



## HAPPY ANNIVERSARY: 20th CENTURY FOX RELEASES MILESTONE DVD EDITIONS OF R&H CLASSICS



Julie Andrews, in an iconic moment.

Three classic Rodgers & Hammerstein movie musicals celebrate milestone anniversaries this year: 60 years for *STATE FAIR*, half a century for *OKLAHOMA!*, and 40 years for the most popular movie musical ever made, *THE SOUND OF MUSIC*. In November, 20th Century Fox Home Entertainment, working closely with this Organization, will release brand new anniversary DVD editions of these titles, with several more revitalized R&H classics rolling out next year.

The movie versions of Rodgers & Hammerstein's "big five" — *OKLAHOMA!*, *CAROUSEL*, *SOUTH PACIFIC*, *THE KING AND I* and *THE SOUND OF MUSIC* — are among the most popular, and successful, films ever released, critically lauded and audience favorites. Not surprisingly, they have been at the forefront of each fad or trend in the movie industry. R&H titles were among the first released on home video in the 1970s, on laser disc in the early 1990s, and in the earliest wave of DVDs issued at the turn of the (21st) century.

In the five years since Fox released the first set of R&H movie musical DVDs, the technology has improved substantially and the consumer base has risen dramatically. Millions of households may already boast a dog-eared twin-pack videotape set of *THE SOUND OF MUSIC*, but that's *so* last century. The current challenge is to convince the consumer that it is time to

upgrade to the deluxe new DVD edition — with all-new bonus material serving as added incentive.

All of the titles in the 2005-6 Fox R&H collection will feature certain shared traits, including newly refurbished prints; upgraded 5.1 Surround sound; original theatrical trailers; and miscellaneous perks like photo galleries, audio commentaries, and screen tests.

Inspired by the *SINGALONG SOUND OF MUSIC* global phenomenon, now *all* the titles in the Fox R&H collection will have special *SINGALONG* features. Fans will have the option of setting up the DVD so that as each song comes along, lyrics will appear on the screen, with each word highlighted in time to the music.

Another feature is entitled *VINTAGE STAGE EXCERPTS*: rarely-seen TV clips of R&H musical excerpts evoking their original Broadway productions. This footage, culled from a 1954 all-network tribute to R&H, includes sequences from *OKLAHOMA!*, *CAROUSEL*, *SOUTH PACIFIC* and more. For this series of Fox R&H DVD releases (with the exception of *THE SOUND OF MUSIC*, since the broadcast predates it), each stage sequence will be matched to its corresponding DVD title.

The US/Canadian editions will feature French and Spanish subtitles and/or audio tracks; internationally, these titles will be released in 25 key markets, and in nearly two dozen different languages.

(see DVD guides, pp. 4-5)

## BASKING IN *THE LIGHT*

**T**ruth in advertising: by early summer, the posters for *THE LIGHT IN THE PIAZZA* were proclaiming it "the most winning musical on Broadway," and with good reason. On the first Sunday night in June, at a resplendent and star-studded Tony Awards, *PIAZZA* collected more trophies than any other play or musical of the season — six in all. Written by Adam Guettel and Craig Lucas, and produced on Broadway by Lincoln Center Theater, *THE LIGHT IN THE PIAZZA* received Tony Awards for Guettel's score; orchestrations by Guettel, Ted Sperling and Bruce Coughlin; Victoria Clark's blazing performance in the leading role; and the musicals' triple crown of sets (Michael Yeargan), costumes (Catherine Zuber) and lighting (Christopher Akerlind.) A few weeks before the Tonys, *PIAZZA* collected a pair of Outer Critic Circle Awards, and five Drama Desk Awards. A few weeks after the Tonys, *USA Today* reported that the *PIAZZA* box office jumped by nearly 30%. Observed Lincoln Center Theater's Bernard Gersten: "This is the musical that can."

Nonesuch Records, under the visionary leadership of Robert Hurwitz, is deeply committed to the work of Adam Guettel. Having previously released cast recordings of *FLOYD COLLINS* and *MYTHS & HYMNS*, Nonesuch dedicated its finest artistic and production resources to ensure that *PIAZZA* would have the best cast album recording possible.

It exceeded expectations. Recorded one week after the April 17 Broadway premiere, and released in May, *PIAZZA* sold 50,000 units by late summer, making it the fastest-selling cast album in the label's history. The recording, sumptuously produced by Hurwitz and Stephen Epstein, with liner notes by Frank Rich, also gave critics a chance to assess the Guettel score on its own merit. Their verdict? This is "the most intensely romantic score of any Broadway musical since *WEST SIDE STORY*," wrote Stephen Holden in the *New York Times*. "Exquisitely arranged and orchestrated...*THE LIGHT IN THE PIAZZA* unfolds as a diaphanous swirl of strings and harp,



Adam Guettel with his first of two 2005 Tony Awards.

Photo: Anita and Steve Shevett

(continued on page 6)



## Musical Notes

**SNOW BUSINESS:** When the world premiere of Irving Berlin's *WHITE CHRISTMAS* brought snow to San Francisco last year, locals were jubilant and critics were giddy with Christmas cheer; the production broke house records, was extended, and is now returning to the Bay Area for a limited run at the Orpheum Theater (November 9-December 31)...Two more companies of *WHITE CHRISTMAS* will also be presented this holiday season, playing at the Pantages in Los Angeles (November 22-January 1) and the Wang Center in Boston (November 25-December 31)...Visit [www.whitechristmasthanthemusical.com](http://www.whitechristmasthanthemusical.com) for more.

