

Selections from the collection of Laurence Untermeyer

Drew Friedman
COMMUNITY
ARTS CENTER



The Westport Library...

- ▶ “These shows represent but a few of the Broadway smash hit musicals in my collection. I used these original cast recordings often during this period, primarily on radio shows that were hosted by well-known broadcast figures. I was fortunate enough, along with my wife Nikki, to attend the opening nights of these famous musicals.
- ▶ The albums were given to me over a period of 13 years to use for broadcast purposes, publicity and promotions. They provided hours of further enjoyment as we listened to them over and over and eventually shared them with our children who also developed a love and appreciation for the wonderful music of Broadway.”
- ▶ —*Laurence S. Untermeyer*



Larry and Nikki Untermeyer

Many thanks to Larry Untermeyer, a former producer/director for the National Broadcasting Company (WRCA Radio) and his daughter Lynn Untermeyer Miller for digging through the treasure trove of Larry's Broadway blockbuster album covers and bringing them from his library to ours.

The Westport Library...

- ▶ Larry's father, **Louis Untermeyer**, wrote several of the liner notes for these recordings. He was an American poet, anthologist and literary critic who, in 1961, was granted the honor of being the nation's 14th Poet Laureate in recognition of his lifetime's work. He held this post for two years despite receiving unfavorable government attention at various times during his life due to his occasional Marxist proclamations and being a contributor to such left-wing publications as "The Masses" and "The Liberator." His intelligent and ready wit made him one of the first panellists on the television quiz show "What's My Line" but, in 1951, he had to leave the show due to a campaign of protest against him by right-wing associations. This was, of course, a time of fervent anti-communist feelings in the United States and it was enough to simply belong to "suspect" organizations to be on the receiving end of persecution.
- ▶ He spent a good deal of his life in his native New York city but moved to rural Connecticut as he got older. Louis Untermeyer died on December 18, 1977 at aged 92.



Louis Untermeyer

[illegible]

MEMBER
RECORD INDUSTRY ASSOCIATION
OF AMERICA

Publishing Company

The Westport Library...



A DECCA ORIGINAL
CAST ALBUM

DL 9024
LONG PLAY 33 1/3 RPM

PORGY AND BESS

Selections from GEORGE GERSHWIN'S Folk Opera

VOLUMES ONE and TWO

GEORGE GERSHWIN • DU BOSE HEYWARD • IRA GERSHWIN

featuring members of the original New York Cast

TODD DUNCAN • ANNE BROWN • The EVA JESSYE CHOIR

EDWARD MATTHEWS • HELEN DOWDY • WILLIAM WOOLFOLK • AVON LONG

DECCA SYMPHONY ORCHESTRA • ALEXANDER SMALLENS, Conductor

SELECTIONS INCLUDE:

Side One

1. OVERTURE and SUMMERTIME
Soprano with Women's Chorus

2. A WOMAN IS A SOMETIME THING
Edward Matthews assisted by Harriet Jackson with Eva Jessye Choir
Introducing: Summertime
Baritone and Soprano with Choir

3. MY MAN'S GONE NOW
Soprano with Choir

4. IT TAKE A LONG PULL TO GET THERE
Baritone with Male Chorus

5. I GOT PLENTY O' NUTTIN'
Baritone with Choir

6. BUZZARD SONG
Baritone with Choir

7. BESS, YOU IS MY WOMAN
Vocal Duet with Choir

Side Two

1. IT AIN'T NECESSARILY SO
Baritone with Choir

2. WHAT YOU WANT WID BESS?
Vocal Duet

3. (a) STRAWBERRY WOMAN'S CALL
Helen Dowdy assisted by Gladys Goode

(b) CRAB MAN'S CALL William Woolfolk assisted by Gertrude Harvey
Vocal with Orchestra

4. I LOVES YOU, PORGY
Vocal Duet

5. THE REQUIM
Eva Jessye Choir

6. THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK
Vocal

7. PORGY'S LAMENT and FINALE
Baritone with Choir

These recordings are also available (except "Strawberry Woman's Call" and "Crab Man's Call") in Decca Extended Play Album ED-808.

Printed in U.S.A.

Notes by LOUIS UNTERMAYER

Although it has taken its place as the foremost folk-opera ever produced in America, it was not originally conceived as a musical work. In its first form it was a story entitled "Porgy" and it was written by the late poet and novelist, Du Bose Heyward. Heyward had married a playwright, Dorothy Hartzell Kuhn, and, two years after the publication of "Porgy," Mrs. Heyward turned the story into a play — a play which became a sensational success when it was produced by the Theatre Guild on October 10, 1927. It had a run of almost 400 performances and took high rank among the important contributions to the American stage. A great part of its success was due to the imaginative direction of Rouben Mamoulian, who went to Charleston for first-hand knowledge of the environment. The background was a tenement slum in the waterfront district known as Catfish Row.

George Gershwin had read the novel when it first appeared and was so impressed that he wrote to Heyward, expressing the hope that some day he could write an opera based on the story. Six years later, with the collaboration of his brother Ira Gershwin and Heyward himself, Gershwin began work on the score. It took him two years to compose it; he spent nine months on the orchestration alone. Rouben Mamoulian, who was to become famous in Hollywood, took over the direction, since his staging had done so much for the original play. Practically all the roles were played by Negroes; only a few minor parts, such as the cops and the cornerer, were white. None of those chosen had ever sung in opera; most of them did not even have stage experience. But the singers brought a kind of revelation to the music — music which was to found a new tradition, a "bridge" between the conception of grand opera and so-called "popular" music. Todd Duncan and Anne Brown were magnificent in the principal roles, and the Eva Jessye Choir added tremendous vitality to the play with their spirited and deeply felt numbers.

The musical version follows the story closely. It begins with dawn in Catfish Row. Quietly, almost murmuringly, the place stirs itself awake. Life flows into the street with the little noises of women opening windows, swishing brooms, shaking out dust-rags, and men shuffling along to work, it swells as the light increases and voices of vendors are heard calling their wares: shrimps, crabs, strawberries; it grows more animated with the rhythm of a carpenter's saw, the beating of a carpet and the shouts of crack-shooters. In this setting, against the very background of the crack-game, a mother sings a simple lullaby. It is the unforgettable "Summertime and the living is easy — fish are jumpin' on the cotton is high . . ."

A story begins to develop. It centers about a man who has lost the use of his legs, the cripple, Porgy. It also concerns Porgy's sweetheart, Bess, who is deceiving him; and the object of her affections, the burly stevedore, Crown. In a drunken fight, Crown quarrels with one of the gamblers, kills him with his "cotton-hook," and makes his escape. Porgy comforts Bess and takes her to live with him. The action shifts to the room of Serena Robbins, widow of the slain man; during this scene some of the most poignant and some of the most amusing melodies (notably "My man's gone now," and Porgy's carefree "I got plenty o' nuttin'") are heard in a highly dramatic setting. A picnic follows. The crippled Porgy cannot go along, but he insists that Bess go without him; he declares his love and confidence in one of the great duets of our time, "Bess, You Is My Woman Now." At the picnic grounds on Kittiwah Island the roistering Sporting Life, a fast-living Harlem Negro, dances and entertains the crowd with his gaily irreverent "It Ain't Necessarily So." Crown comes out of hiding and persuades Bess to stay with him on the island. After several days, Bess comes back to Catfish Row. She is delirious and begs Porgy to forgive her. Porgy swears vengeance upon Crown. A storm comes up, the sound of the hurricane bell is heard. Great flashes of lightning play over the scene as the men and women huddle together in prayer. A primitive passion sweeps over the crowd and, at the height of the intensity, Crown suddenly appears. He has come for Bess. A boat has capsized, and Crown rushes into the storm. But he returns and, while the people of Catfish Row are singing spirituals for those who have been lost, Crown steals under Porgy's window in the hopes of getting Bess. But Porgy is ready for him. Throwing open his shutters, the cripple reaches out and strangles Crown, shouting "I'm a man! I'm a man!" Porgy is arrested. While he is in jail, Sporting Life tempts Bess to go with him, luring her with the intoxicating high spirits of "There's a boat dat's leavin' soon for New York." Five days later Porgy, released from jail, happily returns, looking for Bess and bringing presents to everybody. But his two-timing sweetheart has gone, and Porgy's Lament brings the opera to a close as he goes away in his goat-cart to search for his woman, singing "O Lord, I'm on my way."

"Porgy and Bess" has been revived many times since its first hearing in 1935. It is now known to be one of the significant works of our time. It has made history with such classics as the songs contained in this Long Play record and will unquestionably remain part of the world's permanent repertoire of "art music" which is also folk music. Here, with the original cast and the orchestra led by the original conductor, Alexander Smallens, the words and music live again, as fresh and as fascinating as when they were conceived by the happy collaboration of two distinctively American creators: the gifted novelist, Du Bose Heyward, and the great composer, George Gershwin.

The Westport Library...



Capitol RECORDS
HIGH FIDELITY RECORDING WAO1321

ORIGINAL BROADWAY CAST

fiorello!



fiorello! has all the ingredients of a modern musical: the songs and the dances, the costumes and sets. Yet it is essentially a simple, loving portrait of a man who is dedicated to the people around him. It is this very simplicity which is perhaps the greatest virtue of the production, achieving a tender intimacy which is rare in the American musical theater.

The script by Jerome Weidman and George Abbott is remarkably taut, considering that the action spans a period of approximately fifteen years. Its humor is the genuine variety that stems from the warmth of the characters themselves. Similarly, the score by Jerry Bock and Sheldon Harnick paints a reverent tribute to some of the musical attitudes of the recent past. There is a bit of barbershop harmony in "Politics and Poker," a period waltz in "Til Tomorrow," and a 1920-ish razz-ma-tazz in "Gentleman Jimmy." It is a rare score: one which serves to illumine and enrich the story and not overwhelm it. *(continued inside)*



side one

OVERTURE Orchestra
ON THE SIDE OF THE ANGELS Bob Holiday, Nathaniel Frey, Patricia Wilson
POLITICS AND POKER Howard Da Silva and Politicians
UNFAIR Tom Bosley and Girls
MARIE'S LAW Patricia Wilson and Nathaniel Frey
THE NAME'S LA GUARDIA Tom Bosley and Company
THE BUM WON Howard Da Silva and Politicians
I LOVE A COP Pat Stanley

side two

'TIL TOMORROW Ellen Hanley and Company
HOME AGAIN Company
WHEN DID I FALL IN LOVE Ellen Hanley
GENTLEMAN JIMMY Eileen Rodgers and Girls
LITTLE TIN BOX Howard Da Silva and Politicians
THE VERY NEXT MAN Patricia Wilson
FINALE Tom Bosley, Patricia Wilson and Politicians

Recording produced by ANDY WISWELL and DICK JONES

THIS CAPITOL RECORDING IS PLAYABLE ON MONOPHONIC OR STEREO PHONOGRAPHS

This monophonic microgroove recording cannot become obsolete. It has been carefully engineered to provide the finest monophonic performance from any phonograph — old or new, monophonic or stereophonic. Like all high-fidelity albums from Capitol, it is a top-quality product of the recording art, and will continue to be a source of outstanding sound reproduction, now and in the future.

©1959 CAPITOL RECORDS, INC.

FIORELLO
Opened: Broadhurst
Theatre, November 23,
1959
Capitol Records, cover art:
Eileen Darby/Graphic
House
Notes: Miles Kreuger

The Westport Library...



Street scene, Act One

(continued from back cover)

The settings by William and Jean Eckart not only capture the flavors of the various eras involved, but they are light and cleverly mobile. Particularly amusing is the Act One street scene in which Fiorello makes his campaign speeches. By the simple rotation of pinwheels, store front signs spin in and out of view, and thus an Italian neighborhood becomes a Jewish neighborhood right before our eyes. Each scene opens with a different silhouette of the Manhattan skyline, and then the lights come up to reveal the new setting. This device enhances the feeling that the play's subject is not just Fiorello; it is actually New York City itself that is the hero of this fable.

