

Read Online Rodgers And  
Hammerstein Script

# **Rodgers And Hammerstein Script**

**Evan, soon to be thirteen, is  
disturbed by his parents'  
divorce and dragged from**

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**his home in New York City to live with his mother in the Midwest, all while trying to figure out just who he really is.**

**Drama / 10m, 4f, extras This evocative play charting the**

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**rocky romance between headstrong farmgirl Laurey and cocky cowhand Curley in a tale of early America during the settlement of the midwest was the basis of the classic Rodgers and**

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**Hammerstein musical Oklahoma! Using the colorful vernacular of the period, Green Grow the Lilacs paints a picture of pioneer farmlife with colorful characters and**

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**language, presenting a dramatic challenge to professionals and amateurs alike.**

**""Oklahoma! premiered on Broadway on 31 March 1943 under the auspices of the**

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**Theatre Guild, and today it is performed more frequently than any other Rodgers and Hammerstein musical. When this book was first published in 2007, it offered the first fully**

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**documented history of the making of the show based on archival materials, manuscripts, journalism, and other sources. The present revised edition draws still further on newly**

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**uncovered sources to provide an even clearer account of a work that many have claimed fundamentally changed Broadway musical theater. It is filled with rich and fascinating details**



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**about the play on which Oklahoma! was based (Lynn Riggs's Green Grow the Lilacs); on what encouraged Theresa Helburn and Lawrence Langner of the Guild to bring Rodgers and**

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**Hammerstein together for their first collaboration; on how Rouben Mamoulian and Agnes de Mille became the director and choreographer; on the drafts and revisions that led the show toward its**

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**final shape; and on the rehearsals and tryouts that brought it to fruition. It also examines the lofty aspirations and the mythmaking that surrounded Oklahoma! from**

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**its very inception, and demonstrates just what made it part of its times."--  
From patriotic "God Bless America" to wistful "White Christmas," Irving Berlin's songs have long**

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**accompanied Americans as they fall in love, go to war, and come home for the holidays. Irving Berlin's American Musical Theater is the first book to fully consider this songwriter's**

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**immeasurable influence on the American stage. Award-winning music historian Jeffrey Magee chronicles Berlin's legendary theatrical career, providing a rich background to some of the**

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**great composer's most enduring songs, from "There's No Business Like Show Business" to "Puttin' on the Ritz." Magee shows how Berlin's early experience singing for**

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**pennies made an impression on the young man, who kept hold of that sensibility throughout his career and transformed it into one of the defining attributes of Broadway shows. Magee**



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**also looks at darker aspects of Berlin's life, examining the anti-Semitism that Berlin faced and his struggle with depression.**

**Informative, provocative, and full of colorful details,**

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**this book will delight song  
and theater aficionados  
alike as well as anyone  
interested in the story of a  
man whose life and work  
expressed so well the  
American dream.**

# Read Online Rodgers And Hammerstein Script

**Rodgers + Hammerstein's  
Cinderella (Broadway  
Version)**

**Rodgers + Hammerstein's  
Cinderella  
Oklahoma!**

**Rodgers & Hammerstein's**

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## **State Fair**

## **Sondheim and Lloyd-Webber**

Musical Theater: An Appreciation, Second Edition offers a history of musical theater from its operating origins to the Broadway shows of today, combined with an in-depth

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study of the musical styles that paralleled changes on stage.

Alyson McLamore teaches readers how to listen to both the words and the music of the stage musical, enabling them to understand how all the components of a show

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interact to create a compelling experience for audiences. This second edition has been updated with new chapters covering recent developments in the twenty-first century, while insights from recent scholarship on musical theater

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have been incorporated throughout the text. The musical examples discussed in the text now include detailed listening guides, while a new companion website includes plot summaries and links to audio of the musical examples. From Don

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Giovanni to Hamilton, Musical Theater: An Appreciation both explores the history of musical theater and develops a deep appreciation of the musical elements at the heart of this unique art form.



