

rodgers and hammerstein cinderella script

Rodgers and Hammerstein Cinderella Script: A Timeless Classic Reimagined

rodgers and hammerstein cinderella script stands as a cherished piece of musical theatre history that continues to captivate audiences of all ages. This beloved adaptation of the classic Cinderella fairy tale, set to the iconic music and lyrics of Richard Rodgers and Oscar Hammerstein II, offers a fresh yet familiar take on a story that has enchanted generations. Whether you are a theatre enthusiast, a director looking for a production to stage, or simply curious about this musical gem, understanding the nuances of the Rodgers and Hammerstein Cinderella script can provide valuable insight into why this version remains so popular.

The Origins and Legacy of Rodgers and Hammerstein Cinderella

The Rodgers and Hammerstein Cinderella script first premiered as a television musical in 1957, starring Julie Andrews in the title role. This original broadcast was groundbreaking at the time, blending classic storytelling with melodic tunes that have become standards in musical theatre. Unlike the traditional Cinderella story, this version offers depth in its characters and a more modern sensibility, reflecting the progressive ideals of its creators.

What Sets This Script Apart?

One of the key features that distinguishes the Rodgers and Hammerstein Cinderella script from other adaptations is its emphasis on character development and social themes. The story doesn't just focus on the romance and magic but also highlights qualities like kindness, courage, and intelligence. Cinderella herself is portrayed as a strong, independent young woman who dreams of a better future, going beyond the passive damsel trope found in earlier versions.

Exploring the Rodgers and Hammerstein Cinderella Script: Structure and Content

Understanding the structure of the Rodgers and Hammerstein Cinderella script can help actors and directors bring this enchanting story to life. The script is typically divided into two acts, combining spoken dialogue with memorable musical numbers that drive the plot forward.

Key Characters and Their Roles

- **Cinderella**: The protagonist, a kind-hearted and resilient young woman.

- **The Stepmother**: Often portrayed with a mix of strictness and comedic flair.
- **The Stepsisters**: Usually depicted as humorous antagonists.
- **The Prince**: A thoughtful and respectful character, different from the typical prince archetype.
- **The Fairy Godmother**: A magical figure who aids Cinderella but is also given a more nuanced role in some adaptations.

The script's dialogue is crafted to balance humor and emotion, making it engaging for both performers and audiences.

Musical Highlights Within the Script

The Rodgers and Hammerstein Cinderella script is peppered with classic songs that have stood the test of time. Tunes like "In My Own Little Corner," "Ten Minutes Ago," and "Impossible" are not just entertaining but also serve to deepen the emotional resonance of the story. The lyrics and melodies are carefully woven into the narrative, supporting character arcs and plot developments seamlessly.

Using the Rodgers and Hammerstein Cinderella Script for Stage Productions

For theatre groups and educators considering the Rodgers and Hammerstein Cinderella script for their next production, there are several factors to consider to ensure a successful performance.

Adapting the Script for Different Audiences

The script's flexibility allows for adaptation to various age groups and production scales. Community theatres often appreciate the script's balance of comedy and drama, while school productions benefit from its positive messages and accessible music. Directors might choose to emphasize different themes depending on their audience, such as focusing on Cinderella's empowerment or the fairy tale's magical elements.

Tips for Bringing the Script to Life

- **Casting**: Look for actors who can convey the warmth and complexity of their characters, especially in the leads.
- **Music Direction**: The musical numbers require careful attention to vocal quality and timing to maintain the story's flow.
- **Set and Costume Design**: The script offers room for creative interpretations, whether you prefer a traditional fairy tale aesthetic or a more contemporary look.
- **Rehearsal**: Given the mix of dialogue and song, rehearsals should focus on integrating acting with musical performance smoothly.

Accessing and Working with the Rodgers and Hammerstein Cinderella Script

If you are interested in obtaining the Rodgers and Hammerstein Cinderella script, several options are available depending on your intended use.

Where to Find Official Copies

Licensed copies of the script can typically be acquired through theatrical publishing companies such as Rodgers & Hammerstein's official licensing agency. These usually come bundled with sheet music and performance rights, making them ideal for professional or school productions.

Script Variations and Updates

Over the decades, the script has seen several adaptations and revivals, including notable Broadway versions in 2013 that introduced new elements and additional songs. When selecting a script, it's helpful to research which version aligns best with your production goals. Some newer editions include expanded roles and modernized dialogue, enhancing the story's relevance for today's audiences.

