

Annotated Bibliography

Primary Sources

"The Art of Collaboration - Rodgers & Hammerstein Reflect." *Rodgers & Hammerstein*. The

Rodgers and Hammerstein Organization, 01 Oct. 1999.

<<https://www.rnh.com/news/798/THE-ART-OF-COLLABORATION-Rodgers-Hammerstein-Reflect>>.

This is a primary source because it has dialogue from Rodgers and Hammerstein when they were being interviewed about working together. I used a quote from Richard Rodgers at the beginning of my documentary: "I'll write the words and you'll write the music." Rodgers was so used to doing it the opposite way with Larry Hart that he was surprised by Oscar's simple answer when he asked how he wanted to write songs for Oklahoma!.

Dekic, Megan. "Original Playbills." *Playbill*, 28 June 2014.

This site is a primary source that provided original playbills for many of R&H's works. These were used to introduce the musicals in my documentary. It contained ones for Oklahoma!, Carousel, South Pacific, The King and I, and The Sound of Music.

Fox, Margalit. "Original Oklahoma Cast Picture." *The New York Times*, The New York Times,

15 Aug. 2012. <<https://www.nytimes.com/2012/08/16/theater/joan-roberts-heroine-of-original-oklahoma-dies-at-95.html>>.

This is a picture from the original stage show of the Oklahoma musical. I used this picture when I talked about the conflicts in Oklahoma. It showed some of the main characters together in a wagon during the stage production.

Frissel, Toni, and Philippe Halsman. "Smash Hit Reunion." *Life*, 23 Nov. 1959, pp. 137–146.

This is a primary source because it was written during the time period when The Sound of Music was being created and produced on Broadway. The article interviews the actors and gets quotes from them about the show. There are also images from behind-the-scenes and from the stage show. This was background information about The Sound of Music for me.

“The King and I Original Photos.” *Playbill*, www.playbill.com/gallery/photo-archive-gertrude-lawrence-angela-lansbury-donna-murphy-and-more-in-the-king-and-i-com-349701?slide=24.

This is a primary source. This site contained photos of The King and I from when it was on Broadway. These were used in my documentary when The King and I was discussed.

King, Henry, Director. *Carousel*. Twentieth Century Fox, 1956.

This is a primary source because it contains the work of R&H. I watched it to know the story line. I also used a video clip from this movie in my documentary when Julie was talking to Louise about domestic violence.

Koster, Henry, director. *Flower Drum Song*. Universal Pictures, 1961.

This is a primary source because it contains the work of R&H. I watched this movie because I wanted to see as many of the R&H shows that I could. I did not make this show a part of my documentary, but it also contained conflict and compromise in the area of Eastern vs. Western values.

Lang, Walter, director. *The King and I*. Twentieth Century Fox, 1956.

This is a primary source because it contains the work of R&H. I watched this production so that I could see what conflict and compromise there was in the show. This was used as background information for when I wrote my script.

Logan, Joshua, director. *South Pacific*. Twentieth Century Fox, 1958.

This is a primary source because it contains the work of R&H. I watched this movie so that I could see what conflict and compromise R&H put into their production. I used the musical scene where Lt. Cable sang “Carefully Taught” in my documentary.

Luce, Henry. “Oklahoma! Great Musical Show Sits For Its Portrait on Its First Birthday.” *Life*, 5 Mar. 1944, pp. 82–85.

This is a primary source because it is a review of Oklahoma! from that time period, in 1944, one year after the musical opened on Broadway. It offers a review of the musical, song lyrics, and portrait images that were created in 1944. The painter Doris Lee was hired to paint portraits of Oklahoma! to capture its beauty. It talks of how Oklahoma! has a "genuine feeling for America". These portraits are used in the documentary for images.

Luce, Henry. "Song Launched in Spring Was Finished in Summer." *Life*, 29 Dec. 1952, p. 53.

This is a primary source because this article contained current photos of Rodgers and Hammerstein at work on lyrics and music. The editors at Life Magazine asked R&H to write a Christmas song that was published in this article. Hammerstein found it hard at times to write lyrics. Rodgers, however, was able to churn out music in a matter of hours. Hammerstein did write his lyrics to simple tunes he created, but he never shared those with Rodgers. Rodgers always thought those tunes were bad. This was background information on how R&H worked together to be so successful.

Newby, Emily, and Brad Dell. "Rodgers and Hammerstein: Conflict and Compromise." 3 Nov. 2017.

