and hammerstein cinderella script holds a special place in the hearts of musical theatre lovers worldwide. This enchanting adaptation of the classic Cinderella fairy tale, penned by the legendary duo Richard Rodgers and Oscar Hammerstein II, has charmed audiences for decades with its memorable songs, engaging dialogue, and timeless themes of hope and transformation. Whether you're a director looking to produce the show, an actor preparing for an audition, or simply a fan curious about the script, understanding the nuances of the Rodgers and Hammerstein Cinderella script can deepen your appreciation for this beloved musical.

The Origins and Legacy of Rodgers and Hammerstein's Cinderella

The Rodgers and Hammerstein Cinderella script first appeared in 1957 as a television musical, marking a significant moment in musical theatre history. Unlike traditional stage productions, this version was written specifically for TV, starring Julie Andrews in the original broadcast. The script combined the classic fairy tale elements with Rodgers and Hammerstein's signature blend of heartfelt storytelling and catchy tunes. Over time, it has been adapted for stage productions, each time preserving the original script's essence while allowing for creative interpretations.

Why the Script Stands Out

One of the reasons the Rodgers and Hammerstein Cinderella script remains popular is its unique approach to character and narrative. Unlike many adaptations that focus solely on the romantic aspect, this script develops Cinderella as a strong, independent character with her own dreams and aspirations. The dialogue is crafted to balance humor, warmth, and sincerity, making it accessible to audiences of all ages.

Moreover, the musical numbers, penned by Rodgers and Hammerstein, are seamlessly woven into the script, enhancing the storytelling rather than interrupting it. Songs like "In My Own Little Corner" and "Impossible" have become iconic, partly due to the way they are integrated into the script's scenes.

Exploring the Structure of the Rodgers and Hammerstein Cinderella Script

Understanding the structure of the Rodgers and Hammerstein Cinderella script can be incredibly helpful if you're involved in a production or studying the musical. The script is traditionally divided into two acts, each with a clear narrative arc that propels the story forward.

Act One: Setting the Stage

Act One introduces the audience to the main characters and establishes Cinderella's world—a place where she is treated unfairly by her stepmother and stepsisters but remains hopeful. The script uses dialogue and musical numbers to paint a vivid picture of her struggles and dreams. Key scenes include the preparations for the royal ball, which set the stage for the magical transformation that follows.

Act Two: The Transformation and Resolution

In Act Two, the script focuses on the magical intervention by the Fairy Godmother, the ball itself, and the eventual recognition of Cinderella by the Prince. This act typically features some of the most dramatic and emotionally resonant moments in the script, including the iconic scene where Cinderella must leave the ball before midnight.

The script's pacing here is crucial, balancing tension and release to keep the audience engaged until the final happily-ever-after moment.

Using the Rodgers and Hammerstein Cinderella Script for Production

If you're considering staging Rodgers and Hammerstein Cinderella, the script offers a treasure trove of opportunities to create a memorable show. Here are some tips and insights for working effectively with the script:

Understanding Character Development

The script provides detailed dialogue and stage directions that help actors bring their characters to life. For example, Cinderella is portrayed not just as a passive dreamer but as someone with resilience and kindness, which actors should emphasize in their performances. Similarly, the stepsisters and stepmother have comedic elements in the script that can be highlighted to add levity.

Incorporating Music Seamlessly

One of the strengths of the Rodgers and Hammerstein Cinderella script is how it integrates musical numbers naturally into the story. Directors should pay close attention to the transitions between dialogue and song, ensuring that each number feels like an organic extension of the narrative. This approach maintains the musical's flow and emotional impact.

Adapting the Script for Modern Audiences

While the original script is timeless, some productions choose to update language or character portrayals slightly to resonate with modern viewers. This can be done thoughtfully without altering the core themes. For instance, emphasizing Cinderella's independence and the Prince's openness can reflect contemporary values more clearly.

