

= Pipe Dream ( musical ) =

Pipe Dream is the seventh musical by the team of Richard Rodgers and Oscar Hammerstein II ; it premiered on Broadway on November 30 , 1955 . The work is based on John Steinbeck 's short novel Sweet Thursday ? Steinbeck wrote the novel , a sequel to Cannery Row , in the hope of having it adapted into a musical . Set in Monterey , California , the musical tells the story of the romance between Doc , a marine biologist , and Suzy , who in the novel is a prostitute ; her profession is only alluded to in the stage work . Pipe Dream was a flop and a financial disaster for Rodgers and Hammerstein .

Broadway producers Cy Feuer and Ernie Martin held the rights to Sweet Thursday and wanted Frank Loesser to compose a musical based on it . When Loesser proved unavailable , Feuer and Martin succeeded in interesting Rodgers and Hammerstein in the project . As Hammerstein adapted Sweet Thursday , he and Rodgers had concerns about featuring a prostitute as female lead and setting part of the musical in a bordello . They signed operatic diva Helen Traubel to play Fauna , the house madam .

As the show progressed through tryouts , Hammerstein repeatedly revised it , obscuring Suzy 's profession and the nature of Fauna 's house . Pipe Dream met with poor reviews , and rapidly closed once it exhausted its advance sale . It had no national tour or London production , and has rarely been presented since . No movie version of the show was made ; the Rodgers & Hammerstein Organization ( which licenses their works ) once hoped for a film version featuring the Muppets with Fauna played by Miss Piggy .

= = Inception = =

Following World War II , Cy Feuer and Ernie Martin started producing musicals together . Feuer was the former head of the music department at low @-@ budget Republic Pictures ; Martin was a television executive . Having secured the rights to the farce Charley 's Aunt , they produced it as the musical comedy Where 's Charley ? , with a score by Frank Loesser . Among the backers of Where 's Charley ? were Rodgers and Hammerstein , which helped secure additional investment . The show was a hit and helped establish Feuer and Martin on Broadway ? they would go on to produce Guys and Dolls .

In the aftermath of Guys and Dolls 's success , Feuer and Martin were interested in adapting John Steinbeck 's 1945 novel Cannery Row into a musical . They felt that some of the characters , such as marine biologist Doc , would work well in a musical , but that many of the other characters would not . Steinbeck suggested that he write a sequel to Cannery Row that would feature the characters attractive to Feuer and Martin . Based on suggestions for the story line by Feuer and Martin , Steinbeck began to write Sweet Thursday .

Cannery Row is set in Monterey , California , before World War II . In Sweet Thursday , Doc returns from the war to find Cannery Row almost deserted and many of his colorful friends gone . Even his close friend Dora , who ran the Bear Flag Restaurant , a whorehouse , has died , and her sister Fauna has taken her place as madam . A former social worker , Fauna teaches the girls how to set a table properly , hopeful they will marry wealthy men . Doc 's friends Mack ( Mac in Pipe Dream ) and Hazel ( both men ) are still around . They decide Doc 's discontent is due to loneliness , and try to get him together with Suzy , a prostitute who has just arrived in Monterey . The two have a brief romance ; disgusted by her life as a hooker , Suzy leaves the bawdy house and moves into an abandoned boiler . She decides she cannot stay with Doc , but tells her friends that if Doc fell ill , she would care for him . The accommodating Hazel promptly breaks Doc 's arm as he sleeps , bringing the two lovers back together . At the end , Doc and Suzy go off to La Jolla to collect marine specimens together .

Originally , Feuer , Martin and Steinbeck intended the work to be composed by Loesser , but he was busy with a project which eventually became The Most Happy Fella . With Loesser 's refusal , Feuer and Martin approached Rodgers and Hammerstein with their project , then titled The Bear Flag Café . From the beginning , the prudish Hammerstein was uncomfortable with the setting ,

telling Feuer " We do family shows . " However , Hammerstein found himself attracted to the characters . Doc and Suzy were culturally mismatched but drawn to each other , with Doc rather moody and Suzy somewhat intense . Similar pairings had led to success , not only in the pair 's *Carousel* and *South Pacific* , but in Hammerstein 's work before his collaboration with Rodgers , such as *The Desert Song* and *Rose @-@ Marie* . During early 1953 , Steinbeck sent Hammerstein early drafts of the novel . Rodgers was also concerned about the idea of having a prostitute be the female lead , but eventually gave in . The two agreed to write and produce the adaptation .

