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Broadway and Hollywood's Cinderella Story: The Evolving Heroine in Theater, Film, and
Television from the 1920s to the Present

--*Chapter 1*--
Introduction, Historical Background and Modern Theory

In 1949, Walt Disney said, Cinderella “believed in dreams, but she also believed in *doing* something about them.” As early as the ninth century, the folk tale of Cinderella has been re-told and reinvented in every country around the world. As the tale traveled from the East to the West, it has endured the test of time, from ancient civilizations to modern times. It has been constantly adapted throughout the centuries for its new audiences into all forms of popular entertainment. Cinderella tells the story of someone who comes from a disadvantaged life and through the combination of goodness, patience, and luck, always triumphs and comes out on top. The stories are about the triumph itself, the dream. America itself is like the “Cinderella” story and Broadway and Hollywood is always telling us that story.

Cinderella stories are about “fantasies realized; they are about dreams that come true, and these stories that are ostensibly for children have an equally powerful hold on the adult imagination.”¹ This story has had a profound meaning in the pursuit of happiness. In the United States, the Cinderella story has become embedded into its culture and people's fantasy and it is a leitmotif (a recurring theme)—the American Dream. American audiences fall in love with rags-

¹ Otnes and Pleck. *Cinderella Dreams: The Allure of the Lavish Wedding*. London, England: University of California Press, Ltd. © 2003. Page 27. Print.

to-riches stories because it has always been subconsciously part of the American creed, that even a poor boy or girl can one day be the President of the United States. “This rags-to-riches formula was immortalized in American children’s fiction by the Horatio Alger stories of the 1860s and by the Pluck and Luck nickel novels of the 1920s.”² The American belief that dreams can come true is expressed through the character of Cinderella when she rises from rags-to-riches. By bringing together different interpretations of the “Cinderella” story from decade to decade in theater, film, and television, one can see a pattern emerge in how the character and theme have developed over time. Cinderella as the heroine takes on a persona that members of the audience can empathize with, while the theme of the tale reflects a mindset and how individuals may view life. The story has prevailed and at times mirrored the historical periods during which the tale was presented whatever the medium. To completely grasp how this tale and its heroine have evolved, the historical background and the various interpretations can be explored to gain insight into this classic and gain an appreciation of how this story has endured.

The story of *Cinderella* was first created as an oral form; the story was never copyrighted and continues to be re-written and re-told over and over again in new and different ways. Scholars have discovered that the original “Cinderella story” was traditionally told within cultures by elders who related the story to an assembled group as a means of entertaining them. Otnes and Pleck have observed, “the topics that arose in the story, such as incest, arranged marriage, the tensions of the stepfamily, and sexual longing, has wide appeal because they appeared so often in patriarchal families.”³ Within the American Indian cultures, a “Cinderella story” was orally told to others to be used loosely as a metaphor for parent-child relations. Native

² Dundes, Alan. ed. *Cinderella: A Casebook*. Madison: University of Wisconsin, © 1982. Page 296. Print.

³ Otnes and Pleck. Page 26.

American *Cinderella* stories are originally imported variants of *Cenicienta*, Spanish adaptations of Charles Perrault's *Cendrillon*.⁴ However, there is no clear evidence as to who created the original story or where the spoken tale truly began.

In written form, some evidence has pointed to the earliest known version of the Cinderella theme being first recorded in Greek during the first century B.C. by the Roman historian Strabo. In his seventeen volume encyclopedia, titled *Geographica*, Strabo relates the tale of an Egyptian Cinderella named Rhodopis and it is considered the oldest version of the story.⁵ However, many believe that the first true Cinderella tale found in complete written form came from China during the T'ang dynasty (618-907 A.D.), written by Tuan Ch'eng-Shih.⁶ Since the ninth century, several versions have "been found from the Orient to the interior of South America, and over five hundred variants have been located by folklorists in Europe alone."⁷ *Cinderella* was originally created as a folk tale. Folk tales have no set text; therefore, the story can forever be endlessly re-created by the teller. "The oldest European version of *Cinderella* was found to be an Italian tale from 1634"⁸ entitled the *Cat Cinderella* (*La Gatta Cenerentola*). Since Ch'eng-Shih's story predates the European version, it is clear that Cinderella made her way to Europe from Asia.⁹

There are countless versions of the "Cinderella" tale from across the world re-told in a variety of ways; however, seventeenth century European writer Charles Perrault's version has become the archetype, the "correct" story to many individuals. Perrault's 1697 *Cendrillon* story

⁴ "Cinderella Between Mapuche and Zuni." In *Book of the Fourth World: Reading the Native Americans Through Their Literatures*. Cambridge: CUP, 1992. Pp. 332-339.

⁵ Fadl, Ayman. "Egyptian Cinderella". Aldokkan: Ancient Egypt. Aldokkan.com, 22, Jul. 2010. Web. 22 Jul. 2010. <<http://www.aldokkan.com/art/cinderella.htm>>.

⁶ Louie, Ai-Ling. *Yeh-Shen—A Cinderella Story From China*. New York: Philomel Books, © 1982. Print.

⁷ Yolen, Jane. *Touch Magic*. Little Rock: August House, © 2000. Page 37. Print.

⁸ Opie, Iona and Peter. *The Classic Fairy Tales*. London: Oxford University Press, © 1974. Page 119. Print.

⁹ Louie, Ai-Ling.

has been identified as the most popular version over other popular retellings such as Andrew Lang's version or Germany's Jacob and Wilhelm Grimm's version, because Perrault's Cinderella character carries the traits of gentility, grace, and selflessness who even forgives her evil step-sisters in the end, unlike the other tales. Publishers of children's books and creators like Walt Disney preferred Perrault's version over the Grimm brother's version because Perrault's heroine was more passive and the story was filled with more animals, magic, and wishful thinking.

Scottish writer Andrew Lang "believes that the name "fairy tale" has become the typical way to describe oral folklore because of Perrault's use of fairies within his stories, and these characters are often used in narratives that typically contained animal helpers, such as Cinderella and her fairy godmother."¹⁰ Writers like Andrew Lang, Charles Perrault, and the Grimm Brothers adapted the Cinderella tale by using "complex symbolic social acts" that were "intended to reflect upon mores, norms, and habits organized for the purpose of reinforcing a hierarchically arranged civilizing process in a particular society."¹¹ These writers created their versions of the tale to reflect upon rituals, customs, habits, and ethics of their society. Through their plots and symbols, the stories were all similarly structured to promise their readers happiness, even when tragedy occurred.

Beginning in the late nineteenth and early twentieth century, the story of *Cinderella* was captured in the mediums of not only literature but through musicals and films. Toward the end of the nineteenth century, a film version of the tale was created. The earliest known version was a short silent film created in 1899 by a French pioneer filmmaker named Georges Méliès. During the beginning of the twentieth century, the theme and story of *Cinderella* became popularized

¹⁰ Lang, Andrew. Introduction. *Perrault's Popular Tales*. Oxford: Clarendon Press, 1888. vii.

¹¹ Zipes, Jack. *Happily Ever After: Fairy Tales, Children, and the Culture Industry*. New York and London: Routledge, © 1997. Page 3. Print.

through film by Walt Disney. Towards the middle of the century, the story became popularized yet again through the combination of using television and the stage in 1950 with the production of Rodgers and Hammerstein's *Cinderella*. Throughout each decade in the twentieth century, writers for the screen and stage have been fascinated with the concept of *Cinderella* and her character; she is constantly being reincarnated. The oral tradition of *Cinderella* has been carried through to the mediums of literature, theater, film, and television, always possessing the same plot of rising from rags-to-riches.

The concept of *Cinderella* has had various interpretations internationally. For example, in France *Cinderella* is known as "Cendrillon" and in Germany as "Aschenbrodel". The Romanians know her as "the Emperor's daughter in a pigsty," in Scandinavia she is called "Cinder Brat" and in Russia "Mars with smuts on her nose."¹² *Cinderella*'s name has been a case of study in Gnostic, Egyptian and Sumerian mythology. They see her name and story as an allegory of the soul's transformation of light out of darkness, or in other words, a transformation from poor and abandoned to wealthy and desired. Her name also points out that through symbols of light that are hidden in darkness, she moves towards her divinity (Prince) through trials and disguise. According to Harold Bayley, "her name *Cin* comes from Sin, the Babylonian moon god, father of Ishtar." *El* comes from "the light element in the Babylonian sun god Bel." *Ella*, which means giver of light is derived from *Ele* which "is the root of Eleleus, one of the surnames of Apollo, and also is present in Helios and Selene."¹³ These components define *Cinderella*, "the bright and shining one, who sits among the cinders and keeps the fire alight."¹⁴ Her name has come to mean

¹² Wilson, A. E. Program for Emile Littler's first London Pantomime, *Cinderella*, at The Stoll Theatre, London. Ca. © 1945.

¹³ Bayley, Harold. *The Lost Language of Symbolism*. London: Williams and Norgate, © 1912. Page 192. Print.

¹⁴ Bayley, Harold. Page 194.

one whose qualities are unrecognized, or “one who unexpectedly achieves recognition or success after a period of obscurity and neglect.”¹⁵

In analyzing the theme of *Cinderella*, according to Jane Yolen it “is not a story of rags-to-riches, but rather of riches-to-rags-to-riches; riches recovered; a winning back of a lost patrimony.”¹⁶ However, it is ironic to point out that while this classic tale has always been classified as a rags-to-riches story; it is clearly a story about a rich girl who is rescued from a life of servitude. Once Cinderella becomes isolated from her family unit (no blood ties and no protection from social linkage), she is exploited and treated not as a family member but as a servant. It is interesting to note that audiences identify more with Perrault’s passive heroine who waits to be rescued than with previous Cinderella characters (known as the Ash-girl) who “have all been hardy, active heroines who take their lives into their hands and work out their own salvations (and not without a bit of finagling and vengeance to boot).”¹⁷ Audiences prefer the classic “Cinderella” mold which consists usually of a good, humble, industrious, beautiful, low status female who is transformed into a high status female, possessing all of her same qualities. Perrault’s Cinderella, who marries off her stepsisters in the end of the story, demonstrates from the viewpoint of Louis Foley, that Cinderella is “really a princess at heart; she is too much of a real person to be spiteful or ungenerous; she has the greatness of soul of true *noblesse*.”¹⁸

Folktales like *Cinderella* serve as a means of coming to terms with the world as it is. The story of *Cinderella* is relevant to many children because of the symbolism of being dirty and

¹⁵ Wikipedia contributors. "Cinderella." *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 22 Jul. 2010. Web. 22 Jul. 2010. <<http://en.wikipedia.org/wiki/Cinderella>>.

¹⁶ Yolen, Jane. Page 36.

¹⁷ Yolen, Jane. Page 37.

¹⁸ Foley, Louis. *The Modern Language Journal*. “A Princess and Her Magic Footwear”. Vol. XXXVIII. Ann Arbor, Michigan: The National Federation of Modern Language Teachers Associations, © 1954. Pages 413. Print.

living among the ashes. According to Donald Baker, “the Cinderella story combines two contradictory notions of child development: the degradation imagined by the displaced child and the warmth of feeling aroused by the coziness of home. *Cinderella* [serves as] a reminder that children like dirt and that there is nothing wrong with getting dirty.”¹⁹ This theme of being dirty and living among the ashes symbolizes two things: Bruno Bettelheim believes that “to cover oneself with ashes is a symbol of mourning; living in dirty rags is a symptom of depression.”²⁰ Cinderella mourns for her mother while sleeping among the ashes as well as living in rags.

According to Kathrin Asper, all of the characters in *Cinderella* symbolize:

. . . aspects of an individual going through the processes of loss—Cinderella herself is the figure of abandonment and abuse in her search of self-worth; the stepsisters reflect her effort to gain self-esteem by putting down others and putting on clothes, jewelry, etc. to gain attention and to cover the emptiness, all of which can end up in unhappy self-mutilation; the stepmother, the recurrent doubts of self-worth and the repressive, driving of hope through self-hatred into the ashes; the father, a kind of repression of honest feeling under the fears of unacceptable public behavior.²¹

Another meaning to living among the ashes serves as “a symbol of being debased in comparison to one’s siblings, irrespective of sex.”²² Anyone who has had a sibling can connect with Cinderella’s character, for the story of sibling rivalry within the tale attains an emotional quality of truth for these individuals. Even a child without siblings can connect on some level to the Cinderella character, due in part to an only child comparing herself to peers. Only children may feel that others their age have some great advantages over them and this makes them feel jealous and belittled—the same feelings a child experiences during sibling rivalry. “Cinderella is

¹⁹ Baker, Donald. *Functions of Folk and Fairy Tales*. Association of Children’s Education Institute. Washington, D. C., © 1981. Page 17. Print.

²⁰ Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. Vintage Books Edition. New York, New York: Vintage Books, © 1989. Page 255. Print.

²¹ Asper, Kathrin. *The Abandoned Child Within: On Losing and Regaining Self-Worth*. New York: Fromm International, © 1993. Print.

²² Bettelheim, Bruno. Page 236.

a fairy tale which makes nearly as strong an appeal to boys as to girls, since children of both sexes suffer equally from sibling rivalry, and have the same desire to be rescued from their lowly position and surpass those who seem superior to them.”²³

Children imagine their lives as Cinderella’s; they want to see and realize that their life is a virtual fairy tale. Cinderella’s character speaks to every young girl because she connects with her, a child who is mistreated, and a princess in disguise who patiently waits for her prince. Girls admire Cinderella because she makes intelligent decisions, knowing that wishing solves nothing unless they make their wishes come true. Children identify with Cinderella’s character because in her role as a stepchild, she is constantly being belittled and disparaged. In *Cinderella*, the heroine is depreciated and considered stupid and these are some of the same feelings that children feel about themselves as they grow up. Children often feel like everyone around them is superior or smarter. Madonna Kolbenschlag believes, “fairy tales are the bedtime stories of the collective consciousness.”²⁴ Cinderella internalizes the consciousness of those who feel like a victim. Almost every person has been that child, a child that feels like a victim, and that is why people identify with her character. “When we identify with a story’s heroine, we do so for our own reasons, and our conscious and unconscious associations enter into it.”²⁵ Audiences learn from *Cinderella* to be true to oneself (just as Cinderella was) to succeed in the end.

The tale of *Cinderella* appeals to not only children but adults as well is because of the story’s overall surface and hidden meanings. As children mature they will discover Cinderella’s hidden meanings of sexual connotations with the prince, the sisters, and her father. Both children

²³ Bettelheim, Bruno. Page 239.

²⁴ Kolbenschlag, Madonna. *Kiss Sleeping Beauty Good-Bye: Breaking the Spell of Feminine Myths and Models*. New York: Doubleday, © 1979. Page 3. Print.

²⁵ Bettelheim, Bruno. Page 246.

and adults learn through this tale that surface appearances don't always tell someone about the inner worth of a person; or that if one is true to oneself then they will win out over those who pretend to be someone or something they or not; or that virtue will be rewarded as those who are evil will be punished. The tale of *Cinderella* offers adults and children insights about life that no other well-known fairy tale expresses. The lessons that audiences learn from this story become apart of their understanding about life when they incorporate the meanings in their own lives.

There are elements in the story that serve as symbols and motifs that children often do not pick up on until they reach adulthood. For example, the symbol of the shoe, being lost and found by chance is derived from an oriental motif. When Cinderella puts on the glass slipper it symbolizes the end of her degradation. To many, the glass slipper which can be symbolized as Cinderella's virginity. Glass does not stretch and is extremely brittle and easily broken, just like a woman's hymen. When Cinderella runs away at the end of the ball it symbolizes her trying to protect her virginity from a lover who is trying to keep her at the ball. To protect her virginity, the fairy godmother cautions Cinderella to be home before midnight because her disguise (shoes, dress, etc.) will vanish. This serves as an allusion to parents not wanting their children not to stay out too late for fear of what might happen if they do.

In the *Cinderella* plot that writers draw upon, there are three fundamental configurations: First, a discouraged heroine who is often a social outcast. Second, there is supernatural assistance of some kind, often in the form of a magnificent costume. Lastly, there is usually a reversal of fortune and a transformation of the heroine to a superior existence. In most *Cinderella* adaptations, powerful good women are almost always fairies, never human. There is hardly ever a whole family; usually at least one of the parents is dead. The classic tale of *Cinderella* that

many have come to love and know usually follows the simple story of sibling rivalry, of wishes coming true, of an honest humble heroine being rewarded and evil punished.

The character of Cinderella has had various interpretations. A frequent interpretation is that she has been thought of as a good, beautiful, deserving woman who is portrayed and understood as either resourceful or passive. In early versions, Cinderella was often stereotyped as a blonde, Caucasian beauty with fair skin until the 1997 Disney television movie version starring African American singers, Brandy as Cinderella and Whitney Houston as the fairy godmother. The character of Cinderella is usually presented as an incomplete woman in need of an immediate union with a male of high social position to achieve her completeness. Feminists believe that heroines like “Cinderella” are passive and dependent on the arrival of a prince for entry into real life. When Cinderella is transformed into a high status female for the royal ball, the fairy godmother transforms Cinderella so she can be recognized for her natural qualities now that economical factors have been removed from the situation. According to Thomas Crane, throughout the story “the heroine reveals herself from time to time in her true form, and finally throws off her disguise.”²⁶ Cinderella made sure that the prince saw her in her dirty and degraded state as she tried on the slipper because this reassured Cinderella that the prince accepted her for the way she is.

With many “Cinderella” tales that end with the heroine being married, a message is conveyed to audiences that young females must leave their childish attitudes behind and develop mature ones in order to establish a marriage with their true love. Elisabeth Panttaja believes that the story of *Cinderella* is not about romance but about the “attainment of the upper class through marriage.” She contends that “the stepsisters represent failed social climbers attempting to enter

²⁶ Crane, Thomas. *Italian Popular Tales*. New York: Houghton Mifflin and Company, © 1885. Page 47. Print.

a world where they do not belong. With time, the heroine also comes to represent innocence and wish fulfillment as the importance of the political and economic ascendancy themes fade, and as her power changes, the role of the mother must diminish, which is seen in more contemporary Cinderella stories, including the Disney film.”²⁷ In Walt Disney’s version of the tale, Cinderella transforms herself into a commodity: she is beautiful, well dressed, compliant, and is therefore marriageable, or in other words, marketable. Disney’s *Cinderella* suggests to girls that in order to get their prince they must be beautifully packaged.²⁸

Like Charles Perrault, Walt Disney was an entrepreneur who gave his fans what they wanted to see. Disney’s *Cinderella* followed a strict artistic policy; the film needed to be asexual and thus “made safe for public consumption.”²⁹ Walt Disney created for American audiences some of the best known versions of the classic folktales. He provided audiences with “an illusion of good and evil which in no way corresponds to the far more subtle surfacing of malevolence in society.”³⁰ Walt Disney’s films like *Cinderella* were filled with “illusory sets of feminine qualities which corresponded to widely held post-World War II notions about femininity.”³¹ Disney’s folktales were successful film adaptations because they appealed to both children and adult audiences. He creates entertainment for families composed of all ages. According to Stone Kay, “Disney encouraged his staff to develop more complex and compelling storylines in an

²⁷ Panttaja, Elisabeth. “Going Up in the World: Class in Cinderella.” *Western Folklore*, 52.1. © 1993. Pages 85-104. Print.

²⁸ Dika, Vera. “A Feminist Fairy Tale.” *Art in America*, 75, 1987, pp. 31-33.

²⁹ Berland, David I., M. D. “Disney and Freud: Walt meets the Id.” *Journal of Popular Culture*, 15. © 1982. Page 103. Print.

³⁰ *Fairy Tales and Society: Illusion, Allusion, and Paradigm*. Philadelphia: University of Pennsylvania Press, © 1986. Page xi. Print.

³¹ *Fairy Tales and Society: Illusion, Allusion, and Paradigm*. Page xi.

effort to appeal to a diverse range of people.”³² Some of his success could be because he added more dimension to his leading heroines by expanding their roles, even the roles of the Prince or villain. Disney even created secondary characters, like the mice to increase the length of the fairy tale. “Disney also transforms discussions of monarchy and magic to meet the demands of his North American, twentieth century audience.”³³ Disney’s films magnify real life rather than reflect it.

In the Disney fairy tales, the plot is always the same, where “the disenfranchised or oppressed *heroine* must be rescued by a daring prince (as recently spoofed in the animated film *Shrek*). Heterosexual happiness and marriage are always the ultimate goals of the story. There is no character development because all of the characters must be recognizable as types that remain unchanged throughout the film. Good cannot become evil, and evil cannot become good.”³⁴ Walt Disney made several plot changes to his storyline that differ from Perrault’s tale, the basis for the story. Disney added a motive for why the ball was being hosted as well as adding an animal plot line to the story. The addition of the animals together with the fantasy characters in *Cinderella* and other Walt Disney films “play an important role in the film version of the story. They are always funny, adorable, infantile and mischievous. They are the dwarfs and animals in *Snow White*; the mice and fairy godmother in *Cinderella*; the household utensils in *Beauty and the Beast*,” and the fish and birds in *The Little Mermaid*.³⁵ Disney also “added new subplots and themes to the story to expand the narrative” symbolically to tell a story about how wishful

³² Stone, Kay. “Fairy Tales for Adults: Walt Disney’s Americanization of the Märchen.” *Folklore on Two Continents: Essays in Honor of Linda Dégh*, ed. Nikolai Burlakoff and Carl Lindahl. Bloomington, IN: Trickster Press, © 1980. Page 42. Print.

³³ Stone, Kay. Page 42.

³⁴ Zipes, Jack. Page 93.

³⁵ Zipes, Jack. Page 94.

thinking and faith inspires success.³⁶ Naomi Wood believes that the moral of Disney's *Cinderella* is to learn about self control, which operates "as a positive image of female agency. Cinderella, as the main character, represents beauty and restrained sexuality, while the mice and feuding king represent emotional release."³⁷

In almost every Disney film, the heroines are desirous of securing her identity. In order to achieve this, the heroine must undergo hardships, dangers, and achieve a victory over something evil. For example, Cinderella endures the wrath from her step-family and achieves victory over them by marrying the prince. Snow White faces death twice and still becomes the "fairest in the land" and marries the Prince. Belle is a poor outcast who becomes imprisoned by a beast but finds love and becomes a princess by marrying the beast. Ariel is punished by her father and wins the heart of the prince, defeating the evil Ursula. Through these hardships the heroine can master her fate. However, females do not rescue themselves in Disney films. His film also considers gender roles and the rewards of being obedient. "Disney depicted clear-cut gender roles that associated women with domesticity and men with action and power. Evil characters are inevitably dark or black, while the protagonists are fair."³⁸ The rescuers/princes of *Snow White*, *The Little Mermaid* and *Cinderella* fall in love with the heroines "because of their beauty, which symbolizes their perfection."³⁹ All of the Disney "Cinderella" characters (Cinderella, Belle, Ariel, Snow White, etc.) usually want to make good in the world through their decency and sense of justice.

³⁶ Wood, Naomi. "Domesticating Dreams in Walt Disney's *Cinderella*." *The Lion and the Unicorn*, 20. ©1996. Pages 25-49. Print.

³⁷ Wood, Naomi.

³⁸ Zipes, Jack. Page 71.

³⁹ Bettelheim, Bruno. Page 277.

The “Cinderella” stories are intended to instill in audiences that no matter how horrible their life may be, they can still believe that they can live happily ever after like their heroine. This underlying message creates the theme of a “Cinderella” story as being a wish-fulfillment kind of story and above all, a success story. “The rags-to-riches theme perhaps explains its equal popularity among boys as well as girls.”⁴⁰ “Cinderella” stories allow audiences to escape from their current conditions, they can separate themselves psychologically and transport themselves into these stories where they follow Cinderella’s path to happiness. “Cinderella speaks to all of us in whatever skin we inhabit: the child mistreated, a princess or highborn lady in disguise bearing her trials with patience, fortitude, and determination. Cinderella makes intelligent decisions, for she knows that wishing solves nothing without the concomitant action. We have each of us been that child. (Even boys and men share that dream, as evidenced by the many Ash-boy variants.)”⁴¹ “Cinderella” plot stories in theater, film, and television were meant to captivate the “child” in all the viewers. The *Cinderella* story strongly appeals to women because the plot primarily deals with the heroine’s interpersonal relationships that develop with her stepsisters, mother, stepmother, and fairy godmother. However, there are countless variations of the tale that have been created to appeal to boys and men, such as the musical *Mr. Cinders* or adaptations of the “Cinderella” themed Horatio Alger protagonists.

Nocalis, a German writer once said “Menschwerden ist eine Kunst,” which means “learn how to become a compassionate human.” In order to achieve this Nocalis suggests that to become compassionate one needs to learn how to live life as an artist. Through these “Cinderella” characters and stories, we as audiences learn to transform our fairy tale dreams into

⁴⁰ Kolbensschlag, Madonna. Page 71.

⁴¹ Yolen, Jane. Page 37.

narratives or our own artistic creation. “To make Cinderella less than she is, an ill-treated but passive princess awaiting her rescue, cheapens our most cherished dreams and makes a mockery of the magic inside us all—the ability to change our own lives, the ability to control our own destinies.”⁴² Grimm’s active Cinderella character captures our dreams and desires and makes us believe that we too can change our own lives and have the ability to control our own destiny.

The story of *Cinderella* means different things to different individuals or groups of people. Some argue that Walt Disney’s *Cinderella* (a story of wishes-come-true) plot line leaves children with the wrong impression that everyone can be married to a prince and live happily-ever-after. “Modern feminists certainly hear a story about female passivity and beauty being rewarded, with the happy ending in life being marriage and wealth. *Cinderella* had been an object of scorn for feminists such as Simone de Beauvoir or Anne Sexton, who interpreted the 1950 Disney version as a paradigmatic statement of female passivity and the belief that women are in need of male rescue. Likewise, self-help writer Colette Dowling identifies the female fear of success as a ‘Cinderella complex’.”⁴³ However, many individuals see *Cinderella* as a story for a female audience about girls coming into their own.

The story serves as a powerful means for self and social analysis. “Cinderella sets forth the steps in personality development required to reach self-fulfillment, and presents them in fairy-tale fashion so that every person can understand what is required of him to become a full human being.”⁴⁴ *Cinderella* embraces five human concepts: First, basic trust, which is represented through Cinderella’s experiences with her birth mother and it is exemplified through Cinderella’s personality. Second, resilience, which is represented through Cinderella accepting

⁴² Yolen, Jane. Page 38.

⁴³ Otnes and Pleck. Page 29.

⁴⁴ Bettelheim, Bruno. Page 275.

her role in her new family and making the best of it. Third, initiative, which is represented by Cinderella going to the ball. Fourth, industry, which is represented by Cinderella's hard labor tasks. And finally, identity, which is represented when Cinderella runs away from the ball and waits for the prince to find her as her true, degraded self.

"Cinderella" stories provide children with the idea that when they mature and start their own families, that they will gain status and independence. Both young girls and adult women fantasize about marriage and the idea of how marriage will bring about social change and allow them to escape from an inferior social position. The plots reinforce social expectations while also leaving room for a girl's response to the story and its lessons. The "Cinderella" character appeals to many because she is herself the "everyday man", a person just like us.

Broadway and Hollywood are symbols of a utopian fairy-tale destination, where unknown talents are turned into well-known stars, where fortunes are made and happiness for the individual soon follows. Musicals can foster a feeling of shared community. In a film or "theatrical settings, people become receptive, and important lessons about life can be genially imparted from the stage."⁴⁵ According to John Bush Jones, throughout the twentieth century, "musicals variously dramatized, mirrored, or challenged our deeply-held cultural attitudes and beliefs."⁴⁶ Musicals and films throughout each decade were intended to modernize and reflect the mood and feelings of the times. Through each decade, in musicals and films alike, the "Cinderella" character continues to lead audiences to believe that they can possibly have a dream-come-true ending to their lives. By understanding the origins of *Cinderella* and how her

⁴⁵ Harnick, Sheldon. Forward: *Our Musicals, Ourselves: A Social History of the American Musical Theater*. Hanover and London: University Press of New England, © 2003. Page ix. Print.

⁴⁶ Jones, John Bush. *Our Musicals, Ourselves: A Social History of the American Musical Theater*. Hanover and London: University Press of New England, © 2003. Page 1. Print.

story has evolved over time, we can gain insight into how modern “Cinderella” characters were created, developed, and have progressed throughout the centuries in theater, film, and television. The story has endured and continues to be seemingly timeless even though the format or medium has changed.

--Chapter 2--
The Cinderella Era

George M. Cohan once said, “Life is like a musical comedy...nobody seems to know just what it’s about, yet ev’rybody’s trying to figure it out.”

Up until the 1920s, the theater was simply a framework designed to provide the spotlight for up-and-coming singers, dancers, and comedians—audiences of the post-war era appreciated performing talents. This type of theater, referred to as the vaudeville and musical revue, consisted of short farcical or satirical sketches and continued on through the Forties. “Revue should not be confused with vaudeville or variety since they are assembled with a unity of style and can even have a unifying theme of concept.”⁴⁷ The shows of the 1920s were “recklessly built upon the despotism of performing talent, dotty with corny humor of a bygone era, riddled with cliché and convention, [the] storylines ceaselessly humiliated by irrelevant songs and specialty acts.”⁴⁸ However, with directors like Jerome Kern, audiences were beginning to develop a taste for musicals that incorporated the storyline, the music, as well as the lyrics to help tell that story.

In the decade following the First World War, Americans wanted to move forward. The early twenties were a time when people were searching for normalcy. Audiences were exhausted from hearing about the war and were trying to adapt quickly to the changing times. “The 1920s were a boom-time on Broadway.”⁴⁹ Broadway thrived then because production costs were low, and many performers were switching from vaudeville to the musical stage. “Broadway gave

⁴⁷ Green, Stanley. *Broadway Musicals Show by Show*. 5th Edition, rev. Milwaukee: Kay Green, © 1996. Page xvii. Print.

⁴⁸ Mordden, Ethan. *Make Believe: The Broadway Musical in the 1920s*. New York, New York: Oxford University Press, © 1997. Pages 1-257. Print.

⁴⁹ Jones, John Bush. Page 55.

people what they wanted: well-packaged, upbeat entertainment.”⁵⁰ Audiences at that time wanted to be simply entertained. “Except for a few shows that in small ways spoke to current events, trends, or issues, in the 1920s the sole purpose (other than making money) of virtually all musicals in relation to their audiences was diversionary entertainment.”⁵¹

During the twenties, audiences for New York musicals were primarily white, middle class citizens; thus, many of the musicals and films of this era mirrored the concerns and lifestyles of middle class Americans. Audiences wanted to go to the theaters to escape and to have a good time. Many of the musical comedies of the 1920s didn’t rely on memorable storylines. They certainly were not like the 1930s musicals that focused heavily on politics. “In the ‘20s, the treatment of even potentially serious issues was more often playful than satirical.”⁵²

Musicals have always had a reflective relationship with life and the people living in it. The decade of the twenties was a time of rapid change in America, and Broadway musicals were at the height of their influence over the American audience. Musicals reflect “the historical and cultural character of society, they voice society’s own sense of its life and values.”⁵³ In contrast to musical revues, book shows consist of a cohesive storyline, with a script that ties all of the scenes together by providing the script and stage directions (the person who writes the “book” of the musical is known as the librettist). The book shows of the Twenties tried to incorporate a specific national issue (i.e. Prohibition) or event in history that centers around social, political, or

⁵⁰ Jones, John Bush. Page 55.

⁵¹ Jones, John Bush. Page 55.

⁵² Jones, John Bush. Page 56.

⁵³ Walsh, David and Platt, Len. *Musical Theater and American Culture*. Westport, Connecticut: Praeger, © 2003. Pages ix-200. Print.

economic importance. Musicals in America draw from its people and it has become “a theatrical expression of American national and political identity with a long history and tradition.”⁵⁴

Many have referred to this era as the thrill-seeking twenties. Frank Lewis Allen called this decade “a revolution in manner and morals.” Men and women alike were increasing their consumption of alcohol which added to the fast growing number of speakeasies opening during Prohibition America. With the rise of speakeasies, prohibition made alcohol illegal, but at the same time easy to find. Many Americans during the Twenties were making more money than ever had before and were also working less hours. “Recent historians David A. Shannon and William E. Leuchtenburg—as well as Frederick Lewis Allen, whose 1931 classic *Only Yesterday* offers a contemporary’s look at the 1920s—agree that the main feature of the period was unprecedented economic growth and increased prosperity for most Americans. Shannon, in fact, dubs the ‘20s ‘the dollar decade’.”⁵⁵

During the Twenties, nothing was changing faster than the role of the American woman. The musicals during this era, particularly musical comedies, had an increased number of shows where women were the main focus of the story. Along with the creation of “Cinderella” musical comedies, many of the shows that debuted on Broadway in the twenties referenced a girl’s name in the title. This was in part due that many women entering the work force. During World War I, many jobs opened up for women and they continued to enter the work force after the men returned home. “In exchange for the rigors of punching a time clock, the “new woman” enjoyed

⁵⁴ Walsh, David and Platt, Len. Page 2.

⁵⁵ Jones, John Bush. Page 52.

more independence, more free time, and more money in her purse.”⁵⁶ Women voted for the first time in the election of 1920 and were beginning to explore their social freedoms such as “public smoking, reading sex and confession magazines, applying make-up, bobbing their hair and wearing short skirts.”⁵⁷ “Flappers” as they were known, began smoking, drinking, and spending time with the opposite sex unchaperoned. Towards the later end of the decade, Broadway musicals were celebrating the youth culture of “flappers” and showcasing the latest dance craze.

The Cinderella story typified early musical comedies on Broadway. From the 1920s to the present, a variety of musicals have presented the female protagonist as a pitiful, impoverished and unhappy character who attempts to fulfill her dreams and life goals through association with a wealthy man or by achieving fame. According to Janet Brown and Pamela Loy, of the 369 musical comedies that were performed in New York City between the 1900s and the 1920s, many were Cinderella plot musicals, where the “poor girl meets rich boy and after obstacles, complications, and musical numbers, marries him in the final scene.”⁵⁸ The heroines of these musicals usually improve their status by hard work and virtue. As for finding love, however, it usually comes from luck. The musicals of the 1920s combine social reality with psychological wish-fulfillment to create a dream world in which every anxiety is put to rest and every need is fulfilled.

According to Stacy Wolf, “almost every girl in America has some relationship to Cinderella. Love her, hate her, or ignore her; identify, disidentify, or misidentify; desire to be her

⁵⁶ Jones, John Bush. Page 53.

⁵⁷ *The Cambridge Companion to the Musical*. Second Edition. New York, New York: Cambridge University Press, © 2008. Pages v-412. Print.

⁵⁸ Brown, Janet, and Pamela Loy. “Cinderella and Slippery Jack: Sex Roles and Social Mobility Themes in Early Musical Comedy.” *International Journal of Women’s Studies*, 4 (19). Pages 507-516. Print.

or desire to have her, most women recognize her.”⁵⁹ The standard version of Cinderella that most audiences accept is a mistreated step-daughter who is visited by a fairy godmother who magically gets her to the Prince’s ball in a pumpkin carriage, a gown, and glass shoes, along with a time limit. This once, unloved servant is now loved by the Prince who finds her and returns her missing glass slipper and they live happily-ever-after. The story has been retold for many centuries. “It has gone through all kinds of transformations, modernizations and alterations, it has been played as an opera, an opérette, a burlesque, updated as a musical comedy, and undergone all kinds of rather undignified treatment as a British seasonal pantomime, it has often (away from the pantomime world) seen its magical element and the fairy godmother dispensed with, but always at the end of the affair, the penniless, smut-faced lass gets the prince.”⁶⁰ The Cinderella story was not new to the stage and it dominated the early Twenties musical comedies.

Prior to the Twenties, there were several musicals that incorporated the Cinderella theme into their plot structure such as 1905’s *Mille. Modiste* and 1912’s *The Firefly*. The heroines of these Cinderella-inspired musicals all had something different to offer audiences, such as different characteristics and morals. “By about 1915, a heroine was something of a jazzy Cinderella.”⁶¹ But it wasn’t until the 1920s where the “Cinderella” musicals were born. Broadway was booming in the 1920s and *The Ziegfeld Follies* was the most popular form of entertainment at the time. Florence Ziegfeld wanted to “glorify” the American girl. On April 3rd, 1923 at the Dresden Theatre, Ziegfeld had a summer review titled *Cinderella on Broadway*. The

⁵⁹ Wolf, Stacy. *A Problem Like Maria: Gender and Sexuality in the American Musical*. The University of Michigan Press, © 2002. Pages vii-289. Print.

⁶⁰ Gänzl, Kurt. *The Encyclopedia of The Musical Theater: A-K*. New York, New York: Schirmer Books, © 1994. Pages 271. Print.

⁶¹ Mordden, Ethan. *Broadway Babies: The People Who Made The American Musical*. New York, New York: Oxford University Press, © 1983. Pages 1-244. Print.

concept of the show was for Cinderella to search for her Prince, which occurred eight times a week. America saw a glimpse of the passive Cinderella that was created by Charles Perrault. “The frame of Cinderella’s search for Prince Charming demonstrated war-nurtured cynicisms which has not completely routed an older, benign infantilism.”⁶² Prince Charming’s search for the owner of the lost slipper was merely a small plotline used to tie in random and unrelated skits and songs. Many other musicals during the early 1920s (specifically 1921-1924) shared the same Cinderella motif. According to Gerald Bordman, these years were known as the “Cinderella Era”. Many of these musicals did not share the same fame as *Irene* or *Sally*, but they still incorporated the Cinderella theme of rising from rags-to-riches. Cinderella musicals became the rage of the era; some of these musicals were: *Poor Little Ritz Girl* and *Mary* in 1920; *The O’Brien Girl*, *The Right Girl*, *Two Little Girls in Blue*, *Suzette* and *Good Morning, Dearie* in 1921; *Daffy Dill*, *The Gingham Girl*, *Little Nellie Kelly*, *Glory*, and *Sue, Dear* in 1922; *Orange Blossoms*, *The Rise of Rosie O’Reilly*, *Poppy*, *The Magic Ring*, *Mary Jane McKane*, *Helen of Troy*, *New York* and *Cinders* in 1923; *Paradise Alley*, *Lollipop*, *Marjorie*, *The Magnolia Lady*, *Princess April* and *Plain Jane* in 1924; *Naughty Cinderella* in 1925; *The Matinee Girl* and *Peggy Ann* in 1926; and *Show Girl* in 1929. The 1929 *Mr. Cinders* musical reversed the sexes of the classic Cinderella tale.

Many of the Cinderella-inspired shows were musical comedies. Musical comedies were “constructed as it was from traditions of vaudeville and burlesque combined with some of the procedures of European operetta, a musical comedy was little more than a succession of songs, comedy routines, and dance numbers that as often as not had nothing to do with the progression

⁶² Bordman, Gerald. *American Musical Theater: A Chronicle*. 2nd Ed. New York, New York: Oxford University Press, © 1992. Pages 1-821. Print.

of the story.”⁶³ Richard Kislán believes that a musical comedy is “a book show with motivated songs and dances in which comedy dominates an altogether light and frivolous world of entertainment.”⁶⁴ Musical comedies on Broadway in the Twenties were a wonderful age of nonsense-type shows. “Musical comedy, from the oldest to the latest, has always told something of a story, even when that story was unlikely or flimsy or sometimes got lost in a welter of other attractions,” such as a set, dances, or the costumes.⁶⁵ In the 1920s, marriage or stardom was the ultimate prize for the characters in these shows. “In the fairytale world of musical comedy, it was simply assumed that career and marriage could go happily hand in hand.”⁶⁶ With directors like George M. Cohan who popularized the boy-meets-girl-boy-loses-girl-boy-gets-girl-back formula a decade earlier, many of the Cinderella musicals followed the same plot structure with a 1920s spin added to it.

