

RODGERS + 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 MARK S. HOEBEE







#### **CREATIVE TEAM**



RICHARD RODGERS (Music) & OSCAR HAMMERSTEIN II (Lyrics, Original Book). After long and highly distinguished careers with other collaborators, Richard Rodgers (1902–1979) and Oscar Hammerstein II (1895–1960) joined forces in 1943 to create the most consistently fruitful and successful partnership in American musical theater. Oklahoma!, the first Rodgers & Hammerstein musical, was the first of a new genre—the musical play, blending Rodgers'

sophisticated style of musical comedy with Hammerstein's innovations in operetta. Oklahoma! was followed by 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). The team also wrote one movie musical, State Fair (1945, adapted to the stage in 1995), and one for television, Cinderella (1957, remade in 1965 and 1997, and mounted on Broadway in 2013). Rodgers & Hammerstein's musicals have earned 34 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, and two Grammy Awards.



**DOUGLAS CARTER BEANE (Book).** Musicals: The Band Wagon (Encores!), Rodgers + Hammerstein's Cinderella, Sister Act (Tony nomination), Xanadu (Tony nomination; Drama Desk, Outer Critics Circle awards). Plays: Shows for Days, The Nance, The Little Dog Laughed (Tony, Olivier nominations; GLAAD Media Award), Mr. & Mrs. Fitch, As Bees in Honey Drown (Outer Critics Circle John Gassner Playwriting Award), Advice from a Caterpillar, The Country Club, Music from a Sparkling Planet, The Cartells. Revues: White Lies; The Late, Late Show; Mondo Drama. Opera: Die Fledermaus (Met debut). Screenplays: To Wong Foo, Thanks for Everything! Julie Newmar; Advice from a Caterpillar (Best Feature, Aspen Comedy Festival). Dramatists

Guild, Playwrights Walk of Fame.

MARK S. HOEBEE (Director, Producing Artistic Director) joined the artistic team at Paper Mill



Playhouse in 2000. Under his leadership, Paper Mill was presented with the Regional Theatre Tony Award in 2016 and in recent years launched such noteworthy projects as the world premieres of Newsies, in partnership with Disney Theatrical Productions, Honeymoon in Vegas, Ever After, Bandstand, A Bronx Tale, The Honeymooners, My Very Own British Invasion, and The Sting starring Harry Connick, Jr., as well as the American premieres of the 25th Anniversary Production of Les Misérables, working alongside Cameron Mackintosh, Alan Menken and Stephen Schwartz's The Hunchback of Notre Dame, and the national tour of The Bodyquard starring Deborah Cox.

On Broadway, Mark directed the Actors Fund benefit of The Best Little Whorehouse in Texas starring Jennifer Hudson. He has directed national tours of Victor/Victoria starring Toni Tennille, Dreamgirls, Company, and An Evening of Lerner and Loewe starring Diahann Carroll. His directing credits at Paper Mill include West Side Story; Beauty and the Beast; Annie; Mary Poppins; Dreamgirls; Hello, Dolly! starring Tovah Feldshuh; Harold and Maude: The Musical with Estelle Parsons; The Will Rogers Follies starring John Davidson; Meet Me in St. Louis; The King and I; Miss Saigon; Disney's High School Musical; Peter Pan; Smokey Joe's Cafe; Oliver!; Damn Yankees; Thoroughly Modern Millie; Curtains; and The Full Monty starring Broadway legend Elaine Stritch. He resides in Glen Ridge with his partner Larry Elardo, Broadcast Coordinating Producer for the CBS Evening News and CBS Sunday Morning, and their children, Stephen and Ashley.



JOANN M. HUNTER (Choreographer) is always honored to be back at Paper Mill. She has 20 Broadway shows to her credit as choreographer, associate choreographer, and performer. Choreography includes Broadway: School of Rock (also national tour, West End), Disaster, On a Clear Day..., Broadway Bound. Off Broadway: Rock and Roll Refugee, Dedalus Lounge, The Twelve (workshop). Regional: Ever After (Alliance); world premiere of Beatsville (Asolo); A Sign of the Times by Bruce Vilanch (Goodspeed); Harmony by Barry Manilow and Bruce Sussman (Ahmanson); world premiere of The Nutty Professor directed by Jerry Lewis; Annie, Grease, Oliver!, Pump Boys and Dinettes, and Curtains at

Paper Mill. National Tour: Chitty Chitty Bang Bang. She directed and choreographed Debra Monk's Birthday Bash for BC/EFA. Upcoming: Unmasked at Paper Mill, Love Life and SuperYou Off Broadway.