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"Adapted from the Pulitzer-Prize-winning novel 'Tales of the South Pacific' by James A. Michener." The New York Times called Stephen Sondheim "the greatest and perhaps best known artist in the American musical theater,"

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while two months earlier, the same paper referred to his contemporary, Andrew Lloyd-Webber as "the most commercially successful composer in history." Whatever their individual achievements might be, it is agreed by most critics that these two

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colossi have dominated world musical theater for the last quarter century and hold the key to the direction the musical stage will take in the future. Here in the third volume of Stephen Citron's distinguished series *The Great*

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Songwriters--in depth studies that illuminated the musical contributions, careers, and lives of Noel Coward and Cole Porter (Noel & Cole: The Sophisticates), and Oscar Hammerstein 2nd and Alan Jay Lerner, (The Wordsmiths)--this

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eminent musicologist has taken on our two leading contemporary contributors to the lyric stage. His aim has not been to compare or judge one's merits over the other, but to make the reader discover through their works and those of

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their contemporaries, the changes and path of that glorious artform we call Musical Theater. In his quest, Citron offers unique insight into each artist's working methods, analyzing their scores--including their early works and works-in-

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progress. As in Citron's previously critically acclaimed books in this series, great significance is given to the impact their youthful training and private lives have had upon their amazing creative output. Beginning with Sondheim's lyrics-

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only works, West Side Story, Gypsy, Do I Hear A Waltz? through his scores for Saturday Night, Company, Anyone Can Whistle, Follies, Pacific Overtures, A Little Night Music, Sweeney Todd, Merrily We Roll Along, Sunday In



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the Park, Into the Woods, Assassins, and Passion, all these milestones of musical theater have been explored. Lloyd-Webber's musical contribution from his early works, The Likes of Us and Joseph to Jesus Christ Superstar, Evita,

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Cats, Starlight Express, Aspects of Love, By Jeeves, The Phantom of the Opera, Song & Dance, Mass, Sunset Boulevard to Whistle Down the Wind are also thoroughly analyzed. The works of these two splendid artists are clarified for the

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casual or professional reader in context with their contemporaries. Complete with a quadruple chronology (Sondheim, Lloyd-Webber, US Theater, British Theater), copious quotations from their works, and many never before

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published illustrations, the future of the artform that is the crowning achievement of the 20th century is made eminently clear in this book. Sondheim & Lloyd-Webber is a must-read for anyone interested in the contemporary theater.

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Rodgers + Hammerstein's  
Cinderella The Complete Book and  
Lyrics of the Broadway  
Musical Applause Theatre &  
Cinema Books  
Paradise Rewritten  
Agnes de Mille

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The Little Dog Laughed  
Once Upon a Mattress  
13

This book explores the Broadway legacy of choreographer Agnes de Mille, from the 1940s through the 1960s. Six musicals are discussed in

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depth - Oklahoma!, One Touch of Venus, Bloomer Girl, Carousel, Brigadoon, and Allegro. Oklahoma!, Carousel, and Brigadoon were de Mille's most influential and lucrative Broadway works. The other three shows exemplify aspects of her

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legacy that have not been fully examined, including the impact of her ideas on some of the composers with whom she worked; her ability to incorporate a previously conceived work into the context of a Broadway show; and her



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trailblazing foray into the role of choreographer/director. Each chapter emphasizes de Mille's unique contributions to the original productions. Several themes emerge in looking closely at de Mille's Broadway repertoire. Character

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development remained at the heart of her theatrical work work. She often took minor characters, represented with minimal or no dialogue, and fleshed out their stories. These stories added a layer of meaning that resulted in more

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complex productions. Sometimes, de Mille's stories were different from the stories her collaborators wanted to tell, which caused many conflicts. Because her unique ideas often got woven into the fabric of her musicals, de Mille saw her

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choreography as an authorship. She felt she should be given the same rights as the librettist and the composer. De Mille's work as an activist is an aspect of her legacy that has largely been overlooked. She contributed to revisions in

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dance copyright law and was a founding member of the Stage Directors and Choreographers Society, a theatrical union that protects the rights of directors and choreographers. Her contention that choreographers are authors who

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have their own stories to tell offers new way of understanding the Broadway musical.