**BERLIN BY THE BAY:** Preceding *WHITE CHRISTMAS* in San Francisco this fall will be a rare sighting of another Irving Berlin charmer — the 1949 Broadway musical *MISS LIBERTY*, taken down off her pedestal and brought back to life by 42nd Street Moon for performances from October 27 to November 13; visit [www.42ndstreetmoon.org](http://www.42ndstreetmoon.org)...Providing its own underscoring to this and *WHITE CHRISTMAS* is the San Francisco Performing Arts Library and Museum, currently hosting *IRVING BERLIN'S BROADWAY*, an exhibition curated by **David Leopold** and based on his new book, *IRVING BERLIN'S SHOW BUSINESS* (see page 7); visit [www.sfpalm.org](http://www.sfpalm.org) to learn about special events planned around the exhibition, slated to run until December 19.

**I LOVE YOU, YOU'RE PERFECT — AND TEN:** In August, the original production of *I LOVE YOU, YOU'RE PERFECT, NOW CHANGE* started its 10th year Off-Broadway, having established itself as the longest running musical revue in Off-Broadway history...With productions ranging from Budapest to Barcelona, *I LOVE YOU...* is a phenomenon; its title has entered the lexicon and recently scored a hefty 57,000 hits on Google...Bravo to its writing team, our own **Joe DiPietro** and **Jimmy Roberts**, with a special nod to the visionary producer who brought them into our fold a decade ago: the late James Hammerstein.

**BELIEVING IN ONLY MAKE BELIEVE:** **Kathie Lee Gifford** will receive the James Hammerstein Award at the 5th Anniversary gala for *ONLY MAKE BELIEVE*, to be held at the Hudson Theater in New York on November 7...This children's-focused charity was founded by **Dena**

**Hammerstein** in memory of her late husband, James, with its name inspired by a lyric from his father, Oscar Hammerstein II...In just over 5 years, OMB has brought the magic of musical theater to more than 5,500 chronically ill children across New York City, its mission as simple as it is beautiful: if the children are too ill to go to the theater, the theater will come to them...For more information about the Organization and its November 7 gala, visit [www.onlymakebelieve.org](http://www.onlymakebelieve.org).

**ENCHANTED EVENING:** On June 9, New York's Carnegie Hall became Bali Ha'i as *SOUTH PACIFIC* was presented in a glorious all-star concert presentation... Starring **Reba McEntire** as Nellie Forbush, **Brian Stokes Mitchell** as Emile de Becque, and joined by such stellar talent as **Jason Danieley**, **Lillias White** and **Alec Baldwin**, the concert was staged by **Walter Bobbie**, with the Orchestra of St. Luke's under the baton of **Paul Gemignani**...“It was one of those nights when cynicism didn't stand a chance,” said **Ben Brantley** in the *New York Times*, adding that “those fortunate enough to attend this one-night-only benefit for Carnegie Hall had the privilege of experiencing the emotional force of *SOUTH PACIFIC*”...Now, everyone can experience the force of that evening when WNET's *Great Performances* presents *SOUTH PACIFIC IN CONCERT AT CARNEGIE HALL* on PBS next year; stay tuned for further details.



There's nothing like these dames: *SOUTH PACIFIC* star Reba McEntire, flanked by Alice Hammerstein Mathias and Mary Rodgers immediately following the starry June concert at Carnegie Hall.

**ZOOMING ZIPP:** Two years ago, when we profiled **David Zippel** in this newsletter, we described the new Williamson Music signee as a “multi-tasker”; that reputation hasn't changed...This fall, Zippel has one new musical opening on Broadway (the London hit, *THE WOMAN IN WHITE*, with his lyrics, music by **Andrew Lloyd Webber** and book by **Charlotte Jones**), another musical heading to Broadway (*PRINCESSES*, with lyrics and direction by Zippel; music by **Matthew Wilder**, book by **Bill** and **Cherie Steinkellner**), another burgeoning work heading into production

(*PAMELA'S FIRST MUSICAL*, music by the late, great Cy Coleman and book by **Wendy Wasserstein**), and the classic Coleman-Zippel Tony winning smash, *CITY OF ANGELS*, given the musical concert treatment by Los Angeles' Reprise in early 2006...Also in early 2006, Zippel's lyrics will be feted as part of the American Songbook Series at Lincoln Center.

**WELCOME TO MY PARTY:** R&H Theatricals' **Michael John LaChiusa** is already in the throes of a busy fall season; his bold and sizzling Broadway musical, *THE WILD PARTY*, will be staged in Los Angeles this fall by The Blank Theatre Company with an electrifying cast scheduled to include **Valarie Pettiford**, **Jane Lanier**, **Sally Kellerman** and **Daisy Egan**; performances begin in October ([www.theblank.com](http://www.theblank.com))...New York's Public Theater is hosting the world premiere of LaChiusa's new musical, *SEE WHAT I WANNA SEE*, starting in October, directed by **Ted Sperling** and featuring **Marc Kudisch**, **Idina Menzel** and **Mary Testa**...Coming up for LaChiusa in 2006: a musical treatment of *THE HOUSE OF BERNARDA ALBA* for Lincoln Center Theater, and a new work for the Houston Grand Opera, written as a one-person opera for his muse (and the muse of many), **Audra McDonald**.

**ORPHEUS AND ALBERTINE:** Lincoln Center's prestigious “New Visions and Great Performers” series begins in early October with the world premiere of

**Ricky Ian Gordon's** new song cycle, *ORPHEUS AND EURIDICE*, featuring **Elizabeth Futral**...The Williamson Music writer is also readying a song cycle, “and flowers pick themselves” for full orchestra and soprano, to be unveiled at Michigan State University next year, and is writing an opera of *THE GRAPES OF WRATH* with librettist **Michael Korie** for 2007 engagements with the Minnesota Opera and Utah Opera...R&H Theatricals is proud to represent *MY LIFE WITH ALBERTINE*, Gordon's 2003 Proustian musical which premiered at Off-Broadway's Playwrights Horizons; a songbook will be published this fall by Williamson Music, joining the cast album from PS Classics.