The Enduring Appeal of Rodgers and Hammerstein Cinderella Script

The lasting popularity of the Rodgers and Hammerstein Cinderella script lies in its ability to blend timeless storytelling with memorable music and meaningful themes. It invites audiences to see Cinderella not just as a fairy tale character but as a symbol of hope and determination. Whether performed on television, Broadway, or in community theatres, this script continues to inspire and delight.

For anyone looking to explore a musical script that combines classic charm with thoughtful storytelling, Rodgers and Hammerstein Cinderella offers an enriching experience. Its blend of enchanting melodies, relatable characters, and uplifting messages ensures it remains a treasured part of musical theatre repertoires worldwide.

Frequently Asked Questions

What is unique about the Rodgers and Hammerstein Cinderella script compared to other versions?

The Rodgers and Hammerstein Cinderella script is unique because it was originally written for television and features a more modern and optimistic tone, with memorable songs by Rodgers and Hammerstein that differ from traditional Cinderella adaptations.

Where can I find the official Rodgers and Hammerstein Cinderella script?

The official Rodgers and Hammerstein Cinderella script can often be found through theatrical licensing companies such as Rodgers & Hammerstein Theatricals or MTI, which provide scripts for schools and community theaters.

Are there any major differences in the Rodgers and Hammerstein Cinderella script from the 1957 TV broadcast to later versions?

Yes, later versions of the Rodgers and Hammerstein Cinderella script sometimes include additional scenes or songs, and may be adapted slightly for modern audiences, but the core story and music remain consistent with the original 1957 broadcast.

Can I perform the Rodgers and Hammerstein Cinderella script without paying royalties?

No, performing the Rodgers and Hammerstein Cinderella script requires obtaining performance rights and paying royalties through authorized licensing agencies to respect copyright laws.

What are the key characters featured in the Rodgers and Hammerstein Cinderella script?

Key characters include Cinderella, the Prince, the Stepmother, the Stepsisters, the Fairy Godmother, and the King and Queen, with some versions featuring unique character names and additional roles.

How long is the typical Rodgers and Hammerstein Cinderella script performance?

A typical performance of Rodgers and Hammerstein Cinderella runs approximately 90 minutes to 2 hours, depending on production choices and whether all musical numbers are included.

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

Yes, the Rodgers and Hammerstein Cinderella script is often chosen for school productions due to its family-friendly content, memorable music, and clear moral themes.

Are there any notable songs included in the Rodgers and Hammerstein Cinderella script?

Yes, notable songs include "In My Own Little Corner," "Impossible," "Ten Minutes Ago," and "Do I Love You Because You're Beautiful?" which are signature pieces of the musical.

Has the Rodgers and Hammerstein Cinderella script been adapted into other formats?

Yes, the script has been adapted into various formats including stage musicals, televised productions, and film adaptations, each sometimes featuring slight variations in dialogue and music.

What themes are explored in the Rodgers and Hammerstein Cinderella script?

The script explores themes of kindness, self-discovery, love, and the idea that true beauty comes from within, emphasizing hope and the power of dreams.

Additional Resources

Rodgers and Hammerstein Cinderella Script: A Timeless Classic in Musical Theatre

rodgers and hammerstein cinderella script represents one of the most cherished adaptations of the classic fairy tale in the realm of musical theatre. Originally written for television in 1957, this script has since transcended its initial medium, finding life on stage and screen through various productions. The Rodgers and Hammerstein collaboration brought to Cinderella a unique blend of lyrical sophistication, memorable melodies, and a narrative that balances traditional fairy tale elements with more modern sensibilities. This article undertakes a professional and analytical exploration of the Rodgers and Hammerstein Cinderella script, examining its structure, themes, and enduring appeal.

Historical Context and Origins of the Rodgers and Hammerstein Cinderella Script

The Rodgers and Hammerstein Cinderella script was crafted at a pivotal moment in American entertainment history, debuting as a made-for-television musical starring Julie Andrews. Unlike many adaptations of the Cinderella tale, this script was designed specifically for television, which influenced its pacing and staging. The collaboration between Richard Rodgers and Oscar Hammerstein II followed their previous successes with musicals such as Oklahoma! and The Sound of Music, infusing Cinderella with their signature style of integrating storytelling with music.

This script stands out for its intention to offer a fresh take on a well-worn narrative, focusing on character depth and social themes that were progressive for its time. The 1957 broadcast was highly acclaimed, not only for its innovative use of television as a medium for musical theatre but also for the quality of its writing and score.

Structural Analysis of the Rodgers and

Hammerstein Cinderella Script

The Rodgers and Hammerstein Cinderella script is structured into two acts, featuring a series of songs that advance the plot and develop character arcs. The narrative adheres broadly to the traditional Cinderella storyline but introduces nuanced characters and dialogues that enrich the classic tale.