"Bizarre and improbable and pretty, as a page from the fairy-tale books. It makes you wish that the world could be as lovely as it looks." ~ Lyrics from "There's Music in You" a song in CINDERELLA ~



Ashley Blanchet plays Ella (Cinderella) in Paper Mill's production. Ashley was recently on Broadway in Frozen (Elsa u/s), Beautiful (Little Eva/ "The Locomotion"), Annie (Star to Be), and Memphis (Felicia u/s). Ashley received her BFA in Musical Theatre from the University of Michigan, where she became the first recipient of the Kurt Weill Award for Excellence in Theatre. She is also a proud alum of the Walnut Hill School in Natick, MA.

#### RICHARD RODGERS AND OSCAR HAMMERSTEIN II



Many critics refer to Rodgers and Hammerstein as the most important creators of musical comedy in the 1940's and credit their first work OKLAHOMA! with setting new standards for the musical theatre. Prior to their association, Rodgers and Hammerstein had other collaborators, other successes and other failures. PAL JOEY (1940) marked the peak of a twenty-year collaboration for Rodgers and lyricist Lorenz Hart (on the right in picture). A startling departure in tone from previous Rodgers and Hart shows, PAL JOEY marked the first time that the "hero" of a musical was a less than "heroic" figure. Although it failed to change the

course of musical theatre history, it provided a link with the next phase of the musical's development. This phase would begin with OKLAHOMA! and would sweep aside the last remaining shreds of convention and open up new vistas of artistic and musical expression.

OKLAHOMA! (1943) marked the first effort by Rodgers without Hart in more than 20 years and a return to a position of success for Hammerstein, whose track record over the previous ten years had been a string of failed shows. The idea of the sophisticated Rodgers teaming up with Oscar

Hammerstein, a lyricist firmly rooted in the traditions of old-fashioned musical comedy, seemed absurd. However, the Theatre Guild was set to produce a new musical version of the play GREEN GROW THE LILACS written by Lynn Riggs and approached the team of Rodgers and Hart to write the score. By this time, Hart's professional and personal behavior had seriously deteriorated. Undeniably the most brilliant lyric writer of his generation, Hart was also unstable, unhappy, erratic, and a fitful worker who tried to solve his problems by drinking. Rodgers often found himself being Hart's guardian and nursemaid as well as collaborator. He would frequently hunt for Hart in local bars and take him home to sober



up before they could begin working. In addition, Hart had no interest in writing for the sentimental project that the Guild proposed. After much soul-searching, Rodgers told Hart he wanted to do the show with Hammerstein.



Almost from the beginning of his career, Oscar Hammerstein had been dedicated to the goal of bringing seriousness to the musical stage. He was born into a theatrical family, his father and uncle were producers, and in the late 1920's, after a brief attempt at studying law at Columbia University, he collaborated on shows with operetta veterans Otto Harbach and Sigmund Romberg. He also collaborated with Jerome Kern on the landmark SHOW BOAT. Based on Edna Ferber's enduring novel of life on the Mississippi, SHOW BOAT was the first major American musical with a serious plot.

The show deals with inter-racial marriage, murder, gambling and an unhappy marriage and examines the black experience during the early part of this century from a realistic viewpoint rather than merely repeating the idealization of Negro life traditionally seen on stage. The action takes place during a thirty-year time span and efforts were made to reflect the "sound" of colloquial dialogue and music in each era covered.

When Rodgers and Hammerstein joined forces, Rodgers had to adjust stylistically to his new partner. Hammerstein's style was simple, homespun and emotional without being sentimental. The two had been friends and had written one song together for a college show, but their new alliance expanded their styles and allowed them to take musicals to the next level.

"Oscar and I hit it off from the day we started...For one thing, I needed a little calm in my life after twenty-three hectic years. When Oscar would say I'll meet you at two-thirty, he was there at two-thirty. That never happened to me before." ~ Richard Rodgers

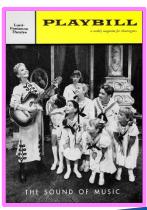


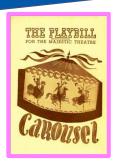
PLAYBILL

As a result of the new collaboration, Rodgers developed a sweeping style of composing and Hammerstein, in the dual role of lyricist and author ensured the smooth transitions from dialogue to song. OKLAHOMA! remains successful today because of its basic integrity and unity of drama and music. It was that unity and integrity that became the hallmarks of Rodgers and Hammerstein's collaborations and that changed the face of the American musical theatre for all time. The main purpose of the songs in OKLAHOMA! is to reveal character. The apparent simplicity of the lyrics hides an insight into the dramatic situation at hand. The opening scene of OKLAHOMA! replaced the traditional chorus line opening number with the simplicity of one

character singing his heartfelt appreciation of the Oklahoma landscape. As in SHOW BOAT, the songs grew out of the script and were appropriate to character. What sets OKLAHOMA! apart as a landmark musical, however, was the way it changed the role that dance played in the show. Agnes De Mille's innovative choreography and musical staging added to the audience's knowledge of the characters. Through the use of a dream sequence, dance advanced the story and delineated plot and character relationship.