Director George Abbott has concentrated on the smooth development of characters and situations. Each passing moment is thus endowed with the greatest significance possible, while retaining all the pace and excitement that have long been Abbott trademarks. Peter Gennaro's choreography subtly avoids the clichés of musical comedy dance. During the same campaign scene with the Eckarts' spinning street signs, Fiorello goes from an Italian to a Jewish neighborhood, where he speaks to the crowd in Yiddish. As they begin to bubble with excitement, it is difficult to say at just what point they break into their seemingly traditional dance figures. The flow in and out of dance is so natural that the audience feels an intimate identification with the performers.

Each of the musicals produced by Robert E. Griffith and Harold S. Prince has been marked by daring innovation: *The Pajama Game* dealt with the touchy conflict between labor and capital and was set in a most unglamorous factory; *Damn Yankees* defied the age-old Broadway superstition that shows about baseball always fail; *New Girl in Town* was a musical translation from a serious Eugene O'Neill play; *West Side Story* presented today's controversial and shocking juvenile delinquency problem; and *Fiorello!* is the first musical comedy to present the biography of a man who has lived so recently.

The casting of "unknowns" in many of the leading parts is a further means to achieve a realistic unity which would not be marred by previous audience images of the various players. In fact, Tom Bosley and Patricia Wilson in the top roles of Fiorello and Marie are both making their Broadway debuts. Mr. Bosley has appeared in stock, films, and off-Broadway productions of *Thieves' Carnival*, *Morning at Seven*, *The Sea Gull*, *The Power and the Glory*, and *The Beaux' Stratagem*. Miss Wilson has been a successful night club entertainer and understudied the late Judy Tyler in *Pipe Dream*. Pat Stanley has danced and sung on television and in several shows, including the latest City Center revival of *Carousel*. She won the Antoinette Perry Award for her work in *Goldilocks* and played her first dramatic role in *Blue Denim*. Ellen Hanley, long a supper club favorite, received kudos as the sudden replacement for the ailing Polly Bergen in *First Impressions*. She was also seen in *Barfcoat Boy with Cheek*, *High Button Shoes*, and *Two's Company*. Howard da Silva, an alumnus of the Group Theatre, is perhaps best remembered as the original Jody Fry in *Oklahoma!* A film and stage veteran,

he has been seen in *Abe Lincoln in Illinois*, *Two on an Island*, and *Burning Bright*. Mark Dawson made his musical comedy debut in *By Jupiter* and later appeared in several shows, including *High Button Shoes*, *Me and Juliet*, and *New Girl in Town*. Nathaniel Frey has turned up in a long list of George Abbott shows, including *Call Me Madam*, *A Tree Grows in Brooklyn*, *Wonderful Town*, and *Damn Yankees*. His most recent show was *Goldilocks*. Eileen Rodgers makes her Broadway bow in *Fiorello!*, after a career of singing in night clubs and on television and records. She was seen also in the off-Broadway revue, *Chic*. Bob Holiday, also a newcomer, has a night club and hotel background.

Irwin Kostal's orchestrations, Hal Hastings' conducting and the cast of fresh voices all combine to create an unusually appealing experience, one which irresistibly draws the listener into the sentimental panorama of New York City's recent past.

Fiorello! had its world premiere at the Shubert Theatre, New Haven, October 19, 1959; and it opened at the Erlanger Theatre in Philadelphia on October 27, 1959. The New York opening took place on November 23, 1959, at the Broadhurst Theatre.

the story of *fiorello!*



Tom Bosley

Fiorello provided what was perhaps the greatest public service of all: he appeared regularly on the radio in order to read the funnies to the children of the city.

It is with this sweet memory that the warm new musical *Fiorello!* opens:

act one

Fiorello (Tom Bosley) sits at the microphone, and his thoughts take him (and the audience) back to his law office, prior to the first World War. We meet his doleful office manager, Morris (Nathaniel Frey); his young law

*Copyright 1959 by Jerome Weidman and George Abbott. All rights reserved.



Party scene, Act One: (center) Howard da Silva, Tom Bosley, and Bob Holiday

clerk, Neil (Bob Holiday); and his secretary, Marie (Patricia Wilson). With a waiting room filled with penniless clients, these three faithful workers reveal the privilege of being with Fiorello "On the Side of the Angels."

Fiorello confides to Marie that he plans to run for Congress on the Republican ticket, in a district which has traditionally been controlled by the corrupt political machine, Tammany Hall. Meanwhile, at a combination poker game and meeting, the Republican district leader, Ben Marino (Howard da Silva), and his cronies are busily trying to select a victim to lose (as usual) to the Tammany candidate: "Politics and Poker." Fiorello bursts in to announce that if they give him the nomination, he will give them a congressman. Stunned by his cocky attitude, they agree.

One of Marie's friends, Dora (Pat Stanley), has brought to Fiorello's attention that she and a group of female employees at the Nifty Shirt Waist Factory have been striking for better working conditions; and while picketing in front of the factory, their leader, Thea (Ellen Hanley), was arrested on the false charge of "soliciting." When Fiorello arrives at the factory, the girls are being heckled by a burly police officer (Mark Dawson) and a group of Tammany men. At once, our hero springs into action, informing the officer that he has arranged for Thea's release, and not only are the girls within their rights to picket, but he will personally "slap a writ of inderdictum" on anyone who dares interfere. Thea arrives, and in reassuring her that the girls will win the strike, Fiorello discovers that she is originally from Trieste, where he had been stationed as a young U.S. Consul. They lament that the Austrians have overrun the beautiful city; and he says that if she has faith in him, perhaps he will free the city for her. His advice to the girls is to shout as loudly as they can that management is "Unfair!"

In his campaign for Congress, Fiorello goes directly to the people whom he has always befriended. In a series of soapbox speeches, he reminds them in three different languages that "The Name's La Guardia." His friends do not fail him, and the Little Flower is sent to Washington, to the amazement of Marino and his boys: "The Bum Won!"

As time passes, Dora and the police officer, Floyd, have become very friendly. She confides to Marie that he may not be smart, but his associates at Tammany have assured her that Floyd is "loyal": "I Love a Cop." Marie is silently in love with Fiorello; and when he breaks a date with her, she tells Morris that she would like to pass a law making such things illegal: "Marie's Law."

In Congress, Fiorello has been outspoken in his support of the proposed draft act. Although cautioned by Ben, Marie, and Morris that such actions are making him unpopular with his district at home, Fiorello explains that England, France, and Italy are helpless against the German armies, that war cannot be won with money alone, and as a further indication of his belief in mobilization, he has enlisted that morning.

Ben arranges a farewell party for Captain La



The "Gentleman Jimmy" number: Eileen Rodgers and chorus

Guardia. Unaware of Marie's love for him, Fiorello takes this last opportunity to propose to Thea, who accepts. They begin to dance, and soon the entire ensemble joins in harmony to the sentimental strains of the waltz, "Till Tomorrow."

Fiorello is gone, but a Pathé newsreel shows him winning the war single-handed and "taking Trieste" just as he had promised Thea. The war is over, and as Act One closes, the troops descend the gangplank into the arms of their girls. Fiorello, now a major, embraces Thea, as Marie and the others look on: "Home Again."

act two

It is ten years later. The scene is the La Guardia apartment. Thea and Fiorello are happily married ("When Did I Fall in Love?"), and he is running for mayor against the incumbent Jimmy Walker. Dora, now a smartly dressed flapper, drops by to visit Thea and reveals that by being "loyal" to Tammany, Floyd, now her husband, has been moving up in the world. Later, at a party given in Floyd's lavish penthouse, the supporters of Walker carouse wildly. Even the cast of the hit musical, *Yoo Hoo, Ya Hoo*, is there; and its star, Mitzi (Eileen Rodgers), leads the company in a rousing campaign song: "Gentleman Jimmy."

Ben warns Fiorello that his desperate concern to expose the corruption of the Walker administration will result in his defeat. The public loves Jimmy, right or wrong. And during the campaign, Fiorello's anxieties are augmented by the sudden death of his wife. As Ben had predicted, the ever popular James J. Walker returns to office in a landslide.

Several years pass. The Walker administration is steeped in scandal, much to the delight of Marino and his cohorts: "The Little Tin Box." Marie and Morris propose to Ben that he ask Fiorello to run once more against Walker. They feel that perhaps the public has sobered up from the mad spree of the Twenties and finally is willing to clean up its local politics. Marie, meanwhile, is tired of waiting for Fiorello to notice her and is seriously determined to start looking around for a man: "The Very Next Man."

Fiorello has become violently incensed by the cruel manner in which many cases of the poor have been shunted off the dockets of the courts; and when Ben asks him to run on a Fusion ticket, he says he will. At last he begins to suspect that Marie's interest in him may be slightly more than secretarial. He fires her, explaining that he cannot court an employee; and the curtain falls on the happy prospect that Fiorello will run again for mayor of New York. The rest is history.

Notes by MILES KREUGER

MILES KREUGER owns one of the largest private collections of musical comedy memorabilia, including more than 4,000 recordings, which he features on his weekly radio program, "Opening Night," heard over New York's WBAI-FM. He has compiled a definitive discography of original cast recordings of American musicals from 1890 to the present.

Ellen Hanley

The Westport Library...



THE ORIGINAL BROADWAY CAST ALBUM

Oklahoma!

OKLAHOMA OVERTURE Oklahoma Overture
Act 1-Scene 1
OH, WHAT A BEAUTIFUL MORNIN' Alfred Drake
THE SURREY WITH THE FRINGE ON TOP Alfred Drake
KANSAS CITY Comedian-Lee Dixon and Male Chorus
I CAN'T SAY NO Comedian-Celeste Holm
MANY A NEW DAY Joan Roberts and Girl Chorus
PEOPLE WILL SAY WE'RE IN LOVE Alfred Drake and Joan Roberts
Act 1-Scene 2
PORE JUD IS DAID Alfred Drake and Howard da Silva
Act 1-Scene 3
OUT OF MY DREAMS Joan Roberts and Girl Chorus
Act 2-Scene 1
ALL ER NOTHIN' Comedy Duo-Celeste Holm and Lee Dixon, Alfred Drake and Chorus
Act 2-Scene 2
OKLAHOMA Alfred Drake, Joan Roberts and Chorus
FINALE

A message from Richard Rodgers
 "A silver anniversary is a milestone.
 "It's a time for looking backward nostalgically, and for looking hopefully ahead. It's probably even a time for speeches, but not for me.
 If I may, though, I'd like to propose a short toast.
 I'd like to drink to the kind of theatrical climate that reaps the old, sows the new and cultivates the best of both; that espouses the right to change. "Oklahoma!" owed its very life to that climate. Oscar Hammerstein and I owe our professional lives to it. So, on the occasion of the 25th Anniversary of "Oklahoma!" —Prosit!"

Richard Rodgers

A message from Governor Dewey Bartlett
 "The State of Oklahoma is proud to join in celebrating the birthday of a phenomenon: OKLAHOMA! Its theatrical innovations changed the face of the world's musical theatre; its freshness and dynamism changed the image of a grateful State; its introduction of the Original Cast Album changed the whole scope of the recording industry. We're all doing fine, OKLAHOMA! Happy Silver Anniversary!"

Dewey Bartlett

DL 79017
ENHANCED FOR
STEREO
DL 9017

OKLAHOMA!
 Music by
Richard Rodgers
 BOOK and LYRICS by
Oscar Hammerstein II
 Featuring Members of the Original New York Production
ALFRED DRAKE • JOAN ROBERTS • CELESTE HOLM
HOWARD DA SILVA • LEE DIXON
 Oklahoma Orchestra and Chorus directed by Jay Blackton

This unique performance, a recorded masterpiece of our time, has been specially enhanced for STEREO listening

DECCA RECORDS, A Division of MCA INC., New York, N. Y., USA

OKLAHOMA

Opened: St. James

Theatre, March 31, 1943

Decca Records, cover art:

Meese

Notes: Richard Rogers and

Dewey Bartlett

The Westport Library...