**A TRIP TO THE LIBRARY:** Earlier this summer, the Library of Congress received two important gifts of manuscripts to add to its Music Division American Musical Theater collections, each reflecting the craftsmanship of Richard Rodgers' two longtime collaborators, Oscar Hammerstein II and Lorenz Hart...**Hugh Fordin**, author of the Hammerstein biography, *GETTING TO KNOW HIM*, donated more than 125 items to complement the Library's already significant Hammerstein collection; among the papers Fordin donated were early song sketches from OKLAHOMA!, as well as a hand-drawn map of the town





of Claremore, where the musical is set...Since Lorenz Hart was notorious for scribbling his lyrics on napkins and odd pieces of paper, the cache of his 14 lyric sheets and sketches donated to the Library are sure to be of great interest to scholars; the manuscripts had been held in trust for Hart's brother and sister-in-law (Teddy and Dorothy Hart), before being passed on to the United Jewish Appeal-Federation of Jewish Philanthropies of New York, Inc. (UJA), which determined that the Library of Congress was the best suited location for the Hart manuscripts...For more, visit [www.loc.gov](http://www.loc.gov).



**I COULD WRITE A BOOK:** The lyrics to "Sunrise, Sunset," from R&H Music lyricist **Sheldon Harnick**, are folk poetry unto themselves, and serve as the sublime verse text of a new picture

book, *SUNRISE, SUNSET* (HarperCollins), illustrated by **Ian Schoenherr**...A picture book on a *very* grand scale is **IRVING BERLIN'S SHOW BUSINESS** by **David Leopold** (Harry N. Abrams, November), filled with dozens of drawings, photos, sketches and rare ephemera that convey Irving Berlin's century-long love affair with show business (see page 7)...When it was first published in hardback in 2001, *THE COMPLETE LYRICS OF IRVING BERLIN* was likened to "one long epic poem" by the *New York Observer*, "mapping the contours of the American century in metric form"; meticulously edited by **Robert Kimball** and Berlin's daughter, **Linda Emmet**, *THE COMPLETE LYRICS*... will be published in paperback by Applause Books in October...**Ted Chapin's** *EVERYTHING WAS POSSIBLE*, chronicling the making of *FOLLIES*, was released in paperback by Applause this spring, prompting *Entertainment Weekly* to call it a "superbly detailed behind-the-scenes look at the making of **Stephen Sondheim's** masterpiece"...A *FINE ROMANCE* (Billboard Books) is **Darcie Denkert's** love letter to the musicals that light up both the silver screen and the Great White Way; a great topic, and a great cause — royalties from the book will be donated to the Motion Picture & Television Fund, and the Actors' Fund of America...And finally, for those looking for a dash of *schadenfreude* in the new year, we have **Steven Suskin's** *SECOND ACT TROUBLE* to look forward to; coming from Applause Books in January, it chronicles the demise of 25 infamous Broadway shows including (ahem) a few of ours, *REX* and *I REMEMBER MAMA* among them.



**SPOTLIGHT IN THE SPOTLIGHT:** For the past decade, R&H Theatricals has been pleased with the popularity of its long-running *Spotlight* series, when theater customers are offered royalty reductions on some of our best-sellers...In years past, golden titles like *ANNIE GET YOUR GUN*, *ONCE UPON A MATTRESS*,

## FOR THE RECORD

**T**he fastest-selling cast album in the history of Nonesuch Records, *THE LIGHT IN THE PIAZZA* features **Adam Guettel's** Tony Award winning score, the lush Tony winning orchestrations by Guettel, **Ted Sperling** and **Bruce Coughlin**, and a

superlative cast headed by Tony winner **Victoria Clark**...*Observed Opera News*: "If you've ever known the excitement of going to a record store far from Broadway to get the original-cast album and lingering over the liner notes as if they were holy writ, listening to the music, stopping to replay the songs you liked most, you'll be able to relive that experience with the recording of Adam Guettel's *THE LIGHT IN THE PIAZZA*."

*THE SOUND OF MUSIC* has been recorded in dozens of languages over the years, but the latest recording is, in its own way, the most historic: the first Austrian cast recording of the musical inextricably linked to that country's history and culture...As reported

in our previous issue, the German-language production of *THE SOUND OF MUSIC* at the Vienna Volksoper is the company's most successful work in recent seasons, making a cast album inevitable...Recorded live at the Volksoper, under the baton of maestro **Erich Kunzel**, *THE SOUND OF MUSIC* (MG-Sound) features an orchestra of 52 players, and a cast headed by **Sandra Pires** and **Michael Kraus**; listening to Kraus' sterling rendition of "Edelweiss," even *we* believed it was an old Austrian folk song... In a class by itself is the movie soundtrack, starring **Julie Andrews**, which will be reissued internationally in a special 40th Anniversary edition from Sony/BMG in November, with new liner notes, packaging and bonus tracks.

*PHANTASIA* (EMI) features two **Andrew Lloyd Webber** scores — *THE PHANTOM OF THE OPERA* and *THE WOMAN IN WHITE* — reconceived as symphonic works...The title composition is a concerto for cello and violin; the cello, here played by **Julian Lloyd Webber**, represents the Phantom, and the violin (**Sarah Chang**) is his muse, Christine... Complementing *PHANTASIA* is *THE WOMAN IN WHITE SUITE*; both suites are soon to be available for orchestral performance from The R&H Concert

Library...Continuing with the masked man, *BROADWAY'S FABULOUS PHANTOMS* (BC/EFA), benefiting Broadway Cares/Equity Fights AIDS, features the eleven men who have played the title role in *THE PHANTOM OF THE OPERA* during its Broadway run (so far), and includes covers of such standards as "Ol' Man River" (**Davis Gaines**) and "All the Things You Are" (**Howard McGillin**).