In the third volume of his series The Great Songwriters, an eminent musicologist focuses on the seminal contributions of two giants of the

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modern musical theater--Stephen Sondheim and Andrew Lloyd-Webber--to the development of a new form of musical, capturing such creative milestones as Company, Sweeney Todd, Sunday in the Park, Jesus Christ Superstar, Cats, and

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The Phantom of the Opera.  
When films like The Jazz Singer started to integrate synchronized music, in the late 1920s many ambitious songwriting pioneers of the Great White Way - George and Ira Gershwin, Cole Porter, Richard



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Rodgers, and Lorenz Hart, among many others - were enticed westward by Hollywood studios' promises of national exposure and top dollar success. But what happened when writers native to the business of Broadway ran into the

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very different business of Hollywood? Their movies had their producer despots, their stacking of writing teams on a single project, their use of five or six songs per story where Broadway fit in a dozen, and it seemed as if everyone in

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Hollywood was uncomfortable with characters bursting into song on the street, in your living room, or in "a cottage small by a waterfall." Did the movies give theatre writers a chance to expand their art, or did mass marketing ruin the musical's

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quintessential charm? Is it possible to trace the history of the musical through both stage and screen manifestations, or did Broadway and Hollywood give rise to two wholly irreconcilable art forms? And, finally, did any New York

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writer or writing team create a film musical as enthralling and timeless as their work for the stage? In *When Broadway Went to Hollywood*, writer and celebrated steward of musical theatre Ethan Mordden directs his unmistakable wit and

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whimsy to these challenging questions and more, charting the volatile and galvanizing influence of Broadway on Hollywood (and vice versa) throughout the twentieth century. Along the way, he takes us behind the scenes of the great

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Hollywood musicals you've seen and loved (The Wizard of Oz, Gigi, The Sound of Music, Chicago, West Side Story, The Music Man, Grease) as well as some of the outrageous flops you probably haven't. The first book to tell the story of how Broadway

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affected the Hollywood musical, *When Broadway Goes to Hollywood* is sure to thrill theatre buffs and movie lovers alike.

"There are moments in the history of theatre when stagecraft takes a new turn. I like to think that this



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happened for the American musical last week, when Tony Kushner's *Caroline, or Change* (at the Public), a collaboration with composer Jeanine Tesori and the director George C. Wolfe, bushwhacked a path beyond the narrative end of the

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deconstructed, overfreighted musicals of the past thirty years."—John Lahr, *The New Yorker* Louisiana, 1963: A nation reeling from the burgeoning Civil Rights Movement and the Kennedy assassination. Caroline, a black

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maid, and Noah, the son of the Jewish family she works for, struggle to find an identity for their friendship. Through their intimate story, this beautiful new musical portrays the changing rhythms of a nation. Tony Kushner and composer

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Jeanine Tesori have created a story that addresses contemporary questions of culture, community, race and class through the lens and musical pulse of the 1960s. Tony Kushner is best known for the two-part masterwork, *Angels in America*,

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recently produced by HBO as a six-hour television event, directed by Mike Nichols to universal acclaim. His other plays include Homebody/Kabul, A Bright Room Called Day and Slavs!; as well as adaptations of Corneille's The

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Illusion, Ansky's The Dybbuk, Brecht's The Good Person of Szechuan and Goethe's Stella. Current projects include: Henry Box Brown or The Mirror of Slavery and St. Cecilia or The Power of Music. He recently collaborated with

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Maurice Sendak on an American version of the children's opera, Brundibar. He grew up in Lake Charles, Louisiana, and he lives in New York. Jeanine Tesori wrote the score for Thoroughly Modern Millie, which won the 2002 Tony

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and Drama Desk Awards for Best Musical and the multiple-award-winning Violet.