Going from stage to other media, according to Geoffrey Block, “by the end of the decade radio became a family ritual, and sound films revolutionized an already popular entertainment and created new opportunities for musicals, both adapted from the stage and original.”⁶⁷ The roaring twenties were filled with stage and film adaptations of the Cinderella theme. “Even before the talkies appeared in 1927, Hollywood churned out silent films at an incredible rate” including Disney and his silent fairy tale films.⁶⁸ In Kansas City, Walt Disney and Ub Iwerks produced several short silent “Laugh-O-Gram” fairy tales in the early 1920s, including the story

⁶³ Swain, Joseph P.. *The Broadway Musical: A Critical and Musical Survey*. New York, New York: Oxford University Press, © 1990. Pages 1-384. Print.

⁶⁴ Kislán, Richard. *The Musical: A Look at the American Musical Theater*. Revised, Expanded Edition. New York, New York: Applause Books, © 1995. Pages 174. Print.

⁶⁵ Bordman, Gerald. *American Musical Comedy: From Adonis to Dreamgirls*. New York, New York: Oxford University Press, © 1982. Pages 1-244. Print.

⁶⁶ Bordman, Gerald. *American Musical Comedy*. Page 110.

⁶⁷ *The Cambridge Companion to the Musical*. Page 103.

⁶⁸ Jones, John Bush. Page 54.

of *Cinderella*. On December 27th, 1920, a film adaptation of the Cinderella theme was created by Dallas M. Fitzgerald. The film, *Cinderella's Twin*, starred Viola Dana as Connie McGill (the Cinderella of the story) and Wallace MacDonald as Prentice Blue (the Prince Charming of the film). The film follows the story of a scullery maid who dreams of better things. She is transformed one night into a high status woman who wins the heart of Prentice Blue who has high social standing. After leaving behind her slipper with Blue, Connie comes to Blue's rescue by saving him from the police who suspected him of theft and the two became happily married. "Here is a commercial film based on an old idea brought up to date and made fresh by a novel sort of treatment, but which as its main appeal rests on a thoroughly human story simply told in a direct fashion without alien incidents dragged in for their mere 'movie' effect.... Miss Dana had a part to order to bring out her odd little comedy mannerisms.... It's a rattling good story for all classes of fans."⁶⁹

Another film surfaced in 1926 which also captured the Cinderella theme. Titled *Ella Cinders*, directed by Alfred E. Green, starring Colleen Moore as Ella Cinders (the Cinderella character of the story) and Lloyd Hughes as Waite Lifter (the Prince Charming of the story), the film was based on the play *Cinderella in the Movies* by William Conselman and Charles Plumb. It was another modern conception of a girl who lost her glass slipper at midnight and wins the heart of wealthy man. According to a *New York Times* film review, this Cinderella character was energetic and lively. "Persistence is her chief virtue."⁷⁰ In early April of 1926, a German film of the Cinderella fairy tale was created by Dr. Ludwig Berger starring Helga Thomas as Cinderella. A *New York Times* film review (6 April 1926 26:4) reported the stepmother was cast as a

⁶⁹ *Variety*, © 14 January 1921, Page 41.

⁷⁰ *New York Times* Film Review, © 8 June 1926.

handsome woman and the two daughters were quite good looking. Cinderella is beautiful, “a type that never seems quite real, and in some scenes she reminds one of a graceful figure on a piece of Sevres china.” Perhaps, more realistically, a real shoe is used rather than a glass slipper. “The godmother is able to bring all her witchcraft out with explosions and the subsequent imprisoning of her victims in giant jam jars.” Berger’s *Cinderella* followed Perrault’s version of the tale. And finally, in 1928 a German film was produced by the Institut für Kulturforschung of the Brothers Grimm’s version of the *Cinderella* tale. The film used black silhouettes by Miss Lotte Reiniger to tell the story. A *New York Times* film reviewer (22 January 1928, VIII, 7:7) wrote, “the effect is extraordinary. What opportunity the silhouette gives to caricature! With how little apparent labor one passes from one effect to another! How the small black shapes laugh at you from a world of their own into which naturalism makes no laborious entry!”

After World War I, the Broadway Theater entered into a new era known as the Golden Age. During this golden period of the 1920s, a series of “Cinderella” plot musicals stormed onto the Broadway scene. These musicals mainly had American settings, especially New York City, which was Cinderella’s home in the Twenties. All of the shows featured Tin Pan Alley-type music and “mirrored their audiences’ lifestyles and the good-time spirit of the decade. While these shows were pure entertainment, they also reflected the audiences’ quality of life in the Roaring Twenties.”⁷¹ Cinderella characters of the Twenties were lower class immigrant women who worked in a white-collar job who usually married the boss’ son—Prince Charming. These modern Cinderella women never needed a fairy godmother because they usually met their princes through their jobs. “Our ‘20s heroines almost always go for the gold as well as the guy (frequently synonymous). And the Irishness of most of these female protagonists suggests that

⁷¹ Jones, John Bush. Page 55.

the Cinderella musicals let recent immigrants see that they too could make it in America.”⁷²

Many of the Cinderella musicals of the decade showed audiences a happier version of their current lives.

While American women of the 1920s were enjoying their newfound freedom, the heroines of Broadway were enjoying their own good fortune. “Audiences fell in love with “Cinderella” stories, musical comedies where the main character may be a dishwasher in Act One and marry the man of her dreams just before the final curtain.”⁷³ Many of these Cinderella musicals had a common theme of romance and reformation going hand in hand. And although the heroine was usually Irish in the Twenties, her love interest, Prince Charming, was hardly ever Irish. These musicals would also link Prince Charming’s castle/home to Long Island. “In the Cinderella musicals of the early 1920s, a working-class girl (almost always Irish-American!) works as a maid, shop girl, or secretary. Through marriage and/or good business sense, she ultimately obtains not only the man of her dreams but wealth and elevated social status. In a few shows, she achieves theatrical stardom as well.”⁷⁴ Some of the most popular “Cinderella” plot musicals of this decade were *Irene* (1919), *Sally* (1920), *Sunny* (1925) and *Oh, Kay!* (1926).

The 1920s gave birth to a new kind of Cinderella. She was no longer the Aschenbrötel German Cinderella of the sixteenth century, or the Cendrillon Perrault Cinderella of the seventeenth century, she wasn’t a Cinderella surrounded by stepmothers and stepsisters or mice or glass slippers, she was a modern-day Cinderella who could relate to the fast changing times. Musical spectacles of the 1920s usually came from operettas or revues, not musical comedies.

⁷² Jones, John Bush. Page 58.

⁷³ Kantor, Michael. Dir. *Broadway: The American Musical*. Dir. Michael Kantor." Perf. Andrews, Julie. PBS: © 2004, Film.

⁷⁴ Jones, John Bush. Page 58.

However, the musical comedies of *Irene* and *Sally* began to change all that for they were the first two big Cinderella musical comedies to hit Broadway. According to Kurt Gänzl, “the most successful American musical comedy of its time, *Irene* was a powerful force in setting in motion the fashion for the ingenuous, modern-day Cinderella shows (poor-girl-wins-rich-boy) which inundated Broadway in the early and middle 1920s, and from which *Sally* and *Mary* emerged as some of the other happiest examples.”⁷⁵ The musical *Irene* kicked off the Cinderella era. This musical was such a success due to the nation being uncertain of itself after the horrors of World War I; it offered audiences a form of escapism.

The first “Cinderella” plot musical of the Golden Age opened on Broadway November 18th, 1919 with *Irene*. The comedy musical (three acts) was based on James Montgomery’s failed play, *Irene O’Dare* (1916). The musical (lyrics by Joseph McCarthy and music by Harry Tierney) involved a poor Irish immigrant, Irene (played by Edith Day), who works as an assistant to her mother in a music store. “The 1920s comprised, on a certain level, an age of heroines, and [Edith] Day was one of the great ones, a dark beauty who fielded a shockingly good voice for a musical-comedy all-rounder, agile in comedy and a seasoned dancer.”⁷⁶ Her character, Irene, meets and falls in love with a young tycoon named Donald (played by Walter Regan), from Long Island, while fixing his piano. Irene, a nobody, ends up at a charity ball and moves up in society when Donald makes her pretend to be a countess. The fake French dressmaker represents a fairy godmother-like character in *Irene*. At the ball, Irene’s dress is a hit and she even sings about her Alice blue gown. Even though her true identity is revealed, she learns who really loves her and who she is as a person. In the end, Irene is accepted by Donald

⁷⁵ Gänzl, Kurt. *The Encyclopedia of The Musical Theater: A-K*. Pages vi-802.

⁷⁶ Mordden, Ethan. Page 6.

for who she really is, just like Cinderella was. Irene's "Cinderella" character has to overcome prejudice and the crossing of social lines just like her predecessors.

Irene is a "Cinderella-style story of a poor but pure and pretty lassie who wins herself the American equivalent of a (well-heeled) fairy prince."⁷⁷ This type of Cinderella story musical comedy was the most popular kind of show to produce in the Twenties as well as for many years to come. "*Irene* popularized not only the Cinderella tale but the New York City setting."⁷⁸ *Irene* is set "in a contemporary setting steeped in nostalgia for old manners, old morals, old things."⁷⁹ The plot moved back and forth between the rags of the O'Dares' home to the riches of the Long Island Estate. Audiences became fixated on Mrs. O'Dare's suspicion of the rich. "Class distinctions had been accepted in musicals as natural and inevitable, as a rule."⁸⁰ The title song "Irene" was used to point out that class distinctions are meaningless. However, this musical's plotline "reflected the era's growing tendency to muckrake in stories of the well-to-do."⁸¹ Audiences walked away from *Irene* with the message that a poor shop girl can find happiness with Prince Charming, even with social class difference.

Irene's plotline focused on the emerging "new woman" that was evolving during the 1920s. *Irene*'s Cinderella character embodied beauty, charm and goodness over the other characters in the story to come out on top. The plot deals with people's prejudices over others socializing with classes not of their own. This show was the first musical of the Golden Era to follow the Cinderella motif which allowed other musicals that followed to adopt this same

⁷⁷ Gänzel Kurt. *The Musical: A Concise History*. Boston: Northeastern University Press, © 1997. Pages ix-432. Print.

⁷⁸ Mordden, Ethan. Page 11.

⁷⁹ Mordden, Ethan. *Broadway Babies*. Page 52.

⁸⁰ Bordman, Gerald. *American Musical Comedy*. Page 108.

⁸¹ Bordman, Gerald. *American Musical Comedy*. Page 108.

successful theme. After the success of *Irene*, the big theater musical was born. “In spite of being followed onto the Broadway and British stages by a regular band of like shows, *Irene* survived as the most appealing of her kind, and she returned to the main English-speaking centers on a number of occasions.”⁸² *Irene* had productions in Europe, Vienna, and Australia. A successful revival of the show appeared on March 13th, 1973, at the Minskoff Theater starring Debbie Reynolds as Irene.

The adaptation of the Cinderella fairy tale has such wide appeal and success that it extends far beyond Broadway and continues to venture into other mediums such as film and television. There was a silent film version of *Irene* in 1926 by First National starring Colleen Moore as Irene. In 1940, there was another film version of *Irene* made by RKO Pictures starring Anna Neagle as Irene and Ray Milland as Donald. *Irene* became successful not only on stage but in the film world as well because of its escapist Cinderella plotline. However, *Irene*'s plotline was a little more than just another Cinderella tale. According to Gerald Bordman, *Irene* was “a believable plot told about believable people who sang lovely songs brought naturally into the story.”⁸³ The musical embodied a fast paced tempo and used melodious songs that fit logically into the story.

Each Cinderella musical also had a Cinderella song for the heroine. Music used in musical theater “can reinforce the emotion in drama in a way that cannot be duplicated by language alone.”⁸⁴ Bob Fosse, a director and choreographer of the musical stage, categorizes ballads into two categories: “I am” songs and “I want” songs. “I am” songs allow audiences to understand something about the character and or the situation. An “I want” song allows for the

⁸² Gänzl, Kurt. *The Encyclopedia of The Musical Theater: A-K*. Page 705.

⁸³ Bordman, Gerald. Page 345.

⁸⁴ Kislán, Richard. Page 214.

audience to see the character's aspirations and it usually pertains to the plot of the story, even suggesting a course of action that the character wants to take. Irene's Cinderella song is an "I am" song because the song tells us about herself and how she feels. Her Cinderella song is titled "Alice Blue Gown" where she tells the audience how she felt wearing her gown. She tells her audience that she felt "so proud inside" as she "felt every eye" on her. She sings to her audience that she doesn't "care to hope there will be any more" for her gown is "gone, cause it just had to be", yet the gown still "wears in [her] memory." This is Irene's first solo number that she sings which effectively wins over the audience. "The main characters of musicals, the principals, tend to be introduced in the very beginning, and the principals' first songs define their characters in lyrics and music."⁸⁵ The song "Alice Blue Gown" was the description of Irene's dress which was an Alice-blue, which is a pale blue, allegedly modeled after Alice Roosevelt. "The color blue had come into fashion in 1919, popularized by Alice Roosevelt Longworth, the daughter of Theodore Roosevelt; and the beguiling waltz took advantage of this fact in its lyrics."⁸⁶ The song "Alice Blue Gown" has become one of the most popular American waltzes of all time. The song paved the way for all of the Cinderella heroines after *Irene* to have a "Cinderella song" just like it.

The original costumes for the production of *Irene* were designed by Lucile and Finchley. Lucile and Finchley dressed Irene's character as a "flapper". They styled Irene's dark hair in a short cut (bobbed cut) to resemble the "flapper" look. Irene's evening gown had exposed shoulders, lots of draping of flowing thin fabrics layered on top of each other. The skirt length was just above the ankle so her one inch heels were always in plain sight. The gown was a pale-blue. Lucile and Finchley also added a white fur cape to show her character's "wealth" while

⁸⁵ Wolf, Stacy. Page 30.

⁸⁶ Ewen, David. *The New Complete Book of the American Musical Theater*. New York, New York: Henry Holt and Company, © 1958. Pages 256. Print.

impersonating the countess. Irene's iconic look for the musical was a dark bell-shaped full skirt that was ankle length. Irene wore a white petticoat underneath her skirt to add to the fullness of the skirt. Irene is also dressed in a white blouse with black hose. Both of these costumes show the contrast between Irene as a common citizen reflecting the clothes of the lower classes and those of the upper classes during this time period. Irene's classic evening look depicts the upper class styles of the 1920s showing the shimmering and metallic embroidery on her layered gown. The pearls around her neck also indicate her perceived higher status. Irene's "Cinderella" character was created to reflect the optimistic outlook of the roaring twenties.

In order to understand Irene's character, I designed what I believed would communicate to audiences an external view of her inner self. I redesigned Lucile's and Finchley day dress for Irene into an outdated look. To communicate to the audience that Irene's character lacks wealth, I made Irene's day dress look worn, used, and fashionably behind the times. Irene's hair is now styled in an outdated look from seven years prior (1912) to when the story takes place (1919). I wanted to communicate that Irene has not kept up with the current trends and is comfortable with styling her hair in the same look that she has been used to for many years. I have Irene dressed in an outdated black women's ankle boot (a looked dated from 1904-1917) that was very unfashionable at the time. The boots had a one-inch heel (Louis style) and were laced up the front to close the shoe together. Irene is wearing cotton stockings, not silk to again show her lack of wealth. Irene wears a light brown wool skirt with a short hemline (two inches above her ankle) that appears to be slightly tattered and worn. The skirt style is dated between 1914 to 1918. The skirt has a few patches of dark and medium brown fabric that is clearly seen poorly stitched

together with black thread by Irene. I wanted to show that Irene is able to mend the clothes in which she feels comfortable in.

Irene's overall look still looks somewhat professional since she does hold a position as an assistant to her mother. The fabric Irene uses to mend the holes on her skirt is the same fabric used as a belt to hold her skirt and blouse together. The material is tied into a nice bow in the back. The piece of fabric has miniature pale blue flowers on it to show that Irene has taken into account the popular blue fabric color of the times. It also is a hint to the foreshadowing of her transformation into the blue gown. And finally, Irene's white cotton blouse is long sleeved and styled in a current 1919 look of the times (a post-WWI look). Irene's new look was created to help communicate to audiences Irene's social standing compared to Donald's and the rest of the upper class Long Island community. The small hints of the fabric used for her belt and for the patches she mended were added to give hints of her strong character and pride of who she is as an individual in this fast changing society. I hoped to show Irene's comfort and love for the type of girl she knows she is and to not let others or the changing fashion trends dictate who she is as a person.

After the success of *Irene*, New York audiences were introduced to a real-life, modern-day Cinderella—Marilyn Miller. Our modern day “Cinderella” character is almost always an outcast who through her own will and determination conquers those who shut her out and creates her own success and happiness. In reality, making it on Broadway was like a real-life “Cinderella” story for any actor, dancer, or singer, who went to Broadway as a nobody and came back as a star. Marilyn Miller was one of those actors who lived a real-life “Cinderella” story. Miller depicted many “Cinderella” heroine characters in rags-to-riches musicals of the twenties,

such as *Sally* and *Sunny*. “One of the line of popular Cinderellery musicals which followed the success of *Irene*, *Sally* was ordered by Florenz Ziegfeld as a vehicle for Marilyn(n) Millar, the lovely blonde dancing star of his 1918 and 1919 *Follies*.”⁸⁷ Miller’s amazing dancing abilities in ballet and tap earned her stardom under the Broadway lights with the help of Florenz Ziegfeld. Just as *Irene* was designed as a Cinderella tale to show off the talents of singer Edith Day, *Sally* was a Cinderella tale designed to show off the talents of dancer Marilyn Miller. This was Miller’s first starring role.

Dancing in musical theater in the Twenties was very disjointed and did not function with a purpose to the story. “The main draws of most twenties musicals were the stars and songs.”⁸⁸ It wasn’t until dancers like Marilyn Miller, who had unique dancing styles that incorporated dancing as a character. Like Miller, “the living embodiment of the Jazz Age “Cinderella” was a petite blonde beauty who looked sweet, but could dance hot.”⁸⁹ Marilyn Miller could combine innocence with confidence into her “Cinderella” roles. Miller was very versatile in that she could play both the sophisticated, transformed woman, and the rural archetype of a poor farm girl. Marilyn Miller showcased the American Dream to millions of audiences; she was Broadway’s real live breathing and working “Cinderella” star of the 1920s.

Sally’s storyline was similar to the musical production of *Irene*, except for the obvious ballet portion of the show. *The Times* suggested that Ziegfeld “wanted his people to put together a pretty little piece after the pattern and in modest manner of *Irene*!”⁹⁰ The role of *Sally* was

⁸⁷ Gänzl, Kurt. *The Encyclopedia of The Musical Theater: L-Z*. New York, New York, Schirmer Books, © 1994. Pages v-1610. Print.

⁸⁸ Bloom, Ken and Vlastnik, Frank. *Broadway Musicals: The 101 Greatest Shows of All Time*. New York, New York: Black Dog & Leventhal Publishers, Inc., © 2004. Page 233. Print.

⁸⁹ Kantor, Michael.

⁹⁰ Bordman, Gerald. *American Musical Theater: A Chronicle*. Page 356-357.

written especially for Marilyn Miller by Guy Bolton. Bolton's book "framed the elements of sexy innocence and unimposing self-esteem that so ingratiated Miller to her audience...and kept the story moving."⁹¹ The show opened on December 21st, 1920, at the New Amsterdam Theatre. *Sally* was filled with music by Jerome Kern and Victor Herbert, and lyrics by Clifford Grey. The production was staged by Edward Royce. The musical, *Sally*, was based on the nineteenth century show called *Sally in our Alley* and was produced by Marilyn Miller's on-again-off-again love interest Florenz Ziegfeld. Ziegfeld designed this musical comedy as a debut for the twenty-two year old up-and-coming actress Marilyn Miller. Miller was primarily a dancer so the production focused on showcasing her ballet skills. *Sally* has a very simple plot but is filled with catchy tunes. Louis R. Reid wrote in the New York *Dramatic Mirror* that "*Sally* is Marilyn Miller—from her head to her toes."⁹²

Sally is the "Cinderella" story of a poor, abandoned orphan dishwasher who gets a chance to dance in a Ziegfeld ballet and becomes a Ziegfeld girl who also wins the hand of a millionaire's son. Sally's character is filled with ambition to become a star, and in the end she does succeed in her dream. Sally's opening song, "You Can't Keep A Good Girl Down," serves as Sally's motivation song. This three act, five scene musical centers on Sally (the Cinderella character of the story) at the Alley Inn. *Sally* "affirmed New York as the setting for the musical's rags-to-riches sagas, whether in *Irene's* famous tenement scene of Irish girls chatting on fire escapes or *Sally's* Greenwich Village cabaret, bon-ton mansion, and *Follies* debut."⁹³ The musical included themes of mistaken-identity, romance, and a giant dance number with over-the

⁹¹ Mordden, Ethan. *Broadway Babies: The People Who Made The American Musical*. Page 13.

⁹² Ewen, David. *New Complete Book of the American Musical Theater*. Page 463.

⁹³ Mordden, Ethan. *Broadway Babies: The People Who Made The American Musical*. Page 15.

top dresses. “A plot like *Sally’s* also depends on unlikely coincidence, the driving convention of farce.”⁹⁴

The musical’s plot centers on the classic rags-to-riches formula with a twist of mistaken-identity; with Sally posing as a famous foreign ballerina. She is disguised as an exotic foreign dancer at a party by Otis Hooper (played by Walter Catlett) who acts as the fairy godfather in this musical—he helps her achieve her stardom. Sally sings to the guests at the gala, insisting that she is just a “Wild Rose.” Sally is very nervous about performing in the ballet. The song “Wild Rose” in which Sally “insists she is not a prim and mild rose, captured something of the sweet but determined nature of the period’s Cinderellas and hinted at the ear’s drive for untrammelled good times.”⁹⁵ As a Ziegfeld star, she catches the attention of the wealthy Blair Farquar (played by Irving Fisher) who is the Prince Charming of this musical. Sally, the new star to Broadway and Blair, the society prince and novelist fall deeply in love with one another (romance). Sally is like Irene’s “Cinderella” character in that her true identity is revealed. However, this Cinderella character not only gets the wealthy man, but she also becomes a star in the *Ziegfeld Follies*. This musical combined the thrill of the “Cinderella” plot with the lavishness of the “Follies” formula.⁹⁶ The “Follies” twist to this musical incorporates Miller’s dancing abilities with the insertion of the ballet as its centerpiece, ending with a lavish wedding. “The *World* called it nothing less than idealized musical comedy.”⁹⁷

⁹⁴ McMillin, Scott. *The Musical as Drama: A Study of the Principles and Conventions Behind Musical Shows From Kern to Sondheim*. Princeton, New Jersey, © 2006. Pages vii-230. Print.

⁹⁵ Bordman, Gerald. *American Musical Comedy*. Page 111.

⁹⁶ Kenrick, John. "History of the Musical - Stage & Film." *Musicals101.com*. John Kenrick, © 01 Jan 2006. Web. 14 Apr 2010. <<http://www.musicals101.com>>.

⁹⁷ Bordman, Gerald. *American Musical Theater: A Chronicle*. Page 356.

Sally was the first musical to shock its audiences with not making a big entrance for the star of the show. Sally silently enters last behind a long line of orphans. Audiences were used to a spectacular entrance of the leading lady; however, *Sally* “established the maxim that a *dramatic* entrance is worth twice as much as a spectacular one.”⁹⁸ The combination of lyrical songs, lighthearted tunes, and flashy showgirls was the formula that the musical *Sally* used to appeal to the public. Marilyn Miller starred as Sally on Broadway for two years, went on the show’s tour, and starred in the 1929 film version with a screenplay by Waldemar Young and directed by William A. Seiter. There was a silent film version of the story in 1925 starring “another key twenties Cinderella heroine Colleen Moore.”⁹⁹ This musical “captured the willful optimism of the age. And Marilynn Miller became living proof that Broadway could turn a dancing “Cinderella” from Indiana into a national star.”¹⁰⁰ The musical was one of the longest running shows at the time with 570 performances closing in 1924. It was one of the top five money makers of the 1920s.

Like *Irene*, *Sally* also had a Cinderella song titled “Look For The Silver Lining” which became one of Jerome Kern’s most beautiful and beloved ballads, with lyrics by Buddy de Sylva. With jazz booming in the 1920s Sally’s “Look For The Silver Lining” was not a reflection of the jazz era but of the decade before, of an earlier sound. Sally’s Cinderella song is an “I want” song because the lyrics allow the audience to envision Sally’s aspirations and her dreams about fame. “Sally sings a kind of motto song, evocative of the old morality of self-reliance

⁹⁸ Flinn, Denny Martin. *Musical! A Grand Tour: The Rise, Glory, and Fall of an American Institution*. New York, New York: Schirmer Books, © 1997. Pages xi-557. Print.

⁹⁹ Mordden, Ethan. *Broadway Babies*. Page 55.

¹⁰⁰ Kantor, Michael.

sustained by optimism.”¹⁰¹ The song tells audiences of her unaffected charm. Blair Farquar urges Sally to never be dismayed and to always “Look For The Silver Lining”. He wanted her to keep her chin high, high enough to “look for a silver lining.” The enduring song captured the simplistic optimism of the time. The song spoke to those who have “a heart, full of joy and gladness” and who “always banish sadness and strife” to “always look for the silver lining, and try to find the sunny side of life” when things in life appears to be sad and gloomy. The song inspired audiences to know that somewhere in the word “the sun is shining” and that there is always hope for something better in life.

The costume designer for *Sally* was Joseph Urban. Urban designed Sally’s first look in the style of a plain frock to show she is a poor orphan. Her look consisted of a flower print, long sleeved dress that ends mid-calf. Sally was dressed in ankle boots and the dress appears to look as though it has been worn for many years. Urban also adds a white apron to the front of the dress. Urban styles Sally’s blonde hair shoulder length and unkempt to show Sally as a gritty, hardworking female. Urban does an excellent job in contrasting Sally’s first dishwasher look to her elegant transformation of being covered in furs. Sally is also dressed in elegant costumes while performing in the “Follie” scenes. Urban designs a classic ballerina costume for Sally with a tight glittery bodice and a full tutu. Sally is also seen in a non-form fitting day dress during a rehearsal scene. Sally’s costumes were designed to show audiences a rags-to-riches transformation starring a living example of that dream.

In order to understand Sally’s transformation into an elegant woman more closely, I redesigned Joseph Urban’s formal gown for Sally to better communicate her internal feelings. I styled Sally’s hair into a short curled style that was very fashionable around the early Twenties to

¹⁰¹ Mordden, Ethan. *Broadway Babies*. Page 54.

reflect the current fashion trends of the era. I emphasized Sally's transition into wealth by accessorizing her in white pearl earrings, a necklace, as well as a bracelet. I kept Urban's idea of wrapping Sally in white furs to show her status. I designed her look with a moderately thin white fur neckpiece that comes over one shoulder while the other side falls down the back. Her evening dress is shapeless to reflect the shape of popular evening dresses of the late teens and early 20s. The dress is tubular shaped, sleeveless and has a deep V-neckline and wraps around to a full bow in the back. The gown's draped look ends at her ankles. Sally wears black one-inch heels. The color of the gown is a shiny silver, a livelier color than gray, to show Sally's carefree and playful nature. The silver color of the gown makes her look sleek and modern compared to the other characters that surround her at the gala. I chose the color silver to symbolize Sally's transition into the rich life, as well as to showcase her newly defined glamorous and distinguished self. I imagined Sally's transition from orphan to Ziegfeld Girl, comes not as a shock to her, but reveals her true identity of the woman she always believed herself to be.

Some have claimed that actress Marilyn Miller was really a true-to-life version of "Cinderella." Miller's next big musical that contributed to her star power on Broadway was Hassard Short's musical *Sunny*. Through *Sunny*, Marilyn Miller "became the toast of Broadway, and thanks to the generosity of Ziegfeld, she was the first female musical star to receive a percentage of the box office gross."¹⁰² According to Ethan Mordden, *Sunny* (1925) was "an attempt to recapture *Sally's* optimistic glow with Miller as a trapeze artist instead of a

¹⁰² Bloom, Ken and Vlastnik, Frank. Page 283.

dishwasher.”¹⁰³ Miller’s second breakout role, *Sunny*, opened on September 22nd, 1925, with music by Jerome Kern and lyrics by Oscar Hammerstein II and Otto Harbach. In this two act musical, Miller plays the life of Sunny, again a Cinderella character, but is cast as a circus bareback rider. Finding love is never easy in musical theater stories; in this story Sunny is forced to marry the owner of the circus where she works and not her true love Tom Warren, played by Paul Frawley (the Prince Charming of the story) who is an American soldier. To escape an arranged marriage, Sunny stows away on a ship that is bringing Tom back to the United States and the two are reunited. “The plot—inevitably complicated, in view of all the demands it had to meet—remained essentially a showcase for Marilyn Miller, for her personal glamour, for her remarkable gifts at song and dance.”¹⁰⁴ The writers were trying to create a show that would hold the same success as *Sally*. *Sunny* was a musical like *Sally* only there was no Ziegfeld, no “Silver Lining” motto song, no big ballet or sense of the girl’s ambition fulfilled.¹⁰⁵ Oscar Hammerstein II said that their job for *Sunny* was “to tell a story with a cast that had been assembled as if for a revue.”¹⁰⁶ Sunny’s “Cinderella” character was created to show audiences that women can win the heart of a wealthy foreigner even if they come from a disadvantaged place.

Sunny is a Cinderella story about the modern immigrant and her dreams about America. *Sunny* takes place at the end of World War I. Sunny had frequently entertained soldiers during the war by performing her circus acts (especially her bareback riding). The plot of the musical is “about a circus bareback rider in England who stows away on an ocean liner because she loves an American called Tom but then has to marry another American called Jim in order to

¹⁰³ Mordden, Ethan. *Better Foot Forward: The History of American Musical Theater*. New York, New York: Grossman Publishers, © 1976. Pages vii-369. Print.

¹⁰⁴ Ewen, David. Page 173.

¹⁰⁵ Mordden, Ethan. *Broadway Babies*. Page 56.

¹⁰⁶ Ewen, David. Pages vii-447.

disembark in New York.”¹⁰⁷ The second act took place on an Ocean Liner headed towards America which was a popular setting used during the mid-Twenties. Like many other Cinderella musicals of the 1920s, this “Cinderella” character wins the heart of the successful American. *Sunny* was made into a film in 1930 starring Marilyn Miller in the title role. There was also an RKO production of the film a decade later in 1941 starring Anna Neagle as Sunny.

For the musical *Sunny*, there was the equivalent of a Cinderella-type song, which is actually a love song between Sunny and Tom titled “Who (Stole My Heart Away)?” This Cinderella love song would be categorized as an “I want” song due to the lyrics that pertain to the plot of the story which reinforces the dramatic action by heightening it or initiating it. The love song between Sunny and Tom tells the audience about how they personally feel about one another. Through their words, the song sets and sustains the dramatic mood between the two as they sing to one another. Sunny and Tom hearts have fallen for one another and it “makes [them] dream all day” about their love for one another which brings them “happiness.” Because of their love and they will “never be blue!” They are each other’s half, the person “who [they] would answer yes to.” *Sunny* does not follow the traditional formula of a Cinderella song which usually consists of a solo number sung by the heroine. Some argue that the Cinderella song of a show is similar to the eleven o’clock song, a technique employed when the heroine sings the story’s climax or theme, originally designed to highlight the star minutes before the final curtain. For the musical *Sunny*, “Who?” was the equivalent of a Cinderella-type song.

The original costume designer for the production of *Sunny* was James Reynolds. Reynolds designs a clown costume for Sunny when she runs away from the circus. The clown

¹⁰⁷ Steyn, Mark. *Broadway Babies Say Goodnight: Musicals Then and Now*. New York, New York: Routledge, © 1997. Pages 1-346. Print.

costume consisted of a long sleeved bodice made of silk with large balls attached down the front of it as well as down the arms. The front of the bodice had a moderate V-neck with a collar that consisted of a large two layered lace ruff (very early renaissance from 1530-1575). The end of the bodice flared out into a basque. Reynolds also had Sunny wearing matching fabric tight fitting pants that ended at her ankle with a large ball at the end of the hemline. Her hair was styled in a short bob cut (a “flapper” look of the era). The musical takes place during “the Roaring Twenties and Prohibition is rampant throughout the land.”¹⁰⁸ Reynolds also had Sunny dressed in one-inch heels and a beanie-type hat with a fuzzy ball on the very top of it. Reynolds also had designed a look for Sunny when she gets married. Sunny is dressed in a white sleeveless dress that ends just below the knee—very “flapper” looking. The dress is embroidered with stars and teardrop designs all over the dress. Sunny is also dressed in white one-inch heels and silk stockings. Reynolds designed his costumes to point out Sunny’s spirited nature as a performer as well as to show her inner characteristics of an outgoing but humble individual.

In order to better understand Sunny as a bareback rider, circus performer, I redesigned James Reynolds’ clown costume. I felt that as a bareback rider, a clown costume did not seem to fit that specialty act. Because the show took place during World War I, I tried to keep my design as close to the period as possible. I have Sunny dressed in a late teens early 20s swimsuit-style look of the era. The swimsuit-like costume is covered in pink and yellow sequins. Sunny wears red knickers under the costume—the knickers are the same color as the two stripes (made of silk) that come across her waist on the suit (the stripes were very popular during this era). There is one yellow silk band that is placed in-between the two red strips. Sunny’s hair is kept the same as Reynolds had created—a short “flapper” bobbed look. Sunny wears a pink and yellow sequined

¹⁰⁸ Bloom, Ken and Vlastnik, Frank. Pages 1-336.

headband (matching her costume) across her forehead to keep her hair from flying into her face as she rides. There is a red flower placed on the headband which is worn on the right side of her head. A black bead is sewn to hold the flower and the headband together. There are three ostrich feathers attached to the headband that appear to be bursting out of the flower (the feathers are dyed in one yellow and two pink). I put Sunny in pink flats with ties that tie up the leg to her mid-calf. I also placed one yellow ostrich feather on each side of her leg where the flats are tied around her mid-calf.

Each of the colors have a meaningful purpose to communicate aspects of Sunny's personality to the audience, as well as to better understand her character. I chose the color pink to be the predominate color of Sunny's costume to communicate her characteristics of tenderness, self-worth, and her ability to love and accept others. Pink is a quiet color that also symbolizes universal love. I added hints of the color red to the costume to emphasize danger, and that Sunny's act and lifestyle is somewhat dangerous. The other predominate color, yellow was used to communicate her visibility to the world. The color yellow is the easiest color to see, even people who are blind to other colors can usually see yellow. I wanted to show that not only is she a performer, but she is also a woman who is "seen" by many watchful eyes, especially men. I felt that this costume was more suited for her bareback riding act instead of a clown costume. This costume is designed to help audiences see her as a skilled performer rather than a comic act. I believe this change is more productive and better reflects the style of the times.

Since musical comedies of the early 1920s were filled with Cinderella stories set in a urban modern America, audiences were thrilled to get a change with the topical subject musical of bootlegging with *Oh, Kay!* later in the decade. Gerald Bordman claimed that the musical *Oh,*

Kay! “had a good time with Prohibition and bootlegging.”¹⁰⁹ *Oh, Kay!* is a book musical based on the Maurice Hennequin and Pierre Veber’s French comedy hit play *La Présidente* (1902). *Oh, Kay!* is considered the jazz musical of the Cinderella musicals, which best represents the sound of the roaring Twenties. This wacky Cinderella musical, *Oh, Kay!* opened on November 8th, 1926 at the Imperial Theatre. *Oh, Kay!* was lead under the direction of John Harwood and was filled with music and lyrics from George and Ira Gershwin. This musical comedy had a book by Guy Bolton and P. G. Wodehouse and was choreographed by Sammy Lee.

This musical comedy focuses on “some fellow living out a mythical Long Island resort called Beachampton who falls in love with a doll who’s posing as a cook in his house so she can keep an eye on the hooch which her brother, a bootlegging earl, has smuggled into the country from his yacht.”¹¹⁰ The story follows Kay Denham, a doll played by Gertrude Lawrence (the Cinderella character of the story) who is the sister of an English Duke (Gerald Oliver Smith). She comes to the United States on a yacht that she and her brother used for rum-running since they have been impoverished by the recent war. They continue to store the liquor in what they thought would be the deserted home of the Long Island socialite, Jimmy Winter, played by Oscar Shaw (the Prince Charming of the story). This story demonstrates that “once the public learned to cope with [Prohibition] as a fact of life, [it] became a source of fun in book musicals.”¹¹¹

Kay and her brother are rum-runners who are using Jimmy Winter’s Long Island home as a depôt. They are assisted by two bootleggers, Shorty McKee (played by Victor Moore) and Larry Potter (played by Harland Dixon). Jimmy returns home early with a bride named Constance (played by Sascha Beaumont). Kay, the immigrant, pretends to be a maid in the Long

¹⁰⁹ Jones, John Bush. Page 56.

¹¹⁰ Steyn, Mark. Page 268.

¹¹¹ Jones, John Bush. Page 56.

Island estate of Jimmy Winter to keep an eye on the hidden alcohol in the cellar. She happens to fall in love with the homeowner just as he is about to get married to someone else. Jimmy recognizes Kay as a girl who once saved his life in the past (by saving him from drowning during his youth). He in return saves her life by throwing the police off her trail and by falling in love with her and ultimately marrying her—making her a citizen of the United States. This Cinderella character and her Prince have to “survive obstacles, both legal and matrimonial, before settling down to a life of musical-comedy bliss.”¹¹²

Many have classified this show as a Princess Theatre-type show. A Princess Theater show usually consists of one setting where the action of the play comes and goes throughout this one setting and there is little attempt to integrate the song and the story. There was an off-Broadway revival of the show on April 19th, 1960 at the 74th Street Theater starring Marti Stevens and David Daniels. However this show had under 100 performances. “Revivals...as a rule altered either the stories, the scores or both, occasionally beyond recognition.”¹¹³ There was a successful revival of the show on October 25th, 1990 featuring a racially mixed cast. It was a reminder to audiences about “the virtues of musical comedy in the days when nobody took it seriously.”¹¹⁴ Only one film was made of this musical and it was filmed by First National in 1928 starring Colleen Moore as Kay and Lawrence Gray as Jimmy Winters.

The twenties were a time of the Jazz Age and the musical *Oh, Kay!* tried to encompass some of this jazz sound into this new Cinderella musical. In *Oh, Kay!*, Gertrude Lawrence sang the immortal ballad “Someone to Watch Over Me” which became her Cinderella song.

“Someone to Watch Over Me” also became the eleven o’clock song of the musical and reflected

¹¹² Green, Stanley. Page 53.

¹¹³ *The Cambridge Companion to the Musical*. Page 117.

