

DIANA ROSS in
"THE WIZ"

Also Starring

MICHAEL JACKSON · NIPSEY RUSSELL
TED ROSS · LENA HORNE

and RICHARD PRYOR (as "THE WIZ")

Production Design & Costumes by

TONY WALTON · CHARLIE

Executive Producer

KEN HARPER · DEDE ALLEN · OSWALD MORRIS

Special Visual Effects by

ALBERT WHITLOCK · JOEL SCHUMACHER · ROB COHEN

Songs by

Editor

Screenplay by

Directed by

SIDNEY LUMET

Music Adapted & Supervised by

QUINCY JONES

Director of Photography

B.S.C.

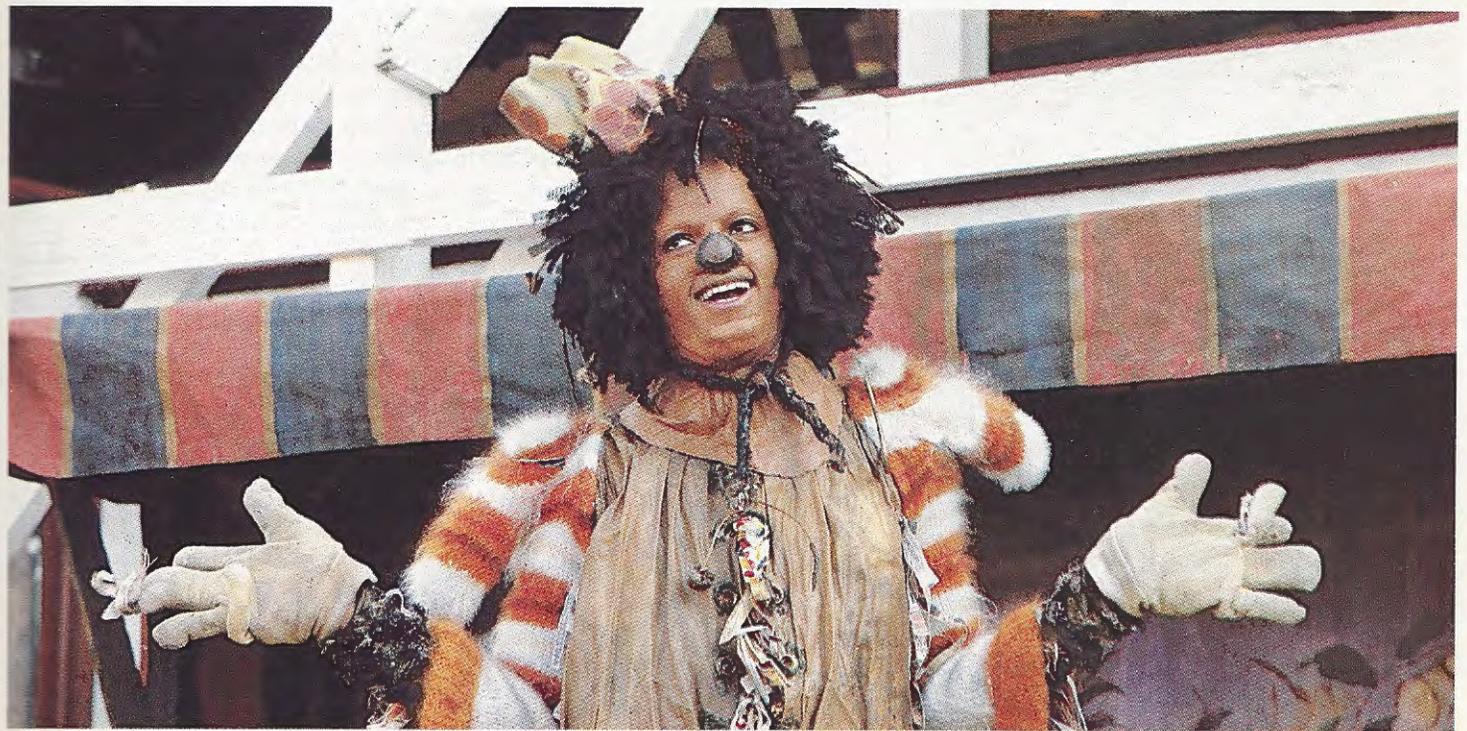
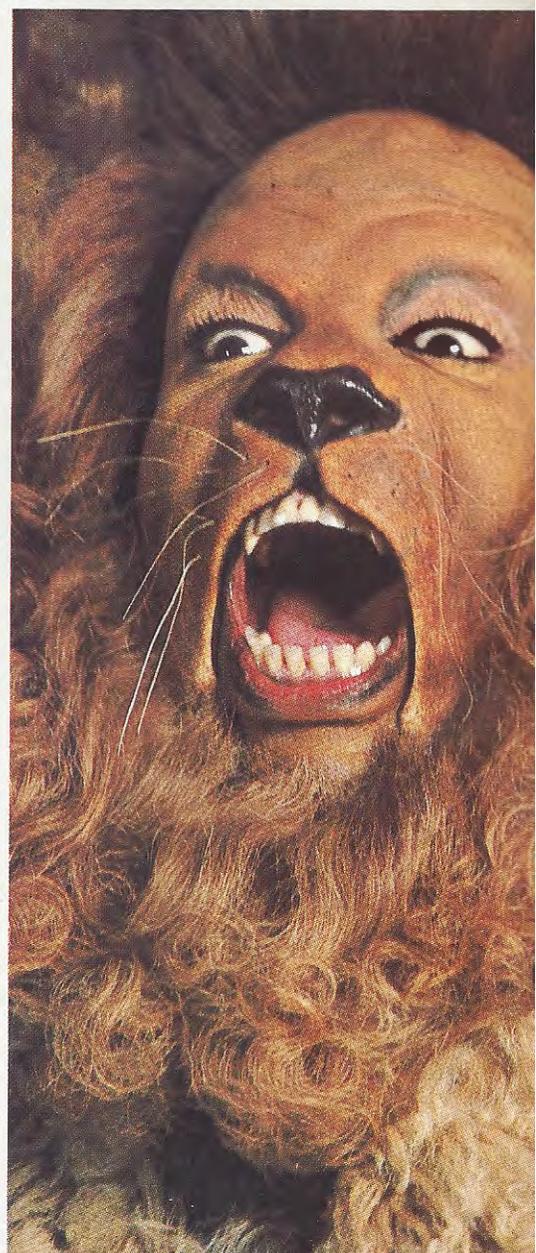
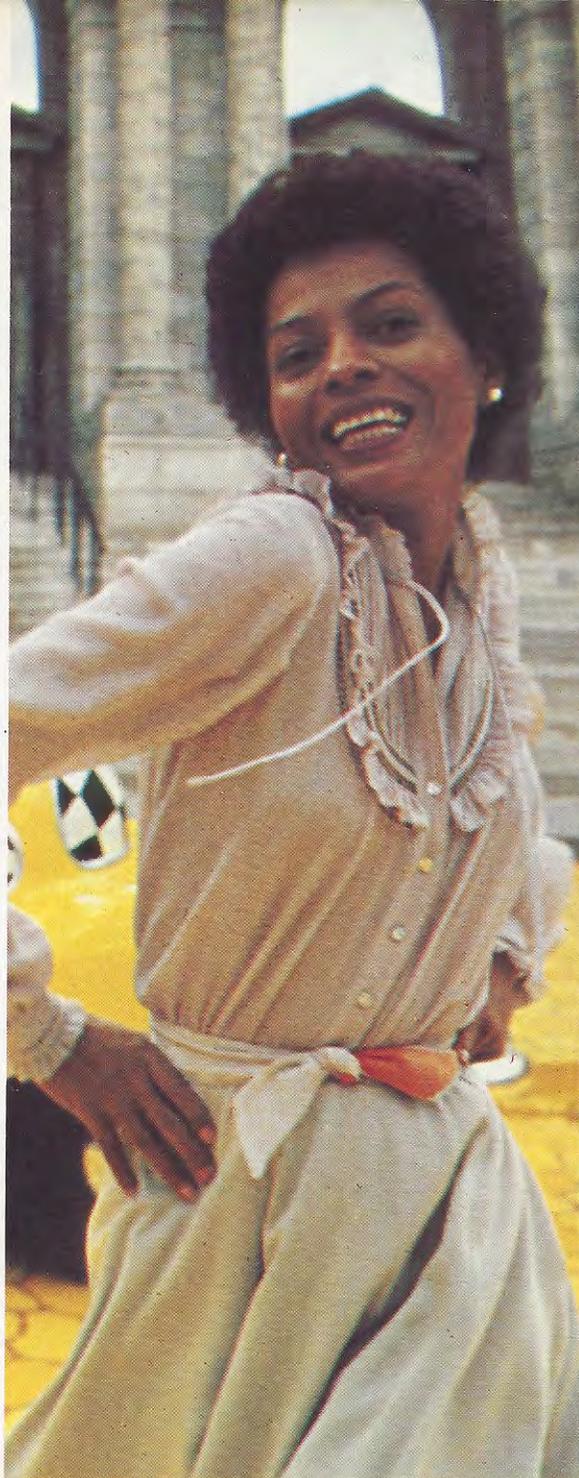
Produced by