Caroline, or Change

Richard Rodgers

Being Recollections of Six Years in the Royal Palace at Bangkok



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We'll Have Manhattan  
Stephen Sondheim and Andrew  
Lloyd Webber

Richard Rodgers was an icon of the musical theater, a prolific composer whose career spanned six decades and who wrote more than a

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thousand songs and forty shows for the American stage. In this absorbing book, Geoffrey Block examines Rodgers ' s entire career, providing rich details about the creation, staging, and critical reception of some of his most

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popular musicals. Block traces Rodgers ' s musical education, early work, and the development of his musical and dramatic language. He focuses on two shows by Rodgers and Hart (A Connecticut Yankee and The Boys from Syracuse) and

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two by Rodgers and Hammerstein (South Pacific and Cinderella), offering new insights into each one. He concludes with the first serious look at the five neglected and often maligned musicals that Rodgers composed in the 1960s and 1970s,

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after the death of Hammerstein. Rodgers & Hammerstein's only musical written directly for the screen is now a stage musical that's had critics raving from coast to coast. Set against the colorful backdrop of an American heartland

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tradition, State Fair travels with the Frake family as they leave behind the routine of the farm for three days of adventure at the annual Iowa State Fair. Mom and Pop have their hearts set on blue ribbons, while their children Margy

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and Wayne find romance and heartbreak on the midway. Set to the magical strains of an Academy Award-winning score and augmented by other titles from the Rodgers and Hammerstein songbook, *State Fair* is the kind of

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warm-hearted family entertainment only Rodgers & Hammerstein could deliver!

It is 1862 in Siam when an English widow, Anna Leonowens, and her young son arrive at the Royal Palace in Bangkok, having been



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summoned by the King to serve as tutor to his many children and wives. The King is largely considered to be a "barbarian" by those in the West, and he seeks Anna's assistance in changing his image, if not his ways. With both

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keeping a firm grip on their respective traditions and values, Anna and the King grow to understand and respect one another in a truly unique love story. (Applause Libretto Library). Music by Richard Rodgers Lyrics by

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Oscar Hammerstein II New book by Douglas Carter Beane Original book by Oscar Hammerstein II In March 2013, a new Rodgers and Hammerstein musical opened on Broadway new to Broadway, but based on a TV musical first written

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nearly 60 years before, and beloved by audiences all over the world. It was Rodgers + Hammerstein's Cinderella , which very quickly became the belle of the ball of the Broadway season, winning cheers for its fresh take on

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a timeless classic. Douglas Carter Beane created a new, Tony-nominated book that was hailed for complementing the inspirational themes of Rodgers and Hammerstein with a 21st-century sensibility, giving the musical new

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characters, surprising plot twists, and revelatory moments that harkened back to the Charles Perrault version of the fairy tale. The score was cheered as well: the familiar songs from the television versions "In My Own Little Corner,"

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"Impossible," "A Lovely Night," "Do I Love You Because You're Beautiful," and so on along with undiscovered gems from the "trunk." Rodgers + Hammerstein's Cinderella was hailed by the Associated Press as a "charming,

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witty and relevant take on the classic story" and cheered by New York magazine as a "wised-up, wit-spackled CINDERELLA... As solidly entertaining as they come!"

The Sound of Music ... : Director's Script



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A Novel

The Letters of Oscar Hammerstein

II

Rodgers and Hammerstein's

Broadway Revolution

Rodgers and Hammerstein's The

Sound of Music

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**Based in part on the life of baseball legend Ty Cobb, this book belongs in the pantheon of great baseball novels. John Barr is the kind of player who isn't supposed to exist anymore. An all-around superstar, he plays the game with a single-minded ferocity that makes his New York Mets team all but**

## Read Online Rodgers And Hammerstein Script

**invincible. Yet Barr himself is a mystery with no past, no friends, no women, and no interests outside hitting a baseball as hard and as far as he can. Not even Ellie Jay, the jaded sportswriter who can out-think, out-drink, and out-write any man in the press box. She wants to think she**

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**admires Barr's skill on a ballfield, but suspects she might be in love with a man who isn't really there. Barr leads the Mets to one championship after another. Then chaos arrives in the person of new manager Charli Stanzi, well-known psychopath. Under Stanzi's tutelage, the team simply falls apart.**

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**Then Barr himself inexplicably starts to unravel. For the first time in his life, his formidable skills fail him, and only Ellie Jay and another can help - if he will let them. Hanging in the balance are his sanity, the World Series, and true love.**

**First published in 2007, "Oklahoma!":**

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## Read Online Rodgers And Hammerstein Script