¹¹⁴ Steyn, Mark. Page 270.

the jazz music of the decade. When Gertrude Lawrence sings “Someone to Watch Over Me” she is holding a rag doll which helped dramatize the moment. She was wishing for a hero. However, “the doll somehow unified Lawrence’s wistfully uncertain soprano, gave that wavering voice something to concentrate on—or something for the audience to fix on as a little icon of Lawrence, of Gershwin ballads, of musical comedy heroines.”¹¹⁵ This song showed her character’s vulnerability. The song “Someone To Watch Over Me” was simply staged with Gertrude Lawrence softly singing “the jazzy yet tender plea to a rag doll that George Gershwin had found in a Philadelphia toy store window. It stopped the show cold.”¹¹⁶ This Cinderella song is an “I want” song because the song allows for the audience to see Kay’s aspirations and it also allows the audience to see that she is looking for her true love that will watch over her. Kay is determined to “seek a certain lad” that she “had in mind” and although she hasn’t “found him yet, he’s the big affair” she “cannot forget.” She wants to find a guy that she can “add his initial to [her] monogram” and she hopes that this man she will find will watch over her even though “he may not be the man some girls think of as handsome;” he however, holds the key to her heart.

The costumes for the original production were designed by Hattie Carnegie. Carnegie styled Kay in a maid’s costume while she pretended to work for Jimmy Winters. Carnegie styled Kay’s hair in short cut, that has soft waves and curled under her ears. Kay wore black flats and silk stockings. She wore a simple flower print frock with a white apron that covered the front of her. She wore a matching white hat that was in the style of a Dutch cap. Carnegie also dresses Kay in an elegant wedding gown. Kay wears silk white heels as well as silk stockings. Her gown

¹¹⁵ Mordden, Ethan. Page 111.

¹¹⁶ Bloom, Ken and Vlastnik, Frank. Page 233.

is strapless and has an exposed back. The bottom of her gown is full, filled with layers of tulle. It is almost modeled after a romantic ballerina tutu which appears to look like a gown or dress. A romantic tutu consists of four or five long layers of tulle that are sewn from the hip and are allowed to fall naturally in a skirt shape. Carnegie also adds tons of flowers and ribbons to the skirt as well. It is interesting to note that Carnegie designed both of Kay's costumes with a flower print design, or added actual flowers to the costumes. Flowers usually accompany a person in every major event in their life, such as birth, marriage, illness, etc. Maybe Carnegie wanted to link Kay's wardrobe choices as markers for significant changes that were occurring in Kay's life—life altering decisions. For example, if Kay never disguised herself as a maid in Jimmy's home she never would have fallen in love or married Jimmy.

In order to understand Kay's character more closely I redesigned Hattie Carnegie's maid attire. I have Kay dressed in a plain dark blue frock that has an extremely low waistline, due to the heavy influence of art deco styles that were seen around the mid-20s. I chose the color dark blue as the helper's main wardrobe color to symbolize unity, stability, and conservatism among the workers. I dressed Kay in a light blue and white checkered Dutch apron and cap. The apron criss-crosses in the back and ties into a nice bow. I chose the light blue to symbolize Kay's friendly and strong character. I also added the color white to the costume to show that even though Kay is involved in bootlegging, she is still pure and innocent at heart. Kay's hair is styled similar to Carnegie's design, except that it remains tucked under the Dutch cap. Kay's shoes are also dark blue and white, they have a one-inch Louis style heel. Through the redesigned costume I wanted to focus on the colors in order to communicate Kay's character more clearly to audiences as well as design a costume that stayed very true to the fashions of 1926.

America in the 1920s was an era of uninhibited fun, celebrating newfound freedoms and a prosperous national economy. The Great World War of the previous decade was fading into memory, and everyone was convinced there would never be another. Musicals have always reflected their times. Of all the minorities in the 1920s, the Irish were the most like the Anglo-Saxon majority. This is why many of the Cinderella characters of the twenties were Irish. Writers did not create Jewish Cinderella characters due to the strong prejudices against Jews in the twenties. "Jews remained largely the butts of jokes on the musical-comedy stage."¹¹⁷ Writers used their "fear and hostility toward recent immigrants are expressed by laughter at their incompetence in the new world."¹¹⁸ Cinderella or Prince Charming could never be black in the 1920s because many blacks during this time were significantly poor. Even though Cinderella is often poor, if Cinderella was black and her Prince Charming was a wealthy white man, this union would not have been accepted due to racial lines and prejudices. Prince Charming could never be African American due to their poor social standing. "The whole tone of 1920s musicals was one of razzmatazz (thus the opulent adornment), but one in which comedy now took on a chic, knowing, and polished back on this with a sophisticated sybarite's grin."¹¹⁹ Crime was included into some of the Cinderella musicals to reflect America's growing urbanization.

Many women during the twenties would marry within their own class, however some women, like Cinderella dreamed of bigger and better things out of life. The Cinderella musicals of the twenties helped women shape these dreams. "Marriage remained the be-all and end-all of most girls' dreams, so stardom in these musicals went hand and hand with romance."¹²⁰ These

¹¹⁷ Bordman, Gerald. *American Musical Comedy*. Page 117.

¹¹⁸ Brown, Janet, and Pamela Loy.

¹¹⁹ Walsh, David and Platt, Len. Page 74.

¹²⁰ Bordman, Gerald. *American Musical Comedy*. Page 118.

Cinderellas were not like the passive Cinderella we came to know and fall in love with. These Cinderellas mirrored the sense of liberation that women felt after the war. “But the Cinderella shows had made their point: not just young men but young women of the day were on the make in the world of business as well as romance.”¹²¹ As America reached the end of the decade, a new one was quickly approach bringing new meaning to a “poor Cinderella” character. “Stock prices began plummeting on October 24, [1929] but it was the Stock Market Crash of October 29, 1929, that effectively ended the Roaring Twenties”¹²² as well as the lively and vibrant Cinderella heroine.

¹²¹ Jones, John Bush. Page 61.

¹²² Jones, John Bush. Page 79.

--Chapter 3--
Cinderella's Depression and War Years

With the stock market crash of 1929, the tone of the American musical changed to reflect the nation's mood. The musicals of the Thirties were no longer reflecting the audiences' daily lives but rather enhancing them by turning to escapism. The shows usually recalled how life used to be, for nostalgia has always been a powerful draw for audiences. Audiences would attend these escapist shows to imagine what life would be like after the Depression was over—they wanted to forget their troubles. “The musical theatre—the most opulent, escapist, extravagant, and unabashedly commercial form of the theater—could not hide from what was going on.”¹²³ Audiences were drawn to the musicals in the Thirties because song lyrics, comedy, and dance routines could say things about their daily lives more effectively and entertainingly than a serious drama.

During the era of the Depression, survival was key; everyone was working in whatever job they could find. The musical shows of the Thirties offered political satire and relief during America's toughest and darkest days. Musicals of the 1930s were open to new experimental topics in form and content. Many of the productions were filled with glitz and glamour and spectacular dance numbers. The use of glamour and spectacle within these shows was about hope and making something irresistible during the depression. “The wildly extroverted jazz and florid romance of the twenties gave way to both the subdued, introspective material and trident muckraking of the early thirties.”¹²⁴ Dance musical comedies are what prevailed during the

¹²³ Green, Stanley. *Ring Bells! Sing Songs!: Broadway Musicals of the 1930s*. New Rochelle, NY: Arlington House, © 1971. Page 12. Print.

¹²⁴ Green, Stanley. *Broadway Musicals Show by Show*. 5th Edition, rev. Milwaukee: Kay Green, © 1996. Page 451. Print.

Twenties and Thirties on Broadway. “The majority of musicals in the 1930s were scaled-down versions of the feel-good shows of the 1920s.”¹²⁵ Broadway during the 1930s took a serious blow; however, Hollywood was producing many successful film musicals at this time, and audiences began spending their money at the movie theaters instead of the Broadway theaters.

The musicals of the 1930s were filled with social commentary and political themes. Many of these Thirties musicals that hit Broadway were vulgar and contemporary. “The 1930s were marked by economic despair, disastrously high unemployment and a social unrest.”¹²⁶ Musical comedies were the only type of show that could be successful and thrive during the Great Depression. Musicals at this time were trying to make an effort to hang onto the past, and many revival musicals began to appear on Broadway during this time and were quite successful. Films and musicals in general often reflected and conveyed assumptions, biases, aspirations, and racial and sexual attitudes of those living during that time in history. This could be why musical revivals and remakes of popular films are successful because it reminds audiences about the customs and views of previous decades.

Not only did the Depression hurt Broadway, but the film industry and its new technology of sound heavily affected the shows on Broadway. Sound was Broadway’s one advantage over film and with the advent of talkies (i.e. *The Jazz Singer* in 1927), and lower ticket prices, audiences flocked to the movie theater instead of the Broadway stage. “Many Americans hit

¹²⁵ Jones, John Bush. *Our Musicals, Ourselves: A Social History of the American Musical Theater*. Hanover and London: University Press of New England, © 2003. Page 88. Print.

¹²⁶ *The Cambridge Companion to the Musical*. Second Edition. New York, New York: Cambridge University Press, © 2008. Page 103. Print.

bottom not just financially but psychologically.”¹²⁷ Broadway during the Thirties grew tired of their simplistic sets and costumes. “The lavish, sometimes grotesque, costumes that chorus girls and stars strutted about in increasingly were perceived as coarse and old hat.”¹²⁸ The costumes were enhanced on stage during the 1930s due to the new lighting. Footlights were now being removed from the stages and lights were now being hung in theaters. Many actors were leaving Broadway for Hollywood because that’s where the money was at. Fewer and fewer new musicals were opening on Broadway and many often flopped. The shows that did survive relied on nostalgic themes, attracting audiences looking for happier times.

Film musicals of the Thirties didn’t usually attempt an accurate adaptation of the original stage production. “Sometimes the plot was changed; on other occasions, all but the major hit tunes were dropped in favor of new material.”¹²⁹ Mostly due to technical difficulties, film musicals such as *Sunny* in 1930 took on the appearance of a noisy filmed stage musical. However, film musicals like *Forty-Second Street* (1933), filled with lavish and over-the-top dance spectacles, were a success. Many of the plots of 1930s film musicals were filled with a boy-meets-girl formula to bridge the gaps between songs.

There were six films in the 1930s that incorporated the Cinderella theme. The first Cinderella-inspired film was made by Paramount Color Classic in 1934 titled *Betty Boop: Poor Cinderella*. The film was only ten minutes long but featured music and lyrics by Charles Tobias, Murray Mensher, and Jack School. Dave Fleischer’s *Betty Boop*-inspired Cinderella follows the same plotline as Perrault’s tale. Betty (also known as Cinderella) dreams about going to the ball

¹²⁷ Jones, John Bush. Page 80.

¹²⁸ Bordman, Gerald. *American Musical Comedy: From Adonis to Dreamgirls*. New York, New York: Oxford University Press, © 1982. Page 148. Print.

¹²⁹ Druxman, Michael B.. *The Musical: From Broadway to Hollywood*. Cranbury, New Jersey: A. S. Barnes and Co., Inc., © 1980. Pages 1-202. Print.

from her window. As she sings to her candle, the flame turns out to be her fairy godmother and tells Betty what to do. Betty returns with a pumpkin, white mice, and lizards, who begin to sing about their good fortune in being chosen by Betty, who is soon, along with the other creatures, transformed and re-clothed. The rest of the film follow Perrault's tale in its entirety—she attends the ball, leaves behind her slipper at midnight, is found by the Prince, and they happily get married. The second Cinderella film to open that same year was directed by Arys Nissotti and was titled *Zou Zou*. This ninety-two minute film starred Josephine Baker as Zou Zou (the Cinderella character of the film) and Jean Gabin as Jean (the Prince Charming of the film). Zou Zou was born as a twin and grew up working in a laundry. Zou Zou happens to be handling the laundry of Miss Barbara (played by Illa Meery), who is a blonde star of a Broadway show. Zou Zou discovers that Miss Barbara wants to leave the show and Zou Zou decides to take her place and becomes the star of the show. The film was billed as a Cinderella film because the story includes an orphan child who works hard all her life and manages to keep her spirits up despite her oppression; as well as the formula story of a heroine rising from poverty to stardom. This Cinderella character does not win the heart of the “prince character;” however, she shows audiences that she does have the stamina to carry on and selflessly aids the happiness of several other characters in the film.

In 1937, two more Cinderella-type films debuted. One film was titled *Cinderella*, directed by Pierre Caron, while the other was titled *Mannequin*, directed by Frank Borzage. *Cinderella* was an eighty-four minute film that followed the life of a poor working girl named Evelyne, played by Joan Warner (the Cinderella character of the film) who becomes an overnight star. An astronomer named Gilbert, played by Maurice Escande (the Prince Charming of the

film) falls in love with her by the help of a glass slipper. The film was a successful attempt to take a Cinderella story made by the French into an American-style musical in the mid-1930s. The other film, *Mannequin* was ninety-five minutes in length and starred Joan Crawford as the Cinderella character and Spencer Tracy as the Prince Charming character. The film follows the story of a woman who finds love while coming into her own. Crawford's Cinderella character is poor and finds happiness by marrying into wealth after ditching her first con-artist husband. Tracy's character is the wealthy man who falls in love with Crawford's character in the film.

Lastly, towards the end of the decade there were two more films from Hollywood that incorporated the Cinderella theme. The first was Anthony Asquith's and Leslie Howards's 1938 film *Pygmalion* which incorporated many Cinderella motifs throughout the plot. This ninety-six minute film stars Wendy Hiller as Eliza (the Cinderella character of the film) and Leslie Howard as Henry Higgins (the Prince Charming of the film). This film will be discussed in more detail in Chapter Four. The last Cinderella film of the decade debuted in 1939 and was titled *Midnight*. The film, directed by Mitchell Leisen, was written by Billy Wilder and Charles Brackett, was based on a story by Edwin Eutus Mayer and Franz Schulz. It is a screwball comedy with a trailer that ties the plot explicitly to a Cinderella story. The trailer begins by looking at an illustrated Cinderella book while the voiceover quickly tells the story of Cinderella. The film follows the story of Eve Peabody, played by Claudette Colbert (the Cinderella character of the story) who is a girl from Kokomo, Indiana, trying to find a rich husband in Paris because she wants to avoid the woes of poverty experienced by her parents. Eve meets Tibor Czerny, played by Don Ameche (the Prince Charming of the film), a Hungarian cab driver who offers her what she calls his pumpkin coach (a taxi) in the rain and tries to help her

find work. Eve soon gets mixed up with a bunch of aristocrats and is passed off as the Countess Czerny. Eve is spotted by George Flammarion, played by John Barrymore (the fairy godmother of the film) who escorts Eve to a ball at his country estate in a Rolls Royce (her carriage). Just around midnight, guests begin to suspect Eve is an imposter. Tibor arrives in the nick of time disguised as Count Czerny. The two fool everyone at the party and by the end of the film they get married and audiences are left with the image of Cinderella getting her Prince.

During the thirties, musicals began focusing their stories on the social and political outlooks of the times. “Harsh, provocative words claimed priority over sweet, singable melodies.”¹³⁰ Also during this time, musicals began reflecting a more adult and cynical attitude toward the world beyond the stage because of the country’s horrible economic condition and the increasing threat of war. *A Little Racketeer* was the Cinderella musical of the 1930s. The show incorporated the current conditions of America into its plotline. The show opened on January 18th, 1932 at the 44th Street Theater. This two act musical comedy was led under the direction of William Carvl with music by Haskell Brown and lyrics by Edward Eliscu. “*A Little Racketeer* was first a German comedy, then it was set to music, now it has been translated, generally revamped with lyrics by one who can write them almost as well as Lorenz Hart: Edward Eliscu.”¹³¹ Harry Clarke provided the book for the show centered around a woman named Dixie who spends most of her time in Central Park. The production was choreographed by Jack Donohue and Albertina Rasch.

A Little Racketeer follows the story of Dixie (played by Queenie Smith and the Cinderella character of the musical), a street urchin who pretends to fall asleep in fashionable

¹³⁰ Green, Stanley. *Broadway Musicals Show by Show*. Page 503.

¹³¹ "The Theatre: New Plays in Manhattan: Feb. 1, 1932." *Time*. © Monday, Feb. 01, 1932 : Page 1-2. Web. 6 Oct 2010. <<http://www.time.com/time/magazine/article/0,9171,743065-2,00.html>>.

cars, hoping one of the owners will take pity on her. “Ingenuous, flaxen-haired Miss Smith is the waif who insinuates herself into people's homes, makes a livelihood from the food, drink, tips they give her.”¹³² She meets Dick Barrison (played by John Garrick and the Prince Charming of the musical) who falls in love with Dixie and helps to fulfill her dreams of becoming a mobster and owning a fashionable car all her own. Dixie “manages to flirt, sing, dance her way out of a passably exciting situation.”¹³³ The show’s heroine was created to depict the homeless women who suffered during the Depression. The Depression caused attendance at shows to drop and many new shows could not survive. *A Little Racketeer* only lasted forty-eight performances, like many other shows that opened that year.

Popular Broadway songs were rare during the 1930s; they were being overshadowed by swing music. The film industry could incorporate the swing music into their movies; however, Broadway saw that this type of music was non-melodic and non-theatrical for the stage. Some shows tried to incorporate the swing sound, such as “Let’s Swing It” from Earl Carroll’s *Sketch Book* in 1935. Moreover, it was the sound of the “Big Bands” that didn’t quite fit into the orchestra pit of the theater. This could be another factor as to why the Broadway scene was taking a hard hit in the Thirties. Outside factors also influenced this decline, such as the national and international turmoil of the time, like the depression, the Nazi terror and the onset of World War II. “Books became trite, satire less biting, satiric, romance less flamboyantly romantic.”¹³⁴

Due to the lack of documentation on the production of *A Little Racketeer*, it is unclear whether or not there was a “Cinderella” song for this show. The heroine of the musical does have two solo numbers in Act One titled “When That Band Plays” and “I Have a Run in My

¹³² "The Theatre: New Plays in Manhattan: Feb. 1, 1932." *Time*. Page 2.

¹³³ "The Theatre: New Plays in Manhattan: Feb. 1, 1932." *Time*. Page 2.

¹³⁴ Green, Stanley. *Broadway Musicals Show by Show*. Page 503.

Stocking.” However, neither of these song titles sounds like they fit the structure of a Cinderella song. There are two love songs between Dixie and Dick Barrison also in Act One titled “You and I Could Be Just Like That” and “Danger If I Love You.” There were no songs in Act Two that were sung by the heroine which eliminates the possibility of an eleven o’clock number and solidifies my theory that this Cinderella musical was left without a Cinderella number. Although the music of the show is what kept it alive for forty-eight performances, maybe the lack of a hit ballad (“Cinderella” song) is a possibility for why the show did not succeed. The lack of disposable income by theater goers was one of the primary reasons shows failed during the Great Depression. Production costs were too expensive during the early Thirties which explains the decline in the number of new Broadway production openings.

The original costumes were designed by Ernest Schrapps and Alison McLellan Hunter. Again, without pictorial documentation I was unable to analyze the costumes for the production. However, by creating my own look for the heroine, Dixie, I hopefully was able to communicate the same vision that Schrapps and Hunter had in mind for Dixie. I dressed Dixie’s character in tattered and torn clothing in order to show that the clothes have been worn for a long period of time. I wanted the clothing to appear used and have a lived-in feeling to them. Dixie wears brown dress shoes that are worn and have holes in them, they are starting to fall apart. The one-inch Louis style heels are modeled after a 1927 look. Dixie wears cotton stockings that have various runs and holes in them. Her body has a dirt look to it, I wanted the audience to physically see the filthy life that Dixie was living on the streets. Dixie’s hair is worn short and has soft waves throughout with a knotted and unkempt. I dressed Dixie in a current shirtwaist dress from 1932 and had the fabric dyed in a reddish brown color. I chose this shade to show Dixie’s

connection with living on the streets. During the Elizabethan Era, lower class citizens wore colors of russet (which is the equivalent of a reddish brown color) and in this musical I wanted to show Dixie's social status through her clothing. The dress suppresses her hips and makes her shoulders appear wider than they actually are. I wanted the dress to have a natural waistline in order to emphasize the natural form of her body. The dress is made of cotton fabric and the ends of the dress are slightly dirty as well as ripped and torn.

As the economic Depression of the early 1930s hit America and all kinds of fascism was on the rise, Cinderella plot lines appealed to audiences because it communicated happiness and utopia in the face of conditions that were devastating people's lives. This could be why Walt Disney's first animated feature in 1937, *Snow White and the Seven Dwarfs* was such a hit. *Snow White and the Seven Dwarfs* was Walt Disney's first full length animated feature that encompassed some Cinderella motifs. It wasn't until a year later that Walt began developing his next full length animation (*Cinderella*) that would not be completed until the 1950s. Walt Disney's eighty-three minute film, *Snow White and the Seven Dwarfs* was directed by David Hand and used the voice of Adriana Caselotti as the leading heroine. The film, and the story of Snow White heightens many of the same themes that are found in Cinderella—the jealousy of the evil stepmother, the heroine's demotion from loved daughter to a scullery maid who labors endlessly for the evil stepmother, and the heroine's continuous adolescent wishing. Like many Cinderella stories, Snow White's goodness is recognized by animals that help her through the difficult moments in life. Like Walt Disney's 1950s *Cinderella*, this Cinderella character does a lot of mothering to fill the gaps left by the "missing mothers," and her most dangerous moments occur when she daydreams about love.

In the film, there are many hidden symbols and meanings that most audiences do not notice. For example, the apple in the story symbolizes love and sex, in both its compassionate and dangerous aspect. The dwarfs were created to remind audiences of vaudeville pastimes. Raymond Knapp believes that there are allegorical aspects of the story that are very reflective of our past. “The forest suddenly becomes a version of America peopled by good, hard-working folk (the dwarfs), and the Queen a version of Nazi Germany, about to plunge Europe’s heritage of beauty into the ugliness of war and racially motivated genocide.”¹³⁵ Snow White’s actively involved birds appear to have been borrowed from the Brothers Grimm’s version of *Cinderella* where the birds serve as a conveyor of information between Cinderella and her dead mother. “This is a traditional role for the birds, who often seem to bear cryptic messages from above or have other religious significance; thus, in the Brothers Grimm version of *Snow White*, the birds are implicitly a token of divine intervention.”¹³⁶ The wicked stepmother in *Snow White* is a personification of oppressive authority to the young, the powerless, and deprived individuals.¹³⁷ She represents parental authority in the story. The role of the stepmother in various Cinderella stories, play a vital role because they are blamed for all the evil doings, they provide the necessary tension and suspense of the story while damaging the sacred concept of motherhood. Like Snow White, Cinderella’s real mother was dead.

Snow White is a princess who is forced to perform tedious household labor in rags.

According to Bruno Bettelheim, “Snow White’s perfect beauty seems distantly derived from the

¹³⁵ Knapp, Raymond. *The American Musical and the Performance of Personal Identity*. Princeton, New Jersey: Princeton University Press, © 2006. Page 127. Print.

¹³⁶ Knapp, Raymond. Page 398.

¹³⁷ Mei, Huang. *Transforming The Cinderella Dream: From Frances Burney to Charlotte Bronte*. New Brunswick and London: Rutgers University Press, © 1990. Pages vii-182. Print.

sun; the name suggests the whiteness and purity of strong light.”¹³⁸ Through the time spent with the seven dwarfs, Snow White discovers who she is, a nurturing mother-figure. Snow White’s story shows audiences that beauty can be internal as well as external. For we learn that Snow White’s beauty is greater than the Queen’s because Snow White’s beauty “is both reflected by her inner beauty and externalized through hard work, so that she is *deserving* of both her beauty and of a kinder fate.”¹³⁹ Audiences fall in love with this heroine because of her inability to resist temptation and it makes her character appear more human and attractive.

The story of *Snow White* teaches audiences about mother-daughter conflicts, childhood and adolescence, and what it takes to grow up. The story also warns audiences about the evil consequences of narcissism as demonstrated by the evil Queen and Snow White. The Queen is ultimately destroyed by her own narcissism and Snow White almost dies when she gives in to the queen’s disguise to make her look more beautiful. Snow White and the Queen’s relationship to one another serves as a symbolic message about some severe difficulties that can occur between a mother and a daughter. The story of Snow White also teaches audiences about reaching maturity too quickly, and just because a person has physically matured, does not mean they are emotionally or intellectually ready for adulthood. This is expressed through Snow White eating the poisoned apple. Snow White is a heroine who is reborn once she is awakened by the prince which is a crucial moment in her development. Her reawakening is a symbol of her reaching a higher state of maturity and understanding.

In most of Walt Disney’s films, the surrounding activity around the heroine is “an extension of the character’s inner state—much as background music, both here and in films more

¹³⁸ Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. Vintage Books Edition. New York, New York: Vintage Books, © 1989. Page 209. Print.

¹³⁹ Knapp, Raymond. Page 128.

generally, seems to create a sense not only of the world but also of its dominant sensibility.”¹⁴⁰

For example, when Snow White is happy and cheerful, her world around her is sunny and filled with birds and woodland creatures that are grouped together in happy family units. When she is afraid, the world around her becomes very dark and threatening and begins to attack her, like the trees do when she is running through the forest. According to Raymond Knapp, “the nighttime world is meant to play as an expression of her fearfulness and vulnerability, rather than of actually experienced dangers.”¹⁴¹

In *Snow White*, “the romance is presented mostly within songs that individually project a future of happily-ever-after, with the most elaborate of them extended into a final celebration of achieved happiness.”¹⁴² All of the songs in *Snow White* were written by Frank Churchill. *Snow White and the Seven Dwarfs* does have a Cinderella song like many Broadway Cinderella musicals did. Snow White’s Cinderella song is “Someday My Prince Will Come.” It is her “I want” song because the lyric of the song tells the audience about her hopes and desires. She is “wishing for the one [she] love[s], to find [her] today.” Many of the songs in *Snow White* are conventional, following a typical AABA sequence. A song is a sequence or a progression of chords that often repeat in a short sequence such as AABA. The AABA sequence is called the chorus. The sequence of chords is established by sequence A, which is repeated and played through a second time (AA), then it is followed by a different sequence of equal length (AAB), and finally sequence A is repeated (AABA). However, in “Someday My Prince Will Come” it follows an ABAC pattern. It has the sound of a European waltz.

¹⁴⁰ Knapp, Raymond. Page 125.

¹⁴¹ Knapp, Raymond. Page 126.

¹⁴² Knapp, Raymond. Page 129.

Towards the end of the decade, musical theater began focusing more on literate, witty dialogue. Broadway musicals also started to incorporate memorable melodies once again into their songs. After the Depression of the Thirties, Broadway was beginning to recover in the early Forties. “The original optimism had been badly damaged by the loss of hope that came with the Depression, but Roosevelt and the New Deal managed to reform the American system sufficiently successfully to recover that hope and once again allow America to proceed with confidence.”¹⁴³ As the United States entered the Second World War, Roosevelt assured Americans that “we are going to win and we are going to win the peace that follows.”¹⁴⁴

As America entered World War II and rose from the Great Depression, cynical characters and lighthearted gags of musical comedies no longer reflected audience sensibilities. At the end of the decade, audiences wanted to see musicals that reflected an earnest concern for the rebuilding of the nation and its values and cultures. Broadway performances did slightly change during the war; for example, before or after each curtain rise or fall the national anthem was heard or sung. Broadway also dimmed their marquee lights during the “coastal dimouts” during the war. “The Broadway musical did not display much interest in the war and in fact during the war years developed very differently from the topical shows of the 1930s.”¹⁴⁵ Americans wanted to continue to escape from reality with lighthearted fare for their entertainment. “In the world of entertainment (other than sporting events), about the only place Americans could turn without

¹⁴³ Walsh, David and Platt, Len. *Musical Theater and American Culture*. Westport, Connecticut: Praeger, © 2003. Page 92. Print.

¹⁴⁴ Walsh, David and Platt, Len. Page 96.

¹⁴⁵ Jones, John Bush. Page 128.

constant reminders of the war was the musical theater.”¹⁴⁶ Radio and films were constantly broadcasting messages/images about the war.

At the end of World War II, stage musicals were now emphasizing both the integration of songs, dances, story and characterization, and also on the adaptation of works of substance as suitable subject matter such as plays and novels by Bernard Shaw, Shakespeare, and Eugene O’Neill. Characters started to be more three-dimensional. This could be why the songs now added to the characterization of the character or added to the story line. The Golden Age musical drama began in the early 1940s and a style of acting called “realistic acting” was starting to be seen in these musicals. The film and theater industry tried hard to provide Americans with escapism, however, musicals during the Forties needed to serve a dramatic purpose.

In Russia, on Wednesday, November 21st, 1945, at the Bolshoi Theater, the world was introduced to a Cinderella ballet composed by Sergei Prokofiev. The ballet was based on Charles Perrault’s *Cendrillon* and Galina Ulanova danced the title role. The ballet was written during 1941; however, it was not completed until after World War II. In the production, Cinderella’s glass slipper is represented through a regular ballet slipper. There was an earlier known version of the ballet in Russia of the Cinderella tale which opened on December 17th, 1893, starring Pierina Legnani as Cinderella and Pavel Gerdt as Prince Charming. The earliest known *Cinderella* ballet was performed in Vienna in 1813; however, like Perrault’s “correct” version of Cinderella, Prokofiev’s Cinderella ballet is considered the “correct” dance version of the tale. This ballet, like Perrault’s tale gives audiences the message that dreams do come true. Audiences fall in love with this dancing Cinderella character who through her acts of kindness finds love and happiness as well as good fortune.

¹⁴⁶ Jones, John Bush. Page 129.

There were three Cinderella-inspired films that debuted in the Forties that all created a slightly different leading heroine. The first film of the Forties was titled *Sun Valley Serenade* and was directed by H. Bruce Humberstone. This 1941 film was eighty-six minutes in length and starred Sonja Henie as Karen Benson (the Cinderella character of the film) and John Payne as Ted Scott (the Prince Charming of the film). The film keeps to the tradition of the 1920s musicals where immigrants make it in America through their musical talents. The musical film follows the story of Karen Benson who arrives to the United States as a Norwegian refugee. She falls in love with a pianist named Ted Scott who gets a contract to play in Sun Valley during the Christmas season. Ted's manager Nifty Allen (played by Milton Berle) acts as the fairy godmother figure in this film. The broken ski in the film represents the lost slipper which ultimately brings Ted and Karen together. The film received three Oscar nominations for best cinematography, best scoring of a musical picture, as well as the best song for "Chattanooga Choo Choo."

The second Cinderella film of the Forties was a Busby Berkeley film titled *Cinderella Jones* in 1946. This ninety minute film was based on a story by Philip Wylie. The film starred Joan Leslie as Judy Jones (the Cinderella character of the film) and Robert Alda as Tommy Coles (the Prince Charming character of the film). *Cinderella Jones* is a screwball musical comedy that follows the story of Judy who is a poorly educated woman who stands to inherit ten million dollars if she can prove herself by marrying a man of unusual intelligence. Judy enrolls in an exclusive male technology institute to find a man; however, she discovers that her boyfriend from back home is a genius (Tommy Coles) and marries him to inherit her fortune. Professor Popik (played by S. Z. Sakall) acts as the matchmaking fairy godmother in the film.

There were many songs in the film such as “Cinderella Jones” which was considered the “Cinderella” ballad, along with the hit songs “When the One You Love Simply Won’t Love Back” and “You Never Know Where You’re Goin’ ‘Till You Get There.”

Lastly, the third Cinderella film of the Forties was a French romantic fantasy film titled *La Belle et la Bête* (*Beauty and the Beast*). The film was released in France in 1946 and was released in the United States on September 23rd, 1947. The film was directed by Jean Cocteau and starred Josette Day as Belle (the Cinderella character of the film) and Jean Marais as the Beast (the Prince Charming of the film). This ninety-three minute French film has been considered by many to be one of the best fantasy films of all time. The film revolves around the story of Belle who takes the place of her father’s punishment by being held prisoner by the Beast. The Beast falls in love with Belle and proposes marriage to her every night in which she constantly refuses. The Beast releases Belle, who upon her release discovers that she has fallen in love with the Beast and returns to him as he then is magically transformed into a Prince. Many have linked the 1933 *King Kong* RKO Pictures film starring Fay Wray as a “Beauty and the Beast” spin-off. The original film was re-released several times throughout the Thirties and the Forties. Like many Cinderella characters, Fay Ray’s character, Ann Darrow, is a poor vaudeville performer who escapes her poor social fate by rising to fame, and in Ann Darrow’s case, she rises to fame by shooting a full length motion picture. However, what makes this Cinderella character special is her story is linked to Belle’s—they both fall in love with the Beast. The tale of *Beauty and the Beast* continues to hold popularity throughout the century and is even recreated by the Walt Disney Company in 1991 with a full length animation version of the story as well as in 1994 with their Broadway megamusical stage adaptation of the animated film.

Broadway's first response to War World II was to ignore it. The talk of war was an everyday issue, and Broadway continued to work hard to bring escapism to its audiences. Light, fun entertainment was a diversion for Americans who constantly were faced with the harsh reality of the deadly battlefronts of the war. One example of this was a recreation of the Wild West as seen in the musical *Annie Get Your Gun*. The musical brought audiences back to a simpler time filled with nostalgic American backgrounds. The musical had no pretense of being labeled a serious musical or contributing to the art of the "musical play." *Annie Get Your Gun* was designed to simply entertain audiences. A reason why *Annie Get Your Gun* proved to be successful was because the wartime of the Forties created an atmosphere of wanting to retain the American frontier spirit within Americans. The Forties saw a rise in patriotic spirit during the American mobilization for the war effort. "While the social and technological changes spurred by the war created an open atmosphere for new ideas and experimentation, the acceptance of innovation in theatrical works was balanced by an appreciation of American life and history, both present and past."¹⁴⁷

The "Cinderella" plot musical of the Forties was *Annie Get Your Gun*. The musical was a success because it followed the traditional guidelines for a fun, optimistic plot line as well as satisfy Americans with their overwhelming desire for lighthearted storytelling. *Annie Get Your Gun* opened on May 16th, 1946 with 1,147 performances at the Imperial Theater. The show was produced by Richard Rodgers and Oscar Hammerstein II. Herbert and Dorothy Fields provided the book while Helen Tamiris choreographed the production. The musical, directed by Joshua Logan with music and lyrics from Irving Berlin, tells the story of a fictionalized sharpshooter cowgirl named Annie Oakley, played by Ethel Merman (the Cinderella character of the story).

¹⁴⁷ *The Cambridge Companion to the Musical*. Page 166.

This “situation” type musical takes audiences to a Wild West traveling show in Cincinnati, Ohio. Frank Butler, played by Ray Middleton (the Prince Charming of the story) is the Wild West Show’s womanizing star shooter. When Annie comes into town she is matched up against Frank, but when she meets him before the match she instantly falls in love with him not knowing that he is her opponent. “When she first spotted Frank Butler, she locked her eyes with his and let everything in her body collapse, mouth wide as a goon’s and legs gone cuckoo at the knees.”¹⁴⁸ Frank rejects Annie’s advances because of her tomboy looks and personality. The day of the match, Annie discovers that Frank is the cocky star and steals the spotlight from him by winning, making her the newest addition to the Wild West show. Frank soon develops feelings for Annie and plans to propose, but once Annie becomes a star by performing a shooting trick on a motorcycle, Frank leaves Annie to join another company. When both shows go under, both groups must reunite and Annie and Frank rekindle their love. Frank is so jealous over Annie’s wealth and success that he calls off the wedding. The wise old Indian named Sitting Bull (played by Harry Bellaver) tells Annie that she can win the heart of a stubborn man by losing a shooting match. He acts as her “fairy godmother” or in this case I should say “godfather.” In the final duel between Annie and Frank, Annie deliberately loses to Frank and he calls the wedding back on—earning his pride back. This “Cinderella” character sacrifices her abilities by deliberately losing to Frank to win the man of her dreams.

The ending of *Annie Get Your Gun* has provoked some issues for feminists who believe that this show tells women that they must fit into the role of an inferior female next to the superior man. In the last scene, Annie “is a capable woman catering to her male “superiors” (who

¹⁴⁸ Mordden, Ethan. *Broadway Babies: The People Who Made The American Musical*. New York, New York: Oxford University Press, © 1983. Page 117. Print.

are nothing of the sort)” which “can be very hard to accept with equanimity, especially in the wake of the women’s liberation movement (which began in earnest more than a decade after Annie’s first run) and our steadily growing awareness of the “glass ceiling” that has often prevented women from reaching the same level, in many professions, as less accomplished men.”¹⁴⁹ Annie’s attraction to Frank Butler is squarely based on her needs since Frank is “everything she is not: masculine yet fancily dressed and attractive, and well at ease with his place in the world, especially regarding sex.”¹⁵⁰

Annie Get Your Gun explores gender roles, and the main heroine is constantly looking for her identity along the way. This musical was designed to mirror women’s feelings during the post-World War II era. During that time, women had to take on jobs in the workforce that were generally considered men’s work. Women struggled with returning back home to their more traditional feminine roles and behavior after the war that their gender identities were often lost or confused during this transitional period. Annie has difficulty trying to find a group of people that she feels comfortable associating herself with. She tries to fit in with the Indians but would never be one, she tries to fit in with the show business people, but she is uncomfortable, and she tries to fit into an ultra-feminine role as a possible girl for Frank. *Annie Get Your Gun* tried to capture some of the post World War II American confusion over gender relations. Annie’s “Cinderella” character was created to show how women sometimes have to deny their superior talents to not hinder men’s egos in order to win their hearts. The ending of the musical is significant because it reminded Americans that their society which had greatly elevated women's roles in the working

¹⁴⁹ Knapp, Raymond. Page 214.

¹⁵⁰ Knapp, Raymond. Page 211.

world during the war, was now desperately attempting to return to how things were before the World War.

Annie Get Your Gun was a return to old fashioned musical shows. The period of the story takes place around the 1880s, however it is never specified in the musical. Annie is a modern Cinderella character of the 1940s that depicts an illiterate, naïve hillbilly who becomes a world-famous sharpshooter and wins the heart of the man she loves. To win his heart, Annie had to let Frank Butler win the match, even though Annie had more speed and talent. Annie chose love over winning and fame. “Musicals are frequently structured around a heterosexual couple; although the man and the woman often begin as suspicious of one another or even as enemies, they invariably marry by the end.”¹⁵¹ The heroines of musical theater appear to fall head-over-heels in love in almost every Cinderella adaptation. Like *Annie Get Your Gun*, “the eventual heterosexual union required by the musical also unifies the community, as woman submits to man, nature to culture, passion to reason, body to mind.”¹⁵² Annie and Frank love each other but their competitive nature is what holds them back.

Annie has a straightforward self-confidence about herself. Sharpshooting is Annie’s life, although her emotions get in the way and she falls in love with Frank Butler. Annie knows nothing about love, but she has heard about it. She doesn’t realize what love is until she herself falls in love with Frank. The exhibition of her skill as a marksman means nothing to her. Annie “can put two bullets through a bird on the wing without blinking” which is what gets her picked

¹⁵¹ Wolf, Stacy. *A Problem Like Maria: Gender and Sexuality in the American Musical*. The University of Michigan Press, © 2002. Page 9. Print.

¹⁵² Wolf, Stacy. Page 9.

up on the Wild West show.¹⁵³ For Frank, “who has worked hard to achieve a national reputation based on the same skill, is a man, and his ego is wounded; he suddenly becomes a defenseless boy.”¹⁵⁴ Anne and Frank have their pride in their profession in common with one another. Frank is very jealous of Annie’s marksmanship. Annie only wants to be in his good graces, which is why she throws her match against him. These two individuals prevent each other from having what they both want—each other.