For years afterward, this formula was imitated and many musicals of the late 40's and early 50's included dream ballets. Few, however, duplicated the artistic success of OKLAHOMA! where dance added to the seamless web of music and word. For more than 20 years the team of Richard Rodgers and Oscar Hammerstein dominated musical theatre. Hammerstein's earnest and honest lyrics and Rodgers charming melodies set the standard for other composers from the first simple strains of "Oh What a Beautiful Morning" in OKLAHOMA!, to the final triumphant chorus of "Climb Every Mountain" in their last collaboration, THE SOUND OF MUSIC (1959).





As a team, Rodgers' melodic lyricism was well suited to Hammerstein's heartfelt words and thematically, two overlying motifs dominate the nine musical works created by Rodgers and Hammerstein. The first is an examination of a distinctly American life experience. This can be seen in the locations chosen for Rodgers and Hammerstein shows and the characters who populate those locales; the cowboys and farmers of OKLAHOMA!, the New England fishermen of CAROUSEL (1945), the San Francisco Asian-Americans of FLOWER DRUM SONG (1958) and the World War II sailors of SOUTH PACIFIC (1959).

The shows of Rodgers and Hammerstein are remarkable because of the honest



heartfelt emotion. All but two Rodgers and Hammerstein projects were based on existing plays or books, but it is interesting to note that they were so successful and so firmly established in the mind of the public as musicals that the original sources of the material are all but forgotten. Following Hammerstein's death in 1960, Rodgers was alone professionally for the first time in 40 years. Upon his death in



1979 the marquis lights on Broadway's theatres were turned off for an hour in his honor.

#### **CINDERELLA AND FAIRY TALES**

Cinderella is based off the fairy tale of the same name. A fairy tale is a piece of storytelling that contains elements of magic and mythical creatures (fairies, elves, witches, etc.), but has a moral or message. This term is generally considered to have been coined in the 17th Century. Over the years, thousands of fairy tales have been adapted as books, tv shows, movies, etc.



The story of Cinderella can be traced back centuries and individual elements of the story can be found in almost every world culture. More than an estimated 1,500 variations on the story exist worldwide, each adding something unique. The earliest version of the story comes from China somewhere around 850 AD called Ye Xian. In that tale, a young princess is captured and taken to live as a servant in another province. Eventually she is rescued, and her true identity is revealed

because her foot is small enough (having been bound in traditional Chinese fashion) to fit into the Princess' shoe. The first written version of the story comes from a 1501 German sermon and it has more in common with Shakespeare's Romeo & Juliet than with the modern-day Cinderella. In this tale, the daughter of a merchant falls in love with the son of a rival merchant. Her mother, thinking to stop the marriage of the two young lovers, tells the daughter that she must empty a bushel of barley, one grain at a time and using only her tongue, before she can wed. The daughter completes the task, with the help of ants, and the marriage takes place despite the parent's objections.



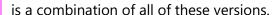
The story appeared next in a collection of Italian folk tales published in five volumes by Giambattista Basile between 1624 -1636 (see picture on left). In this

version of the tale, a young orphan girl sleeps among the ashes, and earns the name "The Cat Cinderella" for curling up like a cat at the fire. Our modern-day story owes a great deal to the French version of the tale which was called Cendrillon. It was written by Charles Perrault (1628-1703, see picture on right) and published in 1697. This version introduced the



characters of the stepmother and stepsisters, and also introduced the plot device of the royal ball. There were two different versions of the story called Aschputtle,

created by The Brothers Grimm and published in 1812 and 1856 (see picture on left). These stories introduced the magical fairy godmother. The story that we know today



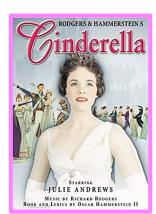


There have been many Broadway musicals that were based off fairy tales. It is not a surprise that Disney has seen huge success from adapting fairy tales for their musicals. The hit musical ALADDIN is based off a fairytale from the middle east titled The Book of One Thousand and One Nights (The Arabian Nights). THE LITTLE MERMAID was based off Hans Christen Andersen's popular 1837 fairytale. BEAUTY AND THE BEAST was based off the 1740 fairytale by Jeane-Marie Leprince de Beaumont. Another popular fairytale adaptation is ONCE UPON A

MATTRESS, which was based on Hans Christen Andersen's The Princess and the Pea (1835). The most famous non-Disney use of fairy tales in a musical was Stephen Sondheim's INTO THE WOODS. In that musical, Sondheim and James Lapine pull out fairytale characters from several Brothers Grimm and Charles Perrault stories and combines them into a new narrative. This latest adaptation of Cinderella is the next but certainly not the last chapter in fairytale musicals!

