

The image features a woman in a dark, sparkling, off-the-shoulder dress, seen from the back, looking up at a starry night sky. Overlaid on the sky is a zodiac wheel with glowing Roman numerals. The text 'THEATRE UNDER THE STARS' is in the top right corner.

THEATRE
UNDER
THE STARS

RODGERS & HAMMERSTEIN'S

Cinderella

Rodgers And Hammersteins Cinderella

Oscar Hammerstein II



Rodgers And Hammersteins Cinderella:

Rodgers & Hammerstein's Cinderella Richard Rodgers, Oscar Hammerstein, 2021-01-29 The timeless enchantment of a magical fairy tale is reborn with the Rodgers Jon Cypher played the Prince the Stepmother and Stepsisters were made less frightening and more comic by Ilka Chase Kaye Ballard and Alice Ghostley rather than the standard old crone the beautiful Edie Adams played the Godmother Rodgers and Hammerstein approached the story with the honesty and simplicity that characterized all their work They purposely did not seek to improve a story they felt was dramatically sound as many writers are prone to do instead concentrating on bringing the characters to life Rodgers wrote in his autobiography *Musical Stages* In writing the story and the songs Oscar and I felt that it was important to keep everything as traditional as possible without any modernizing or reaching for psychological significance When Hammerstein was asked where he found the version of Cinderella story he based his adaptation upon he answered I looked it up in the encyclopedia The marriage of music lyrics and story in Cinderella exemplified their artistic philosophy all elements held together integrally to illuminate the characters As Rodgers explained Although a few of its songs have become popular our score for Cinderella is another example of what theatre music is really about No matter what the medium a score is more than a collection of individual songs It is or should be a cohesive entity whose word and music are believable expressions of the characters singing them Like a symphony concerto or opera some portions have greater appeal than others but it is the work as a whole that makes the overall impression Cinderella succeeded When it was broadcast on March 31 1957 it was viewed by more people than any other program in the history of television [Rodgers + Hammerstein's Cinderella \(Broadway Version\)](#) Richard Rodgers, Oscar Hammerstein, 2021-01-29 Rodgers Hammerstein's Cinderella is the new Broadway adaptation of the classic musical This contemporary take on the classic tale features Rodgers Hammerstein's most beloved songs including In My Own Little Corner Impossible It's Possible and Ten Minutes Ago alongside an up to date hilarious and romantic libretto by Tony Award nominee Douglas Carter Beane Originally presented on television in 1957 starring Julie Andrews Rodgers Hammerstein's Cinderella was twice remade for television first in 1965 for Lesley Ann Warren and again in 1997 featuring Brandy and Whitney Houston The original Broadway production of Rodgers Hammerstein's Cinderella opened in 2013 and starred Laura Osnes Santino Fontana Victoria Clark and Harriet Harris Nominee Nine 2013 Tony Awards including Best Book of a Musical and Best Revival of a Musical Winner 2014 Tony Award for Best Costume Design for a Musical Winner Three 2013 Drama Desk Awards including Outstanding Orchestrations **Rodgers + Hammerstein's Cinderella** Oscar Hammerstein II, 2014-11-01 Music by Richard Rodgers Lyrics by Oscar Hammerstein II New book by Douglas Carter Beane Original book by Oscar Hammerstein II In March 2013 a new Rodgers and Hammerstein musical opened on Broadway new to Broadway but based on a TV musical first written nearly 60 years before and beloved by audiences all over the world It was Rodgers Hammerstein's Cinderella which very quickly became the belle of the ball of the Broadway season winning cheers for its

fresh take on a timeless classic Douglas Carter Beane created a new Tony nominated book that was hailed for complementing the inspirational themes of Rodgers and Hammerstein with a 21st century sensibility giving the musical new characters surprising plot twists and revelatory moments that harkened back to the Charles Perrault version of the fairy tale The score was cheered as well the familiar songs from the television versions In My Own Little Corner Impossible A Lovely Night Do I Love You Because You re Beautiful and so on along with undiscovered gems from the trunk Rodgers Hammerstein s Cinderella was hailed by the Associated Press as a charming witty and relevant take on the classic story and cheered by New York magazine as a wised up wit spackled CINDERELLA As solidly entertaining as they come **Rodgers &**

Hammerstein's Cinderella (Enchanted Edition) Richard Rodgers,Oscar Hammerstein,2021-01-29 The timeless enchantment of a magical fairy tale is reborn with the Rodgers Jon Cypher played the Prince Ilka Chase Kaye Ballard and Alice Ghostley played the comical Stepmother and Stepsisters and Edi Adams played the Fairy Godmother Rodgers and Hammerstein approached the story with the honesty and simplicity that characterized all their work and Cinderella was a smash hit The live broadcast was viewed by more people than any other program in the history of television In 1997 Cinderella was remade for television in a production adapted by Robert L Freedman and directed by Robert Iscove with choreography by Rob Marshall Produced by Whitney Houston and Debra Martin Chase for Walt Disney Television Rodgers and Hammerstein s Cinderella aired on November 2 1997 This version featured a diverse cast with Brandy Norwood as Cinderella Whitney Houston as her fairy godmother Bernadette Peters as Cinderella s stepmother Paolo Montalb n as the prince Whoopi Goldberg as the queen Victor Garber as the king and Jason Alexander as Lionel the herald Several songs were added including The Sweetest Sounds from No Strings sung by Cinderella and the Prince and There s Music in You written for the 1953 film Main Street to Broadway sung as the finale by the Fairy Godmother Sixty million viewers watched the broadcast making it the most watched television musical in decades and earning ABC its highest Sunday night ratings in 10 years Rodgers & Hammerstein's Cinderella Richard Rodgers,1981 Piano and vocal selections from the 1957 1965 and 1997 television productions of Cinderella **Rodgers and Hammerstein's Cinderella** Rita Balducci,Rita W. Balducci,1997 The classic tale of romance and sibling rivalry is retold with an all star cast in Cinderella Be a part of the magic and collect all The Wonderful World of Disney books **Rodgers & Hammerstein's Cinderella** Ralph Nelson,2004 **Rodgers & Hammerstein's Cinderella** Walt Disney,Brandy,Jason Alexander,Whoopi Goldberg,2004 **RODGERS & HAMMERSTEIN'S CINDERELLA (ENCHANTED EDITION)**. RICHARD. HAMMERSTEIN RODGERS (OSCAR.),2021