Annie is determined to define her identity in the world. “*Annie Get Your Gun* draws on the mythologies of America’s West, but those mythologies are not what is at stake in the show, which presents itself, thematically, somehow more abstractly, as a conflict between an imperiled way of life, enacted as entertainment, and a number of elements that threaten to destroy if for good.”¹⁵⁵ Annie is a perfect example of a walking contradiction, she is an outdated individual who tries to become modernized, she is a tomboy hoping to embrace womanhood, she has extreme natural talents and the ability to perform yet lacks sophisticated speech, and she is a straight-shooter when it comes to honesty yet that brutal honesty backfires on her in life. “Annie herself is the principle source of humor.”¹⁵⁶ We can see this reflected by her speech and in the lyrics of the songs she sings. The general humor in the show “stands as a model of timelessness.”¹⁵⁷

Besides the issues of female identity, the show tackles the issue of race in American by making Indians the “other” race, just as other races were used in shows like *Show Boat* and *South*

¹⁵³ Gänzl, Kurt. *The Encyclopedia of The Musical Theater: A-K*. New York, New York: Schirmer Books, © 1994. Page 32. Print.

¹⁵⁴ Engle, Lehman. *The American Musical Theater: A Consideration*. A CBS Legacy Collection Book. New York: The Macmillan Company, © 1967. Pages v-236. Print.

¹⁵⁵ Knapp, Raymond. Page 210.

¹⁵⁶ Engle, Lehman. Page 114.

¹⁵⁷ Engle, Lehman. Page 115.

Pacific. The song “I’m an Indian Too” “mixes respect with blatant disrespect, and the song’s musical style degenerates easily into parody; indeed, its melody is actually presented *as* a parody, within the conditions set up by the show itself.”¹⁵⁸ The representations of Native Americans in *Annie Get Your Gun* are exaggerated stereotypes and can be extremely offensive. This is a main reason for why the song “I’m an Indian too” is usually cut from the revivals.

There was a successful revival of the production on May 31st, 1966 at the Music Theater of Lincoln Center starring most of the original cast including Ethel Merman as Annie and Bruce Yarnell as Frank Butler. This production was also filmed for a television special. The most recent successful revival of the show was in 1999 starring Bernadette Peters as Annie. *Annie Get Your Gun* had productions in London, Australia, and New Zealand. “The show was one of the first modern American musicals to break into the German-language theatre.”¹⁵⁹ There was a film version of the show in 1950 by MGM starring Betty Hutton and Howard Keel. Ethel Merman “credits *Annie Get Your Gun* (1946) as the show that renovated her persona, cut away the ribald big-city crust to reveal a more vulnerable heroine.”¹⁶⁰

Each of the songs in the musical are filled with wit and melody that goes hand-in-hand with the action of the musical. Annie has several songs throughout the musical that allow the audience to laugh as well as gain insight to Annie’s character. The song “Doin’ What Comes Natur’lly” is a good-natured description of Annie’s hillbilly life. Annie also sings “You Can’t Get A Man With A Gun” which has a folkish sound, filled with simplistic diction, melody, and harmony. This song sets up Annie’s quest to prove that she is worthy of Butler’s love. The songs “Doin’ What Comes Naturally” and “You Can’t Get a Man with a Gun” are both witty and

¹⁵⁸ Knapp, Raymond. Page 210.

¹⁵⁹ Gänzl, Kurt. *The Encyclopedia of The Musical Theater: A-K*. Page 34.

¹⁶⁰ Mordden, Ethan. *Broadway Babies*. Page 117.

risqué. Annie also sings “Moonshine Lullaby,” “I’m an Indian Too” and “I Got Lost in His Arms” which is about how she feels foolish for falling in love with Frank. The Love song between Annie and Frank is “They Say It’s Wonderful”.

Annie’s “Cinderella” song is titled “I Got the Sun in the Morning.” This is an “I am” song for the lyrics allow audiences to understand something about the character and or the situation. In the song, Annie is singing about how she is a happy country girl even though she is poor. Annie tells the audience that she has “no diamond[s]” and she has “no pearl[s], still [she] think[s she is] a lucky girl.” Annie has “no mansion” and “no yacht” but she is still “happy with what [she’s] got” which is “sun in the morning, and the moon at night [she’s] alright.” She tells the audience that she has “no checkbooks” and “no banks” but she’d still “like to express [her] thanks” for the “sunshine gives [her] a lovely day” and the “moonlight gives [her] the Milky Way.” Her “Cinderella” songs leaves audiences with the hopeful message that things in life “can’t be bought or sold.” Her “Cinderella” song “I Got Sun in the Morning,” is about how she finds many things in life in which she can be grateful for.

The original costumes for the production were designed by Lucinda Ballard. Ballard’s western costumes emphasized Annie’s wild, tomboy attitude. Ballard also captures Annie’s new look as a dignified, wise, and happy young woman. Annie is always wearing large over-the-top cowgirl hats and stylish cowgirl boots. She is always dressed in ankle length western skirts and long sleeve button down shirts with an embroidered vest over it. Annie is usually wearing medium length, matching gloves to complete her western attire. Ballard successfully created a masculine, yet feminine look for Annie.

In order to understand Annie's showmanship personality I redesigned Lucinda Ballard's Western performance attire for Annie. I dressed Annie in black one-inch heel boots that were covered by light brown gaiters. Annie wears a white petticoat that can be seen at the bottom of her mid-calf skirt. Annie's light brown, pleated skirt is trimmed with a dyed red band which matches her fringed armbands, hat and belt. I chose the color red because it is a strong color that invokes a range of contradicting emotions such as love and hate. I wanted to show Annie's competitive nature through this color choice. Her hat is a decorative one, it was not designed to be used for practical purposes, only for her performances—which is why the hat is slightly smaller than Annie's wide-brimmed cowgirl hats. On the front of the hat is the symbol of a star which matches her belt buckle. The star represents Annie's strength and competitive nature when it comes to performing. In ancient times, the symbol of the star represented distraction. When Annie performs, she hopes the star will become a distraction to her fellow duel mate. Annie also wears a dark blue scarf. I chose the color dark blue to symbolize Annie's confidence and power when she performs. Annie is also dressed in a pleated blouse that buttons up the front. The blouse has leg O'Mutton sleeves and is designed in an 1896 pattern. I wanted Annie to have a slight hour glass look since the show took place during the late 1890s—the hourglass era. Finally, to show Annie's relationship with the Native Americans I added embroidered Indian symbols on her fringed armbands as well as down the sides of her skirt. On her armbands, the three symbols mean constant, peace, and strength. On the sides of her skirt, the symbols mean wise, long journey, movement, everlasting life, protection, swiftness, time and guidance. All of these symbols represent all the emotions Annie has felt throughout her life and while performing.

World War II ultimately ended the Great Depression and got America back on its feet again. The 1940s experienced an array of changes in the musical theater scene, as both an art form and a business. After World War II, America's economy was booming again and Broadway and Hollywood were making more money than ever before. Once the 1950s arrived, the Broadway musical became one of the most popular entities in all of show business for the American musical was becoming a major part of American popular culture. Musical songs were topping the song charts and America's constant booming economy kept Broadway alive and running. One of the major reasons that the 1950s held such a strong place for the American musical was in part due to Rogers and Hammerstein's revolutionized work in the 1940s that "urged the musical to seek beyond the typical fare for stories based on realistic character development: to become drama."¹⁶¹ The 1940s introduced this new way of approaching musicals and the 1950s just exploited it.

¹⁶¹ Mordden, Ethan. *Coming Up Roses: The Broadway Musical in the 1950s*. New York: Oxford University Press, © 1998. Pages 26-27. Print.

--Chapter 4--
Cinderella: A Rebirth

The integrated musical became very influential during the Forties and Fifties on Broadway. “The theater since World War II can best be described as electric in nature. That is to say it has borrowed, combined, and modified elements from all of the modern movements, and has adapted staging devices from all past periods for use in the production of both period and modern plays.”¹⁶² Choreography in musicals also began to change. “Before World War II, dance was not necessarily related to the play itself. Broadway dance was dominated by precision dances, mostly tap, which were all the rage in the Hollywood musicals of Busby Berkeley in the 1920s and 1930s.”¹⁶³ Now, musicals were choreographing routines that helped move the plot forward. In the Fifties, musicals were staged and structured differently, with greater fluidity and steered away from the defining separations of acting, song, and dance. “Mid-twentieth century musicals promote tolerance and offer a vision of an American world in which heterosexual couples unite and different people” like Indians and white folk or the poor and the rich can get along through dance and music.¹⁶⁴

The musicals produced in the Fifties were forming what would now be called the classics or what many call the “Golden Age” of Broadway musicals. Many of the popular musicals during this period were all designed for specific leading ladies—hence the reason why so many “Cinderella” plot musicals were produced. This was the only time that Broadway actresses influenced the development of the new stage musicals. The most popular and most successful

¹⁶² Brockett, Oscar G.. *The Theatre: An Introduction*. New York, New York: Holt, Rinehart and Winston, Inc., © 1964. Pages v-566. Print.

¹⁶³ Wolf, Stacy. *A Problem Like Maria: Gender and Sexuality in the American Musical*. The University of Michigan Press, © 2002. Pages 28. Print.

¹⁶⁴ Wolf, Stacy. Page 17.

“Cinderella” plot musicals of the decade were *My Fair Lady*, and the television musical—*Cinderella*. These musicals showcased their songs on the Ed Sullivan variety show which was the most popular television show of its day. The Ed Sullivan show allowed Broadway’s musicals to be broadcasted to many viewers all over the country. Another change was that during the Fifties, America was starting to slowly turn away from Broadway songs being considered popular music and were now switching to the growing popularity of rock and roll music.

The post-war decades saw an incredible baby boom, and with the creation of the new highway system many families were moving to the suburbs. “The musical grew and was popular during the post—World War II era—a period when many women who worked outside the home during the war returned to homemaking after men reclaimed their jobs; when homosexuals were both pathologized and criminalized; and when the image of the white, middle-class, nuclear family in the suburbs represented America at its best.”¹⁶⁵ After the war, “women worked in low-paying fields, their wages dropped, and federal support for child-care facilities ended.”¹⁶⁶ In 1953, the Kinsey Report on women (titled *Sexual Behavior in the Human Female*) was published which analyzed over 6,000 personal interviews from females who participate in different kinds of sexual activity. Women were beginning to become more independent than in years past. “While the country was years away from equal pay for equal work, women were paid well enough to spend some of it on themselves.”¹⁶⁷ Many of these women especially used this extra money as theater patrons, wanting to see stories about women; hence, the increase of female stories in musical theater and films.

¹⁶⁵ Wolf, Stacy. Page 9.

¹⁶⁶ Wolf, Stacy. Page 14.

¹⁶⁷ Jones, John Bush. *Our Musicals, Ourselves: A Social History of the American Musical Theater*. Hanover and London: University Press of New England, © 2003. Page 123. Print.

The 1950s also saw the rise of the middle class and the American Family. The American family was based “around a sentimental and traditionalist morality of love, marriage, and the family, within which women were expected to play out the stereotype of good wife and mother and men the role of provider.”¹⁶⁸ The idea of the American Family “came to epitomize dominant America’s idea of itself, and gendered roles in the family were not only seen as positive but were portrayed as absolutely necessary for psychological health and social stability.”¹⁶⁹ This rise of suburban life was due in part to the 1956 Eisenhower’s Interstate Highway Act where families began moving to the suburbs and commuting to the cities for work. This gave a huge boost to the automotive companies during the late Fifties and early Sixties. The Highway Act created “the growth of America as a vast suburbia in which work, leisure, and all other facilities were located.”¹⁷⁰

In the latter half of the 1950s, America was introduced to the beginnings of a Civil Rights Movement. In 1954 the United States witnessed a landmark decision during the *Brown vs. The Board of Education* where the United States Supreme Court declared state laws establishing separate public schools for black and white students and denying black children equal educational opportunities was considered unconstitutional. However, the official spark that set off the Civil Rights Movement in America began in 1955 with the Montgomery bus boycott. Two years later, schools were beginning to end segregation like Little Rock High School in Alabama.

¹⁶⁸ Walsh, David and Platt, Len. *Musical Theater and American Culture*. Westport, Connecticut: Praeger, © 2003. Page 99. Print.

¹⁶⁹ Wolf, Stacy. Page 13.

¹⁷⁰ Walsh, David and Platt, Len. Page 99.

In the 1950s, four films were released that encompassed the Cinderella-theme into their storylines. The first film was released in 1950 and was titled *Cinderella and the Silver Skates*. This 8 mm silent movie was six minutes long and was released by Castle Films (United Artists). There were no credits given for the creative team or performers. The film follows the story of Perrault's Cinderella tale and is entirely performed on ice skates. When Cinderella arrives at the ball, she and the Prince skate together—a *pas de deux*. As Cinderella runs away from the ball one of her runners breaks off and the Prince uses the blade to find her which he eventually does and (predictably) they live happily-ever-after. This film contains elaborate costumes and numerous ballet-like skating routines. The second film to be released in the Fifties that encompassed a Cinderella-theme was in 1954 and was titled *The Barefoot Contessa*. The film is one hundred and thirty minutes long and was directed by Joseph L. Mankiewicz. The film stars Ava Gardner as Maria Vargas (the Cinderella character of the story) and Rossano Brazzi as an Italian count (the Prince Charming of the story). The story follows a Spanish dancer named Maria who lives in poverty with her father and cruel mother. Maria prefers to walk barefoot in the dirt because she feels it keeps her in touch with her roots, only wearing slippers when social occasions require her to. Harry Dawes (played by Humphrey Bogart) is a film director, who acts as her fairy godmother (or fairy godfather), and convinces her to come to America where he makes her a star—a classic Cinderella tale. Many millionaires try to possess her but she remains alone looking for a true love. When Maria returns to Spain she discovers her father has murdered her mother, and because Maria hated her mother she helps him get away with it. Maria ends up marrying an Italian count (Rossano Brazzi) and her Cinderella dreams of finding a true love come true. However, this Cinderella story takes a dramatic turn, differing from the traditional

storyline. Maria becomes pregnant by a lover and she is murdered by the count. The film begins and ends with her funeral. In the end, this poor girl becomes a star as well as a countess but soon meets a deadly fate. This Cinderella character is not the sweet, wholesome type that many audiences have fallen in love with. This Cinderella character, lies and cheats, while painting a much darker picture than her predecessors. This could be why this Cinderella character's happy ending is nowhere to be found and whose life comes to a sudden tragic end.

Another Cinderella-inspired film was released in 1955 and was titled *The Glass Slipper*. This ninety-five minute film was directed by Charles Walters and was based on Perrault's story as well as a 1944 musical play by Herbert and Eleanor Farjeon. The story focuses on the psyche of Cinderella's character and stars Leslie Caron as Ella (the Cinderella character of the story) and Michael Wilding as Prince Charles (the Prince Charming of the story). This film followed the same traditional plot structure of Cinderella's famous story and was very predictable in its ending.

The last Cinderella-inspired film of the decade was titled *Tammy and the Bachelor* and was released in 1957. This eighty-nine minute film was directed by Joseph Pevney and Oscar Brodney. The film stars Debbie Reynolds as Tammy (the Cinderella character of the story) and Leslie Nielsen as Peter (the almost Prince Charming of the story). The plot involves Tammy whose mother has passed away and she lives with her grandfather (played by Walter Brennan) in Mississippi. A plane crashes and Tammy and her grandfather rescue the pilot, Peter, and save him and ultimately the two fall in love. Tammy's grandfather is sent to prison for making moonshine (liquor) and Tammy is sent to live with Peter who is poor but hopes to become independently wealthy by developing a super tomato. However, Peter never gets his super

tomato and goes into advertising, leaving Tammy and ending up with a woman named Barbara (played by Mala Powers) who is a woman of higher social standing. By the end of the film, Tammy's grandfather is released from prison and Tammy gets married to a wealthy man—finally finding her “Prince.” This film encompasses many Cinderella themes including a motherless girl, working as a scullion (kitchen servant) in a home with her rival and stepmother-types oppressing her, a fairy godmother who provides her with an ancestor's dress to attend a ball, and a prince who rescues her and marries her.

The biggest Cinderella film of the decade was Walt Disney's full-length animation version of Perrault's classic fairytale. Walt Disney's *Cinderella* was an instant fan favorite with audiences and it grossed more than four million dollars at the box office. “But since the Cold War began, Americans seemed again to need reassurance, which may explain why *Cinderella*, an old-fashioned and familiar sort of Disney animation, a controlled animation, found favor. (Walt's own comment on the nuclear peril was, “If people would think more about fairies they would soon forget the atom bomb.”) Disney, a tonic force during the Depression, was now a touchstone, providing comfort in a time of foreboding.”¹⁷¹ Living under the perceived threat of a nuclear attack, the need for a Cinderella-type film became quite popular and highly sought out. American audiences wanted to still believe in happy endings and “through the fairy tale that hope for happy endings is kept alive.”¹⁷²

Walt Disney's *Cinderella* was filled with the voices of Ilene Woods as Cinderella, Verna Felton as the Fairy Godmother and William Phipps as Prince Charming with Mike Douglas

¹⁷¹ Gabler, Neal. *Walt Disney: The Triumph of The American Imagination*. New York, New York: Alfred A. Knopf, © 2007. Page 481. Print.

¹⁷² Zipes, Jack. *Happily Ever After: Fairy Tales, Children, and the Culture Industry*. New York and London: Routledge, © 1997. Page 70. Print.

providing the singing voice for the Prince. This 1950s film wasn't released to the public for personal viewing on video cassette until 1988. Disney tells the story of Cinderella who lives the life of drudgery thanks to her stepmother and stepsisters. However, Walt paints Cinderella as a dreaming individual who won't let the constant verbal abuse from her step-family or anyone else keep her from dreaming. Cinderella's dreams are the wishes of her heart, and despite her servitude, she has faith that one day her wishes and dreams will come true. Cinderella even sings about this in her "Cinderella" song titled, "A Dream is a Wish Your Heart Makes." In the song, Cinderella tells her audience to "have faith in [their] dreams and someday [their] rainbow will come smiling through. No matter how [their] heart[s are] grieving, if [they] keep on believing, the dream[s] that [they] wish will come true." Disney tried hard not to paint Cinderella as a weak-willed character, this was evident when Cinderella confronts her stepmother that she has every right to attend the Prince's ball. Walt Disney chose to re-create the tale of Cinderella because it closely resembled Snow White's story that proved successful in the Thirties.

Walt Disney depicted his Cinderella heroine as the perfect 1950s ideal of a blonde, bosomy beauty. His film demonstrated to audiences that those who are decent, good, and bold will flourish and happiness come their way. "Ultimately, Disney's Cinderella is a girl who wants love, not riches, since Cinderella falls in love with the prince before she realizes he is royalty."¹⁷³ In the end she is rewarded for her virtue by getting to marry the wealthy, attractive man of her dreams. "The appearance of Walt Disney's film *Cinderella* was promptly hailed by a discerning movie editor as a most remarkable event. *Cinderella*, he began by saying, is the classic heroine of the screen. This is the story we have seen in movies numerous times, only disguised with a

¹⁷³ Otnes and Pleck. *Cinderella Dreams: The Allure of the Lavish Wedding*. London, England: University of California Press, Ltd. © 2003. Page 46. Print.

masquerade of realism or a pretense of modernity. Borrowed continually by Hollywood without acknowledgement, this rags-to-riches theme is the principal story on which the movies were built.”¹⁷⁴ Walt Disney and his film “set a new pattern for Cinderella: a helpless, hapless, pitiable, useless heroine who has to be saved time and time again by the talking mice and birds because she is “off in a world of dreams.” It is Cinderella who is not recognized by her prince until she is magically back in her ball gown, beribboned and bejeweled.”¹⁷⁵

Walt Disney most likely went with Perrault’s version of the tale because it paints Cinderella as a sweet, good hearted individual who lacks initiative, unlike the other versions that paint Cinderella in a much different color. However, Perrault created a Cinderella that sought out liberation for herself. It was a quest for Cinderella in which her virtue and kindness were more important than a Prince and Disney tried to capture that in his film. Perrault’s story “came into being with the emerging bourgeois society.”¹⁷⁶ His story was derived from the folktale which was rooted in the “pre-capitalistic lower-class culture.”¹⁷⁷ Perrault turned his Cinderella into a Christianized one. “By enduring injustice patiently and returning ill-usage with love and benevolence, this Cinderella transforms her passive innocence and suffering into a saving power, which earns her a happily-ever-after ending and converts her world from a house of petty cruelty into a harmonious, merry court. In her unrivaled humbleness, patience, and kindness, she is very much an incarnation of positive Christian values.”¹⁷⁸ Perrault even teaches us the importance of godmothers. “Without question, Walt Disney set the standards for feature length fairy-tale films

¹⁷⁴ Foley, Louis. *The Modern Language Journal*. “A Princess and Her Magic Footwear”. Vol. XXXVIII. Ann Arbor, Michigan: The National Federation of Modern Language Teachers Associations, © 1954. Pages 413. Print.

¹⁷⁵ Yolen, Jane. *Touch Magic*. Little Rock: August House, © 2000. Page 39. Print.

¹⁷⁶ Mei, Huang. *Transforming The Cinderella Dream: From Frances Burney to Charlotte Bronte*. New Brunswick and London: Rutgers University Press, © 1990. Page 2. Print.

¹⁷⁷ Mei, Huang. Page 2.

¹⁷⁸ Mei, Huang. Page 3.

in the world of cinema.”¹⁷⁹ Walt Disney wrote a letter to Charles Koerner of Paramount Studios in 1944 saying that “Cinderella, to us, is a very important property. The name Cinderella has a special significance in the public’s mind, insofar as it concerns a special type of story and character. There seems to be a new interest in the Cinderella-type of story.”¹⁸⁰ The success of Walt Disney’s 1950 animation film of *Cinderella* is what ultimately funded his next project which was to create a place “where dreams come true”—Disneyland.

According to Charles A. Berst, Cinderella’s story has two morals: the first, “to capture a heart, beyond question to win it; graciousness is the gift with true magic in it.” And secondly, “to succeed as you should you need godmothers, too.”¹⁸¹ Walt Disney teaches kids to engage in positive wishing or thinking. “One component of girlhood socialization in the 1950s was learning the story of *Cinderella* from Disney cartoons or Golden Press storybooks.”¹⁸² A perfect example of this positive wishing and thinking is in *Snow White* where she harbors no hard feelings against the queen, and *Cinderella* who has good reason to wish that her stepsisters be punished for their wrong doings, instead wishes them to go to the ball that she cannot attend. According to feminists, characters like Snow White and Cinderella are stereotyped as passive and helpless; however, audiences find similar traits within these “Cinderella” characters that they find within themselves such as disobedience. For example, Cinderella sneaks off to the ball when she was told she could not go and lies about it in order to protect herself. Snow White disobeys the dwarfs who warn her about talking to strangers. Although *Cinderella* is often compared to *Snow White*, she does express her will and does take initiative at the crucial points in her life. For

¹⁷⁹ Zipes, Jack. Page 89.

¹⁸⁰ Berst, Charles A. *Pygmalion: Shaw’s Spin on Myth and Cinderella*. New York, New York: Twayne Publishers, © 1995. Page 13. Print.

¹⁸¹ Berst, Charles A. Page 8.

¹⁸² Otnes and Pleck. Page 46.

instance, her crying is what makes the fairy godmother appear and she recognizes the opportunity to try on the glass slipper for the Prince. “On both occasions Cinderella is active, rather than passive, and forges her own lot.”¹⁸³ Ultimately, Disney’s *Cinderella* promoted the ideas that life could be difficult and unhappy but “that class distinctions are not a natural product of Social Darwinism and that classes need to find common ground.”¹⁸⁴ Cinderella’s story is a perfect example of following the Social Darwinism mantra of “the strong survive.” Cinderella is treated as though she comes from inferior birth; however, like many writers and filmmakers have shown, Cinderella does not fall under the trap of Social Darwinism (that another race or class of people can rule over one another); she ultimately frees herself from this mold that society and her stepfamily told her could never happen and becomes a leader and a Princess.

There are several symbols and motifs that are different from Perrault’s version than Walt Disney’s version. The symbol of the glass slipper has had a variety of interpretations. In Walt Disney’s version of the tale, the glass slipper does not symbolize Cinderella’s adolescent sexuality; as that symbol is hinted at Perrault’s tale. In fact, Mei Huang suggests that Disney’s glass shoe itself, with the size and beauty of the slipper, implies “a delicate physique and an elegant style that are usually related to upper-class female life.”¹⁸⁵ Charles A. Berst however, theorizes Cinderella’s glass slippers reflect her status and “their transparency evokes her purity in a subtly erotic way, and her comfort in their glistening uniqueness makes their romance exotic and fitting.”¹⁸⁶ Another theory, according to Vera Sonja Maass, is that the shoe “embodies the

¹⁸³ Mei, Huang. Page 4.

¹⁸⁴ Gabler, Neal. Page 615.

¹⁸⁵ Mei, Huang. Page 3.

¹⁸⁶ Berst, Charles A. Page 7.

restrictions and requirements that the prince and the world place upon her and her role in life.”¹⁸⁷

Because the shoe is a perfect fit, Cinderella has no room for growth or change.

The motif of a fairy godmother recurs and varies from story to story. David Berland finds Walt Disney’s *Cinderella* to be “a passive heroine of the fairy godmother” who can do nothing for herself.¹⁸⁸ The inclusion of the stepmother storyline in Perrault’s and Disney’s tale, was reflective of the social life of the time—the eighteenth century. “According to Robert Darnton, because of the high mortality rate and frequent remarriage of widowed men (remarriage is relatively rarer among widowed women), stepmothers proliferated everywhere in eighteenth-century rural France.”¹⁸⁹ The theme of the cruel stepmother was a common motif used in literature during the Middle Ages. Another theme in both of these stories is that “the clock striking twelve visits a deadline on the timelessness of romance.”¹⁹⁰

Like Walt Disney’s *Cinderella*, each of his animated musical films “imitate the standard Hollywood musical of the 1930s. Special attention is paid to catchy lyrics and tunes, background music, and sound effects that either heighten or break the action so that the characters can reveal their innermost thoughts. For instance, Snow White sings about wishing for a prince, and Beauty announces that she wants to break out of her provincial town and find the love of her life.”¹⁹¹ Also, in most of Disney’s film, the male is usually the active desirer and the Cinderella character is the object that is desired. In *Cinderella*, she is the object desired “who must be transformed

¹⁸⁷ Maass, Vera Sonja. *The Cinderella Test: Would You Really Want The Shoe To Fit? Subtle Ways Women Are Seduced and Socialized into Servitude and Stereotypes*. Santa Barbara, California: ABC-CLIO, LLC, © 2009. Pages 5-6. Print.

¹⁸⁸ Berland, David I., M. D. “Disney and Freud: Walt meets the Id.” *Journal of Popular Culture*, 15. © 1982. Page 103. Print.

¹⁸⁹ Mei, Huang. Page 5-6.

¹⁹⁰ Berst, Charles A. Page 7.

¹⁹¹ Zipes, Jack. Page 93.

through magic even to be visible to” the active desirer—the Prince.¹⁹² Walt Disney presented Cinderella as a woman “whose happiness depends on a man who actually defines her life.”¹⁹³ Perrault on the other hand, “makes Cinderella’s growth from a girl to a woman more important than the hocus-pocus of her transformation” like Disney emphasized in his film.¹⁹⁴ Women relate to Cinderella’s character because they constantly wait for something external to transform their lives.

Rogers and Hammerstein were gaining plenty of success during the Forties and the Fifties. However, in 1956 Lerner and Loewe won America’s hearts with their production of *My Fair Lady* which many argue to be one of the finest works of musical theater ever produced on the Broadway stage. *My Fair Lady* starred Julie Andrews as Eliza Doolittle (the Cinderella character of the story) and Rex Harrison as Professor Higgins (the Prince Charming character of the story). Eliza Doolittle’s character “was born in the mid-1890s, years that capped a revolutionary century.”¹⁹⁵ The production was led by Moss Hart with music by Fredrick Loewe and lyrics by Alan Jay Lerner. Hanya Holm choreographed the production. Julie Andrews came to represent, through the Broadway stage and her roles, the all-American girl; even though she was British in origin and speech. She achieved her fame by starring in Rodger and Hammerstein’s *Cinderella* as well as *My Fair Lady*.

My Fair Lady debuted on Broadway on March 15th, 1956 at the Mark Hellinger Theater with 2,717 performances—a record at that time. The musical is filled with many great examples of story and song integration. As Alan Jay Lerner said of *My Fair Lady*, “we finally arrived at

¹⁹² Wolf, Stacy. Page 143.

¹⁹³ Maass, Vera Sonja. Pages vii-167.

¹⁹⁴ Berst, Charles A. Page 8.

¹⁹⁵ Berst, Charles A. Pages vii-159.

those moments where music and lyrics could reveal what was implied and not repeat what was already in the text.”¹⁹⁶ The musical reminded audiences of an operetta style show with the heroine who is a soprano and her counterpart is a light-comedy leading man, often a tenor. “*My Fair Lady* opened during a time when the integrated musical was valued above all else, and critics (both theater reviewers and musical theater scholars) note how every song in the musical grows directly out of the action, moves the plot forward, and develops character.”¹⁹⁷ According to Kurt Gänzel, “*My Fair Lady* is, probably deservedly, considered as the model amongst the scenes-and-songs shows that were the regular fare in the musical theater in the 1940s and 1950s.”¹⁹⁸

This “Cinderella” plot centers on Eliza Doolittle, a poor Cockney flower girl who takes speech lessons from Professor Higgins, a phoneticist, who trains her to speak and act like a lady and the two end up falling in love with one another by the end of the musical. The musical was based upon George Bernard Shaw’s play *Pygmalion*. Lerner and Loewe took on the challenge of adapting this play into a musical by adding in the classic love story of Eliza and Professor Higgins. “This quintessential “Cinderella” story was irresistible to America and it played for six years on Broadway.”¹⁹⁹ The success of *My Fair Lady* was due to its intellectual content in the “Cinderella” storyline.

George Bernard Shaw’s play *Pygmalion* (1912) is a non-love story, and Lerner and Loewe were faced with the greatest challenge of trying to turn his play into one—an attempt that

¹⁹⁶ Lawson-Peebles, Robert. *Approaches To The American Musical*. Great Britain: University of Exeter Press, © 1996. Page 35. Print.

¹⁹⁷ Wolf, Stacy. Page 149.

¹⁹⁸ Gänzel, Kurt. *The Encyclopedia of The Musical Theater: L-Z*. New York, New York, Schirmer Books, © 1994. Page 1031. Print.

¹⁹⁹ Kantor, Michael. Dir. *Broadway: The American Musical*. Dir. Michael Kantor." Perf. Andrews, Julie. PBS: © 2004, Film.

Rodgers and Hammerstein failed to accomplish. *Pygmalion* is based on the legend of Pygmalion who falls in love with his statue, Galatea, and he prays to the goddess of love to bring her to life, which she does and he marries her. “Shaw uses this legend only as a point of reference, for his principal interest lies in showing that differences in speech are in large part responsible for maintaining the social and economic class structure of England.”²⁰⁰ According to Joseph P. Swain, *Pygmalion* “is a dramatic adaptation of the classical myth about the sculptor who brings his own statue of a woman to life.”²⁰¹ The story comes from Ovid’s *Metamorphoses 10*, which was written in Rome a little after 1 A.D., and Shaw turns Pygmalion into Henry Higgins. “Unlike the original Pygmalion, who turns a statue into a human being, Higgins tries to turn a human being into a statue.”²⁰² In the story of Pygmalion, “the original myth, the obstacle [was] the creation itself.”²⁰³ By the end of the musical, the two characters have reversed roles and Eliza is now the sculptor and Higgins is the block. “Eliza, in the role reversal that occurs during the play, becomes the teacher and sculptor, and we want her to finish the job by bringing her wooden man to life. We want this particularly because the phonetics professor contains bits of ourselves.”²⁰⁴

Shaw subtitled his play *Pygmalion* a “romance”. He called it a “romance because it is a story of a poor girl who meets a gentleman at a church door, and is transformed by him, like Cinderella, into a beautiful lady.”²⁰⁵ Through his writing, “Shaw graphically reminds us of grim realities that ground the dreams of would-be Cinderellas.”²⁰⁶ Shaw’s premise for his play was

²⁰⁰ Brockett, Oscar G.. Page 334.

²⁰¹ Swain, Joseph P.. *The Broadway Musical: A Critical and Musical Survey*. New York, New York: Oxford University Press, © 1990. Page 180. Print.

²⁰² Berst, Charles A. Page 23.

²⁰³ Swain, Joseph P.. Page 189.

²⁰⁴ Silver, Arnold. *Bernard Shaw: The Darker Side*. Stanford, California: Stanford University Press, © 1982. Page 200. Print.

²⁰⁵ Berst, Charles A. Page 21.

²⁰⁶ Berst, Charles A. Page 49.

that language is social class. “Shaw was determined to avoid romantic implications between the flower girl and the older professor, so the play steers around the intimacy of the accomplishment that occurs between them and hastens on to the social results of the accomplishment.”²⁰⁷

However, there are many examples that prove that Shaw not only borrowed the Pygmalion myth, but he also borrowed themes from Cinderella’s tale in order to tell his story. For example, in Shaw’s play, Mrs. Pearce represents the stepmother in the Cinderella fairy tale. She even tells her “at the end of six months you shall go to Buckingham Palace in a carriage, beautifully dressed.”²⁰⁸ This shows a link that Shaw makes between his play and that of Cinderella’s tale.

There are a few examples in Act Four of Shaw’s *Pygmalion* that makes references to a Cinderella motif. For example, the beginning of Act Four begins with Higgins’ clock striking twelve. Also in Act Four, when Eliza throws the slippers at Higgins and tells him “take your slippers; and may you never have a day’s luck with them!”²⁰⁹ This line is another tiny hint to the Cinderella motif being used in his play. The slippers play a different role in *Cinderella* than they do in Shaw’s *Pygmalion*. In *Cinderella*, when Cinderella loses her slipper she has a handsome prince who comes to her rescue and discovers her identity, where a romance soon follows. In *Pygmalion*, the slippers show Eliza that although she has been transformed into a “Cinderella-like” figure, she is continually being treated like a servant by performing domestic services for Higgins. Higgins does not appreciate Eliza’s new identity, which is exemplified in his fit over his

²⁰⁷ McMillin, Scott. *The Musical as Drama: A Study of the Principles and Conventions Behind Musical Shows From Kern to Sondheim*. Princeton, New Jersey, © 2006. Page 48. Print.

²⁰⁸ Berst, Charles A. Page 61.

²⁰⁹ Berst, Charles A. Pages 98-99.

lost slippers. “In hurling the slippers at this uncharming prince, Eliza violently rejects her Cinderella dreams.”²¹⁰

There are also some examples in Act Five of his play that also hint at some Cinderella themes. The fifth act of the play starts off like a part from Cinderella’s story where the heroine is running away on foot after midnight and Higgins (Prince Charming) has authorities looking for her. “Shaw strenuously argued against this Cinderella interpretation, but he would live to regret that his original concluding lines in 1912 allow the *possibility* that Eliza, who has metamorphosed into a tower of strength, a consort battleship, will return to live with Higgins and Pickering as an independent woman, one of three old bachelors together instead of only two men and a silly girl.”²¹¹ Shaw tried to only address class issues and language in his play and not focus on a romantic relationship between the two leading characters. However, there are clear indications of an underlying Cinderella theme throughout his play. In Shaw’s defense, what makes *Pygmalion* not a Cinderella story is that in Shaw’s play, Shaw denies Cinderella her Prince. *Pygmalion* is a story about Professor Higgins, not Eliza, where if it were a true Cinderella story, the story would focus more on Eliza’s character as it does in *My Fair Lady*. In his play, “Shaw’s concern with class distinction and his belief that barriers would fall if all Englishmen would learn to speak their language properly was conveyed through a story about Eliza Doolittle.”²¹² In *My Fair Lady*, audiences find themselves cheering for Eliza’s “triumph not only

²¹⁰ Berst, Charles A. Page 99.

²¹¹ Block, Geoffrey. *Enchanted Evenings: The Broadway Musical from Show Boat to Sondheim*. New York, New York: Oxford University Press, © 1997. Pages ix-410. Print.

²¹² Green, Stanley. *Broadway Musicals Show by Show*. 5th Edition, rev. Milwaukee: Kay Green, © 1996. Page 168. Print.

in her quest to master speech and decorum but also in her need to get romantic recognition from her prince (that is, Higgins).”²¹³

Although *Pygmalion* is based on Greek mythology, “Professor Henry Higgins didn’t invigorate a statue, though, in the way that many successful musical-theater men and women had done through the years, from *Die schöne Galathee* and *Adonis* up to *One Touch of Venus*; he transformed a distinctly live young woman into an altogether different young woman by the simple expedient of changing her speech.”²¹⁴ According to Scott McMillin, “Higgins is supposed to be creating a new character for Eliza, but this relationship reverses, and by the end, as Higgins sings some of her motifs, she is creating a new character for him.”²¹⁵ There was a film version of Shaw’s play *Pygmalion* in 1938 and it won an Academy Award for Best Adapted Screenplay. This film was directed by George Pascal who also altered the ending of Shaw’s play. He changed the ending so that audiences would get the impression that Eliza and Higgins might in fact unite. “Using the Pascal film as its guide, the Broadway *Pygmalion* therefore made Higgins less misogynist and generally more likeable and Eliza less crude, more attractive, and more loveable than their counterparts in Shaw’s play and screenplay and Pascal’s film.”²¹⁶

In the 1950s, the business world and the Broadway musical shared a number of common characteristics. The plots of the 1950 musicals “frequently showed people taking risks, in the form of leaps into the unknown.”²¹⁷ Like the musical plots, business at that time was full of risks and, sometimes, rewards. For example, in *My Fair Lady*, “Eliza Doolittle has to leap from the

²¹³ Knapp, Raymond. *The American Musical and the Performance of Personal Identity*. Princeton, New Jersey: Princeton University Press, © 2006. Page 285. Print.

²¹⁴ Gänzel Kurt. *The Encyclopedia of The Musical Theater: L-Z*. Page 288.

²¹⁵ McMillin, Scott. Page 68.

²¹⁶ Block, Geoffrey. Page. 235.

²¹⁷ Lawson-Peebles, Robert. Pages vi-167.

culture of low-expectations her surname indicates into the demanding, manipulative culture of sophistication.”²¹⁸ The Broadway musicals of the 1950s paralleled the leaps that Americans were taking to be successful in the business world such as *Guys and Dolls* in 1950, *The Pajama Game* in 1954 and *How to Succeed in Business without Really Trying* in 1961.

My Fair Lady is a period piece that takes place during the year 1912 and shows the ordinary and elegant world of London. The show deals with issues of power, love, and gender. Audiences like shows that captivate romantic love, a kind of love that “promotes total involvement, the most eternal, metaphysical, and transcendental human emotion and our most vital and mutually shared human experience.”²¹⁹ Stories that focus primarily on this kind of love and avoid the sexual aspects of love, allow for the story to grow and develop. We see this kind of romantic love in *My Fair Lady* where the story embraces class. This allows audiences to connect to the story on a universal level. Thomas L. Riis and Ann Sears believe that *My Fair Lady* succeeded “because it was based on an original literary work of the highest quality.”²²⁰

My Fair Lady is another modern Cinderella story of its time. According to Stanley Green, “*My Fair Lady* was undoubtedly the most influential musical of the Fifties” and one of the most distinguished productions.²²¹ The musical resembles the film version of the play more closely than it does Shaw’s original play. Although some may argue that *My Fair Lady* is not a musical about love and romance, it is. *My Fair Lady* was written during a time where in America, gender relationships were beginning to take a turn, where there was a reorganization of the level of

²¹⁸ Lawson-Peebles, Robert. Page 27.