**The Making of an American Musical tells the full story of the beloved Rodgers and Hammerstein musical. Author Tim Carter examines archival materials, manuscripts, and journalism, and the lofty aspirations and mythmaking that surrounded the musical from its very inception. The**

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**book made for a watershed moment in the study of the American musical: the first well-researched, serious musical analysis of this landmark show by a musicologist, it was also one of the first biographies of a musical, transforming a field that had previously tended to orient itself around creators rather than**

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**creations. In this new and fully revised edition, Carter draws further on recently released sources, including the Rouben Mamoulian Papers at the Library of Congress, with additional correspondence, contracts, and even new versions of the working script used - and annotated - throughout the show's**



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**rehearsal process. Carter also focuses on the key players and concepts behind the musical, including the original play on which it was based (Lynn Riggs's Green Grow the Lilacs) and the Theatre Guild's Theresa Helburn and Lawrence Langner, who fatefully brought Rodgers and Hammerstein together for**

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**their first collaboration. The crucial new perspectives these revisions and additions provide make this edition of Carter's seminal work a compulsory purchase for all teachers, students, and lovers of musical theater.**

**THE STORY: Yes, we love the cinema for its great auteurs, its glorious faces**

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**and its daring images. But in this tabloid age where big stars go on Oprah and jump around like heartsick schoolboys, what we really love is all that dish! The play**

**A quote from the novel, motion picture, and theatrical musical, "Once Upon a Mattress." The play was written as an**

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**adaptation of the Hans Christian Andersen fairytale "The Princess and the Pea." \*\*\* This journal alternates between 9 LINED pages for writing and 1 BLANK page for sketching throughout - Size 5.2" x 0.2" x 8" with 110 pages total. \*\*\* It can be used for show notes, as a simple diary, a mini**

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**class notebook, prayer journal, a place to write goals, dreams, and milestones, and more. Make the book even more special by tucking tickets, a gift card, or a little cash in the folds. When you want to wrap something that is more personal than a greeting card, this book does the trick. Check out our other selection of**

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**witty blank journals, musical theater quotes, and gag gifts all available at [amazon.com](http://amazon.com) at [writerunbooks.com](http://writerunbooks.com).**

**Related terms: Prince Dauntless, Princess Winnifred, Lady Larken, King Sextimus, Cinderella, Snow White, princes and princesses, royal wedding, fairytale, Carol Burnett and Ken Berry**

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**(1972), Queen Aggravain, Wizard, Jester, Ladies-in-Waiting, the Minstrel. On the BACK COVER: Novel, Motion Picture, and Broadway Musical: "Once Upon a Mattress" ---- A musical comedy with music by Mary Rodgers, lyrics by Marshall Barer, and book by Jay Thompson, Dean Fuller, and**

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**Marshall Barer. "Many moons ago in a far-off place..." \*\*\*\*\* Also Available from WriteRunBooks.com \*\*\*\*\* ---- "I want some happily ever after to happen to me" ISBN-13: 978-1729620304 ---- "I want some happily ever after to happen to me" ISBN-13: 978-1729622025 ---- "Goodbye, good luck, and get out!"**



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**ISBN-13: 978-1729622162 ----**

**"Cinderella Had Outside Help"**

**.ISBN-13: 978-1729622421 ---- "Once**

**Upon a Mattress" ISBN-13:**

**978-1729622681 ---- "Then Who Sir?**

**Where Sir and When Sir?" ISBN-13:**

**978-1729631386**

**RODGERS and HAMMERSTEIN's the**

# Read Online Rodgers And Hammerstein Script

**KING and I**

**South Pacific**

**Something Wonderful**

**Musical Theater**

**The New Musical**

***Rodgers and Hammerstein's  
Tony and Pulitzer Prize-***

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***winning musical "South Pacific" has remained a mainstay of the American musical theater since it opened in 1949, and its powerful message about racial intolerance continues***

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***to resonate with twenty-first century audiences. Drawing on extensive research in the Rodgers and the Hammerstein papers, including Hammerstein's personal notes on James A.***

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***Michener's Tales of the South Pacific, Jim Lovensheimer offers a fascinating reading of "South Pacific" that explores the show's complex messages and demonstrates***