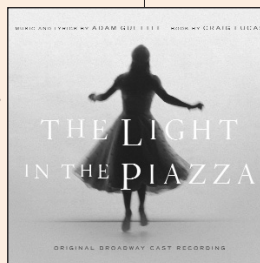
The Miles Davis cover of "My Funny Valentine" is one of twelve standards selected for *THE BILL CLINTON COLLECTION* (Clinton Presidential Library), a CD anthology of the former president's favorite songs...**Carly Simon's** latest album of standards, *MOONLIGHT SERENADE* (Columbia) includes such gems as "Where Or

When," and "All The Things You Are"...*WARM SPRING NIGHT* (PS Classics) is the new album from **Philip Chaffin** that mixes standards from the Old Masters (Kern and Hammerstein's "Don't Ever Leave Me," and "Heaven in My Arms"; Rodgers and Hart's "My Romance"; Rodgers and Hammerstein's "Out of My

Dreams") with works by members of the new generation, including **Ricky Ian Gordon's** "If It Is True"...*AT THE CORNER OF BROADWAY AND SOUL* (Sh-K-Boom) features powerhouse vocalist **Billy Porter**; recorded live at Joe's Pub in New York, it boasts an eclectic mix of Broadway, gospel and more, including the Ricky Ian Gordon-Langston Hughes "Heaven" and Adam

Guettel's "Awaiting You."

*THE BROADWAY MUSICALS OF 1926* (Bayview Records), part of **Scott Siegel's** popular year-by-year concert series, features numbers from *THE DESERT SONG*, *THE GARRICK GAITIES*, *PEGGY-ANN*, *THE GIRLFRIEND* and, from the score of *BETSY*, an Irving Berlin jewel ("Blue Skies") written for a Rodgers and Hart show...*EVERYBODY STEP* (Oakton Recordings) is the fourth in an on-going Irving Berlin series from the spirited team of **Benjamin Sears** and **Bradford Conner**; this latest issue includes a collection of songs drawn from Berlin's four *MUSIC BOX REVUES* as well as an assortment of his songs from the early '20s...*YOURS, ANNE* (Jay Records), the compelling 1985 Off-Broadway musical based on *THE DIARY OF ANNE FRANK*, licensed by R&H Theatricals and written by Williamson Music's **Michael Cohen** and **Enid Futterman**, will be issued on CD later this fall. 🎵



*BABES IN ARMS* and *SOUTH PACIFIC* have been made available with a royalty-free opening night performance built into the contract; this year we spotlighted the **Andrew Lloyd Webber-Tim Rice** rock classic, *JESUS CHRIST SUPERSTAR* and were delighted when the *New York Times* decided to spotlight *us*...The paper

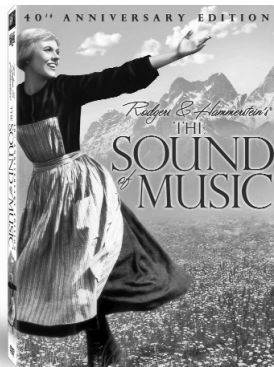
of record reported on our promotion, noting that a healthy percentage of opening night receipts "will stay in the pockets of the schools, community theater groups and stock companies" that book our *Spotlight* shows...That's the idea! 🎵



# Happy Talk

A GUIDE TO THE DVD SPECIAL ANNIVERSARY EDITION

## THE SOUND OF MUSIC



Not to overstate the obvious, but this is the jewel in our crown. More than a year ago, R&H and Fox met to discuss the best way to celebrate this great film and to come up with a “must have” DVD edition. It was clear from the start that one person could make this DVD newsworthy and irresistible: Julie Andrews.

“As soon as Julie agreed to host the 40th Anniversary DVD we knew it would be something special,” says Ted Chapin. “She was her usual gracious self, and threw herself into the plans, even though she has a rather hectic schedule these days — to put it mildly.” Andrews went on location at the Fox lot where the SOUND OF MUSIC interiors were shot four decades earlier, to film special introductions to both discs of the double-DVD edition. She also hosted an in-depth documentary, sat down for a chat with one of her co-stars, and provided an audio commentary.

“Julie did one more great thing for us,” recalls Chapin. “Her manager, Steve Sauer, is a very smart guy, and together they recommended Michael Kantor as film maker for the documentary sequences.” Kantor, a fine documentarian, had worked closely with Andrews on a six-hour PBS epic, BROADWAY: THE AMERICAN MUSICAL, which aired to great acclaim last year, and was the winner of two 2005 Emmy Awards. “BROADWAY gave Michael a real passion for the genre,” notes Chapin, “and with THE SOUND OF MUSIC, he proved to be brilliant at finding new stories about one of the most famous films of all time. He was an inspired choice.”

### MY FAVORITE THINGS: JULIE ANDREWS REMEMBERS

This hour-long documentary is the centerpiece of the second disc, which contains nearly four hours of new material over all. Julie Andrews tells the SOUND OF MUSIC story, separating fact from fiction. Johannes von Trapp, the youngest son of Maria and Georg von Trapp, recounts his family’s courageous flight from Austria following the *Anschluss* in 1938, and their new life in America. (The von Trapp story is further explored in a 1998 A&E BIOGRAPHY, also featured on this DVD.) Ted Chapin and Anna Crouse detail the planned Broadway play by Lindsay & Crouse that became a musical with songs by Rodgers & Hammerstein. Charmian Carr (Liesl) and director Robert Wise recall the film’s pre-production, and the challenges of filming on location (not to mention keeping six children from growing too much). Andrews, the epitome of good sportsmanship, even shares a glimpse of a hilarious spoof that she and Carol Burnett concocted for their legendary 1962 Carnegie Hall TV special, the infamous SWISS FAMILY PRATT (whipped up with the help of Mike Nichols).