²¹⁹ Kislán, Richard. *The Musical: A Look at the American Musical Theater*. Revised, Expanded Edition. New York, New York: Applause Books, © 1995. Page 183. Print.

²²⁰ *The Cambridge Companion to the Musical*. Second Edition. New York, New York: Cambridge University Press, © 2008. Page 176. Print.

²²¹ Green, Stanley. *Broadway Musicals Show by Show*. Page 168.

power between men and women and it was also a time where class relationships were becoming un-segregated. *My Fair Lady* was not a story about boy meets girl; however it was a story about how a boy met a girl and the two are transformed by each other. According to Keith Garebian in *The Making of My Fair Lady*, “he argues that romantic love is evident because the characters mutually transform each other.”²²² Geoffrey Block agrees with Garebian by saying that “Eliza and Higgins have each taken on the musical characteristics of the other’s songs, demonstrating that she remakes him as much as he remakes her.”²²³

The two acts of the musical show a shift of interest in the plot. In Act I, the story focuses only on trying to pass off a poor flower girl into a Duchess. In Act II, the story focuses on “Eliza’s refusal to become merely an object to be used and then abandoned.”²²⁴ In the musical, when Pickering and Higgins are celebrating their triumph over successfully teaching Eliza how to speak, they realize that Eliza is not singing with them during the “You Did It” song. This is the moment in the musical that the audience’s focus and sympathy switches from Higgins to Eliza, for they see that she is not just a molded piece of clay, but a young woman who is the one who really accomplished what seemed like the impossible. When Eliza finally gets her speech corrected for the first time, Higgins recognizes the person that Eliza could truly be, and Eliza recognizes for the first time in Higgins a glimpse of common humanity.

Throughout the musical, Eliza went from a struggling flower girl where she struggled for survival and her virtue to a young elegant woman who is respected among society. According to Charles A. Berst, Eliza’s growth “after all involves increasing self-realization, an evolution from

²²² Wolf, Stacy. Page 154.

²²³ Wolf, Stacy. Page 154.

²²⁴ Brockett, Oscar G.. Page 335.

a lower to a higher state of being.”²²⁵ Throughout the show, the audience learns that “Eliza’s principal motivation is the desire to be loved and respected. This drives her in the beginning to accept Higgins’ offer to transform her, and later to leave Higgins because he has merely used her for his own purposes instead of considering her feelings as a human being.”²²⁶ Heroines, like Eliza change throughout the course of the show, and the heroine can also change the man—just as Eliza does to Higgins. This “Cinderella” character begins as a poor cockney flower girl who by the end of the musical outgrows her social status and wins the heart of her speech professor, or at least he has “Grown Accustomed to Her Face.”

Eliza’s Cinderella character shows great strength and independence throughout the course of the musical. “Her transformation, her entry into language, is her entry into culture, which gives her access to power and privilege.”²²⁷ Throughout the show, “Eliza exemplifies Simone de Beauvoir’s assertion that women are made and not born. Furthermore, her transformation into femininity corresponds with a change in class status.”²²⁸ This “Cinderella” character doesn’t necessarily desire her “Prince Charming” but she does however long for experience and desire itself. According to Denny Martin Flinn, “Eliza Doolittle is a difficult role that requires an actress who can play the cockney and the lady.”²²⁹ According to Kurt Gänzel:

. . . “the role of Eliza Doolittle was a fine example of what was becoming the classic leading lady’s role in the modern musical theater. It was a role of a strongly defined character which neither the classic romantic ingénue—a Rose Mary or a Laurey Williams, equipped with soprano solos and love duets—nor a regulation soubrette, a lass who bounced through the evening providing the light comic relief to the more intense romancing and performing songs and dances to

²²⁵ Berst, Charles A. Page 14.

²²⁶ Brockett, Oscar G.. Page 336.

²²⁷ Wolf, Stacy. Page 158.

²²⁸ Wolf, Stacy. Page 157.

²²⁹ Flinn, Denny Martin. *Musical! A Grand Tour: The Rise, Glory, and Fall of an American Institution*. New York, New York: Schirmer Books, © 1997. Page 342. Print.

measure, nor yet that favorite creation of the American stage, the brash, coon-shouting dame, as epitomized by such stars as May Irwin and Ethel Merman.”²³⁰

Throughout the musical, both Eliza and Higgins have something to learn from one another. “The relationship between Higgins and Eliza is founded on his power over her in teaching and her power over him as a student who can succeed and thus prove him an excellent teacher and an accurate appraiser of the human condition.”²³¹ Lerner even says, “In a far less tangible way, Higgins goes through as much of a transformation as Eliza, the only difference being that Shaw would never allow the transformation to run its natural course.”²³² This was a major change from Shaw’s play to Lerner and Lowe’s musical, Eliza’s “transformation allow[s] Higgins to reform himself by recognizing his need for her (“I’ve Grown Accustomed to Her Face”) and so establishes a love relationship between them, and not just one of master and servant.”²³³ The ending of the musical, with the hinting of a possible romantic relationship between Eliza and Higgins is the biggest difference from Shaw’s play. According to Arnold Silver, the unresolved ending of Shaw’s play of whether or not there is a romance between the two principal characters is an “ending that transposes into structure the ambiguities of feeling between Higgins and Eliza which date from their first encounter.”²³⁴ David Walsh and Len Platt believe that “musicals do not usually punish their heroines as part of the myth of romantic love, but rather enshrine the idea that they will live happily ever after once the true end of romance, marriage, has been achieved.”²³⁵

²³⁰ Gänzel Kurt. *The Encyclopedia of The Musical Theater: L-Z*. Pages 288-289.

²³¹ Wolf, Stacy. Page 155.

²³² “Shavian Musical Notes,” *New York Times*, March 11, 1956, Sec. II, Page 3. Print.

²³³ Walsh, David and Platt, Len. Pages 113-114.

²³⁴ Silver, Arnold. Pages 181-182.

²³⁵ Walsh, David and Platt, Len. Page 114.

My Fair Lady “is a Cinderella tale, and we want the finally-to-be-lovely Eliza to charm all of London (for Higgins), and, for both their sakes, the stuffy Higgins himself.”²³⁶ There are many similarities that would confirm this story to be a modern Cinderella tale. The ball scene is very fairy tale like, along with Eliza’s transformation into an elegant woman. Also, the ending scene where Eliza goes to get Higgins’ slippers, is an obvious hint to Cinderella’s glass slipper. He even emphasizes this by saying “Where the devil are my slippers?” “The allusion underscores an important reversal from the fairy tale, for Higgins’ slippers become the symbol not of Eliza’s rescue but of her servitude.”²³⁷ What makes *My Fair Lady* different from other Cinderella adaptations is that this show does not rely heavily on a heterosexual romantic subplot that was often seen in almost every Cinderella musical before it as well as in many Fifties musicals. The ending of *My Fair Lady* stays true to the Fifties by its small hint at a possible romance between the two title characters.

Eliza’s Cinderella song in *My Fair Lady* is titled “Wouldn’t It Be Lovely?” This is Eliza’s “I want” song, the song allows for the audience to see the character’s aspirations and it usually pertains to the plot of the story, even suggesting a course of action that the character wants to take. “Wouldn’t It Be Lovely?” is about Eliza’s own concepts about the good life. “All I want it a room somewhere; Far away from the cold night air. With one enormous chair; oh, wouldn’t it be lovely?”²³⁸ Eliza sings and dreams about how lovely it would be if she were a lady. Eliza fantasizes and images the best for herself in life. The song follows a simple AABA structure. Almost all of the song ideas were generated from the play *Pygmalion*. The song

²³⁶ Engle, Lehman. *The American Musical Theater: A Consideration*. A CBS Legacy Collection Book. New York: The Macmillan Company, © 1967. Page 83. Print.

²³⁷ Knapp, Raymond. Page 286.

²³⁸ Lerner and Loewe, *My Fair Lady*, “Wouldn’t It Be Lovely?” (No. 3), mm. 20-27.

“Wouldn’t It Be Lovely” comes at the end of act one. It takes the place of Eliza’s interaction with the taxi in Shaw’s play, *Pygmalion*. Instead of Eliza using Higgins’ money to go home in a taxi, she sings about how lovely it would be to have a comfortable room somewhere. Her song shows audiences the world of the lower classes in London.

The music and songs in *My Fair Lady* “convey the dramatic meaning that underlines the action” of the plot.²³⁹ Lerner and Loewe “aimed to musicalize the play with fresh expressions of the conventions of the balance of the score, the proper distribution of solos, ensemble singing, and choreography, so the characters arrive at the emotional moment that demands the right kind of music to balance the score.”²⁴⁰ Eliza’s other big song, took place in Act Two and was titled “I Could Have Danced All Night”—her post-metamorphosis song. The song was an expression of exhilaration in her transformation—she is taking in the joy from her own achievement.

Eliza’s two solo numbers “Wouldn’t It be Lovely?” and “I Could Have Danced all Night” are songs that let the audience know about her character and her transformation from a flower girl to a middle-class lady. Her first song shows her earthliness and her desires for chocolates and a warm room. Her second song shows her appreciation of herself for accomplishing what she thought would be impossible. “I could have danced all night! I could have danced all night! And still have begged for more. I could have spread my wings and done a thousand things I’ve never done before...I only know when he began to dance with me, I could have danced, danced, danced, all night!”²⁴¹ In the song “Wouldn’t It Be Lovely?”, Eliza sings simple words and sings in inaccurate pronunciations, whereas when she sings the song “I Could Have Danced All Night” she sings in a correct manner showing her transformation from her first

²³⁹ Walsh, David and Platt, Len. Page 113.

²⁴⁰ *The Cambridge Companion to the Musical*. Page 176.

²⁴¹ Lerner and Loewe, *My Fair Lady*, “I Could Have Danced All Night” (No. 10), mm. 13-28.

song. Both of these solo numbers “are neatly proportioned AABA songs, lyrical and conventional, suggesting that she can move musically through either of her environments, poverty on Tottenham Court Road or respectability on Wimpole Street.”²⁴²

There is a great example of underscoring used in *My Fair Lady* with the song “I Could Have Danced All Night” at the end of the show. Underscoring allows the music to emphasize the dialogue, actions, or a scene of a show. According to Richard Kislán, “underscoring is the heightened mood of the theatrical moment, not merely an accompaniment to it.”²⁴³ When Eliza returns to Henry’s office and turns off the recording machine there is a silence that speaks their true feelings to one another. The underscore then takes hold of the final moments of the musical by its loud crescendo of the ending of the song “I Could Have Danced All Night.” This is a great example of using melodic motifs from within the musical’s score to provide the music for the underscoring.

My Fair Lady’s “cast album became the bestselling Columbia album of *any* kind to date (indicating how popular show music was in the mid-fifties), and the best-selling cast album of all time.”²⁴⁴ *My Fair Lady* was the first musical to achieve this height in soundtrack sales. “For many baby boomers, the songs of the 1950s musicals occupy a place of almost unconscious knowledge. Many people know the words to musicals that relatively few people actually saw on Broadway.”²⁴⁵ Once *My Fair Lady* put out an original cast album, thousands of people went to

²⁴² McMillin, Scott. Page 64.

²⁴³ Kislán, Richard. Page 226.

²⁴⁴ Flinn, Denny Martin. Page 342.

²⁴⁵ Wolf, Stacy. Page 7.

buy the soundtrack. Stacy Wolf asserts that “owning a cast album means that many listeners never experience loss; they never experience missing the play.”²⁴⁶

The costumes and songs of the musical were echoing an earlier era. Loewe argued that “*My Fair Lady* was a modern day operetta, underscoring how the modern musical play was really a continuation of an older tradition.”²⁴⁷ The original Edwardian costumes for this production were designed by Cecil Beaton. Beaton also designed the costumes for the film version as well. Cecil Beaton came over from England to design the ravishing period costumes. Her costumes reflected a pre-World War I (around 1912) style and worked congruently with Oliver Smith’s black and white sets. One of the most captivating moments in the show is when Eliza appears in her white Edwardian ball gown. This particular costume completely transforms Eliza’s character from a poor Cockney flower girl into an elegant young lady. The impact of Eliza’s white gown and transformation was carefully plotted out by Beaton who dressed the rest of the women in black or dark colored dresses. Cecil Beaton dressed all of the upper class societies in shades of black and white costumes in the Ascot scene to emphasize the lack of variety in their characters. Beaton designed the white dress as Eliza’s big moment and final transformation into a refined young woman. The visual transformation of Eliza’s character in that scene always moves audiences.

Beaton designs Eliza’s flower girl look with accents of purple and brown colors. Eliza wears a shawl, ankle boots, ripped hose, and a worn down chemise shirt and skirt. Eliza’s hair is worn pulled back with a large straw hat on top. She is covered in soot and dirt. Eliza’s beginning look is very dirty (like the traditional Cinderella and the ashes as a scullery maid) and animal

²⁴⁶ Wolf, Stacy. Page 7.

²⁴⁷ Green, Stanley. *Broadway Musicals Show by Show*. Page 598.

like, and very unattractive. In the flower market scene, Beaton used dull pastel colors on many of the costumes to have the characters on stage look like bouquets. Beaton got a lot of his inspiration from the paintings of Renoir to create the look for the lower class flower sellers. Eliza's "Cinderella" character was created to show that women can come from a lower class background and transform into a confident, independent woman in society.

In order to better understand Eliza's character, I redesigned Cecil Beaton's evening transformation look. I designed Eliza's evening gown in a 1912 style with an Empire waistline, also with a straighter and narrower bottom. The gown has a slight Asian influence to it which was popular during this era. This can be seen in the kimono style sleeves. The gown is a white strapless satin gown that is covered by a light pink chiffon fabric that gives the gown a slight train. This was also a popular look during the early 1910s. The pink chiffon fabric is covered in black beading and embroidery. Eliza also wears a black sash as a belt. The gown is multi-layered and I dressed Eliza in long white satin gloves. Eliza wears white hose and black 1911 styled dress shoes with a one-inch heel. Her hair is styled in a formal up-do and she wears black pearl earrings to symbolize her status. I chose to add the color pink to Beaton's black and white color pallet to show more of Eliza's transformation. The color pink is a combination of red and white. I wanted the color white to be used for her dress to represent her potential for fullness in life. The color red which is added to the white chiffon represents Eliza's struggle to achieve her full potential. The color pink, which the two colors formed together represent this combined energy. Pink usually represents acceptance and I wanted to show that at this moment, Eliza was accepted among London's high society.

After *My Fair Lady*, adaptations became an art form, thanks to Rodgers and Hammerstein who could take a certain kind of story and turn it into a musical. Television began to steal the spotlight from the Broadway stage. Movies and television were now taking more talent away from the stages and were now using them to star in their films and appear in the homes of many American's living rooms. In the 1950s, audiences were no longer wanting to see adaptations of movie musicals unless they were as close to the original production as possible. This could be why the CBS television broadcast of Rodgers and Hammerstein's musical *Cinderella* on March 31st, 1957 was proved successful because the show was made especially for television. According to David H. Lewis, the musical *Cinderella* is "the finest original musical ever scripted for television."²⁴⁸

When people think of "Cinderella" plot musicals they automatically think of Walt Disney's animation of *Cinderella* or the 1957 Rodgers and Hammerstein's musical *Cinderella*. The broadcast was seen by millions of viewers (60% of America at that time) across the United States, and since then the musical has been made into a several more televised productions; such as in 1965 starring Lesley Ann Warren as Cinderella and in 1997 starring Brandy as the title character. This televised show has also been adapted for the stage. Both versions of the classic tale of Cinderella and Broadway's stereotype of who and what a "Cinderella" heroine is, is based on Charles Perrault's fairy tale titled *Cendrillon, ou la Petite Pantoufle de Vair*. Both characters escape from a life of drudgery and marry a Prince and become a Princess.

²⁴⁸ Lewis, David H. *Broadway Musicals: A Hundred Year History*. Jefferson, North Carolina: McFarland & Company, Inc., © 2002. Page 180. Print.

Rodgers and Hammerstein set the musical *Cinderella* “without modern interpretation as a neverland fairy tale.”²⁴⁹ The classic tale and musical is comprised of a young woman who is forced into a life of servitude by her cruel stepmother (played by Ilka Chase) and step-sisters (played by Kaye Ballard and Alice Ghostley) due to the death of her loving father. The stepmother tells her daughters in the show that “a woman cannot get a man based on appearance alone,” and that they need to also demonstrate some intelligence and humor.²⁵⁰ She even reminds her daughter Portia (played by Kay Ballard) that her appearance is not enough to impress the Prince. She says “you must show him you have brains like your namesake in Portia in *The Merchant of Venice*.”²⁵¹ It seems here the Cinderella story is beginning to teach Cinderella and her stepsisters about being a more modern female, even a feminist.

In the musical “*Cinderella*, the leading woman learns that differences in class and status don’t really matter and that one can find true love.”²⁵² Cinderella (played by Julie Andrews) always dreams of a better life for herself and is always imagining herself as living a life of an exotic princess, anything other than being a servant. “Andrews plays Cinderella like a happy character in a less-than-perfect situation, not at all like Warren’s tragic, longing girl-child” in the 1965 version.²⁵³ When her stepmother and stepsisters attend the ball, Cinderella has to stay behind, but with the help of her Fairy Godmother (played by Edith Adams), Cinderella is magically transformed into a wealthy, elegant woman, and ultimately wins the heart of the Prince (played by Jon Cypher) at the ball where they fall in love. The king and queen serve to reflect the

²⁴⁹ Mordden, Ethan. *Broadway Babies: The People Who Made The American Musical*. New York, New York: Oxford University Press, © 1983. Pages 1-244. Print.

²⁵⁰ Wolf, Stacy. Page 143.

²⁵¹ Wolf, Stacy. Page 143.

²⁵² Wolf, Stacy. Pages vii-289.

²⁵³ Wolf, Stacy. Page 148.

stereotypical 1950s suburban, middle-class, white couple who argue and bicker about meaningless things. They function as a comedic humor to audiences as they represent the 1950s stereotype of gender and class in America. The ending of the musical follows the same plot line as Disney's and Perrault's tale. In this musical version, Rodgers and Hammerstein humanized the characters of this classic fairy tale without altering the plot structure that many Americans are familiar with. Stacy Wolf believes that "musicals are assumed to have happy, heterosexual endings, which *Cinderella* does."²⁵⁴

In this *Cinderella* stage version, Cinderella's fairy godmother is actually not presented as a fairy, but as a godmother to Cinderella who appears to visit quite frequently. Unlike the 1965 version where the fairy godmother is in fact a fairy and leaves poor Cinderella breathless. In the 1950s version, Cinderella is determined to prove to her godmother that fantasy could be turned into a reality, where in the 1960s version it is the opposite. The 1957 version of *Cinderella* "shows that impossible things depend less on magic and more on a woman's cleverness."²⁵⁵

Rodgers and Hammerstein's *Cinderella* does have a Cinderella song titled "In My Own Little Corner" for the heroine. This is Cinderella's "I am" song because the song allows the audience to understand something about her character and her situation. She tells her audience that she is "mild and as meek as a mouse" and when she hears "a command" she obeys. She tells her audience that she knows "of a spot" in her house "where no one can stand in [her] way" and she "can be whatever [she] wants to be." Cinderella goes on to fantasize about all of the exotic things she could be but when she comes back to reality she is "all alone" in her "own little chair." The song "In My Own Little Corner" describes Cinderella's flaws or difficulties.

²⁵⁴ Wolf, Stacy. Page 151.

²⁵⁵ Wolf, Stacy. Page 146.

“Cinderella is a character who is primarily defined by desire and mobility. Her two solo numbers, “In My Own Little Corner” and “A Lovely Night,” mark her shift in position from imagination and fantasy to memory and recollection. Each song is a seduction.”²⁵⁶ Her first song is about a fantasy world she has created for herself where as her second song is about a fantasy ball that she has created not only for herself but for her two stepsisters as well.

With a wardrobe of about 100 costumes, Jean Eckart designed the costumes for the CBS televised musical production. One critic from the *New York Times*, Jack Gould, complained about Cinderella’s iconic ball gown saying it was too chic and form-fitting than what should have been a more dream-like fantasy gown. Eckart designed Cinderella’s ball gown in white with silver accents and used lots of tulle to fill out the large skirt. Eckart designed Cinderella’s servant clothes to reflect the 1950s working class. Cinderella wore a cotton dress with an empire waistline and long sleeves. Cinderella’s hair was pulled back into a ponytail and she wore an apron over her cotton dress. Jean Eckart designed all of the costumes with an Edwardian look to them. *Cinderella* was created to inspire audiences to believe in their dreams and make them happen, to strive for what seems to be the unachievable.

I redesigned Jean Eckart design of Cinderella’s iconic ball gown to a version that Jack Gould would have possibly approved of. I went with a modern design that still encompassed a dream-like fantasy gown. I wanted her gown to be a reflection of the “New Look” that was predominate during the 1950s. To stick with this “New Look” I kept the gown long and full with a tiny waistline. The gown was designed with a corset-like top that was covered with many layers of overlapping silver and dark silver fabrics as well as a skirt that had many layers of tulle underneath to add to the fullness of the gown. For her glass slippers, I designed her heels in clear

²⁵⁶ Wolf, Stacy. Page 147.

plastic that were styled in a 1950s opera pump look. She wears a silver headpiece in her styled up-do hairstyle. Her silver gown is strapless which was a popular look during the 1950s. The bottom of her gown is modeled after a “romantic” Christian Dior design from the early 1950s—the look is a return to the fashion from the past. The edges of the flaps of overlapping fabric on the lower part of the gown are covered in detailed silver and black beads. I also dressed Cinderella in long silver gloves. I chose the color silver to show a lively and more elegant look to the classic “iconic” Disney-look. I wanted Cinderella’s gown to be glamorous as well as be distinguished from all other “Cinderella” gown looks.

Many feminists argue that both *Cinderella* and *My Fair Lady* are musicals that tell young girls that they can achieve royalty (or high social status) and unite with a good man if they fall in love correctly. “The shows value the woman’s feistiness (as long as she’s not so feisty that some man can’t tame her), her sharp tongue and quick sense of humor, and her determination to make her life as well as be made by it.”²⁵⁷ The musicals like *Cinderella* and *My Fair Lady* present their heterosexual heroines as initially passive, contained, and domestic women who progress into a more a more strong-willed individual who changes through a relationship with a man. As Broadway moved into the 1960s female leads were starting to reflect the “growing anxieties about the proper place of women at the end of the 1950s.”²⁵⁸

The beginning of the 1960s marked for Americans a time for a fresh start. “The election of President Kennedy in 1960 promised a renewal of the national and international mission of America, and the resolution of the Cuba crisis seemed to confirm America’s global might as a

²⁵⁷ Wolf, Stacy. Page 141.

²⁵⁸ Wolf, Stacy. Page 141.

superpower.”²⁵⁹ However, the Sixties were a time of turmoil for America. America faced an assassination of their world leader, the rising voices of those who stood up for civil rights, race riots endured in Harlem in 1963 and Watts in 1965, and there was a large uproar from the youth and middle-class America against the Vietnam war. “The musical would go on in America, but now it would be reshaped by a more changing and problematic American world than Broadway had hitherto envisioned.”²⁶⁰

The “Cinderella” plot musicals of the Sixties were filled with characters and stories that spoke to the heart of human experiences, offering different perspectives on the search for love and the triumph that an individual can achieve with a positive spirit while still living in a harsh world. Stacy Wolf argues that “the Golden Age of musical theater was the golden age of female stars and characters. In the 1950s and 1960s, a female star could guarantee a show’s profitability.”²⁶¹ The number of new Broadway musicals opening on Broadway was slowly fading to a small number, leaving many actors and actresses out of work. The world of American popular culture was turned upside down with the new sounds of rock and roll and the dwindling Broadway, ticket sales were dimming the theater lights. Show tunes were seldom played on the radio; instead rock songs dominated air play. Composers were forced to adapt to the rapidly changing times and incorporate these new sounds into their productions. The musicals of the 1960s have created bold new traditions for Broadway. Dances were now moving the action and music was driving the shows. The subject matter even changed. An actor could die, be murdered, or raped on stage and American audiences embraced these changes with open arms. Some of these factors were seen in such musicals such as the “concept” musical *Chicago*.

²⁵⁹ Walsh, David and Platt, Len. Page 116.

²⁶⁰ Walsh, David and Platt, Len. Page 116.

²⁶¹ Wolf, Stacy. Page 22.

Several other types of popular media began to reshape the traditional story of Cinderella. On December 17th, 1962, a British burlesque production of a Cinderella-theme entitled *Cindy-Ella, or I Gotta Shoe*. An off-Broadway play titled *Cindy* debuted on March 19th, 1964, and exemplified a modernization of the classic fairy tale of Cinderella. Towards the end of the 1960s in the United Kingdom, there was a censored play by Dennis Potter titled *Almost Cinderella* that aired on August 22nd, 1966 for the BBC (British Broadcasting Corporation). This teleplay was censored because Potter had a keen imagination and controversial flair for making traditional stories perverse. In this teleplay, Potter had Prince Charming strangling Cinderella at the stroke of midnight. This is a perfect example of a show that began mocking traditions—a thing that proved to be quite popular for the younger generations during the 1960s.

As the 1960s approached, rock and roll was changing the musical tastes of American society. New songwriters emerged in the 1960s and re-imagined what the stage musicals could do and sing about. With the rise of rock and roll in America, the Broadway stage was trying its best to not incorporate rock into its shows because its primary audience was a much older crowd. However, with the arrival of the Beatles in 1964, the creation of what we now call the “rock” musical was beginning to take over. The change in popular music also led to the downfall of the popularity of musical theater.

Prior to this period, the Broadway theater did not use microphones and relied solely on the human voice. The 1960s and the rapid rise of rock and roll popularity changed the way sound was amplified in the theater. Once the rock craze struck, almost all musical performances used microphones and amplifiers. The Broadway stage tried to compete with the new rock sound

through their popular off-Broadway show *Hair* in 1968. The musical incorporated contemporary musical sounds and new concepts such as nudity.

The Sixties were a period in history that was the poster for political and social unrest in America. The Civil Rights Movement continued predominately throughout the Sixties. In 1960, the sit-in at a whites-only counter in Greensboro, North Carolina happened along with the Freedom Rides beginning a year later. “The demands of the Southern blacks began spreading out to touch every aspect of segregation” in America during the late Fifties and throughout the Sixties.²⁶² President Kennedy at the time was dealing with issues of Russian communism and Cold War politics. He began to see civil rights as a main priority and tried to pass a civil rights bill through Congress in 1963. However, Kennedy lost his life to his controversial battles which allowed President Johnson to pass the bill a year later. On August 28th, 1963 there was a massive civil rights march on Washington where Reverend Martin Luther King, Jr. gave his now famous “I Have a Dream” speech.

The Sixties were an era of constant protest, whether it be the blacks against the whites, the North against the South, the West against the East, or the youth against the war. “With the assassinations of President John F. Kennedy (1963), Martin Luther King (1968) and Senator Bobby Kennedy (1968), and the escalating war in Vietnam, the world was a different place from the comparative calm of the 1950s.”²⁶³ In 1964 the free speech movement happened and “the Vietnam War became, for youth, the very symbol of the corrupt nature of the American system and its structures of power to which, at another (particularly American) level, peace, love,

²⁶² Walsh, David and Platt, Len. Page 120.

²⁶³ *The Cambridge Companion to the Musical*. Page 284.

freedom, and equality were proclaimed as the alternative.”²⁶⁴ The 1960s were also a time for the Women’s Movement where feminists went to Congress for the Equal Pay Act where “women must receive pay equal to that of men when they perform comparable work—the first federal legislation in American history to prohibit discrimination based on sex.”²⁶⁵ This occurred in 1963, followed by the Civil Rights Act of 1964 making employment an equal opportunity for both sexes and companies could not discriminate. According to Stacy Wolf, “musical theater in the 1950s and 1960s can be seen to reveal considerable ambivalence about gender roles and the possibility of its happy endings.”²⁶⁶

In the 1960s, besides the civil rights movement, Americans were seeing fast changes within their culture, such as the women’s liberation movement and the fight for equal treatment in the homosexual community. “Gay and lesbian communities flourished in bars, homes, and private spaces and built a quiet momentum that would explode during Stonewall.”²⁶⁷ Stonewall, which occurred on June 27th, 1969 marked the unofficial beginning of the gay rights movement. “It was also the night of Judy Garland’s funeral, and some historians attribute the heightened emotions to that event.”²⁶⁸ The birth control pill was marketed in 1960, and in 1963 Betty Friedan’s *Feminine Mystique* was published. According to *The New York Times* obituary of Friedan in 2006, her book “ignited the contemporary women’s movement in 1963 and as a result

²⁶⁴ Walsh, David and Platt, Len. Page 125.

²⁶⁵ Jones, John Bush. Page 236.

²⁶⁶ Wolf, Stacy. Page 10.

²⁶⁷ Wolf, Stacy. Page 10.

²⁶⁸ Wolf, Stacy. Page 10.

permanently transformed the social fabric of the United States and countries around the world” and “is widely regarded as one of the most influential nonfiction books of the 20th century”.²⁶⁹

Musical theater in the Sixties primarily dealt with stories that took place around present-day America with some reflection on the rising racial tensions. The Sixties proved to be a difficult time for not only Americans but musical theater as well. Americans were dealing with the controversial, escalating war in Asia and riots and protests, as well as the emergence of the hippie movement. Attendance at shows was also on a fast decline since the theater district in New York was slowly becoming surrounded by pornography vendors and lower class bars—creating an undesirable environment. The price to see a show was becoming more expensive due to the inflation caused by the Vietnam War and the oil cartel. This inflation caused producers to cut the size of their chorus and reduce the appearance of the sets. Actors continued to flee to Hollywood because work was no longer guaranteed on Broadway.

Many musicals of the 1960s were completely out of touch with the turmoil of the country. Five Cinderella-inspired films were produced during the 1960s, with two of them receiving high box office success and several Academy Awards, including *My Fair Lady* that won eight Academy Awards, including Best Picture. The hundred and seventy minute film, directed by George Cukor, released by Warner Brothers, starred Audrey Hepburn as Eliza and Rex Harrison as Henry Higgins. Another Cinderella-inspired film of this era was Charles S. Dubin’s recreation of Rodgers and Hammerstein’s 1957 television musical *Cinderella*. This 1964 television musical starred Lesley Ann Warren as Cinderella and Stuart Damon as the Prince. This film version, according to critics lacked the wit and charm of the original television version

²⁶⁹ Fox, Margalit. “Betty Friedan, Who Ignited Cause in ‘Feminine Mystique,’ Dies at 85.” *The New York Times*. Viewed 25 Oct. 2010. © February 5, 2006. Website <<http://www.nytimes.com/2006/02/05/national/05friedan.html?ex=1296795600&en=30472e5004a66ea3&ei=5090>>

starring Julie Andrews. Lesley Ann Warren's Cinderella is considered by one critic as "a dewy-eyed dope," utterly lacking Hammerstein's carefully formulated humor and intelligence characteristics for the Julie Andrews original.

Another musical film of the 1960s that encompassed a Cinderella plot was Fritz Genschow's 1966 United States release of his 1955 film *Aschenputtel*, which is an adaptation of the Grimm Brothers fairy tale version of Cinderella. The film starred Rita-Maria as Cinderella and Rudiger Lichti as the Prince. Perhaps one of the most significant films of the Sixties was the highly acclaimed film, *The Sound of Music*, won several Academy awards in 1966, including Best Picture. *The Sound of Music*, starred Julie Andrews as Maria (the Cinderella character of the film) and was based on the Rodgers and Hammerstein Broadway musical of the same name. This Cinderella musical follows the life of a nun Maria who falls in love and ends up marrying a wealthy bachelor named Captain Von Trapp (played by Christopher Plummer)—a typical Cinderella plot structure where poor girl wins the heart of a wealthy man. A final film of the 1960s that encompassed a Cinderella theme into its plotline was titled *Cinderella – Italian Style (C'era una Volta)*, directed by Francesco Rosi; the film was released in the United States under the name *More Than A Miracle*. This 1967 film starred Sophia Loren as Isabella (the Cinderella character of the film) and Omar Sharif as Prince Ramon (the Prince Charming character of the film). According to a review from *Time Out*, Tony Rayns said the film is an "extraordinary fairytale. It deals with all its whimsical elements (from Loren to a flying monk) in a wholly non-whimsical way, introduces a strongish undertone of class-consciousness into its comedy, and pushes its plot recklessly into the bizarre." The story is a wonderful fairytale about the misadventures of a temperamental Neapolitan peasant, named Isabella who captures the heart of

an ill-tempered Spanish Prince. With the help of witches and saints, Isabella wins the heart of the Prince by winning many events including a dishwashing contest against other Princesses. This Cinderella character fits the stereotype of being poor, finding love and a happy ending, but she is more carefree than her predecessors.

The decade opened with a “Cinderella” musical directed by Dore Schary, with music and lyrics by Meredith Willson, and a libretto by Richard Morris titled *The Unsinkable Molly Brown*—opening on November 3rd, 1960 at the Winter Garden Theater running for 532 performances. The musical is a fictionalized account of the real life Margaret Brown, an argumentative Colorado millionaire who rose from poverty and over time became a small-time celebrity when she survived the sinking of the R.M.S. Titanic. The show had elaborate sets which even depicted the sinking of the R.M.S. Titanic with Molly on her lifeboat being thrown about by the waves. *The Unsinkable Molly Brown* centers on a love story of two poor people making good. The inspiration of the story resulted when the librettist, Richard Morris, while vacationing in Denver, “had heard tales about a fabulous female named Molly Brown who had become something of a legend in the mining towns of Colorado because of her unconquerable spirit, and because throughout her life she proved more than a match against an unkindly Fate.”²⁷⁰ Morris tried to depict his Cinderella heroine as a human cyclone. Four years after the opening of *The Unsinkable Molly Brown* on Broadway, a musical film was created starring Debbie Reynolds in the title role.

This “Cinderella” plot musical focuses on the character of Molly Tobin, played by Tammy Grimes (the Cinderella character of the story) who is a poor, headstrong [differing from

²⁷⁰ Ewen, David. *The New Complete Book of the American Musical Theater*. New York, New York: Henry Holt and Company, © 1958. Page 540. Print.

the traditional passive Cinderella characters], illiterate tomboy living in Hannibal, Missouri in the early 1900s. Molly dreams of a better life, of being rich and living in Denver, sort of a western Eliza Doolittle. She leaves home to make a better life for herself and she dreams of learning to read and write and marry a wealthy man. Molly wants to explore the world and see what life has to offer, but on her own terms of course. Molly travels to Leadville, Colorado where she finds a job at a local saloon called the Saddle Ranch Saloon. The job was originally intended for a boy; however, Molly uses her spitfire charm to convince the manager to give her the job. There she meets J.J. "Leadville" Johnny Brown, played by Harve Presnell (the Prince Charming character of the story) who instantly falls in love with her and promises her the world. Molly denies his advances many times for she explains to him that she doesn't marry for love [another key factor that differentiates Molly's character from previous Cinderella characters], only money, because only money will bring her happiness. Molly eventually sees that Johnny will give her anything she desires and she agrees to marry him. Johnny soon strikes-it-rich, thus allowing Molly to enter into Denver's high society crowd and move away from Leadville.

Molly and her husband who are constantly being belittled by the townspeople as social outsiders, so they flee to Europe to escape further embarrassment. The two are welcomed by the European royalty. Johnny hates Molly's new outlook on life during their travels and the two go their separate ways. While in Europe, the Prince DeLong takes an exceptional liking to Mrs. Molly Brown and he proposes to her. When Molly realizes that she doesn't love the Prince (even though she loves the thought of being a Princess) she declines, and returns home to be with Johnny. She sails home on the R.M.S. Titanic. The ship hits an iceberg and sinks, however Molly survives the accident and becomes one of the heroines from the disaster. Her heroism makes her

acceptable to society. She is reunited with her true love and they build their own beautiful home in the Colorado Rocky Mountains.

Molly Brown is a character out of America's past. "She is a wild, uninhibited, backwoods girl from Missouri who can neither read nor write. But she went on to make her fortune in the mines of Colorado; to become a pillar of society in Europe where she even turns down an offer of marriage from a prince; and to come home after being one of the few survivors of the ill-fated *Titanic* that collided with an iceberg in the Atlantic in 1912."²⁷¹ This Cinderella character started out a poverty-stricken, illiterate tomboy who found love and fortune by achieving her dream to be "up where the people are." Molly is a type of character who is determined to make her dreams come true. Her character "may lack schooling or refinement, and she may belong to a poverty-stricken family, but she does not lack ambition."²⁷² Molly proves time and time again to be a stronger individual than her fellow Cinderella characters before her.

Meredith Willson "writes Americana into his music" and his songs are "dyed, dunked, dimpled and dappled with the true and genuine richness of Americana...it is star-spangled, Yankee Doodle music, home-brewed and home-bottled."²⁷³ Willson's Cinderella song for Molly was titled "I Ain't Down Yet," is heard at the beginning and at the end of the musical, the latter is sung by the chorus who hailing Molly for her courage. In this song, Molly sings about how she sees herself in the future. This is Molly's "I want" song for the song allows the audience to see her aspirations and it usually pertains to the plot of the story, even suggesting a course of action that the character wants to take. Molly tells her audience that she is "goan' to learn to read and

²⁷¹ Ewen, David. *The Story of America's Musical Theater*. Rahway, N.J.: Quinn and Boden Company, Inc., © 1968. Pages 1-278. Print.

²⁷² Ewen, David. *New Complete Book of the American Musical Theater*. Page 541.

²⁷³ Ewen, David. *New Complete Book of the American Musical Theater*. Page 543.

write” and she is “goan’ to see what there is to see.” She plans “to move from place to place to find a house with a golden stair” and “a big brass bed.” She claims that we will see her being “carried shoulder high by famous people [she’s] never met” and we will hear from the rear that she’s “ain’t down yet.”

The original costume designs for the show were designed by Miles White. Through White’s designs, he tried to style Molly in western, refined, attire that would communicate her coarse and crude self as well as communicate a woman who has a heart of gold. Henry Hewes said that the costumes “culminate in an effusion of gaily feathered hats bobbing up and down in Peter Gennaro’s staging of a frenzied burlesque of a 1912 high society dance.”²⁷⁴ Throughout most of the show, Molly’s costumes were very over-the-top—just like her personality. Molly’s costumes consisted of a red color palette to show her fiery spirit and passion, with red even evident in her hair color.

In order to understand Molly’s over-the-top character, I redesigned Miles White’s high society look for Molly. I kept White’s concept of keeping Molly in a red color palette because I agreed with what he wanted to communicate to his audiences. I dressed Molly in a 1907-styled hat with a red ribbon that surrounds the top of the hat as well as with two cloth roses and two red ostrich feathers. The feathers were used to symbolize her status and taste in lavish embellishments and the red roses were added to convey respect and admiration that Molly desires from others. Her hat is very wide like her hair—a look that was popular during the early teens. She wears one-inch pumps styled in a 1910 look, the shoes are dyed red to match her attire. Her dress has a white insert with a pleated collar and accessories which include a dark red cummerbund as well as a cloth rose on her dress. Molly has an S-curve shape which was a very

²⁷⁴ Ewen, David. *New Complete Book of the American Musical Theater*. Page 542.

popular look during this era. Her light red dress is ankle length and has a slim shape to it. I wanted to keep Molly's design contemporary to the times of 1912 as well as staying true to White's color scheme for Molly.