Where to Find the Rodgers and Hammerstein Cinderella Script

For theatre companies, schools, or individuals interested in obtaining the Rodgers and Hammerstein Cinderella script, there are several routes to consider. Licensed versions of the script are available through official theatrical licensing agencies. These versions typically come with the rights to perform the show and include the full script along with the musical score.

It's important to source the script legally to ensure proper royalties and rights are respected. Additionally, many editions include helpful notes for directors, cast, and crew to assist in understanding the nuances of the production.

Online Resources and Script Variations

There are also various script editions and adaptations available online, but it's crucial to verify their legitimacy. Some scripts may be abridged or altered for specific productions, so comparing different versions can give a broader perspective on how the musical can be interpreted.

Why the Rodgers and Hammerstein Cinderella Script Still Resonates Today

Decades after its creation, the Rodgers and Hammerstein Cinderella script continues to captivate audiences because of its timeless themes and relatable characters. At its core, the story is about hope, kindness, and the belief that dreams can come true, messages that never go out of style.

The script's combination of engaging dialogue, memorable songs, and well-rounded characters makes it a favorite choice for community theatres, schools, and professional companies alike. Its adaptability also means it can be tailored to fit different cultural contexts and production styles, ensuring its relevance for years to come.

Whether you're reading the script for the first time or revisiting it as part of a production, there's always something new to discover in this classic musical.

Rodgers and Hammerstein's Cinderella is more than just a fairy tale retold; it's a celebration of music, storytelling, and the magic that happens when they come together in perfect harmony. The

script remains a shining example of musical theatre's power to enchant and inspire audiences across generations.

Frequently Asked Questions

What is the Rodgers and Hammerstein Cinderella script about?

The Rodgers and Hammerstein Cinderella script is a musical adaptation of the classic fairy tale, featuring a young woman named Cinderella who, with the help of her fairy godmother, attends the royal ball and wins the heart of the prince.

Who wrote the Rodgers and Hammerstein Cinderella script?

The Rodgers and Hammerstein Cinderella script was written by Oscar Hammerstein II and Richard Rodgers, who created the music and lyrics for the musical.

When was the original Rodgers and Hammerstein Cinderella script first produced?

The original Rodgers and Hammerstein Cinderella script was first produced as a television musical in 1957.

Are there different versions of the Rodgers and Hammerstein Cinderella script?

Yes, there are several versions of the Rodgers and Hammerstein Cinderella script, including the original 1957 TV script and later stage adaptations with revisions and additional songs.

Where can I find the Rodgers and Hammerstein Cinderella script to read?

The Rodgers and Hammerstein Cinderella script can often be found through theatrical licensing companies such as Rodgers & Hammerstein Theatricals or in published script anthologies available at bookstores or libraries.

Can I perform Rodgers and Hammerstein Cinderella using the original script?

To perform Rodgers and Hammerstein Cinderella, you need to obtain performance rights and the official script from authorized licensing agencies to ensure legal use.

What are some notable songs included in the Rodgers and Hammerstein Cinderella script?

Notable songs in the Rodgers and Hammerstein Cinderella script include "In My Own Little Corner," "Impossible," "Ten Minutes Ago," and "Do I Love You Because You're Beautiful?"

Has the Rodgers and Hammerstein Cinderella script been updated for modern audiences?

Yes, some adaptations of the Rodgers and Hammerstein Cinderella script have been updated to include more diverse casting and contemporary themes while preserving the original music and story.

Is the Rodgers and Hammerstein Cinderella script suitable for school productions?

Yes, the Rodgers and Hammerstein Cinderella script is popular for school and community theater productions due to its family-friendly content and memorable music.

Where can I purchase the Rodgers and Hammerstein Cinderella script?

You can purchase the Rodgers and Hammerstein Cinderella script through official theatrical licensing websites such as Rodgers & Hammerstein Theatricals or authorized script retailers online.

