

good
theater

Presents

Rodgers & Hammerstein's

CAROUSEL

Music by Richard Rodgers

Book & Lyrics by Oscar Hammerstein II

Based on Ferenc Molnar's play "Liliom" as adapted by Benjamin F. Glazer

Original Dances by Agnes de Mille

Set Design Steve Underwood

Costume Design Michelle Handley

Lighting Design Iain Odlin

Technical Director Craig Robinson

Prop Master Heather Irish

Stage Manager Michael Lynch

at the twin pianos Victoria Stubbs and Miriam Schwanauer

*CAROUSEL is presented by arrangement with Concord Theatricals on behalf of
The Rodgers & Hammerstein Organization. www.concordtheatricals.com*

Choreography Betsy Melarkey Dunphy

Ballet Choreography Nell Shipman

Musical Director Victoria Stubbs

Directed by Brian P. Allen*

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CAST

Billy Bigelow	Joel Crowley
Julie Jordan	Jackie Grigg
Carrie Pimperidge	Abbey Hutchins
Enoch Snow	Joseph Hitchcock
Nettie Fowler	Shannon Thurston
Jigger Craigin	Colin Whiteman
Louise Bigelow/Ensemble	Lydia Wirth
Mrs. Mullin/Ensemble	Jen Means
Starkeeper/Ensemble	Glenn Anderson
Heavenly Friend/Ensemble/understudy Jigger	David Bass Clark
Mr. Bascombe/Ensemble	Derek Kingsley
Policeman/Principal/Ensemble	Todd Daley
Enoch Snow, Jr./Ensemble/Dancer	Eugene Mesheryakov
Army/Ensemble/understudy Nettie/Mrs. Mullin	Rachel Lotstein
Ensemble/understudy Billy & Enoch	John Furey
Ensemble/understudy Julie & Carrie	Molly Frantzen
Ensemble/understudy Louise	Aleah Sebrey

Running time is two hours and twenty-five minutes including intermission

PRODUCTION TEAM

Executive & Artistic Director/Director	Brian P. Allen*
Production Manager/Set Design	Steve Underwood
Technical Director	Craig Robinson
Production Stage Manager	Paul Haley
Lighting Designer	Iain Odlin
Costume Designer	Michelle Handley
Prop Master	Heather Irish
Set Assistants	Paul Haley, Heather Irish, Annon Bill, Connor Perry, Emily Dickson
Box Office Manager/Production Stage Manager	Michael Lynch
Promotional Director & Social Media Specialist	Hannah Daly
House Manager	Heather Irish
Graphic Design	James Hoban Design

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SCENES & MUSICAL NUMBERS

ACT ONE

Scene 1: A path along the show, May 1945

Mister Snow	Carrie & Julie
If I Loved You	Billy & Julie

Scene 2: Nettie Fowler's cottage, June

June is Bustin' Out All Over	Nettie, Carrie & Ensemble
Mister Snow (reprise)	Carrie, Enoch and Women
When the Children Are Asleep	Enoch & Carrie
Blow High Blow Low	Jigger, Billy & Men
Soliloquy	Billy
Finale Act 1	Nettie and Company

ACT TWO

Scene 1: An island across the bay

A Real Nice Clambake	Nettie, Julie, Carrie, Enoch and Company
Geraniums in the Winder	Enoch
Stonecutters Cut It on Stone	Jigger & Company
What's the Use of Wonde'rin'?	Julie and Women

Scene 2: Mainland waterfront, an hour later

You'll Never Walk Alone	Julie & Nettie
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Scene 3: Up there

The Highest Judge of All	Billy
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Scene 4: On a beach 17 years later

Ballet	Louise & Company
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Scene 5: Outside Nettie's cottage

If I Loved You (reprise)	Billy
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Scene 6: Outside the schoolhouse

Finale Ultimo	Company
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DIRECTOR'S NOTES

The older I get, the greater my appreciation for the genius of Rodgers & Hammerstein. To me, *Carousel* is a masterpiece. I believe the score for *Carousel* is one of, if not the, best score ever written for the stage. Rodgers & Hammerstein who had innovated Broadway in 1943 with *Oklahoma!* did it again in 1945, by creating a musical play - not a musical or a musical comedy but a musical play. That is one of the reasons it lends itself so nicely to the intimacy of the St. Lawrence. It is quite literally a play that sings.