DL 79008
DECCA STEREO

This unique performance, a recorded masterpiece of our time, has been specially enhanced for STEREO listening.

THE KING AND I

A DECCA ORIGINAL CAST ALBUM

OVERTURE	The King and I Orchestra, Conducted by Frederick Dranch
I WHISTLE A HAPPY TUNE	Gertrude Lawrence with Orchestra
MY LORD AND MASTER	Dorothy Sarnoff with Orchestra
HELLO YOUNG LOVERS	Gertrude Lawrence with Orchestra
MARCH OF THE SIAMESE CHILDREN	The King and I Orchestra, Conducted by Frederick Dranch
A PUZZLEMENT	Yul Brynner with Orchestra
GETTING TO KNOW YOU	Gertrude Lawrence with Chorus and Orchestra
WE KISS IN A SHADOW	Dorothy Sarnoff and Larry Douglas with Orchestra
SHALL I TELL YOU WHAT I THINK OF YOU?	Gertrude Lawrence with Orchestra
SOMETHING WONDERFUL	Dorothy Sarnoff with Orchestra
I HAVE DREAMED	Dorothy Sarnoff and Larry Douglas with Orchestra
SHALL WE DANCE?	Gertrude Lawrence and Yul Brynner with Orchestra

After their initial successes—"Oklahoma!" and "Carousel"—the team of Rodgers and Hammerstein went on to furnish further contributions to musical comedy. Among their innovations were "The King and I," "South Pacific," "Me and Juliet," and "Pipe Dream."

Of these "The King and I" was perhaps the most exciting and certainly the most exotic. Another triumph of collaboration, "The King and I," in line with its illustrious predecessors, was something more than a conventional musical. It was, in the truest sense, a musical play, a drama that blended humor and seriousness. It even dared to be tragic, for it ended with the death of the hero.

"The King and I" had the benefit of an unusually distinguished libretto. Based on Margaret Landon's "Anna and the King of Siam," it told the story of a young English widow (Gertrude Lawrence), who had been brought to the Orient in order to impart Western culture to the king's court. Once established there, she managed not only to instruct the king's numerous wives and his even more numerous children—some sixty-seven boys and girls—but the king himself (Yul Brynner), a stubborn, half-childish, half-tyrannical, but charming, unpredictable, and completely fascinating individual.

Genuine drama ensues. The essence of it is the struggle between two distinct and opposed personalities—the hotheaded, seemingly inflexible, but curious and "scientific" monarch. The semi-political conflict between the principals develops into a semi-romantic duel; the denouement is reached through scenes which are both tense and touching. There is real pathos in the subsidiary plot—a moving love story of the beautiful slave, Tuptim (Dorothy Sarnoff), and her sweetheart (Larry Douglas). There is dignity as well as distinction in the character of Lady Thiang (Dorothy Sarnoff), the king's head wife.

True to the Rodgers and Hammerstein partnership—already an American tradition—the music not only was fused with the action but flowed inevitably from the play. The songs were not mere numbers designed to be hit tunes (although that is what they became), but emerged logically from the characters and the situations in which they found themselves.

This Decca recording captures the unique spirit of the original production; it sparkles with the rich, Far-Eastern colors and delicately bizarre rituals. Particularly illuminating is the tart and infectious "March of the Siamese Children," which has become an instrumental classic. Other characteristic melodies fill "The King and I"; the score is a succession of gracious and ingratiating tunes. There is sprightliness as well as high spirit in the opening "I Whistle a Happy Tune," the haunting waltz, "Hello Young Lovers," the whimsical "Getting to Know You," the wise and witty psychological "Shall I Tell You What I Think of You?"; all of which are sung by Gertrude Lawrence. For critical connoisseurs as well as mere music-lovers, there are the deeply thoughtful measures of "Something Wonderful," sung by Dorothy Sarnoff; the poignant "My Lord and Master," sung by Dorothy Sarnoff; the echoing "We Kiss in a Shadow" and the persuasive "I Have Dreamed," both of which are rendered by Dorothy Sarnoff and Larry Douglas, the teasingly philosophical "A Puzzlement," brilliantly interpreted by Yul Brynner, and the vivacious "Shall We Dance?" which brings a note of unexpected abandon to the play.

"The King and I" has been heard in various forms and in other countries since it opened on March 29th, 1951, at the St. James Theatre in New York. Two years after its debut it was performed in England; it was welcomed back to the City Center in New York in 1956. In the same year, it was made into a panoramic motion picture. Yul Brynner again played the part of the king while Deborah Kerr was given the role performed by the late Gertrude Lawrence. The years have proved that this is music for everyone to relish and remember . . . to hear again and again.

Louis Untermeyer

RODGERS and HAMMERSTEIN
present
GERTRUDE LAWRENCE
in A New Musical Play
THE KING and I
with
YUL BRYNNER
Music by
Richard Rodgers
Book and Lyrics by
Oscar Hammerstein II
with
DOROTHY SARNOFF
DORETTA MORROW
LARRY DOUGLAS
Directed by
JOHN VAN DRUTEN
ORCHESTRATIONS BY
ROBERT RUSSELL BENNETT
MUSICAL DIRECTION, FREDERICK DRANCH

Other great Decca albums "Enhanced for Stereo"

DL 79007 **THE MAN WITH THE GOLDEN ARM**

DL 79012 **The Robe** ALFRED NEWMAN

DL 79011 **ETHEL BERTMAN GET YOUR GUN**

DL 79010 **SONG OF BOYBY**

DL 79023 **GUYS & DOLLS**

Printed in U.S.A.

"Decca," "G" symbol, "Gold Label Series," "Hi-Fonic," "Decalite" and "New World Of Sound" are the registered trademarks of Decca Records, Inc.
DECCA RECORDS, A Division of MCA Inc., New York, N.Y., U.S.A.

IMPORTANT! This Long Play 23 1/4 RPM record can be played only on phonographs engineered for Stereo reproduction. With a change to Stereo cartridge, it is possible to obtain adequate performance from many regular (monaural) phonographs. See your dealer or electronic serviceman for details. For proper Stereo reproduction use RIAA equalization setting.

Proper care of this Stereo record will prolong its life and increase your listening enjoyment. Keep stored in special protective envelope; avoid handling playing surface; wipe with soft, slightly damp cloth; set phono for proper speed and be sure needle pressure is adjusted for Stereo play back; check needle frequently for wear—if defective it can permanently damage this Stereo record.

10386

The Westport Library...



A DECCA ORIGINAL
CAST ALBUM

DL 9023
LONG PLAY 33 1/3 RPM

FEUER and MARTIN present

GUYS & DOLLS

A MUSICAL FABLE OF BROADWAY

Based on a story and characters by DAMON RUNYON

SELECTIONS INCLUDE:

Side One

1. RUNYONLAND MUSIC—FUGUE FOR TINNORNS—FOLLOW THE FOLD
Stubby Kaye—Johnny Silver—Douglas Duane—
Isabel Bigley and The Mission Group

2. THE OLDEST ESTABLISHED
Sam Levene—Stubby Kaye—Johnny Silver with Male Chorus

3. I'LL KNOW
Robert Alda—Isabel Bigley

4. A BUSHEL AND A PECK
Vivian Blaine and The Hot Box Girls

5. ADELAIDE'S LAMENT
Vivian Blaine

6. GUYS AND DOLLS
Stubby Kaye—Johnny Silver

7. IF I WERE A BELL
Isabel Bigley

8. MY TIME OF DAY
Robert Alda

Side Two

*1. I'VE NEVER BEEN IN LOVE BEFORE
Robert Alda—Isabel Bigley

2. TAKE BACK YOUR MINK
Vivian Blaine and The Hot Box Girls

3. MORE I CANNOT WISH YOU
Pat Rooney, Sr.

4. LUCK BE A LADY
Robert Alda and The Guys

5. SUE ME
Vivian Blaine—Sam Levene

6. SIT DOWN, YOU'RE ROCKIN' THE BOAT
Stubby Kaye with Chorus

7. MARRY THE MAN TODAY—REFRASE: GUYS AND DOLLS
Vivian Blaine—Isabel Bigley with Chorus

These recordings are also available in Decca
Extended Play Album ED-802 (45 rpm).

Even before it came to New York everybody knew that "Guys and Dolls" was going to be a smash hit. In Philadelphia, where it "tried out," audiences wanted to keep it forever, and the critics outdid each other in superlatives. When it opened at New York's Forty-Sixth Street Theatre, it was immediately and unanimously recognized that "Guys and Dolls" belonged to the permanent repertoire of musical comedy. The only dispute was whether "Guys and Dolls" was the "Oklahoma" or the "South Pacific" of Broadway! It was rated as "the best musical book since 'Pal Joey,'" "a brilliantly fresh treatment of an old end brilliant pattern," "the year's top musical." Robert Coleman wrote in the Daily Mirror: "It has everything, as a top-flight stake runner should." Richard Watts Jr. declared in the New York Post: "The fabulous universe of Damon Runyon is transferred to the stage with notable success in 'Guys and Dolls,' the big brash, and bountiful musical comedy which is the town's

newest hit." John McClain threw away the book and shouted in the Journal American: "It is a triumph and a delight, and I think it will last as long as the roof remains on the Forty-Sixth Street Theatre."

The plot revolves about a Runyon story entitled "The Idyll of Sarah Brown," but it is enriched by many of Runyon's favorite Broadway types, such as Harry the Horse, Nicely-Nicely Johnson, Benny Southstreet, Nathan Detroit, Sky Masterson, Big Jule, and others. They are all gamblers, and the play revolves about them and their girls—and the trouble which follows when a guy finds it hard to choose between the pounding of his heart and the rolling of the dice. There are two love stories. The first involves Nathan Detroit (Sam Levene), a small but hot-shot gambler, and Miss Adelaide (Vivian Blaine), a night club cutie, who have been engaged for fourteen years and whose nuptials have been continually postponed because of a series of floating crap games. The other romance concerns Sky Masterson (Robert Alda), a big time, free-living, free-loving plunger, and Sarah Brown (Isabel Bigley), a Salvation Army lass and head of the run-down Save-a-Soul Mission.

As a play the book was so good that everyone acknowledged it could be performed purely as a play. Nevertheless, good though the book was, it was superbly complemented by Frank Loesser's dexterous and witty lyrics and by his remarkable music, which ranged from the simple to the spectacular, always ingratiating and gratefully remembered. The songs reach a peak of romantic appeal with "I'll Know," "If I Were a Bell," and "I've Never Been in Love Before," "A Bushel and a Peck" was a comedy hit from the beginning; it flashed all over the country as soon as it was released. "Luck Be a Lady," "My Time of Day," and "More I Cannot Wish You," were hailed as three of the best serious numbers of the year, while "Adelaide's Lament," "Take Back Your Mink," "Sue Me," and "Marry the

FEUER and MARTIN present

GUYS & DOLLS

A MUSICAL FABLE OF BROADWAY

Based on a story and characters by DAMON RUNYON

starring

ROBERT ALDA VIVIAN BLAINE SAM LEVENE

ISABEL BIGLEY • PAT ROONEY, Sr.