Additional Resources

Rodgers and Hammerstein Cinderella Script: A Timeless Classic Revisited

rodgers and hammerstein cinderella script has long been a cherished piece in American musical theatre, captivating audiences with its blend of enchanting storytelling and unforgettable melodies. Originally crafted for television in 1957, this musical adaptation of the classic Cinderella fairy tale represents a significant departure from traditional stage productions, offering a unique perspective through its script and score. Analyzing the Rodgers and Hammerstein Cinderella script reveals not only its narrative structure and character development but also the cultural and theatrical impact it has sustained over decades.

In-depth Analysis of the Rodgers and Hammerstein Cinderella Script

The Rodgers and Hammerstein Cinderella script is distinguished by its lyrical dialogue and nuanced characterizations, setting it apart from many other renditions of the Cinderella story. Unlike the archetypal fairy tale that often centers on the magical transformation and the romantic climax, this script emphasizes themes of kindness, self-discovery, and social equality. The dialogue is carefully

crafted to reflect these themes, allowing characters to express aspirations and vulnerabilities that resonate with a broad spectrum of audiences.

A notable feature of the Rodgers and Hammerstein Cinderella script is its integration of musical numbers within the narrative framework. Songs such as “In My Own Little Corner” and “Impossible/It's Possible” are not merely interludes but pivotal moments that provide insight into Cinderella’s inner world and growth. The script balances spoken lines and musical sequences seamlessly, ensuring that each scene advances the plot while deepening emotional engagement.

Character Development and Dialogue

The script’s approach to character development is particularly significant, as it redefines several traditional roles. Cinderella herself is portrayed as intelligent and resourceful, with a distinct voice that conveys her optimism and resilience. The dialogue captures this through witty exchanges and reflective soliloquies, enabling the audience to connect with her beyond the superficial “rags to riches” storyline.

The stepfamily, often caricatured in other adaptations, is given more dimensionality. The stepmother and stepsisters exhibit a range of emotions, from jealousy to insecurity, which the script explores with subtlety. This nuanced characterization creates a more balanced and believable dynamic, enhancing the dramatic tension.

Structure and Pacing

Structurally, the Rodgers and Hammerstein Cinderella script adheres to a classic three-act format, with clear exposition, conflict, and resolution phases. The pacing is deliberate, allowing moments of reflection to coexist with lively, upbeat sequences. This rhythm is essential for maintaining audience interest, especially given the musical’s initial design for television, where timing and flow are critical.

The script also incorporates elements of comedy and fantasy without undermining the story’s emotional core. This blend caters to both younger viewers and adults, broadening its appeal and contributing to its enduring popularity.

Comparative Perspectives: Rodgers and Hammerstein Cinderella Script vs. Other Adaptations

When compared to other Cinderella scripts—ranging from Charles Perrault’s original tale to contemporary stage adaptations—Rodgers and Hammerstein’s version stands out for its emphasis on musical storytelling and character depth. Unlike many versions that focus heavily on the magical aspects, this script anchors the narrative in human emotions and social commentary.

For instance, the 2013 televised adaptation starring Whitney Houston introduces modern sensibilities while retaining the original script’s lyrical charm. This highlights the script’s

adaptability and the timelessness of Rodgers and Hammerstein's writing style. In contrast, stage renditions such as the 2013 Broadway production expand the script with additional choreography and scenic design but remain faithful to the original dialogue and musical content.

Pros and Cons of the Rodgers and Hammerstein Cinderella Script

- **Pros:**

- Rich character development that adds depth beyond the fairy tale archetype.
- Integration of memorable songs that enhance narrative and emotional impact.
- Balanced pacing suitable for both stage and screen adaptations.
- Strong thematic elements promoting kindness and self-belief.

- **Cons:**

- Some modern audiences may find the dialogue slightly dated given its 1950s origin.
- Limited complexity in secondary characters compared to contemporary musicals.
- Reliance on traditional fairy tale motifs that might feel predictable for seasoned theatre-goers.

