

College of DuPage Theater Department

Presents



Rogers + Hammerstein's  
CINDERELLA

Music by Richard Rodgers, Lyrics by Oscar Hammerstein II,  
New Book by Douglas Carter Beane,  
Original Book by Oscar Hammerstein II

Directed by Amelia Barrett  
Music Direction by Dan Brennan  
Choreography by Kyle Donahue

The College Theater Department sincerely thanks the library for research support, for classes studying the script and production, as well as for the cast, director, and production team working on the project.

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## **Production Information**

### **Brief Synopsis**

Step into a storybook world brought to sparkling life with spectacular costumes, charming characters, and dazzling music. Rediscover Rodgers and Hammerstein's *Cinderella's* newest Broadway adaptation featuring the most beloved songs in this hilarious and romantic experience for anyone who has ever had a dream.

### **Time and Place**

A fictional Kingdom, long ago

### **Characters**

Ella - Though no one notices her beneath her rags and quiet demeanor, she is opinionated, charismatic, passionate, "beautiful, and funny, idealistic and hopeful." She courageously challenges the prince to change the policies in his kingdom - and helps him discover who he truly is. Always her late father's daughter she is determined to see the good in everyone despite her hardships and suffering. We see her blossom into a confident woman.

Topher - A misguided and lost prince who longs to do something important with his life. Though brave and heroic, he feels lonely and unfulfilled. Charming but NOT a stereotypical ladies man, he is thoughtful, appealing, and innocent - with an unforced goofy streak. Moral, genuine, and kindhearted, he is at a crossroads and must take control of his kingdom and his future.

Madame - Ella's selfish stepmother. The epitome of vanity and fashion. A ravenous social climber who values wealth, status, and material possessions above all else. Unapologetically dismissive and sometimes cruel, Madame schemes her way up the social ladder.

Sebastian - The kingdom's Lord Chancellor. Though she is Topher's trusted advisor, she is devious and selfish. Using propaganda and dishonesty, she keeps Topher isolated and in the dark about his kingdom. Sebastian rules without regard for the lower class, or anyone other than herself - and truly believes she deserves to rule the kingdom.

Marie - A friend to Ella and the town's resident crazy lady and beggar woman, Marie is actually a fairy godmother in disguise. Wise, warm, otherworldly, and charming, Marie rewards Ella for her kindness by making her dreams a possibility.

Gabrielle - Ella's stepsister and daughter of Madame. Encouraged by her mother and sister to value material wealth and social status, she unenthusiastically joins them in their abrasive behavior. Quietly passionate, empathetic, and witty, she is drawn to Ella and Jean Michel. Ironically aware that she doesn't fit in.

Charlotte - Ella's stepsister and daughter of Madame. Brash, self-centered, materialistic, snooty, loud, sassy, and bratty, she has a ridiculously high but unfounded, opinion of herself. She never passes up an opportunity to be the center of attention.

Jean-Michel - A feisty, passionate peasant determined to make change for the starving class. Impetuous. A firebrand, but lacks authority and isn't taken seriously as a revolutionary. Has a crush on Gabrielle, though their courtship is forbidden because they are from different social classes.

Lord Pinkleton- The Lord Chancellor's right-hand man. Announces royal balls, banquets, and even the weather to the villagers.

Knights, Peasants, Serfs, Townspeople, Ladies and Gentlemen of the Court, and Servants<sup>1</sup>

## Scenes and Musical Numbers

### ACT I

Overture

Prologue

SCENE 1: Rocky Glen

“Me, Who Am I?” - Topher, Sebastian,  
Lord Pinkleton, Knights, Pages

SCENE 1: Outside the Cottage

“In My Own Little Corner” - Ella

SCENE 2: Throne Room of the Royal  
Palace

SCENE 3: Town Square

“Now Is the Time” - Jean-Michel

“The Prince Is Giving a Ball” - Lord  
Pinkleton, Townspeople, Madame,  
Charlotte, Gabrielle, Ella, Marie

SCENE 4: Inside the Cottage

“Cinderella March” - Orchestra

SCENE 5: Outside the Cottage

“In My Own Little Corner” (Reprise)/  
“Fol-De-Rol” - Ella, Marie

“Impossible” - Marie, Ella

SCENE 6: Flight to the Castle

“It's Possible” - Marie, Ella

SCENE 7: Ballroom

“Gavotte” - Sebastian, Topher, Lord  
Pinkleton, Madame, Charlotte, Gabrielle,  
Lords & Ladies of the Court

