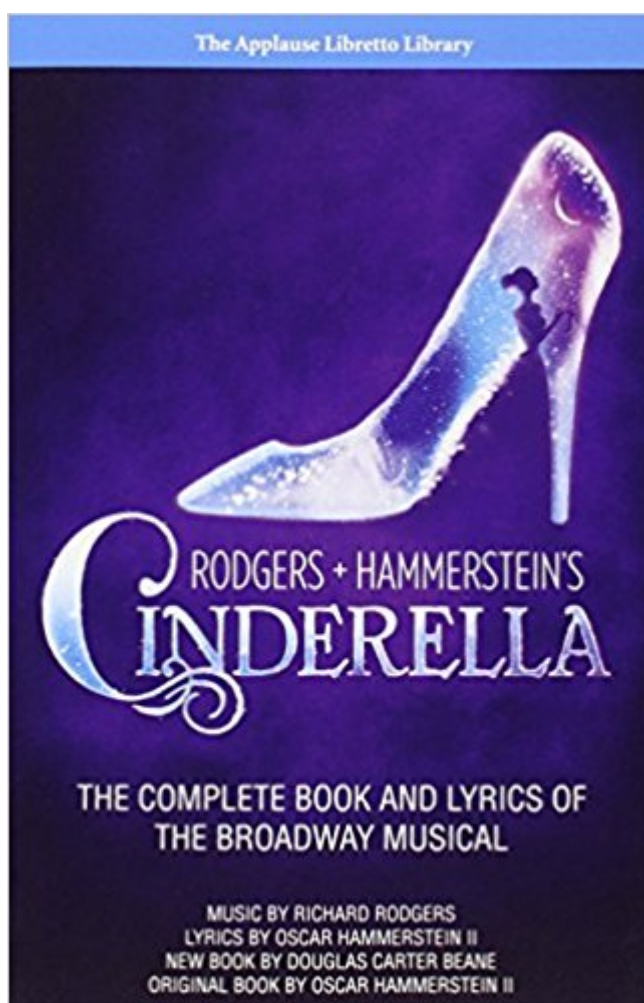


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Rodgers + Hammerstein's Cinderella: The Complete Book And Lyrics Of The Broadway Musical (Applause Libretto Library)



Synopsis

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 + Hammersteins 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 + Hammersteins 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!

Book Information

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Customer Reviews

"A definite partner to have when surprising someone with tickets, or a keepsake to remember the occasion, Rodgers and Hammerstein's Cinderella: The Complete Book and Lyrics of the Broadway Musical is sure to complete the event. . . . This classic is sure to delight the little princess and the

Broadway fanatics who will enjoy knowing every word in the play.” --Portland Book Review

OMG! I'm so happy. After a yearlong wait, this book has finally become available on . This has to be, hands down, one of my favorite musicals. And with the Broadway show closing in January, this book is the only way for me to capture the magic in word format. Now that they revamped the story to make Cinderella a little bit more empowered (as much as she could be), this has become my favorite version of the tale. They also changed the plot a bit to make the romance between Cinderella and the Prince more plausible and sweeter. So, this is not the true original Rodger and Hammerstein's version. If this is what you are expecting, this is not it. This book is based on the script from the 2013 Broadway musical. This book features the script and the song lyrics only. There are no music scores. There are some color images in the center of the book - pics of the OBC and the different remake casts from yesteryears. My only comment would be that the horizontal pictures are small and I'm not sure why they just didn't flip it on its side to fill the whole page. If you are a fan of the new Broadway version of Cinderella, get this book. I love reading this book over and over again.

It is good to know that the R&H offices sanctioned a new full-fledged musical adaptation of the R&H Cinderella. Although the Hammerstein teleplay was adopted as a theatre piece, the first Broadway iteration features a new book. There are some contemporary twists in the story that may not date well, but at least Douglas Carter Beane alludes to the original Charles Perrault fairytale. The storyline of this version has its plus points and minus points. I know I've felt doubtful about the various subplots in this version. I know that there is a Tuscan proverb quoted by Italo Calvino that says "The tale is not beautiful is nothing is added to it." As such I am aware that the producers are responding to this proverb. However the sub-plots make the story lose focus. There is a scheming Prime Minister at the Prince's court and a revolutionary who is secretly in love with one of the stepsisters. I know that a full-fledged musical with a large cast needs to have parts for everyone, but these subplots tend to stick out like sore fingers. So they don't evolve from the main plot like the Rolf-Liesl love affair in *The Sound of Music* or the Tuptim-Lun Tha subplot in *The King and I*. Also, the gags that are sprinkled throughout the script might not date well over a long period of time. Hammerstein's intent for the script and storyline was that it be direct and focused, qualities that might be lacking in the telling of the tale here. On the plus side I am very happy that this version nods to the Perrault story and makes Cinderella attend TWO balls rather than one, as most other version do (including the Disney film and the 1957 TV version). I know that it's more expedient to

