

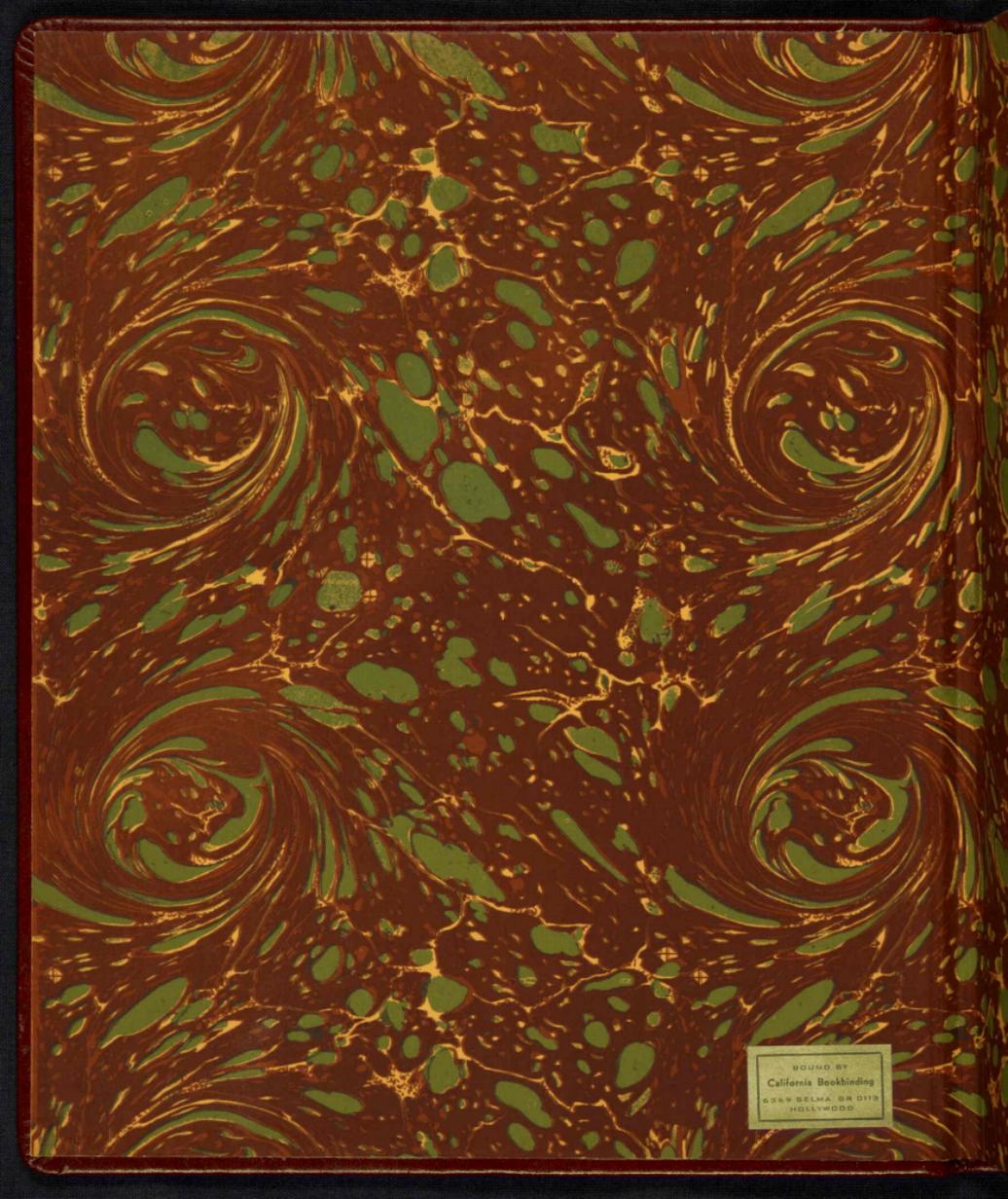
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DANNY KAYE