### ON LOCATION WITH THE SOUND OF MUSIC

One of the stars of the film — and a key to its staying power — is the setting: Salzburg, Austria and the surrounding Alpine countryside. In 1964, while filming THE SOUND OF MUSIC there, then 21-year-old Charmian Carr hosted a period travelogue called SALZBURG SIGHTS AND SOUNDS. This little film played as a trailer in movie houses around America in the months leading up to the film’s release in the spring of 1965. It resurfaced on the 1995 laser disc edition, reappeared on the first DVD



Photo: Bert Emlak

of THE SOUND OF MUSIC released in 2000, and developed a cult following of its own.

It seemed time for a sequel.

In June of this year, Charmian Carr, Michael Kantor, and a crew (including your editor) flew back to Austria to make an on-location documentary. In it, Carr takes the viewer all over Salzburg to revisit locales where the movie was made, including Nonnberg Abbey; the Mirabelle Gardens, where “Do-Re-Mi” was filmed; the various villas that stood in for the von Trapp mansion (and a glimpse inside the actual von Trapp family home itself); and the site that has become holy ground to any fan — the meadow, on a hill about 20 minutes outside Salzburg, where Julie Andrews did her famous twirl.

### JULIE ANDREWS AND CHRISTOPHER PLUMMER: A REMINISCENCE

They fell in love on screen 40 years ago, and have been dear friends ever since. In this 20 minute featurette, Julie Andrews and



Photo: Joan Marcus

Christopher Plummer sit down for an intimate fireside chat. Together, the Captain and Maria look back on the making of the film; the perils and perks of Salzburg; and the children. They recall character actor Richard Haydn, who played Max, and glamorous star Eleanor Parker, who was the seductive Baroness Schraeder. They talk about the extraordinary contributions made to the film by director Robert Wise and screenwriter Ernest Lehman. And they tell a few stories about the *Laendler* — that amazing sequence where a simple Austrian folk dance changes the lives of two complex characters.

### THE SINGALONG PHENOMENON

The SINGALONG SOUND OF MUSIC phenomenon has swept the globe, but no place does it quite like the Hollywood Bowl. There, in what has become a cherished summertime tradition, THE SOUND OF MUSIC is shown on one of the world’s largest movie screens to a sell-out crowd of 18,000. The audience response is a sight (and sound) to behold.

This past July, the Bowl’s SINGALONG SOUND OF MUSIC was more spectacular than ever, with surprise guests, an elaborate pre-show, and a costume parade of more than 400 movie-loving and obsessed fans. Michael Kantor and his crew were on hand, and created a short film that captured the zeitgeist of the evening, which combined the energy of a rock concert with the passion of a revival meeting.

### FROM LIESL TO GRETL: A 40th ANNIVERSARY REUNION

40 years ago they forged a bond that has never been broken. In July, all seven of the von Trapp “children” reunited for the first time in years, to swap stories and share memories.

Charmian Carr (Liesl), Nicholas Hammond (Friedrich), Heather Menzies (Louisa), Duane Chase (Kurt), Angela Cartwright (Brigitta), Debbie Turner (Marta) and Kym Karath (Gretl) revisit the gruelling audition process, remember rehearsals and vocal sessions, confess the outrageous mischief they caused in their Salzburg hotel, and reflect on the special place THE SOUND OF MUSIC will always hold in their lives. When Robert Wise was casting the film, he reportedly said that he wanted to “build” a family. It is evident here that he succeeded, perfectly.



Photo: Jon Didier



## A GUIDE TO THE DVD SPECIAL ANNIVERSARY EDITIONS

### STATE FAIR



Rodgers & Hammerstein's only musical written expressly for the big screen, *STATE FAIR* holds a special place in the hearts of R&H fans. With "It Might As Well Be Spring," it also gave R&H the Academy Award for Best Song of the Year.

The 1945 film is an absolute charmer, a loving depiction of heartland Americana set at the Iowa State Fair. A 1962 remake, set at the Texas State Fair, is a little flashier, though it has its ardent fans too. While the 2000 DVD edition featured the clean-cut 1945 version only, the 60th

Anniversary DVD is a double feature that contains them both: Jeanne Crain, Dick Haymes and Dana Andrews on one disc; Pat Boone, Bobby Darin and Ann-Margret on the other.

#### FROM PAGE TO SCREEN TO STAGE

*STATE FAIR* has a long and varied history. It began as a novel; became a 1933 black & white, non-musical Fox film starring Will Rogers; reappeared as an R&H movie musical; then again as an R&H movie musical remake; and finally, in 1996, as a Broadway musical. Tom Briggs, co-author of the stage musical, is joined by film historian Richard Barrios (*A SONG IN THE DARK*) to provide audio commentary on the '45 version, while Pat Boone gives audio on the '62 remake. Briggs and Barrios are joined by Ted Chapin, and R&H Director of Music Bruce Pomahac (who also served as orchestrator for the Broadway production) for a behind-the-scenes documentary, *FROM PAGE TO SCREEN TO STAGE*.

#### BLUE RIBBON EXTRAS

The *VINTAGE STAGE EXCERPT* from *STATE FAIR* — since the stage musical did not exist in 1954 — features hostess Mary Martin in her enchanting rendition of "It Might As Well Be Spring."

And then there is *STATE FAIR* — the TV show. In the mid 1970s, an era when such TV staples as *THE WALTONS* and *APPLE'S WAY* tapped into a yearning for simpler times, it was inevitable that some network executive would come across *STATE FAIR* on the Late Show and suddenly see its potential as a series. An archaeologist at Fox uncovered the 1976 CBS pilot and added it to this release.