Folktales Retold Amie A. Doughty,2015-03-14 Folktales and fairy tales are living stories as part of the oral tradition they change and evolve as they are retold from generation to generation In the last thirty years however revision has become an art form of its own with tales intentionally revised to achieve humorous effect send political messages add different cultural or regional elements try out new narrative voices and more These revisions take all forms from short stories to novel length

narratives to poems plays musicals films and advertisements The resulting tales paint the tales from myriad perspectives using the broad palette of human creativity This study examines folktale revisions from many angles drawing on examples primarily from revisions of Western European traditional tales such as those of the Grimm Brothers and Charles Perrault Also discussed are new folktales that combine traditional storylines with commentary on modern life The conclusion considers how revisionists poke fun at and struggle to understand stories that sometimes made little sense to start with *New York Magazine* ,1997-11-03 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Rodgers + Hammerstein's Cinderella Oscar Hammerstein II,Richard Rodgers,Douglas Carter Beane,2014-11 Music by Richard Rodgers Lyrics by Oscar Hammerstein II New book by Douglas Carter Beane Original book by Oscar Hammerstein II In March 2013 a new Rodgers and Hammerstein musical opened on Broadway new to Broadway but based on a TV musical first written nearly 60 years before and beloved by audiences all over the world It was Rodgers Hammerstein s Cinderella which very quickly became the belle of the ball of the Broadway season winning cheers for its fresh take on a timeless classic Douglas Carter Beane created a new Tony nominated book that was hailed for complementing the inspirational themes of Rodgers and Hammerstein with a 21st century sensibility giving the musical new characters surprising plot twists and revelatory moments that harkened back to the Charles Perrault version of the fairy tale The score was cheered as well the familiar songs from the television versions In My Own Little Corner Impossible A Lovely Night Do I Love You Because You re Beautiful and so on along with undiscovered gems from the trunk Rodgers Hammerstein s Cinderella was hailed by the Associated Press as a charming witty and relevant take on the classic story and cheered by New York magazine as a wised up wit spackled CINDERELLA As solidly entertaining as they come

Rodgers + Hammerstein's Cinderella Richard Rodgers,Oscar Hammerstein (II),Douglas Carter Beane,2013 Vocal Selections The grand 2013 Broadway production of Cinderella breathes new life into the classic Rodgers plus new songs added for this Broadway edition Me Who Am I Now Is the Time There s Music in You and more

Cinderella- Video , Woke Cinderella Suzy Woltmann,2020-10-14 Glass slippers a fairy godmother a ball a prince an evil stepfamily and a poor girl known for sitting amongst the ashes incarnations of the Cinderella fairy tale have resonated throughout the ages Hidden between the lines of this fairy tale exists a history of fantasy about agency power and empowerment This book examines twenty first century Cinderella adaptations that envision the classic tale in the twenty first century through the lens of wokenesss by shifting rhetorical implications and self reflexively granting different possibilities for protagonists The contributors argue that the Cinderella archetype expands past traditional takes on the passive princess From Sex and the

City to Game of Thrones from cyborg Cinderellas to Inglorious Basterds contributors explore gender bending and feminist adaptations explorations of race and the body and post human and post truth rewritings The collection posits that contemporary Cinderella adaptations create a substantive cultural product that both inform and reflect a contemporary social zeitgeist

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

Cinderella Image Entertainment, 2004 In 1957 Broadway's reigning songwriters and Broadway's brightest new star joined forces to create a new musical version of Cinderella its one night only broadcast on CBS TV was viewed by more than 115 million people one of the largest audiences in television history and an instant legend was born

Singer's Musical Theatre Anthology - Volume 6 Hal Leonard Corp., 2015-08-01 Vocal Collection Volume 6 of this landmark series includes songs from shows that opened since the release of Volume 5 2008 such as *The Addams Family* *A Gentleman's Guide to Love and Murder* *Matilda the Musical* *Shrek the Musical* and many others Volume 6 also explores a deeper look into repertoire from classic shows This series is the world's most trusted source for great theatre literature for singing actors Features of the series include authentic editions for each song in the original key songs chosen particularly for each voice type selection of songs from classic and contemporary shows includes notes about each show and song Soprano book

Getting to Know-- Rodgers & Hammerstein's Cinderella Tom Briggs, John Higgins, 2004

[The Music Went 'round and Around](#) John Vacha, 2004 Spotting a trend in the early 1950s of staging summer theater in the round under tents Cleveland John L. Price Jr decided to give it a try Price opened his Musicarnival in the summer of 1954 with a production of *Oklahoma* His Venture was one of the last commercial legitimate theaters established in Cleveland In its heyday Musicarnival presented an average of eight to ten shows each summer with the backbone of its repertoire consisting of such classics as *Carousel* *Kiss Me Kate* *Wonderful Town* *Fanny Paint Your Wagon* and *The Unsinkable Molly Brown*

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