B. S. PULLY • STUBBY KAYE • TOM PEDI • JOHNNY SILVER
PAUL REED • NETTA PACKER

Music and Lyrics by FRANK LOESSER

Book by JO SWERLING and ABE BURROWS

Dances and Musical Numbers Staged by MICHAEL KIDD

Settings and Lighting by JO MIELZINER

Costumes by ALVIN COLT

Musical Director IRVING ACTMAN • Orchestrations by GEORGE BASSMAN and TED ROYAL

Visual Arrangements and Director by HERBERT GREENE

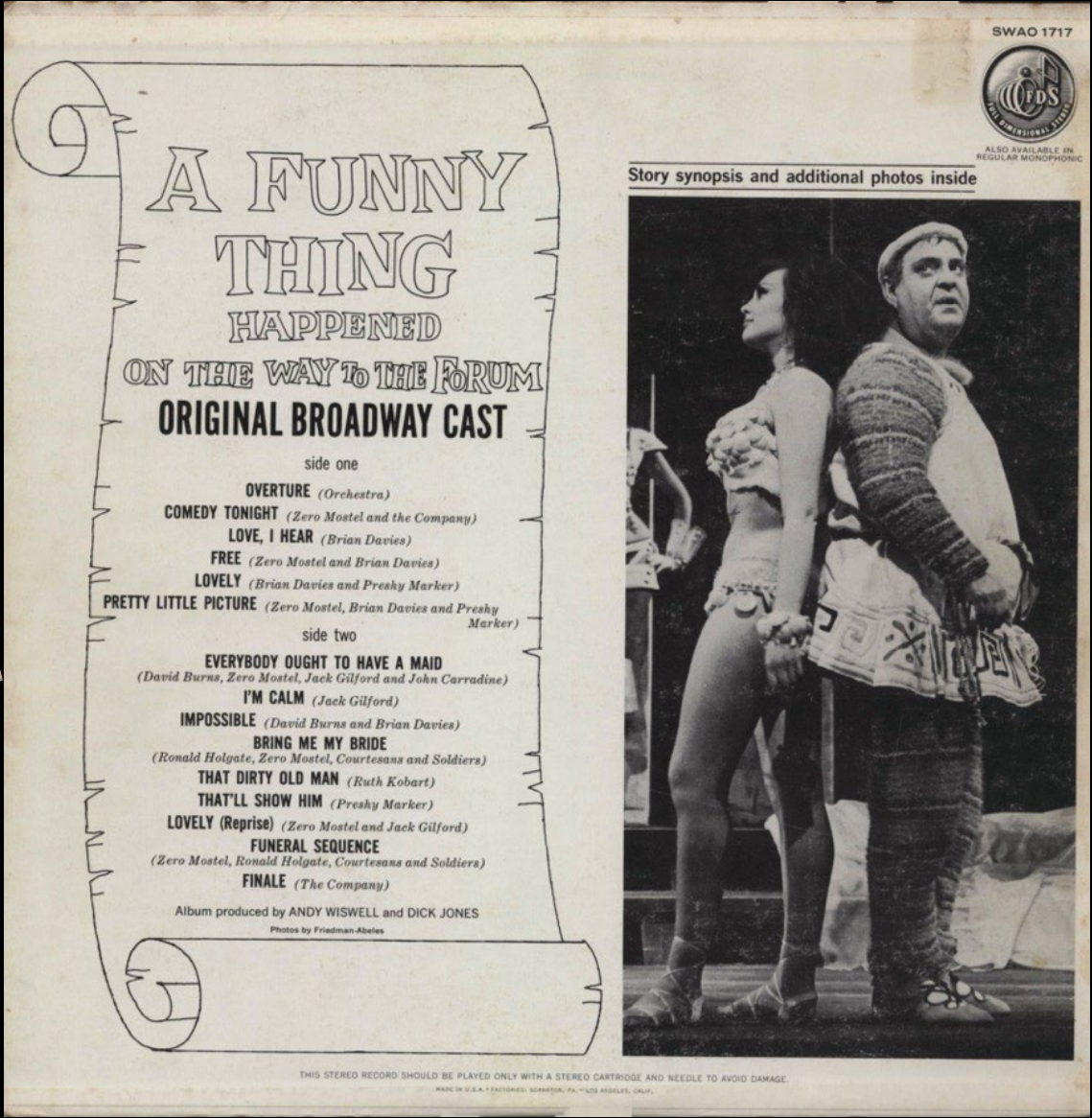
Staged by GEORGE S. KAUFMAN

This DECCA Long Play Microgroove Unbreakable Record can be played only on 33 1/3 RPM instruments.
For maximum protection, it should be kept in this protective envelope, away from heat.

Printed in U. S. A.

GUYS AND DOLLS
Opened: 46th Street
Theater, Nov 24, 1950
Decca Records, cover
design: Decca Records
Notes: Louis Untermeyer

The Westport Library...



A FUNNY THING HAPPENED
ON THE WAY TO THE FORUM
Opened: Alvin Theatre,
Nov 24, 1950
Capitol Records, cover
design and photos:
Friedman-Abeles
Notes: Burt Shevelove and
Larry Gelbart

The Westport Library...

Firm in their belief that what Broadway needed most was a good knock-about musical farce, the authors of *A Funny Thing Happened on the Way to the Forum* decided that the best inspiration they could find would be the plays of one of the first great playwrights of low comedy, Titus Maccius Plautus. Plautus, a Roman who lived about two thousand years ago, built his comedies around such surefire laugh-catchers as conniving slaves, over-amorous young lovers, grouchy old men, domineering wives, seductive courtesans, and bragging soldiers. They were classics of slapstick that greatly influenced the writing of Shakespeare, Ben Jonson, Molière, Corneille — and now Burt Shevelove, Larry Gelbart, and Stephen Sondheim.

Shevelove, who had written a musical at Yale inspired by Plautus called *When in Rome*, thought it would be a great idea to build an entirely new show around the ancient characters and plots. His enthusiasm was shared by Gelbart, with whom he had written many television scripts, and composer-lyricist Sondheim, who had previously won fame for his lyrics for *West Side Story* and *Gypsy*.

All three read every play by Plautus available, though the story that they eventually devised was entirely original. They did borrow some of the characters and a few of the original names, such as Pseudolus and Miles Gloriosus, and also paid strict attention to the classical unities of time, place and action. One incident, incidentally, was taken directly from Plautus. That is the one in which a doddering old man is kept from entering his house because he is made to believe it is haunted. And that scene, so help us, appeared in a play with the strangely prophetic title of *Motelaria*.

A Funny Thing Happened on the Way to the Forum had its world premiere at the Shubert Theatre, New Haven, on April 2, 1962. After an engagement at the National Theatre, Washington, D.C., it opened in New York at the Alvin Theatre on May 8, 1962.

ACT ONE

In case anyone has his doubts, Zero Mostel and the entire company come down to the footlights to confide to the audience that the play they are about to see will be a comedy (*Comedy Tonight*). Mostel then explains that he acts the part of Pseudolus, a slave to Hero (Brian Davies), who is the son

of Senex (David Burns) and Domina (Ruth Kobart). The action takes place on a street in ancient Rome on which stand three houses: the house of Lycus (John Carradine), a dealer in courtesans; the house of Senex; and the house of Erronius (Raymond Walburn), an aged citizen. Mostel further reveals that Erronius has been away for twenty years in search of his long-lost son and daughter, who were stolen by pirates when they were infants.

The story begins with the preparation of Senex and Domina for a trip to visit Domina's ailing mother. Senex tells their number-one slave, Hysterium (Jack Gifford), that he is in charge while they are gone and that he must, at all costs, keep Hero away from the neighboring house of ill repute. But Hero, who has glimpsed the beautiful Philia (Presley Marker) seated at the second story window of Lycus' establishment, has already fallen in love (*Love, I Hear*).

This situation is made to order for the wily Pseudolus. Since there is nothing he wants so much as his freedom, and since there is nothing Hero wants so much as Philia, the slave makes a bargain with his master: he will help Hero get the girl if, in return, Hero sets him free. The love-smitten young man agrees, and, encouraged by his master, Pseudolus indulges in some melodic daydreaming (*Free*).

Pseudolus immediately goes to work. He tells Lycus that he wants a girl for himself, and the obliging dealer is only too happy to show him his wares. However, when Philia is not among them, the slave expresses his dissatisfaction. Suddenly she appears again at the window. When Pseudolus asks about her, Lycus tells him she wouldn't do since she is a recently-acquired virgin from Crete and has already been sold to the noble warrior, Capt. Miles Gloriosus (Ronald Holgate). Undaunted, Pseudolus makes up a story that Philia is doubtlessly diseased, because Crete has just lately been ravaged by the plague. When he hears this, Lycus, anxious to get her out of his house, agrees to let Philia stay with Hero until the captain arrives.

When they are left alone, Philia and Hero lose no time in declaring their mutual affection (*Lovely*). Pseudolus, then, manages to get Hysterium to help by threatening to tell Senex about his hidden collection of erotic pottery. With all going so well, Pseudolus paints the young lovers a *Pretty Little Picture* of how they can make their escape by boarding a boat at the

harbor and sailing off to a nearby island. But the virtuous Philia refuses to go; she must fulfill her contract and wait for the captain. Pseudolus then devises another scheme: he will give her a sleeping potion and Hero can carry her away.

While the slave runs off in search of a missing ingredient for the potion, Senex unexpectedly returns from his trip. Seeing him, Philia mistakenly thinks he is the captain and offers herself to him. Completely flabbergasted, Senex is all for making her a maid in his house and, joined by Pseudolus, Hysterium and Lycus, he sings of the advantages in having such an attractive and willing domestic (*Everybody Ought to Have a Maid*). Since Senex is especially anxious to be alone with Philia, he plans to make Erronius' vacant house the scene of his rendezvous. Attempting a delaying action, Pseudolus suggests that he bathe first. All this intrigue is too much for the nearly hysterical Hysterium, who tries without success to talk himself out of being so nervous (*I'm Calm*).

To complicate the already complicated, Erronius now returns after his fruitless search for his children. He hears the voice of Senex coming from his house, and Hysterium tells him that his house is haunted. Pseudolus, passing himself off as a soothsayer ("Silence! I am about to say the sooth!"), counsels Erronius that the best way to get the spirits out of his house is to walk seven times around the seven hills of Rome. And the old man trots off.

Alone on the street, Senex and Hero vie with each other in flirting with Philia, who waves to them from the balcony of Senex's house. Father and son begin to suspect each other's intentions toward the girl (*Impossible*), and Senex, to rid himself of a potential rival, has his son taken to the baths. Just as Pseudolus has the sleeping potion all ready for Philia, the most serious problem of all arises: a herald announces the imminent arrival of Capt. Miles Gloriosus.

In order to make the captain believe that Philia is in Lycus' house, Pseudolus persuades the dealer to let the girls move into Senex's house, and to allow him to pass as Lycus. The egotistical warrior arrives, commands "*Bring Me My Bride!*" — but, thanks to Pseudolus, Philia cannot be found. Raging with anger, Miles is about to plunge his dagger into Pseudolus, but the slave is saved by the intermission.

ACT TWO

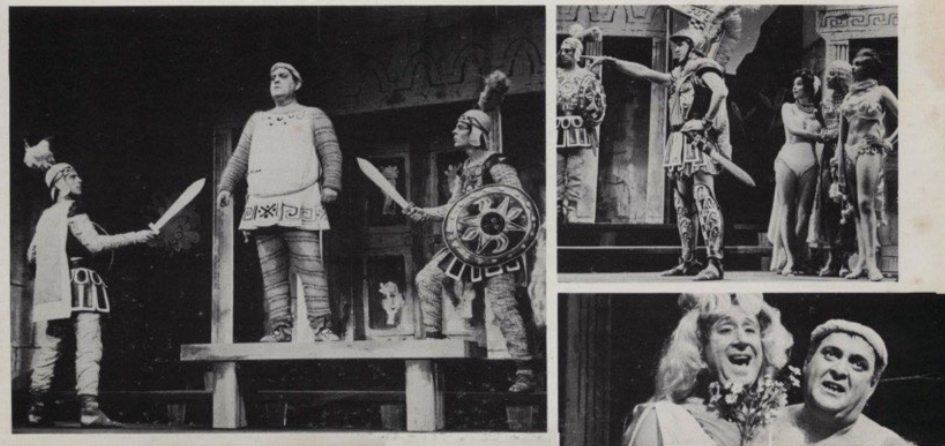
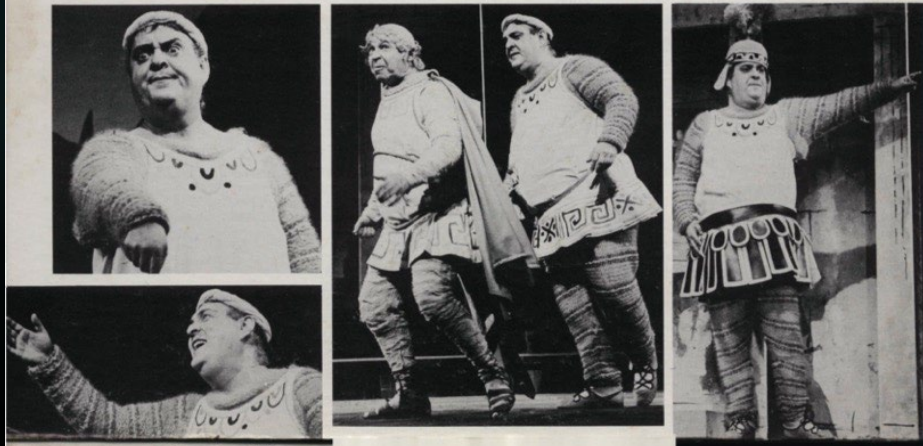
Act Two starts where Act One ended. Pseudolus escapes death by promising to find Philia — but then instructs Hysterium to hide her on the roof. When Miles and the courtesans have gone back into Senex's house, Domina returns from her trip. She suspects Senex of being unfaithful (*That Dirty Old Man*) and, upon meeting the captain, decides to have a little fling herself. She then rushes off to the Forum to try on a new disguise.