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***how the presentation of those messages changed throughout the creative process. Indeed, the author shows how Rodgers and especially Hammerstein continually refined and***

## Read Online Rodgers And Hammerstein Script

***softened the theme of racial intolerance until it was more acceptable to mainstream Broadway audiences. Likewise, Lovensheimer describes the treatment of gender and colonialism in***

## Read Online Rodgers And Hammerstein Script

***the musical, tracing how it both reflected and challenged early Cold War Era American norms. The book also offers valuable background to the writing of "South Pacific," exploring***



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***the earlier careers of both Rodgers and Hammerstein, showing how they frequently explored serious social issues in their other works, and discussing their involvement in the political***

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***movements of their day, such as Hammerstein's founding membership in the Hollywood Anti-Nazi League. Finally, the book features many wonderful appendices, including two that compare***

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***the original draft and final form of the classic songs "I'm Gonna Wash That Man Right Out-a My Hair" and "I'm In Love With a Wonderful Guy." Thoroughly researched and compellingly***

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***written, this superb book offers a rich, intriguing portrait of a Broadway masterpiece and the era in which it was created. Spanning the full career of the eminent musical***

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***dramatist, from the 1920s until his death in 1960, a comprehensive volume features the complete texts of more than 850 songs, including his notable work for the stage and screen***

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***with composers Jerome Kern  
and Richard Rodgers--Show  
Boat, Oklahoma!, The Sound  
of Music, and more. 20,000  
first printing.***

***This volume, edited by  
William Hammerstein,***

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***encompasses lyrics from Oscar Hammerstein's entire canon; from the early "Indian Love Call" written in 1924 with Otto Harbach and Rudolph Friml, to his final song, "Edelweiss," written***

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***with his long-time collaborator Richard Rodgers in 1959. Oscar Hammerstein's introduction, Notes on Lyrics, has been an acknowledged classic text for musical theatre***



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***enthusiasts since 1949 and remains a definitive work today. To say Oscar Hammerstein II made a significant contribution to the art of lyric-writing is understating the case. He,***

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***with his lyrics, and his collaborators, with their music, reweave the fabric of the musical theatre for all time.***

***Rodgers + Hammerstein's Cinderella is the new***

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***Broadway adaptation of the classic musical. This contemporary take on the classic tale features Rodgers & Hammerstein's most beloved songs, including "In My Own Little Corner,"***

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***"Impossible/It's Possible" and "Ten Minutes Ago," alongside an up-to-date, hilarious and romantic libretto by Tony Award-nominee Douglas Carter Beane. Originally presented***

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***on television in 1957  
starring Julie Andrews,  
Rodgers & Hammerstein's  
Cinderella was twice remade  
for television, first in 1965  
for Lesley Ann Warren and  
again in 1997, featuring***

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***Brandy and Whitney Houston. The original Broadway production of Rodgers + Hammerstein's Cinderella opened in 2013 and starred Laura Osnes, Santino Fontana, Victoria***

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***Clark and Harriet Harris.  
Nominee: Nine 2013 Tony  
Awards, including Best Book  
of a Musical and Best  
Revival of a Musical Winner!  
2014 Tony Award for Best  
Costume Design for a***

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***Musical Winner! Three 2013  
Drama Desk Awards,  
including Outstanding  
Orchestrations  
Telling Stories in Broadway  
Dance  
An Appreciation***

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# Read Online Rodgers And Hammerstein Script

***Me and Juliet***

***The Sound of Music***

***The English Governess at  
the Siamese Court***

This stellar collaboration of  
songwriters Rodgers and

Hammerstein and librettists Lindsay

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and Crouse was destined to become the world's most beloved musical. Based on the incredible true story of one woman's journey to the exotic world of nineteenth-century Siam, the riveting novel that inspired *The King and I*. In 1862, recently

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widowed and with two small children to support, British schoolteacher Anna Leonowens agrees to serve as governess to the children of King Mongkut of Siam (present-day Thailand), unaware that her years in the royal palace will

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change not only her own life, but also the future of a nation. Her relationship with King Mongkut, famously portrayed by Yul Brynner in the classic film *The King and I*, is complicated from the start, pitting two headstrong personalities against