This is a primary source where I conducted an in-person interview of Brad Dell. He is an Associate Professor of Theatre at Iowa State University. He is also the Chair, Region V, Kennedy Center American College Theater Festival and is the Artistic Director of Iowa Stage Theatre Company. He is currently the director on the Iowa State campus production of Oklahoma!. He has starred and directed many Rodgers and Hammerstein productions and had a lot of information about the conflict and compromise in many of their shows. I used an interview clip in my documentary where Dell talks about why R&H were successful.

Newby, Emily, and Jerry Gray. "Interview of Jerry Gray." 23 Jan. 2018.

Jerry Gray has been involved with theater and musicals for over 30 years. He worked at Chanticleer Theater in Council Bluffs. He has directed or been involved with many R&H productions. I asked him questions about the conflicts in the musicals and his opinions about any compromises that he thought R&H had to make. I used this as background information when I wrote my script.

Newby, Emily, and Laura Michelle Kelly. "Interview with Laura Michelle Kelly." 20 Jan. 2018.

Laura Michelle Kelly plays Anna in the National Broadway touring production of The King and I. I went and met her after the show and asked her what she thought the biggest conflict in the show was in the past and now. She said the biggest conflict is still the same - how women are treated. This was background information for my documentary.

Newby, Emily, and Susan Collins. "Interview with Susan Collins." 13 Feb. 2018.

Susan Collins worked as an assistant director at the Omaha Community Playhouse. She now works at the Blue Barn Theater in Omaha. She has also taught, directed, and acted in many R&H productions. I interviewed her about the conflicts in Rodgers and Hammerstein's musicals. I used this as background information. I also used an interview clip in my documentary about how Oklahoma! influenced America.

Oklahoma! Original Production Images. Digital image. *NPR*. 22 Oct. 2010.

<<https://www.npr.org/templates/story/story.php?storyId=130757199>>.

This is an image of the Oklahoma! stage production from 1943. It is a primary source because it is from the time period of when Oklahoma! was on Broadway. I used this picture in my documentary when I talked about the conflicts between the farmers and the cowboys.

“Oklahoma PlayBill.” *Musicals 101*, www.musicals101.com/images/oklapbl.jpg.

This is a picture of an original Oklahoma! Playbill when it opened on Broadway. I used this as a transition photo when I started to talk about Oklahoma! It is a primary source because it is from the time period when Oklahoma! was on Broadway.

“Original Pictures from Rodgers and Hammerstein Musicals.” *The New York Public Library*

Digital Collections, The New York Public Library, 2014.

This is a primary source because this site contains pictures from the 1940s and 1950s of most of R&H productions. There are pictures from Oklahoma!, Carousel, South Pacific, The King and I, and The Sound of Music. They are used throughout my documentary to show what each musical looked like at the time it was on Broadway.

R&H pictures. Digital image. *Biography*. <<https://www.biography.com/people/richard-rodgers-37431>>.

This primary site contained pictures of R&H while they worked together during their career. I used these in my documentary to introduce them and show what they looked like during their career working together.

R&H Writing the Score for The King and I. Digital image. *Rodgers and Hammerstein*. 1 Jan.

2004. <<http://www.rnh.com/news/767/Rodgers-Hammerstein-Present-How-Two-Writers-Changed-The-Business-Of-Broadway>>.

This is a primary source because this site contained a picture of R&H working together at the piano to compose music and lyrics for a production. I used this when I talked about R&H and their contributions to musical theater.

“Richard Rodgers & Oscar Hammerstein II.” *Rodgers and Hammerstein*,

http://www.rnh.com/our_history.html.

This primary site had original pictures from the time period of R&H working together for Oklahoma!, South Pacific, and The King and I. It showed them in front of The King and I's billboard in NYC.

Rodgers, Richard. *Musical Stages: An Autobiography*. Da Capo Press, 2002.

This primary source written by Rodgers talks of his life and how he got into the musical business. He talks about what it was like to work with Hammerstein. The book also discusses how many of the musicals were written, roles were cast, and why certain stories came to be told. It is a first-hand account of Rodgers and how R&H attained their success in the musical business. This was used to help write the conflict and compromise parts of the documentary. I used the quote from Sam Goldwyn from this source. I also quoted Rodgers about making The King and I ballet "more comic and less tragic".

Schwartz, Jonathan. Oklahoma! Billboard at St. James Theater. Digital image. WNYC.

