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Richard Rodgers Centenary
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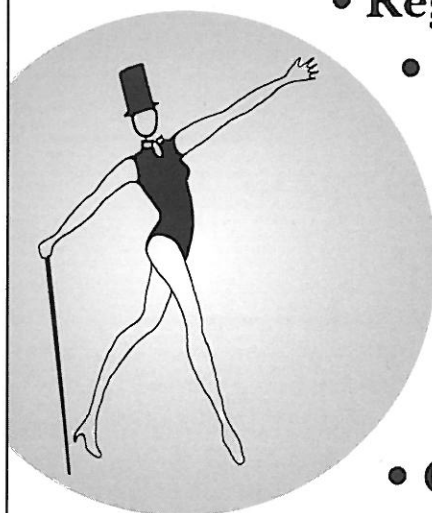
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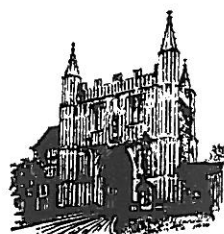
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1926 Mikado	The Desert Song	1968 Count of Luxembourg	The Sound of Music
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1929 Iolanthe	Harmony Hill	1970 Kiss Me Kate	Oliver
1930 Yeoman of the Guard	Show Boat	1971 Die Fledermaus	The Desert Song
1931 Trial By Jury & Pirates of Penzance	1954 Brigadoon	1972 Mikado	Annie Get Your Gun
Les Cloches de Corneville	1955 Pink Champagne	1973 Robert and Elizabeth	1989 Mikado
1932 Quaker Girl	1956 Vagabond King	1974 Orpheus in the Underworld	My Fair Lady
1933 Mikado	1957 White Horse Inn	1975 The Merry Widow	1990 The Pajama Game
1935 Gondoliers	1958 Summer Song	1976 My Fair Lady	The Music Man
Merrie England	1959 The Merry Widow	1977 The Great Waltz	Fiddler on the Roof
1936 Duchess of Danzig	1960 Song of Norway	1978 Fiddler on the Roof	1991 Oklahoma
1937 Vagabond King	1961 Naughty Marietta	1979 The King & I	1993 Kiss Me Kate
1938 Country Girl	1962 The Dancing Years	1980 Show Boat	1994 Godspell
1946 Beggar's Opera	1963 Kismet	1981 Hello Dolly	Orpheus in the Underworld
1947 Tom Jones	1964 The Most Happy Fella	1982 Camelot	1995 Hello Dolly
The Arcadians	1965 They Came to a City	1983 Half a Sixpence	1996 Pirates of Penzance
1948 Waltz Dream	The Student Prince	1984 Brigadoon	1998 Me & My Girl
1949 New Moon	Hay Fever	1985 Guys & Dolls	1999 Singin' in the Rain
	La Belle Helene	Carousel	2000 Sweet Charity
			2001 Half a Sixpence

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FROM THE CHAIRMAN

Welcome

Welcome to the Mercury for our main production of 2002, a year most notable for its celebration of the Golden Jubilee of our Queen. It is also a year notable for the opportunity, on June 28th, to celebrate the centenary of the birth of Richard Rodgers, whose talent undoubtedly changed the face of musical theatre. This is one very good reason for presenting Carousel at this time, a show considered by many to be the best of all those to which Richard Rodgers contributed. We also welcome Martyn Knight as our Director and Choreographer, with Stephen Kenna once more in the pit, ably assisted by Peter Snell.

Our Concert at the Officers Club in January ran for three nights, and enabled us to give a further donation to The Headgate Theatre, now up and running. Following this, at the invitation of the Mercury, we virtually filled the theatre for two nights with a re-run of the concert and were provided with half the box office takings to give to our nominated charity. As a result St. Helena Hospice benefited by over £3000.

The audience response to this was vastly encouraging because we had already made the decision to move our main annual production from June to January. Please note, therefore that our next main show will be The King and I, and it will run from January 29th to February 8th 2003. A concert is being planned for May next year.