“Ten Minutes Ago” - Topher, Ella

“Cinderella Waltz” - Orchestra

“Ten Minutes Ago” (Reprise) - Topher,  
Ella, Lords & Ladies of the Court

SCENE 8: Palace Steps

There will be one 15 minute intermission

### ACT II

Entr'acte

SCENE 1: Palace Steps

“Stepsister's Lament” - Charlotte,  
Ladies of the Court

SCENE 2: Forest

“The Pursuit” - Topher, Lord Pinkleton,  
Lords of the Court, Pages, Ella, Footman,  
Driver

SCENE 3: Inside the Cottage

“When You're Driving Through the  
Moonlight” - Ella, Madame, Charlotte,  
Gabrielle

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<sup>1</sup> Rogers, Richard & Hammerstein II, Oscar. *Cinderella*, Concord Theatricals. Character descriptions by Douglas Carter Beane. 2014.

“A Lovely Night” - Ella, Madame,  
Charlotte, Gabrielle

“A Lovely Night” (Reprise) - Ella,  
Gabrielle

SCENE 4: Forest

“Loneliness of Evening” - Topher, Ella

SCENE 5: Throughout the Kingdom

“The Prince Is Giving a Ball” (Reprise) -  
Sebastian, Lord Pinkleton, Heralds,  
Madame

SCENE 6: Inside the Cottage

“There’s Music in You” - Marie

SCENE 7: Palace Steps

“Do I Love You Because You’re  
Beautiful?” - Topher, Ella

SCENE 8: Palace

“Ten Minutes Ago” (Reprise) - Topher,  
Ella, The Company

SCENE 9: Royal Gardens

“Finale” - Marie, The Company

### Director’s Note

The Rodgers & Hammerstein musical *Cinderella* has enchanted television audiences and theatre-goers around the world for more than fifty years in its many incarnations.

For this production, playwright and librettist Douglas Carter Beane crafted a new book, blending elements from the original 17th-century French tale by Charles Perrault with a fresh, 21st-century perspective.

“I wanted to tell a story for my daughter in which Cinderella was a real heroine,” said Beane. “Oscar Hammerstein was always committed to social change. If Oscar were around today writing a Broadway show, he would want it to be about social responsibility.” ( <https://broadwaydirect.com/creating-the-world-of-rodgers-and-hammersteins-cinderella/> )

Despite its modern sensibility, *Cinderella* remains a fairy tale—one that emphasizes timeless themes of hope, kindness, perseverance, and the importance of finding your own path. These are ideas that resonate with audiences of all ages.

We encourage you to embrace the story’s message and find inspiration in Cinderella’s journey. Relax, enjoy the show, and let the magic wash over you.

~AB

### A Brief History of the Play

*Rodgers + Hammerstein’s Cinderella* is the only musical of Rodgers and Hammerstein’s that was written for television. It was largely based on Charles Perrault’s version of the tale, entitled *Cendrillon*. Rodgers and Hammerstein wrote *Rodgers + Hammerstein’s Cinderella* for CBS, starring Julie Andrews in the title role. With Ralph Nelson as director, it premiered on CBS on March 31, 1957, and was seen by over 100 million people, or about 60% of the US population at the time.

Staged versions of the musical began with a premiere at the London Coliseum by Harold Fielding on December 18, 1958. Other versions of *Rodgers + Hammerstein’s Cinderella* continued to play in US theaters after 1961. CBS decided to take a stab at another television version, with Richard Rodgers as executive producer. Rodgers

wanted to stay truer to Perrault's classic, but for the most part, the music and story were retained from the original. It premiered on February 22, 1965. The New York City Opera produced the musical in 1993, 1995 and 2004 with such renowned performers as Eartha Kitt and Dick Van Patten. One of the most famous tours of *Rodgers + Hammerstein's Cinderella* occurred in the US in 2000-2001.

In 1997, Walt Disney Productions released a remake of *Rodgers + Hammerstein's Cinderella* starring Brandy as Cinderella. It premiered on November 2, 1997 and had great success, with about 60 million viewers tuning in. The Disney production was applauded for its diversity in casting; the royal family was comprised of an African-American mother, a Caucasian father and an Asian-American Prince. This innovative choice showed the universality of the story, continuing to make it accessible to more audiences.