Molly's "Cinderella" character was created to show that women still needed men to make their dreams come true. Molly showed audiences how a headstrong woman can accomplish a lot throughout one's life. Her character proved that through feisty determination individuals, particularly women of her era, could rise above their impoverished beginnings and lead themselves one step closer to achieving their dreams. Molly's character was created for the independent minded women of the Sixties era, perhaps the creation of her character and story was a reflection of the feminist movement that was currently taking place in America when the show was produced.

"Cinderella" plot musicals are always being brought back because new generations continue to fall in love with the simple structured plot lines of a girl starting off poor and ending up rich or famous. Viewers admire the "Cinderella" character for they themselves want a life that has a "Cinderella" ending. "The sixties were years of causes—civil rights, the anti-Vietnam protest, the beginnings of the women's movement. It was a can-do decade, infused with the belief that if enough people joined together and pushed hard enough, they could turn the country's thinking and feeling around."²⁷⁵

²⁷⁵ Jones, John Bush. Page 271.

--Chapter 5--
Cinderella: A Revision

America was still facing high tensions among its people during the late Sixties which carried on into the early Seventies. The 1970s were a difficult time for most Americans, many of them lost their faith and trust in their own government due to all of the political scandals and war. According to David Frum, a 1970s historian, “never—not even during the Depression—had American pride and self-confidence plunged deeper.”²⁷⁶ The Watergate Scandal involving President Nixon in 1974 did not help the tensions in America at all. America was “dismayed by defeat in war, violent social conflict and now by betrayal of democracy at the very heart of their political system” all of which left Americans wondering if they could ever trust their government again.²⁷⁷ Vice President Ford stepped in for Nixon and tried to heal America’s wounds by explaining that the American government is not run by men but by laws. With the Watergate scandal and the following of the first President of the United States to ever resign from office, Americans were no longer in the mood to see musicals that reflected or poked fun at the political side of life. Americans were getting too much information already from their televisions and newspapers.

As Americans challenged their country’s traditions, governments, and their ideals, Americans began to re-think their own beliefs. This was particularly evident by the rising feminist movement. The feminist movement began in the 1970s and carried on to the early 1980s. With the rise of the feminist movement, they began cultural politics in America, “in

²⁷⁶ Jones, John Bush. *Our Musicals, Ourselves: A Social History of the American Musical Theater*. Hanover and London: University Press of New England, © 2003. Pages 269-270. Print.

²⁷⁷ Walsh, David and Platt, Len. *Musical Theater and American Culture*. Westport, Connecticut: Praeger, © 2003. Page 126. Print.

which political forces are increasingly forced around issues, rights, and social movements and that engage in strategies for mass representation and political activism using the media as their major instrument, both as a means of mobilization and a vehicle for action.”²⁷⁸ In regards to theater, film, and television, feminists reject stereotypical female characters especially women who need a man to complete them. “In the great feminist fairy-tale debates of the 1970s, all the participants assumed that tales [like Cinderella] have a direct effect on women’s lives and dreams, presenting romantic paradigms that profoundly influence women’s fantasies and the subconscious scenarios for their real lives.”²⁷⁹ Rather than women creating a life for themselves they subconsciously think about their childhood fairy-tale patterns of waiting for a guy to rescue her or at least for something to happen. “They half-consciously submit to being male property, handed from father to suitor or husband without complaint or volition.”²⁸⁰ Vera Sonja Maass believes that “fairy tales reinforce self-defeating social and psychological behavior patterns in women’s daily lives.”²⁸¹

Feminists in the 1970s believed that stories of *Cinderella* and *Snow White* were “condensed expressions of social expectations for women and as dangerous myths that determined their lives and hopes.”²⁸² They also believed that wicked stepmothers and “fairies have come to represent the dangers older, powerful women seem to pose in our culture.”²⁸³ Some feminists argue that the story of *Cinderella* teaches young girls the wrong way to approach life—

²⁷⁸ Walsh, David and Platt, Len. Page 127.

²⁷⁹ Harries, Elizabeth Wanning. *Twice Upon a Time: Women Writers and the History of the Fairy Tale*. Princeton: Princeton University, © 2001. Page 137. Print.

²⁸⁰ Harries, Elizabeth Wanning. Page 137-138.

²⁸¹ Maass, Vera Sonja. *The Cinderella Test: Would You Really Want The Shoe To Fit? Subtle Ways Women Are Seduced and Socialized into Servitude and Stereotypes*. Santa Barbara, California: ABC-CLIO, LLC, © 2009. Page vii. Print.

²⁸² Harries, Elizabeth Wanning. Page 13.

²⁸³ Harries, Elizabeth Wanning. Page 13.

that only beauty leads to wealth. “They learn that beauty has an obviously commercial advantage.”²⁸⁴ They argue that “Cinderella instantly captivated her prince during a ball [which] amounts to a beauty contest;”²⁸⁵ teaching young girls that without the right clothes or “look,” they won’t be chosen by a prince unless they are “seen.” Cinderella instills the idea in young girls to live in a superficial world where unless they have a fairy godmother to give them a magical makeover, they will never get a desirable partner in life. They also believe the story preaches that marriage equates with wealth and girls learn they should be humble. “Cinderella is no Horatio Alger [male “Cinderella” figure]; rather, her name is partly synonymous with female martyrdom.”²⁸⁶ According to Rowe, “feminists assert, the stories about docile girls like the Sleeping Beauty, Snow White, or Cinderella help to perpetuate the patriarchal status quo by making female subordination seem a romantically desirable, indeed an inescapable fate.”²⁸⁷

Many claimed that the “Golden Age” of the Broadway musical was over; however the musicals of the 1970s brought Americans a variety of new kinds of musicals that were bold and full of energy. Broadway musicals during the Seventies were frequently going back and forth on echoing the reality of the times and going back to an escapist storyline. “Unlike the late ‘60s issue-driven shows that put entertainment before message or at least made the coequal, a wave of in-your-face message-first musicals began by the early 1970s.”²⁸⁸ Many of these issue-driven musicals failed to keep or find an audience. The 1970s saw an outburst of rock musicals, concept

²⁸⁴ Maass, Vera Sonja. Page 25.

²⁸⁵ Lieberman, Marcia. “Some Day My Prince Will Come: Female Acculturation Through the Fairytale.” *College English*, 34. © 1972. Page 386. Print.

²⁸⁶ Lieberman, Marcia. Page 390.

²⁸⁷ Mei, Huang. *Transforming The Cinderella Dream: From Frances Burney to Charlotte Bronte*. New Brunswick and London: Rutgers University Press, © 1990. Page viii. Print.

²⁸⁸ Jones, John Bush. Page 257.

shows, and the continuation of traditional story musicals. This decade brought about many new, exciting and innovative musicals more than any other decade had seen before.

Musicals in the 1970s began to focus on the staging and personal viewpoint to tell the story. Many of the directors during the next few decades were not only directors but they were choreographers as well. Directors such as Bob Fosse and Tommy Tune “put a greater accent on dancing in communicating the deeper meanings of their frequently metaphorical musicals.”²⁸⁹ These new choreographers, turned directors, were now trying to avoid the conventional linear story line of a beginning, middle, and end, and were more interested in creating musicals what had a more episodic structure consisting of individual scenes interspersed with songs and dances, such as the musical *Chicago*. Directors like Bob Fosse created a “modern, stylized variation on the supposed outdated revue form.”²⁹⁰

Cinderella shows continued to pop-up on Broadway, even a Walt Disney production made an appearance in the 1970s. On October 18th, 1979 at the Radio City Music Hall in New York City, audiences were treated to a special stage performance titled *Snow White and the Seven Dwarfs*. This show was a stage adaptation of the 1930s animation of Walt Disney’s *Snow White*. To this day, there still has not been a Broadway musical adaption since the 1979 performance.

Six Cinderella-inspired films were released during the 1970s and two of them were released within the same year—same story and title—only a different cast. The two 1973 films were based on Ibsen’s famous play *A Doll’s House* with a title of the same name. Joseph Losey’s film was a hundred and six minutes long and starred Jane Fonda as Nora (the Cinderella

²⁸⁹ Green, Stanley. *Broadway Musicals Show by Show*. 5th Edition, rev. Milwaukee: Kay Green, © 1996. Page xviii. Print.

²⁹⁰ Green, Stanley. Page xviii.

character) and David Warner as Torvald (the Prince Charming character). This Cinderella film straightened out Ibsen's original plotline from a novelistic feeling to a more dramatic one with a strong performance from Fonda who brings her Cinderella character to life on screen. Patrick Garland's *A Doll's House* was ninety five minutes in length and starred Claire Bloom as Nora and Anthony Hopkins as Torvald. This film was more theatrical and stylized than Joseph Losey's film and proved to be slightly more successful. Both films follow the story of Nora who becomes victimized by those who surround her. The character of Kristine (played by Delphine Seyrig in Losey's film and played by Anna Massey in Garland's film) acts as the fairy godmother to Nora because she opens Nora's eyes and who provides Krogstad (played by Edward Fox in Losey's film and played by Denholm Elliott in Garland's film) with his redemptive ending—a kind of Cinderella story in itself. These two films emphasize Ibsen's commentary on money and class issues as well as focus on Nora's Cinderella wishes that come true in an unexpected way—by the slamming of the door on her husband and children. Nora's "Cinderella" character is a perfect example of a woman breaking away from the roles of tradition in order to achieve her personal happiness. Her character reflected the attitudes of many Americans during the 1970s.

Another Cinderella-inspired film was released in 1976 and proved to be an unexpected Cinderella tale for many viewers. Brian De Palma's ninety-eight minute film *Carrie* starred Sissy Spacek as Carrie White (the Cinderella character), Piper Laurie as Margaret White (the obsessive mother), Betty Buckley as Miss Collins (the fairy godmother character), William Katt as Timothy Ross (the Prince Charming prom date), and Nancy Miller as Chris Borgenson (who represents the evil stepsisters). According to Danny Peary, "the film [*Carrie*] is most indebted to

the story of Cinderella: You have your ugly duckling, the ball at which she looks beautiful, the handsome prince, the catastrophe waiting to happen, the evil mother, and many jealous females who could be Cinderella's step-sisters."²⁹¹ Carrie's "Cinderella" character is another example of a character breaking away from tradition. Carrie has evolved Cinderella's character into a non-traditional Cinderella, a woman who does stand up for herself only by killing her fellow classmates—a sort of darker evolution of the Grimm Brother's Cinderella tale where the evil stepsisters eyes are plucked out by birds.

A radical interpretation of Cinderella appeared in June of 1977. Michael Pataki released another musical film of the Cinderella fairy tale with a book by Frank Ray Perilli and music by Andrew Belling with lyrics by Lee Arries. *Cinderella* starred Cheryl Smith as Cinderella and Brett Smiley as the Prince. This R-rated musical follows the story of Cinderella who slaves away at the loom and creates an elaborate pulley system which propels mechanical dildoes for her stepsisters. A black gay fairy (played by Sy Richardson) gives Cinderella a "snapper pussy" instead of a glass slipper to win the heart of her Prince. A year later, Al Adamson released a film titled *Cinderella 2000* and was eighty-six minutes in length. *Cinderella 2000* starred Catharine Erhardt as Cinderella and Jay B. Larson as the Prince. According to Video Hound's *Golden Movie Retriever*, *Cinderella 2000* is a "soft-core musical version of the classic fairy tale. It's the year 2047 and sex is outlawed, except by computer. Strains of Sugarman's score, including 'Doin' Without' and 'We All Need Love,' set the stage for Erhardt's Cinderella to meet her Prince Charming at that conventional single prince romance venue, a sex orgy. Trouble is it wasn't a shoe Cinderella lost before she fled."²⁹² Both of these films demonstrate the growing

²⁹¹ Peary, Danny. *Guide for the Film Fanatic*. New York, New York: Simon and Schuster, © 1986. Page 83. Print.

²⁹² Video Hound. *Golden Movie Retriever*. © 1995. Page 262. Print.

influence that the porn industry had over popular culture during the 1970s and an ever-changing attitude of Americans challenging tradition.

In 1970, there was a Muppets television version of the classic fairy tale titled *Hey Cinderella!* Jim Henson's one-hour television special aired on ABC on April 10th, 1970. The story follows Prince Arthur Charming (played by Robin Ward) who is ordered by his father, King Goshposh (a Muppet character) to attend a masked ball to find a girl to marry. The Prince meets Kermit the Frog who is a gardener and the Prince begins to tell him all of his problems. While in the garden he comes across Cinderella (played by Belinda Montgomery) who mistakes the Prince for a gardener named Arthur. No commoners can attend the ball, especially frogs. Cinderella gets help from her Fairy Godmother (played by Joyce Gordon) and Kermit becomes the footman for Cinderella and he brings his friend, a monster named Splurge (a Muppet character). The show focuses on the themes of mistaken identity because at the ball the Prince is still in love with Cinderella whom he met in the garden and Cinderella is still in love with the gardener. The television special kept the traditional storyline of Cinderella and was geared towards a younger audience, but added many contemporary references to amuse older audiences.

Many 1970s musicals were labeled "rock musicals," however, many of them proved unsuccessful. This could be why in 1977, "when a slate of hit non-rock musicals—Strouse and Adam's wonderfully old-fashioned charmer *Annie*" was such a hit.²⁹³ A shift in musical theater was moving towards the musical drama which began to tell stories that reflected realism more than fantasy. This also shifted the type of heroines that were created for these musical dramas. The musicals now had a linear plot structure in which the organization of the story "constitutes a

²⁹³ Lewis, David H. *Broadway Musicals: A Hundred Year History*. Jefferson, North Carolina: McFarland & Company, Inc., © 2002. Page 105. Print.

drama brought about by and given meaning through the motivations, tensions, actions, and interactions of the protagonists as they live out their lives in the world constructed by” this new linear plot structure.²⁹⁴ Musicals like *Annie*, had characters with real motives living in a realistic world. Song lyrics conveyed the reality of the drama, such as in *Annie*, where the orphans sing about their hardships of being an orphan in “It’s a Hard Knocked Life.” “Musical numbers must carry the action of the drama, expressing the personalities of the characters who sing them and representing the mood of the play.”²⁹⁵

The standard book musical had not made an appearance on the Broadway stage for quite some time; it was becoming an endangered Broadway species. On April 21st, 1976, Broadway audiences experienced the life of a book musical with the “Cinderella” plot musical production of *Annie* at the Alvin Theater in New York. The book for the musical was provided by Thomas Meehan and the production was choreographed by Peter Gennaro. The creator and lyricist of the musical *Annie*, Martin Charnin, wanted to remind audiences of a time before the 1970s. Charnin believed the 1970s were “a cynical, depressing time, Vietnam and Nixon and riots; there was a feeling that everything was hopeless. The optimist in me was looking for a project to get rid of this virus, to help cure this infection of the times. I had no interest in perpetuating cynicism as some of the darker musicals do.”²⁹⁶ This led to his creation of adapting Harold Gary’s 1924 *Chicago Tribune* comic strip, *Little Orphan Annie* into a Broadway musical. “*Annie* was written as a response to a very terrible time in what was going on in this country. It was written as a direct emotional metaphorical response to Nixon, to Vietnam, to the results and disappointments of the ‘60s, to the terrible sense of what Jimmy Carter ultimately called the malaise that existed

²⁹⁴ Walsh, David and Platt, Len. Page 128.

²⁹⁵ Walsh, David and Platt, Len. Page 128.

²⁹⁶ Jones, John Bush. Page 267.

in the country; and what she, Annie, represented simply was this organic truth of spunk, spirit, and optimism created, ironically, in 1925 by a cartoonist who was as Republican as he could be.”²⁹⁷ *Annie* did not try to incorporate current politics or social issues that were occurring throughout the decade—it relied simply on escapism. “Charnin didn’t intend *Annie* to resonate with specific meaning; it was to convey a particular mood to late-1970s audiences—a mood grounded in Annie’s unshakeable faith that however bad things look, the sun *will* come out ‘Tomorrow’.”²⁹⁸ The lyrics from this song carry on the traditional aspect of Cinderella as to “hope for the future.”

Set during the 1930s Depression-era, *Annie* tells the story about a penniless eleven-year-old orphan, played by Andrea McArdle (the Cinderella character of the musical), who captures the heart of a billionaire Daddy Warbucks played by Reid Shelton (the Prince Charming-like character of the musical). In the end, Annie finds love, adventure, and a new home. *Annie*’s success is partly due to the composer’s (Charles Strouse) and lyricist’s (Martin Charnin) brilliant songs that brings this traditional book musical to life for 2,377 performances. The story was extremely successful among the younger generation; every child actor wanted to play Annie and almost every child wanted to be like Annie. Throughout its long run, many child actors played the title role of Annie, even the young Sarah Jessica Parker. The musical was written during the turmoil of our country.²⁹⁹ Audiences could find comfort in Annie’s character, an orphan who finds love and happiness with a new family.

²⁹⁷ Jones, John Bush. Pages 267-268.

²⁹⁸ Jones, John Bush. Page 268.

²⁹⁹ Cates Jr., Gil and Stevens, Julie, Dir. *Life After Tomorrow*. Dir. Gil Cates Jr. and Julie Stevens." Perf. Babo, Jennine and Berloni, William and Stemler, Blackwood, Theda Stemler and Brisebois, Danielle, and Parker, Jessica. © 2007, Film.

Charles Strouse believed that “a comic strip is an ideal basis for a musical comedy because they are similar forms of popular culture, both dealing in broad strokes, telling simple stories in as few words as possible.”³⁰⁰ His musical *Annie* is one clear example of that. Thomas Meehan “saw Annie as a metaphorical figure standing for innate decency, courage and optimism in the face of hard times, pessimism and despair;” which is why the story takes place during the 1930s, in the midst of the Great Depression.³⁰¹ Annie is a Cinderella character who escapes a life of deprivation by being adopted by a wealthy gentleman. She is a young, outspoken Cinderella character—much like that of Molly Brown’s Cinderella character. There is a male version of this story that debuted a decade earlier, which is known as the musical *Oliver!* Many have called the musical *Annie*—*Oliver* in drag, according to Ken Bloom and Frank Vlastnik.

Annie is an optimistic family musical, and above all, it is an old-fashioned musical comedy. According to Kurt Gänzel, “the show hit the spot precisely, and was quickly established as a hit of the first degree, with an appeal which went well beyond the family groups which might have seemed at first to be its natural audience.”³⁰² *Annie* is a musical that went back to old Broadway traditions. “But in the world of 1977 outside of the American Broadway tradition, one might wonder if the adoption of an eleven-year-old girl by an elderly man (which *Annie* portrays) might not have suggested something rather darker than the American Dream fulfilled.”³⁰³ The show was a huge hit in the United States and has traveled around the world to London, Australia, New Zealand, Ireland, South Africa, Mexico, Spain, Denmark, Japan, and

³⁰⁰ Steyn, Mark. *Broadway Babies Say Goodnight: Musicals Then and Now*. New York, New York: Routledge, © 1997. Page 122. Print.

³⁰¹ Green, Stanley. Page 247.

³⁰² Gänzl, Kurt. *The Encyclopedia of The Musical Theater: A-K*. New York, New York: Schirmer Books, © 1994. Pages 31. Print.

³⁰³ Walsh, David and Platt, Len. Page 134.

Germany. In 1982, younger audiences were able to experience a very successful film adaptation of the musical *Annie* starring Aileen Quinn as little orphan Annie and Albert Finney as Daddy Warbucks. There was another remake of the film in 1999 but was not as well received as the original film adaptation.

Annie has several songs throughout the musical. Annie dreams of her “missing” family in “Maybe” and talks about the condition of her current life in “It’s A Hard Knocked Life.” However, Annie’s Cinderella song was titled “Tomorrow” and it becomes her “I am” song because the song allows the audience to understand something about Annie’s character and situation. In her song “Tomorrow” she sings about her optimistic outlook on what the future will bring. Annie tells her audience that when she is “stuck with a day that is gray, and lonely,” she just sticks “out [her] chin and grin[s] and say[s]” that “the sun’ll come out tomorrow so you gotta hang on till tomorrow, come what may.” She explains that tomorrow is “always a day away.” The song “Tomorrow” “literally becomes a day away, as Annie hopes in this song of yearning in the orphanage, and the proclaimed message of the musical is fulfilled.”³⁰⁴ Her Cinderella song is about hope for the future and it “became the last Broadway show song for several seasons to enjoy widespread appeal.”³⁰⁵

The costume designer for the production of *Annie* was Theoni V. Aldredge. Aldredge needed to dress Annie as an optimistic and spunky young eleven-year-old orphan who is transformed into a wealthy adopted child. Aldredge’s inspiration for the designs were inspired by the comic strip *Little Orphan Annie*. Annie’s bright red curly hair and white-collared and red cuffed baby doll dress with white ankle socks is Annie’s iconic look. The costume emphasizes

³⁰⁴ Walsh, David and Platt, Len. Page 133.

³⁰⁵ Green, Stanley. Page 690.

the transformation of Annie's dreams coming true. Aldredge dressed Annie in muddled colors and raggedy clothes to show Annie in her poor, lonely, and unfulfilled life. All of the orphans are dressed in mismatched patterns, wearing different layers of clothes. Each orphan, like Annie, has their own unique look that matches their personality. Each orphan doesn't have much except the clothes that makes them different from one another.

In order to understand Annie's transformation into a wealthy child, I redesigned Annie's iconic baby doll dress look. I still kept Annie's hair the same and continued to use the red color palette to show Annie's energy, passion, strength, and determination to make her dreams come true. I did not want to steer far away from Harold Gary's original creation of Annie's red dress, so I kept the design as close to a Shirley Temple "look" as possible. The child actress influenced many children's clothing during the 1930s. I placed a red bow in Annie's curly red hair to show her transition from orphan to wealth. I dressed Annie in the same white ankle socks and dressed her in red flats. Not only did I change the style of dress for Annie from Aldredge's design, but I also added a 1933 red and white fur-trimmed sleeved cropped overcoat. I added the overcoat since the last scene in the musical takes place during the winter around Christmas time and I wanted to have my designs slightly altered from Annie's iconic look. Annie's "Cinderella" character was created to show audiences how dreams and finding a loving home and family is possible even if it takes years to find it.

The 1980s were a busy season for Broadway. Many of Broadway's biggest hits in the 1980s "turned to old shows, old songs or simply the general appeal of bygone days for

inspiration.”³⁰⁶ Broadway in the Eighties started to see a dramatic shift in the type of shows that were being produced. With the invasion of British Musical Theater, the mega-musical was created with shows like *Cats* (1982), *Les Miserables* (1986), *Phantom of the Opera* (1988) and *Miss Saigon* (1989). [A further discussion of what a mega-musical is will be discussed in Chapter 6]. In the 1980s, Broadway shows began to advertise to Main Street America in hopes of bringing tourists to New York. Tourists favored revivals which added to the growing popularity of Broadway musical revivals and big production musicals. The 1980s was also a sad time for Broadway because of the AIDS crisis that impacted the Broadway scene. The AIDS epidemic killed many generations of performers and creators. Broadway continued to push forward during this sad time. Musicals strived to bring illusions to life on stage. This was a decade where Broadway began reinventing the rules.

Hollywood continued producing many Cinderella-inspired films during the Eighties. The first Cinderella-inspired film debuted in 1984 titled *The Company of Wolves*. Neil Jordan’s ninety-five minute film starred Sarah Patterson as Rosaleen (the Cinderella character of the film). The film encompasses many *Cinderella* motifs as well as motifs from *Beauty and the Beast* (another Cinderella-inspired fairy tale). *The Company of Wolves* follows the character of Rosaleen, a dreaming female who struggles with sibling rivalry during puberty. Rosaleen seeks advice from her Granny (played by Angela Lansbury) and mother (played by Tessa Silberg), and through these women she learns how to deal with men. The film continues to explore Rosaleen’s growth throughout the film as she gains her own voice and becomes a storyteller. The film also deals with issues of class struggles and gender pressures as well as the heroine’s dreams and desires. That same year, Ron Howard delighted audiences with his 1984 film titled *Splash*,

³⁰⁶ Green, Stanley. Page 703.

starring Daryl Hannah as Madison (a mermaid and Cinderella character) and Tom Hanks as Allen Bauer (the Prince Charming character). The film follows the story of Allen who mistakenly falls in love with a woman who is a mermaid that saved his life from drowning. Once she realizes she is a mermaid he chooses to live a life with her and becomes a merman himself. The film is a modern adaptation of *The Little Mermaid* (which will be discussed in the next chapter).

On August 14th, 1985, a film titled *Cinderella* was made for television audiences on Showtime. Mark Cullingham's fifty-minute film featured Jennifer Beals as Cinderella, Matthew Broderick as Prince Henry, and Jean Stapleton as the Fairy Godmother. The film slightly follows the same plotline as Perrault's version. As Cinderella's father dies, her stepmother takes over the estate and forces Cinderella into servitude telling her that it builds character. Cinderella does learn from this experience that she only has to be herself in order to find true happiness. The Fairy Godmother turns Cinderella's stepmother and stepsisters into rabbits until midnight so Cinderella can go to the ball. The first night at the ball, Cinderella meets the Prince without knowing who he is. When she returns the second night they teach each other how to kiss. The end of the film follows the traditional plotline that many of us have come to know with the glass slipper fitting Cinderella—making her the bride-to-be.

That same year, Tom Davenport released his twenty-minute film titled *Bearskin*. The film stars Robert Westenberg as Bearskin (the Prince Charming character of the story), Richard Bauer as the Devil (a sort of Fairy Godmother), and Susan Shields as the youngest daughter (the Cinderella character). *Bearskin*, like *The Company of Wolves*, uses motifs found in *Cinderella* as well as *Beauty and the Beast*. The film follows the story of a civil war veteran (Bearskin) who

makes a pact with the devil to wear a bearskin for seven years. The veteran may never bathe or cut his hair or nails for seven years and if he completes his task then he will live the rest of his life as a very wealthy man. If he does not complete his task the devil will take his soul. Bearskin works on a farm for a man who became poverty stricken during the war. For his kind service, the man promises to give one of his daughters to him if one of them consents. The two older daughters (who represent the evil stepsisters in the film) are spoiled and vain and refuse his hand in marriage. The youngest daughter accepts his hand in marriage. She is the only daughter who looks after the house, the chores, and the animals. She agrees to marry Bearskin to pay off her father debt [Beauty and the Beast motif]. Bearskin gives the youngest daughter half of a ring and asks her to wait for his return. Bearskin makes it through his seven-year pact with the devil and returns to the farm as a clean, handsome, and wealthy man. Bearskin gives the youngest daughter the other half of the ring and she realizes who he is and the ring magically turns into one and they become married. Her two older sisters become insanely jealous and kill themselves, one by hanging and the other drowns herself in a lake.

The following year, Howard Deutch delighted audiences with his Cinderella-inspired film titled *Pretty in Pink*. This ninety-six minute film starred Molly Ringwald as Andie Walsh (the Cinderella character of the film), Annie Potts as Iona (the Fairy Godmother of the film), and Andrew McCarthy as Blaine McDonough (the Prince Charming character of the film). Andie makes for the perfect Cinderella character because she comes from a motherless background, is poor, and makes her own clothes and decisions—she dreams of living in a better neighborhood. However, Andie's character acts as the mother to her father taking on a parental role. Actor Jon Cryer, who plays Duckie Dale in the film represents the animal characters who love and help

Cinderella throughout her life—hence the animal name Duckie. Some critics have claimed that Duckie resembles the character Buttons found in the British Cinderella pantomimes due to his comic behavior and devotion to Andie. Iona acts as Andie’s mother-figure, giving Andie advice and ultimately providing her with a “ball gown” for the prom. “Literally, from that cloth, a discarded dream, Andy refashions herself into the image of an ideal bourgeois with an ‘80s retro edge. She is beautiful, full of integrity, and boy can she dress — always that dress. She is an object but a spunky one — the quality that will raise her from the cinders to the upper classes.”³⁰⁷ Actress Kate Vernon who played Benny in the film, represents Andie’s mean stepsister. Andie’s father tries to act as a fairy godmother by buying Andie a prom dress but it’s Iona who ultimately fills the role of fairy godmother to Andie. The film follows Andie, a girl born on the wrong side of the tracks who meets and falls in love with a rich boy named Blaine. The film deals with many issues that many Cinderella characters face such as peer pressure, class differences, adolescent torment, and the importance of standing up for one’s beliefs. According to Vera Dika, *Pretty in Pink* uses “the conventions of the old fairy tale [that] are re-presented, updated, reformulated in such a way as to bolster the contemporary return to reactionary attitudes regarding feminine behavior.”³⁰⁸

In 1987, Howard Deutch gave audiences another Cinderella-inspired film titled *Some Kind of Wonderful* starring Eric Stoltz as Keith Nelson (the Prince Charming character of the film) and Mary Stuart Masterson as Watts (the tomboy Cinderella character of the story). The film acts as a double Cinderella story (both a male and female Cinderella plotline) that also parallels John Hughes’ *Pretty in Pink* film from a year earlier, only the genders are reversed. In

³⁰⁷ Dika, Vera. “A Feminist Fairy Tale.” *Art in America*, 75. © 1987. Page 32. Print.

³⁰⁸ Dika, Vera. Page 32.

Some Kind of Wonderful, the film follows the story of Keith, a working class boy who is a talented art student. His best friend, Watts, has a huge crush on him (sort of like a female version of Ducky from *Pretty in Pink*) only Keith can't see it. Keith goes on a date with a beautiful girl named Amanda Jones (played by Lea Thompson) and Watts volunteers to be their chauffeur, even though she is secretly hurting. Keith gave Amanda diamond earrings that Watts had picked out, and by the end of the date, Amanda realizes he is really in love with Watts and she tells him to give the earrings to the girl he really loves. The diamond earrings in the film represent the glass slippers; only this time, "the shoe" becomes a perfect fit for just the right person. Just like in *Pretty in Pink*, *Some Kind of Wonderful* deals with issues of class differences, the corruption of the wealthy who abuse the poor—like the stepsisters often do in many Cinderella tales, and the storyline of making dreams and wishes come true. What makes this Cinderella film different is that there is no fairy godmother or magic within the storyline. The film simply follows the characters of Keith, Amanda and Watts who each find the strength within themselves to get to the truth of their situations.

The Cinderella theme continues to be present through twentieth-century Western popular culture. In 1988, Mike Nichols released his Cinderella-inspired film titled *Working Girl*. This hundred and thirteen minute film starred Melanie Griffith as Tess McGill (the Cinderella character of the film) and Harrison Ford as Jack Trainer (the Prince Charming character of the film). *Newsweek* called the film "a charming, corporate Cinderella" tale as the *New York Times* called the film "Cinderella in a business suit." *Working Girl* is "a modern Cinderella" tale according to *Partison Review* and it encompasses many Cinderella motifs. The story is very much adapted into the ways and styles of the "eighties in terms of the form of personal happiness

(e.g., marriage itself is no longer so important for the heroine as long as Mr. Right is secured; and a triumphant thrust into the working world becomes a necessary part of the scenario of success).”³⁰⁹ The story has not marched very far from Cinderella’s starting and ending points. The film follows the life of Tess McGill who is constantly being treated more like a prostitute or a personal slave in the corporate world than a serious, independent working woman. Tess McGill is a hard-working New York secretary fighting sexism and her idea-stealing boss. She is a woman struggling in a male-dominated work place. Tess resembles the Brothers Grimm’s *Cinderella* character in that she thinks she can do better and goes out to improve her status. Her Cinderella character takes a risk and makes her way into Corporate America through impersonation, practically writing her own invitation to America’s ball. Tess McGill’s first step towards her grand conquest is exactly like Cinderella’s, she has “to display herself in the grandeur of the borrowed clothing that denotes class, money, and feminine charm.”³¹⁰ Her boss whom she impersonates throughout the film acts as her fairy godmother and evil stepsister. Through Katherine, her boss (played by Sigourney Weaver) Tess gets new clothes, a new voice, and a better sense of who she is as a woman. Like Cinderella, Tess is eventually caught by bad timing and her true identity is exposed. However, Tess does win the heart of her Prince Charming as well as earning an office of her own.

The actress Melanie Griffith, who played the leading role of Tess McGill in *Working Girl*, really understood her character inside and out—her struggle to land this role made her a real-life Cinderella. Melanie Griffith was stereotyped as a sex kitten and not as a serious actress. Like her character, Melanie used her charm and kind personality to rise to the top, land the

³⁰⁹ Mei, Huang. Page 146.

³¹⁰ Mei, Huang. Page 146.

leading role in the film, a role she was never seriously considered for. Griffith faced the pressures of Hollywood to carry this film and perform as well as her costars. Like the “Cinderella” Tess McGill, Griffith could only put her faith in her collaborators and hope for a happy ending. In the end, these “Cinderella” women (Tess McGill and Melanie Griffith) come out on top; McGill wins the heart of wealthy bachelor and lands a successful dream job while Griffith’s film becomes a box office success and she is finally “seen” as a serious actress, even winning a Golden Globe for the role. Audiences root for Tess’ character in the film because they want to see her succeed. The film leaves audiences with the message that you can succeed in corporate America and be a feminine woman. The film’s upbeat message reflects Griffith’s real life story for Griffith reinvented herself through this role.

Movies like *Working Girl*, *Splash*, and *Pretty In Pink* all rely on the fairy tale structure where the heroine experiences a magic transformation or miraculous event that brings about a satisfying, happy ending. In 1989, there were three very different Cinderella-inspired films, the first was released in Japan and was an anime short film starring Hello Kitty titled *Hello Kitty’s Cinderella*. The second Cinderella-inspired film to be released that year was Walt Disney’s animated film *The Little Mermaid*. [A further discussion of this film and the stage adaptation of the film will be discussed in Chapter 6]. The third film was a forty-five minute film directed by Tom Davenport titled *Ashpet: An American Cinderella*. Starring Kelly Mancini as Aspet (the Cinderella character of the film) and Mitchell Riggs as William (the Prince Charming character of the film), this Appalachian Cinderella adaptation is set in the war time years of the 1940s. “The action takes place in the rural South during the early years of World War II, when people

were making sacrifices and being forced to separate because of the military draft.”³¹¹ The story follows the life of Ashpet who slaves away for her stepmother and lazy stepsisters Thelma (played by Susan Tolbert) and Sooeey (played by Brilane Bowman). Ashpet manages to find the strength to overcome her isolation from her stepfamily by piecing together a sense of her own story which her stepmother and stepsisters had taken from her. The sisters are preparing for the 1940 Victory Dance to send off the young soldiers to war. Ashpet visits Dark Sally (played by Louise Anderson) who used to be her nanny. Ashpet answers her riddles and is bathed and clothed by Sally who ultimately becomes Ashpet’s fairy godmother. While Ashpet is riding a white horse she meets a soldier named William and they fall in love. William comes to her home and returns her shoe which had fallen off as she rode away on her horse. The two instantly become married and they live a happy life together. According to Jack Zipes:

“...Davenport’s Cinderella story is no longer history in a traditional male sense, that is, no longer the Grimms’ tale or a simple rags-to-riches story. Nor is it a didactic feminist interpretation. Instead, Davenport turns it into an American tale about conflict within a matrilineal heritage in the South, narrated from beginning to end by a well-known Afro-American storyteller, Louise Anderson, who plays the role of Dark Sally, the magical conjure-woman and fairy godmother. Dark Sally becomes the focus of the film, which shows how her storytelling can lead a young woman to recover a sense of her history and give her the strength to assert herself, as many women are doing today.”³¹²

During the 1980s, America saw its increase in social turmoil, such as the AIDS epidemic, increased teen alcohol abuse, rises in gambling, etc. Americans were acting out and looking for escapism—to get away from the growing problems and to surrender to nostalgia (which some often claim is the physiological equivalent to that of comfort food). “In the last quarter of the twentieth century, Broadway presented a variety of nostalgia-based productions, including

³¹¹ Zipes, Jack. *Happily Ever After: Fairy Tales, Children, and the Culture Industry*. New York and London: Routledge, © 1997. Pages 107-109. Print.

³¹² Zipes, Jack. Page 107-109.

revivals and retrospective revues.”³¹³ Musicals began to have no reflective social significance and were constantly reminding audiences of earlier times. This led to the creation of *42nd Street*. “Just as the boy-meets-girl formula was the archetypal musical comedy plot for decades, the chorus-girl-or-other-unknown-takes-over-for-the-prima-donna-and-becomes-a-star-overnight story so rapidly and repeatedly became the focus of backstage musicals on both stage and screen.”³¹⁴ Backstage musicals are shows where the plot focuses on show business, and the stress that goes into putting on a production. *42nd Street* became the object of nostalgia for audiences for it reminded them of the classic 1933 Warner Bros. film of the same name. The 1933 film starring Ruby Keeler and Dick Powell captured the hearts of many audiences with their singing and tap dancing numbers. *42nd Street* is a theatricalization of the hit 1933 Warner Brothers film and became one of the first movie musicals to be adapted for the stage and proved successful.

42nd Street was the first big-production musical comedy of the Eighties that encompassed a “Cinderella” plot line. Based on a classic Busby Berkeley film and led under the direction of Gower Champion, this Tony Award winning production had music by Harry Warren and lyrics by Al Bubin. It debuted on Broadway on August 25th, 1980, at the Winter Garden Theater in New York running for 3,486 performances. It was the eleventh longest running show in Broadway’s history continuously playing on Broadway for over eight years. The musical was based on the screenplay and the novel of the same name by Bradford Ropes. The production starred Wanda Richert as Peggy Sawyer (the Cinderella character of the story) and Jerry Orbach as Julian March (the Prince Charming character of the story). Producer David Merrick knew how to make newspaper headlines for his new Cinderella show by announcing the death of the

³¹³ Jones, John Bush. Page 308.

³¹⁴ Jones, John Bush. Page 66.

director/choreographer Gower Champion at the end of the opening production's final curtain call—making every newspaper headline and making his new Cinderella show the “must-see” musical.

42nd Street is a classic “Cinderella” story of a young, naïve girl who enters Broadway as a nobody and emerges as a star. The plot is very similar to Marilyn Miller’s “Cinderella” career. The “Cinderella” plot line involves a young chorus girl, Peggy Sawyer who arrives from Allentown, Pennsylvania to audition for the show “Pretty Lady.” The director of the show Julian Marsh takes a chance on Peggy, falls in love with her and allows her to dance in the chorus after seeing her dancing with some of the other chorus members. On opening night, Peggy trips during a dance number pushing the leading actress off the stage breaking her ankle. Peggy is fired on the spot but is the only one who can replace the lead. Julian convinces her to come back and take over for the lead actress on opening night. Peggy learns the part in two days and becomes a star. Before the opening of the show Julian tells Peggy he loves her and kisses her. After the show is over, Peggy decides to go to the chorus after-party leaving Julian alone on stage. This “Cinderella” character not only wins overnight stardom, but she also wins the heart of a wealthy man who she ultimately turns down in order to celebrate her night with her true chorus girl friends who always believed in her.

The musical takes place in the 1930s during the height of the Great Depression. It was a show that many audiences hadn't seen since the “Follies” era. *42nd Street* went back to the big musical era, with multiple lavish sets, cartoon acting, and over-the-top spectacle tap dancing numbers. The musical tried to give audiences a look back at an older tradition, with songs and dance numbers as well as nostalgic and glamorous costumes that reminded them of a time gone

by. “Some of these routines and songs were presented in time-honored style as part of the show-within-the-show, the *Pretty Lady* in which our heroine is zinged to stardom, others as rehearsals or even auditions (the opening, with the curtain rising inch-by-inch on what looked like a hundred hopefully time-step-tapping feet was one of the most memorable Broadway had seen in a long time), but a handful were also actually eased into the action.”³¹⁵ The songs “We’re in the Money” was a large scale tap number and “Dames” was a costume parade. Harry Warren’s music and Al Bubin’s lyrics brought audiences back to the sounds of the 1930s. However, this Cinderella musical did not have a Cinderella song. The closest song in the musical that comes close is Peggy’s only solo number with the chorus titled “42nd Street.”

