



Discovery Guide

YOUNG AUDIENCES PROGRAM

GLASS SLIPPERS
ARE SO BACK.



DIRECT
FROM
BROADWAY

RODGERS + HAMMERSTEIN'S CINDERELLA

THE TONY AWARD®-WINNING MUSICAL
FROM THE CREATORS OF
SOUTH PACIFIC & THE SOUND OF MUSIC

AHMANSON THEATRE MAR 17 – APR 26, 2015
213.972.4400 CenterTheatreGroup.org

Welcome to Center Theatre Group and *Rodgers + Hammerstein's Cinderella*, the famous fairy-tale of wishes and magic and happy endings. The musical you will see at Center Theatre Group tells the story of a kind-hearted young woman, who overcomes hardship with the help of her fairy godmother and the power of her imagination and dreams.

Before we tell you more, take a moment and think about the power of imagination and dreams. What is a dream you have for your future? What do you wish for your family and friends? Is there a dream you imagine for the whole world?

Theatre raises questions and challenges audience members to discover their own answers. See what questions this information raises for you and what discoveries the performance provides. Thank you so much for joining us for *Rodgers + Hammerstein's Cinderella*. We look forward to seeing you at the theatre!

“Don't wait
for everything
to be perfect,
just go!”
Marie, *Rodgers + Hammerstein's Cinderella*



TOYOTA
Let's Go Places

The Los Angeles engagement of *Rodgers + Hammerstein's Cinderella* is generously supported in part by Olivia and Anthony Neece.

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L.A.'s Theatre Company
A non-profit arts organization

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

601 West Temple Street
Los Angeles, CA 90012

Education and
Community Partnerships
CenterTheatreGroup.org/
Education

Audience Services
213.628.2772
CenterTheatreGroup.org

Theatre Locations
Mark Taper Forum
Ahmanson Theatre
at the Music Center
135 North Grand Avenue
Los Angeles, CA 90012

Kirk Douglas Theatre
in downtown Culver City
9820 Washington Blvd.
Culver City, CA 90232

Project Faculty

Resident Teaching Artist
Debra Piver

Writer
Sigrid Gilmer

Art Director
Lee Queza

Teaching Artists
Leslie Ishii
Marcos Najera



In Memory

These educational materials are
dedicated to the memory of Martin
Massman.

January 6, 1947 – December 6, 2014

CTG Board member since 1995,
Mr. Massman served as CTG Board
President and Chair during his
service to the organization. He
was an ardent supporter of arts
education, founding the Education
Committee in 2007.

Once upon a time...

In a kingdom far, far away there lived a girl named Ella. Ella lived with her stepmother, Madam, and stepsisters, Charlotte and Gabrielle, who were vain and self-centered. Ella worked very hard cleaning and taking care of her family. And even though they were not always nice to her, Ella was always kind to them. In fact, she was kind to everyone in the kingdom, even the people that others made fun of, like Marie and the revolutionary Jean-Michel.

The kingdom that Ella lived in also had problems. Many of the citizens were poor and afraid that they would lose their homes. Jean-Michel was working hard to make the kingdom a better place for everyone and wanted to talk to Prince Topher to get his help. Unfortunately, Prince Topher was a new leader and didn't know what was going on in his kingdom. His power-hungry advisor, Sebastian, deliberately kept the Prince away from the citizens and the problems in the land. And to keep both Prince Topher and the

citizens distracted, Sebastian decides to give a ball where the Prince will choose his bride. All the girls in the kingdom were invited. All except Ella.

Magically, Ella gets a ticket to the ball and the kingdom far, far away will never be the same...

Many Ways To Tell A Story

The Cinderella story is told and re-told all around the world. China, Egypt, France, the United States and many other cultures all have their own version. Cinderella has been told as a book, as a movie, on TV, with live actors and with animated characters. Think about your favorite way to have a story told.

- ★ Do you like to read? To be read to?
- ★ Do you like real people onstage telling you the story? Or to see a story told in pictures like a movie or TV show?
- ★ Would you rather be the person creating the story? What style will you choose to tell your tale?