<https://www.wnyc.org/story/today-jonathan-schwartz-history-oklahoma/>.

This is a primary source because it is a picture of the billboard announcing the opening of Oklahoma! in NYC. I used this in my documentary when I started talking about the musical Oklahoma.

“The Sound of Music 50th Anniversary Edition.” *Broadway*, masterworksbroadway.com/photo-galleries/photos/14705/.

This is a primary source because the site provided pictures from The Sound of Music. I used some of these pictures showing the von Trapp family in my documentary to show scenes in The Sound of Music.

Stuhr, Jessica. Richard Rodgers With Music. Digital image. *Portland Center Stage*. 6 Oct. 2011.

This is a primary source because it is an image of Richard Rodgers holding sheet music. I used this in my documentary when I talked about Rodgers' quote at the end.

Wise, Robert, director. *The Sound of Music*. Twentieth Century Fox, 1965.

This DVD is a primary source because it contains the words, lyrics, and music of R&H. I watched the production so that I could find evidence of the conflict and compromise in this show. This was used as background information when I wrote my documentary.

Zinnemann, Fred, director. *Oklahoma!* Twentieth Century Fox, 1955.

This primary source contained the work of R&H. I watched the movie to see the conflict and compromise that R&H put into their production. I used “The Farmer and the Cowman” song clip in my documentary to show the conflicts the people were having.

Secondary Sources

101 Strings Orchestra. "Getting to Know You." Rec. 7 Sept. 2009.

<<https://www.youtube.com/watch?v=mZ7osR3Vqeo>>.

This site provided background music for the The King and I part of the documentary. The instrumental music was the song "Getting to Know You".

101 Strings Orchestra. "Oh, What a Beautiful Morning." Rec. 7 Sept. 2009.

<<https://www.youtube.com/watch?v=mZ7osR3Vqeo>>.

This site provided background music for the documentary. "Oh, What a Beautiful Morning" was used as instrumental music in the background at the beginning of the documentary.

Alvarez Caldas, Patricia. "What's the Use of Wondering If He's Good or Bad?: Carousel and the Presentation of Domestic Violence in Musicals." *Investigaciones Feministas*, vol. 3, 2012, pp. 23–32.

This article discusses the theme of domestic violence in the original play and later the movie. It talks of how audiences are not used to seeing domestic violence talked about out in the public. In those times, it was an issue that existed just inside the home and only the couple was involved. It talked about how Billy was violent to Julie and his daughter Louise.

"Anna and the King of Siam Book Cover." *Jackson Street Books*,

jacksonstreetbooks.blogspot.com/2011/07/department-of-book-reports-more-this.html.

This site provided a picture of the book cover of Anna and the King of Siam. The King and I is based on this book. I used this in my documentary when I talked about The King and I.

"Anna Harriet Edwards Leonowens." *Find A Grave*, www.findagrave.com/memorial/2663/anna-harriet-leonowens.

This site provided a picture of Anna Leonowens. The play The King and I is based on her character. I used this picture in my documentary when I talked about Anna's character.

Barber, Benjamin. "How Political Is Broadway?" *Salmagundi*, vol. 137-138, 2003, pp. 3–11.,

This article talks about how musicals infuse politics into the productions. It goes deeply into how the musical *Oklahoma!* seems to just be a love story on the surface. It is really more about civil faith and civil political identity. This is what is troubling the American West as the US tries to expand. I used some of this information when I wrote about the conflict and compromise in the *Oklahoma!* section of my documentary.

Baringer, Sandra K., et al. "Oklahoma! and Assimilation." *Pmla*, vol. 113, no. 3, 1998, p. 452.

This article is a series of letters that argue different points about *Oklahoma!*. It spends time talking about the original play *Green Grow the Lilacs* by Riggs and how it was based on his Cherokee Indian heritage. It talks of how Jud is cast as someone who can never assimilate and become part of the community, with some racial references to black people in the early twentieth century. Some of this information was used when I wrote the section about *Oklahoma!*.

Barlow, Robert. "Under My Skin." *The Yale University Library Gazette*, vol. 42, no. 2, 1967, pp. 51–76.

This article discusses the contributions that the American theater gave to the world. It is called "integration". American musicals were able to make a blending of music, dancing, lights, lyrics, and plot/story. The article gives R&H a lot of credit of introducing a lot of these concepts into their first production of *Oklahoma*. I used this in my documentary at the beginning when I talk about how R&H made Broadway successful again.