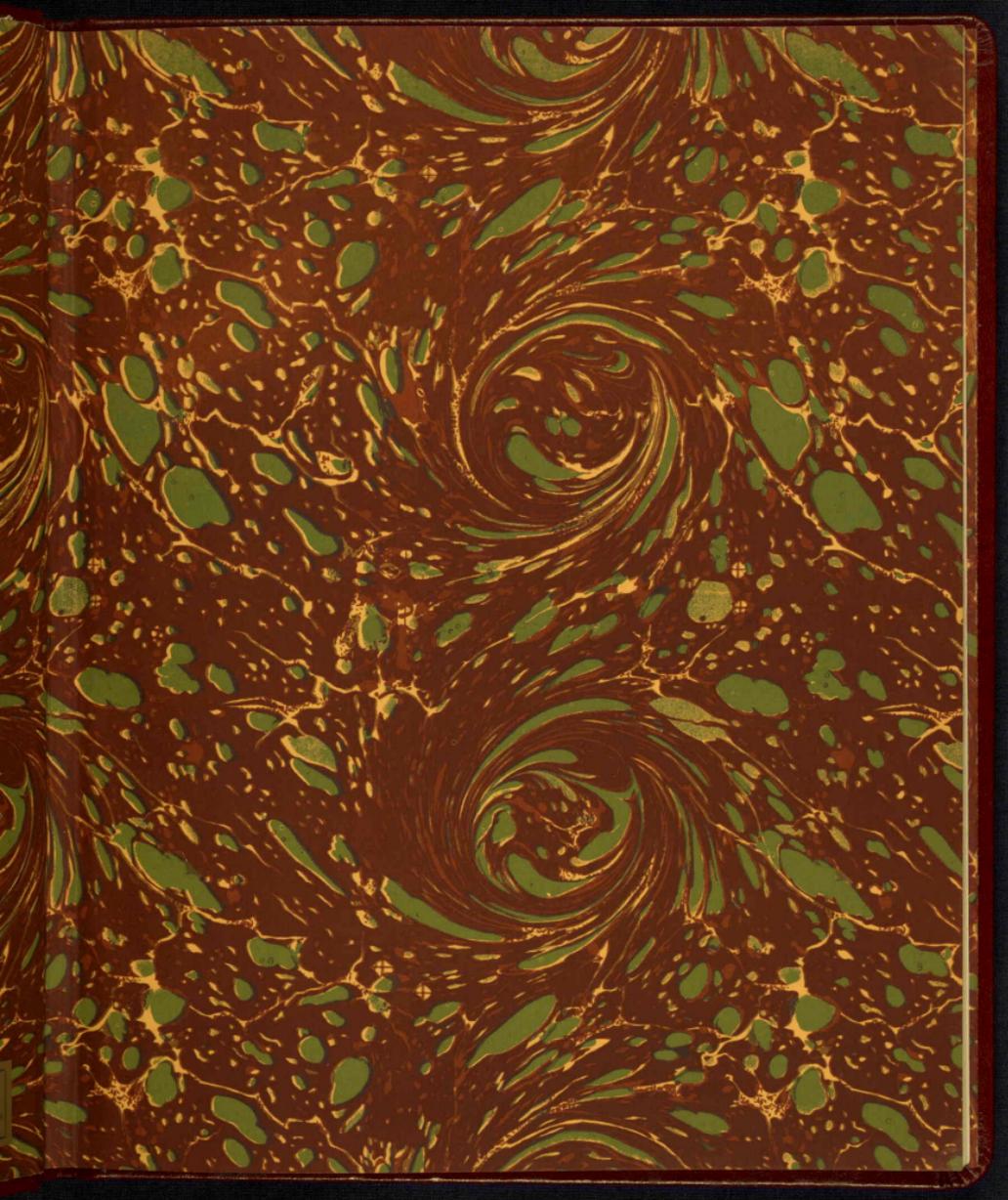
THE LONDON PALLADIUM

SPRING

1949



BOUND BY
California Bookbinding
6049 SELMA BLVD
HOLLYWOOD



DANNY KAYE

THE LONDON PALLADIUM

Spring

1949

London, W.1
21, Noel St. East,
Canton Road,
London, E.C.1

The following pages give a very
bare record of the act at the London
Palladium in 1949, and is in no way
intended to be a full or accurate
description. Everything I have
written has been remembered since
the closing night on 4th June, 1949,
and therefore any omissions or errors
are regretted but unavoidable.

Kathleen Withersby

Kathleen Withersby,
28 Merritt Road,
Crofton Park,
London, S.E.4.

ENTRANCE:

Skyrockets Orchestra play four bars of "Ballin' the Jack" followed by eight bars of "Tiptoe through the Tulips", during which Danny enters.

Huge burst of applause - then a giggle from Danny.

"There's always so many things I want to say when I first come on, and then you all applaud like that (or - like crazy) and everything goes out of my mind." Gurgles out: "I get so nervous, 'n everything -- well, I do. We'll do a couple of songs and after that we'll chat a bit, shall we?"

SONG:

"Flamenco"

Ladies and gentlemen-ninnymen-ninnymen-ninnymen-ninnymen-ninnymen.
If you are contemplating a trip to a country trop-i-cal,
And you wish to make return appearance to your wife or your gal
In the same condi-tion as when you left or approx-i-mate-ly,
Then listen to me.

(Short DANCE during which Danny bangs into the wings with a crash, staggers back, and returns to the mike)

In the Latin countrees I wish to warn you, sir,
They are doing a dance which is a dis-as-ter.
If you want to try it, take for your part-ner
Not a pretty womans but a bone-sett-er. (Life of right shoulder)
FLAMENCO! (Drags hair forward)

One, two, break your shoe. (right arm bent over head, and left foot stamped up and down)

FLAMENCO!
Three, four, scare the floor.
RARRR! RARRR! (growling and clawing at the air, with first right hand and then left hand)

Five, six, they're throwing bricks.
Seven, eight. Look out! Too late.

(Runs back and spins round nearly overbalancing. Yells "What harpened!")

following with a greater roar "WHAT
HAPPENED!" and going towards Woolfie.
Danny then either pulls Woolfie's music
off stand or dances round Woolfie holding
one of Woolfie's hands. Returns to mike
with a "Rrrrrrrrrrrrr" whilst waiting
for beat)

All the hotels there they are full of bliss.
Many guests register but they don't need ser-vice.
They pay for room and board, but the joke is this,
They live in hos-pi-tal and what's the di-ag-no-sis?

FLAMENCO! (ruffles hair again)

One, two, who are you? (jumping up and down with knees bent and
arms overhead)

FLAMENCO!

Three, four, break the floor ---

Tip-toe through the tulips -- (with change of tune, and jumping
up and down with knees bent and
arms overhead)

(Runs to back and leaps on orchestra plat-
form with one foot, and then back to mike
with a slide. In a very English accent,
says: "Am I getting through to you?" and
then continues with the dance round)

(Back to mike)

If you are batch-e-lor looking for big romance

Take a lesson from my sad ex-er-i-ence.