Based on the play "THE WIZ" · Book by WILLIAM F. BROWN · Music and Lyrics by CHARLIE SMALLS

Produced on the New York Stage by KEN HARPER · A MOTOWN PRODUCTION · A UNIVERSAL PICTURE · TECHNICOLOR®

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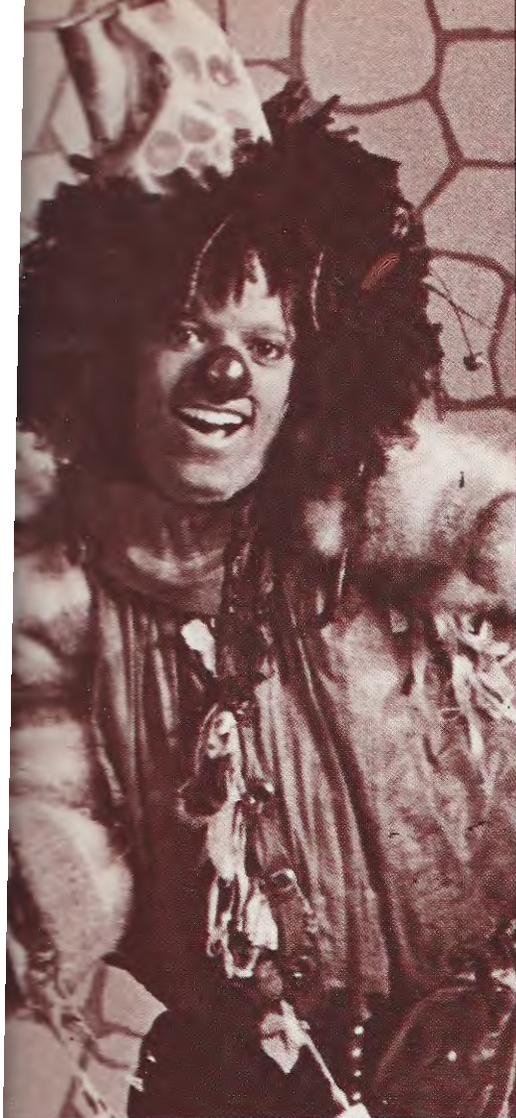




DIANA ROSS

Born and reared in Detroit, Diana Ross, as a teenager, was part of a trio called The Primettes. They sang around the area until the trio gravitated to Motown Records. Renamed The Supremes, the rest became musical history. Las Vegas, New York, television, worldwide tours, the Supremes were just that—supreme. Then, Miss Ross left the group in 1969 to become solo performer. She was soon nominated for the Academy Award for Best Actress in her first film, *Lady Sings the Blues*. She followed with *Mahogany*, for which she was not only the star but also the costume designer. During her singing career, she supervised or designed many of her costumes for the stage, preparing her to combine her favorite hobby with her acting career. Her recording of the *Theme From Mahogany* went to No. 1 on the charts and was also nominated for an Academy Award. That year—1976—she was named “Female Entertainer of the Century” by *Billboard Magazine*. Early in 1976, Miss Ross made a triumphant tour of Europe which was followed by her Broadway debut at the Palace Theatre breaking the all-time, 63-year-old house record and winning a “Special Tony Award” for this outstanding Broadway achievement. She followed these personal appearances with an NBC-TV *Big Event Special*—the first 90-minute one-woman prime-time special in television history. Laced throughout this phenomenal rise were her No. 1 single records, *Reach Out and Touch (Somebody’s Hand)* and *Ain’t No Mountain High Enough*, in addition to her numerous top-of-the-charts albums. Surrounded by her three daughters, Rhonda Suzanne, Tracee Joy and Chudney Lane, Miss Ross delights in them as the main focus of her life. Being a devoted mother, and creating a warm, happy and secure environment for her children, are priorities in Diana’s life.





MICHAEL JACKSON

Although he was only five years old at the time, Michael Jackson joined his four brothers Jackie, Tito, Marlon and Randy in what was to become a musical phenomenon, "The Jackson Five," then being formed by their father. Michael, lead singer of the group, now known as "The Jacksons," was born in Gary, Indiana, on August 29, 1958. After signing with Motown, "The Jackson Five" recorded four singles, each of which reached the No. 1 spot on the charts—*Want You Back*, *ABC*, *The Love You Save* and *I'll Be There*. They have sold sixty million singles and albums worldwide including 14 Gold and Platinum singles and 15 Gold and Platinum albums. In recognition of the group's achievements, they were cited by the N.A.A.C.P. three times with the Image Award as "Musical Group of the Year." The Jackson Five have received two Grammy nominations, for *ABC* in 1971 and for *Dancing Machine* in 1974. They also received the "Group of the Year" awards from both *Sixteen Magazine* and *Soul Publications*. The Jacksons have had their own TV shows and perform everywhere from Las Vegas to a Royal Command appearance at the Queen's Jubilee in Scotland. Now with Epic Records, one of their albums, *Going Places*, has two numbers they have written.



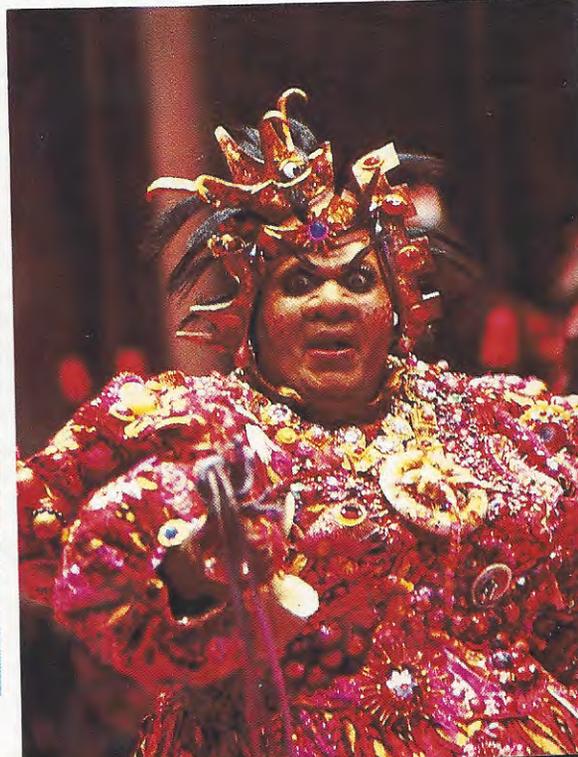
NIPSEY RUSSELL

With a reputation as "the fastest ad lib anywhere," Nipsey Russell is in constant demand in night clubs and on television—for game shows, talk shows and celebrity panels. Russell was born in Atlanta, Georgia, where at the age of four he was doing a tap dance and rhythm routine in an act called "The Ragamuffins of Rhythm." College-educated at Cincinnati University, Russell claims his real learning came from the streets and backstage at various clubs he played. Abandoning the dance, he soon became known as one of the youngest comic commentators in show business and developed an enormous and enthusiastic following at New York's Baby Grand Club where he was installed for years—billed as resident comedian, folk philosopher and humorous observer of life's foibles. Russell's stage appearances include an updated version of *Cabin In the Sky*, summer stock productions of Neil Simon's *The Odd Couple* and the original Broadway production by The Theatre Guild of Langston Hughes' *Tambourines to Glory*. Russell is a "regular" on the long-running television show, *To Tell the Truth*, and has been seen nationally on many other shows on the home screens including *The Tonight Show*, *Rhyme or Reason* and on several Dean Martin Celebrity Roasts.



TED ROSS

In 1969, Ted Ross came to New York from San Francisco, where he had been working as an actor. After some months of searching, he finally landed a small role in *Big Time Buck White*, remaining with the show until it closed. He then won a role in James Weldon Johnson's touring company of *Trumpets of the Lord* but dropped out when he was offered the chance to work in *Purlie* in 1970. When *Purlie* closed three years later, he won a featured role in *Raisin*. He moved directly from that into *The Wiz* winning a Tony Award for his performance which he repeats in the screen version. His summer holiday that year was spent in Georgia, appearing in *The Bingo Long Traveling All-Stars and Motor Kings* with James Earl Jones, Billy Dee Williams and Richard Pryor. The following year, he was back in the South filming a television movie in Mississippi, entitled *Minstrel Man*. A few months later, he was signed for an NBC series, *Sirota's Court*. Ross was born in Zanesville, Ohio, and was raised in Dayton. Upon graduation from high school, in 1952, he was inducted into the U.S. Air Force. In 1957, he joined an instrumental-vocal group called "The Fabulous Tones" and moved with the group to Los Angeles. He then moved on to Seattle, then to San Francisco, and finally to New York.



HISTORY OF OZ

The Stage Musical

On January 5, 1975, *The Wiz* opened on Broadway. The musical comedy produced by Ken Harper had its premiere in Baltimore on October 21, 1974 and proceeded to Detroit and Philadelphia before arriving in New York.

It was in 1970 that the idea for a contemporary all-black version of the classic was conceived by Ken Harper, who had been working for WPIX-Radio in New York as disc jockey, music director and public affairs director.