After his bath, Senex is eager to pursue his romance with Philia. Still thinking that he is the captain, she comes down from the roof and is about to enter Erronius' house when Hero stops her. His distress at what Philia is about to do is hardly lessened by her naive explanation of how she will get even with Senex (*That'll Show Him*).

Pseudolus still has his double problem: how to deliver Philia to the captain and how not to deliver Philia to the captain. He gets Hysterium to wear a dress and a wig and pose as a dead Philia so that the captain will then leave the real Philia alone. To put Hysterium in the mood, Pseudolus serenades his co-conspirator with a reprise of the song *Lovely*, and even gets the slave to believe it. Upon beholding the presumably dead body of his bride-to-be, Miles is so grief-stricken that he insists on holding a service (*Funeral Sequence*). However, when he tries to plant a farewell kiss, Hysterium dashes off and gives the whole scheme away.

Upon completion of a chase that finds everyone running after everyone else, Lycus apprehends Philia and Hero on their way to the harbor, and hands the girls over to the captain. But, since this is a comedy, all ends happily. Stopping off from his hill climbing, Erronius recognizes the design on the necklace worn by Philia and the ring worn by Miles. They are his long-lost children! Brother is now pleased to give sister to Hero, and Pseudolus is, thank the gods, at last a free man.

Story synopsis ©1962 Burt Shevelove and Larry Gelbart. All rights reserved.



A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Opened: Alvin Theatre,
Nov 24, 1950

Capitol Records, cover
design and photos:

Friedman-Abeles

Notes: Burt Shevelove and
Larry Gelbart

The Westport Library...



OL 5090

Exclusive trade mark of Columbia Records

Herman Levin presents

REX HARRISON JULIE ANDREWS

in a new musical

MY FAIR LADY

adapted from Bernard Shaw's "Pygmalion"

Book and Lyrics by: ALAN JAY LERNER Music by: FREDERICK LOEWE Production staged by: MOSS HART

Choreography and Musical Numbers by Hanya Holm • Production designed by Oliver Smith • Costumes designed by Cecil Beaton Musical Director: Franz Allers • Musical Arrangements by Robert Russell Bennett and Phil Lang • Dance Music Arranged by Trude Rittman

with STANLEY HOLLOWAY Robert Coote

Michael King • Gordon Dilworth • Rod McLennan • Produced for records by Goddard Lieberson

OL 5090

Exclusive trade mark of Columbia Records

Musical Numbers

Overture	Orchestra
Why Can't the English?	Rex Harrison
Wouldn't It Be Lovely	Julie Andrews and Ensemble
With a Little Bit of Luck	Stanley Holloway
	Gordon Dilworth, Rod McLennan
I'm an Ordinary Man	Rex Harrison
Just You Wait	Julie Andrews
The Rain in Spain	Rex Harrison, Julie Andrews, Robert Coote
I Want to Dance All Night	Julie Andrews
Ascot Gavotte	Ensemble
On the Street Where You Live	Michael King
You Did It	Rex Harrison, Julie Andrews
Just You Wait (Reprise)	Julie Andrews
Show Me	Julie Andrews
Get Me to the Church on Time	Stanley Holloway, Ensemble
A Hymn to Him	Rex Harrison
Without You	Julie Andrews, Rex Harrison
I've Grown Accustomed to Her Face	Rex Harrison

Few musical comedies in recent years have been as eagerly awaited as *My Fair Lady*, the incontestable champion of the 1955-56 season. A musical adaptation of Bernard Shaw's *Pygmalion*, it has delighted even dedicated Shavians with an extraordinary mixture of wit, movement and color. Produced by Herman Levin with book and lyrics by Alan Jay Lerner and music by Frederick Loewe, *My Fair Lady* is a joyous experience, brimming with melody and laughter and sending its audiences into riotous applause.

Not only does the classic comedy emerge unharmed, it now has a glow and a grace and a lift that even Shaw would have applauded. Mr. Lerner's book and lyrics are comfortably within the great tradition, and positively bubble with

biting wit. Mr. Loewe's music brilliantly enhances the folk of the Cockney flower-girl who becomes a great lady by mending her diction, scattering patter songs, ballads and cheerful choruses around in lavish fashion. The songs have a delectable humor of their own, preserving the flavor of 1912 London and injecting an aura of romance as well. Perhaps the most descriptive adjective came from Variety, which announced that the score was "glow-tingling." And indeed it is, as this presentation, produced for records by Goddard Lieberson, proves.

My Fair Lady is beautiful, expansive, tuneful and hilariously funny. Its sumptuous sets by Oliver Smith require the use of two revolving stages, the Cecil Beaton costumes have a charming pre-World War I style, and the pace is swift and witty. But what makes the show so delightful, in addition to the superb score, is the work of its three principal performers, co-stars Rex Harrison and Julie Andrews, and Stanley Holloway. Mr. Harrison, long a favorite with American and British audiences, brings to the part of Professor Henry Higgins all the crisp vitality of his work on the dramatic stage, plus a new-found flair for the musical theater. Mr. Holloway, one of the bulwarks of the London stage and screen, takes over the role of Alfred P. Doolittle and makes it entirely his own in a rich, rowdy impersonation.

Miss Andrews, caught between two of the most expert actors in the world and between the crackling high comedy of Mr. Harrison and the robust low comedy of Mr. Holloway, presents one of the most winning portraits imaginable. Competing with memories of such actresses as Mrs. Patrick Campbell, Lynn Fontanne, Wendy Hiller and Gertrude Lawrence, she brings Eliza to vibrant life in a succession of songs, dances and heart-warming scenes. So triumphantly does she sweep audiences along with her that, when she finally conquers the pronunciation of "the rain in Spain," a glorious gasp of pleasure and relief echoes through the theater.

The plot of *My Fair Lady* closely follows that of Shaw's enduring comedy, with only one negligible change of locale: the celebrated Tea Party scene, one of the funniest in all the theater, has been moved to a box at the Ascot Races. This allows for some devastating comment on British reserve, and gives Eliza an explosive curtain-line. Otherwise, the flower-girl Eliza is taken in hand by Henry Higgins, the professor of phonetics, and his friend Colonel Pickering, and, through train-

ing in speech and deportment, is passed off as a duchess at a court reception. Eliza inevitably does not want to be thrown back into the gutter, and at length breaks through Higgins' icy reserve for a finale which indicates she is likely to become the professor's wife.

So closely are the songs interwoven with the plot that even the sketchy outline above will serve to place the music in its context, tracing Eliza's development and her attitude toward Higgins. Each one seems exactly right when it appears so that it seems as if Shaw had been set to music, a high compliment to Mr. Lerner. Mr. Loewe has pointed all this up with catchy tunes, ranging from the rollicking Cockney songs for Mr. Holloway through the patter numbers for Mr. Harrison up to the ballads for Eliza's suitors. And for Miss Andrews, there is a little bit of everything, as befits her gradual transformation.

Moving surely through the songs and dances, Rex Harrison offers one of his most polished performances. Familiar to audiences who remember *Bell, Book and Candle*, *Venus Observed* or *Avant of the Thousand Days* on the stage, or *Blithe Spirit*, *Asset* and *the King of Siam* or *Shaw's Major Barbara* on the screen, he makes his musical comedy debut with splendid style and timing. He delivers his songs with delightful flair, and succeeds in making the occasionally callous Higgins a thoroughly likable character.

Miss Andrews comes to *My Fair Lady* from her first American role, that of the brainless heroine in *The Boy Friend*. Her inspired foolishness in that romp won her stardom immediately, and led to a leading role opposite Bing Crosby in the television version of *High Tor*. Born in 1925, she made her first professional appearance in 1948, in a British production called *Starlight Roof*. She next appeared in three pantomimes, then came to America and stardom in 1954.

Stanley Holloway is more familiar to movie audiences than theatergoers in America. His only appearance in this country before *My Fair Lady* was as Bottom in the lavish Old Vic production of *A Midsummer Night's Dream*. Connoisseurs of comedy, however, remember his engaging work in such screen comedies as *Passport to Pimlico* and *The Loves of Mr. Pickles*. He and several colleagues have long enjoyed his stories of Sam Small, the Lancashire lad. In *My Fair Lady*, Mr. Holloway creates a luscious portrait of a member of the underserving poor, and sings two fragrant Cockney numbers in fine music hall style.

Robert Coote portrays the Professor's friend, Col. Pickering. In this production, most recently he was seen in *Four Chorus* with Tallulah Bankhead, and on the screen in *The Swan*, with Grace Kelly. Michael King, who appears as Freddy Eynsford-Hill, Eliza's suitor, is the son of Dennis King. He has been seen in *Inside U.S.A.*, *Me and Juliet*, and *Fanny*.

Alan Jay Lerner and Frederick Loewe first attracted Broadway attention with a musical called *The Day Before Spring*. This they followed with the enormously successful *Briarcliff*, later with *Paint Your Wagon*. Mr. Lerner, in addition, wrote *Love Life* with Kurt Weill and won an Academy Award for his screenplay for *An American in Paris*. Moss Hart is famous both as a director and as a writer; among his many credits are *Light Up the Sky*, *The Climate of Eden*, *Lady in the Dark* and *Winged Victory*. With George S. Kaufman he wrote *You Can't Take It With You* and *The Man Who Came to Dinner*, and Hart screen plays have included *A Star Is Born* (for Judy Garland) and *Gentlemen's Agreement*.

The splendid dances and musical numbers which form so large a part of *My Fair Lady's* charm were staged by Hanya Holm. Miss Holm also staged the choreography for *Kiss Me, Kate* and *The Golden Apple*. The Musical Director is Franz Allers, who conducted two other Lerner-Loewe musicals, *Briarcliff* and *Paint Your Wagon*, and was most recently musical director of *Plain and Fancy*. Producer Herman Levin, who blended the products of all these talents, was the producer of such other resounding hits as *Call Me Mister* and *Gentlemen Prefer Blondes*. It was also he who introduced the work of Jean-Paul Sartre to the American stage with his production of *No Exit*, which won the New York Drama Critics' Award for the Best Foreign Play of 1945.

Members of the singing ensemble include Melba Gordon, Lola Fisher, Rosemary Gaines, Maribel Hammer, Colleen O'Connor, Muriel Shaw, Patti Spangler, Gloria van Dorn, Paul Brown, Gordon Ewing, Glenn Kezer, William Krach, James Morris, Reid Shelton, Herb Surface and David Thomas.

My Fair Lady opened at the Shubert Theatre in New Haven February 4, 1956, at the Erlanger Theatre in Philadelphia on February 15, and at the Mark Hellinger Theatre in New York on March 15.