Character Development and Dialogue

One of the distinctive features of the Rodgers and Hammerstein Cinderella script is the characterization of Cinderella herself. Unlike the often passive portrayals in earlier versions, this script presents Cinderella as intelligent, kind-hearted, and assertive. The dialogue is crafted to reflect her wit and agency, making her a more relatable and inspirational figure for contemporary audiences.

The script also expands the roles of supporting characters, such as the stepmother and stepsisters, providing them with motivations and complexities beyond mere antagonism. This approach allows for a more balanced narrative and opportunities for actors to explore richer emotional territory.

Musical Integration and Song Placement

Integral to the Rodgers and Hammerstein Cinderella script is its musical composition. The script seamlessly integrates songs like "In My Own Little Corner," "Impossible," and "Ten Minutes Ago," which serve not only as entertainment but as vehicles for psychological insight and plot progression. The placement of songs is strategic, often occurring at moments of emotional turning points, thereby enhancing narrative momentum.

The script ensures that musical numbers are connected to character development rather than functioning as standalone performances. This symbiosis between script and score is a hallmark of Rodgers and Hammerstein's work, contributing to the musical's enduring popularity.

Comparative Perspectives: Rodgers and Hammerstein Cinderella Script Versus Other Adaptations

When compared with other Cinderella scripts and adaptations, the Rodgers and Hammerstein version offers several distinct advantages. For instance, unlike the 1950 Walt Disney animated film, which emphasizes fantasy and visual spectacle, Rodgers and Hammerstein's script foregrounds emotional complexity and social commentary.

Modernization and Thematic Depth

The script introduces themes of social class and individual aspiration, which

resonate with mid-20th-century audiences and continue to be relevant today. Cinderella's rejection of the passive damsel stereotype is a notable departure from earlier versions, aligning with evolving gender discourse. This modern sensibility is embedded within the script's dialogue and song lyrics, making it a progressive adaptation.

Performance and Staging Flexibility

Another point of comparison lies in the script's adaptability. The Rodgers and Hammerstein Cinderella script has been successfully produced in various formats, including television, Broadway, and regional theatre, demonstrating its versatility. Its relatively straightforward set directions and clear character outlines make it a practical choice for diverse production scales.

Features and Pros of the Rodgers and Hammerstein Cinderella Script

- **Timeless Musical Score:** The script is paired with a memorable and emotionally resonant score that remains popular among musical theatre enthusiasts.
- **Strong Characterization:** It offers well-rounded characters, especially a proactive Cinderella, which appeals to modern audiences.
- **Flexible Adaptation:** Suitable for various production sizes, from school plays to professional stages.
- **Progressive Themes:** Incorporates ideas of social mobility and gender roles that add depth to the fairy tale.
- **Clear Narrative Structure:** The script's pacing and plot development are designed to maintain audience engagement throughout.

Potential Limitations and Considerations

While the Rodgers and Hammerstein Cinderella script is widely celebrated, it is important to acknowledge some limitations. The original script's language and cultural references reflect the era in which it was written, which might require sensitive adaptation for contemporary audiences. Additionally, the relatively simple staging directions may demand creative input from directors and designers to fully realize the story's magical elements on stage.

Moreover, some purists of the Cinderella tale may find certain alterations to the classic narrative, such as expanded backstories or thematic shifts, to be departures from tradition. However, these changes can also be viewed as strengths that revitalize the story.

Accessibility and Licensing

For theatre companies and educators interested in the Rodgers and Hammerstein Cinderella script, navigating licensing agreements is an important step. The script is owned and managed by major theatrical licensing organizations, which provide authorized versions suitable for public performance. Access to the official script ensures fidelity to the original work and quality control over the musical score.

The Enduring Legacy of the Rodgers and Hammerstein Cinderella Script

Decades after its debut, the Rodgers and Hammerstein Cinderella script continues to captivate audiences and inspire new productions. Its combination of lyrical beauty, narrative innovation, and character-driven storytelling marks it as a landmark in musical theatre history. Contemporary adaptations often draw upon this script as a foundation, highlighting its relevance and adaptability.

The script's influence extends beyond entertainment, contributing to conversations about representation and empowerment in classic stories. Its ability to balance tradition with progressiveness illustrates why it remains a preferred choice for performers and directors worldwide.

In examining the Rodgers and Hammerstein Cinderella script, one sees not only a masterful retelling of a beloved fairy tale but also a work that reflects evolving cultural values and artistic ambitions. Its integration of music and narrative continues to set a standard for musical theatre adaptations and ensures its place in the canon for years to come.

[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 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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