About the Show

Carousel is based on Ferenc Molnar's successful play of the Twenties, *Liliom*. This was set in Hungary but Rodgers and Hammerstein felt that it would not work well in the uncertain political climate of the mid-40's. Hence the adaptation was set in a New England fishing village in the spring of the late 19th century, and so Liliom, the Hungarian wastrel became Billy, the fairground barker. Its interesting to note that the first song to be written for the adaptation was the now famous "Soliloquy", a format that appeared in several subsequent shows. Carousel opened at The Majestic Theatre, New York in April 1945 and at Drury Lane, London in June 1950. There have been many professional revivals and it remains a firm favourite with amateur Societies. Though now some 57 years old, it has lost little of its magic through the years and may now be rightly termed as a classic.

The Story

Billy, is a good barker, though something of a swaggering sponger. However, he loses his job at the amusement park over his flirtation with Julie, who is rather naive and one of the local mill girls. Their attraction grows and they marry. Julie's friend Carrie is much more down to earth, with her attentions fixed on Enoch Snow, a fisherman of maturity, who has ambitions towards a large business and a family to match!

When Julie becomes pregnant Billy is still without a job and becomes desperate for money to provide a decent life for his new family. He resorts to theft in the company of the unsavoury Jigger and, predictably, the venture is bungled with Billy being caught. Facing the certainty of prison he takes his own life and is sent 'up there', leaving a distraught Julie, wondering how she is to bring up their child on her own.

Billy comes up against the Heavenly Bureaucracy, with the Starkeeper telling him that he has to recompense for his bad deeds before he can enter even the back gate of Heaven. To do this Billy is granted one day back on Earth, where he meets his daughter Louise. Time being what it is 'up there' she is now fifteen years old, and is lonely and friendless. But he even bungles this opportunity at first, only to be given one last chance at her graduation, when he is able finally to instil into Louise and Julie a sense of hope and dignity, in a dramatic testimony to the power of love. It's easy to understand why, of all the shows they created, Carousel was the personal favourite of both Richard Rodgers and Oscar Hammerstein II.

Enjoy the show and tell your friends

John Warburton, Chairman, Colchester Operatic Society

COLCHESTER OPERATIC SOCIETY

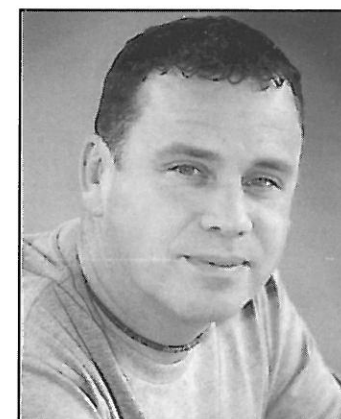
Present a
Richard Rodgers Centenary production of

Rodgers and Hammerstein's

CAROUSEL

Music by Richard Rodgers
Book & Lyrics by Oscar Hammerstein II

Based on Ferenc Molnar's "LILIOM" as adapted by Benjamin F Glaser
The amateur production is presented by arrangement with Josef Weinberger Limited on behalf of the
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Director & Choreographer
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Assistant Director
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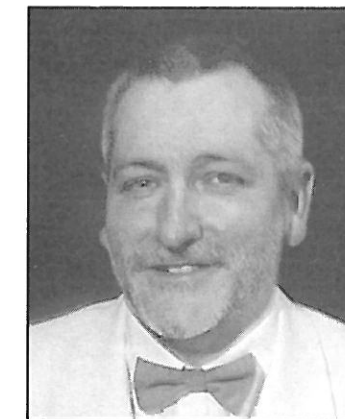


PRODUCTION TEAM



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MICHAEL SPURGEON

Front of House Manager
LIZ THORNE



Musical Director
STEPHEN KENNA

Assistant Musical Director
PETER SNELL

Sound Design
MARTYN HUNT

Properties Manager
LYNN KEELING



"I have a theory about musicals. When a show works perfectly, it's because all the individual parts complement each other and fit together. No single element overshadows any other. In a great musical, the orchestrations sound the way the costumes look."

Richard Rodgers



Richard Rodgers

BIOGRAPHY RICHARD RODGERS



Richard Rodgers (1902-79) began his professional career in 1920 with a series of musicals for Broadway, London and Hollywood written with lyricist Lorenz Hart. Among their greatest: ON YOUR TOES (1936), BABES IN ARMS (1937), THE BOYS FROM SYRACUSE (1938), and PAL JOEY (1940). The Rodgers & Hart partnership came to an end with the death of Lorenz Hart in 1943, at the age of 48. Earlier that year Rodgers had joined forces with lyricist and author Oscar Hammerstein II, whose work in the field of operetta throughout the '20s and '30s had been as innovative as Rodgers' own accomplishments in the field of musical comedy.