have one ball, but Perrault makes Cinderella attend two before she and her Prince get married. This small point has provided sensible grounds to have more story, and so the pacing of the plot does not sag or hold up. The two acts are now of an equal length, whereas the typical R&H musical has a longer first act. The characters are all well-drawn and have actions and movements that suit their personalities. Apart from Cinderella and the Prince, I imagine that the stepmother is more aggressive in this version, ripping nice garments to shreds when she is angry. (This might become tiresome after a while.) So she commissions Cinderella's misery while the stepsisters seem more passive. One surprise is in how one of the stepsisters offers to lend Cinderella a dress before the second palace function. In the Perrault story Cinderella asks her stepsister if she can borrow a dress, only to be refused. It's good to see it show up in this R&H version of the musical, even though it has been changed. I personally wonder what Hammerstein would have done with the story if he had actually based his TV musical on Perrault's story. I might note some deviations from Perrault's original story. In this 2013 Beane script, it's interesting to note that Cinderella leaves one glass slipper behind after each palace function. In Perrault's original, she is conscientious during the first ball and only loses her glass slipper at the second ball. Also, this Beane script has a fox for the footman and a raccoon for the coachman, rather than a rat for the coachman and six lizards for the footmen. I imagine these creatures would have been too small, slimy and yucky, and thus unfit for a Broadway stage. (This is the same reasoning why the first Broadway musical adaptation of Wizard of Oz replaced Toto the dog with a cow as Dorothy's companion so it could be seen clearly.) In any case, I am very happy that this version still has the essence of the Perrault story. I am happy with the way that Beane and the creative team built the script around the R&H score. It will still be the glory of the production regardless of who does the book of this musical for the stage. They have wisely added a few rejected R&H numbers that still fit into the overall tone of their original score. Unlike *You'll Never Walk Alone*, *Some Enchanted Evening* or *Do-Re-Mi*, the R&H songs for their Cinderella score did not have the chance to lead independent stand-alone lives. Perhaps this score has lived for a long time in the shadow of the Disney Cinderella, where *Bibbidi-bobbidi-boo* and *A dream is a wish your heart makes* became well-known outside its original context. Of course, this score considers *Loneliness of evening* and *There's music in you* as honorary numbers that still belong to the score after prior TV versions interpolated them. I am very happy that the Fairy Godmother sings TWO songs to Cinderella, one before each palace event. I'm particularly taken with the inclusion of *There's music in you* before the second ball, when Cinderella is demoralised by her stepmother's rough ways. It feels like a *Climb Ev'ry Mountain* moment for both the Godmother and Cinderella. Also it makes sense to separate the two love songs so that the Prince and Cinderella sing one at

each palace function. Overall, I find that I rather like the way that the songs are organised in this production of the musical. As such the score might endure for longer than the contemporary twists in the script. It is good to know that this late-period R&H score has enjoyed success as a full-fledged Broadway musical and can take its place alongside the second-half R&H successes. However I worry that people might write off post-King and I R&H, both successes and flops, as "same old, same old" and inferior to their early successes. More dramatically, I worry that critics might write off all post-Carousel R&H as frippery only fit for the 1940s and 1950s. Yes I know that their first two stage successes got America through the Second World War and established the reputation of R&H. However, their late-period successes have a gossamer lustre and are still worthy of a musical theatre fan's attention. I am very grateful to have this as a printed libretto in the Applause series. The script is already very good but it might need just a bit of tightening in order to be just right and tickety-boo. Still, this score can still take its place alongside the great R&H musicals, specifically their late-period successes.

Rodgers + Hammerstein's Cinderella: The Complete Book and Lyrics of the Broadway Musical (Applause Libretto Library) Cinderella with a sweet twist! I hope to see the play soon!

Arrived as described.

it is great to have the Broadway version script

JUST what I wanted! Arrived super fast, too. Saved the day for me.

Ordered for a school project, got exactly what we ordered! No problems.

I did costumes for the show, and once we lost access to the perusal script I used this as my reference. It was nice because I could write in it and carry it with me easily for reference as I was working with the kids and planning costume changes etc. The preface in the beginning about how the show came about is very interesting, and the photos in the middle are fun as well.

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