As they worked with Steinbeck , Rodgers and Hammerstein , though renowned for such hits as *Oklahoma !* , *Carousel* , and *South Pacific* , suffered a relative failure with the 1953 musical *Me and Juliet* , a tale of romance among the cast and stagehands backstage at a musical . Before agreeing to do the *Sweet Thursday* project , the duo had considered other projects for their next work together , such as an adaptation of the film *Saratoga Trunk* . A proposal made by attorney David Merrick to adapt a series of works by Marcel Pagnol to which Merrick held the stage rights fell through when the duo were not willing to have Merrick be an associate producer ; Merrick took the project elsewhere , and it was developed into the hit *Fanny* . Afterwards , Hammerstein stated , " Why the hell did we give up *Fanny* ? What on earth were we trying to prove ? My God , that 's a great story and look at some of the junk we 've done ! "

= = Writing and casting = =

Steinbeck continued to write in late 1953 while Hammerstein and Rodgers went to London to produce the West End production of *The King and I* . As Hammerstein received new material from Steinbeck , he and Rodgers began to map out the musical , conceiving scenes and deciding where songs should be placed . On January 1 , 1954 , following the completion of Steinbeck 's novel , Hammerstein began to write dialogue and lyrics . *Sweet Thursday* was published in early 1954 to mixed reviews . Steinbeck later commented , " Some of the critics are so concerned for my literary position that they can 't read a book of mine without worrying where it will fit in my place in history . Who gives a damn ? " By that time , Rodgers and Hammerstein were busy producing the film version of *Oklahoma !*

For the part of bordello @-@ keeper Fauna , the duo fixed on the famous diva , Helen Traubel . There was precedent for such casting ? former opera star Ezio Pinza had starred as suave Frenchman Emile de Becque in *South Pacific* , and had received rave reviews for his performance . Traubel , in addition to being well known for her Wagnerian roles , was also noted for her nightclub singing . In 1953 , the new Metropolitan Opera impresario , Rudolf Bing , feeling that she was lowering the tone of the house , declined to renew her contract . Hammerstein had seen Traubel at her first appearance at the Copacabana nightclub in New York , and afterwards had gone backstage to predict to Traubel that she would be coming straight to Broadway . He saw her show again in Las Vegas several months later , and offered her the part . When offered the role , Traubel eagerly accepted , though she later noted that she had never represented herself as much of an actress .

From the beginning of the project , Feuer and Martin wanted Henry Fonda to play Doc . The actor put in months of lessons in an attempt to bring his voice up to standard . Fonda later stated that at the end of six months of singing lessons , he " still couldn 't sing for shit " . Following his first audition for Rodgers , Fonda asked the composer for his honest view , and Rodgers stated , " I 'm sorry , it would be a mistake . "

Cy Feuer remembered :

So finally , after we go through all this , we turn [ Fonda ] over to Rodgers and Hammerstein and he 's out . Oscar didn 't want Fonda because Fonda was his son @-@ in @-@ law and besides Dick said , " I have to have singers , " and he hires Helen Traubel to play the madam and she turns out to get top billing and Doc is now the second lead !

The duo eventually settled for William Johnson , who had played the male lead in a touring company of *Annie Get Your Gun* , which they had produced , to play the role of Doc .

There are conflicting accounts of who was the first choice for the role of the itinerant prostitute , Suzy . By some accounts , Rodgers and Hammerstein attempted to get Julie Andrews , only to find

that she had just signed a two @-@ year contract to appear in a musical by Alan Jay Lerner and Frederick Loewe , tentatively titled *My Lady Liza* . Andrews 's role , as Eliza Doolittle in *My Fair Lady* , would launch her to stardom . Another candidate was Janet Leigh , whom Rodgers admired greatly , but the actress proved to be unavailable . The producers settled on Judy Tyler , auditioned after Rodgers spotted her on television while watching *The Howdy Doody Show* , in which she appeared as Princess Summerfall Winterspring .