OKLAHOMA! (1943), the first Rodgers & Hammerstein musical, was also the first of a new genre, the musical play, representing a unique fusion of Rodgers' musical comedy and Hammerstein's operetta. It also marked the beginning of the most successful partnership in Broadway musical history, and was followed by CAROUSEL (1945), ALLEGRO (1947), SOUTH PACIFIC (1949), THE KING AND I (1951), ME AND JULIET (1953), PIPE DREAM (1955), FLOWER DRUM SONG (1958) and THE SOUND OF MUSIC (1959). The team wrote one movie musical, STATE FAIR (1945; adapted to the stage, 1995), and one for television, CINDERELLA (1957; remade in 1965 and 1997).

Collectively, the Rodgers & Hammerstein musicals earned 34 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards and two Emmy Awards. In 1998 Rodgers & Hammerstein in were cited by *Time Magazine* and *CBS News* as among the 20 most influential artists of the 20th century, and in 1999 they were jointly commemorated on a U.S. postage stamp.

Despite Hammerstein's death in 1960, Rodgers continued to write for the Broadway stage. His first solo entry, NO STRINGS in 1962, earned him two Tony Awards for music and lyrics, and was followed by DO I HEAR A WALTZ? (1965, lyrics by Stephen Sondheim), TWO BY TWO (1970, lyrics by Martin Charnin), REX (1976, lyrics by Sheldon Harnick) and I REMEMBER MAMA (1979, lyrics by Martin Charnin and Raymond Jessel). Richard Rodgers died at home in New York City on December 30, 1979 at the age of 77. On March 27, 1990, he was honoured posthumously with Broadway's highest accolade when the 46th Street Theatre, owned and operated by the Nederlander Organization, was renamed The Richard Rodgers Theatre, home to The Richard Rodgers Gallery, a permanent exhibit in the lobby areas presented by ASCAP which honours the composer's life and works.

"I have a story. I see a stage. I know what my settings are going to be. I know in most cases who will be the performer. I am standing in the orchestra pit. The lights are beginning to dim, the curtain goes up. I must have a song here with the proper music. I sit down and write that music."

Richard Rodgers

In his lifetime, Richard Rodgers was a frequent and generous patron of the arts, and a passionate supporter of arts and music education. That tradition has continued with the work of the Rodgers Family Foundation, the Rodgers & Hammerstein Foundation, and other charitable trusts.



LAUNCHING THE CENTENNIAL WEBSITE: www.RR2002.com

The Rodgers & Hammerstein Organization website (www.rnh.com) was launched in October 1997. It has become our most visible and useful calling card. June 28, 2001 marked the launch of a revised website dedicated exclusively to the Richard Rodgers Centennial: www.RR2002.com. This site features a news corner on the latest information about productions, events, publications and more; a list of Rodgers musicals and concert works available for performance; Rodgers biographical background; a database of Rodgers articles from our official newsletter, *Happy Talk*; and a RealAudio file of 102 Rodgers melodies.

Introducing some of our cast

Graham Bowden - Billy Bigelow



Graham's first show with C.O.S. was in the part of Pearce in *Half a Sixpence* last year. This signalled his return to the amateur stage after a longish absence after coming to Colchester. He is enjoying the experience of his first lead for C.O.S.

Caroline Fritz - Julie Jordan



Caroline's involvement with C.O.S. began 24 years ago with *Fiddler on 'the Roof*. She spent 10 years as a professional actress, at venues including the West End and here at the Mercury. She choreographed *Half a Sixpence* for us last year.

Kirstie Chase - Carrie Pipperidge

Kirstie is delighted to be in another major role in her 14th year with C.O.S. She also plays at Chelmsford where she was Dance Captain for *Our Day Out*. She looks forward to many years with both Societies.



David Moye - Enoch Snow



This is David's 15th year with C.O.S. & CO2. His lead roles include Bill Calhoun, Billy Crocker and Billy Lawler. He is pleased to leave a part named Billy and this year joins this cast in a more domestic and paternal role.

Kevin Richards - Jigger Craigin



This is Kevin's fourth show with C.O.S. playing leading roles in *Half a Sixpence* last year, and *Singing in the Rain* in 2000. He is looking forward to many more. He has played leads in many shows for other Societies including Chelmsford.

