New York Times, 3/5/65



CHARD HAYDN FEGOY WOOD, CHARMAN CARE ELEANOR PARKER SECURITIES ROBERT WISE RICHARD RODGERS OF A HAMMERSTEIN II ERNEST LEHMAN MARIORITIES RELIGIOUS FROM THE RICHARD RODGERS OF A HAMMERSTEIN III ERNEST LEHMAN AND RELIGIOUS FROM THE RICHARD ROBERT RO

Detroit Free Press, 3/17/65

GALA PREMIERE TONIGHT AT 8:00 P.M.!



DETROIT PREMIERE

MADISON
20 Witherell, Detroit 26, Mich. WO, 3-4000

EVENINGS 8-00 P.M., SUNDAY 7-00 P.M.,
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ORCHESTRA | LOGE |

TINEES (Wednesday) 2.00 2.00 2.00 2.1 TINEES (Wednesday) 2.00 2.00 1.75 & 1.

Detroit Free Press, 3/17/66





Since "THE SOUND OF MUSIC" opened on MARCH 17, 1965, 555,834 people have seen it at the MADISON Theatre.

Even before the reviews were printed, the crowds were lined up around

the corner ready to CLIMB EVERY MOUNTAIN to get a ticket.

They included all kinds of folks—avid movie-goers and people who hadn't seen another movie in years...and the young at heart of all ages...some of

another movie in years...and the young at heart of all ages...some of them octogenarians, some of them just SIXTEEN GOING ON SEVENTEEN.

They eagerly plunked down their DO RE MI for a motion picture which

—with Julie Andrews, Christopher Plummer, and songs by Rodgers and Hammerstein—they knew in advance would be one of their FAVORITE THINGS. They were right. They loved it and they came back to see it time and again.

You will too.



JULIE ANDREWS · CHRISTOPHER PLUMMER

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Parade Magazine, Detroit Free Press, 12/18/66

THE BIGGEST BOX OFFICE DRAW OF ALL TIME

by LLOYD SHEARER

of Music, starring English actress Julie Andrews and Canadian actor Christopher Plummer, is the most successful motion picture ever made.

HOLLYWOOD.

Released in March 1965, this film, once described as "the cornball of cornballs," has already grossed \$80 million. And it is still in its initial release, playing only one theater in each city at road-show prices with a \$4 top.

Directed and produced by Robert Wise (West Side Story, Executive Suite, Tribute to a Bad Man), the production has earned more than \$1 million a week during 1966 and will probably enter multiple release next year, screening at ten or 12 theaters a city at reduced prices.

"I know it sounds incredible," declares Jim Denton, publicity director of 20th Century-Fox Studios, "but Sound of Music can easily gross \$200 million in the next five or ten years. Potentially it is an almost endless gold mine."

Until Sound came along, the three alltime domestic grossers in screen history were David Selznick's Gone With The Wind with \$42 million in six releases, M.G.M.'s Ben Hur with \$38 million, and Paramount's The Ten Commandments with \$35 million in four releases. None of these films enjoyed the advantage of today's astronomical box office prices, which is the basic reason why Sound of Music has so widely outgrossed them.

Neither Julie Andrews nor Christopher Plummer nor any member of the Sound cast has a percentage of the production's profits or gross.

The lucky ones who do are Richard Rodgers and Oscar Hammerstein II (his estate) who sold the film rights of their Broadway hit to 20th Century-Fox for \$1,250,000 against 10 percent of the gross; director-producer Robert Wise who gets 10 percent of the profits or about \$100,000 a week, and Ernest Lehman, the screenwriter, who gets 2½ percent of the profits or a mere \$25,000 a week.

Twentieth Century-Fox gets everything else. The result is that today the company enjoys robust financial health, a welcome contrast to its sorry state a few years ago when the Cleopatra catastrophe sent the studio staggering against the ropes, teetering on the verge of a complete breakdown.