Theoni V. Aldredge designed the costumes for the original production of the show. Also the designer of the costumes for the hit musical *Annie*, Aldredge created new, show stopping glittery costumes for *42nd Street*. Aldredge used a lot of gold, white, and silver throughout the production. Many of the women are dressed in period clothing of light pastel colors. Aldredge’s designs overall are very lively and colorful. Peggy’s iconic look is a blue skirt with a matching long sleeve crop-top jacket worn over a white blouse. The light blue symbolizes her softness and innocence of a small-town girl. Her costume makes her stand out from the harsh world of show business. Peggy’s “Cinderella” character was created to show women being able to leave everything behind to make their dreams come true. *42nd Street* was geared towards showing audiences a modern “Cinderella” story that was often seen in many musicals of the 1920s.

In order to understand Peggy’s character more closely, I slightly altered Aldredge’s day look for Peggy. I kept the same light blue color palette for Peggy’s main color but I also added a dark blue to her costume. I wanted the dark blue to represent her self-confidence to make it on

³¹⁵ Gänzel Kurt. *The Encyclopedia of The Musical Theater: A-K*. Page 367.

Broadway. I dressed Peggy in an early women's suit of the Thirties, roughly around 1933 that featured suits with longer skirts and softer lines. Her suit is baby blue and her blouse and hat are dark blue. Her blouse is tied in the front making a nice big bow. She wears her hat tipped to one side, a fashionable trend during the Thirties, and her hair is short and softly waved. Peggy's dress shoes are tan and have a one-inch heel to them and she wears tan hose. I did not steer far from Aldredge's original design because I felt that Peggy needed to reflect the look of the women of the 1930s. Her character was not a fantasy character or a character modeled after a famous figure, she was a normal girl who needed to represent the typical middle-class white woman from the 1930s.

As the 1980s came to a close the rise of the mega-musical was beginning to take Broadway by storm. The beginning of the new decade was a turning point for Broadway since the New York's theater district had become run down and sleazy. Broadway sought the help of The Walt Disney Company to bring clean, family-friendly musicals to the Big Apple and to turn the New York theater scene around. This led to the creation of the corporate musical and the remodeling of the New Amsterdam Theater that would remain the home of Disney's corporate musicals for many years to come. The Walt Disney Company purchased the New Amsterdam Theatre to expand their "entertainment empire of animation and *faux* life experiences."³¹⁶ Broadway in the Nineties was beginning to take shape as family destination, as a theme park attraction that could be enjoyed by all ages.

³¹⁶ Flinn, Denny Martin. *Musical! A Grand Tour: The Rise, Glory, and Fall of an American Institution*. New York, New York: Schirmer Books, © 1997. Page 4927. Print.

--Chapter 6--
Cinderella's Return to Fantasy

Richard Kislán once said, “when artists of the theater make the average, the ordinary, and the everyday give way to the special, the unique, and the exceptional, the theater becomes a shelter for unfettered imagination put to the service of life’s affirmation and celebration.”³¹⁷

In the early 1990s, tourism to New York City and especially Broadway was low. Many of the theaters during the Nineties were surrounded by prostitutes, drug addicts, and child molesters. The New York Police Department and the Walt Disney Company teamed up and invested money into cleaning out these unwanted people “in order to preserve civil sanity and tourism.”³¹⁸

With the mega-musical becoming popular in the 1980s, the Walt Disney Company began to invest in its first mega-musical, *Beauty and the Beast* (1994). Mega-musicals changed the way audiences heard the performers. The sound of the show was not digitally enhanced with the use of a soundboard and speakers surrounding the audience. With the advancements in sound technology, audiences were able to enjoy live performance with cinema-like sound quality. “The traditional belting singer of Broadway is no longer needed in the mega-musical, as the technology produces all the sound and its projection, range, and volume.”³¹⁹ Audiences are now hearing something different from the performers than what they are actually seeing from the performers. “In this way the actors are turned into props, rather than characters embodied by themselves as subjects and agents in which their own identities are central—they become

³¹⁷ Kislán, Richard. *The Musical: A Look at the American Musical Theater*. Revised, Expanded Edition. New York, New York: Applause Books, © 1995. Pages vii-310. Print.

³¹⁸ Lewis, David H. *Broadway Musicals: A Hundred Year History*. Jefferson, North Carolina: McFarland & Company, Inc., © 2002. Pages 1-250. Print.

³¹⁹ Walsh, David and Platt, Len. *Musical Theater and American Culture*. Westport, Connecticut: Praeger, © 2003. Page 159. Print.

signifiers in the total text of the musical.”³²⁰ The musical now has become a more visual art form than a performing one. George C. Wolfe, a playwright and director, once said that “the conventional Broadway wisdom is when in doubt give ‘em spectacle.”³²¹ The British and the mega-musical have now replaced traditional American Broadway musicals.

The Disney corporation musicals (*Beauty and the Beast* (1994) as well as *The Lion King* (1997), *Tarzan* (2006), and *The Little Mermaid* (2008)) were able to bring all generations of families back into the theaters to enjoy the same show, from young to old. “For nearly two decades, critics had been complaining that the mega-musical was the Disneyfication of musicals, with product tie-ins, aggressive ad campaigns, and expensive and elaborate stagings.”³²² However, the Walt Disney Company refers to their mega-musicals as corporate musicals. A corporate musical is best defined as a musical that is built, produced, and managed by a multi-functional entertainment corporation like Disney. The musical is corporate-sponsored featuring extravagant stage productions, catchy pop ballads and merchandise tie-ins. When corporate musicals are reproduced for other countries, the sets and cast are almost identical to the original production. By the late 1990s, almost every musical on Broadway was a corporate product.

In the 1990s, Hollywood produced an array of Cinderella-inspired films. Many of them received high box-office success. In 1990, Touchstone Pictures released a modern Cinderella tale, titled *Pretty Woman*, about a prostitute who captures the heart of a wealthy business man. Garry Marshall’s film was one hundred and nineteen minutes in length and starred Julia Roberts as Vivian Ward (the Cinderella character), Hector Elizondo as Mr. Thompson (the Fairy

³²⁰ Walsh, David and Platt, Len. Page 159.

³²¹ Jones, John Bush. *Our Musicals, Ourselves: A Social History of the American Musical Theater*. Hanover and London: University Press of New England, © 2003. Page 330. Print.

³²² Sternfeld, Jessica. *The Megamusical*. Bloomington, IN: Indiana University Press, © 2006. Pages ix-441. Print.

Godfather character), and Richard Gere as Edward Lewis (the Prince Charming character). The story follows an idealistic and wholesome prostitute named Vivian who arrives to Los Angeles from a small town in Georgia at the age of fifteen. One evening, Vivian meets Edward handsome and wealthy businessman but who is extremely cold-hearted and in need of directions. Vivian provides Edward with the directions as well as to show him how to drive his borrowed sports car. Edward hires Vivian to be his “girl” for the week and provides money and clothing for her. Edward acts as a sort of Pygmalion to Vivian which only backfires on him later in the film. These two characters are able to discern the real persons behind their facial facades. They learn from one another causing them to walk away from bad decisions that could affect their lives. The ending of the film is acted out just like a fairytale when Edward fulfills Vivian’s childhood fantasy of being rescued from her tower. Edward accomplishes this by arriving in a white limousine (the equivalent of a modern white horse), climbs up her fire escape (even though he is deathly afraid of heights) and gives her flowers and a kiss. She in return promises to rescue him right back. “It’s a happy ending because the man gains spiritual redemption, having learned how to be loving and moral, and the woman gains the physical and economic protection she needs from the man.”³²³ Vivian’s roommate, Kit (played by Laura San Giacomo) begins to see that through restored self-esteem she too can have her dreams answered and become “Cinderfuckinrella.” Just like Walt Disney’s *Cinderella*, in *Pretty Woman*, both heroines are treated with disdain because of their status and in turn are rescued by a handsome prince.

Pretty Woman follows the classic rags-to-riches plotline and the stereotypical Cinderella storyline. The film comments on roles that power, love, money, and success can affect an

³²³ Lefebvre, Jean and McNair, Catherine. “Pretty Woman: A Fantasy Theme Analysis.” © 22 July 1991. Website <<http://jean-cathy.com/cathy/articles/pretty.htm>>.

individual's life. The film plays on the audience's own desire for each of these things in life. Many feminists have argued that this film leaves the wrong impression on young adolescents and adults that their Mr. Right should look like Richard Gere and have millions of dollars and rescue them from their difficult and troubling life. Feminists also argue that the film portrays this Cinderella character as a mere sex object in a patriarchal society that is run by powerful men. However, Vivian does present a strong female character trapped in a non-respected body. During the middle of the film, Edward, along with the audience, realizes that Vivian is a self-respectful woman who has been "costumed" as a high-class call girl. This is evident when the audience, as well as Edward, sees that Vivian does not take Edward's money when she tries to leave him after a fight—a "real" prostitute would never leave three-thousand dollars on a bedside. Vivian's "Cinderella" also knows that the only way she can achieve her happiness is through marriage and she gives her prince an ultimatum—she wants "the fairy tale." *Pretty Woman* got its own fairy tale ending: It earned \$178 million. Nobody expected that kind of success: *Pretty Woman* was a low-budget, low-concept movie starring a then little-known actress and an actor known mostly for his bad movies."³²⁴ However, this Cinderella film became the second most popular film of the 1990s. Vivian's "Cinderella" does stand up for what she believes in; however, she does fall under the same pattern as her predecessors where they need a man's protection and love to be happy and move up in life.

Two years later another Cinderella film was released, titled *Jersey Girl*, starring Jamie Gertz as Toby Mastellone (the Cinderella character) and Dylan McDermott as Sal (the Prince Charming character). David Burton Morris' ninety-five minute film, subtitled "a Cinderella story with big hair," follows the character of Toby who dreams of finding something more in life,

³²⁴ Lefebvre, Jean and McNair, Catherine.

especially a man, so she goes to a Mercedes Benz salesroom in hopes of meeting her “prince.” As she decides to call off her plan she leaves the dealership and bumps into a Manhattan graphics man named Sal, who crashes his seventy-thousand dollar Mercedes. Toby offers to give him a ride to work. As time passes and the two characters get to know one another, Sal invites Toby to the Mayor’s ball and shows up in a dress that is not acceptable among the attendees. The dress was purchased by her father. Toby leaves the ball because she was hurt by an art dealer’s mean remarks. Toby returns to her preschool teaching job where Sal shows up asking for forgiveness. She turns him away and in a desperate attempt he crashes his car putting himself back in her care. Sal quit his job in order to show Toby that he only wants her—Cinderella lands her wealthy prince and realizes her dream. The film’s premise is similar to the storylines of *Pretty in Pink* as well as *Pretty Woman*.

In 1995, two films were produced that encompassed the Cinderella theme. Jon Turteltaub released his Cinderella film, titled *While You Were Sleeping*, starring Sandra Bullock as Lucy (the Cinderella character) and Bill Pullman as Jack (the Prince Charming character). Turteltaub’s film is an American Cinderella story about an orphaned girl whose fantasy life helps her escape from her boring job as a token collector. Just like her predecessors, Lucy dreams of being rescued by a rich handsome Prince. In the end, this poor orphan wins the heart of a handsome man, is taken-in by a family, and wins her “dream” honeymoon. That same year, Amy Heckerling delighted audiences with her Cinderella themed film titled *Clueless*, starring Alicia Silverstone as Cher (the Cinderella character) and Paul Rudd as Josh (the Prince Charming character). The film *Clueless* is based on Jane Austen’s book titled *Emma*. Austen is known for using many Cinderella motifs in her stories and Emma is no exception—the heroine who wishes

for happiness. The film follows the character of Cher whose mother has died and she attempts to play fairy godmother to one of her new classmates. Throughout the film, Cher learns that in order for her to find happiness she must “dress down” and mind her own business; otherwise in her cluelessness she begins to take on the role of a stepsister and not of Cinderella. Cher learns that the fairy tale endings she tries to make happen usually do; they just never go according to plan. In the end, Cher wins the heart of a man who loves her for more than her physical appearance.

A year later, Michael Lehmann delighted audiences with a rather odd Cinderella-inspired film that used such motifs as a slipper, mistaken identity, a stepsister relationship, and a prince who is seeking his true love. Lehmann’s film, *The Truth about Cats and Dogs*, stars Janeane Garofalo as Abby (the Cinderella character) and Ben Chaplin as Brian (the Prince Charming character). Abby is a successful veterinarian who is a radio talk show host that lacks self-confidence. She falls in love with one of her listeners named Brian who wants to meet her. In a panic, she asks her neighbor Noelle (played by Uma Thurman) to pretend to be her because Noelle fits the typical profile of a man’s ideal woman (a sort of 1950s Cinderella ideal)—tall, thin, blonde and beautiful. Abby continues to talk to Brian on the phone and Noelle continues to date Brian in person. Brian falls in love with Abby for her personality and gets confused when she is not like that in person. Abby gives Brian her tennis shoe as a token. Brian does find out the true identity of Abby and with the assistance of his dog that brought them together in the first place, they end up together for a happy ending—even getting back her tennis shoe.

In 1998, Andy Tennant released a one-hundred minute film titled *Ever After: A Cinderella Story* with Drew Barrymore as Danielle (the Cinderella character) and Dougray Scott

as Prince Henry (the Prince Charming character). The story follows the Grimm Brother's version of the tale, only this Cinderella character is a tomboy who befriends one of her stepsisters. One afternoon, the Prince rides arrogantly through Danielle's family's property ignoring anything that came in his way. Danielle knocks the Prince off his horse with a stone that she throws at him. The Prince is impressed with her spirit even though he doesn't know who she is. The Prince comes in contact with Danielle again when she is quoting *Utopia* and trying to free her servant which her stepmother had sold, acting as a woman of high social standing—using her dead mother's name. The Prince is amazed that Danielle would know *Utopia* and allows Danielle to have her servant back. Danielle and the Prince begin to have various adventures together; she even rescues him from the gypsies by carrying him on her shoulders. Once the stepmother realizes that her stepdaughter has been seeing the Prince she beats her and has her locked away. Danielle does, however, escape and arrives at the ball in a dress that was designed by a friend named Leonardo (a fairy-godfather like character), only to have it be shred to pieces by her stepmother. The Prince is shocked that Danielle has lied about her true identity and abandons Danielle. Her stepmother sells Danielle to a neighbor baron who keeps her in iron chains but wins her freedom by defeating him in a swordfight. The Prince eventually comes to her rescue and the two are married. And like the Grimm's version, the stepmother and one evil stepsister are punished for their actions and are to be treated as poorly as Danielle was treated.

This film was a great change to the traditional Cinderella heroine that audiences have come to know as a passive and dependent female. However, in the film *Ever After*, Danielle's Cinderella character showed a significant change in how this story classifies gender roles. The traditional stereotype of Cinderella is the passive nature where Cinderella's stepfamily's

mistreatment of her would often lead her to rebel or to be aggressive, just as how the Grimm Brother's Cinderella character punishes her stepfamily. However, Danielle's Grimm Brother's based character does not show these revengeful qualities. Danielle suppresses her anger and never shows this anger to her stepfamily. Danielle even helps her stepsisters with their hair before the ball. Danielle makes her Cinderella character a more active yet somewhat traditional Cinderella figure that society desires. Like the film *Ashpet: An American Cinderella*, *Ever After* "takes pains to realize Cinderella—to remove almost all elements of magic and fantasy and to imagine, instead, what might make such a story real."³²⁵ According to Elisabeth Rose Gruner,

"drawing on a variety of Cinderella themes, both Tom Davenport's *Ashpet*, and *Ever After's* Danielle de Barbarac engineer their own destinies, with the significant help of an elder, a storyteller or an artist rather than a magician. Neither becomes that antifeminist archetype analyzed by Karen Rowe and other feminist critics, the passive recipient of the prince's favor. Both stories are also framed by storytelling devices that serve to place the tales in a modern setting."³²⁶

That same year, Robert Iscove released a ninety-six minute film titled *She's All That*, starring Rachael Leigh Cook as Laney Boggs (the reluctant Cinderella character) and Freddie Prince Jr. as Zack Siler (the Prince Charming character). Iscove wanted to show audiences a reluctant Cinderella who tells us that we are not defined by one moment and that the world is out there waiting for us. The film follows Zack who makes a bet to turn Laney, an outcast into prom queen. Laney is reluctant because she has no desire to go to the prom or to win the heart of a Prince because popularity means nothing to her. Laney's character is transformed twice in the film, once by Zach's sister (played by Anna Paquin) who acts as the fairy godmother by dressing her up, and once by her friend Jesse (played by Elden Henson) who encourages her to get out

³²⁵ Gruner, Elisabeth Rose. "Saving Cinderella: History and Story in *Ashpet* and *Ever After*." *Children's Literature* 31. © 2003. Pages 142-154. Print.

³²⁶ Gruner, Elisabeth Rose.

there and experience life—a more practical fairy godmother. Laney’s rival and Zach’s ex-girlfriend Taylor (played by Jodi Lyn O’Keefe), acts as Laney’s evil stepsister throughout the film. Laney does discover that she was just a bet and does not win prom queen, but she does learn through Zach what she was lacking in life. Zach also learns from Laney to step out from his father’s shadow and by the end of the film he captures Laney’s heart and the two save each other—just like the two protagonists in *Pretty Woman*.

As discussed in the previous chapter, on November 2nd, 1997, television audiences were introduced once again to Rodger and Hammerstein’s *Cinderella*, only this time starring a mixed racial cast. “Critics made much of this kingdom’s racial diversity, admiring that a black queen and a white king can create a Filipino son.”³²⁷ The project was underway with the help of the Walt Disney Company financing the production. According to the *Rochester Democrat and Chronicle*, “the new version of Cinderella sent a powerful message to its audience, both young and old: that a good story knows no racial boundaries.”³²⁸ With the singer Brandy in the title role, Cinderella’s role was somewhat refreshing. Brandy’s Cinderella character is more independently minded, intelligent, comedic, as well as gorgeous, which are all qualities that the Prince notices. She is no longer the shy, passive Cinderella that we recognized in Lesley Ann Warren’s portrayal of Cinderella in 1965. This Cinderella story slightly changed from its original 1950s televised version. Brandy’s practical-minded Cinderella was looking for self-empowered independence first and then was looking for romance. Also, “Cinderella’s Fairy Godmother teaches her to follow her dreams, and Cinderella tells the Prince she wishes to be treated like a

³²⁷ *The Cambridge Companion to the Musical*. Second Edition. New York, New York: Cambridge University Press, © 2008. Page 336. Print.

³²⁸ “Colorful twist on fairy tale.” from the Editorial Page, *Rochester Democrat and Chronicle*. © Tuesday, 4 November 1997. Page 8A. Print.

person, not a princess.”³²⁹ According to Robert P. Laurence, “the new script by Robert L. Freedman takes a modern tack on the ‘Cinderella’ story, making the Fairy Godmother something of a 1990s-style self-improvement motivational speaker — ‘Believe in yourself, Cinderella!’ But the story must end the way it always has — poor Cinderella finds happiness by marrying the fabulously wealthy prince and, we are led to believe, living happily ever after. It’s an old-fashioned message, but ‘Cinderella,’ like it or not, is an old-fashioned story.”³³⁰ The look and feel of this musical had an Edwardian look to it; Ellen Mirojnick designed the costumes. According to Veronica Chambers, “for generations black women have been the societal embodiment of Cinderella ... relegated to the cooking and the cleaning, watching enviously as the women they worked for lived a more privileged life Finally, a sister is getting to go to the ball.”³³¹ She adds that “in the 1970s, many black women were reluctant to embrace feminism because it seemed that just when it was about to be their turn to be Cinderella, white women were telling them that the fantasy was all wrong.”³³² However, with the help of Walt Disney and Whitney Houston, black women could now take on the role of Cinderella and be accepted in the title role.

As the mid-1990’s arrived, Disney took over Broadway with the hit “Cinderella” musical *Beauty and the Beast*. It was the first stage effort of Walt Disney Productions and it was the start to the Corporate Musical. According to William A. Henry III in his *Time* magazine review of the show on May 2nd, 1994, Disney’s “trick is to take fairy tales in the public domain and reinvent them as corporate property. A billion-dollar example is *Beauty and the Beast*, which has

³²⁹ *The Cambridge Companion to the Musical*. Page 337.

³³⁰ Laurence, Robert P.. “A girl, a prince, a ball, a slipper: Don’t be too demanding, enjoy it.” *TV Week: The San Diego Union-Tribune*. © November 2-8, 1997. Cover Story, Pages 6-7. Print.

³³¹ Chambers, Veronica. “The Myth of Cinderella.” *Newsweek*, © 3 November 1997. Pages 75-79.

³³² Chambers, Veronica. Page 79.

metamorphosed from a bedtime story known to every child into a mega-hit animated film (and even bigger hit on video), a sound track, a theme-park attraction, an ice show, a lunch-box and T-shirt decoration and, as of last week, a Broadway musical.”³³³ The show debuted on Broadway on April 18th, 1994, just three years after the animated film release of the same name. Disney had often been successful with their animated film musicals with many of them written by Broadway veterans. The Disney animated musicals were one of the most popular forms of musical entertainment of the Nineties, and many of them have now been turned into Broadway stage adaptations. The Disney stage musical, *Beauty and the Beast*, brought audiences back into the theaters. Robert McTyre, one of the producers for *Beauty and the Beast*, made a comment about the corporate musical by saying “we are bringing a new way of thinking to the theatre.”³³⁴ All of the extravagance and technology used in the production of this show started what some call the “Hollywoodization” of Broadway.

Beauty and the Beast debuted at the Palace Theater in New York and ran for 5,464 performances under the direction of Robert Jess Roth. The production featured music by Alan Menken and lyrics by Howard Ashman and Tim Rice, and starred Susan Egan as Belle (the Cinderella character) and Terrence Mann as the Beast (the Prince Charming character). The “Cinderella” plot follows a young social outcast named Belle who falls in love with a Beast during a fantasy-like, eighteenth-century period. “The story ran just as it had in the film, with a bookworm heroine, Belle, and a blustery, tenderhearted Beast eventually finding love. The Beast, having been cursed for an earlier act of unkindness, lives in his gloomy house with formerly human servants that have all become the objects of their trade; the cook, for instance,

³³³ Singer, Barry. *Ever After: The Last Years of Musical Theater and Beyond*. New York, New York: Applause Theater & Cinema Books, © 2004. Pages 1-330. Print.

³³⁴ Lassell, Mark. *Disney on Broadway*. New York: Disney Editions, © 2002. Page 28. Print.

is now a singing, dancing teapot.”³³⁵ Once Belle announces her love for the Beast, his spell is broken and he is transformed back into a wealthy, attractive Prince and they live happily-ever-after. The musical closed to make way for *The Little Mermaid* that would debut on Broadway the following decade. Disney did not want to have two Disney Princesses on Broadway competing against one another. Howard Kissel of the *Daily News* found *Beauty and the Beast* to be a let down in “that Disney had not taken the opportunity to do something imaginative and daring, but instead catered to what was already Broadway’s main audiences at the time: tourists and children.”³³⁶ Many theater critics did not care for Disney’s first mega-musical, although the story and the film version of the story did continue to capture the hearts of its audiences. “Clive Barnes thought the show was fine for what it was: a Disney entertainment, with no pretensions toward affecting the future of musical theater.”³³⁷

The story of Walt Disney’s *Beauty and the Beast* came from Madame Leprince de Beaumont’s rendering of the story in 1757. The story teaches children about how males and females look very different; however, “they are a perfect match when they are the right partners so far as their personalities are concerned, and if they are tied together by love.”³³⁸ The story explores how a child makes a transition from their parents to their life partner and how it teaches females to transfer their love for their father to the man they want to spend the rest of their life with. In Iona and Peter Opie’s survey of *The Classic Fairy Tales*, they say that *Beauty and the*

³³⁵ Sternfeld, Jessica. Page 320.

³³⁶ Sternfeld, Jessica. Page 320.

³³⁷ Sternfeld, Jessica. Page 322.

³³⁸ Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. Vintage Books Edition. New York, New York: Vintage Books, © 1989. Page 306. Print.

Beast is “the most symbolic of the fairy tales after Cinderella, and the most satisfying.”³³⁹ The story of Belle also demonstrates to young girls that they can domesticate themselves and become respectable, attractive, young women for the marriage market. Children are attracted to the tale of *Beauty and the Beast* because children often fantasize about a life of living in a palace where there is nothing demanded of them and all their desires are met. The story of *Beauty and the Beast*, however, teaches that even living a life like that that can become empty and boring. This is seen when Belle starts to look forward to the dinners with the Beast when at first she hated them. Many audiences are able to see that this narcissistic fantasy many individuals crave is not a life of satisfaction, and although it seems to have its attractive appeal, it really is not a life at all.

The tale’s main point is to follow the heroine through not only her developing love for the Beast, or her transfer of love from her father to the Beast, but to follow her own growth throughout these processes. We learn through Belle that a thing, like the Beast, must be loved before it is loveable. Belle’s affection and devotion towards the Beast is what actually transforms him back into a human. According to Bruno Bettelheim, “*Beauty and the Beast* begins with an immature view which posits man to have a dual existence as animal and as mind—symbolized by Beauty. In the process of maturation, these artificially isolated aspects of our humanity must become unified; that alone permits us to attain complete human fulfillment.”³⁴⁰ The rose is a symbol of blooming love that can only be kept alive by both Belle and the Beast. The rose coming back to life serves as a love that never stopped blooming between the both of them.

³³⁹ Bettelheim, Bruno. Page 308.

³⁴⁰ Bettelheim, Bruno. Page 308.

Beauty and the Beast addresses a theme of real substance—physical versus spiritual beauty.³⁴¹

According to Denny Martin Flinn, “Disney’s *Beauty and the Beast* is to musical theatre what animation is to real life.”³⁴² *Beauty and the Beast* is a cartoon on stage, even the human characters are caricatures.

The music used in this musical reminds audiences of past songs and dances previously seen in other musical films. For example, in the number “Be Our Guest,” the choreography is very similar to a Busby Berkeley chorus production number, as seen in *42nd Street* (1933). There are other influences of past musicals and film musicals that are similar to songs used in *Beauty and the Beast* such as “The Mob Song,” which “is a cinematic recreation of Nelson Eddy’s nocturnal march “Shout-Hearted Men” in the 1940 film of *The New Moon*.” Also, the musical number “Gaston” pays “homage to the “Drinking Song” from *The Student Prince*.”³⁴³ *Beauty and the Beast* also has a “Cinderella” song for its Cinderella character. Belle’s Cinderella song is titled “Home” and it is her “I am” song because the lyrics of the song allow the audience to understand Belle’s character and the situation she is currently in. Through the song we learn that the Beast took away Belle’s freedom but not her heart. She questions if this is her new home “where [she] should learn to be happy” or if she will “be here for a day or forever.” She claims that her real home is far away along with her heart because she believes that “everyday in [her] childhood” and “even when [she] grows old, home will be where the heart is.” She tells the audience that she wishes to return to her old life but she knows that she “can’t solve [her]

³⁴¹ Lewis, David H. Page 185.

³⁴² Flinn, Denny Martin. *Musical! A Grand Tour: The Rise, Glory, and Fall of an American Institution*. New York, New York: Schirmer Books, © 1997. Page 493. Print.

³⁴³ Banfield, Stephen. “Popular Song and Popular Music on Stage and Film” in *The Cambridge History of American Music*, ed. Cambridge. David Nicholls, © 1998. Page 333. Print.

problems going back.” She claims that her life “has been altered” and “it can change again” but that “nothing lasts” and “nothing” will ever hold all of her for her heart is far away and free.

The musical was nominated for nine Tony awards but only won one for best costumes. Ann Hould-Wat designed the costumes for the production, getting Hould-Wat her inspirations from the Disney animated film, rumored to take place around mid-eighteenth century (roughly between 1750-1770). In Belle’s village, her everyday outfit is a simple blue dress worn over a white puff-sleeved chemise and a white apron with her hair pulled back into a ponytail by a blue ribbon. Belle is also seen in a long pink dress with a rose-colored fur-trimmed coat when she is out in the snow with the Beast. Belle’s iconic look is the gorgeous golden ball gown with long golden gloves.

In order to understand Belle’s transformation into wearing a stunning golden ball gown, I redesigned Ann Hould-Wat’s iconic look for Belle. I designed Belle’s golden ball gown into a 1760’s inspired a la Anglaise gown. The overskirt is pulled back to reveal the underskirt. The boned bodice and overskirt are dyed in a dark gold color and the overskirt is trimmed with white shimmery fur. The fur was inspired by Belle’s pink snow ensemble. I made Belle’s dress more realistic to the time period than fantasy. The dark gold was to show the extravagance of Belle’s transformation into wearing clothing of the wealthy. The white fur was added to represent Belle’s purity and innocence that has not been lost through the extravagant clothing. Belle’s underskirt is made of a finer, yellow fabric with a sheer layer placed on top of it that shimmers and sparkles, giving Belle that fantasy appearance. The gown is made of satin fabrics. I chose the color yellow to represent her happiness, a feeling she hasn’t really felt with the Beast until this moment. The top of the boned bodice is also lined with the white shimmery fur. The sleeved

bodice ends in a lace ruff (three layers); also known as engageants. Belle wears panniers to keep the width of the gown. She also wears white stockings held up by garters as well as Louis heeled style dress shoes. Belle's hair is worn in a bun at the top of her head with ringlets around her face.

At the end of the twentieth century, the future of the Broadway musical was uncertain. On September 11th, 2001, New York and America changed forever. After the terrorist attacks on the nation, Americans were uneasy and tourist travel to New York was greatly affected. On September 28th, 2001, Broadway's stars made a national commercial encouraging America to come back to the Big Apple.

The beginning of the twenty-first century continued to make room for the new kind of musical theater, the mega-musical, which incorporated a larger-than-life feel to the productions by incorporating lavish sets and technology to tell the story. Mega-musicals are musicals that design a show placing the set design, choreography, and special effects as a main priority or at least on the same level as the music and story. "They are overtly romantic and sentimental in nature, meant to create strong emotional reactions from the audience. Stories merge aspects of human suffering and redemption with matters of social consciousness."³⁴⁴ Cinderella musicals like *Beauty and the Beast* and *The Little Mermaid* are both considered mega-musicals. According to Paul Prece and William A. Everett, "the mega-musical is arguably the most influential musical genre of the late twentieth century."³⁴⁵

The dawn of the twenty-first century saw two successful Broadway revivals: *42nd Street* starring Kate Levering as Peggy in 2001 and the very successful revival of *Annie* from 2005 to

³⁴⁴ *The Cambridge Companion to the Musical*. Page 250.

³⁴⁵ *The Cambridge Companion to the Musical*. Page 269.

our present time. In 2005, an unlikely Cinderella-inspired musical debuted on Broadway titled *The Color Purple*. The musical was based upon Alice Walker's novel of the same name. This Tony Award winning musical was lead under the direction of Gary Griffen and featured music and lyrics by Brenda Russell, Allee Willis, and Stephen Bray. With a libretto by Marsha Norman, and choreography by Donald Byrd the musical starred LaChanze as Celie (the Cinderella character). Paul Tazewell brought Celie to life on stage through his costuming. Like Cinderella, Celie used enchantment and work to escape her horrible conditions. According to Margaret Walsh, Celie is Walker's Cinderella. Her "truly wicked stepfather" must be "overcome or eliminated before the author's heroine can assume her rightful place and inheritance."³⁴⁶ Celie's story and character shadows Cinderella in that Celie is innocent and degraded by her "families." "She too is transformed by a magic helper [through the character of Shug Avery] after her fall to utter degradation, ultimately to return to a much more exalted position at the story's end."³⁴⁷

The new decade also brought in two more Walt Disney films that were sequels to the 1950s *Cinderella* film. In 2002, Walt Disney made the film *Cinderella II: Dreams Come True*, and in 2007, Disney released another sequel titled *Cinderella III: A Twist in Time*. The new millennium also brought two "Cinderella" plot musicals to life on the big screen with *Chicago* in 2002 starring Catherine Zeta-Jones as Velma Kelly and Renee Zellweger as Roxie Hart and the film version of Andrew Lloyd Webber's *Phantom of the Opera* in 2004. The musical film of *Chicago* won the Academy Award for Best Picture that same year. Audiences also were treated

³⁴⁶ Walsh, Margaret. "The Enchanted World of The Color Purple." *Southern Quarterly*, 25. © Winter 1987. Pages 89-101. Print.

³⁴⁷ Walsh, Margaret. Page 95.

to the musical film adaptation of *Hairspray* in 2007 which was a popular “Cinderella” plot musical that debuted on Broadway in 2002.

Hollywood during the Twenty-first century was producing Cinderella-inspired films faster than you could say “bibbity, bobbity, boo.” In 2002, Wayne Wang introduced audiences to his hundred and five minute film *Maid in Manhattan*, starring Jennifer Lopez as Marisa Ventura (the Cinderella character) and Ralph Fiennes as Christopher Marshal (the Prince Charming character). The film follows Marisa who is a single mother living with her mother who tries to make a world for her son, Ty (played by Tyler Posey), better than her own. Marisa is a maid who is working hard to be promoted to a Hotel Manager. While cleaning a room, Marisa tries on one of her guests expensive dresses. Marisa’s son meets Christopher who is running for the Senate. Surprised by the boy’s knowledge, Chris allows him to walk his dog if he can get his mother’s permission. When the two arrive at Marisa’s room, Chris sees Marisa in the stunning dress and begins to fall in love with her (a classic case of mistaken identity). He encourages her to accompany them to the park. Chris invites her to a political fundraiser ball; however, the invitation was picked up by the guest who Marisa was impersonating. Chris finds Marisa on the street and convinces her to meet him at the ball. The hotel staff tries to make her dreams come true by dressing her in new clothes and even borrowing a diamond necklace from the Hotel jewelry shop. At the ball, Marisa tells Chris that she cannot be with him and runs away only to be chased by Chris who invites her to spend the night with him. The woman, Caroline, who Marisa is impersonating discovers what Marisa is doing and has her fired. Marisa gets a new job at a different hotel and Chris comes to her rescue by wanting to be with her and the two are happily married and Marisa does become hotel manager.

Maid in Manhattan has many similarities to Mike Nichol's film *Working Girl*. This is evident by the heroine using the Staten Island Ferry to get to New York, the case of mistaken identity through borrowed clothing, is supported by her fellow working class friends, and just like in *Working Girl*, is exposed by the rich and is put down because of her class. The film also has some similarities to the film *Pretty Woman* when Marisa changes Chris' way of life—just like Vivian does for Edward. Chris's political advisor (played by Stanley Tucci) almost parallels Edward's lawyer's character (played by Jason Alexander) who is constantly trying to keep his client on track. The hotel butler (played by Bob Hoskins) also seems to play a role similar to the Hotel Manager's character in *Pretty Woman* (which was played by Hector Elizondo). However, *Maid in Manhattan* is different from other Cinderella films in that this film, the Cinderella character is a mother whose dreams are not only geared towards bettering her life, but her son's as well. The film shows how a disadvantaged woman comes into her own through self-determination and a willingness to help others as well as themselves, and in turn is rescued by a "prince."

That same year, Mark Rosman delighted audiences with his ninety-five minute film titled *A Cinderella Story*, starring Hilary Duff as Samantha Martin (the Cinderella character) and Chad Michael Murray as Austin Ames (the Prince Charming character). The film is a modern adaption of Perrault's and Disney's classic tale of *Cinderella* only this time, Cinderella is a high school student. The film features a masked ball, an evil stepfamily, servitude and a family owned diner, and Prince Charming as a high school quarterback. The role of Carter, played by Dan Byrd, reminds audiences of the character of Ducky from *Pretty in Pink*, supporting Sam in her dreams. Also in 2004, Tommy O'Haver showed audiences his Cinderella-inspired film titled *Ella*

Enchanted starring Anne Hathaway as Ella (the Cinderella character) and Hugh Dancy as Prince Char (the Prince Charming character). The film follows Ella who is granted the birthday gift of obedience from the fairy named Lucinda, played by Vivica A. Fox. Ella's mother dies but tells Ella to never speak about the gift to anyone. Ella grows up into a very bright and goodhearted girl who is cursed by Lucinda's gift, not being able to tell anyone about her problem. Her father remarries and soon Ella is tortured by her stepmother and stepsister, only to run away to find Lucinda to get the "gift" removed. Along the way she meets Prince Char who is also an orphan and the two fall in love. Char loves Ella for her independent mind and outlook on life. Ella finds Lucinda who refused to remove the curse. Her mother and Lucinda have told Ella that the only thing more powerful than her "gift" is the deep feelings in her heart. Ella realizes this when she receives orders to kill Char from his uncle, Edgar, played by Cary Elwes. Instead of stabbing him she digs down deep inside and doesn't kill Char, thus becoming free from her curse. Char now thinks that Ella really wanted to murder him, but by the story's end Char realizes the truth, his uncle is killed and Ella marries the Prince becoming a Princess.

That same year, the final Cinderella-inspired film to open was Martha Coolidge's *The Prince and Me*, starring Julia Stiles as Paige Morgan (the Cinderella character) and Luke Mably as Prince Edward (the Prince Charming character). The film follows a Wisconsin farm girl who dreams of getting into the John Hopkins Medical School. Paige meets Eddie, not knowing he is a Prince and he ends up being her lab partner in chemistry. He is constantly quoting *Romeo and Juliet* to her which she finds repulsive. Ironically, Paige needs help in her Shakespeare class so Eddie agrees to help her if she would help him in chemistry. Paige is tricked into inviting Eddie home for Thanksgiving where the two fall for one another. As they return to school, a bunch of

photographers catch the two kissing in a library and Paige rejects the Prince for deceiving her. When Eddie leaves for Denmark, Paige realizes that she does love him and follows him to Denmark where the two become engaged. She is first rejected by the royal family but they see how she has influenced Eddie to become a good diplomat and statesman (reminds audiences of the film *Maid in Manhattan* and *Pretty Woman*). Paige returns to Wisconsin to go on to graduate school. Eddie returns at Paige's graduation and promises to wait for her until she finishes medical school, and the ending implies they live happily-ever-after.

Towards the end of the decade, Kevin Lima released his Cinderella-inspired musical film titled *Enchanted*, starring Amy Adams as Giselle (the Cinderella character) and Patrick Dempsey as Robert (the Prince Charming character). This Disney film goes back and forth between an animated film and a live-action film. The film begins in the animated world of Andalasia where a young woman named Giselle dreams of finding her true love. She is rescued by Prince Edward (played by James Marsden) who wants to marry her right away. Just like the Disney film *Snow White*, Edward's evil stepmother (played by Susan Sarandon) disguises herself as an old woman and pushes Giselle down a well into New York City (present day)—a place where there are “no happily ever afters;” trying to prevent her stepson from marriage. Giselle becomes lost and overwhelmed by the city and soon becomes rescued by Robert who is a sarcastic divorce lawyer and single father. Robert agrees to allow Giselle to stay in his apartment. As time passes, Giselle learns to function in everyday society and learns what anger feels like thanks to the help of Robert's sarcastic personality. The two begin to fall for one another; however, Edward comes to Giselle's rescue and demands that she return home with him so they can be married. Instead, Giselle insists that they go on a date and end their night at the ball. Robert's daughter Morgan

acts as Giselle's fairy godmother by using Robert's credit card to buy her a new dress for the ball. At the ball, the Queen disguised again convinces Giselle to eat a red apple (*Snow White* motif) to forget what has happened and to return to a state of "happily ever after." Unconscious, the spell can only be broken by her true love's kiss. When Edward proves not to be her true love, Robert kisses her and Giselle awakens (*Sleeping Beauty* motif). The Queen turns into a dragon (another *Sleeping Beauty* motif) and captures Robert who is then rescued by Giselle. Robert's almost fiancé named Nancy (played by Idina Menzel), is left alone at the ball shoeless sitting next to Giselle's glass slipper. Edward sees Nancy and puts the shoe on her foot and it magically fits and the two rush to his animated world to be married. Both couples live happily-ever-after.