After a shaky start, *The Wiz* went on to conquer Broadway, winning seven of the 1975 Tony Awards for Best Musical, Best Score (Charlie Smalls), Best Director (Geoffrey Holder), Best Choreography (George Faison), Best Costumes (Geoffrey Holder), Best Supporting Actor (Ted Ross, the Lion) and Best Supporting Actress (Dee Dee Bridgewater, Glinda).

The stage musical also won the 1976 Grammy Award for Best Original Cast Show Album.

Other participants in the production included: William F. Brown, who wrote the book; Tom H. John, settings; Tharon Musser, lighting; Harold Wheeler, orchestration; Charles H. Coleman, vocal arrangements and Tom Pierson, musical direction.

The original cast featured the following performers in key roles: Dorothy (Stephanie Mills),

Scarecrow (Hinton Battle), Tinman (Tiger Haynes), Lion (Ted Ross), The Wiz (Andre de Shields), Evillene (Mabel King), Glinda (Dee Dee Bridgewater), Aunt Em (Tasha Thomas) and Uncle Henry (Ralph Wilcox).

The MGM Movie Musical

Even before the film had opened, *The Wizard of Oz* was being proclaimed as a cinema classic. The world premiere on August 15, 1939 at Grauman's Chinese Theatre was one of the great Hollywood events of its generation. The magic was repeated two days later at the Capitol Theatre in New York, where the film was accompanied by stage appearances of its star, Judy Garland, and her frequent film partner, Mickey Rooney, during the first week.

No expense or effort was spared by MGM Studios, headed by Louis B. Mayer, in the production of the film which cost \$2,777,000. The producer was Mervyn LeRoy, whose career was principally as a director, and the associate producer was Arthur Freed, a songwriter who went on to become Metro's top musical producer.

The director was Victor Fleming, who left the film three weeks before the completion of shooting on March 16, 1939, to take over the direction of *Gone with the Wind*. The six-month shooting schedule began in September, 1938 with Richard Thorpe directing, but filming was halted two weeks later, when Buddy Ebsen playing the Tin Woodman became ill from his silver make-up and was replaced by Jack Haley. At the same time Thorpe took over directing, Judy Garland's wig of long blonde curls was changed in favor of pigtails.

The screenplay was credited to Noel Langley, Florence Ryerson and Edgar Allan Woolf. The songs were written by composer Harold Arlen and lyricist E.Y. "Yip" Harburg. Musical numbers were staged by Bobby Connolly.

Art director was Cedric Gibbons and Harold Rosson was director of photography. The Kansas farm scenes were filmed in sepia with the rest of the film in Technicolor.

Judy Garland was 16 years old when filming began. When MGM bought the rights from Samuel Goldwyn (who had been planning it as an Eddie Cantor vehicle) for \$20,000, the idea was to borrow Shirley Temple from Fox for the role of Dorothy. In the original Baum book and Denslow drawings, she appears as a little girl, definitely pre-teenage, so Judy Garland wore a special corset to bind her breasts.

The other leading parts (which were frequently dual roles with the Oz characters having their counterparts in Kansas) were played by Frank Morgan (the Wizard, Prof. Marvel and other bit roles in Oz); Ray Bolger (the Scarecrow and Hunk); Bert Lahr (the Cowardly Lion



Other Versions on Stage and Screen

The first dramatization of *The Wonderful Wizard of Oz* was an enormously successful stage production called *The Wizard of Oz*, which opened in the fall of 1902 in Chicago at the Grand Opera House and came to New York in early 1903 at the old Majestic Theater in Columbus Circle. It played for eighteen months. Anna Laughlin played Dorothy, Arthur Hill was the Cowardly Lion, and the biggest hits were two vaudeville comedians, Fred Stone as the Scarecrow and David Montgomery as the Tin Woodman. Toto the dog was replaced by a cow. The play toured endlessly across the United States. Book and lyrics were written by Baum and music by Paul Tietjens and A. Baldwin Sloane.

In 1906, during a visit to Paris, Baum became interested in the infant film industry. In the next few years, he put together something he called "radio plays" (before today's radio was invented) in which he toured in a stage production, providing the narration himself for certain photographed images.

In 1910, a one-reeler was produced by Colonel William Nicholas Selig. Some accounts say that four one-reelers in all were actually distributed by Selig Pictures.

Living in Hollywood, California from 1911, Baum formed the Oz Film Company in 1913 and produced during its two years' existence three five-reel Oz features. They were entitled, *The Patchwork Girl of Oz*, *The Magic Cloak of Oz* and *His Majesty, The Scarecrow of Oz* (later re-titled as *The New Wizard of Oz*).

In 1925, a full-length silent film was made called *The Wizard of Oz*, based on a script written by one of Baum's four sons, L. Frank Baum, Jr., in collaboration with the film's star and director, comic Larry Semon. A rather mature Dorothy was played by Frank Baum's wife, Dorothy Dwan. She lands on Oz with three farmhands who are transformed into the Scarecrow (Larry Semon), the Lion (G. Howe Black) and the Tin Woodman (played by Oliver Hardy, before he started teaming with Stan Laurel). The Wizard was played by Charlie Murray in an adaptation that took liberties with the original. The film was released by Chadwick Pictures.

For many years, a stage adaptation of *The Wizard of Oz* has been performed by stock companies using the Arlen-Harburg songs from the MGM musical. Metro never made a sequel or re-make of its big success, but pieces of it were seen in its 1974 musical compendium, *That's Entertainment!*, which was put together by Jack Haley, Jr., husband of Liza Minnelli—two second-generation Ozians.

Judy Garland repeated her role as Dorothy Gale in a Lux Radio Theatre production in December, 1950.

An animated cartoon featuring the Oz characters was produced in 1962, with sixteen-year-old Liza Minnelli as the voice of Dorothy; Milton Berle as the Cowardly Lion; Mickey Rooney as the Scarecrow; Margaret Hamilton as Auntie Em and Ethel Merman as the Wicked Witch. Songs were written by Sammy Cahn and Jimmy Van Heusen.



LENA HORNE

Although *The Wiz* is Lena Horne's first film since 1969, she has been continuously busy touring night clubs and supper clubs around the world and completed a round of engagements in Scandinavia just prior to this film. Born in Brooklyn, New York, she attributes her beauty to her mixed ancestry, which includes French Senegalese, Blackfoot Indian and white. Her professional debut was as a chorus line dancer at the famed Cotton Club in New York. This was followed by a road tour with the Noble Sissle Band and later she was featured with Charlie Barnet's band. After an appearance at Cafe Society Downtown in New York's Greenwich Village, her path led to Hollywood and a major studio contract. She soon starred in the screen version of Marc Connelly's classic play, *Cabin in the Sky*, with Ethel Waters and Eddie Anderson. She then starred in *Stormy Weather*. When both films were released in 1943, Miss Horne became a leading pin-up girl for American soldiers. She lives near Santa Barbara, California. Her second husband, musical conductor Lennie Hayton, died in 1971.

Zeke); Jack Haley (Tin Woodman and Munchkin); Billie Burke (Glinda); Margaret Hamilton (the Wicked Witch and Miss Gulch); Clara Landick (Aunt Em) and Charley Grapewin (the Cowardly Lion).

The Wizard of Oz received several Academy Award nominations but lost out mainly to *Wings* and *With the Wind*, although *Over the Rainbow* won Best Song and Herbert Stothart for Best Original Score (musical adaptation). A serious effort to cut this song (which became Judy's "signature" tune) before release had been made by MGM studio executives. Judy Garland also received a miniature Oscar as 1939's outstanding juvenile performer.

The Original Book

Entitled *The Wonderful Wizard of Oz*, the book by L. Frank Baum was first published by the George M. Hill Co. of Chicago in June, 1900. There were illustrations by a newspaper artist, W. Denslow.

According to Martin Gardner in his introduction to a Dover edition of the book: "*The Wizard of Oz* has become this country's greatest, best-loved fairy tale. It has never been out of print, and so many editions have been published, in the United States and abroad, that no one knows how many millions of copies have been sold."

In 1939, MGM estimated that the novel had been read by over 80,000,000 people.

Although dozens of different illustrated versions have been prepared, the original accompanying pictures by Denslow have an indelible link with the book.

Lyman Frank Baum was born in Chittenango, New York on May 15, 1856. Deeply in debt at the time of publication, he had worked many jobs—newspaper reporter, playwright and actor, owner of a variety store in Aberdeen, South Dakota, road salesman of china and glassware, founder of a national association of store-window dressers and editor of their first national house organ.

In Chicago at this time, he started writing for children in his spare time. His first book in 1897 was *Mother Goose in Prose*, which in its retelling of 22 stories based on Mother Goose rhymes introduced the character of a little farm girl named Dorothy. Illustrations were by Maxfield Parrish. Two years later appeared *Father Goose: His Book*, a collection of nonsense verse illustrated by his friend William Wallace Denslow.

Before publication, *The Wonderful Wizard of Oz* went through several title changes, beginning with *The Emerald City* to *From Kansas to Fairyland* to *The Fairyland of Oz*. The story goes that the name Oz was coined by Baum after the bottom drawer of his file cabinet, which was labeled "O-Z."