Beidler, Philip. "South Pacific and American Remembering; Or, 'Josh, We're Going to Buy This Son of a Bitch!'" *Journal of American Studies*, vol. 27, no. 2, 1993, pp. 207–222.

This article talks about how the timing was right for *South Pacific* - America was just beginning to find and address the racial issues in our country. Only R&H would be the type of people to want to make a war movie involving racial conflict into a Broadway production only a few years after it all took place. They used the stage to make a powerful statement about racial bigotry in the US. I used a quote from Beidler in my documentary when I transitioned from *Oklahoma!* to *Carousel*. The quote was about how R&H were able to write about WWII and make it into a successful musical.

Bradley, Alice. "Richard Rodgers and Oscar Hammerstein Created a String of Popular Broadway Musicals, Many of Which Live on in Film Adaptations." *Real Estate.com*, 29 July 2016.

This site had a picture of Richard Rodgers and Oscar Hammerstein. The picture is courtesy of Getty Images. I used this in my documentary when I talked about Rodgers and Hammerstein.

"Broadway Sign." *Flickr*, <https://www.flickr.com/photos/abaynoash/3446038527>.

This is a picture of the Broadway lights. I used this in my documentary when I talked about Broadway's demise in the 1930s before Rodgers and Hammerstein helped to bring back its popularity.

Butler, Jayna. "'You've Got to Be Carefully Taught': Reflections on War, Imperialism and Patriotism in America's South Pacific." *BYU Scholars Archive*, 2013, pp. 1–186.

South Pacific had many underlying themes that were told through the use of great music and characters. R&H subversively put themes into their productions during a time when they may not have been well received. Americans were also looking for a way to escape the war and wanted to be entertained. Since South Pacific was so entertaining, R&H were able to send a message with their theme. I used some of this information when I wrote about the conflicts and compromises in the musical.

Churchwell, Sarah. *Hamilton*. Digital image. *The Theater Times*. 24 Dec. 2017.

This is an image of the modern day Hamilton production. This is used to show how R&H have influenced the theater industry. I used this in my documentary to show how far Broadway has come all because of how Rodgers and Hammerstein helped to change musical theater.

Cincinnati Pops Orchestra. "The Hills Are Alive." Rec. 27 Nov. 2013.

<<https://www.youtube.com/watch?v=412psOaoK10>>.

This site provided background music for the The Sound of Music part of the documentary. I used "The Hills Are Alive" when I talked about The Sound of Music.

Cincinnati Pops Orchestra. "So Long Farewell and Do Re Mi." Rec. 27 Nov. 2013.

<<https://www.youtube.com/watch?v=412psOaoK10>>.

This site provided background music for the last part of the documentary. I used this at the end of my documentary. It is familiar music from The Sound of Music, including "So Long Farewell", "Do Re Mi", and "Sixteen Going on Seventeen".

Cincinnati Pops Orchestra. "Some Enchanted Evening." Rec. 27 Nov. 2013.

<<https://www.youtube.com/watch?v=oN7Ut4x81Sc>>.

This site provided background music for South Pacific part of the documentary. I used this when I talked about the conflicts in South Pacific. It is the song "Some Enchanted Evening".

Cincinnati Pops Orchestra. "You'll Never Walk Alone." Rec. 16 Sept. 2012. Erich Kunzel.

<<https://www.youtube.com/watch?v=MPtgzyjm6qc>>.

This site provided background music for the Carousel part of the documentary. I used this when I talked about the conflicts in Carousel. The song was "You'll Never Walk Alone".

Cox, Felix. "A Faltering Step in a Basically Right Direction: Richard Rodgers and All Points West." *American Music*, vol. 23, no. 3, 2005, pp. 355–376.

Rodgers was able to get more creative during the Depression. Since there were so few shows on Broadway and not much going on in Hollywood either, Rodgers was able to make some changes to the way he wrote music and songs for his productions. These changes were before he started working with Hammerstein, but they set the stage for great songs like "Soliloquy" in *Oklahoma!* and also how *South Pacific* was structured. I used this as background information for my documentary.

Culwell-Block, Logan. "Richard Rodgers and Oscar Hammerstein II." *Playbill*, 12 Jan. 2018.

This site talks about a new R&H book coming out in April of 2018. It also contained a picture of R&H together. I used this picture in my documentary when I talked about them together.