As a teenager in the 1970s, I had the opportunity to enjoy shows at Brunswick Music Theater (now Maine State Music Theatre), where I learned about the twin piano arrangements that exist for many of the classic musicals. All BMT shows during those years featured twin pianos. Rodgers & Hammerstein commissioned their orchestrator, Robert Russell Bennett, to create these twin piano arrangements. R & H wanted to be able to tour their

shows to smaller venues where it would be prohibitive to have a full orchestra, but they did not want to sacrifice the quality of the sound. Consequently, these lush arrangements bring so much color and depth to the music that it sounds like an orchestra!

I have assembled an amazing cast for this show made up of many new faces to Good Theater audiences. This group has been a joy to create with, and I'm sure you will love them as much as I do.

I hope you will enjoy this production of *Carousel*. It is the largest and most expensive show we have ever done - costing more than my first house!!!! It is a unique version of this classic musical, and one I am very proud to share with all of you.

- **Brian P. Allen, Executive & Artistic Director**

Glenn Anderson (Starkeeper/Dr. Seldon) is excited to return to Good Theater once again. He was seen last spring in *Desperate Measures* and previously appeared in *Lucky Stiff*, *The Trip to Bountiful*, *The Rainmaker*, *A Funny Thing Happened on the Way to the Forum*, *A Man of No Importance*, *The Mystery of Edwin Drood*, *Into the Woods*, *The Importance of Being Earnest*, and both the inaugural season and 10th Anniversary encore productions of *Little Me*. Glenn has been a member of the company at Maine State Music Theatre for twenty-five years and counts among his favorite shows *Beauty and the Beast*, *Newsies*, *The Wizard of Oz*, *Bye Bye Birdie*, *Jekyll & Hyde*, and *Spring Awakening*. He has also performed at the Ogunquit Playhouse in *Annie*, and with the Public Theater in *Things My Mother Taught Me*. His other area performances include Fagin in *Oliver!* and Captain Hook in *Peter Pan*, both at Portland Lyric Theatre and Ben Weatherstaff in *The Secret Garden* at Portland Players, directed by Brian P. Allen.

David Bass-Clark (Heavenly Friend, ensemble, understudy Jigger) is thrilled to be back on stage at the Good Theater. He last appeared onstage here in *Broadway at Good Theater*. You may have seen David as Sky Masterson in *Guys and Dolls* or Fleet in *Titanic* at Portland Players. Many thanks to this amazingly talented cast and crew!

Joel Crowley (Billy Bigelow) is thrilled to be making his Good Theater debut! Previous highlights include *Treasure Island* (MSMT), *Jane Eyre* (Seacoast Rep); Mr. Rochester, *Wedding Singer* (Seacoast Rep); Glenn Guglia, *Bonnie and Clyde* (Portland Players); Clyde, *Tommy* (MSMT); Capt Walker and *RENT* (City Theater); Roger. Infinite thanks to my family and friends for their unconditional love and support, without it none of this adventure would be possible.

Todd Daley (Policeman/Principal/Ensemble) is overjoyed to be a part of GT's 20th season. Previous shows here include *Enchanted April*, *Into The Woods*, *Spitfire Grill*, *Little Me*, and about half of the annual holiday shows. Todd holds a degree in Theatre from the University of Maine and has been acting locally for over 30 years. He lives in Westbrook with 4 ladies; his beautiful and talented wife, Katie, two equally talented and effervescent daughters, Ella and London, and their sweet puppy, Sailor.

Molly Frantzen (Woman #1/Ensemble, Understudy Carrie & Julie) is so thrilled to be in her first production at Good Theater! Most recently she starred in the one woman musical *Sister Robert Anne's Cabaret Class* at Lyric Theater. Other Maine credits include *God of Carnage* and *The Sound of Music*, both at Portland Players. Molly studied acting at the Stella Adler Studio in New York City and is a classically trained singer. Huge thank you to the cast & crew & the loving support of her family & friends.