In the remaining nineteen years of his life, Baum wrote more than sixty books, which included thirteen additional Oz tales. Nineteen Oz tales were written after his death by Ruth Plumly Thompson, three by John Rea Neill, who illustrated all the Oz books after the first one by Denslow; two by Jack Snow; one each by Rachel Cosgrove and Baum's son, Col. Frank Joslyn Baum. There are forty in all.



RICHARD
PRYOR

Richard Pryor began working in night clubs and the U.S. and Canada as an M.C. and comic after his Army discharge in 1960. As a writer, he co-authored with Mel Brooks, the highly successful *Blazing Saddles*. He has also written TV scripts for *Sanford and Son* and *The Wilson Show*, as well as material for Lily Tomlin's TV Specials, and for his own television specials, albums and personal appearances. His many awards include those from the Writers Guild and the American Academy of Humor for *Blazing Saddles*; an Emmy for the *Wilson* Specials; and Grammys for three of his comedy albums—*That Nigger's Crazy*, *Was Something I Said?* and *Bicentennial Nigger*. Pryor began his film career in 1972 as the Piano Man opposite Diana Ross in *Lady Sings the Blues*. Among his ten films are *Which Way Is Up?*, *Blue Collar*, *Greased Lightning*, *Car Wash*, *The Bingo Long Traveling All-Stars and Motor Kings* and *Uptown*, *Saturday Night*. Born and raised in Peoria, Illinois, Pryor made his first stage appearance at 12 at Peoria's Carver Community Center in *Rumpelstiltskin*.



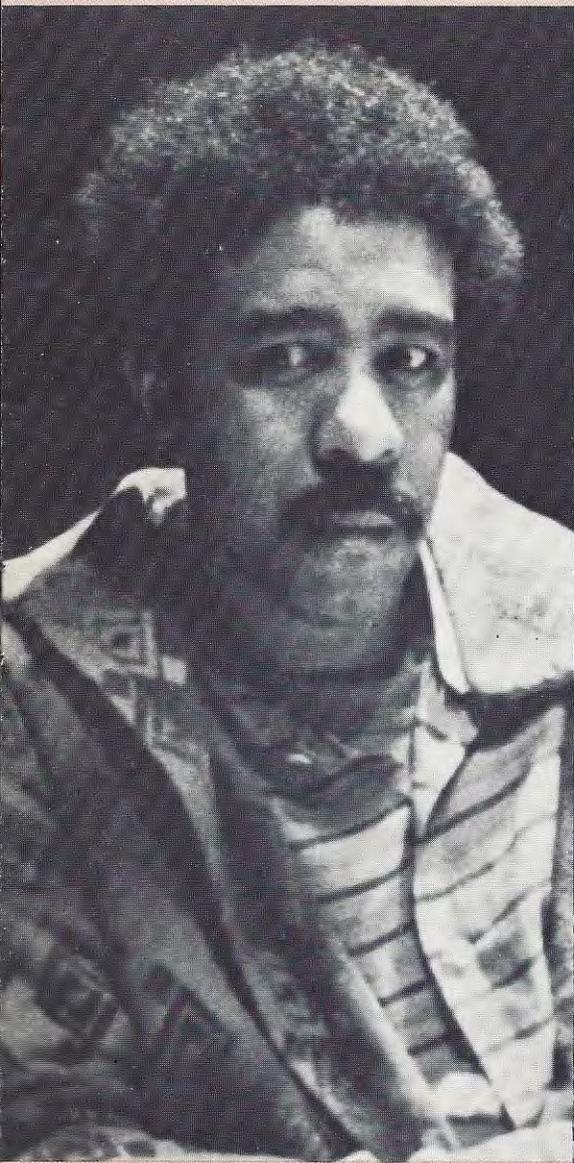
MABEL
KING

In her eighth screen role, Mabel King repeats her Tony Award-winning Broadway role in *The Wiz*. Her other screen credits include *The Bingo Long Traveling All-Stars and Motor Kings*, *Lady Liberty* with Sophia Loren, *The Hot Rock*, with Robert Redford, *Blood Couple*, *Scott Joplin* and *Don't Play Us Cheap*, which she also played on Broadway. Her other Broadway stage appearances include *Porgy and Bess* and *Hello, Dolly!* On television, she has appeared on the *Mike Douglas Show*, *The Gong Show*, *The Howard Cossell Show*, *The Ed Sullivan Show* and *Spotlight on Harlem*, as well as on shows for the B.B.C. and French television. Ms. King has sung in night clubs all across the United States, Canada, Japan and France and was a recording artist for Rama Records. Just before joining the Broadway cast of *The Wiz*, Ms. King toured Europe in *La Dispute* for *Theatre Nationale Populaire*. She was born in Charleston, South Carolina, and was raised in New York City. She first started singing professionally, along with her mother, Rosalie Washington, when she was four years old.



THELMA
CARPENTER

A headliner in nightclubs, on the Broadway stage, on radio, and a lead singer in the big band era of the '30s and '40s, Thelma Carpenter makes her motion picture debut in *The Wiz*. Still booked on nightclub dates across the country, Ms. Carpenter reached her apex during the era of the big bands when she was lead singer for the Count Basie Orchestra. On radio, she often performed on the Major Bowes Show and succeeded Dinah Shore on *The Eddie Cantor Show*. She has also been a headliner on the Broadway stage, appearing with Bill "Bojangles" Robinson in *Memphis Bound* and with Bea Lillie and Jack Haley in *Inside U.S.A.* Recently, she toured with *Pippin* and was in the TV version of *Barefoot in the Park*. Among her most memorable songs are *Who Cares*, *Embraceable You*, *It's A Big Wide Wonderful World* and *Do Nothing Till You Hear from Me*. In the Pearl Bailey-Cab Calloway company of *Hello, Dolly!* on Broadway and on tour, Ms. Carpenter was Pearl Bailey's standby and understudy and played the title role during matinees.