Donovan, Timothy P. "OKLAHOMA! AND AFTER: MUSICALS IN THE 40'S." *Journal of Thought*, vol. 10, no. 4, 1975, pp. 317–326.

Donovan discusses how *Oklahoma!* was the right play at the right time. America was involved in WWII and there was a lot of American patriotism. This play took advantage of that trend, and it became a hit for R&H. They had great "insight into character" and had a "sympathy for the common dilemmas of people". This is what made them so successful. I used some of this information when I wrote my script about why R&H were successful.

Feinstein, Michael, director. *Rodgers & Hammerstein: "Getting to Know You" & South Pacific*.

Library of Congress, 21 Nov. 2014.

This video details how "Getting to Know You" was originally written for Liat and Cable in South Pacific. It was called "Suddenly Lovely" or "Suddenly Lucky", but it was cut. Mary Martin suggested it be used in *The King and I* to help Anna introduce herself. I used this as background information for my documentary.

Feinstein, Michael, director. *Rodgers & Hammerstein: Introduction & Oklahoma! Library of*

Congress, 27 Feb. 2014.

This video series takes a look at the works of Rodgers and Hammerstein. It talks about them as people and about their works. It touches on the difficult issues that R&H addressed with their musicals. This one shows the original music of *Oklahoma!* and how Rodgers changed just a few notes on "Oh, What a Beautiful Morning" to make it a hit. This was used as background information for my documentary.

Filmer, Paul, et al. "Oklahoma!: Ideology and Politics in the Vernacular Tradition of the

American Musical." *Popular Music*, vol. 18, no. 3, 1999, pp. 381–395.

Oklahoma! presents many economic and political conflicts that are resolved by everyone trying to live together in order to become a new state. They all must come together in order to make the great society that they want in the end. It also talks of how R&H had a great knowledge of US history and used it as the plot in many of their stories and songs. I used this information when I wrote my script about conflicts in *Oklahoma!*.

Fliotsos, Anne. "Cultural Specificity and the American Musical: Rodgers and Hammerstein

Revivals." *Studies in Popular Culture*, vol. 28, no. 3, 2006, pp. 1–17.

The author talks of how modern productions of *The King and I*, *The Sound of Music*, and *Flower Drum Song* have been updated to reflect the current culture. The new productions remove some of the stereotypes or add more attention to culturally-accurate details in the set and script. I used this as background information for my documentary.

Fordin, Hugh. *Getting to Know Him: A Biography of Oscar Hammerstein II*. Da Capo Press, 1995.

R&H addressed many social issues in their musicals. However, in 1948, this was not seen as a popular thing to do. One group of theater professionals asked Michener to ask R&H to remove the controversial "You've Got to Be Carefully Taught" song from the show. Michener supported R&H and didn't want the song removed either. For South Pacific, they didn't write a play that was controversial; the story line was already in the original material and they wanted to keep it. This book was used to help me write my script about conflicts in South Pacific.

"Green Grows the Lilacs Book Cover." *AbeBooks.com*,

www.tabletmag.com/scroll/158007/hollywood-and-the-nazis-revisited.

This site provided the cover for the book *Green Grows the Lilacs*. The musical *Oklahoma!* is based on this. I used this in my documentary when I introduced the musical.

Hamilton Music Academy Gala Chamber Orchestra. Rec. 31 May 2015. *Oklahoma Medley*.

2015. <<https://www.youtube.com/watch?v=GbdxxLrw5Uk>>.

This site provided background music for the *Oklahoma* section of the documentary. This was the theme song for *Oklahoma!*.

Handelman, Jay. "Musicals Dealing with Serious Issues." *Sarasota Herald Tribune*, 9 Nov.

2014.

"Music can help to make challenging subject matter a bit easier to digest or put things into a new kind of focus." is what the author said. The article talks about how *South Pacific* was a tale of twin romances complicated by prejudice. Hammerstein wouldn't let the show open without "Carefully Taught" being a part of it. Producers worried that it was too preachy. Florida producer Rob Ruggiero treats racism in *South Pacific* in a "brave and groundbreaking" way in his modern version. The same issues still exist today.

Healy, Patrick. "Rodgers and Hammerstein Composing Together." *The New York Times*, The

New York Times, 21 Apr. 2009.

This site contained a picture of R&H working together at the piano. I used it as an introduction picture to show what Rodgers and Hammerstein look like.

Hsu, Alex. "The Harmonious Partnership of Richard Rodgers and Oscar Hammerstein II."