John Furey (Ensemble/understudy Billy & Enoch) is returning to Good Theater for the second time. Recently he was featured in the reading of *The Last Girl First*, co-produced by Portland Ovations and The Ensemble of Color. REGIONAL: *When We're Gone* (The Lyric of Oklahoma); *Hair* (Pentangle Arts); *Rock of Ages*, and *Spring Awakening* (Seacoast Rep). OFF-BROADWAY: *Anxiety Stew* (Cherry Lane Theatre). TOUR: *A Christmas Carol* (Perseverance Productions). WORKSHOPS: *Tales from Shakespeare* (Powerhouse Fest), *Stranger Sings!* (NYC), *Quantum Janis* (KO Fest), and *Gollum Owned a Tropical Smoothie* (Sound Bites Fest). John is a proud alumnus of the CAP21 Conservatory in NYC. www.JohnPatrickFurey.com IG: Maniacttoast.

Jackie Grigg (Julie Jordan) is pleased to be back at Good Theater for *Carousel!* She was last seen on stage here earlier this year in *Broadway Goes Pop*. Maine credits include *Daddy Long Legs*, *The Marvelous Wonderettes*, and *The Light in the Piazza* (City Theater), *White Christmas*, and *Jekyll and Hyde* (LMT). Jackie holds a Master of Music Theater and a postgraduate degree in Vocal Pedagogy from NYU, and can be found teaching voice lessons when off-stage. More info at centerstagevocalarts.com. Many thanks to her parents, sisters, and Joseph for their support!

Joseph Hitchcock (Enoch Snow) is an actor, singer, and voice teacher who received his master's degree in musical theater and post-graduate certificate in voice pedagogy from New York University. Joseph and his wife Jackie Grigg co-own Center Stage Vocal Arts, a voice teaching studio located in South Portland. They recently performed together in the two-person musical *Daddy Long Legs* at Biddeford City Theater. Recent Maine credits include Boland in *Dogfight* (Players) and the title role in *Jekyll and Hyde* (LMT). Joseph is currently pursuing his Master of Science in Speech-Language Pathology at Emerson College and plans to become a voice specialist.

Abbey Hutchins (Carrie) is excited to be making her Good Theater debut! Previously, Abbey performed in numerous Heartwood Theater productions, as well as choir and solo concerts throughout Maine. She appeared as a featured soloist with the St. Cecelia Chamber Choir, the Sheepscot Valley Chorus, and the Tapestry Singers. She attended Brigham Young University as a Vocal Performance major and sang the role of Hansel in the school's production of *Hansel and Gretel*. Abbey currently studies with Darrell Babidge of The Juilliard School and lives in Portland with her husband and young son.

Derek Kingsley (Mr. Bascombe / Ensemble) is making his Good Theater debut, having returned last year from California to his native Northeast. Maine roles: Tom/Phyllis/Leslie in *Sylvia* and Frank-N-Furter in *The Rocky Horror Show* (City Theater), Daryl Ames in *Bright Star* (Lincoln County Community Theater), Lecturer in *Reefer Madness*

(Portland Players). SF Bay Area roles: Hot Blades Harry / Ensemble in *Urinetown* (Landmark Musical Theatre) and several online short plays and readings with the Playwrights' Center of SF and Fringe of Marin. Training: Berkeley Rep School of Theatre, Blue Bear School of Music.

Rachel Lotstein (Ensemble, Understudy Nettie & Mrs. Mullin) makes her Good Theater debut in *Carousel*. She has appeared locally in *Cabaret* (Mad Horse), *Elf* (LMT), *The Wild Party*, and *Odd Couple-Female Version* (Portland Players). Aside from performing in the Portland area, Rachel briefly lived in Connecticut, where her credits included *Damn Yankees*, *Urinetown*, and *La Cage aux Folles*. Rachel studies voice with Jackie Grigg at Center Stage Vocal Arts. She is a graduate of Boston University, and lives out in the country with her husband, two sons, and their poodle.

Jen Means (Mrs. Mullin/Ensemble). Many years ago Jen came up from NYC, attended a real nice clambake, fell in love, and stayed! Jen has been seen on stage with Good Theater in *Lucky Stiff*; *Love, Loss and What I Wore*; *There's No Biz Like Show Biz*; *Little Me*; *A Funny Thing Happened on the Way to the Forum*; *Shakespeare in Hollywood*; *Into the Woods*, and *Broadway at Good Theater*. She has also appeared with the Dramatic Repertory Company in [title of show] and at Portland Players in *Side Show*; *Rocky Horror*, and *I Love You, You're Perfect, Now Change!* Thank you to every person who comes to see this show. I'm mighty glad you came! Special thanks to Sammy, Justine and Dave who make my life the best clambake EVAH!