If you look for romance they kick romance in the pants ----

I did the tango - (jerking head from side to side to tune of
"La Cumpasita", and drooping lower and
lower)

I did the samba - (to samba rhythm, and doing samba shakes
backwards and forwards. Gurgles: "This
is all right if you want to marry a
chocolate milk shake.")

(Abrupt stop with a signal to the band)

"But firrst, we sing. But I forgot, Ladees and Gentlemen, how can we sing a gipsee song without a gipsee chorus. That has never before happened in the heestory of geepsees. So I would like you to do me a favour. Instead of being the owdience thees evening, I would like you to be for me geepsees. It is quite simple, reelly. We will divide the theatre into three growps. One, two, three."

(pointing out the appropriate groups). "The first growp here, when I make for you a beat like that, you sing for me like thees. Zuum!

With me everybody, plees." (Zuum by audience - screech by Danny, who staggers away from the mike in horror, holding his head. Returns to mike and holds up three fingers). "Three geepsees!! Everybody, plees, put an ear-ring in your ear and give me a nice big Zuum."

(Zuum by audience - shrug by Danny) "Betttere." (Turns to centre group). "Now, the centre growp here. When I make a beat, you sing like thees. Schtock, schtock!" (Audience laughs and repeats "Schtock, schtock") (Danny wags finger at them and booms out) "Verrry nice!"

(Turns to Zuum section and gives them a look of disgust. Turns to last group) "Now this growp here. When I make a beat, you sing - HA, HA, HA!"

(Audience obliges with a roar and Danny salaams low, on the floor, saying

"Thank you") "Let's have the Schtocks, Schtocks" (pointing to centre group, who give a loud response. Turns to third group, and beats out

HA, HA, HA. Looks down at the Zuums and says) "You see, you Zuum-zuers!

(Roar of laughter from audience).

Now we sing geepsee song.

SONG:

Ars-a-chemmy de nowl.

(Audience zooms at beat from Danny, who says "Verry pritty. Now we advance a little to the top of the class. When I sing 'Ars-a-chemmy-de nowl' you sing 'Zoom-eeum-eeum-eeum-eeum'. We chew the note a little. With me, plees." (Audience replies). "I liiike it, I liiike it." Turns to Schtocks and sings -)

Aqua-na-cawda-cha.

(gives beat but Schtocks are very feeble. "Oh, what happened to the Schtocks? Please don't disappoint me, Schtockies. Let me have two nice Schtocks, plees." Sings -)

Aqua-na-cawda-cha.

(Gives beat, and the audience sing 'Schtock, schtock')
(Turns to last group and sings -)

Ya vowl, yella begule.

(Goes to make beat but does not finish it. Audience however, yell, HA, HA, HA. Danny shouts "I didn't make it yet. You're supposed to wait till I give you the beat. ~~MMMMMMMMMMMM!~~")

Ya vowl, yella begule

(Gives beat and audience are late. Danny says in disgust "You're late". Goes to the back and kicks the orchestra platform. (Groan from band). Returns to mike and sings -)

Ya vowl, yella begule

(Gives beat and gets the correct response. Turns to centre and sings -)

Istra-na-bawda-cha.

And now we all sing together, we go

Zuum, schtock, schtock, ha, ha, ha. (pointing at each group in turn)

Zuum, schtock, schtock, ha, ha, ha.

Zuum, schtock, schtock, ha, ha, ha. ("The Schtocks, Schtocks are late. I want a better schtock, plees)

(Conducts audience frantically, and shrieks "Faster, louder, faster, louder, FASTER, LOUDER, FASTER!! LOUDER!! with audience roaring responses. Changes to -)

Loocha, lilliva, loocha, lilliva, ya-ha-la-de.
Loocha, lilliva, loocha, lilliva, ma-a-de-le,
Loocha, lilliva, loocha, lilliva, he-lay-may-te.
Chap-ter pear, chap-ter pear, ah'll be wahl."

Schtock, schtock, schtock, schtock -- SCHTOCK!

BRAVO!!! (brandishing right arm)

Makes four very exaggerated bows, from alternate sides of the stage, getting nearer the edge with each bow. With the fourth bow, stumbles off the edge on to the extension stage (shriek from audience), balances on orchestra rail, as if doing tight-rope act. Then says "That's all" and returns to position in front of mike.

Stands in front of mike, opens jacket, and hooks thumbs in trouser top. Speaks with a Texan drawl -

"Before I left America I was talking to a friend of mine from Texas - Slim Mitty" (Roar from audience). "I said: 'Slim, I'm going to London' and he looked me right square in the eye and said: 'I wouldn't do that if I was yew.'" (Another roar from audience). I said: 'I've gotta go, Slim. I promised the folks there that I'd be back, and besides I want to go, and see London again and the Palladium.' So Slim said: 'Well - if you're a-going - and I can see you're a-going - I'd like you to do me a favour. I'd like you to sing a song for the folks that I used to sing for mah girrl out on the prairie. It's a nice, quiet, gentle li'l song.' (laugh from audience). (Scowl from Danny, and with a deep growl) Well, it is." (Changes to near tears) "And so for Slim Mitty I'd like to do the --- I'd like to do --- This is extremely difficult for me to say -- I'd like to do the song I promised him I would."

Kisses the mike, and says with deep feeling "That's for you, Slim."