To direct the play , the duo engaged Harold Clurman , noted for his work in drama and one of the founders of the Group Theatre . Jo Mielziner , veteran of several Rodgers and Hammerstein productions , was the stage designer . In contrast to the complex staging of *Me and Juliet* , Mielziner 's sets were uncomplicated , a system of house @-@ frame outlines in front of backdrops representing Monterey . Boris Runnin was the choreographer , Robert Russell Bennett provided orchestrations , and Salvatore Dell 'Isola conducted . The two producers had hoped to hire the prestigious Majestic Theatre , where South Pacific had run , but the writing process took too long , and the Majestic was lost to Fanny . Instead , they booked the Shubert Theatre , in the top rank of Broadway theatres , but not as prestigious as the Majestic . Uniquely for their joint work , they solicited no backers , but underwrote the entire cost themselves . Feuer later said of the bargain he and Martin had made with Rodgers and Hammerstein , " And the deal was pretty good : 50 percent of the producers ' end . And we thought , We 're rich ! And we turned it over to them and they destroyed it . "

= = Rehearsals and tryouts = =

When rehearsals opened in September 1955 , Rodgers assembled the cast and told them that he was going into the hospital for a minor operation . In fact , Rodgers had been diagnosed with cancer of the jawbone . He spent the weekend before the operation writing one final song for *Pipe Dream* . The surgery required removal of part of the jawbone and tongue , and some of the lymph nodes . The operation took place on September 21 , 1955 ; within ten days of the operation he was back in the theatre watching rehearsals , though for some time only as a spectator .

After rehearsals began , Steinbeck wrote to Hammerstein to express his delight at the adaptation . He became more dismayed as the play was slowly revised in rehearsal and during the tryouts . According to Traubel , the play was being " cleaned up ... as scene after scene became emasculated " . The revisions made Suzy 's profession less clear , and also fudged the nature of Fauna 's house . One revision removed Suzy 's police record for " vagrancy " . These changes were sparked by the fact that audience members at the tryouts in New Haven and Boston were uncomfortable with the setting and Suzy 's role ; by the time the revisions were completed , the script could be read to say that Suzy was merely boarding at Fauna 's .

Steinbeck noted this tendency on a page of dialogue changes :

" One of the most serious criticisms is the uncertainty of Suzy 's position in the Bear Flag . It 's either a whore house , or it isn 't . Suzy either took a job there , or she didn 't . The play doesn 't give satisfaction here and it leaves an audience wondering . My position is that she took the job all right but she wasn 't any good at it . In the book , Fauna explains that Suzy 's no good as a hustler because she 's got a streak of lady in her . I wish we could keep this thought because it explains a lot in a short time . "

In another memo , Steinbeck noted that the pathos of Suzy being a prostitute had given much of the dramatic tension to the scene in which Doc rejects Suzy , and later , her rejection of him . " I think if you will finally bring the theme of this play into the open , but wide open , you will have solved its great weakness and have raised it to a high level ... If this is not done , I can neither believe nor take *Pipe Dream* seriously . "

In the end , Suzy 's activities at the Bear Flag were glossed over , as Hammerstein concentrated on her relationship with Doc . Alluding to Hammerstein 's emphasis on the scene in which Suzy makes Doc soup after Hazel breaks his arm , Steinbeck stated , " You 've turned my prostitute into a visiting nurse ! "

= = Plot = =

The action of the play is in the mid @-@ 1950s , and takes place on Cannery Row in Monterey , California . In the Steinbeck book which forms the basis for the musical , the Bear Flag is a bordello and Suzy a prostitute . This is alluded to in the musical , but never expressed outright .

= = = Act 1 = = =

In the early morning hours , marine biologist Doc is already at work in his one @-@ man Western Biological Laboratory , getting an order of starfish ready to be shipped to a university . His unintelligent friend Hazel ( a man ) comes in to chat with him ( " All Kinds of People " ) . Millicent , a wealthy young lady , enters from the next room , where she has been spending ( part of ) the night with Doc . Mac , another friend of Doc , brings in Suzy , who has injured her hand breaking a window to steal some donuts . Doc , whose lack of a medical degree does not stop the denizens of Cannery Row from seeking him out for treatment , bandages her hand , as the irritated Millicent leaves . Suzy , new in town , is curious about Doc 's work ( " The Tide Pool " ) and tells about her journey from San Francisco ( " Everybody 's Got a Home but Me " ) . Fauna , who runs the nearby Bear Flag Café ? an establishment open even at this hour ? had heard that a new girl in town had injured herself , and has come to talk to Suzy . Fauna is initially reluctant to invite Suzy into the Bear Flag , but when Jim , the local plainclothes cop gives Suzy a hard time , Fauna takes Suzy in . Suzy is fully aware of what kind of a place it is .