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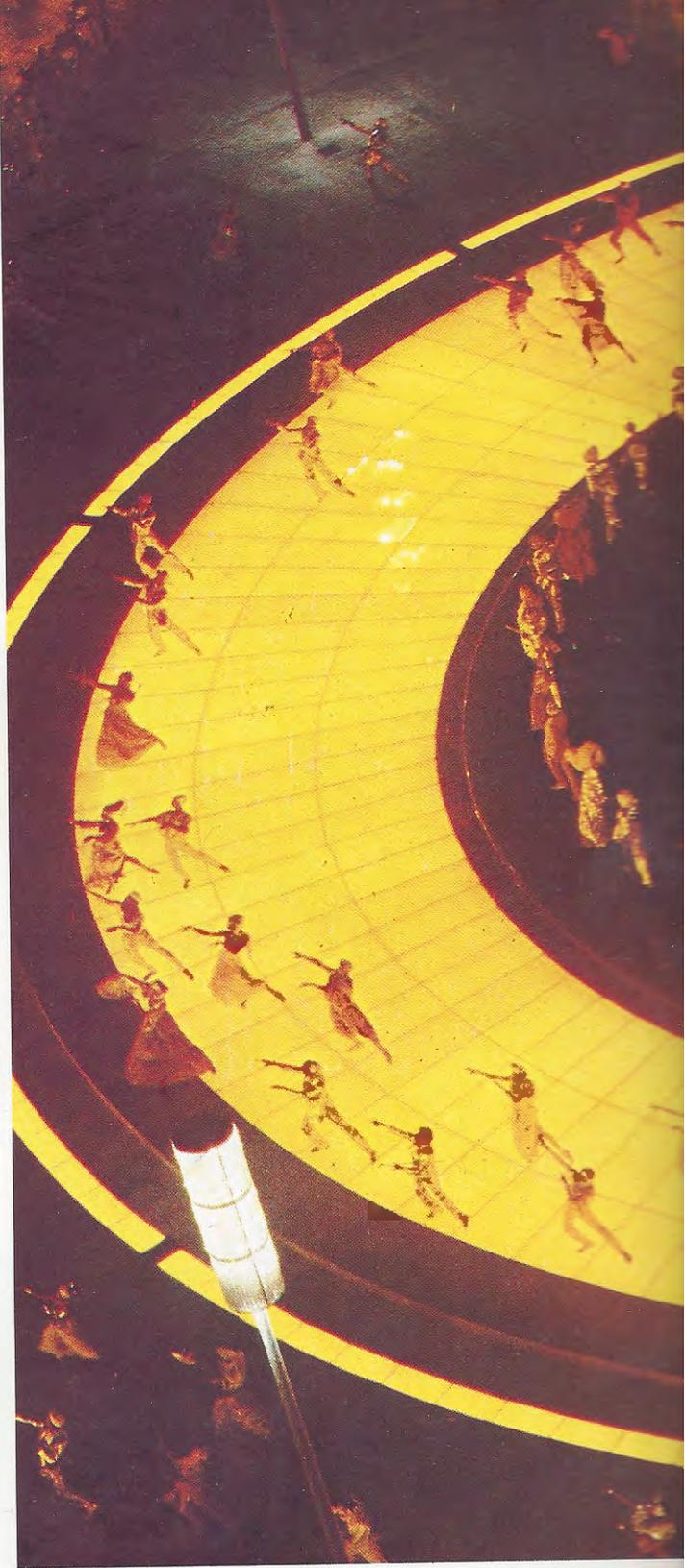
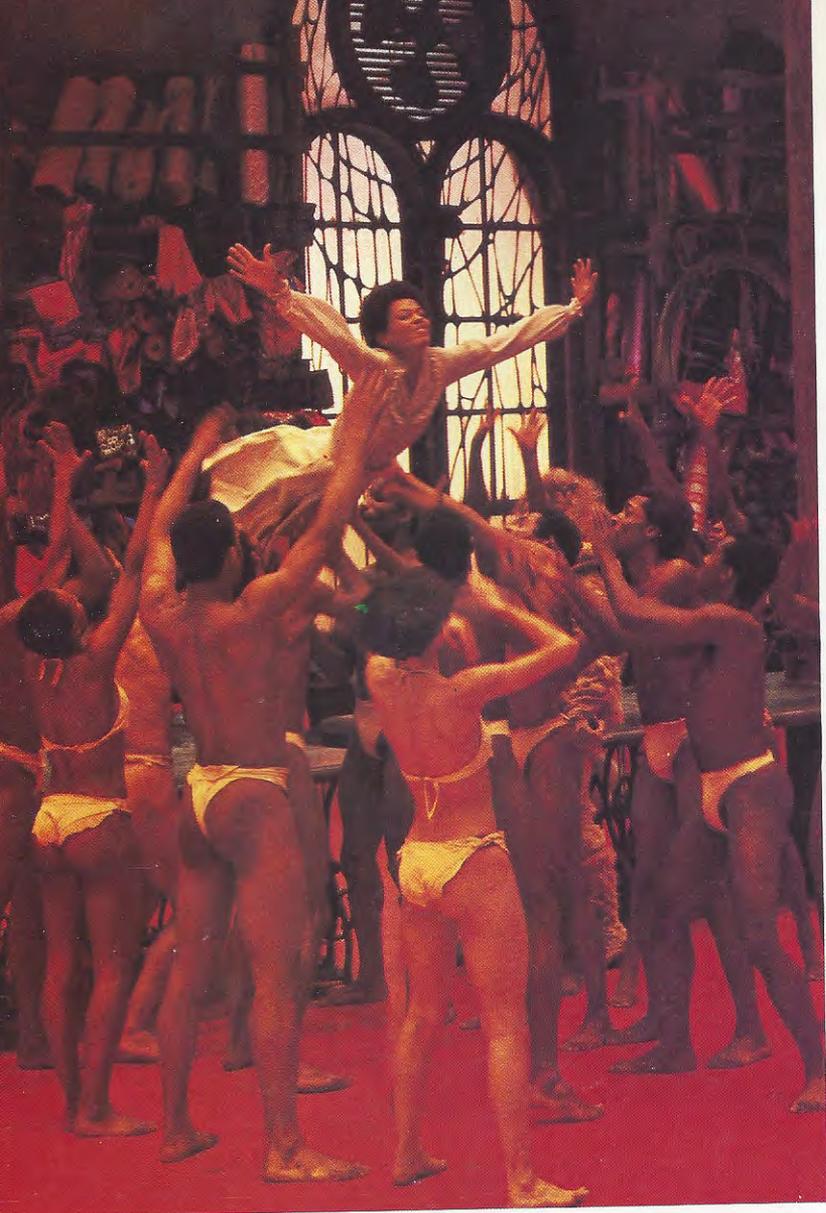
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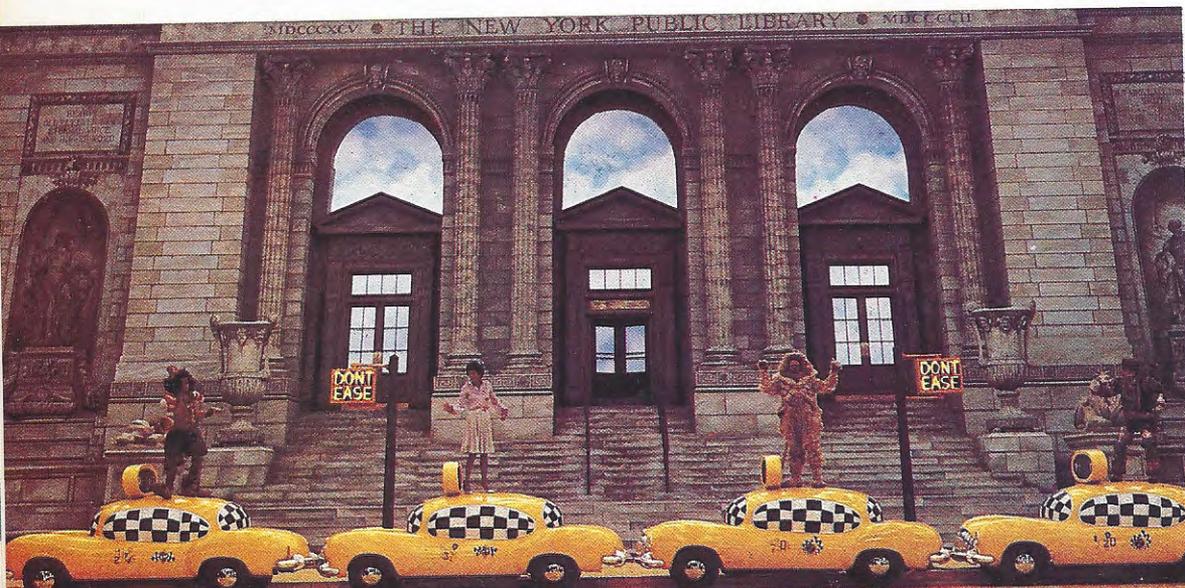


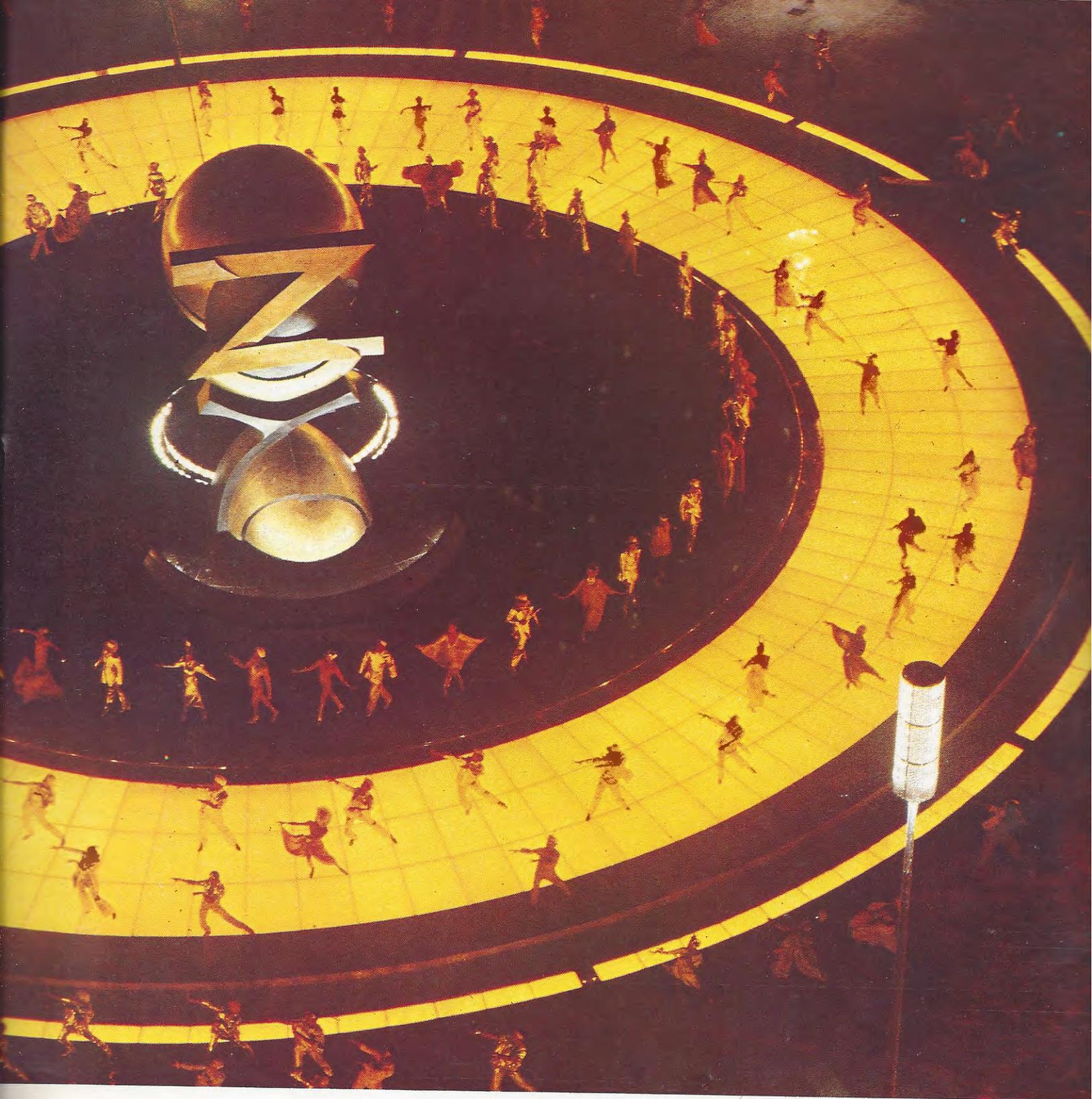
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THE WIZ™





THE WIZ™ PRODUCTION NOTES



The Wiz is based on an American success story which has delighted the world in various guises since its first appearance at the turn of the century.