Features and Accessibility of the Rodgers and Hammerstein Cinderella Script

One of the strengths of the Rodgers and Hammerstein Cinderella script is its accessibility for various types of productions. The script is designed to accommodate different cast sizes and production scales, making it a popular choice for community theaters, schools, and professional companies alike.

The simplicity of the set and costume requirements, as suggested by the script, allows for flexible staging. Furthermore, the script's language and themes are age-appropriate for younger performers and audience members, promoting inclusivity in theatrical education.

Additionally, digital versions of the Rodgers and Hammerstein Cinderella script are available

through authorized publishers, often accompanied by performance rights and musical scores. This ease of access encourages widespread use and helps preserve the musical's legacy in contemporary theatre.

Impact on Musical Theatre and Cultural Significance

The Rodgers and Hammerstein Cinderella script has left an indelible mark on musical theatre history. As one of the first musicals created expressly for television, it demonstrated the potential of the medium to bring high-quality musical theatre into American homes. This fusion of broadcast technology and classic storytelling expanded the audience for musicals and influenced future productions to consider television and film as viable platforms.

Culturally, the script's progressive portrayal of Cinderella as a proactive and morally grounded character reflected shifting societal attitudes in the mid-20th century. It offered a positive message about self-worth and the pursuit of dreams, transcending the simplistic "happily ever after" trope.

The continued revivals and adaptations of the Rodgers and Hammerstein Cinderella script further testify to its enduring relevance. Each generation finds new meaning in its verses and melodies, reinforcing Rodgers and Hammerstein's status as pioneering figures in American musical theatre.

In sum, the Rodgers and Hammerstein Cinderella script remains a vital piece of theatrical literature. Its blend of lyrical storytelling, musical innovation, and character-driven narrative ensures that it continues to enchant and inspire audiences, reaffirming the timeless allure of the Cinderella story through the unique lens of Rodgers and Hammerstein's creative genius.

[Rodgers And Hammerstein Cinderella Script](#)

rodgers and hammerstein cinderella script: Acting the Song Tracey Moore, Allison Bergman, 2016-08-23 Acting the Song offers a contemporary, integrated approach to singing in musicals that results in better-trained, smarter performers everyone wants to work with. In this new, thoroughly updated edition of the paperback, directors and teachers of musical theater will find guidance in developing and leading musical theater elements, classroom workshops, and the world of professional auditions and performances. A companion ebook specifically for students—including actors, singers, or dancers—contains time-tested advice, exercises, and worksheets for all skill levels, with links to additional resources online. Subjects for both versions cover: Singing and acting terminology Use of microphones, recording devices, and other technology Vocal and physical warm-ups, movements, and gestures Creating a character Finding subtext, interpreting music and lyrics, and song structure Collaborating with other actors Keeping a performance fresh and new Using social media and online audition sites Teachers and students alike will appreciate the sections for beginning, intermediate, and advanced performers. Covering all changes to the industry, education, music styles, and audition protocols, everyone involved in musical theater, from new students to working professionals, will benefit from this rich resource. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller

or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

rodgers and hammerstein cinderella script: The Rodgers and Hammerstein

Encyclopedia Thomas S. Hischak, 2007-06-30 Still the most influential and popular songwriting team in the history of the American Musical Theatre, Richard Rodgers and Oscar Hammerstein represent Broadway musicals at their finest. The team revolutionized the musical play with *Oklahoma!* in 1943 and then went on to explore territory never put on the musical stage before in such beloved shows as *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music*. The team also worked in film, as with *State Fair*, and in the new medium of television, with *Cinderella*. For the first time, the lives, careers, works, songs, and themes of Rodgers and Hammerstein have been gathered together in an encyclopedia that covers the many talents of these men. In addition to their plays and films together, every work that each man did with other collaborators is also discussed. Hundreds of their songs are described, and there are entries on the many actors, directors, and other creative artists who they worked with. A complete list of awards, recordings, and books about the team are included, as well as a chronology of everything either man wrote. But *The Rodgers and Hammerstein Encyclopedia* is not just about facts. It explains their work, explores themes in their musicals, and illustrates why they remain a driving force in the American Theatre. This is the first encyclopaedia to look specifically at the careers and works of Rodgers and Hammerstein, covering all their musicals together for stage, screen and television, but also everything they wrote with others. The purpose is to create a comprehensive guide to the American Musical Theatres foremost collaboration. The encyclopedia is (1) comprehensive, describing the works, the people involved in those works, and many of their famous songs; (2) up-to-date, including the most recent revivals of their works and new recordings of their scores; and (3) easy to use, being alphabetically arranged with cross-reference listings, chronological lists, lists of awards and recordings, and bibliographic information for further reading.