Turns to band, gives a beat and they all hum a chord. Danny turns to Zuum group and says: "Do you hear that, Zuumsies?" Turns back to band and signs with his fingers, open, shut, open, shut, and the band respond humming alternately "mmmm, maaa, mmmm, maaa". Danny turns to audience and says with a gurgle: "They're calling for their mama, isn't that cute?" Looks towards Zuum section, goes to mike and says: "Will you do something for me? When I give you a beat I want you to sing this note -- mmmm -- very loud, and then hold it - because I've got

something more to do over here" (pointing to other sections of the audience). Sings "mmmm" again and gives beat to first group. They respond. Sings higher "mmmm" to second group and gives beat. They respond. Signals to flagging Zuums to be louder. Sings higher "mmmm" to third group and gives beat. They respond. Listens to the choral effect for a second or two and then a beam spreads over his face and he murmurs "Isn't that beautiful?"

The lights tone down to a pink spot on Danny who goes into

SONG:

"Candy Kisses"

Candy kisses, wrapped in paper,
Mean more to you, than any of mine.
Candy kisses, wrapped in paper,
You'd rather have them, any old time.
You don't mean it, when you whisper
Those sweet love words in my ear.
Candy kisses, wrapped in paper,
Mean more to you than mine do dear.

(Four members of the orchestra come down
from platform and group round Danny for
the second chorus)

Candy kisses, wrapped in paper,
Mean more to you, than any of mine.
Candy kisses, wrapped in paper,
You'd rather have them, any old time.
Once my heart was filled with gladness,
Now there's sadness, only tears.
Candy kisses, wrapped in paper.
Mean more to you, than mine do dear - than mine do dear,
than mine do dear - than mine do dear. (getting
quieter with each
repeat)
Clck, clck. (two clucks with tongue - as pink spot
fades away into darkness.)

LIGHTS UP AND TAKES BOW

"A couple of years ago we were touring down South, through Alabama, Louisiana, Georgia, and one night we went to a cotton plantation and everybody sang negro spirituals. It was the most exciting evening I have ever spent. Have you ever heard negro spirituals? Some of them are sad, some of them are happy, but all of them emotional and completely stirring. We brought one of them away with us and I'd like to do it for you to-night. (Scratching head) I wish I knew how to explain it - I don't. It has a sort of sad, happy quality - errrrrrrrrrrr - well, I'll be with you --- " (starting away in a slow dance to vamp).

First towards Woolfie, then across the back stage, crossing left leg over right leg twice. Then towards wings with a little peep round the corner and an almost indiscernible "ssh." Back towards the mike, with a sudden stop, a look over right shoulder towards audience and a "come hither" jerk of the head (three times). Move to go forward again, another look over right shoulder and repeat of the "come hither" invitation. Further move to go forward, a last look over shoulder with a faint questioning shake of the head, and a shrug. On to mike to start song.

SONG:

"Dem Bones"

Dem bones, dem bones, dem dry bones,
Dem bones, dem bones, dem dry bones,
Dem bones, dem bones, dem dry bones,
Oh, hear the words of the Lord!

The toe bone connected to the foot bone (left toe pointed)
The foot bone connected to the ankle bone. (show of foot)
The ankle bone connected to the leg bone. (leg movement)
The leg bone connected to the knee bone. (knees together)
The knee bone connected to the thigh bone. (thighs turned out)
The thigh bone connected to the hip bone. (hip roll)
The hip bone connected to the back bone. (squares shoulders)
The back bone connected to the shoulder bone. (right shoulder hitched
up)
The shoulder bone connected to the neck bone. (head turned left)
The neck bone connected to the head bone. (head turned to front)
Oh, hear the words of the Lord!

DANCE: Violent loose-limbed shakes from head to toe, and leaping about over the stage, finishing with a sudden stop in front of the mike, in same position as finish of chorus.

SONG: The head bone connected from the neck bone.
The neck bone connected from the shoulder bone. (drops shoulder)
The shoulder bone connected from the back bone. (squares shoulders)
The back bone connected from the hip bone. (hip roll)
The hip bone connected from the thigh bone. (thighs turned out)
The thigh bone connected from the knee bone. (knees turned together)
The knee-abone connec-ed from the le-a bone. (All these lines sung
with knees knocking
and bent, with arms
The recka bone connec-ed from the eecka bone hanging loose, and
The eecka bone connec-ed from the ra-a bone. mouth open).
The ra-a bone connec-ed from the rack-a bone.
Oh, hear the words of the Lord.

DANCE: Goes to side, turns, and rushes across the stage with a high-knee run towards Woolfie. Swift pull up into several dance steps turning towards mike, followed by "Oh, hear the words of the Lord" roared out).

"I'd like to delve into the Slavic mood and do a song that my father wrote for me when he was nine (variously seven or five) weeks old - it used to be eleven (variously nine or seven) weeks but medical science has progressed. He used to take me on his knee and say: "Kolya, my leetle geepey, it's time for you to become a man. It's time for you to go out into the worrrld and learrn the facts of life. So I packed my little karsinka and left. I wandered over hills and dales, through small willages and pritty cities (murmur laugh from audience. Danny repeats) - pritty cities. And then I met my first womans -- mmmmmmmmmmm! -- She was gargeous, sessationally beautiful. When she walked it was like a leetle gazelle, strolling through the pastures, and when she spoke, herr voice! Herr voice was like the voice of angels (speaking very quietly. Then a huge roar) SOFT AND MELLOW!!! (Looks round to see where noise came from). She used to croon this plaintive geepey melody."