ANGLES, MIT, 14 Sept. 2011.

This talks about R&H lives before theater. It tells how both got their start in theater (basically from influences from their families). They both were involved with the Varsity Show at Columbia university at different times, as Rodgers was seven years younger than Hammerstein. Hammerstein and Rodger's older brother, Mortimer, were in the same fraternity, and Mortimer introduced the two. This was background information for my documentary.

The King and I. By Richard Rodgers and Oscar Hammerstein. Dir. Bartlett Sher. Orpheum

Theater, Omaha, NE. 16 Jan. 2018. Performance.

I attended this live production of the National Tour from the Lincoln Center of the *The King and I*. I used this as background information for my script. I wanted to see if the conflicts and compromises were the same in this adaptation as it was in the original story line.

Kirle, Bruce. "Reconciliation, Resolution, and the Political Role of 'Oklahoma!'" in *American*

Consciousness." *Theatre Journal*, vol. 55, no. 2, 2003, pp. 251–274.

This article has photos from *Oklahoma!* and a photo from a PAC pamphlet that resembled the *Oklahoma!* sheet music cover. This article went deeply into the conflict and resolution of many of the issues of this musical. It talked at great lengths about Hammerstein being a Jew and how he worked his anti-Nazi theme into this rural farm musical. The article draws many similarities to the issues that the musical addressed and what was going on in the US in 1943 when this musical hit the stage.

Knapp, Raymond. "History, The Sound of Music, and Us." *American Music*, vol. 22, no. 1,

2004, pp. 133–144.

The Sound of Music has many themes going on. It talks of how rural Austria struggles with the non-rural Vienna. The show doesn't ever come out and talk about the Holocaust, but with the character Max, it is eluded to with him being possibly the only Jewish person in the show. America wants to be proud of its European roots, but Europe has now produced two world wars and Hitler. This show talks of immigration and religious freedom. This was background research for my script.

Levitt, Aimee. "That Wasn't Such a Nice Clambake: Some Thoughts on the Carousel Problem."

Chicago Reader, 1 May 2015.

This article discusses the differences between the original source book *Liliom*, the 1945 R&H musical, and the 1956 film version. It talks about how domestic violence was viewed by the audiences of the time. It tells of how R&H adapted the book to the musical. They took some very dark material and were able to give some hope to the ending. The author, Molnar, was very pleased. He had refused to let others before R&H try to adapt it.

Lovensheimer, Jim. *South Pacific: Paradise Rewritten*. Oxford University Press, 2013.

This book discusses the issues that *South Pacific* addressed. It talks of how the show was "forward-looking" on issues of race, gender, and colonialism. Hammerstein had political involvements outside of his play writing. These involvements were sometimes reflected in this work. In *South Pacific*, he did soften some of the message, so that he would not shock the post-WWII audiences.

Ma, Sheng-mei. "Rodgers and Hammerstein's 'Chopsticks' Musicals." *Literature/Film*

Quarterly, vol. 31, no. 1, 2003, pp. 17–26.

This article is entitled "Chopsticks" because Rodgers learned to play the song "Chopsticks" with his left hand, so that he could use that tune in any Oriental song, while he played a melody with his right hand. It went on to say that R&H addressed social issues, but also knew how far they could take it. Whenever they addressed a serious issue in their production, it would be followed by some comedy or romance so as to lighten the topic. The "Chopsticks" musicals were *South Pacific*, *The King and I*, and *Flower Drum Song*. There were all kinds of colonialism, racial, and class conflicts in these musicals.

"Map of Siam." *Thailand's World*, [www.thailandsworld.com/en/thailand-history/thailand-](http://www.thailandsworld.com/en/thailand-history/thailand-kingdoms--empires/siam-maps/index.cfm)

[kingdoms--empires/siam-maps/index.cfm](http://www.thailandsworld.com/en/thailand-history/thailand-kingdoms--empires/siam-maps/index.cfm) .

This site provided a map of Siam before it became Thailand. I used this in my documentary to show where Siam is in the eastern part of the world.

Mason, Keith. "Richard Rodgers: The Man and His Music." *Music Educators Journal*, vol. 88, no. 6, 2002, p. 17.

R&H produced 11 musicals. They are: Oklahoma (1943), State Fair (1945), Carousel (1945), Allegro (1947), South Pacific (1949), The King and I (1951), Me and Juliet (1953), Pipe Dream (1955), Cinderella (1957), Flower Drum Song (1958), and The Sound of Music (1959). This article also gave an overall summary of each musical. It also discussed the life histories of R&H.

