



CAROL ROSEGG/COURTESY

"Cinderella" showcases a score by the legendary "Oklahoma" and "Sound of Music" team of Richard Rodgers and Oscar Hammerstein II.

# The Shoe Must Go On

RETOOLED 'CINDERELLA' EMPHASIZES PRINCESS'S PLUCK AS MUCH AS HER LUCK

## Preview

"Cinderella"

7:30 p.m. Tuesday-Thursday; also 7:30 p.m. May 1, 2 and 7:30 p.m. May 2-3

Reynolds Hall, The Smith Center for the Performing Arts, 361 Symphony Park Ave.

\$39-\$139 (702-749-2000, www.thesmithcenter.com)

By Carol Cling  
LAS VEGAS REVIEW-JOURNAL

To find the happy ending, go back to the beginning. That's the path Tony-nominated playwright Douglas Carter Beane followed while giving "Cinderella" a makeover: from TV tunefest to full-fledged Broadway musical.

That musical makeover, now on tour, checks into The Smith Center's Reynolds Hall on Tuesday for an eight-performance

run, showcasing a score by the legendary "Oklahoma" and "Sound of Music" team of Richard Rodgers and Oscar Hammerstein II.

Not bad for a show that, at first, Beane didn't even want to do.

After reading different versions and pondering all three "Cinderella" TV productions — 1957's live broadcast, which starred Julie Andrews; 1965's, which introduced Lesley Ann Warren; and 1997's, with Brandy in the title role and Whitney Houston as her fairy godmother — Beane's "initial impression was not a

## SHUFFLING STARS

During most of the national tour of "Cinderella," Paige Faure plays the title character.

But she's taking some time off after the show's Los Angeles run, so Andy Huntington Jones — alias the charming Prince Topher — will be waltzing in Las Vegas with Audrey Cardwell, above, who's stepping out of the ensemble and into the title role.



"It's fun" to do the show opposite different Ellas, says Jones, who understudied the prince's role during the musical's Broadway run and played opposite Laura Osnes, a Tony nominee for her title-role performance.

After all, Cinderella is "the everywoman we all see ourselves in," Jones says. "Everyone brings something to the part. Cinderella stands for all of us."

— By CAROL CLING

pretty one," he acknowledges.

Not only was Cinderella "so passive," the playwright notes during a telephone interview, but her fairy-tale existence set "unrealistic goals for people," he adds. "If you're pretty, you're going to get everything you want. And if you just cry, a fairy godmother" will come along to make sure you do.

Beane was reminded of his trouble with "Cinderella" while perusing a storybook with his daughter, who responded to illustrations of Prince Charming — depictions that didn't even show his face — by telling her father, "He's so handsome — he loves her so much."

Yet when producer Robyn Goodman and Ted Chapin, who's president of the Rodgers and Hammerstein organization, asked him to rework the script, Beane said "maybe" — provided Cinderella — or, to use her real name, Ella — "could be an active female lead."

He then went back to the beginning — all the way back to the 17th-century version of the tale, Charles Perrault's "Cendrillon, ou la Petite Pantoufle de Verre," the original inspiration for

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