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each other: While the king favors tradition, Anna embraces change. As governess, Anna often finds herself at cross-purposes, marveling at the foreign customs, fascinating people, and striking landscape of the kingdom and its harems, while

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simultaneously trying to influence her pupils—especially young Prince Chulalongkorn—with her Western ideals and values. Years later, as king, this very influence leads Chulalongkorn to abolish slavery in Siam and introduce democratic

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reform based on the ideas of freedom and human dignity he first learned from his beloved tutor. This captivating novel brilliantly combines in-depth research—author Margaret Landon drew from Siamese court records and Anna's

## Read Online Rodgers And Hammerstein Script

own writings—with richly imagined details to create a lush portrait of 1860s Siam. As a Rodgers & Hammerstein Broadway musical and an Academy Award–winning film, the story of Anna and the King of Siam has enchanted millions over the



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years. It is a gripping tale of cultural differences and shared humanity that invites readers into a vivid and sensory world populated by unforgettable characters.

6 easy piano arrangements of songs from this Broadway classic,

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including: Many a New Day • Oh, What a Beautiful Mornin' • Oklahoma • Out of My Dreams • People Will Say We're in Love • The Surrey with the Fringe on Top. (Vocal Score). Complete vocal score to the 1955 musical with 22 pieces

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in all: All at Once You Love Her \*  
All Kinds of People \* Everybody's  
Got a Home but Me \* How Long \*  
The Man I Used to Be \* Suzy Is a  
Good Thing \* Sweet Thursday \*  
Will You Marry Me \* and more.  
Irving Berlin's American Musical

# Read Online Rodgers And Hammerstein Script

Theater

Green Grow the Lilacs

Blank Journal and Musical Theater

Quote

The Complete Lyrics of Oscar

Hammerstein II

Pipe Dream

## Read Online Rodgers And Hammerstein Script

*Richard Rodgers and Lorenz Hart are one of the defining duos of musical theater, contributing dozens of classic songs to the Great American Songbook and working*

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*together on over 40 shows before Hart's death. With hit after hit on both Broadway and the West End, they produced many of the celebrated songs of the '20s and '30s--such as*

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*"Manhattan," "The Lady is a Tramp," and "Bewitched"--that remain popular favorites with great cultural resonance today. Yet the early years of these iconic*

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*collaborators have remained largely unexamined. We'll Have Manhattan: The Early Work of Rodgers & Hart provides unprecedented insight into the first, formative*



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*period of Rodgers and Hart's collaboration. Author Dominic Symonds examines the pair and their work from their first meeting in 1919 to their brief flirtation*

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*with Hollywood in the early 1930s as they left the theater to explore sound film. During this time, their output was prodigious, progressive, and experimental. They*

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*developed their characteristic style and a new approach to musical theater writing that provided the groundwork for the development of the Broadway musical. Symonds*

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*also analyzes the theme of identity that runs throughout Rodgers and Hart's work, how the business side of the theater affected their artistic output, and their*

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*continued experimentation with a song's dramatic role within a narrative. We'll Have Manhattan goes beyond a biographical or historical look at Rodgers and Hart's early*

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*years--it's also an accessible but authoritative study of their material. Symonds documents their early shows and provides deft critical and analytical*

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*commentary on their evolving practice and its influence on the subsequent development of the American musical. Fans of musical theater and devotees of Rodgers and*

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*Hart will find this definitive exploration of their early works to be an essential addition to their Broadway library. Such was Chow Phya Sri Sury Wongse when I was*



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*first presented to him: a natural king among the dusky forms that surrounded him, the actual ruler of that semi-barbarous realm, and the prime contriver of its*

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*arbitrary policy. Black, but comely, robust, and vigorous, neck short and thick, nose large and nostrils wide, eyes inquisitive and penetrating, his was the*

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*massive brain proper to an intellect deliberate and systematic. Well found in the best idioms of his native tongue, he expressed strong, discriminative thoughts in*

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*words at once accurate and abundant. His only vanity was his English, with which he so interlarded his native speech, as often to impart the effect of levity to ideas that,*