This version of *Rodgers + Hammerstein's Cinderella* made its way to the Broadway stage in 2013, with new twists and turns by writer Douglas Carter Beane, direction by Mark Brokaw, choreography by Josh Rhodes and starring Laura Osnes and Santino Fontana.

## **Rogers and Hammerstein**

Richard Rodgers and Oscar Hammerstein II, authors of *Rodgers + Hammerstein's Cinderella* on Broadway, hold one of the most successful legacies in American musical theater history. Together, they created 11 musicals and received 35 Tony Awards™, 15 Academy Awards™, two Pulitzer Prizes™, two Grammy Awards™ and two Emmy Awards™. Many describe Rodgers and Hammerstein's body of work in the 1940s and 1950s as the "golden age" of musical theater.

Richard Rodgers first saw success with his partner Lorenz Hart with over 40 shows and film scores, while Oscar Hammerstein II had worked successfully on several operettas. In 1943, Rodgers and Hammerstein created *Oklahoma!*, and as they say, the rest is history. Thereafter, they collaborated on *Carousel* (1945), *Allegro* (1947), *South Pacific* (1949), *The King and I* (1951), *Me and Juliet* (1953), *Pipe Dream* (1955), *Flower Drum Song* (1958) and *The Sound of Music* (1959). Together they wrote *State Fair* (1943) as a movie, which also arrived on Broadway in 1996, and, of course, *Rodgers + Hammerstein's Cinderella* (1957) as a made-for-television movie.

Rodgers and Hammerstein were top-notch at integrating dialogue and music to tell vivid stories. These stories were capable of not only entertaining with great humor and whimsy, but also challenging notions of racism, classism and sexism. This impressive combination of form and content would inspire generations of musical theater writers to come.

Today, their imprint on American theater and culture is undeniable. Time magazine and CBS News named Rodgers and Hammerstein one of the top 20 most influential artists of the 20th century. They also received The Hundred Year Association of New York's Gold Medal Award "in recognition of outstanding contributions to the City of New York"

in 1950. The 46th Street Theatre was named The Richard Rodgers Theatre in March of 1990. That same year, they were commemorated with a United States Postal Service stamp. With many awards in hand and a body of work that continues to be produced for its relevance and artistic mastery, Rodgers and Hammerstein's work lives on as one of the most beloved canons in American musical theater.<sup>2</sup>

### **Douglas Carter Beane**

Douglas Carter Beane was Artistic Director for Drama Dept. at the Greenwich House for ten years. As director/writer his current projects include the musical *Hood* (score by Lewis Flinn, Dallas Theater Center), *Noel Coward's Me and The Girls* (reading at Roundabout, being developed for Michael Urie), *Star-Spangled* (score by Lewis Flinn, workshopped at the Vineyard). *To Wong Foo* (score by Lewis Flinn), *The Big Time* (score by Douglas J. Cohen, concert at McCarter Theatre Center with Santino Fontana) and Rodgers and Hart's *Babes in Arms*.

As a sole playwright/librettist, he has earned five Tony nominations and one Olivier nomination. Beane's plays are *The Little Dog Laughed*, *As Bees in Honey Drown*, *The Nance*, *Shows For Days*, *Music From A Sparkling Planet*, *The Country Club*, *Advice From A Caterpillar* and *The Cartells*. His musicals are Rodgers + Hammerstein's *Cinderella*, *Lysistrata Jones*, *Sister Act* and *Xanadu*.

He has written the libretto for the Metropolitan Opera's *Die Fledermaus*, which is currently in their repertory, and the summer show at Radio City Music Hall. He wrote the film adaptation of his play *Advice From A Caterpillar*, as well as the screenplay of *To Wong Foo, Thanks For Everything, Julie Newmar*. He resides in New York City with his husband, composer Lewis Flinn, and their son, Cooper and daughter, Gabrielle.<sup>3</sup>

### **Historical Context**

#### **Cinderella: A Brief History**

The *Cinderella* story is one of the most immediately recognizable of all fairy tales. It would be nearly impossible to compile a comprehensive history of the tale, with its precursors going back to the first century BCE, when Greeks living in Egypt told of a girl who attracted a king with her shapely sandal. Chinese storytellers recorded a version sometime during the Tang dynasty (618–908) in which the main character loses a shoe on her way home from a royal party. Other interpretations are told in countries across Asia, including the Philippines, Malaysia, Korea, and Vietnam.

