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**BASIC ITINERARY.** *\*Timing is approximate & subject to change***7/11 (Friday) -**

Pick up locations + times TBD

**12p** Lunch stop in Mansfield

**2p** Hollywood Meets History Tour

**4:30p** Hotel check-in

**6p** Dinner- City Square Steakhouse

**7/12 (Saturday) -** Breakfast at hotel

**8a** Arboretum visit (optional)

**10a** Museum visit

**11:15a** Downtown Wooster

**2p** Musical- Carousel

**4:45p** Dinner- TJ's Restaurant

**7:30p** Musical- Tip Toes

**7/13 (Sunday) -**

Breakfast at hotel

**10a** Hummingbird Hill Flower Farm

**11:30a** Lunch at local restaurant

**2p** Brigadoon

**5p** Depart for home

Return back late evening

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**A LITTLE BIT ABOUT OHIO LIGHT OPERA- Operetta ... comic opera ... musical comedy ... light opera.** *The distinctions among them are subtle, but each conjures up a bygone era of romance, conflict, dance, champagne, and swashbuckling heroes—a world in which all hearts beat in three-quarter time. For 45 seasons, The Ohio Light Opera (OLO) has preserved, promoted, and produced the finest that these art forms have to offer. Through the unwavering support of The College of Wooster and the dedication of OLO's artistic and administrative staff, the company has secured a position as America's premier venue for the production of fully-staged and fully-orchestrated lyric theater gems—works that have captivated the public over the past century and a half.*

**THE MUSICALS WE WILL SEE BY THE RESIDENT PROFESSIONAL COMPANY OF THE COLLEGE OF WOOSTER! - - - - -**

**1. Carousel (1945).** Music: Richard Rodgers. Book and Lyrics: Oscar Hammerstein II. *"Oscar never wrote more meaningful or more moving lyrics, and to me, my score is more satisfying than any I've ever written.... It affects me deeply every time I see it performed." These thoughts, penned by Carousel composer Richard Rodgers in his 1975 autobiography, have been echoed by just about everyone who has seen the show. Based on Ferenc Molnár's 1909 play Liliom, Rodgers and Hammerstein's musical—in its integration of song, dance, and drama—picked up where their Oklahoma! had left off a few years before. Its waltz opening, soliloquy for carnival barker Billy, and extended love duet for Billy and mill worker Julie were daring in their musical elements. No less pioneering was Hammerstein's treatment of relationship abuse. Molnár had turned down requests from Giacomo Puccini, George Gershwin, and Kurt Weill to adapt Liliom for the musical stage—it was only after seeing Oklahoma! that he agreed to let R&H take a stab at it. Rodgers, in the closest he ever came to writing a "true operetta," created a bewitching score, highlighted by "If I Loved You," "June Is Bustin' Out All Over," "When I Marry Mr. Snow," "When the Children Are Asleep," and (have your tissues ready) "You'll Never Walk Alone."*

**2. Tip-Toes (1925)** Music: George Gershwin. Lyrics: Ira Gershwin. Book: Guy Bolton and Fred Thompson. *Hop aboard the OLO time machine and let us again take you back to what for many is Broadway's greatest decade: the 1920s. The company's production two summers ago of Vincent Youmans' No, No, Nanette—with its catchy and enduring tunes, upbeat storyline, and tap-infused dance numbers—captivated audiences. Add to this formula the matchless wit, melodic innovation, and jazz influences of George and Ira Gershwin, and you wind up with their 1925 flapper musical Tip-Toes, which truly captured the carefree spirit and "roar" of the decade. Socially ambitious, but poverty-stricken, vaudevillians Tip-Toes Kaye, her brother Al, and uncle Hen pop up in a Palm Beach train station. To aid in snaring a millionaire husband, Tip-Toes passes herself off as the wealthy Roberta van Renssalaer. The plot thickens when she falls for millionaire Steve, is in a near-accident and comes out with amnesia—thinking that she actually is a wealthy socialite—and Steve confesses to her that he really has no money. But there is still half an act to go. Song highlights include the ever-endearing (and lyricist Ira at his best) "Looking for a Boy," "That Certain Feeling," and the foot-stomping, trombone-led tap ensemble, "Sweet and Lowdown," that ends the first act.*

**3. Brigadoon (1947)** Music: Frederick Loewe. Book and Lyrics: Alan Jay Lerner. *One of the most beloved American musicals, Lerner and Loewe's Brigadoon not only propelled its composer and lyricist toward the front ranks of Broadway, as rivals to Rodgers and Hammerstein, but also introduced to musical theater a new type of other-worldly romanticism. Americans Tommy and Jeff, while on a hunting trip in Scotland, stumble on an unmapped village, whose citizens are in the midst of a fair and also celebrating the impending marriage of Charlie and Jean. Jean's older sister Fiona and Tommy take an immediate liking to one another, while the brazen village lass Meg wastes no time in pursuing Jeff. When Tommy notes that the locals have never heard of a telephone and that Charlie has attached the date 1746 to his bible signature, he questions Fiona on the strange goings-on. She leads him to the local schoolmaster, Mr. Lundie, who explains that Brigadoon appears only one day every hundred years. Disenchanted by local events, Tommy and Jeff return to New York, but are soon drawn back to the Highlands. But Brigadoon has vanished ... or has it? Song hits include Fiona's "Waitin' for My Dearie," Tommy and Fiona's "Almost Like Being in Love," Tommy's "There But for You Go I," Charlie's "Come to Me, Bend to Me," and Meg's show-stopping "The Love of My Life."*