Starts to sing "Deenah", accompanied by a tinkly run from Sammy on the piano. Danny waves towards Sammy and says "Isn't that pretty the way he plays that?". Repeats "Deenah," and Sammy repeats run. Sometimes at that point Danny would gurgle happily "Something happens to me inside ---". Danny looks up towards spot light, waves hand towards Sammy and says to lights man, "Put a light on this young man."

Danny goes to back centre stage and a spot is thrown on Sammy and another on to Danny's hands. Sammy plays a little piece conducted by Danny's hands and fingers, finishing with drop of the first finger right

hand to conduct Sammy's final little note. Lights up, and curtesy from Danny. Back to mike.

"I would like you to meet firstly my friend, secondly my associate and thirdly my golf partner (or the kissing bandit), Sammy Prager (or Mr. Samuel H. Prager) at the piano." Wave of hand to Sammy, who stands up and bows. Wave of hand towards Woolfie and the Skyrockets. "And what a nice warm feeling it is to once again re-establish a very pleasant relationship with Woolfie Phillips and the Skyrockets." Bow from Woolfie. Danny signals orchestra to stand up, then gives a stiff, formal bow to them, then to Woolfie, then back to orchestra with a loud heel click. Shrieks with agony as if he has hurt his knee and then back to the mike, straight into

SONG:

"Dinah"

Deenah, is there anyone feener
In the State of Caroleena,
If there is and you know her, show her to me.
Oh, Deenah, with her Dixie eyes blazing,
How I love to sit and gaze in to the ees of Deenah Lee.
Oh, ho, ho, every night, why do I shake with fright.
Because my Deenah might change her mind about me.

I love the Palladium.

Deenah, if she wandered to Cheena,
I would hop an ocean leener,
Just to be with Deenah ----

(And then into a chorus of scat singing impossible to write down, but in the middle he usually says "Hallo Woolfie" or "Hallo ----" mentioning the name of whoever happens to be in the audience that particular performance)

BOW

From final bow for "Dinah", Danny starts a quiet tap dance which Sammy picks up on the piano. After a few steps, he looks towards the wings, silences the band with a wave of his hand and says "Will someone please ask the Dunhills to leave the stage." (Pause while the implication sinks in and the audience laughs). He then walks over to the front of the stage with a very pained expression on his face and says: "I don't want to appear unkind or anything but they've stolen some of my best steps." (Laugh from audience) "Well, they have. I had a wonderful one; it went like this." He starts a complicated series of steps finishing with knocking knuckles on floor (a la Dunhills). He stops suddenly, stands up straight with an expression of agony, and holding right hand with left hand, staggers to the mike. Then with a shrug, says in a very English accent, "Nothing at all; just a broken bone, set it myself." (Roar of delight from audience).

Turns to wings again and beckons, and two of the Dunhills come on and stand one on either side of Danny. The Dunhills start putting themselves straight (fiddling with tie, adjusting cuffs etc.), Danny following suit, flapping arms to such an extent that he eventually starts an imaginary boxing match gonged by George. He is restrained by Dunhills who pull him back into position. The Dunhills practise one or two steps, copied by Danny very nonchantly, until one of them performs a low difficult bent-knee tap step which Danny is just coldly aware of and ignores with disdain.

The three then start the little tap dance once more, again picked up by Sammy. Danny then trips lightly backwards and forwards, with the Dunhills going in the opposite direction, and then he slides sideways still dancing, weaving in and out with the Dunhills. Inevitably they clash and much clowning while they try to sort themselves out, with Danny finally back in the middle but with his back to the audience. The Dunhills show him his error, he turns and makes a violent grimace at the sight of the audience, and then starts dancing again. Sometimes at this point they start clapping themselves, just as the Dunhills do in their own act.

Danny then pulls the Dunhills to him in a very close straight line and holding hands, and the three work across the stage. They then do some straight-knee front kicks, Danny nearly stumbling on to the floor and is held up by the Dunhills. Then they work back to centre stage. Some more steps follow here, sometimes including the jitterbug with one of the Dunhills, and then Danny points to one of them and that one does a short solo. Danny picks it up, and after about two steps leaps into the air with legs spread-eagled and a hand-clap, points to the other Dunhill and stops dancing. The other Dunhill does a short solo, Danny repeats his steps, leap and clap, and then points to both Dunhills. They start their low running-on-the-spot step. Danny eyes them with glee and joins in. Of course, he falls flat on his face, and the Dunhills run off the stage leaving Danny to pick himself up. He continues with one or two eccentric steps. He then wanders over to the side wings,

does a mass of preparation as if going to do a really big thing, bangs the wings about as if trying to make room, nods his head to the drum beats and at the appropriate moment enters, crossing the stage with a crazy, little tripping step, grinning and waving right hand at audience. He stops, looking very pleased with himself, beams a bit more, nods head violently at the audience, as if to say "Shall I do it again" and hurries back to the wings with a funny walk-run. The pantomime in the wings is repeated, but this time finishes the tripping dance at the mike, with a "One, two, three, four" (holding up the appropriate number of fingers at each number) "Now, Ladies and Gentlemen, we thank you from the bottom of our hearts." And finally exits in a variety of different ways.