Barbara Scully - Nettie Fowler



Barbara has had many years experience of musicals, Pantomime, revue and straight plays in local Societies, both as actress and director. She has taken lead roles in many G & S. shows and is now enjoying her involvement with C.O.S.

Sally Fisher - Mrs Mullins

Sally's long involvement with both CO2 & C.O.S. has included roles such as Helene in *Sweet Charity*, Adelaide in *Guys & Dolls*, and Carrie in the 1985 production of *Carousel*. She considers her present role to be her most challenging yet!



Charlotte Rayner - Louise



This is Charlotte's first show with C.O.S., and she appeared in the CO2 productions of *Fame* and *Guys & Dolls*. She has been accepted to study Performing Arts at King Alfred's College, and looks forward to a career in the Arts. Best wishes from us all.

Brian Moore - Star Keeper / Doctor Seldon



Brian has acted with a number of local companies and, he says, usually gets to play the villain. In this, his second show with C.O.S., he is delighted to be the nice guy for a change.

Kate Gifford - Heavenly Friend



Kate, playing her first part for us, is studying Drama at Colchester Institute, and has been offered a place on a BA Drama & Theatre Arts course in London at Goldsmiths University. Best wishes from us all.

CAROUSEL

CAST (In order of Appearance)

Carrie Pipperidge	Kirstie Chase	Captain	Steve Williams
Julie Jordan	Caroline Fritz	Heavenly Friend	Kate Gifford
Mrs Mullin	Sally Fisher	Star Keeper	Brian Moore
Billy Bigelow	Graham Bowden	Louise	Charlotte Rayner
Policeman	John Enfield	Carnival Boy	Joe Allen
David Bascombe	Colin Thorne	Enoch Snow Jnr	Daniel Kerr
Nettie Fowler	Barbara Scully		& Dan Howell
Enoch Snow	David Moye	Principal	John Enfield
Jigger Craigin	Kevin Richards	Doctor Seldon	Brian Moore
Arminy	Mandy Robinson		

Dancers

Tracey Budd	Valentine	Beverley	Stephanie
(Dance Captain)	Cavanagh-White	Humphreys	Thorne-Smith

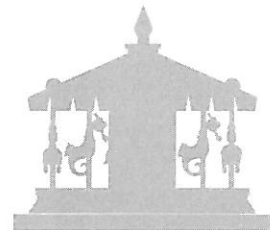
Snow Children

'Rodgers' Team

Tiffany Buck
Charlotte Beardsell
Jordan Northover
Emily Jepson
Lily Fritz
Mitchell Beardsell

Urchins

Francesca Keeling
Jodie Carter



'Hammerstein' Team

Holly Bullpit
Justine Garnes
Victoria Leung
Elizabeth Hall
Lily Powell
Joseph Howell

Urchins

Rachel Kerr
Zoe Carter

CHORUS

Lynda Beales	Ken Houghton	Sandra Moorhouse	Jenny Spurgeon
David Clarke	Sally Leung	Jane Pipe	Colin Thorne
Sharon Clarke	Ann Mills	Angela Rankin	John Warburton
Lydia Clough	Penny Mole	Mandy Robinson	Teresa White
John Enfield	Brian Moore	Peter Schofield	Steve Williams
Kate Gifford			Louise Wilson

SYNOPSIS OF SCENES & MUSICAL NUMBER Time: 1873 - 1888

ACT I

Scene 1	Prelude - An Amusement Park on the New England Coast. May. Prologue (The Carousel Waltz)
Scene 2	A tree-lined path along the shore. A few minutes later. "Mister Snow" "If I Loved You"
Scene 3	Nettie Fowler's Spa on the ocean front. June. "June Is Bustin' Out All Over" "Mister Snow" Reprise "When The Children Are Asleep" "Blow High, Blow Low" "Soliloquy"

ACT II

Scene 1	On an island across the bay. That night. "A Real Nice Clambake" "Geraniums In The Winder" & "Stonecutters Cut It On Stone" "What's The Use Of Wond'rin"
Scene 2	Mainland waterfront. An hour later. "You'll Never Walk Alone"
Scene 3	Up there.
Scene 4	Down here. On a beach. Fifteen years later. Ballet
Scene 5	Outside Julie's cottage
Scene 6	Outside a schoolhouse. Same day. "You'll Never Walk Alone"

"I am often asked where I think the musical theatre is heading. It's one question I always try to dodge because I don't think it's heading anywhere until it's already been there. One night a show opens and suddenly there's a whole new concept. But it isn't the result of a trend; it's because one, two, three or more people sat down and sweated over an idea that somehow clicked and broke loose. It can be about anything and take off in any direction, and when it works, there's your present and your future."