—George B. Dale

This record is a precision made product. It cannot be guaranteed to give full satisfaction unless the following conditions are met:

- Do not use a needle which has been used beyond its recommended expectancy* (see chart at right).
- Record surface must be kept clean.
- Turntable must be level.

*Write to Columbia Records for free booklet on record and needle care. (Send name and address to Columbia Records, Box 1, Bridgeport, Conn.)

COLUMBIA RECORDS

RECOMMENDED NEEDLE LIFE CHART

Ormium (metal) tip	not over 20 hours
Sapphire (sy. jewel)	not over 65 hours
Diamond (genuine)	not over 800 hours

"PERMANENT" NEEDLES MAY CAUSE PERMANENT DAMAGE

No needles are really permanent. Some last much longer than others but all should be changed occasionally to safeguard your record collection. Play safe. Ask your dealer for the new Columbia Needle—engineered, tested, and guaranteed by Columbia Records.

The Westport Library...



OS 2001

Robert E. Griffith and Harold S. Prince (By arrangement with Roger L. Stevens) present a new musical

WEST SIDE STORY

Based on a conception of Jerome Robbins

Book by ARTHUR LAURENTS

Music by LEONARD BERNSTEIN

Lyrics by STEPHEN SONDHEIM

Carol Lawrence • Larry Kert • Chita Rivera • Art Smith

Mickey Calin • Ken Le Roy • Lee Becker • David Winters • Tony Mordente • Eddie Roll • Grover Dale

Entire Production Directed and Choreographed by

JEROME ROBBINS

Produced for records by Goddard Lieberson

Musical Production by Oliver Smith. Costumes by Irene Sharaf. Lighting by Jean Rosenthal. Co-Choreographer: Peter Gennaro. Musical Director: Max Goberman. Production Associate: Sylvia Ripstein. Orchestration by Leonard Bernstein with Sid Ramin and Irwin Kostal.

Prologue	Musical Numbers	Orchestra
Something's Coming	Larry Kert	Orchestra
The Dance at the Gym	Larry Kert	Orchestra
America	Chita Rivera, Marilyn Cooper, Bert Green and Chita Rivera	Orchestra
One Hand, One Heart	Larry Kert, Carol Lawrence	Orchestra
Tonight	Carol Lawrence, Marilyn Cooper	Orchestra
I Feel Pretty	Carol Lawrence, Marilyn Cooper	Orchestra
Somewhere (Rehearsal)	Carol Lawrence, Marilyn Cooper	Orchestra
One Hand, One Heart	Larry Kert, Carol Lawrence	Orchestra
I Have a Love	Carol Lawrence, Chita Rivera	Orchestra

Final: The Jets: Mickey Calin, Eddie Roll, Tony Mordente, David Winters, Lee Becker, Grover Dale, Lowell Harbo, Hank Brandy, Tommy Abbott, Frank Green, Martin Charlin, Wilma, Carter, Carme D'Andrea, Caserio, Brown, Marilyn O'Hara, Julie Gert. The Sharks: Ken Le Roy, Jamie Sanchez, George Macy, Noel Schwartz, Al On Sha, Gene Griva, Bencie Lee, Jay Norman, Eric Costello, Jack Murray, Marilyn Cooper, Bert Green, Carme Gutierrez, Elizabeth Taylor, Lynn Ross, Liane Plann.

Not since *My Fair Lady* has a musical production received the advance acclaim accorded *West Side Story*. So enthusiastic were the reports, in fact, that the authors and management became worried, fearing reaction. They need not have bothered, for — like *My Fair Lady* — *West Side Story* is a magnificent collaboration, possessed of a style entirely its own and building in a crescendo of extraordinary power and excitement. The Jerome Robbins conception of presenting a modern version of the story of Romeo and Juliet has brought forth an almost perfectly constructed musical: tight, logical, peopled with living characters and fairly bursting with tension. This is not to say that *West Side Story* is without its hilarious moments, nor its lyrical ones; they abound, as this recording indicates. But its main concern is the electric tempo of a sizable segment of American life, and the imperative problems.

In a sense it is difficult to indicate the quality of *West Side Story*. The setting, the story, both foreshadow a certain starkness, and it is true that the ending is tragic. But it is brightened throughout by a wonderfully touching romance, by rapid flashes of humor and by an unending succession of brilliant dance sequences that are not only integrated but inevitable. The book, the music, the lyrics, the dancing, are all of the same exciting texture, and unite in a really spectacular display of that illusive art, the American musical theatre.

The collaboration that produced *West Side*

Story was long and painstaking—casting alone took six months—but the effort has been rewarded. During the tryout tour, customarily a time of agony and frenzy, only minor excisions and changes were made: a musical bridge here, a piece of business there. The production took the stage with its engrossing vitality, and took its audiences by storm.

Mr. Laurents' book in no sense paraphrases the story of Romeo and Juliet, but instead uses it as a "reference point," a suggestion for his own development of the theme. The production opens with a danced *Prologue* indicating the bitter tensions between the Jets, a self-styled "American" street gang, and the Sharks, a group of young Puerto Ricans. The leader of the Jets, Riff (Mickey Calin) swears to drive the Sharks, led by Bernardo (Ken Le Roy), from the streets (*Let Song*). Riff determines to challenge Bernardo that night at a dance in the gym, and prevails upon his old friend and the co-founder of the Jets, Tony, to help him. Tony (Larry Kert) has been growing away from the gang, and feels the stirrings of other emotions (*Something's Coming*) but agrees.

Bernardo's sister Maria (Carol Lawrence), newly arrived from Puerto Rico to marry his friend Chino, attends the dance (*The Dance at the Gym*) and despite the obvious hatred between the gangs meets Tony, who at once falls in love with her (Maria). Later, after the dance, while the gangs begin to assemble at Doc's drugstore to choose a place and weapons for their rumble—a gang fight—Tony visits Maria on the fire escape of her apartment, and they pledge their love (*Tonight*), promising to meet the next afternoon at the bridal shop where Maria works. As he departs, the Sharks take their girls home and go off to the drugstore, while a playful argument develops between Anita (Chita Rivera) and two homesick Puerto Rican girls over the relative merits of life back home and in Manhattan (*America*).

At the drugstore, the Jets are nervous about the approaching meeting with the Sharks, but Riff advises them to play it cool (*Cool*), and when the Sharks arrive, an agreement is reached, at Tony's insistence, to have a fair, bare-knuckled fight between the two best fighters in each gang the next night, under the highway. Next day, Tony visits Maria at the shop and among the clothing store workers enact a touching wedding ceremony (*One Hand, One Heart*). Maria makes him promise to stop the bickering between her brother and brother's. In the quiet *Tonight*, Tony and Maria sing of their love. Anita makes plans for a big evening with Riff and the Sharks, and their gangs, make their own plans for the rumble.

In a deserted area under the highway, the gangs meet for the fight. As it is about to get under way, Tony hurries in, and begs them to stop as he has promised Maria. Ber-

nardo, enraged that Tony has been making advances to his sister, pushes him back furiously. Suddenly switch-blade knives appear, and Riff and Bernardo begin to fight (*The Rumble*). In the ensuing action, Riff is killed and Tony, grabbing his weapon, in turn knifes Bernardo. Frenzied, the gangs join battle, until they are interrupted by a police whistle. They flee, leaving behind the bodies of Riff and Bernardo.

In her room, Maria is gaily preparing for her meeting with Tony (*I Feel Pretty*). She is unaware of what has happened, until Chino bursts into her room and tells her that her brother has been killed by her lover. Seizing a gun, he rushes out in search of Tony. Tony, however, has climbed the fire escape to Maria's room, and in spite of her grief she is unable to send him away. Clinging together desperately they envision a place where they can be free from prejudice (*Somewhere*). In the streets and alleys the gangs flee the police, panic-stricken by the killings. Two of the Jets, Action and Snowboy, have already been questioned, and they explain to the rest of them how to handle the adults (*Go, Officer Krupke!*).

The sorrowing Anita knocks at Maria's door, and Tony leaves by the window, taking refuge in the basement of Doc's drugstore. Anita upbraids Maria for allowing Tony to come near her (*A Boy Like That*), but Maria's answer (*I Have a Love*) carries its irrefutable force, and at length Anita agrees to go warn Tony that Chino is gunning for him. She goes to the drugstore, but is brutally taunted by the Jets for her nationality, and finally in hysteria spits out a different message for Tony: that Chino has killed Maria in revenge.

Doc tells Tony what Anita has said, and Tony leaves his hiding place, wandering numbly on the streets. At midnight, he runs into Maria, who has been searching for him, but their moment is brief: Chino appears from behind a building, and shoots Tony dead. The stunned gangs, the Jets and the Sharks, appear from the shadows and, drawn together by the tragedy, lift up the body of Tony and carry him off.

The powerful book for *West Side Story* was written by Arthur Laurents as his first musical production. Earlier, his produced works have included *Home of the Brave*, which won the Sidney Howard Award, *The Time of the Cuckoo*, which became the movie *Summer, Summer*, and *A Clearing in the Woods*. He is also noted for his screen writing, which has included the screen plays of *The Snake Pit*, *Anastasia* and *Bonjour Tristesse*. Leonard Bernstein, who wrote the dynamic musical score, was represented on Broadway by *On the Town*, *Wonderful Town*, and *Can-Can*. His ballets include *Fancy Free*, *Facsimile*, and *The Age of Anxiety*—originally his Symphony No. 2. His television appearances on *Omnibus*, his score for *On the Waterfront* in the movies, and his

appearances as a pianist are further testaments to his versatile talents. He was appointed co-conductor with Dimitri Mitropoulos for the 1957-58 concerts of the New York Philharmonic, and served for three years as director of the New York City Symphony.

Jerome Robbins, who directed and, with the assistance of Peter Gennaro, choreographed *West Side Story*, is famous in both categories and as a dancer as well. As a director, he has staged *The Peppercorn Game*, *Judy Holiday's Belts Are Ringing*, and *Mary Martin's Peter Pan* on both stage and television. As a choreographer, he devised *Fancy Free*, *The Age of Anxiety*, and *Fanshore* for the ballet; *The King and I*, *On the Town*, *Call Me Madam*, and *High Button Shoes*, among others, for Broadway. Lyricist Stephen Sondheim makes his Broadway debut with *West Side Story*, although composer Sondheim made his bow with the background music for *Girls of Summer*. Equally gifted in both endeavors, Mr. Sondheim is a writer as well, having co-authored scripts for *Topper* and *The Last Word* on television, and having written book, music and lyrics for two college shows, a musical delayed by the death of producer Lennell Ayers.

The lovely Maria of *West Side Story* is Carol Lawrence, a former soloist with the Chicago Opera Ballet. She made her Broadway debut in *New Faces of 1955*, and also appeared in the film version. Other productions in which she has been seen are *Me and Juliet*, *Pais and Fancey*, *Shanghai*, and the City Center revival of *South Pacific*. She was also seen in the ill-fated *High School Musical*. Larry Kert, who plays Tony, was also seen in the *Follies*, in the equally ill-fated earlier version of the show. On Broadway he has appeared in *Jazz*, *Murray Anderson's Almanac*, and on television in *Private Secretary*, and *Man Behind the Mask*. A former star man in Hollywood, he began his professional singing career in Las Vegas and clubs across the country.

Chita Rivera, who portrays Anita, was last seen on Broadway in *Mr. Wonderful*. She was a dancer in *Gypsy* and *Dolls*, and *Can-Can*, and scored her first real success in *The Sheik*, *String Revue*. Thereafter she was seen in *Seventh Heaven*, and understudied *Cartha Kitt* in *Shishonee Alley*. She has also been seen frequently on television, Mickey Calin, who plays Riff, toured in *The Boy Friend* and appeared in stock with Celeste Holm. In 1956, he was the winner on "Chance of a Lifetime." In addition to his many television appearances, he was seen on Broadway in the revue, *Catfish* a Star.