The 1900 novel by L. Frank Baum, *The Wonderful Wizard of Oz*, and the 1975 stage musical hit have inspired an extravagant new film shot entirely in New York City by director Sidney Lumet. Shooting of the Universal/Motown production took place at the landmark Astoria Studios and on city streets during the final months of 1977. Working on a 13-week shooting schedule, the picture is the most expensive ever made in New York.

It became "contemporary urban fantasy" with Miss Ross playing a 24-year-old school teacher living in Harlem who is whisked into the vortex of a snowstorm which takes her and her pet Miniature Schnauzer, "Toto", on an adventure in the land of Oz, which resembles nothing so much as Gotham turned upside-down and sideways by producer Rob Cohen and Lumet through the concepts of production designer Tony Walton.

For the project, Lumet assembled previously tested collaborators including Walton, Oswald Morris as director of photography, Dede Allen as film editor, Quincy Jones as musical director and Louis Johnson as choreographer.

Fifty-two sequences were plotted, with 32 on exterior locations and 20 built at the newly-revitalized Astoria Studios, which were originally opened in 1920 by Paramount Pictures. For the yellow brick road, 20 miles of yellow vinyl worth \$237,000 were used.

The vast project began to take shape in May, 1976 when Motown producer Rob Cohen and Universal's Ned Tanen negotiated the screen rights with Ken Harper, producer of the seven Tony Awards-winning stage musical. Cohen had first seen *The Wiz* in April 1975, when casting his *Bingo Long* film for Universal. From the show, Ted Ross and Mabel King were signed for his movie and the show classified as something that had to be done—but how?

Though he had never directed a musical before, Sidney Lumet agreed to undertake the

project. A few months later, Diana Ross, a Motown contractee of sixteen years duration, had a dream—she would play Dorothy. Scripting and preparation began on February 8, 1977.

With *The Wiz*, Lumet and Cohen and their team have tapped into a great *living* American classic, which every generation since the beginning of this century has told in its own way. "Certain stories are eternal," says producer Cohen. "Every culture develops interpretative myths which lend themselves to adaptation and re-interpretation. It was inevitable for Oz to be set in New York. In Baum's classic, the characters have to go to the city to get the answers. Today's urban culture is black-oriented, affecting all life styles, language and music trends. Hence, *The Wiz*."

Traditionally a dry month in New York City, October was used for shooting the biggest exterior sequences in the picture. Filming began at the World Trade Center in the central plaza, at the foot of the twin towers which had once been scaled by a rampaging King Kong.

The trade center complex became Emerald City, headquarters of the elusive Wizard of Oz and inhabited by fashion-conscious citizens who change color from green to red to gold at the snap of a magic finger. Some 37,000 bulbs, each lasting one night's shooting, were hand-tinted for the sequence. Over 650 dancers and top models were hired to fill the vast area, each one equipped with three different colored costumes and furs, whipped up for the occasion by New York's top designers, including Halston, Oscar de la Renta, Bill Blass, Ralph Lauren, Norma Kamali, Mary McFadden, Stephen Burroughs, Zoran, Ronald Kolodzie, Scott Barrie, Fernando Sanchez, Ben Kahn and Alixandre.

The world's largest functioning automobile, the size of a city bus, with a cruising range of five miles, appears in this sequence along with the ultimate glittery gold grand piano.

The filming continued at night at the New York State Pavillion of the World's Fair grounds in Flushing Meadow. The circular arena was transformed into what was known as Graffiti City. Some 750 feet of walls were painted in

the luminous spray-paint colors that adorn the city's subway cars and vacant walls. Into the design were woven the names of key cast and crew members. The numbers lady, Miss One, ran this playground inhabited by the Munchkins, so all the swings and slides and costumes were styled in the shape of numbers.

Brief scenes were shot on a typical loft building street, 19th off Fifth Ave., where ten stories of fire escapes were painted with red fluorescent paint, and in front of the Astor Place subway entrance, where the startled residents of Greenwich Village on the way home from work found themselves facing a singing and dancing lion.

The next major location was at Shea Stadium, home of the Mets and Jets, directly on the flight path of LaGuardia Airport in Queens. The long sloping ramps and escalators were used for the scene in which Dorothy and her companions are chased by Evillene's motorcycle gang, the flying Monkeys. Hard-driving rain stopped the shooting one afternoon, sending electric lamps tumbling to the ground, but suddenly the rain stopped and the sun broke through creating an Ozian rainbow that spanned the Long Island City horizon. Lumet immediately moved the shooting out into the glorious golden light and filmed a scene with Diana Ross running along the rim of the stadium roof.

Exteriors continued with one long Friday night stint on Manhattan's Eighth Avenue, in the heart of the theatre district and along the city's most notorious hangout for street walkers. A parking lot was transformed into Poppy Alley, where Poppy girls entice our Oz travelers into the mouth of an enormous smoke-belching electric sign advertising the Poppy Love Perfume Co. During the evening, the smoke was sucked into the ventilating system of the next-door theatre, causing mild panic as the audience of Victor Borge's one-man show fled to safety.

Another complex day's filming took place along the exterior precincts of Yankee Stadium in the Bronx, a few days after the World Series baseball victory.

The filmmaking then moved indoors to







Astoria Studios, where the interior of Evillene's
 sweat shop had been constructed, complete
 with 96 old-fashioned sewing machines, giant
 rotating fans, glass roof and overhead sprinkling
 system and gargoyles peering down from the
 rafters, with Evillene's throne resembling nothing
 more classic than an enormous toilet bowl.
 A noted set visitor during this episode was Mrs.
 Coretta King, widow of Martin Luther King.

Interiors of the apartment where Dorothy
 lives with Aunt Em and Uncle Henry were shot,
 and then the company moved to Coney Island

for the scenes showing the discovery of the Tin
 Man. A few feet from the famed Boardwalk,
 the filming took place underneath the Cyclone
 roller coaster which is part of the Astroland
 amusement park complex. As expected, Na-
 than's Famous Hot Dogs sent over lunch one
 day. On a previous evening, the crew had shot
 another scene in Coney Island at a burned-out
 tenement building between Mermaid and Nep-
 tune Avenues. Even in this desolate neighbor-
 hood, Diana Ross' fans turned out in force and
 remained respectfully silent as the playback
 repeated over and over again her song number.

Another difficult "exterior" was shot in the
 bowels of the Hoyt-Schermerhorn subway sta-
 tion in downtown Brooklyn as the "A" train (of
 Duke Ellington fame) roared by. The platforms
 were scrubbed down and covered with the vinyl
 flooring simulating the yellow brick road. Film-
 ing on this sequence was completed at the 14th
 St. IRT station which boasts a particularly com-
 plex maze of white tile tunnels.

Shooting returned to Astoria for the Emer-
 ald City motel, the roof of the Poppy Love Per-
 fume factory and the garbage-heaped aban-
 doned lot where the Scarecrow guarded his pa-
 thetic garden patch of corn from the beaks of
 the four anthropomorphic crows.

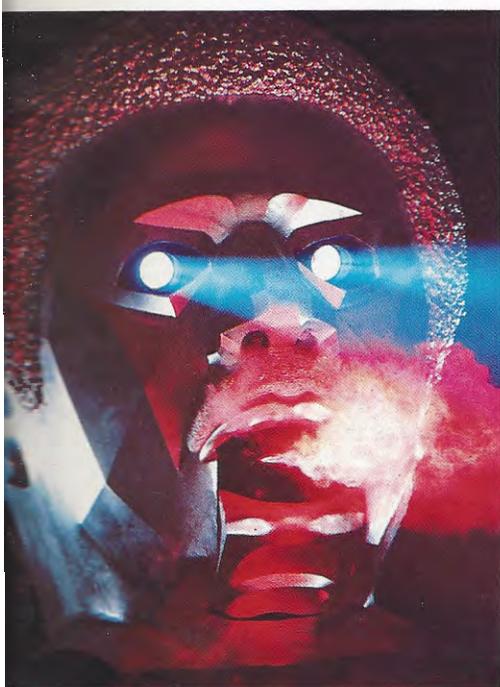
Richard Pryor then arrived in New York to
 shoot his scenes as the Wiz. The eyes of an
 enormous 25-foot silver head of Pryor cast
 laser-like spotlights at a quivering Diana Ross
 and her friends who had come to ask for his
 favors.

