

Julie Andrews - An Evening With Julie Andrews (1978)

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Niedziela, 14 Kwiecień 2019 14:55 -

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01 - Overture 02 - I'll Play For You 03 - I'm Old Fashioned 04 - Wouldn't It Be Lovely 05 - This Is My Beloved 06 - Being Alive 07 - 20's Medley: a) Everything Old Is New Again b) My Melancholy Baby c) Bye Bye Blues d) Everybody Loves My Baby e) Thoroughly Modern Millie 08 - Whistling Away The Dark 09 - Movie Medley: a) My Favorite Things b) Do-Re-Mi c) Supercalifragilisticexpialidocious 10 - Broadway Medley: a) Camelot b) Show Me c) I Could Have Danced All Night 11 - The Sound Of Music 12 - I'd Rather Leave While I'm In Love
Rec. live September 21, 1977, Osaka, Japan.

Singer and actress Julie Andrews has long been famed for her perfect pitch and impressive vocal range. From her 1954 Broadway debut as Polly in "The Boy Friend," she has received rave reviews from critics and lasting devotion from music fans. Best known for her roles in stage and film musicals, including "My Fair Lady," THE SOUND OF MUSIC, and MARY POPPINS, Andrews has concentrated in later years on acting on the screen rather than singing, appearing in husband Blake Edwards' films, including S.O.B. and THAT'S LIFE.

She made her screen debut in 1964 in MARY POPPINS. Her appearance as the magical nanny won her both an Academy Award and a Golden Globe Award for best actress. This film and the following year's THE SOUND OF MUSIC, in which she played a children's governess who wins the love of her charges' father, began to establish Andrews as a specialist in wholesome family entertainment. As Clive Hirschhorn put it in his 1981 book, THE HOLLYWOOD MUSICAL, THE SOUND OF MUSIC was accused of "mawkish sentimentality" by many critics, but "it was Andrews' extraordinarily assured and appealing central performance ... that was largely responsible for the film's enormous success." Her featured songs in the film included the title theme, "I Have Confidence in Me," and "My Favorite Things."

Another musical film featuring Andrews was 1967's THOROUGHLY MODERN MILLIE, which

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Hirschhorn hailed as “an irresistible mixture of brashness, charm, and nostalgia put together with expertise.” Like her first major stage play, *MILLIE* had Andrews portraying a young woman during the 1920s — a young woman who goes to New York City as a secretary in search of a rich husband and becomes involved in a white slavery ring. During what Hirschhorn describes as a “thoroughly captivating star performance,” Andrews sang ditties such as “Jimmy” and “Poor Butterfly.” She became the youngest actress ever to play the part of Eliza Doolittle professionally.

Not long after filming *MILLIE*, Andrews divorced her first husband, theatrical designer Tony Walton, and married motion-picture producer and director Blake Edwards, famed for his *PINK PANTHER* films. She began working in Edwards’ efforts, including 1970’s *DARLING LILI*. Andrews was also featured as actor Dudley Moore’s long-suffering girlfriend in Edwards’ *10*. In 1981’s *S.O.B.*, Edwards spoofed his wife’s wholesome image by making a big production of her character, Sally Miles, baring her breasts for the camera. Andrews perhaps moved even further from her former reputation when she portrayed a singing transvestite in Edwards’ 1982 motion picture, *VICTOR/VICTORIA*. The critics especially took her seriously in the latter role, and she received nominations for both an Academy Award and a Golden Globe for her part in the film.

During the late 1980s, Andrews concentrated on more serious film roles, ones that did not utilize her talent for singing. Though Edwards’ 1986 effort *THAT’S LIFE* is a comedy, Andrews’ portrayal of Gillian Fairchild is a serious one — Gillian is waiting for the results of a biopsy. Andrews “is the movie’s strong, quiet heart,” declared reviewer David Ansen in *NEWSWEEK*, “and it is she who devastates us when she finally unleashes her pent-up emotions.” Despite some negative comments about the film in general, critics tended to agree favorably about Andrews’ performance in *DUET FOR ONE*. Playing a famed violinist dying of multiple sclerosis, “Andrews doesn’t tear a passion to tatters; she uses it to stitch a coherent soul,” according to Richard Corliss of *TIME*. And *MACLEAN*’s critic Lawrence O’Toole asserted that “Andrews gives what may be the performance of her life in *DUET FOR ONE*.”

But Andrews continues entertaining fans with her voice. In 1988 she released the album *LOVE, JULIE*, which featured her renditions of songs like “Tea for Two,” “Come Rain or Come Shine.” Though *PEOPLE* reviewer David Hiltbrand considered the disc a mixed effort, he had praise for the “sensuousness to her tone,” and said that her voice was “sweet and clear, often frosted with an appreciable sparkle.” ---pbs.org

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