After the dance, he returns to take bow, wanders across the stage and sits down on a little platform on the audience side of the mike, jutting out over the orchestra pit. "I'm tired!" (Laugh from audience). Then: "Is it particularly warm in the theatre to-night? or is it just me?" (Audience usually replies that it is warm). "Oh,"(with relief) "I thought maybe I was getting too old for that sort of thing." (meaning dancing).

Leans towards front row: "Has anybody got a cigarette I could borrow?" One or more handed or thrown to him. "Has anybody got an expensive lighter?" Brings forth a variety of lighters or matches or both. Lights cigarette, puffs once or twice contentedly, and then starts to choke, looks at the name on the cigarette, reads it out and pulls a grimace. He then lies down on the platform, rests on his right arm, and

with a pleased grin says "This is the part of the night I like best."
(Audience laughs). "I like to sit here and talk to you all, and find out what's happening, and what's new. --- All last year when I was back home, I used to talk about the Palladium and the people, and you know how things get rosy with memory and you tell a few lies to help things along? Well, I guess I told a couple of lies along with the rest of the stories, and then when I came back here and found even the lies were true, I was very pleased." Sits up and says very seriously: "You know, I don't know how theories start or how they get their origin, but for ever so many years there has been a theory in show business that an invisible curtain exists between the performer and the audience, but I don't believe it's true at all, because if it was, I couldn't possible get any emotion from you neither could I give you any. I think there has to be a sort of interchange of emotions between the audience and the performer. Don't you agree?" (Murmur of assent from audience). Then, with a change of tone to a lighter mood "Any questions?" (Roar of laughter from the audience, then usually somebody calls out "How are your ribs?". If not, Danny makes an excuse to talk about them). Answering the question, Danny says: "My ribs? They're all right now. They get a bit sticky now and again. We had a little accident a couple of weeks ago. I guess I was more scared than anything because I once had three broken ribs and I walked about for three (sometimes four) days with a pain in my side. Finally, I went to the Doctor and he said "You silly fool, you've got three fractured ribs. So when this happened I got rather scared, and after the first show was over

we went off to the Middlesex Hospital. They took X-ray after X-ray --- They turned out so wonderful --- (laugh from audience). I've got them right here if you'd like to see them. Woolfie bring out the X-rays." Woolfie brings out a large envelope, which became more and more tattered at each performance. Danny looks inside and excitedly gurles: "Yes, they're in here," and proceeds to pull out the X-ray of his ribs looking extremely proud of it. Roar of laughter from the audience. He arranges it against the envelope and turns towards the wings and says "Oh, Harry, if you put out the lights on the stage and just leave a little spot ---" Lights immediately extinguished and spot goes on X-ray. Danny gets up and very proudly says "That's me" and proceeds to walk to and fro on the extension stage exhibiting the X-ray to all the audience. Sits down again, looks at the photo and starts to laugh. Turns to audience and says "There's something here I haven't seen before". More laughter, and then he hands X-ray back to Woolfie, saying "I don't understand it at all."

"While we're on the subject of theories - at least we weren't on it, but to get back to it - there's another theory in show business that you must always finish in a blaze of glory - tell your biggest and best joke and leave the audience laughing. (Pause) Well, I haven't such a joke. To tell the truth, I don't know quite how to get off here now." (Much laughter from audience). "Well, I guess in cases like this there is only one thing to do, and that is to resort to complete honesty. I tell you quite frankly and without embarrassment that I am sufficiently

recovered and I'm going back to work - which seems the only logical thing to do."

Stands up, and returns any cigarette packets, cases, lighters or matches that have been given to him - often playing catchers with the lighter or matches with the person who threw them up. He then goes over to the orchestra, giving the cigarette to Issy, who takes a puff and passes it on to the next man at a signal from Danny. Then another signal at the next man who also has a puff. Then Danny returns to the mike saying "Share the rest among you."

Danny turns towards Henry, slaps his hands a Point of his and Danny starts introducing the piano, while Henry stands quite straight and still at the side.

WIP

"Familiar" (1st Part)

First you put your key hands down on right.	(bring forth a
You swing 'em to the left's and then you	well-known manner from
swing 'em to the right.	the collected whole
They spread the fingers, start down and right.	they lower happily)
And then you twist around, twist around	
with all of your might.	
Spread your hands away from you and in space,	
You do the single foot with each edge and grace.	
You put your left foot out and then you bring it back.	
That's what I call ballin' the Jack.	
First you put your two hands down on right.	(agree with you)
Then swing 'em to the left's and then you	
swing 'em to the right.	(gentle swing of the
They spread the fingers, start down and right.	hand)
And then you twist around, twist around	(slight step back and
with all of your might.	forward)
	(slight twist of body
	left and right)

"When I was a very little boy - many years ago - 1867 (or 1864 or 1865) - I was taken to a theatre in Brooklyn called the Bushwick Theatre. A man came out on the stage and he had burnt cork all over his face. He was one of the old-time minstrels. Have you ever seen a minstrel show? They were a great institution in our country. It was the era of perlite jazz if you re-call. There wasn't any screaming or carrying on - everything was perlite and dainty. And he did a song which impressed itself so vividly on my mind that I'd like to do it for you to-night. Some of you may be old enough to remember ----"

Danny turns towards Sammy, clasps his hands in front of him and Sammy starts introduction on the piano, while Danny stands quite straight and still at the mike.

SONG:

"Ballin' the Jack"

First you put your two knees close up tight. (brings forth a
You swing 'em to the left and then you delighted murmur from
swing 'em to the right. the audience while
Step around the floor, kinda nice and light. Danny beams happily)
And then you twist around, twist around
with all of your might.
Spread your loving arms way out in space,
You do the eagle rock with such style and grace.
You put your left foot out and then you bring it back.
That's what I call ballin' the Jack.