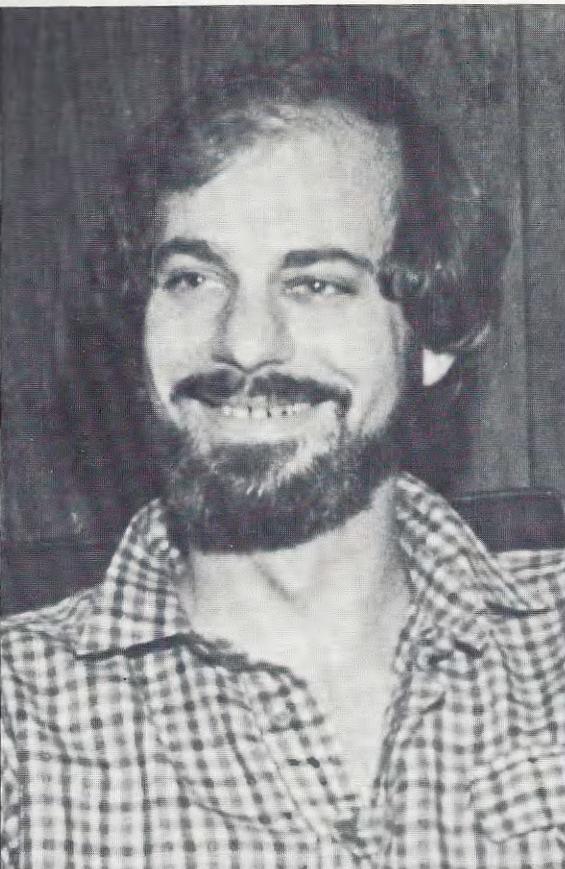
For just two days in December, the shooting
 schedule called for all six of the film's principal

actors to be working at the same time. This was
 Lena Horne's appearance as the good witch
 Glinda, which was shot at the Fox-54th St.
 Studio in Manhattan, where a replica of the
 milky way was constructed. Funny and chaotic
 at the same time, the scene called for Lena
 Horne to be surrounded by nine "Snow Babies,"
 who were suspended thirty feet on concealed
 parachute-type rigs so they would appear to be
 floating in space. Mothers equipped with baby
 bottles, diapers and candy bars rushed about
 frantically for hours before the infants' wailing
 subsided and the scene was shot. Among the set
 visitors that day were Sidney Lumet's wife and
 younger daughter Amy, who had come to visit
 their mother/grandmother, Lena Horne.

The final exterior shots, which were coin-
 cidentally to be the first and last shots of the
 finished film, were of the street and apartment
 house where Dorothy lives with Aunt Em. The
 location was in Brooklyn's Bedford-Stuyvesant
 urban renewal district. Several tons of poly-
 styrene shavings were used to simulate the snow
 storm which whisks Dorothy to and from the
 magical land of Oz.

Principal photography was completed with
 the Lion springing-to-life on the steps of the
 N.Y. Public Library main branch on 42nd St.
 and 5th Ave. The long shots had been taken at
 8 a.m. on the Sunday of Christmas week, but
 the vast marble facade had to be reconstructed
 at the studio for Ted Ross' dance number. This
 extraordinary sight prompted the new mayor of
 New York, Edward Koch, to come down for a
 brief visit in honor of the filming's finish in the
 Big Apple.





KEN HARPER

Executive Producer

The idea of a contemporary version of *The Wonderful Wizard of Oz* was conceived by Ken Harper who left his position as Program Affairs Director at WPIX Radio (N.Y.C.) to devote himself to the project. *The Wiz* did become a reality for Mr. Harper who had been a disc jockey and music director for WPIX. It has been an enormous success which won seven Tony Awards. Still running on Broadway, *The Wiz* has been produced on stages across the country as well as in Japan, Australia and Mexico and will soon be seen in Paris and the rest of Europe as well. Ken's understanding of the music scene as a disc jockey meant that WPIX was frequently the first New York station to play songs which soon became national hits, and recognition of his insight by others in the music industry led to his involvement in record producing. His achievements, however, extend well beyond the field of music. He has served as an emcee and actor on television and his radio interview programs have featured public figures ranging from politicians to critics, minority group leaders and entertainment celebrities. His new musical, called *Bamboo*, is based on a Ninth Century Japanese fairy tale. Like *The Wiz*, it is a vision he hopes to share with the world.

ROB COHEN

Producer

At 29, Rob Cohen has produced seven major motion pictures—three of them in a single year (*The Wiz*, *Almost Summer* and *Thank God, It's Friday*). Cohen was born in the suburban community of Cornwall-on-the-Hudson, N.Y. He received his bachelor's degree from Harvard in 1971. His interest in filmmaking was aroused when—during the summer of his sophomore year—he worked as assistant to producer-director Daniel Petrie, who was filming *Silent Night, Lonely Night*. After graduation, Cohen headed for Hollywood working at International Famous Artists, a leading talent agency. He next moved to Twentieth Century-Fox Television where, after a brief period of time, he began packaging feature films for TV and became director of television movies at the studio. For Motown Records, he produced *Mahogany* which starred Diana Ross, Tony Perkins and Billy Dee Williams. This was followed by *Bingo Long and the Traveling All-Stars and Motor Kings* which starred Billy Dee Williams, Richard Pryor and James Earl Jones. Next, Rob Cohen produced another picture which was for release by Universal, *Scott Joplin* in which Billy Dee Williams and Art Carney starred.

SIDNEY LUMET

Director

After a string of film successes including *Network*, *Equus*, *Murder on the Orient Express*, *Serpico* and *Dog Day Afternoon*, Sidney Lumet's first musical motion picture in a career in which he has directed 25 films in a 20-year span is *The Wiz*. Born in Philadelphia in 1925, his family moved to New York when his father, Baruch, began acting on radio. The elder Lumet soon became a star of the famed Yiddish Art Theatre. At the age of 11, Sidney won his first Broadway role in *Dead End*. He went on to *The Eternal Road*, *George Washington Slept Here*, *My Heart's in the Highlands*, *Brooklyn, U.S.A.*, *A Flag Is Born* and *One Third of a Nation* which became his only film acting role. After serving in the China-Burma-India front in WWII, he returned to the Broadway stage. He later directed *You Are There*, *Danger*, *Best of Broadway* and other series on TV, turning out some 250 shows in a ten-year period. In 1957, he made his first film working with Henry Fonda, Lee J. Cobb, E.G. Marshall and Jack Warden in *Twelve Angry Men*. Among Lumet's other major films are *The Hill*, *The Sea Gull*, *The Anderson Tapes*, *The Pawnbroker*, *Long Day's Journey into Night*, *The Group* and *Fail Safe*.

JOEL SCHUMACHER

Screenplay

A 1965 graduate of New York's Parsons School of Design, Joel Schumacher was a winner of both the Norman Norell and Donald Brooks Awards. He earned his living while attending school with a succession of jobs as a window dresser at several top New York department stores. Upon graduation, he opened his own boutique. A short time later, however, he went to work for Revlon. After working as an art director on television commercials, he became costume designer for *Play It as It Lays*, which starred Tony Perkins and Tuesday Weld. This was quickly followed by similar assignments on *The Last of Sheila*, *Blume in Love* and Woody Allen's *Sleeper*. He began writing TV scripts and sold the screenplay for the TV movie, *Virginia Hill*, starring Dyan Cannon and which he himself directed. His first motion picture screenplay was *Sparkle*, the story of a trio of pop singers. This was followed by Universal's *Car Wash*, starring Richard Pryor.



OSWALD MORRIS

Photography

This is the British-born cameraman, Oswald Morris' 55th film. His credits read like a list of the biggest British and international film successes. Among his eight motion pictures for John Huston are *Moulin Rouge*, *Beat the Devil*, *Moby Dick*, *Roots of Heaven*, *Reflections in a Golden Eye* and *The Man Who Would Be King*. He made *Look Back in Anger* and *The Entertainer* with Tony Richardson. For Herbert Ross, he shot *Goodbye Mr. Chips* and *The Seven Percent Solution*. Other major successes include *The Guns of Navarone*, *The Spy Who Came in from the Cold*, *The Taming of the Shrew*, *A Farewell to Arms*, *Lolita*, *Oliver and Sleuth*. He won an Oscar for *Fiddler on the Roof*. Morris won the British Academy Award for his cinematography of *The Hill* and *The Pumpkin Eater*. He was a pilot for the Royal Air Force during World War II, flying Lancaster bombers and winning the D.F.C. and the A.F.C. during six years's service.

TONY WALTON

Production Design & Costumes

At 43, Tony Walton has designed over 100 productions. He began designing for Broadway at 22, with the sets and lighting for Noel Coward's *Conversation Piece*. Other career highlights were *The Boy Friend* and the London production of *Valmouth*. His first big Broadway musical success was *A Funny Thing Happened on the Way to the Forum* followed by the new stage version of *Golden Boy* starring Sammy Davis, Jr. He went to Hollywood in the early 1960s to design *Mary Poppins* starring his then wife, Julie Andrews, and received his first Oscar nomination. The second was for Sidney Lumet's *Murder on the Orient Express*. Also for Lumet, he did *The Sea Gull* and *Equus*. He also created futuristic designs for *Fahrenheit 451*. Among Walton's shows have been *Uncle Vanya*, *Streamers*, *The Rehearsal* and three Tony Award winners—*Pippin*, *Chicago* and *The Apple Tree*. He collaborated on the screen version of *Forum* and on *Petulia*.