*Cinderella* seems to have made her way to western Europe during the Renaissance. In an early version, the character of Zezolla in Giambattista Basile's *Il Pentamerone*—a collection of fairy tales published in Italy around 1635—is aided by a fairy living in a

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<sup>2</sup> Chum, Vichet. "Educational Guide". <http://www.CinderellaOnBroadway.com>.

<sup>3</sup> <https://www.concordtheatricals.com/a/1164/douglas-carter-beane>

date tree. In this iteration one can clearly see the roots of the story that is so recognizable to modern western audiences beginning to take shape. Some 60 years later, Charles Perrault, in his *Cendrillon* (1697), added several familiar details, creating the foundations for the now-traditional *Cinderella* story: the fairy godmother, the pumpkin-turned-carriage, and the story's most iconic feature, the glass slipper. In contrast, the Brothers Grimm's grisly German version, which appeared in print in 1812, featured its protagonist, "Aschenputtel," losing a golden slipper and salvation coming from doves in a tree.

As *Cinderella*'s popularity continued to grow, adaptations appeared in opera houses across Europe, including Jean-Louis Laruelle's *Cendrillon* (Paris, 1759), Niccolò Piccinni's *La Buona Figliuola Maritata* (Bologna, 1761), Nicolas Isouard's *Cendrillon* (Paris, 1810), and Stefano Pavesi's *Agatina* (Milan, 1814). Some of these versions, like Gioachino Rossini's well known *La Cenerentola* of 1817, dispense with the fairy tale's magical elements, featuring instead the help of good and wise human beings rather than that of a fairy godmother. Massenet's opera *Cendrillon* dates from the last years of the 19th century; in the 20th, the *Cinderella* tale inspired a ballet by Sergei Prokofiev and a musical by Rodgers and Hammerstein, among others. The character also supplied part of the storyline of Stephen Sondheim's musical *Into the Woods*. *Cinderella* has appeared in films and cartoons involving everyone from Georges Méliès and Walt Disney to Jerry Lewis and Elmer Fudd, and versions of the character have been played by the likes of Mary Pickford, Julie Andrews, Brandy, Drew Barrymore, Anne Hathaway, Selena Gomez, and Lily James. The *Cinderella* story has had tremendous resonance for audiences across the world and throughout the centuries. A sweet fantasy of mystery and magic, it is also a classic demonstration of the triumph of virtue.<sup>4</sup>

### Themes<sup>5</sup>

*Kindness is practiced now in all the great courts. Ridicule isn't done anywhere anymore. It's all kindness now.* - Ella

The *Cinderella* revival, explores themes of love, kindness, empowerment, and social justice, while also incorporating modern messages of self-determination and the transformative power of believing in oneself.

#### • Love and Kindness:

The story emphasizes the transformative power of love and kindness, with Ella's compassion inspiring Prince Topher to become a better leader and bring fairness to his kingdom.

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<sup>4</sup>"Cinderella: A Brief History." Metropolitan Opera, [www.metopera.org/discover/education/educator-guides/cendrillon/cinderella-a-brief-history/#:~:text=The%20Cinderella%20story%20is%20one,king%20with%20her%20shapely%20sandal.](http://www.metopera.org/discover/education/educator-guides/cendrillon/cinderella-a-brief-history/#:~:text=The%20Cinderella%20story%20is%20one,king%20with%20her%20shapely%20sandal.)

<sup>5</sup>[https://issuu.com/mwpete/docs/cinderella\\_-\\_ed\\_guide](https://issuu.com/mwpete/docs/cinderella_-_ed_guide)



- **Self-Empowerment and Agency:**

The revival gives Ella a more active role, making her character strong and independent, rather than solely focused on being rescued by a prince.

- **The Power of Dreams:**

The revival celebrates the power of dreams and the importance of believing in oneself, even in the face of adversity.

- **Modern Twists:**

The revival incorporates modern messages and perspectives, making the story relevant to contemporary audiences.

- **Kindness and Independence:**

The show emphasizes the importance of staying kind, even in unfortunate circumstances, and celebrates Ella's independence and her ability to shape her own destiny.