The Palace Flophouse , where Mac , Hazel , and other locals reside , is a storage shed behind the Chinese store now owned by Joe the Mexican , and the Flophouse residents muse on their awkward path through life ( " A Lopsided Bus " ) . Fauna comes by briefly to tell Hazel that she has run his " horror scope " and that he will one day be President . The Flophouse boys have a problem : Joe the Mexican acts unaware that he owns the shed ; he has not appeared to either demand rent or to kick them out . They would like to know whether Joe is aware of his ownership , without tipping him off . The boys come up with the idea of raffling off their shed , with the raffle rigged so that Doc , who would not kick them out , will be the winner . The prize money will allow Doc to buy the microscope he needs for his scientific work . They sound out Joe about the scheme ; he offers to sell tickets in his store and displays no awareness that he owns the shed .

Suzy and Doc are attracted to each other ; she has in fact been quietly tidying his rooms while he is down at the tide pool catching specimens ( " The Man I Used to Be " ) . Fauna tries to persuade Doc , who is very successful with the ladies , to woo Suzy . When Doc is dismissive , Fauna explains that she wants to get Suzy out of the Bear Flag when it is taken over for the night by a private party . Doc agrees to take Suzy out and treat her like a lady . Fauna goes back to the Bear Flag ( " Sweet Thursday " ) , and works to give Suzy confidence ( " Suzy is a Good Thing " ) . Doc and Suzy 's date is the source of great interest to the people of Cannery Row . Both are nervous ; Doc wears an unaccustomed necktie , while Suzy tries to act like a lady , but her polish wears thin at times . ( " All At Once You Love Her " ) . At the end of the meal , they decide to continue the evening on a secluded sand dune .

= = = Act 2 = = =

The next morning , the girls of the Bear Flag are exhausted ; the members of the private party wore them out . They wonder how Suzy 's date with Doc went . Although it is only July , Fauna is busy ordering the Bear Flag 's Christmas cards ( " The Happiest House on the Block " ) . Suzy comes in and tells Fauna of the date ; that Doc made no pass at her , and that Doc confided how lonely he is . She is convinced Doc " don 't need nobody like me " ; he needs a wife . Fauna is encouraging , but Suzy believes that Doc , knowing what he does of her history and work , will not want her . The Flophouse is to host a fancy dress party the following night , at which the raffle is to take place ? Fauna proposes that at the party , Suzy sing " Will You Marry Me ? " to Doc . Suzy is still nervous ; Fauna reminds her that the previous night , Doc did not treat her like a tramp , and she did not act

like one . As word spreads of the celebration , the community becomes enthusiastic about the get @-@ together ( " The Party That We 're Gonna Have Tomorrow Night " )

At the Flophouse , a wild celebration takes place . Fauna , at first in the costume of a witch , seems to transform her costume into that of a Fairy Godmother . After some sleight of hand with the tickets , Doc wins the raffle , to the surprise of some . When Suzy comes out in a white bride 's dress and sings her lines , Doc is unimpressed , and Suzy is humiliated . As both stalk off in opposite directions , the party disintegrates into a brawl .

Suzy gets a job at a burger joint , and moves into an abandoned boiler , with entry through the attached pipe . Doc is unhappy , and Hazel decides something has to be done ( " Thinkin ' " ) . He is unable to come up with an answer , and eventually forgets the question . Some weeks pass , and Joe the Mexican woos Suzy . He has no success , and his attempts irritate Doc . The next day , Doc himself approaches the pipe with flowers in hand ( " How Long ? " ) , still uncertain as to why he is seeking a girl like Suzy . Suzy lets him in the boiler , which she has fitted up in a homelike manner . She is doing well at the burger joint , but is grateful to Fauna for giving her confidence . She is confident enough , indeed , to reject Doc , who is unhappy , but philosophical ( " The Next Time It Happens " ) .