First you put your two knees close up tight. (opens arms out)
You swing 'em to the left and then you (gentle swings of the
swing 'em to the right. knees)
Step around the floor, kinda nice and light. (slight step back and
forward)
And then you twist around, twist around (slight twist of body
with all of your might. left and right)

Spread your loving arms way out in space. (arms spread out)
You do the eagle rock with such style
and grace.

(gentle rock from
right foot to left
foot, with arms
spread out, and a turn
of the wrists with
the rock)

You put your left foot out.

(putting left foot
slightly forward)

And then you bring it back.

(pulling it back into
position)

That's what I call ballin' the Jack.

- psssh.

WVC:

"Rock the Hooper"

Oh, ho, ho, folks here's the story of Missie Mc Harrow.

She was a ten-foot hooper hooper.

She was the roughest and the toughest that,

Sub-Missie had a heart as big as a whale.

Hi, Ah, do, hi, do, hi.

(as that given, but faint)

response from audience)

(song stops)

Larry says "Oh, ah, his hands in his pockets and pootles round the
stage hitting occasionally at imaginary shoes as if in a gait. - Back to
the side, with head nearly resting on it, and then looks up and says: "I'll

"I have another song in which I require the vocal help of all you people sitting here to-night. When I beckon I want you to unleash your golden throats and let the glorious sound of your voice - drift (drift upwards with right hand) into the still of the night. But before I do I must tell you this. Every night, I send home a report - about how the audience behaved, what I did, how the band played - and last night (looking upset) - last night, I was forced to send home an unfavourable report. I wouldn't like it to happen again." Then with a wistful whisper, "Please - please - pretty please."

Danny turns to orchestra and sways to the right, the men follow suit; then he gives three quick sways, left, right, left, the band following suit again. Then he gives one very deep sway to the right, until he over-balances. The band again follow, and Issy falls off his chair. Loud laughter from Danny. He then starts conducting opening bars of Minnie the Moocher, gives a swift spin round to the mike with a broad down beat of the right arm, and into

SONG: "Minnie the Moocher"

Oh, ho, ho, folks here's the story of Minnie the Moocher.

She was a low-down hoochy koocher.

She was the roughest and the toughest frail,

But Minnie had a heart as big as a whale.

Hi, hi, de, hi, de, hi.

(no beat given, but faint
response from audience)

(Song stops)

Danny says "Oh", puts his hands in his pockets and mooches round the stage kicking occasionally at imaginary stones as if in a paddy. Back to the mike, with head nearly resting on it, and then looks up and says: "I'll

be all right in a minute." (Laugh from audience). Then Danny cries and bursts out with "Well, if you think it's a pleasant feeling to stand up here and be made a fool out of, like this. (Howl). I came out here with the best intentions trying to entertain as well as I know how, and then it came time for everybody to sing and nobody opened their kissers or anything. I don't know what to do - I just don't know what to do. I don't know what to do, I just don't know what to do. I don't know what to do, I just don't know what to do --- (pleading) Please sing everybody, please sing -- (changing voice to a little boy) -- Cause if you don't sing then my Mummy won't take me to the Zoo, and I like to go to the Zoo. (Turns to Sammy) -- don't I?" (Sammy nods) Danny starts pulling at jacket and crumpling it up, also keeps putting his hands on his head. "When I --- when my mummy -- when I go -- when -- when I go in the -- (and so on for varying lengths of time) -- ooooooooh (pulling a grimace) -- When I go in the Zoo I see all the animals. Didn't I? (to Sammy, and Sammy nods). I saw an efelant - (with a pleased beam) Didn't I? (Again Sammy nods) And then I went - I saw - a big cage - and I saw a - er - a hippo-on-top-of-the-omnibus! Didn't I? (Sammy nods again). -- ooh - And then I saw a rustycosserus - a rhinosterorust - a restinosorous - a wolf I saw. Didn't I? (Sammy nods) - DIDN'T I?" shouted out, and at the same time pounding arms and legs up and down in a paddy. Band roar "YEEES" and make the same movements. Danny turns back to mike and with a cherubic beam croons "And then I went in the Botanical Gaaardens, and saw aaalllll - the - flowowowowowers (drawled out) Didn't I?", said in a long drawn-out

croon. --- "I saw a nastyturshum --- oooooooh (rubbing hand over head)
I saw a gerananinum --- oooooooh --- I saw a rhododenbrum ---- ooooooh --
(shrug). I don't know --- ooooh --- I don't know. Everybody thinks I
know but I don't know.

And after I saw all the flowers, do you know what I did? (giggle)
Tip toe through the tulips" Beckons to audience to join in and conducts
them, finishing with a trombone movement of his hands and a shrill two-
fingered whistle.

Changes to ordinary voice and says: "The report still has to go home,
you know."

Turns to orchestra and starts conducting "Minnie" again.

SONG: Oh, ho, ho, folks, here's a story of Minnie the Moocher.
She was a low-down hoochy koocher,
She was the roughest and the toughest frail
But Minnie had a heart as big as a whale.

Hi-hi-de-hi-de-hi (beckons to the audience who repeat after him)
He-he-de-he-de-he
Hoo-hoo-hoo-hoo-oo-hoo.