QUINCY JONES

Music Supervisor

This first film assignment for Quincy Jones was as musical director for Sidney Lumet's *The Pawnbroker*. He rejoins Lumet some thirty films later with *The Wiz*. One of Jones' first jobs was playing trumpet for Billie Holiday when he was only 14. Jones was soon playing with such bands as those run by Lionel Hampton, Dizzy Gillespie and Count Basie. He soon began composing and/or arranging for such greats as Frank Sinatra, Ray Anthony, Sarah Vaughn, Basie, Gillespie and many others. In 1959, he formed his own band and orchestrated the music for an American opera to be performed in Europe. Jones' other three films for Lumet were *The Deadly Affair*, *Last of the Mobile-Hot Shots* and *The Anderson Tapes*. His other memorable scores include those for *In the Heat of the Night*, *They Call Me Mr. Tibbs*, *Bob and Carol and Ted and Alice* and *In Cold Blood*, for which he received an Academy Award nomination.

CHARLIE SMALLS

Music & Lyrics

With *The Wiz* since its inception as a Broadway show, Charlie Smalls won the 1975 Tony Award for Best Score and the 1976 Grammy as composer of the Cast Album. He began his musical career when, at the age of ten, he was presented with his first piano, a gift from actress Tallulah Bankhead. He went on to graduate from the Juilliard School of Music specializing in classical studies. In military service, he performed with the Air Force Band. His musical apprenticeship included doing the rounds of Manhattan clubs and touring with gospel singer Esther Morrow and Harry Belafonte. Smalls backed Hugh Masekela's group for nearly two years, leaving to form his own group under contract to A & M Records. Primarily a pianist, he is proficient on other instruments and has worked as an actor and singer. One of his songs was in the film, *Faces* in which Smalls performed as well. His work on *The Wiz* marks his Broadway debut.



LOUIS JOHNSON

Choreography

Currently director of the Louis Johnson Dance Theatre, Mr. Johnson is on the staff of Howard University Fine Arts Department. Some of his choreographic achievements include a Tony nomination for *Purlie*, the ballet *Dance of the Hours* in *La Gioconda* for the Metropolitan Opera Company and the St. Joplin opera, *Treemonisha*. Other Broadway credits include the staging and choreography of *Les Blancs*, *Lost in the Stars* and *Mahagonny*. He did the choreography for the movie *Cotton Comes to Harlem*. Mr. Johnson has created ballets for the Cincinnati Ballet, the Ailey Dance Theatre, the Washington Ballet and the Dance Theatre of Harlem. His ballet *For of Rhythm* for the latter was presented in Command Performance for the Queen of England. As a dancer, he began with the New York City Center Ballet and has been on Broadway in *Four Saints in Three Acts*, *Damn Yankees!*, *House of Flowers* and *Hallelujah, Baby!*



THE CAST

Dorothy	DIANA ROSS	Munchkin #1	TED WILLIAMS
Scarecrow	MICHAEL JACKSON	Munchkin #2	MABEL ROBINSON
Tinman	NIPSEY RUSSELL	Munchkin #3	DAMON PEARCE
Lion	TED ROSS	Munchkin #4	DONNA PATRICE INGRAM
Evillene	MABEL KING	Cheetah	HARRY MADSEN
Aunt Em	THERESA MERRITT	Rolls Royce Lady	GLORY VAN SCOTT
Miss One	THELMA CARPENTER	Green Lady	VICKI BALTIMORE
Glinda The Good	LENA HORNE	Aunt Em's Party	CARLOS CLEVELAND, MARIANN AALDA, AARON BODDIE, GAY FAULKNER, TED BUTLER, T.B. SKINNER, JAMIE PERRY, DAPHNE McWILLIAMS, DOUGLAS BERRING, JAMES SHAW, JOHNNY BROWN, GYLE WADDY, DOROTHY FOX, FRANCES SALISBURY, BEATRICE DUNMORE, TRACI CORE, DONALD KING, CLAUDE BROOKS, BILLIE ALLEN, WILLIE CARPENTER, DENISE DeJON, KEVIN STOCKTON, ALVIN ALEXIS
The Wiz	RICHARD PRYOR		
Uncle Henry	STANLEY GREENE		
Subway Peddler	CLYDE J. BARRETT		
The Four Crows	DERRICK BELL, RODERICK SPENCER SIBERT, KASHKA BANJOKO, RONALD ("SMOKEY") STEVENS		
Gold Footmen	TONY BREALOND, JOE LYNN		
Green Footmen	CLINTON JACKSON, CHARLES RODRIGUEZ		
Head Winkie	CARLTON JOHNSON		

THE CREDITS

Executive Producer Ken Harper
 Produced by Rob Cohen
 Directed by Sidney Lumet
 Screenplay by Joel Schumacher
 From *The Wonderful Wizard of Oz* by L. Frank Baum
 Based on the Play, *The Wiz*
 Book by William F. Brown
 Music and Lyrics by Charlie Smalls
 Director of Photography Oswald Morris, B.S.C.
 Film Editor Dede Allen
 Production Design and Costumes by Tony Walton
 Special Visual Effects by Albert Whitlock
 Music Adapted and Supervised by Quincy Jones
 Songs by Charlie Smalls
 Choreography by Louis Johnson
 Associate Producer Burtt Harris
 Special Make-Up Designed by Stan Winston
 Produced on the New York Stage by Ken Harper
 Art Director Philip Rosenberg
 Assistant Art Director John Jay Moore
 Set Decorators Edward Stewart, Robert Drumheller
 Chief Scenic Artists Eugene Powell, Edward Garzero
 Fantasy Props Eoin Sprott, Richard Tautkus
 Flying Rigs Peter Foy
 Music Rerecording Engineer Bruce Swedien
 Special Sound Consultant Guy Costa
 Orchestra Conducted by Robert N. Tucker, Jr.
 Choir Arranged and Conducted by Tom Bahler
 Dance Arrangements by Quincy Jones and Frank Owens
 Vocal Arrangements by Quincy Jones
 Orchestration by Quincy Jones, Pete Meyers, Mendel Balitz,
 Bob Freedman, Ralph Ferraro, Greg McRitchie,
 Bob Florence, Chris Boardman, Dick Hazard, Wayne Robinson
 Production Manager Kenneth Utt
 First Assistant Director Burtt Harris
 Second Assistant Director Alan Hopkins
 Matte Photography Bill Taylor, Dennis Glouner
 Sound Mixer James T. Sabat
 Supervising Sound and Music Editor Jack Fitzstephens
 Sound Editors Stan Bochner, Marc M. Laub,
 Hal Levinsohn, Al Nahmias, Ronald Roose
 Assistant Film Editors Angelo Corrao, Marlayna Franklin
 Costume Coordinators Anne Hill Johnstone, Gloria Gresham

Principal Costumes Executed by Barbara Matera
 Make-Up Supervisor Robert Laden
 Make-Up Artists Carl Fullerton, Michael R. Thomas,
 Scott Cunningham, Alan Weisinger,
 Wardrobe Marilyn Putnam, George Newman
 Hair Stylists William Farley, Ted Long

Emerald City Fashions: Our Thanks To

Scott Barrie	Ronald Kolodzie
Bill Blass	Ralph Lauren
Stephen Burrows	Mary McFadden
Oscar De La Renta	Fernando Sanchez
Halston	Zoran
Kamali	Alixandre Furs
Halston for Ben Kahn Furs	

Dancers from The Louis Johnson Dance Theatre
 Assistant Choreographers Carlton Johnson, Mabel Robinson
 Special Effects Al Griswold
 Stunt Coordinator Everett Creach
 Property Master Connie Brink
 Construction Chief Walter Way
 Construction Grip Glen Engels
 Carpenter Carlos Quiles
 TOTO Owned and Trained by Dawn Animal Agency of N.Y.
 Motorcycles Furnished by Suzuki
 Lightflex Equipment by Vajra Incorporated
 Yellow Brick Road Created by Congoleum

ADDITIONAL SONGS

You Can't Win, You Can't Break Even
 by Charlie Smalls
Poppy Theme
 by Quincy Jones
Emerald City Ballet
 Music by Quincy Jones
 Lyrics by Charlie Smalls
Is This What Feeling Gets?
 by Quincy Jones, Nick Ashford & Valerie Simpson
Can I Go On Not Knowing?
 by Quincy Jones, Nick Ashford & Valerie Simpson
Everybody Rejoice
 Music and Lyrics by Luther Vandross

For additional copies of this book, send \$2.25 (\$1.50 plus .75 postage and handling) per copy to: Jawiz Programs, Inc.,
 45 East 55th Street, New York, N.Y. 10022. Allow 6-8 weeks for processing. Printed in U.S.A.

Designed by Dana Bryan