Recently, audiences have been given a male Cinderella figure with the *Harry Potter* films. The film's protagonist, Harry Potter, is a male Cinderella figure. According to Huang Mei, "men may share Cinderella's aspirations, but, when they happen to think in terms of this archetype, they have to combine it with other more aggressive male models;" such as Horatio Alger or Harry Potter.³⁴⁸ According to Raima Evan, "like Cinderella, Harry is abused, dressed in rags, and [is] treated like a servant in his home."³⁴⁹ In order for Harry to claim his rightful place in the world, he must leave his current conditions and find a new "family" who will accept him for who he is. This story is not about a "Cinderella" character who falls in love; it is a story about a boy finding the love and acceptance from friends and parental figures. Harry, like Cinderella, is parentless; they both died—just as in many Cinderella tales. Harry desires his family's love, and according to Evan, the films show audiences "that what you really desire is not necessarily what

³⁴⁸ Mei, Huang. *Transforming The Cinderella Dream: From Frances Burney to Charlotte Bronte*. New Brunswick and London: Rutgers University Press, © 1990. Page 27. Print.

³⁴⁹ Evan, Raima. "Harry Potter Is Male Cinderella." *Newswise*. Swarthmore College Lecture. © 30 October 2001. Website. <<http://www.newswise.com/articles/harry-potter-is-male-cinderella>>.

you can see...what's most valuable is what's in your heart."³⁵⁰ Through Harry, audiences learn about the importance of friendships and working together. According to Steven Swann Jones, the main characters in *Harry Potter*:

“...engage in a quest that involves their interaction with the magical realm. This realm is presented not only as legitimately existing, but also as having an important influence on the quotidian world of the protagonists, and therefore by implication on the everyday lives of the audience members. . . . The happy ending serves to illustrate the moral dominion of this magical realm and the benefits of living one's life in harmony with it. . . . [T]he themes of these tales concern the typical issues of reconciling hostile attitudes toward older males or father figures, winning a mate, and establishing a domain of one's own.”³⁵¹

Through the *eight Harry Potter* films, Harry is the male Cinderella character who accomplishes each of these factors previously mentioned by Jones.

The future of Hollywood continues to produce Cinderella-inspired films. In November of 2010, Steve Antin is releasing his musical Cinderella-inspired film *Burlesque*, starring Christina Aguilera as Alice/Ali Rose (the Cinderella character) and Cam Gigandet as Jack (the Prince Charming character). The film resembles a *42nd Street*-like plotline, following the character of Ali, a small-town girl who escapes her former life of hardship to an uncertain future in Los Angeles. Ali gets a job as a cocktail waitress at a The Burlesque Lounge run by a former dancer named Tess (played by Cher). Ali's dream is to become a star and she sees this place as her calling card. A performer named Nikki (played by Kristen Bell) acts as an evil stepsister to Ali. She falls in love with Jack who is the bartender and a musician. The characters of Sean (played by Stanley Tucci) who is the stage manager, acts as Ali's fairy godmother helping her get her Prince Charming. Tess plays the role of Ali's lost mother figure, while her Lounge represents the

³⁵⁰ Evan, Raima.

³⁵¹ Jones, Steven Swann. "Fairy Tales with Male Protagonists." *The Fairy Tale: The Magic Mirror of the Imagination*. Routledge: © 2002. Pages 44-45. Print.

family Ali never had. In the end, Ali's dreams come true as she becomes a star and restores The Burlesque Lounge to its former glory.

In December of 2010, Daniel Bamz is releasing a film titled *Beastly*, which is a modern adaptation of the *Beauty and the Beast* fairy tale. The film stars Vanessa Hudgens as Lindy (the Cinderella character) and Alex Pettyfer as Kyle (the Prince Charming character). *Beastly* takes place in present-day New York where a teen named Nick is transformed into a hideous monster in order to find true love, which he does with the character Lindy. In 2013, Walt Disney is planning the release of a live-action film based on the Cinderella fairy tale with rumors of Amanda Seyfried playing the title role.

In 2008, the Walt Disney Company debuted another "Cinderella" plot musical titled *The Little Mermaid*. The musical was based on the Disney animated film of the same name in 1989. Both the film and the musical are based on Hans Christian Andersen's novel of the same name. *The Little Mermaid* featured music by Alan Menken and lyrics by Howard Ashman and Glenn Slater. The show opened on Broadway on January 10th, 2008, taking the place of Disney's previous musical *Beauty and the Beast* at the Lunt-Fontanne Theatre. The musical, under the direction of Francesca Zambello, ran for 685 performances and had 50 previews. The "Cinderella" plot of *The Little Mermaid* follows the life of Ariel (played by Sierra Boggess) who is a mermaid that falls in love with a human Prince named Eric (played by Sean Palmer) after saving his life. Ursula (played by Sherie Rene Scott) casts a spell on Ariel turning her human for three days. Ariel will lose her soul to Ursula unless she can get Eric to kiss her within those three days. While a human, Eric falls in love with Ariel. Ariel runs out of time and Ariel's father King Triton (played by Norm Lewis) gives his soul to Ursula to save his daughter. Ariel kills Ursula

and saves her father's life. King Triton in return, turns Ariel into a human so she can marry Prince Eric and become a Princess. Like most Disney musicals, *The Little Mermaid* was designed to be a family-friendly musical allowing all generations to appreciate the musical story.

Broadway "Cinderella" heroines like Belle from *Beauty and the Beast*, and Ariel from *The Little Mermaid*, demonstrated to audiences what it means to be beautiful and heroic and how to achieve a high status with the help of grace and good fortune. Hans Christian Anderson's *The Little Mermaid* was dark and unhappy where the mermaid gives up her immortality for a prince who does not accept her love. Audiences connect with Walt Disney's character in *The Little Mermaid* because they see her as a strong, aggressive woman who went out to get the man of her dreams and was not going to let anything stop her. Audiences connect with this modern "Cinderella" character because she is a perfect example of an individual who is not sitting around waiting for her dreams to happen, she goes out into the unknown determined to make her dreams a reality.

Walt Disney has always experimented with musical styles within his animation film musicals. "*The Little Mermaid* and *Beauty and the Beast*, for example, both employ Broadway-style scores by Howard Ashman and Alan Menken where full-blown songs arise as a means of providing a narrative climax."³⁵² *The Little Mermaid* does have a "Cinderella" song for its heroine titled "Part of Your World." This is Ariel's "I want" song because the lyrics tell the audience about her aspirations to become a human. Ariel sings her "Cinderella" song in a hidden cavern that holds all of her treasures, most of them are human objects. The song reveals how Ariel desires to be human and live among their culture; she is tired of being a mermaid and feels as though she doesn't belong in her world under the sea. She tells her audience that she is a "girl

³⁵² *The Cambridge Companion to the Musical*. Page 319.

who has everything” but she “want[s] more.” She wants to “be where the people are” she wants to “see them dancin’” and “walking around on” their “feet” because “flippin’ your fins” “don’t get [you] far.” She wishes to be “part of that world” where she can “know what the people know.” The song shows Ariel’s personal desires to leave her current conditions and explore a world that she feels she belongs to. This song allows audiences to understand her wishes and dreams.

The original costume designer for *The Little Mermaid* was Tatitana Noginova. To simulate moving underwater, Noginova designed wheel-heeled footwear for the actors to wear. This decision to use such a device gave critics and fans mixed feelings; some liked the choice while others hated it and couldn’t believe the illusion. Noginova used a color palette of green, teal, blue, and purple tones to create the look of the costumes. Most of the costumes consist of a lot of sequins and glitter to capture the reflection of water and giving the underwater world a complete glamour makeover. Ariel’s iconic look is her green mermaid tale with a purple shell bikini top. Audiences can identify with Ariel’s character because she is naive, impulsive, and is easily swept away by her emotions—all similar traits that many theater viewers see in themselves. Ariel sees the world in a unique way with such wonder and excitement; she identifies with the beauty around her. Ariel is another fine example of a modern day “Cinderella” because she, like many of her predecessors are willing to leave their old life behind in order to start a new adventure in a new world—the American Dream.

It was hard to determine a time period that *The Little Mermaid* took place because all of Walt Disney’s movies and Broadway shows are all fantasy, so they are in a sense “timeless.” I designed Ariel’s wedding gown in a nineteenth century look—during the romantic period (1820-

1850). The gown was inspired by an evening dress from 1823. The skirt is bell-shaped and ornamented throughout in an art nouveau design, inspired by a House of Worth evening gown from 1898. I tried to incorporate the same color palette that Neginova used by making the dress shades of purple. The gown is light purple on top and fades to a dark purple towards the bottom. The designs on the gown have a faded effect as well. I made the lines the color green, light on top and as they descend down the dress, they gradually get darker. Ariel wears long purple gloves and her long red hair is worn down with part of it held up by a sea shell. I also have Ariel wearing dark purple flat heeled shoes with a square toe, an 1840 design. I chose the colors purple and green for her wedding dress instead of the traditional white gown, because I wanted to show audiences her transformation from a mermaid to a human. Audiences identify Ariel with those colors and I wanted to exploit that. The purple symbolizes her need to seek personal fulfillment in her life and it is also a color used by the royals in the past—and Ariel herself is royalty. I also used the color green not only to represent her tail, but to show Ariel's growth and renewal into her new life.

Throughout "Cinderella's" history in theater, film, and television, her stories have sold audiences optimism. America's dreams and desires came true through the changing roles of Cinderella's character and were brought to life on the Broadway stage, the big screen and through our television sets. "Though Broadway theaters themselves have remained the same, musicals have always reflected the changing times, with an offering an escape from a world weary by depression or war or celebrating life with an upbeat of optimism, the musical has sung the promise of America."³⁵³ What makes Broadway musicals unique is that it will always be a

³⁵³ Kantor, Michael, Dir. *Broadway: The American Musical*. Dir. Michael Kantor." Perf. Andrews, Julie. PBS: © 2004, Film.

handmade enterprise. Throughout each decade, American audiences have seen the progressing theme of Broadway's "Cinderella" develop and change from a poor naïve woman who only dreams of finding love or fame to an outcast who breaks away from the crowd believing in herself and overcoming all obstacles on her own and finding love along the way. Just as Laura Shapiro once said, "as a story of rescue, recognition, even the saving power of the right dress, Cinderella will never be out of date. But as a role model, she's history."³⁵⁴

³⁵⁴ Shapiro, Laura. "When the Shoe Fits." *Newsweek*, 3. © 3 November 1997. Page 77. Print.

--Chapter 7--
Cinderella's Future to Happily Ever After

According to Raymond Knapp, “The American Musical has, throughout its history, provided a realm of fantasy, and thus seemed eminently suitable for the retelling of familiar fairy tales or inventing new ones.”³⁵⁵

Throughout the past one hundred years, all of these “Cinderella” tales teach us, through their symbolic language, about lessons in life as we mature in age. Mei Huang believes that “the Cinderella theme is itself essentially ambiguous and dialogic, with a constant tension built on the desire/self-denial, passion/reason dichotomy.”³⁵⁶ Fairy tale romances like *Cinderella*, still urgently touch upon the problems, tensions, and disaffections in people’s lives; yet at the same time, Cinderella’s theme deflects or helps individuals cure their anger and desire for change by offering fantasy escapes and mythic promises.³⁵⁷ Society believes in wishful thinking that their life can one day be a “Cinderella” tale. Julie Andrews once said in a 1992 interview that she “used to be one of those ladies who thinks there is one white knight on a horse who is going to look after you and save you.”³⁵⁸

In the Twenty-first century, popular press and advertisements used the Cinderella theme and try to link real-life stories to aspects of the Cinderella tale. In 2006, Camilla Morton, a London-based fashion writer, dedicated her book *How to Walk in High Heels: The Girl's Guide to Everything*, to “aspiring Cinderellas everywhere.” The Cinderella theme has also been used in bridal advertisements since the beginning of the Twentieth century. For example, in a *Libbey*

³⁵⁵ Knapp, Raymond. *The American Musical and the Performance of Personal Identity*. Princeton, New Jersey: Princeton University Press, © 2006. Pages ix-470. Print.

³⁵⁶ Mei, Huang. Page 28.

³⁵⁷ Mei, Huang. Page 146.

³⁵⁸ Meryman, Richard. “Mint Julie.” *Lear's*. © September 1992. Page 109.

advertisement in 1904 the headline read “The American Cinderella,” where a bride admires a large glass vase. “In the second half of the twentieth century, the belief that every bride could be Cinderella became a girlhood fantasy, a democratic right, and *the* central preoccupation of the wedding.”³⁵⁹ During the 1950s, young girls were being exposed “to the bridal fantasy, which culminated during the 1960s in Barbie, a both sexier and more fashion-conscious bride.”³⁶⁰ This advertising scheme was also seen in the popular television show “Queen for a Day.” Even the popular design of Cinderella’s iconic “ball gown” look has become the modeled example of current bridal wedding gowns and prom dresses throughout the latter half the Twentieth century as well as the Twenty-first century. The fascination with the *Cinderella* story is so strong and all-encompassing that it seems that it will live on forever. According to James N. Frey, “fairy tales are powerful instruments that, like myths, consciously and subconsciously guides every human being on this planet, for good or ill.”³⁶¹

According to Karen E. Rowe, “tales like *Cinderella*, *Sleeping Beauty*, *Snow White*, *Beauty and the Beast*, and *The Frog Prince* deal with adolescent conflicts, the trauma of blossoming sexuality, and the progress toward maturity.”³⁶² She calls these Cinderella stories “domestic fictions” that teach young women about domestic life where stepmothers personify prefatory female sexuality and the role of the dead or “missing” mother represents fears of separation for young girls. From a feminist’s standpoint, Cinderella stories will leave modern women with disillusioned thoughts about romance. “Whether expressed in pornographic, domestic, and gothic fictions or enacted in the daily relations of men and women, fairy tale

³⁵⁹ Maass, Vera Sonja. Page 32.

³⁶⁰ Maass, Vera Sonja. Page 32.

³⁶¹ Maass, Vera Sonja. Page 9.

³⁶² Rowe, Karen E. “Feminism and Fairy Tales.” *Women’s Studies*, 6. © 1979. Pages 237-257. Reprinted in Zipes *Don’t Bet on Prince*. Pages 209-226.

visions of romance also continue to perpetuate cultural ideals which subordinate women...caught in a dialectic between the cultural status quo and the evolving feminist movement, between a need to preserve values and yet to accommodate changing mores, between romantic fantasies and contemporary realities.”³⁶³ Until today’s playwrights can catch up with a “modern” Cinderella character, and create a strong independent role model for the Twenty-first century that even feminists identify with, young women will look elsewhere for their inspirations and dream fulfillment.

Many women can identify themselves with a certain “Cinderella” character. Each decade provides Americans with a glimpse of how Cinderella has evolved throughout the years through the constant re-telling of her story in theater, film, and television. Through each heroine, throughout each decade, their stories serve as a mirror to audiences which “reflect some aspects of our inner world, and the steps required by our evolution from immaturity to maturity.”³⁶⁴ When audiences go deeper into the meanings of each of these stories (retellings of a “Cinderella” plot), they can see themselves within these stories and these stories reflect our own image and our own turmoil. These “Cinderella” characters show us how to gain our own identities within the world around us. These heroines show us that through our struggles, our reward is the discovery of our own self-identity. These evolving heroines teach us about the inner evolution of becoming your own person and gaining independence and strength.

In the 1920s, America saw “Cinderella” as a poor Irish immigrant, an abandoned dishwasher, a circus performer, and an immigrant involved in rum running. All of these “Cinderella” characters were stereotyped as poor, helpless individuals who need a wealthy man

³⁶³ Rowe, Karen E. Pages 237-257.

³⁶⁴ Bettelheim, Bruno. Page 309.

to run in on his white horse and rescue them from their financial burdens. These Cinderellas of the 1920s were all involved with rags-to-riches plotlines where the poor-girl-wins-rich-boy. The stories of these women offered audiences a form of escapism from the horrors of World War I. Irene was a Cinderella character who had to overcome prejudice and the crossing of social lines, just like her predecessors. Audiences learned from Irene's Cinderella character that even a poor shop girl can find happiness with Prince Charming, even with social class difference. These Cinderella characters of the 1920s were stereotyped to represent the emerging "new woman" of the Roaring Twenties.

Each of the Cinderella characters of the 1920s embodied beauty, charm and goodness over the other characters in their stories to come out on top. Sally's Cinderella character represented the classic disadvantaged woman who through her own will and determination conquers those who shut her out and creates her own success and happiness. Sunny's Cinderella character even reminded audiences of Sally's character, the only difference being that Sunny was an immigrant who dreamed of a better life in America. Ironically, Kay's character had similar dreams to Sunny's and was even an immigrant who through a wealthy man became an American citizen through marriage—like Sunny. Kay's character was created to reflect prohibition in America and to represent the American women during the Twenties who dreamed of bigger and better things out of life. These Cinderella characters helped women during the 1920s to shape these dreams. Each of these Cinderellas (Irene, Sally Sunny, and Kay) were not like the passive Cinderellas we came to know and fall in love with. These Cinderellas mirrored the sense of liberation that women felt after the war.

In the 1930s, America saw “Cinderella” as a naïve princess and a homeless woman who dreamed of owning her own car or at least the pity of a wealthy man. These Cinderella characters were different from the more dream-striving Cinderellas of the Twenties, these Thirties Cinderellas were passive women waiting for a man’s rescue and not going out to make their dreams come true. *Snow White* represented the escapism that Americans were seeking from the Great Depression while *A Little Racketeer* reflected the attitudes and the reality of what was happening in America. Both of the heroines in these stories remained passive until a “Prince” gave them a new life—Snow White became a loved Princess while Dixie became the owner of her own car. Audiences identified with Snow White’s flaws (her inability to resist temptation) because it made her character appear more human and believable. Audiences learned that beauty could be internal as well as external. Audiences identified with this lesson because many Americans were feeling that their external image was unsatisfactory during the hard economic times, and this gave Americans hope that they too could be desired for their internal beauty and not just from their physical appearance. Dixie’s Cinderella character gave audiences a mirrored image of their daily lives, or at least of those women who suffered during the Great Depression; she reflected the social and political outlook of the 1930s. While Dixie handed Americans a mirror, Snow White gave audiences a dream and hope for something better. These Cinderella characters of the Thirties shifted Cinderella’s image to a naïve dreamer waiting for Prince Charming or their dreams to magically appear, making them weak—reflecting a time when America itself was at its weakest. The Cinderella’s of the Twenties reflected the good times, while the new Cinderellas reflected the bad.

In the 1940s, America saw “Cinderella” as a tomboy cowgirl who becomes a star while sacrificing her skills for love. This “Cinderella” character was stereotyped as an independent woman who comes to a crossroad in her life where she must sacrifice a piece of herself for the one she loves. This Cinderella character of the Forties does show Cinderella as a more active and independent heroine than the Thirties Cinderella characters; however, her character is very similar to the 1920s heroines where they still need a man to complete their happiness. What makes Annie’s character different from her 1920s predecessors is that Annie was determined to define her identity in the world. Annie’s character was created to reflect the changing roles of women and their attitudes in America during the 1940s. During the Forties, while women were taking on men’s jobs and then were asked to return home to perform feminine duties, many women were feeling lost and confused during this transitional period, and Annie’s story reflected these feelings of trying to find her place in the world. Annie’s search for her identity is what made this Cinderella character different from those characters of the Twenties or the Thirties. Her character showed that she could take on roles that men usually have (just like the women did during the war); only to deny her superior talents to not hinder her true love’s ego (just as how women were forced to return to their homes to create a world just like it was before the war). Unlike the Cinderella characters of the Twenties and the Thirties, this modern Forties Cinderella character showed audiences that women were beginning to slowly step towards their independence without the help of a man.

Curiously, all the advancements that Cinderella’s character made towards personal independence, were put on hold during the 1950s. America saw “Cinderella” as a Cockney flower girl transformed into a refined young woman, and two servants transformed into

Princesses. These “Cinderella” characters have been stereotyped as young women whose lives have been transformed both socially and financially for the better with a man’s helping hand. Eliza’s Cinderella character showed how through corrected speech—by a man’s help, a woman of inferior birth could transform into a respectable woman of society and win a man’s heart. Eliza’s story is like her predecessors in that she has to cross social lines and become accepted by the higher classes. Eliza’s Cinderella character also reflected the 1950s in America where gender relationships were beginning to change and class relationships were becoming un-segregated. Men and women were beginning to recognize and respect the power that each gender had, just as how Eliza and Higgins did with one another. Eliza’s Cinderella was different than other Cinderella stories in that it did not rely heavily on a heterosexual love story, it relied on a story about two people who become transformed by each other. Eliza’s Cinderella character shows great strength and independence throughout her story, which makes her different from her fellow, more passive, Cinderella characters of the Fifties. Eliza’s “Cinderella” character was created to show that women can come from a lower class background and transform into a confident, independent woman in society.

The 1950s were about keeping traditions, and with two popular Cinderella characters telling their stories during that time (Walt Disney and Rodgers and Hammerstein); both tried to keep within the traditional storylines of Perrault’s classic heroine of a servant being transformed into a Princess. According to Vera Sonja Maass, “silence and passivity are not the only significant attributes of stereotyped, fairy-tale heroines. Beauty is the greatest asset of storybook

princesses and princesses-to-be. It is the beautiful girl that is being chosen by the prince.”³⁶⁵

Walt Disney and Rodgers and Hammerstein created the 1950s ideal beauty of making their leading heroines a blonde, bosomy, bright colored-eyed beauty. However, Walt made his Cinderella a more passive dreaming Cinderella who is constantly waiting for a man to transform her life, and through goodness, happiness will find her. Rodgers and Hammerstein’s Cinderella was initially a passive, dreaming character, but proved to be more strong-willed about making her dreams a reality than Disney’s portrayal of Cinderella. Julie Andrews’s portrayal of Cinderella made her audience believe in their dreams and to make them happen by striving for what seemed to be the unachievable. Andrew’s Cinderella proved, even to her fairy godmother, that impossible things depend less on magic and more on a woman’s motivation to achieve the impossible. Disney relied heavily on fantasy and magic to achieve his Cinderella character’s dreams. All of these Cinderella characters of the 1950s show a transformation into a higher social or financial standing that could not be completed without the help of a man. Many women during the Fifties related to these characters because they themselves were waiting for something external in their life to transform them. These Cinderella characters are stereotyped as domestic and contained women whose dreams become reality through a relationship they have with a man.

The 1960s were a time in America that began to shift from traditional roles of men and women to a new way of life that began to break the traditional American mold of gender relationships. In the 1960s, America saw “Cinderella” as a passive servant who is turned into a princess and a poor, illiterate tomboy who marries into wealth. These “Cinderella” characters continue to stereotype women who need men to make their dreams come true. The retelling of Rodgers and Hammerstein’s Cinderella in the 1960s reflected those who wanted to keep

³⁶⁵ Maass, Vera Sonja. Page 24.

traditional gender roles in America. Lesley Ann Warren's portrayal of Cinderella was more passive, more "dewy-eyed doped" than the more intelligent Cinderella character of the 1950s. The character of Molly however, was created to reflect the confusion in America about the proper place of women at the end of the 1950s. What made Molly's character different from previous decades was that her character was headstrong from the beginning, she would let nothing stop her from achieving her dreams and desires. Molly's Cinderella character also rejected a man's advances many times saying that she doesn't marry for love, but for money, because only money will bring her happiness. Molly's character began to show the breaking mold of traditional roles for women in America. Her character proved time and time again to be a stronger individual than her fellow Cinderella characters before her. However, she still had one thing in common with her fellow Cinderellas, she needed a man to achieve this fame, wealth, and power. With that aside, Molly's Cinderella character proved that through constant ambition and determination, particularly women of her era, could rise above impoverished beginnings and achieve their dreams. Her Cinderella character reflected the independent-minded women of the Sixties as well as the growing feminist movement in America during that era.

As the 1970s approached, America saw "Cinderella" as a young teenager who is a social outcast who kills everyone who has wronged her, and an orphan who finds a home and love from a millionaire. These "Cinderella" characters represent the two groups of America at the time, those trying to keep traditional values, and those trying to break away from tradition. Carrie's Cinderella character was created to reflect those who are trying to break free of the traditional mold in America. Carrie evolved Cinderella into a non-traditional Cinderella character, by creating a character who stands up for herself by killing all those who wronged her—a sort of

Grimm Brother's inspired Cinderella. Annie's Cinderella character however, was created to reflect optimism during a time in America which was a depressing and frustrating time with the Vietnam War, the betrayal of Nixon, and anti-government protests. Annie's story relied simply on escapism and hope for the future; she gave audiences hope when everything felt hopeless. Annie's Cinderella character became a figure who represents courage and decency during hard times and despair. Annie's story went back to old Broadway traditions and represented those people in America who were desperately trying to hold onto traditions. Annie's "Cinderella" character was created to show audiences how dreams and finding a loving home and family is possible even if it takes years to find it. Both of these traditional and non-traditional characters of the 1970s were different from their predecessors whether it be their story's message, their character's age, or what they reflected and represented in America. They represented two types of women, one who still needs a man to complete her, and one who strives to do it on her own, not letting anyone stop her from achieving personal happiness.

Towards the end of the century in the 1980s, America saw "Cinderella" as a chorus girl who steps in for the leading lady and becomes a star leaving the man who loves her behind, a poor outcast who wins the heart of a the popular wealthy guy, and an independent woman who works her way up the corporate ladder. The 1980s were a time when we began to see a dramatic shift in the Cinderella character into a more, self-asserting, independent woman, who leaves those who loved her behind to make her dreams come true—often leaving a man in the dust. Peggy's Cinderella character was one of those women who left a man behind, and Andie is another example of a woman who turns down a wealthy man's advances. These stories of the Eighties were about striving for personal happiness and men happened to find them on their own

journey towards personal satisfaction. Peggy's Cinderella character not only wins overnight stardom, but she also wins the heart of a wealthy man who she ultimately turns down in order to celebrate her night with her true chorus girl friends who always believed in her. Andie's Cinderella character was different from her previous Cinderellas because she was full of integrity and was spunky, and would not let anything or anyone keep her down. She had the same background as many Cinderellas before her; however, she made her own clothes and decisions and did not rely on magic or wait for a man's helping hand. Andie proved to be strong by overcoming adolescent torment, class differences and peer pressure; she showed audiences the importance of standing up for your own beliefs. Tess is another example of an independent Cinderella character who goes after what she wanted. Marriage and finding a man is no longer a priority for these Eighties Cinderella characters, it's about finding their own place in the world by standing on their own two feet. These women showed audiences that you can still be feminine and still succeed in a male dominated work place. Stories like *42nd Street*, *Pretty In Pink*, and *Working Girl* all rely on the fairy tale structure where the heroine experiences a magical transformation or miraculous event that brings about a satisfying, happy ending without the help of a man. We were now beginning to see Cinderella stepping out on her own.

In the 1990s, America continued to see Cinderella stepping out on her own through an outcast who falls in love with a Beast and becomes a Princess, a hooker who wins the heart of a wealthy businessman, an independent servant who wants to be treated equally and not like a princess, and a tomboy servant who becomes a princess. These "Cinderella" characters are stereotyped as women who are social outcasts who find love and acceptance from a wealthy man, but these men no longer define their lives, they simply compliment them. Belle shows great

strength and courage by taking the place of her father's punishment. Only during her stay at the castle does she find love and acceptance from a man she once hated. Vivian, like Tess from the previous decade, is presented as a strong female character who is trapped behind her non-respected body. She finds restored self-esteem and learns about who she is through her interactions with Edward. Vivian's "Cinderella" does stand up for what she believes in; however, she does fall under the same pattern as her predecessors where she needs a man's protection and love to be happy and move up in life. Just like Walt Disney's *Cinderella*, in *Pretty Woman*, both heroines are treated with disdain because of their status and in turn are rescued by a handsome prince. However, in 1997 Rodgers and Hammerstein's new *Cinderella* television musical showed Cinderella in a different light—or should I say different color. Black women were now being accepted as a Cinderella heroine. What made Brandy's portrayal of Cinderella so unique is that her character is more independently-minded, intelligent, comedic, than the shy, passive Cinderella that we recognized in Lesley Ann Warren's portrayal of Cinderella in 1965. Brandy's practical-minded Cinderella was looking for self-empowered independence first and then was looking for romance. Danielle's Cinderella character also showed this constant change of the Cinderella character becoming more independent on her own by redefining gender roles through her story. Danielle's Cinderella character was a tomboy (like Molly's character) who takes on a more active role than her predecessors. She saves her own life, as well as the Prince's life, countless times. The Cinderella characters of the Nineties best represent this new change in Cinderella's stereotype to an individual who steps out on her own and who happens to find love along the way.

Finally, in the Twenty-first century, America saw our modern day “Cinderella” as a mermaid who is transformed into a Princess, a single mother who works as a maid and becomes a senator’s wife and a hotel manager, a dreaming damsel who discovers another world and her true love, a poor male orphan who finds love and friendship, and a small-town girl who dreams of becoming a star and goes after her dreams. These modern day “Cinderella” characters are seen as individuals who overcome all odds by becoming strong, independent people, completely on their own while breaking the mold of what a Cinderella character can be. What makes Ariel unique from her other Disney Cinderella characters is that she is a mermaid who falls in love with a man after saving *his* life. She is an independent-minded outcast who dreams of a life different from the one she is currently living. Through magic she tries to win the heart of her Prince but fails to do so. This Cinderella character, like many Disney characters, achieves her dreams because of her goodness and virtue. Marisa’s Cinderella character is a good example of how Cinderella’s image has changed from her predecessors in that she is a single mother whose dreams are not only geared towards bettering her life, but her son’s as well.

Disney’s *Enchanted* took motifs from its previous Cinderella-inspired animated films to create a modern-day Princess, one that audiences would accept and identify with. Giselle’s Cinderella character began as a passive, dreaming damsel who is transformed into a modern-day woman who explores feelings of anger, frustration, loss, and love. Giselle rejects the fantasy of becoming a Princess and finds true love in a sarcastic single father. She rejects a perfect life for one filled with real-life struggles. Giselle evolved into a stronger woman who saves her “Prince’s” life, no longer being the damsel in distress. Giselle’s story is a perfect example of how Cinderella has now come to a man’s rescue instead of her own.

Harry is an example of how Cinderella may not always be a female role model; she can be a male figure as well. Harry represents those Cinderella characters like Horatio Alger and Oliver who embody Cinderella's story of overcoming a disadvantaged past. Harry is an orphan, like Oliver, who through adventures like Horatio Alger, finds a new family and new friendships and love. Finally, Ali is a perfect example of our modern-day Cinderella, a woman who leaves everything behind and constantly fights and stands up for what she believes in. Ali does not wait for her dreams to happen, she makes them happen. Ali also doesn't wait for the man to come to her, she goes out to find her perfect match while teaching her prince to see what she sees in herself—her good virtue makes all her dreams a reality.

Each of these heroines all achieve love when they have discovered who they really are. Through these heroines we are always seeing them as an individual in development. These Cinderella characters are not gods or goddesses, but ordinary people that share similar experiences that many of us share. And, like a fairy tale, these Cinderella heroines throughout each decade are involved in a plot that repeatedly reworks the individuation of the heroine as she locates her own path.

Broadway's Cinderella musicals have shown audiences how the American version of the "Cinderella" heroine has developed and changed over the last one hundred years. Each decade has presented an updated version that has reflected the popular culture of the time and the mood of the country. Each decade paints a different picture of the evolving "Cinderella" character into a different stereotype than the decade previously. Musicals are an abstract and "dream-like" interpretation of what American life is really like. Through these Cinderella heroines, audiences can learn and visually see a reflection of how others see Cinderella as a constantly changing

female. As each decade proves, none of these developing Cinderellas follow the exact same pattern, although they all have developed from the weak to the strong. With each decade, Cinderella has become more independent, stronger, and more intelligent. She is no longer someone who unexpectedly achieves recognition or success after a period of obscurity and neglect; she achieves recognition or success on her own by going after it.

According to Stacy Wolf, “many have been affected by this story that began as an age-old fairy tale and became, in the twentieth century, a defining feature of the psyche of many American women.”³⁶⁶ In the Twenty-first century, we continue to fantasize about real life Cinderellas. In 1956, we made Grace Kelly’s marriage to Prince Rainier of Monaco a “Cinderella” wedding—it was even filmed by MGM. In the 1980’s we looked for another Cinderella character, and with Princess Diana we found it. Several “real life” people have lived out this Cinderella dream such as the Irish American boxer James J. Braddock (also known as “The Cinderella Man”) in the 1930s; and currently, Kate Middleton is living a Cinderella tale by becoming the next queen of England.

Cinderella’s glass slipper has broken. Her mold of what she stands for and represents has changed and this is evident through her changing roles throughout the years in popular culture. Cinderella no longer needs Prince Charming to complete her, only merely to compliment her. Cinderella has to adapt to the changing landscape in America as women’s roles become more powerful and independent. Throughout the years, women’s roles have been drastically changing since the 1920s. In the mid-century, most women were staying at home taking care of the family. Today, the glass ceiling has broken and women are now carrying the same roles as men. *Fortune Magazine’s* 2010 ranking of America’s largest corporations (Fortune 500) companies lists fifteen

³⁶⁶ Wolf, Stacy. Page 141.

companies headed by women CEO's. Ursula M. Burns is one of these women. Born on September 20th, 1958, this African-American woman became CEO of Xerox, the first African-American to head a S&P 100 company and was the first woman to succeed another woman for that position. "In 2009, *Forbes* rated her the 14th most powerful woman."³⁶⁷ On the political scene, women presently serve as mayor, governor, U.S. senator, Secretary of State, speaker of the U.S. House of Representatives, and in the 2012 election we will likely see another woman run for the office of President of the United States. Even our military has seen more women than ever before joining to protect our nation. Homosexuality is more accepted in the United States, creating a new Twenty-first century family. Gay couples are now able to marry in certain states, as well as adopt children. The sacrifices of women in the Twentieth century have lead to many freedoms in lifestyle choices for women of today including pre-marital sex, couples living together before marriage, interracial relationships, unwed mothers, "cougar"-type relationships, etc.

As the years continue, we look forward to seeing how Cinderella will mutate over time throughout theater, film, and television. According to an article posted in the *Los Angeles Times* on November 3rd, 2010, Hollywood continues to bring Cinderella's story to life through the story of Snow White. "More than 70 years after Disney put the classic fairy tale on the big screen in animated form, there are three movies in development that feature Snow White as a principal character."³⁶⁸ Also, in a recent article in the *Los Angeles Times*, "the curtain is falling on princess movies, which have been a part of Disney Animation's heritage since the 1937 debut of its first

³⁶⁷ "The 100 Most Powerful Women." *Forbes.com*. © 2010. Website <http://www.forbes.com/lists/2009/11/power-women-09_The-100-Most-Powerful-Women_Rank.html>.

³⁶⁸ *Los Angeles Times*, © 3 November 2010.

feature film *Snow White*.³⁶⁹ As mentioned in the previous chapter, Disney is leaving its animation world for awhile and is switching to live action films such as *Enchanted*, *Pirates of the Caribbean*, and *Alice in Wonderland*. Disney's current release of their animated film *Tangled* (the re-telling of Rapunzel) is said to "be the last fairy tale produced by Disney's animation group for the foresee future."³⁷⁰ According to Ed Catmull, Pixar Animation Studios chief, films come back in cycles when someone has a fresh take on the fairy tale; however, Pixar doesn't "have any other musicals or fairy tales lined up."³⁷¹ The Cinderella animation films were for Twentieth century audiences, and Twenty-first century audiences are asking for more. This is why the live action films are dominating over animation re-tellings such as the Marvel Entertainment films of their comic book heroes. Cinderella and her fellow Disney Princesses are not as popular as they used to be during the Twentieth century. "Among girls, princesses and the romanticized ideal they present – revolving around finding a man of your dreams – have a limited shelf life."³⁷² This is why, so many Hollywood Cinderella-inspired films are depicting their heroines as more strong-willed, independent females, who are out to better their own lives without a man's help, they just happen to find the man of their dreams along the way. Girls today are not interested in being Princesses anymore, and according to Dafna Lemish, "they're interested in being hot, in being cool. Clearly they see this is what society values."³⁷³ The future for Cinderella's animation life is seen to be put on hold; however, her live action stories are seen to continue on in the future. It seems that there will always be room for Cinderella in our world.

³⁶⁹ Chmielewski, Dawn C. and Eller, Claudia. "Disney fairy tales go poof." *Los Angeles Times*. © Sunday, November 21, 2010. Page A32. Print.

³⁷⁰ Chmielewski, Dawn C. and Eller, Claudia.

³⁷¹ Chmielewski, Dawn C. and Eller, Claudia.

³⁷² Chmielewski, Dawn C. and Eller, Claudia.

³⁷³ Chmielewski, Dawn C. and Eller, Claudia.

Musical theater has always been considered popular theater; it is an entertainment created for society, for the majority. “With its glitter, its imagination, and its rhythmic beat, the Broadway musical has become a distinctive commodity, recognized and admired throughout the world.”³⁷⁴ According to David Walsh and Len Platt, “conventionally, musicals work to produce a utopian view of life, and their pleasures can be found in the ways in which they can lead into realms where qualities that audiences’ real lives lack can find visual and verbal expression.”³⁷⁵ Musicals and Cinderella’s story will continue to reflect the dominant values of the culture, whether it be a conservative, sexist, or liberal viewpoint. Raymond Knapp believes that “American musicals—through their characters, stories, and songs; by charismatic stars; and through the varied ways and degrees to which wider populations merge with those characters, live out their stories, and sing or move to their songs—have given people, in a visceral way, a sense of what it *feels* like to embody whatever alternatives that musicals might offer to their own life circumstances and choices.”³⁷⁶

Some fear that the Broadway musical fan base is slowly dying; however, the musical continues to keep its place in American culture through revivals, television broadcasts, and productions in high school, community theaters and college campuses. Broadway musicals have always survived through each decade, they keep pushing forward. Musicals are as large as life itself and inside the viewer’s mind it is a place where dreams are seemingly live and anything can happen. The constant retelling of the Cinderella tale can serve as a guide to our lives.

Through each modern recreation of the tale, the story will continue to reflect the modern beliefs

³⁷⁴ Green, Stanley. *Broadway Musicals: Show By Show*. 2nd ed. Milwaukee, WI: Hal Leonard Books, © 1987. Pages xv-368. Print.

³⁷⁵ Walsh, David and Platt, Len. Page 1.

³⁷⁶ Knapp, Raymond. Page 9.

and tackle the issues that face us during that decade. The story of Cinderella will always have a home in this world. We have seen her constantly being transformed and reinvented throughout the years and we look forward to seeing how her character will continue to mutate over time throughout theater, film and television and create a happily-ever-after future for herself.