

PAVLOVA

File



I WAS BORN TO BE A DANCER  
AND WHEN THE MUSIC PLAYS  
THE ANTS IN MY PANTS DO TOURS JETES  
AND WHAT IS THE ANSWER  
WHY IS THIS CONDITION  
BECAUSE WHEN I WAS BORN  
I WAS BORN IN FIFTH POSITION  
AGE TWO MONTHS THREE WEEKS I WAS CRAWLING ON MY BALLEY  
OTHER CHILDREN SAY "DA DA" "GOO" AND "MUVVER"  
WHEN I OPENED MY MOUTH, CAME OUT "PAVLOVA"  
AND RIGHT AWAY TOURS JETES  
CHASSEZ, CRASSEZ, PIROUETTE  
RONDEZ JAMBES, FLONDEZ JAMBES  
RASSEZ BASSEZ ENTRE JETTE  
PIROUETTE...FLIROUETTE...ENTRE JETTE...FLONTOUETTE  
ALOUETTE, GENTIL ALOUETTE  
SO I CHASSED A CHASSIS AND I PLIED A PLIE  
'TIL I WAS THE CORPSE OF THE CORPSE DE BALLET.

IT WAS THEN I MET PAVLOVA. AH, PAVLOVA. SHE WAS DANCING IN BIG CIRCUS  
BALLET WITH HER PARTNER THE FAMOUS SERGIEVSKY. NICE FELLER SERGIEVSKY  
BUT NO MIND OF HIS OWN. IN THIS BALLET HE IS WALKING ON TIGHT ROPE  
HUNDRED FEET IN THE AIR WHEN SUDDENLY SOMEBODY YELLS "SWING IT"....NICE  
FELLER SERGIEVSKY, BUT TOO IMPULSIVE. SO THERE IS PAVLOVA WITHOUT A  
PARTNER RIGHT IN THE MIDDLE OR HER ADAGIO. EVEREBODY IS IN GREAT  
CONFUSION BUT NOT ME, I AM UNCONSCIOUS.

GREATLY SYMPATHETIC PAVLOWA TOLD ME WHAT TO DO  
TO RISE FROM CORPSE DE BALLET  
TO PUBLIC DANCER NUMBER TWO  
IT'S A VERY SIMPLE METHOD  
THERE IS REALLY NOTHING TO IT  
WHATEVER EVERYONE ELSE IS DOING  
YOU DON'T DO IT  
THEY ARE UP...YOU ARE DOWN  
THEY ARE DOWN...YOU GO UP  
THEY ARE LEAPING....YOU ARE CREEPING  
THEY ARE WAKING...YOU ARE SLEEPING  
THEY ARE LAUGHING...YOU ARE CRYING  
THEY ARE LIVING...YOU ARE DYING  
THEY GO EAST...YOU GO WEST  
THAT IS WHERE THE SUN SHINES BEST  
PAVLOWA.....

THIS BRINGS ME TO THE TIME I GOT OUT OF SICK BED TO DANCE IN THE HEALTHY  
PRINCE. IT IS BITTER COLD NIGHT AND FOR COSTUMES WE ARE WEARING STRINGS  
OF VITAMIN PILLS. HERE AM I WITH GOLD IN MY CHEST, PAIN IN MY NECK, ACHE  
IN MY LEGS, AND TROUBLE WITH MY BALLERINA. SO I SAY TO MYSELF: "WHAT IS  
MORE IMPORTANT? ART OR PNEUMONY?" I MAKE WHOLE APPEARANCE IN RED FLANNEL  
UNDERWEAR. NEXT MORNING I'M HAILED BY THE CRITICS AS THE FIRST HOT BALLET  
DANCER. FROM THEN ON

WHEN PAUL HARKON STARTS IN FAKIN'  
AND HE'S MAKIN' WITH THE SHAKIN'

PAVLOVA.....CONTINUED

AND PAUL DRAPER STARTS A VAPOR ON THE FLOORS  
THEN WHO'S THE MAN THEY CALL ON  
WHEN THEY CANNOT GET A PAUL ON  
THE MAN IN THE RED FLANNEL DRAWERS  
WHEN NIJINSKY DOES STRAVINSKY  
LIKE A CHORUS BOY FROM MINSKY  
AND TURNS OUT ONE OF THE WORST TOREADORS  
THEN TO SCARE THE BULL IN CARMEN  
THEY JUST SEND A THREE ALARM IN  
FOR THE MAN IN THE RED FLANNEL DRAWERS  
NOT MALITZROFF, COLITOROFF, NYAS, VAS, OR BECKITZOFF  
POGOFF, STROGOFF, SNAGAVILYITCH, BIANOV, GANNOV, BELCHIKOFF  
BIRANOVA, SIRANOVA, GOUNOVA, COMONOVA  
BELEVSKY OR POJEVSKY OR POREVSKY OR  
MANEVSKY OR SEREVSKY OR PETIEVSKY BUT OF COURSE

THIS BRINGS ME TO THE TIME I CAME TO AMERICA TO MAKE FIFTY-FOURTH FAREWELL  
DEBUT. BUT BETWEEN MY FAREWELL AND MY DEBUT WHAT HAS HAPPENED TO THE  
DANCE. THEY ARE NOW DANCING WITH ANGLES, WITH BAREFOOTS, WITH SIGNIFICANCE.  
MARTHA GRAHAM, MARTHA GRAHAM AND HER SIX LITTLE CRACKERS ARE PERFORMING  
MASTER BALLET CALLED "DIESEL ENGINE NUMBER 45". MARTHA GRAHAM IS PLAYING  
PART OF DIESEL ENGINE, SIX LITTLE CRACKERS ARE PLAYING SPARK PLUGS, AND GYPSY  
ROSE LEE, GYPSY ROSE LEE IS MAKING GUEST APPEARANCE AS STRIPPED GEAR...  
THE BALLET STARTS.....STOP!

