



THE MONMOUTH COLLEGE DEPARTMENTS
OF THEATRE & MUSIC,
in collaboration with
BUCHANAN CENTER FOR THE ARTS, GALESBURG COMMUNITY FOUNDATION,
& UNITED WAY OF GREATER WARREN COUNTY
present



RODGERS AND HAMMERSTEIN'S
Cinderella

Directed by Dr. Vanessa Campagna

APRIL 24- 27, 2025

Thursday, Friday, Saturday @ 7:30pm | Saturday, Sunday @ 2:00pm

Wells Theater / Monmouth College





DIRECTOR'S NOTE

DR. VANESSA CAMPAGNA

More than Magic

I was twelve when the American Broadcasting Company (ABC) televised a reconceived production of Rodgers and Hammerstein's *Cinderella*, famously featuring popular vocalists Brandy Norwood and Whitney Houston as the titular princess and her Fairy Godmother, respectively. My younger sister Gina and I were burgeoning musical theatre enthusiasts, and I recall vividly that the 1997 production successfully captivated our attention—enrapturing us, even. When my colleagues and I determined that *Cinderella* would be the final production in our 2024-25 Theatre Season, I quickly committed to directing the "Enchanted" edition, a stage adaptation of ABC's teleplay. My decision was motivated in equal parts by a desire to give young audiences a similarly memorable experience and by what—after all these years—I have come to appreciate most about this particular script: its themes of inclusion and empowerment.

Audiences meet Cinderella as a disempowered outsider, both within her own home and its surrounding feudalistic society. In describing herself, the protagonist sings "I'm as mild and as meek as a mouse. When I hear a command, I obey. But I know of a spot in my house, where no one can stand in my way. In my own little corner, in my own little chair, I can be whatever I want to be ... and the world will open its arms to me." By the plot's resolution, Cinderella's daydreams become reality and, understandably, some might thus consider the narrative contrived. I, however, find compelling the "Enchanted" script's specific employment of the literary device of *peripeteia*.^[1] Although the Fairy Godmother and her magic do function as a *deus ex machina*,^[2] Cinderella is not exempt from acting with agency. To my mind, this is precisely the circumstance that distinguishes the "Enchanted" script from other iterations.

The prologue and epilogue are constructed in parallel, both affirming the value of human potential and development. Consider only the Fairy Godmother's opening and closing lyrics: "Now you can do whatever you want to do. Now you can go wherever you want to go. Now you can be whatever you want to be." Importantly, Cinderella is not coerced into a transformative experience; rather, she is invited to "take responsibility for [her] destiny" and she acts from an empowered position in accepting that invitation. For some audiences, this might raise logical and poignant questions regarding equity in our empirical reality. What about the rest of us, who have no fairy godmother? What about oppressed populations, who are denied the opportunity to change, or even challenge, their circumstances? What about those who lack access to the material resources needed to transform their lives? Here, too, the "Enchanted" edition triumphs.

In another instance of parallel construction, the script ensures that both Prince Christopher and Cinderella unequivocally articulate their shared core principle: "Everyone is deserving of kindness and respect." Indeed, it is through the careful combination of acts of kindness, the forging of mutual respect, and (okay, okay) some magic that Cinderella obtains the life she so deserves. My hope is that, collectively, we will leave Wells Theater increasingly mindful of the need for people to promote the welfare and belonging of others.

And, certainly, I wish each of you a bit of magic, too.

[1] A character's reversal of fortune or circumstance within a fictional narrative.

[2] An unexpected power or event that saves or reverses as a situation, especially within the plot of a fictional work.

MONMOUTH COLLEGE
DEPARTMENTS OF THEATRE & MUSIC
PRESENT

CINDERELLA

Music by: Richard Rodgers
Book and Lyrics by: Oscar Hammerstein II
Adapted for the stage by: Tom Briggs
From the teleplay by: Robert L. Freeman
Directed by: Dr. Vanessa Campagna

April 24-27

Thursday, Friday, Saturday 7:30pm | Saturday, Sunday 2pm

Wells Theater

Cinderella will run approximately 90 minutes.
There will be one 15 minute intermission.

Please silence all electronics
Restrooms and drinking fountains are located in the lobby
Photography and recording of any kind is prohibited

This production is produced by special arrangement with
Concord Theatricals, and in partnership between
Monmouth College and Buchanan Center for the Arts (in
conjunction with the National Endowment for the Arts,
and Illinois Arts Council), Galesburg Community
Foundation, and United Way of Greater Warren County.