Richard Rodgers

RICHARD RODGERS
R2002
CENTENARY

The Company



Snow Children & Urchins Rodgers Team



Back Row: Daniel Kerr, Francesca Keeling, Jodie Carter, Mitchell Beardsell
Front Row: Emily Jepson, Charlotte Beardsell, Jordan Northover, Lily Fritz

Snow Children & Urchins Hammerstein Team



Back Row: Justine Gurnes, Dan Howell, Rachel Kerr
Front Row: Joseph Howell, Elizabeth Hall, Victoria Leung, Zoe Carter, Lily Powell

The Dancers



Val Cavanagh-White, David Clarke, Beverly Humphreys,
Stephanie Thorne-Smith, Joe Allen, Tracey Budd

BEHIND THE SCENES

Stage Manager Alan Larner
Assisted by Andrew Jeffers,
Terry Lyon, John Moye,
Chris Barrell, Bob Wilkinson
& Jonathan Deardon

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The committee and members of Colchester Operatic Society would like to express their grateful thanks to all who have contributed to this Richard Rodgers Centenary production of 'Carousel', and with particular thanks to: Dee Evans, Phillip Bray, Andy Franks and all their Staff at the Mercury Theatre. Colchester Garrison Officers' Club and Arena Sports & Leisure Club, for rehearsal facilities. The Hervey Benham Trust for its continued support. Church of the Christian Scientist, Trinity Street, Colchester, for banner space. David Clarke and Social Committee members, for the Green Room and other hospitality arrangements. A. Green & Sons, Fish merchants, for the loan of Clam Shells. Please note spelling is per Oxford dictionary Clacton, Chelmsford and Ipswich Operatic Societies for the loan of properties. David London, for Publicity and Front of House photographs. David Clarke, David Moye & John Warburton, Poster & Programme design/editing. Marion Spurgeon and Members of the COS Supporters Group for their continued support. Society non-playing members, for their support in publicity, programme sales & front of house. Finally, grateful thanks to our sponsors and advertisers for their support of this programme.

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Richard Rodgers &
Lorenz Hart



Richard Rodgers &
Oscar Hammerstein II

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Richard Rodgers

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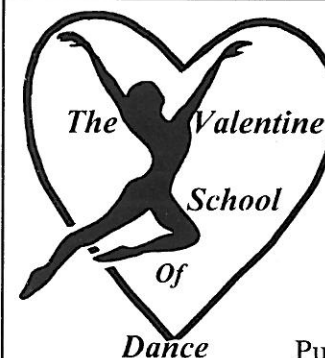
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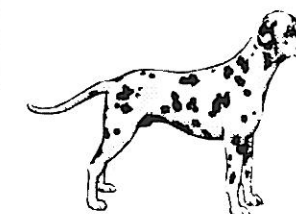
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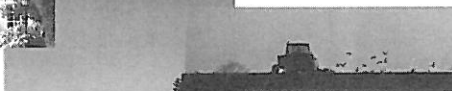
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Richard Rodgers copyrighted his first song when only 14, was in partnership with Lorenz Hart for 24 years and with Oscar Hammerstein II for the next 16. He wrote over 1000 songs plus scores for the long TV serials Victory at Sea and the Valiant Years. With Hart he wrote the music first and with Hammerstein the music came second. His work with both brought great change to the form of the musical in which a significant stage was reached with the production of "Oklahoma!", about which one pre-view critic wrote "No gags, no gals, no chance". How wrong can you be?



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If you are interested in joining in the fun (and hard work) of presenting live entertainment, we would be very happy to have you with us, especially if you are of the male gender! For further information please contact our Membership Secretary, Colin Thorne on 01206 262664. For information about our youth group, CO2, please contact Emma Spurgeon on 01206 768524.

Alternatively visit our newly introduced website at www.colchesteroperaticsociety.uk to get up to date news and views

Have a safe journey home
and don't forget to book your tickets for
ANNIE in October
and
THE KING AND I Next January