### OKLAHOMA!



The first Rodgers & Hammerstein musical was also their first stage vehicle transferred to the big screen. Released in 1955, *OKLAHOMA!* starred a radiant newcomer, Shirley Jones (see p. 6) and Gordon MacRae.

Rodgers and Hammerstein produced the film themselves, and brought several of the stage version's key creators along with them to Hollywood, including choreographer Agnes de Mille (preserving forever her groundbreaking "Dream Ballet"), conductor Jay Blackton and orchestrator Robert Russell Bennett.

The film earned two Academy Awards, for Best Sound and Best Scoring of a Musical Picture (with Blackton and Bennett sharing in that award), and was a critical success and box office bonanza.

Oklahomans may bristle at the fact that their movie was actually shot in Arizona, but never mind: this is an exhilarating film, one that is faithful to its stage original while infused with an energy and attitude all its own.

#### DOUBLE DISC

The movie has always held a fascination for film buffs because it was released in two different formats simultaneously — Todd-AO and CinemaScope. To meet the specific needs of these two processes, the movie had to be shot twice and so, in essence, there are two parallel, but slightly different versions of *OKLAHOMA!* While the CinemaScope version appears in some of the earlier video and laser disc incarnations, the Todd-AO film was chosen for the 2000 DVD release.

For the 50th Anniversary DVD, Fox will release *both* films in one double disk package. Ted Chapin and Hammerstein biographer Hugh Fordin provide the commentary on the CinemaScope version, while Shirley Jones and Fox historian Nick Redman offer their audio insights on the Todd-AO edition. To enlighten the hopelessly confused, the second disc contains a very technical but fascinating crash course on the two different film formats.

#### VINTAGE STAGE EXCERPT

The aforementioned *VINTAGE STAGE EXCERPT* for *OKLAHOMA!* features the two leads of the then-running US National Tour. Shown here: Gordon MacRae, a few months before he would begin filming the movie, and a newcomer named Florence Henderson.



We hope that the new Fox R&H DVD editions will please the fan and satisfy the maven. They have been put together with a great deal of love, not to mention admiration for the extraordinary talents who made these classic films in the first place. Kudos to the team at R&H (if we may say so) and to our colleagues at 20th Century Fox Home Entertainment. Grateful thanks to Julie Andrews, Christopher Plummer, the von Trapps (both real and reel), Shirley Jones and Pat Boone; to the historians who contributed their time and expertise to the audio commentaries, and on-screen documentaries; and to the lab technicians who restored these films as reverentially as they would the Sistine Chapel.

The entire Fox R&H collection will be out in all-new DVD formats by next spring, and they are films to be cherished. While the stage versions of these musicals continue to thrive the world over, it is nice to know that in their own time-captured way, these films will bloom and grow forever.



The new DVD anniversary editions of *THE SOUND OF MUSIC*, *OKLAHOMA!* and *STATE FAIR* will be released in most world markets in November of 2005; *CAROUSEL*, *SOUTH PACIFIC* and *THE KING AND I* will follow next spring...For more information, visit [www.foxhome.com](http://www.foxhome.com).



## RODGERS & HAMMERSTEIN ROYALTY

By Ted Chapin

Julie Andrews and Shirley Jones. Both are supremely talented artists, both are Oscar winners, both have had flourishing careers on stage, on screen and on television. Both have given performances that will forever join their names with those of Rodgers & Hammerstein.

...And this past summer, they were both hard at work in theaters in New England. Julie Andrews was in East Haddam, Connecticut, re-creating the production of *THE BOY FRIEND* with which she made her directorial debut in 2003 at the Bay Street Theatre in Sag Harbor; and Shirley Jones was leading the company, starring as Nettie Fowler in a production of *CAROUSEL* for the Reagle Players outside Boston.

Shirley Jones has long wanted to appear in a production of *CAROUSEL* on stage. If it took this long to get her to the show, it was well worth the wait. She was a warm, earthy, yet heartfelt Nettie — and rather stunningly beautiful in grey wig and gingham dress. Credit to Bob Eagle for pursuing her and arranging a production in which she could fulfill her desire. His Reagle Players, whose very first production in 1969 was *CAROUSEL*, is one of the best summer theaters dedicated to classical musicals, and he was determined to get Shirley to play the role.

I have to confess that watching her in the scene after Billy Bigelow's death, comforting Sarah Pfisterer as Julie Jordan (the character Jones played in the movie version), added a visceral poignancy to the scene. Nettie Fowler is one of those "earth-mother" roles that appear in the Rodgers & Hammerstein musicals, and in some ways they are the ingénues grown up. Nettie has been through a lot more life than Julie Jordan has, and has picked up the wisdom of experience with which she is able to comfort the young widow. I'm sure that many in the audience felt as I did, and got the very special resonance of watching the movie Julie on stage as Nettie. Shirley Jones' command of that stage made the audience — many of whom may well have only known her through her television and movie credits — realize how comfortable she is in the theater. After all, that's where her career began, and knowing how to "take stage" is something actors never forget.

Backstage, Shirley Jones told me she has now performed in all five of the major Rodgers & Hammerstein musicals on stage. Of course her professional story began with Rodgers and Hammerstein when she was 18. As she told a Boston publication, "I was on summer vacation with my family in New York, and I knew a pianist [who] suggested I go to an open casting call for Rodgers and Hammerstein's shows." The casting director was sufficiently impressed to call Rodgers, who listened and then called for Oscar Hammerstein II. By that point her accompanist had left, so they went across the street where she sang three songs from *OKLAHOMA!* "...with

the full City Center symphony orchestra. I was a naïve little girl from a town of 800 people, and at the time I thought 'I guess this is how they do it with everybody.'"