rodgers and hammerstein cinderella script: From Aphra Behn to Fun Home Carey Purcell,

2019-12-04 Theatre has long been considered a feminine interest for which women consistently purchase the majority of tickets, while the shows they are seeing typically are written and brought to the stage by men. Furthermore, the stories these productions tell are often about men, and the complex leading roles in these shows are written for and performed by male actors. Despite this imbalance, the feminist voice presses to be heard and has done so with more success than ever before. In *From Aphra Behn to Fun Home: A Cultural History of Feminist Theatre*, Carey Purcell traces the evolution of these important artists and productions over several centuries. After examining the roots of feminist theatre in early Greek plays and looking at occasional works produced before the twentieth century, Purcell then identifies the key players and productions that have emerged over the last several decades. This book covers the heyday of the second wave feminist movement—which saw the growth of female-centric theatre groups—and highlights the work of playwrights such as Caryl Churchill, Pam Gems, and Wendy Wasserstein. Other prominent artists discussed here include playwrights Paula Vogel Lynn and Tony-award winning directors Garry Hynes and Julie Taymor. The volume also examines diversity in contemporary feminist theatre—with discussions of such playwrights as Young Jean Lee and Lynn Nottage—and a look toward the future. Purcell explores the very nature of feminist theater—does it qualify if a play is written by a woman or does it just need to feature strong female characters?—as well as how notable activist work for feminism has played a pivotal role in theatre. An engaging survey of female artists on stage and behind the scenes, *From Aphra Behn to Fun Home* will be of interest to theatregoers and anyone interested in the invaluable contributions of women in the performing arts.

rodgers and hammerstein cinderella script: Richard Rodgers Geoffrey Block, 2008-10-01

Richard Rodgers was an icon of the musical theater, a prolific composer whose career spanned six decades and who wrote more than a thousand songs and forty shows for the American stage. In this absorbing book, Geoffrey Block examines Rodgers's entire career, providing rich details about the

creation, staging, and critical reception of some of his most popular musicals. Block traces Rodgers's musical education, early work, and the development of his musical and dramatic language. He focuses on two shows by Rodgers and Hart (*A Connecticut Yankee* and *The Boys from Syracuse*) and two by Rodgers and Hammerstein (*South Pacific* and *Cinderella*), offering new insights into each one. He concludes with the first serious look at the five neglected and often maligned musicals that Rodgers composed in the 1960s and 1970s, after the death of Hammerstein.

rodgers and hammerstein cinderella script: Cue , 1956

rodgers and hammerstein cinderella script: The World of Musicals Mark A. Robinson, 2014-04-17 This wide-ranging, two-volume encyclopedia of musicals old and new will captivate young fans—and prove invaluable to those contemplating staging a musical production. Written with high school students in mind, *The World of Musicals: An Encyclopedia of Stage, Screen, and Song* encompasses not only Broadway and film musicals, but also made-for-television musicals, a genre that has been largely ignored. The two volumes cover significant musicals in easily accessible entries that offer both useful information and fun facts. Each entry lists the work's writers, composers, directors, choreographers, and cast, and includes a song list, a synopsis, and descriptions of the original production and important revivals or remakes. Biographical entries share the stories of some of the brightest and most celebrated talents in the business. The encyclopedia will undoubtedly ignite and feed student interest in musical theatre. At the same time, it will prove a wonderful resource for teachers or community theatre directors charged with selecting and producing shows. In fact, anyone interested in theatre, film, television, or music will be fascinated by the work's tantalizing bits of historical and theatre trivia.