Eugene Mesheryakov (Enoch Snow, Jr., Dancer/Ensemble) was born in Moscow, Russia and began his ballet training at the Academy of Nevada Ballet Theatre. With the academy he was able to be a part of productions such as *The Nutcracker*, and *Coppélia*. Furthering his studies, he has danced with the Nevada school of Dance and began training in the Vaganova method of ballet. In 2019, he joined the 2nd company of the Oklahoma City Ballet. During his time there he performed in productions such as *Robert Mills Nutcracker*, *Romeo and Juliet*, and *Michael Pink's Dracula*. Recently Eugene has been performing as an Apprentice with Ballet 120 as well as Las Vegas Dance Academy and has danced in leading roles such as "Cavalier" in the *Nutcracker* and other excerpts. He is ecstatic to be a part of the Portland Ballet Company and to be a part of the Good Theatre's production of *Carousel!*

Aleah Sebrey (ensemble, Louise understudy) is absolutely thrilled to be in her first Good Theater production! She's a high school senior at Maine Arts Academy, where she has a double major in music and theater. Aleah would like to thank Brian, her family, and teachers for being so supportive of her.

Shannon Thurston (Nettie Fowler) Thank you Brian, Steve, and the Good Theater team for all of the amazing opportunities. I am forever grateful.

Colin Whiteman (Jigger Craigin) is honored to be joining the Good Theater for his first full production with them. Mr. Whiteman appeared most recently as Bartolo in *Figaro X Figaro* with Bare Opera in New York. Other performances include Reverend Hale (Robert Ward's: *The Crucible*) with Purchase College, Bartolo (*Le Nozze di*

Figaro) with Brooklyn Opera, Seneca (*L'incoronazione di Poppea*) with Queens College and Dottore Grenvil (*La Traviata*) and il Commendatore (*Don Giovanni*) with The New York Opera Exchange. His performance as Reverend Hale in Robert Ward's *The Crucible* can be heard on the 2016 recording with Albany Records.

Lydia Wirth (Louise) began dancing at age five in Pittsburgh, PA. She continued her training at West Point Ballet with Cynthia Castillo and Damien M. Coro. During that time, she performed many soloist and corps roles including Cinderella, Sugarplum Fairy, and Princess Florine. Lydia also attended summer programs with Washington Ballet and Cincinnati Ballet. She then went on to graduate Magna Cum Laude from Butler University with a BFA in Dance-Performance and minor in Strategic Communication. During her time with Butler Ballet, Lydia had the opportunity to perform soloist and corps roles in full-scale productions of *The Nutcracker*, *Cinderella*, and *Sleeping Beauty*, as well as in various classical and contemporary new works. She additionally participated in Butler Ballet's 2018 European Tour where she performed and trained in Poland, Austria, Slovakia, and the Czech Republic. While at Butler, she also had the pleasure of creating and debuting several original pieces of choreography. After graduating, Lydia spent a season performing with Columbia Classical Ballet. She is currently dancing as an Apprentice with Portland Ballet in Maine.

Brian P. Allen* (Director/Executive & Artistic Director) co-founded Good Theater with Steve Underwood in 2002. This season marks the company's 20th year of operation. Over this time, he has directed approximately 90 productions for Good Theater. Recent credits include: the world premiere of *Jane Austen's Lady Susan*, *Harry Townsend's Last Stand*, *Desperate Measures*, *Admissions*, *Pack of Lies*, *Lucky Stiff* and *The Curious Incident of the Dog in the Night-Time*. Other theaters he has directed at locally include: The Theater at Monmouth, The Theater Project, Biddeford City Theater and Portland Players. Brian directed seven editions of the *Magic of Christmas* and a number of Pops concerts for the Portland Symphony Orchestra.