THE PLACE
A Kingdom Far, Far Away

THE TIME
Once Upon a Time

THE CAST

CINDERELLA	*Emma Romano
FAIRY GODMOTHER & THE DOVE	*Zesty Lythgoe
STEPMOTHER	*Molly White
GRACE	*Ray Shaul
JOY	*Jadyn Craig
CHEER	*Hannah McGhee
CHARM	*Abby Zayas
PRINCE CHRISTOPHER	*Colin Kreipe
LIONEL	*Edrass J. Chávez-Alvarado
QUEEN CONSTANTINA	Jeannie Weber
KING MAXIMILLIAN	John Henderson
LUCINDA	Lorelei Weidman
CHARLES	*Robert Robison
BRUNO	*Eric Pio
4 WHITE MICE	*Kiersten Fuhr, *Emma Heiser, *Bella Moore, *Quenby Wilson
GUS - GUS	Owen Pilger

* Denotes a Member of Alpha Psi Omega (Theatre Honor Society)

CHILD CINDERELLA	Kate Schroeder
YOUTH CINDERELLA	*Emma Heiser
CINDERELLA’S FATHER	*Robert Robison
CINDERELLA’S MOTHER	Delaney Fredricksen

FEATURED ENSEMBLE

(Ball Guests, Maidens, Merchants, Royal Retinue)

Ryan Bowman, Drew Carlson, Maddie Cook, Ruby Dickerson,
Aiden Earley, Delaney Fredricksen, *Kiersten Fuhr, *Emma Heiser,
*Payton Lamb, Rowan Love, James Mayfield, *Bella Moore,
*Eric Pio, *Robert Robison, Izzy Seipold, *Tori Vavrosky,
David Larios Vicente, *Quenby Wilson

ENSEMBLE

(Animals, Merchants, Villagers)

McKenna Carlson, Taylor Ewing, Annaleigh Ferguson,
Abby Hollerud, Michael Lefaucheur, Norah Mayfield,
Kathy Mainz, Jan Penn, Owen Pilger, Ruby Reynolds,
Kate Schroeder, Aria Thorsen,
*Vea Vavrosky (wing mic vocalist)

PIT MUSICIANS

KEYBOARD 1	Janell Johnson
VIOLIN	Kelsey Moersfelder & McKenna Rahn
STRING BASS	Kailey Cronin
FLUTE	Gloria Bailey & Rilee Lash
CLARINET	Jo Anne Nelson & Leah Shimmin
BASSOON	Glen Bocox
TRUMPET	Jeff Davis, Evan Reed, & Nathan Robinson
HORN	Riley Kalnins
TROMBONE	Ethan Glidden & Becca Nielsen
BASS TROMBONE	Basilio Mekoum
EUPHONIUM	Anthony Guppy
TUBA	Asher Watters
PERCUSSION	Camille Prentiss & James Woeltje

THE CREATIVE TEAM

Director	Vanessa Campagna
Stage Manager	*Emma McDowell & *Gabby Barnes
Stage Management Mentor	*Molly White
Vocal Directors	Janel Johnson & Tim Pahel
Pit Conductor	Justin Swearingen
Dramaturgs	*Jadyn Craig & *Abby Zayas
Choreographer	Vanessa Campagna
Dance Captain	*Kiersten Fuhr
Assistant Dance Captain	*Emma Heiser
Scenic Design	Vanessa Campagna & Peter M. Rule
Backdrop Rentals	Kenmark Theatrical Backdrops
Technical Director	Peter M. Rule
Assistant Technical Directors	*Kelsey Holtgrave, *Ivy Johnson, & *Ryan Ullrich
Sound Design	Vanessa Campagna
Sound Engineers	Todd Quick & Peter M. Rule
Lighting Design	Vanessa Campagna & Peter M. Rule
Prop Design	Vanessa Campagna
Prop Crew	*Gabby Barnes, *Calista Lythgoe, Suzanne Reimolds, & *Ray Shaul
Costume Design	Vanessa Campagna
Transformation Dress	Tamima Tabishat
Sewists & Tailors	Michael Lefaucheur, Sarah Mayfield, & Tamima Tabishat
Rental Costumes	Kansas City Costume Company
Hair & Makeup	Vanessa Campagna & Delaney Fredricksen
Wigs	Vanessa Campagna
Logo Illustration	Grace Cornelius
Poster & Playbill Design	*Ray Shaul
Run Crew	Kanen Augustine, *Gabby Barnes, Ava Borchardt, Damius Collins, Jackie Contreras, Nylea Cruz, Brianna Dawson, Aiden Earley, Tanner Faivre, Sara Francescon, Josh Gustafson, *Emma McDowell, Kiersten Medinger, Jamarian Miller, Johanna Peterson, Omar Portillo, Ya'Liez Reed, Anissa Rios, *Emma Romano, *Ray Shaul, Kevin Soivillien, *Ryan Ullrich, Aiden Weaver.
Scenic Construction	Kanen Augustine, *Gabby Barnes, Ava Borchardt, Colleen Burwinkel, Esme Caballero, Damius Collins, Alexis Dalton, Emily Davis, Brianna Dawson, Tanner Faivre, Josh Gustafson, Ivy Johnson, Isabel Lynch, *Calista Lythgoe, *Emma McDowell, Kiersten Medinger, Jamarian Miller, Johanna Peterson, Omar Portillo, Ya'Liez Reed, Kevin Soivillien, *Ryan Ullrich, Aiden Weaver.
Headshot Photography	Todd Quick
Box Office Manager	Todd Quick
Box Office Staff	Esme Caballero & Lindsay Logan
Teaching Artists	*Jadyn Craig & *Ray Shaul