rodgers and hammerstein cinderella script: The Routledge Companion to Musical Theatre Laura MacDonald, Ryan Donovan, 2022-12-30 Global in scope and featuring thirty-five chapters from more than fifty dance, music, and theatre scholars and practitioners, *The Routledge Companion to Musical Theatre* introduces the fundamentals of musical theatre studies and highlights developing global trends in practice and scholarship. Investigating the who, what, when, where, why, and how of transnational musical theatre, *The Routledge Companion to Musical Theatre* is a comprehensive guide for those studying the components of musical theatre, its history, practitioners, audiences, and agendas. The Companion expands the study of musical theatre to include the ways we practice and experience musicals, their engagement with technology, and their navigation of international commercial marketplaces. The Companion is the first collection to include global musical theatre in each chapter, reflecting the musical's status as the world's most popular theatrical form. This book brings together practice and scholarship, featuring essays by leading and emerging scholars alongside luminaries such as Chinese musical theatre composer San Bao, Tony Award-winning star André De Shields, and Tony Award-winning director Diane Paulus. This is an essential resource for students on theatre and performance courses and an invaluable text for researchers and practitioners in these areas of study.

rodgers and hammerstein cinderella script: The Cambridge Companion to the Musical William A. Everett, Paul R. Laird, 2017-09-21 The expanded and updated third edition of this acclaimed Companion provides an accessible, broadly based survey of one of the liveliest and most popular forms of musical performance. It ranges from the American musical of the nineteenth century to the most recent productions on Broadway, in London's West End, and many other venues, and includes key information on singers, audiences, critical reception, and traditions. Contributors approach the subject from a wide variety of perspectives, including historical concerns, artistic aspects, important trends, attention to various genres, the importance of stars, the influence of race, the various disciplines of theatrical production, the musical in varied media, and changes in technology. Chapters related to the contemporary musical have been updated, and two new chapters cover the television musical and the British musical since 1970. Carefully organised and highly readable, it will be welcomed by enthusiasts, students, and scholars alike.

rodgers and hammerstein cinderella script: With Love, Miss Americanah Jane Igharo, 2024-06-18 A girl moves from Nigeria to America and navigates her senior year with the help of teen

movies and a new crush, in this story described as the next coming-of-age hit, perfect for fans of Jenny Han by Booklist in a starred review! Enore Adesuwa doesn't dive into things, she walks in carefully. So when she, her mother, and her sister move from Nigeria shortly after her father's death, she wants to be extremely prepared before attending high school in America. Her cousin doesn't have time to explain the ins and outs to her but, luckily, he recommends the perfect research tool: teen movies. Still dealing with grief but armed with a set of rules of survival gathered from these movies (including the crucial rule of keeping a low profile), Enore is ready for her senior year. But when she meets Davi Santiago, it may be much harder than she thought to keep to her rules. Because not only is he super thoughtful (and okay, very good looking), he constantly encourages her to share her incredible singing talent. Enore prefers the background but it just might be time for her to take center stage, even in spite of her mother's strict expectations. It would be easier to follow all the rules, the ones Enore set for herself and the ones her mom imposes, but as every teen movie has taught her, a coming-of-age is nothing without a little rebellion. And with help from her crush, her sister, and some new friends who don't quite play the roles she expects, Enore's senior year might indeed be cinematic!