Victoria Stubbs (Musical Director/Piano 1) is thrilled to be playing twin pianos with her high school friend, Miriam, (reunited, and it feels so good!) and honored to hold the position of Good Theater's music director for the past 15 years. Credits include *Spitfire Grill*, *Striking Twelve*, *Little Me*, *Lucky Stiff*, *Desperate Measures*, *The Judy Garland Songbook*, *Is there Fat in That?*, *An Evening with Flo Lacey*, *Happy Days are Here Again: Streisand's 60's Songbook*, *No Biz Like Show Biz*, *MEN: Things that Go Bump in the Night*, and over a dozen *Broadway at Good Theater* concerts. She holds a master's degree in piano performance & collaborative arts from the Thornton School of Music at USC, and has music directed and performed shows on both coasts. Victoria spends her days teaching the contemporary rock music program at Portland Arts & Technology High School, and her free time making music happen for the playwriting group, Crowbait Club. She thanks Brian and Good Theater for this amazing opportunity to bring this classic musical to life.

Miriam Schwanauer (Piano 2) is absolutely delighted to be joining Good Theater's music director, Victoria Stubbs (friends since high school here in Portland!) in playing the twin pianos for Good Theater's production of *Carousel*, and so excited to take part in Good Theater's 20th Season! Congratulations and many thanks to Brian P. Allen and Good Theater! A performing piano faculty member of the Portland Conservatory of Music, where she is director of the Early Childhood Music program and serves as an instructor for the PCM Certificate Program, Miriam holds a Bachelor of Music, and Master of Music in Piano Performance from the Eastman School of Music. Away for nineteen years, Miriam is very glad to be back home collaborating to make music in Maine!

Betsy Melarkey Dunphy (Choreography) has had the pleasure of sharing over twenty years of making theater with Brian P. Allen, having performed in many of his shows as well as contributing staging and choreography along the way. Favorite roles include Mrs. Curtin in *A Man of No Importance*, Dolly Dimples in *Side Show*, and a swash-buckling pirate in *Forum*. Betsy has taught dance, acting and yoga classes for many years but the highlights for her have been the creative, dynamic, often hilarious collaborations between herself, the brilliant Victoria Stubbs & the honorable Mr. Allen.

Steve Underwood (Production Manager/Set Design) is the co-founder of Good Theater. His newest show, *The High Road*, will premiere in February of 2022. This one-man, mind-altering multi-media show about weed takes a deep dive into the fun and the fascinating, finding high-minded humor in the most unlikely places. *The High Road* is sure to give audiences a light-hearted lift and plenty of laughs in the middle of a long Maine winter.

Michelle Handley (Costumes) this is Michelle's fourth production at Good Theater having previously created the costumes for *Jane Austen's Lady Susan*, *Desperate Measures* and *Significant Other*. She also designs for the University of Maine Orono's School of Performing Arts, The Theater at Monmouth, and The Public Theatre in Lewiston. When not costume wrangling, Michelle dwells in Monmouth, the proud mother of two beloved teenage humans. In her free time, she serves as clerk and photographer with the Monmouth Fire Department.

Michael Lynch (Box Office Manager) is in his 10th season with Good Theater where he has served as production stage manager, assistant stage manager, box office manager, and office manager. Michael has served as the assistant company manager at the Ogunquit Playhouse. You will find him most afternoons in the Good Theater box office and his evenings are spent herding actors, calling places and running a great show!

Iain Odlin (Lighting Design) went to an audition in 1986. As he arrived, an angry man stormed out of the theater past him. Puzzled but undaunted, he continued inside and was greeted with the question, "Want to be our lighting guy?" Sometimes opportunity knocks the door off its hinges. Since then Iain has been 'lighting guy' for over a dozen companies. He serves as Good Theater's resident lighting designer creating lighting

magic for such shows as: *Desperate Measures, Significant Other, Harry Townsend's Last Stand, Lady Susan, Curious Incident, Homer Bound, An Act of God, A Doll's House Part 2, Lucky Stiff, An Inspector Calls, A Comedy of Tenors, The Trip to Bountiful, Vanya and Sonia and Masha and Spike, Act One, Shear Madness, Mama's Boy, The Other Place, Regrets Only, The Rainmaker, Underwaterguy, Little Me, Clybourne Park, The Grand Manner, Next Fall* and *Bedroom Farce* among many others. He also currently works with Naya's Trance, Dark Follies, the Stone Pinheads Ensemble and Vivid Motion and is Technical Director for St. Lawrence Arts.