PAIGE FAURE IN THE NATIONAL TOUR OF RODGERS + HAMMERSTEIN'S CINDERELLA. PHOTO © CAROL ROSEGG.

fairytales

A fairy tale is a type of literature. Most fairy tales began as stories that were spoken out loud and passed down from generation to generation. Fairy tales were a way to share wisdom and to teach people what behavior was and was not acceptable in the community.



"If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales."

Albert Einstein, Scientist (1879-1955)



KECIA LEWIS & PAIGE FAURE IN THE NATIONAL TOUR OF RODGERS + HAMMERSTEIN'S CINDERELLA. PHOTO © CAROL ROSEGG.

Parts of a Fairy Tale	Once Upon a Time	Set in place Far, Far Away	A heroine or hero who is treated badly	A villain or wicked character (s)	Royalty - A princess, a prince, a king, a queen	Magic or Enchantment, Spells that happen more than once	A helper - Sometimes they can be magic	Talking animals	Fantastical creatures Trolls, Dragons, Fairies, Elves	Problems or Injustice that needs to be solved	A Moral or lesson is learned at the end of the story	Love	Happily Ever After
Rodgers + Hammerstein's Cinderella	Once Upon a Time	In a Kingdom Far, Far Away	Cinderella	Madam, Sebastian, Charlotte	Prince Topher	Fol De Rol and Fiddley Dee, The Magic ends at Midnight, Special Dress, Glass Slippers	Fairy Godmother Jean-Michele Gabriella	None	Dragons and Giants mentioned	Poverty in the kingdom People being cruel, unkind	Kindness always wins. Don't wait till things are perfect, just do it. Speak up for others.	Cinderella and the Prince Gabriella and Jean-Michel	Happily Ever After



Create your own fairy tale using the parts of a fairy tale chart above.

Create Your Own Fairy Tale

- ★ Why do you think reading fairy tales might make a person smarter?
- ★ What is something you have learned from a fairy tale you have read or been read?

The Magic of Theatre

Rodgers + Hammerstein's Cinderella tells the famous story using live actors, music, dancing and song. This type of storytelling is called a musical.

A musical uses music and singing along with dialogue (words) and actions, to tell the story. The music and songs help the audience know if a part is sad, romantic, exciting or scary. In a musical, when a character feels really big emotions, just speaking words isn't good enough, instead, they sing their feelings!

"All of this magic is very powerful, but it will end at midnight tonight."

Marie, Rodgers + Hammerstein's Cinderella

The performers in a musical have to be able to sing, dance and act all at the same time. These performers must train their voices for singing and speaking to large audiences. They have to train their bodies to be able to perform the choreography. And they have to train their emotions to make the audience believe.

The performers of a musical must work together, just like a sports team. The ensemble (group) of artists must coordinate the movement, music and words with the lights, set and costumes. Everyone must work together to tell the audience the story. Sometimes this takes the combined efforts of 50 or more people onstage and at least that many more working behind the scenes.

And the team isn't complete until the audience arrives. A live theatre performance takes place right in front of us. This makes the audience at a musical - you - very important. How you listen, laugh and applaud inspires the performers and helps shape the story that you see onstage. You never know what might happen. The magic - and even mistakes - happen right before your eyes. While you watch the show, look to see how theatre and magic combine!

COSTUME SKETCHES COURTESY WILLIAM IVEY LONG STUDIOS

Can Be Whatever I Want To Be...”

Ella, Rodgers + Hammerstein's Cinderella

ADRIAN ARRIETA, PAIGE FAURE & BLAKELY SLAYBAUGH IN THE NATIONAL TOUR OF RODGERS + HAMMERSTEIN'S CINDERELLA. PHOTO © CAROL ROSEGG.

In Rodgers + Hammerstein's Cinderella, Ella dreams of life bigger than what she has. She uses her imagination, the help of her Fairy Godmother and hard work to create a better life for herself and her community.

