

Rodgers + Hammerstein's

Cinderella

Directed and choreographed by Lyn Cramer

Music Direction by Alan Lytle

Music Rehearsals: July 5, 6, 7

Staging Rehearsals: July 8 – Aug. 2

Preview Performance: Aug. 3

Opening: Aug. 4

Closing: Aug. 20

Whimsical, lavish, and romantic, Rodgers + Hammerstein's *Cinderella* is the 2013 Broadway adaptation of the classic 1957 musical. The score features beloved songs from the original, such as "In My Own Little Corner," "Impossible/It's Possible," and "Ten Minutes Ago," sprinkled with additional works from the Rodgers & Hammerstein canon, while new characters and libretto help usher the story into the 21st century. Filled with breathtaking special effects, sparkling costumes, and gorgeous music, this modern fairy tale will sweep you off your feet and let you believe in the power of possibilities.

Character Breakdown

Ella (Cinderella) (20s, soprano, any ethnicity) Kind-hearted beauty with an infectious generosity of spirit. Though she has been flying under the radar, she comes fully into herself as an articulate dynamic woman with a great deal to say. Traditional musical theatre soprano.

Topher (20s–early 30s, baritone, any ethnicity) The prince of the kingdom leads with heroic bravado but is deeply naïve and not always quick on the draw. In search of his purpose. His kind-hearted nature spills into an endearing goofiness at times. Light comedic touch essential. Soaring, rich musical theatre baritone to G.

Madame (Late 40s–50s, mezzo-soprano, any ethnicity) Ella's selfish stepmother. A vain and tyrannical climber. Deeply concerned with status and image and entirely dismissive of her stepdaughter. Comic timing essential. Traditional musical theatre character voice.

Gabrielle (20s–30s, mezzo-soprano, any ethnicity) Ella's stepsister and daughter of Madame. Begins aligned with her materialistic mother and sister but her kindness and thoughtful nature emerge as she is affected by Ella and love interest Jean Michel. Perhaps a bit quirky and cut from a different mold than the

social climbers around her. Comic timing is essential. Strong and expressive traditional musical theatre voice.

Charlotte (Late 20s–30s, mezzo-soprano, any ethnicity) Ella's stepsister and daughter of Madame. Deeply self-involved, attention seeker. Loud, brash and delights in being cocky. Lacks self-awareness and often the last one in on the joke. Excellent comic timing required. Traditional musical theatre character belt to F.

Marie (40s–60s, soprano, any ethnicity) First presents as an eccentric outcast beggar woman but is revealed as Ella's fairy godmother in disguise. Warm with a spark of wackiness she lifts the magic in the show and highlights what is possible! Soaring traditional musical theatre soprano to G.

Jean Michel (20s–30s, baritone, any ethnicity) An enthusiastic revolutionary determined to make a difference. Energized and on his way to becoming a leader. Great comic timing. Traditional musical theatre voice.

Sebastian (40s–60s, tenor, any ethnicity) Topher's Lord Chancellor. He actively shields the Prince from what is occurring in his kingdom and revels in maintaining his own power. Disregarding villagers in need he is primarily concerned with preserving the wealth and the reach of his power. Fantastic comic timing essential. Traditional musical theatre character voice.

Lord Pinkelton (30s–50s, Tenor, Any Ethnicity) Sebastian's second-in-command and the herald for all balls and events. Announces royal balls, banquets and even the weather. Excellent comic timing is essential. Traditional musical theatre tenor.

Ensemble

Knights, Peasants, Serfs, Townspeople, Ladies and Gentlemen of the Court, Giant, Griffin, Servants, etc.