#### CINDERELLA – PRODUCTION HISTORY

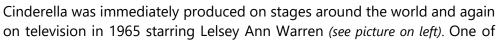
In recent years, we've seen the broadcast of made for television musicals see revived interest, most recently with Disney's broadcast of THE LITTLE MERMAID. These broadcasts are a throwback to the middle of the 20th Century, when made for television musicals were enormously popular. In 1955, NBC filmed the Broadway version of Peter Pan and 65 million viewers tuned in, making it the highest watched program ever at that time. CBS decided that they wanted to do their own musical, but this time produce it specifically for television. When deciding what property they wanted to produce, the primary vehicle was casting. Julie Andrews (see picture on right) had just come off a star making performance on Broadway in MY FAIR LADY and CBS was eager for her to be the star of their



television musical. The Cinderella fairy tale was an immediate fit for a magical television program and with Andrews on board, it was an easy sell for Richard Rodgers and Oscar Hammerstein II to write this musical. Although they had never written for television before, they were uniquely suited to "write the rules" for what a television musical could be.

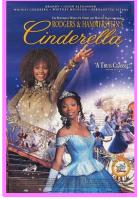
The television musical was written and produced within a speedy eight-month period and cost \$375,000, a lot of money for its day. On Sunday night March 24, 1957, Rodgers and Hammerstein appeared on "The Ed Sullivan Show", playing selections from the show and urging viewers to watch "the same channel, same time, same place" one week from then. To say the listened was an understatement. Cinderella's live broadcast on March 31, 1957 was viewed by 107 million people, the largest television audience to date. Rodgers mused that for CINDERELLA to reach as large an audience on Broadway it would have to play to full houses for 110 years! The only copy of this telecast is a black and white version that was literally captured by pointing a video camera at a tw monitor in the studio. While not the ideal capture, historians are grateful that there is a record of

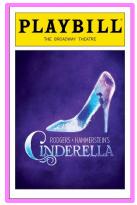
this important moment in television and musical theatre history.



the most famous productions was done at New York City Opera in the mid-1990s and then again on a national tour. It burst back into the public eye in 1997, when Disney produced a new made for television movie, which was famous for being a very contemporary and diverse adaptation. It had an all-star cast, including Whitney Houston as The Fairy

Godmother, as well as singer Brandy in the title role (see picture on right). Like its previous broadcasts, this program was watched live by over 60 million viewers and was one of the highest grossing DVDs of its era.





While Rodgers and Hammerstein's CINDERELLA had been performed over 250 times per year for decades, the one stage it had never played was Broadway. This changed in 2013, when a revival with a new book by playwright Douglas Carter Beane landed on Broadway. This version featured some new characters and additional songs from the Rodgers and Hammerstein catalog, all with an eye to bring CINDERELLA up to date for the next generation. The production ran over 800 performances on Broadway and was nominated for nine Tony awards, winning 1 for William Ivey Long's fabulous costumes.

Paper Mill's production is based off of this fantastic revival, but features direction by our Producing Artistic Director, Mark S. Hoebee. This is not the first time Cinderella has attended the ball on the Paper Mill stage. She last visit Millburn for the holidays in 2005 in a production directed by Gabriel Barre and starred Angela Gaylor and Paolo Montalban (who also starred in the 1997 television movie).

#### **CINDERELLA DISCUSSION QUESTIONS**

After you see the show and read this study guide, use these prompts to start a discussion with your students and peers.

- 1) There have been many versions of CINDERELLA. If you've seen more than one version, how do they compare and contrast? How has this version of the fairy tale been updated for a more modern audience?
- 2) Discuss the idea of "happily ever after." What does it mean within the context of CINDERELLA? Does everyone get what they deserve or want?
- 3) CINDERELLA's motto could be "don't judge a book by its cover." Discuss the progress of the characters in the musical. Chronicle the physical and emotional journeys of Marie, Ella, Madame, and Topher throughout the show.
- 4) Why is Madame so determined to have one of her daughters marry the Prince? Prince Topher has lots of money but is still unhappy and confused. Do you think money makes people happy?
- 5) Is there an event from history that closely mirrors the unrepresented citizens shown in CINDERELLA?

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