rodgers and hammerstein cinderella script: Something Wonderful Todd S. Purdum, 2018-04-03 A revelatory portrait of the creative partnership that transformed musical theater and provided the soundtrack to the American Century They stand at the apex of the great age of songwriting, the creators of the classic Broadway musicals Oklahoma!, Carousel, South Pacific, The King and I, and The Sound of Music, whose songs have never lost their popularity or emotional power. Even before they joined forces, Richard Rodgers and Oscar Hammerstein II had written dozens of Broadway shows, but together they pioneered a new art form: the serious musical play. Their songs and dance numbers served to advance the drama and reveal character, a sharp break from the past and the template on which all future musicals would be built. Though different in personality and often emotionally distant from each other, Rodgers and Hammerstein presented an unbroken front to the world and forged much more than a songwriting team; their partnership was also one of the most profitable and powerful entertainment businesses of their era. They were cultural powerhouses whose work came to define postwar America on stage, screen, television, and radio. But they also had their failures and flops, and more than once they feared they had lost their touch. Todd S. Purdum's portrait of these two men, their creative process, and their groundbreaking innovations will captivate lovers of musical theater, lovers of the classic American songbook, and young lovers wherever they are. He shows that what Rodgers and Hammerstein wrought was truly something wonderful.

rodgers and hammerstein cinderella script: The ^AOxford Companion to the American Musical Thomas S. Hischak, 2008-06-02 Here is an engaging and authoritative reference to this highly popular genre--the only such book to cover stage, film, and television musicals in one volume. With more than two thousand entries, this book offers a wealth of information on musicals, performers, composers, lyricists, producers, choreographers, and much more. Many musicals written specifically for television are included, and many entries follow a work as it moves across genres, from stage, to film, to television. The Companion also includes cross references, a comprehensive listing of recommended recordings, and a useful chronological listing of all the musicals described in the book.

rodgers and hammerstein cinderella script: The Makeover in Movies Elizabeth A. Ford, Deborah C. Mitchell, 2004-04-14 The plots of many films pivot on the moment when a dowdy girl with bad hair, ill-fitting outdated clothing, and thick glasses is changed into an almost unrecognizable glamour girl. Makeover scenes such as these are examined beginning with 1942's Now, Voyager. The study examines whether the film makeover is voluntary or involuntary, whether it is always successful, how much screen time it takes up, where in the narrative structure it falls, and how the scene is actually filmed. Films with a Pygmalion theme, such as My Fair Lady, Vertigo, and Shampoo, are examined in terms of gender relations: whether the man is content with his creation and what sort of woman is the ideal. Some films' publicity capitalizes on a glamorous star's

choice to play an unattractive character, as discussed in a chapter examining stars like Bette Davis, Meryl Streep, and Cameron Diaz. Topics also include folk literature's Cinderella tale, men as the inspiration for makeovers in teen flicks films like *Clueless*, *She's All That*, and *Me, Natalie*, and class repositioning in such movies as *Working Girl*, *Pretty Woman*, and *Grease*. Photographs are presented in a before/after format, showing the change in the makeover character.

rodgers and hammerstein cinderella script: *Encyclopaedia of the Musical Film* Stanley Green, 1981 A basic reference book for anyone interested in musical films, it contains over 1600 entries covering not only the most important actors, composers, lyricists, directors, choreographers, and producers but also the most memorable songs and films.

rodgers and hammerstein cinderella script: *Tommy Steele* Sebastian Lassandro, 2021-07-11

- The first ever complete and authorised biography of Britain's first rock 'n' roller and all-round entertainment legend
- Fully approved and endorsed by Sir Tommy Steele himself (the first time he has given approval for such a work to be completed)
- A completely comprehensive and detailed study of Tommy's incomparable 65-year career
- Handsomely illustrated with rare and archival photographs from Tommy Steele's archive
- Foreword by Sir Tim Rice with direct contributions from Dame Judi Dench, Petula Clark, Elaine Paige, Paul Nicholas, Lesley Ann Warren and also from many of Tommy's theatrical co-stars