- ★ What if you could “be whatever you wanted to be?” What would your life be like?
- ★ What are some wishes or dreams you have for your life? Do you have a dream that is so big that it feels impossible? What is one thing you can do to help your wishes and dreams come true?

Using drawings, cut-out pictures and/or words, make a collage of your dreams, wishes, impossibles and possibles in the center of this page.

“Impossible Things are happening every day.”

Nothing is impossible. With vision and hard work the impossible can become possible.

The commitment and belief of a few “zanies and fools” help change the world.

Before the telephone was invented in 1876, the only way to have a conversation with someone in a far away place was to go there and talk to them face to face. Now we can talk to people anywhere in the world on a phone that lets us see them, take pictures, watch movies, play music and games. And it fits in the palm of our hands.

When Leonardo da Vinci made sketches of a flying machine in 1485 most people thought he was crazy. Nobody thought that human beings would be able to fly until the 1900s when Alberto De Santo in Brazil and Orville and Wilbur Wright in North Carolina successfully built and flew airplanes.

After the airplane became possible, most humans thought that the blue sky of the earth was as high as we could fly, until April 12, 1961 when Russian cosmonaut Yuri Gagarin became the first human to travel into space.

- ★ What are some other “impossible” things that have become possible?
- ★ What impossible thing will happen next....?

“But the world is full of zanies and fools/... And because of these daft and dewy-eyed dopes/... Impossible things are happ'ning every day.”

Ella + Marie, Rodgers + Hammerstein's Cinderella

THE CAST OF THE NATIONAL TOUR OF RODGERS + HAMMERSTEIN'S CINDERELLA. PHOTO © CAROL ROSEGG.

A Conversation With Costume Designer William Ivey Long And Center Theatre Group Teaching Artist Marcos Nájera



Marcos Nájera

William, what is your job?

William Ivey Long

My job as a costume designer is quite simply to help someone become someone else. Because that is what actors are doing. Actors are becoming someone else. They aren't playing themselves, unless it's a reality television program (laughs). They are playing a character, a scripted character who has an arc of an experience.

And how do items like fabric, thread and even fantastic things like sequins transform people onstage?

In *Cinderella*, you can tell she is living the life of a servant in the 16th century, France because of her clothing. It's dirty. Her whole name, Cinder-Ella, was created by Charles Perrault who wrote the original story to show that she spent her life working in the chimneys, in the cinders, re-starting the fires that heated the house. That charcoal smudge can get on your skin, on your clothes. We deal with the effects of her work. So you see the dirt that we theatrically rub into her clothes. It's paint that we rub into her clothes. Because when you see her you have to really feel that she is downtrodden [mistreated]. And her stepsisters are being treated like princesses.



You can hear in the script the stepmother saying that they are "aspiring to a higher social plateau." So I need to show you that this family is aspiring. So, subtly, I have made their shopping dresses—which are the first you see—not out of velvet, but out of corduroy.

So they are faking it!

They're faking it, with a fabric that ordinary people wear. They're wanna-bees!

When you look at the silhouette shapes of all of the characters in this story, it seems like the less power or money a character has—like Cinderella at the beginning of the show, the more real human-shaped the silhouette is and the less fabric layers the costume has. And the more money or power a character has—the more fabric and bulkier the costume silhouette.

That's right. And in [the character of] Sebastian, the lord protector, I created his coat and based the [costume] on a black crow with the wings tucked in. So his silhouette has sort of a bird of prey, a crow look.

Are there actual black feathers?

Yes, they are big black coque feathers, pronounced "coke." They are rooster feathers! Roosters, in French, are coques.

What role do vision boards, images and pictures play in your design process?

It's very important. Another natural term, "osmosis." I think if you are surrounded by imagery that your eyes look at day after day and you sort of wander through them with your eyes, it seeps inside. And so you are influenced by them through osmosis.

So you are surrounded by these fantastic pictures you've found online of roots, plants and forest animals, pictures from the director's hikes out in nature, and according to one video I watched—you even have pictures of Taylor Swift!