Hazel sees Doc even more dispirited than before , and asks Suzy for an explanation . Suzy says that she is not willing to go over and be with Doc , but " if he was sick or if he bust his leg or an arm or something " , she would go to him and bring him soup . The wheels in Hazel 's head begin unaccustomed turnings , and sometime later when Mac passes Hazel on the street , Mac is surprised to see his friend carrying a baseball bat . When the scene returns to Doc 's lab , he is receiving treatment from a real doctor and trying to puzzle out how he broke his arm . Suzy comes in , and makes soup for him as Hazel and Mac take turns watching at the keyhole . Doc admits that he needs and loves Suzy , and they embrace . As Fauna and the girls arrive , so do the other Flophouse boys , and Mac gives Doc what was bought with the raffle money ? the largest ( tele ) scope in the catalog . ( " Finale " )

= = Musical numbers = =

= = Productions = =

Pipe Dream premiered on Broadway on November 30 , 1955 , at the Shubert Theatre , with Helen Traubel as Fauna , William Johnson as Doc , Judy Tyler as Suzy , George D. Wallace as Mac and Mike Kellin as Hazel . The show had received the largest advance ticket sale in Broadway history to that point , \$ 1 @. @ 2 million . Some of Steinbeck 's ill @-@ feeling was removed on the second night , which he attended and then went backstage to greet the cast . After a celebratory dinner at Sardi 's during which the manager sent champagne to his table , he said to his wife Elaine , " Isn 't the theatre marvelous ? " The author held no grudge ; he later told Hammerstein that he accepted that Rodgers and Hammerstein were ultimately responsible for the show and had the right to make changes .

Rodgers and Hammerstein had not permitted group sales , so @-@ called " theatre parties " for their shows . They lifted the ban for Pipe Dream , and pre @-@ sold theatre party sales helped keep the show going , as there were few sales after opening night given the dismal reviews . More than 70 performances were entirely sold to groups . In March 1956 , in a final attempt to save the show , Rodgers and Hammerstein revised it somewhat , moving several musical numbers . Traubel missed a number of performances due to illness , and left when her contract expired a few weeks before the show closed in June 1956 ? she was replaced by Nancy Andrews . Traubel 's understudy , Ruth Kobart , played 42 of the show 's 245 performances .

Pipe Dream was nominated for nine Tony Awards ; it lost for best musical to the only other nominee , Damn Yankees . Alvin Colt was the sole winner , for Best Costume Design . Johnson died of a heart attack within a year of Pipe Dream 's closing ; Tyler died in an automobile accident during the same timespan . These tragedies convinced Traubel that there was a curse attached to Pipe Dream

, and she began carrying good @-@ luck charms when she performed .

The poor reviews of Pipe Dream made a national tour or London run impractical . Subsequent productions have been extremely rare . In 1981 , a community theatre production of Pipe Dream was presented by the Conejo Players Theatre in Thousand Oaks , California . Los Angeles Times critic Dan Sullivan admired the small @-@ scale staging , but called the show " the emptiest musical that two geniuses ever wrote " and said of it , " imagine a song [ ' The Happiest House on the Block ' ] about a bawdyhouse which describes the goings @-@ on there after midnight as ' friendly , foolish and gay ' " . In 1995 and 2002 , 42nd Street Moon presented it as a staged concert . It was presented in March ? April 2012 by New York City Center Encores ! , also as a staged concert ; the cast featured Will Chase ( Doc ) , Laura Osnes ( Suzy ) , Leslie Uggams ( Fauna ) , and Tom Wopat ( Mac ) . In July and August 2013 it was presented by London 's small Union Theatre , directed by Sasha Regan . No film version was contemplated in the authors ' lifetimes . The Rodgers & Hammerstein Organization , which licenses the pair 's works , proposed a film version with the Muppets . Humans would play Doc and Suzy ; Muppets would play the other roles ? with Miss Piggy as Fauna .

= = Music and recordings = =

Despite the poor reviews of the musical , Rodgers was given credit for an imaginative score . " Sweet Thursday " is a cakewalk , unusual for Rodgers who rarely wrote them . However , Rodgers biographer William Hyland suggests that " Sweet Thursday " was out of character for Traubel 's voice . Hyland also speculates that " The Next Time It Happens " , a duet for Suzy and Doc as they decide their love will not work , needed to be more melancholy , and Doc 's " The Man I Used To Be " more of a lament rather than having a lively melody . According to Broadway writer Ken Mandelbaum , " Pipe Dream contains a generally fascinating score . " He terms Suzy 's " Everybody 's Got a Home but Me " , a " gorgeous ballad of yearning " .