Mcconachie, Bruce A. "The 'Oriental' Musicals of Rodgers and Hammerstein and the U.S. War in Southeast Asia." *Theatre Journal*, vol. 46, no. 3, 1994, p. 385.

This article argues that R&H "Oriental" musicals of Flower Drum Song, South Pacific, and The King and I helped Americans to see that the conflicts in southern Asia were justified (Korean War and Vietnam War). It talks about containment of Communism and how America has to help the East to become more like the West. This talked of some of the conflicts that R&H had to address in their musicals.

Mikics, David. "Hollywood Sign." *Tablet*, 6 Jan. 2014.

This site provided a picture of the Hollywood sign. I used this in my documentary when I talked about how Broadway talent was being drawn away to the film industry in Hollywood. This contributed to Broadway's downturn in the 1930s.

Mordden, Ethan. *Anything Goes: A History of American Musical Theater*. Oxford University Press, 2015.

This book offered a R&H "handbook". It talked about rules that R&H usually followed when developing their work. It also discussed some of the controversial topics that each musical covered. It goes into great depth about each musical that R&H wrote - its strengths and weaknesses. It talked about how R&H made musicals more influential.

Most, Andrea. "'We Know We Belong to the Land': The Theatricality of Assimilation in Rodgers and Hammerstein's Oklahoma!" *PMLA*, vol. 113, no. 1, 1998, p. 77.

This article talks of how Oklahoma! portrayed the character of Jud as a "dark" person and how Ali Hakim was portrayed as a Jewish "white" person. It also talks of the theme of bringing Oklahoma together as a territory, so that it can join the union as a new state. It has to bring everyone together into utopia for it to all work out.

Most, Andrea. “‘You've Got to Be Carefully Taught’: The Politics of Race in Rodgers and Hammerstein's *South Pacific*.” *Theatre Journal*, vol. 52, no. 3, 2000, pp. 307–337.

South Pacific was written during a time when Communism was something that was feared in America. It talks about how racial tolerance was a big part of *South Pacific*. It goes into great detail about how R&H were Jewish and how the anti-communism era was causing issues for Jews.

“The Musicals of Rodgers and Hammerstein.” Translated by Rob Fure, *Washington and Lee*

University, 6AD, www.wlu.edu/special-programs/alumni-college/the-musicals-of-rodgers-and-hammerstein.

R&H musicals addressed controversial issues such as radical concerns, East Vs. West cultures, and spousal abuse. They were highly successful in creating musicals and songs. Their songs had meaningful lyrics that added to the plot. Their lyrics were "evocative" and made people think.

Myers, Chris. “Fascinating Insights into RODGERS& HAMMERSTEIN's A Rodgers &

Hammerstein Sing-Along.” *Redlands Symphony*, 2014,

www.redlandssymphony.com/pieces/a-rodgers-hammerstein-sing-along.

R&H were pioneers in the theater business. They were able to address serious issues and still have successful shows. They integrated music, dance, and serious plot lines.

National Tour *The King and I* Brochure. Digital image. *Rodgers and Hammerstein*. 18 Aug. 2016.

This is an image of the *The King and I*'s national tour brochure. It was used at the end of my documentary when I discuss how R&H impacted Broadway and how they started successful national tours. Tours are still very popular today.

Nolan, Frederick W. *The Sound of Their Music: The Story of Rodgers & Hammerstein*. Applause Theater and Cinema Books, 2002.

This book gives a detailed background of R&H, their lives, and about how each of their major productions were created. It goes into great detail about how each show was cast and what difficulties there were. Sondheim commented that Hammerstein was "intelligent, strongly principled, and philosophical".

Norris, Michele. "Six Words: 'You've Got To Be Taught' Intolerance." NPR, 19 May 2014.

NPR did a special series on the "The Race Card" by asking people to submit six-word phrases about the topic. There were many entries with the six words: "You've Got to Be Carefully Taught", the song from *South Pacific*. It involved the topic of interracial romance which made people feel uncomfortable. Hammerstein knew this would cause people to think. Many people were offended in the southern US states, as they were still very racially segregated when the show was released in 1949. Many saw Hammerstein as a preacher who used the theater as his podium.

Oklahoma! By Richard Rodgers and Oscar Hammerstein. Dir. Brad Dell. Fisher Theater, Ames, IA. 7 Apr. 2018. Performance.