Craig Robinson (Technical Director/Carpenter) is in his 20th year with Good Theater. Craig has also been the scenic designer for GT's productions of *An Act of God, V&S&M&S, Hay Fever, Visiting Mr Green, Rabbit Hole, Light Up The Sky, The Little Dog Laughed, Moonlight And Magnolias, Next Fall, Death By Design* and *Becky's New Car*. In addition to building sets for Good Theater, he has built sets for Acorn Productions, Mad Horse Theater, SnowLion, and The Originals at Saco River Theater. Craig also does theater performance photography for many of the same companies.

Hannah Daly (Promotional Director & Social Media) is a Portland-based actor and educator who is thrilled to be returning to Good Theater for this exciting 20th anniversary season! GT credits: Thelma in *The Trip to Bountiful*, Mimi in *A Comedy of Tenors*, Emmy in *A Doll's House Part 2*, Sigourney in *Boxes*, and Catherine Vernon in *Jane Austen's Lady Susan*. She will be seen later this season as Essie Carmichael in *You Can't Take It With You*. Additional credits include Belle/Fred's Wife in *A Christmas Carol* (Portland Stage), Emily Webb in *Our Town* (Theater at Monmouth), and The Moor-Hen in *The Moors* (Dramatic Repertory Company). Film: *Downeast*. As an Associate Artist and Teaching Artist at Portland Stage, she performs and teaches in the Theater for Kids program Play Me A Story. Training: BFA in Acting from Syracuse University, Shakespeare's Globe, Tepper Semester.

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Stephen Underwood, President; Jeannine Lefevre, Secretary;
Richard Trub, Treasurer; Jennifer Ceidi, Justin Cote, John Edwards,
Ed Gatta, Jeanne Handy, Ann Roche, and Donald Sipe

Richard Rodgers' contribution to the musical theatre of his day was extraordinary, and his influence on the musical theatre of today and tomorrow is legendary. His career spanned more than six decades, his hits ranging from the silver screens of Hollywood to the bright lights of Broadway, London and beyond. He was the recipient of countless awards, including Pulitzers, Tonys, Oscars, Grammys and Emmys. He wrote more than 900 published songs and 40 Broadway musicals.

Richard Rodgers (1902-1979) and Lorenz Hart (1895-1943) wrote their first shows together when both were still students attending Columbia University. Their breakthrough came with the score for a 1925 charity show,

The Garrick Gaieties, which introduced the classic valentine to their hometown, "Manhattan."

Over the next five years they wrote 15 musical comedies for Broadway and London's West End before relocating to Hollywood in 1930, where they contributed songs and wrote the scores for several movie musicals, most notably *Love Me Tonight*, starring Maurice Chevalier.

In 1935 they returned to New York to write the score for Billy Rose's circus musical *Jumbo*, launching a golden era that included *On Your Toes*, *Babes In Arms*, *I'd Rather Be Right*, *I Married An Angel*, *The Boys From Syracuse*, *Too Many Girls*, *Higher And Higher*, *Pal Joey* and *By Jupiter*. In 1943 the partnership disbanded temporarily when Rodgers collaborated with Oscar Hammerstein II on *Oklahoma!*, but it resumed with a revision of their 1927 hit *A Connecticut Yankee*, which opened on November 17, 1943 – less than a week before Lorenz Hart's death.

For the next two decades Richard Rodgers collaborated exclusively with Oscar Hammerstein II. After Hammerstein's death in 1960, Rodgers continued to write for the musical stage, including *No Strings*, and collaborations with Martin Charnin, Stephen Sondheim and Sheldon Harnick. His fortieth, and final, Broadway musical, *I Remember Mama*, opened on Broadway less than eight months before his death on December 30, 1979. The Richard Rodgers Theatre on Broadway was renamed in his honor, and Rodgers and Hart were each commemorated on a US postage stamp at the end of the last century.

Oscar Hammerstein II was born on July 12, 1895 in New York City. His father, William, was a theatre manager and for many years director of Hammerstein's *Victoria*, the most popular vaudeville theatre of its day. His uncle, Arthur Hammerstein, was a successful Broadway producer and his grandfather, Oscar Hammerstein, a famous opera impresario.