During rehearsals and even during the run of the show , the music was repeatedly revised by Rodgers in an attempt to gear the songs to Traubel 's voice . According to Bruce Pomahac of the Rodgers & Hammerstein Organization , " as she began to get cold feet about what her New York fans would think about her as a belter , the keys of each of her numbers edged upward . " One of Traubel 's numbers saw three different versions before being scrapped in favor of , according to Pomahac , " something that sounded like an excerpt from Traubel 's Vegas act . " " All At Once You Love Her " saw some popularity when recorded , during the run of the show , by Perry Como ; in what Pomahac speculates was an attempt to appease Traubel , a reprise of the song was added for her , and provided " one of the loveliest moments in all of Pipe Dream " . The Organization announced that a new vocal score would be published in 2012 , though it has not appeared ? the existing score reflects revisions made when Nancy Andrews took over the part .

Pipe Dream 's songs have been reused in other works . " The Man I Used to Be " and " The Next Time It Happens " were included in the 1996 stage version of Rodgers and Hammerstein 's 1945 film musical , State Fair . " The Next Time It Happens " was inserted in David Henry Hwang 's revised version of Rodgers and Hammerstein 's later work , Flower Drum Song . Used during the show 's 2001 Los Angeles run , it was cut before the show reached Broadway in 2002 . According to David Lewis in his history of the Broadway musical , " The Rodgers and Hammerstein office has , it would appear , given up on Pipe Dream and [ Me and ] Juliet ever finding an audience ... so these songs are up for grabs . "

Thomas Hischak , in his The Rodgers and Hammerstein Encyclopedia , stated that the original cast album is well @-@ produced , but many of the songs came across better when other artists recorded them . The New York Times suggested that the music had echoes of the duo 's earlier works , giving it " a disappointing air of familiarity " . The Times praised both Tyler and Johnson for their singing on the album , and while acknowledging that Traubel had difficulty making the transition from opera singer to Broadway belter , wrote that " for the most part , she makes the transfer amiably and effectively " . The original cast recording was released on compact disc by RCA Victor Broadway in 1993 .

A live album from the Encores ! production starring Osnes and Chase was released on September 18 , 2012 . Suskin reviewed it highly favorably , calling the show " a fascinating musical on several counts , and one which displays the rich , vibrant sound of pure Rodgers & Hammerstein . The experience is carried over ? perfectly so ? to the cast album " .

= = Reception and aftermath = =

The musical received moderate to poor reviews . Brooks Atkinson of The New York Times termed it " a pleasant , lazy romance ... Mr. Rodgers and Mr. Hammerstein in a minor key " . John Chapman of the Daily News stated , " Perhaps Hammerstein and Rodgers are too gentlemanly to be dealing with Steinbeck 's sleazy and raffish denizens . " Walter Kerr of the Herald Tribune suggested , " Someone seems to have forgotten to bring along that gallon of good , red wine . " John McClain of the Journal @-@ American stated , " This is a far cry from the exalted talents of the team that produced South Pacific . They must be human , after all . " Steven Suskin , in his book chronicling Broadway opening night reviews , stated that Pipe Dream received one favorable review from the seven major New York critics , two mixed , and four unfavorable . Louis Kronenberger , in Time magazine , summed it up as " [ p ] roficient , professional , and disappointing . " Billy Rose said of Pipe Dream , " You know why Oscar shouldn 't have written that ? The guy has never been in a whorehouse in his life . "

Publicly , Hammerstein accepted blame for himself and Rodgers , and stated that had the musical been produced by anyone else , " we 'd say that these are producers we wouldn 't like to work with again " . According to Cy Feuer , Hammerstein privately blamed him and Martin , telling them , " We believed your pitch and we went and did something we were never cut out to do and we should never have done it .

According to author Frederick Nolan , who chronicled the works of Rodgers and Hammerstein , Pipe Dream " cost them a fortune " . Rodgers later stated it was the only one of their works he truly disliked ; that if you start with a bad idea , everything is marred by that : " We shouldn 't have been dealing with prostitutes and tramps . " Rodgers also blamed the casting of Traubel , whom he considered wrong for the part . Hammerstein 's grandson , Oscar A. Hammerstein , in his book about his family , agreed with Rodgers 's view of Traubel ? " too much Brunhilde , [ sic ] not enough Miss Kitty [ the barkeeper on Gunsmoke ] " . The elder Hammerstein 's biographer , Hugh Fordin , tied the failure of the play to the lyricist 's prudery :

South Pacific , Carousel and [ Hammerstein work ] Carmen Jones have stories that rest on the power of sexual attraction . As long as the sexuality was implicit , Oscar could treat it with the same understanding that he brought to other aspects of human behavior ... His problem was with dealing openly with sexual material ; because of this reticence , Pipe Dream was not what it might have been .

= = Awards and nominations = =