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*in themselves, were grave, judicious, and impressive. A collection of the letters from and to American musical theater's greatest innovator that provides an entertaining*

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*look behind the scenes of Broadway Oscar Hammerstein II virtually invented the modern American musical, first with Show Boat and then in his celebrated collaborations with*

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*composer Richard Rodgers on Broadway classics like Oklahoma!, Carousel, and The King and I that continue to fascinate audiences today. A brilliant lyricist and*

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*playwright, Hammerstein innovated the American musical with his sophisticated storytelling that single-handedly elevated musical theater to a serious art form. But*



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*there were many more sides to Hammerstein: He was also a canny businessman, a successful producer, a mentor to Stephen Sondheim, and a social activist. This rich*

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*collection edited by Mark Eden Horowitz features hundreds of previously unpublished letters that show off all facets of Hammerstein's many engagements and his*

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*personality. Hammerstein's correspondence with major Broadway figures like Richard Rodgers, Stephen Sondheim, Jerome Kern, and Josh Logan tells the history of twentieth-*

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*century American show business while his exchanges with politicians and activists shed light on social issues of the period. What unites these letters across their vast*

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*range of themes is  
Hammerstein's compelling  
voice that reveals a man  
who was sharp,  
opinionated, and funny but  
also cared deeply about  
addressing the social ills*

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*that his musicals explored beyond the stage.*

*It's a hard-knock life for America's favorite orphan!*

*Everyone knows the story of the irrepressible*

*Annie, who lives at Miss*

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*Hannigan's orphanage until she beats the odds and finds a new life with the benevolent and wealthy Daddy Warbucks. Annie has enchanted millions of readers from her original*

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*comic strip appearance to the hit Broadway musical. Now, with a Tony-nominated revival playing on Broadway, Puffin is reissuing this novelization of the*



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*classic story, with a new introduction by Tony and Emmy Award-winning author Thomas Meehan. This is an adaptation that delves even deeper into Annie's story, as she lives on the*

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*streets during the Great  
Depression, finds Sandy  
the dog, and encounters  
characters both familiar  
and new.*

*Annie*

*Unfinished Show Business*

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*Sometimes You See It  
Coming*

*The Early Work of Rodgers  
& Hart*

*When Broadway Went to  
Hollywood*

***A revelatory portrait of***

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*the creative partnership that transformed musical theater and provided the soundtrack to the American Century They stand at the apex of the great age of*

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*songwriting, the creators of the classic Broadway musicals Oklahoma!, Carousel, South Pacific, The King and I, and The Sound of Music, whose songs have*

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*never lost their popularity or emotional power. Even before they joined forces, Richard Rodgers and Oscar Hammerstein II had written dozens of*

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*Broadway shows, but together they pioneered a new art form: the serious musical play. Their songs and dance numbers served to advance the drama and*

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*reveal character, a sharp break from the past and the template on which all future musicals would be built. Though different in personality and often*



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*emotionally distant from each other, Rodgers and Hammerstein presented an unbroken front to the world and forged much more than a songwriting team; their partnership*

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*was also one of the most profitable and powerful entertainment businesses of their era. They were cultural powerhouses whose work came to define postwar America*

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*on stage, screen, television, and radio. But they also had their failures and flops, and more than once they feared they had lost their touch. Todd S.*

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*Purdum's portrait of these two men, their creative process, and their groundbreaking innovations will captivate lovers of musical theater, lovers*

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*of the classic American songbook, and young lovers wherever they are. He shows that what Rodgers and Hammerstein wrought was truly something wonderful.*

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*(Vocal Score). Vocal score with 15 songs from one of musical theatre's masterpieces. Includes:  
Climb Ev'ry Mountain \*  
Do-Re-Mi \* Edelweiss \*  
The Lonely Goatherd \**

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*Maria \* My Favorite  
Things \* Sixteen Going  
on Seventeen \* So Long,  
Farewell \* The Sound of  
Music \* and more!*  
*Screenplay  
Rodgers and*

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*Hammerstein's 'Carousel'*

*The Complete Book and  
Lyrics of the Broadway  
Musical  
Lyrics*