West Side Story opened in New York at the Winter Garden Theatre on September 26, 1957, following engagements in Washington and Philadelphia.

Notes by GEORGE DALE

OS 2001

COLUMBIA MASTERWORKS

STEREO

THIS COLUMBIA STEREO



FIDELITY RECORDING IS DESIGNED FOR USE ON 33-1/3 RPM STEREOPHONIC REPRODUCERS

The Westport Library...



THE SOUND OF MUSIC
Opened: Lunt-Fontanne
Theatre, November 16,
1959
Columbia Records, cover
design and photos:
Friedman-Abeles
Notes: George B. Dale

The Westport Library...

The Sound of Music

Table with 2 columns: Song/Scene and Cast Members. Includes songs like 'Prelude', 'The Sound of Music', 'My Favorite Things', etc.

"A sensational musical is on its way to Broadway," announced Variety when The Sound of Music opened in New Haven. Boston handed down a similar verdict, and New York concurred with tumultuous applause...

Miss Martin, of course, is almost literally incandescent. With her remarkable charm more winning than ever, she gives a wide-ranging portrayal of Maria Augusta Trapp, first as the music-loving postulant at Nonnberg Abbey...

Appearing with her as Theodore Bikel, bringing an engaging voice to his thoughtful portrayal as Captain von Trapp, Patricia Neway as the understanding Mother Abbess, Kurt Kaszner as a highly adaptable friend, and Marion Marlowe as an unusually fetching villainess...

The book, by Howard Lindsay and Russel Crouse, was suggested by "The Trapp Family Singers" by Maria Augusta Trapp, and builds firmly to an exciting climax as it traces Maria's days in the convent, her experiences with the Trapp children, and the terrors of the Nazi annexation of Austria...

In The Sound of Music Richard Rodgers and Oscar Hammerstein 2nd have written a score that ranks with their finest. The music is in Mr. Rodgers' most melodic vein, ranging from the glowing title song through charming bal-

lads, lilting airs and jaunty Austrian tunes to the soaring ceremonial music for the Abbey. In his turn, Mr. Hammerstein has written lyrics that are simple (for the children's songs), poetic, and ironic as the occasion demands...

"The Sound of Music was produced by Leifland Hayward (who is also co-producer of Gypsy), Richard Halliday and Menara, Rodgers and Hammerstein, who have blended all these elements into the notable production that The Sound of Music has become. Their success can be measured from another quotation from Variety...

It is 1938. In Nonnberg Abbey in Austria, the busy nuns are going about their daily tasks, but toward evening, it becomes apparent that the postulant Maria (Mary Martin) is not among them. Maria is out on the mountain, enjoying nature and The Sound of Music in the air, and although she has the permission of the Mother Abbess, she returns very late indeed. The Mother Abbess and her assistants are tired to conclude that Maria is not yet ready for the religious life...

The Captain returns from Vienna with his fiancée, Elsa Schraeder (Marion Marlowe) and a friend, Max Detweiler (Kurt Kaszner). Max cannot understand how the Captain and Elsa can be happy together (How Can Love Survive), since they have no problems. The Captain is astounded to find the children singing, but reluctantly joins in with them, caught by the beauty of the song. Elsa induces him to give a party (Lovers), at which the children sing their good-nights (So Long, Farewell), and ominous rumblings of the German Anschluss begin to be heard. Maria discovers that the nuns in the convent are not all what they seem to be. The Mother Abbess advises her that the love of a man and a woman is holy and that she must reach out to meet life (Climb Every Mountain).

Returning to the Trapp Villa, Maria finds a bitter quarrel going on among the Captain, Elsa and Max, concerning accommodation of the Nazis, and the Captain and Elsa suddenly dissolve their engagement. The Captain and Maria recognise their love (An Ordinary Couple), and two weeks later are married in the Abbey (Processional). When they return from their honeymoon, they find the Nazis have invaded Austria, and that even Elsa is among their supporters. Maria comforts Liesl (Sturzen-Göing on Seventeen) as best she can, Max, meanwhile, has determined to have the children baptised at a music festival, over the Captain's disapproval. The Nazis, however, summon the Captain into their service, and Maria gathers time for him by agreeing that the whole family will sing. They perform on stage at the concert hall (Lovers) and it is suddenly announced that an escort is waiting to take the Captain. Berlin. Swiftly, Maria leads the family, including the Captain, into their exit song and by one they disappear, as Max stalls the escort. They hide in the garden of the Abbey as soldiers search for them, and finally make their way to freedom (Maria's beloved mountain, as the nuns wish them Godspeed (Climb Every Mountain)).



Maria arrives at the Trapp villa. (Mary Martin)



Maria teaches the Trapp Children to sing Do-Re-Mi (Mary Martin)



Captain von Trapp meets the new governess (Theodore Bikel, Mary Martin)



The Captain, Elsa and Max (Theodore Bikel, Marion Marlowe, Kurt Kaszner)



The Trapp Family Singers on stage (Mary Martin, Theodore Bikel, Lauri Peters)

PHOTOS BY FRIEDMAN ABEL

With Maria, Mary Martin adds another superb portrait to her gallery, one that began with a modest strip-tease in motion pictures, presented her as the goddess in Our Town of Vienna, a Chinese wife in Late Song, as Annie in the national company of Annie Get Your Gun, and as the unforgettable Nellie Forbush in South Pacific. She has also been seen in Kind Sir, The Sign of the Cross, and as an incomparable Peter Pan. On television, she has appeared with Ethel Merman in the memorable Ford 50th Anniversary Show, with Noel Coward in Together with Music, and in Answer, The Sign of the Cross and of course Peter Pan. Her most recent triumph was a tour, beginning in Alaska and covering the entire country, in Music with Mary Martin, culminating in two television programs on Easter Sunday, one for children and one for adults.

Theodore Bikel, who plays Captain von Trapp, made his New York debut in Tonight in Samarkand, and has also been seen in The Love and The Rose. Duquesne. He has appeared in many motion pictures, beginning with The African Queen and continuing with Maria Ruge, The Little Kidnappers, The Divided Heart and The Defiant Ones, for which he won an Academy Award nomination. In addition, Mr. Bikel sings folk songs in seventeen languages, and is a distinguished recitallist and recording star. Patricia Neway has won outstanding acclaim for her singing in two Gian Carlo Menotti operas, The Consul and Maria Golovin. With the New York City Opera Company she has sung in Camille, Les Huguenots and The Dybbak, and was seen on television in Desires of the Carnaliter. A noted recitallist, she is the winner of the 1950 New York Critics and Donaldson Awards for her work in The Consul. Kurt Kaszner is familiar to television audiences in a wide variety of roles, and has appeared on Broadway in Waiting for Godot, The Happy Time, Montserrat and Look After Loin, among many others, and has appeared in thirty-five movies, including Life, The Journey, My Sister Eileen, A Farewell to Arms, and Four in the First Time. Marion Marlowe makes her Broadway debut in The Sound of Music after outstanding successes in nightclubs and television, notably on the Arthur Godfrey Show for five years. She



The Mother Abbess blesses Maria on her wedding day (Patricia Neway, Mary Martin)



Richard Rodgers, Oscar Hammerstein 2nd and record producer Goddard Lieberson

has also appeared in London in Scenes Past and on television. The work of Richard Rodgers and Oscar Hammerstein 2nd is almost too well-known to require listing; together and with other partners they have received just about every award the theatre has to give. From their initial collaboration on the epochal Oklahoma! to their most recent, Flower Drum Song, they have consistently striven for a close relationship of words and music with story-line, and brought a new concept of the musical theatre into being. In The Sound of Music, working for the first time with Howard Lindsay and Russel Crouse, they have created another superb score for a grateful public. Mr. Lindsay and Mr. Crouse are perhaps best-known as the authors of Broadway's longest-running play, Life with Father, but they are the authors of many other delightful plays, including Life with Mother and the Pulitzer Prize winner State of the Union, as well as the books for such musicals as Call Me Madam, Anything Goes, Rod, Rat and Blue and Happy Hunting. Mr. Lindsay is also famous as an actor, having por-

trayed Father Day for several wonderful years. The Sound of Music resulted in Columbia's recording studio four persons who produced the epochal original cast recording of South Pacific: Mary Martin, composer Richard Rodgers, lyricist Oscar Hammerstein 2nd, and Goddard Lieberson, producer for records. Other outstanding Rodgers and Hammerstein scores produced for records by Mr. Lieberson include Flower Drum Song and the CBS Television production of Cinderella. Among the more than twenty-five original cast recordings produced by Mr. Lieberson are My Fair Lady, Gypsy, A Gentleman's Agreement, West Side Story, Bells Are Ringing, The Most Happy Fella, The Pajama Game and Kissed, along with a series of sparkling re-creations of musicals by Rodgers and Hart, George and Ira Gershwin, Cole Porter, Noel Coward, Sigmund Romberg and others. GEORGE B. DALE The Sound of Music opened on October 3, 1959, at the Shubert Theatre in New Haven, on October 13 at the Shubert Theatre in Boston and on November 16 at the Lunt-Fontanne Theatre in New York.

The Westport Library...



ANNIE GET YOUR GUN—Selections—Original Cast

DECCA 8001

ETHEL MERMAN

In the RICHARD RODGERS-OSCAR HAMMERSTEIN II PRODUCTION

ANNIE GET YOUR GUN

Music and Lyrics by IRVING BERLIN

with RAY MIDDLETON and members of the original cast, chorus and orchestra under direction of JAY BLACKTON

SELECTIONS INCLUDE

Side One

1. DOIN' WHAT COMES NATUR'LY
2. MOONSHINE LULLABY with GARTH, TURNER and BOB
3. YOU CAN'T GET A MAN WITH A GUN with Chorus
4. I'M AN INDIAN TOO with Chorus
5. THEY SAY IT'S WONDERFUL with RAY MIDDLETON
6. ANYTHING YOU CAN DO with RAY MIDDLETON

Side Two

1. I GOT LOST IN HIS ARMS with Chorus
2. I GOT THE SUN IN THE MORNING with Chorus
3. THE GIRL THAT I MARRY RAY MIDDLETON
4. MY DEFENSES ARE DOWN RAY MIDDLETON and Male Chorus
5. WHO DO YOU LOVE I HOPE ROBERT LYNN and EIGHTEEN COBLES
6. There's No Business Like SHOW BUSINESS ANNIE GET YOUR GUN CHORUS

• • •

Although it is only a few years old, "Annie Get Your Gun" has already made the historians of the theatre take notice and add another golden page to their annals. Annie's debut was auspicious. On the evening of May 17th, 1946, a little dark-haired gal dressed in fringed, scarlet-dyed buckskin, and toting a squirrel-rifle almost as tall as she was, sauntered on stage at the Imperial Theatre and figuratively opened fire on a blasé Broadway first-nighter audience. The audience thought

it knew exactly what to expect of "Annie Get Your Gun." It was prepared for a zestful evening of watching and listening to Ethel Merman being the inimitable Ethel Merman with the help of some tailor-made Berlin tunes; some super-special sets and costumes dreamed up by Jo Mielziner and Lucinda Ballard; a witty book by Herb and Dot Fields; and the pat and professional directorial touches of Joshua Logan. But the patrons were in for a rollicking surprise. They got ten times more than they had bargained for.

Next morning, critics by the dozen headlined their effervescent columns with references to the show scoring a "bull's eye" — a conclusion as trite as it was true. For "Annie" hit her audiences squarely between the eyes with all the wallop of a soft-nosed .45 calibre slug, and kept them happily goggle-eyed with song, story, specialty and spectacle from the opening gun to the parting shot.

Produced by the legendary hit-maker team of Richard Rodgers and Oscar Hammerstein II; graced by the music and lyrics of the perennially favorite and ageless Irving Berlin and the presence of heaven's gift to musical comedy, Ethel Merman — the show couldn't possibly have missed.

To the roster of permanent song hits, the play added the captivating and highly tuneful "Show Business," "Doin' What Comes Natur'ly," "Anything You Can Do," "I Got The Sun In The Morning," "The Girl That I

Marry," "They Say It's Wonderful," among others.