Julie Andrews and Christopher Plummer costar in *The Sound of Music*. She loved the picture; Plummer still refers to it as "The Sound of *Mucous*." Some critics agreed with Plummer, but *Sound* is minting money.

For those of you who haven't seen it, The Sound of Music is based on one of the most tuneful, sentimental, beloved stage musicals of the last decade. It deals with the fictionalized story of the Von Trapp Family Singers, an Austrian concert group that was extremely popular in the era immediately preceding World War II.

Julie Andrews plays Maria, a postulant at an abbey in Salzburg who is not suited to the religious life. The Mother Abbess sends her off to be the governess of the Von Trapp family, which consists of seven children and a widowed naval officer (Christopher Plummer) who summons his children by the shrill blast of a bosun's whistle.

Maria quickly enchants the Von Trapp children, humanizes their martinet father, marries him, and the family escapes from the Nazis to live happily ever after. But not before they sing such lilting, melodious, unforgettable songs as "So Long, Farewell," "Edelweiss," "The Sound of Music," "Climb Every Mountain," "Do-Re-Mi," and many others.

CINDERELLA STORY

The Sound of Music is blessed with a delightful, simple, Cinderella story line. When it made its debut 22 months ago, some of the more discerning critics pilloried it as "saccharine, oversweet . . . it cloys . . . juvenile entertainment which will offend no one."

Judith Crist of the late lamented New York Herald Tribune, machine-gunned it with this critique: "The stage version, a sage said, was 'for children of all ages from 6 to about 11½.' The film, however, is a great leveler. The movie is for the 5 to 7 set and their mommies who think their kids aren't up to the stinging sophistication and biting wit of Mary Poppins."

Bosley Crowther, the film critic of the New York *Times*, joined the castigation with: ". . . the whole thing is being staged by Mr. Wise in a cozy-come-corny fashion that even theater people know is old hat."

To date, 35 million people have seen The Sound of Music. The end is nowhere in sight, proving that some big city film critics are oversophisticated and untuned to the common denominator taste of the average moviegoer.

Moreover, no film in history has attracted so wide a repeat business. Says Robert Wise: "After I directed West Side Story, I was gratified to hear that many people had seen it two, even three times. But Sound of Music is developing its own fantastic cult of followers. Mrs. Myra Franklin of Cardiff, Wales, has seen it 810 times. A Miss Elizabeth Mc-Vicker of Edinburgh, Scotland, more than 100 times. A sailor in Puerto Rico, 72 times. Mrs. David B. Campbell of Shaker Heights wrote Ward Marsh of the Cleveland Plain Dealer she had seen the picture 12 times at the Ohio Theatre and was going to see it again. Only yesterday a man from London sent me the stubs from the box office of the Dominion Theatre in London, He'd seen it 15 times."

What is there about *The Sound of Music* that is making it the single most popular film attraction the world has ever known?

The adjective most frequently used to describe it by admirers is "wholesome." "The letters we get," Wise explains, "extol the happiness the film brings to people. They find themselves smiling back at the screen. They emerge from the theater feeling happy, warm, friendly. Life is good. My own analysis of the picture's success is that it provides the audience with wonderful music, marvelous scenery, and a decent family story. Added to all that is the incomparable quality of friendliness which Julie Andrews generates. She is the catalyst for all the other elements."

Ironically enough, William Wyler (The Best Years of Our Lives, Ben Hur, Mrs. Miniver), originally assigned to direct the picture—he later begged off—suggested Audrey Hepburn or Romy Schneider to play the female lead instead of Julie Andrews.

Why Wyler entertained doubts about the potential of the film, no one seems to know. But surely he did. One night at Glenn Ford's house, a mind reader,

Parade • Dec. 18, 1966

Detroit Free Press, 1/29/67



Detroit Free Press, 2/19/67



Ann Arbor News, 5/12/67

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Detroit Free Press, 3/16/73

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