AH PAVLOVA, I REMEMBER BALLET IN WHICH I AM PLAYING PART OF UNFORTUNATE LOVER  
WHO HAS BEEN TURNED INTO NEAR-SICKEED SWAN. I MAKE ENTRANCE WITH TREMENDOUS  
LEAP. I AM LOOKING FOR MY SWEETHEART WHO IS A GOOSE  
I SEE HER, SHE DOESN'T SEE ME  
SHE SEES ME, I DON'T SEE HER  
SHE LEAPS INTO MY ARMS  
(PANTOMIME ADAGIO ENDING IN DULL THUD)

AH PAVLOVA, HOW I HATE TO LOSE YOU  
I HATE TO LOSE THE APPLAUSE  
BUT MOST OF ALL I HATE TO LOSE MY RED FLANNEL DRAWERS  
PAVLOVA!!!

(AH PAVLOVA  
THE WONDERFUL THINGS WE USED TO DO  
BUT HOW CAN YOU DO WHEN YOU AIN'T GOT WITH WHO  
PAVLOVA!!!!)

PAVLOVA



I was born to be a dancer  
And when the music plays  
The ants in my pants do tours jetes  
And what is the answer  
Why is this condition  
Because when I was born  
I was born in fifth position  
Age two months three weeks I was crawling on my balley  
Other children say "da da" "goo" and "muvver"  
When I opened my mouth, came out "Pavlowa"  
And right away tours jetes  
Chassez, crassez, pirouette  
Rondez Jambes, Flondez jambes  
Rassez, bassez entre jette  
Pirouette....flirouette...entre jette....flontourette  
Alouette, gentil alouette  
So I chased a chassis and I plied a plie  
'Til I was the corpse of the corpse de ballet.

It was then I met Pavlova. Ah, Pavlova. She was dancing in big circus ballet with her partner, the famous Sergievsky. Nice feller, Sergievsky, but no mind of his own. In this ballet he is walking on tight rope hundred feet in the air when suddenly somebody yells "swing it" ... nice feller Sergievsky, but too impulsive. So there is Pavlova without a partner right in the middle of her adagio. Everybody is in great confusion but not me, I am unconscious.

Greatly sympathetic Pavlowa told me what to do  
To rise from corpse de ballet  
To public dancer number two  
It's a very simple method  
There is really nothing to it  
Whatever everyone else is doing  
You don't do it  
They are up....you are down  
They are down....you go up  
They are leaping....you are creeping  
They are waking....you are sleeping  
They are laughing....you are crying  
They are living....you are dying  
They go east....you go west  
That is where the sun shines best  
Pavlowa.....

This brings me to the time I got out of sick bed to dance in the healthy prince. It is bitter cold night and for costumes we are wearing strings of vitamin pills. Here am I with cold in my chest, pain in my neck, ache in my legs, and trouble with my ballerina. So I say to myself: "What is more important? Art or Pneumony?"

I make whole appearance in red flannel underwear. Next morning I'm hailed by the critics as the first hot ballet dancer. From then on

When Paul Hakon starts in fakin'  
 And he's makin' with the shakin'  
 And Paul Draper starts a vapor on the floors  
 Then who's the man they call on  
 When they cannot get a Paul on  
 The man in the red flannel drawers  
 When Nijinsky does Stravinsky  
 Like a chorus boy from Minsky  
 And turns out one of the worst Toreadors  
 Then to scare the bull in Carmen  
 They just send a three alarm in  
 For the man in the red flannel drawers  
 Not Malitzroff, Golitoroff, Nyas, Vas, or Beckitzoff  
 Pogoff, Strogoff, Snagavilyitch, Bianov, Gahnov, Belchikoff  
 Biranova, Siranova, Gounova, Comonova  
 Belevsky or Pojevsky or Egrevsky or  
 Manevsky or Serevsky or Petievsky but of course

This brings me to the time I came to America to make fifty-fourth farewell debut. But between my farewell and my debut what has happened to the dance. They are now dancing with angles, with barefeets, with significance. Martha Graham, Martha Graham and her six little crackers are performing master ballet called "Diesel Engine Number 45." Martha Graham is playing part of diesel engine, six little crackers are playing spark plugs, and Gypsy Rose Lee, Gypsy Rose Lee is making guest appearance as stripped gear....the ballet starts.....stop!

Ah Pavlova, I remember ballet in which I am playing part of unfortunate lover who has been turned into near-sighted swan. I make entrance with tremendous leap. I am looking for my sweetheart who is a goose  
 I see her, she doesn't see me  
 She sees me, I don't see her  
 She leaps into my arms  
 (PANTOMIME ADAGIO ENDING IN DULL THUD)

Ah, Pavlova, how I hate to lose you  
 I hate to lose the applause  
 But most of all I hate to lose my red flannel drawers  
 Pavlova! !!

(Ah Pavlova  
 The wonderful things we used to do  
 But how can you do when you ain't got with who  
 Pavlova!!!!)