Robert Garland, in his rave New York Journal-American review, put it neatly when he said: "And why is 'Annie Get Your Gun' far and away the best musical in town? I'll tell you. It's the best musical in town because it has everything the best musical in town should have. It has a rich romantic story which begins at the beginning, continues through the middle, and stops when it gets to the end. It tells, according to the rules, how 'Boy' Frank Butler meets 'Girl' Annie Oakley, loses her, then gets her back again. It has a rich, melodious score which is easy to listen to, simple to remember, and pleasant to hear and re-hear. Its accompanying lyrics are brilliant, each suited to the melody, the moment and the mood. As for that erstwhile song-and-dance show lady who is an actress, a comedienne and a singer rolled quite magically into one, you've a new and exciting Ethel Merman on the stage of the Imperial. But it's a new and exciting Ethel Merman built on the fine and firm foundation of the old one. She's no longer Miss Merman acting like Ethel Merman. She's Miss Merman acting like Annie Oakley. Something important has been added."

Once again Miss Merman had scored another meteoric success. And once again Irving Berlin had added another constellation of permanent stars to the galaxy of American songs.

L.U.

OTHER BROADWAY SHOW RECORDINGS AVAILABLE ON DECCA LONG PLAY RECORDS

CAROUSEL—Original Cast
One 12-inch Long Play Record . . . DECCA 8003 • Price \$4.85

DESERT SONG—Kitty Carlisle, Wilbur Evans, Felix Knight, etc.
One 10-inch Long Play Record . . . DECCA 7000 • Price \$3.85

MERRY WIDOW—Kitty Carlisle, Wilbur Evans, Felix Knight, etc.
One 12-inch Long Play Record . . . DECCA 8004 • Price \$4.85

MISS LIBERTY—Fred Waring and His Pennsylvanians
One 10-inch Long Play Record . . . DECCA 5009 • Price \$2.85

OKLAHOMA!—Original Cast
One 12-inch Long Play Record . . . DECCA 8000 • Price \$4.85

OKLAHOMA! Selections and PORGY AND BESS (A Symphonic Picture)
Philharmonic Orchestra of Los Angeles, Alfred Wallenstein, Conductor.
One 10-inch Long Play Record . . . DECCA 7002 • Price \$3.85

SONG OF NORWAY—Original Cast
One 12-inch Long Play Record . . . DECCA 8002 • Price \$4.85

MEDEA—Judith Anderson and Supporting Cast
One 12-inch Long Play Record . . . DECCA 9000 • Price \$5.85

Printed in U.S.A.
This DECCA Long Play Microgroove Record can be played only on 33 1/3 RPM instruments. For maximum enjoyment it should always be kept in this protective envelope, away from heat.

Prices do not include State or Local Taxes.

ANNIE GET YOUR GUN

Selections—Original Cast

DECCA 8001

ANNIE GET YOUR GUN
Opened: Imperial Theatre,
May 16, 1946
Decca Records, cover art:
Decca Records
Notes: Louis Untermeyer

The Westport Library...



ML 4140 KISS ME, KATE

Saint Subber and Lemuel Ayers present
ALFRED DRAKE and PATRICIA MORISON in

KISS ME, KATE

Music and Lyrics by COLE PORTER
Book by BELLA and SAMUEL SPEWACK

with LISA KIRK and HAROLD LANG, and members of the original cast. Choreography by Hanya Holm. Settings and Costumes by Lemuel Ayers. Musical Direction and Vocal Arrangements by Pembroke Davenport. Orchestrations by Robert Russell Bennett. Recorded under the direction of Mitchell Ayres.

Overture • Another Op'nin', Another Show • Why Can't You Behave • Wanderbar • So In Love • We Open In Venice • Tom, Dick Or Harry • I've Come To Wife It Wealthily In Padua • I Hate Men • Were Thine That Special Face • Too Darn Hot • Where Is The Life That Late I Led? • Always True To You (In My Fashion) • Bianca • So In Love—Reprise • Brush Up Your Shakespeare • I Am Ashamed That Women Are So Simple • Finale.

KISS ME, KATE ML 4140

ON THE NIGHT of December 30th, 1948, *Kiss Me, Kate* opened at the Century Theatre in New York City. As the New York Times later noted, it was raining too hard that night for dancing in the streets, but the critics adequately took care of the celebration in their columns. The public, too, gave every indication that this lavish and opulent musical comedy was exactly what it was looking for, and *Kiss Me, Kate* became the town's reigning hit.

In merry and melodious fashion the show describes the Baltimore opening of a revival of Shakespeare's *The Taming of the Shrew*, alternating between Elizabethan jests and Twentieth Century sophistication with style, color and originality as the provocative songs of Cole Porter and crackling wit of Bella and Samuel Spewack unfold the story. In addition to these benisons, and the efforts of one of the most attractive and talented casts any musical has boasted, the dances of Hanya Holm and the scenery and costumes of Lemuel Ayers add elegance and excitement to an unquestioned success.

As *Kiss Me, Kate* opens, the cast of the revival is assembled on stage for final instructions before the opening (*Another Op'nin', Another Show*). In the cast with producer-actor Fred Graham are his former wife, Lilli Vinessi; Lois Lane, a singer in whom he is deeply interested, and Bill Calhoun, who is Lois' primary interest. The irresponsible Bill informs Lois that he has signed Graham's name to a \$10,000 IOU in "the most respectable Boston crap game in town," and she begs him to reform (*Why Can't You Behave*). Meanwhile, Graham and Lilli patch up their differences as they reminisce nostalgically about other shows in which they have appeared together, showing particular fondness for an old-fashioned opera (*Wanderbar*), and when a bouquet which Graham has sent Lois is delivered by mistake to Lilli, she is overcome with sentiment (*So In Love*).

On stage, *The Taming of the Shrew* gets under way (*We Open In Venice*) as Lois as Bianca and Bill as Lucentio discuss Bianca's inability to marry until her older sister Katharine has been affianced (*Tom, Dick Or Harry*). Graham, as *Petruchio*, arrives in search of a rich wife (*I've Come To Wife It Wealthily In Padua*) and although Katharine, played by Lilli, states her inalterable opposition to males (*I Hate Men*), *Petruchio* agrees to marry her, even though she is not the wife of whom he has dreamed (*Were Thine That Special Face*). Lilli discovers that her bouquet was intended for Lois, and threatens to leave the show. Her departure is prevented by two gangsters who have come to collect the IOU with Graham's signature, and as the curtain falls on the first act, she is crying, both in character and in reality.

Later in the evening, Paul, Graham's dresser, passes time in the alley beside the theater by commenting feel-

ingly on Baltimore weather (*Too Darn Hot*). As the revival continues on stage, *Petruchio*, although just married to Katharine and beginning his tempestuous wedded life, begins to yearn for his life as a single man (*Where Is The Life That Late I Led?*). Off-stage, Bill discovers Lois flirting and reproaches her. She explains her feelings (*Always True To You In My Fashion*), and he counters with a charming expression of affection for the character she plays in the revival (*Bianca*). Because of a sudden change in gang administration, the gangsters tear up the now-worthless IOU, and Lilli prepares to walk out on the show as Graham muses on his love for her (*So In Love—Reprise*). The gangsters pause to pay a decidedly unusual tribute to Shakespeare (*Brush Up Your Shakespeare*), and as the revival comes to a close Lilli unexpectedly returns and in Katharine's words expresses her intention of returning to Graham (*I Am Ashamed That Women Are So Simple*). She and Graham re-united, and Lois and Bill reach their own understanding in time for the finale.

Alfred Drake, who sings the leading role, is probably best remembered for his portrayal of Curley in *Oklahoma!* during the first year or so of that musical's run. He made his debut as understudy to William Gaxton in *White Horse Inn*, and has since appeared in such presentations as *Babe in Arms*, *One for the Money*, *Two for the Show*, *Beggar's Holiday*, *The Cradle Will Rock* and most recently *Joy To The World*. Born in New York, he has appeared in several films, conducted his own radio show for CBS, and first appeared with Miss Morison in *The Two Bouquets*.

Miss Morison was also born in New York, and at 16 won a scholarship to study at the Beaux Arts in Paris. However, she decided that she wanted to act instead, and at once began dramatic and vocal training. After her appearance in *The Two Bouquets*, she was called to Hollywood, and graced the screen in a long list of films before joining the first Hollywood group to embark on an overseas USO tour. Upon her return, she again went to Hollywood and was singing on a sound stage when Cole Porter heard her and decided that no one else could play Lilli.

Lisa Kirk skyrocketed to fame with her rendition of *The Gentleman Is a Dope* in *Allegro*. With the encouragement of her parents, she began studying dancing at three and kept up her work until at fifteen she had her own radio program. When she finished high school, she set out from Roscoe, Pa., for New York and became a show girl. After a spell of singing with bands and various small parts in Broadway shows, she was engaged by a night club as featured songstress. From there she went into *Allegro* and thence to *Kiss Me, Kate*.

Harold Lang, the leading dancer of this lively pro-

duction, was one of the three brisk sailors in Ballet Theatre's *Fancy Free*. Distinguished performances in this and other roles with Ballet Theatre and the Ballet Russe de Monte Carlo led to Broadway, *Three to Make Ready* and *Look, Ma, I'm Dancin'*. Born in San Francisco, he first worked as a super at the Opera House and later at the Golden Gate World's Fair before moving east for his dancing successes.

Harry Clark and Jack Diamond, as the two gangsters, find themselves nightly perplexed by the customs and costumes of Shakespearean revival. Mr. Clark began his career in the film *Crime Without Passion* and has since been seen in *One Touch of Venus* and *Call Me Mister*, among other happy hits. Jack Diamond made his legitimate stage debut in *Happy Birthday* with Helen Hayes, went from there to *High Button Shoes* and then into *Kiss Me, Kate*.

Leading the opening chorus is Annabelle Hill, who studied at the Conservatory of Music in Flint, Mich. After an appearance in Detroit operetta, Miss Hill came to New York for an engagement at Cafe Society. Lorenzo Fuller studied at Juilliard School of Music in New York, doubling between classes into the cast of *St. Louis Woman*. He was one of the quartet who sang *The Begat in Finian's Rainbow* and is vocal coach for the American Theater Wing faculty.

Musical director for the production is Pembroke Davenport, who performed the same duties for *The Red Mill*, *Look, Ma, I'm Dancin'* and *Seven Lively Arts*. A former pianist and arranger for Fred Waring, Mr. Davenport has composed music for many concert artists and recently completed a large-scale musical work scheduled for production in Dallas.

Cole Porter's first musical hit came in 1919, with *Hitchy-Koo*, and since that time his abundant melody and ingenious rhyme have delighted theater-goers, dancers and radio listeners again and again. *Anything Goes*, *Jubilee*, *Fifty Million Frenchmen*, *Leave It to Me*, *Something for the Boys*, *Duهارy Was a Lady* and *Mexican Hayride* are only a handful of his many stage successes, while he has supplied music for such films as *Born to Dance*, *Rosalie* and, of course, the recent *Night and Day*, based loosely on his career.

Bella and Samuel Spewack dissected Hollywood in *Boy Meets Girl* and foreign correspondents in *Clear All Wires* before turning their observation on the theater in *Kiss Me, Kate*. Together and alone, they have turned out a large number of memorable plays, books and screen plays, and collaborated with Mr. Porter on *Leave It to Me*, the memorable musical that introduced Mary Martin to Broadway.

Notes compiled by GEORGE DALE

This Columbia Long Playing (LP) Microgroove Record is a modern high quality musical reproduction worthy of your special care. Always keep it away from heat and in this protective envelope. LP Microgroove Records can be played only on 33 1/3 RPM instruments, specially designed to play Columbia Long Playing Records.

KISS ME KATE

Opened: New Century Theatre, December 30, 1948
Columbia Records, cover design: Columbia Records
Notes: George B. Dale