Isn't that hilarious? (laughs) In fact, that was a very important first image, because the director saw Taylor Swift in a big pink poofy ballgown in a forest and there were crystal chandeliers hanging from the boughs. And there were a lot of leaves on the bottom so there she was rustling the leaves. But there she was in a very pink sort of ruffled-up ruffles of net, pink tulle, big ballgown. And that was very helpful for us figuring out what our land would look like, what our houses and palaces would look like.

COSTUME SKETCHES COURTESY WILLIAM IVEY LONG STUDIOS



"I wanted the magic to be created by the actors themselves."

And now the design question everyone asks you, how do you create those magical costume transformations with the Fairy Godmother and when Cinderella goes from a rag dress to a spectacular ballgown in just a few seconds onstage?

(Laughing) My official and personal answer is that it is magic! I don't give you any help on that. But I do say the following. I wanted the magic to be created by the actors themselves. So all of these transformations are done by the person wearing the garment. It's all done right in front of you. Because that is the story: magic is all around you.

I noticed that the prince has a crown that goes all around his head, but the Fairy Godmother and Cinderella don't. Their crowns look more flat. Why?

The prince is a real prince and he is born with his crown. His crown doesn't really leave his head, except at the ball when he doesn't want people to know he's a prince. And then the Fairy Godmother and Cinderella, the main reason I chose tiaras—and they are slightly curved, they aren't just flat, they are really half-tiaras—they are underneath. They are flat on their heads. Cinderella is wearing her kerchief because she is keeping her hair from getting too sooty and the Fairy Godmother is wearing her hooded cape in the forest. So when they transform the hooded cape falls away and disappears and the kerchief falls away and disappears. And out pops the tiaras!

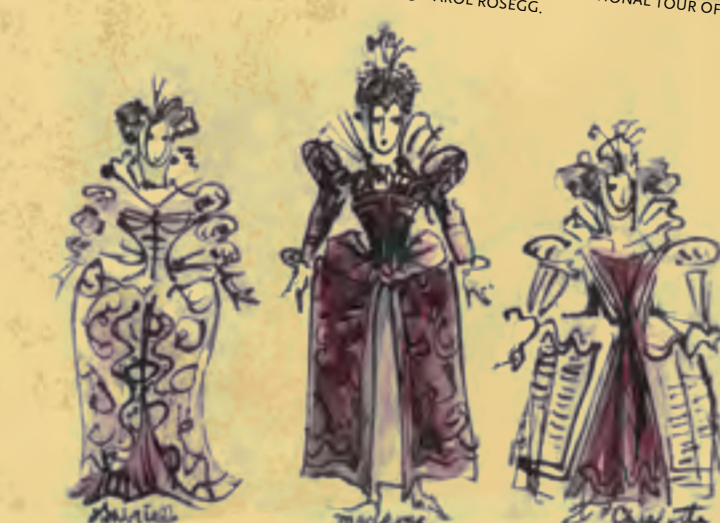
The tiaras are like pop-up books!

And it's very, very low-tech. All of the magic is low tech. Because I created it with my brilliant, brilliant costume shop. Everything's a group effort.

So what do we get from all this? You make your own magic. I know it sounds dopey, but I believe it!



BETH GLOVER, KAITLYN DAVIDSON, AYMEE GARCIA & PAIGE FAURE IN THE NATIONAL TOUR OF RODGERS + HAMMERSTEIN'S CINDERELLA. PHOTO © CAROL ROSEGG.



Transform Your World

"Now is the time/The time of your life is today."

Jean-Michel, Rodgers + Hammerstein's Cinderella

The story of Cinderella is a fairy tale. That means "happily ever after" for Ella and Prince Topher. But in Rodgers + Hammerstein's *Cinderella*, Ella is not the only one whose life is transformed for the better.

