

# Something Was Missing

Adaptations from original sources always leave things on the “cutting room floor.” I just read a very fascinating article about the transformation of [South Pacific](#) (click the link to the article) from a James Michener novel to the original Broadway production to the classic movie to the current revival on the Great White Way and touring around the country.

More historical background from the first performances of the ground-breaking, Pulitzer prize winning classic came to light.

- On April 17, 1949, ten days after the show’s opening, a boat carrying 120 American casualties of war arrived in Honolulu. Casualties of the Theatre in the Pacific.
- There was a lot more that Rodgers and Hammerstein wanted in the show dealing with race relations. “You’ve Got to be Carefully Taught” was just the tip of the iceberg. The central story of Emille de Becque somehow made it into the show. But there was a lot more.
- Like many musicals turned movies, many things were dramatically altered from the original. The director of the 7 Tony Award winning revival, Bartlett Sher, called the 1958 cinematic effort “no use” when developing the return to the stage. Which just adds to my belief that most of the time, somethings are better left ON stage. Beautiful to look at, perhaps, but with a loss to its central meaning.

How fitting that I came across the article as we stop to reflect on the millions who have made the ultimate sacrifice in preserving the freedoms we all sometimes take for granted.

Hopefully, one day, the revival of this musical masterpiece makes it way to our neck of the woods. Or... better yet... just another great show with a scene-stealing character role or a central male lead I wouldn’t mind tackling.

---

# How Do You Solve A Problem Like...

While looking over my Firestats, I came across an interesting [link](#). I have known for years that a common misconception surrounding the song “Edelweiss” from *The Sound of Music* is that it is an Austrian folksong. This is false. It was the final lyric written by Oscar Hammerstein II and had nothing to do with Austria aside from the flower that the title comes from. The misconception seems to have arisen during the emotional reprise of the song by Captain Von Trapp during the festival near the end of the musical. In the movie, the overwhelmingly Austrian audience is moved to tears and join in song before bursting in thunderous applause. This could give the impression that the song is of great importance to Austrian people.

Also of note is the fact that the musical is not widely known in Austria. Although Salzburg makes quite a haul by giving tours of the city and surrounding countryside to fans of the show, very few of the tourists are Austrian.

Below is a German translation of Hammerstein’s original by an unknown translator:

<p>DEUTSCH</p> <p>Musik: Richard Rodgers Text: Oscar Hammerstein Deutsch: Unbekannt Edelweiß, Edelweiß, Du grüßt mich jeden Morgen, Sehe ich dich, Freue ich mich, Und vergess' meine Sorgen. Schmücke das Heimatland, Schön und weiß, Blühest wie die Sterne. Edelweiß, Edelweiß, Ach, ich hab dich so gerne.</p>		
--	--	--

---

# Impossible Things Happen Every Day

There have been countless interpretations of the classic tale of "Cinderella." There is the classic Disney film, *Ella Enchanted*, *Pretty Woman*, *Cinderfella* (starring Jerry Lewis in a movie with a male twist to the tale), and several others in all media. My personal favorite is the Rodgers and Hammerstein version which began as a television special in 1957 starring a young Julie Andrews (fresh from her role as Eliza Doolittle in *My Fair Lady*).

I believe the role of the fairy godmother in this version is different than most interpretations. She not only creates a fancy dress, a wonderful carriage, and all the accessories to get Cinderella to the Prince's ball; she also encourages the young lady to get up and get out of her life of servitude to

her evil stepmother. "Fal-do-ral and Fiddle-de-de. Fiddly faddy foodle; All the dreamers in the world are silly in the noodle." It is fine to dream about something but if you are unwilling to try and pursue a dream then a dream is all it will be.

Of course any musical is only as good as its supporting characters. One of the most memorable roles in *Rodgers and Hammerstein's Cinderella* is the Herald. He has the dauntless task of announcing to the townspeople that "The Prince is giving a ball." He has to sing through the mile long list that is the Prince's name as well as the King's and Queen's. The Prince's name: Christopher Rupert Vwindemere Vlademere Carl Alexander Francois Reginald Lancelot Herman. Quite a mouthful! The Queen's name: Queen Constantina Charlotte Ermintrude Guinevere Maizie. The King's name: King Maxmillian Godfrey Ladislaus Leopold Sydney. Hope I did not forget anyone.

This version has been made into three other films and has been staged by numerous theatres. Most recently, a version was seen on television in 1995 starring Whitney Houston, Brandy, Whoopi Goldberg, Victor Garber, **AND** Jason Alexander. A perfect movie for the whole family.