So taken with her talent were Rodgers and Hammerstein that they actually signed her to an exclusive performing contract — the one and only time they ever did that. But they had their reasons: clearly they must have suspected a photogenic side to the already evident singing and acting abilities. Landing in the Broadway choruses of *SOUTH PACIFIC* and *ME AND JULIET*, she quickly moved up to the major leagues with her starring roles in the movie versions of *OKLAHOMA!* and *CAROUSEL*.

Those films were made in the mid 1950s, and around that time Julie Andrews was making a lasting impression on Rodgers and Hammerstein too. She auditioned for a show they were writing that would become *PIPE DREAM*, but when Rodgers asked Andrews if she was up for other shows, she mentioned a musical that Lerner and Loewe were writing based on *PYGMALION*. "If you're asked to do that show," said Rodgers, "then I think you should do it. If not, we'd love to have you in ours." Andrews frequently recalls that story as one of the most generous pieces of advice she has ever received. It was advice she took, though it was during the run of that *PYGMALION* musical — aka *MY FAIR LADY* — that Andrews finally worked for Rodgers and Hammerstein in their TV musical, *CINDERELLA*. A few years after that, of course, came *THE SOUND OF MUSIC*.

Not content to wear only her director's hat this past summer, Julie Andrews also spent time filming various documentaries and featurettes for the 40th anniversary DVD release of *THE SOUND OF MUSIC* (see p.4). Knowing she was going to be at Goodspeed, I offered my house in Connecticut which is nearby, as a location for her and Chris Plummer to film a "fireside chat."

Watching these two pros having such fun talking about the experience of making the movie was a joy. Both careers were distinguished before they made *THE SOUND OF MUSIC*, and both careers have continued with distinction since the wrap party in 1964. They remain amused, and even bemused by the longevity of this movie. As they reminisced, you could sense the realization of the sheer skill with which that movie was made, and just how well it has stood the test of time. "It really doesn't feel like 40 years, does it?" Julie asked. "Maybe 25, but not 40."

It is heartening indeed to see Shirley Jones and Julie Andrews, both women of class and integrity, willing and eager to roll up their sleeves and dive into various projects involving the classic musical theater. What they teach us all from their dedication and grace is a lesson to pass along to successive generations of Rodgers & Hammerstein ingénues. 🎵

### *The Light* (continued from page 1)

flecked with reeds, guitar and delicate percussion; the more you listen to it, the more its mists assume form and substance." In *Newsday*, Justin Davidson felt that, through the cast recording, "the music rides a slipstream of sophistication and romance, and stays aloft for all 18 songs." Rick Hamlin in *Opera News* called the album "new and original," and described *PIAZZA* as "a contemporary musical that's witty, tuneful and elegant." He concluded: "Guettel has written that rare Broadway score that one wants to listen to again and again."

With a Broadway run ongoing, and talk of a national tour under Lincoln Center Theater's auspices, *PIAZZA* isn't available for licensing from R&H Theatricals just yet, though regional theaters (including a few opera companies) have already expressed interest in staging the work. R&H Concert Library customers, however, do not have to wait; earlier this spring we released *SYMPHONIC SUITE FROM THE LIGHT IN THE PIAZZA*, comprised of several themes from the score and arranged by Tony Award winner Jonathan Tunick. Premiered by the Hollywood Bowl Orchestra, it was also performed this past summer by the New Haven and Racine Symphonies.

The brisk-selling cast album soon had company; in July, Barnes & Noble rushed into production an audio book of the Elizabeth Spencer novella of the same title that inspired the Broadway musical. In October, Williamson Music will release a lavish songbook of selections from *PIAZZA*, and in November TCG will publish a paperback edition of the libretto.

All the while, the Broadway production keeps defying the odds. Originally slated to close in June, it was extended until Labor Day, then re-extended until next March. Partly as a result of the extended run, several cast changes went into effect in September, with Chris Sarandon and Aaron Lazar taking over for Mark Harelik and Matthew Morrison respectively. The box office keeps doing well, advance sales keep growing, and in the ultimate sign of vibrancy, the theater's concession stand does a brisk business with *PIAZZA* souvenir books, posters, coffee mugs and t-shirts.

In short, it's a hit — and sweet validation for its composer in his Broadway debut. Accepting his Tony for Best Score, Adam Guettel said, "As a writer, you feel so happy just to have people take your show to heart."

They certainly have.



*THE LIGHT IN THE PIAZZA* is currently playing at Lincoln Center Theater on Broadway ([www.lct.org](http://www.lct.org)); the original cast album is available from Nonesuch Records ([www.nonesuch.com](http://www.nonesuch.com)), and the songbook will be released in October from Hal Leonard ([www.halleonard.com](http://www.halleonard.com)) for Williamson Music... For information on the *SYMPHONIC SUITE FROM THE LIGHT IN THE PIAZZA* contact The R&H Concert Library at [concert@rnh.com](mailto:concert@rnh.com)...For updates on performance availability, visit [www.rnhtheatricals.com](http://www.rnhtheatricals.com). 🎵





## News from the Irving Berlin Music Company

# LAVISH NEW BOOK CELEBRATES IRVING BERLIN'S SHOW BUSINESS

In November, the art publishing house of Harry N. Abrams will release a new book, sumptuously illustrated, that chronicles Irving Berlin's century-long love affair with show business. Through its 240 pages, the book will convey Berlin's extraordinary career with an unprecedented assemblage of photographs, drawings, posters, set and costume designs, sheet music and album covers. Many of the images have never been published before, or have not been seen for more than half a century.