In Ella's kingdom many people are poor and scared that they will lose their homes. Even though it seems impossible and she has troubles of her own, Ella vows to help the people in the kingdom. Ella is inspired by Jean-Michel, who works hard to make the world a better place for everyone. Together they show Prince Topher that not everyone is as fortunate as he is. With kindness and a sense of justice for all, they help him to use his power to improve life for all of the citizens of his kingdom.

In our own world there are also problems – things like hunger, pollution, bullying... Sometimes these problems seem impossible to solve or fix. But like Ella and Jean-Michel, many people work hard to make our communities better and more just for everyone.

★ Do you know someone who works to improve life for other people?

★ If you could wave a magic wand, how would you change the world for the better?

★ Even without magic, what is one thing you could do to help make things better?

"What's that bewitchery you practice?"
"It's just kindness."

Sebastian and Ella, Rodgers + Hammerstein's *Cinderella*

Throughout Rodgers + Hammerstein's *Cinderella* people are mean. Especially Ella's stepmother Madam and Prince Topher's advisor Sebastian. Meanness is such a part of life in the kingdom, people think it is cool. They have even turned meanness into a game call *Ridicule*. *Ridicule* means to tease and mock cruelly.

Even though everyone is doing it and people treat her badly, Ella is kind. When her stepmother mocks her dream to go to the ball, Ella is kind. When Sebastian is rude to her, Ella is kind. When people make fun of Marie, Ella sticks up for her. Ella uses the power of kindness to make her community better. At the ball she changes the game of *Ridicule* and shows the kingdom that it is always cooler to be kind.

★ Why do you think people think being mean is cool?

★ Why do you think kindness is powerful?

★ Who is the kindest person you know?



“And now I feel we can really change the world. You and I.”

Prince Topher, *Rodgers + Hammerstein's Cinderella*



ANDY JONES & PAIGE FAURE IN THE NATIONAL TOUR OF RODGERS + HAMMERSTEIN'S CINDERELLA. PHOTO © CAROL ROSEGG.

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Katie Mackenzie, Director of Department Operations

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Jesus Reyes, Program Manager, Community Partnerships

Camille Schenkkan, Program Manager, Next Generation Initiatives

Katrina Frye, Program Associate

Melissa Hernandez, Program Associate

Rosemary Marston-Higdon, Program Associate

Kelly Muchnick, Communications Coordinator

Shannon Winston, Department Coordinator

Khanisha Foster, Resident Teaching Artist

Debra Piver, Resident Teaching Artist

Center Theatre Group's mission is to serve the diverse audiences of Los Angeles by producing and presenting theatre of the highest caliber, by nurturing new artists, by attracting new audiences, and by developing youth outreach and education programs. This mission is based on the belief that the art of theatre is a cultural force with the capacity to transform the lives of individuals and society at large.

Education and Community Partnerships

Theatre is an enduring and powerful tool for communicating ideas, stories, emotions and beliefs that fuel the intellect, imagination and creative spirit. Center Theatre Group believes that stimulating awareness, creativity, dialogue and an inquisitive mind is integral to the growth and well-being of the individual and the community; and that nurturing a life-long appreciation of the arts leads inextricably to an engaged and enlightened society.

Center Theatre Group's education and community partnership programs advance the organization's mission in three key ways:

Audiences: Inspiring current and future audiences to discover theatre and its connection to their lives;

Artists: Investing in the training, support and development of emerging young artists and young arts professionals who are the future of our field; and

Arts Education Leadership: Contributing to the community-wide efforts to improve the quality and scope of arts education in Los Angeles.

RODGERS + HAMMERSTEIN'S CINDERELLA

JOIN US FOR KIDS' NIGHT AT THE AHMANSON THEATRE

SUNDAY, MARCH 22 AT 6:30PM

Purchase a Full Price Adult Ticket and Get One Free Child Ticket

FOR TICKETS, GO TO
www.centertheatregroup.org/kidsnight
 or call (213) 972-4400

Come early and enjoy pre-show activities in the Ahmanson Theatre lobby!

SPECIAL THANKS

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