Hammerstein started writing lyrics for the Columbia University Varsity shows while studying law. His earliest works included musical comedies written with a Columbia undergraduate seven years his junior named Richard Rodgers. (The 1920 varsity show, *Fly With Me*, was composed by Rodgers with lyrics by both Hammerstein and a fellow classmate of his named Lorenz Hart.) Withdrawing from Columbia Law School after his second year to pursue a career in theatre, Hammerstein took a job with his uncle as an assistant stage manager.

In 1919 Hammerstein's first play, *The Light*, was produced by his Uncle Arthur; it lasted four performances. Undaunted, he continued to write both lyrics and librettos, principally with Otto Harbach as his collaborating author. His first success, with Harbach, Vincent Youmans and Herbert Stothart, was *Wildflower* in 1923. Hammerstein found his niche with some of the greatest composers of his day, breathing new life into the moribund artform of operetta

with such classics as *Rose-Marie* (music by Rudolf Friml), *The Desert Song* (Sigmund Romberg), *The New Moon* (Romberg), and *Song of the Flame* (George Gershwin). With Jerome Kern, Hammerstein wrote eight musicals, including *Sweet Adeline*, *Music in the Air* and their masterwork, *Show Boat*. His last musical before embarking on an exclusive partnership with Richard Rodgers was *Carmen Jones*, the highly-acclaimed 1943 all-black revision of Georges Bizet's tragic opera *Carmen*.

Oscar Hammerstein II was a member of the board of directors of many professional organizations, including the Dramatists Guild and the Screen Writers' Guild. He received many personal honors and awards including five honorary degrees, two Pulitzer Prizes, two Academy Awards and five Tony Awards.

His last musical was *The Sound of Music*, written with Richard Rodgers in 1959; his last song was "Edelweiss," written for that musical during its Boston tryout. Oscar Hammerstein II died at his farm in Doylestown, Pennsylvania, on the morning of August 23, 1960.

In 1995 Hammerstein's centennial was celebrated worldwide with commemorative recordings, books, concerts and an award-winning PBS special, *Some Enchanted Evening*. The ultimate tribute came the following season, when Oscar Hammerstein II had three musicals playing on Broadway simultaneously: *Show Boat* (1995 Tony Award winner, Best Musical Revival); *The King and I* (1996 Tony Award winner, Best Musical Revival); and *State Fair* (1996 Tony Award nominee for Best Score.)

"The Careful Dreamer," a *Time Magazine* cover story on Oscar Hammerstein II, was published on October 20, 1947. A biography, *Getting to Know Him* by Hugh Fordin, was first published by Random House in 1977. A revised edition of *Hammerstein's Lyrics*, edited by his son William Hammerstein and containing an introductory essay by the lyricist, plus a preface by his protege Stephen Sondheim, was published by Hal Leonard Publishing in 1985.

The Complete Lyrics of Oscar Hammerstein II was published by Alfred A. Knopf in 2008.

Rodgers & Hammerstein (authors) The Rodgers & Hammerstein partnership began with *Oklahoma!* (1943). Like Hammerstein's *Show Boat* and Rodgers & Hart's *Pal Joey*, the first Rodgers & Hammerstein musical was a groundbreaking milestone, blending musical comedy and operetta into a whole new genre - the musical play. *Oklahoma!* was also the start of the most successful partnership in Broadway history and was followed by *Carousel*, *Allegro*, *South Pacific*, *The King And I*, *Me And Juliet*, *Pipe Dream*, *Flower Drum Song* and *The Sound of Music*. Rodgers & Hammerstein wrote one musical specifically for the big screen - *State Fair* - and one for television - *Cinderella*. Collectively, their musicals have garnered dozens of awards

including: Pulitzer Prizes; Tonys, Oscars, Emmys, and Grammys; and Drama Desk, Drama Critics' Circle, Outer Critics' Circle, Laurence Olivier, and Evening Standard Awards.

As producers, Rodgers & Hammerstein presented plays, musicals and revivals, including John van Druten's *I Remember Mama*, Anita Loos' *Happy Birthday*, Irving Berlin's blockbuster *Annie Get Your Gun*, the national tour of *Show Boat* (1947-49) and six of their own stage musicals (from the Pulitzer-winning *South Pacific* in 1949 to the Tony-winning *The Sound of Music* ten years later). They also produced the motion picture version of *Oklahoma!* and founded their own music publishing firm, Williamson Music (basing the name on the fact that both of their fathers were named William.)

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