SPECIAL THANKS

President Patricia Draves & Dr. Jeff Draves
William Daniel `76
Todd Quick
Susan Campagna

SONG LIST

Act I

PROLOGUE	Fairy Godmother, Cinderella's Mother, Cinderella's Father, Kid Cinderella, Youth Cinderella, Cinderella, & Ensemble
THE SWEETEST SOUNDS	Cinderella & Prince Christopher
THE PRINCE IS GIVING A BALL	Lionel & Ensemble
IN MY OWN LITTLE CORNER	Cinderella, 4 Mice, Bruno, Charles, Gus-Gus, & Animals King Maximillian, Queen Constantina, Lionel, & Lucinda
BOYS AND GIRLS LIKE YOU AND ME	Cinderella & Prince Christopher
THE SWEETEST SOUNDS (R)	Cinderella
IN MY OWN LITTLE CORNER (R)	Fairy Godmother
FOL-DE-ROL	Fairy Godmother, Cinderella, 4 Mice, Bruno, Charles, Gus-Gus, & Animals
IMPOSSIBLE	Fairy Godmother, Cinderella, 4 Mice, Bruno, Charles, Gus-Gus, Animals, & Ensemble
IT'S POSSIBLE: FINALE	

Act II

GAVOTTE	Royal Family, Stepfamily, & Ball Dancers
LONELINESS OF EVENING	Prince Christopher
THE CINDERELLA WALTZ	Cinderella, Prince Christopher, Royal Family, Stepfamily, & Ball Dancers
TEN MINUTES AGO	Cinderella, Prince Christopher, Ball Dancers, & Ensemble
STEPSISTER'S LAMENT	Grace, Joy, Cheer, & Charm
DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL	Cinderella & Prince Christopher
DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL (R)	Prince Christopher, King Maximillian, & Queen Constantina
WHEN YOU'RE DRIVING THROUGH THE MOONLIGHT	Cinderella & Stepfamily
A LOVELY NIGHT	Cinderella & Stepfamily
A LOVELY NIGHT (R)	Cinderella
THE SEARCH	Royal Family & Female Ensemble
THERE'S MUSIC IN YOU	Full Cast



DRAMATURGY NOTE

ABBY ZAYAS '27

For centuries of human history, the nature of fairy tales and folklore has been to be told in oral traditions. These cultural stories remained alive primarily through word of mouth and personal memory. It is a prominent reason why we know so many different versions of various fairy tales, myths, and legends. Cinderella is one such character and story that has been told in countless ways. Though one of her most well known associations in the modern western world is that of a French fairy tale, she had her origins in other parts of human history. Two of the earlier recorded stories of a kind and humble girl whose misfortunes are turned for the better are the stories of Rhodopis and Ye Xian. In a tale emerging from ancient Greece, Rhodopis is a young, enslaved woman. She is, as previously mentioned, humble and kind and dreams of a better life. Her sandal is snatched away by a falcon (sometimes a hawk) and taken to the pharaoh of Egypt, who decides he will marry the woman the shoe belongs to. Rhodopis's life changes for the better due to intervention from the gods, but also from her own determination in the face of her challenges. Ye Xian is similar: her story comes from China, and features a wicked stepmother and one stepsister, and a magical fish that acts in a similar role to the eventual Fairy Godmother. Ye Xian receives a beautiful gown from this fish and attends a royal party, eventually fleeing and losing a shoe in the process. It falls into the hands of the emperor and he marries her upon discovering the match. The version we know best, and the one this script draws from the most, is the Charles Perrault version, penned in the 18th century in a collection of fairy tales. The Brothers Grimm would write their own version in the 19th century, one that draws heavily from Perrault's imagery but is notoriously darker. Today, Cinderella is one of the more famous fairy tale characters: having been solidified in animated films and countless retellings, her tale has stood the test of time. It is therefore important to remember exactly that; she stretches back further than we often give her credit for. Going all the way to the ancient world, we can better understand the nature of fairy tales and why we tell them. Rhodopis, Ye Xian, and Cinderella are all young women faced with adversity and hardship, and rather than giving into it they raise their chins and hold tight to their gentleness and personal strength. It is no wonder we have returned to these stories for millenia. They are reminders of how important the courage and kindness that their heroines' exhibit is, but they are also reminders of the human need to retell our stories—in the retelling we find connections across culture, space and even thousands of years of history