- **Prince Topher Confronts Sebastian**

In this adaptation, Prince Topher grows into his role as a leader by challenging his advisor Sebastian's control and corruption. Inspired by Ella and Jean-Michel, he takes a stand for justice, bringing balance and fairness to the kingdom.

## Analysis Tools



### Things to Think about Prior to Performance

- Folktales come from a long tradition of oral storytelling and are instructive, sharing a moral by the story's end.

But, Fairytales come from both an oral and written tradition and are distinguished by their magical characters and elements such as dragons, witches and spells.<sup>6</sup>

- What versions of *Cinderella* have you read or seen?

What do you think those

versions are “about?”

- When you think of “dreams coming true,” what do you dream about?

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<sup>6</sup> [https://issuu.com/mwpete/docs/cinderella\\_-\\_ed\\_guide](https://issuu.com/mwpete/docs/cinderella_-_ed_guide)

### **Things to Watch for in Performance**

- Within the very first full scene of the play, major “events” that establish the dangers within the kingdom and Prince Topher’s role with his people. However, listen to the dialogue and the lyrics of the songs to tell the underlying story of the characters.
- Notice the several instances of “masking” within the play. Topher is not who he seems. Sebastian is not who she appears to be. Marie is not a poor beggar woman. Gabrielle is not the perfect daughter with the same values as her mother. Ella’s behavior unmasks her true self.
- Madame wants her daughters to marry a man for his fortune and to raise their social status. Why did Madame marry Ella’s father?
- Notice the colors and patterns of the costumes.
- Notice the patterns and complexities of the dances.
- Jean-Michel is considered a “radical” and not an eligible partner. Watch for the behavior that he exhibits and how it defines his character.
- “Ridicule” is a game played on the court, where two people take turns saying something demeaning about the other person. Watch Ella defy the “rules” of the game and change the entire court.
- Watch for how Act I might be different to the end of the *Cinderella* story which you have known previously. Then watch how Act II tells a more contemporary story of self discovery.
- Watch for the transformations that occur visually in the story. Are there more complex transformations that have to do with theme rather than theater “magic?”

### **Things to Think About after the Performance**

- Marie sings that “impossible things are happening everyday.” Can you think about the impossible occurrences in this story?
- The grand ball is an emotional centerpiece of Act I. Do you think this scene of when Topher and Ella dance and talk defines their attraction as superficial or more than that? If so why? If not why?
- Think about the moments in the story when characters find their “place” in the world and learn to stand up for themselves. Can you offer some examples?
- Is the fitting of the glass slipper romantic or does it represent more than that?
- Do we see a “happily ever after” in this story?

### **Other Analysis Tools**

- What happens in the very last moments of the play? Certainly, the last few minutes, but, more importantly, the last thirty seconds? In that time, WHAT happens or is said, and what does that say about what the play is “about”? In a nutshell, how do the cast/characters drive their point(s) home?
- And what is the significance of the title? Why is this the most quintessential title for this work? And, in the version, is it that person’s story?

## Additional Information

The running time for our production is approximately 2 hours and 15 minutes, including one 15 minute intermission. The production is suitable for all ages.

Friday	July 11	7pm
Saturday	July 12	2PM
Saturday	July 12	7pm
Sunday	July 13	3pm

Friday	July 18	7pm
Saturday	July 19	2pm
Saturday	July 19	7pm
Sunday	July 20	3pm

For tickets and more information, please contact the College Theater's Box Office at 630-942-4000 or visit: <https://atthemac.org/events/rogers-hammersteins-cinderella/>

We encourage everyone to enjoy a fun-filled summer by attending our College Theater Summer Repertory touring production of ***Alice in TV-Land!*** The performance is approximately 45 minutes and suitable for all ages. **All performances are free and occur throughout DuPage County at the times and locations found below.**

Tuesday	June 24	3:00pm	Winfield Public Library
Tuesday	June 24	7:00pm	Glenside Public Library
Wednesday	June 25	4:30pm	Western Springs Rec. Dept
Wednesday	July 2	7:00pm	Wheaton Public Library
Monday	July 14	1:00pm	Oak Brook Library
Monday	July 14	7:00pm	LaGrange Library
Wednesday	July 16	2:00pm	Lisle Library
Wednesday	July 16	7:00pm	Helen Plum Library