

609-546-2034
595
From the desk of . . .

DANNY KAYE

When Murray takes the
day off

And J. J. is on lay off

Borislenikov shakes a

work off from his chord
who's the man they call
on

For the dying man to
fall on

the man in the red
flannel drawers

~~Barbed wire distinct of the
floors~~

The man in the red flannel drawers

4th

debut

This brings to the time I come to America to make fifty-third ^{farewell +} ~~farewell~~ appearance. But between fifty-second and fifty-third, ~~on sixth~~ something terrible has happened. They are now dancing with angles. They are now dancing with bare feet. They are now dancing with tears in my eyes. Martha Graham and her Six Crackers, are giving monster ballet called "Deisel Engine Number Forty Seven" in four movements. No fiddles, no flutes, no cellos, no music. (Drums) That's it - Percussion. Martha Graham is playing part of Deisel Engine. The six little Crackers are playing spark plugs, and Charles Weidman is making guest appearance as "Fly Wheel" The ballet starts. (Train) Chicago. St. Louis. Kansas City. Albuquerque. Stop - this is where I get off. Martha Graham. Spark Plugs. Fly Wheels. Ash Pavlowa, Pavlowa. ~~What elevation.~~ ^{What have they done} And such an extension. Fiddles, flutes, cellos, music. Such Ballets. The Dying Swan. The Afternoon of a Fawn, The evening of a louse. Sixty five ballerinas in beautiful white costumes. ~~The whole stage is covered with cheese cloth.~~ I make big entrance with tremendous leap. I am unfortunate lover who has been turned into a Swan, looking for my sweetheart who is a goose. ~~Entrez Chassis, arabesques, pirouette, there she is.~~ We do beautiful adagio. I want her, she doesn't want me. She wants me, I don't want her. We want each other.

9
rururur
over

Chorus starts, all the parts
Music plays, Tours jetais
~~Chassis, Croissez, pincette~~
~~Rond de jombes, fonde jombes~~
~~Rassez, chassez, entre jette~~
Flutes are blowing, fiddles going
Here a creep, there a leap
But who is the man who gets the applause
The man in the red flannel drawers.

Feet are flying propz, dying

This brings to the time I came to America to make fifty-fourth farwell debut. But between my farwell and my debut what has happened to the dance. They are now dancing without flutes, without fiddles, ~~WITHOUT A SONG~~. They are dancing with angles with barefoots, with signiffence. ^{W. G.} Martha Graham and her six little crackers are giving master ballet called "Deisel Engine Number 45". Martha Graham - Martha Graham is playing part of Deisel Engine, six little crackers are playing Spark Plugs and Fred Astaire - Fred Astaire is making guest appearance as fly wheel - the ballet starts - - - - - STOP

skipped Sean
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 (pantomine adagio ending in dull thud) - *(she leaps into my arms)*

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

*she wonderful - used to do
But how cany do when y aint
got with who*

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

I entered the world with an "Oop-A-LEZ"

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

Chasses, crasses, pirouette

Rondes Jambes, Flondez Jambes

Rasse, basses entre jette

Pirouette....flirouette...entre jette....*entre jets, / Alouette, Alouette*

Alouette, gentil alouette

So I chased a chassiss 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 Pavlova 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 ^{are} 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
Pavlova....

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 ~~is am~~ wearing strings of vitamin pills. Here am I with cold in my chest, pain in my neck, ache in my ^{back}, 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 Hekon starts in shakin'
 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 did Stravinsky
 Like a cherub boy from Ninety
 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

when Nureyev takes
 The day off
 And Vitella is on lay off
 Berishnikov sneaks a week
 off from his
 floors
 would this man long call me
 for the dying swan to fall on?
 the man in the red
 flannel drawers

Not Malitzoff, Golitoroff, Nyas, Vas, or Beckitzoff
 Pogoff, Strogoff, Snagavilytch, Bianov, Gahnov, Reichkoff
 Biranova, Siranova, Gounova, Comonova
 Belevsky or Pojevsky or Egrevsky or
 Manevsky or Serevsky or Petlevsky 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) - (Skrung)

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 do you do when you ain't got with who
 Pavlova!!!)

No, think not right -
 How do you do
 when you aren't got with who -