(Two finger signal to George accompanied by two
claps overhead to give beat)

She messed around with a bloke named Smoky,
He sure taught her how to use that cokey.
He took her down to Chi-i-i-na town,
And taught her how to kick that gong around.

Olly, olly, olly, olly, olly, o.
He-de-he (up the scale)
Heeeeeeeeeee (giggle downwards)
Oo-oo-oo-oo (upwards)
Hi- hi.
Hum - hum.
Listen, Eh loo feh

Ou les a superbe.
Ouvre la fenetre, j'a une sa.
Hi- hi.
Hum - hum.
Roast cheese serenade.
E, roast beef serrving up.
Oolema, oolea, lackyta, lackyma. (Thumbs nose at audience, who
roar with laughter, and do
not attempt to repeat)

Hi - hi.
Hum - hum.
(quietens audience down with "Sssssh")
Do-de-do-de-do-, do-de-do, do-de-do.
Seraphina.
i-a-i-a-i-i-i.
iiii-a-a-i-i.
Cockeldoodledoo!
Meh-eh-eh-eh. (braying noise)
Quack, quack, quack, quack, quack.

She messed around with the King of Sweden.
He gave her every little thing that she was needin'
He gave her million dollars in nickels and dimes.
She sat around and counted them - a million times.

Oh-de-ho-de-ho.
he-de-he-de-he.
Yoora-looa-lay-e.
Youra-lay-e, youra-lay-e, youra-lay-e.
Hum - hum.

Listen.

Reepde-ga-ba-de-ga-boom-say.
De-ga-ba de ba-ba de biddly biddly reep.

(follows with two or three lines of scat singing at high
speed finishing with "Go ahead" to the audience)

This ends my story and it ends my song.
She was just a good girl.
But they done - her - wrong-ong-ong-ong-ong-ong.

Takes a bow for "Minnie" and then says: "I'm supposed to go home after that number - I'm supposed to go after that - I'm supposed to finish with that number and then go away" (and so on, finishing with) "I'm supposed to, but I'm not going to." (Applause from audience).

(From this point, anything happens - usually some excuse to get hold of Woolfie's baton).

Slowly draws baton away from Woolfie, gets a pleased expression at having it in his hand and then turns to band to try it out. Makes first beat, but baton flies up into the air, and falls to the ground. Danny picks it up and starts again - gives a down beat and the band play one excruciating note. Danny turns slowly round, droops one knee and gives a slight regal incline of the head as if a conductor acknowledging loud applause. Turns again to band and keeps conducting, the band giving out the same note with every beat - gradually turning it into a "Blue Danube" rhythm. He turns to Woolfie, puts baton under his arm, and then with a spatter of French draws it out like a sword, making one or two thrusts with it. The Band play the same note for each thrust. He then turns it into a comic sword dance, galloping about the stage, waving the baton over his head and thrusting it forward, while the orchestra play the fast part from "William Tell" Overture. He finishes by thrusting the baton into himself, and the baton breaks into two pieces. He stops, looks extremely sheepish, and walks backwards away from Woolfie, holding the broken end in his hand. He then thrusts the broken piece into his jacket, sits down on the orchestra platform, droops back against the piano, and starts operatic

singing for a few bars finishing with "Ophelia -- Ophelia, --- Ophelia --- (sits up and yells) Hey, Phelia!" Gets up and walks to front of stage and says: "One day I'm going to find out about those operatic tenors. They get stabbed in the beginning of the third act, and then with the dagger sticking in their abdomen, weak from loss of blood, for forty-five minutes sing at the top of their voice." He turns to band and gives a down beat with the broken baton. The band repeat their note, but much quieter. Danny looks at the short piece of baton in his hand, breaks off another piece, and again gives beat. Band respond with a fainter note. Danny then breaks baton right down to a very tiny piece, gives beat, and the band respond with a high-pitched squeak. Danny clutches himself with laughter and staggers around a little. Repeats the beat - same thing happens - and then tries again. The band roar out a note and Danny startled throws the end piece of baton at the band.

He then returns to the mike, looks down at the floor very sheepishly, and says, in an English accent: "I'm terribly sorry, Woolfie. I wouldn't have had that happen for the worlds." Woolfie mutters: "I'll forgive you this time." Danny leans towards him and says: "What?" Woolfie, still muttering: "I'll forgive you this time." Danny: "What? I can't hear you." Woolfie, louder: "I'll forgive you this time." Danny: "Oh --- but it may happen again." Woolfie: "If it does, I won't be answerable for the consequences." Danny: "What? I can't hear you. Come nearer." Woolfie comes nearer and repeats: "I won't be answerable for the

consequences." Danny: "I still can't hear you. Come here." Woolfie goes quite close to the mike and says, much louder: "I won't be answerable for the consequences." Danny looks at him with a hurt expression and then says: "Well, there's no need to be bitter" and drifts away from the mike towards the piano. He proceeds to drape himself across the platform, leaning against the piano.

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From this point, Danny performs various numbers, most frequently "Night and Day" and "Begin the Beguine" at matinees and first houses, and the Concert Series ("Fairy Pipers", German Concert Singer and "Begin the Beguine") at second houses, but this plan was not always followed.

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Finally he says: "At the risk of sounding repetitious, I would like to say that I have never been so happy in any place in my entire life; and never have I been so happy about returning to any place in my life -- and never will I look forward with such anticipated happiness at coming back to any place. And until I see you all again, very, very, soon, I hope, good luck and God bless you all."

GOD SAVE THE KING