David Leopold is the author and compiler of this book, and curator of a series of accompanying exhibitions. Leopold spent thirteen years as archivist for Al Hirschfeld, and has also served in that capacity for the work of artist Ben Solowey. His exhibitions have been presented at the Library of Congress, the New York Public Library, the Academy of Motion Picture Arts & Sciences, and the V&A Theatre Museum in Covent Garden, London.

Recently Leopold sat down with Happy Talk to talk about IRVING BERLIN'S SHOW BUSINESS:



**HAPPY TALK:** We know that Irving Berlin wrote a rather well-known song about show business. What is your definition of the term?

**DAVID LEOPOLD:** To me, "show business" is really the popular culture of the day. In my research, I discovered that Irving Berlin himself had a fairly broad definition of "show business." During an amazing career that spanned 1907 to 1966, he was at the forefront of every form of mass popular culture: sheet music, the Broadway stage, radio, records (he had twenty-six number-one songs), film, and television. He was an early adaptor of illustrated song slides and animated films, and no doubt would have harnessed the internet to share his music with a wide audience.

**HT:** There have been many books about Irving Berlin, including a memoir by one of his daughters, and a collection of his lyrics co-edited by another. What is distinctive about your book?

**DL:** Frankly, the visuals...The goal of my book is to show Berlin's career as he and his audiences saw it, from the lavishly



illustrated sheet music covers of his first songs to the image of Marilyn Monroe delivering a sultry version of "Heat Wave" in Berlin's final film. My compendium of Berlin iconography demonstrates that the popularity of Berlin's songs, stage shows, and films allowed his visual legacy to seep into the national consciousness almost

as much as his music did. This is really the first time one can actually see Berlin's career rather than simply read about it. It is the first book to access the vast manuscript and visual archives of the greatest

collections of stage, film, television and music history to tell Berlin's remarkable story.

**HT:** The book is filled with amazing images. What are some of the most interesting items that you found?

**DL:** There are a number of rare items in the book from the royalty statement for his first song (it shows he made more than the 37 cents he always claimed), set designs from his first Broadway show, in 1914, his induction papers from World War I, Erté designs from a MUSIC BOX REVUE, Berlin's handwritten lyrics and music to "God Bless America," Ethel Merman's one word telegram to Berlin on the opening night of ANNIE GET YOUR GUN, and Ed Sorel's color painting of Berlin in heaven...I could go on (and have)!

**HT:** What was the most unusual item that you found?

**DL:** A previously unknown Diego Rivera painting commissioned, but never used, as a cover for Berlin sheet music. Rivera had wanted to paint a portrait of Berlin but the songwriter demurred. (He only sat for one portrait, and it is in the book.) However, he had just written a new song about Acapulco and so he asked the artist for an illustration for the sheet music cover. It is a

fascinating piece of art — it showed white women swimming with men of color, which would have made the cover scandalous in the American South at that time — but Berlin rejected it for other reasons. He seemed to have found it a bit too cartoonish, but readers of my book can decide for themselves.

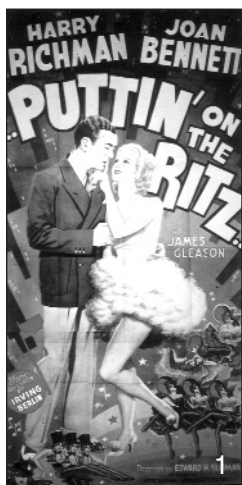
**HT:** And now you have converted much of the visual material from the book into several traveling exhibitions. Tell us about that.

**DL:** Since I had divided his career into alternating chapters in the book on Broadway, Hollywood, and America, I used the same theme to organize three concurrent exhibitions. The first, SHOW BUSINESS: IRVING BERLIN'S BROADWAY, opened at the end of July at San Francisco's Performing Arts Library and Museum, where it will stay on view until December 19th. The show then travels to the New York Public Library for the Performing Arts at Lincoln Center in February 2006, and runs there until June. Then, it's off to the McNay Museum in San Antonio from July to September 2006. The exhibit themed to his Hollywood years will open at the Michener Art Museum in Bucks County [Pennsylvania] in May 2006 and then travel West. The American show is tentatively scheduled for Washington, DC in January of 2007. With the book, the three exhibitions really are part of a nationwide celebration of Berlin's extraordinary career.

**HT:** You have spent the better part of two years, and clocked hundreds of miles, putting this book together. What did the process teach you about Irving Berlin himself?

**DL:** I was impressed by the utter sincerity of his patriotism, and his generosity... Reading through his correspondence, I was amazed at how much he helped out-of-luck performers and producers, often anonymously. Few are geniuses at songwriting or business, but Berlin, a man with little formal education, conquered both. His is simply the best story in 20th century American popular culture. 🎵

From the new book, IRVING BERLIN'S SHOW BUSINESS: (1) Poster for the 1930 movie musical PUTTIN' ON THE RITZ; (2) 1910 newspaper caricature of performer Emma Carus; (3) a costume sketch by Erté for one of Berlin's MUSIC BOX REVUES; (4) Sheet music cover from the 1915 Broadway musical STOP! LOOK! LISTEN!





#### ON LOCATION:

A new documentary featured on the 40th Anniversary DVD of THE SOUND OF MUSIC (see p. 4), takes viewers back to Salzburg, where the classic movie musical was filmed in the summer of 1964. Several palaces stood in for the front and back of the von Trapp villa and shown here is a scene set-up behind Leopoldskron, where all the lakeside sequences were filmed. Visible on the right: Eleanor Parker (Elsa Schrader) and, a few steps behind her, Christopher Plummer. Our thanks to Hans Georg Steinitz, one of the two Austrian assistant directors serving Robert Wise that summer, for providing us with his photograph.

Photo: Hans Georg Steinitz



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