In the summer of 1956, while on shore leave from the Merchant Navy, Thomas Hicks was spotted playing a new type of music in a coffee bar in London. Having never heard anything like this 'rock' performed in Britain, he became an overnight sensation—never returning to his ship. He changed his name to Tommy Steele and for 65 years he has been Britain's greatest showman. In a remarkable career spanning radio, records, Broadway and Hollywood, Tommy Steele started the rock revolution in the UK before moving to lighter, family entertainment and becoming a well-loved household name. He received an OBE for Services to Entertainment in 1979 and a knighthood for Services to Entertainment and Charity in 2020. He has conquered the West End, Hollywood and Broadway; holds records for the longest-running one-man-show in the London's West End and also the record for most appearances at the hallowed London Palladium. However, his remarkable career has never been detailed accurately and comprehensively—until now. Authorised by Sir Tommy Steele himself, *A Life in the Spotlight* offers readers a detailed insight into the career of an unrivalled entertainment legend, with countless facts, stories, details and anecdotes never before committed to print.

rodgers and hammerstein cinderella script: *The Complete Book of 1950s Broadway Musicals* Dan Dietz, 2014-07-02 The Broadway musical came of age in the 1950s, a period in which some of the greatest productions made their debuts. Shows produced on Broadway during this decade include such classics as *Damn Yankees*, *Fiorello!*, *Guys and Dolls*, *The King and I*, *Kismet*, *The Most Happy Fella*, *My Fair Lady*, *The Pajama Game*, *Peter Pan*, *The Sound of Music*, and *West Side Story*. Among the performers who made their marks were Julie Andrews, Bob Fosse, Carol Lawrence, and Gwen Verdon, while other talents who contributed to shows include Leonard Bernstein, Oscar Hammerstein II, Alan Jay Lerner, Frederick Loewe, Cole Porter, Jerome Robbins, Richard Rodgers, and Stephen Sondheim. In *The Complete Book of 1950s Broadway Musicals*, Dan Dietz examines in detail every musical and revue which opened on Broadway during the 1950s. In addition to providing details on every hit and flop that debuted during the decade, this book includes revivals, and one-man and one-woman shows. Each entry contains the following information: Opening and closing dates Plot summary Cast members Number of performances Names of all important personnel including writers, composers, directors, choreographers, producers, and musical directors Musical numbers and the names of performers who introduced the songs Production data, including information about tryouts Source material Critical commentary Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendices, such as a discography, film and television versions, published scripts, Gilbert and Sullivan operettas, and lists of productions by the New York City Center Light Opera Company, and the New York City Opera Company. A treasure trove of information, *The Complete Book of 1950s Broadway Musicals* provides readers with a complete view of each show. This

significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

rodgers and hammerstein cinderella script: *Wicked* Paul R. Laird, 2011-06-24 In 2004, the original Broadway production of *Wicked* earned 10 Tony nominations, including best musical. Based on the best-selling novel by Gregory Maguire, the show continues to run on Broadway and has touring companies throughout the United States and around the world. In *Wicked: A Musical Biography*, author Paul Laird explores the creation of this popular Broadway musical through an examination of draft scripts, interviews with major figures, and the study of primary musical sources such as sketches, drafts, and completed musical scores. Laird brings together an impressive amount of detail on the creation of *Wicked*, including a look at Maguire's novel, as well as the original source material, *The Wizard of Oz*. This volume also offers a history of the show's genesis along with examinations of the draft scenarios and scripts that demonstrate the show's development. Laird also explores Stephen Schwartz's life and work, providing an analysis of the composer and lyricist's work on the show through song drafts, sketches, and musical examples. Laird also surveys the show's critical reception in New York and London, noting how many critics failed to appreciate its qualities or anticipate its great success. The unusual nature of *Wicked*'s story—dominated by two strong female leads—is also placed in the context of Broadway history. A unique look into a successful Broadway production, *Wicked: A Musical Biography* will be of interest to musicologists, theatre scholars, students, and general readers alike.

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