I attended this live production of *Oklahoma!* at Iowa State University. I used this as background information for my script. I interviewed the director several months back and he appears in my documentary. He invited me to attend the show.

"Oscar Hammerstein II." *PBS*, Public Broadcasting Service - Gale Research, 1998,

www.pbs.org/wnet/broadway/stars/oscar-hammerstein-ii/.

This article gives the history of Oscar Hammerstein. It also lists the shows that he wrote books and songs for. It talked of how he was a great influence on Stephen Sondheim's work. It also talked about how R&H did the writing process in reverse. Hammerstein wrote the lyrics first, and then Rodgers added the music.

"Pearl Harbor Bombing Picture." *Encyclopedia Britannica*, www.britannica.com/event/Pearl-Harbor-attack.

This site provided a picture of Pearl Harbor after it was bombed at the beginning of WWII in America. I used this in my documentary as a transition picture when I started to talk about *South Pacific*.

Rich, Frank. "A MUSICAL THEATER BREAKTHROUGH." *The New York Times*, *The New York Times*, 20 Oct. 1984.

Stephen Sondheim was taken in by Oscar Hammerstein II and raised. Sondheim learned a lot from Hammerstein. He wrote some great plays after having learned from the master of musical theater. Sondheim said that Hammerstein forever changed musical theater all over the world and also this changed playwriting.

"Richard Rodgers - Biography." *IMDb*. IMDb.com.

<<https://www.imdb.com/name/nm0006256/bio>>.

This online movie database contained biographical information about Richards Rodgers. It also listed a lot of his quotes. My ending documentary quote of "A song is a lot of things. But, first, a song if the voice of its time." is listed on this site.

"Rodgers & Hammerstein : Our History." *Rodgers & Hammerstein*,

www.rnh.com/our_history.html.

This is the official licensing site for R&H. R&H knew that writers were important to Broadway and they wanted to make sure that they were not treated as badly as writers in Hollywood were. R&H copyrighted their materials and set up a business that would be profitable for them.

"Rodgers and Hammerstein." *U*X*L Encyclopedia of U.S. History*, Encyclopedia.com, 2009.

This article discussed how Rodgers and Hammerstein changed the way musicals were made. Rodgers was used to writing the music first and then having someone write the lyrics. Hammerstein wrote the lyrics first and then had Rodgers added the music. This made the lyrics an important part of the musical and plot.

"Samuel Goldwyn Photo Gallery." *Getty Images*, www.gettyimages.com/pictures/samuel-goldwyn-10840479.

This site provided a picture of Sam Goldwyn in the 1940s. This was used as a transition paragraph when R&H were trying to decide what to do after their big success with *Oklahoma!*.

Schwartz, Jonathan. *Oklahoma! Billboard at St. James Theater*. Digital image. *WNYC*.

<<https://www.wnyc.org/story/today-jonathan-schwartz-history-oklahoma/>>.

This is a picture of the billboard announcing the opening of *Oklahoma!* in NYC. It shows a man putting in light bulbs to illuminate the sign for the opening. This was used when I talked about *Oklahoma!*'s opening night.

Shang, Kaiya, et al. *Musicals: The Definitive Illustrated Story*. DK, 2015.

This book gives a history of musical theater. It discusses the story lines, characters, and production of each of R&H shows. It also give the timelines of when each show premiered. There are also many pictures and playbills in this book.

Skloot, Floyd. "Some Things Nearly So, Others Nearly Not: 'The King and I' and Me."

Southwest Review, vol. 96, no. 2, 2011, pp. 167–180.

The King and I was based on a book by Landon. R&H also watched the movie remake of the book. They decided that there was enough material between the two sources to write a musical. The article discusses how much later (after R&H wrote the musical) that the book was a lot of fiction, especially when it came to what kind of character Anna really was. Even though R&H didn't know this, it is interesting how much of the lyrics and story seem to allude to this. There are many conflicts in this story - conflicts between Anna and the King, Siam versus the Western world, and how people are treated in society (including having harems and talking about slavery).

"Uncle Tom's Cabin Book Cover." *University of Virginia - Department of English*,

utc.iath.virginia.edu/uncletom/illustra/cover04.html.

This site provided a picture of the book cover of Uncle Tom's Cabin. The King and I based a slavery ballet on this book in the musical. I use this in my documentary when I discuss the conflicts in The King and I.